

First Shaughnessy Heritage Conservation Area
Historic Context and Statement of Significance

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First Shaughnessy Historic Context Statement

The Canadian Pacific Railway and the Establishment of First Shaughnessy

As with so many aspects of Vancouver's development, Shaughnessy is deeply intertwined with the history of the Canadian Pacific Railway. Construction on the British Columbia portion of the CPR began in 1881, fulfilling a promise made to B.C. when it entered the Confederation in 1871. The CPR had decided to extend the line further to the West to Burrard Inlet, but withheld this information to ensure greater concessions. In 1887, the new rail line was completed, with Vancouver as the western terminus, setting off an explosion of building activity in the City. As well as opening up the Canadian West to settlement, the CPR was the largest landowner in Vancouver, and had a huge impact on the city's development through its real estate activities. The CPR was masterful in its deliberate management of its land holdings, seeding buildings at key locations throughout the downtown core – and further out as the city grew – as their vast holdings were subdivided and sold.

The lands comprising District Lot 526 were a grant from the Province to Donald Smith and Richard



Sir Thomas Shaughnessy [District of Summerland]

Angus in 1885. This grant was given to these two men at special request of the Board of Directors of the CPR, and was chosen twenty-two years later as a prestigious and elite new subdivision of estate properties. In the early 1900s Vancouver was booming and its population nearly quadrupled in a decade, reaching just over 100,000 by 1911. In 1907, Richard Marpole, General Superintendent of the CPR Pacific Division, announced that a 250-acre portion of this land would be developed as an exclusive single-family residential area, called Shaughnessy Heights. The timing was superb, as the economy was thriving, a new Granville Street Bridge was planned for construction (and opened in 1909) and the proliferation of apartment buildings and working class housing in the formerly exclusive West End set the stage for a mass migration of the city's elite to a new, planned Garden City community. The subdivision was to be named after CPR president Sir Thomas Shaughnessy. Its principal streets bear the name of his daughter, Marguerite, and of several early members of the company Board of Directors: Angus, Marpole, Hosmer, Osler and Nanton.

Shaughnessy was president of the CPR from 1899 to 1918. Under his administration, the CPR's mileage in western Canada almost doubled, and he was knighted in 1901. In recognition of his stewardship of the CPR and its contributions to the war effort during the Great War, he was elevated to the Peerage of the United Kingdom in 1916 as Baron Shaughnessy.

The political influence of the CPR in the development of the area was obvious. On January 1, 1908, the Municipality of Point Grey was established by breaking away from the Municipality of South Vancouver under the authority of a Provincial Letters Patent. The newly elected Council moved quickly to improve access and services to the area.

In the early stages of the development of Shaughnessy Heights, the CPR took steps to ensure that the Province, rather than the municipality of Point Grey, controlled local zoning regulations, made possible by the preponderance of political and financial leaders who lived in the neighbourhood. The CPR thus retained iron-clad control over the quality of the development, and reviewed and approved the plans for every house proposed for the area. The CPR commissioned Montreal landscape architect, Frederick Gage Todd and Danish engineer, L.E. Davick for the project.



Frederick G. Todd [McCord Museum II-175018]

Frederick Gage Todd (1876-1948) was one of the great landscape architects and urban planners in Canada during the early twentieth century, and established the country's first resident practice of landscape architecture. After completing school in 1896, he became an apprentice with the firm of Olmsted, Olmsted and Eliot, in Brookline, Massachusetts until he moved to Montreal in 1900. While working under Olmsted's firm, Todd helped with the design plan for Mount Royal. Between 1907 and 1912, Todd designed three major garden city projects in British Columbia: Shaughnessy Heights and Point Grey in Vancouver, and Port Mann on the Fraser River. Todd was an influential and important figure and created many designs for parks, open spaces, public institutions, roadways, and neighborhoods across Canada. A defining feature of his work was how he popularized naturalistic landscape designs and the idea of a 'necklace of parks' as linked open spaces.

In Shaughnessy, curved tree-lined streets were laid out which followed the contours of the land, in contrast to the grid system common in Vancouver. Residents would be able to enjoy generous lot sizes of a minimum of 10,000 square feet. The centrepiece of the plan for the area was The Crescent, a circular drive fronted by expansive properties situated on the highest ground east of Granville Street. Luxurious amenities such as a

lawn bowling club, golf course and tennis courts were provided.

The design of Shaughnessy Heights reflected Todd's enthusiasm for the Garden City concept of urban planning, first proposed by Sir Ebenezer Howard in the United Kingdom in 1898. Howard was reacting to deterioration of urban environments through overcrowding and lack of planning. His ideas for orderly civic development included various land uses integrated into self-contained communities of residences, industry and agriculture, divided by a greenbelt and connected by efficient means of transportation. The subsequent development of all-residential Garden City suburbs, built on the outskirts of large cities, was at odds with Howard's original thesis. The idea of a protected garden enclave, strictly residential and emphasizing natural and private spaces, became popular in North America, and many were developed in larger cities. The urban form of these enclaves was often coordinated through the use of early land use controls typical of modern zoning, including controlled setbacks, landscaping, and design controls. Also highly influential on the design of these enclaves was the work of Frederick Law Olmsted and his sons, who designed many such enclaves in pastoral, picturesque styles, featuring vast expanses of plantings to achieve a soothing sense of nature's richness.

With its extensive street landscaping, massive lots with private gardens and large estate houses with generous setbacks, Shaughnessy Heights was a superb expression of a Garden City neighbourhood. The area had a leafy ambiance, with long uninterrupted stretches of treed streetscapes. Houses were positioned to be visible from the street, with public and private spaces being defined through low stone walls, fencing and wrought iron gates. Landscaping was defined by extensive gardens, with hedgerows, broad lawns and screening between lots. Many of the estates had large gardens, and outbuildings including stables and gate houses.

