

JOHN OLMSTED'S UPLANDS: *"Victoria's Celebrated Residential Park"*

A Photo Essay

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UPLANDS IS RECOGNIZED AS one of Canada's most exclusive residential areas. Its social makeup, built environment, and landscape history are similar to Shaughnessy Heights in Vancouver, Calgary's Mount Royal, Tuxedo Park Estates in Winnipeg, Rosedale and Lawrence Park in Toronto, and parts of Montreal's Westmount. These elite, well-planned suburbs have been called "bourgeois utopias" by the planning historian Robert Fishman, but Uplands rightfully claims more. Uplands was first imagined and given form during 1907 by the Boston landscape architect John Charles Olmsted (1852-1920). Dubbed "JC" and "JCO" by employees and friends, John Olmsted was the nephew and later stepson of Frederick Law Olmsted (FLO), the renowned maker of New York's Central Park. John was five years old when his father died; two years later, the widow Mary Olmsted married her husband's older brother, Frederick. Rejecting expectations that he follow in the footsteps of his doctor father, John apprenticed as a landscape architect under the close supervision of FLO. After thirty-two years of practice, and arguably at the height of his creative powers, he was persuaded, reluctantly, to design and plan Uplands.

By 1907, John Olmsted was the overworked head of Olmsted Brothers, the most sought-after landscape design and planning firm in North America. Seemingly indefatigable, John was often away from home for months at a time, criss-crossing the continent to evaluate prospective jobs and to personally guide, after 1903, scores of projects in western Canada and throughout the US Pacific Northwest and California. These included park systems for Seattle, Portland, and Spokane; and residential subdivisions in Winnipeg, Prince Albert, Calgary, and Victoria. Of many subdivisions on both sides of the border, John Olmsted singled-out Uplands as his residential masterwork. For over a century,

Uplands has embellished the Municipality of Oak Bay (inc. 1906). Oak Bay is a middle-class, suburban community of eighteen thousand people situated along the southeastern, seaside rim of Victoria's Capital Regional District.

On first "going to the ground" at Uplands – once part of the Hudson's Bay Company's 1,120-acre (450 hectares) Uplands Farm – John recorded that the site was "virtually a natural park" and would be a "pleasure to plan." He likened the property's Garry oak and meadow landscape to the deer parks of English country estates. The project's developer, William Gardner, a Winnipeg financier, favoured a naturalistic design for "the most beautiful property in Victoria." This explains why Gardner preferred Olmsted Brothers over other design firms: the Olmsteds were acclaimed for their finely crafted work in the modern, natural style. In this way, Uplands was imagined and promoted as "Victoria's Celebrated Residential Park." As with any "park," residents would be immersed in scenery and enjoy the psychological benefits of the natural environment. Near the close of his lengthy career, the rather modest Olmsted wrote a friend saying that, of all his land subdivision projects, Uplands was "unquestionably the best adapted to obtain the greatest amount of landscape beauty in connection with suburban development." Uplands is indeed exemplary; it is a model of its kind. The distinctive layout and protective restrictions of Uplands have spurred imitation, even emulation, in a number of suburban communities across western Canada and along the Pacific coast of the United States. Capilano Estates (1937 ff.) in West Vancouver's British Properties is one such example. Another is Mount Royal in Calgary (1909 ff.). More recently, Victoria's newspapers proclaimed Broadmead (1961 ff.), located in Saanich Municipality, as the "new Uplands."

At 465 acres (190 hectares), Uplands was the first large-scale subdivision in Canada to be laid out almost entirely with curving streets and irregularly shaped homesites; many were one, two, even three acres in size (Figure 1; see also Appendix A for sources of images). The photos and illustrations of Figures 2 to 5 point up essential traits of the physical landscape and viewsapes at Uplands: the presence of Garry oak meadows, a coastal setting, and the "far outlook" of distant mountain ranges. The 76-acre (31-hectare), municipally owned Uplands Park (Figure 5) exists only because the two land companies operating in Uplands, after falling behind in tax payments during the 1930s and the Second World War, settled their accounts in 1946 by selling this acreage

to Oak Bay (for the exact location of Uplands Park and of photos and other images, see reference map in Appendix A).

