



**Heritage Conservation Plan  
Arthur Long Residence  
7828 Stanley Street  
Burnaby, BC**



**May 2021  
Updated January 2023**

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## 1.0 Introduction

The subject building, called the Arthur Long Residence, is located at 7828 Stanley Street in Burnaby, BC. If approved by Council, a Heritage Revitalization Agreement would allow the existing lot to be subdivided into two and a new house eventually constructed on the new lot. The historic house would retain its current location and orientation and would have its original front porch replicated. It would be given long term legal protection through the Heritage Revitalization Agreement.

## 2.0 Report Scope

The intent of this Heritage Conservation Plan is to provide guidance for the exterior restoration of the house in a way that responds respectfully to the “Standards and Guidelines for the Conservation of Historic Places in Canada”<sup>1</sup> (*Standards and Guidelines*). A detailed approach to the possible restoration, repair and/or replacement of each character defining element is provided, as well as a general maintenance schedule.

A Heritage Conservation Plan also includes a Statement of Significance (SOS), which describes why the building has heritage significance. An SOS is a values-based assessment that considers any aesthetic, cultural, historic, scientific, social and/or spiritual importance of a place. It also identifies the specific elements of the building (called character-defining elements) that should be retained in order for the heritage significance to remain.

A site visit was conducted in January 2021. The building was visually assessed and photographed, and the general condition of the building and the overall project were discussed.

Photographs included in this report are by the report author unless otherwise indicated.

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<sup>1</sup> The *Standards and Guidelines for the Conservation of Historic Places in Canada* is a consistent, pan-Canadian set of conservation principles and guidelines that provides sound, practical guidance to achieve good conservation practice. *The Standards and Guidelines for the Conservation of Historic Places in Canada*, Second Edition, 2010 [www.historicplaces.ca](http://www.historicplaces.ca)

### 3.0 Definitions

The heritage conservation approach to an historic place first requires an understanding of why that place is important. As part of this understanding, there are some key definitions, taken from the *Standards and Guidelines*, that are helpful to know, and which are used in this report.

**Conservation:** all actions or processes that are aimed at safeguarding the character-defining elements of an historic place so as to retain its heritage value and extend its physical life. This may involve Preservation, Rehabilitation, Restoration, or a combination of these actions or processes.

**Preservation:** the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of an historic place, or of an individual component, while protecting its heritage value.

**Rehabilitation:** the action or process of making possible a continuing or compatible contemporary use of an historic place, or an individual component, while protecting its heritage value.

**Restoration:** the action or process of accurately revealing, recovering or representing the state of an historic place, or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.

**Replication:** the action of copying exactly a particular element or building and replacing the original with it (this action is not defined in the *Standards and Guidelines* but is included here as this action may form part of the work carried out on this building).

**Historic Place:** a structure, building, group of buildings, district, landscape, archaeological site or other place in Canada that has been formally recognized for its heritage value.

**Heritage Conservation Plan:** a document that provides direction in the heritage conservation of a place, with guidance on specific elements of the place - often forms part of the legal documentation for a Heritage Revitalization Agreement.

**Statement of Significance:** a statement that describes the historic place and that identifies the heritage value and character-defining elements of the historic place.

**Character-defining Element:** the materials, forms, location, spatial configurations, uses and cultural associations or meanings that contribute to the heritage value of an historic place, which must be retained to preserve its heritage value.

**Heritage Value:** the aesthetic, historic, scientific, cultural, social or spiritual importance or significance for past, present and future generations. The heritage value of an historic place is embodied in its character-defining materials, forms, location, spatial configurations, uses and cultural associations or meanings.

The following definitions of heritage value are quoted directly from the guide “Canadian Register of Historic Places: Writing Statements of Significance”.<sup>2</sup>

**Aesthetic** value refers to the sensory qualities of a historic place (seeing, hearing, touching, smelling and tasting) in the context of broader categories of design and tradition. A place may have aesthetic significance because it evokes a positive sensory response, or because it epitomizes a defined architectural style or landscape concept. Visual aesthetic value is typically expressed through form, colour, texture or materials. It is possible for historic places to have other aesthetic values as well, such as auditory ones. Historic places with aesthetic significance may reflect a particular style or period of construction or craftsmanship, or represent the work of a well-known architect, planner, engineer or builder.

**Historical and Cultural** values are sometimes combined and refer to the associations that a place has with past events and historical themes, as well as its capacity to evoke a way of life or a memory of the past. Historical or cultural value may lie in the age of a heritage district, its association with important events, activities, people or traditions; its role in the development of a community, region, province, territory or nation; or its patterns of use. Historical or cultural value can lie in natural or ecological features of the place, as well as in built features.

**Scientific** value refers to the capacity of a historic place to provide evidence that can advance our understanding and appreciation of a culture. The evidence is found in the form, materials, design and/or experience of the place. Scientific value can derive from various factors, such as age, quality, completeness, complexity or rarity. Scientific value may also be present when the place itself supplements other types of evidence such as written sources, as in archaeological sites.

**Social** value considers the meanings attached to a place by a community in the present time. It differs from historical or cultural value in that the value may not have an obvious basis in history or tradition and relates almost entirely to the present time. Social value may be ascribed to places that perform a key role within communities, support community activities or traditions, or contribute to the community’s sense of identity. Places with social value include sites that bring the community together and create a sense of shared identity and belonging.

**Spiritual** value is ascribed to places with religious or spiritual meanings for a community or a group of people. Sacred and spiritual places could include places of mythological significance, landscape features associated with myth and legends, burial sites, rock cairns and alignments, fasting/vision quest sites etc., places representing particular belief system(s) or places associated with sacred traditions, ceremonial practices or rituals of a community/group of people.

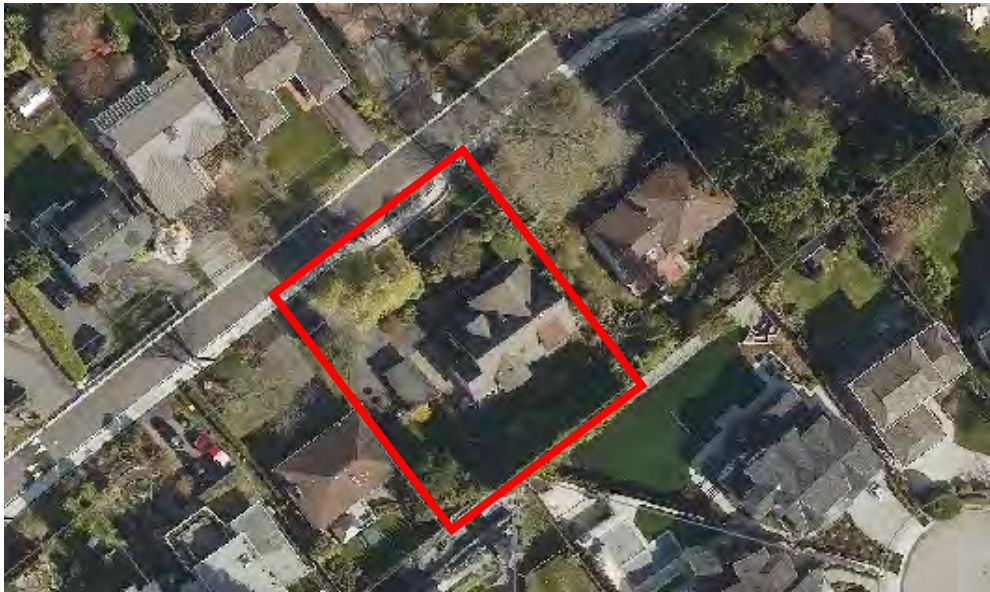
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<sup>2</sup> Historic Places Program Branch, “Canadian Register of Historic Places: Writing Statements of Significance,” Parks Canada, November 2006, pp. 12-13.

## 4.0 Location and Site Context

The subject property (identified on the map below with a red rectangle) is located in the Burnaby Lake neighbourhood of Burnaby, British Columbia.

The property is almost square in shape: 34.5m x 33.58m for a total area of 1,158.52 square metres. It is steeply sloped from back to front and the house sits on the eastern side and in the back half of the property. Its setback is similar to its neighbours. The area is single-family residential with houses varying in size from modest to large.



The property is not protected with a Heritage Designation or any other heritage Bylaw, but it is listed on the Burnaby Heritage Inventory.

## 5.0 Policy Context

### Official Community Plan and Zoning

#### Official Community Plan

The City of Burnaby is committed to the principles of heritage conservation, as can be seen in their Official Community Plan (OCP). Heritage goals and policy directions are set out in Chapter 12 of the OCP. Of particular relevance to this application is the following statement:

*“The need to establish a program of incentives to encourage the conservation of significant heritage buildings has been identified in the Heritage Strategy report as being important to the promotion of the conservation of heritage resources owned by private groups and individuals. The ultimate goal of this action is to encourage and facilitate the retention of private sites for the benefit of the community and the owner.”<sup>3</sup>*

The Heritage Policy Framework in the OCP identifies the importance of:

- The continued promotion of conservation and stewardship of City-owned heritage properties;
- The continued recognition of the value of increasing public awareness about heritage issues;
- The promotion of a recognition and understanding of heritage resources within the community;
- The identification of opportunities to pursue heritage objectives offered by Provincial programs, legislation and financial incentives;
- The ongoing preparation of a detailed Heritage Register to identify and manage Burnaby’s heritage resources; and
- The recognition that Burnaby’s heritage resources should be managed in the context of the community planning process.

This application meets the above objectives.

#### Zoning

The property is zoned Residential District (R2), the purpose of which is to “provide for medium density urban-type residential areas”<sup>4</sup>.

Please refer to the City of Burnaby for more detailed information on the specifics of this zone and the expectations associated with it.

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<sup>3</sup> Section 12.4.3

[https://www.burnaby.ca/Assets/city+services/policies+projects+and+initiatives/community+development/OCP+PDFs/OCP+1998+\(full+version\).pdf](https://www.burnaby.ca/Assets/city+services/policies+projects+and+initiatives/community+development/OCP+PDFs/OCP+1998+(full+version).pdf)

<sup>4</sup> <https://www.burnaby.ca/Assets/Zoning+Bylaw/R2+Residential+District.pdf>



## 6.0 Statement of Significance

The following Statement of Significance was completed by Schueck Heritage Consulting in February 2021. Given the situation with the pandemic, in-person research was not possible. The result is that the level of research is not as high as it normally would be, but it should be suitable for this report.

### Description:

The Arthur Long Residence is located at 7828 Stanley Street in Burnaby, British Columbia. It is a two-storey, wood-frame building with a cross-gable roof and dormers on the front and back elevations. The house is multi-planed on each façade and is primarily clad in horizontal wood clapboard siding, with rough stucco in the gable ends. The windows, many of which are triple-sash, are wood frame.

### Heritage Values:

Constructed in circa 1914, the house has heritage value primarily for being a house designed by architect Robert Mackay Fripp, for its Arts & Crafts style, and for its connection to the Long, Travers and Ramsay families.

Aesthetic: The house has high aesthetic value for the integrity and excellence of its Arts & Crafts style, for the use of local materials (such as cedar), and for its unified composition that is symmetrical and picturesque. It is a grand house that sits high above the street in a beautifully landscaped yard.

Historic and Cultural: The house has superior historic value for being designed by architect Robert Mackay Fripp in 1914. Previously unknown as a Fripp-designed house, it is one of a handful of extant and confirmed Fripp-designed buildings in the City of Burnaby. These are: the subject house at 7828 Stanley Street in 1914, the Ramsay Residence (two houses down) at 7864 Stanley Street in 1912, and the Fairacres Estate buildings in Deer Lake that include the Mansion (now the Burnaby Art Gallery) as well as the Chauffeur's Cottage, the Stables/Garage, the Root House, and the Steam Plant, all in 1910.

Fripp was a superb architect who followed the British Arts & Crafts movement in all architectural, crafts and societal aspects. He designed numerous buildings in British Columbia, California, England and New Zealand, wrote articles and gave lectures espousing the Arts & Crafts ideology, and was a founding member of the Architectural Institute of British Columbia.

There is cultural value for its association to the original owner of the property, Arthur Long, after whom the house is named. Arthur Long worked in the Water Rights Office in Victoria. He did not, however, have the house designed or built, as has been the assumption until now. It was actually Robert Damer Travers (1878-1963) and his wife Alice (1880-1970 nee Bagnell) who hired Fripp and had the house built in 1914. Robert and Alice came to Canada from Ireland, first settling in Alberta before moving to Burnaby. Robert was a real estate agent for 40 years. The Travers family has high cultural significance for their early and long association with the house.

Scientific Value: There is scientific value associated with the house as it provides information that helps people understand and appreciate the era in which it was built, as well as the people and neighbourhood associated with it.

Social Value: The house has social value for its connection to the community today and the way it contributes to the community's sense of identity by providing architectural stability to the neighbourhood.

Spiritual Value: There is no specific information of sacred or spiritual value being associated with the subject house or property<sup>5</sup>.

## Character-defining Elements

Key elements that define the heritage character of the house include:

- Location on and how its front façade faces Stanley Street.
- The form, scale and massing as expressed by its:
  - o Two-storey height
  - o Steeply-pitched, cross-gable roof with dormers on the front and back elevations
  - o Multi-planed façades with projecting bays
- Its Arts & Crafts design and architectural elements such as the:
  - o Horizontal wood clapboard siding, with roughcast stucco in the gable ends and on the upper bump-outs
  - o The flare at the bottom of certain corners of the house
  - o Wooden triangular brackets supporting the roof eaves
  - o Crown moldings and friezes
  - o Deep overhanging eaves
  - o Bump-outs and projecting bays
- Location and fenestration pattern of window openings, including a series of triple sash windows on the front and side elevations, all with wood frames and casings
- Two internal brick chimneys

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<sup>5</sup> To determine if there is sacred and/or spiritual value as it relates to local Indigenous culture, consultation with the local First Nations people would be required.

## 7.0 Photographs of the Building

All photographs are by the author unless otherwise indicated and were taken in January 2021.



*North (front) elevation*



*South (rear) elevation*



*East elevation*



*West elevation*

## 8.0 Conservation Plan

### 8.1 Heritage Conservation Standards

The work on the historic house will ideally follow the “Standards and Guidelines for the Conservation of Historic Places in Canada” (*Standards and Guidelines*), developed by Parks Canada as a pan-Canadian approach to heritage conservation. A copy of this document can be found on-line at: [www.historicplaces.ca](http://www.historicplaces.ca).

There are three main approaches to heritage conservation which can be applied to the place as a whole and to its individual elements. These are defined in the *Standards and Guidelines* as follows, and while they have been defined above, are worth repeating:

**Preservation:** the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of an historic place, or of an individual component, while protecting its heritage value.

**Restoration:** the action or process of accurately revealing, recovering or representing the state of an historic place, or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value.

**Rehabilitation:** the action or process of making possible a continuing or compatible contemporary use of an historic place, or an individual component, while protecting its heritage value.

### 8.2 General Guidance

The intention of this proposal is that the historic house on this property will be retained and restored.

The *Standards and Guidelines* offer general guidelines with regard to the preservation, rehabilitation and restoration of an historic building and all (even those that are not relevant to this proposal) are provided here in order to help inform the level of retention of the historic house. The author’s comments are provided in italics where relevant.

