# Architecture Canada

Journal RAIC/Revue de l'IRAC: July/Juillet 1966

# Three good reasons for choosing a Cadet.

## 3.

This is just what it looks like. A toilet. A good-looking toilet.

It's made by American-Standard and it's called the Cadet.

Nothing revolutionary about the exterior design. Simply a straight, clean, architectural look (like the look of the slightly more expensive models). And a full range of colours (six in all plus white).

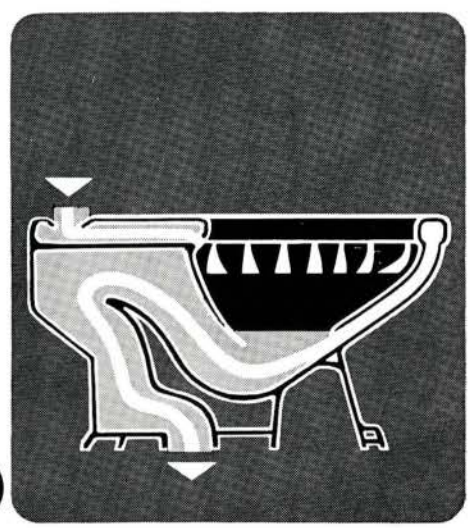
Well now, for a medium priced toilet, such clean design is reason enough to choose the Cadet—maybe not the best reason but a darn good reason.

## 2.

Another reason is the reverse trap flushing action of the Cadet. (That means that the water goes out toward the back of the bowl).

In the cross-section diagram you can see that this reverse action will give a complete, full flush.

And the rim punching, jet and trapway have been completely redesigned for stronger syphonic action. This combination of reverse trap flushing action and redesign makes doubly sure that the total flushing action is powerful.



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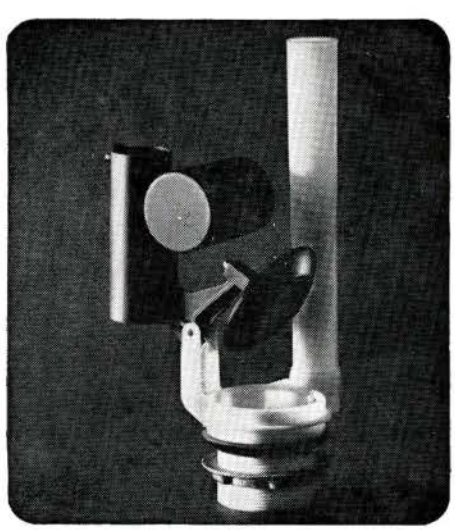

But probably the best reason for choosing the Cadet is our new Number Five Flush Valve. Now what in the world is a Number Five Flush Valve?

Well, it's a flush valve mechanism that has a unique delay action which holds the valve open for an extra 12 seconds of flushing. That means lots of water (more than tank capacity) for the most complete flush possible.

So, good looks, reverse flush action, and an extra 12 seconds of flushing. Quite a lot from a medium priced toilet.

And by the way, the Number Five Flush Valve is also available on our wash down Camden toilet.

Why not write us for more information.

O.K?

**AMERICAN-STANDARD**

American-Standard Products (Canada) Limited,
1201 Dupont Street, Toronto.

July 1966 juillet
490 Volume 43 No. 7

# Architecture Canada

Subscription / abonnement $7.00
Foreign / étranger $8.00

Authorized as second class mail by the Post Office Department, Ottawa and for payment of postage in cash

The Journal of the Royal Architectural Institute of Canada

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La Revue de l'Institut Royal d'Architecture du Canada

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# The Royal Architectural Institute of Canada
# L'Institut Royal d'Architecture du Canada

*Founded in 1907 / Fondé en 1907*

*Patron : Her Majesty the Queen*
*Sous le patronnage de Sa Majesté la Reine*

### Architecture Canada

With this issue our 43-year-old Journal adds the descriptive title "Architecture Canada" to its name, with the object of more clearly identifying the magazine with the profession and interests it serves.

We have now completed plans, begun in January, to reorganize and redesign the magazine and to orient our editorial programs and activities to the needs and interests of the architect, as revealed in the RAIC Survey of the Profession. The many complimentary comments we have received over the past six months indicate that our efforts have not gone unrecognized. For our part, the task of producing a professional publication for a professional group is an exacting one. It would be much easier and much less expensive to get out a glossy picture magazine without regular significant editorial content.

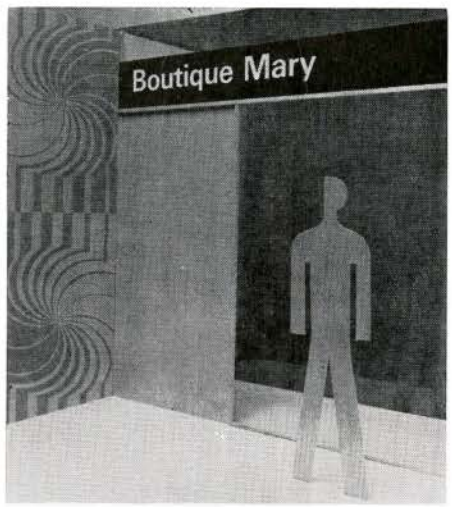
One of our more successful enterprises, and one which has received country-wide support, is our Allied Arts Department, launched in January 1965 under the vigorous editorship of Anita Aarons. Its obvious fulfilment of a need has led us into an allied enterprise in the publication of an Allied Arts Catalogue. We sent a sample sheet to the Canada Council and are happy to say we have been given a $9,000 grant. This will enable us to improve the quality of the catalogue, including the use of color, and at the same time keep the purchase cost of issues at a reasonable figure.

We are now preparing a brochure on the first volume of the catalogue to illustrate its nature and use. An order form will be included.

Our editorial and administrative staff remains the same, but we have made a change in our advertising organization. A decision to engage our own advertising sales staff rather than employ an agency resulted in severing our connection with Mr Lloyd Sawyer and his firm, and on July 1st we established a new advertising sales and promotion department for our publications with Mr Ian Thompson, formerly manager of Southam Building Guide, as Manager, and Mr Stanley Modzelewski, former advertising manager of Heating/Plumbing/Air Conditioning magazine, as our Advertising Manager.

*Ian Thompson*

*Stanley Modzelewski*




### This Month's Cover

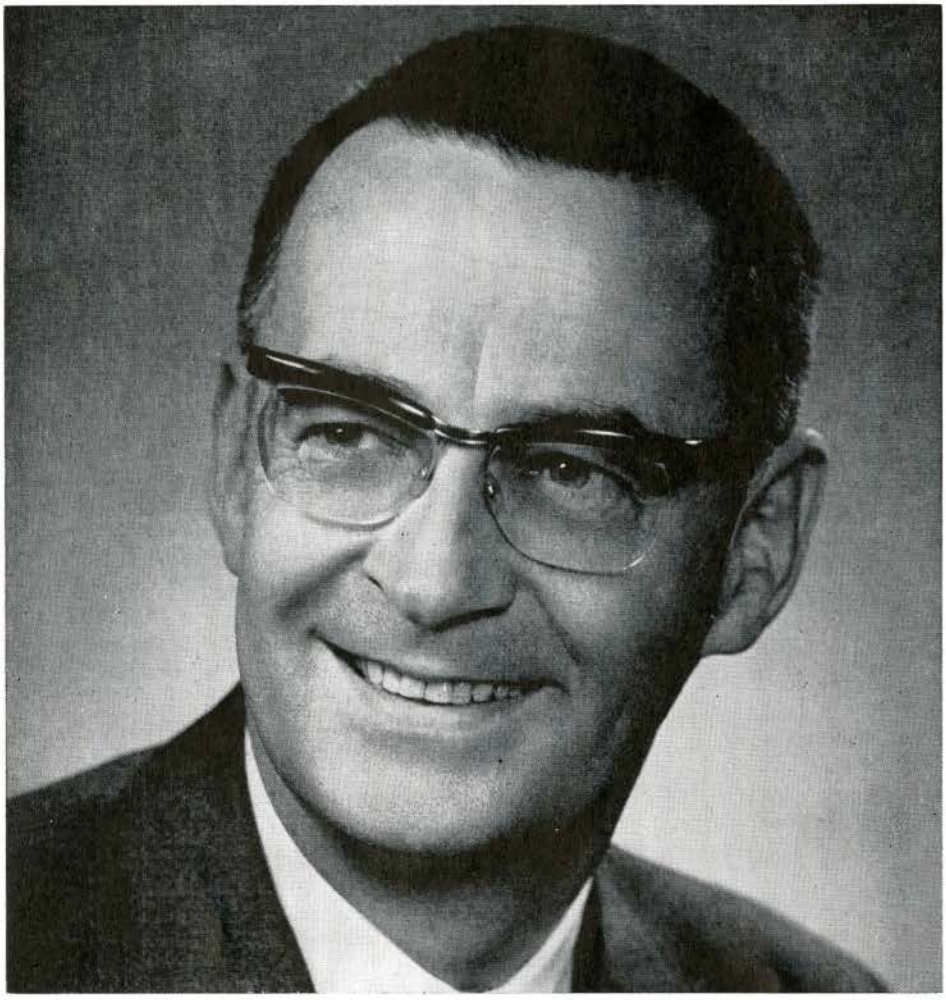
Appropriate to the July issue's feature section on Expo '67 buildings is this detail of Expo identification graphics by Paul Arthur and Associates Ltd (Godat). It is described as follows: "a typical non-food boutique configuration in the Activity Areas at Expo allows for identification graphics on a self-illuminated fascia and decorative graphics in the form of large panels screened on adhesive-backed plastic. These graphics will either be geometric, as in the case of this illustration, or large photographic elements (of cameras, toys, etc.), used to denote the nature of the concession."

### Omission

Through inadvertence we omitted in connection with the article "Health and Efficiency in Our Noisy World" (page 39 May issue) R. H. Tanner's professional affiliations. Mr Tanner, M.Sc., MEIC, at present is manager of the Northern Electric Micro Laboratory in Ottawa. He has made a hobby of acoustics for the past several years and carried out the acoustical design of the Stratford Festival Theatre.