As the 1908 “General Plan for Uplands” so clearly reveals, the Picturesque landscape style is clearly in evidence; less so the pastoral or Romantic. Both were prominent design strategies of the natural, modern approach to landscape architecture. At Uplands then, roads curve gracefully, shifting direction in pleasing ways, following the lay of the land. In some places, they bend out of sight while crossing down and through oak-studded meadows shaped over millennia by the land management practices of Aboriginal peoples, especially burning underbrush. Reappearing, roads flow straight towards the sea, where, in advance of a parkway located a lot’s depth from the shoreline’s ragged edge, they arch once more, gently, smoothly, defining the subdivision’s artistic layout. Roadway tracings yield picturesque scenes, all enhanced by John Olmsted’s thoughtful and practical arrangement of nearly three hundred amply sized lots. In time, to sell more land, less-than-an-acre lots were carved out of larger properties or by replatting undeveloped street blocks. This was done mainly in the 1920s and 1930s. Densification raised the lot total to just over six hundred.

With support from William Gardner, John Olmsted was intent on preserving the “natural beauties” of Uplands, especially the Garry oak meadows that formed the “genius of the place.” An early advocate of sustainability, the landscape architect considered both the immediate and long-term impacts of his design, focusing on beauty and spatial order. Shortly after setting up a temporary office in Seattle in 1903, John wrote that landscape architecture was “the Art of fitting land for human use where beauty is an important purpose.” In 1907, while working on Uplands, he added an emotional dimension, stating: “Landscape gardening is the art of improving grounds for use and *enjoyment* with due regard to beauty [emphasis added].” JCO and his mentor FLO both understood, however, that beauty, or “true art,” could only exist when utility was put into effect to meet the needs of property owners and the larger community, or the public good. This belief in service was paramount to the Olmsted firm. Together, artistry and practicality were the basic principles that guided John Olmsted’s approach to designing and planning a residential subdivision.

At Uplands, these essential principles are evident in the layout of various plan elements (Figures 6 through 9). Arranging roads and lots across a rough, undeveloped landscape in a logical, meaningful way was a difficult challenge. John Olmsted spent almost a month of working

days on-site where he contemplated the lay of the land, refined the street system, and staked lot boundaries. Each plan element was meant to serve the whole, not to dominate it: the intent was always to support the subdivision's overall effect.

Great effort was directed at maintaining the Garry oak forest: the exact location of every tree was carefully mapped to aid in the design process. John Olmsted also asked the surveyors, Gore & McGregor, to establish five-foot contour lines. Using these and other planning tools, the designer located Midland Way, a streetcar and boulevard axis. Running in a north-south direction, it cut across hayfields and meadow land before reaching Midland Circle, at the heart of the subdivision. This formal, Beaux Arts feature never materialized, leading to surprising consequences, including a rustic laneway (compare Figures 1, 3, and 7). Modernity's automobiles and trucks could enter Uplands at several points; a few were indicated by stone gate posts (Figure 6). Of the most prominent streets, Lansdowne Road has always served as the principal west-east axis through Uplands (Figure 8.4). The northern section of Midland Road exemplifies the curvilinear form of the interior street system (Figures 8.1 and 8.6). Beach Drive, winding its way a lot's depth from the waterfront (Figure 8.3), eventually became part of an "organic," unplanned parkway system that runs alongside the waterfront through Oak Bay and Victoria before ending at Beacon Hill Park. For several roads, John Olmsted recommended that either London Plane trees (*Platanus acerifolia*) or several varieties of maples be planted on turf between road and sidewalk. He advised that their colour and shadow effects would complement the oaks (Figure 8). Unlike the native oak, the exotic species were easy to transplant and grew well in the Victoria region. Where roads intersect at angles, there is often a "parklet," a term favoured by John Olmsted. These small, public green spaces were designed to facilitate the movement of traffic. They also add considerable charm, supporting the overall residential park atmosphere (Figure 9).

