

# THE MODERN ARCHITECTURE OF NORTH VANCOUVER, 1930-1965



Heritage Building Inventory  
Donald Luxton & Associates

**THE MODERN ARCHITECTURE OF  
NORTH VANCOUVER, 1930-1965**

**The Heritage Inventory of the  
District of North Vancouver**

**Donald Luxton & Associates**



**This project was funded by the Heritage  
Advisory Committee of North Vancouver**

ISBN 0-9683221-0-7

© District of North Vancouver

Front cover : The Sky Bungalow, 1950

©Graham Warrington

Rear cover : Capilano Highlands Fountain

All photographs by Donald Luxton unless  
otherwise noted.

Ownership of copyright has been confirmed where  
possible. Errors or omissions will be corrected in subse-  
quent reprints.

#### **Canadian Cataloguing in Publication Data**

Luxton, Donald, 1954-

The modern architecture of North Vancouver, 1930-  
1965

Written by Donald Luxton.

Includes bibliographical references and index.

1. North Vancouver (B.C. : District)--Buildings, struc-  
tures, etc. 2. Architecture--British Columbia--North  
Vancouver District) 3. Historic buildings--British Colum-  
bia--North Vancouver (District) I. North Vancouver (B.C.)

II. Title.

FC3849.N67Z57 1997 971.1'33 C97-911059-9

F1089.5.N67L89 1997

## **TABLE OF CONTENTS**

<b>INTRODUCTION</b>	<b>4</b>
<b>CHRONOLOGY OF HISTORICAL EVENTS</b>	<b>5</b>
<b>THE WEST COAST STYLE</b>	<b>6</b>
. Origins of the Style	<b>8</b>
. The Local Designers	<b>10</b>
. The Massey Awards	<b>12</b>
. British Columbia Living	<b>14</b>
. The Suburban Developments	<b>16</b>
. The Preservation of Modern Heritage: A Challenge	<b>18</b>
<b>PRIMARY BUILDINGS</b>	<b>20</b>
<b>SECONDARY BUILDINGS</b>	<b>52</b>
<b>SUPPLEMENTAL BUILDINGS</b>	<b>88</b>
<b>STRUCTURES</b>	<b>98</b>
<b>ACKNOWLEDGEMENTS</b>	<b>104</b>
<b>BIBLIOGRAPHY</b>	<b>105</b>
<b>JOURNAL</b>	<b>106</b>
<b>INDEX OF NAMES</b>	<b>107</b>
<b>INDEX OF ARCHITECTS &amp; DESIGNERS</b>	<b>109</b>
<b>INDEX OF ADDRESSES</b>	<b>110</b>



## INTRODUCTION

The goal of the District of North Vancouver Inventory Update 1930-1965 has been to identify the most significant heritage resources dating from this time period, and to augment the District's ongoing heritage initiatives. This project adds to the scope of several inventories previously undertaken in the District, which identify historic resources older than 1930. This current study builds on the identification of a number of post-1930 buildings made during the 1988-1989 Heritage Inventory.

The inventory methodology involved a number of sequential steps, the first of which was focused research; into publications of the period; interviews with architects; and review of architect's and builder's project lists, that yielded a rich harvest of significant structures. This was followed by an inspection of identified buildings and structures, and a survey of areas developed at the time. A number of resources were chosen for further investigation; these were surveyed and photographed, and inventory forms prepared. Part of this process was a public nomination, whereby the community at large was invited to submit addresses and information for consideration.

Resources chosen for further study were then researched using municipal and archival records. A final numerical evaluation was undertaken, which classified buildings into Primary, Secondary and Support categories based on architectural, historical and contex-

tual merit. 29 buildings were classified as Primary, 50 as Secondary, and 43 as Support. Five significant structures were also identified. In addition to this summary report, inventory forms and working files have been prepared, which are available through the District Hall.

Construction dates given in this inventory are considered known if they are accurate to within one year; other dates are listed as circa. Names given to buildings are generally the earliest one that can be determined, or in the case of most residences, the name of the first owner.

We are still at a preliminary stage in our understanding of our modern heritage. It is hoped that the owners and tenants of these buildings will find this historical information to be a source of pride, and help in the process of the preservation and restoration of these important structures. We wish everyone concerned the best of luck in the future stages that will follow this inventory.

Throughout this project, respect was shown for the rights of individual property owners. Many of these private residences are on secluded sites, and are now virtually invisible due to the growth of heavy foliage. Anyone wishing to view these buildings should be conscious of each owner's privacy, and should not cross the bounds of private property.

## DISTRICT OF NORTH VANCOUVER CHRONOLOGY OF HISTORICAL EVENTS

<b>1930</b>	A Special Committee is struck by Reeve Fromme to assess the high unemployment in the District; the committee recommends the construction of a highway in the Dollarton area. A major shipping accident on September 19th puts the Second Narrows Bridge (which had opened in 1925) out of operation for four years, forcing the District into receivership.	<b>1946</b>	Establishment of the UBC Department of Architecture, with Fred Lasserre as first Director.
<b>1931</b>	Construction begins on the Dollarton Highway, funded as a relief measure; the highway opens the next year.	<b>1950</b>	The Korean War begins, with the participation of Canadians through NATO.
<b>1934</b>	The Second Narrows Bridge finally re-opens in June.	<b>1951</b>	Construction begins on the Cleveland Dam, named after Dr. E.A. Cleveland, first Chief Commissioner of the Greater Vancouver Water District.
<b>1938</b>	The Lions Gate Bridge opens, linking the North Shore to Downtown. The National Housing Act is passed in Ottawa.	<b>1953</b>	The Korean War is ended by armistice.
<b>1939</b>	Canada declares war on Germany.	<b>1954</b>	Cleveland Dam opens, and the valley above the Second Canyon of the Capilano is flooded by the waters of the Capilano Lake Reservoir.
<b>1941</b>	Canada declares war on Japan.	<b>1955</b>	The Pacific Great Eastern Railway reaches North Vancouver.
<b>1942</b>	Japanese families, many of whom are mill workers, are evacuated by Federal order.	<b>1958</b>	Ferry service is discontinued. On June 17, a portion of the Second Narrows Bridge collapses while under construction, killing eighteen workers.
<b>1945</b>	Formal surrender of Germany, followed by Japan. Many returning veterans begin to arrive on the West Coast.	<b>1959</b>	Construction begins on the Seymour Dam, which opens two years later.
		<b>1960</b>	The new Second Narrows Bridge opens in August, spurring suburban development in the eastern part of the District.





## THE WEST COAST STYLE

The romantic North Shore is unlike any other residential area in Canada. Set on mountainsides, and suspended above an expanse of ocean, the south sloping lands are bright with reflected light when sunny and moody grey under cloudy skies. Distinct outlines are often blurred by misty rain. The spectacular natural setting is a great asset, but also a challenge and a limitation. It is no surprise that this unique area gave rise to a new architectural expression that would have been impossible anywhere else in the country.

The path of this development has unfolded, however, against an uncertain economic background. Given the reality of tough economic times, there was little building activity in the 1930s. The collapse of the Second Narrows Bridge after a shipping accident was a major blow to the North Shore's development - there was no automobile crossing other than by ferry, and the District was thrown into financial receivership.

The economic climate improved slowly through the 1930s; by 1934 the Second Narrows Bridge was ready to reopen, and in 1938 the new Lions' Gate Bridge was completed. Things were looking up, but the outbreak of the Second World War put recovery on hold. Further development was halted, and war industry, especially shipbuilding, was the main source of employment on the North Shore during these years.

After the war the situation changed dramatically. The once sleepy North Shore grew explosively, with the development of large tracts of new housing based on a suburban model. Many new families from widely varied backgrounds moved 'to the coast', either seeking new opportunities or retiring to a milder climate. Fuelling this migration was a rapidly expanding economy based on resource development. Returning veterans, a pent-up demand for cheap housing, the baby boom, ready availability of automobiles, and



new consumer confidence all contributed to unprecedented growth. Until recently an area of mostly empty land, in very short order the North Shore started to fill up.

The new residents of the North Shore shared a willingness to break with tradition, resulting in an unusually wide acceptance of contemporary styles of architecture. This was fertile ground for experimentation in design, and the quality of this new housing stock was surprisingly high. This new modernism was based on the use of natural materials, and sensitive integration with spectacular sites.

*'This issue will be a surprise to many people who were not aware that a fully fledged modern movement was to be found west of the Rockies. It would be false to think that it was confined to only domestic buildings because schools, libraries, factories and other buildings in the contemporary manner have been built of a standard of design perhaps*

*not equalled and certainly not surpassed, in the rest of the Dominion. In the domestic field, British Columbia leads the other provinces.... They have proved to their clients present and future, by outward and inward visible signs, that the modern house is the only house for a modern family in British Columbia. Nowhere else in Canada has that proof been given.'*

**R.A.I.C. Journal, #24, June 1947**

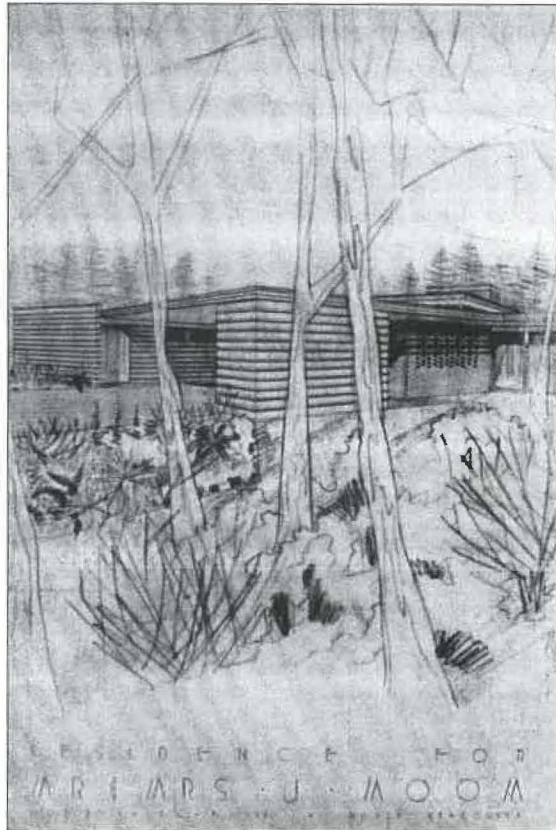
Many of the sites available for residential development on the mountain slopes were rocky and irregular, but provided spectacular views of the ocean or native forests. These sites demanded a sensitive response from these talented designers. In many cases these sites were considered 'unbuildable', and demanded inventive new forms just to allow construction. This led to a new fascination with complicated geometric form and open-plan layouts, with rooms used for more than one purpose. Indigenous materials, such as

heavy timber posts and beams, were used. Natural light was seen as one of the strongest form-givers for the new style, and extensive areas of glass were used both for view windows and skylights. The climate here is the most benign in Canada, and Eastern architects were jealous of the freedom to ignore the climatic restraints that they faced; the West Coast was seen as a land of opportunity, reflected in relaxed lifestyles and contemporary architectural expression.

The West Coast Style continues to exert considerable influence on the architecture of today. It is now timely to reassess the development and impact of this regional West Coast architecture which flourished during the postwar period.



## ORIGINS OF THE STYLE



Rendering of Moon Residence,  
2576 Edgemont Boulevard  
Fred T. Hollingsworth,  
Architect, 1950

Many of the theories driving the development of the West Coast Style developed as part of the International Style, that originated in Europe following the mass destruction of traditional buildings and institutions in the First World War.

North America, suffused with confidence after the war, and having escaped destruction on home soil, continued to build through the 1920s in a myriad of traditional period revival styles, with little reference to modernist theory. The situation changed with the Great Crash of 1929, when a new, grim economic reality set in. A crisis in public confidence triggered an exploration for new ways to build, with technology seen as a potential savior. The Bauhaus School of design, which operated in Germany between 1919 and 1933, was influential, and its theories were spread by a number of European architects who moved to North America to escape Nazi persecution, including Walter Gropius (a past director of the Bauhaus) and Mies van der Rohe (who coined the phrase 'less is more'), bringing with them new ideas of a modern architectural order. Houses designed in the International Style displayed smooth wall surfaces, flat roofs, windows set flush with outer wall surfaces, and horizontal, asymmetrical massing. Windows were arranged in horizontal bands (called ribbon windows) interspersed with floor to ceiling windows and doors that opened up the inside to outdoor views and terraces.

Artist and teacher B.C. Binning helped to

spread the style to British Columbia by inviting leading architects to lecture in Vancouver, among them the noted German architect Richard Neutra, who had settled in California, and visited Vancouver regularly in the 1940s and 1950s. Neutra demonstrated the possibility of a regional west coast expression, and spoke of the mysteries and realities of sites, and of houses that responded to local climate and light through the use of extended planes and surfaces, and reflections from glass and water.

In the late 1930s Peter Thornton, Robert Berwick and Ned Pratt became increasingly radical in their approach to housing, and fought with the Canada Mortgage and Housing Corporation for the approval of mortgages for houses with flat roofs; at the time the CMHC vetted all designs for which a mortgage was required, and had ruled that flat roofs, although safe, were not aesthetic. Peter Muschamp Thornton circumvented this by building his own house in West Vancouver without a mortgage. This simple and unornamented cube was well ahead of its time, and set a precedent for many to follow.

These ambitious modern buildings were constructed in accordance with high-minded social ideas and ideals - this was to be the beginning of a new, modern way of life. The new School of Architecture opened at the University of British Columbia in 1946, with Fred Lasserre as first Director. A number of notable exhibitions promoting modern design were held at both the Vancouver Art Gallery and the Community Arts Council, most nota-

bly the latter's 'Design for Living' held in the Fall of 1949.

Local designers were strongly influenced both by the aesthetics of traditional Japanese architecture, and by the work of American architect Frank Lloyd Wright, often shamelessly imitating or adapting his designs. The Japanese influence was partly derived through the influence of Wright, and also through a recognition that the West Coast was no longer just an outpost of European culture, but was also part of the vast Pacific Rim. Wright's work was especially influential, both through his original influence on the International Style architects of Europe (his early work, published in Germany in 1910, was a touchstone of the style) and through his later residential work, beginning with a startling series of modernistic houses in the 1930s such as *Fallingwater*, and his later geometric and low cost housing models. His 'organic' architecture blended simple methods of structural framing and the use of natural materials with a formal, Japanese-inspired discipline and open floor plans. Wright's flowing use of space and inventive sculptural forms ultimately was more appealing to West Coast sensibilities than the hard edges of the International Style. This local adaptation of the International Style came to be known as the West Coast Style, and is also referred to as Post-and-Beam or West Coast Regionalism. Whereas the International Style was primarily an aesthetic of steel and glass, the West Coast Style generally employed wooden post and beam structures, which allowed greater

freedom in positioning of windows and partitions than standard stud construction.

The post-and-beam system employed larger scale lumber posts (generally 4"x4", 3"x8" or 4"x6") spaced from 4' to 12' apart, bridged by beams which supported the roof. The spaces between the beams were filled with wood and glass panels providing a rhythmic patterning of solids and voids. Interior partitions could be placed anywhere within this structural framework. The house was seen as a series of spatial experiences, with open rooms flowing freely together, and revealed at different levels in an intimate relationship with the surrounding landscape. Floors became floating platforms, which could be placed at varying heights. Post and beam construction was also much easier to adapt to difficult terrain than traditional architectural forms, requiring only footings rather than foundation walls; in some cases buildings were suspended or cantilevered over impossibly rocky sites.

As this regional adaptation began to mature, certain common characteristics emerged. These local designs favoured open floor plans with extensive glazing and skylights, exposed timber structural members, and the extensive use of wood finishes, often stained rather than painted. Interior and exterior spaces were visually and physically integrated, and the final effect often relied heavily on the use of native trees and landscaping. Roofs were generally flat, but sometimes canted or lifted to allow banks of clerestory windows, which then



illuminated the undersides of the roof planes. The use of flat (or nearly flat) roofs also allowed the use of tar and gravel roofing, which mitigated against the steeply rising cost of cedar shingles. In sloping areas, the prime location was considered to be on the south (or lower) side of the street, allowing the parking and entry to face the road, while the open living areas faced, in privacy, towards the view. Ned Pratt cited five specific local characteristics that determined the form of the new residential architecture in British Columbia; rainfall; sunshine; view and aspect; exterior treatment; and plan.



## THE LOCAL DESIGNERS

*'It is still worthwhile to seek out and visit [Thom's] early houses in B.C. In this way, it is possible to understand how sensitively and imaginatively this artist-architect restated the tenets of American architects Frank Lloyd Wright, Rudolph Schindler, Richard Neutra and others of the influential school of architects practicing in Southern California in the first half of the century.'*

*'Both Thom and Arthur Erickson were aware of Neutra's writings and the skill with which Neutra fused landscape and building. Both would have known of Rudolph Schindler's complex geometric compositions and his desire to pursue a machine (or production) aesthetic through use of industrial building methods and new materials such as plywood. Both Thom and Erickson have responded to our unique local environment, utilizing roof skylight and clerestory windows and opening up walls to maximize the penetration of natural light and to frame important vistas, both immediate and distant.'*

*'Fred Hollingsworth of North Vancouver, who corresponded with American architects Frank Lloyd Wright and Bernard Maybeck in the 1950s, continues to build in a way that responds to the environment.'* Downs, Barry. **'Modern Architecture in British Columbia.'** Arts BC, Summer 1989, page 8.

The impetus for this blossoming of modern design was concentrated in the hands of a few exceptional individuals, who formulated their own brilliant regional interpretations of the new modern idiom. These designers

bravely introduced these new forms to British Columbia, influenced both by the International Style and by the domestic Bay Region Style of San Francisco, with its emphasis on natural materials. There was a conscious attempt to respond to local topography and climatic conditions, and an influx of extremely talented European designers, who moved here directly after the War, brought a fresh approach to regional design. This group of leading-edge designers, unquestionably the most talented in Canada at the time, were later referred to by Arthur Erickson as 'The Vancouver School'.

The internationally recognized career of **Arthur Erickson** was based to a large extent on his bold and contemporary residential designs. Born in Vancouver in 1924, Erickson achieved international fame with his dramatic designs. He cites Frank Lloyd Wright as having taught him a great deal about sensitivity to land, space and the materials of building. His work is not characterized by consistency of style but rather by a search for dramatic effects, and suggests an eclecticism based on the variety of global experience rather than a tightly defined doctrine. Erickson has described architecture as a curious hybrid, that jumps the boundaries of other disciplines, drawing on all cultural experience, making the architect a social alchemist that transforms human aspirations into habitable space.

**Ron Thom** (1923-1986) saw architecture as a celebration of human functions, and as a

factor of enrichment in our lives, but cautioned against buildings existing in isolation, and recognized the necessity of a cohesive social fabric. Thom's creative process engaged the emotions; he perceived architectural design as a process of intellectual and emotional maturation, based on a doctrine of eclecticism. Each composition was developed on its own geometric figure, which he saw as the basic element in both music and architecture. Born in Penticton, he originally studied as a concert pianist, later enrolling at the Vancouver College of Art. In 1947 he joined Sharp and Thompson as an apprentice, becoming a partner from 1958 until 1963 in the firm which was renamed Thompson, Berwick, Pratt & Partners. Most of his early work was residential, and was directly inspired by Frank Lloyd Wright and Richard Neutra. Some of his later projects included working on the design team for the BC Electric Building and the Dogwood Exhibition Building at the Pacific National Exhibition. Thom was awarded a number of Massey Medals, and in 1961 won the competition for the design of Massey College at the University of Toronto, and decided to move east. Thom received numerous prestigious awards, including several international awards for Trent University in Peterborough. Thom died in Toronto in 1986.

**Fred Thornton Hollingsworth** was born in Goldbourne, England on January 8, 1917, and moved to Vancouver in 1929. He was a childhood friend of Ron Thom, and the two attended high school together. Hollingsworth

was offered a drafting position at Sharp & Thompson, Berwick, Pratt, and worked there from 1946 to 1951; he articulated at that time with C.J. Thompson. From 1954 he continued his articles with William Birmingham. Recognizing Hollingsworth's abilities, Birmingham concentrated on business management, allowing Hollingsworth to handle the firm's design work. This collaboration continued until 1958, when Hollingsworth left in a dispute over the extensive subdivision planning work that he was undertaking on the side. He was in practice in Vancouver from 1959 until 1963, then partnered with Barry Downs for three years. Since 1966 he has run his own firm, and is still in active practice. The work of Frank Lloyd Wright has long been an inspiration; he met Wright at Taliesin East in 1951 - Wright offered him a job, but Hollingsworth felt the Taliesin atmosphere overpowering, and chose to develop his own organic ideas. In addition to his prolific career designing numerous houses in the area, Hollingsworth was also responsible for most of the subdivision planning work for J. Eric Allan, both as a planner and a consultant to others. As such, he is the individual most responsible for the look of postwar North Vancouver.

**Charles Edward (Ned) Pratt**, a graduate of the University of Toronto, maintained that 'these houses represent untiring efforts on the part of the architects to persuade the client into the contemporary frame of mind'. Pratt's interest was in the use of a strongly-expressed structure as an ordering element,

which allowed the wall to be filled with modular windows and panels. Along with his associate Robert Alexander Dean Berwick, Pratt helped to revitalize the established firm of Sharp and Thompson after becoming partners in 1945, turning it into the leading exponent of the modern style in Canada. Pratt died in Vancouver in 1996.

There were many other architects, notably Barry Vance Downs, Blair MacDonald, Duncan McNab, C.B.K. Van Norman, Peter Thornton, Harold Semmens and Douglas Simpson, Roy Jessiman and Donald Manning, who made their individual contributions to the West Coast Style.



Arthur Erickson



Ron Thom



Fred T. Hollingsworth



Charles (Ned) Pratt

## THE MASSEY AWARDS

In 1951 the Massey Royal Commission concluded two years of assessment of architecture in Canada. The Commission identified some of the elements unique to West Coast design, and 'watched with interest the emergence of those characteristics.' The residences of the Pacific Coast were considered exemplary because of their specific regional adaptation, absent in the other parts of the country.

From 1951 until 1971 the Massey Foundation sponsored a series of design awards. The Massey Medals recognized significant contributions to the development of Canadian architecture. The winners represented the highest design achievements of the time.

The West Coast was always heavily represented in the awards. In 1952 the Porter House in West Vancouver, by John Porter, and Ron Thom's Copp House in Vancouver both won Silver Medals. The first Gold Medal was awarded in 1953 to architects Semmens & Simpson for the Marwell Office Building on Georgia Street (since demolished). In the period until 1971 Vancouver designers received a total of 31 Massey awards, as well as many other awards of design recognition.



**Selwyn Pullan Carport**  
This carport and studio were exhibited  
as one of the 17 buildings in the 1964  
Massey Competition Exhibit  
Fred Thornton Hollingsworth  
Architect, 1960-1961  
© Selwyn Pullan Photography



**Selwyn Pullan Studio**  
© Selwyn Pullan Photography





## **'BRITISH COLUMBIA LIVING'**

*'British Columbia living is of a different kind... a Far West quality related to the entirely different geography and climate of this province.'*

**Western Homes and Living**, August/September 1950, page 9.

## **'Residential Design Philosophy Of The 50s And 60s'**

*'The prevailing design philosophy of architecturally designed family homes in the 1950s to 60s was largely predicated by the disciplines of function and affordability. Not only did the house have to perform efficiently as a shelter in which to raise a family but it also had to be built within a very restricted budget - typically - lot, \$1,000 cash and the borrowing potential to qualify for a maximum NHA mortgage which ranged from \$12,800 to approximately \$17,000.'*

*'The typical clients were a couple with a family on the way, both products of the depression and frugal war years, intent on obtaining maximum utility and livability from their restricted resources. Pretense or show was certainly not a high priority. The status symbol of the time was more likely having a large family than creating a showplace.'*

*'Convenience was essential. An efficient kitchen layout related closely to a dining table to accommodate the whole family was paramount. The bedrooms were sized to accommodate the bed(s), closet, dresser, and perhaps a desk top but no more. A second bathroom or a potential finished bathroom was considered pretty well essential. The one luxury was a fireplace which was the focus of the conversation circle in the living room - Family rooms and T.V. came later. The outdoor patio or sundeck, preferably adjacent to the kitchen, was greatly appreciated as a bonus.'*

*'The form of the house besides being compact and cost efficient was to a large extent determined by topography and life-*

*style. Typical basements were passe giving way to two-level benchcuts, split levels or more expansive single-levels on floating foundation slabs. Typical to the North Shore hill site with its southern exposure was the two-storey benchcut home with ground access on both floor levels and the living rooms and sun decks taking advantage of the view. The expansive view was exploited by horizontal strip windows, sun controlled by wide low pitched eaves which in turn were often continued inward to form low-pitch loft ceilings on the upper floor levels.'*

*'Local building and landscape materials also characterized the architecture of the time. Rough cedar was inexpensive - particularly when stained and placed vertically. Rough broken site rock was frequently used for base walls. Beam and plank roof construction was cost effective. Indigenous conifer trees were retained and traditional lawns were complemented with local vine maples, salal, sword ferns, etc. All contributed to the expression of West Coast architecture.'*

*'The result was an honest reflection of the circumstances and the values of the people of the time. Architects of this same post-war era have great difficulty in fathoming the obesity and pointless fadism that dominates so much of today's residential design.'* **Donald M Manning, 1993**

As the West Coast Style became more established, it appeared in simpler, less uncompromising versions, often designed by builders rather than architects. The polemical forms of modern architecture were softened and adapted for more general acceptance,

through a blending with a more traditional domestic idiom. This regional style was identified in contemporary magazines, most especially ***Western Homes & Living***, which commenced publication in 1950. West Coast homes were also heavily represented in ***Canadian Homes & Gardens***.