- 1) Understand the exterior form and how it contributes to the heritage value of the historic building. - *Included in the Heritage Conservation Plan.*
- 2) Understand the design principles used by the original designer or builder, and any changes made to the exterior form over time. - *Included in the Heritage Conservation Plan.*
- 3) Document the building’s exterior form before undertaking an intervention, including the form and massing, and viewsapes, sunlight and natural ventilation patterns. - *Included in the Heritage Conservation Plan.*
- 4) Assess the condition of the building’s exterior form early in the planning process so that the scope of work is based on current conditions. - *Completed as part of the early process of the project development and as part of the Heritage Conservation Plan.*

- 5) Protect and maintain elements of the building's exterior form through cyclical or seasonal maintenance work. - *Suggestions provided in the Heritage Conservation Plan.*
- 6) Retain the exterior form by maintaining proportions, colour and massing, and the spatial relationships with adjacent buildings. – *Suggestions provided in the Heritage Conservation Plan.*
- 7) Stabilize deteriorated elements of the exterior form by using structural reinforcement and weather protection, or correcting unsafe conditions, as required, until repair work is undertaken.
- 8) Protect adjacent character-defining elements from accidental damage or exposure to damaging materials during maintenance or repair work.
- 9) Document all interventions that affect the exterior form and ensure that the documentation is available to those responsible for future interventions. - *Suggest providing the architectural plans and this Heritage Conservation Plan to the Community Archives.*
- 10) Reinststate the exterior form by recreating missing or revealing obscured parts to re-establish character-defining proportions and massing. – *The front porch will be reconstructed to as close as the original as possible, based on the evidence at hand.*
- 11) Accommodate new functions and services in non-character defining interior spaces as an alternative to constructing a new addition.
- 12) Select a new use that suits the existing building form. - *The historic use as a family home will continue.*
- 13) Select the location for a new addition that ensures that the heritage value of the place is maintained.
- 14) Design a new addition in a manner that draws a clear distinction between what is historic and what is new.
- 15) Design an addition that is compatible in terms of materials and massing with the exterior form of the historic building and its setting.
- 16) Add new features to meet health, safety or security requirements, such as an exterior stairway or a security vestibule in a manner that respects the exterior form and minimizes impact on heritage value.
- 17) Work with code specialists to determine the most appropriate solution to health, safety and security requirements with the least impact on the character-defining elements and overall heritage value of the historic building.

- 18) Find solutions to meet accessibility requirements that are compatible with the exterior form of the historic building. For example, introducing a gently sloped walkway instead of a constructed ramp with handrails in front of an historic building.
- 19) Work with accessibility and conservation specialists and users to determine the most appropriate solution to accessibility issues with the least impact on the character-defining elements and overall heritage value of the historic building.
- 20) Add new features to meet sustainability requirements, such as solar panels or a green roof, in a manner that respects the exterior form and minimizes impact on character-defining elements.
- 21) Work with sustainability and conservation specialists to determine the most appropriate solution to sustainability requirements with the least impact on the character-defining elements and overall heritage value of the historic building.
- 22) Comply with energy efficiency objectives in a manner that minimizes impact on the character-defining elements and overall heritage value of the historic building.
- 23) Accommodate functions requiring a controlled environment, such as artefact storage or exhibits in an addition, while using the historic building for functions that benefit from existing natural ventilation and/or daylight.
- 24) Reinststate the building's exterior form from the restoration period, based on documentary and physical evidence.
- 25) Remove a non character-defining feature of the building's exterior form, such as an addition built after the restoration period. - *This would apply to the existing front porch and its roof.*
- 26) Recreate missing features of the exterior form that existed during the restoration period, based on physical or documentary evidence; for example, duplicating a dormer or restoring a carport that was later enclosed. - *Some clues can be found in historic photographs but the information is limited and must therefore be interpreted.*

## 8.3 Character-defining Elements

### 8.3a Site

#### Character-defining Element

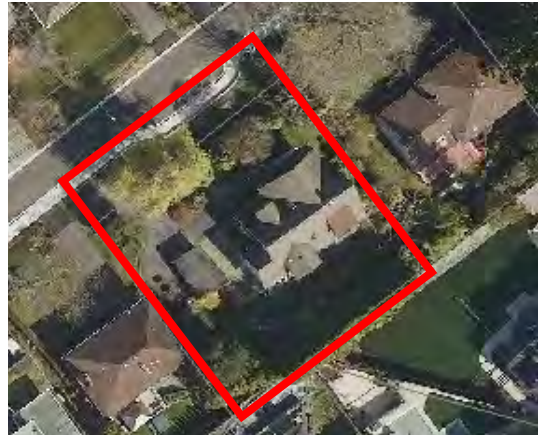
The location of the house, and the way its front façade faces Stanley Street, are character-defining elements.

#### Conservation Approach

Preservation/Subdivision

#### Description

The project intends to retain the location, front-facing orientation, and setback of the house, and to subdivide the property into two lots. A smaller lot would be located to the west of the house.



### 8.3b Form, Scale and Massing

#### Character-defining Element

The form, scale and horizontal massing of the house, as expressed by its two-storey height, steeply-pitched cross-gable roof with dormers, and the multi-planed façades with bump-outs and projecting bays are all character-defining elements.



#### Conservation Approach

Preservation



#### Description

The overall form, scale and massing identified as character-defining elements will be retained.

The slight flare at the bottom of the cladding on the north (front) and west façades should be retained as they are important aspects of the house.

Relocation of the house elsewhere on the lot might damage this aspect of the design and should therefore be avoided; however, carefully lifting the house (up to a maximum of two or three feet) would be reasonable provided extra caution is taken to protect these flare elements. If raising the house would mean losing the flares, then they should be carefully documented and replicated afterwards (in terms of design, size, profile and material).



### 8.3c Roof

#### Character-defining Element

The cross-gable roof with dormers is a character-defining element.

#### Conservation Approach

Preservation

#### Description

The roof and its design will be retained. It was not possible to inspect the condition of the roof for this report, but from the ground the material appears to be in good condition. A qualified person with the proper equipment should inspect the asphalt shingles for wear and tear, damage, and for missing pieces as part of the maintenance routine. It is appropriate to replace the asphalt shingles with new asphalt shingles when required.



### 8.3d Chimneys

#### Character-defining Elements

The two internal brick chimneys are character-defining elements.

#### Conservation Approach

Preservation

#### Description

The chimney on the east side of the house is a rectangular shape, is comprised of brick in a Flemish garden wall bond style, and has a corbelled chimney cap, as well as a vent. The chimney on the west side of the house is square and comprised of brick in a running bond pattern and is topped with a square chimney pot.



*Chimney on east side of the house.*



*Chimney on west side of the house.*

Chimneys are important elements of historic buildings and should be retained; however, the fireplaces (or other uses) they serve do not actually need to be working. In some projects for example, homeowners choose to remove the fireplaces but retain the chimneys. The intention of the current homeowners is to retain both chimneys. The use that each chimney serves is not relevant to this report.

The chimneys appear to be in good condition but should be inspected at some point by a qualified mason who can assess the condition of the overall chimneys as well as individual components such as the bricks, grout, flashing, and whether or not there is any moss growth. The chimney on the west side

of the house, for example, has quite a bit of moss growth and looks as though it could use some fresh grouting.

Any repointing that is needed for the chimneys should match the current in terms of colour, width and consistency. Any new bricks should be of a matching size and colour to the existing. If the flashing needs replacement, ensure that there is a counterflashing. Any moss growth on the chimney should be carefully removed, and if needed, the bricks can be cleaned using a natural bristle brush and a mild rinse detergent. Do not power wash, sand blast or use abrasive cleaning methods.

If either chimney needs to be reconstructed at some point, an accurate record of the existing chimney should be made (photographs, measurements, drawings, location, etc.) so that it can be replicated later.

### 8.3e Front Porch

#### Character-defining Elements

A front porch is a character-defining element.

#### Conservation Approach

Replication

#### Description

The existing front porch is not the original. At some point in the past, the original porch was removed and replaced with concrete steps and decking. The roof over the porch was also changed at some point. According to historic photographs, the original roof had deep-set eaves and was supported on square wooden posts.



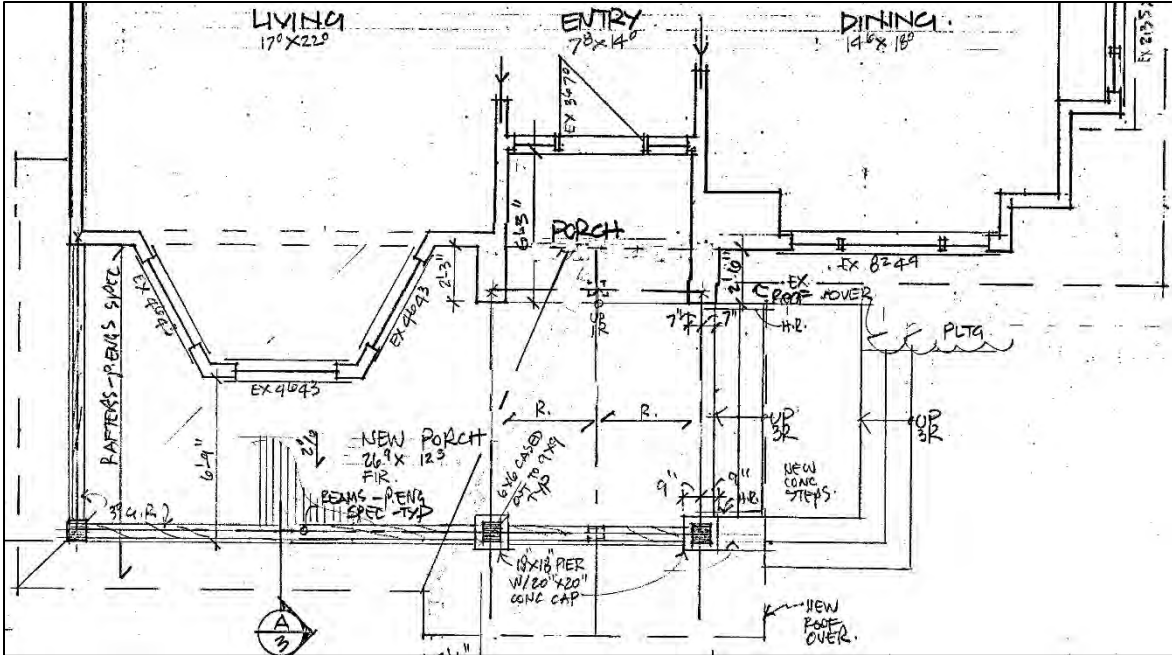
*Photo of Alice Travers standing in front of the original front porch, 1921.*

*Photo courtesy of Heritage Burnaby, Item No. 477-459.*

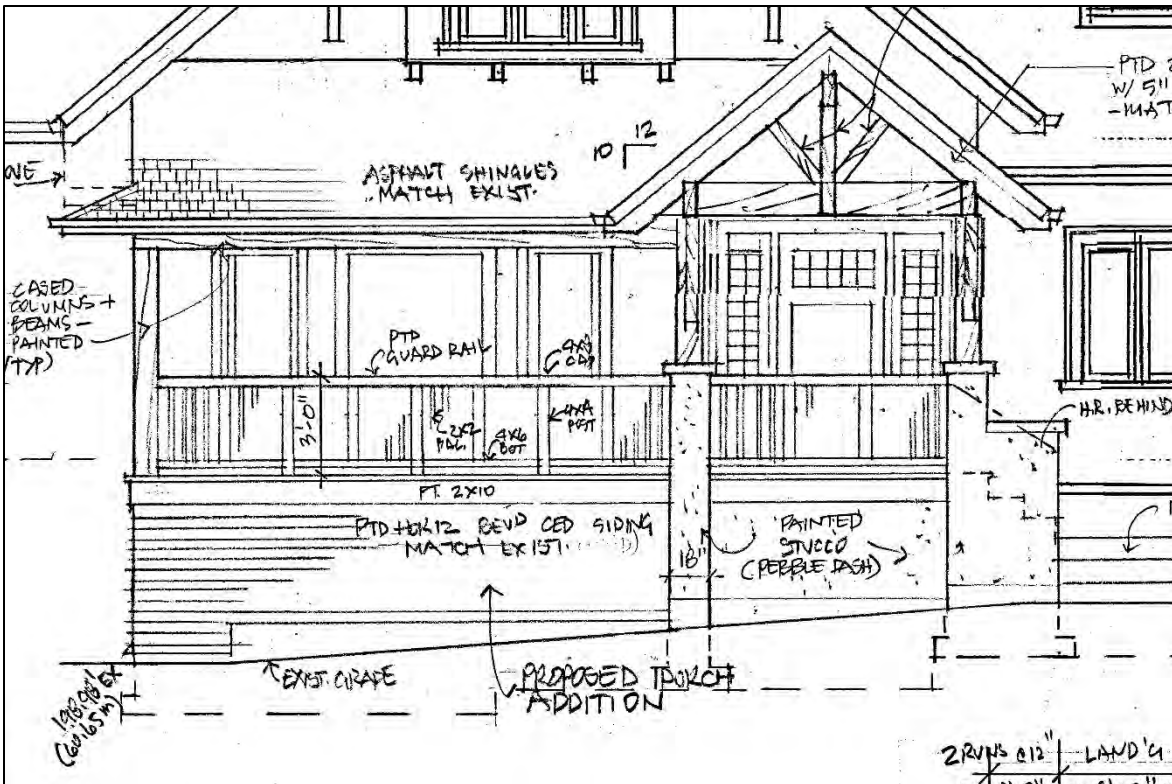


The intention is to replicate the original front porch and add a new roof system to it, while at the same time making it obviously new, so as to meet the principles of heritage conservation.

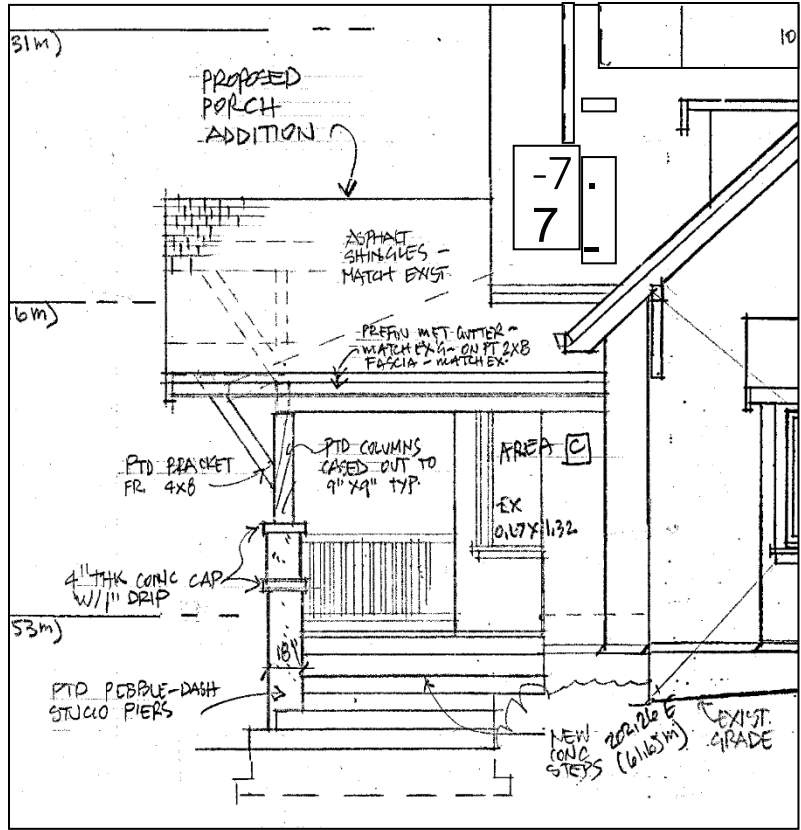
See next page for drawings.