# 59th Annual Assembly
# 59e Assemblée Annuelle

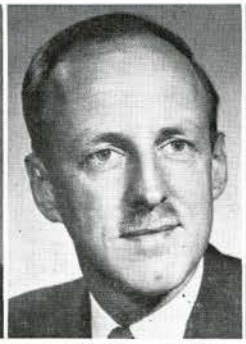
**Officers / Direction 1966 / 67**



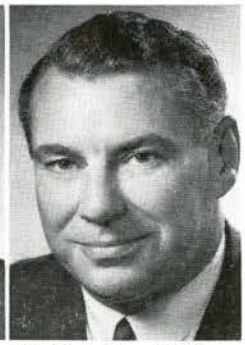
*Cnarles A. E. Fowler (F)*

*Gérard Venne (F)*

*J. E. Searle (F)*



*N. H. McMurrich (F)*



*W. G. Leithead (F)*

Charles A. Fowler (*F*) of Halifax was elected president of the Royal Architectural Institute of Canada at the 59th Annual Assembly held at Jasper on June 1–4. He succeeds Gérard Venne (*F*) of Quebec City. James E. Searle (*F*) of Winnipeg was named Vice-President, Norman A. McMurrich (*F*) of Toronto, Honorary Secretary, and William G. Leithead (*F*) of Vancouver, Honorary Treasurer.

Lors de la 59e Assemblée annuelle qui a eu lieu à Jasper du 1er au 4 juin, Charles A. Fowler (*F*), Halifax, a été élu président de l'Institut royal d'architecture du Canada. Il a pris la succession de M. Gérard Venne (*F*), Québec. James E. Searle (*F*), Winnipeg, a été nommé vice-président, Norman A. McMurrich (*F*), Toronto, secrétaire-honoraire, et William G. Leithead (*F*), Vancouver, trésorier-honoraire.

The new president, son of an engineer and architect, is a graduate of Dalhousie University in science, of McGill University in mechanical engineering, and of the University of Manitoba in architecture. During World War II he served overseas with the Royal Canadian Electrical and Mechanical Engineers. He entered practice with his family firm, the C. A. Fowler and Co, in 1948. Mr Fowler served three terms as president of the Nova Scotia Association of Architects. He has been a member of the RAIC Council since 1961. He became a Fellow in 1959.

He is a member of the Halifax Board of Trade, the Mayor's Committee on Zoning, and the Senate of Nova Scotia Technical College. He has been a member of the Advisory Board of the College's School of Architecture since its establishment in 1961. In 1965 he was a member of the McGill expedition to Easter Island.

**1966 Convocation**

**College of Fellows**
**Collège des Fellows**

1
*Henri Mercier (F) Montreal succeeds Earle C. Morgan (F) Toronto, as Dean of the College of Fellows.*
*Henri Mercier (F) Montréal a pris la succession d'Earle C. Morgan (F) Toronto comme doyen du Collège des Fellows.*
2
*New Honorary Fellow, Morris Ketchum, Jr., FAIA, President AIA (centre), with Chancellor of the College of Fellows Harland Steele (F) (left), and Gérard Venne (F), retiring RAIC President.*
*Le nouveau Fellow honoraire, Morris Ketchum, fils, FAIA, président de l'American Institute of Architects (au centre), avec le chancelier du Collège des Fellows, Harland Steele (F) (à gauche), et Gérard Venne (F), président sortant.*
3
*Ronald Brian Walkey, University of British Columbia, the 1966 College of Fellows Scholarship winner, congratulated by Chancellor Harland Steele.*
*Le chancelier Harland Steele félicite le gagnant de la bourse d'études du Collège des Fellows, Ronald Brian Walkey de l'Université de la Colombie britannique.*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2

One Honorary Fellow and ten Fellows were invested at the 1966 Convocation held on June 4th at Jasper. Morris Ketchum Jr., FAIA, President of the American Institute of Architects, was the Honorary Fellow. Photographs and biographies of the ten members of the RAIC elevated to Fellowships follow:
Le médaillon de Fellow honoraire a été remis à M. Morris Ketchum, Jr., FAIA, Président de l'Institut américain des Architectes. Dix membres ont été reçus comme membres du Collège au cours de la convocation de 1966. Vous trouverez ci-après les photographies et les biographies des dix nouveaux Fellows.

**Morley Blankstein,** B.Arch, Winnipeg, graduated in 1949 from the University of Manitoba, after wartime services as RCAF pilot, he received his M.Sc. (Architecture) from the Illinois Institute of Technology in 1952. He first practised with Green, Blankstein, Russell and Associates, established his own practice in 1955, while serving as part-time design critic at the Manitoba School of Architecture. In 1956 he entered


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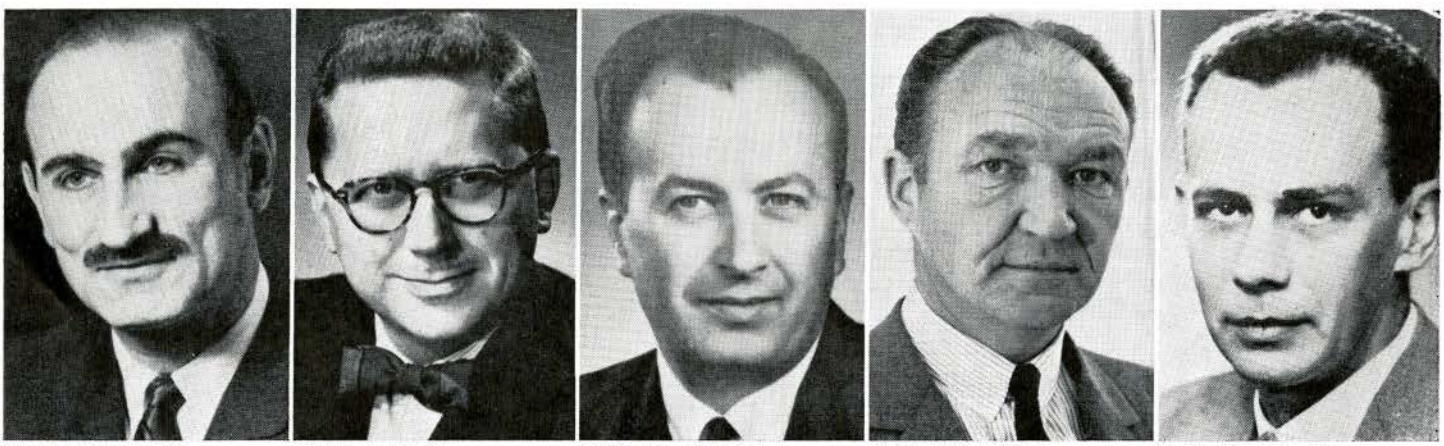
**College of Fellows**
**Collège des Fellows**



*Morley Blankstein* *Pierre-J. Boulva* *Philip Freedlander* *D'Arcy G. Helmer* *P. M. Keenleyside*

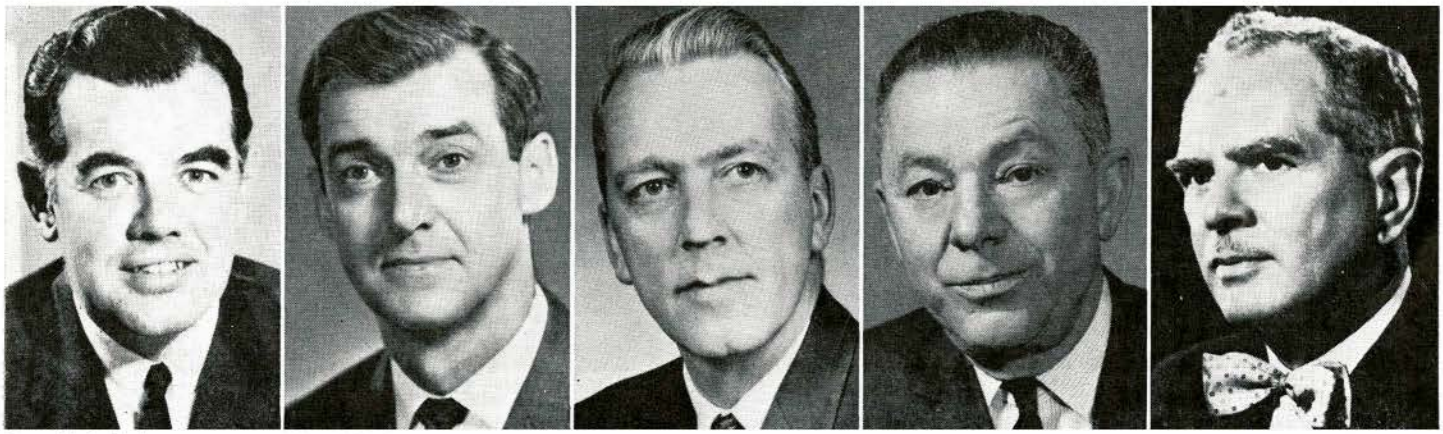
practice with Isadore Coop. R. Douglas Gillmor and Alan H. Hanna joined the firm in 1959, and in 1964 the practice was amalgamated with that of Waisman and Ross to form the present firm of Waisman, Ross, Blankstein, Coop, Gillmor and Hanna.
Mr Blankstein has served on committees and on the Council of the Manitoba Association of Architects, and is a member of the RAIC Legal Documents Committee. He is a former national councillor and past chairman of the Manitoba Division of CPAC. He won the first prize in the Mendel Art Centre and Civic Conservatory Competition. Also among his works are the Pavilion in Kildonan Park, Winnipeg, the Isbister Building, the Pharmacy Building and swimming pool of the University of Manitoba, and the Senior Citizens residence for the Winnipeg Lions Club.

