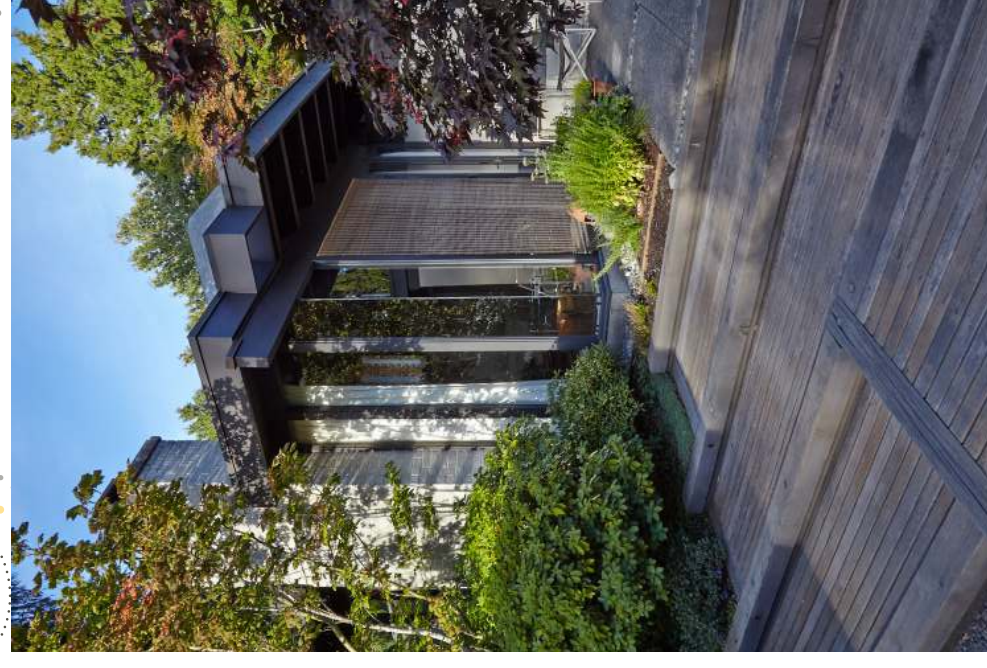


SATURDAY
SEPT. 20 | 1pm - 5pm
 THIS BROCHURE IS YOUR 2014 TICKET



VANCOUVER
 HERITAGE
 FOUNDATION
**2014 MID-CENTURY
 MODERN HOUSE TOUR**

Reminders

Wear slip on shoes that can easily be removed. You will be required to remove them at the entrance to every house. A plastic bag will be provided to carry your shoes with you, but you may also bring a bag from home if you prefer. You may also want to wear or bring socks or slippers to avoid walking barefoot through homes.

Bring a **Vancouver street map** to help you find the houses. **Bring this brochure.** It is your ticket, volunteers will ask to see it at each house.

No photography on tour properties is permitted. You may be asked to leave if you take photos.

Guidelines

Houses are open from 1 - 5pm, no earlybirds or latecomers. Photography on private property including gardens and interiors is strictly prohibited.

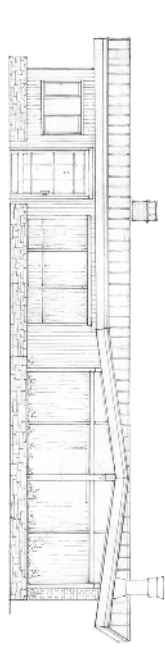
All attendees must have a ticket & be at least 6 years of age (infants in front carriers are permitted without a ticket, no other exceptions).

Please do not bring large bags & backpacks. No food, drink, smoking or pets on tour properties.

Cell phone usage is not permitted inside homes. If you must take a call please move outside the home and notify a volunteer as you exit, to ensure you are re-admitted.

Do not park in driveways, or block driveways or streets. Refrain from touching furniture, art and household or personal items.

No washroom facilities are provided in the houses. You will be asked to remove your shoes in all homes. We regret the tour is not wheelchair accessible.



THIS BROCHURE IS
 YOUR TICKET

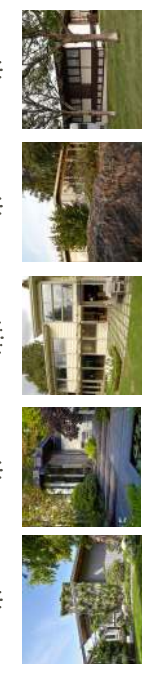
Sherry McKay, UBC SALA Associate Professor

The West Coast Modern

Mid-century modern architecture in Vancouver is often identified with “west coast style”, a self-consciously articulated set of design goals and social ambitions enabled by shared material resources and aesthetic sensibilities. This style however is the union of natural and social opportunities as well as ideas assimilated from elsewhere.