John Olmsted fully understood the psychological benefits that went hand-in-hand with living in a park-like environment. What was pleasant to the eye could also buoy one's spirits. Homesites were laid out to take full advantage of the visual, soul-satisfying enjoyment of the physical landscape, both within and beyond the boundaries of Uplands. To facilitate this pleasurable experience, and to encourage the sale of lots, John established a spatial hierarchy of views (Figure 10). These were integrated in an orderly sequence that progressed outwards, away from the house: first, a view of the home grounds, or near foreground; next,

the middle-distance view of the homesite's nearby park-like features; and, ultimately, for choice lots possessing clear views to the east or south, full sight of the ocean and distant mountains – what the Olmsted firm called the “far outlook.” The park-like landscape and viewsapes speak not only to John Olmsted's painstaking scrutiny of the site's many “natural beauties” but also to his marketing savvy. William Gardner, younger than John by twenty years, relied heavily on John's knowledge about engineering and financial aspects of the land industry.

Surveyed boundaries of homesites could be legally registered, but regulating the “look” of privately owned property – the architecture of house and garden – was difficult. In the wide-ranging, fifty-five-page *Report on Uplands*, requested by William Gardner to support the “General Plan for Uplands,” John Olmsted offers guidelines for developing the subdivision. One of the sections, “Suggestions for Home Builders,” emphasizes how to preserve views and trees, orient the house towards the sun, satisfy privacy and drainage concerns, plant hedges, build fences, and locate the “drive.” Besides advice, John prepared a comprehensive list of twenty-four deed restrictions (many with subsections) that were meant to protect developer and individual property owners alike. Many were intended to support the park-like quality of the subdivision. Deed restrictions controlled, for instance, the use, cost, size, and height of dwellings as well as a building's front and side-lot setbacks. In the mid-1920s and again in the 1930s, several of the Uplands deed restrictions were incorporated into Oak Bay's community-wide zoning bylaw.

The architectural landscape of Uplands reveals clear shifts in taste – from an early preference for Colonial Revival, Arts and Crafts, and Tudoresque forms to the post-Second World War paring down of the Arts and Crafts style and the adventurist building of low-slung, modernist ranchers. Evident, too, are John Olmsted's site-specific suggestions. Architectural styles and details were the prerogative of the homeowner, though final plans were reviewed by the developer's architect until 1924 and thereafter by Oak Bay Municipality. The earliest, large houses in Uplands “sit well,” harmonizing agreeably with the “natural beauties” of the physical landscape (Figures 4, 11 and 12).

The architectural landscape is also spatially differentiated. Site conditions have played a role. Originally, most of the Uplands Farm estate was covered by a Garry oak ecosystem, but by 1907 hay fields, pasture, and market gardens took up about one-quarter of the site, which shows clearly in the 1928 air photos (Figure 3). John Olmsted recommended

that this land be laid out in small lots but remain rented for farming activities until later in the scheme's build-out. The dwellings and gardens of these smaller properties – added gradually from the late 1920s to the early 1960s – reveal scaled-down architectural features and garden traits of the largest Uplands properties as well as a willingness to adopt modernist architectural trends (Figures 13 and 14).

Until recently, the design of gardens was left in the hands of private property owners. Early residents maintained the Garry oak landscape, adding agreeable artistic effect with non-native plants, shrubs, and trees. Seeking harmony is less true of many recent single-family redevelopment projects. Requests to remove oaks have become commonplace so that builders can expand a building's footprint to the fullest possible extent (Figure 15.4). In an effort to protect the native tree species, especially oaks, several bylaws have recently been introduced. In the mid-nineteenth century Garry oaks covered nearly thirty-eight thousand acres throughout the Capital Regional District; the total today is less than four thousand (1600 hectares). Besides adhering to protective tree policies, new building projects are required to provide a landscape plan for review by an advisory design panel. These plans are proving difficult to enforce: vegetation takes time to grow, and the whims of property owners can change. Nonetheless, the grounds of many new dwellings do harmonize well with the surrounding and long-established park-like landscape (Figure 16).

In conclusion, it seems reasonable to ask whether John Olmsted's methods of designing and planning Uplands have significance for "re-imagining" future suburban development. The landscape architect believed that his masterwork exemplified *true art* – that is, a blending of beauty and utility. But some critics have suggested that Uplands is rather anachronistic, out of touch with time. Uplands has justly received acclaim for its artistic layout and practical planning measures (designing "with the land," conserving trees, protecting views, implementing trend-setting, protective measures). Were a site of similar "natural beauties" available, would a large-lot development scheme be tolerated? Or even make economic sense? Small lot projects are the order of the day and not just for reasons of conserving land. They can be extremely profitable. And bland. By contrast, if politicians, planners, environmentalists, and others were to share in John Olmsted's conviction that "true art" – beauty and practicality – has a meaningful place in the sustainability matrix, surely certain of the design and planning principles implemented at Uplands offer guidance for "re-imagining" the suburban landscape.