**Pierre-J. Boulva,** Montréal, a reçu son diplôme d'architecte en 1943 de l'Ecole des Beaux-Arts de Montréal. Il a également gagné la médaille de l'Institut royal d'architecture. Il a fait ses études secondaires au Collège Mont-Saint-Louis. De 1943 à 1952, M. Boulva fut à l'emploi de la Compagnie Air Canada et de la Compagnie des chemins de fer nationaux du Canada. En 1952, il débuta sa pratique privée en formant la société des architectes Dufresne et Boulva; parmi les nombreux projets d'édifices publics, institutionnels et religieux, il est intéressant de souligner l'Hôtel de Ville de St-Laurent et l'Ecole d'Agriculture à St-Hyacinthe. Depuis 1961, Pierre Boulva est l'un des associés du bureau des architectes David, Barrot et Boulva. Parmi les réalisations récentes de ce bureau, l'on compte le Planetarium Dow et le Centre Sportif de l'Université de Montréal. Plusieurs autres projets d'importance sont en voie d'exécution ou au stade des études, tel que la Place de la Justice à Montréal, la station de métro Place des Arts, le théâtre de la Place des Arts, le pavillon Bell System pour l'Expo '67, son bureau est aussi associé dans l'exécution du projet Habitat '67 pour la Compagnie de l'Expo '67.

**Philip Freedlander,** ADBA, Montreal, graduated from Ecole des Beaux Arts in 1941 and is a partner in the firm of Greenspoon, Freedlander, Plachta and Kryton. He has served on a number of Province of Quebec Association of Architects committees and is now a member of Council. He saw wartime service with the RCE as a Lieutenant.
He is active in the social, cultural and business life of the city and serves on the Architectural Division of the City of Cote St-Luc Special Building Committee. Some of the largest commercial, industrial and residential structures in Canada were designed and erected under the supervision of his firm.

**D'Arcy G. Helmer,** B.Arch, Ottawa, graduated from the University of Toronto in 1952. After employment with Hazelgrove and Lithwick he began private practice in 1954, joining the present partnership of Balharrie and Helmer in 1956. Mr Helmer is a Past President of the Ontario Association of Architects and of the Specification Writers Association of Canada. His firm has provided architectural services to the Brooke-Claxton Building, Riverside Hospital, Gloucester High School, and several buildings for Carleton University. A wartime RCAF pilot, Mr Helmer flies his own aircraft, and is active in the business and community life of Ottawa, including the Rotary Club and Board of Trade.

**P. M. Keenleyside,** B.Arch., Toronto, graduated from the University of Toronto in 1946 and in 1947 became a partner in the firm now known as Govan, Kaminker, Langley, Keenleyside, Melick, Devonshire and Wilson. His firm has specialized in hospital design and has been responsible for many large hospital projects. He served as a Lieutenant in the RCNVR from 1942 to 1954. He now is Vice-President of the Ontario Association of Architects and has served the OAA and the Royal Institute on a number of special committees, including the Advisory Committee on Hospitals, Public Relations, the CSA/National Research Committee on Safe Practice in Hospitals, and on the RAIC Committee contributing greatly to the Report on the Survey of the Profession.



*Ronald S. Nairne* *Hugh W. Seton* *George A. Stewart* *Dan H. Stock* *Edouard W. Tremblay*

**Ronald S. Nairne,** B.Arch., of Vancouver, graduated from the University of British Columbia in 1951 and joined the firm of McCarter, Nairne and Partners. He was President of the AIBC in 1964 and is a member of the Board of Directors of the UBC Alumni Association. Mr Nairne has served as a member of the AIBC Examining Board, as Past-President of the Family Service Agency, Community Chest of Vancouver, and as a member of the Architectural Design Panel of the City of Vancouver. He is a member of the Council of the Vancouver Art Gallery. Mr Nairne served in the RCNVR during the Second World War from 1942 to 1945, retiring with the rank of Lieutenant. Among the buildings which Mr Nairne and his associates have designed are the Vancouver City Post Office, the Vancouver Civic Aquarium and the Fidelity Life Building.

**Hugh W. Seton,** B.Arch., Calgary, graduated from the University of Manitoba in 1951 and at that time received the RAIC Gold Medal. From 1950 until 1962 he practised in Edmonton with the firms of Stanley and Stanley, Dewar, Stanley and Stevenson, K. C. Stanley and Company. From 1962 he has been with J. Stevenson and Associates in Calgary. He served with the RCAF from 1940 to 1946 as a Flight Lieutenant and was awarded the Distinguished Flying Cross. Among the buildings which Mr Seton and his associates designed are the Edmonton City Hall, the Alberta Teachers' Association Office Building and the Bowness Vocational School.

**George A. Stewart,** B.Arch., Winnipeg, graduated from the University of Manitoba in 1948. He was awarded, among other prizes, the MAA Scholarship and the Ralph Hamm Memorial Scholarship. He has served on the MAA Council and as MAA President. He has been on the Registration Board since 1962 and Chairman since 1965. He has served on numerous RAIC Committees and on the Council. Mr Stewart is a member of Rotary International and of the Fort Garry Chamber of Commerce. He was appointed to the Winnipeg Better Housing Commission in 1965 and was member of Council of the Manitoba Golf Association for 1965. Among the buildings he has designed are the Fort Garry United Church, the Fort Garry Public Library, the Vital Public Library, Salvation Army Buildings and five projects for Senior Citizens for the United Church of Canada in Winnipeg.

**Dan H. Stock,** B.Arch., Regina, graduated from the University of Manitoba in 1934. He was with Green, Blankstein, Russell and Hamm in Winnipeg and W. G. Van Egmond and Stan E. Storey in Regina, until 1939. He served overseas with the RCE during the war and afterwards practised with F. H. Portnall and later under the firm name of Stock, Ramsay and Associates. He is now with the D. H. Stock Partnership, with offices in Regina and Saskatoon. He is past secretary and past president of the Saskatchewan Association and past member of RAIC Counil, active in the Boy Scouts Association and the Kiwanis Club and is Past President and Director of Pioneer Village, Regina. Among local buildings he and his associates have designed are the Post Office, House of Jacob Synagogue and Co-operative Insurance Home Office.

**Edouard-W. Tremblay,** Montréal, a reçu son diplôme d'architecture à l'Ecole des Beaux-Arts de Montréal en 1935. Il fut inscrit membre de l'Association des architectes de la province de Québec en 1937. De 1937 à 1939, il fut au service du Baron Louis Empain à titre d'architecte collaborateur pour la construction du Domaine d'esterel du Lac Masson, dans les Laurentides. De septembre 1939 à février 1946, M. Tremblay était en service militaire outremer avec l'Artillerie Royale Canadienne, achevant le grade Lieutenant-Colonel. Ses décorations incluent Distinguished Service Order, Efficiency Decoration et Croix de Valeur (Pologne). Il exerça sa profession avec la firme Lapointe et Tremblay de 1946 à 1956. Depuis 1964, il est membre associé de la firme Beaulieu, Lambert, Tremblay. M. Tremblay fut professeur à l'Ecole d'Architecture de Montréal de 1947 à 1964. Il est membre du Conseil de l'AAPQ depuis 1960. Il est aussi membre du Conseil de l'Institut royal d'architecture du Canada.

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*1966–67 Council / Direction, left to right / de gauche à droit : A. W. Davison, Frank Noseworthy, John R. Myles, Harry Mayerovitch (F), W. G. Leithead (F), Honorary Treasurer / Trésorier-honoraire ; R. W. Siddall (F), James E. Searle (F) ; Vice-President / Vice-président ; Fred W. Price, Executive Director / Directeur général ; C. A. E. Fowler (F), President / Président ; Maurice Holdham, Executive Secretary / Secrétaire ; Gérard Venne (F), Past President / Président sortant ; Norman H. McMurrich (F), Honorary Secretary / Secrétaire-honoraire ; Earle C. Morgan (F), Gordon R. Arnott, Robert F. Bouey, Edouard W. Tremblay (F).*

5
*John D. Jackson, editor "Landscape" magazine, Santa Fe, New Mexico, one of the Assembly speakers, arrived by road.*
*John D. Jackson, rédacteur du magazine "Landscape", Santa Fe, New Mexico.*

6
*One of Peter Dobush's (F) sketches of the mountains around Jasper.*
*Dessin de paysage de la région de Jasper par Peter Dobush (F), Montréal.*

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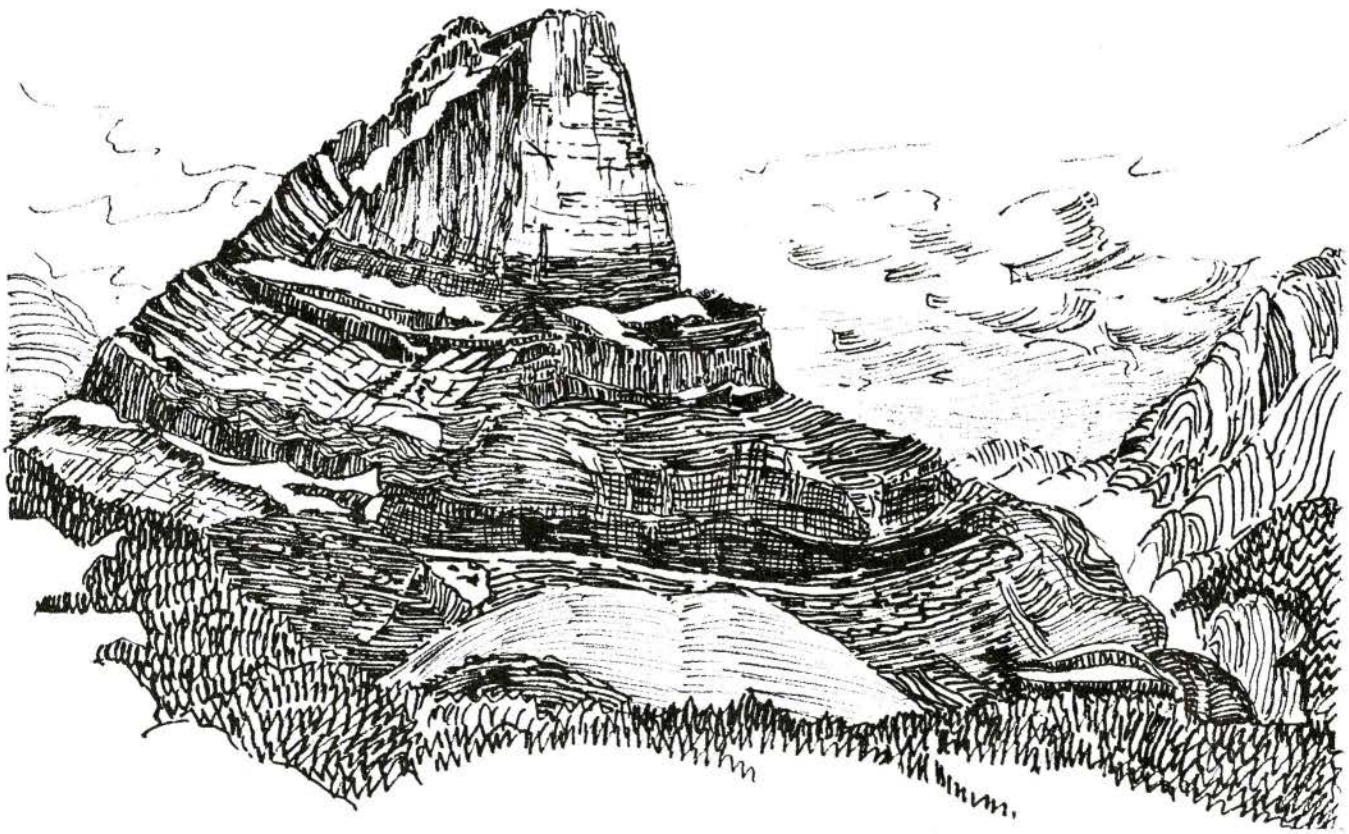