The CPR land developers spent \$2,000,000 preparing the site before allowing any of the lots to go on sale. In the summer of 1909, 1,200 workers began to cut roads, build and pave sidewalks and install sewers. Mature trees were selected for the design, many of which were 'fancy evergreens' rather than regular street trees. In a 1910 letter written to W.R. Baker, Secretary of the CPR from the Canadian Nursery Co. Limited, signed by Frederick Todd, the tender for 544 trees ordered for Shaughnessy Heights



Figure 2 Line-up at the foot of Granville Street to purchase lots in Shaughnessy neighbourhood from the CPR, 1909 [City of Vancouver Archives 677-526]

The developers divided Shaughnessy into three parcels and developed it in phases. First Shaughnessy centred on 'The Crescent' that encircled Shaughnessy Park, and extended from 16th Avenue to King Edward Avenue. Most of these lots were sold by 1914. As this area sold out, the areas further to the south began to develop. Second Shaughnessy was created, with smaller lots, between King Edward and 37th Avenues and was completed in 1929. The development of Third Shaughnessy between West 37th and West 41st Avenues began in 1926. The houses in Second and Third Shaughnessy were comparatively modest in size, built during a time of greater austerity, when incomes were lower and tastes less flamboyant than in the pre-WW1 boom years.

Real Estate Snaps

66 ft. lot, Shaughnessy Heights	\$4000
50 ft. lot, 21st Ave., East, ½ block from car-line, all cleared	\$1250

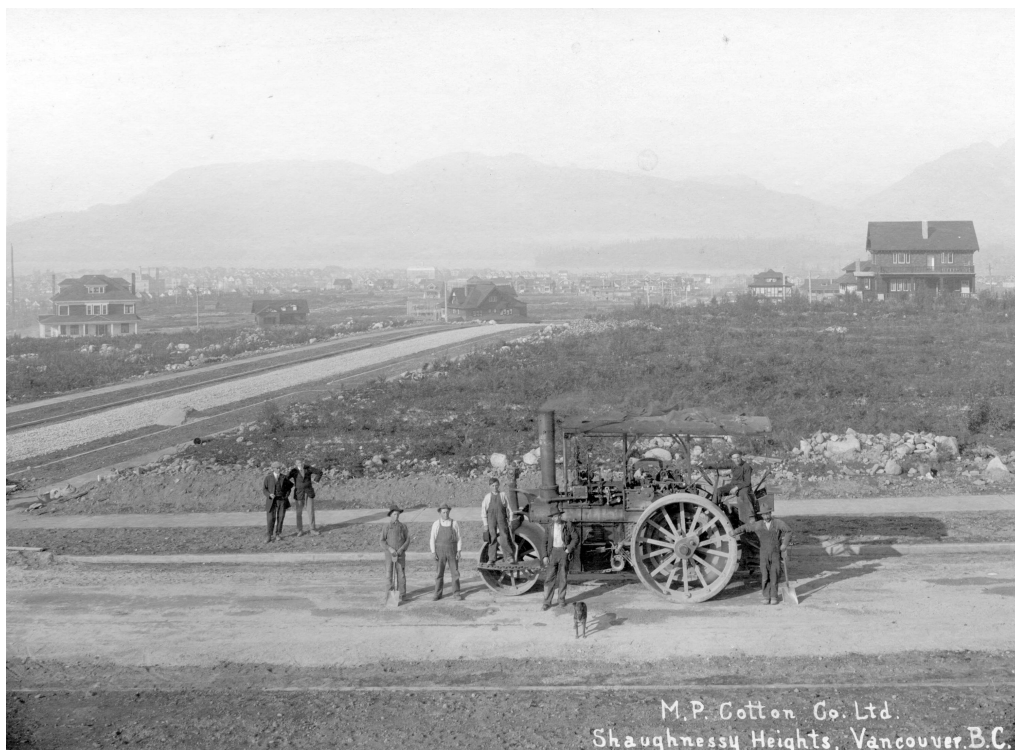
PHONE 992

Figure 3 Advertisement for a Lot in Shaughnessy [The Western Call, August 4, 1911]



M.P. Cotton Co. Ltd.
Shaughnessy Heights.
Vancouver, B.C.

Figure 4 M.P. Cotton Co. Ltd. [engineers and general contractors] road clearing in Shaughnessy Heights, 1911 [City of Vancouver Archives 677-251]



M.P. Cotton Co. Ltd.
Shaughnessy Heights, Vancouver, B.C.

Figure 5 M.P. Cotton Co. Ltd. [engineers and general contractors] road clearing in Shaughnessy Heights, 1911 [City of Vancouver Archives Dist P20]



Figure 6 M.P. Cotton Co. Ltd. construction crew and carts in Shaughnessy Heights, 1911
[City of Vancouver Archives 677-249]