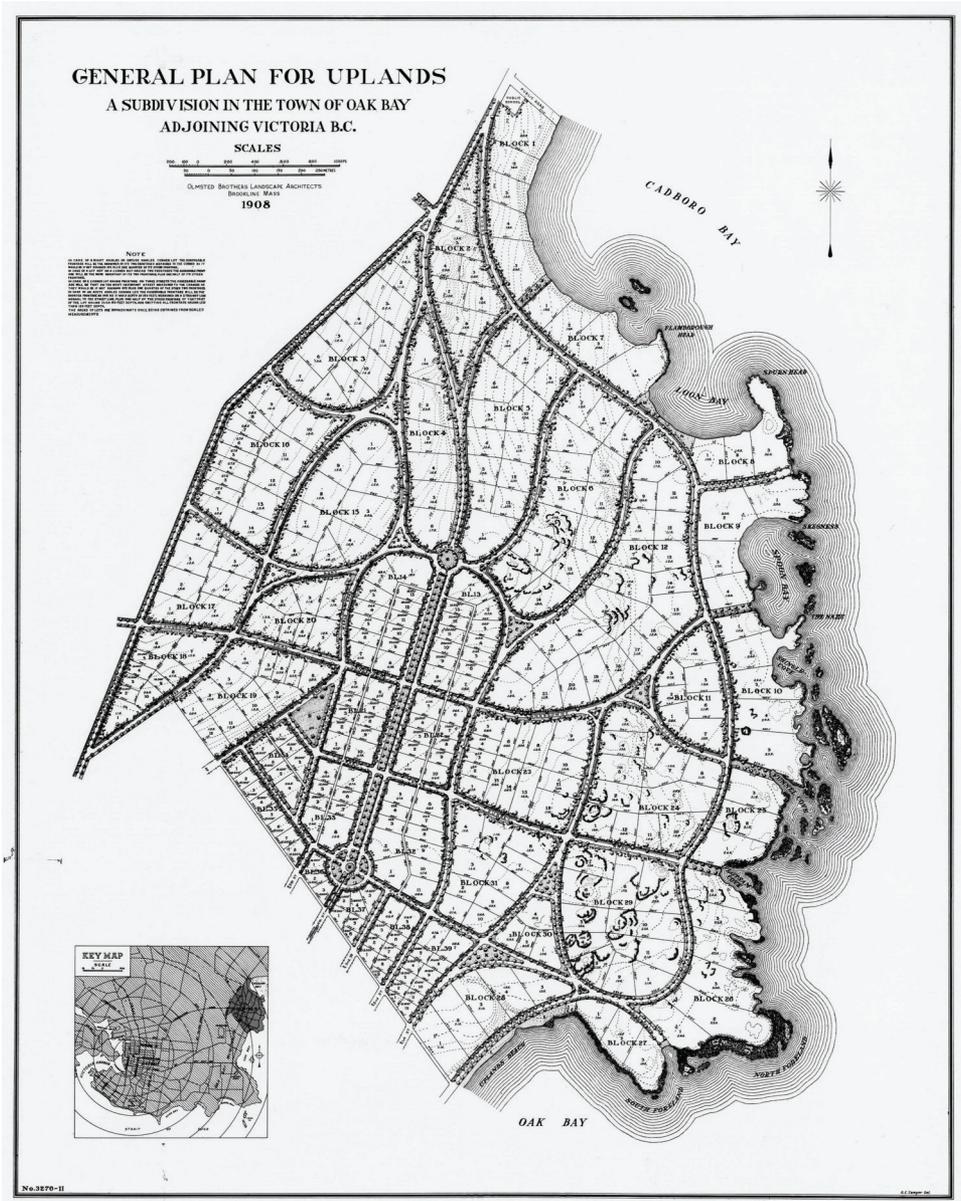


Figure 1. The 1908 “General Plan for Uplands.” John Olmsted spent 23 days going to the ground at Uplands, shaping the road and lot systems to harmonize with local topography. He produced at least seven versions of the layout before developer and landscape architect agreed on this version, completed in October 1907, but not formally drafted as a general plan in the Olmsted office until August 1908.