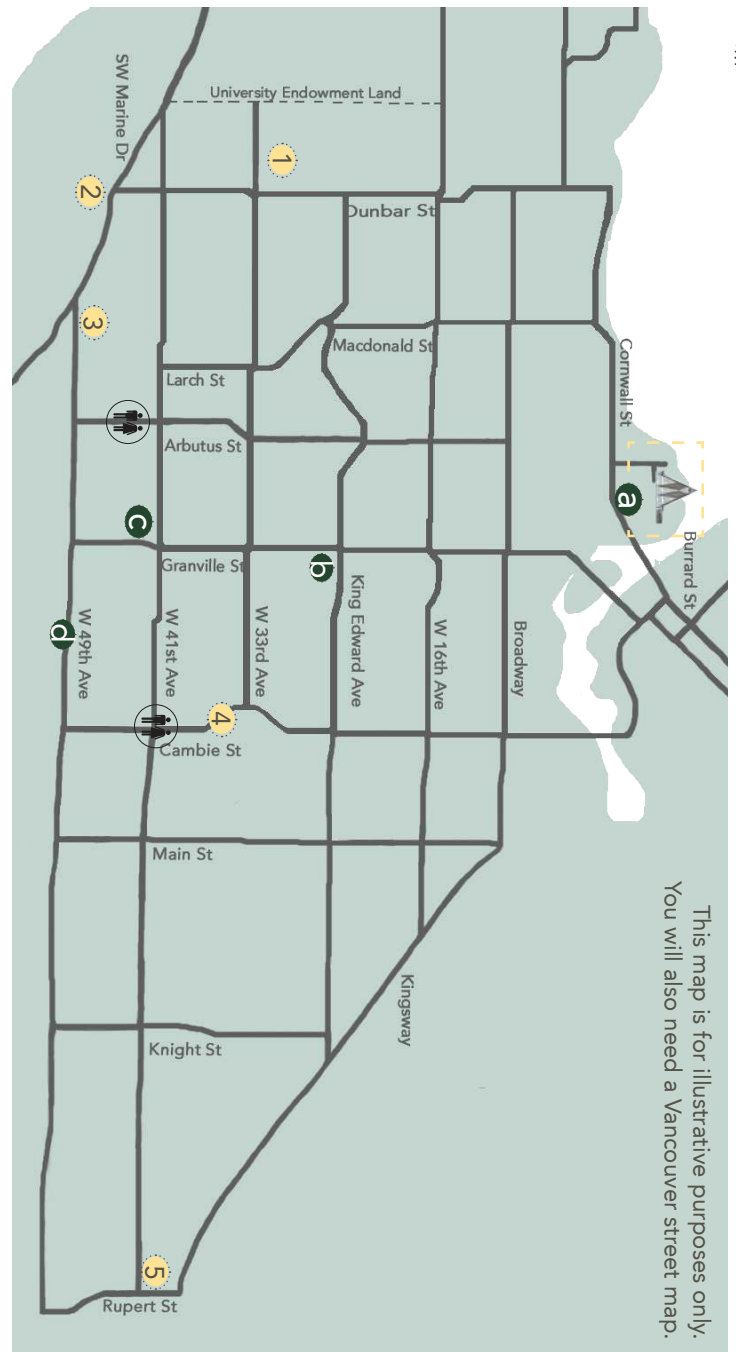
Vancouver’s mountain ringed coastal setting offered lush forests, a rich palette of grey skies and the light reflective surfaces and spaciousness of inlets, bays and straights. The city was also the centre of modern transport and infrastructure serving both port and resource-rich hinterlands. By the mid-20th century, as the post-war demand for housing increased, this setting offered new challenges and opportunities to architects. Precipitous coastal topography afforded spectacular view sites; forests provided home-building material and economic expansion prompted a rich array of wood-related products by local industry as well as an influx of new residents. Architects innovated construction modes with aesthetic responses enriched by technical experimentation and an interest in contemporary modes of living. They did so in collaboration with artists, furniture designers and landscape architects as well as property developers and public housing agencies.