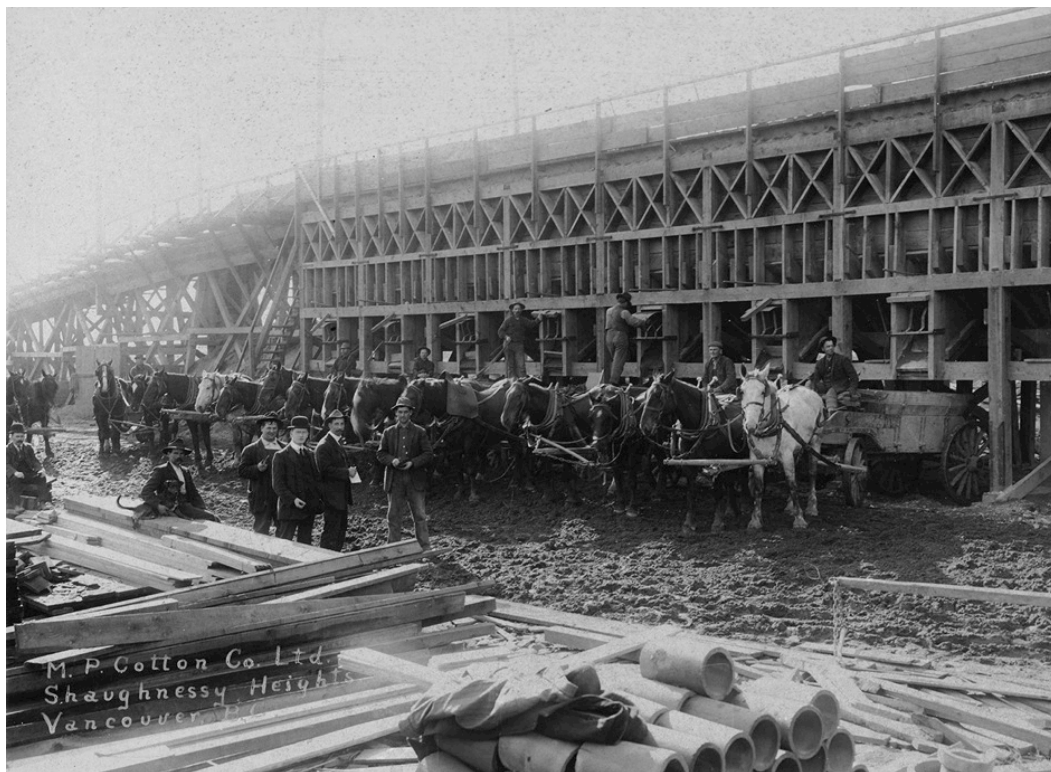


Figure 7 M.P. Cotton Co. Ltd. construction crew and carts in Shaughnessy Heights, 1911
[City of Vancouver Archives Bu P164]

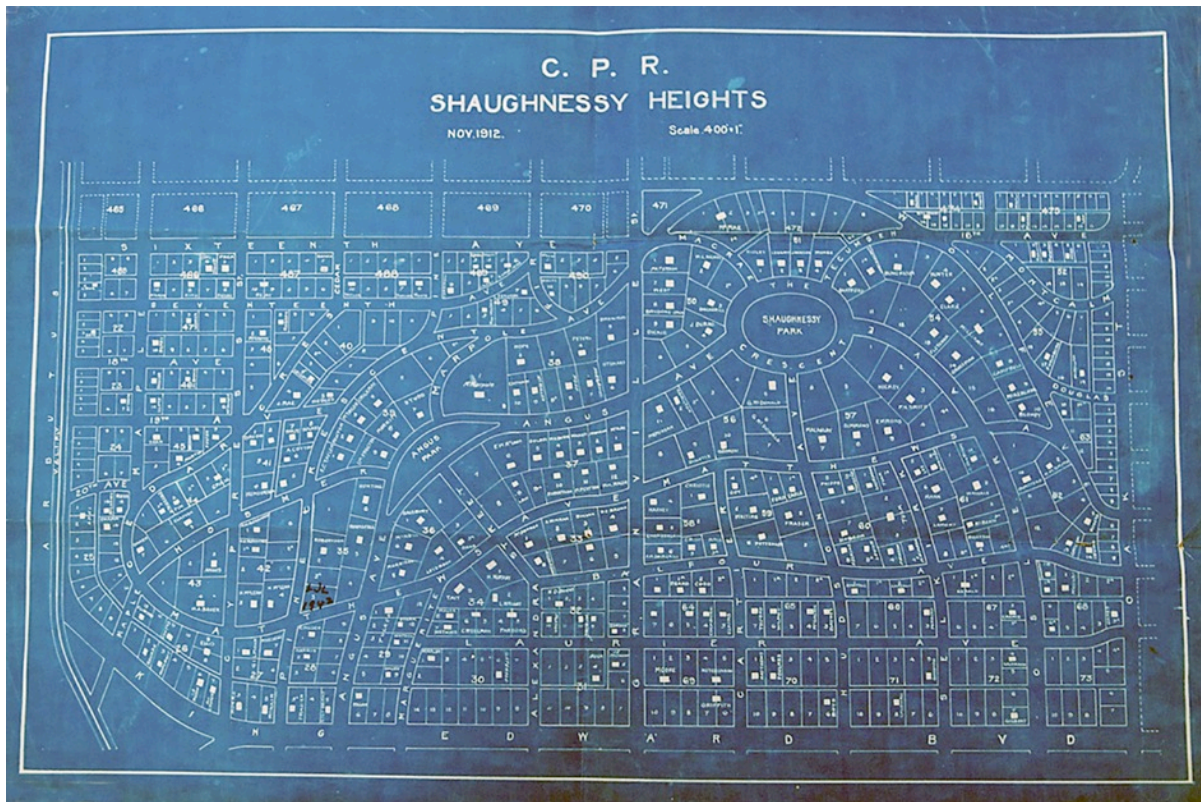


Figure 8 CPR Map of Shaughnessy Heights, 1912 [City of Vancouver Archives]

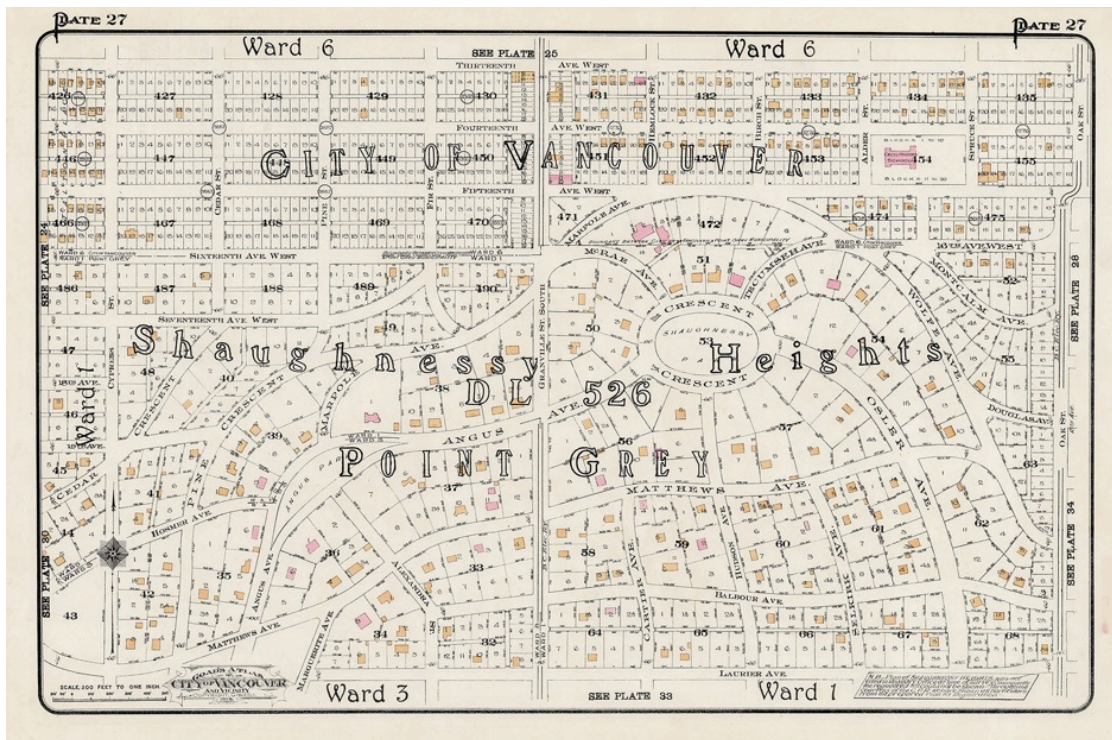


Figure 9 Vancouver Fire Insurance Plan, 1912, Plate 27 [Library and Archives Canada]