Figure 2. (ABOVE) The Uplands Farm site was located on the northern edge of Oak Bay, just beyond an area of small farms and speculative subdivisions, about 3.5 km from Victoria's central business district. The Olympic Mountains (2.1) and Mt. Baker (2.2) frame the horizon.

Figure 3. (OPPOSITE) These 1928 photographs (3.2 and 3.3) illustrate well what the Oak Bay and Uplands landscape looked like when John Olmsted first went "to the ground" in April 1907. By 1928, only 32 houses had been built. The main housing boom and build-out of Uplands took place immediately after the Second World War, lasting until the late 1960s.

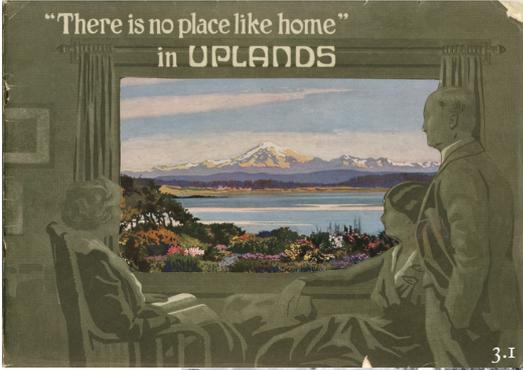


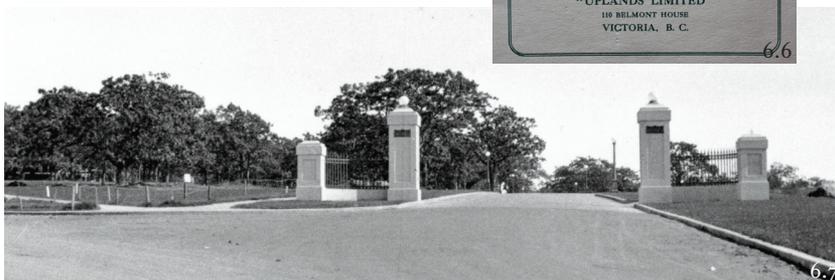
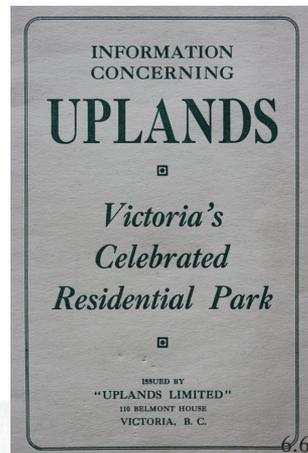
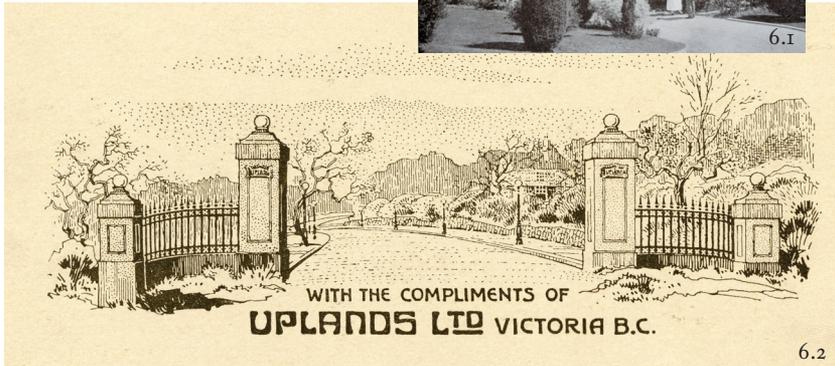


Figure 4. The 1.5 km sea-land interface at Uplands is the setting for expensive residences and some public space, e.g., the Cattle Point area of Uplands Park (bottom photo).



Figure 5. Uplands Park (estab. 1946): a “natural” landscape of Garry oak meadows with gneiss outcrops, aboriginal burial mounds, camas once harvested for food by Lekwungen First Nations, fawn lilies, and broom and other invasive tree and plant species.

Figure 6. Entrances to Uplands have figured prominently in promotion schemes; they also provide a feature for measuring landscape change over time.