Design responses were varied, as were inspirations and precedents. Many adapted earlier notions of what New York’s 1932 Museum of Modern Art exhibition called “International Style” architecture, conceiving buildings as a configuration of planes and volumes, rather than walls and rooms, and of transparencies and interpenetration, rather than interiors and exteriors. But even the earliest adoptions of modernism in Vancouver in the late 1930s tempered this international vision with local preoccupations with crafted elements and an attention to local conditions of light, topography and orientation. While the result in Vancouver was regional in idiom, responsive to a lively local artistic exchange and a burgeoning economy, it was of its time as well as of a place.



- 5
- 4
- 3
- 2
- 1

Map



This map is for illustrative purposes only. You will also need a Vancouver street map.

Legend

- Tour Home
- Tour Reception
- Suggested washroom locations: Kerrisdale Community Centre (5851 West Blvd) Oakridge Centre (650 W 41st Ave)

The buses will leave from EasyPark parking lot 60, in front of the Museum of Vancouver, promptly at **1pm**

Sites of Interest (**not** open on the tour)

- a** Parkview Towers - 1450 Chestnut St Peter Kaffka, 1960
- b** St. John’s Shaughnessy - 1490 Nanton Ave 1949
- c** Granville Chapel - 5901 Granville St 1950
- d** Unitarian Church - 949 W 49th Ave Wolfgang Gerson, 1964

Supporting Mid-Century Architecture

VHF’s Mid-Century Modern House Tour celebrates the achievements of Vancouver architects from the 1940s through to the 1970s. As these mid-century homes reach their 5th, 6th and even 7th decade it is important to create awareness about the significance of this era of design and appreciate the long-standing contributions their innovations have had on our city’s development. Through this tour and other education events we can better understand the simple beauty of a Modernist’s take on the ideal home.

Thank You

The Mid-Century Modern Tour is only possible through the tremendous effort of over 60 people who volunteered their time, expertise and homes. We appreciate all of their contributions to ensure the success of this tour.

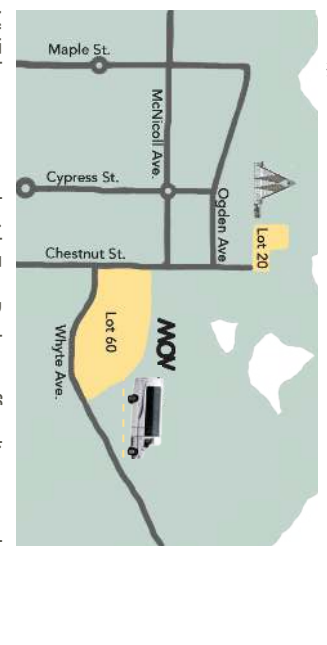
VHF would like to thank our volunteers:

Kimberley Alcock, Beryl Allen, Jack & Debbie Allen, Christine Austin, Sehr Bokhari Latif, Carol Bruce, Gloria Burgess, Stu Burgess, Sheila Butt, Anna Camporese, Marlene Conway, Angelina Corona, Brenda Draney, Karen Estrin, Lexie Evers, Katie Filek, Shahab Ghandhari, Sarah Gillies, Carol Gordon, Imbi & Phillip Harding, Jo-ann Hilton, Laurie Holst, Jeannette Hlavach, Susanna Houwen, Livia Huang, Heidi Hunchak, Cait Hurley, Kelly Hutton, Misty Jorgensen, Louise Klaasen, Sooz Klinkhamer & Richard Hartfel, Martin Knowles, Laverne MacFadden, Kim MacLeod, Ursula MacLeod, Val Mayne, Kim McCarthy, Debra McGerrigle, Stephanie McWilliams, Sam Mickelson, Marie Moonen, Peter Mustard, Jenni Pace, Kate Rexin, Brenda Sawyer, Isla Steele, Diane Switzer, Bev Taylor, Hillary Taylor, Sarah Taylor, Bonnie Thiele, Ivonne Voelkel, Cara Wang.

All images courtesy Martin Knowles Photo/Media (unless otherwise noted).

VANCOUVER HERITAGE FOUNDATION
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 604 264 9642 www.vancouverheritagefoundation.org
[facebook/TheVancouverHeritageFoundation](https://facebook.com/TheVancouverHeritageFoundation) [twitter/VanHeritage](https://twitter.com/VanHeritage)

Notes about parking



VHF has partnered with EasyPark to offer discounted rates on parking fares. Passes can be purchased in advance by calling the VHF office and are valid at one of the two locations shown on the above map (lot number will be indicated on your pass). Please display the pass prominently on the dash of your car. Please note parking at these locations is not guaranteed.



