



ERICKSON HOUSE AND GARDEN

CONSERVATION PLAN 2015

PHOTOGRAPHY BY SIMON SCOTT

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AND ASSOCIATES INC 

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 ARTHUR
ERICKSON
FOUNDATION

TABLE OF CONTENTS

1. INTRODUCTION	8
2. HISTORICAL CONTEXT.....	10
2.1 The Development of West Coast Modernism	10
2.2 Arthur Erickson.....	17
2.3 The Brackenwagen Structures	20
2.4 The Erickson House and Garden	21
2.5 The House at West 14th Avenue, Vancouver, B.C.....	24
2.6 Garden Design.....	28
3. STATEMENT OF SIGNIFICANCE.....	32
4. CONSERVATION GUIDELINES	36
4.1 National Standards and Guidelines	36
4.2 Conservation References	37
4.3 General Conservation Strategy.....	38
4.4 Sustainability Strategy	54
4.5 Heritage Equivalencies and Exemptions	55
4.5.1 Vancouver Building By-Law.....	55
4.5.2 Energy Efficiency Act.....	56
5. CONSERVATION RECOMMENDATIONS - HOUSE	58
5.1 EXTERIOR.....	58
5.1.1 Site.....	58
5.1.2 Overall Form, Scale and Massing.....	59
5.1.3 Foundation	59
5.1.4 Exterior Wood Frame Walls	62
5.1.5 Fenestration	63
5.1.6 Roof	65
5.1.7 Conservatory	66
5.1.8 Exterior Colour Schedule	66



5.2 INTERIOR	70
5.2.1 Walls.....	70
5.2.2 Ceiling.....	74
5.2.3 Floors	74
5.2.4 Fireplace.....	74
5.2.5 Plumbing Fixtures.....	75
5.2.6 Hardware.....	75
5.2.7 Furnishings.....	75
5.2.8 Lighting	75
5.2.9 Interior Colour	75
6. CONSERVATION RECOMMENDATIONS - GARDEN	
6.1 VEGETATION.....	76
6.1.1 TREES.....	76
6.1.2 SHRUBS.....	80
6.1.3 HEDGES.....	83
6.1.4 FERNS.....	84
6.1.5 BAMBOO.....	84
6.1.6 VINES.....	85
6.1.7 GRASSES.....	85
6.1.8 PERENNIALS / ANNUALS.....	87
6.1.9 MOSSES.....	87
6.1.10 AQUATIC, SEMI AQUATIC AND MARGINALS.....	88
6.1.11 OTHER GROUND COVER.....	88
6.1.12 INTERIOR PLANTS	88
6.2 WATER FEATURES	88
6.2.1 LARGE POND	88
6.2.2 SMALL POND	91
6.3 CONSERVATION RECOMMENDATIONS: BUILT FORM	91
6.3.1 CEDAR PERIMETER FENCE AND BUILT-IN STORAGE	91
6.3.2 DOLMEN	93
6.3.3 MARBLE BENCH	93

TABLE OF CONTENTS

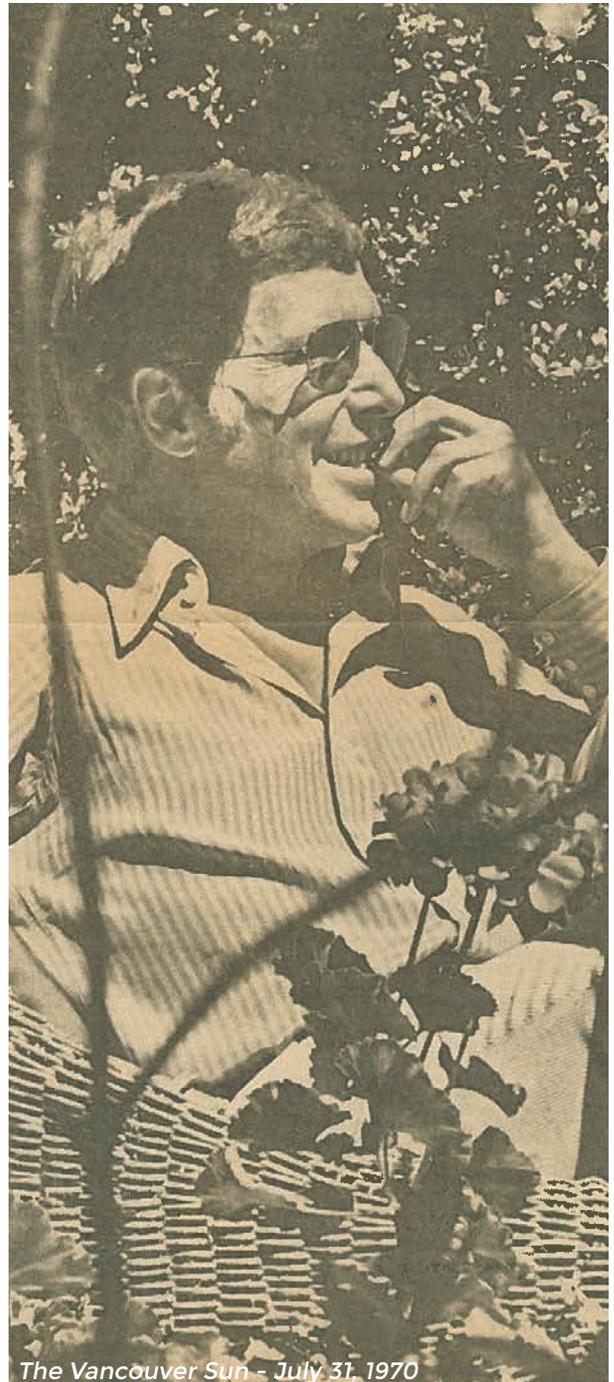
6.4 CONSERVATION RECOMMENDATIONS: LAND FORMS	93
6.4.1 MOUND.....	93
6.4.2 COMPOST AREA.....	95
6.5 CONSERVATION RECOMMENDATIONS: CIRCULATION	95
6.5.1 CEDAR DECK AT GRADE.....	95
6.5.2 CONCRETE BRICK PAVER PATIO.....	95
6.5.3 MOSS TERRACE.....	96
6.5.4 GRANITE MOON-VIEWING PLATFORM.....	96
6.5.5 TRAVERTINE PLATFORM AT GREENHOUSE.....	97
6.5.6 PATHWAYS.....	97
6.6 SITE FURNISHINGS.....	98
6.6.1 PATIO FURNITURE	98
6.6.2 FREESTANDING PLANT CONTAINERS	99
6.7 IRRIGATION SYSTEM	99
6.8 LIGHTING SYSTEM.....	99
7. MAINTENANCE PLAN	100
7.1 HOUSE	100
7.1.1 MAINTENANCE GUIDELINES	100
7.1.2 ROUTINE, CYCLICAL AND NON-DESTRUCTIVE CLEANING	101
7.1.3 REPAIR AND REPLACEMENT OF DETERIORATED MATERIALS	101
7.1.4 INSPECTIONS.....	101
7.1.5 INFORMATION FILE.....	102
7.1.6 EXTERIOR MAINTENANCE	102
7.2 GARDEN.....	106
APPENDIX A: RESEARCH REFERENCES.....	110

DONALD LUXTON & ASSOCIATES / NEILL CUMBERBIRCH ARCHITECT
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STATEMENT OF INTENT:

The Erickson House and Garden Conservation Plan is part of a larger package being assembled, including detailed architectural plans, condition report, conservation costing, to assist in the long term conservation of the Arthur Erickson House and Garden, through a Heritage Revitalization Agreement with the City of Vancouver.

The house and garden...have been the principal work place and residence of Erickson since 1957. As the locus of work, thought, and experimentation of an outstanding Canadian, and the country's most renowned architect, it deserves the highest respect and must be preserved. In this converted garage and its attendant land, Erickson experimented with ideas of building and landscape that have been highly influential in architecture and garden architecture. They are a demonstration of how to make the most of standard city lots and to create a private meditative world within.
(Phyllis Lambert, Founding Director of the Canadian Centre for Architecture).



The Vancouver Sun - July 31, 1970

PROCLAMATION OF THE CITY OF VANCOUVER TO HONOUR ARTHUR ERICKSON

Whereas Arthur Erickson, whose artistic sensibility, nurtured by Vancouver's natural world of sea, forest, and mountain, is expressed in all his work, from the 'tree trunk' of the Macmillan Bloedel building, to the 'glacier' of the Law Courts, to the log cabin pavilion in Tokyo, to the maple-planted rooftop of the Canadian Chancery...

Whereas Arthur Erickson, whose belief that bodies of knowledge should not be separated but united, gave us Simon Fraser University, famously challenging in both concept and design, and reflecting the values of a new university in the new world...

Whereas Arthur Erickson, whose belief that, in our society, law comes from the people and is not handed down as from a tower; whose belief that justice must not only be done but be seen to be done, gave Vancouver its civic conscience in the linear, open, greened & watery spine of the Law Courts complex, known as Robson Square...

Whereas Arthur Erickson, who saw the Pacific Northwest landscape historically and ethnographically, and gave Canada the bold Museum of Anthropology, sited as if on an inlet in a northwest coast native village, where, near a shell beach, certain objects, cultural or sacred, could no longer be left out in the rain...

But were housed simply and transparently in glass, concrete, and steel, and ordered from north to south in recognition of the different artistry of each first nation; where the Great Hall opens a space tranquil, almost mystic in vision, and where all these objects were not hidden in vaults, but displayed openly to everyone at all times, inviting discovery, and transforming museum storage values the world over...

Whereas Arthur Erickson, whose belief that light is the one determinant of form that is particular to place, and responded to the watery pale light of the West Coast with transparency and reflective pools, every building uniquely sensitive to site and light, including recent works, such as the Museum of Glass in Tacoma or the Waterfall Building in Vancouver, as well as in his Canadian pavilions, in all his domestic architecture, and in his own contemplative garden...

Whereas Arthur Erickson, native-born Vancouverite and world-traveller, architectural pioneer at home and abroad, winner of every major award the architectural world can offer, including the AIA Gold Medal, the only Canadian to have done so; who has acted as a tireless critic, leader of the cause of a better city, ambassador, and cultural animator for our place here, in Vancouver, in this large world,

For this and much more, on his 80th Birthday:

We proclaim June 14, 2004 Arthur Erickson Day in the City of Vancouver.

1. INTRODUCTION

NAME:	ARTHUR ERICKSON HOUSE AND GARDEN
ADDRESS:	4195 WEST 14TH AVENUE
ARCHITECT:	ARTHUR ERICKSON, FROM 1958-2009
DATE OF CONSTRUCTION:	1924; ALTERATIONS FROM 1958-1976
CONTRACTOR:	INTERIOR CRAFT, 1970s
HERITAGE STATUS:	VANCOUVER HERITAGE REGISTER, “A” CATEGORY.

Arthur Erickson has been acknowledged as Canada’s greatest architect. Famed American architect, Philip Johnson, claimed “Arthur Erickson is by far the greatest architect in Canada and may be the greatest on this continent.” Arthur Erickson’s House and Garden was his inspiration, his haven, and one of his most delicate design accomplishments. It is a work of art, it is unique, and it is intact.

As Arthur Erickson’s body of work grew over time, it also started the inevitable process of aging. Of necessity, our critiques of architecture usually focus on the instant that a building first appears – even conceptually – as we seek to celebrate the newest, the most modern, the technological innovation of the moment. This marks our place in time, and informs us what is fashionable, but may not provide an indication of lasting value. In perspective we gain our truest insights on the qualities that will endure. Not only is it timely to reassess the value Erickson’s rich architectural legacy, it is equally timely to consider which of his projects are truly significant and how to preserve them. In this respect, his work is now entering the realm of heritage conservation.

But does the concept of conservation require freezing these buildings at a moment in time, and arresting or reversing decay? Recognizing this evolutionary process, our understanding of heritage is experiencing a global shift, from a focus on heritage fabric to a focus on heritage value, presenting an ideal platform from which to understand works of the modern movement, where the emphasis has not been on craftsmanship, technique and style but on more intangible qualities such as functionality, openness and transparency. Heritage conservation must therefore recognize evolution, and ultimately the responsible management of change.

Is modern architecture thus ultimately incompatible with the requirements of heritage conservation? A study of Erickson’s work provides some surprising answers. His substantial body of work provides us with a challenge, that of understanding maturation, the melding of landscape and building over time and the long-term enhancement of that respectful relationship. There is much to learn about how to cultivate and manage change, as this is a concept already built into Erickson’s finest designs.

INTRODUCTION

Unlike much work of the modern era, many of Erickson's buildings have been designed to age gracefully. As concrete and wooden surfaces weather, and lose their new, manufactured appearance, the underlying elegance of the design remains but within a new context. This is especially evident in the buildings designed with integrated landscapes such as Robson Square, the Evergreen Buildings, and of course Erickson's own House and Garden. Natural patination is built into much of Erickson's work, and as the sites age, they acquire new levels of interest. This can be seen in the concrete blocks of the House and Garden: smooth when first installed and now worn down, a perfect place for moss to grow. This deeply-rooted understanding of the aging process reflects a non-Western, non-technological sensibility, and demonstrates the difference between struggling to arrest entropy and the acceptance that it is inevitable. This also provides a point of reference to Erickson's sensitivities to other cultures and aesthetics that accept – and even celebrate – aging and decay as natural processes.

The inclusion of landscaping as an integral part of design introduces the idea that the site will continue to change over time. This is not a newly invented concept – with historic precedents as old as the Hanging Gardens of Babylon – but modern movement designs have tended to tame the landscape, to box it into plazas and planters that can easily be controlled. Erickson, and his collaborator, pioneering landscape architect Cornelia Oberlander, let landscaping out of the modern-era box. Depending on the situation, the nature of the planting was either sculptural, as at Simon Fraser, or lush and free-flowing, as at Robson Square. The anecdote of Erickson sneaking into SFU at night to seed the lawn as a meadow illustrates his profound desire to create contextual stories for his buildings.

Erickson's own garden was conceived as 'a forest clearing in some indefinable wilderness.' Decades of growth have followed an ongoing evolution, directed by Erickson himself, who designed it with a clear vision of its culmination. This stunning garden – acknowledged as one of the first and best examples of a modern, Northwest Style residential garden – raises many questions as to how best to manage heritage landscapes. It will, however be preserved through the auspices of a foundation, and will ultimately be managed through legal protective mechanisms. At what point does it become static? When does change stop? Clearly plants do not respond to heritage planning regulations, but rather to sunshine and water; the management of the garden will thus require a much more sensitive and refined approach. The framework of management will recognize the significant values of the House and Garden, including intangible qualities such as "transition," while also providing direction for plant control. This approach – of values-based management – is at the forefront our evolving understanding of the importance of heritage value in conservation.

The Arthur Erickson House and Garden will be conserved as a permanent legacy through the Arthur Erickson Foundation. As expressed by patron Phyllis Lambert, 'As the locus of work, thought and experimentation of an outstanding Canadian and the country's most renowned architect, it deserves the highest respect and must be preserved.'

2. HISTORICAL CONTEXT

2.1 THE DEVELOPMENT OF WEST COAST MODERNISM

The west coast of British Columbia is unlike any other part of Canada. Wild, spectacular scenery with rugged mountains suspended above expanses of water provides a distinctive setting bright with reflected light when sunny, but more often moody grey under cloudy skies and blurred with misty rain. The natural setting is both a challenge and a limitation, and gave rise to an architectural expression that would have been impossible anywhere else in the country.

This phenomenon was part of a more general movement seen up and down the west coast of North America that had its roots in the tough economic times of the 1930s, but flowered after the end of World War Two. For approximately twenty-five years, from 1945 to 1970, Metro Vancouver – including its suburbs on the north shore of Burrard Inlet – was one of the centres of modernism in North America, and produced arguably the greatest Canadian houses of the time. This was fertile ground for experimentation, and contemporary West Coast domestic architecture was recognized for its innovation, the use of natural materials, and the sensitive integration with spectacular sites. These buildings were consistently cited in the Massey Awards for Architecture, ensuring that they received a great deal of attention in Eastern Canada and several were internationally recognized.

“This issue will be a surprise to many people who were not aware that a fully fledged modern movement was to be found west of the Rockies. It would be false to think that it was confined to only domestic buildings because schools, libraries, factories and other buildings in the contemporary manner have been built of a standard of design perhaps not equalled and certainly not surpassed, in the rest of the Dominion. In the domestic field, British Columbia leads the other provinces.... They have proved to their clients present and future, by outward and inward visible signs, that the modern house is the only house for a modern family in British Columbia. Nowhere else in Canada has that proof been given.”

*Journal of the Royal Architectural Institute of Canada
#24, June 1947*

The world was a new place in 1945. After enormous destruction, the Second World War had ended. Atomic power, and other new and potentially destructive technologies, had been unleashed. As troops were demobilized from overseas duties – many to coastal cities – they increasingly gravitated to urban centres, causing explosive growth that had to be accommodated. Despite this turmoil, North America began to settle into a prolonged period of relative peace and economic prosperity. The postwar era was a time of optimism, of growth and of experimentation. Numerous societal changes, based on a disruption of traditional institutions and values, are illustrated by highly original buildings and urban design ensembles. Growth during this period was rapid, with many new families from widely varied backgrounds moved ‘to the coast’, either seeking new opportunities or retiring to a milder climate, requiring the development of new housing, commercial shopping centres and the development of institutional infrastructure. Fuelling this migration was a rapidly expanding economy based on resource extraction.

Returning veterans, an enormous demand for cheap housing, the baby boom, ready availability of automobiles and new consumer confidence all contributed to this unprecedented growth. Long-delayed by economic and wartime restraints, governments responded with massive building programs, including the development of an enhanced network of administrative services, health facilities, schools and universities. This process of rationalization demonstrates an almost military efficiency, an echo of wartime experience and reflective of the many returning veterans who were entering the civil service. Within these new urban contexts, there was a widespread acceptance of modernist architecture. Easy to build, inexpensive, economical of scarce materials and expressive of new technology, this new type of construction discarded traditional architectural styles and provided the means to re-conceive communities in a response to current social, political and economic realities. The climate here is the most benign in Canada, and Eastern architects were jealous of the freedom to ignore the climatic restraints that they faced; the West Coast was seen as a land of opportunity, reflected in its relaxed lifestyles and contemporary architectural expression.

HISTORICAL CONTEXT



B.C. Binning House, 1945 [Photo by Selwyn Pullan]

The development of the modern movement unfolded against an uncertain economic background. There was little development that occurred during the 1930s and 1940s, with the privations of the Great Depression and the sacrifices of World War Two. Modernism originated in Europe, following the mass

destruction of traditional buildings and institutions in the First World War. North America, suffused with the confidence of the winning side and having escaped destruction on home soil, continued to favour a myriad of traditional period revival styles, with little reference to Modernist theories.



Ruth and Susan Baldwin at the Baldwin House, design by Erickson Massey Architects, 1963-65 - photo from 1966 [Burnaby Historical Society, Community Archives, BHS-357.6]

HISTORICAL CONTEXT

One of the most important influences on the development of the style was the Bauhaus School of design, which operated in Germany between 1919 and 1933. A number of influential European architects moved to North America during the 1930s to escape Nazi persecution, including Walter Gropius (a past director of the Bauhaus) and Mies van der Rohe (who coined the phrase 'less is more'), bringing with them new ideas of a modern architectural order. Artist and teacher B.C. Binning helped to spread the style to British Columbia by inviting leading architects to lecture in Vancouver, among them the noted Austrian architect Richard Neutra, who had settled in California, and visited Vancouver regularly in the 1940s and 1950s. Neutra demonstrated the possibility of a regional west coast expression, and spoke of the mysteries and realities of sites, and of houses that responded to local climate and light through the use of extended planes and surfaces, and reflections from glass and water.

One design truism emerged preeminent, that architecture, like engineering, should be based on structure and function rather than ornamentation. Modern buildings were to be rational and functional in structure and appearance, and were based on the use of flexible open floor plans. The structure was generally conceived of as a 'cage' or 'skeleton', enclosed by a membrane-like 'skin' or curtain wall. The building was perceived as an enclosure of volume, with minimal surface detailing that would otherwise detract the eye. This new architecture also embraced the progress of modern technology, and for the first time acknowledged a relationship with automobiles.

These new, radically modern buildings were constructed in accordance with high-minded social ideas and ideals – this was to be the beginning of a new, modern way of life. After the Second World War, there was a period of fundamental restructuring that occurred in response to the phenomenal demand for new consumer goods. Industries were encouraged to utilize new materials and techniques developed during the war, influenced by the need for mass production and the rise of the new discipline of industrial design. The new School of

Architecture opened at the University of British Columbia in 1947, with Fred Lasserre as first Director. A number of notable exhibitions promoting modern design were held at both the Vancouver Art Gallery and the Community Arts Council, most notably the latter's 'Design for Living' held in the Fall of 1949.

Local designers were strongly influenced both by the aesthetics of traditional Japanese architecture, and by the work of American architect Frank Lloyd Wright, often shamelessly imitating or adapting his designs. The Japanese influence was partly derived through the influence of Wright, and also through recognition that the West Coast was no longer just an outpost of European culture, but was also part of the vast Pacific Rim. Wright's work was especially influential, both through his original influence on the International Style architects of Europe (his early work, published in Germany in 1910, was a touchstone of the style) and through his later residential work, beginning with a startling series of modernistic houses in the 1930s such as Fallingwater, and his later geometric and low cost Usonian housing models. His 'organic' architecture blended simple methods of structural framing and the use of natural materials with a formal, Japanese-inspired discipline and open floor plans. Wright's flowing use of space and inventive sculptural forms ultimately was more appealing to West Coast sensibilities than the hard edges of the International Style. This local adaptation came to be known as the West Coast Style, and is also referred to as Post-and-Beam or West Coast Regionalism. Its emergence was watched with interest by the Massey Foundation, which sponsored every two years from 1953 to 1969 a series of design awards that recognized excellence of design and innovation in technology. West Vancouver buildings won a disproportionate number of Massey Medals, considering the small size of the community. In 1964 alone, 8 West Vancouver buildings placed among the 94 finalists, and won 4 of the 18 Massey medals for that year.

Whereas the International Style was primarily an aesthetic of steel and glass, the West Coast Style generally employed wooden post-and-beam structures with wood and glass infill panels providing a rhythmic patterning of solids and voids. The

house was seen as a series of spatial experiences, with open rooms flowing freely together, and revealed at different levels in an intimate relationship with the surrounding landscape. Floors became floating platforms, which could be placed at varying heights. Post-and-beam construction was also much easier to adapt to difficult terrain than traditional architectural forms, requiring only footings rather than foundation walls; in some cases buildings were suspended or cantilevered over impossibly rocky sites.

As this regional adaptation began to mature, certain common characteristics emerged. These local designs favoured open floor plans with extensive glazing and skylights, exposed timber structural members, and the extensive use of wood finishes, often stained rather than painted. Interior and exterior spaces were visually and physically integrated, and the final effect often relied heavily on the use of native trees and landscaping. Roofs were generally flat, but sometimes canted or lifted to allow banks of clerestory windows, which then illuminated the undersides of roof planes. The use of flat (or nearly flat) roofs also allowed the use of tar and gravel roofing, which mitigated against the steeply rising cost of cedar shingles. In sloping areas, the prime location was considered to be on the south (or lower) side of the street, allowing the parking and entry to face the road, while the open living areas faced, in privacy, towards the view. Ned Pratt cited five specific local characteristics that determined the form of the new residential architecture in British Columbia:

Rainfall: Generous roof overhangs, especially on the east and north facades, protected windows and walls against rain and allowed outdoor access, and were more easily achievable with a flat roof. Pratt recommended 8-foot ceilings with 4 to 5 foot overhangs. On the south facade they also helped control the summer sun, while allowing for passive solar heating in winter, indicating an early awareness of sustainable design.

Sunshine: The extensive use of glazing was a fundamental feature, as it allowed the visual integration of the house into

its surrounding landscape. Glass windows were beaded into structural wood members, a form of construction that developed due to a shortage of steel during the war. The amount of glass was not necessarily increased, rather it was concentrated into wide areas facing the view and light, with blank walls where privacy was required.

View and Aspect: As many of the building sites in the Lower Mainland have substantial views, the location of the house was considered critical. The facade that faced the street was considered unimportant and was often a blank wall, whereas those walls facing the view were mostly glazed. Privacy the main consideration.

Exterior Treatment: Wood was the preferred cladding, as masonry was considered too expensive for most houses. Natural unpainted cedar boards or fir drop siding were recommended. Often the same materials would be used for both interior and exterior treatments, sometimes running through glass walls to blur the distinction between inside and outside and to extend the planes of the house.

Plan: The lack of interior partitions responded to a desire for openness, the freedom afforded by a flat roof, and the use of radiant heating in the floor slabs. Custom designed furniture was often built in, eliminating the need to integrate different styles and types of fittings. Cupboards were placed on castors to allow them to act as movable screens.

One of the overriding imperatives for this new architecture was cost. Construction had to be as economical as possible to accommodate the overwhelming need for new buildings. Many of those who desired new homes had little money as they had been suffering for a long time financially or were just starting out. The best approach was a reduction to the basics. There was no budget for historical ornament, and almost all agreed that was so much for the better. Houses were kept small, modest in detail, adaptable and open to the outdoors. This minimalist approach was also supported by a range of new materials and technologies, bolstered by wartime

HISTORICAL CONTEXT



Forrest House, West Vancouver, 1963 by architect Ron Thom. Photo from 1964. [Photo by Selwyn Pullan]

factories that were now shifting over to domestic production. An example was the use of plywood, which had been used for airplane production and other military uses during the war, and now became widely available for building construction and furniture.

Architects – many of whom had seen active service and had gained experience in the deployment of temporary modular prefabricated structures such as Quonset huts – saw endless possibilities in the industrialization of building. The easiest



Porter Residence, West Vancouver, 1955 [Photo by Selwyn Pullan]

way to build the new houses of the postwar era was the use of post-and-beam construction. This system employed larger scale lumber posts (generally 4"x4", 3"x8" or 4"x6") spaced from 4' to 12' feet apart, bridged by beams that supported the roof. The spaces between the beams were filled with wood and glass infill panels that provided a rhythmic patterning of solids and voids. Large profiles of first growth lumber were readily available, and manufactured building materials such as plywood and drywall, were available in 4'x8', facilitated this simple form of construction. Interior partitions could be placed anywhere within this structural grid

Much of the impetus for this remarkable blossoming of modern design was concentrated in the hands of a few exceptional

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

In retrospect, it should not be surprising that housing, especially single-family homes, was a key focus for architects, even in the larger firms. The need for housing drove the construction industry, and eager clients saw the value of good design. For many clients, this was a unique learning experience, the ability to hire a talented architect who would then open their eyes to the world of modern design, and often provide advice right down to the selection of furniture and draperies. For many clients, this was a profound experience still spoken about wistfully many years later.

The importance of B.C. Binning, Robert Berwick and Ned Pratt as local pioneers and popularizers of the new modern styles cannot be overstated. Many other designers, such as C.B.K. Van Norman, also began the process of defining a regional adaptation of this style, while John Porter, through his teachings at the new UBC School of Architecture and his own remarkable house, became known as an originator of the contemporary idiom. Others who followed, such as Ron Thom and Fred Hollingsworth formulated their own brilliant interpretations. There were many other architects, notably Barry Downs, Duncan McNab, C.B.K. Van Norman, Peter Thornton, Harold Semmens and Douglas Simpson, Roy Jessiman and Donald Manning, who made their individual contributions to the West Coast Style. The internationally recognized career of Arthur Erickson was based to a large extent on the bold and contemporary West Vancouver houses that he designed during this period.