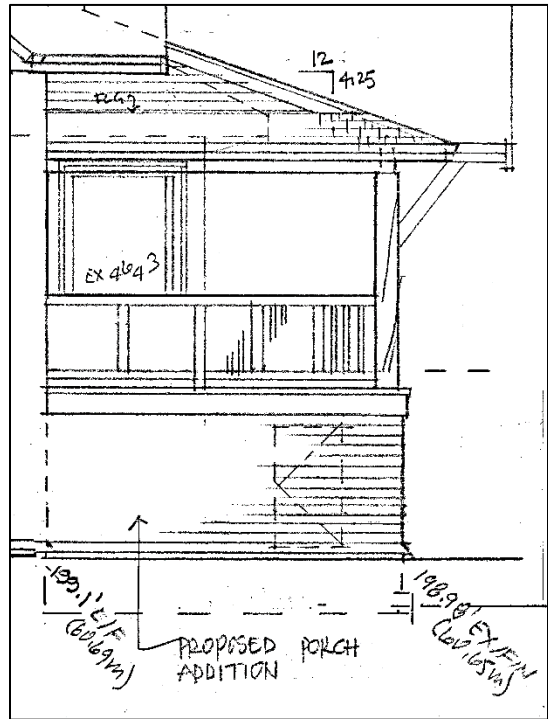
Portion of plan showing the proposed new porch, courtesy of Rob Johnson, Architect.



Portion of front elevation showing the proposed new porch, courtesy of Rob Johnson, Architect.



Portion of west side elevation showing the proposed new porch, courtesy of Rob Johnson, Architect.



Portion of east side elevation showing the proposed new porch, courtesy of Rob Johnson, Architect.

### 8.3f Exterior Cladding

#### Character-defining Element

The horizontal wood clapboard siding, with roughcast stucco in the gable ends and on the upper bump-outs are character-defining elements.

#### Conservation Approach

Preservation

#### Description

##### *Clapboard:*

The side elevations are clad in what appears to be the original clapboard siding with a 4-inch profile and should be retained. The siding is in good condition.



If individual boards become damaged or fail in some way over time, it may be possible to repair or replace just those individual boards. Upon removal, special attention should be given to the condition of the material underneath to determine if there is any water damage or other damage to the underlying material which explains why the board(s) failed. The situation should then be corrected. Any replacement pieces should match the existing in terms of design, size, profile and material. The goal is to avoid the appearance of patching.

*Stucco:* The stucco appears to be in excellent condition. Regular maintenance of the stucco will be important. Damage tends to occur when water infiltrates the material. Because stucco can be difficult to repair, it is important to hire a professional and skilled plasterer to carry out repair work. More detail is available in the section on Maintenance, but in summary, ensure that repaired or new stucco matches the original stucco in terms of strength, composition, colour and texture.



### 8.3g Brackets

#### Character-defining Element

The brackets in the eaves are character-defining elements.

#### Conservation Approach

Preservation

#### Description

The triangular wooden brackets in the gable ends on all four elevations, that give the appearance of supporting the eaves, look to be in good condition, but a close-up inspection at some point would be a good idea to accurately determine their condition.



If individual brackets are found to be damaged, first try to repair them. If they cannot be repaired, then they should be replaced with replicas that match the existing in terms of design, size, profile and material. The goal is to avoid the appearance of patching.

As with other original material that needs replacing, look at the condition of the material underneath to determine if there is any reason (water damage, for ex.) which explains the damage. Correct the underlying situation before installing the new brackets.

### 8.3h Crown Moldings and Friezes

#### Character-defining Element

The crown moldings (in the north, west and east elevations) and friezes (on all elevations) in the gable ends are character-defining elements.

#### Conservation Approach

Preservation

#### Description

The crown moldings and friezes are simple additions to the elevations that provide a quiet yet effective level of decoration and are in keeping with the intention of the Arts & Crafts style.



They appear to be in good condition, but a close-up inspection at some point would be a good idea to accurately determine their condition. As with the brackets and other original material, any elements that are damaged should first be repaired. If they cannot be repaired, then they should be replaced with replicas that match the existing in terms of design, size, profile and material. The goal is to avoid the appearance of patching.

As with other original material that needs replacing, look at the condition of the material underneath to determine if there is any reason (water damage, for ex.) which explains the damage. Correct the underlying situation before installing the new elements.

### 8.3i Windows

#### Character-defining Element

The location and fenestration pattern of window openings are character-defining elements.

#### Conservation Approach

Preservation

#### Description

The windows appear to be in good condition. Those on the north (front) and side elevations look to be original and have wood casings and wood frames. Many of them have extra detailing below the sills (see photo at right), which should be retained.



The front elevation has the following types of windows:

- a large, triple sash picture window to the right of the front door
- three single, fixed windows on a three-sided projecting bay to the left of the front door
- a small, triple sash window in a small bump-out in the gable end
- a small, triple sash window in the dormer located on the western side of the front elevation
- a small, single window with a multi-pane upper sash on the large bump-out to the west side of the house



The rear elevation appears to have some newer windows as well as what might be original windows, and consist of the following:

- a single, horizontal window with a multi-paned upper sash on the main level of the west side
- a set of three, single, multi-paned casement windows in the middle of the main level of the elevation
- a large, triple, multi-pane window in the gable dormer
- a quad, multi-pane window in the shed dormer



The east elevation has the following window types:

- three, small, square, single windows along ground level
- a medium-sized, triple sash window to the south side of the main level
- a medium-sized, triple sash window and a single window on the bump-out on the upper level





The west elevation has the following window types:

- a medium-sized, triple sash window in the shed bay at the front (north) side of the main level
- two single, side-by-side, windows with multi-pane upper sashes on the main level of the large bump-out
- a medium-sized, double window beside a single window within the same casing on the bump-out on the upper level
- a small, triple window in the gable of the large bump-out



Ideally the location, size, and design of all the historic windows on the house would be retained as they are an important aspect of the heritage value of the house. Unfortunately, due to the requirements noted by the Approving Officer, the setback for the side yard on the west side of the house must be a minimum of 1.5 metres. This has resulted in the percentage of unprotected openings on that elevation being over the allowable as per the BC Building Code, thus necessitating the removal of one or possibly both of the historic windows on the main floor level. Although unfortunate, it is a reasonable solution to a difficult situation.

In this event, the empty space(s) will be made good by installing siding that matches the siding next to it in terms of design, size, profile and material.

If there is concern regarding any of the other historic windows and consideration is being given to replacement, they should first be assessed by a qualified historic window expert in hopes that the window(s) can be retained and restored. Old wood-frame windows can, for example, be given a higher energy efficiency rating through the use of storm windows.

It is important that a company with good experience with historic windows be engaged for any repair or rehabilitation work. Do not engage a company that primarily does reproduction or new windows as they will not have the experience required. The most qualified window restoration companies, in the opinion of this author, are:

Distinctive Woodwork  
Brendan Jones  
706 Copping St  
North Vancouver, BC V7M 3G6  
(604) 657-2060  
<https://distinctive-woodworks.business.site/>

M.R. Windows Ltd.  
James Tipton  
#9 27250 58th Crescent  
Langley, B.C. V4W 3W7  
(604) 626-0551  
james@mrwindowsltd.ca  
<http://www.mrwindowsltd.ca/>

Sashmasters Windows & Doors  
Jordan Lipsett  
(604) 783-4700  
heritagewindow@gmail.com  
<http://www.sashmasters.ca/>

### 8.3j Front Door

#### Character-defining Element

The location of the front door, and the multi-paned side-lites are character-defining elements.

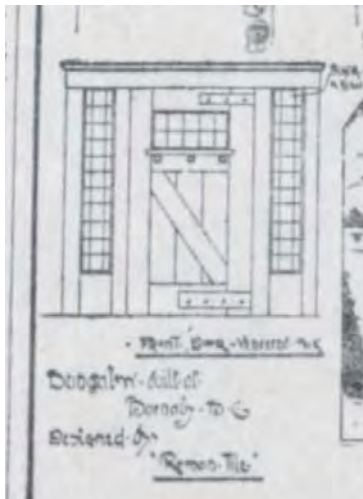
#### Conservation Approach

Preservation

#### Description

It is possible that the front door is original, or at least old. The multi-paned leaded side-lites are most likely original.

The image below is taken from the newspaper story about the Henry Ramsay Residence, located at 7864 Stanley Street, that was in the Province newspaper on June 8, 1912. Note the similarity to the front door on the subject house.



*The Province, June 8, 1912, p. 28. Courtesy of Jim Wolf*

The design of the door fits within the style of 'two-panel doors' that were typical in the period 1911 – 1930.<sup>6</sup> The upper panel consists of a 5 over 5 leaded glass windowpanes over a solid wood panel. On the right side, there is a door handle with a large decorative metal plate. The 2 over 9 multi-paned leaded side lites have minimal frames and occupy approximately the top ¾ of the side panels.

Every effort should be made to retain the door and the side-lites. Repair rather than replace. But if replacement is the only option, then ensure that the new elements match the existing in terms of design, size, profile and material.

The experts identified above for window assessments would be qualified to also assess (and repair, if need be) the front door.

<sup>6</sup> Herbert Gottfried and Jan Jennings. *American Vernacular Architecture: Buildings and Interiors 1870-1960*. W.W. Norton & Company Inc. New York/London, 2009, p. 368

### 8.3k Colour Scheme

#### Character-defining Element

The colour scheme of an historic building is a character-defining element. If the original colour scheme can be accurately determined, then it is recommended that it be considered as an option. Other reasonable options are colour schemes that were typical for that type and era of building. In the case of the subject house, the current paint scheme is of good quality and there is no reason to repaint the house at this point.

#### Conservation Approach

Rehabilitation

#### Description

When the house requires painting, the current colour scheme may be used, or an investigation can be made into the original colour scheme through scraping (although there is no guarantee that the original colours can be found). Alternatively, the following two-colour schemes provided below would be appropriate.

The brand of paint is less important than the quality of the paint. The proper preparation of the surfaces, and the expertise with which the paint is applied, are critical. For example, ensure that any nicks or other damage to the material being painted has been filled and sanded prior to painting. A professional painter with experience painting historic buildings, in particular wood siding and stucco, should be retained. If the painter suggests replacing any material on the building because it “would be easier” or “look better”, find another painter.

#### **Exterior Colour Scheme**

The following colours are from the Benjamin Moore True Colour Palette, but a different paint brand of high quality may be used if the colours below are matched or are very similar. The painter may suggest the most appropriate finish to use.

Option 1:

<b>Element</b>	<b>Colour</b>
Body: Stucco Clapboard Front porch Gutter/downspouts (or a colour that allows them to disappear)	Current colour Similar to: D26-4-0225-0 ‘Roman Ruins’ By Home Hardware Beauti-tone paints A shade darker or lighter would also be acceptable.
Window and door casings Window and door sashes Roof Brackets Roof soffits Crown moldings Friezes	Dunbar Buff (VC-5) Or leave as is
Exterior front door	Craftsman Brown (VC-32) Or leave as is
Roof (asphalt)	Black or dark grey

Option 2:

Element	Colour
Body: Stucco Clapboard Front porch Gutter/downspouts (or a colour that allows them to disappear)	Dunbar Grey (VC-14)  A shade darker or lighter would also be acceptable.
Window and door casings Roof Brackets Roof soffits Crown moldings Friezes	Dunbar Buff (VC-5) Or leave as is
Window and door sashes Exterior front door	Hasting Red (VC-30) Or leave as is
Roof (asphalt)	Black or dark grey

#### 8.4 Non-Character-Defining Element

The following is not considered to be a character-defining element.

##### 8.4a Gutters and Rain-Water Leaders

Description

The intention of a gutter system is to convey water away from the building and is an important and necessary feature of the building.

The colour of any new gutters and rain-water leaders should match or blend in with the exterior colour scheme so that they ‘disappear’. The current gutter and rain-water elements are a white colour. Consideration can be given to painting them to match the colour of the cladding at a later time, when the house is re-painted.



## 9.0 Maintenance Plan

At least once per year, a complete inspection of the inside and outside of the building should be carried out and all deficiencies identified. All repair work should be carried out promptly and according to the *Standards and Guidelines*.

A good rule of thumb is to ensure that each approach or method will not harm or remove any of the character-defining elements identified in this document. If damage to any of the building elements is found, be sure to treat the cause as well as the symptom. For example, if some molding fell off, is it because it was weak from water damage? If so, then determine why the water was able to damage it and take steps to correct it.

Following is a basic, annual maintenance checklist.

Site:

- Keep vegetation, especially plants that are invasive or clingy, away from the face of the building
- Do not plant invasive plant or tree species on the property
- Choose trees that, when mature, will not negatively impact the building
- Ensure that the site is well-drained and/or that run-off is directed away from the building

Foundation:

- Watch for signs of unexpected or significant settlement, deformation, cracking
- Inspect for signs of moisture, efflorescence (white powder on concrete), staining

Horizontal Cladding:

- Inspect wood siding for water damage/ingress, vegetative damage (moss, vines, etc.), insect damage, rot, warping, etc.
- Inspect paint finishes for cracking, peeling, etc.

Stucco Cladding:

- Surface dirt may be removed using a very low-pressure power wash that is then followed with scrubbing with a soft natural bristle brush and the use of non-ionic detergent
- Organic dirt (mold for example) may be removed using gentle solvents that are specifically used for removing organics and dirt
- Care should be taken to clean the surface gently so that none of the stucco surface is accidentally removed
- For more detailed information, see Preservation Brief #22 by the US National Park Service on "The Preservation and Repair of Historic Stucco". <https://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm>

Front Porch:

- Check underneath for any signs of creatures

- Look for any signs of water damage, softness, or rot of the wooden elements

#### Roof, Chimney and Gutters:

- Inspect for loose, missing or damaged roofing material
- Inspect shingles for cracks, blisters or curling
- Remove moss and other vegetative growth
- Check flashing for cracks, holes or looseness
- Inspect grouting and re-point chimney as necessary
- Regularly clean chimney bricks using a natural bristle brush and a mild rinse detergent. Do not power wash, sand blast or use abrasive cleaning methods.
- Inspect soffits for any openings where creatures could get in
- Inspect and clean gutters, checking for cracks and other damage
- Flush downpipes

#### Windows and Doors:

- Inspect for broken or cracked glass
- Ensure that windows and doors are operating smoothly and properly
- Check the alignment of the doors regularly
- Check all wood casings for dampness, softness and rot
- Inspect weather stripping and replace as necessary

#### Cleaning of Windows:

From: "Rehab It Right! Historic Windows & Doors", p 17 By the Utah Heritage Foundation, 2011  
[www.utahheritagefoundation.com/images/Historic Windows and Doors Property Owners Guide.pdf](http://www.utahheritagefoundation.com/images/Historic%20Windows%20and%20Doors%20Property%20Owners%20Guide.pdf)

#### To maintain leaded glass windows:

- Dust them occasionally with a soft dry cloth.
  - If that seems to be leaving behind some grime, dampen the cloth with distilled water (soft water.)
- Individually clean each piece of glass before moving on to the next.
- The cloth should be rinsed often or replaced when dirty as potentially abrasive particles may stick to it.
  - Use a cotton swab to clean around the edges of the glass and in the corners.
  - After you finish cleaning a piece of glass dry it with another soft cloth.
  - If you are still seeing a dirty residue, try cleaning using a pH neutral cleaning solution mixed with distilled water.
  - Never use household detergents, abrasives, scouring powders or steel wool scrubbers.
  - Repeat the process on the outside of the window if it is accessible.

Cleaning must be done carefully and correctly. Seek the advice of an expert if you suspect painted areas are unstable. They can give you advice on how to remove surface dirt without harming materials or compromising any decoration.

Gentle cleaning examples include diluted TSP, Simple Green, or D/2 Biological Solution.

## 10.0 Historic Information

### The Arts and Crafts Movement

The subject property was purchased by Arthur Long from his neighbour, Henry Ramsey, sometime around 1914. Both houses were designed by architect Robert Mackay Fripp in the Arts & Crafts style. Mr. Ramsay's house was constructed in 1912 and the subject house in 1914.