1



Built 1954
Charles (Ned) Pratt

The first of four similar houses in a row, this home exemplifies simple linear space planning. The homes had long been attributed to Ron Thom, however the building permit lists Charles (Ned) Pratt as the architect. It is believed that Thom was a collaborator on the project while he was employed with architecture firm Sharp, Thompson, Berwick & Pratt. The floor plans of all four homes run the length of a single-peak low-pitched roof, anchored by a massive chimney facing the street – now hallmarks of Modernist design. This house and its three neighbours are offset to the northern edge of their properties to ensure private side yards to the south. Each home has layout variations and different north-side entry orientations, suggesting both experimentation with floor plans and a wish to give each house unique qualities.

Minimal glazing faces the street, and privacy is maintained with dominant south-facing windows with additional clerestory windows on the north side of the homes. While the neighbouring home has a basement, this one does not.

Purchasing in 1997, the current owner modestly renovated the kitchen and a bathroom and restored elements of the house. The original floor plan was retained while panelling and shag carpeting were removed. A sunroom addition was redone with sympathetic windows and roofline. The entry breezeway and patio skylights are original, but windows were replaced with double glazing in 1995. The original hardwood floors are intact and the cedar tongue-and-groove decking on the ceiling is original, but exposed beams had previously been painted so the ceiling was painted white.

2



Downs Residence
Built 1959
Barry Downs
Vancouver Heritage Register: A

Designed by Architect Barry Downs for his own family, the Downs Residence and garden are an especially fine example of a West Coast Modern home. The wood-frame, flat-roofed house and the original landscaping dominated by native tree species were influenced by both the Californian scene and by far eastern aesthetics, such as the use of wood in its natural state, the emphasis on modular design and the harnessing of natural light.

Its highly functional and open plan is representative of the Modernist design rationale. Its form is demonstrated in the uncluttered spaces, the separation of kitchen and entertainment areas, the private indoor / outdoor family space and the modest size of the house. In its original state, much of the furniture was designed by Mr. Downs and some of his original light fixtures remain.

The early West Coast Modernist home required a new kind of landscaping which both the original design and recently restored garden display through an interplay between interior and exterior spaces. It is experienced through glass walls and extensions of interior wall lines into the landscape, the way the house embraces the private portions of the garden and the use of native plant material in a natural manner. Changing seasons are always a vitalizing force within the inner rooms of the house.

Considered to be unpretentious and beautiful in its time, the Downs Residence was one of 15 Canadian houses selected for the Massey Medal Exhibition in 1961.

The current owners bought the home in almost original state and have worked to maintain Downs' design intent, renewing carpeting and drapery, the secondary bathroom and the kitchen, and restoring sympathetic exterior doors that emphasize the connection to the landscaping and use of natural light.
Barry Downs / VHF

5



Built 1963
*Earl Deluca - confirmed January 2015**
Contractor George Tonello

Subdivided from an original lot, the larger property was first owned by Joseph Deluca, a doorman at the Globe Theatre. In 1963, the 5926 Earles Street lot was created and the house was built. The son of Deluca, Earl Deluca drafted architectural plans for a never-built garage dated 1974, and it was recently determined he designed this distinctly modernist house for his sister. Registered with AIBC in 1959, de Luca taught drafting at UBC's School of Architecture, practiced briefly in Vancouver and moved to LA where he had a long career.*

The current owners bought the house after writing a letter to the seller stating their intention to fully restore it. The electrical system has been upgraded, and the lower level received minor structural repairs, levelled floors with new radiant heat and an updated bathroom. Next will be the restoration of the cantilevered back porch, the restoration of the enclosed atrium to open air, and a kitchen upgrade. This visit is a wonderful opportunity to see the original bathroom and kitchen before modernization.

The house is very private while enjoying superb light from the atrium and clerestory windows. The flow of space can be altered by opening atrium doors. The design suggests Japanese and Mies van der Rohe influences with crisp angles, exposed beams and white panel wall construction. Original windows remain, protected by deep roof overhangs. The fireplaces are also original except for the lower-level hearth. Gravel was removed from the yard to extend the landscaping. New fencing which reflects existing design elements, encloses the south yard for chickens, children and a magnificent mature magnolia tree. The original house numbers will be kept. The owners are applying to have the home added to the Vancouver Heritage Register.

*Updated Jan 2015: UBC Architecture graduate Gerry Rolfsen studied with Deluca, who hired Rolfsen to draft this house for him.

3



Saba Residence
Built 1947
Charles (Ned) Pratt
Vancouver Heritage Register: A

photo credit: J Nicolay Photography

Designed in 1947 for the Clarence Saba family, this Kerrisdale residence is an early and fine example of West Coast Modernism. It is important for its association with Mr. Pratt who was a pivotal figure in the development of Modern architecture both provincially and nationally. The house is one of the earliest examples of post and beam construction, a framing method that evolved with distinction on the west coast.