HISTORICAL CONTEXT

2.2 ARTHUR ERICKSON

Arthur Erickson was born in 1924 in Vancouver where he grew up and developed an interest and talent for painting. He attended the University of British Columbia, intending a career in the diplomatic service. During World War II, he was assigned to the intelligence-gathering unit of the Canadian Army where he learned Japanese and served in India, Ceylon and Malaysia. It was here that he became interested in Oriental art and philosophy. A chance encounter with an article on Frank Lloyd Wright and his studio at Taliesin West deeply impressed him and induced him to study architecture. After graduating from the School of Architecture at McGill University with honours in 1950, he travelled extensively in the Mediterranean, the Middle East and Japan until 1953, before turning to teaching architecture, first as an assistant professor at the University of Oregon from 1955-1956, and then at the University of British Columbia as an associate professor in 1961. He set up his sole practice in 1962, and after joining in partnership with Geoffrey Massey in 1963, they won the competition for the design of Simon Fraser University. After the partnership dissolved in 1972, Erickson maintained an international series of offices. Among his influences, he cited Frank Lloyd Wright as having taught him a great deal about sensitivity to land, space and the materials of building. His work was not characterized by consistency of style but rather by a search for dramatic effects, and suggests an eclecticism based on the variety of global experience rather than a tightly defined doctrine. Erickson described architecture as a curious hybrid that jumps the boundaries of other disciplines drawing on all cultural experience, making the architect a social alchemist that transforms human aspirations into habitable space.

Many notable commissions followed, including the second Gordon Smith House, the Macmillan-Bloedel office building, the Canadian Pavilion at Osaka Worlds Fair, the Sikh Temple in Vancouver, the B.C. Provincial Law Courts and Government Offices in downtown Vancouver, Roy Thomson Concert Hall in Toronto, the Museum of Anthropology at U.B.C., the Canadian Chancery in Washington D.C., and the Museum of Glass in Tacoma among many others around the world. His projects

display a particular sensitivity to site, careful handling of light, and incorporation of landscape elements, often including water. All of these are demonstrated in the unique design of his own house and garden. Acknowledgement of the value of his work has included six Massey medals, three Governor General's Awards, the Royal Architectural Institute of Canada Gold Medal, the American Institute of Architects Gold Medal, the French Academy of Architecture Gold Medal, and the Order of Canada. Arthur Erickson passed away on May 20, 2009 in Vancouver.



Arthur C. Erickson



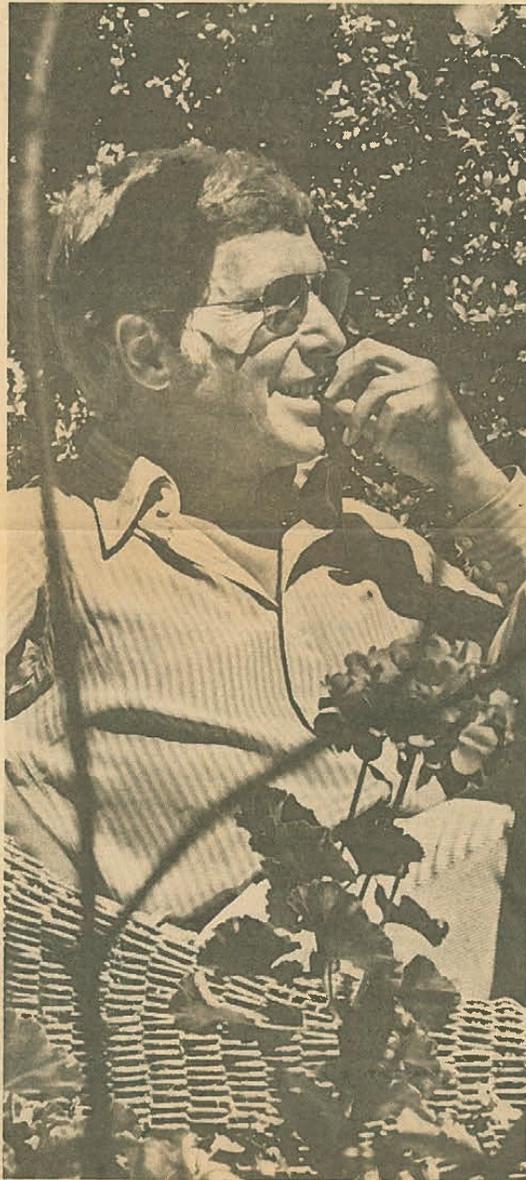
JOHNSON

EILEEN JOHNSON finds the architect at home among the frogs, still hating that door—

ERICKSON



"A house is a personal indulgence, but what is the alternative?"



Ken Oakes Photo

ARTHUR ERICKSON . . . a close-up of his philosophy.

By EILEEN JOHNSON

Architect Arthur Erickson isn't home very often, but when he is home he tries to relax in his garden, in spite of the frogs and the neighbors. No Canadian has won so much acclaim for his buildings, but Erickson does indeed live in a garden, with a small shelter off in one corner.

The frogs have moved into his lily pond though, and he isn't there enough to be accustomed to the noise. And the neighbors think he should live like they do, in an ordinary house with patches of grass exposed for all to see. After all there must be something subversive about a man who builds a fence around his property. So they took the case to city hall where the battle still goes on.

Erickson does want to hide from his Point Grey neighbors but his reasoning is pretty sound. One of the neighbors has an unsightly door he doesn't want to have to look at, and besides, he believes a home should be private. Erickson's home designs are among the most exquisite since Frank Lloyd Wright started it all, but you won't see one when you are out for a Sunday drive. I've gone looking for them and have never found one.

"A house is not just something you live in," he says, "it is a social gesture with all sorts of overtones beyond a person's needs. We seem to need these symbols here, need to show others how we live. It is like trying to keep up with fashions in clothing.

"An internalized house, like those in Spain or Mexico, where you present a wall to the street, and only family and good friends see how you live, makes much more sense, makes the house more important.

"There are areas in West and North Vancouver where the houses seem to shout at you, 'Look at me!' I find that appalling. And I see red when my neighbors tell me to tear down my fence. It seems a real threat when you behave in unaccepted ways. When I appealed the ruling on my fence, someone came in the night with a sledge hammer and tried to tear it down. It is really frightening, you know, to see how people will behave."

Erickson's house, in the corner of his garden, was meant to be a garage, it's that small. And although it is handsomely decorated, it is not an Erickson house. "I'd like to build a house, I really would, but I simply can't afford it.

"Someone asked me recently why I'm not rich. I should be rich so I got curious about it and checked out the top U.S. architects. None of the top ones, Kahn, Buckminster Fuller and the others, none of them is rich. It's the second level of architects who make all the money. Principles seem to get in the way."

Arthur Erickson's style though is that of a wealthy man. His small home is exquisite down to the last nail. He has traveled the world and seems to know it well. He is 46, looks 10 years younger. Relaxed in his garden he looks marvellously cool in a light silky shirt, white trousers and sandals. His toenails are clipped straight across, the way they are supposed to be.

The most obvious reason for Erickson's success in his design, yet he doesn't think design will answer any problems, or that it ever has.

"The purpose of architecture is to redefine and understand what the institutions of man really mean. A hospital is different from what it was 20 years ago, so is a university. Still our buildings are the institutions of 20 years ago. We've not caught up to the significance of the present times. The actual design of buildings is not important. A redefinition of human institutions is important, and we haven't even begun.

"New materials are not important at all, neither are new structural techniques. All they do is allow you to do the things you were doing before, and if you don't know what you are doing anyway, they won't help you. The real poverty is a poverty of ideas, not things.

"Housing needs new ideas, but there are two areas that are really contentious. One is our approach to dwellings. In the future we cannot permit the same living patterns as now, especially in the heart of a city. A house is a personal indulgence, but what is the alternative?"

"Apartments are little better than an office with its own plumbing. This is no way to live. It has been proven that apartments are not healthy. They are demoralizing, create anxieties, only heighten the anxiety of society as a whole.

"A complex we are working on, still in the planning

(Continued on page 4)

HISTORICAL CONTEXT



Arthur Erickson at Robson Square, 1984

2.3 THE BRACKENWAGEN STRUCTURES

The original structures on the site were built by the Brackenwagen family. The property was acquired by Tilford William Brackenwagen (born January 1863 in Wisconsin) and Cora Allen [née Burchett] Brackenwagen (born Edgar, Illinois, December 28, 1868). Tilford and Cora were married March 18, 1887 in Logan County, Arkansas. They had three children, Myrtle (born 1888), Ernest Clark (born 1892) and Monette (born 1897). Ernest Brackenwagen's 1916 marriage license lists his birthplace as Kentucky, home as New Westminster, religion as Baptist and Tilford's profession as mechanic. By 1917, the family was living on the West side of Vancouver on 13th Avenue. Tilford worked variously as a car mechanic, trimmer for Black Brothers – an “auto top” company – and later as proprietor at the West Point Grey Garage & Auto Top Works, located at 4378 West 10th Avenue. By 1937, Tilford, Cora, Ernest and his wife had returned to the United States and were living in Seattle.

In 1921, Tilford and Cora built a small garage where they were living at 4274 West 13th Avenue, at a cost of \$50. Three years later, they acquired the two lots at the northeast corner of Courtney and 14th Avenue, and took out a permit for a small \$500 dwelling. This cottage was tight to the lane at the back of the property, a common and allowable practice at that time so that the owners would have somewhere to live while a proper house was built in the centre of the lot. Due to the advent of the depression and then the owners' advancing ages, the main house was never built.

When Erickson bought the property in 1957, the only structures were the small Brackenwagen cottage with a lean-to, and a garage/storage shed built on two 33' x 120' lots, and he was quick to appreciate the unique opportunities offered by the site. Ultimately, his home incorporated these structures, and they form the core of the existing building.

HISTORICAL CONTEXT

2.4 THE ERICKSON HOUSE AND GARDEN

The garden and the house in which Arthur Erickson lived and kept his studio for over fifty years were at the centre of his enormously creative and productive life that established him as Canada's pre-eminent architect. He remained in the house until a few months prior to his death. Due to its intimate association with Canada's greatest architect, this tiny house has become a significant cultural property in the history of Canadian and world architecture.

While Erickson was teaching, he was also expanding his client base as an architect, and began to look for a piece of property where he could make his home. Erickson purchased this property in 1957, which was close to UBC and cost only \$11,000. Erickson originally planned to build a new home on the site, but in the meantime set about making the converted garage comfortable and interesting. The herbaceous border garden soon became overgrown and, lacking time for maintenance, he decided to create a naturalistic garden. He had the garden bulldozed in 1959, forming a pond in front of the cottage and piling the excavated dirt up to form a berm that provided a backdrop to the pond and a privacy barrier to the street. A high fence completed the process of isolating the garden from the outside world and created a private and quite magical oasis in the midst of a suburban neighbourhood. Some of the garden was paved with brick to create outdoor sitting areas, planting included keeping rhododendrons, azalea, mountain laurel and firs, while adding ferns, reeds, wild grasses, bamboo, and summer flowers in pots. A final touch was the creation of a stone moon-watching platform at the edge of the pond. The platform forms an aesthetic and spiritual centre for the naturalistic composition of the garden. The garden provides an illusion of limitless space, and everything appears much larger than it really is.

In a series of three renovations during the 1960s and 70s, the three original structures were joined together and opened up to each other with an extensive use of mirrors, windows and skylights offering views of the garden at every turn. The house developed as a compact residence and studio where Erickson was able to work in serenity and solitude on his singular, creative designs, looking out on the tranquil garden he had created.

Arthur's living quarters were similarly altered to create an illusion of greater space. In the early 1960s, he bridged the two garages together with a new kitchen, a bathroom and a central skylight overhead. The second garage was now his study. Under its roof he made a sleeping loft, accessible by a carpeted ladder. A futon and down comforter on the floor, bookshelves and a small television completed its furnishings. But this tiny space was made to seem larger by means of a trap-door skylight. Similarly, the rest of the house seemed much larger than its actual 850 square feet – an effect achieved by mirrored entryways and sliding glass doors leading to a small greenhouse and then to the garden. Arthur would often say that architecturally the house was so bad he didn't like to admit living there. But, in fact, it was the perfect expression of his essential philosophy that a building must harmonize with its setting. Surrounded by shrubs and situated far back on the lot, the house is hardly noticed as one enters from a gate on the west side. Giuseppe Mazzariol, a Venetian architectural teacher and critic, would one day describe this "piccolissima casa" as a dwelling of "elegance and refinement. It is made of nothing. There are no extraordinary things inside, only colour and materials, but it is a place where a man feels hugely rich and cultivated." For Arthur, throughout the rest of his life, this most elemental of shelters would be his refuge. It was a pastoral setting, nostalgic for places of origin, set in a garden where one was part of nature and uninterrupted by the world's passing.

David Stouck, "Arthur Erickson: An Architect's Life," pages 127-28.



Erickson House and Garden.

On February 28, 1992, Erickson declared personal bankruptcy. The property was under foreclosure by the holder of a sizable mortgage, and the house was put up for sale for the value of the two double lots, \$650,000, with a probable sale and demolition impending. Responding to this crisis, a group of supporters came together to spearhead an effort to rescue the house and garden. The 'Friends', as they were first called, were led by founder Elizabeth Watts, a landscape architect, who was joined by Hugo Eppich, Kari Huhtala, and Michael Jeffery. Phyllis Lambert, Director and Founder of the Canadian Centre for Architecture in Montreal, offered her support. The house and garden was regarded as a national treasure, and pressure was brought on the City to find a way to preserve it. The Arthur Erickson House and Garden Foundation was founded in 1992

with a mandate to maintain this as a public heritage site and a permanent legacy. The realtor received some dozen offers while the City prepared a heritage designation. In January 1997, after five years of petitions and fundraising, two of the mortgagors agreed to forgive their balances and Peter Wall and Phyllis Lambert refinanced the remainder. The site has been listed in the "A" category of the Vancouver Heritage Register. It was arranged that Erickson would have occupancy for life, and that the public would have access through guided tours of the garden. Erickson lived at the house until just before his death in 2009. The Arthur Erickson House and Garden Foundation has now changed its name to the Arthur Erickson Foundation, and broadened its mandate to include Erickson's architectural legacy.

HISTORICAL CONTEXT



Moon viewing platform.



Pond and garden.

2.5 THE HOUSE AT 4195 WEST 14TH AVENUE, VANCOUVER, B.C.

[Transcript of an undated speech, included in “Speeches by Arthur Erickson.” Source: University of British Columbia Library].

The house was purchased in 1957 for \$11,000. What attracted me to it was the garden – the whole of the property (66x120) was to the south of the house, since the house was on the lane, and had been developed as a colourful English herbaceous border garden concealing a vegetable and raspberry patch at the southern end. The house itself had been built about 40 years earlier as a garage to be lived in while the main house was built – properly, on the centre of the property. It was temporarily converted into a dwelling with a small lean-to and divided into a set of miniature rooms, a living room, dining room, kitchen, front hall, bedroom and bathroom. But the owners never built the main house. Instead they added a single garage next door which, when I bought it, was used for storage.

I set a destructive Irish sailor-handyman to taking down all the partitions, arriving only in time to save the collapse of the roof by propping it up with a wood and terra cotta Ionian column I had retrieved from the demolition of a former residence. That was the first conversion – as a one-roomed house furnished with marble slabs from the urinals of the old Vancouver Hotel and seating made from the straw benches of the former trolley cars of Vancouver, gold dragon’s-blood Chinese paper lacquered into antiquity with many layers of pigmented lacquer and a teak cabinet kitchen. The garage became a guest room for visiting guests but only in summer for there was no heat.

The garden changed more dramatically. In the second year long grass covered the property since it was never cut and the English garden struggled through the grass as if the place had been romantically deserted. But the third year the flowers no longer appeared, except for the forlorn roses hanging off the trellises and the grass was too long to even scythe. The only solution was to bring in a bulldozer and use it for contouring the lot to obscure the only disturbing view from the house – that down the length of the lot to the ugly brown shingle arched front porch of the neighbor across the street to the south. The whole of the English garden was piled near the end of the property and by excavation built high enough for the top of the resulting mound to cover the offending arch. The resulting hole in front of the mound was lined with roofing felt, tarred, covered with a layer of sand and gravel, the edges lined with rocks gleaned on the property, a marble slab jutting out into it – and filled with water. Aside from another small pool outside the studio-garage and the area under the existing dogwoods and pines, the rest of the garden was paved with brick to rid myself forever of the grass (although ornamental grasses were introduced). Various water creatures had anticipated my moves for within three days there were diving beetles and water spiders in the pond and within months frogs had come from somewhere to provide the only chorus in the neighbourhood the following spring.

The garden had been designed to be seen from the south. To enhance the extent of the garden, it was laid out in a successive series of horizontal planes crossing the line of vision each disappearing behind the other or behind some massing of shrubbery so that the place where they intersected the edge was always concealed. And the lines

HISTORICAL CONTEXT



Arthur Erickson in his Living Room, 1972 [Photo by Selwyn Pullan]

were generous. [Page 3 missing]... Therefore, I have no flowers except the summer ones that flourish vividly in pots next to where you are sitting. I only guide and try not to determine.

The wild intruders I didn't appreciate were the raccoons. They were far too efficient in depleting the pool of fish and forcing me to stock it again in order to maintain the balance. And they also awakened me at 2: am climbing over the roof and feeding on the grape vines with which they complemented their diet of fish. In a final effort to dispose of them, I awakened the head of the Vancouver Zoo (at his request) who was up a tree shooting the second raccoon when the police arrived. When the police had gone and he came down, I asked him what ferocious animal requiring little attention but not feeding on fish I might keep there to fend off the raccoons. I had alligators on my mind, but instead he lent me two black swans from the Zoo (who, luckily, were there uncrowned, when I entertained the Royal Ballet that year) but they in turn created their own kind of trouble – they were vicious enough to keep me out of the garden as well.

The second conversion occurred a little before this in 1960 when the grapevine had grown enough to obscure from the city inspectors that I was joining the garage onto the house as one building. The buildings, you see, were illegally placed on the lane (though if I were making the laws, mine would be the only legal house in the city – it makes so much sense to build on the lane and keep all of your free land in one yard in front of you).

It was an addition rather than a conversion – building a new cupboard-kitchen between the living room and garage with its dining area under a fiberglass skylight and converting the garage to a studio with a bunk bed over a storage area at the back end of the garage. All except the living room was floored with a terrazzo tile. The bathroom door was changed to enter from the garage but a tailor-made fiberglass shower replaced the old standard stall along with teak cupboards and drawers. Travertine covered the white painted plaster of the former fireplace (I had long ago removed the wooden mantelling) and the outside plaster as well. It was still a one room house with only sliding plastic doors separating the bedroom-studio.

The third conversion occurred last year and started with the addition of a small greenhouse to the end of the studio and ended with the refinishing of the whole house. Beige velvet Italian furniture (B&B Erasmo) replaced the old trolley seats. Beige Chinese carpeting covered the black shoe polished fir floors that had been badly pocked by the stiletto heels of visiting Spanish dance troupes. Beige Italian suede covered the walls except the window walls which like the curtain were of white Thai silk. The old teak cabinets were replaced by new darkened teak ones that were united with the kitchen cabinets. The flat fiberglass skylights were replaced by vaults of clear Plexiglas. The studio walls were sheathed in mirror or yellow Thai silk and the bed loft ceiling pushed out into a skylight which made it possible to stand up to make the bed.

Planting troughs under the skylights in the dining room and bathroom brought the green of the trees overhead into the rooms themselves. Red Italian leather lined the bathroom walls replacing the orange Japanese rice paper and the fixtures were black instead of white. But now, with the sliding partitions of the dining room gone it is even more so – a one-roomed house.

HISTORICAL CONTEXT

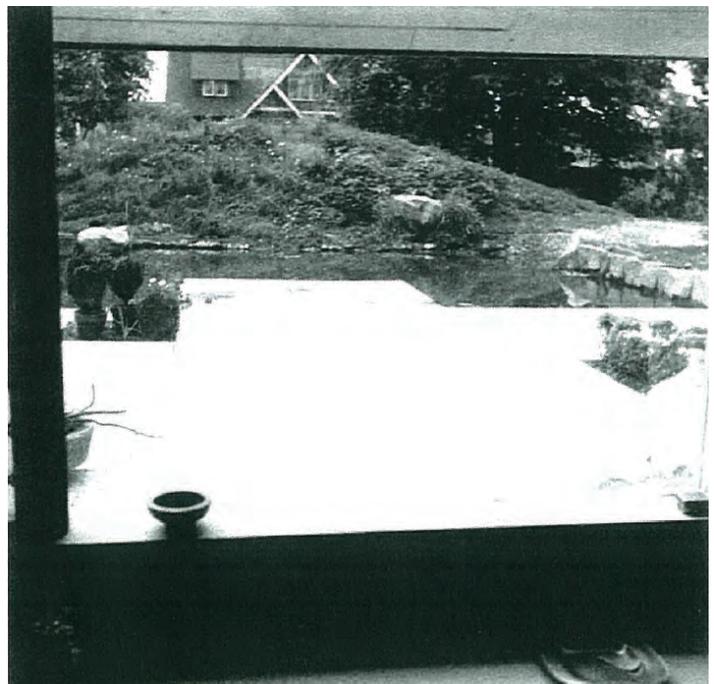


Arthur C. Erickson, C.C., 1984 - Standing in front of the 'conservatory' of his house. [Harry Palmer]

2.6 GARDEN DESIGN

The following is quoted from the Introduction to the Erickson Garden Conservation Plan, Cheryl Cooper, 2005:

Over the summer of 1958, the garden was laid out and planted. It became ‘a single bounded realm’ as Erickson enclosed it, with both hard walls (a cedar fence) and green, living walls (trees, hedges, bamboo). He kept the perimeter trees (dogwoods, firs) and some of the fruit trees (apples and pears), adding layers in the Lombardy poplars and cedar hedge to the south, further screening the garden from the street. Drainage ditches were dug and a hole to make a naturalistic central pond, with the excavated soil forming a small hill or berm. He planted the berm with a graceful mountain bamboo and added rhododendrons and azaleas, as well as native pines, salal, huckleberries, ferns and ground cover. Having removed the grass, he added natural grasses from the Endowment Lands and Fraser River estuary, micranthus, rushes, and bamboos. He laid the patio with concrete bricks, built the cedar deck, and set the paths. He planted the clipped shapes closest to the house, the Japanese Holly hedge and the two boxwood hedges (later adding the camellia). He installed the character-defining moon-viewing platform, the rectilinear elements in rhythmic proportion each to the other. He put in the small pond, arranging the plantings and stones that surround it, especially the dolmen. He added the aquatics – water lilies, irises, rushes – and semi-aquatic marginal. He composed the garden spatially. Then he let it go. ‘The really good bones’ of the garden were put in place. Its success and its longevity derive from such ‘a very, very good piece of design,’ as Prof. Patrick Mooney and Landscape Architect Ron Rule comment.



Arthur Erickson, 1958

Site: *'Creation is not invention but a discovery of what is.'* (Erickson, *Habitation*, 31).

Celebrated for his sensitivity to site, Erickson has remarked that the particular challenge to any site is first recognizing its nature, before 'adding to' or 'enhancing' it. "That act of recognition has not always been easy. In my own garden for example, it was only after I had buried what had been an English border garden beneath a high mound of earth that I recognized that the character of the site was that of a forest clearing. It was the English border garden that had been out of place. Then, having found its real character, I could concentrate on enhancing it by adding forest plants, wild grasses and a shallow pond." (Erickson, *Architecture 1975*, 23; *Architecture 1988*, 19).

Consult the Genius of the Place in all... Alexander Pope Recognizing the nature of the site – a clearing in the forest – and ordering the garden with a single, clear, central idea – hill-and-lake – are the tangible dimensions of the garden's identity. The less tangible dimension of identity, linking and embracing its component features and dialectics, refers to its 'spirit of place' or 'genius of place' (Sir Edwin Luytens, quoted Moore, 26; Relph, 46-49). In recognizing the true character of the site Erickson found its genius loci and respected it in laying out and planting the garden. The spirit of place now encompasses not only the composition, features and appearance of the garden, but also the person and life of its resident designer, Arthur Erickson, the garden's many stories over almost 50 years, its cumulative memory. It comprehends mood, the sense of tranquility, the way light falls on the baffle fence in the late spring afternoon, casting the tips of the bamboo into graceful shadow, the movement

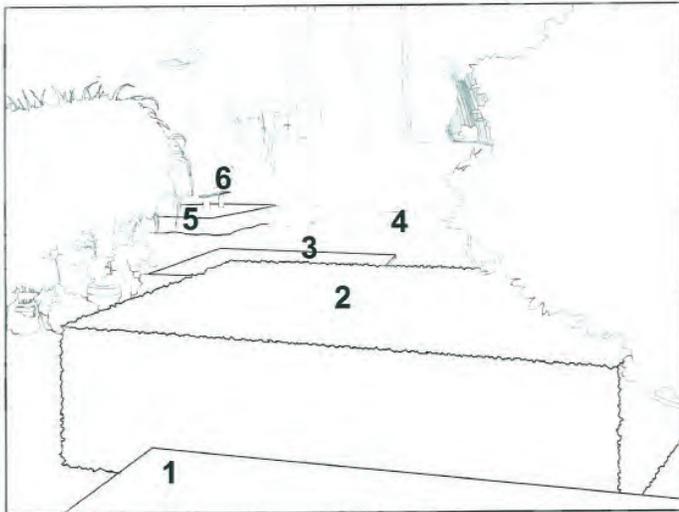
of the Blue Fountain bamboo arching under the snow like a bamboo tsunami, the croaking of the frogs in the mating season, the annual return of the two mallard ducks, the way the grasses rustle as Fall approaches, the view of the harvest moon from the moon-viewing platform, the half-hidden shakuhachi flute player on the moss terrace in full 17th century Komoso dress with the large basket-like hat covering his face, the melancholy strains of the bamboo flute drifting across the water in a night illumined with candles flickering in the trees. The association of seemingly opposite qualities: modest yet rich, small yet expansive, reserved yet dramatic, rough yet refined, imbue all of Erickson's work, not least the Erickson garden. The same association is found in what the Japanese call wabi sabi. Quiet solitude in natural surroundings is suggested by wabi. Sabi indicates weathered rustic simplicity (Moore, 44). The rough and the smooth, the simple and the refined, are all here, from the 'knowable' clipped and rectilinear forms together with the abandon of the mysterious bamboo 'forest,' even to the smooth minimalist furniture beside the rough hand thrown ceramic pots. The quality of wabi sabi is not a design strategy but poetics.

Gardens keep growing. We cannot put a cloche over the garden and simply stop it for all time. Part of nature, gardens offer a special challenge to conservation. In the Erickson garden, we are concerned with the whole, understanding how the parts (plants or 'features') contribute to the whole in order to conserve the integrity of the garden – the entire harmonious composition, while also attending to its more elusive qualities such as character, mood, mystery, and memory.

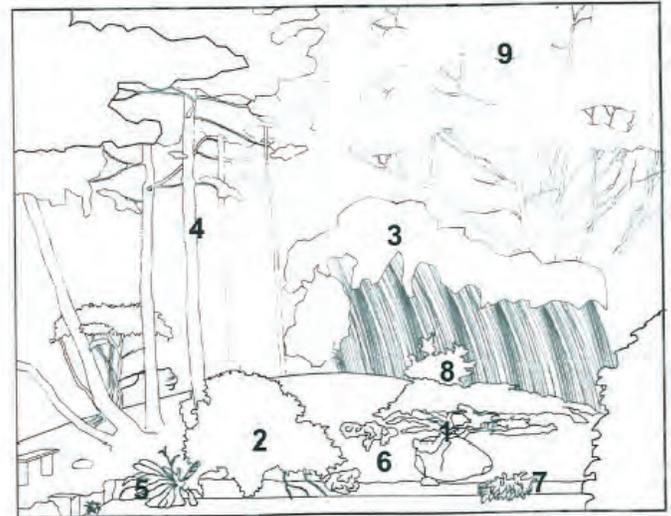
In Japan, Erickson writes, “they are not concerned about vitality of any of the physical aspects that give our buildings character. They are concerned about mood, and you find that you are in an area of non-communication, because they are talking about moods that we don’t even know about; about the kind of mood that’s stimulated when the last winter snow falls on the first spring blossoms, or when the last evening light is in the sky” (Erickson, “Speech to the National Gallery Association). Mood in the Erickson garden is palpable – starting at the entrance – and changes with the light, season, time of day or night, when Erickson hangs candles in the trees or floats them on the pond or lines the moon-viewing platform with tall glass votives. There are silhouettes, shadows, reflections. After a winter snow, with a grey or blue sky, the garden is breathtaking, all its shapes softly outlined, very still, very quiet. At the heart of the garden, no matter weather or season, day or night, there is always a sense of tranquility. The serenity is achieved – a response to natural proportion and rhythm in the garden. Rhythm pervades all things, writes Erickson, and that spatial consonance shapes our physical and emotional experience of this extraordinary little garden.