7.1



7.2



7.3

Figure 7. Midland Way: the BC Electric Co. streetcar route into Uplands once ran across pasture land (see Figure 3.2) before terminating at Midland Circle (middle image). Today the route is part road, part rustic lane.



Figure 8. The serpentine roads of Uplands are generally quite narrow, incorporating public spaces in their layout (e.g., parklets and verges).

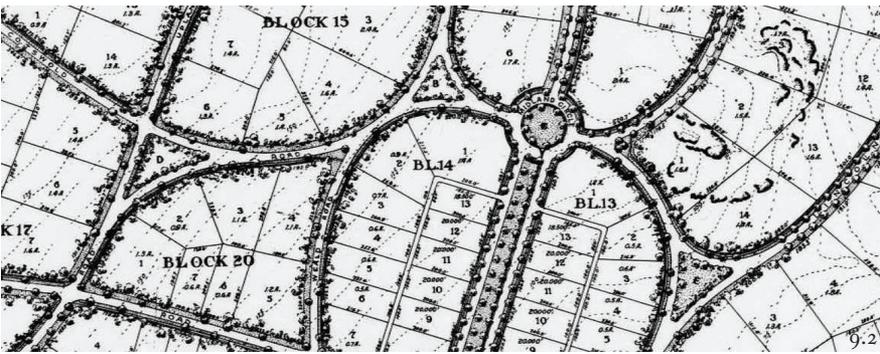


Figure 9. Parklets, a form of public space created at the intersection of roads, were an essential design feature of the Uplands road system. The Garry oaks on Costain Green have grown significantly since the bottom photo was taken c. 1920.



Figure 10. John Olmsted advocated a spatial hierarchy of integrated views for all properties, what he called “homesites.” From bottom to top, they are the home view; the neighbourhood view; and the “far outlook.”



Figure 11. The earliest, large Uplands houses, c. World War One to late 1920s, favoured the Arts and Crafts and Colonial Revival styles. Tudoresque features were sometimes added.



12.1



12.2



12.3



12.4

Figure 12. (ABOVE) Large Uplands houses from the late 1920s to early 1950s reveal dramatic changes in form and style, particularly from two-storey Arts and Crafts and Tudoresque dwellings to expansive, one-storey ranchers. Original properties were designed in harmony with the Garry oak ecosystem, but the planting of non-local coniferous and colourful deciduous trees and shrubs has been extensive.

Figure 13. (OPPOSITE) Smaller Uplands houses built from the mid-1920s to early 1950s.





Figure 14. In the post-World War Two era, many architects and builders simplified the form of traditional Arts and Crafts houses, while others introduced various modernist styles.



Figure 15. Examples of recent single-family infill (i.e., redevelopment) projects.

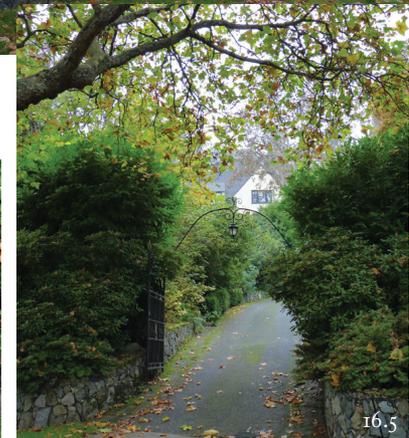


Figure 16. Rock walls along Midland Road north of Midland Circle date from the 1920s; current regulations require new infill properties (top image, built 2010) to be landscaped in harmony with the residential park character.

ACKNOWLEDGMENTS AND A NOTE ON SOURCES

The author acknowledges a research grant from the Social Sciences and Humanities Research Council of Canada that facilitated the research on John Charles Olmsted and Uplands. The author is indebted to Darcy Matthews for bringing to my attention the crucial role of First Nations peoples in shaping the Garry oak ecosystem of Uplands; and to Murray McKenzie and Terry Melanson for sharing their knowledge of Uplands architecture. The location map was drafted by Ole Heggen.

The interpretation of the Uplands landscape is based on numerous archival records. The most important are materials from the John Charles Olmsted Collection, Frances Loeb Library, Harvard University Graduate School of Design, Cambridge, Massachusetts; the Olmsted Associates Records, Series B, Library of Congress, Washington, DC, especially Job File 3276, "The Uplands Subdivision"; "Land Subject Files: Uplands 1894-1913," Hudson's Bay Company Archives, Winnipeg, Manitoba; and various records of the Corporation of the District of Oak Bay. The plans of Olmsted Brothers projects are held by the National Park Service at the Frederick Law Olmsted National Historic Site in Brookline, Massachusetts. In addition, the author has compiled the precise architectural detail, ownership, and occupancy records of all houses built in Uplands through field interpretation and by using Oak Bay municipal records.