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*Discussion on the Report of the Survey of the Profession led by members of the Committee on the Profession. Seated from left, James A. Langford, Peter Dobush (F), Prof. W. G. Raymore (F), H. H. G. Moody (F), Chairman / Président; Peter M. Thornton (F), P. M. Keenleyside (F) and Henri Mercier (F). Groupe de discussion formé par les membres du Comité de l'enquête sur la profession.*

**Comments on the Jasper Assembly**

Probably the largest attendance at any RAIC Assembly, gathered together in an idyllic setting, witnessed the unveiling of a mountainous achievement – the Survey of the Profession. Though long known to be in preparation, its appearance in its icy blue global "op" binding was nevertheless unexpected and its grandeur and clarity as astonishing as a first view of Lake Louise.

An entire morning session was devoted to questions and explanations, but it soon became evident that the full meaning of the Survey would only gradually unfold. For one thing, the concentration in 150 pages of many months of dedicated investigation and analysis could hardly be absorbed in a short time. But more important still the report's implications go beyond Canadian limits and extend to the problems of architects everywhere.

This is more than a guide for the RAIC. It seemed to me a measuring stick against which the individual architect could in a rapidly changing world assess his qualifications, his role in the building process and his place in the community. His strengths, his deficiencies, his potential are clearly and honestly exposed through self-analysis and through the eyes of his associates in the building industry. I am sure that each of us will be shaken by some of the candid estimates of the profession. Our nights may even be haunted by dark questions. Do we really stack up to the demands of our age? Are we still professionals in the comfortable traditional sense? Do our standards, aesthetic, cultural, and technical, conform with the changing modes of our time?

It can be argued that there is nothing in the Survey which is new, nothing that we may not have already known or sensed. A survey cannot tell us something new. It can only tell us what exists, accurately and completely, and this is its value. But what we may have known in fragments we are now able to see as a whole. What is *new* is that we can no longer hide behind a vague screen of wishful thinking – that we must face up to what

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appears when the fog has been swept away.

I am convinced that constant reference to the Survey will be essential if Canadian architects wish to chart a realistic course through the hazardous wilds of the future. Significantly, each of its pages is pointedly directed to action, and its conclusions have been conveniently summarized in 21 recommendations. Past President Gerry Venne in his introduction has called for our impressions, and these will be important if we are to know how to modify and translate the recommendations into a program which will work in each of the provinces and under constantly changing conditions. For implementation, I am convinced, must be considered in the most flexible terms. Mechanical or arbitrary measures would be meaningless. I visualize a program evolving as a sum of efforts – each individual, each province, making distinctive contributions to the whole. An abstract uniformity would be useless. In some areas of activity common standards would, of course, be beneficial. In other fields local solutions would be more desirable. But there can be no merit purely on principle either in uniformity or in diversity.

The Survey now stands as an incontrovertible fact. It is now questionable whether any future activity by the RAIC or the provincial associations can ever take place on the basis of premises more limited than those which the Survey so cogently presents. The basic problems once rooted out and so clearly exposed can no longer be ignored with impunity.

Each question will now have to be considered in the *total context*. Take the question of Research as an example. Hitherto, building research in Canada has been almost exclusively restricted to the excellent efforts of the National Research Council. Industry has helped by developing (largely on the basis of presumed market demands) new

products which serve as components for the building assembly. What has been lacking is the co-ordinating ingredient which would assign each element its full and proper function and integrate it precisely with adjoining elements. (Try fitting a wall panel against the rim of a bathtub.) Surely the architectural profession can have a significant and possibly dominant part to play in co-ordinating the efforts of government agencies, industry, universities and technical bodies towards a modern technology more profound than mere gimmickery. Such a program would entail additional responsibilities and opportunities for schools of architecture, setting up of special research projects with the help of government and industry (the remarks of Mr Kalin of the Federal Department of Industry at the Assembly indicated great interest on the part of government), publishing results, exchanging information with foreign building trade centres, instituting awards for notable efforts, etc. etc. etc. In short, the opening up for the profession of a significant area of involvement.

So much for research. Apply the thinking to other aspects of building and we can readily see mounting before us limitless possibilities for the profession in the spiralling social structure. Our present diminished role could be expanded to perform a vital function – indeed a responsibility we have largely ignored.

"Leisure Time and Human Values" was the second discussion theme at the Assembly. Hardly compatible with a future hopefully crowded with increased architectural activity, it was nevertheless usefully pointed out that automation would inevitably provide more leisure time (at least for non-architects). Its proper organization would of course have architectural implications. The discussion leaders Morris Ketchum (AIA president), James Langford (Assistant Deputy Minister, DPW), Edgar H. Davis (Consulting Engineer, Calgary, Chairman of Banff Olympic Association), John D. Jackson, editor of *Landscape* magazine, Santa Fe, N.M., made stimulating contributions. While there seemed to be general agreement that leisure involved "freedom to do something you want to do", there was some difference of opinion as to the relative merits of urban gregarious leisure and the solitary leisure of the great outdoors. Or to put it another way, how best to warm up the cockles of the heart – by rubbing shoulders or by rubbing sticks? Architecturally it could be a matter of "hotting up" the strip areas on the outskirts of our cities as well as properly organizing facilities in our great park and resort areas, not necessarily including installing "interpretive facilities such as Son et Lumiere on Mt. Edith Cavell".

The discussion was roguishly and broguishly summed up by Warnett Kennedy. Unfortunately, Bill Greer's brilliant comment that "In leisure time there is no time" was made before a small select audience whose limits I now hopefully expand.
*Harry Mayerovitch (F)*

**Commentaire sur l'Assemblée de Jasper**

Ce qui a été probablement la plus grande assistance de toute assemblée de l'IRAC a vu l'apparition d'une oeuvre monumentale – le Relevé de la Profession.

Malgré le fait que toute une matinée fut consacrée aux questions et aux mises au point, il fut bientôt évident que l'élément significatif du Relevé n'apparaîtrait que progressivement. D'une part, il était impossible d'absorber en si peu de temps les 150 pages résumant des mois d'enquête et d'analyse, mais le plus important, c'est que les implications du rapport dépassent de loin les limites canadiennes et s'appliquent aux problèmes des architectes en général.

Pour l'IRAC, c'est plus qu'un guide. C'est plutôt une règle contre laquelle chaque architecte pourrait en cette époque de changement rapide évaluer ses qualifications, son rôle dans le procédé du bâtiment et son rôle dans la communauté. Ses forces, ses défauts, son potentiel sont clairement et honnêtement exposés par l'analyse de soi-même et à travers les yeux de ses associés dans l'industrie du bâtiment. Sommes nous d'étoffe à suffire aux demandes de notre époque?

On pourrait discuter qu'il n'y a rien de nouveau dans ce Relevé, rien qu'on n'aurait déjà su ou soupçonné. Ce que nous aurions pu savoir de façon fragmentaire, nous pouvons voir maintenant dans son entiéreté. Ce qui est nouveau, c'est que nous ne pouvons plus nous cacher derrière un vague rideau de "vouloir penser" – qu'il nous faut faire face à ce qu'apparaît lorsque la brume s'envole.

Il faudra que les architectes canadiens se réfèrent constamment à ce Relevé s'ils veulent se tracer un chemin réaliste dans l'avenir incertain. Chacune de ses pages insiste sur le besoin d'action et ses conclusions ont été résumées en 21 recommandations. M. Gérard Venne, le Président sortant de charge, dans son avant-propos nous a demandé nos impressions et celles-ci seront importantes si nous voulons savoir comment modifier et traduire les recommandations dans un programme viable dans chacune des provinces et sous des conditions changeant constamment. Je suis convaincu que les termes de la mise en oeuvre doivent être des plus flexibles. Des mésures mécaniques ou arbitraires seraient sans raison. Je vois un programme évoluant d'une somme d'efforts – chaque individu, chaque province faisant une contribution distincte à l'ensemble. Bien sûr, des normes communes dans quelques sphères d'activité pourraient être bénéfiques et dans d'autres, des solutions locales seraient souhaitables. Mais il n'y aurait aucun mérite purement dans un principe soit dans l'uniformité soit dans la diversité.

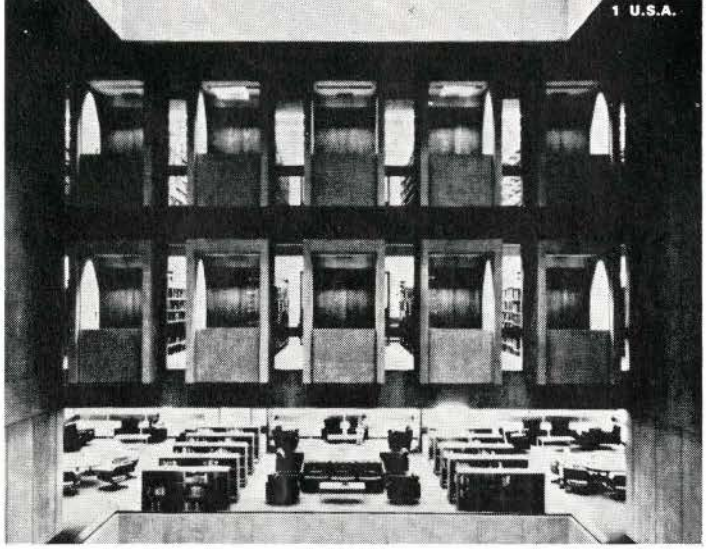
Et maintenant, le Relevé est un fait indiscutable. Alors, l'on doute qu'à l'avenir aucune activité de l'IRAC ou des Associations provinciales puisse s'effectuée sur une base de prémisses plus limitées que celles présentées succinctement dans le Relevé.