Erickson’s guiding principles of site, light, cadence, and space, on which he has persuasively written, are critical to understanding his architecture and his garden. Arising from an essential humanist philosophy, these principles animate his work. Erickson says the garden began with “practical concerns” (he needed a garden that was ‘non-maintenance’) rather than a philosophical idea; nevertheless, a holistic philosophy, a widely travelled, profoundly inquiring mind, a fully formed artistic intuition, all went into making the garden.

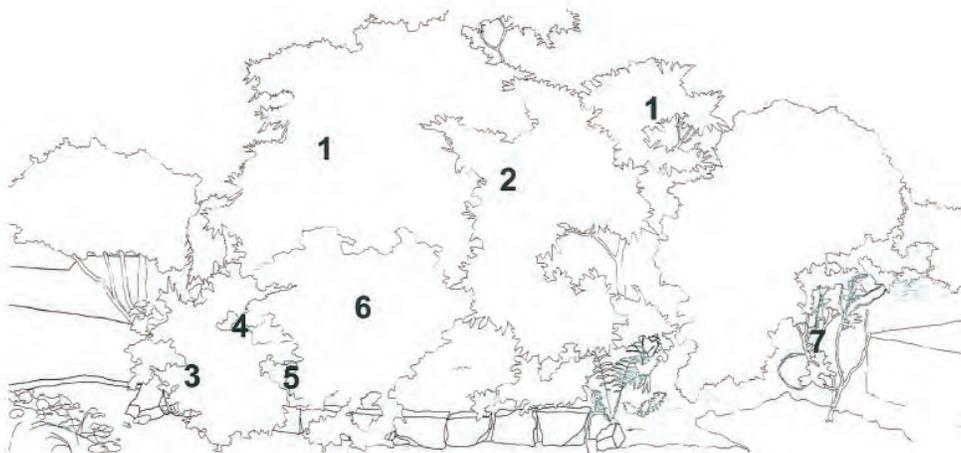
By starting from scratch, interlinking house and garden into a total concept, respecting the nature of the site, reflecting the sky, sculpting the space, animating it with repeated rhythmic elements, horizontal and vertical, subtly alluding to other traditions and cultures – California, China, Japan, Italy – vitalizing it all with a strong native vocabulary and an artist’s eye, Erickson created a unique garden original to its place on the west coast. As the garden historian Roy Strong writes, “What is exhilarating is its total absence of nostalgia – it is a garden totally of its own time.”



- 1. Cedar Deck
- 2. Japanese Holly
- 3. Granite Moon-Viewing Platform
- 4. Pond
- 5. Moss Terrace
- 6. Marble Bench



- 1. Juniper *Juniperus communis*
- 2. Salal *Gautheria shallon*
- 3. Blue Fountain Bamboo *Fargesia nitida*
- 4. Shore Pine *Pinus contorta* var. *contorta*
- 5. Skunk Cabbage *Lysichiton americanum*
- 6. Heather *Erica carnea*
- 7. Hosta *Hosta 'Lancifolia'*
- 8. Evergreen Japanese Azalea
- 9. Pacific Dogwood *Cornus nuttallii*



- 1. Rhododendron *R. calophyllum*
- 2. Rhododendron *R. auriculatum*
- 3. Rhododendron *R. japonica*
- 4. Rhododendron *R. japonica*
- 5. Rhododendron *R. japonica*
- 6. Rhododendron *R. fastigiatum* x
- 7. Rhododendron *R. hybrid*

Erickson Garden Conservation Plan. Cheryl Cooper, 2005.

3. STATEMENT OF SIGNIFICANCE

Address: 4195 West 14th Avenue, Vancouver, B.C.
Name: Arthur Erickson House and Garden
Date of Construction: c. 1924; alterations from 1958-1976
Architect: Arthur Erickson, from 1958-2009
Contractor: Interior Craft, 1970s

DESCRIPTION OF HISTORIC PLACE

The Arthur Erickson House and Garden is located at 4195 West 14th Avenue in the West Point Grey neighbourhood of Vancouver. A small cottage is situated at the rear of the double lot, while the remainder of the property is devoted to a lush fenced garden, featuring a central pond and extensive, mature plantings.

HERITAGE VALUE OF HISTORIC PLACE

The Arthur Erickson House and Garden is valued for its association with celebrated architect Arthur Erickson; its modest dwelling space, renovated over time; its carefully planned garden, which is one of the earliest and finest modern, Northwest Coast examples of a residential garden; and its educational and interpretive significance.

The Arthur Erickson House and Garden is significant for its personal connections to internationally-acclaimed architect, Arthur Erickson, who acquired the site in 1957 when he was teaching at the University of British Columbia. Profoundly influenced by his world travels, Erickson's architecture reflected his belief in the importance of site, light, cadence and space, and his house and garden embodied his intuitive understanding of their interaction, creating a unique refuge for his creative spirit. During the 1960s and 1970s, as his international reputation was established, Erickson opened offices in other cities throughout the world but maintained the House and Garden as his home base and sanctuary; the majority of his great works were conceived here. Despite the

financial reversals of the 1990s that caused the closure of his international practice, he continued a Vancouver-based practice, and award-winning projects further enhanced his reputation and stimulated public interest in his distinguished career until his passing in 2009.

The house is surprisingly modest for an architect of Erickson's reputation, and demonstrated his belief that one can live simply and well in small spaces. When Erickson purchased the site in 1957, the site included three small structures constructed in the 1920s: a temporary cottage, a lean-to and a garage that was used as a summer guesthouse. In a series of three renovations during the 1960s and 1970s, he connected the three structures with an extensive use of mirrors, windows and skylights offering views of the garden at every turn. The house is barely 80 square metres and is finished sparsely but with rich textured materials, contrasting the natural surroundings with a highly civilized, man-made environment.

The garden that Erickson conceived in 1958 as a setting for the house is considered to be one of the first and best examples of a modern, Northwest Coast-style residential garden. It was the constant focus of Erickson's life throughout the dramatic arc of his career, and is valued as the most personal expression of his design philosophy. The south-facing garden is a translucent, watery enclosure, valued for its contrasting lush components that also offer a quiet and formal, contemplative space. The seemingly wild garden includes deliberate human touches, such as a moon-viewing platform and meticulously pruned topiary, as well as a central, reflecting pond, which is the focus of the space. Disciplined, geometric elements are located closest to the house; the garden then erodes into more natural forms. Entirely fenced along the perimeter, and with only one gate, this enclosed 'secret' garden represents a balance between nature and human endeavour, as best

STATEMENT OF SIGNIFICANCE

expressed by Erickson's quote: 'A quality of peace comes from the harmony of the garden, of things working together, being interdependent.' The refined and purposeful design, openness of plan and integration of the house into the encompassing garden combine to reflect the concept of the site as 'a forest clearing in some indefinable wilderness.'

The House and Garden represented Erickson's contemplative personal space where he recharged, thought, and experimented. Continuing in this vein, and illustrating Erickson's legacy of teaching and mentoring, the House and Garden remains a locus of creativity, as conserved by the Arthur Erickson Foundation for education and interpretive purposes.

CHARACTER-DEFINING ELEMENTS

The elements of the Arthur Erickson House and Garden that define its character are those materials and details that determine the relationship between landscape and building, combining to create a cohesive site and contemplative retreat. These include its:

- continuous residential use;
- relationship of house to garden, with the small house set flush to the lane, and the remainder of the property devoted to the garden; and
- integration of the house and garden as a single cohesive expression.

House

- residential form, scale, and massing as expressed by its one-storey height, roof forms, and irregular rectangular footprint;
- unpainted cedar, stucco faced in travertine, and glass used as primary building materials;

- an inner/outer dialogue, achieved by the abundant use of glass, mirrors, and vaulted Plexiglas skylights, and by the planting troughs under the skylights in the living room and bathroom;
- built-in fittings of the house, such as: original hardware; teak bathroom vanities; teak kitchen and living room cabinets, closets and storage; mirrored walls and doors; suede, leather and Thai silk wall coverings; travertine marble terrazzo floor tile and fitted camel-coloured wool living room carpeting; and
- concealed adjustable lighting.

Garden

- spatial composition of the garden designed according to Erickson's tenets of site, light, cadence, and space, achieved through the graduated, proportional and rhythmic layering of successive horizontal planes intersected by strong verticals and enhanced at night by concealed lighting;
- design of the garden, creating a sense of depth and tranquility;
- elements of the Northwest Coast Style, displaying a meld of local and distant cultural influences, especially from China and Japan, with both native and exotic plantings;
- full enclosure by an unpainted cedar fence, creating a strong horizontal presence on the street;
- discreet entrance through a single, solid gate in the fence, marking a transition between street and garden, outer and inner worlds;
- constrained transition through a narrow entrance path, planted on both sides, screening and delaying full view of the garden, leading to a change in axis and footfall;
- 'hill-and-lake' composition, with a central naturalistic shallow reflecting pond, with rock perimeter and berm planted with mountain bamboo;

- native trees, understory and groundcover contributing to the sense of a clearing in the forest;
- geometric elements located closest to the house, such as the rectilinear hedge and deck, cubically-trimmed bushes, straight edge of the main pool and the rectilinear moon-viewing platform extending into the pool;
- suspended baffle fence interplanted with bamboo, a 'floating' horizontal element with vertical notes and a canvas for the play of shadows;
- illusion of greater depth and space through concealment of the beginnings and ends of horizontal lines and expressions, and a camouflaged property line;
- viewscape: beach and adjacent path acting as line and bridge connecting two bodies of water and extending the sense of space;
- component features: cedar deck, concrete brick patio, granite moon-viewing platform, central reflecting pond with aquatic plantings, mossy berm, sculptural bamboo on berm, crushed limestone path behind berm, layered perimeters of arboreal rhododendrons, Japanese evergreen azaleas, bamboos, grasses and native plants;
- sense of greater space through micro-zones, such as the patio seating area; small pond with its surrounding plantings and rockery canopied by a Persimmon tree; and moss terrace;
- significant stones and signature stone dolmen around small pond;
- changes in footfall: earth, paving stone, wood, brick, moss, crushed limestone; and
- restricted colour palette: soft spring colours, but primarily greens; summer colour confined to rustic pots of vibrant annuals and lilies.

STATEMENT OF SIGNIFICANCE



View of Erickson House and Garden [Photo by Selwyn Pullan]

4. CONSERVATION GUIDELINES

4.1 NATIONAL STANDARDS AND GUIDELINES

The Erickson House is an “A” listed building on the Vancouver Heritage Register, and is a significant historical resource in the City of Vancouver. The Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada* (2010) is the source used to assess the appropriate level of conservation and intervention. Under the *Guidelines*, the work proposed for the Erickson House includes aspects of preservation, rehabilitation and restoration.

PRESERVATION: *the action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a 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 a 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 a historic place or an individual component, through repair, alterations, and/or additions, while protecting its heritage value.*

Interventions to the Erickson House should be based upon the Standards outlined in the *Standards and Guidelines*, which are conservation principles of best practice. The following **General Standards** should be followed when carrying out any work to an historic property.

STANDARDS

Standards relating to all Conservation Projects

1. Conserve the heritage value of a historic place. Do not remove, replace, or substantially alter its intact or repairable character-defining elements. Do not move a part of a historic place if its current location is a character-defining element.
2. Conserve changes to a historic place, which 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 a historic place that requires minimal or no change to its character defining elements.
6. Protect and, if necessary, stabilize a historic place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbance of archaeological resources, take mitigation measures to limit damage and loss of information.
7. Evaluate the existing condition of character-defining element 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 element by reinforcing the 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 upon close inspection. Document any intervention for future reference.

CONSERVATION GUIDELINES

Additional Standards relating to Rehabilitation

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 a historic place and 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 a historic place will not be impaired if the new work is removed in the future.

Additional Standards relating to Restoration

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.

4.2 CONSERVATION REFERENCES

The proposed work entails the preservation, restoration and rehabilitation of the exterior and interior of the Erickson House. The following conservation resources should be referred to:

Standards and Guidelines for the Conservation of Historic Places in Canada, Parks Canada, 2010.

<http://www.historicplaces.ca/en/pages/standards-normes/document.aspx>

National Park Service, Technical Preservation Services. Preservation Briefs:

Preservation Brief 3 Improving Energy Efficiency in Historic Buildings; <http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>

Preservation Brief 6 Dangers of Abrasive Cleaning to Historic Buildings; <http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>

Preservation Brief 10 Exterior Paint Problems on Historic Woodwork; <http://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>

Preservation Brief 17 Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character; <http://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm>

Preservation Brief 18 Rehabilitating Interiors in Historic Buildings – Identifying Character-Defining Elements; <http://www.nps.gov/tps/how-to-preserve/briefs/18-rehabilitating-interiors.htm>

Preservation Brief 19 The Repair and Replacement of Historic Wood Shingle Roofs; <http://www.nps.gov/tps/how-to-preserve/briefs/19-wooden-shingle-roofs.htm>

Preservation Brief 28 Painting Historic Interiors; <http://www.nps.gov/tps/how-to-preserve/briefs/28-painting-interiors.htm>

Preservation Brief 36 Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes; <http://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm>

Preservation Brief 47 Maintaining the Exterior of Small and Medium Size Historic Buildings; <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>

4.3 GENERAL CONSERVATION STRATEGY

HOUSE: The primary intent is to **preserve** the existing historic Erickson House, while undertaking a **rehabilitation** that will upgrade its structure and services to increase its longevity. As part of the scope of work, character-defining elements will be **preserved**, while missing or deteriorated elements will be **restored**. Overall, the project will **preserve** the House as an illustration of Erickson’s occupation from 1957 to 2009 and the its continuing evolution during that time period. Changes made by Erickson are recognized as having historic value in demonstrating his constant refinement of the house and its setting, and will therefore be **preserved**.

GARDEN: The primary intent is to **restore** the historic Erickson Garden to its point of greatest maturity, while undertaking a **rehabilitation** to enhance its longevity. As part of the scope of work, character-defining elements will be preserved, while missing or deteriorated elements will be **restored**. The garden has progressed from its inception in the 1950s to its period of greatest maturity in the late 1970s, to its eventual decline. Overall, the project will **restore** the Garden as an illustration of Erickson’s design intent and implementation during its period of maturity. Changes made by Erickson are recognized as having historic value in demonstrating his constant refinement of the Garden, and will therefore be **preserved**.

The following table provides an assessment of the proposed interventions, based on the *Standards and Guidelines for the Conservation of Historic Places in Canada*.

CONSERVATION STANDARD	PROPOSED INTERVENTION
General Standards for All Projects	
1. Conserve the heritage value of a historic place. Do not remove, replace, or substantially alter its intact or repairable character-defining elements. Do not move a part of a historic place if its current location is a character-defining element.	The proposed work conforms and is acceptable. Heritage character-defining elements (CDEs) have been determined in the Statement of Significance, and their heritage value will be maintained by the proposed interventions. Any alterations to the house meet the intent of the Standards and Guidelines .
2. Conserve changes to a historic place, which over time, have become character-defining elements in their own right.	The proposed work conforms and is acceptable. The evolution of the House and garden are being respected.
3. Conserve heritage value by adopting an approach calling for minimal intervention.	The proposed work conforms and is acceptable.
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.	The proposed work conforms and is acceptable.
5. Find a use for a historic place that requires minimal or no change to its character-defining elements.	The residential use conforms to the historic nature of the house and is acceptable.

CONSERVATION GUIDELINES

<p>6. Protect and, if necessary, stabilize a historic place until any subsequent intervention is undertaken. Protect and preserve archaeological resources in place. Where there is potential for disturbance of archaeological resources, take mitigation measures to limit damage and loss of information.</p>	<p>The proposed work conforms and is acceptable. There are no known archaeological resources.</p>
<p>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.</p>	<p>The proposed work conforms and is acceptable. The form and character of the house will be maintained.</p>
<p>8. Maintain character-defining elements on an ongoing basis. Repair character-defining element by reinforcing the materials using recognized conservation methods. Replace in-kind any extensively deteriorated or missing parts of character-defining elements, where there are surviving prototypes.</p>	<p>The proposed work conforms and is acceptable. Further investigation will occur during construction; surviving historic material in good condition will be preserved and rehabilitated.</p>
<p>9. Make any intervention needed to preserve character-defining elements physically and visually compatible with the historic place and identifiable upon close inspection. Document any intervention for future reference.</p>	<p>The proposed work and level of documentation conforms and is acceptable.</p>
<p>ADDITIONAL STANDARDS RELATING TO REHABILITATION</p>	
<p>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.</p>	<p>All proposed work will be reviewed and monitored to ensure that interventions comply.</p>
<p>11. Conserve the heritage value and character-defining elements when creating any new additions to a historic place and any related new construction. Make the new work physically and visually compatible with, subordinate to and distinguishable from the historic place.</p>	<p>The proposed work conforms and is acceptable. Any interventions required to preserve the house will be compatible and distinguishable.</p>
<p>12. Create any new additions or related new construction so that the essential form and integrity of a historic place will not be impaired if the new work is removed in the future.</p>	<p>The proposed work conforms and is acceptable.</p>

ADDITIONAL STANDARDS RELATING TO RESTORATION	
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.	The proposed work conforms and is acceptable.
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.	The proposed work conforms and is acceptable.

Based on this assessment, the proposed interventions to the Erickson House and Garden have been determined to be in conformance with Conservation Standards.

As outlined in the Statement of Significance, the following character-defining elements have been determined. Proposed interventions to the CDEs have been assessed as follows.

CONSERVATION ASSESSMENT: SITE	PROPOSED INTERVENTION
Character-Defining Element	
Continuous residential use.	The residential use conforms to the historic nature of the site and is acceptable.
Relationship of house to garden, with the small footprint of the house flush to the lane, and the rest of the property devoted to the garden.	The proposed interventions will maintain and enhance the relationship to the site on all sides, with minimal interventions for rehabilitation purposes.
Integration of the house and garden as a cohesive expression of shelter and site.	The form, scale and massing and relationship to the garden will be maintained.

Based on this assessment, the proposed interventions to the character-defining elements of the Erickson House and Garden will not be significantly impacted by the proposed interventions, and the heritage value of the structure will be maintained.

CONSERVATION GUIDELINES

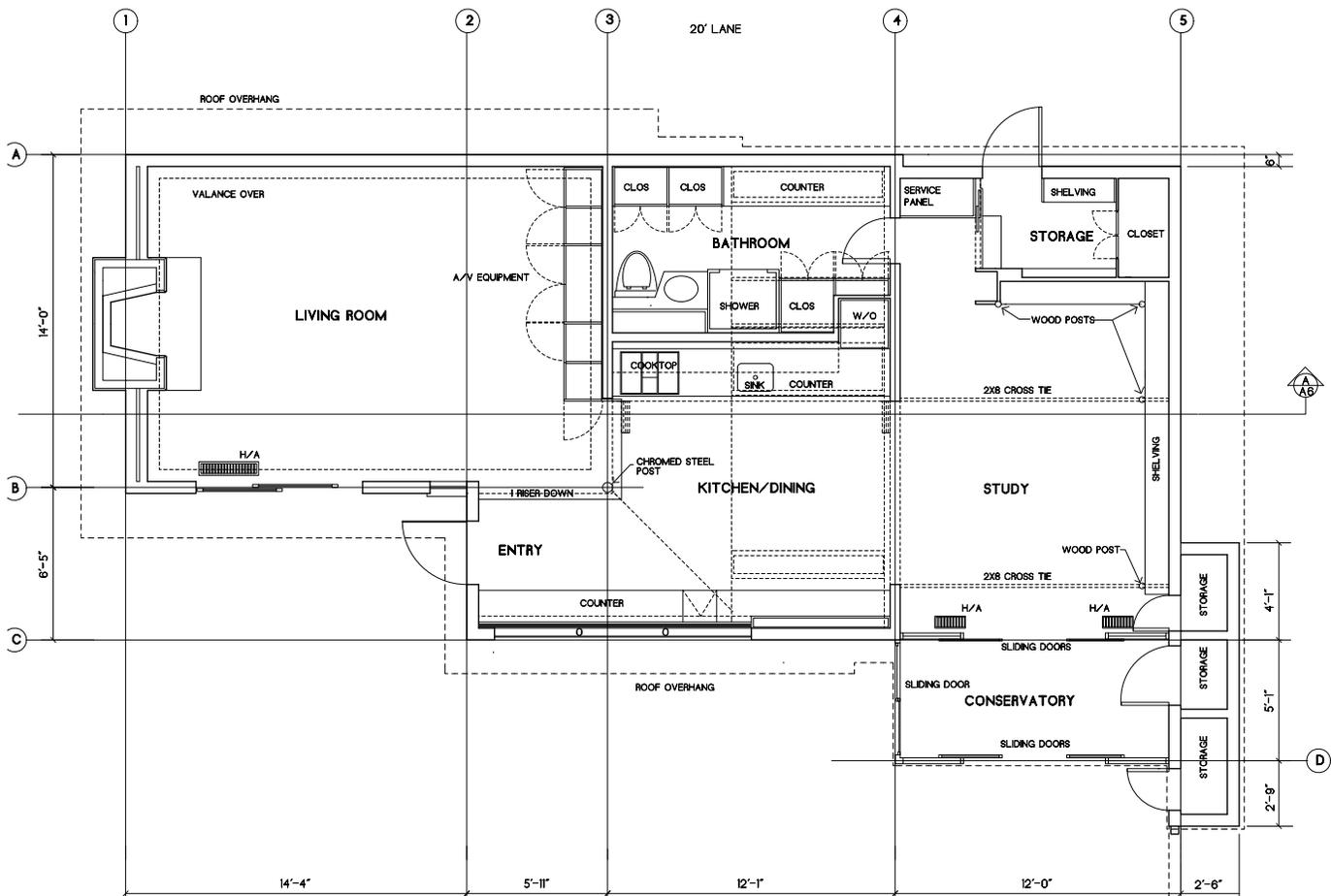
CONSERVATION ASSESSMENT: HOUSE	PROPOSED INTERVENTION
Character-Defining Element	
Residential form, scale, and massing as expressed by its one-storey height, roof forms, and irregular rectangular footprint.	Existing historic fabric will be maintained, preserved and restored as indicated.
Unpainted cedar, stucco faced in travertine, and glass used as primary building materials.	Existing historic fabric will be maintained, preserved and restored as indicated.
An inner/outer dialogue, achieved by the abundant use of glass, mirrors, and vaulted Plexiglas skylights, and by the planting troughs under the skylights in the living room and bathroom.	Existing historic fabric will be maintained, preserved and restored as indicated. New materials will be compatible and distinguishable. Missing or damaged elements will be repaired and reinstated.
Built-in fittings of the house, such as original hardware, teak bathroom vanities, teak kitchen and living room cabinets, closets and storage, mirrored walls and doors, suede, leather, and Thai silk wall coverings, travertine marble terrazzo floor tile and fitted camel-coloured wool living room carpeting.	Existing historic fabric will be maintained, preserved and restored as indicated. New materials will be compatible and distinguishable. Missing or damaged elements will be repaired and reinstated.
Concealed adjustable lighting.	Lighting and other services will be rehabilitated as required, in a manner that does not change the historic appearance.

Based on this assessment, the proposed interventions to the character-defining elements of the Erickson House will not be significantly impacted by the proposed interventions, and the heritage value of the structure will be maintained.

CONSERVATION ASSESSMENT: GARDEN	PROPOSED INTERVENTION
Character-Defining Element	
Spatial composition of the garden designed according to Erickson's tenets of site, light, cadence, and space, achieved through the graduated, proportional and rhythmic layering of successive horizontal planes intersected by strong verticals and enhanced at night by concealed lighting.	The spatial composition will be restored through the proposed interventions, and decay of its mature expression will be reversed.
Design of the garden, creating a sense of depth and tranquility.	The design will be restored through the proposed interventions, and decay of its mature expression will be reversed.
Elements of the Northwest Coast Style, displaying a meld of local and distant cultural influences, especially from China and Japan, with both native and exotic plantings.	Missing elements will be restored; existing elements will be rehabilitated to restore their previous appearance.
Full enclosure by an unpainted cedar fence, creating a strong horizontal presence on the street.	The fence will be fully rehabilitated.
Discreet entrance through a single, solid gate in the fence, marking a transition between street and garden, outer and inner worlds.	The entry will be maintained and rehabilitated.
Constrained transition through a narrow entrance path, planted on both sides, screening and delaying full view of the garden, leading to a change in axis and footfall.	The entry sequence will be restored.
'Hill-and-lake' composition, with a central naturalistic shallow reflecting pond, with rock perimeter and berm planted with mountain bamboo.	The composition will be restored to its original configuration.
Native trees, understory and groundcover contributing to the sense of a clearing in the forest.	The plantings will be rehabilitated to restore the original composition.
Geometric elements located closest to the house, such as the rectilinear hedge and deck, cubically-trimmed bushes, straight edge of the main pool and the rectilinear moon-viewing platform extending into the pool.	Geometric elements will be rehabilitated / replanted as required to restore the design intention.

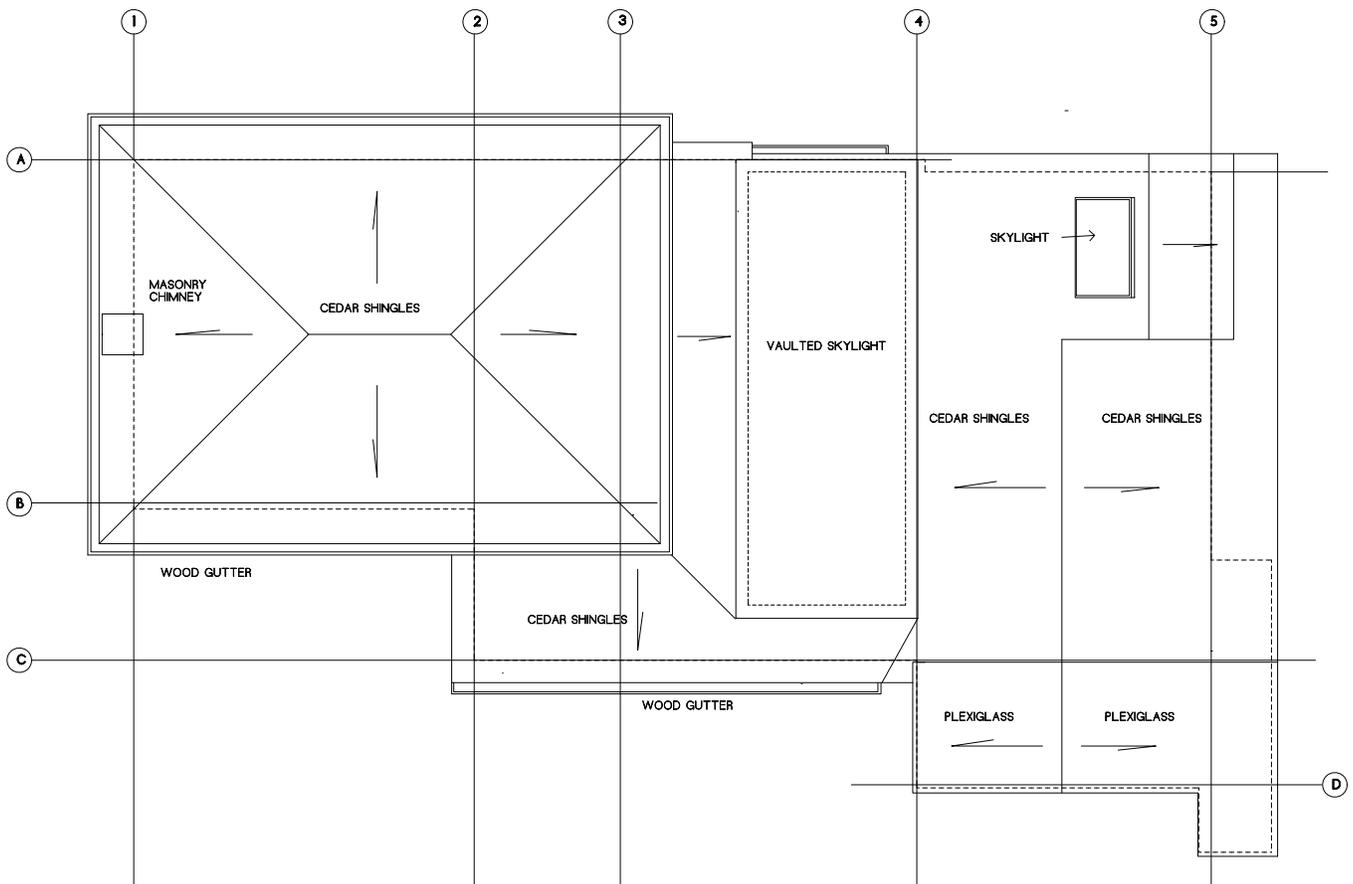
Suspended baffle fence interplanted with bamboo, a 'floating' horizontal element with vertical notes and a canvas for the play of shadows.	Baffle fence and bamboo relationship will be restored.
Illusion of greater depth and space through concealment of the beginnings and ends of horizontal lines and expressions, and a camouflaged property line.	Design relationship will be restored.
Viewscape: beach and adjacent path acting as line and bridge connecting two bodies of water and extending the sense of space.	Design relationship will be restored.
Component features: cedar deck, concrete brick patio, granite moon-viewing platform, central reflecting pond with aquatic plantings, mossy berm, sculptural bamboo on berm, crushed limestone path behind berm, layered perimeters of arboreal rhododendrons, Japanese evergreen azaleas, bamboos, grasses and native plants.	Garden elements will be rehabilitated to restore their design relationship.
Sense of greater space through micro-zones, such as the patio seating area; small pond with its surrounding plantings and rockery canopied by a Persimmon tree; and moss terrace.	Each micro-zone will be appropriately restored.
Significant stones and signature stone dolmen around small pond.	Elements to be carefully cleaned and positioned as required to complete the design concept.
Changes in footfall: earth, paving stone, wood, brick, moss, crushed limestone.	Individual materials will be preserved, rehabilitated and restored as required.
Restricted colour palette: soft spring colours, but primarily greens; summer colour confined to rustic pots of vibrant annuals and lilies.	Design concept to be maintained through the restoration of the Garden elements.