SOURCES OF IMAGES

Figure 1

"General Plan for Uplands, 1908," by John Charles Olmsted. Courtesy of the United States National Park Service, Frederick Law Olmsted National Historic Site, Brookline, MA.

Figure 2

- 2.1. Private collection of Larry McCann .
- 2.2. Watercolour view from The Uplands, Ltd., "*There is no place like home*" in *UPLANDS* (Victoria: Acme Press, 1922).

Figure 3

- 3.1. Illustration from The Uplands, Ltd., "*There is no place like home*" in *UPLANDS* (Victoria: Acme Press, 1922).
- 3.2. Reproduced with the permission of Natural Resources Canada, courtesy of National Air Photo Library.
- 3.3. Reproduced with the permission of Natural Resources Canada, courtesy of National Air Photo Library.

Figure 4

- 4.1. The Royal Victoria Yacht Club on Cadboro Bay. Photo by Larry McCann, 2013.
- 4.2. Waterfront view of 3165 Tarn Place (1929) on Flotsam Cove. Photo by Larry McCann, 2013.
- 4.3. Waterfront view of 3145 Humber Road (2003 infill) on Spoon Bay. Photo by Larry McCann, 2013.

4.4. Uplands waterfront from Cattle Point, looking north. Photo by Larry McCann, 2013.

4.5. Cattle Point. Photo by Larry McCann, 2013.

Figure 5

5.1. Gneiss rock outcrops in Garry oak meadow, Uplands Park. Photo by Larry McCann, 2011.

5.2. Burial cairn of Chekonein family group of the Lekwungen peoples, who today comprise the Songhees and Esquimalt First Nations, Uplands Park. Photo by Larry McCann, 2012.

5.3. Garry oak (*Quercus garryana*), Uplands Park. Photo by Larry McCann, 2011.

5.4. White fawn lilies (*Erythronium oregonum*), Uplands Park. Photo by Larry McCann, 2012.

5.5. Burial cairn, Uplands Park. Photo by Larry McCann, 2012.

5.6. Blue camas (*Camassia quamash*) in Garry oak meadow, Uplands Park. Photo by Larry McCann, 2012.

Figure 6

6.1. Photograph from The Uplands, Ltd., *“There is no place like home” in UPLANDS* (Victoria: Acme Press, 1922).

6.2. Illustration from The Uplands, Ltd., *“There is no place like home” in UPLANDS* (Victoria: Acme Press, 1922).

6.3. 3000 Uplands Road (1928) at Uplands Road entrance to Uplands. Photo by Larry McCann, 2006.

6.4. Gatepost sign at Uplands Road entrance to Uplands. Photo by Larry McCann, 2008.

6.5. Gateposts at Uplands Road entrance to Uplands. Photo by Larry McCann, 2008.

6.6. The Uplands, Ltd., *Information Concerning Uplands: Victoria’s Celebrated Residential Park* (Victoria: Buckle & Neill, 1921).

6.7. Photograph from The Uplands, Ltd., *“There is no place like home” in UPLANDS* (Victoria: Acme Press, 1922).

Figure 7

7.1. Midland Road, one-time (1913-47) Midland Way streetcar route. Photo by Larry McCann, 2011.

7.2. Midland Circle, northern end of streetcar line. Photo by Larry McCann, 2003.

7.3. Midland Road, north of Lansdowne Road. Photo by Larry McCann, 2009.

Figure 8

8.1. Midland Road. Photo by Larry McCann, 2013.

8.2. Ripon Road. Photo by Larry McCann, 2011.

8.3. Beach Drive. Photo by Larry McCann, 2011.

8.4. Lansdowne Road. Photo by Larry McCann, 2007.

8.5. Rutland Road. Photo by Larry McCann, 2009.

8.6. Midland Road. Photo by Larry McCann, 2012.

Figure 9

9.1. Junction of Uplands Road and Upper Terrace Road. Photo by Larry McCann, 2011.

- 9.2. Detail from “General Plan for Uplands, 1908,” by John Charles Olmsted. Courtesy of the National Park Service, Frederick Law Olmsted National Historic Site, Brookline, MA.
- 9.3. Costain Green, junction of Beach Drive and Midland Road. Photo by Larry McCann, 2006.
- 9.4. Photograph from The Uplands, Ltd., “*There is no place like home*” in *UPLANDS* (Victoria: Acme Press, 1922).