These vernacular buildings are most often characterized by the use of a visible roof; if a flat roof was considered too radical, then a shed ('monocline') or low gable would be used. Contrasting wall materials and textures, such as wood, brick and stone, and irregular windows, were used to heighten visual interest. A garage or open carport was usually attached to one side, and exterior decks and terraces extended the available living area. Access to outdoor decks was provided through a 'French door', as sliding glass doors were not yet available; these decks also provided easy access for cleaning the outsides of windows. Windows were almost invariably wooden sash casement, often used in clerestory bands, allowing light and ventilation but ensuring privacy, especially on facades that faced towards the street. Chimneys were often high slab-like structures of either stone or brick, that provided vertical emphasis, usually as a cross-axis to the main direction of the house. Kitchens were smaller, but featured built-in appliances and an adjacent 'family room' for children to play in. Master bedrooms featured ensuite bathrooms, and wall-to-wall carpets were installed in the living room, dining room, halls and stairs. Plumbing fixtures were available in decorator pastel shades.

Most were one storey in height, except for Split-Level or Ranch houses, in which the entrance area (with a 'cathedral ceiling') would lead down to the living area or up to the bedroom wing, usually with a downstairs or ground level 'rumpus' or 'recreation room' with a fireplace for family play and entertaining.

Part of this housing phenomenon was the rise of a number of design-build firms that promoted the new design philosophy. Although the houses produced by these firms were not always as sophisticated, some compare favourably with the best examples of the high-style architect designed buildings, and they often achieve a level of competence that is enviable.

The most successful of these was the prolific Lewis Construction Company, having constructed hundreds of buildings on the North Shore alone. Headed by Bob Lewis, their earlier buildings were mostly simple post and beam structures, a simple and attractive framing system that was, at the time, the easiest and least expensive way to build. Lewis homes were regularly published and recognized. Contractors also often acted as developers at this time, assembling sites and offering standard building plans. Well known and successful local contracting firms included Gil Bradner and N.W. Hullah Ltd., who were responsible for many postwar tract developments.



Crosby House, Lewis Construction Co. (1960) - © Selwyn Pullan Photography



## THE SUBURBAN DEVELOPMENTS

One of the more distinctive characteristics of the postwar development of the North Shore was the opening of large tracts of land for suburban housing. These large tracts involved the construction of hundreds of individual buildings, often in repetitive plans with minor variations.

These suburban developments were enormously popular, as they provided affordable housing for a rapidly expanding population. Although many of these houses have been altered, and landscape features have matured to the point where these areas are more seamless, it is still possible to discern the individual character of these larger developments.

### ***Capilano Highlands***

Aesthetically the most successful of the postwar subdivisions is the Capilano Highlands. The subdivision plan for the development was registered in 1938 by Ridgewood Estates Ltd., and was innovative for having the street pattern follow the natural contours of the sloping topography. This resulted in a pleasant non-linear pattern that perfectly suited the suburban ideals of the period. The development languished until after the end of the Second World War, when J. Eric Allan became involved. During the war, Allan was in the R.C.A.F., but afterwards became deeply involved as a developer on the North Shore. His own house was the first to be built in the Capilano Highlands, and he opened an office at the corner of Ridgewood Drive and Edgemont Boulevard to market the development.

It was Allan's idea to build a showhome in the parking lot of the downtown Hudson's Bay, to advertise the Capilano Highlands as well as popularize the potential of new modern design; this showhome became famous as the **'Sky Bungalow'**. Capilano Highlands also benefited from the considerable design talents of Fred Hollingsworth, who built his own house in 1946 (the second to be built in the development), and who designed about one hundred residences in the area; it became known as Hollingsworth's 'Oak Park'. The development also benefited from the amenities offered by a central shopping area, known as Edgemont Village.

### ***Norgate***

This neighbourhood was an idealized example of postwar suburban planning. Five hundred homes were built on 40 acres by the Hullah Construction Company; Norm Hullah was 29 at the time. This was one of the first developments to use a variation of exterior design to achieve individuality of expression, even though the floor plans were identical. The Norgate Park Community Association, which was formed shortly after the first residents moved in, was instrumental in obtaining paved roads, street lighting, flowering boulevard trees, and park strips; members also helped to build the local church and school. A linear park ran through the development, linking the school at one end to Tatlow Avenue at the other.

### **Westlynn Park**

This was a 350 acre subdivision developed by N.W. Hullah Ltd.; Columbia Western Realty were the agents for the homes. Purchase prices ranged from \$11,200 to \$11,500 depending on options. The homes on their 70 foot lots were geared to backyard living, with fences and trees providing screening for maximum privacy; all the lots backed onto uncleared park strips. Individuality was provided by varied colour schemes, and a variety of carport placements and angled siting on the lots.

### **Westlynn Terrace**

Westlynn Terrace was developed in the early 1960s on 80 acres of forest land lying between Lynn and Browney Creeks. The 265 houses in this tract were larger in scale, starting at 1,750 square feet, with the largest being 2,600 square feet. There were three basic types of houses; two storey without basement; full or part-basement bungalow; and split-level. There were 20 floor plans and 60 exterior styles available. Prices ranged from \$17,500 to \$23,500, a surprisingly affordable price range.

### **Forest Hills**

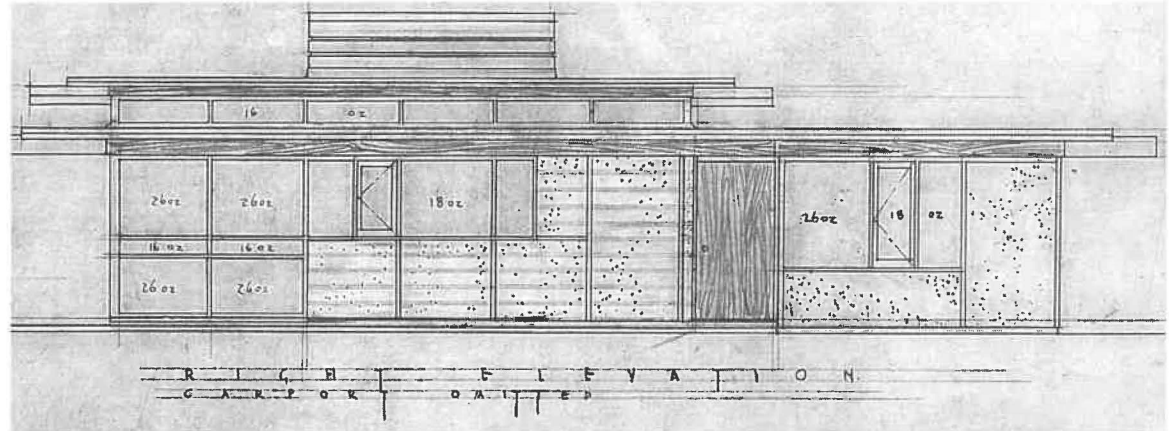
Another of the subdivisions was the Forest Hills area, lying close to Capilano Highlands. Fred Hollingsworth also designed a number of the houses in the area, including his generic '**Neoterics**' and '**Flying Arrows**.'

### **Sunset Gardens**

Ranch style homes with exteriors in varied cedar treatments were the hallmark of the Sunset Gardens development. This 46 home estate was designed by Fred Thornton Hollingsworth for J. Eric Allan, and the houses were built by Gilbert Bradner Ltd. The selling price of one of these 1,300 square foot homes was \$13,800, with \$2,700 down and payments of \$85 per month. The most expensive of the homes was a four bedroom split-level house, costing \$22,000. Where possible, trees were left standing. Some of these homes still exist in intact condition on Grace Crescent.

### **Delbrook Gardens**

Delbrook Gardens was a slightly later development, also designed by Hollingsworth for Eric Allan, but followed many of the same design precepts as the earlier subdivisions. By the late 1950s and the early 1960s, many families had more disposable income, and the trend was towards larger, split level houses. One of the showhomes for Delbrook Gardens was known as the '**1957 Ease of Living House**', which was planned to display the modern use of natural gas, including the furnace, range, oven, water heater, and the automatic washer and dryer. Also included within the development were a number of Garden Apartment units, considered to be a very progressive form of housing at the time.

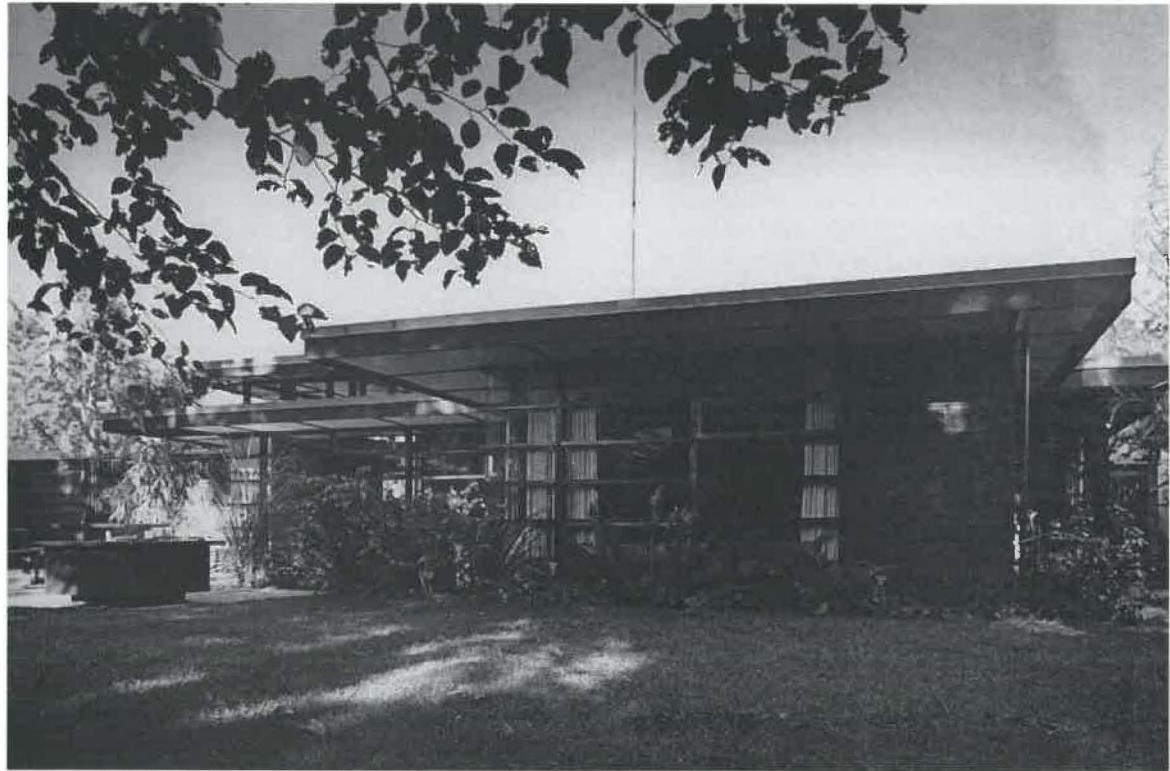


Alternate Elevation "A" for the Wolfencroft Agencies, 1952;  
Fred Thornton Hollingsworth, Architect, 1952  
Courtesy Fred Thornton Hollingsworth

## **THE PRESERVATION OF MODERN HERITAGE: A CHALLENGE**

This survey identifies a number of the most significant modern buildings in the District of North Vancouver. These buildings are often at risk for a number of reasons: rapidly increasing land value, lack of understanding of their significance, lack of maintenance, and inappropriate alterations have all taken their toll.

The value of these buildings lies not just in their age, but in what they represent through their design philosophy of an earlier era. Socially, historically and architecturally these buildings are of value in defining the development of our modern age. The Lower Mainland municipalities have been very progressive in their understanding of the value of these buildings. It is hoped that through increased awareness, there will be renewed interest in their preservation for future generations.



**Clarke Residence**  
**Fred Thornton Hollingsworth (1961)**  
**©Selwyn Pullan Photography**





## PRIMARY BUILDINGS

3355 AINTREE DRIVE  
SKY BUNGALOW

3405 BLUEBONNET ROAD  
CHALLIER RESIDENCE

3097 CONNAUGHT AVENUE  
CRAIGHEAD RESIDENCE

1005 CORTELL STREET  
LOUGHNAN RESIDENCE

2576 EDMONTON BOULEVARD  
MOON RESIDENCE

3255 EDMONTON BOULEVARD  
HIGHLANDS UNITED CHURCH

3700-3706 EDMONTON BOULEVARD  
SHALAL GARDENS

3712-3718 EDMONTON BOULEVARD  
SHALAL GARDENS

3727-3729 EDMONTON BOULEVARD  
SHALAL GARDENS

3743-3749 EDMONTON BOULEVARD  
SHALAL GARDENS

805 FOREST HILLS DRIVE  
ATKINS RESIDENCE

3636 GLENVIEW CRESCENT  
TRENDMAKER HOUSE

1279 KEITH ROAD WEST  
WALTERS RESIDENCE

427 MONTERAY AVENUE  
LONEY RESIDENCE

6400 NANCY GREEN WAY  
GROUSE MOUNTAIN CHALET

1798 PETERS ROAD EAST  
HIRST RESIDENCE

903 QUEENS ROAD WEST  
HOFFMAN RESIDENCE

3219 REGENT AVENUE  
POOL RESIDENCE

1032 RIDGEWOOD DRIVE  
RITCHIE RESIDENCE

1058 RIDGEWOOD DRIVE  
ST CATHERINE'S CAPILANO  
ANGLICAN CHURCH

1205 RIDGEWOOD DRIVE  
HOLLINGSWORTH RESIDENCE

1319 RIVERSIDE DRIVE  
CHOW RESIDENCE

2357 RIVERSIDE DRIVE  
KOVACH RESIDENCE

4342 SKYLINE DRIVE  
TREND HOUSE

4448 SKYLINE DRIVE  
LICHTENSTEIGER RESIDENCE

5053 SKYLINE DRIVE  
BAVARIAN ARMS CAFE

3623 SUNNYCREST DRIVE  
MITCHELL RESIDENCE

4165 VIRGINIA CRESCENT  
HILL RESIDENCE

233 WOODALE ROAD  
PULLAN STUDIO AND CARPORT

1311 WEST 1ST STREET  
B.C. RAIL PASSENGER STATION



The Moon Residence, 2576 Edgemont Boulevard  
Photographed in 1953  
© Selwyn Pullan Photography

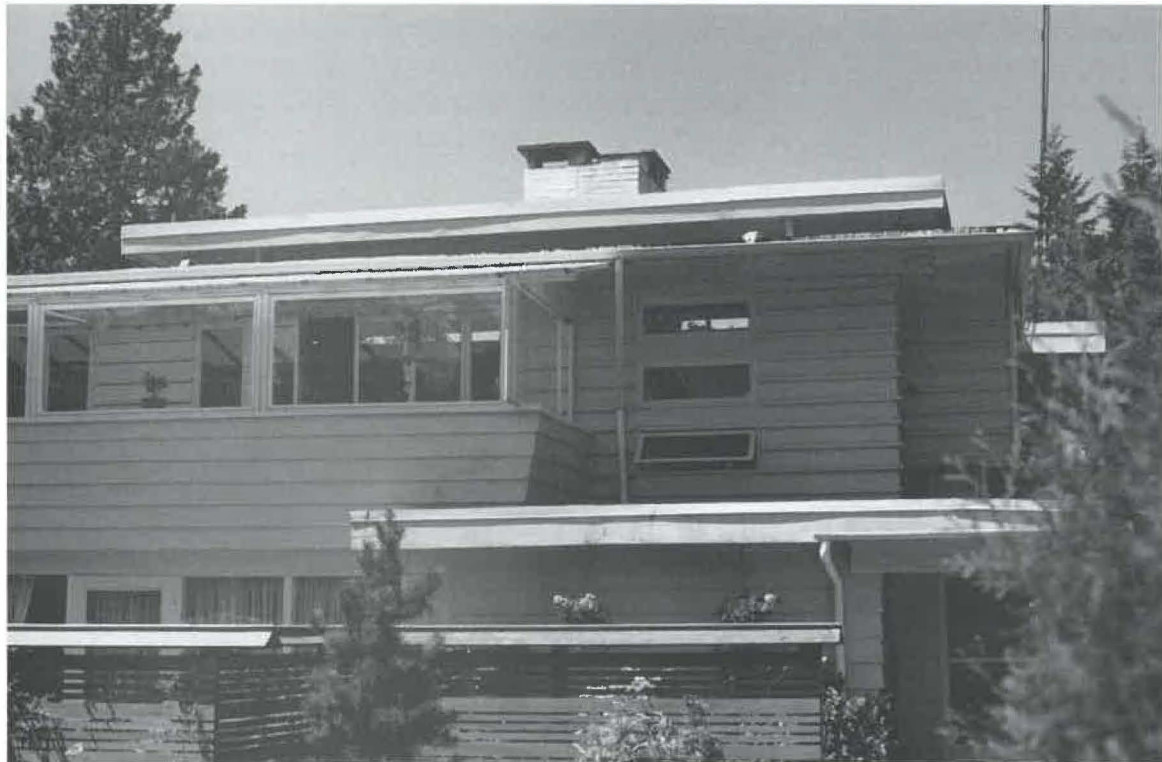




**'THE SKY BUNGALOW'**  
**3355 Aintree Drive**  
**Fred Thornton Hollingsworth,**  
**Architect**  
**1950**

**T**his striking structure is one of the icons of the development of Modernism on the West Coast. In 1949, developer Eric Allan and Architect Fred Hollingsworth approached the manager of the Hudson's Bay in Vancouver with an idea for promoting Allan's Capilano Highlands subdivision. They proposed that they would build a version of Hollingsworth's generic post-and-beam house - the 'Neoteric' on the Bay's Seymour Street parking lot. This would not only promote this type of housing, but also modern furnishings and appliances, and the new postwar suburban lifestyle. The pitch was accepted, and the 'Sky Bungalow' was built and opened to the public.

The design was similar to Hollingsworth's standard residential floor plans, but was lifted into the air on a concrete block pier, and cantilevered on steel beams, in order to minimize the amount of parking spaces affected - in the end the house's footprint only took six parking spots. Rather than the usual ground-hugging appearance of these houses, this gave the 'Sky Bungalow' a dynamic, soaring profile that excited both thousands of visitors who toured it and journalists of the time. It was considered startlingly contemporary, and was the first time that many people saw what soon became common features of the new West Coast houses.

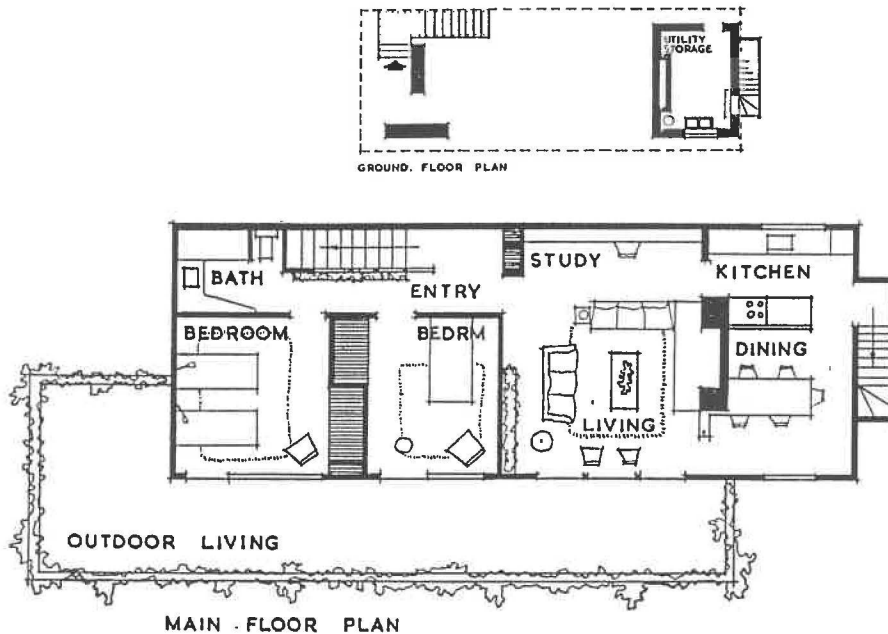


*'Perhaps most remarkable about the Sky Bungalow is its warmth. We've rarely seen anything that deserves more the word "modern." Yet most of us want coziness in our homes, and contemporary design, however breathtaking, must give it to us if we are to part easily from our Cape Cods and Colonials. The Sky Bungalow does!'*

*'Maybe it was the natural fir plywood and warm cedar walls, or perhaps the red brick fireplace wall. At any rate, we felt it would be a pleasant place in which to live. Canadians understand the warm glow of natural wood, the reddish-brown of brick, the alive spring colorings of green and yellow, and like to live with them.'*

*'The decorating staff of the local department store which supplied the furnishings were stimulated by Hollingsworth's sensitive feeling for color and texture. The cocoa brown chesterfield and heavy-textured citron yellow drapes in the living room blend perfectly with the cedar shelves and fir plywood. Little Chinese Kwan Yins beside the fireplace and pieces of Indian brass on the limed oak coffee table add accent spots of interest.'*

*'This sense of unity in color and texture is carried throughout all the rooms, and is achieved with a variety of shades of green, yellows and browns. Chocolate-brown corduroy bedspreads in the master bedroom with golden-yellow drapes figured with chocolate*

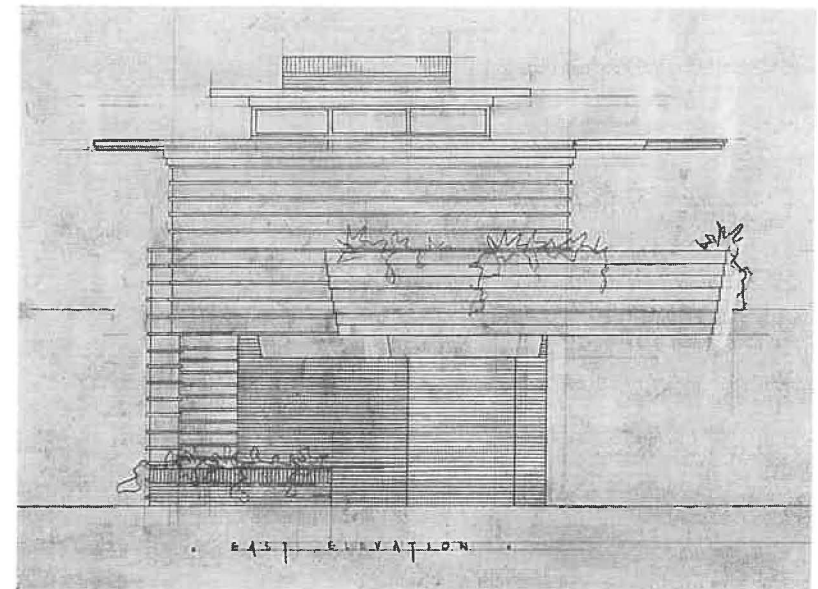


Canadian Homes & Gardens  
June 1950, Vol.27, P. 23

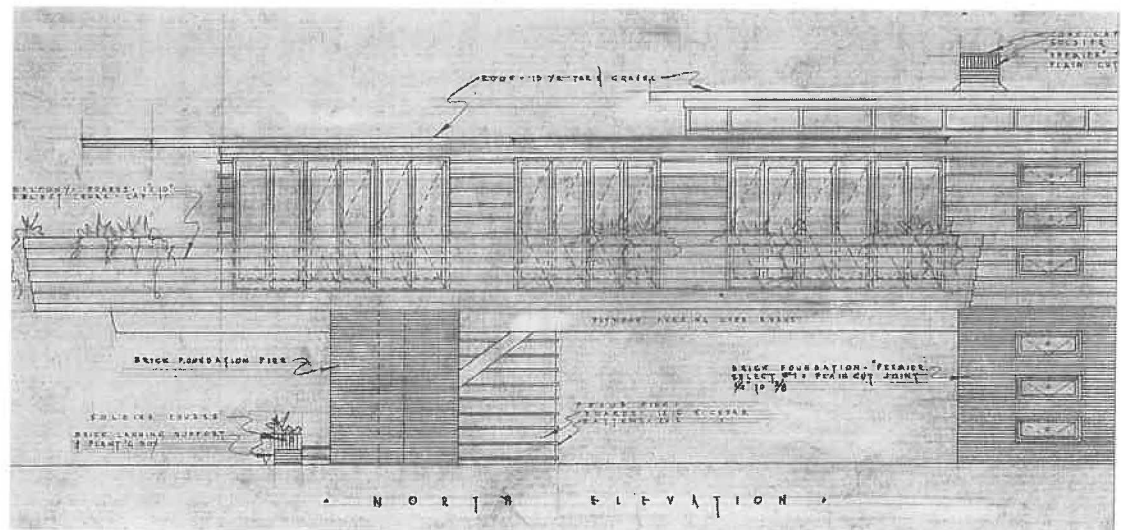
*brown leaves, for example. Add to this blond oak furniture, oak floorings and heavily textured rugs and you will know some of the color-texture harmony which prevails in the modest two-bedroom "Sky Bungalow."*

**Canadian Homes & Gardens**, June 1950, pages 22-24.

After the exhibition ended, the house was purchased by Len A. Nikoloric, and moved to a permanent site in the Capilano Highlands. It was placed on a new base, designed by Hollingsworth, rooting the building to the ground in a manner more typical of his other buildings, and survives today in surprisingly original condition. Much of the interior is also intact.