Based on this assessment, the proposed interventions to the character-defining elements of the Erickson Garden will not be significantly impacted by the proposed interventions, and the heritage value of the Garden will be maintained.

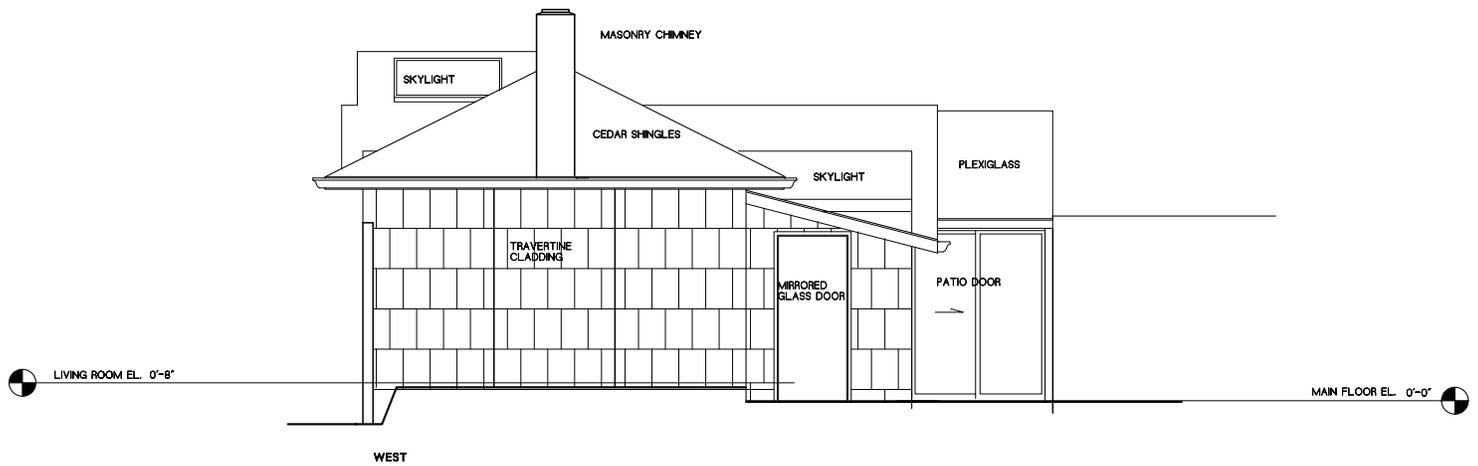


Existing Floor Plan, Neill F. Cumberbirch

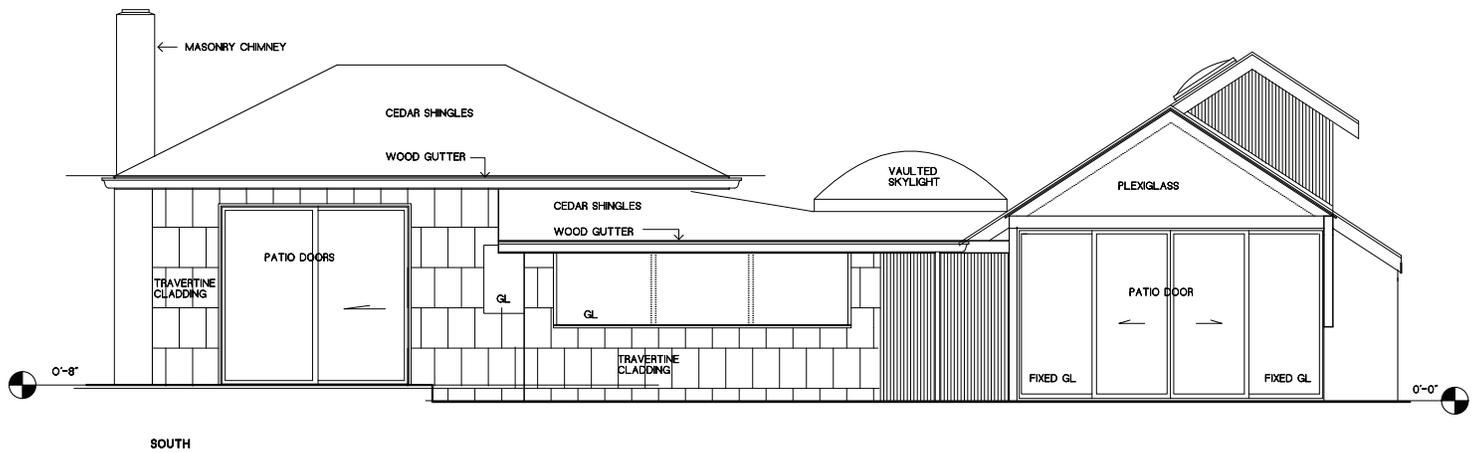
CONSERVATION GUIDELINES



Existing Roof Plan, Neill F. Cumberbirch

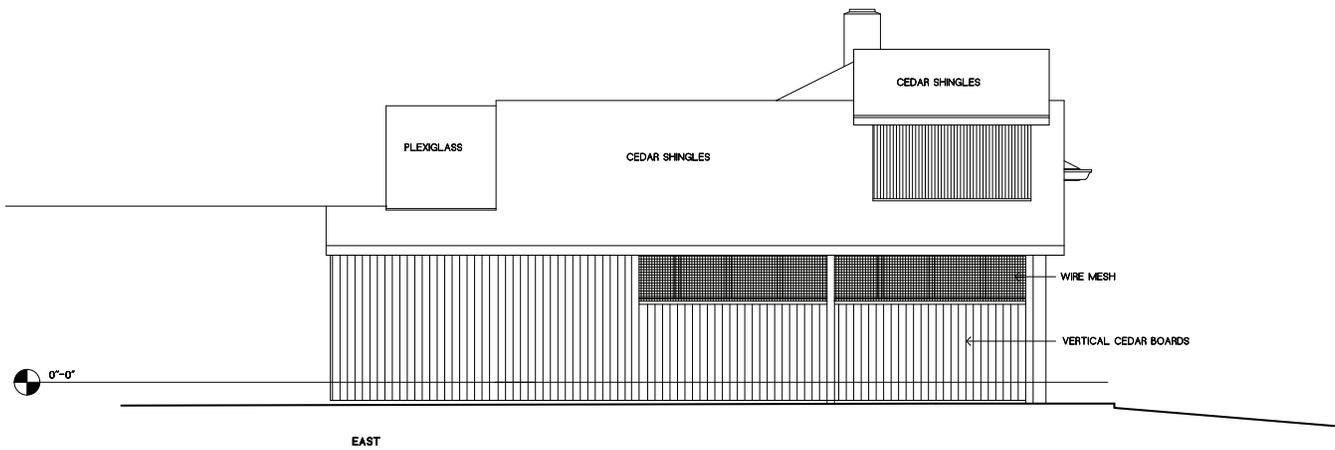


Existing West Elevation, Neill F. Cumberbirch

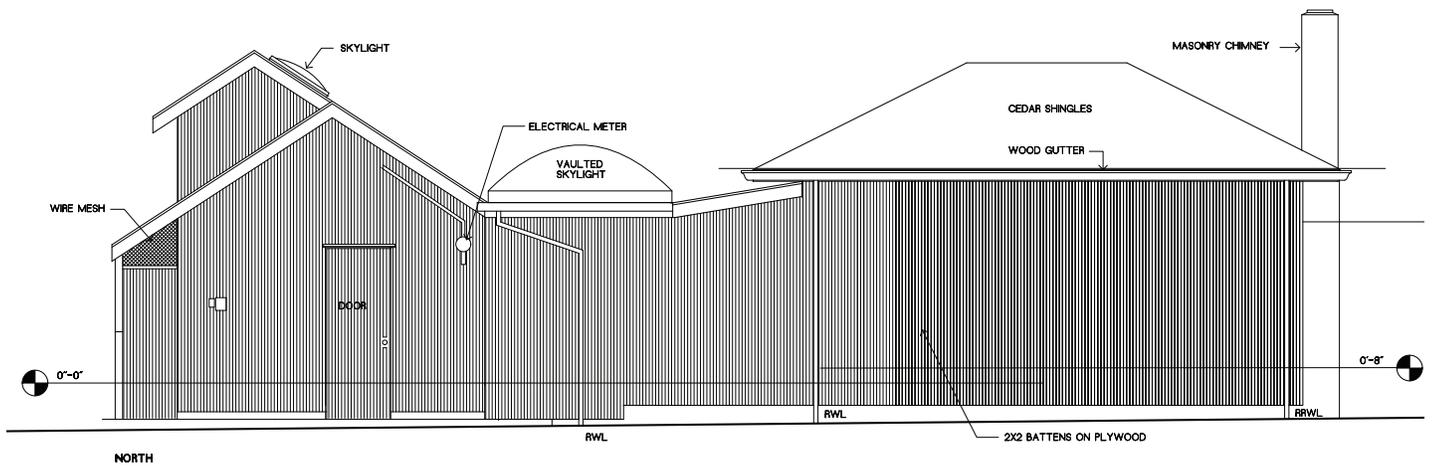


Existing South Elevation, Neill F. Cumberbirch

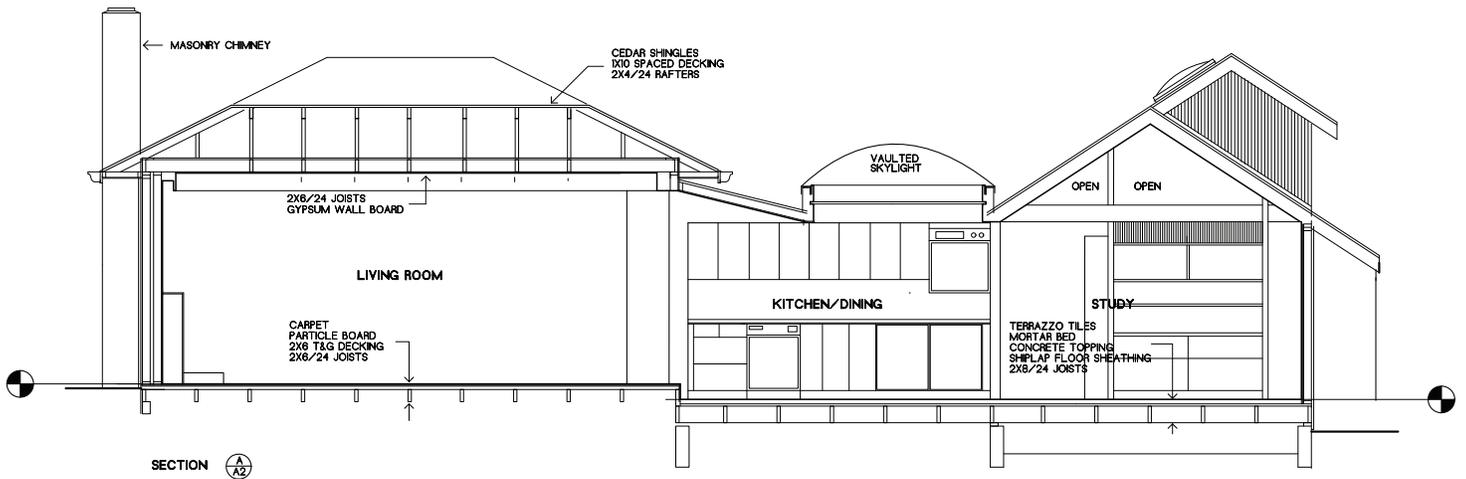
CONSERVATION GUIDELINES



Existing East Elevation, Neill F. Cumberbirch

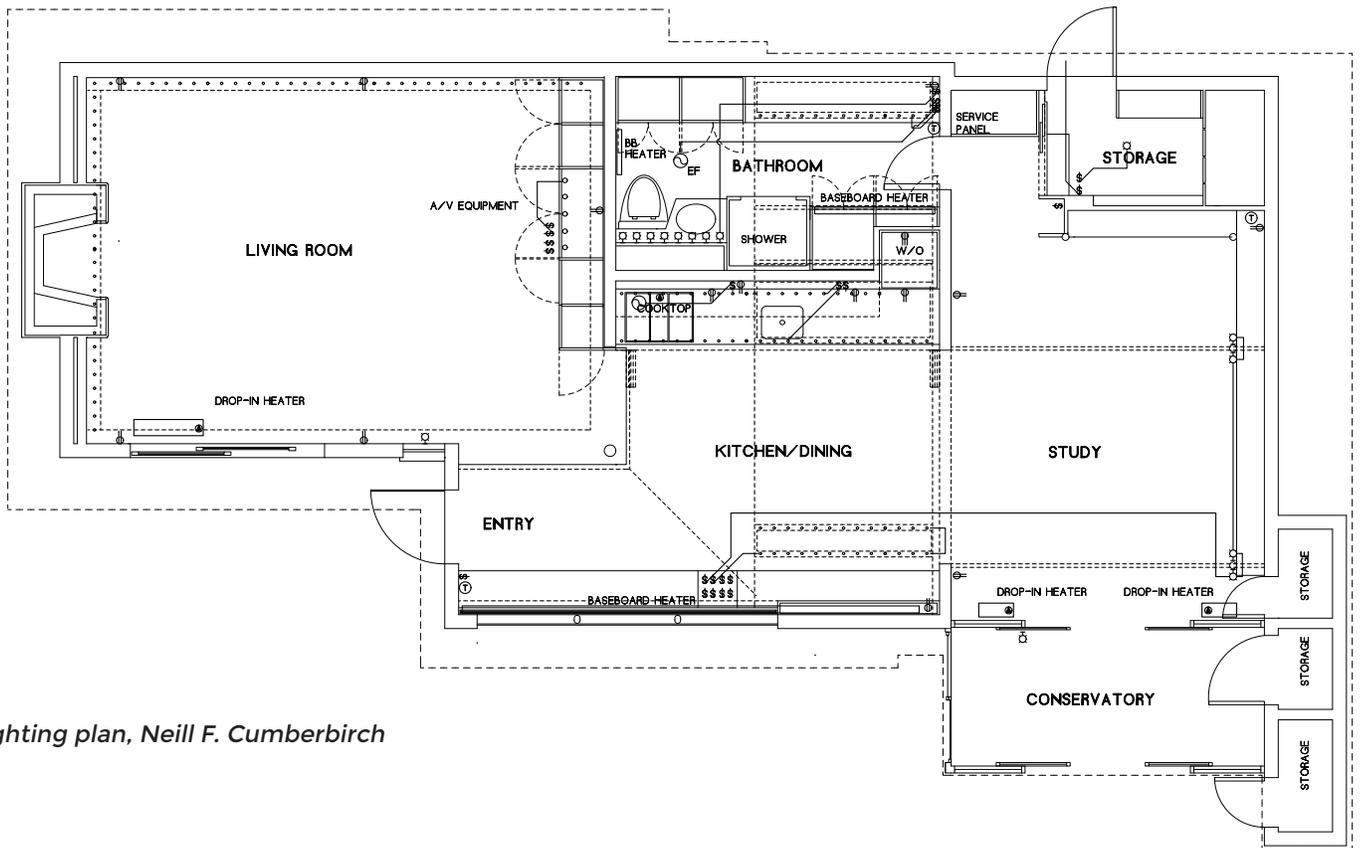


Existing North Elevation, Neill F. Cumberbirch



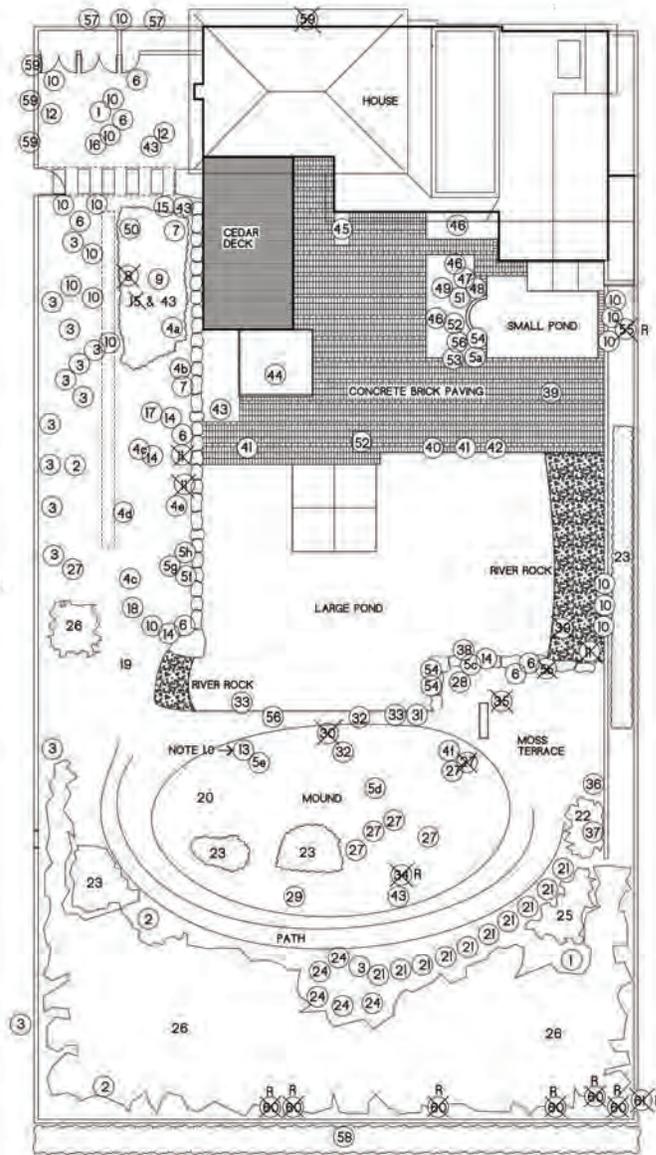
East-West Section, Neill F. Cumberbirch

CONSERVATION GUIDELINES



Lighting plan, Neill F. Cumberbirch

- | KEY COMMON | BOTANICAL |
|------------|---|
| 1 | Douglas Fir <i>Pseudotsuga menziesii</i> |
| 2 | Pacific Dogwood <i>Cornus nuttallii</i> |
| 3 | English Laurel <i>Prunus laurocerasus</i> |
| 4 | Rhododendron |
| 4a | <i>Rhododendron augustifolium</i> |
| 4b | <i>Rhododendron hybrid</i> |
| 4c | <i>Rhododendron calophyllum</i> |
| 4d | <i>Rhododendron auriculatum</i> |
| 4e | <i>Rhododendron fastigiatum</i> |
| 4f | <i>Rhododendron fastigiatum</i> |
| 5 | Japanese Azalea |
| 5a | <i>Azalea japonica</i> red similar to Hino crimson |
| 5b | <i>Azalea japonica</i> dark pink |
| 5c | <i>Azalea japonica</i> dark pink |
| 5d | <i>Azalea japonica</i> dark pink |
| 5e | <i>Azalea japonica</i> dark pink |
| 5f | <i>Azalea japonica</i> light pink |
| 5g | <i>Azalea japonica</i> white |
| 5h | <i>Azalea japonica</i> cool red |
| 6 | Red Huckleberry <i>Vaccinium parvifolium</i> |
| 7 | Lily of the Valley Shrub <i>Pieris japonica</i> |
| 8 | Hydrangea — <i>Hydrangea macrophylla</i> |
| 9 | Flowering Cherry <i>Prunus</i> sp. modern white hybrid |
| 10 | Western Sword Fern <i>Polystichum munitum</i> |
| 11 | Lady Fern — <i>Athyrium filix-femina</i> |
| 12 | Vine Maple <i>Acer circinatum</i> |
| 13 | Juniper <i>Juniperus communis</i> SEE NOTE 10 BELOW |
| 14 | Salal <i>Gaultheria shallon</i> |
| 15 | Lily of the Valley <i>Convallaria majalis</i> |
| 16 | Fairy Bells <i>Diosporum hookeri</i> var. oregonum |
| 17 | Montbretia <i>Crocsmia</i> |
| 18 | Cyclamen <i>Cyclamen hederifolium</i> |
| 19 | Haircap Moss <i>Polytrichum commune</i> |
| 20 | Lanky Moss <i>Rhytidadelphus loreus</i> |
| 21 | Golden Bamboo <i>Phyllostachys aurea</i> |
| 22 | Veitch's Bamboo (Kuma) <i>Sasa veitchii</i> |
| 23 | Blue Fountain Bamboo <i>Fargesia nitida</i> |
| 24 | Japanese Palm Bamboo <i>Semiarundinaria fastuosa</i> |
| 25 | Sasa Palmata <i>Sasa palmata 'Nobulosa'</i> |
| 26 | Arrow Bamboo <i>Pseudosasa japonica</i> |
| 27 | Shore Pine <i>Pinus contorta</i> var. contorta |
| 28 | Ponderosa Pine <i>Pinus ponderosa</i> |
| 29 | Arbutus <i>Arbutus menziesii</i> |
| 30 | Japanese Yew <i>Taxus cuspidata</i> Menko |
| 31 | Skunk Cabbage <i>Lysichiton americanum</i> |
| 32 | Heather <i>Erica carnea</i> |
| 33 | Hosta <i>Hosta lancifolia</i> |
| 34 | Spurge Laurel <i>Daphne laureola</i> |
| 35 | Pear Tree <i>Pyrus communis</i> |
| 36 | Yulan Magnolia <i>Magnolia denudata</i> |
| 37 | Lilac Tree <i>Syringia vulgaris</i> |
| 38 | Bergenia <i>Bergenia cordifolia</i> |
| 39 | Apple Tree <i>Malus</i> spp. (fruiting cultivar) |
| 40 | Bugleweed <i>Ajuga reptans</i> |
| 41 | Creeping Jenny <i>Lysimachia nummularia</i> |
| 42 | English Daisy <i>Bellis perennis</i> |
| 43 | Periwinkle <i>Vinca minor</i> |
| 44 | Japanese Holly <i>Ilex crenata 'Convexa'</i> |
| 45 | Camellia <i>Camellia japonica</i> |
| 46 | Boxwood <i>Buxus sempervivens</i> |
| 47 | Japanese Persimmon <i>Diospyros kaki</i> |
| 48 | Hosta <i>Hosta fortunei</i> var. albomarginata |
| 49 | Yucca <i>Yucca recurvifolia</i> |
| 50 | False Solomon's Seal <i>Smilacina racemosa</i> |
| 51 | Solomon's Seal <i>Polygonum x hybridum</i> |
| 52 | Zebra Grass <i>Miscanthus sinensis 'Zebrinus'</i> |
| 53 | Maiden Grass <i>Miscanthus sinensis 'Gracillimus'</i> |
| 54 | Deer Fern <i>Blechnum spicant</i> |
| 55 | Climbing Rose — <i>Rosa Dr. W. Van Fleet</i> |
| 56 | Maidenhair Fern <i>Adiantum pedatum</i> |
| 57 | Cherry Laurel 'Otto Luyken' |
| 58 | Western Red Cedar Hedge <i>Thuja plicata 'Altovirens'</i> |
| 59 | English Ivy <i>Hedera helix</i> |
| 60 | Lombardy Poplar <i>Populus nigra 'Italica'</i> |
| 61 | Beech |
- NOTE 10 — The original diseased Juniper was replaced with a Yew. This Yew will be replaced with a Juniper *Juniperus communis* as original

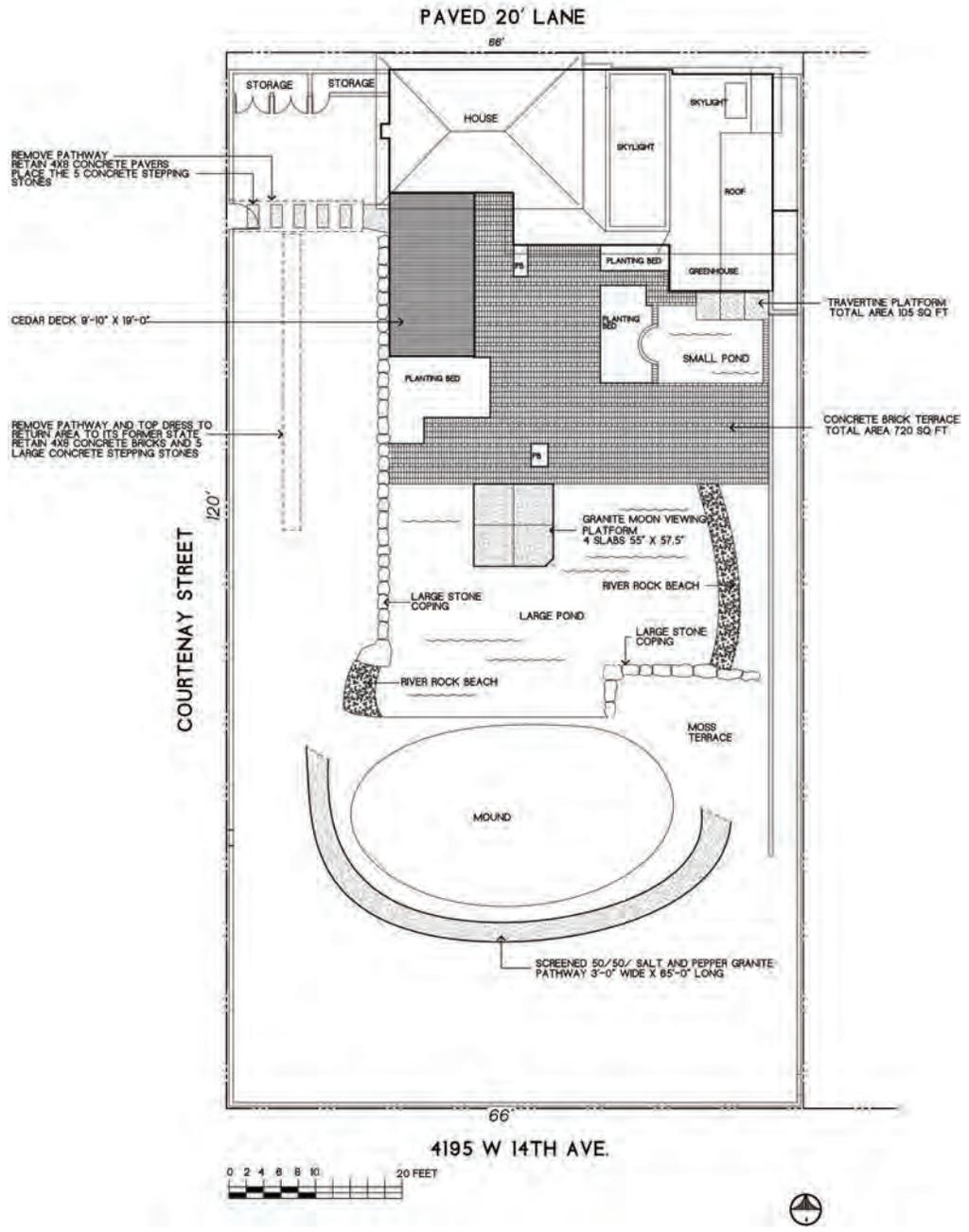


- Aquatics, Semi-Aquatics, and Marginals:**
- Japanese Iris *Iris ensata*
 - Blue Flag *Iris versicolor*
 - Common Rush *Juncus effusus*
 - Sedge *Carex* spp.
 - Marsh-marigold *Caltha palustris* spp. asarifolia
 - Milfoil *Myriophyllum spicatum*
 - Waterlily *Nymphaea* spp.