Il faudra donc considérer chaque question dans le *contexte total*. Prenons comme exemple la question de Recherches. Jusqu'à maintenant, les recherches en bâtiment au Canada ont été presque exclusivement la province des efforts excellents du Conseil National de Recherche.

L'Industrie a aidé en développant (surtout sur la base des exigences présumées du marché) de nouveaux produits qui servent de constituants dans l'assemblage d'un bâtiment. Ce qui manquait c'était l'agent de coordination donnant à chaque élément sa pleine et bonne fonction et l'intégrant précisement aux autres éléments. (Essayer donc d'ajuster un panneau mural contre le bord d'une baignoire.) Sûrement l'architecture peut jouer un rôle significatif et peut-être dominant dans la coordination des efforts des agences du gouvernement, de l'industrie, des universités et des agences techniques vers une technologie moderne profonde qui ne sera pas que du tape-à-l'oeil. Un tel programme comprendrait des responsabilités et des opportunités supplémentaires pour les écoles d'architecture, la mise en oeuvre de projets de recherches avec l'aide du gouvernement et de l'industrie (les commentaires de M. Kalin du Ministère Fédéral de l'Industrie à l'Assemblée nous indiquent le grand intérêt que porte le gouvernement), la publication des résultats, l'échange de renseignements avec les centres de commerces du bâtiment à l'étranger, l'institution de prix, etc. etc. Bref, l'inauguration pour la profession d'une participation significative.

Appliquons ces pensées à d'autres aspects du bâtiment et nous pourrons facilement voir s'élever devant nous des possibilités illimitées pour la profession dans notre structure sociale. Notre rôle diminué d'à présent pourrait s'élargir afin de réaliser une fonction vitale – en vérité, une responsabilité que, hélas, nous avons négligée.

"Loisirs et Valeurs Humaines" était le deuxième thème à l'Assemblée. A peine compatible avec un avenir ayant bons présages d'activité accrue en architecture, il a été démontré utilement néanmoins que l'automation fournira inévitablement davantage de loisirs (au moins pour ceux qui ne sont pas architectes). Sa bonne organisation aurait des implications pour l'architecture, bien sûr. Les animateurs de la discussion, M. Morris Ketchum (Président AIA), M. James Langford (sous-ministre adjoint, MTP), M. Edgar H. Davis (Ingénieur-Conseil, Calgary, Président de l'Association olympique de Banff), M. John D. Jackson, éditeur du magazine "Landscape", Santé Fé, N.M., ont tous contribués à la discussion. Pendant qu'en général, on était d'accord que les loisirs impliquent "la liberté de faire quelque chose qu'on veut faire", il y avait des différences d'opinion sur les mérites relatifs des loisirs sociétaires urbains et les loisirs solitaires au grand'air. Du point de vue de l'architecture, c'est une question de "réchauffer" les zones vertes dans la périphérie de nos villes aussi bien que d'organiser comme il faut l'aménagement de nos grands parcs et de nos centres de villégiature, pas forcément incluant des "facilités interprétives telles que Son et Lumière sur le Mont Edith Cavell".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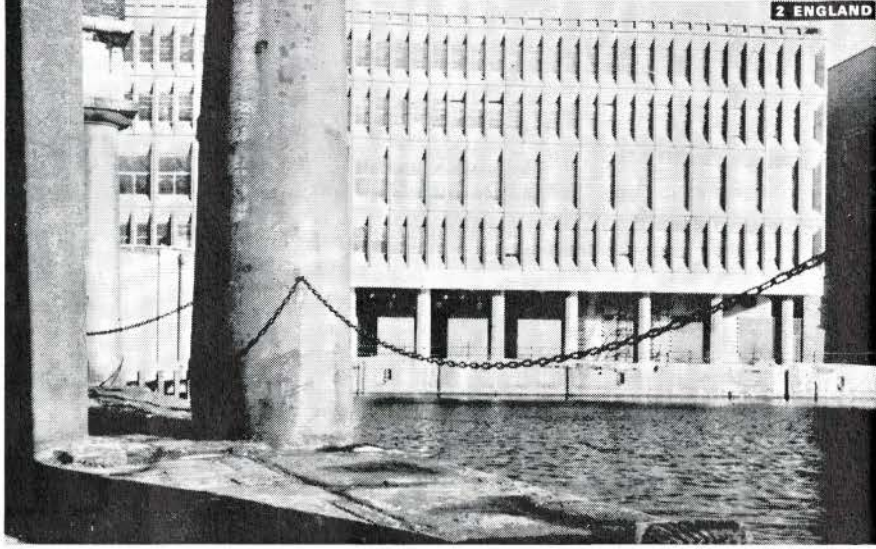
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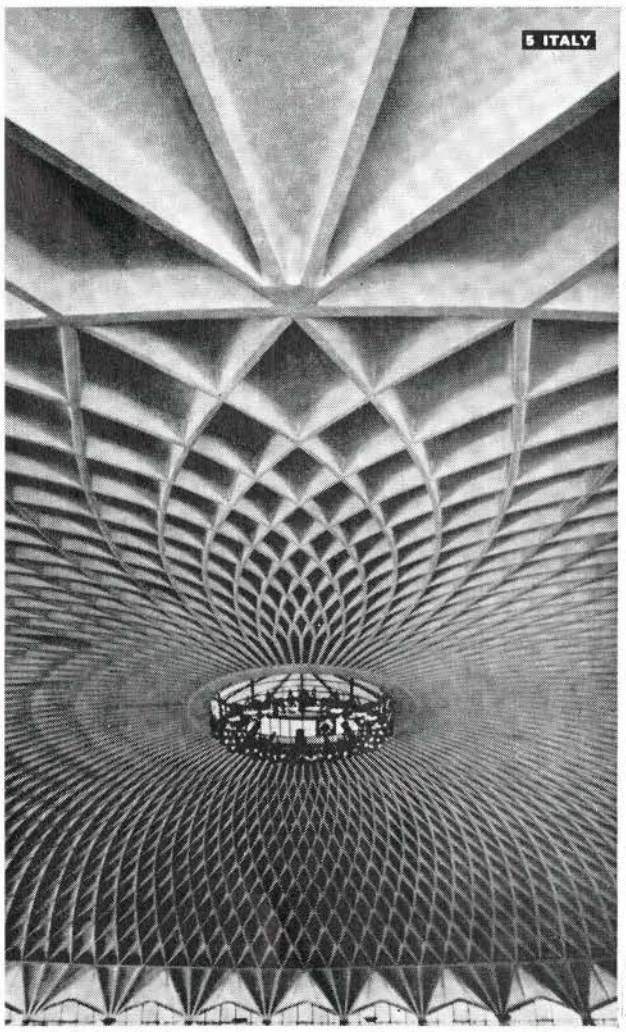
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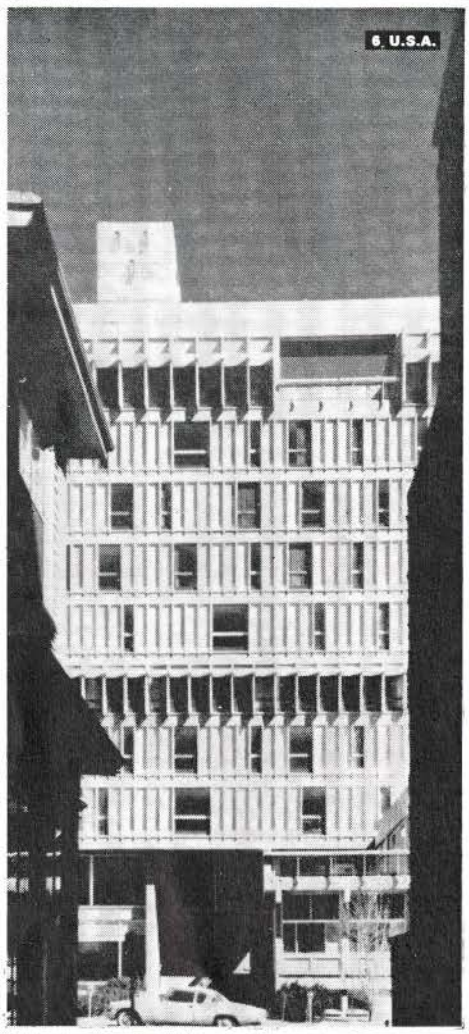
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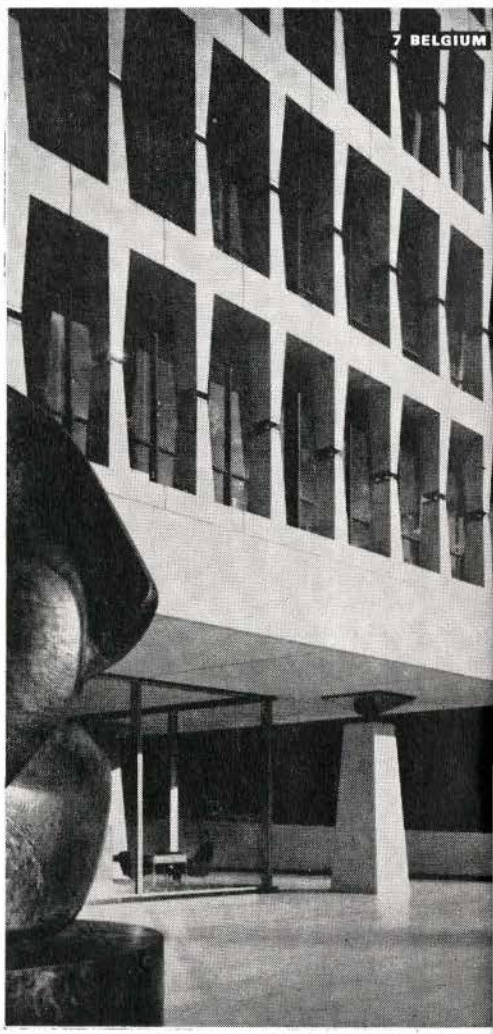
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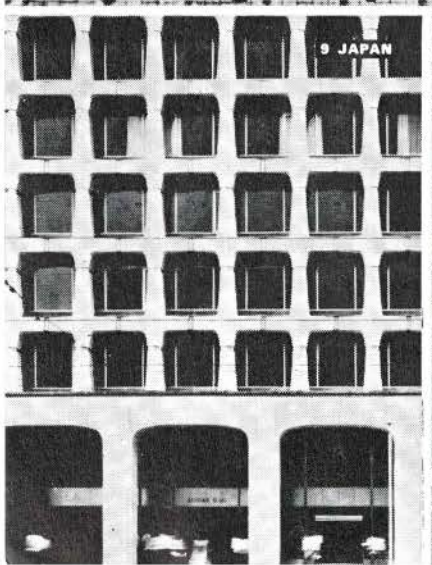
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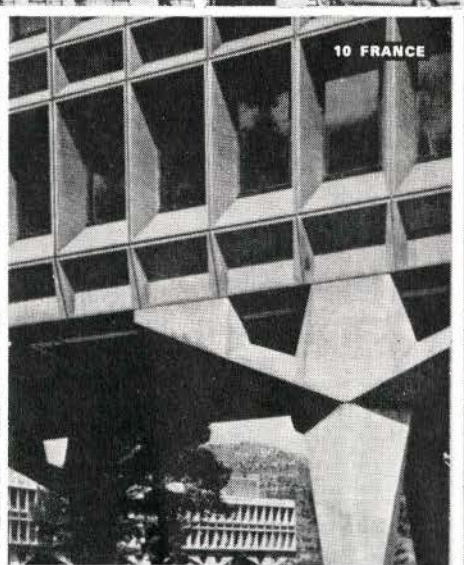
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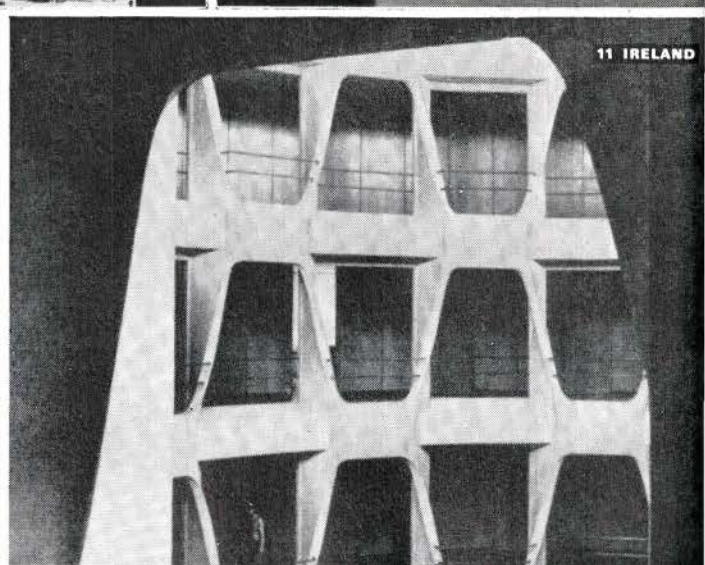
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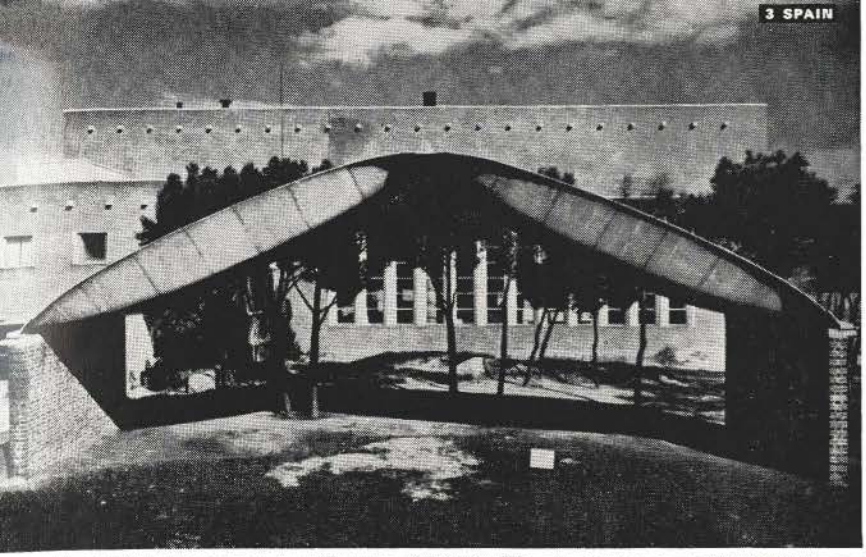