The Arts & Crafts Movement began in England in the middle of the Nineteenth Century, in part as a reaction against the negative effects of the Industrial Revolution on society, in particular the increase in mass-produced products (which had both positive and negatives results of course). A key voice expressing concern at the time was John Ruskin (1819-1900) who "believed that the effects of mass production essentially debased the former stature of the decorative arts, and in the process had also done the same bad turn to individual craftspeople"<sup>7</sup>.

The resulting Arts & Crafts Movement was "more an ideology than a style...[and] emerged in England among a circle of artists and architects that centred on William Morris (1834-96) and Phillip Webb (1831-1915)"<sup>8</sup> who were inspired by Ruskin. Morris, Webb and their followers strongly believed that a building's design must be "appropriate to the purpose for which the building was intended"<sup>9</sup>.

This design philosophy reached Canada at the turn of the Twentieth Century, where local architects enthusiastically designed buildings that were contemporary, appropriate to their location, and that used local materials in a way that supported the crafts.

### The Architect

Robert MacKay (sometimes spelled McKay) Fripp (1858-1917) was born in Gloucestershire, England. He moved to Vancouver in 1888 and began an architectural practice that would take him around the world. He was a strong proponent of the Arts & Crafts style and ideology.

A thorough article describing Fripp's life and work can be found on the next few pages. Written by Edward Mills, it is part of "Building the West, The Early Architects of British Columbia", compiled and edited by Donald Luxton and published in 2003 by Talonbooks.

Following the Mills article, is a listing of Fripp's work from the Biographical Dictionary of Architects in Canada 1800 – 1950. (<http://www.dictionarofarchitectsincanada.org/node/1577>)

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<sup>7</sup> Paul Duchscherer, The Bungalow – America's Arts and Crafts Home. (New York: Penguin Studio, 1995, p. 3.

<sup>8</sup> Harold Kalman, A History of Canadian Architecture, Volume 2. (Toronto/New York/Oxford: Oxford University Press, 1994), p. 619.

<sup>9</sup> Ibid.



R. Mackay Fripp.

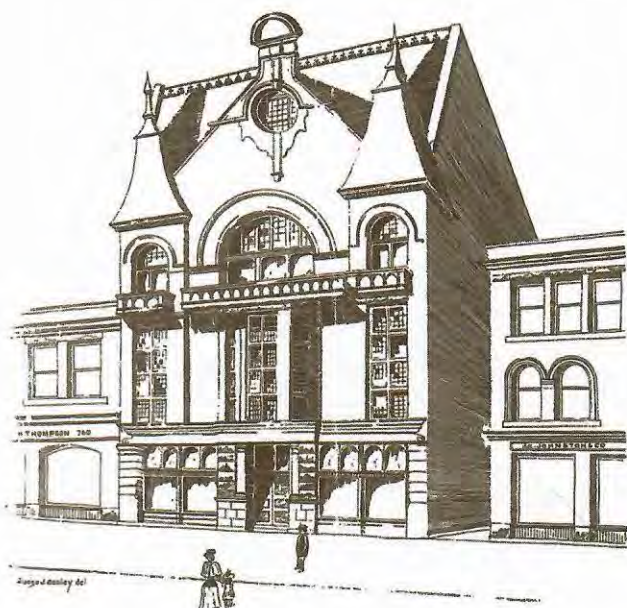
**ROBERT  
MACKAY  
FRIPP**

1858-1917

These influences shaped Fripp's aesthetic views about art and architecture, and imbued him with a lifelong belief in the architect's role as an educator, so much so that in later life he combined his architectural practice with active involvement as a lecturer and organizer of artistic and professional organizations. Following this, in 1879-80 he worked in the office of Sir Horace Jones, London City Architect.

Possibly spurred on by the colourful life of his older brother, Charles, Robert Fripp struck out on a prolonged journey that took him through Europe, South Africa, eastern India, Tasmania and Australia. In 1881 he ended up in Auckland, New Zealand, where he was first employed by William F. Hammond. He later worked as a draftsman for Sir William Fox, and taught architecture classes at the Auckland Society of the Arts. Fripp set up his own practice in Auckland, and on February 27, 1887, married Christine Nichol. In early 1888, he boarded a ship and set off for Vancouver where he met up with Charles. Robert's time in Auckland had been very busy and productive, and he must have had high expectations that this growing new city would provide rich opportunities for an experienced architect. The brothers formed an architectural

Proposed business premises, Vancouver



**EDWARD MILLS**

In March 1888, a young English adventurer disembarked from a ship on the Vancouver waterfront. Within days of his arrival, R. Mackay Fripp placed an advertisement in the *Daily Herald*, offering his services as an experienced architect and "lessons and instructions in practical drawing and various branches of the building trade." So began the intermittent local career of one of British Columbia's most intriguing early architects. Fripp's life and career epitomizes the unique set of circumstances that existed for young British-born professionals during the High Victorian era. Vancouver represented yet another stop in a journey that began with his departure from London and which would continue with subsequent travels to various parts of the world. Above all else he valued drawing and education, which pulled him restlessly between centres of creativity such as Toronto, London and Los Angeles, as well as to sites of opportunity like Auckland and Vancouver.

Born December 16, 1858 in Clifton, Gloucestershire, Robert Mackay Fripp was one of twelve children of George Arthur Fripp, a prominent English watercolourist favoured by Queen Victoria. His family background included a long line of architects out of Bristol. Two of his brothers, Charles and Thomas, pursued successful artistic careers, the former as a globe-travelling artist-correspondent for London's *Graphic Magazine* and the latter as an important pioneering British Columbia landscape artist and founding President of the British Columbia Society of Fine Art. Following private tutorage with his father, Robert was sent to Berkshire to article in the architectural firm of J.S. Dodd. During his three years in Berkshire, young Fripp was directly exposed to the Arts and Crafts theories of Richard Norman Shaw and William Morris.



partnership, and achieved immediate success, including commercial blocks for A.G. Ferguson, 1888, and Harry Abbott, 1889, but Charles left Vancouver in 1889.

R. Mackay Fripp was a man of diverse interests and strong convictions, particularly with regard to the social importance of art and architecture. His commitment to the aesthetic tenets of the British Arts and Crafts movement extended well beyond his architectural commissions, and indeed his published drawings demonstrated a much higher quality of design than he was able to achieve in this frontier context. He was also one of the few architects in either Vancouver and Auckland to seek RIBA membership. From 1894 onwards, he aired his strongly critical views on the state of art and architecture in British Columbia in a series of letters and articles that appeared in national publications. His adventuresome spirit found him forming an expedition with four friends and native guides to discover the headwaters of the Capilano River in 1890. He

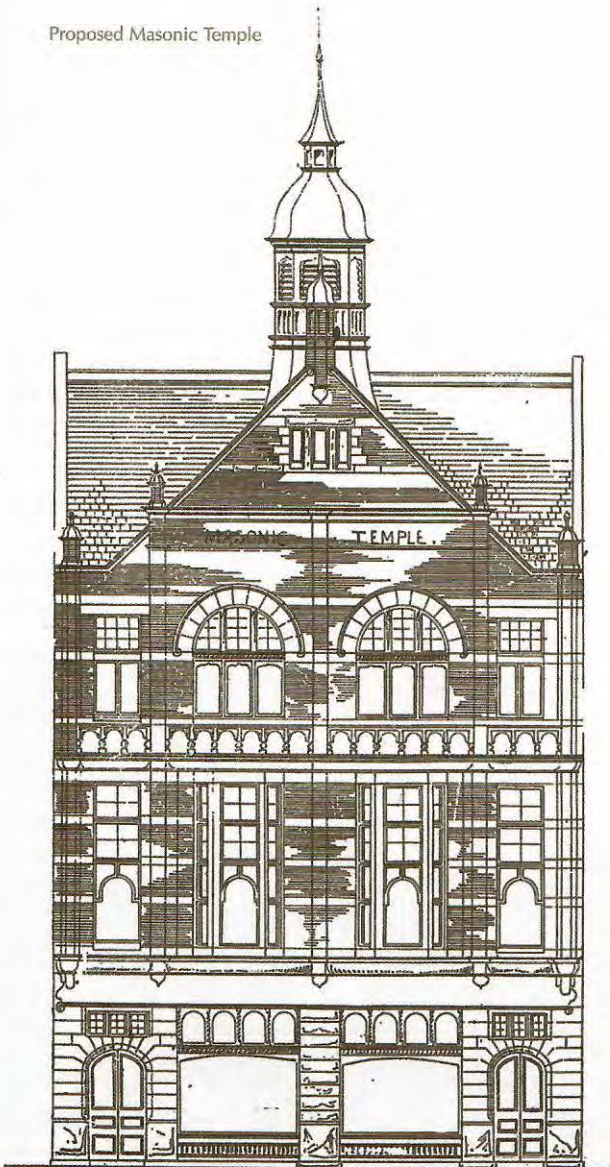


*The Bungalow, Vancouver*



*A.J. Dana Residence, Vancouver*

Proposed Masonic Temple



*Ferguson Block, Vancouver*

lectured to Chautauqs and various Arts and Crafts organizations on art, archaeology and architecture, and served as founding President of the Vancouver Arts and Crafts Society in 1900. In 1910, he was named a fellow of the Royal Society of Arts. In a dramatic and public split with the B.C. Society of Architects in 1914, Fripp led the breakaway group of ten men



British Columbia Land & Investment Agency Building, Vancouver, 1892

that founded the British Columbia Institute of Architects, the group that ultimately became the current Architectural Institute of B.C.

There were three phases in Fripp's architectural career in British Columbia that were interrupted by work and travel in other parts of the world. His first Vancouver practice began in 1888 and lasted until 1896. During this period Fripp secured numerous commissions from prominent local and absentee investors and businessmen, including two prominent English investors, the Marquis of Queensbury and Thomas Dixon Galpin, the London-based manager of the B.C. Land & Investment Agency.

Although Fripp profited from the early demand for conventional commercial blocks in downtown Vancouver, he found greater opportunity to indulge in his passion for British Arts and Crafts aesthetics through a series of residential and institutional commissions. This began with a half-timbered clubhouse in Coal Harbour designed with his brother, Charles, for the newly-established Vancouver Boating Club, the precursor of the Vancouver Rowing Club, in March 1888.

Shortly afterwards, Fripp acquired a waterfront lot nearby on Coal Harbour, on which he built a modest half-timbered frame house for himself. Fripp's most notable residential designs from this phase were a rambling Elizabethan cottage built for A.J. Dana, the CPR's first purchasing agent, 1889, and *The Bungalow*, built in 1890 for sugar magnate, Benjamin Tingley Rogers, unique in showing the influence of the sprawling New Zealand villa with surrounding verandahs that was common in Auckland.

Fripp entered briefly into a partnership with English-born architect Herbert Winkler Wills (1864-1937). Educated in London, Wills left for New York to work in the offices of McKim, Mead & White and Henry Vaughan in Boston, before returning to London. He next moved to Hong Kong, where he worked in the Public Works department for three years before relocating in British Columbia. In January 1892 Fripp & Wills set up offices in Vancouver and New Westminster, but later that year they submitted separate entries to the competition for the Parliament Buildings, Fripp on his own and Wills in association with **J.G. Tiarks**. The downturn in the local economy by the following year undoubtedly contributed to Wills's decision to return to Great Britain, where he achieved moderate professional success.

Fripp was briefly active in Vernon. W.W. Spinks, Judge of Court for the County of Yale, moved from Kamloops to Vernon in 1892, and commissioned Fripp & Wills to design a grand new home, which he took possession of in April, 1894. In July 1893 the Bank of Montreal commissioned Fripp to design a new branch office in Vernon. Although the building was moved in 1909 and altered, it is still extant. Fripp was also involved with Lord Aberdeen's ranching and orchard investments in the area. Aberdeen's manager at his Guisachan Ranch, Coutts Majoribanks, had a rambling house built by a local contractor in 1891. Aberdeen's solicitor was sent out in 1892 to see why these investments were failing, and expressed his surprise that no architect had been employed on the design

Provincial Home, Kamloops





Bank of Montreal, Vernon



Spinks Residence, Vernon

of the house. When tenders were called late in 1892 for Aberdeen's large jam-canning factory in Vernon, the plans were prepared by Fripp. With all these projects in hand, on July 6, 1893 Fripp announced his intention to open an office in Vernon. These plans never materialized, as the local economy slumped at the time along with the rest of the province.

Fripp's largest commission of the period was the Provincial Home constructed near downtown Kamloops. This rambling institution for "aged, indigent and infirm persons," commonly known as the Old Men's Home, was designed in 1893-94, and opened in 1895. Complete with a large dining room, sitting and smoking rooms, and dormitories, it was set on 320

acres with an established orchard and extensive surrounding gardens. Fripp's first British Columbia phase drew to a close during the economic doldrums of the mid-1890s. Obviously disappointed with what was happening in British Columbia, in 1896 he returned to Auckland, New Zealand where he revived his former practice. He remained there for two years, and his residential work showed a new maturity, such as the shingled Bloomfield House in Parnell that overlooked the Waitemata Harbour. He formed a brief partnership with George Selwyn Goldsboro' in 1898, before sailing back to British Columbia.

The second phase in Fripp's British Columbia career extended from 1898 to 1901 and was divided between

Competition drawing for State Capitol, Olympia, Washington



Victoria and Vancouver. During this period he became increasingly committed to the cause of the Arts and Crafts movement. In his letters to the *Canadian Architect & Builder*, he railed against the mediocrity of prevailing architectural standards in British Columbia. Convinced that it was the duty of architects to elevate public taste in design, he proceeded to found an Arts and Crafts society in Vancouver "based upon similar lines to the now famous Arts and Crafts Society of London, founded by the late Mr. William Morris." Fripp's crusading zeal failed to attract much interest beyond a small circle of English-trained architects and artisans, and his dwindling number of architectural commissions suggests that his strident idealism drove a wedge between him and his prospective clientele. In late 1901 Fripp departed for England. He appeared briefly in Toronto, and his passion for the Arts and Crafts movement was clearly undiminished. This passion led him, in 1905, to strike out for Los Angeles, California, then the centre of the burgeoning American Craftsman movement. He had his office in the same building as **Charles and Henry Greene**, its most celebrated exponents. Fripp produced plans for modest bungalows in the Craftsman style, but also larger residences, including one for Dr. W.T. MacArthur in Los Angeles, 1905-08.

In 1908 he returned to Vancouver to begin the third and final phase of his British Columbia career. By that time Vancouver was on the brink of another major construction boom, and prevailing tastes had moved closer to the aesthetic ideals that Fripp had been championing for a decade or more. Fripp rode the crest of this favourable climate which continued until 1914. His output during this period was prolific and consisted mainly of residential designs which ranged from

modest California bungalows to stately Tudor Revival homes in Shaughnessy and Point Grey. The most intriguing aspect of this phase in his career lay in his introduction of Craftsman design elements to Vancouver. This is especially well-illustrated by the 1910 S.B. Snider residence located in Kitsilano Point, in which the influence of the Greene Brothers is revealed through Fripp's bold use of heavy timber structural elements. This design anticipated the profusion of California bungalows that appeared throughout the lower mainland during the following decade. Commissions from this period include residences in Shaughnessy Heights for F.W. Morgan, 1912; Victor Spencer, 1913; and George Walkem, 1913-14, and in Point Grey a large home for H.A. Stone, 1913. For the South Vancouver estate house, Oakhurst, designed for Charles Gardner Johnson in 1912, Fripp combined river rock and locally cut logs to create an exemplary model of Arts and Crafts design. He also designed a low-slung and still extant bungalow for Henry Ramsay at Burnaby Lake, 1912. For the First Unitarian Church in Fairview, Vancouver, Fripp designed a simple but evocative structure, 1912-13. A prominent apartment block, Grace Court, designed for Dudley D. Hutchinson and built 1912-13, still stands in the West End.