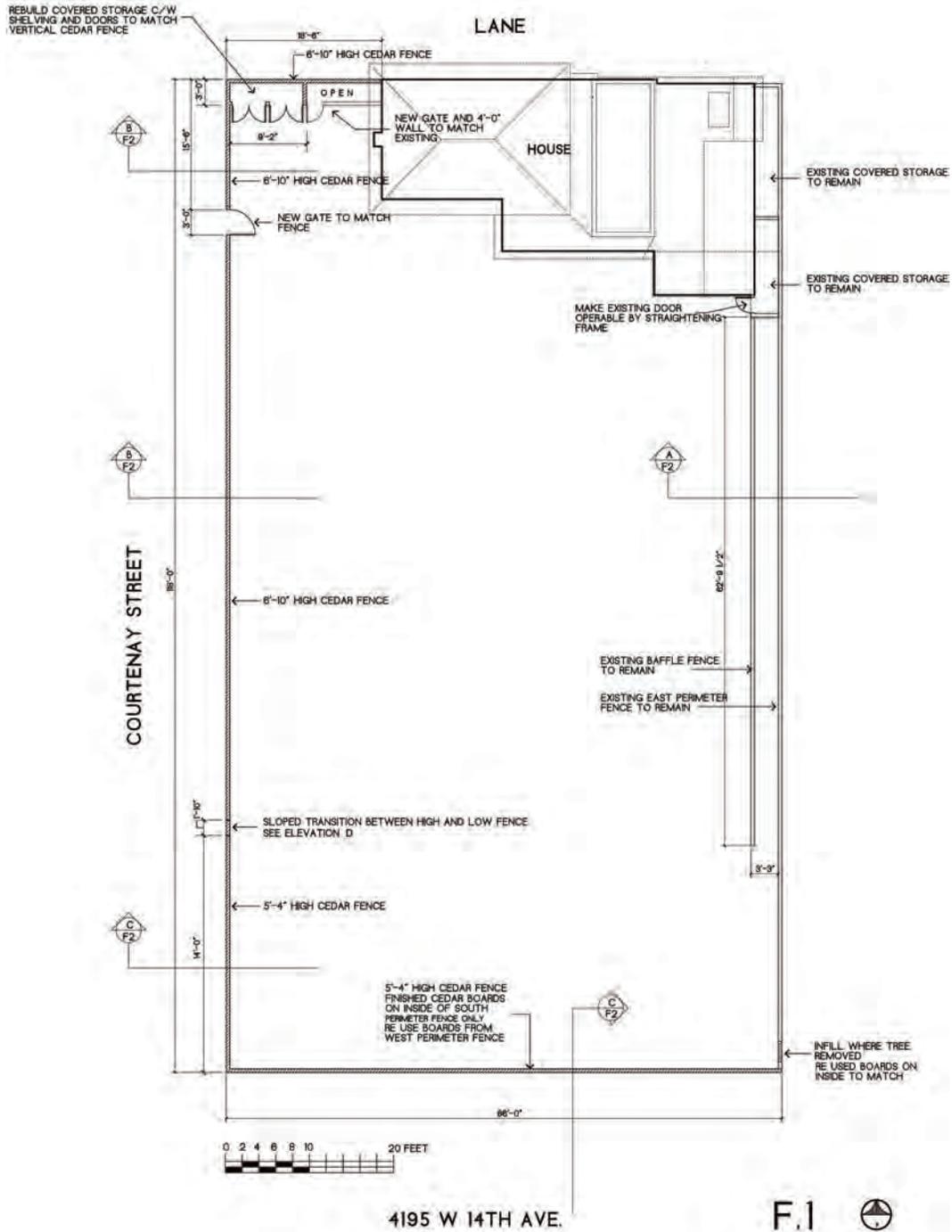
Other groundcovers not represented on plan:
Pacific Trillium *Trillium ovatum*

- SYMBOLS**
- (N) Location with Key number
 - (X) Plant removed at this location prior to 2015
 - (X)R Plant to be removed in future

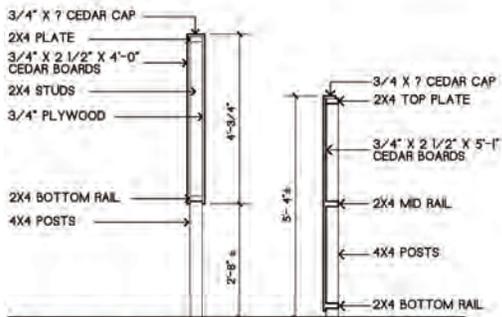
Plant Inventory/Location, Neill F. Cumberbirch



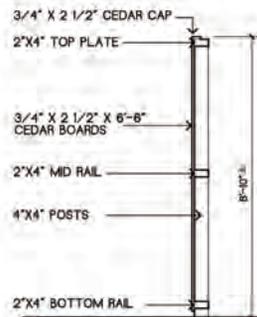
Garden Plan: Built Form, Neill F. Cumberbirch



Perimeter Fence Plan, Neill F. Cumberbirch

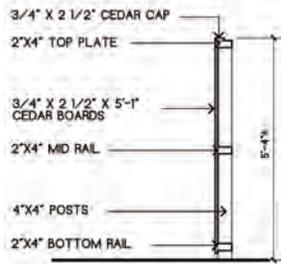


A SECTION THROUGH BAFFLE FENCE & EAST PERIMETER FENCE
1/4"=1'-0"

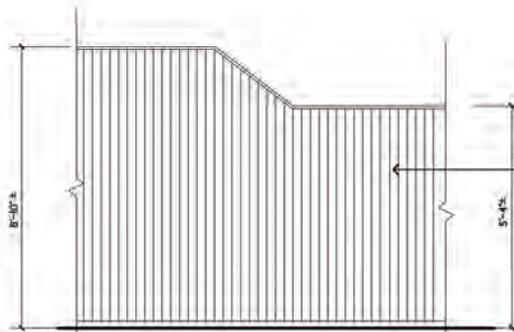


B SECTION THROUGH HIGH FENCE
1/4"=1'-0"

NOTE: 2X4'S AND 4X4'S ARE FULL DIMENSION LUMBER

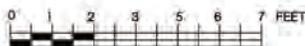


C SECTION THROUGH LOW FENCE
1/4"=1'-0"



D SECTION THROUGH LOW FENCE

2 1/2" X 3/4" CLEAR CEDAR BOARDS
TREATED WITH 'LifeTime Wood Treatment'
by Valhaloo.
FASTENED WITH GALVANIZED PAIRED NAILS
TO MATCH EXISTING



F.2

Perimeter Fence Details, Neill F. Cumberbirch

4.4 SUSTAINABILITY STRATEGY

Sustainability is most commonly defined as “meeting the needs of the present without compromising the ability of future generations to meet their own needs” (Common Future. The Bruntland Commission). The four-pillar model of sustainability identifies four interlinked dimensions: environmental, economic, social and cultural sustainability, the latter including the built heritage environment.

Current research links sustainability considerations with the conservation of our built and natural environments. A competitive, sustainable economy requires the conservation of heritage buildings as an important component of a high quality urban environment.

“We need to use our cities, our cultural resources, and our memories in such a way that they are available for future generations to use as well. Historic preservation makes cities viable, makes cities liveable, makes cities equitable.”

(Economic Benefits of Preservation, Sustainability and Historic Preservation)

Four Pillars of Sustainability



Heritage conservation and sustainable development can go hand in hand with the mutual effort of all stakeholders. In a practical context, the conservation and re-use of historic and existing structures contributes to environmental sustainability by:

- Reducing solid waste disposal (reduced impact on landfills and their expansions);
- Saving embodied energy (defined as the total expenditure of energy involved in the creation of the building and its constituent materials);
- Conserving historic materials that are significantly less consumptive of energy than many new replacement materials (often local and regional materials, e.g. timber, brick, concrete, plaster, can be preserved and reduce the energy consumption of manufacturing and transporting new materials).

Our approach to improving the energy performance of the Erickson House will include insulating the attic and exploring alternate mechanical system options, including the possibility of converting to a gas system with on-demand hot water.

The following considerations for energy efficiency in historic structures are recommended in the Parks Canada *Standards and Guidelines for the Conservation of Historic Places in Canada* (2010) and can be utilized for the Erickson House and Garden.

Sustainability Considerations

- Add new features to meet sustainability requirements in a manner that respects the exterior form and minimizes impact on character-defining elements.
- 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.
- Comply with energy efficiency objectives in a manner that minimizes impact on the character-defining elements and overall heritage value of the historic building.

CONSERVATION GUIDELINES

Energy Efficiency Considerations

- Identifying the historic place's heritage value and character-defining elements — materials, forms, location, spatial configurations, uses and cultural associations or meanings.
- Complying with energy efficiency objectives in such a manner that character-defining elements are conserved and the heritage value maintained.
- Working with energy efficiency and conservation specialists to determine the most appropriate solution to energy conservation problems that will have the least impact on character-defining elements and the overall heritage value.
- Weighing the total environmental cost of energy saving measures against the overall environmental costs of retaining the existing features or fabric, when deciding whether to proceed with energy saving measures.

Buildings: Insulation

- Exercising caution and foreseeing the potential effects of insulating the building on the envelope system so as to avoid damaging changes such as displacing the dew point and creating thermal bridges.
- Installing thermal insulation in attics and in unheated cellars and crawl spaces to increase the efficiency of the existing mechanical systems unless this could adversely affect the building envelope.

Buildings: Windows

- Utilizing the inherent energy conserving features of a building by maintaining character-defining windows and/or louvered blinds in good operating condition for natural ventilation.
- Improving thermal efficiency with weather-stripping, storm windows, interior shades and/or, if historically appropriate, blinds and awnings.

Buildings: Mechanical Systems

- Improving the energy efficiency of existing mechanical systems by installing insulation in attics and basements, unless this could adversely affect the building envelope.

The conservation recommendations for the Erickson House and Garden recognize the need for sustainable interventions and adhere to the *Standards and Guidelines* as outlined.

4.5 HERITAGE EQUIVALENCIES AND EXEMPTIONS

As a Municipal Heritage Register-listed site, the Erickson House and Garden will be eligible for heritage variances that will enable a higher degree of heritage conservation and retention of original material, including considerations available under the following municipal legislation.

4.5.1 VANCOUVER BUILDING BY-LAW

Building Code upgrading is the most important aspect of heritage building rehabilitation, as it ensures life safety and long-term protection for the resource. It is essential to consider heritage buildings on a case-by-case basis, as the blanket application of Code requirements does not recognize the individual requirements and inherent performance strengths of each building. Given that Code compliance is such a significant factor in the conservation of heritage buildings, the most important consideration is to provide viable economic methods of achieving building upgrades.

This is recognized in the Vancouver Building By-Law (VBBL), in which a number of equivalencies have been developed and adopted that enable more sensitive and appropriate heritage building upgrades. The subsection ***Alternative Compliance Methods for Heritage Buildings*** was especially included for the restoration and rehabilitation of heritage buildings. For example, the use of sprinklers in a heritage structure helps to satisfy fire separation and exiting requirements. The heritage equivalencies available under the VBBL are available

for this project as required. In addition to the equivalencies offered under the VBBL, the City can also accept the report of a Building Code Engineer as to acceptable levels of code performance.

4.5.2 ENERGY EFFICIENCY ACT

The provincial Energy Efficiency Act (Energy Efficiency Standards Regulation) was amended in 2009 to exempt buildings protected through heritage designation or listed on a community heritage register from compliance with the regulations. Energy Efficiency standards therefore do not apply to windows, glazing products, door slabs or products installed in heritage buildings. This means that exemptions can be allowed to energy upgrading measures that would destroy heritage character-defining elements such as original windows and doors.

These provisions do not preclude that heritage buildings must be made more energy efficient, but they do allow a more sensitive approach of alternate compliance to individual situations and a higher degree of retained integrity. Increased energy performance can be provided through non-intrusive methods of alternate compliance, such as improved insulation and mechanical systems. Please refer to the *Standards and Guidelines for the Conservation of Historic Places in Canada* (2010) for further detail about “Energy Efficiency Considerations.”



Dolmen, sketch by Arthur Erickson.

CONSERVATION GUIDELINES



Dolmen, Erickson Garden.

5. CONSERVATION RECOMMENDATIONS - HOUSE

5.1 EXTERIOR

A condition review of the Erickson House was carried out with several visits to the site being made in the fall of 2013. Also, during that time CAD drawings of the exterior elevations, the floor and roof plans and a cross section were created from a combination of information on existing drawings and sketches and on detailed measurements and photographs taken on site. The recommendations for the preservation and rehabilitation of the house are based on site review and archival documents - primarily photographs - of the house and garden.

The following chapter describes the materials, physical condition and recommended conservation strategy for the Erickson House based on Parks Canada's *Standard and Guidelines for the Conservation of Historic Places in Canada* (2010). These recommendations apply to the Erickson House only.



Persimmon tree in garden, perimeter fence seen in rear.

5.1.1 SITE

The Erickson House is located at 4195 West 14th Avenue, in the West Point Grey neighbourhood of Vancouver, on the northeast corner of the intersection of West 14th Avenue and Courtenay Street. The house and garden straddles two 33' x 122' lots, and the house is located towards the rear of the lot, along the laneway. The property is concealed from view from the two cornering streets, hidden behind a large hedge along 14th Avenue and a high fence with mature landscaping along Courtenay Street.

The entire site perimeter has solid vertical cedar board fencing with a full height gate providing the sole access to the house and garden from Courtenay Street approximately 20' from the rear property line. The house is located within the rearmost 28' of the property with remaining area open for the widely recognized significant garden. The house's small size and unique siting, along with seamless integration of the house and garden as a cohesive expression of shelter and site, are character-defining elements of the historic site and should be preserved.

Conservation Strategy: Preservation and Rehabilitation

- Retain the house's location at the rear of the property. All rehabilitation work should occur within the property lines.
- Preserve the integration of the house and garden as a cohesive expression of shelter and site.
- Preserve the encircling perimeter cedar fence. Stabilize, match missing boards, match original green colour as required. Original Cuprinol treatment should be replicated with a non-toxic alternative.
- Follow the recommendations as laid out in the 'Erickson Garden Conservation Plan' (2005).

CONSERVATION RECOMMENDATIONS

5.1.2 OVERALL FORM, SCALE AND MASSING

The overall form, scale and massing of the Erickson House is the end result of a collage of three main building elements, including an original single vehicle garage, an original 15'x20' single-storey out building and a connecting element which includes a 6.5'x18' vaulted skylight constructed under the guidance of Arthur Erickson. In addition to the three main building elements, a 5'x12' glazed conservatory was constructed at the south end of the original garage. The total floor area thus created is 850 square feet. The overall form of the house is expressed as one storey, at grade dwelling with a hipped gable roof form over the original 15'x20' out building, a gable ended pitched roof over the original garage and a flat roof over the added connecting element. The building has been retained in its final, completed form, dating to the 1970s, having been built-up during a series of three renovations over the 1960s and 70s.

Conservation Strategy: Preservation

- Preserve the overall form, scale and massing of the building in its existing form, as built over a series of three renovations.
- Because the overall form, scale and massing of the house are important character-defining elements, it is recommended that no changes be made in the form of additions or alterations.

5.1.3 FOUNDATION

An initial visual review of the structure reveals the exterior travertine cladding and the interior drywall is in good condition, which suggests there is no significant subsidence or failure of the foundations. On the interior, the terrazzo tile floor located throughout, except for the carpeted Living Area, appears to be level and devoid of cracks. There is one area in the Bathroom where the floor slopes down toward the northwest corner by approximately $\frac{3}{4}$ " in 3 feet. There are no cracks in the floor tiling in this area, which could mean that movement occurred prior to installation. Observation through floor openings created by the removal of in-floor heating units and by the removal of a vent grill to the crawl space located

on the lane side of the connector element revealed that all of the house structure is resting on concrete foundation walls with the exception of the original out building element. It is resting on a 4"x6" perimeter beam, which in turn is supported on boulders. This beam has significant dry rot, and will require repair or replacement. Further investigation is required to determine the full condition of all foundation elements.

Conservation Strategy: Rehabilitation

- Existing foundations should be preserved, if possible.
- If new foundations are proposed, concrete is a suitable material. New material should match original in appearance, as viewed from the exterior.
- Place new concrete foundation under the original out building where it is currently resting on a perimeter beam. This work must be done carefully so as not to damage interior or exterior finishes with particular attention paid to the travertine cladding. Excavation should be done in short runs from the exterior. Trench from the lane side to access the center beam support placement.
- At the time of work, initial investigation by hand excavation is recommended from the exterior to determine the extent and condition of the foundation under the remaining structure. Make the necessary upgrades if required with minimum disturbance to the existing structure and character-defining elements.
- Foundations should be reviewed by a Structural Engineer. Once condition is assessed, conservation recommendations can be finalized.
- To ensure the prolonged preservation of the new foundations, all landscaping should be separated from the foundations at grade by a course of gravel, decorative stones or other means, which will help prevent splash back and assist drainage. New vegetation may assist in concealing the newly exposed foundations, if desired, but should be adequately separated from the exterior building materials and be sympathetic to the existing significant garden. The appropriateness of any new landscaping should be reviewed in context of the rear garden.



Existing Condition of wooden fence.

CONSERVATION RECOMMENDATIONS



Existing condition of wooden gate.

5.1.4 EXTERIOR WOOD FRAME WALLS

The Erickson House features two main exterior finishes on the external wood frame walls. 12" x 18" x 3/4" travertine tiles with 1/2" width offset joints and a modified version of wood board and batten comprised of a plywood backing with 2x2 wooden verticals spaced 1 1/2" apart are installed over the original stucco walls. The rear elevation, facing the laneway, is comprised entirely of the board and batten wall finish, the west side features vertical cedar boards, and the remaining elevations feature travertine tile. The wood is finished in a dark stain, and demonstrates areas of a worn finish due to environmental conditions. The unpainted cedar, stucco faced in travertine marble, and glass used as primary building materials are character-defining elements of the historic house.

The travertine slab tiles appear to be well adhered to the stucco substrate with the one exception of a loose tile under the eave at the chimney chase. The board and batten areas appear to be in good condition, with no visible evidence of rot or physical damage. The exterior material palette is original to Erickson's renovations, and should be preserved. Further investigation into the condition of all wood frame wall elements is recommended, to ensure all elements are appropriately preserved.

Conservation Recommendation: Preservation and Restoration

- Due to the integrity of wood-frame structure, the exterior walls should be preserved through retention and in-situ repair work.
- Preserve original siding on all elevations, if possible, and clean surface for refinishing as required.
- Replace damaged siding to match existing in material, size, profile and thickness.
- Design structural or seismic upgrades so as to minimize the impact to the character-defining elements.
- Utilize Alternate Compliance Methods outlined in the VBBL for fire and spatial separations including installation of sprinklers where possible.

- Cleaning procedures should be undertaken with non-destructive methods. Areas with biological growth should be cleaned using a soft, natural bristle brush, without water, to remove dirt and other material. If a more intense cleaning is required, this can be accomplished with warm water, mild detergent (such as Simple Green[®]) and a soft bristle brush. High-pressure power washing, abrasive cleaning or sandblasting should not be allowed under any circumstances.
- Confirm that all travertine tiles are well adhered to the stucco substrate (re-adhere the identified loose tile) and make any necessary repairs to grout joints with matching grout texture and colour.
- Clean travertine areas by using non-destructive methods. Areas with biological growth should be cleaned with warm water, mild detergent (e.g. Simple Green[®]) and a soft brush. Do not power wash or use abrasive cleaning materials.
- Apply an exterior grade penetrating matte silicone sealer.
- Scrape to remove organic material in areas on the board and batten siding where vines have been removed. Apply two coats of penetrating wood stain in a colour to match the existing.
- Any existing trim should be preserved, and new material that is visually physically compatible with the original should be reinstated when original fabric is missing. Combed and/or textured lumber is not acceptable. Hardi-plank or other cementitious boards are not acceptable.

CONSERVATION RECOMMENDATIONS

5.1.5 FENESTRATION

“Windows and doors are among the most conspicuous feature of any building. In addition to their function — providing light, views, fresh air and access to the building — their arrangement and design is fundamental to the building’s appearance and heritage value. Each element of fenestration is, in itself, a complex assembly whose function and operation must be considered as part of its conservation.”

Standards and Guidelines for the Conservation of Historic Places in Canada (2010).

5.1.5.1 WINDOWS

The Erickson House, despite being small in square footage, appears much larger due to expansive glazing and skylights that allow light in and open views from the house to the garden. The inner/outer dialogue is achieved by the abundant use of glass, mirrors, and vaulted Plexiglas skylights, and by the planting troughs under the skylights in the living room and bathroom. The north wall along the lane is windowless, providing privacy and separation, whereas the south wall features large windows and glass doors, creating a seamless integration between home and garden.

The only existing pre-renovation window, extant from the original building, is the niche window used to house Erickson’s Buddha head. This niche window is a character-defining element of the historic house, and should be preserved. In order to preserve the inner/outer dialogue between house and garden, all other glazing should also be preserved.

Conservation Strategy: Preservation and Rehabilitation

- Inspect for condition and complete detailed inventory to determine extent of recommended repair or replacement.
- Retain existing window sashes; repair as required; install replacement matching sashes where missing or beyond repair.

- Preserve and repair as required, using in kind repair techniques where feasible.
- Overhaul, tighten/reinforce joints. Repair frame, trim and counterbalances.
- Each window should be made weather tight by re-puttying and weather-stripping as necessary.
- Retain historic glass, where possible. If window glass becomes broken, the broken glass should be replaced. Window repairs should be undertaken by a contractor skilled in heritage restoration. Replacement glass to be single glazing, and visually and physically compatible with existing.

5.1.5.2 DOORS

The existing entry door is a frameless tempered one-way (mirrored) glass type with commercial grade hinges and entrance lockset. The mirroring has deteriorated and is in poor condition.

Conservation Strategy: Preservation and Restoration

- Investigate condition of all doors. Ensure sliding doors run smoothly and hinged doors swing freely. Retain the door openings in their original locations, and preserve and repair all original doors.
- Replace the glass door with new to match, retain existing hardware.



Window within dining room/ kitchen.

CONSERVATION RECOMMENDATIONS

5.1.6 ROOF

The Erickson House features a varying roof form, resultant from having been built-up during a series of three renovations over the 1960s and 70s. The roof comprises a hipped gable roof form over the original 15' x 20' out building, a gable ended pitched roof over the original garage and a flat roof over the added connecting element. The existing roof form is significant and should be preserved.

The sloped areas are roofed with cedar shingles and the flat area is an asphalt membrane. Records show that the house was reroofed and new wood gutters were installed within the past few years. Initial observation from the ground suggests that the roof and gutters are in good condition, but this should be monitored over time.

Conservation Recommendation: Rehabilitation

- Preserve the roof structure in its current configuration, as expressed by its varied hipped gable roof, gable-end roof and flat roof configurations, with skylight.
- If required, roofing membrane and cladding system may be rehabilitated. Cedar shingles are the preferred material, and should match original. Replace roofing and gutters with like materials when it comes time to reroof.
- Regular removal of needles and small branches from adjacent trees is required to prevent deterioration of roofing materials due to moisture retention.
- Ensure adequate rainwater disposal system is installed and ensure proper drainage from the site is maintained. Paint all drainage system elements according to colour schedule devised by Heritage Consultant.

5.1.6.1 CHIMNEY

An external brick chimney is located on the west elevation. The fireplace is clad in travertine tile, and is centered in the living room.

Conservation Recommendation: Rehabilitation

- Preserve the chimney in its original configuration, if possible.
- Chimney may require structural stabilization.
- Investigate condition of brickwork. If required, brickwork may be repointed and cleaned using a natural bristle brush and mild rinse detergent.
- Brickwork may require repainting. Paint chimney according to colour schedule devised by Heritage Consultant.



Existing cedar shingle roof.

5.1.7 CONSERVATORY

The small conservatory on the south side of the house is constructed with a wood frame exterior wall on the east and sliding patio glass doors and sidelights on the remaining three sides. It also features full height window walls on all three exterior elevations and the interior wall between the conservatory and the main house. Both interior wall and south exterior wall feature full height sliding glass doors. The conservatory served as a tranquil place where Erickson would work, looking out onto the garden and pond in the large rear yard. The glass walled conservatory also features a glazed skylight pitched roof, which connects to the roof of what was once the garage structure. The roof is self supporting 1/2" tinted Plexiglas with each slope a single sheet. Both sheets of Plexiglas have been damaged by falling branches from an adjacent tree. Broken pieces are being held together with tape. The south facing end gable is made of a single sheet of matching Plexiglas.

Conservation Recommendation: Preservation

- Preserve the conservatory in its 2009 condition.
- Replace broken sheets with new Plexiglas to match thickness and tint colour.
- Repair and/or replace flashing with visually and physically consistent material.
- Make any necessary repairs to the sliding patio doors to ensure ease of movement and weather strip integrity.

5.1.8 EXTERIOR COLOUR SCHEDULE

Part of the restoration process is to finish the building in historically appropriate paint colours. Once access is available, paint samples will be taken and the original colour scheme will be determined. Prior to final paint application, samples of these colours should be placed on the building to be viewed in natural light. Final colour selection can then be verified.

Conservation Recommendation: Restoration

- Determine the original finish, hue and placement of original applied colour.
- Complete all basic repairs and restoration, and remove surface dust and grime before preparing, priming and painting. Be sure that all surfaces to be painted are thoroughly dry.
- Remove dust and dirt with the gentlest method possible such as low-pressure (hose pressure) water washing, with soft natural brushes or putty knives.
- Restore original colour scheme.



Exterior view of conservatory from garden.

CONSERVATION RECOMMENDATIONS



View from study through conservatory to garden.



View of moon viewing platform with house beyond.

CONSERVATION RECOMMENDATIONS



View of house from garden.

5.2 INTERIOR

“Interior features can include elements such as interior walls, floors and ceilings, mouldings, staircases, fireplace mantels, faucets, sinks, built-in cabinets, light fixtures, hardware, radiators, mail chutes, telephone booths and elevators. Because their heritage value resides not only in their physical characteristics, but also in their location in the historic building, it is important to protect them from removal. This is particularly true of doors, banisters, church pews, fireplace mantels, sinks and light fixtures, which are often replaced instead of being upgraded. Reuse in their original location not only protects their heritage value, but is also a more sustainable approach to conserving these artefacts.”

Standards and Guidelines for the Conservation of Historic Places in Canada (2010)

Building Code upgrading is one of the most important aspects of heritage building rehabilitation, as it ensures life safety and long-term protection for the resource. However, the interior features of an historic property are often heavily damaged in the process. Both Vancouver Building By-law and the British Columbia Building Code offer equivalencies and exemptions to heritage buildings, which enable a higher degree of heritage conservation and retention of original material. The following guidelines pertaining to Health, Safety and Security Considerations from the *Standards and Guidelines* should be followed when faced with the conservation of interior character-defining elements:

- Upgrade interior features to meet health, safety and security requirements, in a manner that preserves the existing feature and minimizes impact on its heritage value.
- 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.