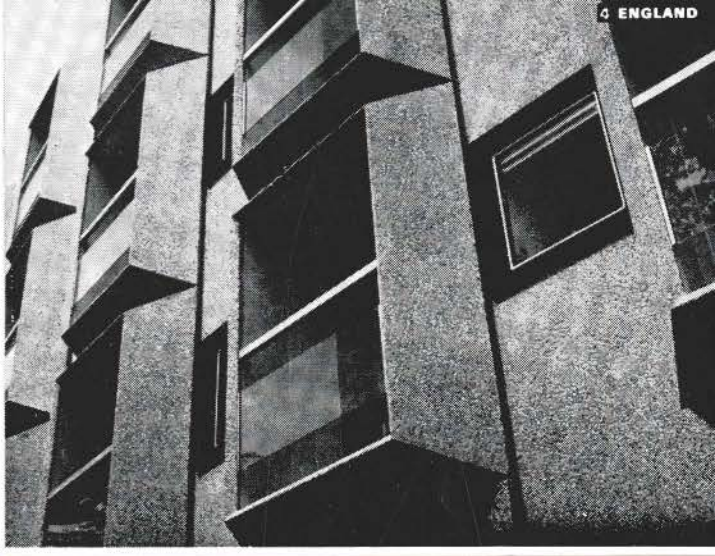


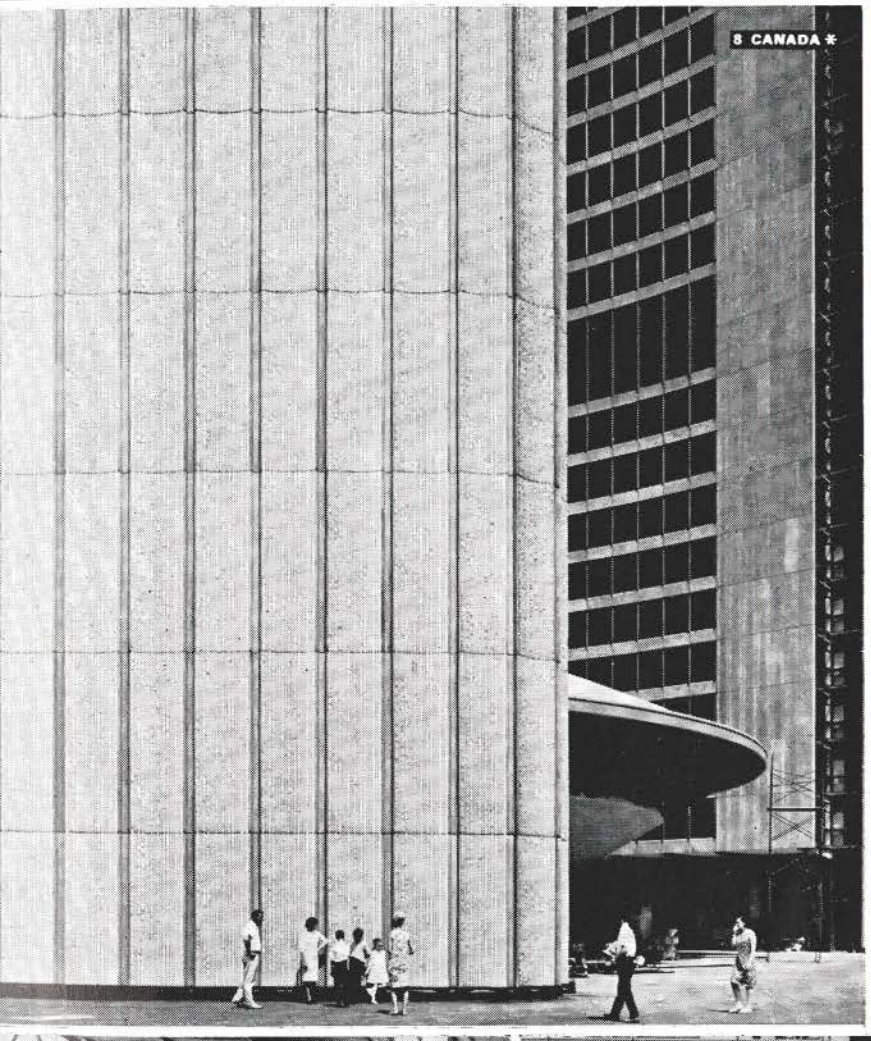


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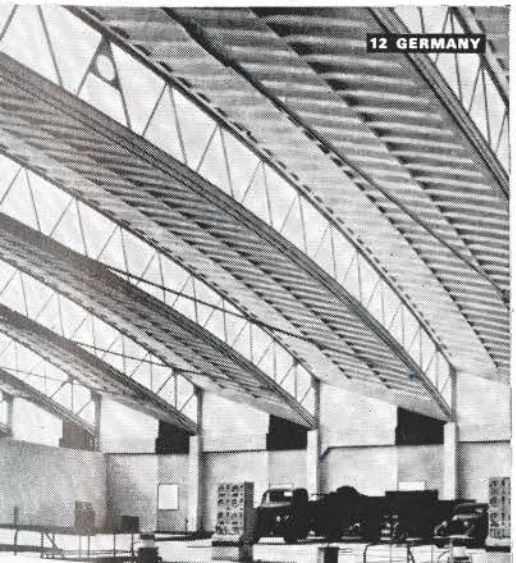
2 Offices, London
Architect: Andrew Renton Associates
3 Experimental Bldg., Costillares
Architects: Eduardo Torroja
4 Wolfson Residence, Oxford University
Architects: Howell, Killick, Partridge and Amis
5 Palazzetto dello Sport, Rome
Architect: Pier Luigi Nervi
6 Harvard University Bldg., Cambridge
Architects: Sert Jackson and Gourley
Associate Architects: J. Zalewski, J. E. Nickols
7 Banque Lambert, Brussels
Architects: Skidmore Owings & Merril
8 New City Hall, Toronto
Architects: Viljo Revell – John B. Parkin Associates
9 The Janome Bldg., Kyobashi Tokyo
Kunio Maekawa, Architects & Associates
10 I.B.M. Bldg., Paris. Architect: Marcel Breuer
11 U.S. Embassy, Dublin. Architect: John M. Johansen
12 Factory Roof Span of 131 ft., Essen. Silberkuhl system
13 Z.U.P. Project, Bayonne
Architects: Marcel Breuer & Robert F. Gatje