Figure 10

- 10.1. Royal Victoria Yacht Club on Cadboro Bay, from Cadboro Bay Road. Photo by Larry McCann, 2012.
- 10.2. Haro Strait, from property on Upper Terrace Road. Photo by Larry McCann, 2001.
- 10.3. Neighbourhood scene along Upper Terrace Road. Photo by Larry McCann, 2013.
- 10.4 2580 Cotswold Road (1937), Hubert Savage, architect. Photo by Larry McCann, 2011.

Figure 11

- 11.1. 375 Beach Drive (1913), Phillip Jullien, architect. Photo by Larry McCann, 2009.
- 11.2. 3000 Rutland Road (1913), Charles Hay, architect. Photo by Larry McCann, 2012.
- 11.3. Photograph from The Uplands, Ltd., “*There is no place like home*” in *UPLANDS* (Victoria: Acme Press, 1922).
- 11.4. 3000 Uplands Road (1928), Percy L. James & Hubert Savage, architects. Photo by Larry McCann, 2006.

Figure 12

- 12.1. 3385 Terrace Road (1929), Douglas James, architect. Photo by Larry McCann, 2012.
- 12.2. 3165 Tarn Place (1929), Percy L. James & Hubert Savage, architects. Photo by Larry McCann, 2012.
- 12.3. 3325 Upper Terrace Road (1937), S. Patrick Birley, architect. Photo by Larry McCann, 2009.
- 12.4. 3200 Uplands Road (1950), Wade, Stockdill & Armour, architects. Photo by Larry McCann, 2010.

Figure 13

- 13.1. 2740 Beach Drive (1927), architect, designer or draftsman unknown. Photo by Larry McCann, 2012.
- 13.2. 3410 Uplands Road (1931), R. Tapley, builder. Photo by Larry McCann, 2011.
- 13.3. 3320 Weald Road (1932), Victor L. Leigh, builder. Photo by Larry McCann, 2010.
- 13.4. 2700 Beach Drive (1938), J. Graham Johnson, architect. Photo by Larry McCann, 2011.
- 13.5. 2720 Beach Drive (1939), Percy Underwood, architect. Photo by Larry McCann, 2012.
- 13.6. 2760 Beach Drive (1940), Carver Construction, builder. Photo by Larry McCann, 2012.
- 13.7. 2570 Lansdowne Road (1941), Victor L. Leigh, builder. Photo by Larry McCann, 2012.

13.8. 2450 Lansdowne Road (1950), Victor L. Leigh, builder. Photo by Larry McCann, 2013.

13.9. 2760 Lincoln Road (1954), F. Tull & Son, builder. Photo by Larry McCann, 2013.

Figure 14

14.1. 3250 Weald Road (1947), Dillabough & Luney, builder. Photo by Larry McCann, 2012.

14.2. 2815 Lansdowne Road (1956), Robert Siddall, architect. Photo by Larry McCann, 2013.

14.3. 3250 Beach Drive (1959), John Di Castri, architect. Photo by Larry McCann, 2013.

Figure 15

15.1. 3325 Midland Road (infill 2013), Bruce Wilson, architect. Photo by Larry McCann, 2013.

15.2. 3160 Ripon Road (infill 2013), de Hoog & Kierulf, architects. Photo by Larry McCann, 2013.

15.3. 3220 Weald Road (infill 2009), Tim Rodier, designer. Photo by Larry McCann, 2010.

15.4. 2510 Nottingham Road (infill, under construction 2013), Virtual Home Design. Photo by Larry McCann, 2013.

Figure 16

16.1. 3570 Beach Drive (infill 2008), Chow, Mieschauer & Low, architects. Photo by Larry McCann, 2012.

16.2-16.5. Homesite and neighbourhood context of 3570 Beach Drive. Photos by Larry McCann, 2007-2013.