Original plans, 1950  
© Fred Thornton Hollingsworth





**CHALLIER RESIDENCE  
'NEOTERIC' HOUSE  
3405 Bluebonnet Road  
Fred Thornton Hollingsworth,  
Architect  
1950-1951**

This was one of a number of speculative house types designed by Hollingsworth for developer J. Eric Allan, a generic post-and-beam design known as a **'Neoteric'**. Each of these houses followed the same basic floor plan, then was adjusted for its individual lot. The interior was arranged around a central raised pavilion, ringed with horizontal clerestory windows. A central masonry chimney, in this case dark brown brick, anchored the living room area. The living and dining rooms and the kitchen were connected through a dogleg open plan; adjacent to the kitchen a small family room had wide wooden sash doors that opened onto an outdoor patio. A windowless brick infill side wall adjacent to the lot line (in this case to the north) provides privacy. Throughout the interior the structural wooden beams and posts, and the wooden plank ceilings, were exposed and varnished. The hallways were



kept to a minimum width, and the bathrooms were located internally rather than against outside walls - a new idea just then being accepted by the Canada Mortgage & Housing Corporation. Heating was provided by warm air forced through a plenum space built under the house - there was no basement or crawlspace. Although many of these ideas are commonplace now, at the time they were quite radical, and signalled a break with traditional patterns of domestic layout.

This **'Neoteric'** was built for H. Challier at a cost of \$12,500, and has been well preserved. A subsequent owner renovated the kitchen, changing its orientation and combining it with the family room; the openness of the layout was preserved, and the interior woodwork and brickwork has never been painted in this house. The interiors of many similar houses were painted white to 'lighten them up' - this house, however, retains the dark, warm appearance of its natural materials.



**CRAIGHEAD RESIDENCE**  
**3097 Connaught Avenue**  
**Sharp & Thompson, Berwick, Pratt,**  
**Architects 1949;**  
**Addition in 1950**

**T**his unusual post-and-beam structure was original addressed as 697 East Kings Road. Designed for Mr. and Mrs. A.S. Craighead, it takes full advantage of a sloping site, sitting at an angled orientation. As with many of Sharp & Thompson, Berwick, Pratt's best designs, the structural system is honestly expressed on the exterior of the building.

A simple and rational system of framing has been adopted, employing a regular module that accommodates windows, doors, and panels of siding. Cantilevered roof beams overhang the cantilevered deck, joined by vertical stringers that form a structural cage. Nelson & Minions were the original contractors, and the cost of construction was \$7,200. An addition was built the following year at a cost of \$1,800.



**LOUGHNAN RESIDENCE**  
**1005 Cortell Street**  
**Original date unknown;**  
**Additions in 1936**

**T**his charming early rustic log structure dates from before the Second World War. The original date of construction is unknown, but in 1936 an extensive addition, built for David F. Loughnan at a cost of \$2,700, resulted in the one-and-one-half storey side-gabled structure that we see today. The workmanship throughout is very sophisticated. Smooth peeled logs are used as exterior cladding, notched at the corners. The three-part front windows have cross-leaded side lights, and the front door is covered with vertical log sections, with wrought iron strap hinges.

In 1949 a porch was added by H.W.D. Thomas, and there are several later additions, including a carport and deck to the north. The house has been beautifully maintained by its current owners, and is immaculately landscaped.



**MOON RESIDENCE**  
**2576 Edgemont Boulevard**  
**Fred Thornton**  
**Hollingsworth, Architect,**  
**1950**

**T**he Moon Residence is one of Fred Hollingsworth's more interesting designs. The asymmetrical layout, jutting triangular forms, central interior chimney, and horizontal board-and-batten siding are all overt references to the organic theories of Frank Lloyd Wright. These individual elements are translated here into a comprehensive stylistic expression.

Hollingsworth's early modular post-and-beam houses were a response to the post-war housing boom, intended as low-cost housing, simple and easy to erect, built on concrete slabs with no basements. Deceptively simple, they employed the latest in technology to provide comfort, including radiant floor heating. These designs provided maximum efficiency at minimum cost. In his best designs, such as this one, these simple forms are handled with great sophistication, resulting in a structure that belies its original modest cost of \$11,000. The floor plan is angled to take full advantage of the spectacular treed lot,



located near Edgemont Village. The Moon Residence has been maintained in pristine condition.

Jack and Marion Moon only lived here briefly, as Jack was transferred to Calgary shortly after the house was completed. They remained clients of the architect, and Mrs. Moon still resides in a house south of Calgary designed for them by Hollingsworth.

**The Moon Residence in 1953,  
after it had been acquired by the Kelly family.  
© Selwyn Pullan Photography**



**HIGHLANDS UNITED CHURCH**  
**3255 Edgemont Boulevard**  
**R. William Wilding, Architect**  
**1957-1958**

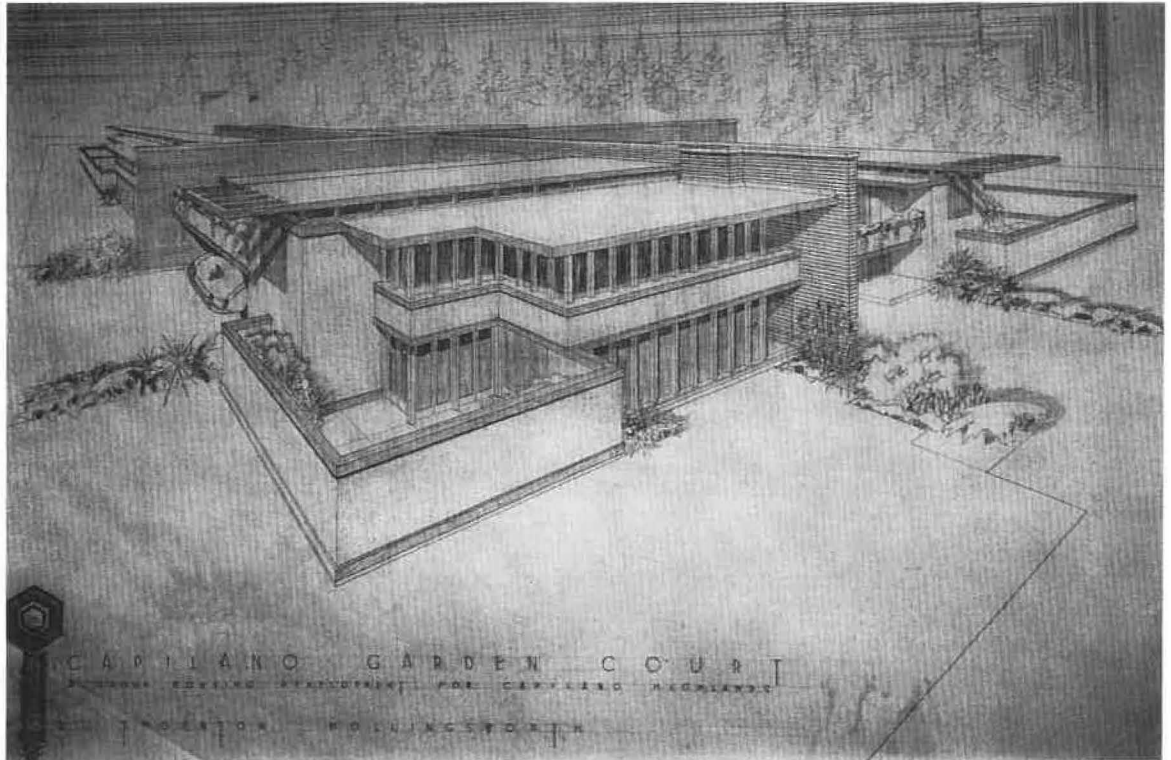
A landmark in Edgemont Village, this church expresses its verticality through the use of a tall structural A-frame roof framed with laminated beams. Wilding was given five sites to choose from; the one that he picked had a sharp fall down a bank to a creek. Because of the grade, the church is reached by a bridge at the upper level. The building is well integrated with the site, with a Sunday School and meeting room at the lower level, and an outdoor patio. Conceived as an all-wood structure, the exterior is clad with vertical rough red cedar boards; the roof was originally clad with cedar shingles to evoke the surrounding woods and mountain views. Cedar is also used throughout much of the interior; the interior of the nave features exposed laminated beams, and is dramatically lit through the use of coloured glass, mostly amber, in small slit windows. A large skylight illuminates the altar area.

When it opened in November 1958, the seating capacity was 302 in the nave and 40 in the choir. The total cost of the building was \$150,000. Highlands United was published in *R.A.I.C. Journal*, December 1956 and May 1961, *Canadian Architect*, February 1961, and the Massey Medals for Architecture Exhibition, 1961.



**'SHALAL GARDENS'**  
**FOUR-PLEX APARTMENTS**  
 3700-3706 Edgemont Boulevard  
 3712-3718 Edgemont Boulevard  
 3727-3729 Edgemont Boulevard/  
 3723-3725 Bluebonnet Road  
 3743-3749 Edgemont Boulevard  
**Fred Thornton**  
**Hollingsworth, Architect,**  
**1951**

➤  
 Original rendering of Capilano Garden Court  
 (Shalal Gardens)  
 © Fred Thornton Hollingsworth



These four separate structures were a series built in 1951 for J. Eric Allan, originally called the Capilano Garden Court. Situated on both sides of Edgemont Boulevard, this was a demonstration of an alternative form of housing in the Capilano Highlands development. Each block contains four self-contained apartments, each with their own ground level entry. These units are arranged in a pinwheel fashion, and are visually separated by tall flange walls built with Roman brick. The window arrangement ensures complete privacy between each unit.

Broad roof overhangs, light-coloured stucco cladding, dark encircling beltcourses, and ribbon and corner windows, are used to modulate the mass of the structures. Generally the forms echo the work of Frank Lloyd Wright, but have been developed to suit local conditions. One of the interesting aspects of the Capilano Highlands development was the attempt to create a complete community, with different forms of housing, and a central self-contained shopping area with community amenities. The provision of this type of apartment within a suburban development was considered progressive at the time.



**ATKINS RESIDENCE  
'FLYING ARROW HOUSE'  
805 Forest Hills Drive  
Fred Thornton Hollingsworth,  
Architect  
1950**

*'To many people, a "Modern" house is "one of those flat-roof things with windows all around like a goldfish bowl." Some houses being built today are as unattractive as that definition sounds, but they do not represent contemporary styles of architecture any more than bargain-basement dresses represent the latest Paris fashions.'*

*'The architects who are turning out our fine, contemporary, Western style of home are not preoccupied with flat roofs or view windows...only with the concept of bright, roomy, efficient houses designed to fit the activities and interests of the prospective owners. Thus the term "Modern" actually embraces an infinite variety of styles, and each should be judged on its own merits.'*

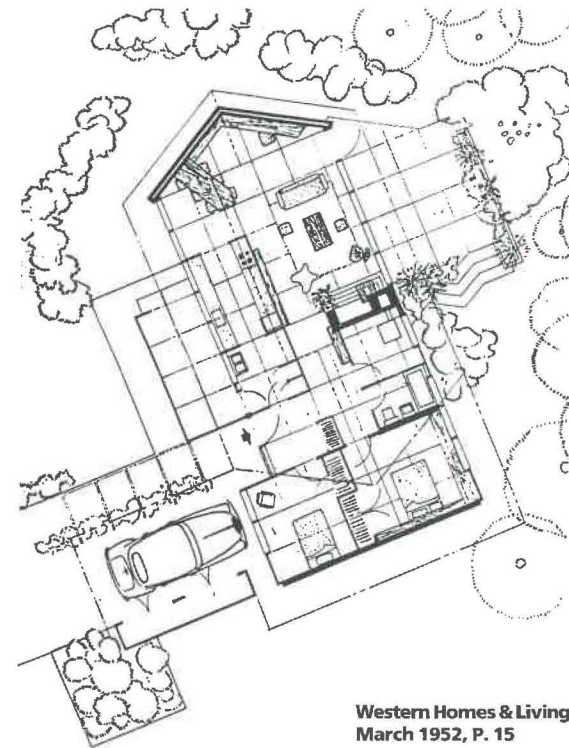
*'Take, for instance, the "Flying Arrow" home of Jim and Berenice Atkins in Capilano Highlands. Designed by Fred Thornton Hollingsworth, it is an excellent example of good contemporary planning, yet it has an attractive style all its own.'*

*'A striking feature is the angle-pitched*

*roof. Structurally this is very simple, for the low-pitched overhang is supported by an extension of the interior scissor-beams. Also effective is the use of solid brick in the end wall, a treatment that adds visual and structural stability to the post and beam frame construction. Inside, too, the brick wall, plus the massive brick fireplace, provides an interesting color and texture contrast to the extensive use of wood surface.'*

*'The compact, open plan gives a lot of freedom in a small area... about 1200 square feet... with an open ceiling over living room, dining room, kitchen, utility and hall. "its' a house that grows on you," says Mrs. Atkins. "The more we live in it the more we like it."' Western Homes & Living, March 1952, page 14.*

**T**his striking home was built for the Atkins by contractor Gil Bradner for a total cost of \$9,200. Some of the cost-saving features integrated into the design were slab-on-grade construction (with radiant heating). The concrete floors were exposed, polished, and coloured Rust Red. The truss roof beams were originally painted pink. Only clerestory windows faced the street, allowing maximum privacy, while large windows at the rear faced onto a screened patio. A pop-up monitor faces north, and allows an extra band of windows that light the roof trusses. The **'Flying Arrow'** has been very well-maintained in its original condition.



**Western Homes & Living  
March 1952, P. 15**



**'TRENDMAKER HOUSE'**  
**3636 Glenview Crescent**  
**Fred Thornton Hollingsworth**  
**1949**

**G**il Bradner was the owner and builder of this showhome, built at a cost of \$6,500. The design takes full advantage of the steeply sloping site. A carport and entry are situated at the top of the hill, adjacent to a tall living room pavillion with deep overhangs. The roofs consist of a series of interlocking monoclines that slope in opposing directions. Tall windows face the street and the view. Below this is another level with the more private family rooms.

The landscaping is defined by undulating river rock retaining walls, and by appropriate small shrubs and hedges. The 'Trendmaker House' has been immaculately maintained in its original condition.



**Walters Residence**  
**1279 Keith Road West**  
**William H. Birmingham, Architect**  
**1946**

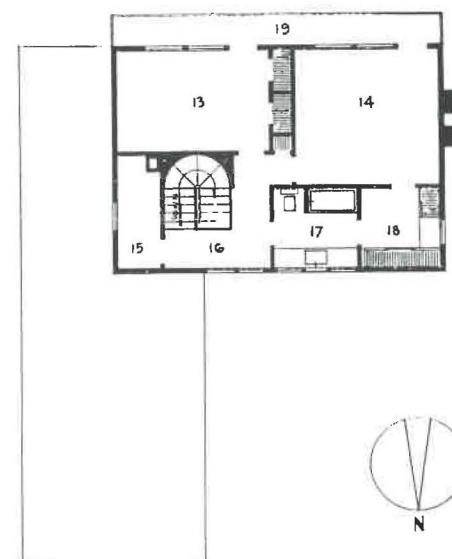
**T**his simple but striking modern house was built for Mr. and Mrs. Howard Walters. It is sited on a large lot at the edge of a cliff, with a spectacular south-facing view. Mature evergreens ring the site, and a paved turn-around sweeps through the front yard.

Architect Birmingham (1911-1997) had studied at the University of Toronto, and his post-war work still carried some of his earlier Arts and Crafts influences. In the Walters Residence we can still see this residual influence in the overall horizontal lines and use of simple materials. The modernity of the house is implicit, however, in the broad flat roof planes. The floor plans are simple and compact, with an open plan living and dining room facing south towards the view. A recreation room was placed to the north in a one-storey wing, adjacent to the entry court. The house and property have been very well maintained.

Howard H. Walter was a manager at the B.C. Electric Railway Co. This house was built at a cost of \$8,500 by C.J. Oliver Ltd. It was published in the *R.A.I.C. Journal* in June 1947.



- 1 Living
- 2 Dining
- 3 Kitchen
- 4 Hall
- 5 Furnace
- 6 Nook
- 7 Laundry
- 8 Den
- 9 Washroom
- 10 Recreation
- 11 Car Port
- 12 Terrace
- 13 Bed Room
- 14 Master Bed Room
- 15 Storage
- 16 Hall
- 17 Bathroom
- 18 Dressing
- 19 Balcony



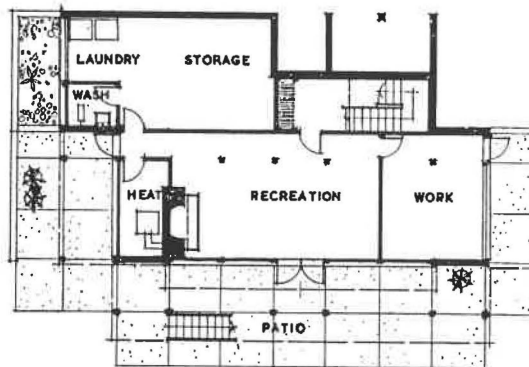
*R.A.I.C. Journal*, June 1947

**LONEY RESIDENCE**  
**427 Monterey Avenue**  
**Ron Howard, Architect**  
**1960-1961**

*'When the John Loneys called in architect Ron Howard to design a house for them, they already had two basic essentials: a spectacular view lot in North Vancouver's Delbrook district, and a complete set of furnishings from their apartment. Because they are a working couple, they especially wanted a home that would be easy to maintain, and they also wanted plenty of space for hobbies.'*

*'So Ron Howard, with a specific set of factors to work from, designed a three-bedroom contemporary home, in a flat-roofed post and beam style, with a basement. The house has a cool and elegant decor, with its exterior featuring vertical channel siding, white plywood panels and walnut brown trim. The interior color scheme is coordinated throughout in white, turquoise, blue, mauve and walnut.'*

*'Painted walls are white, and wall-to-wall carpeting turquoise, making a cool foil for upholstered furniture in brown, turquoise and blue. Custom-made dining furniture and stereo are in a lovely dark walnut, while the kitchen is brightened with Japanese ash cupboards, blue and mauve provincial print wallpaper, turquoise countertops and vinyl tile floor. The*

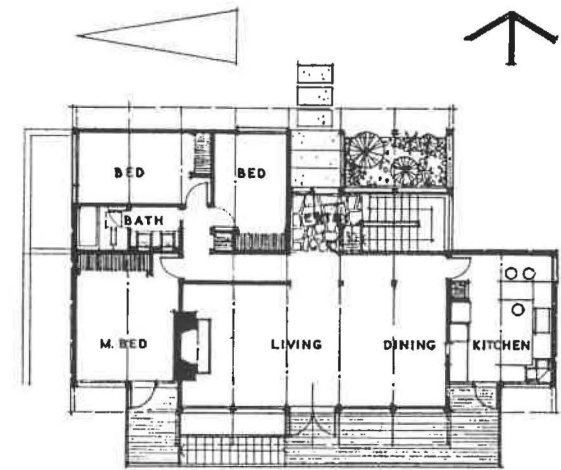


LOWER FLOOR

*master bedroom has a white broadloom carpet for a touch of luxury, with turquoise drapes and spread, contrasted with white painted furniture. Leading from the bedroom is a private balcony, separated from the balcony off the living area. Downstairs is Mr. Loney's domain, with large workshop, recreation room and storage.'*

*'All in all, the Loney's have ended up with everything they wanted, in a house that functions well as a restful haven from the workaday world.'* **Western Homes & Living**, January, 1964, page 6.

**J**ohn and Anne Loney were undoubtedly very happy with the end result. At the time, John Loney was an elevator superintendent for the Saskatchewan Wheat Pool. The house was built by Neilson & Grinn at a cost of \$17,000.



MAIN FLOOR

**Western Homes & Living**  
 January 1964, P. 6





**GROUSE MOUNTAIN CHALET**  
**6400 Nancy Green Way**  
**Rhone & Iredale, Architects**  
**Circa 1961**

**GROUSE MOUNTAIN CHALET**  
**6400 Nancy Green Way**  
**Peter Kaffka, Architect**  
**1965**

The original Grouse Mountain Chalet was a large rustic lodge structure, designed by Townley & Matheson, that opened in 1927. It was only in operation a few years before it was destroyed by fire. In 1938 a grand modernistic structure was proposed by architects McCarter & Nairne for a new chalet, but the plans were never realized due to the outbreak of the Second World War.

Grouse Mountain Resorts Ltd. began the construction of new facilities after the war. A new chalet was built, designed by Rhone & Iredale, for both summer and winter use. Facilities included a rental shop, lunchroom, and dining and bar facilities for 150. The structure had to be reinforced to withstand snow loads of up to 300 pounds per square foot, which led to the use of a triangular braced roof truss system. This building was published in the R.A.I.C. Journal, November 1964, as part of the 1964 Massey Competition.



A new chalet was built in 1965-1966, designed by Peter Kaffka in an expressionistic fashion, to act as the upper terminal for the aerial tramway. This tramway was designed by Voest Engineering of Austria, and can carry 600 passengers per hour up a one-mile route to the top of the mountain.

▲ Grouse Mtn. Chalet 1961  
Rhone & Iredale, Architects  
RAIC Journal, Nov. 11, 1964; p.56

**HIRST RESIDENCE**  
**1798 Peters Road East**  
**Ron Thom, Designer**  
**1949**

**D**ouglas Shadbolt designed a house for Bruno and Molly Bobak across the street from this house in 1948 (since demolished). After visiting the site, Ron Thom apparently talked to a number of other property owners on the street, and offered to design their houses for free if they would build them just the way he designed them. He was successful in convincing several of them to take him up on the offer. Thom also built a house for himself in 1948 at 1793 Peters Road.

This unusual house was built for John Hirst at a cost of \$8,000. The strong geometrical expression and sensitive integration with the site suggest Thom's design strengths, developed more fully in later projects. The linear block of the house is partly set into a slope; a concrete block base anchors the structure, while the upper storey has windows that project outwards like a ship's bridge. Thom's dynamic geometry reflects the influence of Frank Lloyd Wright, but also demonstrates a growing appreciation among West Coast designers of the potential freedom allowed by wood frame construction.