Fripp's legacy of built work exists in three countries. Perhaps the most fascinating aspect of Fripp's career lies in his role as a direct transmitter of architectural ideas which he gained firsthand in England, New Zealand and California, and then introduced into British Columbia. He died in Vancouver on December 16, 1917, and was buried in the family plot in Mountain View Cemetery.

Grace Court, Vancouver



# Biographical Dictionary of ARCHITECTS IN CANADA 1800 - 1950

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Appendix](#)[Sources & Methodology](#)[Abbreviations](#)[Acknowledgements](#)Browse by    Search by Keyword:  

## **Fripp, Robert Mackay**

**FRIPP, Robert MacKay** (1858-1917)

(biography in preparation)

**(works in New Zealand)**

### **FRIPP & CAMERON, ARCHITECTS**

KATIKATI, N.Z., St. Peter's Anglican Church, Beach Road, 1882-83; still standing as of 2019, designed by **Fripp & Cameron**, Architects (Bay of Plenty Times & Thames Valley Warden [Tauranga], 10 July 1882, 2, descrip., 2 August 1883, 2, descrip.)

### **R.M. FRIPP**

AUCKLAND, N.Z., Hutchinson's Gum Co., Customs Street East, near Queen Street Wharf, large two storey brick warehouse for C.J. Hutchinson, 1884 (New Zealand Herald, 3 March 1884, 6, descrip.)

AUCKLAND, N.Z., residence for J.A.A. Beale, Grafton Road, 1884 (New Zealand Herald, 15 March 1884, 4)

AUCKLAND, N.Z., two houses in the suburb of Parnell, for Michael White, 1884 (Te Aroha News, 12 July 1884, 6, regarding court case)

OTAHUHU, N.Z., a cottage for an unnamed client, 1884 (Auckland Star, 18 July 1884, t.c.)

REMUERA, N.Z., concrete stables buildings for C.H. Osmond, 1884 (Auckland Star, 1 Aug. 1884, 3, t.c.)

EPSOM, N.Z., residence for R. Wynyard, located ".....on the road to Onehunga", 1884 (Auckland Star, 13 Sept. 1884, t.c; 14 Nov. 1884, 3, advert. notice To Let, signed by **R.M. Fripp**)

### **Fripp**

PAPAKURA VALLEY, N.Z., a farmhouse for an unnamed client, 1885 (Auckland Star, 27 Jan. 1885, 3, t.c.)

AUCKLAND, N.Z., a new cemetery tomb for Capt. William Hobson, R.N., the first Governor of New Zealand, and erected in 1885 in Symonds Street Cemetery, Auckland, intended to replace the original tomb first built in 1843 (New Zealand Herald [Auckland], 9 June 1885, descrip.)

AUCKLAND, N.Z., major additions and alterations to a residence on Mount Eden Road, for an unnamed client, 1885 (Auckland Star, 30 Oct. 1885, 3, t.c.)

### **PAUL & FRIPP, ARCHITECTS**

NORTHCOTE, N.Z., major addition to The Ferry Hotel, 1886 (New Zealand Herald [Auckland], 10 July 1886, 5; Auckland Star, 31 Dec. 1886, 8, descrip.)

AUCKLAND, N.Z., moving of the old Eden Vine Hotel, and construction of a new brick building on the site, 1886-87 (New Zealand Herald [Auckland], 23 Dec. 1886, 5)

AUCKLAND, N.Z., rebuilding of shops in Manakau Road, in the suburb of Parnell, for an unnamed client, 1887 (Auckland Star, 16 Aug. 1887, 5)

COROMANDEL, N.Z., The Bridge Hotel, 1887 (Auckland Star, 17 Sept. 1887, 5)

### **FRIPP BROTHERS**

**(works in Vancouver unless noted)**

FERGUSON BLOCK, Hastings Street at Richards Street, 1889; demol. (Vancouver Daily World, 29 Sept. 1888, 2, descrip.; Daily News Advertiser [Vancouver], 9 Nov. 1888, 8, descrip.; Minneapolis Tribune, 12 Oct. 1889, 6, illus., with biog. of R.M. Fripp, Architect)

VANCOUVER BOATING CLUB, Coal Harbour near the CPR Wharves, boathouse, 1888; demol. (Vancouver Daily World, 29 Sept. 1888, 4; 31 Dec. 1888, 5)

MELVILLE STREET, residence for A.J. MacPherson, 1888 (Vancouver Daily World, 29 Sept. 1888, 3; 31 Dec. 1888, 4)

PAGE BLOCK, Granville Street at Robson Street, for Walter Finch-Page of Kobe, Japan, 1888-89 (Vancouver Daily World, 17 Nov. 1888, 1, descrip.; Daily News Advertiser [Vancouver], 11 April 1889, 8, descrip.; Vancouver Daily World, 27 July 1889, 4)

ST. JAMES ANGLICAN CHURCH, a Sunday School for the church, 1888 (Vancouver Daily World, 26 Nov. 1888, 4)

POWELL STREET, at Carrall Street, major extension to a block for A.G. Ferguson, 1889 (Vancouver Daily World, 28 March 1889, 1)

HASTINGS STREET, near Pender Street, commercial block for Harry Abbot, 1889 (Daily News Advertiser [Vancouver], 1 May 1889, 8, descrip.)

ABBOTT BLOCK, Granville Street near Dunsmuir Street, 1889 (Vancouver Daily World, 16 May 1889, 4, descrip.; 4 June 1889, 1)

POWELL STREET, at Westminster Avenue, hotel for Dr. S.W. Powell, 1889 (Vancouver Daily World, 31 Aug. 1889, 4, descrip.; C.A.B., vii, Aug. 1894, illus.)

E. FADER & CO., Drake Street at Howe Street, commercial block, 1890 (Vancouver Daily World, 29 March 1890, 1)

HORNBY STREET, near Dunsmuir Street, four houses for G.G. Mackay, 1890 (Vancouver Daily World, 29 March 1890, 1)

PENDER STREET, near Melville Street, residence for the architect, 1890 (Vancouver Daily World, 29 March 1890, 1)

DOUGALL HOUSE HOTEL, Cordova Street at Abbott Street, 1890 (Vancouver Daily World, 21 March 1890, 4, descrip.; Daily News Advertiser [Vancouver], 8 July 1890, descrip.)

BOULDER HOTEL, West Cordova Street at Carrall Street, 1890 (Vancouver Daily World, Souvenir Edition, 1891, 22, list of works; H. Kalman, Exploring Vancouver, 1978, 44, illus.)

WEST GEORGIA STREET, 'Shannon', a residence for Benjamin T. Rogers, 1890  
(Vancouver of Today Architecturally, 1900, illus.)

CARRALL STREET, at Oppenheimer Street, commercial block for W.E. Graveley and J.M. Spinks, 1891 (C.R., ii, 28 March 1891, 2)

RICHARDS STREET, commercial block for R.G. McKay, 1891 (C.R., ii, 29 Aug. 1891, 2)

### **FRIPP & WILLS**

PENDER STREET, at Richards Street, commercial block for J.M. Spinks, R.G. McKay and Dr. Powell, 1892-93 (Vancouver Daily World, 30 April 1892, 8, descrip.; 29 July 1893, 5)

DELMONICO HOTEL, Pender Street at Seymour Street, built for the Marquis of Queensbury to replace the St. Charles Hotel, 1892 (Vancouver Daily World, 30 April 1892, 8)

SECHELT, B.C., summer hotel, 1892 (Vancouver Daily World, 30 April 1892, 8, descrip.)

SWAN LAKE, B.C., residence for Judge William W. Spinks, 1892 (C.R., iii, 7 May 1892, 1; Vernon News, 2 June 1892, 5, descrip.; C.A.B., vii, March 1894, illus.; viii, Nov. 1895, illus.)

VANCOUVER ATHLETIC SOCIETIES BUILDING, Pender Street at Howe Street, 1892 (British Architect [London], xxxvii, 29 April 1892, illus.)

CHRIST CHURCH CATHEDRAL (Anglican), Burdette Avenue, proposal for completion of the church, 1892 (British Architect [London], xxxvii, 17 June 1892, illus.)

BRITISH COLUMBIA LAND & INVESTMENT CO. BLOCK, Hastings Street at Homer Street, 1892 ; demol. 1949 (Vancouver Daily World, 2 Aug. 1892, 8, descrip.; C.A.B., ix, Feb. 1896, illus.)

### **R.M. FRIPP (works in Vancouver unless noted)**

VERNON, B.C., fruit canneries in the Okanagan Valley for Lord Aberdeen, 1892-93 (C.R., iii, 26 Nov. 1892, 2; Vernon News, 27 Oct. 1892, 5, t.c.; 2 Feb. 1893, 5)

METROPOLITAN CLUB, Hastings Street at Homer Street, 1893 (Vancouver Daily World, 5 June 1893, 5, descrip.)

COURTENAY, B.C., residence for Miss Barnes, 1893 (Weekly News [Courtenay], 16 Aug. 1893, 1)

SEATON AVENUE, residence for A. St. George Hamersley, 1893 (British Architect [London], xi, 18 Aug. 1893, illus.)

VANCOUVER, residence for R. Byron Johnston, 1893 (British Architect [London], xi, 18 Aug. 1893, illus.)

VANCOUVER ISLAND, house for an unidentified client, 1893 (British Architect [London], xi, 6 Oct. 1893, illus.)

INNS OF COURT BLOCK, Hastings Street at Hamilton Street, 1894; demol. 1956 (Vancouver Daily World, 5 Sept. 1893, 5, descrip.; C.A.B., viii, Feb. 1895, 20; Province [Vancouver], 20 Aug. 1956, 4)

KAMLOOPS, B.C., Provincial Home for Aged Men, 1894; demol. 1972 (C.A.B., vii, Nov. 1894, illus.; British Columbia, Sessional Papers, 1894-95, Public Works Report, 379-80, descrip.; L. Maitland, Queen Anne Revival Style in Canadian Architecture, 1990, 220, illus.)

KAMLOOPS, B.C., residence for J. Ogden Grahame, Victoria Street, 1894 (C.A.B., vii, Dec. 1894, illus.)

COMOX STREET, at Jervis Street, residence for Capt. R. Archibald, 1895 (C.A.B., viii, March 1895, illus.)

MASONIC TEMPLE, 1895 (C.A.B., viii, July 1895, illus.)

VERNON, B.C., workman's houses on the Coldstream Estate for Lord Aberdeen, Governor General of Canada, 1895 (C.A.B., viii, July 1895, illus.)

CORDOVA STREET, commercial block for an unidentified client, 1895 (C.A.B., viii, Dec. 1895, illus.)

VICTORIA, B.C., house for an unidentified client, 1898 (C.A.B., xi, Oct. 1898, illus.)

VANCOUVER, bungalow for an unidentified client, 1898 (C.A.B., xiii, May 1900, illus.)

VICTORIA, B.C., commercial block for an unidentified client, 1899 (C.A.B., xii, March 1899, illus.)

### **FRIPP & GOLDSBRO' (works in New Zealand)**

AUCKLAND, N.Z., Auckland Co-Operative Boot & Shoe Co., Albert Street, a large 3 storey factory, 1897-98 (Auckland Star, 12 Jan. 1898, 2, descrip.)

ELLERSLIE, NEW ZEALAND, cottage for an unidentified client, 1898 (C.A.B., xii, Jan. 1899, illus.)

AUCKLAND, NEW ZEALAND, Anglican Church, 1898 (C.A.B., xii, June 1899, illus.; E. McMann, Royal Canadian Academy Exhibitions & Members 1880-1979, 1981, 139)

### **R.M. FRIPP (works in Vancouver unless noted)**

HASTINGS STREET, retail store, 1899 (C.A.B., xii, Nov. 1899, illus.)

ST. JAMES ANGLICAN CHURCH, Gore Avenue, extension to the nave and sanctuary, with new bell tower and vestry, 1900 (Canadian Churchman [Toronto], 1 Feb. 1900, 74; C.R., xi, 21 Feb. 1900, 3; Province [Vancouver], 19 April 1900, 8)

ABBOTSFORD, B.C., Anglican Church, 1900 (C.R., xi, 21 Feb. 1900, 3)

### **FRIPP & MACLURE (works in Vancouver)**

PENDRELL STREET, near Jervis Street, opposite St. Paul's Church, residence for Charles A. Godson, 1900 (Province [Vancouver], 28 March 1900, 12)

ALBERNI STREET, near Gilford Street, residence for Gilbert Findley, 1900 (Province [Vancouver], 28 March 1900, 12)

### **R.M. FRIPP (works in Vancouver unless noted)**

HARO STREET, residence for Frank Burnett, 1900 (C.R., xi, 22 Aug. 1900, 2, t.c.)

ROBSON STREET, residence for A.J. Dana, c. 1900 (Vancouver of Today Architecturally, 1900)

NELSON STREET, residence for Mrs. M. Rhodes, 1901 (Vancouver Daily World, 15 Feb. 1901, 7)

VICTORIA, B.C., residence for E.A. Wylde, Fort Street, 1901 (C.A.B., xiv, Oct. 1901, illus.)

### **(works in Los Angeles, California)**

LOS ANGELES, CALIF., large residence for Henry Kaufman, near West Temple Street, 1903 (Los Angeles Times, 7 June 1903, Section Two, p. 16)



- LOS ANGELES, CALIF., residence for George B. Ellis, on the West Adams Heights tract, 1903 (Los Angeles Times, 7 June 1903, Section Two, p. 16)
- LOS ANGELES, CALIF., residence for Mrs. B.C. Orr, Magnolia Avenue, 1905 (Los Angeles Express, 4 April 1905, 13)
- LOS ANGELES, CALIF., small apartment block for Mrs. A.M. Shepherd, Pasadena Avenue, 1905 (Los Angeles Express, 15 April 1905, Section Two, p. 1)
- LOS ANGELES, CALIF., residence for Andrew Reuter, West 47th Street, 1905 (Los Angeles Herald, 24 Sept. 1905, Section Three, p. 3)
- LOS ANGELES, CALIF., a four storey commercial block for Mr. Eichenhoffer, San Pedro Street at Second Street, to be occupied by Los Angeles Saddlery & Finding Co., 1906 (Los Angeles Express, 27 Jan. 1906, 13, descrip.)
- LOS ANGELES, CALIF., residence for W.E. Higman Jr., West 48th Street, 1906 (Los Angeles Times, 7 Oct. 1906, Section Five, p. 24)
- LOS ANGELES, CALIF., residence and studio for Mrs. W.H. Cole, Magnolia Avenue near Eleventh Street, 1907 (Los Angeles Herald, 21 July 1907, Section Three, p. 2, descrip.)
- LOS ANGELES, CALIF., apartments for Henry Kaufman, Buena Vista Street near Bellevue Avenue, 1908 (Los Angeles Herald, 12 April 1908, Section Three, 7)
- LOS ANGELES, CALIF., residence for Mrs. H.B. Kling, c. 1907 (Const., iv, Jan. 1911, 55, illus.)
- LOS ANGELES, CALIF., residence for Dr. D.W.T. McArthur, c. 1907 (Const., iv, Jan. 1911, 44, 50-2, illus. & descrip.)
- LOS ANGELES, CALIF., residence for Mrs. A.F. Lathrop, c. 1907 (Const., iv, Jan. 1911, 49-50, 53, illus. & descrip.)