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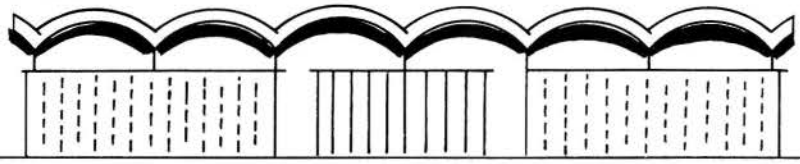

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# Communiqué 2

**1966 Assembly, Jasper**

Council met on June 1, with all 15 members in attendance and President Gérard Venne (*F*) in the chair. Plans for consideration of the *Survey of the Profession* report were discussed, with the assistance of committee chairman H. H. G. Moody (*F*).

Priority attention will be given to establishing a RAIC Centennial Scholarship and a RAIC Gold Medal.

On recommendation of the Architectural Education Committee, the report of the official visit to the School of Architecture, Laval University, will be distributed. *Minimum Syllabus* will be revised under direction of Professor Roy Sellors (*F*).

Council concurred in PQAA proposal that the word *Journal* should appear as *Revue* in French, and that the By-laws be amended accordingly.

Francis J. Nobbs (*F*) reported on the meeting called by the National Council of Architectural Registration Boards, USA, at which he represented the Institute. Dr Thomas Howarth (*F*) represented the Commonwealth Association of Architects at this meeting, and three RIBA delegates attended. Mr Nobbs recommended that we maintain contact with this endeavour to facilitate international movement of architects. Council approved the recommendation.

Financial reports, Handbook of Architectural Practice, RAIC seal, UIA communications, and List of Members were among other subjects discussed, also increased participation by architects in the Canadian Council for Urban and Regional Research. In closing, the President expressed his appreciation of the Council's devoted work through the year – and, in particular the long service of the retiring members: F. Bruce Brown (*F*), James W. Strutt (*F*), and Francis J. Nobbs (*F*).

The 59th Annual Meeting of the Institute, on June 2 and 3, drew a record attendance. President Venne called for discussion of the annual reports, as printed in the *Journal* for May, together with the auditors' report and financial statement. These reports were also distributed at the meeting.

In addition to further comments by chairmen of committees, the following were among those who spoke: Roderick Clack, on the Community Improvement and Beautification Program; Isadore Kalin and Warnett Kennedy, on Department of Industry plans concerning building materials; George W. Peck, on the UIA – WHO seminar on health facilities held in Athens, April 1966.

Following acceptance of the annual reports, Howard Bouey (*F*) presented the summary and final recommendations of the *Study on Aims, Functions & Structure of the RAIC*, authorized by the 1965 Assembly. The report was accepted with change of two paragraphs in the Foreword on request of Henri-P. Labelle, President of PQAA.

Hon Secretary James W. Strutt (*F*) read the names of Officers and Council elected for 1966–67.

President Venne reported on the work of the Professional Usage committee on June 1, when presidents of the nine provincial associations met with him and Vice-President Charles Fowler (*F*).

Major item on the agenda was the *Survey of the Profession* report, presented by H. H. G. Moody (*F*) and all members of his committee, each of whom spoke briefly in turn on the 21 recommendations for study and action by the Institute and its component associations.

Following questions and discussion, Mr Moody moved a resolution for implementation of the report and its recommendations. On a point of order, this was replaced by a resolution to accept the report. This motion was approved.

On adjournment of the meeting, the President paid tribute to the work of the Institute staff, and to the Alberta Association of Architects in its rôle as hosts.

**Assemblée de 1966, à Jasper**

Le Conseil s'est réuni le 1er juin. Le Président, M. Gérard Venne (*F*), occupait le fauteuil et tous les quinze membres étaient présents. Les délibérations ont commencé par un examen des plans en vue de l'étude du *Relevé de la profession*; le président du Comité, M. H. H. G. Moody (*F*) participait aux délibérations.

Le Conseil a décidé d'accorder la priorité à l'etablissement d'une bourse d'études de l'Institut à l'occasion du Centenaire, ainsi que d'une médaille d'or de l'Institut.

A la recommandation du Comité sur la formation des architectes, il est convenu que le rapport de la visite officielle de l'Ecole d'architecture de l'Université Laval sera distribué. Le *Programme d'études minimums* sera revisé sous la direction du professeur Roy Sellors (*F*).

Le Conseil a donné son assentiment à une proposition de l'AAPQ demandant que le terme *Journal* soit remplacé par *Revue*, en français, et que le Règlement soit modifié en conséquence.

M. Francis J. Nobbs (*F*) a présenté un compte rendu de la réunion du Conseil national des Architectural Registration Boards des Etats-Unis, à laquelle il représentait l'Institut. M. Thomas Howarth (*F*) y représentait l'Association des Architectes du Commonwealth et trois délégués du RIBA étaient présents. M. Nobbs s'est dit d'avis que l'Institut devrait demeurer en contact avec ce mouvement tendant à faciliter les déplacements internationaux des architectes. Cette recommandation a reçu l'approbation du Conseil.

Les délibérations ont porté également sur les rapports financiers, le Manuel sur la pratique de l'architecture, le sceau de l'Institut, les communications avec l'UIA et la liste des membres, ainsi que sur un accroissement de la participation des architectes au travail du Conseil canadien de recherches urbaines et régionales. Avant de clore la réunion, le président a tenu à remarcier le Conseil de

The new Council met on June 4, with President Charles Fowler in the chair, and adopted resolutions re banking procedures and appointment of auditors and solicitor.

The Journal Board for 1966–67 was appointed, and proposed revisions to By-laws concerning Publications were referred for further study.

Council agreed to accept an invitation from the Department of Industry, Ottawa, to discuss plans of mutual concern re building materials. The Officers will represent the Institute for this purpose, during their meeting in Ottawa on June 27–28.

Recommendations of the Massey Medals committee re categories, plaque design and jury were approved, for submission to the Massey Foundation.

Mr Venne reported that arrangements are under way, through Chief Architect Edouard Fiset, to provide full reception and tour facilities to all architects visiting EXPO 67.

Council agreed that its next meeting will be devoted to considering means of implementing the recommendations of the *Survey* report, and that each member will discuss these matters with his provincial Council in preparation for this meeting.

*Fred W. Price*
*Executive Director*

son travail et de son dévouement au cours de l'année et a ajouté des remerciements particuliers aux membres sortants, M. F. Bruce Brown (*F*), James W. Strutt (*F*) et Francis J. Nobbs (*F*), pour leurs longs services.

La 59e assemblée annuelle de l'Institut les 2 et 3 juin, a réuni une assistance sans précédent. Le président, M. Venne, a mis en discussion les rapports annuels, imprimés dans le numéro de mai du *Journal*, ainsi que le rapport des vérificateurs et les états financiers. Le texte de ces différents rapports a été également distribué aux membres à la réunion.

Outre les présidents des comités, qui ont ajoute certaines explications, les orateurs ont été : M. Roderick Clack, sur le Programme d'amélioration et d'embellissement des villes et des campagnes ; M. Isadore Kalin et Warnett Kennedy, sur les plans du ministère de l'Industrie visant les matériaux de construction ; M. George W. Peck, sur le séminaire de l'UIA et de WHO sur les services d'hygiène, tenu à Athènes en avril 1966.

Après l'adoption des rapports annuels, M. Howard Bouey (*F*) a présenté un résumé et les recommandations finales de l'*Etude des objets, des fonctions et de la structure de l'IRAC* autorisée à l'assemblée de 1965. Le rapport a été accepté sous réserve de modifications à deux paragraphes de l'avant-propos proposée par M. Henri-P. Labelle, président de l'AAPQ.

Le secrétaire honoraire, M. James W. Strutt (*F*) a donné lecture des noms des dirigeants de l'Institut et des membres du Conseil élus pour 1966–67.

Le principal sujet à l'ordre du jour était le *Relevé de la profession* présenté par M. H. H. G. Moody (*F*) et tous les membres de son comité. Tous ont, à tour de rôle, dit quelques mots au sujet des 21 recommandations adressées à l'Institut et à ses associations composantes.

Après une période de questions et de discussion, M. Moody a proposé la mise en oeuvre du rapport et de ses recommandations. Sur une objection de forme, M. Moody a retiré cette motion et proposé que le rapport soit approuvé, ce qui a été accepté.

Avant d'ajourner la réunion, le président a félicité le personnel de l'Institut de son excellent travail, ainsi que l'Association des architectes de l'Alberta pour la façon dont elle avait rempli son rôle d'hôte.

Le nouveau Conseil s'est réuni le 4 juin, sous la présidence de M. Charles Fowler, et a adopté des résolutions au sujet des affaires bancaires et de la nomination des vérificateurs et du conseiller juridique. Il a aussi formé le Comité du Journal pour 1966–67 et remis a plus tard, pour plus ample étude, des projets de modifications au Réglement visant les publications.