The Gilded Age of Shaughnessy

Edwardian-Era Development of Estate Properties

The first residents of Shaughnessy were the wealthy and socially elite of Vancouver. As a group, they flocked to this new prestigious subdivision, establishing their family estates and displaying their status in elegant homes and richly landscaped gardens. By 1914 there were 243 households in Shaughnessy Heights, 80% of which were listed on the Social Register. Among the people who built their homes in Shaughnessy were the city's most prosperous and successful businessmen, politicians and community leaders.

Alexander Duncan McRae (1874-1946) was a very successful businessman, a Major-General in the Army during the First World War, a Member of Parliament and a Canadian Senator. After McRae settled in Vancouver in 1907 he proceeded to build a mansion for his family, known as Hycroft. The home was built on the brow of a hill on 5.5 acres of land, which cost \$10,000. The thirty-room, three-storey mansion, designed by Vancouver architect Thomas Hooper and completed in 1911, cost \$100,000. After the death of his wife Blanche, in 1942, McRae donated Hycroft to the government of Canada to be used as a hospital for wounded veterans. Once converted, it housed 130 beds. Since 1962, Hycroft has been the home of the University Woman's Club of Vancouver.

Walter Cameron Nichol (1866-1928) was a journalist, newspaper editor and publisher, and from 1920 to 1926 was the Lieutenant-Governor of British Columbia. In 1898, Nichol was the editor of the Province, and three years later secured control of the paper. By 1910, it was the leading newspaper in Vancouver and one of the most influential in western Canada. In 1912, he hired prominent architects Maclure & Fox to design a grand home, Miramar, fronting on The Crescent.

Albert Edward Tulk was born in Hamilton, Ontario in 1879. After a brief stint in the Klondike during the Gold Rush, he moved to Vancouver where he established a number of business interests. In 1902, he married Marie Josephine Nett, who was born in 1877 in Prussia, Germany; Marie's family had moved to Hamilton when Marie was young. Tulk was extremely successful at business start-ups and investments, but decided to attend law school 1907-11, then returned to Vancouver where he practiced as a barrister. Marie and Edward had four children: Alexander Edward Tulk (1912-1995); Eleanor Rosemary Tulk (1913-2014); Philip Albert Tulk (1915-2008); and Peter Haig Tulk (1919-1957). A staunch anglophile, Tulk commissioned a massive British Arts and Crafts house from architects Maclure & Fox, and named it after his daughter, Rosemary. A.E. Tulk died on December 10, 1922 of tuberculosis; at the time of his death, he was one of the richest men in B.C.

These men and their families, who built three of the grandest homes in Shaughnessy Heights, represent the collective power and wealth concentrated in the high-class suburban development of Shaughnessy Heights, carved from the forest and created in just a few short years by the CPR.

Dignity, Balance and Charm: A Time of Architectural Revivals

The pre-First World War era was a time of architectural revivals. Architects offered their clients a choice of historical styles that reflected the owner's tastes and preferences, and symbolized their status and ambitions. The favoured society architects of the period were Samuel Maclure of Victoria and his Vancouver partner Cecil Croker Fox, designers of the classic Tudor revival homes Rosemary and Miramar, but many others catered to the desire to create grand and beautiful mansions that expressed the status of their wealthy clients. Many early Shaughnessy residents, especially those of British origin, gave their large, grand homes whimsical names such as Welcome Holme, Greyshott, Miramar, Glen Brae and Greencroft.

Residence, Shaughnessy—Arch. J. H. Eowman, Crown bldg, has completed plans and will be prepared to receive general contract tenders on and after Monday, June 30, for the construction of a 2 sto fr and stucco residence for F. P. Wilson, on 21st ave in Shaughnessy Heights; approximate cost \$7000. Hot water heat and modern equipment. No separate tenders will be taken.

Local Tenders Wanted [BC Daily Building Record, July 2, 1913]

With a few exceptions, the houses built prior to 1940 in First Shaughnessy exhibit historical references in their architectural style. Conformity to traditional styles is one of the distinguishing features of the neighbourhood. Yet none of the buildings were designed, visually or structurally, as direct imitations of historic buildings. Rather, they represent an amalgam of interpreted styles, forms and details chosen to emphasize the scale and prestige of each building.

Three basic trends in form and style are evident in these historical references:

- American Vernacular including Craftsman, Dutch Colonial Revival, Queen Anne Revival and Mission Revival styles.
- English Vernacular including British Arts and Crafts and Tudor Revival styles.
- Classical including Georgian Revival, Foursquare and Neoclassical Revival styles.

The grand British-inspired homes in the neighbourhood also represented patriotic loyalty to the Mother Country, as many of the early settlers were from England and Scotland. First Shaughnessy was also conceived and executed at a time of increasing patriotism, as rumours increased of impending conflict in Europe.

A typical early Shaughnessy home had up to twenty rooms filled with opulent Edwardian furniture, silverware, and other household items to reflect the owner's wealth and status. These homes had reception rooms, music rooms, ballrooms, and parlours. Carriages drew up under porte-cochères and guests were received in lavish furnished halls. Chinese labourers were housed in basement rooms, and performed domestic duties, earning \$10 to \$30 a month.

In just a few short years, these elaborate estates rose from a cleared wilderness to form an astonishing collection of some of the greatest houses ever built in Vancouver.