**(works in surrounding area near Los Angeles)**

- SANTA MONICA, CALIF., residence for Dr. W. Cave, Second Street at Nevada Street, 1904 (Los Angeles Times, 13 March 1904, Section Five, p. 2, descrip.)
- SANTA MONICA, CALIF., two detached houses on California Street, for the Santa Monica Investment Co., 1904 (Los Angeles Times, 13 March 1904, Section Five, p. 2, descrip.)
- HOLLYWOOD, CALIF., residence for Mrs. Funk, on the Grass tract, 1904 (Los Angeles Times, 13 March 1904, Section Five, p. 2)
- HOLLYWOOD, CALIF., residence for Mrs. Sparks, on the Grass tract, 1904 (Los Angeles Times, 13 March 1904, Section Five, p. 2)
- ANGELENO HEIGHTS, CALIF., residence for Charles L. Pinney, 1904 (Los Angeles Times, 9 Oct. 1904, Section Five, p. 2)
- HERMON, CALIF., Free Methodist Church, near the Methodist College, adjoining Highland Park, 1905 (Los Angeles Times, 7 May 1905, Section Five, p. 22, descrip.; 20 May 1905, 8, illus)
- INGLEWOOD, CALIF., a two storey bank building, 1905 (Los Angeles Times, 18 June 1905, Section Five, p. 1, descrip.)
- PLAYA DEL RAY, CALIF., a two storey commercial block, with a bank and offices, 1905 (Los Angeles Express, 1 July 1905, 12)
- HOLLYWOOD, CALIF., residence for Mrs. Minger, in the Romana tract, 1905 (Los Angeles Times, 20 Aug. 1905, Section Five, p. 22, descrip.)
- HOLLYWOOD, CALIF., residence for Mrs. M. Hall, Franklin Avenue, 1905 (Los Angeles Times, 20 Aug.. 1905, Section Five, p. 22)

HERMOSA BEACH, CALIF., major alterations to property for W.C. Wren, 1905 (Los Angeles Herald, 24 Sept. 1905, Section Three, p. 3)

SOUTH PASADENA, CALIF., residence for Mr. Mawby, 1905 (Los Angeles Herald, 24 Sept. 1905, Section Three, p. 3)

HOLLYWOOD, CALIF., residence for Laura Squire, Palm Street at Sunset Boulevard, 1905 (Los Angeles Express, 27 Sept. 1905, 6)

ALHAMBRA, CALIF., residence with open courtyard and patio, for an unnamed client, 1905-06 (Los Angeles Express, 18 Nov. 1905, 23)

HOLLYWOOD, CALIF., residence for Mrs. Stevens, 1905 (Los Angeles Times, 3 Dec. 1905, Section Five, p. 28; Los Angeles Express, 2 Dec. 1905, Section Two, p. 1, descrip.)

HOLLYWOOD, CALIF., residence for Antoinette W. Stephens, on the Hollywood Vista tract, 1905-06 (Los Angeles Express, 20 Dec. 1905, 15)

EAST SAN GABRIEL, CALIF., large residence for H.L. Asher, 1906 (Evening Express [Los Angeles], 16 May 1906, 12)

RIVERA, CALIF. [now called PICO RIVERA], residence for Herbert E. Collins, 1906 (Los Angeles Times, 5 Aug. 1906, Section Five, p. 20)

SANTA MONICA, CALIF., First Presbyterian Church, additions and alterations to the Sunday School, 1906 (Los Angeles Times, 5 Aug. 1906, Section Five, p. 20)

SHERMAN, CALIF., new bank building for The Sherman Bank, 1906 (Los Angeles Times, 7 Oct. 1906, Section 5, p. 24, descrip.)

SIERRA MADRE, CALIF., residence for A.N. Carter, 1906-07 (Los Angeles Times, 16 Dec. 1906, Section Five, p. 24)

SANTA MONICA, CALIF., residence for W.H. Bainbridge, 1907 (Los Angeles Times, 3 March 1907, Section Five, p. 22)

RIVERSIDE, CALIF., large residence for Judge F.E. Densmore, on Rubideux Heights, 1907 (Los Angeles Times, 2 June 1907, Section Five, p. 12; Los Angeles Sunday Herald, 2 June 1907, Section Three, p. 1)

COVINA, CALIF., residence for Westwood Collins, 1908 (Los Angeles Herald, 12 April 1908, Section Three, 7, descrip.)

SANTA MONICA, CALIF., a large barn for C.D. Hurlburt, 1908 (Los Angeles Herald, 12 April 1908, Section Three, 7)

**(works in Vancouver)**

HARWOOD STREET, at Bidwell Street, residence for Dr. Wesley Richardson, 1909 (C.R., xxiii, 26 May 1909, 21; Const., iv, Jan. 1911, 56-7, illus. & descrip.)

BURNABY, "Fairacres", a mansion for and stables for Henry T. Ceperley, Deer Lake Avenue, designed in 1910 by **Robert M. Fripp**, with **R.P.S. Twizell** as assistant, draftsman and delineator; and now occupied by the Burnaby Art Gallery (Vancouver Daily World, 15 Feb. 1910, 14, t.c.; City of Burnaby, Deer Lake Park: Heritage Resource Inventory, 1998, 21-24, illus. & descrip., but incorrectly attributed solely to **R.P.S. Twizell**; Charles C. Hill, edit., Artists, Architects & Artisans - Canadian Art 1890-1918, 2013, 120-21, illus. & descrip., but incorrectly attributed solely to **R.P.S. Twizell**; inf. Jim Wolf, Burnaby; inf. Donald Luxton, Vancouver)

VANCOUVER, studio for Mrs. Cole, c. 1910 (Const., iv, Jan. 1911, 52-4, illus. & descrip.)

CEDAR COTTAGE, residence for Thomas Bell, East 15th Avenue near Fleming Street, opposite Clark Park, 1910 (Province [Vancouver], 27 May 1910, 32, t.c.; inf. Patrick Gunn,

## City of Vancouver)

BROUGHTON STREET, at Pendrill Street, residence for Mrs. Arthur E. Hepburn, 1910 (Vancouver Daily World, 18 Feb. 1910, 22, t.c.; Const., iv, Jan. 1911, 58, illus. & descrip.)  
43rd AVENUE, at Earles Street, residence for Henry C. Janion, 1910 (Const., iv, Jan. 1911, 57, 60, illus. & descrip.)

EARLES STREET, near Kingsway, residence for B.S. Walker, 1910 (Const., iv, Jan. 1911, 48, 57-8, illus. & descrip.)

BURNABY, residence for E.L. Sproatt, 1911 (Const., iv, Jan. 1911, 58-9, illus. & descrip.)

ST. MARK'S ANGLICAN CHURCH, 2nd Avenue West at Larch Street, 1911 (Const., iv, Jan. 1911, 58, 61, illus. & descrip.)

HASTINGS PARK EXHIBITION GROUNDS, a new bungalow residence for the Caretaker of the grounds, 1911 (Vancouver Daily World, 13 Feb. 1911, 15)

FIRST UNITARIAN CHURCH, West 10th Avenue near Pine Street, 1912 (Vancouver b.p., 1912 )

BEACH AVENUE, at Cardero Street, residence for Miss Laidlaw, 1912 (Province [Vancouver], 16 March 1912, 38)

1st AVENUE WEST, near Point Grey Road, residence for Ralph S. Clark, 1912 (Province [Vancouver], 18 May 1912, 31)

YORK STREET, residence for Mrs. Burton S. Parsons, 1912 (Province [Vancouver], 18 May 1912, 31, descrip.)

EBURNE, 'Oakhurst', a residence for C. Gardiner Johnson, Oak Road at Shannon Street, 1912 (Province [Vancouver], 18 May 1912, 31, descrip.; 3 Aug. 1912, 25, descrip.; The Sun [Vancouver], 29 July 1912, 16, descrip.)

BURNABY LAKE, residence for Henry Ramsay, Stanley Street, 1912 (Province [Vancouver], 8 June 1912, 28, illus. & descrip.)

MATTHEWS AVENUE, at Alexandra Street, residence for Albert J. Dana, 1912 (Province [Vancouver], 15 June 1912, 27, illus.; C.R., xxvii, 19 Feb. 1913, 46-8, illus. & descrip.)

GRACE COURT APARTMENTS, Comox Street at Cardero Street, apartment block for Dudley D. Hutchinson, 1912 (Province [Vancouver], 24 Aug. 1912, 24, illus. & descrip.)

MATTHEWS AVENUE, at Osler Street, residence for Fred W. Morgan, 1912 (Province [Vancouver], 28 Sept. 1912, 28, descrip.; H. Kalman, Exploring Vancouver, 1978, 155, illus.)

CYPRESS STREET, near 16th Avenue, residence for Henry L. Radermacher, c. 1912 (C.R., xxvii, 19 Feb. 1913, 47-8, illus.)

MATTHEWS AVENUE, at Cypress Street, residence for Joseph N. Ellis, c. 1912 (C.R., xxvii, 19 Feb. 1913, 47-8, illus.)

ALEXANDRA STREET, at Laurier Avenue, residence for Victor Spencer, 1913 (Province [Vancouver], 11 Jan. 1913, 7, descrip.)

WEST 49th AVENUE, at Larch Street, residence for Henry A. Stone, 1913 (Point Grey b.p. 545, 4 Feb. 1913; Donald Luxton & Assoc., The Stone Residence Heritage Conservation Plan, October 2007, illus. & descrip.)

MARGUERITE STREET, residence for George A. Walkem, 1913-14 (H. Kalman, Exploring Vancouver, 1978, 160, illus.)

**COMPETITIONS**

VICTORIA, B.C., British Columbia Parliament Building, 1892. Fripp was among sixty-five competitors who submitted designs in this international competition. His scheme, using his non de plume 'Kismet', was designed in the 'Italian classic style' (Vancouver Daily World, 29 Sept. 1892, 8, descrip.). Fripp was not among the finalists. **F.M. Rattenbury** was later declared winner.

OLYMPIA, WASH., USA, State Capitol Building, 1894 (C.A.B., vii, Aug. 1894, plate illus.). The classical scheme by Fripp was passed over in favour of one by **Ernest Flagg**, but construction of the winning design was halted after two years (H.R. Hitchcock, *Temples of Democracy: The State Capitols of the U.S.A.*, 1976, 226). According to an article in the *New Zealand Herald*, 2 May 1896, p. 6, Fripp exhibited his drawings for the Capitol Building after he had moved to New Zealand, and stated that he had "...won a prize" from among the 185 competitors who had submitted proposals.

AUCKLAND, N.Z., Stock Exchange Block, Queen Street at Mills Lane, 1897. After returning to New Zealand in 1896, Fripp, now in partnership with his former assistant George S. Goldsbro', was one of eleven architectural offices from Australia and New Zealand to submit designs for the four storey block (*New Zealand Herald*, 24 Feb. 1897, 6, report on the competition). Fripp & Goldsbro' received the Second Prize of L 75 Sterling for their effort. The winner was J.A. Barnside of Dunedin, N.Z.

VANCOUVER, B.C., the East End Public School and the West End Public School, 1900. After moving back to Canada in 1898, Fripp was one of ten local architects from Vancouver who submitted designs for two new schools (Province [Vancouver], 21 July 1900, 6). His designs were passed over in favour of plans by **Parr & Fee**, and by **E.A. Whitehead**.

VANCOUVER, B.C., Hotel Vancouver, 1900. Fripp was one of six architects from British Columbia who were invited by the C.P.R. head office in Montreal to submit designs for a new hotel (Province [Vancouver], 15 Oct. 1900, 7). It is unclear who won this competition.

VICTORIA, B.C., 'Cary Castle', the official residence for the Lieut. Governor of British Columbia, 1901. Fripp was one of nine architects from British Columbia who submitted a design for this project, and for his effort he received Second Premium of \$150 for his scheme (*Victoria Daily Times*, 16 Jan. 1901, 2; C.A.B., xiv, July 1901, plate illus.; Peter Cotton, *Vice-Regal Mansions of British Columbia*, 1981, 72). A detailed description of his design was published in *The Province* [Vancouver], 17 Jan. 1901, p. 1. The scheme by **Byrens & Sait** was declared as the winner, but it was never built, and the B.C. Government later gave the commission to **Samuel Maclure** and **F.M. Rattenbury**.

KITSILANO, B.C., St. Mark's Anglican Church, 1910 (Const., iv, Jan. 1911, 61, illus.)

VANCOUVER, B.C., Civic Centre, 1914. The firm of Fripp & Keagy were among 30 architects from the United States and Canada who submitted designs (C .R. [Toronto], xxix, 6 Jan. 1915, 8). **Theodore Korner** was selected as winner, but the scheme was never built.

## The House

It is only recently that the design of the subject house has been attributed to Robert Mackay Fripp. This increases the heritage value of the house given that, as noted above, there are only a handful of confirmed Fripp-designed buildings in Burnaby. These are: the subject house at 7828 Stanley Street in 1914, the Ramsay Residence (two houses down) at 7864 Stanley Street in 1912, and the Fairacres Estate buildings in Deer Lake that include the Mansion (now the Burnaby Art Gallery) as well as the Chauffeur's Cottage, the Stables/Garage, the Root House, and the Steam Plant, all in 1910.

The fact that the subject house and the Ramsay house are almost next door to each other adds to the heritage value of both houses, as it is easy for passers-by to appreciate the two similar designs by this great architect. Some of the similarities between the two neighbouring houses include the dominant cross-gable roof, the triangular eave brackets, the bump-outs, the three-sided bay on the front elevation, and the front door with side-lites.



*Photograph of 7864 Stanley Street, courtesy of the Heritage Burnaby Website, date unknown.*



*Photograph of 7828 Stanley Street by the author.*

Newspaper advertisements in the Daily Building Record, one dated March 11, 1914 (page 1) and one dated March 14, 1914 (page 1) identify that Fripp was advertising tenders for the construction of the subject house, and that the house was being built for R.D. Travers rather than for Mr. Long.

<p><b>CONSULTATION</b></p> <p>S, PIPE, RAILS, CARS, PIMENT, CREOSOTED</p> <p>PHYSICAL TESTING LABORATORY, VANCOUVER, B. C.</p> <p>Storing Plants.</p>	<p>Chipman &amp; Power, Toronto &amp; Winnipeg, are the engineers in charge. For fuller details see call for tenders under heading "Proposals Wanted," Page 4, this issue.</p>	<p>washington, including grading, numerous trestles, etc.</p>
<p><b>IRON WORKS</b></p> <p>IRON E WORK</p> <p>1530 Venables St.</p>	<p><b>TAKING TENDERS FOR BURNABY RESIDENCE</b></p> <p>Residence, Vancouver—Arch. R. Mackay Fripp, 429 Pender W., is now taking tenders from selected contractors only for the erection of a fr. residence in Burnaby for R. D. Travers. Cost will be about \$5,000.</p>	<p><b>SELECT SITE FOR A CANNING FACTORY BLDG</b></p> <p>Cannery, Nakusp, B. C.—The Arrow Lakes Produce &amp; Cannery Assn. (R. Baird, chairman) has selected a site in Nakusp for the proposed factory and cold storage bldg. No bldg. details are available.</p>
<p><b>RIE &amp; CO.</b></p>	<p><b>INVITES TENDERS FOR SAND, CEMENT AND GRAVEL</b></p> <p>E. H. Harrison, acting-municipal engineer, Oak Bay (Victoria), is receiving tenders for washed sand and gravel and Portland cement until noon</p>	<p><b>SELECTING LOCATION FOR HOSPITAL BUILDING</b></p> <p>Hospital, Summerland, B.C.—A committee is at work selecting a site location for a new hospital bldg. W. Robinson is chairman of the committee. Est. cost is \$5,000.</p>

Tender Notice from The Daily Building Record, March 11, 1914, p. 1

<p><b>PREPARING PLANS FOR KITSILANO RESIDENCES</b></p> <p>Residences, Vancouver—Arch. R. Mackay Fripp, Hutchinson Bldg., is preparing plans for two Kitsilano residences, both of which will run about \$10,000 each. Plans for these structures will probably be finished in two weeks, but Mr. Fripp will receive tenders when wanted from selected contractors only.</p> <p>Same archt. has finished a sketch for a new Shaughnessy house that will cost between \$8,000 and \$9,000.</p> <p>Same archt. closed tenders yesterday for a Burnaby residence for R. D. Travers, and will let a contract at once. Bldg. will be thoroughly modern and is to cost about \$5,000.</p>	<p><b>VANCOUVER BUILDING PERMITS</b></p> <p>Only Permits amounting to less than \$500 will be found under this head.</p> <p><b>Materials To Be Used</b></p> <p>6365—500 brk, 250 yds pl, 7 bbls cmt. 6366—500 brk, 300 yds pl, 3 bbls cmt. 6363—J. R. Hutchings, 1 sto fr res., 2116 10th Ave. E., W. J. Pacey, \$450. 6364—T. L. McNeil, 1 sto. fr addn to store, 1912 3rd Ave E., owner, \$50.</p> <p><b>CONTRACT AWARDED FOR LAUNDRY BUILDING</b></p> <p>Laundry, Vancouver—The contract for erecting the proposed 3-sto. concrete laundry bldg. for the Cascade Laundry, at Howe St. and Beach Ave. was awarded yesterday to the Dominion Construction Co., Ltd., North West</p>
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Building Notice from The Daily Building Record, March 14, 1914, p. 1

The subject building has retained the majority of its original design and materials; but one significant change was the removal of the original front porch and its more modern replacement, done some time ago by different owners.