**HOFFMAN RESIDENCE**  
**903 Queens Road West**  
**Fred Thornton**  
**Hollingsworth, Architect**  
**1951**

*'The most interesting homes are those which express the personality and interests of their owners. The houses themselves may be modest and their furnishings unpretentious, yet they achieve a distinctive character by reflecting a strong personal taste and pattern of living.'*

*'You can see this in the attractive home of Irwin Hoffman, musical director and conductor of the Vancouver Symphony, and his accomplished wife, concert violinist Esther Glazer.... Their active musical interests are expressed in "doing", rather than listening or watching, and so their home includes neither a TV set nor the expected Hi Fi and record library. Separate study and practice areas were a definite requirement.'*

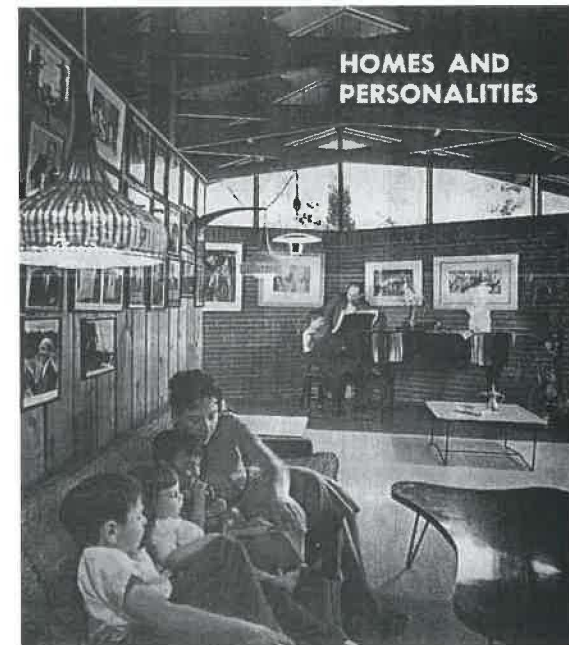
*'Recognized as one of North America's most talented conductors, Mr. Hoffman begins his 11th concert season with the Vancouver Symphony on October 7th.'*

**Western Homes & Living**, September 1962, page 10.



The Hoffman Residence, set among beautifully landscaped grounds, has been pristinely maintained. It is one of the generic **'Flying Arrow'** houses that Hollingsworth designed in the early 1950s, and has the same pop-up roof monitor, scissor-trusses and brickwork as the Atkins Residence on Forest Hills Drive. Although not originally built for the Hoffmans, they acquired the house at an early date, and were its best known residents.

Western Home & Living  
 September 1962





**POOL RESIDENCE**  
**3219 Regent Avenue**  
**Lewis Construction Company,**  
**Designer**  
**1956**

**T**his elegant post-and-beam residence, built for Dr. Don Pool, is one of the best realized of Lewis' designs. Set into a slope at the crest of a hill, the carport is entered from the Windsor Avenue side of this corner lot. From Regent Avenue, all that is visible is the top storey.

A cathedral entry pavilion juts out at front, with obscure reeded glass panel sidelights. Clerestory windows at the front ensure privacy, while generous glazing at the side and rear maximize on the light and views. Simple in detail, but beautifully proportioned, the house sits on an immaculately landscaped site.



**RITCHIE RESIDENCE**  
**1032 Ridgewood Drive**  
**Sharp & Thompson, Berwick, Pratt,**  
**Architects**  
**1950**

**N**ed Pratt was very interested in the provision of reasonably-designed low-cost housing. Pratt introduced the idea of post-and-beam construction to this area, and experimented with a variety of ways in which to use it. Pratt accepted the industrial standards of construction, recognizing that it was less expensive to build in a modular fashion. As plywood and other products were available in 4 foot by 8 foot dimensions, this became the unit of design for his simple open plan houses. One material he worked with was plywood, which afforded flexibility at an affordable cost. The local use of plywood as a cladding material originated in the office of Sharp & Thompson, Berwick, Pratt. Ned Pratt worked closely with Bill Mar, head of research at MacMillan Bloedel, to develop the experimental '*Silverwall*' system of prefabricated plywood wall panels that could be used as infill cladding in post-and-beam structures.

The Ritchie Residence was the first that Pratt designed with a prefabricated panel cladding system. Each panel consists of two sheets of



plywood with insulation sandwiched between. It was built at a cost of about \$10,000 (including the lot) by contractors Nelson & Minions. Emmett Ritchie was no stranger to the industry; Pratt had previously designed an extravagant house in West Vancouver for his relative, lumber magnate William Brooks.

**ST. CATHERINE'S CAPILANO  
ANGLICAN CHURCH  
1058 Ridgewood Drive  
Sharp & Anderson, Architects  
1962**

**D**uring the postwar era, church designs were seen as being one of the appropriate uses of an expressionistic idiom. Spirituality was expressed not through the use of traditional period revival elements, rather through soaring vertical forms, dramatic lighting, and natural materials.

In the design for St. Catherine's, verticality is emphasized by the tall A-frame roof. The massing is broken up with a one storey entry pavilion to the east, and a two storey support wing at the rear. A low rock retaining wall visually anchors the front part of the structure, with a cantilevered walkway across the front facade. A large cross is rendered in shadow relief with vertical wooden strips on the solid front panel. Yellow glass strip windows lighten the appearance, and provide a warm golden glow inside. St. Catherine's is a prominent landmark in the Edgemont Village area.



Frank Anderson, architect of the church, was also a parishioner. His partner, Mark Sharp was the son of G.L. Thornton Sharp, well-known as a partner in one of the province's best-known architectural firms, Sharp & Thompson.



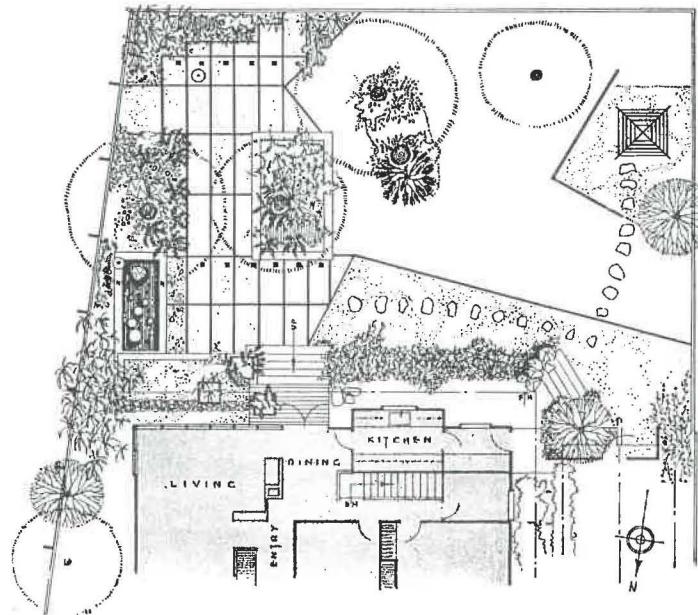
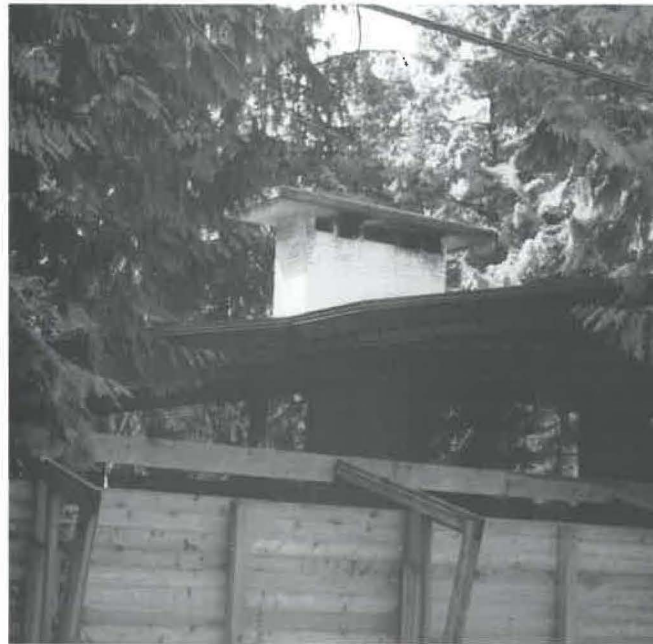
**HOLLINGSWORTH RESIDENCE**  
**1205 Ridgewood Drive**  
**Fred Thornton**  
**Hollingsworth, Architect**  
**1946; Carport 1955;**  
**Additions 1960 and 1979**

**'Fred Thornton Hollingsworth: The Romantic'**

*'Perhaps this is why we stay a small practice - because we're romantics and it is to me exciting to see a family raised in a fine building they have lived in since the day they were born.'* **Canadian Architect**, September 1966, page 57.

**F**red Thornton Hollingsworth was born in Goldbourne, England in 1917 and moved to Vancouver in 1929. He articulated with the firm Sharp & Thompson, Berwick, Pratt from 1946 to 1951, and afterwards was a design associate with W.H. Birmingham until 1958. He was in practice in Vancouver from 1959 until 1963, then partnered with Barry Downs for three years. Since 1966 he has run his own firm, and is still in active practice.

Much of Hollingsworth's work is concentrated in the Capilano Highlands area, where his own home was built on a corner lot right after the end of the Second World War. Fusing the influences of Frank Lloyd Wright, Japanese architecture and the bungalow style of Greene & Greene, this house has acted as a testing ground for his design ideas; several additions have expanded the original modest scale of the house. The garden, which is beautifully integrated with the house, was featured in *Western Homes & Living* in July 1958. Hollingsworth still lives in this house, after half a century.



▲  
 ▲  
**Western Homes & Living**  
 July 1958

**CHOW RESIDENCE**  
**1319 Riverside Drive**  
**Blair MacDonald and Barry Downs,**  
**Architects - 1960**

***'The House on the Riverbank'***

*'When you don't have a lot of money to work with, you have to be subtle rather than dramatic, says Vancouver architect Blair MacDonald. This explains the approach he and architect Barry Downs used when they designed a house for Bill and June Chow of North Vancouver. The site itself was dramatic enough, a beautiful lot clothed in evergreens and vine maples sloping steeply from the road down to a gentle terrace beside the broad Seymour River. The character of this lovely setting is reflected in the design of the house, a play of subtle forms and materials that seems to form a part of the scene. Because the house is approached from above, special attention had to be given to the roof. Two different types were used; a flat roof covered with large, smooth stones repeats the texture of the river bed; the sloping cedar shake roof reflects the shape and color of the surrounding evergreens. The use of concrete block for foundation and retaining walls creates another visual link between the house and its setting, a strong horizontal line that ties the long, single-level house in wood and stucco to the rocky foreshore from which it rises. The wall rises 30 feet from the ground at its closest point to the river. This outstanding Western home received countrywide praise when it was selected as one of 17 houses in the 1964 Massey Competition Exhibit which recently toured Canada.'* **Western Homes & Living**, March 1965, page 11.



**T**he Chow Residence has been very well maintained. The area of the house was 1,400 square feet, excluding the carport. It was built by Burdett Construction at a cost of \$17,800. Despite the dramatic appearance of the lot, it measures only 80 by 120 feet, a surprisingly compact site which has been brilliantly utilized. Eastern designers were jealous of the freedom expressed in houses such as this; the Western architects had the advantages of adventurous clients and a more benign climate.

**KOVACH RESIDENCE**  
**2357 Riverside Drive**  
**Ron Thom, Architect**  
**Circa, 1963**

**A**t 3,000 square feet, this three storey, four bedroom house is one of the largest that Ron Thom designed. Rudy Kovach was one of Vancouver's best known interior designers of the era, and a friend of Thom's - the site that Kovach chose to build on was the northern most of the lots on Riverside Drive that face the Seymour River. The shell of the house was designed by Thom using top quality materials, including cedar planking and edge-cut fir flooring; the interior features were designed by Kovach. The house features a brick fireplace with an arched opening, twelve foot windows downstairs facing the view, and vaulted ceilings on the top floor that follow the angles of the unusual cross-gabled roof. Set on a large lot, the house retains its original square-plan garage, with its pyramidal roof and sculpted finial. The Kovach Residence remains in substantially original condition, and is being carefully restored by its current owner.





**'TREND HOUSE'**  
**4342 Skyline Drive**  
**Porter & Davidson, Architects**  
**1954**

In the postwar years, young Canadian families embraced modern architecture and all that it represented - easy-to-care-for products, new technology and increased leisure time were all evident in new residential designs. In response, the B.C. wood industry launched a promotion, demonstrating how their products could be used in imaginative and expressive ways. Three main groups, the B.C. Lumber Manufacturers Association, in conjunction with the Plywood Manufacturers Association of B.C. and the Consolidated Red Cedar Shingle Association of B.C., banded together to build eleven 'Trend Houses' across Canada in the early 1950s.

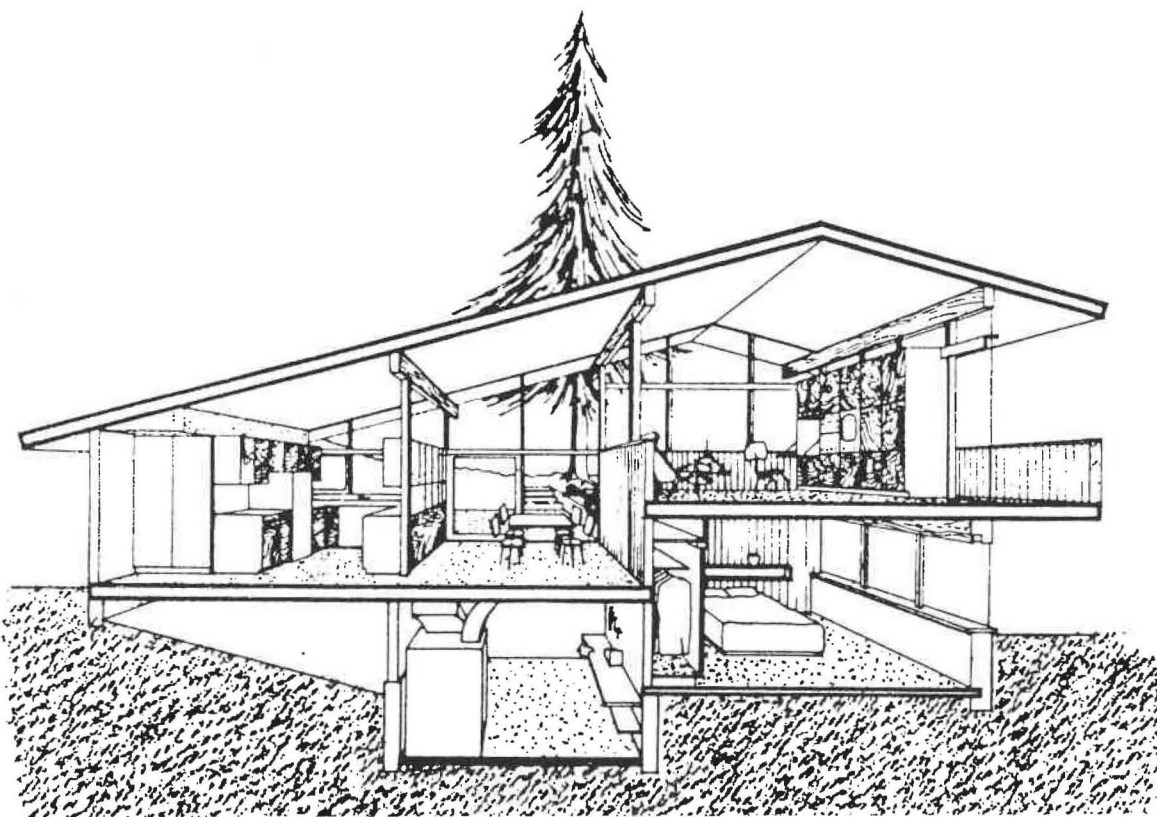
Built as display homes, they represented the latest in residential design developments, and showcased the use of wood in modern buildings. These were all architect-designed, open at first to the public, and when possible furnished with award-winning Canadian-designed products, recommended by the National Gallery and Eaton's Department Store.



Ted and Cora Backer had already acquired this lot when they heard about the Trend House programme; an arrangement was reached whereby a cash contribution was made to the cost of building, suppliers and contractors gave the project special rates, and the house was open to the public for four months before the Backers moved in. John Porter, of Davidson & Porter, was chosen as the architect for this dramatic split level residence. A casual open plan was used, that allows views out from different levels but also privacy from the street. The 6" by 12" roof beams run

lengthwise, with the ceilings clad with saw-kerfed 1" by 6" cedar shiplap. There is no central ridge beam, allowing for a more open and flowing expression to the high asymmetrical ceiling. Artist and UBC professor Lionel Thomas was the colour consultant; the original exterior colours were gunmetal black on the cedar shiplap siding, with terra cotta trim. The interior used the same black on the cedar panelling, combined with grayed blue-green, with terra cotta and maize yellow accents. The enclosed kitchen had maize yellow walls and counter tops, and a blue-green linoleum floor.





Source: Western Homes & Living  
August 1954, P. 11

The living room is on the top level, to maximize exposure to the view, and adjoins the open family room. A generous deck opens off the living room and encircles the house to provide access to the patio at the rear. The dining room is one level down, adjacent to the kitchen; the bedrooms are on the lower level. This house has a remarkably open feeling, although it is only 2,000 square feet in size.

In addition to showcasing the potential of wood in residential construction, the house also demonstrated a number of modern conveniences, including the latest thermostatic temperature controls, remote control touch-plate lighting, copper plumbing and fibreglass insulation.

*'The Trend House, then, has demonstrated how these modern materials and conveniences apply under actual living conditions... not just in a testing laboratory or a working model. While a strictly low-cost home would hardly be expected to incorporate all the special features shown in the Trend House, it displays many practical ideas which could be used economically in the most inexpensive home.'* **Western Homes & Living**, August 1954, page 14.

**D.W. LICHTENSTEIGER RESIDENCE**  
**4448 Skyline Drive**  
**D.W. Lichtensteiger, Architect**  
**1957**

***'Architect-Designed Side Split'***

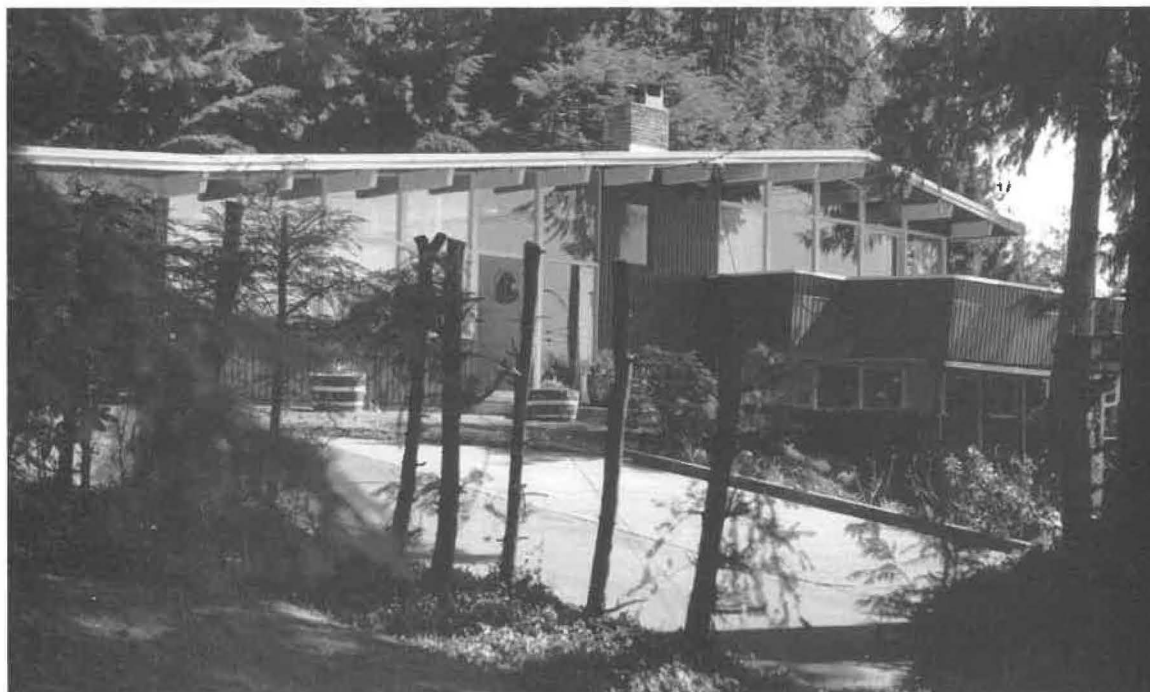
*'There aren't many homes above the one architect Dave Lichtensteiger has built not far below the bottom of the Grouse Mountain chair-lift in North Vancouver.'*

*'Naturally the view is pretty spectacular this far above the city, and the top floor living area of this side-to-side split-level house makes the most of it.'*

*'Dave and June Lichtensteiger and their four children... enjoy this setting in an attractive plank-and-post-and-beam house that reflects the sensitive design characteristic of this English-trained architect's work.'*

*'From the road it establishes a dramatic mood with a long, low-pitched roof line sweeping to the carport where it breaks its angle of fall in a gentle and unexpected upsweep. The careful arrangement of windows in a pleasing geometrical pattern is nicely related to the bold structural lines and the 4-foot module of construction.'*

*'A solid glue-laminated door also conforms to the module pattern and fits the scale of the spacious entry hall. Rough-textured pebble tiles of green marble provide a pleasant contrast to the smooth finish and light tones of plaster and Japanese Sen wall surfaces.'*



*'The high open-beam ceiling above the entry carries the eye through to the spacious living area on the upper level where the exposed framework of relatively heavy timbers forms an important part of the decorative design.'* **Western Homes & Living**, March 1960, page 12.

**T**he total finished floor area of the house was 1,900 square feet on three levels. The 4" by 10" roof beams were 36 feet long, and were carefully selected so as to

avoid warping and checking. The house was built by Burdett Construction at a cost of \$15,000. The landscape design was provided by Raoul Robillard, one of the first official landscape architects in B.C.

Dave Lichtensteiger was known as the architect for the North Vancouver School Board, and in addition to several schools designed the local Board offices.

**BAVARIAN ARMS CAFE**  
**5053 Skyline Drive**  
**1948**

**T**his striking log structure was built for Mrs. P. Ford as a rest stop on Mosquito Creek Trail, at the bottom of the Grouse Mountain Chair Lift. Built at a cost of \$3,000, it incorporated a 'Store and Living Quarters'.

Set in a forest of mature evergreens, it presents the very picture of appropriate rustic vernacular. It was built with honestly-expressed natural materials, including a rock foundation and smooth-peeled logs. The gambrel roof has a bellcast flare at the edges, and is carried on an interior log truss structure. The windows are multi-paned casement wood sash.

In the 1950s a series of new structures was begun on Grouse Mountain, and this chair lift was abandoned. The cafe has since been converted for use as a private residence, and has been very well maintained.





**MITCHELL RESIDENCE**  
**3623 Sunnycrest Drive**  
**Arthur Erickson, Architect**  
**1965-1966**

**F**oremost among the innovators of West Coast design was Arthur Erickson. His work has not been characterized by consistency of style but rather by a search for dramatic effects. Among his influences he cites Frank Lloyd Wright as having taught him a great deal about sensitivity to land, space and the materials of building.

Born in Vancouver in 1924, his first interest was painting. Graduating from McGill University with honours in 1950, Erickson travelled extensively until 1953, when he returned to Vancouver and set up his sole practice until 1962. He was assistant professor at the University of Oregon from 1955-1956, and later taught at the University of British Columbia, becoming an associate professor in 1961. In partnership with Geoffrey Massey in 1963, Erickson won the competition for the design of Simon Fraser University. The partnership dissolved in 1972, after which Erickson maintained an international series of offices.

This dramatic structure displays Erickson's flexible and adventurous use of geometric forms. Long beams are anchored at a steep angle, and propped against a solid back wall to form a high roof form, essentially turning the front facade into a roof. The top and edges dissolve into skylights and slit windows, providing indirect lighting against the back wall surfaces. It is very well integrated with its heavily treed site. Set on a brick plinth; heavy chains are used instead of downspouts. Built for the owner of Mitchell Press, by Herano Construction at a cost of \$25,000. The carport was added in 1968 at a cost of \$2,000. The Mitchell Residence has been pristinely maintained and landscaped.