Figure 10 General A.D. McRae's Hycroft and four other Shaughnessy Heights mansions, 1922
 [City of Vancouver Archives Dist. P7]



Figure 11 Hycroft [City of Vancouver Archives Bu P688]

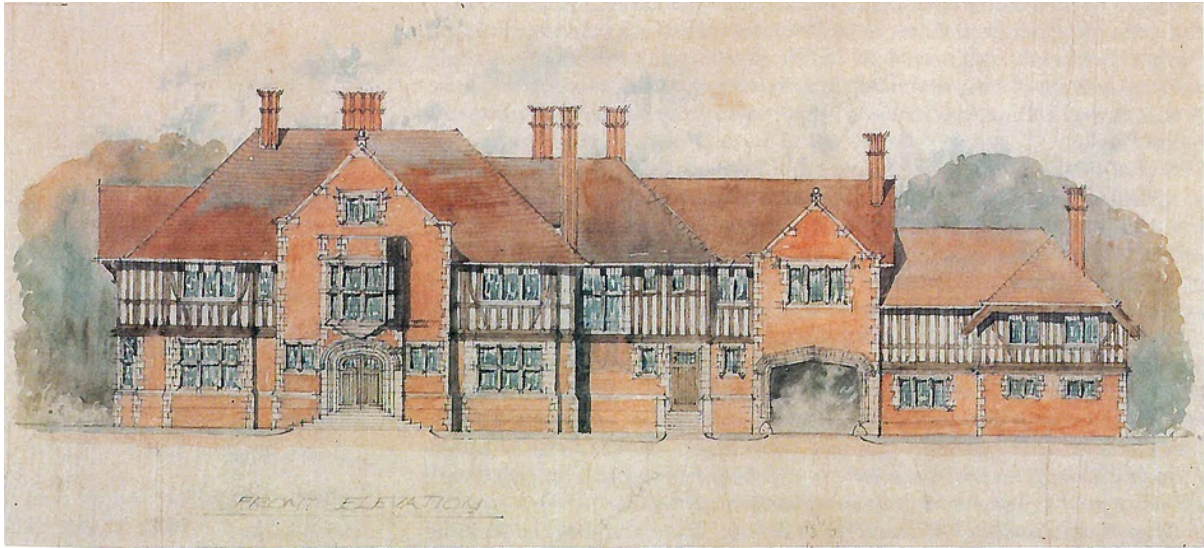


Figure 12 Original Rendering of Rosemary, Maclure & Fox [University of Victoria Special Collections]



Figure 13 Rosemary, with the Tulk Children in the rear yard, 1922 [Leonard Frank, Photographer, Vancouver Public Library 5036]

It is the custom to refer to most buildings as of some particular architectural style, such as Colonial, Tudor, Spanish, Italian, etc., but although there are probably few, at any rate in British Columbia, that can be accurately designated in that way there should be no serious objection taken provided there is no gross mixture of styles and a harmonious whole is obtained. This is in reference to domestic work only. Purity of style is presumably far more important in public or large commercial buildings than private residences.

The domestic work of the Southern Pacific coast seems to be adapted very largely from the Spanish and the old low adobe houses, and well suits the country where there is so much sunlight and shadow. As one comes further north there are numbers of houses designed more after the English half-timbered country house and the Colonial styles, and on reaching British Columbia, the two latter types far outnumber others.

Although there is an abundance of sunshine in British Columbia there are in winter many rainy days, and as the majority of houses are of frame construction and as much stucco is used, the Californian type of house seems hardly as suitable as buildings well protected with overhanging roofs.

There are parts of British Columbia very strongly resembling Switzerland and it is interesting to find houses designed in the style of the Swiss chalet, but as previously mentioned, there seems to be little that is following very closely the old traditions.

In British Columbia where so much of the country is rugged and wild, so totally different from the quiet, pastoral scenery of England and elsewhere, the great things to be striven for are to make the house fit and blend in with the site and surrounding scenery, to make it have the appearance of always having been there, not bought and placed there, to be restful above all things if it is to be a real home. One should not feel tied too strictly to precedent in designing, but feel free to use one's own efforts to give the desired dignity, balance and charm.

Bernard Cuddon Palmer. Development of Domestic Architecture in British Columbia, The Journal, Royal Architectural Institute of Canada, November 1928, pages 414-416.



Figure 14 Oblique view of Shaughnessy, 1934 [Leonard Frank, photographer, City of Vancouver Archives Bu P690]

One of the key defining characteristics of Shaughnessy was the development of lush garden settings that complemented the architecture of the estate mansions. For many of the sites, the gardens were developed with stables, greenhouses, rose gardens, summer houses, pergolas, coach houses and other outbuildings, that supported the suburban lifestyle of the residents.



Figure 15 Casa Loma, the Thomas William Fletcher Residence, 3402 Osler Street, 1910, now demolished [City of Vancouver Archives]



Figure 16 1924 photo of the James Rae House, 3490 Cedar Crescent, J.S.D. Taylor, architect, 1912 [Library and Archives Canada]



Figure 17 The rose garden at the A.D. McRae residence, Hycroft, June 22, 1922 [W.J. Moore, photographer, City of Vancouver Archives Bu P567]

The massive lots of Shaughnessy were developed at a time when domestic staff was considered essential for running each estate. Some of the biggest houses, such as Hycroft, had huge gardens and stables. Extensive landscaping provided privacy, lining the edges of lots and defining an appropriate setting for the grand mansions. The wide, open spaces between buildings in all directions were a key feature of Shaughnessy and unique in a city that was already being densely developed.



Figure 18 Gardens at Hycroft, 1927 [Leonard Frank, photographer, Vancouver Public Library 10446B]



Figure 19 Portrait of Blanche McRae in the garden at Hycroft, 1920s [City of Vancouver Archives Port N528.2]

Vancouver's Best Houses

Residential Masterworks by the City's Most Prominent Architects

The homes in Shaughnessy were designed by the most prominent and well-respected architects of the era, notably Maclure & Fox, Parr & Fee, Sharp & Thompson, Mackenzie & Ker, Honeyman & Curtis, Dalton & Eveleigh, J.H. Bowman, G.W. Grant, Gamble & Knapp and Thomas Hooper. These architects represent many who received commissions for grand homes in Shaughnessy homes, and who produced masterworks of design for their clients.