In the photographs below, it is clear that the front porch is now completely different. The original roof has been removed and the porch posts and picket railing system are gone. The stairs are oriented differently, and it is possible that the height of the two deck levels of the porch might be slightly different as well. In the historic photographs, it appears that there are six or seven risers to the porch's lower deck and at least one more to the upper decking. At present, there are four risers to reach the lower decking and a further three risers to reach the upper decking and the front door. With different landscaping and walkway materials being added over time, this is not much of a surprise.



*Photo of Alice Travers standing in front of the original front porch, 1921.*

*Photo courtesy of Heritage Burnaby, Item No. 477-459.*



*Photo taken January 2021 by the author.*

The roofing system is different as well. Unfortunately, there are no historic photographs that show all of the porch roof as it was, but it clearly had deep overhangs past the edge of the lower deck and was supported by square, likely cedar, posts. These posts were supported in turn by solid, square pedestals that look as though they were clad in stucco. Given that the current porch is concrete, and the original porch was constructed of wood, there is little left in terms of clues as to the size of the original porch. The above historic photograph gives an indication of the size and depth of the original porch and shows that the porch was wider (from west to east) than it is now, seemingly reaching to the far east edge of the house.



It is possible that the brick clad pedestal that is on the lower decking might have been re-used from the original porch, or even left in place, when the new porch was constructed. But this is mere speculation and was more likely new as part of the renovations. Without proof that it is an original component, there is no reason to retain and re-use it as part of this project.

In the photographs below, it is evident that the bump-out on the west side of the front elevation was separate from the front porch wall, allowing the window to be centred on its wall. At some point, when

the front porch was changed, the bump-out was widened to join the new porch wall. Also lost at that time was the flare at the bottom of the siding on the left side.

Bump-out was separate from the porch wall and then filled in later.



*RD Travers in front of 7828 Stanley Street, 1921.  
Photo courtesy of Heritage Burnaby, Item # 477-461.*



Flare lost after renovation.

The photograph below is a close-up of the area shown in the photograph above on the right, specifically of the area at which the orange arrow is pointing. It shows the marks of something that has been removed. As this wall would have been new when the bump-out was widened, it is unclear what was here between then and now, perhaps a different roof system?





## COMFORTABLE AND ARTISTIC BURNABY LAKE BUNGALOW WHICH IS NOW NEARING COMPLETION

One of the most charming bungalows to be seen in Vancouver or its environs is nearing completion at Burnaby Lake for Mr. Henry Ramsay. This bungalow is well within the reach of the man of average means, having cost only about \$4000, and was built by Mr. C. G. Bowden.

Its exterior is most pleasing to the eye, having been finished in native timber and very wide rustic cedar shingles. The gables also have two-foot shingles. Exposed solid cedar stained timbers are used for the verandah and roof supports, a rather unique method of building in Greater Vancouver.

On entering the front door a large square hall is seen, which is panelled, and has exposed ceiling joists. This room also contains a large fireplace.

On the right are sliding doors, which lead into the living room. The living room contains a large open fireplace with Welsh quarries and has a comfortable box seat built in beside the fireplace. This room has a beamed ceiling and is panelled.

On the right of the living room there are doors opening on to a roomy verandah, while directly behind is the dining room, reached through a large opening. The dining room is finished in much the same style as the rest of the house and has a built-in buffet as well as hardwood floors and other artistic decorations.

This house contains three bedrooms—all on one floor—this being the true bungalow style of architecture, which will be finished in various light colors to suit the owner. The French windows contribute much to the comfort and attractiveness of these rooms.

This bungalow is entirely modern and has almost perfect kitchen and pantry arrangements. The pantry has all the usual drawers and shelves as well as a fine glazed china cupboard. In the kitchen provision is made for the various pots and pans needed as well as another large glazed china closet. There is a back porch, which contains the refrigerator, which is built in as a part of the house. Mr. R. MacKay Frupp is the architect responsible for this bungalow and has undoubtedly designed one of the most comfortable and artistic bungalows to be seen in the suburbs of Vancouver today.

DR. R. MACKEY FRUPP ARCHT.

Plans of the Henry Ramsay Residence, 7864 Stanley Street, Burnaby, BC  
 The Province, June 8, 1912, p. 28. Courtesy of Jim Wolf

## Historic Photographs

The Burnaby Archives and Heritage Burnaby have a small collection of historic photographs from the Travers family, some of which are taken in front of the house. Tantalizing glimpses of the house are evident in these photographs, but not much of the house can be seen. One cannot help but wishing that the photographer had stepped back a few more paces and/or shot from a different angle!

Below are two photographs from 1921, that show some of the porch:



*Robbie Travers in front of 7828 Stanley Street, 1921.  
Photo courtesy of Heritage Burnaby, Item # 477-464.*



*Alice Travers with children Robbie and Maude in front of 7828 Stanley Street, 1921. Photo courtesy of Heritage Burnaby, Item # 477-460.*

Death Certificate: Robert Damer Travers. December 17, 1963

43 20  
Reg. No. (Office use only)  
63-09-014896

Form 6  
PROVINCE OF BRITISH COLUMBIA  
DEPARTMENT OF HEALTH SERVICES AND HOSPITAL INSURANCE  
DIVISION OF VITAL STATISTICS  
REGISTRATION OF DEATH

285-17<sup>20</sup> WU

1. PLACE OF DEATH  
Name of city, village, town, district municipality or place: North Vancouver  
Street or road: Lions Gate Hospital House No. \_\_\_\_\_  
(If death occurred in a hospital or institution, give the name instead of street and number)

2. LENGTH OF STAY  
In Municipality where death occurred: 10 Days  
In Province: 50 Years  
In Canada (if immigrant): 65 Years

3. PRINT FULL NAME OF DECEASED: Travers Robert Damer  
(Surname) (All given or Christian names in full)

4. PERMANENT RESIDENCE OF DECEASED  
Name of city, village, town, district municipality or place: West Vancouver, B.C. 43-067  
Street or road: 28th Street House No. 121  
(If outside city or municipal limits add "Rural")

5. SEX: Male  
6. CITIZENSHIP: Can.  
7. RACIAL ORIGIN: White  
8. Single, Married, Widowed or Divorced: Married  
9. BIRTHPLACE: Dublin Ireland  
(City or Place and Province or Country)

10. Date of Birth: July 1st 1878  
(Month by name) (Date) (Year)  
11. AGE (Last Birthday): 85 Years  
YEARS MONTHS DAYS HOURS MN.

OCCUPATION  
12. (a) Trade, profession or kind of work as logger, fisherman, office clerk, etc. Real Estate Agent  
(b) Kind of industry or business, as logging, fishing, bank, etc. Real Estate  
(If labourer specify kind of work above) (If Housewife in own home answer "At Home")  
13. Date deceased last worked at this occupation: 1940  
14. Total years spent in this occupation: 40 Years

15. If married, widowed or divorced give name of husband or maiden name of wife of deceased: Alice Bagnall

16. Name of father: Travers Robert  
(Surname) (All given or Christian names)  
17. Maiden name of mother: Stuart Not Known  
(Surname) (All given or Christian names)  
18. Birthplace - Father: Ireland Mother: Ireland  
(City or Place and Province or Country) (City or Place and Province or Country)

19. I certify the foregoing to be true and correct to the best of my knowledge and belief.  
Given under my hand and seal at West Vancouver, this 17th day of Dec. 1963.  
Signature of informant: [Signature] Relationship to deceased: Daughter  
(Married women not to use Husband's initials or given names)  
Address of informant: 121, 28th Street West Vancouver  
(House No.) (Name of Street) (Name of City, Municipality or Place) (Province)

20. Burial, Cremation or Removal: Burial Date: Dec. 19th 1963  
Place of Burial: Vancouver, B.C. Name of Cemetery: Forest Lawn  
(Municipality, etc., where Cemetery located) (State which) (Month by name) (Date) (Year)

21. Undertaker: Hollyburn Funeral Home Ltd. Address: West Vancouver, B.C.  
Name (Name of City, Municipality or Place) (Province)

MEDICAL CERTIFICATE OF DEATH  
22. DATE OF DEATH: Dec. 16th 1963  
(Month by name) (Date) (Year)

23. I HEREBY CERTIFY that I attended deceased from 16th December 1963 to 16th December 1963, and last saw him alive on 16th December 1963.

I 203X CAUSE OF DEATH  
Disease or condition directly leading to death (This does not mean the mode of dying, e.g., heart failure, asthma, etc. It means the disease, injury, or complication which caused death.)  
Antecedent causes: 4341  
Morbid conditions, if any, giving rise to the above cause, stating the underlying condition last.  
Other significant conditions contributing to the death, but not related to the disease or condition causing it.

(a) multiple myeloma due to (or as a consequence of) Approximate interval between onset and death: three months  
(b) due to (or as a consequence of)  
(c) congestive heart failure three months

24. If a woman, did the death occur either during pregnancy or within 90 days following pregnancy? Yes or No

25. (a) Was there a recent surgical operation? No (b) Date of operation: \_\_\_\_\_ 19\_\_\_\_  
(c) State findings of operation: \_\_\_\_\_ (d) Was there an autopsy? \_\_\_\_\_

26. If a violent death, fill in also: (a) Accident ; Suicide ; Homicide  (b) Date of injury: \_\_\_\_\_ 19\_\_\_\_  
(c) How did injury occur? \_\_\_\_\_  
(d) Injuries sustained? \_\_\_\_\_  
(e.g. fracture of skull, left leg, etc., dislocation of -, burn to -, etc.)  
(e) Where did injury occur? (home, farm, industrial place, highway, etc.) \_\_\_\_\_

27. Signed by: [Signature] Designation: (M.D.) or Coroner  
Address: 285-17<sup>20</sup> West Vancouver, B.C. Date: 18th December 1963

28. Print name of Doctor or Coroner, whose signature appears above: ANTHONY V. GRASSET

29. Notations

30. I hereby certify that the above return was made to me at \_\_\_\_\_ 19\_\_\_\_  
Dated \_\_\_\_\_ 19\_\_\_\_  
District Registration No. 372 E. Cruise  
(Signature of District Registrar)

9004-3,14: 6-12-62

DO NOT WRITE BELOW THIS LINE - OFFICE USE ONLY

DEC 19 1963

(SEE REVERSE SIDE FOR INSTRUCTIONS)

Death Certificate: Alice Travers. February 9, 1970

45  
Form 6

43 67  
Reg. No. (Office use only)  
70-09-002560

**PROVINCE OF BRITISH COLUMBIA**  
DEPARTMENT OF HEALTH SERVICES AND HOSPITAL INSURANCE  
DIVISION OF VITAL STATISTICS  
**REGISTRATION OF DEATH**

**1. PLACE OF DEATH**  
Name of city, village, town, district municipality or place West Vancouver, B.C.  
(If outside city or municipal limits add "Rural")  
Street or road Altamont Private Hospital House No. \_\_\_\_\_  
(If death occurred in a hospital or institution, give the name instead of street and number)

**2. LENGTH OF STAY**  
In Municipality where death occurred In Province In Canada (if immigrant)  
(In years, months and days) 15 years 57 years 64 years

**3. PRINT FULL NAME OF DECEASED** TRAVERS, Alice Mary Elizabeth  
(Surname) (All given or Christian names in full)

**4. PERMANENT RESIDENCE OF DECEASED**  
Name of city, village, town, district municipality or place West Vancouver, B.C. #3-068  
(If outside city or municipal limits add "Rural")  
Street or road Kew Cliff Road House No. 5374

**5. SEX** & **CITIZENSHIP** **7. RACIAL ORIGIN** **8. Single, Married, Widowed or Divorced** **9. BIRTHPLACE**  
(See marginal note) (See marginal note) (Write the word) (City or Place and Province or Country)  
Female Canadian Irish Widow West Meath, Ireland.

**10. Date of Birth** **11. AGE (Last Birthday)**  
(Month by name) (Date) (Year) YEARS MONTHS DAYS HOURS MIN.  
March 5 1880 89 years

**12. (a) Trade, profession or kind of work as logger, fisherman, office clerk, etc.**  
**(b) Kind of industry or business, as logging, fishing, bank, etc.**  
(If labourer specify kind of work above) (If housewife in own home answer "At Home")  
Housewife  
At Home

**13. Date deceased last worked at this occupation** **14. Total years spent in this occupation**  
1963 60 years

**15. If married, widowed or divorced give name of husband or maiden name of wife of deceased** Robert Damer Travers

**16. Name of father** Bagnall, William  
(Surname) (All given or Christian names)

**17. Maiden name of mother** Not Known Elizabeth  
(Surname) (All given or Christian names)

**18. Birthplace -** Ireland Ireland  
Father (City or Place and Province or Country) Mother (City or Place and Province or Country)

**19. I certify the foregoing to be true and correct to the best of my knowledge and belief.**  
Given under my hand at West Vancouver, B.C. this 10th day of February 1970  
Signature of informant [Signature] Relationship to deceased Daughter  
(Married women not to use husband's initials or given names)  
Address of informant 5374 Kew Cliff Road, West Vancouver, B.C.  
(House No.) (Name of Street) (Name of City, Municipality or Place) (Province)

**20. Burial, Cremation or Removal** Burial Date February 13 1970  
(State which) (Month by name) (Date) (Year)  
Place of Burial Burnaby, B.C. Name of Forest Lawn Cemetery  
(Municipality, etc., where Cemetery located) Cemetery

**21. Undertaker** Hollyburn Funeral Home Ltd. Address West Vancouver, B.C.  
Name (Name of City, Municipality or Place) (Province)

**MEDICAL CERTIFICATE OF DEATH**

**22. DATE OF DEATH** February 9 1970  
(Month by name) (Date) (Year)

**23. I HEREBY CERTIFY that I attended deceased from** July **1963**  
to 19 and last saw him et. alive on 7 February 1970

**CAUSE OF DEATH**

**I** 4379  
Disease or condition directly leading to death Ischaemic heart disease  
(This does not mean the mode of dying, e.g., heart failure, aetberia, etc. It means the disease, injury, or complication which caused death.)  
due to (or as a consequence of) Ischaemic heart disease  
**Antecedent causes**  
Morbid conditions, if any, giving rise to the above cause, stating the underlying condition last. None  
due to (or as a consequence of) None  
**II**  
Other significant conditions contributing to the death, but not related to the disease or condition causing it. None

**24. If a woman, did the death occur either during pregnancy or within 90 days following pregnancy?** nt  
Yes or No

**25. (a) Was there a recent surgical operation?** nt **(b) Date of operation** 19  
(c) State findings of operation **(d) Was there an autopsy?** nt

**26. If a violent death, fill in also: (a) Accident ; Suicide ; Homicide  (b) Date of injury** 19  
**(c) How did injury occur?**  
**(d) Injuries sustained?**  
(e.g. fracture of skull, left leg, etc.; dislocation of -, burn to -, etc.)  
**(e) Where did injury occur? (home, farm, industrial place, highway, etc.)**

**27. Signed by** [Signature] Designation M.D. or Coroner  
Address 520-178 St. West Vancouver Date 10 February 1970

**28. Print name of Doctor or Coroner, whose signature appears above** ANTHONY VINCENT GRASSET  
**29. Notations** Rec'd B.C.