## HILL RESIDENCE

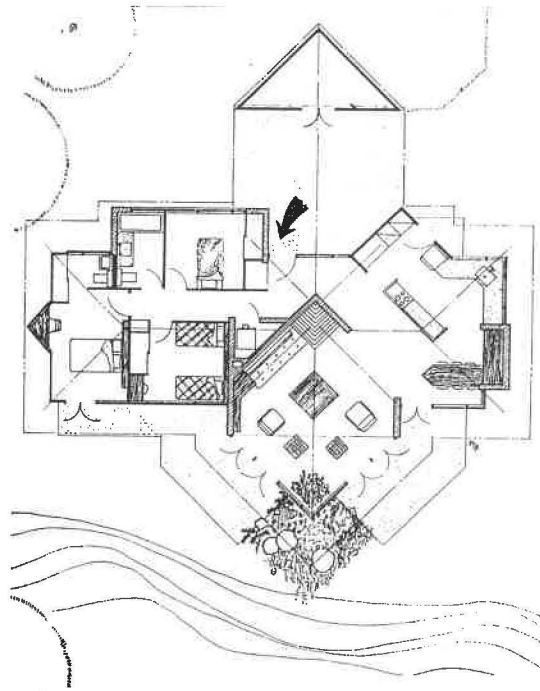
4165 Virginia Crescent

Fred Thornton Hollingsworth,  
Design Associate; William Henry  
Birmingham, Architect  
1952

*'Bob and Joan Hill, a young North Vancouver couple with four active daughters, are very good authorities on the practical efficiency of the modern single-level home with an open plan, concrete slab floors, natural wood surfaces, and built-in furniture. With a large family and a moderate income, they couldn't afford to pay for contemporary styling just because it was the fashion... they wanted the maximum of living comfort and convenience for their building dollar.'*

*'Being in the mortgage business, Bob has had an unusual opportunity to see a lot of homes, and his experience with successful and unsuccessful designs led him to favor the modern, functional style... from the strictly practical point of view.'* **Western Homes & Living**, March 1955, page 12.

This house was featured on the cover of **Western Homes & Living** for March 1955. The unusual plan of the Hill House was determined by its sloping hillside lot, which falls away sharply at the rear to a creekbed. It is a single storey in height, with



▲ **Western Homes & Living**, March 1955, P. 13

diagonal exterior siding, and makes extensive use of concrete block. The enclosed area of the original house was only 1,300 square feet, and the interior arrangement was exceptionally compact. A central chimney provides the focus for the living room, which also features two sets of double French doors that open onto a patio with a view of downtown. Built-in furniture was used throughout, all designed by Hollingsworth, a friend of the Hill family. Ceiling panels of



plywood were used to follow the contours of the shallow sloped roof, resulting in shallow fluid vaults that contrasted with the angular solidity of the concrete block interior walls. Interior soffits contained concealed lighting. Concrete floors were used throughout, scored into four foot squares, coloured red, and given a high polish with liquid wax. The contractor was Gilbert Bradner Ltd.

## SELWYN PULLAN STUDIO AND CARPORT

233 East Woodale Road

Fred Thornton Hollingsworth,  
Architect

Carport 1956; Studio 1960-1961

This site, which slopes to the south and on which stands an earlier shingled residence, was bought by Selwyn Pullan, one of the most prominent local photographers of the era. He requested a studio with tall ceilings, a large open area and storage for props. This was meant as a multi-purpose space, which could be cleared out for entertaining large groups. The decision was made not to alter the existing residence, but to construct a separate but connected pavilion. An unusual carport was built beside the house, at the top of the bank; this structure has central steel posts, but the west side is cantilevered from the central beam, and has no side walls or supports. A covered passageway leads down the hill to the studio, which is set into the bank to provide two levels. The entry is at the higher north end, allowing for a lower ceiling, which leads into the dramatic higher space of the studio itself. The exterior of the studio is clad with cedar shingles to match the existing house, with the interior



finished with white-painted gyproc. The mullions, trellis and trim are of stained cedar. This was one of the 17 buildings in the 1964 Massey Competition Exhibit which toured across the country. It was illustrated in the *R.A.I.C. Journal*, November 1964 and *Canadian Architect*, November 1964.

Selwyn Pullan Carport in 1960  
© Selwyn Pullan Photography



**B.C. RAIL PASSENGER STATION**  
**1311 West 1st Street**  
**Hale & Harrison, Architects**  
**1956**

The simple articulation of this rectangular pavilion is defined by its function. Passengers enter from the north side parking lot; access to the train platform is through a high-ceilinged waiting room. A glass curtain wall to the south provides spectacular views to Burrard Inlet and downtown when there are no trains on the tracks. Simple sturdy materials were used, including tan iron-spot brick cladding, exposed interior steel beams, and a terrazzo floor. A flat-roofed canopy is suspended above the outside waiting area on beams cantilevered from the walls and also supported on steel posts; concealed lighting is run in a hidden trough at the outside edge of the canopy. The clean industrial aesthetic makes the building appear to be an extruded object, cut clean at the ends with a knife edge.

The geometric purity of the building has been marred by the addition of quarter-roll cloth canopies along the north side above the entries, and along the south face of the building. Despite the intrusiveness of these canopies, the building is essentially intact, and still serves its original function.

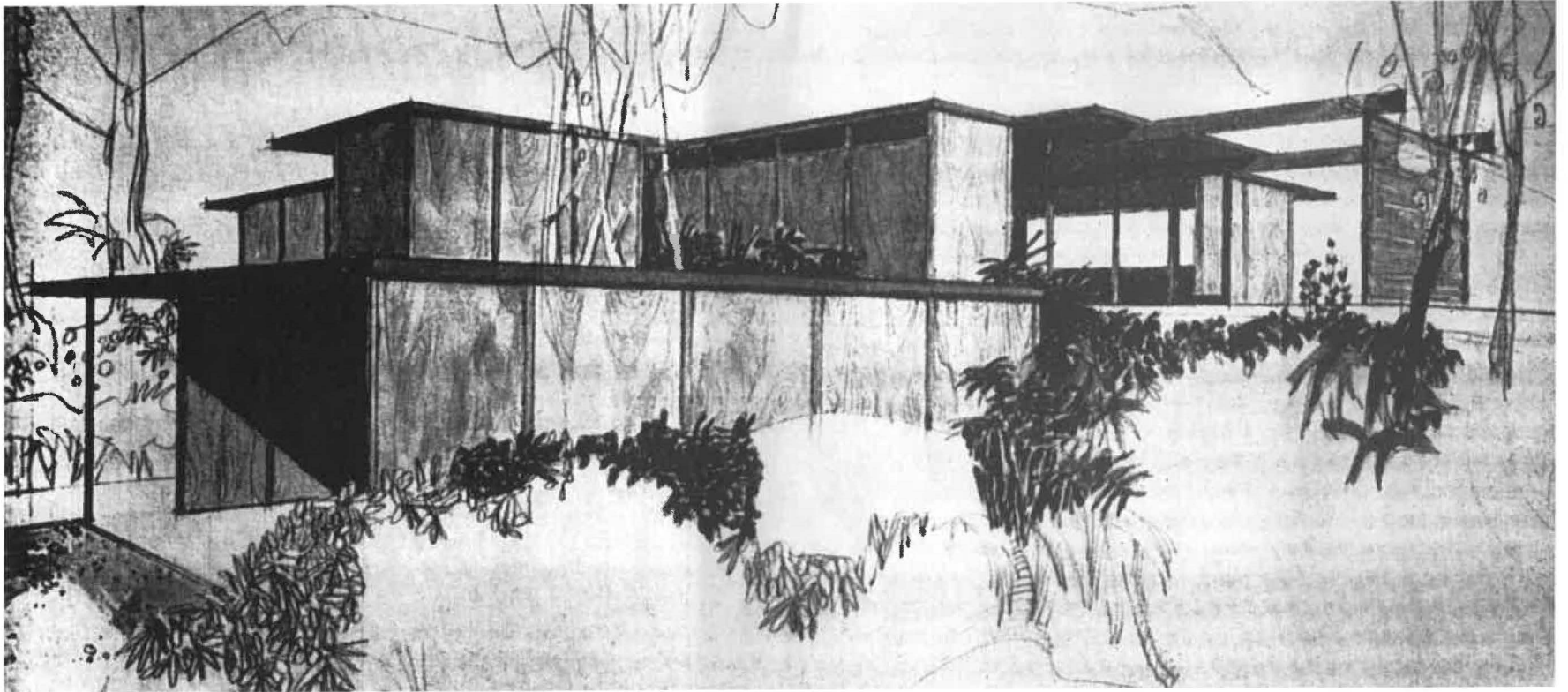
A photograph of the Station was published in the *R.A.I.C Journal*, April 1958.



Journal R.A.I.  
of Canada, April 1958  
Vol. 35, No. 4, P.132



**Rendering of Thom Residence**  
**By Ron Thom, 1953**





## SECONDARY BUILDINGS

1886 BERKELEY ROAD  
POLLOCK RESIDENCE

107 BRAEMAR ROAD EAST  
SUMPTON RESIDENCE

4152 CAPILANO ROAD  
EMERSON RESIDENCE

1043 CLEMENTS AVENUE  
MANN RESIDENCE

1628 COLEMAN STREET  
HOLDEN RESIDENCE

2795 COLWOOD DRIVE  
BARKER RESIDENCE

2800 COLWOOD DRIVE  
McNICHOL RESIDENCE

4568 COVE CLIFF ROAD  
RIEBOLT RESIDENCE

2725 CRESCENTVIEW DR  
BROOKS RESIDENCE

2915 CRESCENTVIEW DR  
HEMPSALL RESIDENCE

662 CRYSTAL COURT  
BARON RESIDENCE

777 CRYSTAL COURT  
WOOLCOX RESIDENCE

2263 DOLLARTON HIGHWAY  
LOG RESIDENCE

795 EDGEWOOD ROAD  
GERMYN RESIDENCE

3526 EVERGLADE PLACE  
PERRY RESIDENCE

3647 EVERGLADE PLACE  
CRAWFORD RESIDENCE

3600 GLENVIEW CRESCENT  
THOM RESIDENCE

4104 GRACE CRESCENT  
PETERSON RESIDENCE

1362 GREENBRIAR WAY  
SKELCHER RESIDENCE

1210 HAROLD ROAD  
KOBITXSCH RESIDENCE

4501 HIGHLAND BOULEVARD  
CANYON HEIGHTS SCHOOL

1260 KEITH ROAD WEST  
HOWSE RESIDENCE

4553 LIONS AVENUE  
BARNES RESIDENCE

3600 MAHON AVENUE  
BRAEMAR SCHOOL

986 MONTROYAL BOULEVARD  
WISEMAN RESIDENCE

2732 NEWMARKET DRIVE  
WHALLEY RESIDENCE

2895 NEWMARKET DRIVE  
NEOTERIC

2720 PEMBERTON AVENUE  
CARETAKER'S RESIDENCE

4727 PHEASANT PLACE  
ALLENSTEIN RESIDENCE

1228-1232 PLATEAU DRIVE  
DUPLEX RESIDENCE

875 QUEENS ROAD WEST  
McCARLEY RESIDENCE

4181 RANGER CRESCENT  
HANNA RESIDENCE

1160 RIDGEWOOD DRIVE  
FORSTER RESIDENCE

1255 RIDGEWOOD DRIVE  
INGRAM RESIDENCE

585 SHANNON CRESCENT  
WEST RESIDENCE

4374 SKYLINE DRIVE  
POLLAK RESIDENCE

4432 SKYLINE DRIVE  
ADLER RESIDENCE

4590 SKYLINE DRIVE  
WILSON RESIDENCE

5310 SONORA DRIVE  
MONTROYAL ELEMENTARY SCHOOL

3635 SUNNYCREST DRIVE  
WATTS RESIDENCE

3470 SUNSET BOULEVARD  
FORSTER RESIDENCE

3965 SUNSET BOULEVARD  
BUTTEDAHL RESIDENCE

1191 TALL TREE LANE  
RESIDENCE

609 THE DEL  
McLAREN RESIDENCE

4065 VIRGINIA CRESCENT  
DUNLOP RESIDENCE

4092 VIRGINIA CRESCENT  
NEOTERIC

4155 VIRGINIA CRESCENT  
MacKENZIE RESIDENCE

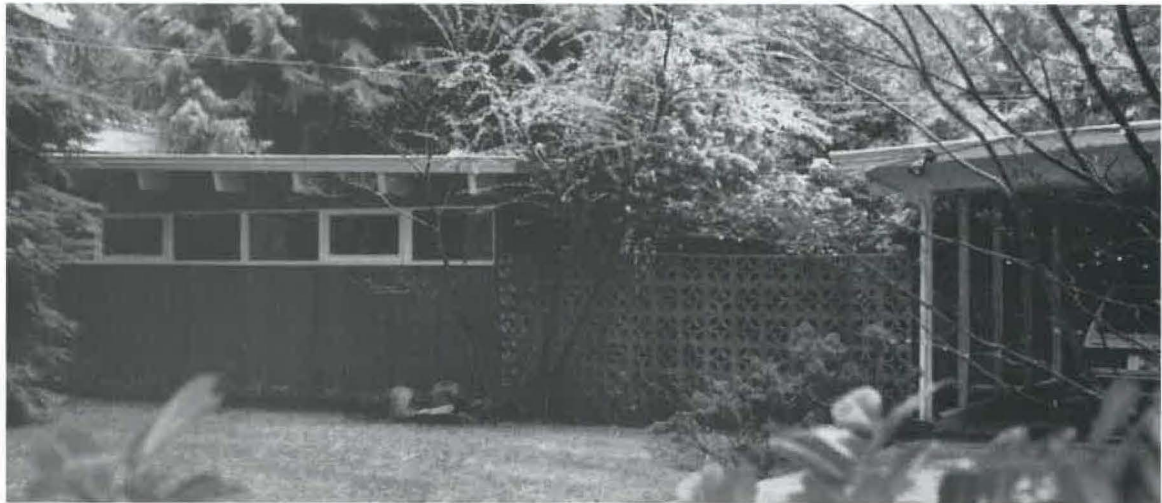
593 WINDSOR AVENUE EAST  
WAEHLTI RESIDENCE

582 WINDSOR AVENUE WEST  
EVERT NELSON RESIDENCE

2950 WOODBINE DRIVE  
RASMUSSEN RESIDENCE

**POLLOCK RESIDENCE**  
**1886 Berkeley Road**  
**Lewis Construction Company,**  
**Designer**  
**1960**

**T**his modest U-shaped post-and-beam residence is built around a small entry courtyard, screened from the street by a breeze block concrete wall. The carport to south has a canted monocline roof. Tall mature evergreen trees and shrubs provide complementary landscaping. The Pollock Residence has been well maintained in its original condition.



**SUMPTON RESIDENCE**  
**107 Braemar Road East**  
**Ron Thom, Designer (Attributed)**  
**1958**

**P**rominently located at the southwest corner of Lonsdale Avenue and Braemar Road, the low-slung bulk of this house steps down a sloping site, with the carport and entry at the top of the hill. Ribbon windows and white planar walls give this house more the appearance of the International Style, rather than the typical West Coast style of the time. The corner

windows have been butt glazed, further lightening their visual impact, making the edges of the building dissolve.

Ron Thom was reputedly the designer of this house, built for M. and A. Sumpton at a cost of \$13,000 by contractor H. Sellesback. Murray Sumpton was an engineer with Wismer & Rawlings Electric.





**EMERSON RESIDENCE**  
**4152 Capilano Road**  
**Lewis Construction Company,**  
**Designer - 1958**

**T**ypical of Lewis' post-and-beam houses, this two storey structure features a large stairwell window visible on the front (west) facade. The carport is linked to the entry by a covered walkway. The Emerson Residence has been very well maintained, and the heavily-treed lot has been beautifully landscaped.



**MANN RESIDENCE**  
**1043 Clements Avenue**  
**Henry Yorke Mann, Architect**  
**1958**

**H**enry Yorke Mann was known for his unusual, quirky and experimental designs. He designed and built this small house for himself on a 33 foot lot when this area was still largely forest. The original part of the building was just 700 square feet, built at a cost of \$8,000.

The original portion is essentially a solid wood box, built without conventional framing. The walls, ceilings and floors were 3" tongue-and-groove planking, while the interior partitions were 1" tongue-and-groove. All windows and doors ran to the full height of the ceiling, in order to increase the apparent size of this tiny house. The interior featured built-in custom furniture and original artwork by local artists. Mann's later house designs sometimes incorporated all-wood construction.



**HOLDEN RESIDENCE**  
**1628 Coleman Street**  
**Lewis Construction Company,**  
**Designer**  
**Circa 1956**

**T**he Holden Residence is another typical Lewis post-and-beam design. The carport is to the west of the two storey main block; a tall broad chimney to the east balances the design. Extensive ribbon casement windows take advantage of the southern exposure. A rockery in the front yard provides a complementary setting.



**BARKER RESIDENCE**  
**2795 Colwood Drive**  
**Lewis Construction Company,**  
**Designer**  
**1958**

**T**his Lewis post-and-beam house was built for Mr. and Mrs. P. Barker at a cost of \$13,000. The carport is to the side, with a projecting cantilevered walkway to the front entry. Horizontal wooden siding has been used as cladding, and there is a large feature window in the stairwell. There is a large magnolia in the front yard, and other sympathetic plantings that provide an appropriate setting.



**McNICHOL RESIDENCE  
'NEOTERIC' HOUSE  
2800 Colwood Drive  
Fred Thornton Hollingsworth,  
Architect - 1950**

This is one of Hollingsworth's standard housing plans, built for L. McNichol at a cost of \$10,000. The contractor was E.A. Peck. Set at the rise of a slope, the front yard is terraced with a series of rock retaining walls. The carport has been enclosed with later garage doors, but otherwise the house has been well preserved.



**'SHORTY' RIEBOLDT RESIDENCE  
4568 Cove Cliff Road  
1947**

Alfred 'Shorty' Reiboldt was a local Deep Cove character, a contractor known for his workmanship in brick and stone. His own home has a beautifully constructed stone facade, with wooden casement windows.

'Shorty' was generous and helpful, and loved children, trees and animals. The stories about 'Shorty' take on a legendary quality. He built the log structures at the boys' camp on Deep Cove, and had a ladder which reached to the roof of one of these cabins. He trained his two dogs to climb to the roof with him, where they would all share a can of dog food; 'Shorty' maintained that if it was good enough for them, it was good enough for him.





**BROOKS RESIDENCE**  
**'NEOTERIC' HOUSE**  
**2725 Crescentview Drive**  
**Fred Thornton Hollingsworth,**  
**Architect - 1950**

This is one of Hollingsworth's standard house designs, built for Edwin W. Brooks. The interior is arranged around a central raised pavilion, with a central brick chimney, and a brick side wall to the east side facing the property line. The raised pavilion is ringed with horizontal clerestory windows. The extra-wide front door has inset glass panels beside. The cost of construction was \$9,500; Gil Bradner was the contractor. In 1958 the existing carport was enclosed and a new carport added.



**HEMPSALL RESIDENCE**  
**2915 Crescentview Drive**  
**1949**

**'Owner-Built for \$7,100'**

*'Here is a story of the renowned Canadian spirit and five months of hard work over week-ends and evenings. It is typical of what we see more and more across the country; young families to whom family living and leisure is all-important; a goal which they seek gaily without fear of obstacles or failure.'* **Canadian Homes & Gardens**, August 1951, page 19.

Colin J. Hempsall, who had studied architectural design at university, acquired a lot in the Capilano Highlands, and designed and built his own home. The house was informally laid out, with a



screened service court at the front, fenced with grey-green painted plywood panels. The entry led into along skylit hallway, which gave access to all of the rooms. A wall of floor-to-ceiling windows opened the

living/dining area to the private back yard, which faced onto a ravine. The house has been very well preserved, and the complementary landscaping of shrubs and hedges has matured beautifully.

**BARON RESIDENCE**  
**662 Crystal Court**  
**Lewis Construction Company,**  
**Designer**  
**1956**

**T**he generic Lewis homes were sometimes blessed with interesting landscape treatments. In this case, a standard two storey post-and-beam house is set on a slightly sloping lot, with curving rock walls defining a sweeping driveway leading up to the attached carport. Small specimen shrubs and ornamental trees are pruned to provide an appropriate period setting. Mature evergreens echo the treed mountain slopes visible to the north. Large wooden-sash casement windows face the southern exposure.



**WOOLCOX RESIDENCE**  
**777 Crystal Court**  
**1956**

**T**he long linear block of this house is placed at an angle on its heavily-treed site; it is partially set into the sloping site, and partially raised on steel columns to provide a carport underneath. A central concrete block chimney is expressed at the centre of the structure. Narrow clerestory windows are set between the roof beams, throwing light against the ceiling and visually lightening the roof structure. Curved rock retaining walls anchor the house to its site. It was built for L.H. Woolcox at a cost of \$10,500 by Adrian Construction.



**LOG RESIDENCE**  
**2263 Dollarton Highway**  
**Circa 1935**

**T**his small, compact one and one-half storey log residence is located on Dollarton Highway. The overlapped notched log corners are tapered from bottom to top. The structure has been well maintained and was recently renovated; the bottom logs have been meticulously replaced. Services were provided to the site in 1960 but it is likely that the house was built at a much earlier date.



**GERMYN RESIDENCE**  
**795 Edgewood Road**  
**1958**

**T**his well preserved house was built for B. Germyn by J. Pethick at a cost of \$15,000. Taking advantage of a sloping site with a panoramic view to the south, the house has been angled to follow the crest of the ridge. The north side, which is mostly blank as it faces away from the view, has been enlivened with decorative screens made of vertical wooden strips with regular spacers. The siting and unusual layout gives a dynamic spatial quality to the house, which is actually a fairly simple rectangular form.





**PERRY RESIDENCE**  
**3526 Everglade Place**  
**Arthur Erickson, Architect**  
**1963**

This modest structure displays a number of the elements which typify the residential work of Arthur Erickson. A series of irregular rambling interlocking pavilions are grouped around a central courtyard. The rear (living room) block has raised south-facing clerestories, which form the edge of a sloping roof form. The eavetroughs are dramatically extended to provide horizontal emphasis, and to define the edge of the courtyard. Vertical wooden siding is used throughout, and all the wood surfaces have been left with a natural finish. The house is set to the rear and side of a large corner lot, with a cedar hedge at the front, and planted bamboo.



**CRAWFORD RESIDENCE**  
**3647 Everglade Place**  
**Lewis Construction Company,**  
**Designer - 1956**

Set on a large lot at the end of a cul-de-sac, this Lewis 'post-and-beamer', built for George Crawford, benefits from a beautifully landscaped setting. Typical of the two storey variation with a side carport, a cantilevered walkway provides shelter leading to the inset entry, which here has a brick veneer feature wall. The house is clad with plywood panels, and there are two brick chimneys - one internal, and the other external.



**THOM RESIDENCE**  
**3600 Glenview Crescent**  
**Ron Thom, Designer**  
**1952**

**R**on Thom, renowned as an accomplished designer in the West Coast modern styles, built this small simple house for himself and his family overlooking Mosquito Creek. It is a pristine structure that fits well into its landscaped grounds.

The house was an amazing example of Thom's ingenuity and inventiveness. Two weeks after the slab was poured, the house was ready to be furnished. The walls and ceilings were assembled from prefabricated insulated panels, clad inside and out with plywood. These panels were 2 1/8" thick; a 1 1/2" frame was clad on the outside with 3/8" plywood, and on the interior with 1/4" ply; an aluminum sheet moisture barrier was bonded between the layers, and fibreglass insulation sandwiched between. The rigidity of these "stressed skin" panels allowed them to act as both structure and finish. Although the costs were slightly higher than those associated with a standard house (\$8.50 per square foot instead of \$8.00), Thom confidently predicted that the costs would reduce substantially with mass-production.

Large areas of glass flooded the house with light. Access was provided to the outside at a number of different points, including an outdoor dining terrace. Red-brown concrete floors were used throughout the house. Compact built-in furniture was used throughout to make the most of the small interior spaces.

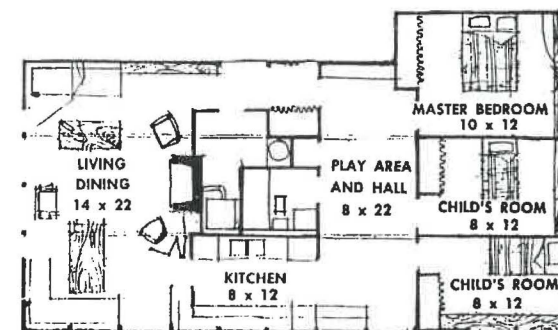
The Thom house has been enlarged and altered, but maintains much of its original character.