- Explore all options for modifications to existing interior features to meet functional requirements prior to considering removal or replacement.
- Remove or encapsulate hazardous materials, such as friable asbestos insulation, using the least-invasive abatement methods possible, and only after thorough testing has been conducted.
- Install appropriate smoke detectors and fire alarm system.

5.2.1 WALLS

The Erickson house features a number of character-defining interior wall coverings, including suede, leather and Thai silk. Small squares of beige Italian suede (approximately 4”x 4”) line the interior drywall on the north and west Living Area walls. The remaining living room walls are finished in white Thai silk, to match the curtains. The Study features full height mirrored walls on the east end interior elevation that continue through to the conservatory, and the remaining walls are finished in yellow Thai silk. Red Italian leather lined the bathroom walls, which replaced earlier orange Japanese rice paper. All other interior walls are painted drywall; colour to be determined. All interior wall finishes, as existed in 2009, are character-defining elements of the historic house, and should be preserved.

There is some water staining evident on some areas of the walls. The drywalled dining room window demonstrates peeling paint, and requires repair. Further investigation into the condition of all interior surface materials is required, and their original 2009 condition should be restored.

Conservation Recommendation: Preservation, Restoration and Maintenance

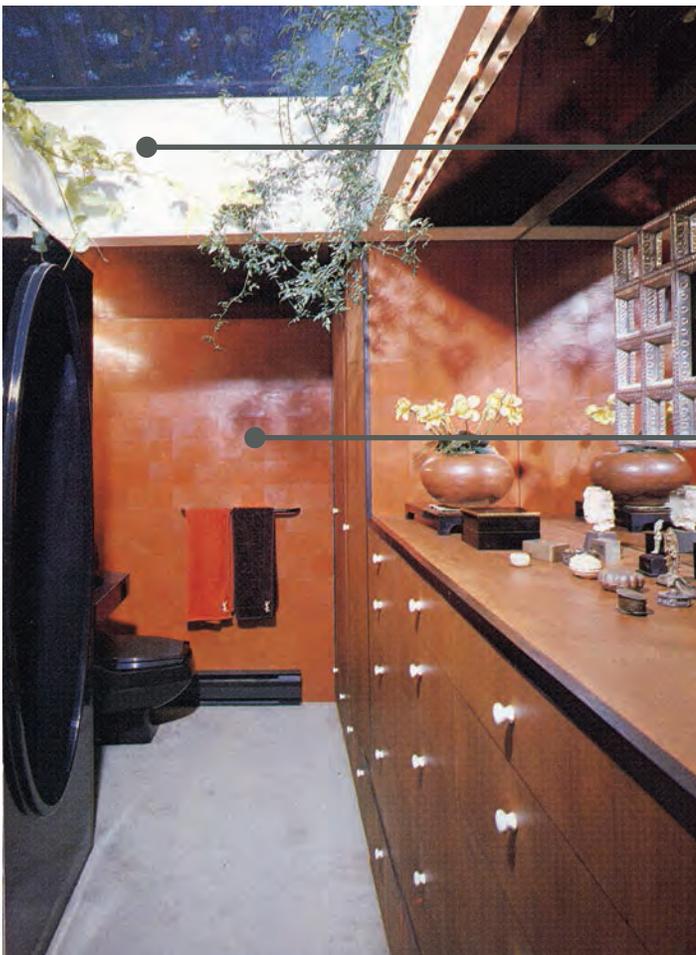
- Preserve original interior walls and ceilings and their original finishes, if possible. This included white Thai silk living room walls, beige Italian suede squares on living room walls, yellow Thai silk in Study and red leather squares in bathroom.

CONSERVATION RECOMMENDATIONS

- Maintain interior walls and ceilings by routine cleaning using dry methods such as dusting, light vacuuming with a soft dusting tool or with a treated dust cloth. Ledges and other horizontal elements collect dust and dirt at a much faster rate than vertical surfaces, and should be addressed more frequently.
- Spot clean walls and ceilings to remove any dirt marks to prevent possible damage from aggregate scratches

or oils. A clean damp sponge should be used to gently rub away dirt, and then dried with a clean wiping cloth. If water alone doesn't remove the spot, a non-ionic detergent solution may be used followed by damp rinsing and drying.

- Only oil based paint, varnish and modern coatings can be safely washed using wet methods.
- Repaint any painted drywall surfaces to Master Painter Institute's standards and guidelines for Repaint Work. Colour and texture to match existing.



Painted drywall.

Red Italian leather.

Bathroom.



View of living room from kitchen.

Yellow Thai Silk.

Beige Italian Suede.

CONSERVATION RECOMMENDATIONS



Painted drywall.

Yellow Thai Silk.

Yellow Thai Silk.

View of study with loft bed.

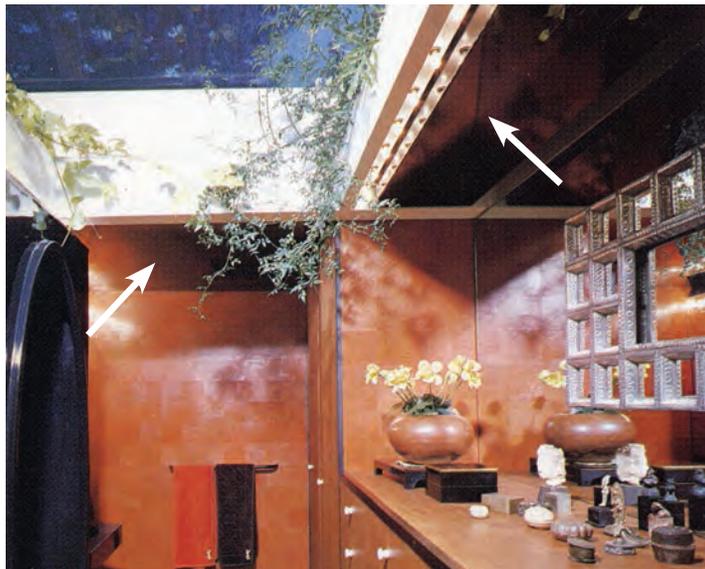
5.2.2 CEILING

The ceilings in the Erickson House consist of two unique finishes. The ceiling within the alcove above the toilet and vanity in the bathroom is clad in black Plexiglas, and all remaining ceilings are white painted drywall.

An initial visual inspection reveals evident water staining on some areas of the ceiling, likely due to leaks in the roof and skylight joints. There is also a crack in the drywall ceiling along the line of a hip rafter, which runs from a chrome column to the edge of the skylight. Further investigation is required into the full condition of the ceiling material and structure, including an assessment of skylight and roof details where there is a potential for damaging water ingress.

Conservation Recommendation: Rehabilitation

- Investigate condition of ceiling, and repair as required to match existing.
- Roof and skylight details and joints should be inspected, and any leaks should be repaired.
- Repaint drywall surfaces to Master Painter Institute's standards and guidelines for Repaint Work. Colour and finish to match 2009 condition.



Bathroom - note ceiling finish within alcoves.

5.2.3 FLOORS

The interior of the Erickson House features two unique floor types. The living room features fitted camel-coloured wool living room carpeting, and the remainder of the floor area is covered with 12"x12" travertine marble terrazzo floor tile. The carpet is faded and worn, but the tile flooring appears to be in good condition.

Conservation Recommendation: Preservation and Restoration

- Clean terrazzo tile flooring using the non abrasive methods as described for cleaning the travertine marble
- Apply matt finish penetrating sealer
- When necessary, replace carpet with new to match original texture and colour of carpet as it existed 2009.
- Replace underlay with top quality new material.

5.2.4 FIREPLACE

The fireplace surround is made of slab travertine marble, and the hearth is made of a solid block of the same material. The travertine appears to be in good condition, apart from a visible crack above the fireplace opening.

Conservation Recommendation: Preservation

- Clean travertine by using non-destructive methods. Clean with warm water, mild detergent (e.g. Simple Green©) and a soft brush. Do not use abrasive cleaning products.
- Following the repair work on the foundation, the crack should be filled with grout to match exterior finish of the travertine.

CONSERVATION RECOMMENDATIONS

5.2.5 PLUMBING FIXTURES

The kitchen and bathroom plumbing fixtures are significant to the Erickson house, and should be preserved as existed in 2009. Notable plumbing fixtures that should be maintained include the kitchen sink, and bathroom fixtures including the black fiberglass shower and black Kohler toilet and sink.

Conservation Recommendation: Maintain

- Maintain significant plumbing fixtures, as they existed in 2009.

5.2.6 HARDWARE

The house features significant particular hardware, all of which was individually chosen by Erickson. All interior hardware should be retained as they existed in 2009, and any new replacement hardware should be restored to match original.

Conservation Recommendation: Preservation and Restoration

- Preserve original 2009 hardware.
- Match altered hardware to original (ASSA and other) as required.

5.2.7 FURNISHINGS

The Erickson house retains many original built-in fittings, such as original hardware, teak bathroom vanities, teak kitchen and living room cabinets, closets and storage, loft bed and mirrored walls and doors. These interior features are character-defining elements, and should be preserved. The condition of all built-ins should be assessed and repaired as required. Erickson planted troughs under the skylight in the bathroom and dining room, which allowed plants to overhang around the perimeter of the walls, bringing nature into the rooms. The plant troughs should be retained, and the plants should be maintained.

There is one area in the Bathroom where the floor slopes down toward the northwest corner by approximately $\frac{3}{4}$ " in 3 feet. There are no cracks in the floor tiling in this area, which

could mean that movement occurred prior to installation. Following repair of the foundation, all built-ins should be investigated and repaired as required to ensure their proper fit and operation.

Conservation Recommendation: Preservation and Restoration

- Preserve original furnishings, as they existed in 2009.
- Restore and/or replace any altered furnishings.
- Maintain plants in troughs along perimeter of skylight.
- Investigate and repair built-ins following repair of the foundation, as required.

5.2.8 LIGHTING

The adjustable lighting, concealed within the perimeter of the main rooms, is a character-defining element of the historic house, and should be preserved. The interior lighting system is a combination of line and low voltage with incandescent bulbs. Most of the general lighting is by strips of closely spaced low wattage (7.5w) bulbs in ceiling recesses at the perimeters of spaces and above the kitchen work area. The main lighting control area is located in a space under the counter beneath the window facing the garden.

Conservation Recommendation: Preservation and Rehabilitation

- Preserve original lighting configuration.
- Maintain original lighting, replacing bulbs to match original when applicable.

5.2.9 INTERIOR COLOUR

Further investigation is required. Match to 2009 condition.

6. CONSERVATION RECOMMENDATIONS - GARDEN

Change & Continuity

As we work to conserve the garden as the home of Arthur Erickson and as a designed, cultural landscape of national significance, from which generations can learn we note how our standards, guidelines, methods, and approach to preservation maintenance encompass change and continuity. As the garden has grown and moves into a new phase of its life, how we treat the garden has shifted in a continuum; from 'benign neglect' to 'vigilant' care, from abandon to order, wild to tamed, serendipity to choice, loss to preservation. At the same time we maintain it, however, we would not wish to lose the mysterious garden that children love, the sense of quietude, of a place at peace with itself, a garden that is itself a contemplation of mutability. It is our hope that the Conservation Plan conserves the spirit as well as the place.

Introduction to the Erickson Garden Conservation Plan, by Cheryl Cooper, 2005

6.1 VEGETATION

6.1.1 TREES

6.1.1.1 DOUGLAS FIR *Pseudotsuga Menziesii*

Along with the dogwoods and apple trees, Erickson inherited two Douglas Firs that were already on the property, and incorporated them into the design of his garden. They are part of its original nature.

Both Douglas Firs were topped at an unknown date prior to 1992, which affected their growth habit and particularly weakened the larger specimen in the southeast quadrant. Their size has had an impact on the garden. The growing canopies have increased the amount of shade and the accumulation of debris, and maintenance has increased, especially close to the house where the roots are exerting pressure against the fence and under the brick patio near the door. They may become simply too large for the scale of the garden - the fir in the southeast quadrant may already have reached this point. Photographs from 1965 show how small it was at that time, and how much more in keeping with the size and scale of the garden it was then.

Erickson called his garden a clearing in the forest, referring to both a real forest outside its walls and the idea of a forest within. Should the Douglas Firs need to be removed because of disease, habit, or sheer size, Erickson suggested that he would replace them with pine trees, such as Shore Pine. This would maintain the idea of a native forest without putting excessive pressure on the garden and disturbing its proportions and scale.

Conservation Recommendation: Preservation

- The Douglas Fir in the southeast quadrant should be pruned, including spiral pruning and removal of limbs, especially the larger, lower ones, to lighten its load and allow as much light as possible into the garden.
- Long term maintenance: The Douglas Fir in the southeast quadrant is primarily responsible for the loss of light into the garden. By 1:00 pm in August, the only sunshine in the garden is on the brick patio by the Ilex. The rest of the garden is in shade, which has affected the health, growth habits and longevity of the vegetation, including the pines that are sun-loving plants. This fir is too large for the garden and it is recommend for removal. Its removal will allow the other trees in the quadrant, such as the Pacific Dogwood and the spruces, to fill the space. This area should be monitored for a few seasons before deciding whether this infill will provide the layering essential for the character of the garden, or whether a Shore Pine should be planted in its place.



Bifurcated trunk of one of the Dogwoods. Luxton 2005.

6.1.1.2 PACIFIC DOGWOOD *Cornus nuttallii*

The three Pacific dogwoods in the garden, like the Douglas Firs, were kept from the original cottage garden before Arthur Erickson began to develop the property. They contribute to its native northwest character. The specimen in the southwest corner behind the compost pile is severely diseased and has had its westerly trunk removed. The prominent Dogwood with a bifurcated trunk at the edge of the path near the compost area is healthy and visually striking. The specimen on the western perimeter was damaged by lightning and is showing signs of disease.

Conservation Recommendation: Preservation

- Professionally monitor the condition of the Dogwood in the southwest corner behind the compost area and remove when it becomes necessary.
- Review the condition of the specimens on a regular basis and remove as may be required in the future. Replace with specimen recommended below.

Conservation Recommendation: Rehabilitation

- Purchase and grow off site three replacement trees for the three Pacific Dogwoods *Cornus nuttallii*. The recommended variety is *Cornus 'Venus'* or *'Starlight'*.

6.1.1.3 FLOWERING CHERRY *Prunus 'modern white hybrid'*

Like the Apple tree, the Flowering Cherry tree is a remnant of the original cottage garden and stands between the Rhododendrons and the English Laurel. As a consequence of its crowded location and less than optimal light level it is not thriving.

Conservation Recommendation: Preservation

- Prune adjacent planting to increase available light.
- Remove at the end of its life, as determined by a consulting arborist. It is recommended that it not be replaced in kind or with another species.

6.1.1.4 VINE MAPLE *ACER CIRCINATUM*

The Vine maples are healthy and have a good horticultural appearance.

Conservation Recommendation: Preservation

- Regularly prune to maintain desired shape and size, and to remove any dead wood.

6.1.1.5 SHORE PINE *Pinus contorta var. contorta*

There are seven Shore Pines in the garden, six by the mound and one large specimen on the western perimeter. The pines constitute a significant element in the Erickson garden both as a native and as a Japanese influence. No Japanese garden would be complete without them. Their prominent position, image of power and dignity, their beautiful branches and trunks anchor the garden with a sense of longevity. The grouping of native Shore Pines together with the three-needled Ponderosa Pine, form powerful verticals in the spatial composition of the garden and is one of its character-defining elements. The bifurcated Shore pine on the northeastern slope of the mound is leaning at a low angle towards the east property line and one of its trucks has died.

Conservation Recommendation: Rehabilitation

- Remove bifurcated Shore Pine on the east end of the mound.
- Grind stump to below grade.
- Replace with 10' high *Pinus contorta var. contorta* (Shore Pine) with bonsai-like 'windswept' character.



A view of the various trees near the marble bench. Luxton 2005.

6.1.1.6 PONDEROSA PINE *Pinus ponderosa*

The single Ponderosa Pine that stands at the forefront of Shore Pine grouping by the mound is suffering noticeably from lack of light.

Conservation Recommendation: Preservation

- Address the issue of light when hard pruning the surrounding canopy and when locating the replacement Shore Pine.

6.1.1.7 ARBUTUS *Arbutus menziesii*

No one is certain as to how this unusual specimen appeared in the garden at its present location. It was not part of Arthur Erickson's master plan. Nevertheless he embraced it and accepted its unique contribution to the layering behind the Mound as viewed from the House. It is healthy, well proportioned and is in good horticultural condition.

Conservation Recommendation: Preservation

- Regularly prune to maintain desired shape and size, and to remove any dead wood.

6.1.1.8 PEAR TREE

The pear tree from the original garden, which was located on the Moss Terrace near the Marble Bench, has been removed due to disease.

Conservation Recommendation: Rehabilitation

- It is recommended that there be no replacement of this tree.

6.1.1.9 YULAN MAGNOLIA *Magnolia denudate*

This relatively young and healthy white flowering magnolia, located at the south end of the eastern Baffle Fence, is growing towards the neighbouring house and is overhanging its side yard and is almost touching it.

Conservation Recommendation: Preservation

- Carefully prune to keep away from the neighbouring house and to encourage a more westerly habit. It is hoped that the removal of the adjacent Shore Pines will help this process by giving access to more light to the west.

6.1.1.10 LILAC TREE *Syringa vulgaris*

This Lilac tree is healthy and has a good horticultural appearance.

Conservation Recommendation: Preservation

- Regularly prune to maintain desired shape and size, and to remove any dead wood and prevent spread onto neighbouring property.

6.1.1.11 APPLE TREE *Malus*

The apple tree is a remnant of the original cottage garden orchard and stands to the south of the small pond. It is showing signs of disease with a hollowed out trunk at its base.

Conservation Recommendation: Preservation

- Monitor its condition on a regular basis with the intent to keep it as long as possible since its aged, gnarled and moss covered branches and lovely spring blossoms evocatively contribute to the overall composition.
- Prune in the horizontal fashion, remove vertical shoots twice a year.
- Prune to train the shape to further obscure the neighbouring house and to discourage its overhang of the neighbouring property.
- When a replacement tree is necessary, Arthur Erickson has said that the replacement need not be an apple tree, however, considerations must be given to the need to obscure the view of the neighbouring house. The new tree would be suggested by the Landscape Consultant and approved by the Heritage Consultant.

6.1.1.12 JAPANESE PERSIMMON *Diospyros kaki*

The Japanese persimmon, with its attractive habit and large ovate leaves hanging over the small pond, presents one of the most exotic images in the garden. It is pruned horizontally in the Japanese 'pagoda style' that is not only pleasing to the eye, but is also part of the aesthetic that keeps the plants close to the house rigorously pruned. Balance and harmony is further advanced by the horizontal pruning of the apple tree. As a fruit-producing deciduous tree, with its cycle from branch to leaf, to its ripening brightly coloured fruit, the persimmon lends an ever-changing character to the small pool area of the Garden.

Conservation Recommendation: Preservation

- Regularly prune to maintain desired size and shape

6.1.1.13 LOMBARDY POPLAR *Populus nigra* 'Italica'

In 1958, when Arthur Erickson designed the garden, he planted a row of Lombardy poplars on the West 14th Avenue south property line to provide a fast growing, effective screening of the property across the street. Early photographs show how necessary this planting was to enclose the garden and make it into its own separate world. Almost sixty years later, the cedar hedge and bamboos have grown to provide the desired screening. Also, the planting across West 14th Avenue has changed and grown significantly to become what the Japanese refer to as shakkei or "borrowed scenery" The poplars have reached the end of their life expectancy and fulfilled their intended role.

Dying poplars have been removed over the years and now six remain. With their purpose fulfilled, their decadent condition posing increasing issues of liability, and they need to be removed.

Conservation Recommendation: Rehabilitation

- Obtain the necessary tree removal permits
- Remove the six remaining Lombardy Poplars
- Grind stump to below the surrounding soil surface

6.1.1.14 BEECH

Much like the Arbutus tree the origins of the Beech tree are unknown, however, unlike the Arbutus it does not serve any function and is not an appropriate specimen. It straddles the property line in the south east corner of the garden. The east perimeter fence is discontinuous at the tree location.

Conservation Recommendation: Rehabilitation

- Obtain permission from the neighbour and obtain the necessary tree removal permit from the City of Vancouver.
- Carefully remove the Beech.
- Grind stump to below grade.

6.1.2 SHRUBS

6.1.2.1 RHODODENDRONS

Arthur Erickson purchased the species rhododendrons from the Greigs of Royston Nurseries on Vancouver Island, having been introduced to the famous nursery by Rob Filberg when he was designing the Filberg house in Comox. The Greigs are legendary among rhododendron collectors and enthusiasts. Milner Gardens in Qualicum grows many of their varieties, since Mary Greig and Veronica Milner were friends and collaborators. Now that the Milner Garden has become a public garden, this large, distinguished rhododendron collection is being rehabilitated and catalogued. The basis for the collection of species rhododendrons in VanDusen Botanical Garden comes from the Greigs as well as the extensive collection of plants displayed at the Ted and Mary Greig Rhododendron Garden in Stanley Park, including their auriculatum hybrids that combine the desirable characteristics of late bloom time in July and August and scent, something not usually found in rhododendrons. One such Rhododendron auriculatum is among the arboreal rhododendrons in the Erickson garden and one of the botanically-significant plants in the garden.

The rhododendrons on the western perimeter are all reaching out from their planted positions and lying on top of the azaleas or other plants.

Conservation Recommendation: Preservation

- Lighten the canopy overhead wherever possible.
- Compost with 3-4" of organic mulch once a year to improve moisture retention;
- Water year-round, with special attention during dry periods.
- Dead head to improve appearance.
- Hard prune over the seasons to recover and maintain their positions and shape, and to be distinguishable from each other.
- Replacement in kind if necessary

6.1.2.2 JAPANESE AZALEA

The garden has eight early season mountainous small-leaved rhododendrons (azaleas), a single glorious 'red' one by the small pool, along the edge of the Moss Terrace over the pond, a few on the Mound, and a significant grouping along the western edge of the pond. This grouping of three azaleas planted closely together along the pond's edge, light pink, white, and red form a natural triangle over the water, effective when in bloom, as there are few blooming plants in the garden.

Conservation Recommendation: Rehabilitation

- At the time of the Large Pond work, remove the azaleas along the western edge of the pond, store and grow off site.
- Return the plants to close to their original position to improve access to light and to provide more room for root growth in relation to the stone coping.
- Lighten the canopy overhead wherever possible.
- Hard prune over the seasons to recover and maintain their shape, and to be distinguishable from each other.

6.1.2.3 ENGLISH LAUREL

The line of laurels along the western perimeter, which is one of the edging features in the garden, was pruned up in the garden rejuvenation of 2000, revealing their dark and arching limbs. The canopy has over time become dense and excludes light that would otherwise be enjoyed by the rhododendrons and azaleas.

Conservation Recommendation: Preservation

- Hard prune horizontally from the top and keep limbs free of shoots to allow the maximum amount of light to enter the garden.
- Prune to prevent a space between the top of the fence and the beginning of the leaves.
- Branches should be pruned or removed if they rest on top of the fence or push against it.
- Pruning activities should take place three times a year.

6.1.2.4 RED HUCKLEBERRY

Native to west coast forests the Red Huckleberry creates a sense of place and with its bright red berries marks the changing seasons. There are five Red Huckleberry shrubs located along the western perimeter of the garden. They are evenly spaced from near the large Douglas fir to the west Beach. Two others are located on the Large Pond's edge near the east Beach. The shrubs are in good horticultural appearance.

Conservation Recommendation: Preservation

- Periodic light pruning is required.
- Control spread from seed.

6.1.2.5 JUNIPER

The original juniper on the mound, seemingly suspended cloud-like over the large rock, was a particularly beautiful element in the garden. Its bonsai form alluded to and strengthened the overall Asian garden aesthetic. Both the Pear Tree and the Juniper had to be removed when they developed the same disease. The Juniper was replaced with a Yew, which is graceless and a distracting feature.

Conservation Recommendation: Rehabilitation

- Remove the Yew and replace it with a new Juniper *Juniper communis* 'Silver blue', 1-2m spreading width, with an exquisite horizontal form.

6.1.2.6 SALAL

As a common B.C. coastal coniferous forest understory species the Salal is appropriately located in three places under the Rhododendrons along the western perimeter with two others located on the Moss Terrace adjacent to the Large Pond. As a significant food resource Salal has a strong connection with coastal native culture. Its berries were eaten fresh or dried into cakes. Haida used them to thicken salmon eggs. The leaves were used for medicinal purposes. If left unchecked it tends to spread and form large nearly impenetrable thickets.



Juniper in 2005. Luxton 2005.



Rigorously pruned Japanese Holly and Camellia near house. Luxton 2005.

Conservation Recommendation: Preservation

- Prune regularly to maintain shape and size and to prevent undesired spread.

6.1.2.7 SPURGE LAUREL

This plant showed up in the garden as a volunteer and is located low on the south side of the Mound. It plays no role in the garden design.

Conservation Recommendation: Rehabilitation

- It is recommended that the Spurge Laurel be removed.

6.1.2.8 YUCCA

The strong architectural quality of the single Yucca along with the Boxwood and the Dolmen create a foil for the soft grasses, ferns and hosta.

Conservation Recommendation: Preservation

- Remove stocks and seed pods at the end of the flowering season.
- In fall or winter remove the oldest, dead or damaged leaves.

6.1.2.9 CAMELLIA

Planted against the house and shaped by disciplined trimming into a boxlike form, the Camellia extends the house geometry and harmonizes with the Japanese Holly beyond.

Conservation Recommendation: Preservation

- Seasonally prune to maintain size and geometric form.
- Water, mulch and fertilize as necessitated by its location adjacent to the house.

6.1.3 HEDGES

6.1.3.1 JAPANESE HOLLY

The Japanese Holly is a central character-defining element of the garden. It plays a significant role in the spatial composition of the garden with its major horizontal plane part of a rhythmic succession of horizontal planes leading one's eye deeper into the vista, creating a sense of depth and harmony. A Japanese Holly has been grown as a larger free-standing rectangular box-form that was rigorously pruned into geometric form, with chicken wire layered in as it grew to strengthen it; it was allowed to grow to a size that it could be trimmed from each side by a gardener with hand clippers.

Conservation Recommendation: Preservation

- Prune to maintain its size and shape.
- Trim to maintain rectilinear shape. Maintain the mature size and shape through hand-clipping.
- Prune overhead adjacent plants to maintain required light levels and to prevent overhang.
- If it becomes necessary in the future, replace in kind.

6.1.3.2 BOXWOOD

Boxwood is found in three locations near the house. Two of them are positioned to flank the path from the Patio to the greenhouse. This pattern has a long standing in the garden as it existed even prior to the connection of the garage to the dwelling. The existing Boxwood has largely died away.

Conservation Recommendation: Rehabilitation

- Remove all three boxwood hedge like forms.
- Replace with new Boxwood Buxus sempervierens.
- Trim to maintain rectilinear shapes, with flat tops.

6.1.3.3 CHERRY LAUREL

The two Cherry Laurels located on the lane side of the north fence toward the west end are low growing, at three to four feet high, but spread to eight feet. They are healthy and have a good horticultural appearance.

Conservation Recommendation: Preservation

- Regularly prune to maintain desired shape and to control spread.
- Remove any dead wood.

6.1.3.4 WESTERN RED CEDAR HEDGE

The cedar hedge is an edging feature in the garden and contributes to the visual layering of the garden. It is also an important security element and buffer between the street and the garden. The space between the fence and the sidewalk is barely large enough to contain the growing, healthy hedge.

Conservation Recommendation: Preservation

- Monitor frequently and trim regularly in order to prevent encroachment over the sidewalk on West 14th Avenue.

6.1.4 FERNS

WESTERN SWORD FERN, DEER FERN, AND MAIDENHEAD FERN

The three ferns named above are understory species which grow primarily in moist, shaded west coast forests, and like Salal have been used by native cultures as a food source and for medicinal purposes. Generally they all have good horticultural appearance.