The Saba Residence is also important for representing a shared desire to reconfigure the domestic realm to better reflect suburban family life. The use of the latest wood framing innovations, and the planning that integrated both the private garden and the more public auto court with the house, is evidence of the avant-garde architect and client together reflecting late 1940s novel forms of suburban living.

The building is a shed-roofed rectangular block shape, with two-storey windows on the street side that reveal an open stairway. The absence of stair risers furthers the general open feel of the house. Although only 30' x 16', the living and dining area exudes a feeling of space and luxury.

Upstairs there were originally three bedrooms with a play deck, accessible through sliding doors, off the children's rooms. The main floor was divided into entry, dining room, living room and kitchen zones by built-in storage units, some of which could be moved for entertaining.

In 1994, the current owners commissioned Architect Andre Rowland to create an extension for a larger kitchen and master suite above. At the same time, the pool was removed and additional windows introduced more light to the entrance hall and stairway. A recent renovation in 2014 further reconfigured the kitchen layout and updated the stair treads, railings and main level flooring.

Join the Post-Tour Reception



photo credit: Marcus V. Schwieler

You're invited to attend a wine and cheese reception at the Vancouver Maritime Museum from **5pm - 7pm September 20th**. Enjoy the amazing view and architecture of the space, as we hear from Sherry McKay, Associate Professor at UBC SALA about the history of Modernism in Vancouver. The Museum was built in 1959 by CBK Van Norman & Associates and is a wonderful example of A-frame construction.

About the Architects

Barry Downs (b. 1930)

Known for his sensitive and humanistic houses, Barry Downs worked for Sharp, Thompson, Berwick & Pratt from 1954 to 1963. Between 1963 and 1966 Downs partnered with Fred Hollingsworth earning two Massey Medals for house design.

Duncan McNab (1917 - 2007)

McNab was with Sharp, Thompson, Berwick & Pratt until 1948 before starting his own firm in 1952. Known for both residential and commercial buildings, McNab retired in 1977.

Cornelia Hahn Oberlander (b. 1924)

Named "Canada's premier landscape architect" by the Governor General, Oberlander was one of the first women to graduate from Harvard University's Graduate School of Design. She received the Order of Canada in 1990 in honour of her award-winning lifetime of work.

Charles E. (Ned) Pratt (1911 - 1996)

A champion of modernist design, Pratt was one of the partners in the respected firm of Sharp, Thompson, Berwick & Pratt. The firm employed many influential Modernist architects including Ron Thom and Paul Merrick. Notable buildings by Pratt include the BC Electric Building (now The Electra), the Dal Grauer Substation and several UBC structures.

Charles B.K. Van Norman (1906 - 1975)

A larger than life figure both in practice and in stature, Van Norman worked with Townley & Matheson for several years before starting a private practice. His work was seen as startling for its time in its uncompromising design. He is most well-known for the Burrard Building and the Beach Towers.

Source: BCMOMO Modern Movement Architecture in British Columbia. docomomo.bc, 2003.

4



Wong Residence
Built 1956
Duncan McNab, Landscape by Cornelia Oberlander

The house was built for Mr. and Mrs. Wong who wished to have a simple West Coast style modern house for themselves and their nine children. They chose Duncan McNab, whose designs expressed the residential building mode of post-war Vancouver with elements of International Style, and responded to the regionalism of the northwest coast forest by using primary inexpensive building materials of wood and glass.

Duncan McNab's distinctive design was particularly responsive to the site. The property has a large outcropping of native rock along the western property line. Cornelia Hahn Oberlander was called in to collaborate and integrate the building and site, only her second commission in Vancouver. She understood immediately the importance of the rock. The City wanted it removed as it intruded into the sidewalk by three feet, but Oberlander prevailed, saving the rock and giving noise and visual protection from the street. On the rock, a small original tree is now a large specimen.

A path from the street leads to the inner courtyard which was designed in the style of minimalism like an abstract painting. This landscape is an early example of ecological design of low maintenance plant material requiring little water, with the aesthetics of modern gardens.

Still owned by the Wong family, renovations in 1986 and 1997 have evolved the home. Sliding doors to the courtyard were replaced by French doors, and ground level flooring changed from linoleum tile to ceramic, to exposed aggregate with radiant heat. The kitchen was recently updated a second time. The landscaping is little changed with only the grass of the courtyard replaced by a carp pond and fountain.

Cornelia Oberlander / VHF