*'Throughout the house, Ron Thom kept three features consistent: use of plywood, color and design of built-ins. Many skeptics warned him that this would make it monotonous. But neither the Thoms nor their guests get that impression. The plywood creates a quiet, ever-changing pattern in various rooms through the use of different lighting. Outdoors, the house is stained grey-green. Indoors a warm grey wax stain colors the walls, a redwood stain the beams and trim. This creates warmth and colour yet doesn't completely hide the soft bloom of the plywood grain. "The change is not one of a different color for each room" says Thom, "but a far more exciting change of light that makes an entirely different atmosphere in one corner of the house or another." A friend adds "This house picks up the warmth of the sun or the green of trees and grass in one room, the blue north light in another. At night, the interior lights add a new effect. It's never the same in any two places at any two time of the day."'* **Canadian Homes & Gardens**, June 1953, page 41.

*"I thought living in an all wood house might be dreary but after three years I find more interest, color and texture variety in plywood walls than I do now in conventional rooms." So states Mrs. Ron Thom whose husband, employed with the architectural firm Thompson, Berwick & Pratt, designed this unusual Capilano Highlands home... The house was built of experimental prefabricated plywood panels similar in construction to the familiar plywood door.'* **Western Homes & Living**, February 1956, page 11.

➤ **Ron Thom House in 1955**  
 ©Selwyn Pullan Photography

▼ **Canadian Homes & Gardens**  
 June 1953, page 31

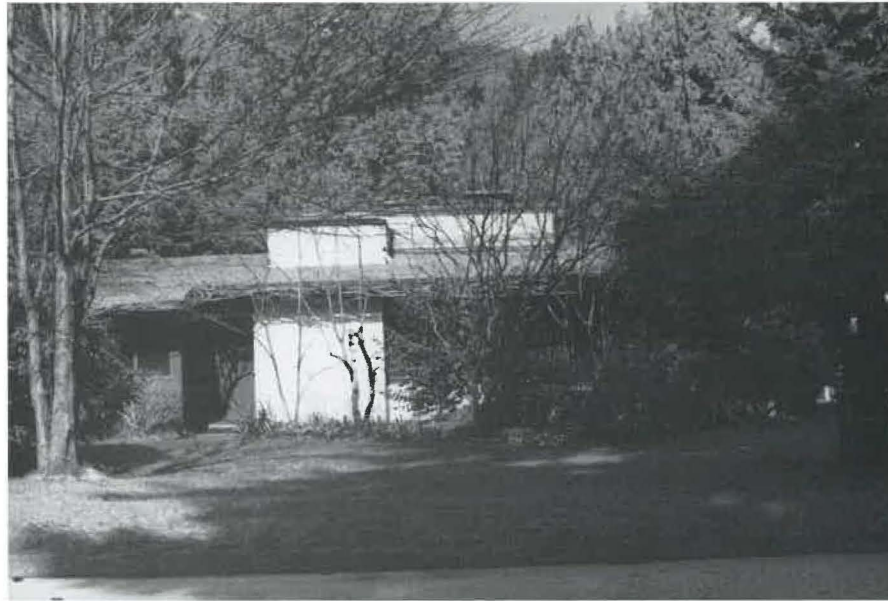






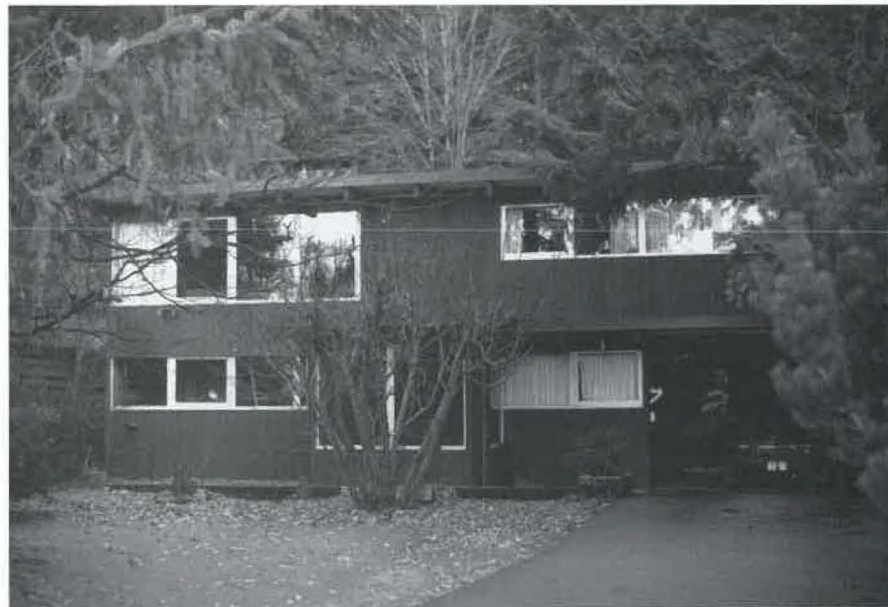
**PETERSON RESIDENCE**  
**4104 Grace Crescent**  
**Fred Thornton Hollingsworth,**  
**Architect**  
**1952**

One of a series of speculative houses built to Hollingsworth's designs on Grace Crescent, Gil Bradner was the contractor, and the original cost was \$9,500. A central concrete block chimney anchors this small house, which has a low-pitched gable roof. Leslie R. Peterson, later known as a lawyer and politician, was the first owner.



**SKELCHER RESIDENCE**  
**1362 Greenbriar Way**  
**Lewis Construction Company,**  
**Designer**  
**1956**

Built for W. Skelcher at a cost of \$13,500, this two storey variation of Lewis' standard design features a projecting entry block, with a carport to the side under a cantilevered wing. The first storey floor beams are allowed to project, and are then roofed over for a covered walkway that provides shelter that leads to the front door. Mature trees and shrubs, and sympathetic modern plantings, provide an appropriate setting.



**KOBITXSCH RESIDENCE**  
**1210 Harold Road**  
**Lewis Construction Company,**  
**Designer - 1956**

This well preserved Lewis-designed structure is located at the corner of Harold and Baird Roads, on a cul-de-sac adjacent to a ravine. The ends of the first and second storey floor beams project past the wall surfaces, and are used to form overhanging eaves and a covered walkway to the front door. The living room is partially offset at the front corner, projecting forwards as a dynamic element. An outdoor deck sits above the carport. Mature cedar trees screen the lot, which is very private. Well pruned shrubs add a decorative landscape touch.



**CANYON HEIGHTS ELEMENTARY SCHOOL**  
**4501 Highland Boulevard**  
**White & Cole, Architects**  
**1955; Additions in 1956**

Built in response to the postwar population boom, the linear mass of this large, low-slung school building is composed of a series of interconnected structures. A one storey block sits to the south, with a two storey block to the north. A central gymnasium is tied to both blocks by a one storey connecting wing. The present structure is the result of a building program that began in 1955, and continued with additions that began the following year.



**HOWSE RESIDENCE**  
**1260 Keith Road West**  
**1938**

**T**his is one of several log houses built in this area before the Second World War. It was constructed for John and Laura Howse at a cost of \$1,925; Howse was listed in directories as a carpenter, and it is possible that he built this house himself.

Despite the use of log walls, the house is quite a sophisticated structure. The smooth-peeled logs are cut on the diagonal at the ends to add visual interest. Some of the wooden-sash casement windows feature straight-lead glass. There is a stone facing on the concrete foundation, and two rock chimneys. The house has been well maintained in original condition, except for an unsympathetic brick-clad addition at the rear corner that is now used as the entry.





**BARNES RESIDENCE**  
**4553 Lions Avenue**  
**Hartley & Barnes, Architects**  
**1960**

**'Housing Awards Homes'**

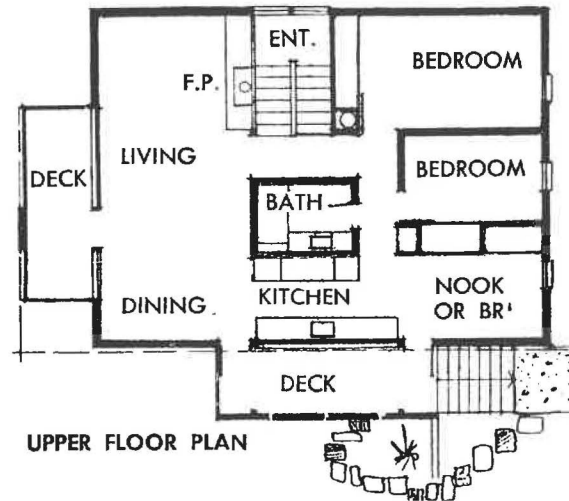
'Each year since 1957, the Canadian Housing Design Council presents awards for residential design. Unique in Canada, the awards are given to new houses which show outstanding design features.'

'Each house submitted to the competition, which is sponsored by the Central Housing & Mortgage Corporation, is examined by a jury of 24 representatives from various fields. Their judgement is based on such points as general architectural appearance, good proportion, simplicity of treatment, choice and use of materials, siting and interior planning.'

Of the 12 single-family homes selected throughout Canada for recent Design Awards, three were in B.C.. Kelowna architects Hartley & Barnes designed two of the homes... Regional runners-up in the contest were awarded Design of Merit Certificates. Again, of the two B.C. houses which qualified, one was designed by Hartley & Barnes.

'An excellent two-storey house. It is well-planned and well sited. Special attention has been paid to the problems of the site and indoor-outdoor living. The jury thought that this design had produced particularly good solutions for this form of house. It was realized that further mature planting would give this house an important degree of privacy for outdoor living.' **Western Homes & Living**, February 1963, page 16.

**T**his award-winning house was designed for B.D. Barnes, and was built at a cost of \$12,300 by J. Moebes, Contractor. As predicted by the jury, the landscaping has matured to give the house a great deal of privacy, despite its general suburban setting.



**Western Homes & Living**  
**February 1963**



**BRAEMAR ELEMENTARY SCHOOL**  
**3600 Mahon Avenue**  
**Duncan McNab & Associates,**  
**Architects**  
**1960; Additions in 1965**

**T**he growing population in North Vancouver, spurred by the opening of the Second Narrows Bridge, necessitated the construction of a number of new schools. Braemar, originally called Delbrook Elementary School, was built at a cost of just over \$200,000 by Lucky Construction. The linear classroom block is anchored by a boxy gymnasium at the northwest corner; the entry is to the south. By 1965 four new classrooms and a play area were added.



**WISEMAN RESIDENCE**  
**986 Montroyal Boulevard**  
**Ron Wiseman, Designer**  
**Circa 1955**

***'Post-And-Beam For A Forest Setting'***

*'Driving through the Canyon Heights area of North Vancouver not long ago our attention was caught by a very attractive and colourful post-and-beam house set back from the road among tall evergreens. It seemed to offer features that we know many of our readers are looking for. It was contemporary without being startling or tricky. It appeared quite small... although it turned out to be bigger than we thought. It achieved an attractive appearance with basically simple construction techniques... slab floor, flat roof, post-and-beam, fixed windows, plywood panels. And we guessed that it would be relatively inexpensive to build.'* **Western Homes & Living**, August 1956, page 20.

Ron Wiseman was a designer and draftsman with a local architectural firm when he designed this 1,500 square foot home for himself and his family. The simple but effective open plan design is almost a perfect square, which is anchored by a core structure of Roman brick. This core contains an internal bath room, a furnace room, and the living room fireplace, which are vented through a central chimney. The rooms encircle this core, roofed with beams that span up to 16 feet. The structural system is a model of efficient modular design; the exterior posts are 4' 2" on centre, which allow for the use of 4' plywood panels as infill siding. Corrugated asbestos board, painted



'coral', was used for some of the interior wall partitions, while other wall surfaces were mahogany with a natural wax stain. Cork flooring was used throughout the house.

The original exterior colour scheme was colourful and decorative; the posts were painted orange, and the beams blue. Three of the plywood panels at the entry were painted blue, while the rest of the house was finished with a natural brown stain. This house was featured in **Western Homes & Living**, August 1956.



**WHALLEY RESIDENCE**  
**2732 Newmarket Drive**  
**Lewis Construction Company,**  
**Designer**  
**1958; Additions in 1965**

**L**ocated in Capilano Highlands, this two storey variation on a post-and-beam Lewis structure features diagonally cut beam ends and awning-swing casement windows. It was built for J. Whalley at a cost of \$16,000. A cobble stone retaining wall has been used to outline the edge of the driveway. In 1965 a recreation room was added at a cost of \$2,500. The house has been very well maintained.



**LUCAS RESIDENCE**  
**'NEOTERIC' HOUSE**  
**2895 Newmarket Drive**  
**Fred Thornton Hollingsworth,**  
**Architect**  
**1950**

**S**imilar to the other '*Neoterics*', this house features a broad central brick chimney, a brick sidewall facing the property line, and a raised living room pavilion with clerestory windows. The clients for these houses were generally referred directly to Hollingsworth by Eric Allan. This house was built for A.C. Lucas at a cost of \$9,500 by contractor Gil Bradner, whose firm was kept very busy at the time by the Capilano Highlands development.



**CARETAKER'S RESIDENCE  
MURDO FRAZER PARK  
2720 Pemberton Avenue  
1950**

**L**ocated in a stunning park setting, this one storey rustic log cabin is beautifully wedded to its site. Reached by a bridge that spans a small stream, the house is framed by large trees, and has a duck pond behind. It was built by Victor Golden; the original cost of this house was \$3,000; a carport, tool shed and barbecue were added in 1951 for \$300. Golden, who owned a chain of restaurants, landscaped the site so that the streams south of Edgemont Boulevard emptied into the collecting pond. The property has been acquired by the District of North Vancouver, and Golden's house now serves as the caretaker's residence for Murdo Frazer Park.



**ALLENSTEIN RESIDENCE  
4727 Pheasant Place  
Lewis Construction Company,  
Designer - 1958**

**T**his handsome residence is an excellent example of how the generic Lewis post-and-beam structure could be adapted to a variety of sites. This triangular parcel is at the intersection of Pheasant Place and Belvedere Drive. In order to maximize the efficiency of the site layout, the carport has been placed at the rear, at an angle to the house. Ribbon windows line the second floor facing west, and a series of windows run across the south facade on the ground floor - from corner to corner. A projecting canopy is cantilevered over the front door. This beautifully maintained and landscaped house was built for C.W. Allenstein at a cost of \$14,000.



**DUPLEX RESIDENCE**  
**1228-1232 Plateau Drive**  
**1947**

This unusual residence is actually a side-by-side symmetrical duplex. It was built in a consciously rustic vernacular, with sawn log siding, log railings, rock foundations and rock chimneys at each end. The roof is constructed so that the ends of the purlins and rafters are exposed. At the time of construction this would have been one of the few buildings in the area; it is now surrounded with suburban development. Set among a stand of tall mature cedar trees, the front yard is also marked by a stone wall, punctuated by a rustic log entry gate. This duplex was built at a cost of \$9,000 for Mr. W. Pengally.



**MCCARLEY RESIDENCE**  
**875 Queens Road West**  
**Lewis Construction Company,**  
**Designer - 1956**

This beautifully sited home is another example of the sophistication achieved by the Lewis Construction Company. As a design/build firm, they were able to achieve a surprisingly high standard of work within a fixed idiom. The post-and-beam framework allowed great flexibility in layout, yet certain basic planning principals usually prevailed. Private sleeping rooms were on the ground level, with living and dining rooms and kitchen above. The siting of this house on the crest of a hill takes full advantage of available light. The McCarley Residence has been very well maintained in its original condition.





**HANNA RESIDENCE**  
**4181 Ranger Crescent**  
**Semmens & Simpson, Architects**  
**1953**

**D**esigned by Doug Simpson for John and Freda Hanna, this home was published in *Western Homes & Living* for October 1954. It has been very well maintained, and its landscaping features a mature Japanese maple and a large oak tree. John Hanna was the President of Center & Hanna, a well-established local undertaking firm.

***'After 10 Months in Their New Home the John Hannas Say - We Wouldn't Change a Thing'***

*'To say that a family has just moved into their new architect-designed home, complete with custom-made furniture, and grounds landscaped by a professional, may seem as though the completed unit lacks individuality. Such is not the case with the John Hanna home in Forest Hills... designed by Doug Simpson of Semmens & Simpson for the Hannas alone. It was their ideas that went into the arrangement of rooms. It was their desire for conservative-contemporary, yet light "child-resistant" furniture which influenced designer Robin Bush in the execution of cabinetwork, chairs, settees, selection of lamps and other miscellaneous items.'*

*'Soft colours have been used throughout, with a delicate shade of aqua predominating on walls and upholsteries. Change of tone is achieved through the general use of Philippine mahogany for built-ins and walls.'*

***Western Homes & Living*, October 1954.**



**FORSTER RESIDENCE**  
**1160 Ridgewood Drive**  
**Fred Thornton Hollingsworth,**  
**Architect**  
**1950**

**T**his house is located close to Fred Hollingsworth's own home. It features a prow-shaped front wall, built with large stones placed in a form, around which concrete was poured and allowed to set; this is similar to the 'desert concrete' that Frank Lloyd Wright used at Taliesin West. The rest of the house, built for J.A. Forster at a cost of \$12,500, is a rambling linear structure, integrated into the stand of tall evergreens on the site. Art Forster's parents also built a house designed by Hollingsworth nearby, at 3470 Sunset Boulevard.



**INGRAM RESIDENCE**  
**1255 Ridgewood Drive**  
**Fred Thornton Hollingsworth,**  
**Architect**  
**1946**

**T**his well preserved home is located just to the west of Hollingsworth's own residence. It was built for Mr. & Mrs. Jake S. Ingram at a cost of \$6,500, and features an unusual blend of materials, including a cobble stone planter, lapped board siding, and a concrete block feature wall at the entry. Adjacent to the front door is a patterned glass screen wall, with insets of obscure glass. The house is very well integrated with its treed site.

In September 1952 **Canadian Homes & Gardens** published the Ingram House under the caption **'They Built for a Good Long Future... Even Today It's as Modern as Canadian T.V.'**

*'Here's a well-planned, average-sized house, typical of contemporary architecture and construction. But wait if you look up Fred Hollingsworth's files, you'll find this house crossed his designing board just after the war. When they built the place it was considered semi-revolutionary, but it's pretty well standard by today's measurements. Take a look at the open layout, the warm, friendly quality of the house.. Nothing old fashioned about this hacienda.'*

**Canadian Homes & Gardens, September, 1952, page 27.**





**WEST RESIDENCE**  
**585 Shannon Crescent**  
**Fred Thornton Hollingsworth,**  
**Architect**  
**1956**

**B**uilt for D.R. West by Gray Construction at a cost of \$15,000, this house has been beautifully integrated with its sloping site. The carport is sunk below the main bulk of the house, above which is placed a large south-facing deck. The entry faces west; low pitched asymmetrical gable roofs are lifted over triangular clerestory windows. A low curving rock wall, following the curved drive, is used to define the edge of the front lawn. The wood siding has been left unpainted, which ties the house to its heavily wooded site. Hollingsworth cites the work of Bernard Maybeck as an influence on this house.



**POLLACK RESIDENCE**  
**4374 Skyline Drive**  
**Lewis Construction Company,**  
**Designer**  
**1956**

**T**his is a larger version of a Lewis post-and-beam design, built for M. Pollack at a cost of \$17,000. Set back on an angled lot, the side of the house facing the view is completely glazed. A tall, broad chimney marks the entry side of the house. Very long wooden beams are used to span the double carport. The scale of the house is generous, befitting its spectacular view and site.



**ADLER RESIDENCE**  
**4432 Skyline Drive**  
**1954**

This unusual house has an asymmetrical dual pitch roof, with a glazed end wall that faces the spectacular panoramic view from Skyline Drive. A dramatic suspended spiral staircase provides access to the living room mezzanine. It was built for Mr. and Mrs. Nils Adler at a cost of \$11,000, and has been well maintained.



**WILSON RESIDENCE**  
**4590 Skyline Drive**  
**1950-1951**

Originally addressed as 4590 Highland, this house was built for Ridgeway W. and Gertrude ('Pixie') Wilson at a cost of \$15,000. The layout of the house was designed by Pixie Wilson, and translated into final form by contractor Gilbert Bradner. Originally set in an acre and a half of Douglas Fir woodland, the property has since been subdivided. 'Bob' Wilson was the President of the Wilson Mining Corporation. The Wilson Residence was published in *Western Homes & Living* in September, 1954, with the title '*The R.W. Wilsons of Forest Hills Planned their Home for Casual Comfort.*'



**MONTROYAL ELEMENTARY SCHOOL**  
**5310 Sonora Drive**  
**McCarter, Nairne & Partners,**  
**Architects**  
**1963; Additions in 1964**

Construction began in 1963 on the first part of this structure, set on a high sloping lot with a view of the mountains to the north. A two storey classroom block faces the view to the south, raised on concrete block pillars. A gymnasium sits to the north. Vertical wooden siding is used consistently for the exterior cladding. L.D. Boyd was the contractor, and the contract price was \$167,300. By the following year, another section of the school was being built at a cost of \$93,500, by Ross-Crest Contractors.



**WATTS RESIDENCE**  
**3635 Sunnycrest Drive**  
**Fred Thornton Hollingsworth,**  
**Designer**  
**1951-1952**

The Watts Residence is a pared-down post-and-beam design, similar to Frank Lloyd Wright's Usonian houses of the period. It was built by contractor A. Berquist & Sons at a cost of \$15,000 for Mr. and Mrs. C.L. Watts.

This was apparently the first house built in B.C. to be clad both inside and out using plywood. It is placed on a concrete slab, with built-in radiant heating.





**FORSTER RESIDENCE**  
**3470 Sunset Boulevard**  
**Fred Thornton Hollingsworth,**  
**Architect - 1950**

**'They Chose Modern'**

*'How many time have you heard the statement that "modern homes may be quite suitable for young couples but they would be too radical for anyone who is accustomed to a conventional house?" This, of course, is another way of claiming that modern architecture is attractive but not practical.'*

*'Without getting involved in obvious arguments, we want to tell you about the T.E. Forster house in Capilano Highlands. The Forsters are a retired couple who have spent most of their lives on the Prairies. Until they moved to Vancouver in 1949 they had had very little experience with any but the conventional Prairie home, and none at all with the "advanced contemporary" style which has been developing on the West Coast.'*

*'They bought a lot in Capilano Highlands, directly across McKay Creek from the house their son was building. He put them in touch with Fred Hollingsworth, a Vancouver architectural designer whose houses, as it happens, are among the most "modern" we have on the Coast. "we were a bit taken aback by the design when we first saw it," says Mr. Forster now. "We didn't quite know what to think of the high pitched-ceiling, open floor plan, and huge window area." Gradually, however, they began to see that most of the unfamiliar features were dictated by logic, rather than artistic flourish... that the house was designed to suit their specific needs and to make the most of a climate and setting they admired so much.'*

*'"It's the most convenient and comfortable house we have ever lived in" say the Forsters.'* **Western Homes & Living**, October 1954, page 14.

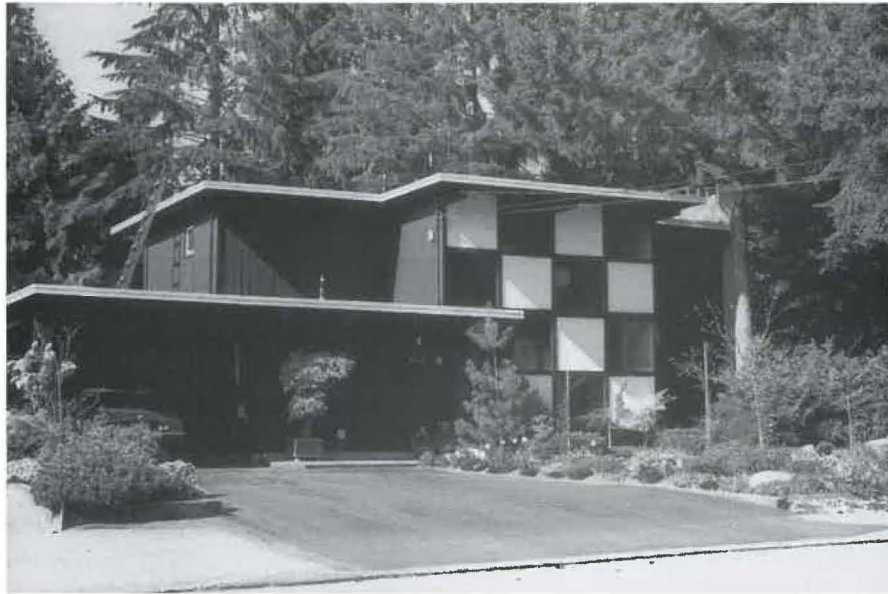
**T**his retirement home of 900 square feet was built for Thomas E. and Millicent L. Forster at a cost of \$9,500. The floor slab and rough framing were done by a contractor; Forster with the help of his family did all the finishing work. The exterior walls are cedar with horizontal battens, originally

finished in a redwood colour. The interior walls and ceilings were plywood with a natural finish. The setting includes a number of native features, including vine maples, yew, cedars and hemlock. The Forster Residence has been very well maintained.