Conservation Recommendation: Preservation

- Remove fronds for good appearance.
- Pay particular attention to the Maidenhair and Deer ferns in the vicinity of the Dolmen to minimize spread and scale. Removal of some plant material may be necessary to visually balance the Dolmen and its surrounding vegetation.

6.1.5 BAMBOO

The presence of bamboo in the Erickson garden imparts an undeniable Asian influence with its rich history and associations and as such is an important character-defining element. Bamboo's pliancy often symbolizes the Taoist principle of yielding to external pressures in order to, in the end, transcend them. The Chinese compare themselves to bamboo, bending beneath the weight of their destiny yet remaining unbroken by misfortune. Also the Chinese regard bamboo as a symbol of humility, modesty, flexibility and longevity. Buddhists place high value on these characteristics and refer to bamboo as a "blessing from heaven."

There are six varieties of temperate bamboo planted in the garden, a mixture of running and clumping species, each contributing in its own way to the garden's cultural reference and to the overall design through its pleasing visual and sound effects.

Clumps of Golden bamboo *Phyllostachys aurea* curving along the pathway behind the mound are growing in such a way as to form the illusion of a colonnade.

The large grove of Arrow bamboo *Pseudosasa japonica* behind the 'colonnade' contributes to a sense of depth and privacy.

The beginning of the 'colonnade', at the south end of the Moss Terrace is marked by a small, dense, low growing thicket of Veitch's (Kuma) bamboo *Sasa veitchii*.

Next to the Veitch's bamboo to the south is a larger thicket of *Sasa Palmata* bamboo *Sasa palmate* 'Nebulosa' and with its intermediate height transitions between the low Veitch's and the higher Arrow bamboo.

The 'colonnade' of Golden bamboo ends at a small stand of Japanese Palm bamboo *Semiarundinaria fastuosa*, which signifies the halfway point of the walk along the path from the Moss Terrace to the 'beach' on the west side of the pond.

Blue Fountain bamboo *Fargesia nitida*, a particularly beautiful plant, with its blue-white waxy powder coated and upright narrow culms, is found in two locations in the garden. It is planted along the east perimeter behind the Baffle Fence and on the south west side of the mound. Particularly dry summers of 2002 and 2003 placed the Blue Fountain bamboo under considerable stress. Over the period of 2004 -2005 a bamboo expert attempted to rehabilitate the stands but unfortunately they succumbed. In 2009 the Erickson House and Garden Foundation removed the dead bamboo and replaced the east perimeter stand with new, but small clumps of *Fargesia nitida*. This planting was not the full length of the Baffle Fence as it originally had been. As of 2015 the bamboo has grown to a height just above the Baffle Fence. The Blue Fountain bamboo on the west side of the mound also died and it too was replaced in 2009 with young plants in two stands with one midway along the south slope and the other at the west end of the mound.

Conservation Recommendation: Preservation

- Prune the Golden bamboo twice a year, once when new shoots have come up and opened and again in early spring to remove broken branches, shape to encourage growth as columns flanking the path. Remove clumps as required to maintain the colonnade effect.
- Prune and remove dead and truncated canes from the base of the Arrow bamboo to permit greater air circulation and light.
- Prune the Veitch's bamboo, the Sasa Palmata bamboo and the Japanese Palm bamboo by removing weak, dead, damaged or spindly stems in spring and thin to control spread and to show off stems to best effect. Cut out any flowering shoots promptly to discourage more from forming.
- Remove Blue Fountain Bamboo at Baffle Fence and prepare for replanting.
- Create 18" wide x 18" deep trench complete with 18" deep root barrier on sides and extending the full length of the Baffle Fence.
- Plant new Borinda bamboo *Borinda angustissima*, 10' height.
- Plant Blue Fountain bamboo from Baffle Fence on the mound to create the shape and extent of the original thicket.

6.1.6 VINES

6.1.6.1 CLIMBING ROSE

This plant was a gift, the significance of which is not known. It is an anomaly in an otherwise Asian influenced garden design.

Conservation Recommendation: Rehabilitation

- Remove and do not replace with another species.

6.1.6.2 ENGLISH IVY

As of 2015, Ivy no longer grows on the north wall of the house facing the lane. It was removed to arrest damage to the board and batten siding and to facilitate its refinishing. The Ivy is growing on the west perimeter fence north of the main entrance gate.

Conservation Recommendation: Preservation

- Remove the Ivy from the fence at the time of its rebuilding and replant.
- Consider the introduction of a slower growing and less invasive species such as Hahn's Ivy.

6.1.7 GRASSES

6.1.7.1 ZEBRA GRASS

There are two clumps of Zebra grass in the garden, one is next to the Dolmen and the other is in the planting bed in the Patio next to the Moon-Viewing Platform. Together, when in peak season, they create an arch over the pathway leading towards the East Beach.

Over time ornamental grasses tend to die at their centres, weakening the plant. The clumps of Zebra grass now have very little in their middle. They are healthy and vigorous on the outside where advancing shoots have sought new soil. While that might be a smart stratagem for the plant, it leaves a ring that does not stand up very well and does not appear as a plume coming from one spot. Zebra grass grows to over 8' when it comes into tassel in mid-September-October and without any internal support it becomes too heavy and falls over, especially in the rain.

Conservation Recommendation: Rehabilitation

- Dig up the clumps, separate, and replant the outer, healthier growth to create a central plume with enough strength to stand upright.

6.1.7.2 MAIDEN GRASS

This is the finer grass by the dolmen at the small pond. Along with the Maidenhair fern and the moss on the top of the dolmen, it contributes a fine and fragile texture that contrasts with the rough rock of the Dolmen. This juxtaposition of textures is deliberate and is characteristic of many of the design features found in the garden. In summer the grass has a tendency to grow large and obscure the Dolmen.

Conservation Recommendation: Preservation

- Thin the clump during the growing season with an eye for the aesthetic and to prevent it from obscuring the Dolmen and crowding the pathway.



Moss growing on the Mound. Luxton 2005.

6.1.8 PERRENIALS / ANNUALS

After the spring flowering of trees and shrubs, the potted annuals provide the only splash of vivid colour within the otherwise soft grey-greens typical of the West Coast. From the Chinese, Arthur Erickson took the practice of planting annuals in pots in the sunniest areas on the Patio. Potted peonies or chrysanthemum blossoms has been the subject of Chinese garden painting since at least the 16th century. Even a discussion of something as simple as potted annuals reveals many of the garden's allusions and unique combinations: Japanese, Chinese, Italian, English, West Coast. Other containers are planted with overwintering perennials, such as the collection of Oriental lilies (four pots), one of Erickson's favourite plants, especially the pure white Casablanca Lily (*Lilium Casablanca*), as well as heuchera, ornamental grasses, sedums, and campanula.

Greenhouse plants - three pelargonium (geranium), the gardenia, lemon tree, and orange tree - were all moved into the garden for the summer and grouped around the boxwood hedge. A large specimen fuchsia-coloured geranium in a rustic terra cotta pot is placed by the garden door, with the potted gardenia, blue-ceramic geranium, and a slender ornamental jar sited by the living room. The Zebra grass always positioned the Tibouchina, facing into the large pond. What Arthur Erickson referred to as "desert plants" occupied the fixed flat round concrete basins by the pool's edge - often with true portulaca and sedums.

There was a grouping by the Zebra grass (seven pots) and another grouping in front of the Japanese holly (three or four pots). They were simply pleasing arrangements and Arthur Erickson used to change them from season to season. These pots are planted with a variety of bright-coloured annuals: in the spring, blue flowers such as "English blue" pansies and primulas that were often replaced by blue and pink petunias in the summer. In addition multi-coloured leaf geraniums, single fuchsia and scarlet New Guinea impatiens, blue and white lobelia, pink and red *Nicotiana glauca* or *Nicotiana x sanderae*, heliotrope, portulaca, chrysanthemums, white bacopa, single marigolds ("a truer yellow") were featured. The blues of the spring were replaced with vivid, strong, Mediterranean colours in the summer. Pure colours and shapes, single flowers, rather than doubles or pompoms, were preferred.

There was also a grouping of pots on the east corner of the Greenhouse Platform that contained rosemary, oregano, thyme, mint, basil, chives and parsley as well as nasturtiums for their leaf, colour and trailing habit.

Conservation Recommendation: Preservation

- Regular and seasonal maintenance will be required for deadheading, fertilizing, and watering over the growing season.
- The arranging of pots, re-potting and plant care will have to be a dedicated task assigned to a professional gardener.

6.1.9 MOSSES

Moss is a subtle and essential element in an Asian garden. It is regarded as a symbol of harmony, age and tradition. For at least 1,000 years, Zen Monks have celebrated its presence in written descriptions of temple landscapes. It blankets strongly expressed landforms like the mound yet at the same time it is itself physically fragile. This coexistence of visual strength and physical fragility is compelling to the human mind.

There are three main areas in the garden where moss is the predominant ground cover. It is growing over the brick pavers of the Moss Terrace. The geometric pattern of the bricks telegraphs through the moss, which is a subtle reminder of the relationship between strength and fragility, man and nature. Over the surface of the Mound, it was a soft carpet of green that pulled the plants, trees and rock into a unified composition. It has been damaged recently by a break in the water service line under the Mound, which created a scar where it has been washed away. Also, due to lack of maintenance, weeds have established themselves. There is also an area of moss extending from the mound to the rhododendrons and the west Beach. Again, its softness contrasts with the texture of the hard river rock beach.

Conservation Recommendation: Rehabilitation

- Renew the moss cover on the Mound by installing pre-vegetated moss panels over a lightly raked surface.
- Irrigate well until it is established.
- Monitor all the mosses, gently sweep off accumulated debris, irrigate as conditions require and replenish with new where necessary.

6.1.10 AQUATIC, SEMI AQUATIC AND MARGINALS

At the heart of the Erickson garden is a large still pond. It is home to water lilies, irises and rushes, as well as vocal tree frogs and water skimmers. The pond was designed to bring water into the garden as one of the four elements in nature, which invites a sense of harmony. However, the overgrowth of the aquatic plants and the poor water quality reduces the reflectivity of the pond's surface.

Conservation Recommendation: Rehabilitation

- To ensure least disturbance to the frogs, remove at a time recommended by a registered professional biologist, the water lilies, iris and rushes from the ponds. Salvage a selective sampling of the desirable or original plants to be maintained off site in watertight pots and/or in a saturated water basin. Prune stems and roots to rejuvenate the plants ready for replanting in the fall.

6.1.11 OTHER GROUND COVER

English Ivy, Lily-of-the Valley, Bungleweed, Creeping Jenny, Periwinkle, etc. are invasive groundcovers should be removed for the most part and the remainder be limited to small controllable areas.

Conservation Recommendation: Rehabilitation

- Remove invasive herbaceous weeds, groundcovers, ivy and their roots from selected areas.
- Substitute and replant bare areas with Salal, Longleaf Mahonia, ferns, moss and other native groundcovers characteristic of the Erickson Garden.

6.1.12 INTERIOR PLANTS

Three pelargonium (geranium), a lemon tree and an orange tree are located within the greenhouse adjacent to the Small Pond. They are not of good horticultural appearance.

Conservation Recommendation: Rehabilitation

- Replace with healthy species in kind.

6.2 WATER FEATURES

6.2.1 LARGE POND

At the heart of the Erickson garden lies a large still pond. It is home to water lilies, irises and rushes, as well as vocal tree frogs and water skimmers. Occasionally raccoons visit it, and a pair of ducks often return in the spring. The Moon-Viewing Platform, extending over the edge of the pond, draws the visitor into contemplation of the world below the water and of the reflections of moon and sky above. The pond was designed to bring water into the garden as one of the four elements in nature, which invites a sense of harmony. It brings light into the garden, animating it, which is especially important in the often-grey climate of Vancouver. It offers reflections of the moon and stars in its dark waters. Erickson often hung candles in the trees or floated them on the pond's surface to create magic for festive celebrations. The pond creates complex relationships between shapes and forms that enrich the space: its own smooth horizontal plane, its stony beach and rock edges, the geometry of the marble Moon-Viewing Platform, the softness of the arched mound, and the jumble of plants. Water forms a yin to the earth's yang; the pond is to the garden as a clearing is to a forest wilderness. The pond was central to Erickson's vision of the site and is one of the most critical character-defining elements of the garden. Without it, we would not have 'Arthur's Garden.'

The pond was established in 1958 as the central design element in the garden. It was created by excavation to a depth of approximately 24" with some of the excavated material used to form the mound adjacent to its south bank. A pond liner was made from a membrane of fiberglass roofing felts overlapped and seam-sealed with roofing tar; the entire liner was coated with roofing tar and weighted down with a layer of sand. It was planted with rushes, water lilies, lotus, and irises.

To date, the pond has never been dredged. The average water depth is now barely 12" as a result of the buildup of organic material and silt washed in off of the surrounding land, with the largest volume coming from the mound. This buildup has blurred the original definition of its shallower banks. The

shoreline has also deteriorated over time. The river rocks that formed the “beaches” on the east and west banks have been buried by organic matter and some have found their way into the pond. One of the large stones –used to both retain soil at a higher level than the pond and to define the shoreline at the Moss Terrace – has fallen into the pond, with its moss covered side projecting above the surface. The concrete brick coping at the ponds edge on the northwest side has been damaged by raccoon activity and has caused the bedding sand to be washed way in this area.

The reduced water volume has increased the pond’s average temperature, increasing the evaporation rate, which means more water has to be added to the system than otherwise would be required. The combination of increased temperature and higher nutrient content from added organic matter has changed the original pond ecology by promoting an overgrowth of the aquatic plants and thereby reducing the reflectivity of the pond’s surface.

The water supply system is manually controlled and somewhat crude. Overflow and pond level is controlled by a small diameter vertical pipe with its opening at the water surface. This opening is often blocked by floating leaves, and if it is not constantly attended to it leads to flooding

6.2.1.1 POND LINER

Conservation Recommendation: Restoration

- Drain the pond
- Remove the aquatic plants to be retained, pot and store in an appropriate location
- Remove silt and organic debris, using a combination of a vacuum tank service and hand labour
- Remove existing pond liner
- Excavate as necessary to achieve a pond depth of 24”
- Prepare pond bottom for laying pond liner
- Install new geosynthetic clay liner, ‘BENTOMAT’ or approved alternate to above waterline.

6.2.1.2 POND PERIMETER

Conservation Recommendation: Restoration

- Remove large stone pond edging, install liner behind and replace in their original positions.
- Remove ‘beach’ river rocks, clean and store for reuse, replace with new as required
- Regrade ‘beaches’ to slope as necessary
- Reinstall fallen stone at the Moss Terrace edge
- Replace concrete coping at northerly pond edge at time of patio replacement

6.2.1.3 PLUMBING SYSTEM

Conservation Recommendation: Rehabilitation

- Install a new automatic mechanical system to pump, recirculate and oxygenate the pond water.
- Install level control, overflow drain, make-up water supply and electrical power.
- Construct a ‘hidden’ equipment vault in the new replacement storage shed in the NW corner of the property.



Large Pond and Moon-Viewing Platform. Luxton 2005.

6.2.2 SMALL POND

The small pond was originally constructed as a heated spa. This function was abandoned, and the pond became a source of reflection and magical, dappled light that projects into the interior of the house. Combined with the Dolmen and low-level planting, it creates foreground views, which are linked in concept to the garden at large.

6.2.2.1 POND BASIN

The Small Pond is formed from poured concrete walls and bottom. The water level remains constant enough to assume there are no major cracks or leaks. It is currently home to a large amount of Milfoil.

Conservation Recommendation: Restoration

- Drain the pond
- Remove aquatic plants, retain enough milfoil to oxygenate the pond
- Clean out silt and debris
- Replace planting in accordance with the landscape consultant's recommendations

6.2.2.2 PLUMBING SYSTEM

Conservation Recommendation: Rehabilitation

- Provide new drain connection to storm system if one does not exist.
- Install a new automatic mechanical system to pump, recirculate and oxygenate the pond water.
- Install level control, overflow drain, make-up water supply and electrical power.
- Construct a 'hidden' equipment vault in the existing storage shed at the north end of the Baffle Fence.

6.3 CONSERVATION RECOMMENDATIONS: BUILT FORM

6.3.1 CEDAR PERIMETER FENCE AND BUILT-IN STORAGE AREAS

First and foremost, the Erickson garden is an enclosed garden. It has been called "a refuge for the creative spirit." The garden is enclosed by a cedar fence that runs the entire perimeter of the site, interrupted only by the back wall of the dwelling itself that sits in line with it. The fence dates back to 1958, and was designed by Erickson at the same time as the garden. It is the first thing you see when you arrive at the site. It both demarcates the garden and separates it from the outside world, as all sanctuaries do. The fence is a strong presence on Courtenay Street, where the entrance gate is located. The fence is visible from the lane to West 14th Avenue, presenting a uniform, continuous line, uninterrupted by any outer vegetation, except for a little ivy north of the gate and a short section of laurel hedge at the south end. It also presents a visually strong horizontal element on the street, which is one of the notable features of all of Erickson's architectural work, as we see in the Museum of Anthropology, the Court House, or the Smith house, just to name a few of his major public and domestic works. At the same time that we experience this sense of the horizontal, the use of narrow vertical boards imparts a subtle sense of counterpoint. Mr. Erickson has consistently used this narrow-sized board in much of his domestic work of the period, for example, in the Lloyd house and the Danto house. This experience of strong horizontals and verticals presages the architectural use of multiple horizontal planes, intersected by verticals, that we find in the garden itself. Thus, the fence as enclosure, with its horizontal and vertical lines, its material, length, and height all combine to create a strong character-defining element of the garden. Any preservation of the garden must also preserve the fence.

Considering that the fence, as of 2015, has been in place for fifty-seven years, the materials have remained in reasonably good condition. Problems have developed with it, however, not so much from material failure but rather from pressure exerted by the buildup of earth against it and from uplift by tree roots. The large Douglas Fir tree in the northwest corner of the garden has pushed the fence up by as much as 8" on

the lane side and 5" at the gate. This caused the lintel over the gate to be sit out of parallel with the gate itself. Recently this disturbing break from the strong horizontal line of the fence has been temporarily rectified by cutting the fence down to level and hiding the step created within the ivy growing to the north of the Gate. Also the root mound pushed the fence on the lane out of plumb and broke the connection to the house. This problem was temporarily remedied by digging away earth, pulling it to vertical and reattaching it to the house. The built-in storage area at the north section has been distorted by uplift.

As the result of an automobile accident in 2002, a twenty-five foot section of the west perimeter fence was knocked down, and unfortunately the repair work was substandard. Cedar replacement boards of the wrong width were installed. They were not accurately fitted to the top cap, which created an uneven line. They were treated with a preservative that emphasized the difference between new and old material instead of blending in.

The perimeter fence section along the south property line located between the cedar hedge and the bamboo has been pushed off vertical by the accumulation of organic matter.

The perimeter fence section on the east property line, behind the Baffle Fence, was completely rebuilt by the developer of the adjacent property and is therefore in good condition. The fence discontinues where the Beech tree straddles the property line. The door to the small storage area at the north end adjacent to the greenhouse no longer opens.

Conservation Recommendation: Rehabilitation

West Perimeter Fence

- Due to uplift by the tree roots the top line of the fence is no longer horizontal and the inappropriate repair work after the automobile accident, it is recommended that the fence be reconstructed over its entire length. The exact same materials as the original fence must be used and in the exact same configuration. All materials that can be salvaged should be reapplied as required, or retained for use in other areas.
- A preservative is to be applied to each element prior to erection; this promotes a rapid development of a silver patina associated with aged cedar. LifeTime Wood Treatment made by Valhalco on Saltspring Island is recommended. This applies to all fence repair work.

North Perimeter Fence and Built-in Storage Area

- The fence and storage areas between the northwest corner and the House have been forced upwards and need to be reconstructed.
- Prior to construction, remove the pressure that is causing soil build-up and tree roots at the direction of a consulting arborist.

South Perimeter Fence

- Remove existing leaning fence. Excavate a 'cordon sanitaire' along the inside face of the fence back 24" if possible.
- All materials that can be salvaged should be reapplied as required, or retained for use in other areas.
- Since the south face of the fence cannot be seen because of the cedar hedge. The vertical cedar boards should be installed facing the garden to be consistent with the baffle and East Perimeter fences.

East Perimeter Fence

- Infill the gap in the fence where the Beech is removed with salvaged materials. Repair the small storage area at the north end of the fence adjacent to the greenhouse

6.4 CONSERVATION RECOMMENDATIONS: LAND FORMS

6.3.2 DOLMEN

The arrangement of three vertical stones capped with a horizontal stone sits at the edge of the small pond as the 'guardian stone' of the garden. Arthur Erickson called it his personal Stonehenge. The word dolmen derives from the French (1859), probably representing the Cornish name tolmen, literally meaning 'hole of stone' (O.E.D.). It usually means a group of stones arranged so that sunlight can pass through. "An arrangement of stone that allows light to pass through" provides an apt description of much of Erickson's work such as the Museum of Anthropology. The dolmen has become an emblem of the architecture of Arthur Erickson. Dolmens date back to the megalithic period, and here it contributes a sense of age and permanence, as well as mystery. The dolmen is brushed by Maidenhair ferns and Maiden grass, and moss carpets the capstone, this fragility contrasting with the strength of the stones. This congruence of strong and delicate, rough and smooth, rustic and refined is one of the house and garden's characteristic features and constitutes an important part of its cultural value.

The dolmen is in very good condition. It is stable and shows no signs of subsidence.

Conservation Recommendation: Preservation

- Preservation of the dolmen requires no special maintenance as a physical object but does require attention to its image in context. The control of vegetation around it is essential and should be carried out on a regular basis.

6.3.3 MARBLE BENCH

The seat of the marble bench on the Moss Terrace is currently broken and supported by plywood underneath it.

Conservation Recommendation: Rehabilitation

- Replace the seat with new matching marble in the same length, width and with a thickness of not less than 1 ¼". Reinforce with steel under, as required, in such a way that it cannot be seen.

6.4.1 MOUND

The mound was formed with the soil from the excavation of the pond and is a key element in the topography, design, and spatial composition of the garden. Arthur Erickson used to refer to it as the "hill" and the pond as the "lake" - an allusion to the hill-and-lake composition of certain traditional Japanese gardens. After the disciplined rectilinear shapes near the house and the succession of horizontal planes leading to it, its softer, arching shape provides an effective counterpoint within the overall composition of the garden. In the garden rejuvenation project of 2000 directed by Arthur Erickson, all the *Sasa veitchii* was removed from the mound, especially the clumps along its western edge. Their removal revealed the mound shape with greater clarity. He felt that the mound had been "rediscovered," particularly within the view from the studio, and that an increased moss cover should be encouraged. Plantings on the mound are both restricted and significant, particularly the sculptural clump of *Fargesia nitida*, a pliant yet strong vertical presence, the salal by the water's edge, and the juniper over the rock (*Juniperus communis*), which Erickson called his "cloud-effect," alluding to its horizontal quality, its echoing of the shape of the mound, its seeming suspension over the rock, its 'bonsai' effect and still presence. On the south side of the mound, an arbutus is a gift of the birds and should be retained. Bamboos that are not *Fargesia nitida* should be removed as part of regular maintenance.

Conservation Recommendation: Rehabilitation

- Strip moss, weeds and roots on the mound down to the subsoil, and reshape surface.



Small Pond and Dolmen. Luxton 2005.

6.4.2 COMPOST AREA

A large compost heap exists at the southwest corner of the garden. It is in urgent need of repair and rehabilitation. Over time, it has grown in size and depth to the extent that it has become a substantially deep and wide mound of its own, filled with green debris of every size, including deeply embedded, spreading, invasive bamboos, all so far above grade as to compromise nearby plantings including the important bifurcated dogwood. The compost area is also pushing against, and damaging the fence along a number of panels over a large expanse on Courtenay and at the corner. Over the years it has become not so much a compost heap as a trash heap.

Conservation Recommendation: Rehabilitation

- Excavate compost area and dispose of the material at an approved green waste site. This excavation work is to be coordinated with the reconstruction of the fence to facilitate ease of access for the required machinery. Prepare for a new compost area by laying an impermeable barrier on which to place compost. The revitalized compost area should be managed, turned and used within the garden. No large branches should be allowed to accumulate.

6.5 CONSERVATION RECOMMENDATIONS: CIRCULATION

6.5.1 CEDAR DECK AT GRADE

The cedar deck is one of the major horizontal planes in the garden. Its size and dimensions are also important since it participates in the spatial organization of the landscape, in itself, and in its relationship to other horizontal planes such as the Ilex hedge, the concrete brick-paved patio, the granite Moon-Viewing Platform and the large pond surface, establishing a special rhythm in the garden as well as a sense of depth and overall harmony. In the past it was often used as a floor surface for a tent structure during events.

Its dimensions are 119" wide x 228" long x 5" high. It is surfaced with 1"x3" continuous length boards.

The surface decking is now showing signs of deterioration and overall weakness. The supporting substructure is also showing signs of deterioration.

Conservation Recommendation: Rehabilitation

- Replace the cedar deck in its entirety all with the same materials and with the exact dimensions as the existing.
- Replace the substructure with pressure-treated wood joists supported on concrete upstands
- Install new 1"x3" cedar boards in continuous lengths to match existing.
- Prior to installation, treat each board with 'LifeTime Wood Treatment.'

6.5.2 CONCRETE BRICK PAVER PATIO

The existing concrete pavers are 3 3/4" wide x 8" long x 2 1/4" deep and are concrete common brick usually used for rough masonry work. The layout consists of a repeated pattern of three rows of concrete bricks with their long dimension running north-south and a single row of concrete bricks with their long dimension running east-west. Almost white when it was new, the concrete brick paved patio has weathered over time, washing away the fines, creating a coarse, exposed aggregate appearance. This coarseness has promoted the establishment of moss and has darkened the surface thus reducing the contrast between it and the surrounding vegetation.

Erosion of the original base layer and bedding sand has created areas of subsidence and root systems have pushed some pavers up above the surrounding surface creating a tripping hazard. There is evidence that bamboo roots have found their way under the brick paving and shoots are popping up constantly. At the mirrored entrance door to the house roots have lifted the pavers to the point of preventing it from opening fully. Water erosion from underneath has caused the pavers used as mortared coping to collapse at the northwest edge of the main pond and some have been lifted by raccoons.

Given the extent to which the paved surfaces have deteriorated, complete removal, and reinstallation of salvaged and matching concrete bricks is recommended.



Concrete Brick Paver. Luxton 2015.

Conservation Recommendation: Rehabilitation

- Remove all existing concrete brick pavers and bedding sand.
- Retain pavers that are in reasonable condition for reinstallation; this includes those adjacent to the house that have been sheltered. Carefully clean and inventory those bricks that can be reused.
- Excavate and remove gravel base, bamboo and other roots.
- Any large root removal that may be necessary is to be done under the direction of a consulting arborist. Special attention is to be paid at the entrance to the house. In addition to subsurface roots from the adjacent Douglas Fir tree, there is a layer of terra cotta tiles at the entrance that also have to be removed.
- Lay new ¾" minus crushed rock and mechanically compact.
- Install root barrier.
- Lay new bedding sand approximately 1" thick.
- Lay new concrete brick pavers sized to match the original bricks, no chamfer. Replacement bricks to be approved by Heritage Consultant.
- Lay concrete brick pavers to match existing grade; replicate existing pattern as described above.
- Reinstall salvaged pavers as possible, in the sheltered areas near the entry of the house and Small Pond.
- Sweep fine grained "paver sand" into all joints.
- Mortared in-place edge restraints and overhanging copings at the edges are to be installed exactly as per the original.
- All patio work should be coordinated with work being done on the house foundation.

6.5.3 MOSS TERRACE

Designed as an area to be carpeted in moss, with a soft, quiet footfall, the terrace is a shaded area for contemplation. The geometric pattern detected in the moss, resulting from the telegraphed joints between the pavers beneath, subtly expresses the interplay between designer and nature. This is also a place from which musicians have traditionally performed.

Conservation Recommendation: Preservation

- Remove remnants of dead pear tree root system lies between the moss cover and the pavers beneath.
- Preservation of the Moss Terrace is to be ensured by careful regular maintenance, irrigation and re-sowing with moss when found to be necessary.