The name of architect Samuel Maclure (pictured at left, courtesy Sally Carter) is synonymous with the predominantly Tudor Revival style of his domestic architecture. Praise for his architecture appeared in international magazines and periodicals throughout his forty-year career. During this period it is estimated he designed close to five hundred structures, most of which were houses. An article in the American publication, *The Craftsman*, called a Victoria house of 1908 “absolutely suited to its environment,” while the popular British *Country Life* featured another of his masterpieces in photos and text. A Paris journal in the 1920s called Maclure “this noteworthy artist” and went on to say that he was “gifted with an original, inventive, pliable and trustworthy genius.” Many of his clients, usually those with an English background, preferred his Tudor Revival style. Maclure had absorbed many stylistic influences, however, and was able to adapt his use of indigenous materials with remarkable versatility. In 1900 he took on a young English assistant, Cecil Croker Fox. Born in Falmouth, England in 1879, Fox had attended Malvern School, and then moved to London where he was a student of the famous Victorian architect, Alfred Waterhouse. Fox then entered the very select practice of C.F.A. Voysey (1857-1941), a gifted architect and one of the leading proponents of the British Arts and Crafts movement. Yet in spite of his work being popular and well-publicized he only employed two or three draftsmen at a

time, and Fox would have worked under Voysey's close supervision. This influence is clearly visible in some of the Maclure & Fox's greatest commissions.

The booming economy of 1911-13 and the creation of new residential districts such as the Uplands in Oak Bay, and Shaughnessy Heights in Vancouver, created unprecedented growth in the construction of homes for wealthy British Columbians. Maclure & Fox were at the height of their success and influence, and between 1909-15 the Vancouver office alone received almost sixty commissions, including several country clubs, two private schools and a host of large residences. Two adjacent residences facing The Crescent in Shaughnessy Heights demonstrate Maclure & Fox's stylistic range, the Dockrill Residence, 1910, with its emphatic half-timbering, and the Walter C. Nichol Residence, Miramar, 1912-13, more evocative of the British Arts and Crafts movement. Fox also left his particular stamp on the Hunting House in Shaughnessy Heights, 1911-13, by creating a design with unmistakable Voyseyan elements: an extraordinarily low front double gable with rows of casement windows stamped out of the rough stucco facade – not only Voysey trademarks but an imitation of the great architect's own home, The Orchard, at Chorley Wood, Hertfordshire, England, built in 1900.



Maclure's Victoria office: Cecil Croker Fox, left and Ross Anthony Lort, right [Courtesy William R. Lort]

developments in construction, they introduced one of the earliest equivalents of the curtain wall in the front facade of a building designed for Buscombe & Co., 1906. In addition to commercial buildings, the firm designed many residential projects, ranging from palatial to modest. Among their larger projects was Glen Brae, 1910, an enormous home in Shaughnessy for W.L. Tait, expansive enough to warrant a flanking pair of their trademark bulbous turrets.



Thomas Hooper (pictured at left, Thomas Hooper Architect, 1910) had one of this province's longest-running and most prolific architectural careers, but until recently the extent of his accomplishments was virtually unrecognized. He designed hundreds of buildings, travelled extensively in pursuit of numerous institutional and commercial commissions, and made and lost four fortunes. At one point he had the largest architectural practice in western Canada, with offices in three cities, but the First World War and the Great Depression conspired to end his career prematurely.

By 1902 he formed a partnership with C. Elwood Watkins, who had entered his office as an apprentice in 1890. Among the many projects that the firm undertook at this time were the successful competition entry for the Victoria Public Library, 1904; the campus for University Schools Ltd. in Saanich, 1908; additions to St. Ann's Academy in Victoria, designed 1908; and many projects in Vancouver including the Odd Fellows Hall, 1905-06; the B.C. Permanent Loan Co. Building, 1907; and the landmark Winch Building, 1906-09. After the partnership with Watkins ended in 1909, Hooper concentrated on large-scale commercial and institutional projects, advertising himself as a specialist in steel-framed structures. This was the most prolific period of Hooper's career; his work ranged from the magnificent residence Hycroft, 1909-11, for A.D. McRae – the most imposing mansion in the new suburb of Shaughnessy Heights – to court houses, churches, and numerous warehouses and commercial buildings throughout the province. Another grand Shaughnessy residence was Greencroft, for Hugh McLean, 1912, with a mixture of Arts and Crafts and Shingle style elements that resembles a baronial hunting lodge, a very unusual departure for Hooper's work.

John Parr and Thomas Fee had both arrived and worked in British Columbia before forming their partnership in 1899. Together they were successful and prolific, and had a profound effect on the look of Edwardian Vancouver, acting both as architects and speculative developers. They were the ideal team for the times, hard-nosed and competitive, with Parr handling the majority of design work while Fee ran the business aspects. Fee, who was more entrepreneurial than Parr, built the Fee Block on Granville Street in 1903, which became the base of operations both for the architectural firm and for his personal development offices. Throughout the Edwardian boom years they were immensely successful, and their output was prodigious. Fully aware of technological

The Opulent 1920s

The Heyday of Shaughnessy

The local economy peaked in 1912, but the boom years were about to go bust. The economy started a precipitous decline halfway into 1913. Rumours of an impending war in Europe caused even more anxiety for nervous investors. The Dominion Trust Company collapsed, sending waves of panic throughout the financial community. The National Finance Company and the Bank of Vancouver soon failed. Tension mounted as the news from overseas became ever more ominous. The British declared war on Germany, and Canada was at war. The "War to End All Wars" exacted a staggering toll. The world was forever changed by the four years of brutal conflict, and the surviving soldiers returned to a different world, where women were being enfranchised, where traditional social values were breaking down, where Prohibition had been enacted, and all manner of authority was being challenged. The world suffered another tragedy when Spanish Influenza devastated the remaining civilian population in 1918: this pandemic killed more people world-wide than had died during the war. The combined economic impacts were devastating.