**30. I hereby certify that the above return was made to me at** 5374 Kew Cliff Road  
Dated 19  
District Registration No. 60  
(City or Municipality) (Province)  
[Signature]  
(Signature of District Registrar)

(SEE REVERSE SIDE FOR INSTRUCTIONS)

36  
9004-3,14; 23-12-63

IMPORTANT: Any change or correction made in the completion of this form must be initialled by the person certifying the information. CITIZENSHIP (NATIONALITY) is defined in terms of the country to which the person owes allegiance. The term "Canadian" should be used as descriptive of a person who was born in Canada or who has rights of Citizenship in Canada, unless he or she has subsequently become the citizen of another country. RACIAL ORIGIN - State the racial origin, traced through the father, in terms of the people or race to which the person belongs such as: English, Scottish, German, etc. or in terms of one of the following racial groups: - White, native Indian, Negro, Chinese, Japanese or other.

Marriage Certificate: Henry Ramsay and Elsa Kirby Burnett. August 31, 1910

10-09-121239      44239 1198      263  
1910

**BIRTHS, DEATHS, AND MARRIAGES REGISTRATION ACT.**  
SCHEDULE C.—Marriages.

Registration District of \_\_\_\_\_

Births, Deaths and Marriages  
 Registration Act  
 OCT 17 1910  
 New Westminster, B. C.

Bridegroom	No.	162	
	His name.	Henry Ramsay	
	Age.	29	
	Residence when married.	Vancouver	
	Place of birth.	New Castle - on Tyne - Eng.	
	Condition (Bachelor or Widower.)	B.	
	Rank or profession.	Real Estate Agent	
Names of parents.	George Robinson and Henrietta Ramsay		
Bride	Her name.	Elsa Kirby Burnett	
	Age.	26	
	Residence when married.	New Westminster	
	Place of birth.	Buffalo - U.S.A. New York	
	Spinster or widow.	S.	
	Names of parents.	Henry John Augustus } Burnett. Annie Elizabeth Jane }	
	Names of witnesses.	George Stanley Naman	Marquie Emily Pyne
Residence of witnesses.	New Westminster B. C.	New Westminster B. C.	
Date of marriage.	31st August 1910.		
Religious denomination of bridegroom.	Church of England		
Religious denomination of bride.	Do.		
By whom married.	Rev. A. Silva White, M. A., Rector of Nauvau.		
By licence or by banns.	Banns.		
Place of marriage, church, residence, &c.	Holy Trinity Cathedral, New Westminster.		

I hereby certify the foregoing to be the correct Record of the marriage of *Henry Ramsay*  
and *Elsa Kirby Burnett* made in pursuance of the above mentioned Act.

Dated the *31st* day of *August*, A.D. 19*10*

Signature of Clergyman, Minister or Registrar. *A. Silva White*  
Rector of Nauvau

N. B.—Reports of marriages celebrated are to be delivered, or forwarded by registered post prepaid, to the District Registrar on the last day of March, June, September and December, in each year.

## 11.0 General Standards for Preservation, Rehabilitation and Restoration Approaches

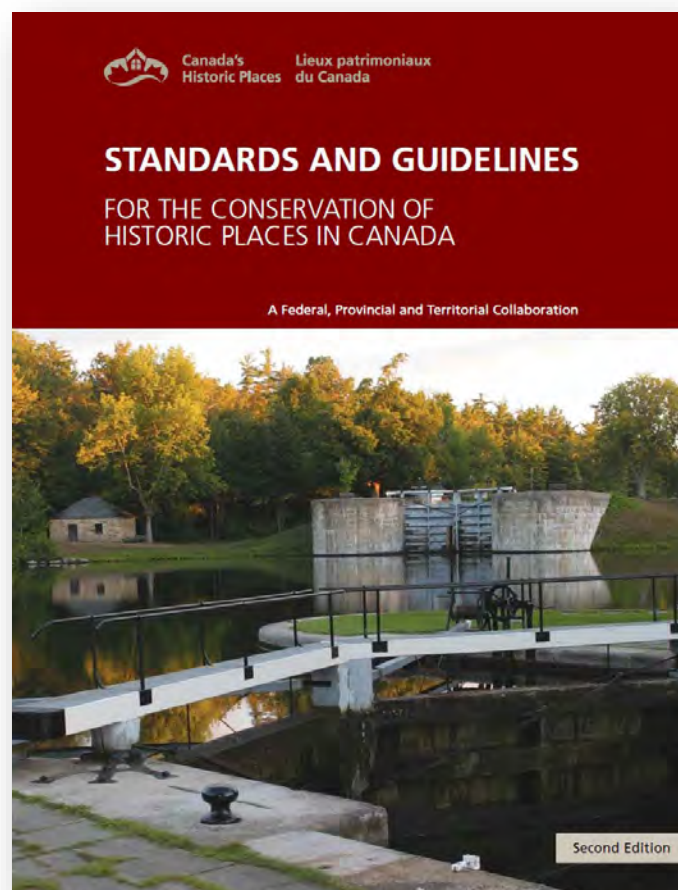
The following is taken directly from the Standards and Guidelines.

1. Conserve the heritage value of an historic place. Do not remove, replace or substantially alter its intact or repairable character-defining elements. Do not move a part of an historic place if its current location is a character-defining element.
2. Conserve changes to an historic place that, over time, have become character-defining elements in their own right.
3. Conserve heritage value by adopting an approach calling for minimal intervention.
4. Recognize each historic place as a physical record of its time, place and use. Do not create a false sense of historical development by adding elements from other historic places or other properties, or by combining features of the same property that never coexisted.
5. Find a use for an historic place that requires minimal or no change to its character-defining elements.
6. Protect and, if necessary, stabilize an historic place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbing archaeological resources, take mitigation measures to limit damage and loss of information. (*Note that the Provincial Archaeology Branch must be notified before any work is undertaken if archaeological resources are discovered.*)
7. Evaluate the existing condition of character-defining elements to determine the appropriate intervention needed. Use the gentlest means possible for any intervention. Respect heritage value when undertaking an intervention.
8. Maintain character-defining elements on an ongoing basis. Repair character-defining elements by reinforcing their materials using recognized conservation methods. Replace in kind any extensively deteriorated or missing parts of character-defining elements, where there are surviving prototypes.
9. Make any intervention needed to preserve character-defining elements physically and visually compatible with the historic place and identifiable on close inspection. Document any intervention for future reference.
10. Repair rather than replace character-defining elements. Where character-defining elements are too severely deteriorated to repair, and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions of the same elements. Where there is insufficient physical evidence, make the form, material and detailing of the new elements compatible with the character of the historic place.
11. Conserve the heritage value and character-defining elements when creating any new additions to an historic place or any related new construction. Make the new work physically and visually compatible with, subordinate to and distinguishable from the historic place.

12. Create any new additions or related new construction so that the essential form and integrity of an historic place will not be impaired if the new work is removed in the future.

13. Repair rather than replace character-defining elements from the restoration period. Where character-defining elements are too severely deteriorated to repair and where sufficient physical evidence exists, replace them with new elements that match the forms, materials and detailing of sound versions of the same elements.

14. Replace missing features from the restoration period with new features whose forms, materials and detailing are based on sufficient physical, documentary and/or oral evidence.



## 12.0 Research Resources

BC Newspapers

<https://open.library.ubc.ca/collections/bcnewspapers/xdbr>

Biographical Dictionary of Architects in Canada 1800-1950

<http://www.dictionaryofarchitectsincanada.org/>

(Article courtesy of Jim Wolf)

City of Burnaby Official Community Plan

[https://www.burnaby.ca/Assets/city+services/policies+projects+and+initiatives/community+development/OCP+PDFs/OCP+1998+\(full+version\).pdf](https://www.burnaby.ca/Assets/city+services/policies+projects+and+initiatives/community+development/OCP+PDFs/OCP+1998+(full+version).pdf)

City of Burnaby Zoning Bylaw

<https://www.burnaby.ca/city-services/bylaws--violations---enforcement/bylaws/zoning-bylaw.html>

City of Vancouver Archives

[searcharchives.vancouver.bc](http://searcharchives.vancouver.bc)

Duchscherer, Paul. The Bungalow – America’s Arts and Crafts Home. New York: Penguin Studio, 1995

Goad's Atlas of the City of New Westminster, B.C. 1913. Published by Chas. E. Goad Company

Reference Code: AM1594-MAP 342c

<https://searcharchives.vancouver.ca/goads-atlas-of-city-of-new-westminster-b-c>

Gottfried, Herbert and Jan Jennings. American Vernacular Architecture: Buildings and Interiors 1870-1960. New York/London: W.W. Norton & Company Inc., 2009.

Kalman, Harold. A History of Canadian Architecture, Volume 2. Toronto/New York/Oxford: Oxford University Press, 1994.

Luxton, Donald, ed. Building the West, The Early Architect of British Columbia. Vancouver, British Columbia: Talonbooks, 2003.

Luxton, Donald and Jim Wolf. “Burnaby’s Heritage: An Inventory of Buildings and Structures.” Burnaby: City of Burnaby, 2007 (revised 2011)

<https://www.burnaby.ca/Assets/city+services/planning/Heritage+Planning/Burnaby%27s+Heritage++An+Inventory+of+Buildings+and+Structures.pdf>

McAlester, Virginia Savage. A Field Guide to American Houses. New York: Alfred Knopf, 2018.

“The Preservation and Repair of Historic Stucco”. Preservation Brief #22 by the US National Park Service.

<https://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm>

“Rehab It Right! Historic Windows & Doors”, p 17 By the Utah Heritage Foundation, 2011

[www.utahheritagefoundation.com/images/Historic Windows and Doors Property Owners Guide.pdf](http://www.utahheritagefoundation.com/images/Historic%20Windows%20and%20Doors%20Property%20Owners%20Guide.pdf)



Royal BC Museum for Marriage and Death Certificates  
<http://search-collections.royalbcmuseum.bc.ca/Genealogy>

“Standards and Guidelines for the Conservation of Historic Places in Canada”, Second Edition, 2010  
<https://www.historicplaces.ca>

TOPOGRAPHICAL AND PROPOSED SUBDIVISION PLAN OF LOT 2  
DISTRICT LOT 87 GROUP 1 NWD PLAN 20357

Scale 1:200  
The standard plot size of this plan is 914mm in width by 609mm in height  
(Arch D size) when plotted at a scale of 1:200.

All dimensions and elevations are in Feet and Decimals  
Thereof Unless Otherwise Stated  
Metric: True pursuant to by law for 1996 are shown

Legend

- True (Dimension in mm, measured at 1.2m above ground and Spikes)
- Inspection Chamber
- Water Valve
- Catch Basin (Cover)
- Catch Basin (Flush)
- Manhole
- Fire Hydrant
- Pump Pit

Notes:  
(1) - Direction of top of wall

Boundary Lines:  
Elevations are Corrected (C028746/2018)  
Referenced to Monument 8411303  
Monument: Diameter 20.25m

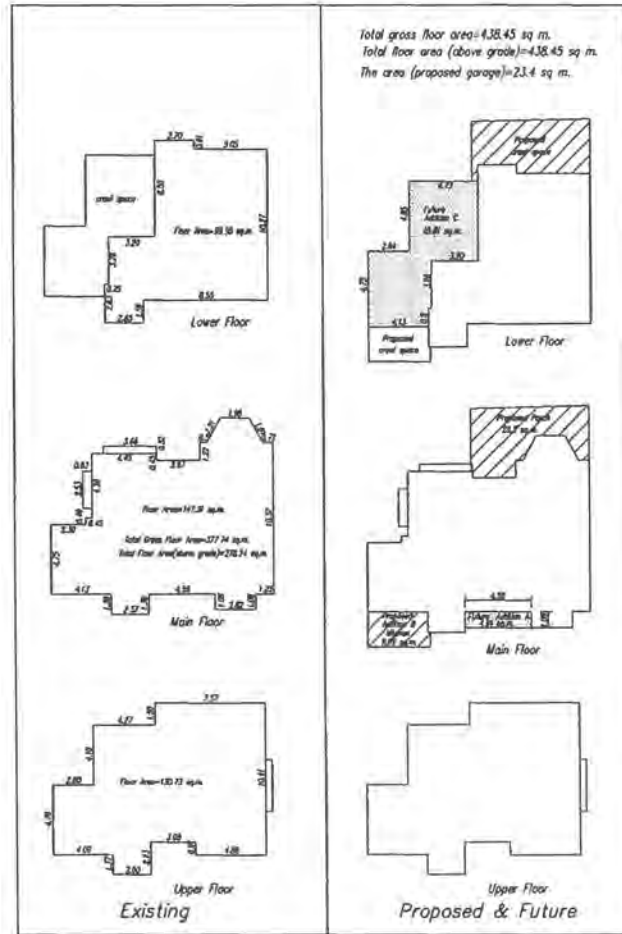
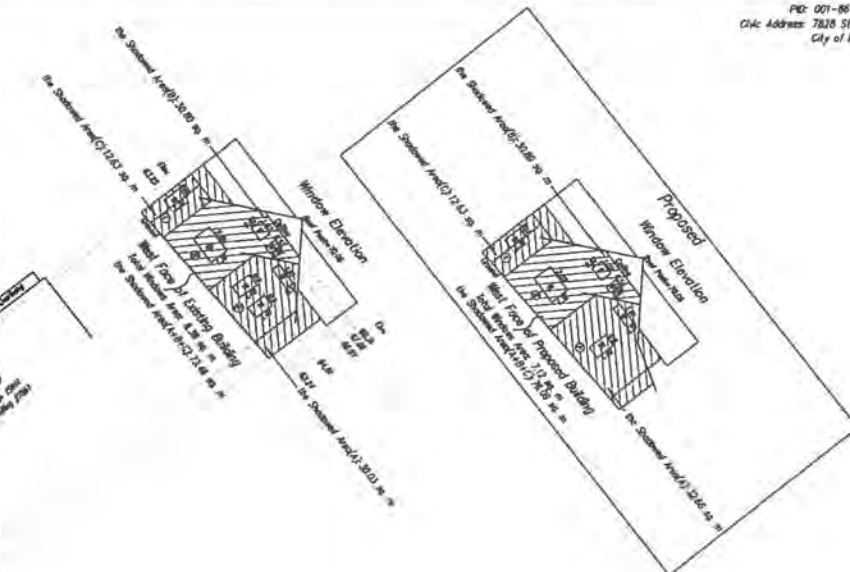
Old boundaries are defined from observations between  
public control monuments 8411303 and 8411401  
Let elevations are based on site survey.

Notes:  
Information shown herein is for municipal purposes only and  
is for the exclusive use of the owner.  
All rights reserved. No person may copy, reproduce,  
transmit, alter, distribute, or store copies of this document  
in whole or in part without the prior written consent  
of the undersigned.

Building envelopes shown is only approximate.  
For interpretation of City Building Envelope  
please consult Planning Department for final  
building envelope when required.

Lot	Front	Address
0	8.42	7798
1	12.29	7818
Proposed B	8.42	7828
2	11.67	7828

Average = 10.30  
Proposed Setback Lot A = 8.8m



This is certified correct and is valid only with respect to  
the requirements as shown herein and limited to  
the 5th day of March, 2022.

LSMBC (2014)  
This Document is Not Valid Unless  
Originally Signed and Sealed