6.5.4 GRANITE MOON-VIEWING PLATFORM

The Moon-Viewing Platform is an important central element contributing to the cadence of the garden. It is at the end of a visual pathway of horizontal planes, the cedar deck, the Japanese Holly hedge and the paved patio, leading out to and over the pond's edge. It is a reference to traditional Japanese gardens, which have special areas for viewing the moon and usually reflected in water. The most famous of these is the moon-viewing verandah of the tea house at Katsura Imperial Villa. The Japanese honour the first autumnal full moon with a traditional festival called Tsukimi ('moon-viewing'). Originally the platform built in 1958 was made of travertine marble recycled from the Vancouver Hotel and over time deteriorated to a point where it had to be replaced in the year 2000. As a replacement Arthur Erickson chose 'Santa Cecilia,' a Brazilian granite. The horizontal dimensions remained unchanged but it was raised 4" above the original height, because it was increasingly used as a stage for various events and ceremonies. In 2011 a windstorm snapped off a large branch from a pine tree on the mound that fell across the pond, and broke the southeast corner off of the platform. The original supplier and installer offered to epoxy it together with a concealed steel support bracket. The broken piece was lost at the shop so repairs cannot be made. Because of the weathering that has taken place since installation it would not be possible to replace just one of the four panels.



Moss Terrace. Luxton 2005.

Conservation Recommendation: Rehabilitation

- Replace all four 55" x 57.5" slab stone panels with 'Santa Cecilia' Brazilian granite.
- Apply water-repellent sealer upon installation, and repeat thereafter at regular intervals according to the maintenance schedule.

6.5.5 TRAVERTINE PLATFORM AT GREENHOUSE

A travertine platform connects the Greenhouse to the edge of the Small Pond. It leads a short distance from the Greenhouse sliding door to overhang the pond's edge. It is in reasonably good condition.

Conservation Recommendation: Preservation

- To preserve it for as long as possible it should be non-abrasively cleaned and water-repellent sealer applied on a regular basis in accordance with the maintenance schedule.

6.5.6 PATHWAYS

6.5.6.1 PATH FROM SIDEWALK TO ENTRANCE GATE

To make it more accessible for Arthur Erickson in the later stages of his life, this short section of crushed gravel path was graded slightly up to the gate and the stone threshold was removed. A gravel retaining 1" wood edge was paced adjacent to the path.

Conservation Recommendation: Restoration

- Replace stone threshold to match original, remove wood edge, grade and replenish gravel as needed.

6.5.6.2 PATH FROM ENTRANCE GATE TO CEDAR DECK

As Arthur Erickson became less and less mobile and required the assistance of a wheel chair, the original stepping stone path was removed and a wider continuous path was laid with concrete brick pavers. Between the stepping stone path and the cedar deck there is a poured in-place concrete pad that has been lifted by roots from the nearby Douglas Fir tree such that it is no longer level with deck edge.

Conservation Recommendation: Restoration

- Lift up the concrete pad, excavate and remove roots at the direction of the consulting arborist, lay a gravel bed, compact and reposition the concrete pad.
- Remove the concrete brick pavers, grade and re-lay the original five concrete stepping stones taken from the westerly path.

6.5.6.3 WESTERLY PATH TO 'BEACH'

The five stepping stone pavers from the Entry Path have been used in combination with concrete brick pavers to create a narrow path parallel to the west fence leading to the 'beach.' This pathway was built by Arthur Erickson's caregiver.

Conservation Recommendation: Restoration

- Remove this path in its entirety, reuse the concrete stepping stones as discussed above grade, and top dress to return the area to its former state.

6.5.6.4 GRAVEL PATH FROM MOSS TERRACE AROUND BERM TO WESTERLY 'BEACH'

Conservation Recommendation: Preservation

- Remove existing crush gravel and plastic underlayment.
- Grade and install 2" depth of 50/50 'salt and pepper' 5mm size granite screenings.



Arthur Erickson lounging in his garden.

6.6 SITE FURNISHINGS

6.6.1 PATIO FURNITURE

All the furniture in the Erickson garden comes from the Knoll Richard Schultz 1966 Collection that is now being remarketed through Canadian Distributors. This collection has won a number of awards and is in various museum collections, including the Louvre design collection in Paris and the Museum of Modern Art in New York. All the furniture is badly deteriorated with torn straps and mesh and frames that need refinishing.

The Knoll Richard Schulz 1966 Collection furniture inventory is as follows:

- Two lounge chairs with arms
- Three lounge chairs without arms
- Two adjustable chaise lounges
- One 48" x 24" x 15.5" coffee table

Conservation Recommendation: Rehabilitation

- Assess the condition of the furniture. Repair with appropriate replacement parts and replace pieces for which there are no parts available.
- Refinish frames as required by sandblasting and powder coating to match original finish

6.6.2 FREESTANDING PLANT CONTAINERS

In the garden renewal of 2000, pottery pots replaced black plastic nursery pots. The rotted half-barrels on either side of the seating area were replaced with two large somewhat flat pottery pots called 'Persimmon bowls.' Others were chosen for their rough, hand-made appearance and are called rustic "jars" after their initial use, such as "pickle jar" and "rice jar." These supplemented the existing collection of large Chinese and other rustic pots. Over the years, however, a few pots were added that are not of the appropriate shape, colour or aesthetic appearance. There are currently 18 freestanding pots and jars. Two pots have broken due to freeze-thaw cycles.

Conservation Recommendation: Rehabilitation

- Replace the two large broken 'jars' with new to match.
- Discard the 6 pots that are not in keeping with the general aesthetic.
- Place the two shallow concrete bowls on the patio at each side of the Moon-Viewing Platform on concrete bricks, to raise them up a few inches from the patio surface to create a floating appearance.

6.7 IRRIGATION SYSTEM

The garden is currently manually irrigated by hose from two bibs, one located on the south side of the mound and the other located on the north side of the large pond. With the change in occupancy status of the house, an automatic irrigation system will be necessary to ensure consistent watering of the garden.

Conservation Recommendation: Rehabilitation

- Design, supply and install a uniform yet conservative irrigation system, combining spray and drip emitters 'hidden' from view. In particular, irrigate all new planting areas, moss panels, rhododendrons, azaleas and ferns.
- Supply and Install valves for multiple zones, low voltage wiring, a weather-smart irrigation controller, shut-off valve, winterization and back-flow preventer.
- Follow 'The Irrigation Industry Association of BC' Standards for Landscape Irrigation Systems.

6.8 LIGHTING SYSTEM

Gala evening parties in the Erickson garden were famous for the dramatic setting, the entertainment in the garden, particularly dance and music, ranging from a string quartet playing Haydn to the haunting sounds of the shakuhachi flute, and the array of well-known performing guests from Vancouver and around the world. Lighting was used to both enhance the theatrical experience and to bring magic to the garden at night.

The Erickson garden has been lit by two circuits controlled from in the house. One circuit fed two light fixture heads located along the entrance path and one on the south side of the mound under the bamboo. The second circuit fed long extension cords connected to flood lights located as follows.

- Along the south side of the entrance path near the *Pieris japonica*.
- At the northeast corner of the small pond by the ferns.
- By the large flat rock under the Persimmon tree by the Small Pond.
- At the south end of the *Ilex crenata* under the rhododendron facing the Large Pond.
- On the south side of the clump of Zebra grass facing the pond.
- Under the Baffle Fence along the eastern perimeter of the garden at the northeast corner of the Large Pond by the Apple tree.
- At the southeast corner of the Baffle Fence.
- Under the azalea on the southeast perimeter of the Large Pond at the edge of the Moss Terrace.
- Under the group of azaleas at the southwest corner of the pond.

Conservation Recommendation: Rehabilitation

- Upgrade and replace the exterior lighting with a new low voltage LED system complete with power supply, conduit, controls, dimmers and timers as specified by the lighting consultant.
- All power cables to be buried and all heads concealed from view.
- Install in accordance with the lighting consultant's recommendations and layout.

7. MAINTENANCE PLAN

7.1 HOUSE

A Maintenance Plan should be adopted by Arthur Erickson Foundation's appointed property manager for the long-term protection of the house and garden. The Maintenance Plan should include provisions for:

- Copies of the Maintenance Plan and the Conservation Plan and the Erickson Garden Conservation and Maintenance Plans to be incorporated in the property manager's terms of reference for the management and maintenance of the house and garden;
- Cyclical maintenance procedures for the house to be adopted as outlined below;
- Record drawings and photo documentation to be kept by the manager; and
- Records of all maintenance procedures to be kept by the Foundation.

A thorough maintenance plan will ensure that the integrity of the Erickson House is preserved. If existing materials are regularly maintained and deterioration is significantly reduced or prevented, the integrity of materials and workmanship of the building will be protected. Proper maintenance is the most cost effective method of extending the life of a building, and preserving its character- defining elements. The survival of historic sites in good condition is primarily due to regular upkeep and the reservation of historic materials.

7.1.1 MAINTENANCE GUIDELINES

A maintenance schedule should be formulated that adheres to the *Standards and Guidelines for the Conservation of Historic Places in Canada* (2010). In the Standards and Guidelines, maintenance is defined as:

Routine, cyclical, non-destructive actions necessary to slow the deterioration of historic places. It entails periodic inspection; routine, cyclical, non-destructive cleaning; minor repair and refinishing operations; replacement of damaged or deteriorated materials that are impractical to save.

Routine maintenance keeps water out of the building, which is the single most damaging element to a heritage building. Maintenance also prevents damage by the effects of the sun, wind, snow, frost and all weather; prevents damage by insects and vermin; and aids in protecting all parts of the building against deterioration. The effort and expense expended on an aggressive maintenance program will not only lead to a higher degree of preservation, but also over time will, potentially, save more money than would otherwise be spent on repairs later.

7.1.2 ROUTINE, CYCLICAL AND NON-DESTRUCTIVE CLEANING

Following the *Standards and Guidelines for the Conservation of Historic Places in Canada*, be mindful of the principle that recommends “using the gentlest means possible”. Any cleaning procedures should be undertaken on a routine basis and should use non-destructive methods. Exterior elements are usually easily cleaned, simply with a soft, natural bristle brush, without water, to remove dirt and other materials. If a more intensive cleaning is required, this can be accomplished with warm water, mild detergent and a soft, natural bristle brush. High-pressure washing, sandblasting or other abrasive cleaning should not be undertaken under any circumstances.

7.1.3 REPAIR AND REPLACEMENT OF DETERIORATED MATERIALS

Interventions such as repair and replacement must conform to the *Standards and Guidelines for the Conservation of Historic Places in Canada*. The building's character defining elements i.e. characteristics of the building that contribute to its heritage value, which are identified in the Statement of Significance, such as materials, form, configuration, etc. must be conserved, referencing the following principles to guide interventions:

- An approach of minimal intervention must be adopted. Where intervention is carried out it will be by the least intrusive and most gentle means possible.
- Repair rather than replace character-defining elements.
- Repair character-defining elements using recognized conservation methods.
- Replace ‘in kind’ extensively deteriorated or missing parts of character-defining elements
- Make interventions physically and visually compatible with the historic place.

7.1.4 INSPECTIONS

Inspections are a key element in the maintenance plan, and should be carried out by a qualified person or firm, preferably with experience in the assessment of heritage buildings. These inspections should be conducted on a regular and timely schedule. The inspection should address all aspects of the building including exterior, interior and site conditions. It makes good sense to inspect a building in wet weather, as well as dry, in order to see how the building copes with varied environmental condition.

From the inspection, an inspection report should be compiled that will include notes, sketches of observations made. It is helpful for the inspector to have copies of the building's plan and elevations on which to note areas of concern such as cracks, staining and rot. These observations can be included in the report. The report need not be overly complicated or formal, but must be thorough, clear and concise. Issues of concern, taken from the report should then be entered in a log book so that corrective action can be documented and tracked.

An appropriate schedule for regular, periodic inspections would be twice a year, preferably during spring and fall. The spring inspection should be more rigorous since in spring moisture related deterioration is most visible, and because needed work, such as painting, can be completed during the good weather in summer. The fall inspection should focus on seasonal issues such as weather sealants, mechanical systems and drainage. Comprehensive inspections should occur at five-year periods, comparing records from previous inspections and the original work, particularly in monitoring structural movement and durability of utilities. Inspections should also occur after major weather events.

7.1.5 INFORMATION FILE

The building should have its own information file where a copy of an inspection report can be placed. This file should also contain the log book that itemizes problems and corrective action. Additionally, this file should contain building plans, building permits, heritage reports, photographs and other relevant documentation so that a complete understanding of the building and its evolution is readily available, which will aid in determining appropriate interventions when needed.

The file should also contain a list outlining the finishes and materials used, and information detailing where they can be sourced. The property manager should keep on hand a stock of spare materials for minor repairs and replacement of limited life items such as incandescent light bulbs.

LOG BOOK

The log book is an important maintenance tool that should be kept to record all maintenance activities, recurring problems and building observations and will assist in the overall maintenance planning for the building. Routine maintenance work should be noted in the log to keep track of past work and plan for future activities. All items noted in the log book should indicate the date, problem, type of repair, location and other observations and information pertaining to each specific maintenance activity. The log should include the full list of recommended maintenance and inspection areas noted in this Maintenance Plan, to ensure a record of all activities is maintained. A full record of these activities will help in planning future repairs and provide valuable building information for all parties involved in the overall maintenance and operation of the building, and will provide essential

information for long term programming and in determining future budgets. It will also serve as a reminder to amend the maintenance and inspection activities should new issues be discovered or previous recommendations prove inaccurate. The log book will also indicate unexpectedly repeated repairs, which may help in solving more serious problems that may arise in the building. The log book is a living document that will require constant adding to, and should be kept in the information file along with other documentation noted in **Section 7.5: Information File.**

7.1.6 EXTERIOR MAINTENANCE

Water, in all its forms and sources (rain, snow, frost, rising ground water, leaking pipes, back splash, etc.) is the single most damaging element to historic buildings.

The most common place for water to enter a building is through the roof. Keeping roofs repaired or renewed is the most cost effective maintenance program. Evidence of a small interior leak should be viewed as a warning for a much larger and worrisome water damage problem elsewhere and should be fixed immediately.

7.1.6.1 INSPECTION CHECK LIST

The following is a suggested checklist, which considers a wide range of potential problems specific to the Erickson House, for example, water/moisture ingress, material and structural deterioration.

MAINTENANCE PLAN

EXTERIOR INSPECTION: HOUSE

Foundation

- Moisture: Is rising damp present?
- Is there back splashing from ground to structure?
- Is any moisture problem general or local?
- Is spalling from freezing present?
- Is damp proof course present?
- Are the shrinkage cracks in the foundation?
- Are there movement cracks in the foundation?
- Is crack monitoring required?
- Is uneven foundation settlement evident?
- Are crawl space vents clear and working?
- Is there evidence of structure deflection?

Wood Elements:

- Are there moisture problems present? (Rising damp, rain penetration, condensation moisture from plants, water run-off from roof, sills or ledges?)
- Is wood in direct contact with the ground?
- Is there insect attack present? Where and probable source?
- Is there fungal attack present? Where and probable source?
- Are there any other forms of biological attack? (Moss, birds, etc.) Where and probable source?
- Is any wood surface damaged from UV radiation? (bleached surface, loose fibres)
- Is any wood warped twisted or cupped?
- Is any wood split? Are there loose knots?
- Are nails pulling loose or rusted?
- Is there any staining of wood elements? Source?

Condition of Exterior Painted/Stained Materials

- Does paint/stain show blistering, sagging or wrinkling, alligating, or peeling? Source?
- Do paint/stain surfaces show signs of staining, bleeding knots, mildew etc.? Cause?
- Is paint/stain clean, especially at air exhaust vents?

Windows

- Is there cracked or missing glass?
- Are glazing stops and seals in good condition?
- Is there evidence of damage caused by condensation or water ingress.
- Are frames straight and true?
- Do sills show weathering or deterioration?
- Is caulking between frame and cladding in good condition?

Doors

- Do the doors create a good seal when closed?
- Are the hinges sprung? In need of lubrication?
- Do locks and latches operate freely and properly?
- If glazed, is the glass in good condition?
- Are door frames wicking up water? Where? Why?
- Are frames caulked at the cladding? Is the caulking in good condition?
- What is the condition of the thresholds?
- Are patio doors running freely? Is the hardware in good condition?

Gutters and Downspouts

- Are gutters (wood) leaking, cracked, clogged, rotted?
- Are downspouts complete? No missing sections? Are they properly connected?
- Is the water being effectively carried away from the downspouts?
- Do downspouts drain completely away?

Roof

- Are there water blockage points?
- Is the leading edge of the roof wet?
- Is there evidence of biological attack? (Fungus, moss, birds, insects, vermin)
- Are wood shingles wind damaged or severely weathered? Are they cupped, split or lifting?
- Are the nails sound? Are there loose or missing shingles?
- Are the flashings well seated and in good condition?
- Are flashing joints and seams sound?
- Do the soffits show any signs of water damage? Insect, bird, or vermin infestation or damage.
- Are there blisters or slits in the membrane type roofing?
- Are the roof drains functioning properly?

INTERIOR INSPECTION

Occupied Areas

- Floors, walls and ceilings: are they plumb and level? Are there any signs of settlement, old or recent?
- Are finishes dirty, peeling, lifting, stained or cracked?
- Are there any signs of water leakage, condensation or moisture damage? (Mould, water staining, material softness etc.)

MAINTENANCE PLAN

Concealed Areas

- Are crawl space and roof space vents clear and functional?
- Is there evidence of leaks from pipes and ducts which pass through concealed spaces?
- Are wood materials soft, damp, split or warped? Are metal materials rusting. Is paint peeling.
- Are there signs of infestations by birds, bats, insects, rodents etc., past or present?

7.1.6.2 MAINTENANCE PROGRAMME

INSPECTION CYCLE:

Daily

- Observations made during cleaning (cracks, damp, dripping pipes, malfunctioning hardware, etc.) to be noted in the log book or building file.

Semi-annually

- Semi-annual inspection and report with special focus on seasonal issues.
- Thorough cleaning of drainage system to cope with winter rains and summer storms.
- Check condition of weather sealants (Fall)
- Clean the exterior using a soft bristle broom/brush.

Annually (Spring)

- Inspect foundation for cracks, deterioration.
- Inspect windows for paint/stain deterioration, and for sealant failure, wood decay, corrosion.
- Complete annual inspection and report.
- Clean out gutters and rainwater systems.
- Touch up exterior paint/stain where needed.
- Check for plant, insect or vermin infestation.
- Routine cleaning as required.

Five-Year Cycle

- A full inspection report should be undertaken every five years comparing records from previous inspections and the original work, particularly monitoring structural movement and durability of utilities.
- Repaint windows every five years to fifteen years.

Ten-Year Cycle

- Check condition of roof every ten years after last replacement.

Twenty-Year Cycle

- Confirm condition of roof and estimate effective lifespan. Replace when required.

Major Maintenance Work (as required)

- Replacement of deteriorated building materials as required

7.2 GARDEN

MAINTENANCE SCHEDULE:

Maintain in viewing condition:

- weed as conditions dictate
- sweeping, raking, keeping ground free of litter, the hardscape (deck, patio, moon-viewing platform) clean, and the entrance clean and swept
- maintain mossy areas, such as the Moss Terrace and Mound; keep clear of weeds and debris
- maintain plant shapes
- skim ponds of debris
- minor pruning of branches that impede the visual effect
- keep perimeters as clean as possible, including the beach and its adjacent pathway
- mow boulevard lawns April - October and keep clear of litter
- consistent, regular watering

January-February

- clean the pond of any debris
- prune back any branches taking up light or defeating design, such as dead and crossing branches
- prune all plants for health and shape
- maintain bamboo colonnade, removing broken culms etc. for health & shape
- maintain blue fountain bamboo plantings: Mound and arch, pruning, removal of dead canes, broken branches, etc.
- clean bamboo clumps of dead, extraneous culms
- maintain interplanted bamboo - remove dead canes, clean bed
- cut Maiden and Zebra grasses to the ground just before growth commences in late February
- hardwood pruning as in fruit trees, including persimmon and apple, in February
- dormant oil spraying of fruit trees
- thin all conifers
- clean perimeter brickwork of overgrowth: ajuga, creeping jenny, etc.
- pest control, including any moles in the Mound

March-April

- ❑ remove invasive, stray plantings: ivy, stray bamboo especially the small pond and near the Mound – this work continues all spring and summer
- ❑ trim and shape cedar hedge to prevent encroachment
- ❑ laurel maintenance & pruning
- ❑ maintain bamboos, getting ready for growth by letting in light and freeing the plantings of dead material; continue bamboo maintenance, especially Baffle Fence, colonnade, Mound, and arch
- ❑ remove accumulated debris to a green waste site
- ❑ after flowering, prune rhododendrons to prevent them growing into each other
- ❑ all pruning on flowering plants should commence immediately following flowering: camellia, azaleas, magnolia, etc.
- ❑ organic mulch where necessary- especially rhododendrons and camellia
- ❑ clean up old growth of ferns, especially around small pond
- ❑ clean up small pond area - plantings, rocks, travertine platform, pots, dolmen
- ❑ scrub and cleanse cedar deck; removal of any plant material touching the deck
- ❑ (for example, cut back the periwinkle on the west side)
- ❑ scrub moon-viewing platform and remove any weeds, grass between the seams
- ❑ clean & repair patio furniture in preparation for tours
- ❑ review perimeters, especially eastern path and beach - clean beach
- ❑ renew screened granite gravel paths, if necessary, with new material
- ❑ prune Fir, Apple tree and Magnolia to discourage overhang of neighbouring property
- ❑ spring clean up of any litter, branches, etc. from back lane and street, and mow boulevard lawn as required

May

- maintain in viewing condition
- prevent ground cover spread: Canterbury bells, buttercups, horsetails, bamboo, particularly *Sasa veitchii* & *Sasa palmata*, and weed around small pond
- move greenhouse plants to garden, prune, replace soil if necessary, and fertilize plant annuals/perennials in pots
- maintain clipped shapes, keeping hedges trimmed
- continue deadheading of rhododendrons and pruning of plants after flowering
- look at the garden as if it is a photograph and clear, remove, clean, or adjust any unsightly elements (stray bamboos, broken, crossing, or hanging branches, brown tips, soiled rocks, etc.)
- to prevent energy spent on seed production, detrus and deadhead the rhododendrons through May and June

June

- maintain in viewing condition
- continue to prune plants after flowering
- deadhead rhododendrons as required
- deadhead potted plants weekly
- continue to remove bluebells from the Mound and maintain it as a clean, green arch
- keep moon-viewing platform clear of weeds and grasses and clean, as raccoons and ducks litter its corners
- keep clipped shapes close to the house rigorously pruned (ilex, box, camellia)

July

- maintain in viewing condition
- stake Zebra grass, if necessary
- sweep entrance way, patio, berm and moss terrace
- maintain potted plants
- keep ground clear of leaf litter

August

- maintain in viewing condition
- prune any vertical shoots from the fruit trees - Apple, Persimmon
- water frequently, as August has traditionally been a dry month

September

- maintain in viewing condition, keeping ground clear of litter

October

- clear paving stones at entrance but leave scattering of vine maple leaves
- rake leaves and mow boulevard as required
- rake leaves and debris to clear the ground
- review pond & perimeters - clean as necessary
- weed and remove dead plant material
- return tender pots to greenhouse
- clean-up annual pots

November-December

- final fall clean-up
- store tools, hoses, fertilizer and supplies
- clean up storage area
- store furniture
- prepare garden for winter
- remove any branches touching roof and any laurel touching fence
- apply organic mulch
- clean ponds of debris

APPENDIX A: RESEARCH REFERENCES

NAME: Arthur Erickson House and Garden

ADDRESS: 4195 West 14th Avenue

ARCHITECT: Arthur Erickson, from 1958-2009

DATE OF CONSTRUCTION: 1924; alterations from 1958-1976

CONTRACTOR: Interior Craft, 1970s

HERITAGE STATUS: Vancouver Heritage Register, "A" Category.

LEGAL DESCRIPTION: Lot 19 and 20 of 4, Block 174, Plan 3970, District Lot 540

BUILDING PERMIT

- Corporation of Point Grey; Building permit #M232; July 15, 1921; Owner: Brackewagen, T.W.; DL 540; Block 154; Sub 3; Lot 7; 4274 13th Avenue W.; Value: \$50; Category: Garage.
- Corporation of Point Grey; Building permit #6713; May 27, 1924; Owner: Brackewagon [sic], C.; Arch: Owner; Issued to: Owner; DL 540; Block 174; Sub 4; Lots 19 & 20; 4195 14th; Value: \$500; Category: Dwelling/House [Note: not listed as a garage].

WATER PERMIT

- Corporation of Point Grey; Application and Agreement #724; July 14, 1924; Owner: Mrs. Cora Brackewagen; Mailing Address: 4274 13th Ave. W.; DL 540; Block 174; Sub 4; Lot 19 & 20; 4195 14th Ave. W.

BC VITAL EVENTS

- Groom Name: BRACKENWAGEN, ERNEST C; Bride Name: NORMAN, VERA; Date: 1916/06/17; Event Place: NEW WESTMINSTER; Registration Number: 1916-09-127652; B.C. Archives Microfilm Number: B11383; Marriage.

ANCESTRY.COM

- Biographical Pages for Tilford William Brackewagen and Cora Brackewagen

- 1921 Census of Canada information: Name: Tilford William Brackewafon [sic] and Cora Ellen Brackewafon [sic]; Township: Point Grey; Address: 4274 West 13th Avenue; Age: Tilford 58, Cora 52; Birthplace: USA (both); Year Immigrated: 1906; Occupation: Auto Mechanic.
- 1937 Seattle Directories

DIRECTORIES

1916 *Henderson's Vancouver Directory*, page 501

- Brackewagen not listed

1917 *Henderson's Vancouver Directory*, page 382

- Brackewagen Ernest chauffeur 4264 13th Av W
- Brackewagen Tilford emp Beggs Motor Co h 4264 13th Av W

1918 *Henderson's Vancouver Directory*, page 396

- Brackewagen Tilford auto repr h 4264 13th Av W

1919 *Henderson's Vancouver Directory*, page 404

- Brackewagen Tilford W trimmer Black Bros Ltd h 4274 W 13th

1920 *Henderson's Vancouver Directory*, page 430

- Brackewagen Tilford mach h 4274 13th W

1921 *Henderson's Vancouver Directory*, page 472

- Brackewagen Telford [sic] W trimmer Black Bros Ltd h 4274 W 13th

1922 *Henderson's Vancouver Directory*, page 506

- Brackewagon [sic] Telford [sic] W trimmer Black Bros Ltd h 4274 W 13th

1923 *Henderson's Vancouver Directory*, page 485

- Brackewagon [sic] Telford [sic] W trimmer Black Bros Ltd h 4274 W 13th

1924 *Wrigley Henderson Amalgamated BC Directory*, page 647

- Brackewagon [sic] Telford [sic] W trmr Black Bros Ltd h 4274 W 13th

1925 *Wrigley Henderson Amalgamated BC Directory*, page 683

- Brackewagon [sic] Thos W trmr Black Bros Ltd h 3372 W 13th

1926 *Wrigley's British Columbia Directory*, page 733

- Brackenwagen Ernest C mech West Pt Grey Gar r 4195 W 14
- Brackenwagen Tilford prop West Pt Grey Gar r 4195 W 14
- Brackenwagen Thos W trmr Black Bros r 4195 W 14

1926 *Wrigley's British Columbia Directory*, page 1314

- West Point Grey Garage & Auto Top Works (T W Brackenwagen) 4378 W 10

1927 *Wrigley's British Columbia Directory*, page 769

- Brackenwagen Ernest C prop West Pt Grey Gar & Auto Top Wks h 4183 W 14
- Brackenwagen Tilford W auto trmr Black Bros h 4195 W 14

ARCHITECTURAL PLANS

Canadian Architectural Archives, University of Calgary, Arthur Erickson Fonds, 1953-1970: Original Plans

GARDEN CONSERVATION

Erickson Garden Conservation Plan. Cheryl Cooper, 2005.

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