The aftermath of the War brought significant changes, including the introduction of income tax (brought in as a temporary wartime measure in 1917) and calls for more affordable housing. Despite the impacts of the War, the 1920s were the heyday of old Shaughnessy. In 1922 the Shaughnessy Heights Building Restriction Act was passed, forbidding the subdivision of lots and limiting construction to one single-family dwelling per lot. First Shaughnessy's social life resumed with a grand whirl of parties and events, chronicled in the society pages of Vancouver newspapers. Social standing was indicated by the status of the guests invited to one's home. In the early 1920s the high point of the Shaughnessy social scene was the New Year's Eve costume ball at Hycroft, owned by Alexander Duncan McRae who had made his fortune developing the resources of Western Canada. These elaborate events were held in the ballroom of Hycroft, which featured a sprung dance floor.

Typical of the prestige and connections of the Shaughnessy elite, when American President Warren G. Harding toured Vancouver on July 26, 1923 – the first sitting American President ever to visit Canada – he played golf at the Shaughnessy Heights Golf Club prior to meeting with Premier John Oliver and Mayor Charles Tisdall.



Figure 20 New Year's Eve Masquerade Ball at Hycroft, 1920s [City of Vancouver Archives 434.1]



Figure 21 United States President Warren G. Harding standing at tee at Shaughnessy Heights Golf Club, 1923; this was the first visit by a U.S. President to Canada, and much of it was spent on the golf links [City of Vancouver Archives SGN 943.21]

Depression and War

The Wall Street Crash of 1929 signalled the beginning of the Great Depression, and the impact on Vancouver was enormous. Wages plummeted, and countless thousands went bankrupt. The local economy was devastated, and the city's progress was put on hold. British Columbia was especially vulnerable, as the economy relied so heavily on the sale of natural resources to international markets. Unemployment was rampant during the winter of 1929-30, as the seasonally employed returned to the city and many thousands more flocked west, seeking a milder climate and looking for work. Vancouver was the end of the line for many who were thrown out of work. During the depression years the homes of many Shaughnessy residents were either repossessed or placed on the market for a fraction of their original value. Unable to maintain their expensive homes, many homeowners were forced to move out and the once affluent neighbourhood became known as 'Poverty Hill' or 'Mortgage Heights.' The Tait House, Glen Brae, valued at \$75,000 in 1920, sold for \$7,500 in 1939. Ignoring the restrictions of the province, many single-family houses were converted into multiple dwellings.

The outbreak of World War II triggered a number of changes in the Shaughnessy area. Houses stood empty and were deteriorating at a time of acute housing shortages. The War Measures Act, passed in 1939 by the federal government, enabled City Council in 1942 to permit homes in Shaughnessy to be split into much smaller units; this wartime measure did not expire until 1955. Rooming houses and apartments became more common. The City of Vancouver inventory of 1957 indicated that 30% of the buildings contained multiple dwelling units.

In 1942, A.D. McRae gave Hycroft to the Federal Government for one dollar, for use by the Federal Department of Veterans' Affairs as a convalescent hospital for war veterans.



Figure 22 Opening Hycroft as Shaughnessy Military Auxiliary Hospital, 1943 [City of Vancouver Archives 586-1453]

The Great Depression and two World Wars had taken their toll, and by 1960 the neighbourhood was considered a blighted area. The houses were too large to maintain, and in addition to those broken up into suites, many were taken over for institutional uses. An example was Rosemary, which from 1947 to 1994, was owned by The Congregation of Our Lady of the Retreat in the Cenacle, who operated it as a retreat house.



Figure 23 The Society of our Lady of the Cenacle at Rosemary, March 1966. [Gordon F. Sedawie, photographer, Vancouver Public Library 40836]

Postwar Revival

When the 1942 order-in-Council that allowed the mansions of Shaughnessy to be broken into smaller units finally expired in 1955, the Shaughnessy Heights Property Owners' Association led a campaign to return to the pre-war period of single-family homes. Eventually the provincial government decided that it would not change the status of existing multiple family dwellings, but new rental suites would be banned. Any properties that lapsed into single-family use for more than a month would be considered rezoned that way. When the provincial building restriction legislation (the 1922 Shaughnessy Heights Building Restriction Act) expired in 1970, the estate houses continued to be broken into suites.

Change was needed to meet the economic challenges of maintaining large houses, and to accommodate new demographics and social changes. The onerous burden of maintaining large houses and properties was recognized, and to meet the pressures for densification and to encourage the retention of the prime heritage housing stock, an innovative Official Development Plan was passed by the city in 1982. The plan allowed some infill dwellings and – under proscribed circumstances – the conversion of large houses into suites. Design guidelines that recognized First Shaughnessy's unique historical, architectural and landscape qualities were introduced, and a neighbourhood design panel was appointed to oversee future development. This stabilized the character of the area and provided a framework for the revival of First Shaughnessy as an important neighbourhood of grand homes in an estate setting.

First Shaughnessy Thematic Framework

National Themes	Vancouver Themes	First Shaughnessy Themes
<p>Peopling The Land</p> <ul style="list-style-type: none"> • Settlement 	<p>Peopling The Land</p> <ul style="list-style-type: none"> • Influence of the CPR in the real estate development of the city • Planning Vancouver 	<p>CPR control of the real estate development of First Shaughnessy:</p> <ul style="list-style-type: none"> • Subdivision and sale of the vast land holdings controlled by the CPR • Development of elite new neighbourhoods • Planned development of a prestigious ‘Garden City’
<p>Developing Economies</p> <ul style="list-style-type: none"> • Trade and Commerce 	<p>Developing Economies</p> <ul style="list-style-type: none"> • The Last Best West: the Edwardian-era boom • The Great War: Impact of Global Conflict • The Roaring Twenties: Postwar Economic Revival • The Dirty Thirties: The Crash and Great Depression • The Second World War: Continued Global Upheaval • Modern Spirit: the Postwar Revival 	<p>The Gilded Age of Shaughnessy:</p> <ul style="list-style-type: none"> • Edwardian-era development of estate properties • Social Register: the city’s elite flock to Shaughnessy <p>The Opulent 1920s:</p> <ul style="list-style-type: none"> • The heyday of Shaughnessy <p>Depression and War:</p> <ul style="list-style-type: none"> • “Poverty Heights” – the impact of economic depression and war • Breakup of single-family houses • Institutional uses <p>Postwar Revival</p> <ul style="list-style-type: none"> • The neighbourhood is revived through community efforts and a revised regulatory framework.
<p>Building Social and Community Life</p> <ul style="list-style-type: none"> • Community Organizations 	<p>Building Social and Community Life</p> <ul style="list-style-type: none"> • The development of neighbourhood community associations 	<p>Shaughnessy Heights Property Owners’ Association:</p> <ul style="list-style-type: none"> • Role in the postwar revival of First Shaughnessy
<p>Governing Canada</p> <ul style="list-style-type: none"> • Politics and Political Processes 	<p>Governing Vancouver</p> <ul style="list-style-type: none"> • Ongoing development of a civic governance structure • The political influence of the CPR on the development of Point Grey and South Vancouver 	<p>CPR political influence:</p> <ul style="list-style-type: none"> • Direct political influence on the development of Point Grey municipality
<p>Expressing Intellectual and Cultural Life</p> <ul style="list-style-type: none"> • Architecture and Design 	<p>Expressing Vancouver’s Intellectual and Cultural Life</p> <ul style="list-style-type: none"> • Architecture and Design 	<p>The Development of a Garden City:</p> <ul style="list-style-type: none"> • “Dignity, Balance and Charm:” a time of architectural revivals • Vancouver’s Best Houses: residential masterworks by the city’s most prominent architects