**BUTTEDAHL RESIDENCE**  
**3965 Sunset Boulevard**  
**Lewis Construction Company,**  
**Designer**  
**1956**

A standard Lewis design is here transformed by the dramatic use of a two storey checkerboard of solid panels and obscure glass. The staircase projects proud of the front facade, with an overhanging eave. A single carport projects to the south, providing cover for the entry. The house and carport were built at a cost of \$13,000.



**RESIDENCE**  
**1191 Tall Tree Lane**  
**1958**

This sophisticated house was built for Sunset Estates by Gil Bradner, Ltd. at a cost of \$20,000, a high figure that indicates the quality of construction.

The low-slung block of the house is nestled into the slope of a hill, with a panoramic view to the south. Obscure glass panels provide privacy at the entry, otherwise light and the view are visible right through. The transparent central section is the open plan living area, with bedrooms housed in the more solid block to the west. The house and landscape have been beautifully maintained.



## **McLAREN RESIDENCE**

**609 The Del**

**Fred Thornton Hollingsworth,  
Design Associate**

**William Henry Birmingham,  
Architect - 1955-1956**

**S**et down a steeply sloped site so that the roof is the most prominent element from the street, this low-slung house was built for W.A. McLaren at a cost of \$15,000 by C.H. Nelson Construction. A free-standing pavilion-like carport stands at the top of the hill at the streetfront. A central brick chimney anchors the design; the house is clad with vertical board and batten siding. Mature shrubs and rhododendrons provide an appropriate garden setting, with mature trees behind. Fred Hollingsworth was the designer of the house, undertaken while he is working in association with William Birmingham.



## **DUNLOP RESIDENCE**

**4065 Virginia Crescent**

**Circa 1952**

**T**his striking house, built for Thomas M. and Nellie I. Dunlop, sits on a prominent triangular lot at the intersection of Sunset Boulevard and Virginia Crescent. A complex interlocking massing has been used to articulate the separate parts of the house. The living room block is most prominent, with vertical and horizontal elements played off against each other on the facade. Stone chimneys provide a visual anchor. The flat roof planes step down towards the front, ending with the carport closest to the point of the lot. The Dunlop Residence has been immaculately maintained in its original condition.





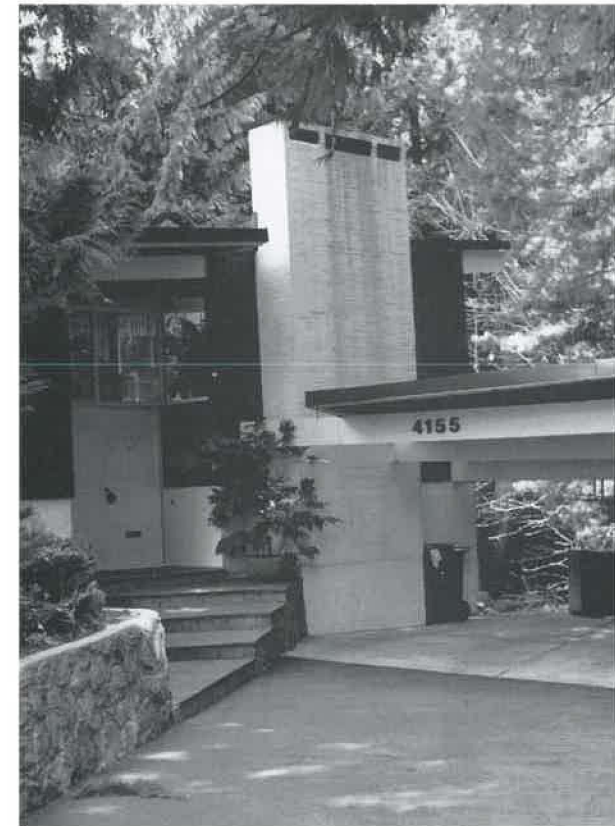
**STEVENSON RESIDENCE  
'NEOTERIC' HOUSE  
4092 Virginia Crescent  
Fred Thornton Hollingsworth,  
Architect  
1950**

**A**nother of Hollingsworth's standard designs, built for clients in the Capilano Highlands development, Dr. and Mrs. Stevenson, recommended by J. Eric Allan. The house is angled on a curved street, and is screened with mature hedges and trees. Brick is used as a feature material, and brick retaining walls define the garden areas. In 1954 a workshop was added for E.M. Stevenson at a cost of \$1,000. The house is now occupied by Myron Balagno.



**MacKENZIE RESIDENCE  
4155 Virginia Crescent  
1954**

**U**nusually dynamic in its composition, this house is capped by a 'butterfly' roof, and is visually anchored by a large brick chimney, which acts as a support to one end of the large carport. Angled on the site to take advantage of the slope, the entry is reached by stairs leading from the driveway. Rock retaining walls define the planting beds at different levels. It was built for Mr. and Mrs. M. MacKenzie at a cost of \$9,600 by James W. Oliver.



**WAEHLTI RESIDENCE**  
**593 Windsor Avenue East**  
**1940**

**T**he most unusual aspect of this house is its date of construction. Building for private purposes was greatly curtailed once the war broke out, but this relatively lavish house was constructed for E.G. Waehlti. It was apparently first lived in by K.A. Parker, a school teacher, and the Waehlti family appears to have taken possession several years later. The house is located near the North Lonsdale area of historic homes, on a superbly landscaped large lot, with tall evergreen trees and mature hedges and shrubs. It has been covered with vinyl siding over the original siding, but is otherwise in very intact condition.



**NELSON RESIDENCE**  
**582 Windsor Avenue West**  
**Evert Nelson, Designer**  
**1956 - 1957**

*'Most builders are men of rather conservative tastes. Their personal choice in houses generally runs to cove ceilings, conventional floor plans, standard bungalow exteriors, static front-lawn-and-backyard siting, and other features which have been more or less accepted practice for some twenty years. Many of them, of course, build architect-designed contemporary houses, and build them well, but only a few are personally sold on the benefits of the design and construction changes which have been widely introduced in recent years. One of these men is Evert Nelson of North Vancouver.'* **Western Homes & Living**, February 1958, page 14.

**T**his low-slung post-and-beam house was designed and built by Evert Nelson, president of Western Homes Construction Ltd. Nelson was well known as a contractor, both on his own as a partner in Nelson & Minions. His own house was published in **Western Homes & Living** in February 1958, and illustrated in colour on the cover. The linear block of the house has a carport under one corner, adjacent to an entry lit by obscure glass panels. The second floor front facade has a consistent line of ribbon windows. The Nelson Residence has been very well maintained, and has a mature setting comprised of shrubs, trees, and planted borders.





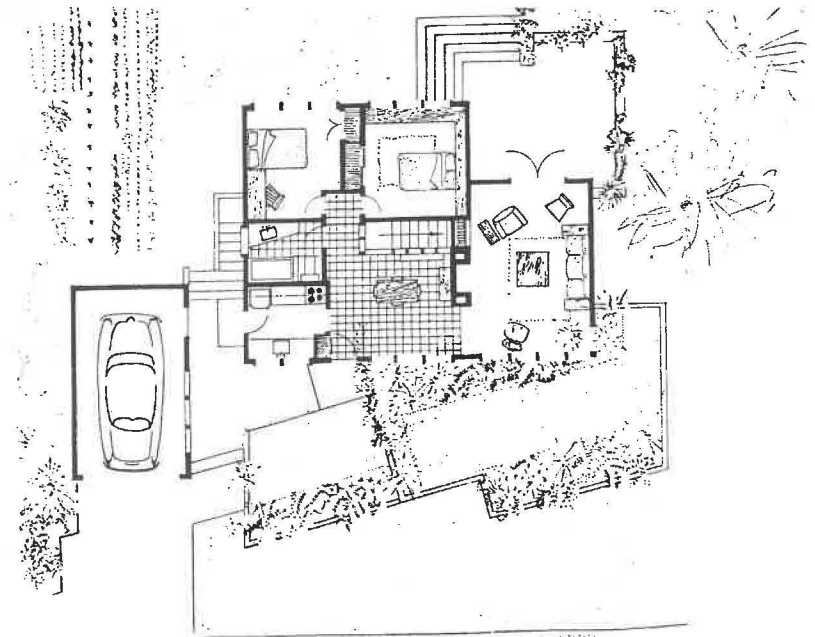
**RASMUSSEN RESIDENCE**  
**2950 Woodbine Drive**  
**Fred Thornton Hollingsworth,**  
**Architect - 1949**

**'Small House That Acts Big'**

*'With a basic floor plan covering less than 1000 square feet, the home of Sven and Joan Rasmussen in Capilano Highlands has everything that a young married couple could wish for. The crisp, clean, modern lines and functional, open planning are typical of the work of Vancouver Designer Fred Hollingsworth. We were particularly impressed with the spacious dining and living-room areas, both facing large view windows looking out over Vancouver harbor. The entire window arrangement, as you can see, is designed to take advantage of the southern exposure; clerestory windows backlight the living room and filter soft sunlight into the bedrooms. The kitchen is small but it is plenty big enough for a small family. The designer has saved space here by providing a two-stool counter in place of the conventional breakfast nook. This extra space allows for a larger dining room, often a cramped area in small homes.'* **Western Homes & Living**, December-January, 1950-1951, page 13.

One of Hollingsworth's more successful small houses, the Rasmussen Residence was a simplified version of the **'Neoteric'**, and presented a very rational approach to open plan design. An exceptionally compact room arrangement made the most of a small budget. A side entry, facing the carport, led through the galley kitchen, the other end of which opened into the dining room. The front entry led into the dining room, which provided access to the other rooms in the house. The house has been maintained in substantially intact condition.

➤ **Western Homes & Living**  
 Dec - Jan, 1950-51, page 14





**Lewis House, 1960**  
**©Selwyn Pullan Photography**



designed  
and built  
by  
**BOB TEUNS**  
WA2-4181



## SUPPLEMENTAL BUILDINGS

712 BAYCREST  
WATTS RESIDENCE

2927 BROOKRIDGE DRIVE  
WOODRUFF RESIDENCE

970 CANYON BOULEVARD  
WILSON RESIDENCE

974 CANYON  
FRISBY RESIDENCE

3735 CAPILANO ROAD  
THUNDERBIRD ROOM

4670 CAPILANO ROAD  
EARLY RESIDENCE

4360 CAROLYN DRIVE  
DORMAN RESIDENCE

2790 COLWOOD DRIVE  
CROFTON RESIDENCE

3207 COLWOOD DRIVE  
GARDINER RESIDENCE

495 CRESTWOOD  
GLAVIN RESIDENCE

4012 DELBROOK AVENUE  
COWAN RESIDENCE

3185 DEL RIO DRIVE  
ROSS RESIDENCE

2142 FLORA LYNN  
WELSH RESIDENCE

3698 GLENVIEW CRESCENT  
CARTER RESIDENCE

4113 GRACE CRESCENT  
BRADNER RESIDENCE

4117 GRACE CRESCENT  
CHAMP RESIDENCE

1014 KEITH ROAD WEST  
ANDERSON RESIDENCE

222 KENSINGTON CRESCENT  
LANCASTER RESIDENCE

4509 MARINEVIEW CRESCENT  
McMILLAN RESIDENCE

4573 MARINEVIEW CRESCENT  
PURDUE RESIDENCE

4742 MARINEVIEW CRESCENT  
FAGERLAND RESIDENCE

2779 MASEFIELD  
MURRAY RESIDENCE

2865 MASEFIELD ROAD  
HORWELL RESIDENCE

1509 MERLYNN CRESCENT  
TESSLER RESIDENCE

1555 MERLYNN CRESCENT  
NORDIN RESIDENCE

386 NEWDALE COURT  
CORBETT RESIDENCE

2006 PANORAMA DRIVE  
LEVI RESIDENCE

1008 PROSPECT ROAD  
BUTCHER RESIDENCE

3508 ST. GEORGES AVENUE  
RESIDENCE

3550 ST. GEORGES AVENUE  
RESIDENCE

3594 ST. GEORGES AVENUE  
RESIDENCE

3771 ST. GEORGES'S AVENUE  
SMITH RESIDENCE

672 ST. JAMES ROAD EAST  
McGINN RESIDENCE

2631 STANDISH DRIVE  
WEBBER RESIDENCE

4065 SUNSET BOULEVARD  
PAXTON RESIDENCE

251 TAMARACK ROAD  
WALL RESIDENCE

4425 VALENCIA  
ARNAUD RESIDENCE

1191 WELLINGTON DRIVE  
BOBAK RESIDENCE

716 WESTHYDE  
BARTLETT RESIDENCE

1820 WESTOVER ROAD  
CAREY RESIDENCE

2353 WINDRIDGE DRIVE  
PANABODE RESIDENCE

753 EAST 15TH STREET  
KING RESIDENCE

1139 EAST 15TH STREET  
MOEBES RESIDENCE

On the following pages are a  
representative sample of Supplemental List  
buildings, for which research information  
is available.

**THE THUNDERBIRD ROOM  
NOW THE TRADING POST  
3735 Capilano Road  
C.B.K. Van Norman, Architect  
1953**

**T**he Thunderbird Room was built for Capilano Scenic Attractions Ltd. as an banquet room addition to the Teahouse building. It was opened in November 1953 with Margaret Watson as its first hostess. It was a very popular location for weddings and banquets. It is now called The Trading Post, and is used as a gift shop.



**CROFTON RESIDENCE  
2790 Colwood Drive  
1953**

**T**his one storey post-and-beam structure was built by F.G. Crofton at a cost of \$11,000. It is part of a grouping of similar structures, and is adjacent to 2795 and 2800 Colwood Drive, which are included on this inventory.





**COWAN RESIDENCE**  
**4012 Delbrook Avenue**  
**1959**

This house exhibits a distinct Colonial Revival influence, based on popular American models of the time. The Colonial was revived during the 1920s and 1930s as an outgrowth of the period styles popular after the First World War, and represented a return to safe traditionalism. This was also the time that interest in Early American history was renewed, both through the celebration of the American Sesquicentennial in 1926, and through the opening of Colonial Williamsburg. Variations of the Colonial were used by some local architects as a parallel style to early modernism, most notably C.B.K. Van Norman, but it was rejected by others, especially Ned Pratt, who referred to it derisively as 'Southern Mammy Colonial'. This later example combines some of the traditional elements of Colonial with some of the asymmetrical daring of the more modern styles, blending them into what became a model for domestic comfort after the Second World War, a suburban house type that the Cleaver family could feel at home in. This was the alternative for families uncomfortable with the more daring West Coast Modernism.



**BRADNER RESIDENCE**  
**4113 Grace Crescent**  
**Fred Thornton Hollingsworth,**  
**Architect - 1952**

One of a series of small but efficient speculative houses built to Hollingsworth's designs on Grace Crescent. This was the home of builder Gil Bradner, and was published in *Western Homes & Living* in December-January 1954-1955. The house has been well-maintained, but its character has been somewhat compromised by an addition at the front.



**CHAMP RESIDENCE**  
**4117 Grace Crescent**  
**Fred Thornton Hollingsworth,**  
**Architect - 1952**

One of a series of speculative houses built to Hollingsworth's designs on Grace Crescent. Built by Gil Bradner for W.C. Champ at a cost of \$9,500. Plywood has been used as the cladding for this simple house. One interesting detail is the use of hanging chains to carry away rainwater, rather than the more common downspouts. Warren Champ was a restaurant owner from the Prairies who had moved to the coast.



**LANCASTER RESIDENCE**  
**222 Kensington Crescent**  
**1956**

**B**uilt by the Robins Construction Company at a cost of \$12,000 for H. Lancaster. This house is unusual for following the Moderne style rather than the more commonly accepted West Coast style of the time. A large bull-nose corner at the living room faces west; the carport is to the other side of the house.



**McGINN RESIDENCE**  
**672 Saint James Road East**  
**1962**

**T**his well-detailed home, on a heavily treed site, was built at a cost of \$11,000 for H.J. McGinn. A bank of continuous windows in the living room opens the corner of the house to face the view. Rubble rock retaining walls have been used to terrace the site, and echo the use of stone for the central chimney. Mature shrubs and rhododendrons complement the setting.





**PAXTON RESIDENCE**  
**4065 Sunset Boulevard**  
**Fred Thornton Hollingsworth,**  
**Architect - 1952**

**T**his low rambling structure, detailed with concrete block, was built for Frank Paxton at a cost of \$10,500. Paxton was the owner of a large millwork business, and agreed to an innovative solution for cladding this house. Architect Hollingsworth specified mahogany boat plywood for the exterior, and mahogany veneer plywood for the exterior; this treatment gave the house a warm, rich appearance. In 1954 the carport was filled in, and a new carport extended to the house, altering its appearance to the street.



**WALL RESIDENCE**  
**251 Tamarack Road**  
**1957-1958**

**S**imilar in many ways to the standard Lewis post-and-beam designs, the builder of this house is unknown. K.A. Wall was the original owner; the original cost of construction was \$14,000



**BOBAK RESIDENCE**  
**1191 Wellington Drive**  
**1953-1955**

**B**uilt for artists Molly and Bruno Bobak. Their earlier house on Peters Road, published in *Western Homes & Living* in November 1951, and since demolished, had been designed by Douglas Shadbolt, but the architect of this house is unknown. It is a cubic structure, with vertical exterior siding, and plywood spandrel panels between the windows. A bridge to the east leads to the split-level entry, with a carport to the west.



**CAREY RESIDENCE**  
**1820 Westover Road**  
**1963**

**T**his beautifully sited home featured three bedrooms, two bathrooms, a cozy recreation room and a built-in barbecue. It was built for A.R. Carey at a cost of \$10,000.

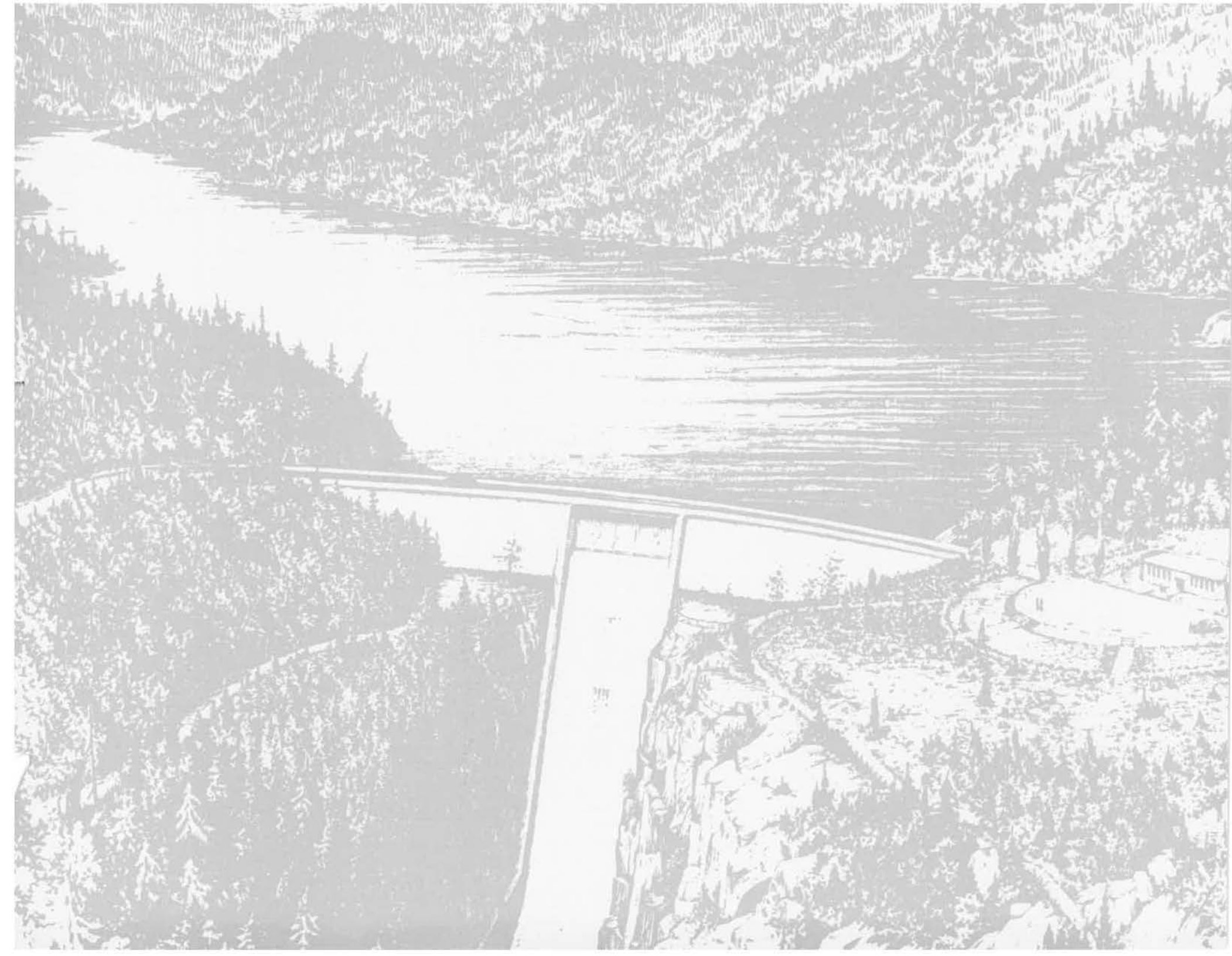


**KING RESIDENCE**  
**753 East 15th Street East**  
**A.E. King, Architect**  
**Circa 1955**

Architect Arnold E. King designed and built this 880 square foot house while he was still a student at UBC. It is a simple post-and-beam structure with a 'butterfly' roof, with a floor area of 880 square feet. Horizontal cladding is used on the front facade between vertical batts, with vertical cladding on the end facades. It was published in ***Western Homes & Living*** in May 1957, page 14.