First Shaughnessy Statement of Significance

Description of Historic Place

First Shaughnessy is a residential neighbourhood in Vancouver, bordered by 16th Avenue, King Edward Avenue, Arbutus and Oak Streets. It is a distinctive area comprised mainly of large single-family dwellings on large lots with generous setbacks and lush private gardens. The picturesque street plan is centred on 'The Crescent,' a circular drive of property situated on the highest ground east of Granville Street, and surrounding an oval, tree-filled 1.45-hectare park. The curved street layout features sweeping boulevards and extensive mature landscaping, distinguishing it from adjoining neighbourhoods. A significant number of pre-1940 homes exhibit a variety of traditional architectural styles including Arts and Crafts, Craftsman, Neoclassical Revival, Mission Revival, and Tudor Revival. Infill and new principal houses in the area have been built to conform to design guidelines, some imitating 'historical' styles and few with more contemporary designs.

Heritage Value of Historic Place

The First Shaughnessy neighbourhood is valued as: a residential area that reflects the central role the Canadian Pacific Railway (CPR) played in the development of Vancouver; a superb expression of early urban planning movements; a cultural landscape of estate properties; and a collection of traditional architectural styles, designed by notable architects of British Columbia.

The lands that were ultimately developed as First Shaughnessy were a grant from the Province to Donald Smith and Richard Angus in 1885, given to these two men at special request of the Board of Directors of the CPR. First Shaughnessy illustrates the influence of the strategic real estate activities of the CPR, the largest landholder in Vancouver at the time. In 1907, Richard Marpole, General Superintendent of the CPR Pacific Division, announced that a 250-acre portion of this land would be developed as an exclusive single-family residential area, called Shaughnessy Heights. The CPR spent more than one million dollars planning the site before it began selling its lots. The enclave was named after Sir Thomas Shaughnessy, the president of the CPR from 1899 to 1918, and its principal streets retain the names given to them when they were named after his daughter and several early members of the company Board of Directors.

First Shaughnessy's romantic urban landscape was planned by Montreal landscape architect Frederick G. Todd in collaboration with Danish engineer L.E. Davick. The design of Shaughnessy reflected Todd's enthusiasm for the 'Garden City' concept of urban planning, initiated in 1898 by Sir Ebenezer Howard in the United Kingdom. At the time, other North American cities were also developing Garden City neighbourhoods, for example Mount Royal in Montreal, which was also designed by Todd. First Shaughnessy is valued as one of western Canada's best examples of a planned Garden City community, and has retained its original development pattern and estate character.

The lush cultural landscape contributes to the presentation of a cohesive image despite variations in the form of development. Landscape screening addresses concerns for privacy, conceals parked vehicles as well as giving a sense of graciousness and aesthetic quality. Landscaping is layered with many types of trees, shrubs and flowers, varying in size, texture and colour. The consistent streetscapes contribute to the overall estate character of the area. Gently curving tree-lined streets, uninterrupted vistas of layered landscaping and lush private gardens create a distinctive 'garden city' quality. The landscaping includes some of Vancouver's most unusual trees, specially imported by the CPR from overseas and elsewhere in Canada.

First Shaughnessy represents a significant collection of excellent examples of Revival-style architecture designed by well-respected architects of the era, including Maclure & Fox, Parr & Fee, Sharp & Thompson, and Thomas Hooper. The pre-First World War era of home construction in Shaughnessy was one of architectural revivals, and conformity to traditional styles remains one of the distinguishing features of the First Shaughnessy neighbourhood. With few exceptions, all houses built prior to 1940 in First Shaughnessy exhibit historical references in their architectural style. The architectural styles included English Arts and Crafts, Tudor Revival, Craftsman and Colonial Revival. As well as individual heritage value, this collection of unique properties has significant value as a grouping, illustrating a

variety of styles and architectural design within one distinct area. These houses are also valued as examples of good workmanship and for their use of high quality materials.

Character Defining Elements

The elements that define the heritage character of First Shaughnessy are its:

- Direct evidence of a close association with the CPR, as illustrated by the area's street names and the name of the neighbourhood;
- Continuous residential use;
- Distinctive pattern of planned development as expressed by: street layout centred around a crescent and park system; pattern of curved streets; boulevards; large lot sizes; generous setbacks; large private gardens and early outbuildings; enclosed site boundaries with rock walls, fences, iron gates and perimeter plantings; early concrete light standards; and the grand scale of principal residences and estate properties;
- Cultural landscape of individually-designed estate properties, linked by their large scale proportions and conforming to traditional styles including British Arts and Crafts, Tudor Revival, Queen Anne Revival, Craftsman and Colonial Revival;
- Generous landscaping in both public and private spaces including lush, mature street landscaping, screening, unusual imported tree species and landscaped parks with mature trees and plants; and
- Residential masterworks built with superior materials and craftsmanship, designed by many of B.C.'s most prominent early twentieth century architects.

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