## STRUCTURES

CLEVELAND DAM

IRONWORKERS MEMORIAL SECOND NARROWS CROSSING

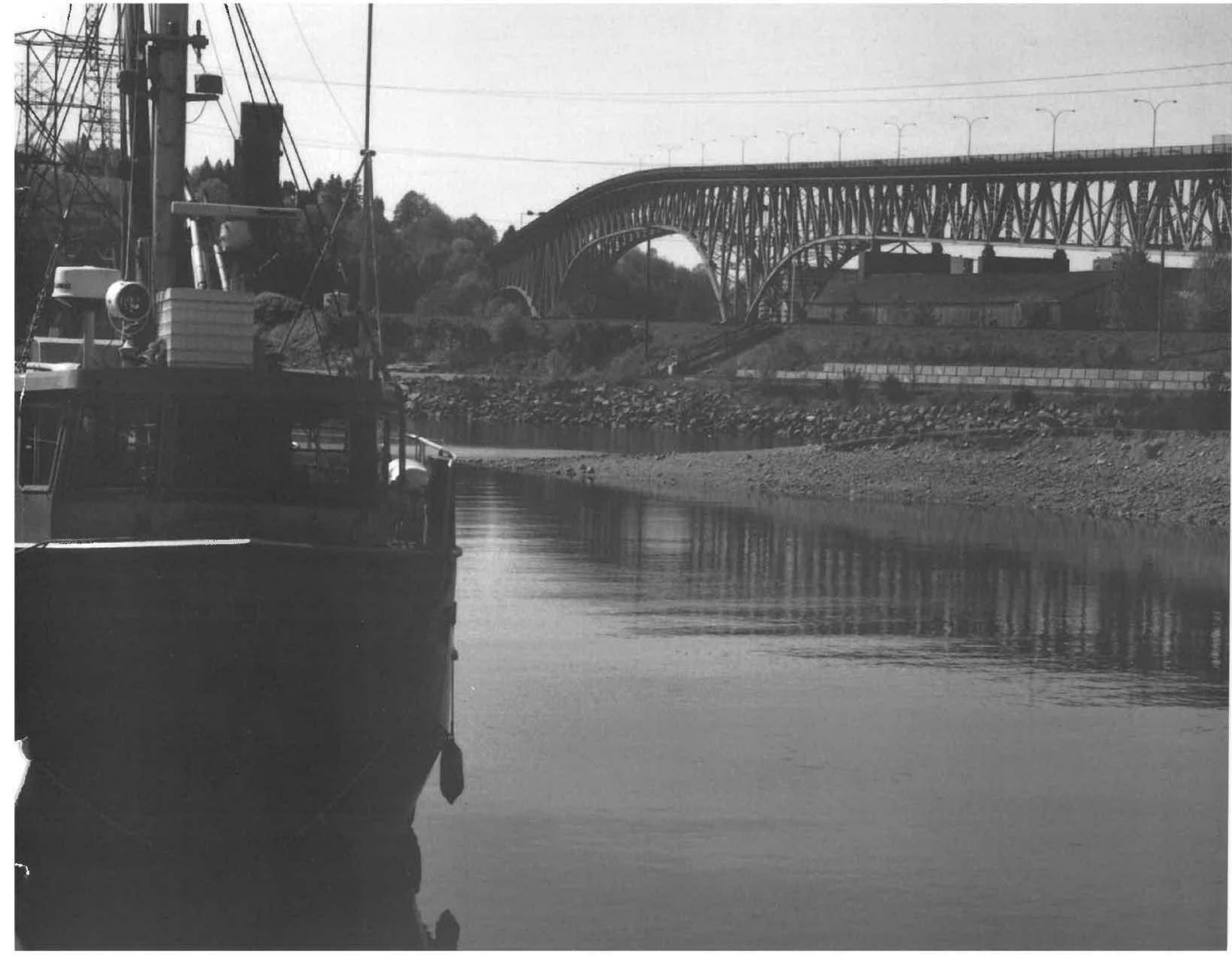
CAPILANO SUSPENSION BRIDGE

GREATER VANCOUVER WATER BOARD PUMPING STATION

CAPILANO HIGHLANDS FOUNTAIN



Second Narrows Bridge  
Photographed by Mark Bostwick





**CLEVELAND DAM  
CAPILANO REGIONAL PARK  
J.L. Savage, Engineer  
1954**

**D**rinking water for Vancouver has been supplied from the Capilano River since 1888. After the Second World War, planning began for the building of this 300 foot high concrete structure, which led to the creation of 3 1/2 mile long Lake Capilano, with a holding capacity of 16.5 billion gallons. The designer, J.L. Savage, was the former chief engineer of the U.S. Bureau of Reclamation. The dam is named after Albert Cleveland, the first chief commissioner of the Greater Vancouver Water District; he served in that capacity from 1926 until 1952.

Cleveland Dam is located in Capilano Regional Park.

Drawing by Theo Korner for the Greater Vancouver Water District  
Vancouver Public Library, Historical Photographs, #1213.



## **THE SECOND NARROWS BRIDGE NOW THE IRONWORKER'S MEMORIAL SECOND NARROWS CROSSING - 1957-1960**

**T**here have been a number of bridges that crossed the Second Narrows. The first opened in 1925, a low-level Bascule Bridge that carried both cars and rail traffic. After being struck by ships four times in three years, the centre span collapsed on September 19, 1930, stranding hundreds of cars on the wrong sides of the Narrows. Due to the Depression, the bridge could not be repaired, and it was not re-opened until June of 1934. The low-level crossing continued to be considered a navigational hazard, and in the 1950s construction began on a new high-level crossing of the Second Narrows.

During construction, on June 17, 1958, part of the span collapsed, throwing 79 painters and ironworkers into the treacherous water hundreds of feet below. Eighteen died, including the two engineers whose oversight had overloaded the span. The new Second Narrows Bridge finally opened in August of 1960.

A memorial at the south end of the bridge commemorates these workers and five others who died during the construction of the bridge. On June 17, 1994, the bridge was rededicated as the Ironworkers Memorial Second Narrows Crossing in honour of the workers killed during its construction.





**THE CAPILANO SUSPENSION BRIDGE**  
**3735 Capilano Road**  
**First Structure 1889**  
**Present Structure 1956**

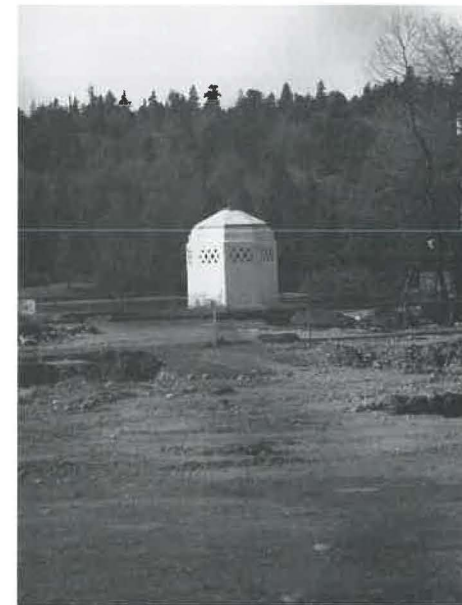
**G**eorge Grant Mackay, a Scottish entrepreneur and land developer, arrived in British Columbia in 1888, and promptly acquired 320 acres of land that straddled the Capilano River. Mackay recognized the recreational potential of the area, and had a hemp rope bridge built the next year, located about 200 feet south of the present structure. In 1903 William T. Farrell was contracted to build a steel cable suspension bridge across the canyon. In 1914 the bridge was rebuilt with stronger cables, and in 1956 it was rebuilt again, using cables manufactured in British Columbia.



**Capilano Suspension Bridge, 1957**  
**North Vancouver Archives**

**GREATER VANCOUVER WATER  
DISTRICT PUMPING STATION**  
**South Foot of Capilano Road**  
**Circa 1935**

**T**his modernistic octagonal structure was built as a pumping station for the Greater Vancouver Regional Water District. It is located at the very south foot of Capilano Road, close to the shoreline. Although utilitarian, it is a handsome design, built of cast concrete with a copper-sheathed roof.





## **CAPILANO HIGHLANDS FOUNTAIN** **Capilano Road and** **Ridgewood Drive**

**G**orge Norris was a teacher of sculpture at the Vancouver School of Art, and was also responsible for a number of the city's better known public sculptures, including the Crab fountain at the Vancouver Museum. When the District decided to landscape this triangular plaza at the corner of Capilano Road and Ridgewood Drive as an entry to Capilano Highlands, Norris was chosen to provide a welded metal sculpture set in a small pond, finally installed 1971-72. The underwater plumbing cost as much to install as the sculpture itself. Norris has now moved to Cobble Hill on Vancouver Island, and is still actively working as a sculptor.



## ACKNOWLEDGEMENTS

The project team for the District of North Vancouver Heritage Inventory Update 1930-1965 consisted of Donald Luxton, principal of Donald Luxton & Associates. Journal searches and initial research was undertaken by Nancy Byrtus. Further research was provided by Leon Phillips.

Graphic Layout was provided by Zenaida Te, District of North Vancouver.

***We would like to personally acknowledge the people who have provided so generously of their time and information during the course of this project.***

First, our special thanks to Trevor Holgate, Senior Urban Design Planner, Planning Department of the District of North Vancouver for all his efforts on behalf of this project.

Stephen Fleming, Records Clerk, District of North Vancouver, was able to track down many valuable additional sources of research information, which has added greatly to the depth of the information included. Kathleen Larsen, Planning Department, proofread the final document.

Francis Mansbridge, Archivist, and June Thompson, Assistant Archivist of the North Vancouver Museum and Archives also assisted in the search for archival material.

Roy J.V. Pallant has generously continued to provide further information from his own files, which are the result of years of intensive research.

Kathy Zimon, Curator, Canadian Architectural Archives, University of Calgary, provided assistance with the Erickson Project List.

We would also like to express our sincere appreciation to those who shared so generously of their time and information about the time period, including Fred Thornton Hollingsworth, Barry Vance Downs, Selwyn Pullan, Donald Manning, Dirk Oostindie, Bob Kerr, and Peter Lewis, of the Lewis Construction Company Ltd.

And to those who submitted public nominations for this project, our sincere thanks.

We would also like to thank the members of the District of North Vancouver Heritage Advisory Committee for their assistance and advice, both individually and collectively.

### **THE 1997 HERITAGE ADVISORY COMMITTEE FOR THE DISTRICT OF NORTH VANCOUVER**

Brian Ellis, Chair  
Roy J.V. Pallant  
Christine Mullins  
Liisa Wilkinson  
Robert Faulkner  
Gillian Murray  
Otto Wetzlmayr  
Margot Paris  
Mary Lynn Nicodemus  
Trevor Holgate, Staff Representative

**This project was financed by the Heritage Advisory Committee of the Corporation of the District of North Vancouver.**

## BIBLIOGRAPHY

Central Mortgage and Housing Corporation. **'Small House Designs.'** Ottawa, 1957.

Collier, Allan. **'The Trend House Program.'** SSAC Bulletin, June 1995, pages 51-54.

Commonwealth Historic Resource Management Ltd. **'District of North Vancouver Heritage Inventory Update.'** District of North Vancouver, 1992.

Dempster, Eleanore. **'The Laughing Bridge: A Personal History of the Capilano Suspension Bridge.'** Impressions in Print Enterprises, Maple Ridge, 1988.

Downs, Barry. **'Modern Architecture in British Columbia.'** Arts BC, Summer 1989, pages 8-10.

Foundation Group Designs. **'District of North Vancouver Heritage Inventory.'** District of North Vancouver, 1988-1989.

Kalman, H., Phillips, R., and Ward, R.. **'Exploring Vancouver.'** Vancouver: University of British Columbia Press, 1993.

Kluckner, Michael. **'Vancouver: The Way it Was.'** Whitecap Books, North Vancouver, 1984.

McKay, Sherry. **'Western Living, Western Homes.'** SSAC Bulletin, September 1989, pages 65-74.

Morton, James W. **'Capilano, The Story of a River.'** McClelland and Stewart, Toronto, 1970.

Shadbolt, Douglas **'Ron Thom: The Shaping of an Architect.'** Vancouver/ Toronto: Douglas & McIntyre, 1995.

Sparks, Dawn and Border, Martha.; Inwood, Damian, ed. **'Echoes Across the Inlet.'** Deep Cove and Area Heritage Association, 1989.

Vancouver Art Gallery. **'Vancouver: Art and Artists 1931-1983.'** Exhibition Catalogue (October 15th to December 31st, 1983). Canada.

Windsor Liscombe, Rhodri. **'Organic Modernism: The Architecture of F.T. Hollingsworth.'** SSAC Bulletin, June 1996, pages 44-49.

Windsor Liscombe, Rhodri. **'The New Spirit: Modern Architecture in Vancouver 1938-1963.'** Montreal and Vancouver. Canadian Centre for Architecture, and Douglas & McIntyre and M.I.T. Press, 1997.



## JOURNALS

***Journal of the Royal Architectural Institute of Canada.*** Toronto, Ont.: The Institute.  
1929-1937, (vols. 6 through 14)  
1939-1965, (vols. 16 through 42)

***The Canadian Architect.*** Don Mills, Ont.:  
Southam Business Publications.  
1955-1965, (vols. 1 through 10)

***Canadian Homes and Gardens.*** Toronto,  
Ont.: MacLean Hunter. 1930-1962, (vols. 7  
through 39): publication ceased in 1962.

***Western Homes and Living.*** Vancouver, B.C.:  
Mitchell Press. 1950 - 1965, (no volume  
numbers listed)

## INDEX OF NAMES

Adler, Mr. & Mrs. Nils	77
Adrian Construction	59
Allan, J. Eric	11, 16, 17, 22, 24, 29, 70
Allenstein, C.W.	71
Anderson Residence	88
Arnaud Residence	89
Atkins, Jim & Berenice	30
Backer, Ted & Cora	42
Barker, Mr. & Mrs. P.	56
Barnes, B.D.	67
Baron, Mr.	59
Bartlett Residence	89
Bavarian Arms Cafe	45
Berquist, A. & Sons	78
Bobak, Bruno & Molly	35, 95
Boyd, L.D.	78
Bradner, Gilbert	15, 17, 30, 31, 47, 58, 64, 70, 77, 80, 92
Braemar Elementary School	68
B.C. Lumber Manufacturers Association	42
B.C. Rail Passenger Station	49
Brooks, Edwin W.	58
Brooks, William	38
Burdett Construction	41, 44
Butcher Residence	89
Buttedahl, Mr.	80
Canada Mortgage & Housing Corporation	7, 24, 67
Canadian Architect	28, 40, 48
Canadian Homes & Gardens	15, 22-23, 58, 62, 75
Canadian Housing Design Council	67
Canyon Heights Elementary School	65
Capilano Highlands	16, 22, 23, 29, 40, 58, 62, 70, 79, 103
Capilano Highlands Fountain	103
Capilano Regional Park	100
Capilano Scenic Attractions Ltd.	90
Capilano Suspension Bridge	102
Carey, A.W.	95
Carter Residence	88
Centre & Hanna	73
Challier, H.	24
Champ, Warren C.	92
Chow, Bill & June	41
Clarke Residence	18, 19
Cleveland, Albert	100
Cleveland Dam	5, 100
Community Arts Council	8
Consolidated Red Cedar Shingle Assoc. of B.C.	42
Corbett, Dr. Residence	88

Cowan Residence	91
Craighead, A.S.	25
Crawford, George	61
Crofton, F.G.	90
Deep Cove	57
Delbrook Elementary School	68
Delbrook Gardens	17
Dollarton Highway	5, 60
Dorman Residence	88
Dunlop, Thomas & Nellie	81
Early Residence	88
Eaton's Department Store	42
Emerson, Mr.	55
Fagerland Residence	88
Farrell, W.T.	102
Flying Arrows	17, 30, 36
Ford, Mrs. P.	45
Forest Hills	17
Forster, J.A.	74
Forster, Thomas & Millicent	74
Frisby Residence	88
Fromme, Reeve	5
Gardiner Residence	88
Germyn, B.	60
Glavin Residence	88
Glazer, Esther	36
Golden, Victor	71
Gray Construction	76
Greater Vancouver Water District	100, 102
Grouse Mountain Chair Lift	45
Grouse Mountain Chalet	34
Grouse Mountain Resorts	34
Hanna, John & Freda	72
Hempsall, Colin J.	58
Herano Construction	46
Highlands United Church	28
Hill, Bob & Joan	47
Hirst, John	35
Hoffman, Irwin	36
Holden, Mr.	56
Horwell Residence	88
Howse, John & Laura	66
Hudson's Bay Company	16, 22
Hullah, Norman W.	15, 16, 17
Ingram, Mr. & Mrs. Jake S.	75
Ironworker's Memorial Second Narrows Crossing	101
Kobitxsch, Mr.	65
Kovach Residence	41
Lake Cleveland	100

Lancaster, H.	93
Levi Residence	89
Lion's Gate Bridge	5
Loney, John & Anne	33
Loughnan, David F.	26
Lucas, A.C.	70
Lucky Construction	68
MacKay, George Grant	102
MacKenzie, Mr. & Mrs. M.	82
MacMillan Bloedel	38
Mar, Bill	38
Massey Awards	11, 12, 28, 34, 41, 48
McCarley, Mr.	72
McGinn, H.J.	93
McLaren, W.A.	82
McNicholl, L.	57
McMillan Residence	88
Mitchell, Mr.	46
Moebes, J.	67
Moebes Residence	89
Montroyal Elementary School	78
Moon, Jack & Marion	8, 20, 21, 27
Murdo Frazer Park	71
Murray Residence	88
National Gallery	42
National Housing Act	5
Neilson & Grinn	33
Nelson & Minions	25, 84
Nelson, C.H.	81
Nelson, Evert	84
Norgate	16
Neoterics	17, 22, 24, 57, 58, 70, 82, 85
Nikoloric, Len A.	23
Nordin Residence	88
North Vancouver School Board	44
Oliver, C.J. Ltd.	32
Oliver, James W.	82
Pacific Great Eastern Railway	5
Panabode Residence	89
Parker, K.A.	83
Paxton, Frank	94
Peck, E.A.	57
Pengally, W.	72
Perry, Mr.	61
Peterson, Leslie R.	64
Pethick, J.	60
Plywood Manufacturing Assoc. of B.C.	42
Pollack, M.	76
Pollock, Mr.	54
Pool, Dr. Don	37
Pullan, Selwyn	12, 48
Purdue Residence	88

R.A.I.C. Journal	7, 28, 32, 34, 48, 49
Rasmussen, Sven & Joan	85
Ridgewood Estates Ltd.	16
Rieboldt, 'Shorty'	57
Ritchie, Emmett	38
Robins Construction Company	93
Ross Residence	88
Ross-Crest Contractors	78
St. Catherine's Capilano Highlands Anglican	39
Second Narrows Bridge	5, 68, 101
Seymour Dam	5
Shalal Gardens	29
'Silverwall' Panel System	38
Skelcher, W.	64
Sky Bungalow	16, 22-23
Smith Residence	89
Stevenson, Dr. & Mrs.	82
Sumpton, Murray	54
Sunset Estates	80
Sunset Gardens	17
Taliesin West	74
Tessler Residence	88
Thomas, H.W.D.	26
Thunderbird Room	90
Trading Post	90
Trend House	42
Trendmaker House	31
Vancouver Art Gallery	8
Vancouver College of Art	11
Vancouver Museum	103
Vancouver School of Art	103
Vancouver Symphony	36
Voest Engineering	34
Waehlti, E.G.	83
Wall, K.A.	94
Walters, Howard	32
Watts, Mr. & Mrs. C.L.	78
Watts Residence	88
Webber Residence	89
Welsh Residence	88
West, D.R.	76
Western Homes & Living	14, 15, 30, 33, 36, 40, 41, 43, 44, 47, 62, 69, 73, 77, 79, 84, 85, 92, 95, 96
Westlynn Park	17
Westlynn Terrace	17
Whalley, J.	70
Wilson Mining Corporation	77
Wilson Residence	88
Wilson, R.W. & G.	77
Wismer & Rawlings Electric	54
Woodruff Residence	88
Woolcox L.H.	59



## INDEX OF ARCHITECTS AND DESIGNERS

Anderson, Frank	39	Thom, Ron	10-11, 35, 54, 62-63, 41
Berwick, Robert A.D.	8, 11	Thomas, Lionel	42
Binning, Bertram Charles	8	Thompson, Berwick, Pratt & Partners	11, 62
Birmingham, William	11, 32, 40, 47, 81	Thornton, Peter Muschamp	8, 11
Bush, Robin	73	Townley & Matheson	34
Downs, Barry Vance	11, 41	Van der Rohe, Mies	8
Erickson, Arthur	10, 46, 61	Van Norman, C.B.K.	11, 90, 91
Greene & Greene	40	White & Cole	65
Gropius, Walter	8	Wilding, R. William	28
Hale & Harrison	49	Wiseman, Ron	69
Hartley & Barnes	67	Wright, Frank, Lloyd	8, 10, 11, 27, 29, 35, 40, 74, 78
Hollingsworth, Fred Thornton	8, 10, 11, 16, 17, 22, 23, 24, 27, 29, 30, 31, 36, 40, 47, 48, 57, 58, 64, 70, 74, 75, 76, 78, 79, 81, 82, 85, 92, 94		
Howard, Ron	33		
Jessiman, Roy	1,1		
Kaffka, Peter	34		
King, Arnie E.	96		
Lasserre, Fred	5, 8		
Lewis Construction Company	15, 37, 54, 55, 56, 59, 61, 64, 65, 70, 71, 72, 76, 80		
Lichtensteiger, Dave W.	44		
MacDonald, Blair	11, 41		
Mann, Henry Yorke	55		
Manning, Donald	11, 14, 78		
Massey, Geoffrey	46		
Maybeck, Bernard	10, 76		
McCarter & Nairne	34		
McCarter, Nairne & Partners	78		
McNab, Duncan	11		
McNab, Duncan & Associates	68		
Neutra, Richard	8		
Norris, George	103		
Porter & Davidson	42		
Porter, John	42		
Pratt, Charles Edward (Ned)	8, 9, 11, 38, 91		
Rhone & Iredale	34		
Robillard, Raoul	44		
Savage, J.L.	100		
Schindler, Rudolph	10		
Semmens & Simpson	73		
Semmens, Harold	11		
Shadbolt, Douglas	35, 95		
Sharp & Anderson	39		
Sharp & Thompson	11, 39		
Sharp & Thompson, Berwick, Pratt	25, 38		
Sharp, Mark	39		
Simpson, Douglas	11, 73		

## INDEX OF ADDRESSES

3355 Aintree Drive	22-23	4501 Highland Boulevard	65
712 Baycrest Drive	88	1014 Keith Road West	88
1886 Berkeley Road	54	1260 Keith Road West	66
3405 Bluebonnet Road	24	1279 Keith Road West	32
3723-3725 Bluebonnet Road	29	222 Kensington Crescent	93
107 Braemar Road East	54	4553 Lions Avenue	67
2927 Brookridge Drive	88	3600 Mahon Avenue	68
970 Canyon Boulevard	88	4509 Marineview Crescent	88
974 Canyon Boulevard	88	4573 Marineview Crescent	88
3735 Capilano Road	90	4742 Marineview Crescent	88
4152 Capilano Road	55	2779 Masefield Road	88
4670 Capilano Road	88	2865 Masefield Road	88
4360 Carolyn Drive	88	1509 Merlynn Crescent	88
1043 Clements Avenue	55	1555 Merlynn Crescent	88
1628 Coleman Street	56	427 Monterey Avenue	33
2790 Colwood Drive	90	986 Montroyal Boulevard	69
2795 Colwood Drive	56	6400 Nancy Green Way	34
2800 Colwood Drive	57	386 Newdale Court	88
3207 Colwood Drive	88	2732 Newmarket Drive	70
3097 Connaught Avenue	25	2895 Newmarket Drive	70
1005 Cortell Street	26	2006 Panorama Drive	89
4568 Cove Cliff Road	57	2720 Pemberton Avenue	71
2725 Crescentview Drive	58	1798 Peters Road East	35
2915 Crescentview Drive	58	4727 Pheasant Place	71
495 Crestwood Avenue	88	1228-1232 Plateau Drive	72
662 Crystal Court	59	1008 Prospect Road	89
777 Crystal Court	59	875 Queens Road West	72
4012 Delbrook Avenue	91	903 Queens Road West	36
3185 Del Rio Drive	88	4181 Ranger Crescent	73
2263 Dollarton Highway	60	3219 Regent Avenue	37
2576 Edgemont Boulevard	8, 27	1032 Ridgewood Drive	38
3255 Edgemont Boulevard	28	1058 Ridgewood Drive	39
3700-3706 Edgemont Boulevard	29	1160 Ridgewood Drive	74
3712-3718 Edgemont Boulevard	29	1205 Ridgewood Drive	40
3727-3729 Edgemont Boulevard	29	1255 Ridgewood Drive	75
3743-3749 Edgemont Boulevard	29	1319 Riverside Drive	41
795 Edgewood Road	60	2357 Riverside Drive	41
3526 Everglade Place	61	3508 St. George's Avenue	89
3647 Everglade Place	61	3550 St. George's Avenue	89
2142 Floralynn Crescent	88	3594 St. George's Avenue	89
805 Forest Hills Drive	30	3771 St. George's Avenue	89
3600 Glenview Crescent	62-63	672 St. James Road East	93
3636 Glenview Crescent	31	585 Shannon Crescent	76
3698 Glenview Crescent	88	4342 Skyline Drive	42-43
4104 Grace Crescent	64	4374 Skyline Drive	76
4113 Grace Crescent	92	4432 Skyline Drive	77
4117 Grace Crescent	92	4448 Skyline Drive	44
1362 Greenbriar Way	64	4590 Skyline Drive	77
1210 Harold Road	65	5053 Skyline Drive	45

5310 Sonora Drive	78
2631 Standish Drive	89
3623 Sunnycrest Drive	46
3635 Sunnycrest Drive	78
3470 Sunset Boulevard	79
3965 Sunset Boulevard	80
4065 Sunset Boulevard	94
1191 Tall Tree Lane	80
251 Tamarack Road	94
609 The Del	81
4425 Valencia Crescent	89
4065 Virginia Crescent	81
4092 Virginia Crescent	82
4155 Virginia Crescent	82
4165 Virginia Crescent	47
1191 Wellington Drive	95
716 Westhyde Place	89
1820 Westover Road	95
2353 Windridge Drive	89
593 Windsor Avenue East	83
582 Windsor Avenue West	84
2950 Woodbine Drive	84
233 Woodale Road	48
1311 West 1st Street	49
753 East 15th Street	96
1139 East 15th Street	89