Le Conseil a décidé d'accepter une invitation du ministère fédéral de l'Industrie à discuter des projets d'intérêt commun au sujet des matériaux de construction. Les dirigeants représenteront l'Institut à cette fin au cours de leur réunion à Ottawa les 27 et 28 juin.

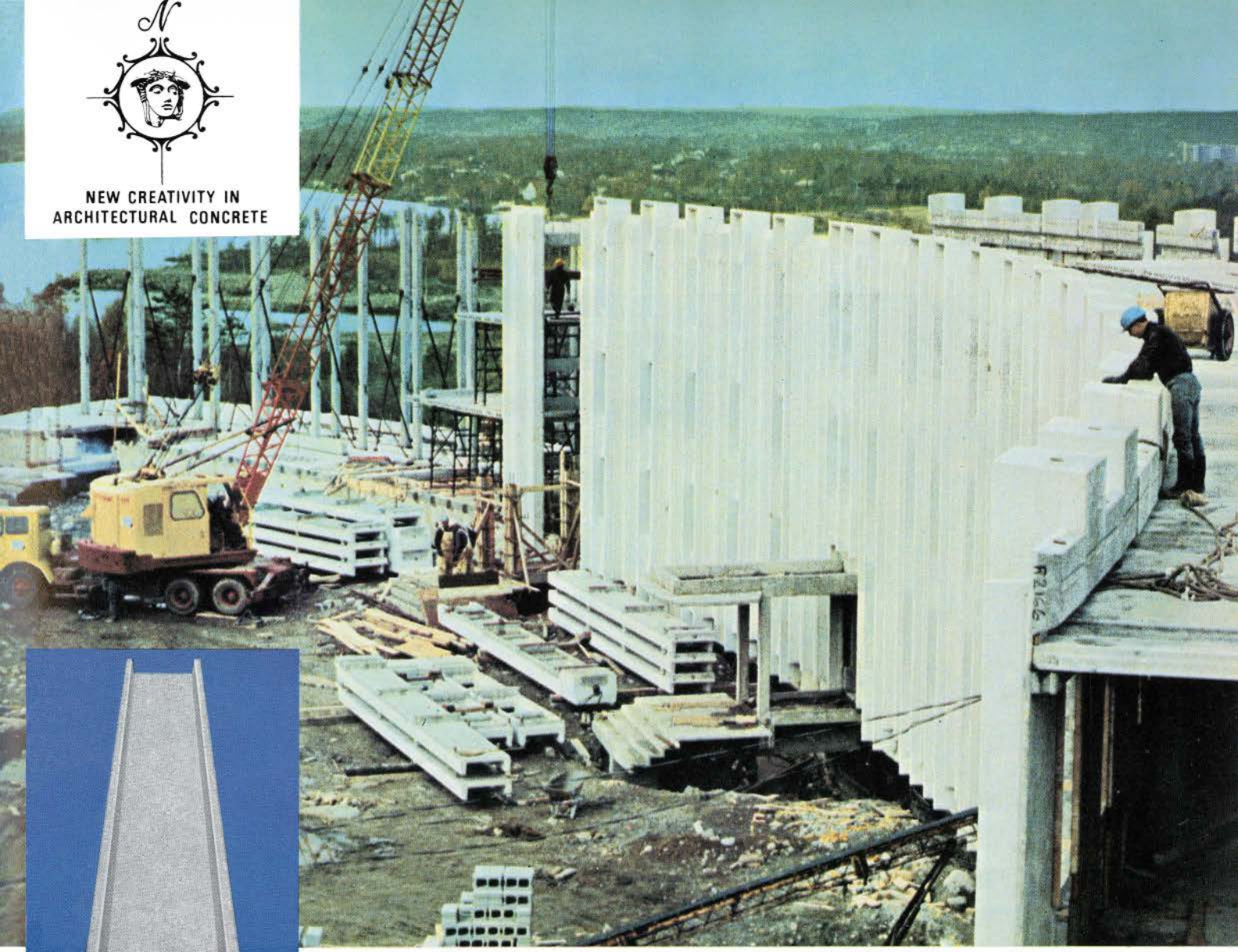
Le Conseil a approuvé les recommandations du Comité des Médailles Massey au sujet des catégories, du modèle de la plaque, et de la constitution du jury. Ces recommandations devront être soumises à la Fondation Massey.

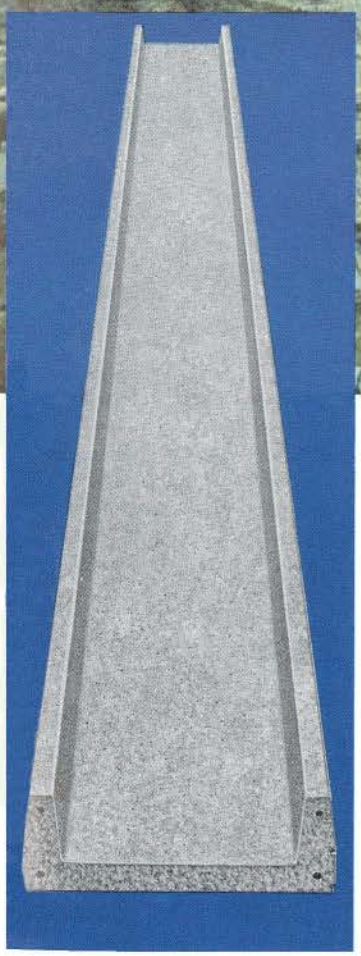
M. Venne a annoncé que l'on est à prendre, avec le concours de l'architecte en chef, M. Edouard Fiset, des disposition pour recevoir tous les architectes qui visiteront l'EXPO 67 et leur faciliter la visite des lieux.

Le Conseil a décidé de consacrer sa prochaine réunion à l'étude des moyens de donner suite aux recommandations du *Relevé de la profession* et a invité tous ses membres à discuter ces questions avec leurs associations provinciales respectives avant la réunion.

*Le directeur général*
*Fred W. Price*

NEW CREATIVITY IN
ARCHITECTURAL CONCRETE





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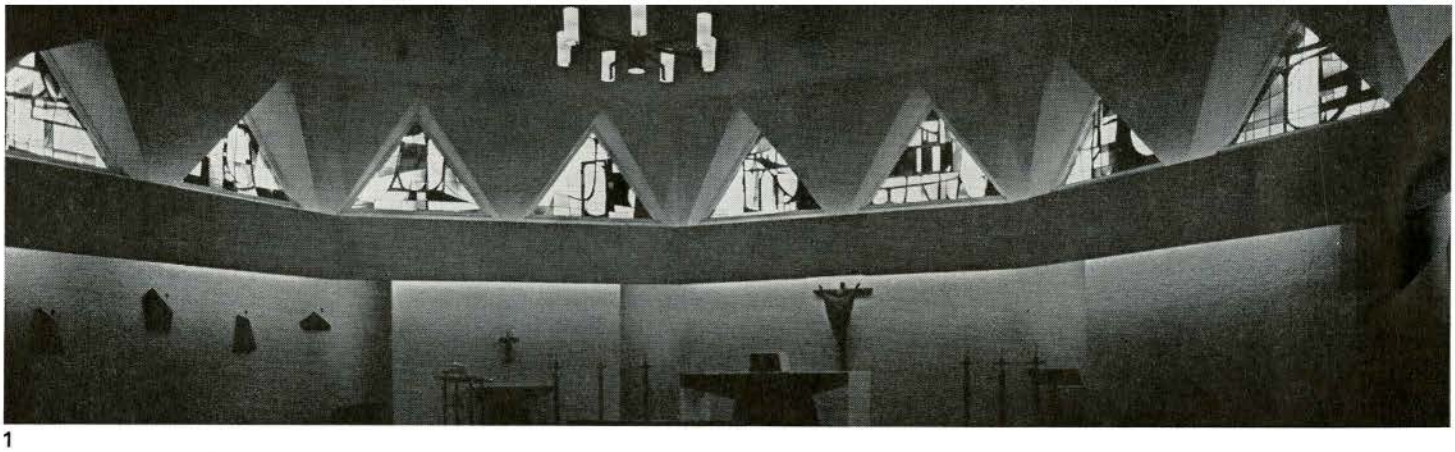
# Allied Arts Medalist

# Arts 3

**Ernestine Tahedl**



1

1966 finds the world of Canadian Architecture repeating its previous acts of faith in rewarding young creative talent for collaborative art work with architecture.
This years' award is to Ernestine Tahedl, born in Austria, 1940, where she received a masters degree in Graphic Art from Vienna Academy of Fine Arts in 1961.

Following two years' collaborative work with her father, Professor Heinrich Tahedl, for thirty years a designer of stained glass windows, Ernestine executed several slab and stained glass windows for churches and monasteries and commercial buildings. Her experience in architectural work was well established when she left Europe for Edmonton two years ago. In that period she held three one-man-show exhibitions of paintings and exhibited a stained glass window as part of an exhibition of Contemporary Religious Art in Canada. Her commissions in Edmonton include a structural mural for the Central Pentecostal Tabernacle, fourteen stained glass windows for the Sisters of the Holy Cross Scholasticate Chapel and nine terrazzo mural panels 100 feet square for the exterior of the Federal Post Office Terminal.

Apart from her architectural commissions, Ernestine was awarded the Bronze Medal in abstract painting at the Vienna International Exhibition. Her work is also in public galleries in Vienna, San Salvador, and London, Ontario. Since residing in Montreal she has been commissioned to execute stained glass panels totalling one thousand feet for "the Sanctuary" at Expo '67. It is most heartening to see the generosity and wisdom prevailing in Canada in the seeking out of the best available talent, whether young or foreign born, as the criteria for honor and promotion.

Ernestine Tahedl, young, warm and a vibrant personality with great charm of manner, is most likely in her early formative years to respond to the needs and demands of a contemporary young Canada than be held back by her European heritage and tradition, yet, still making good use of acquired skills not readily available here. Indeed it is plain to see from earlier work a rapid development towards contemporary use of material and a development of a non-figurative image.

Furthermore it is most welcome to see the use of stained glass projected outside the limits of ecclesiastic architecture. The media of glass is exciting, colorful and with jewel-like qualities should be due for greater development in the stark "Glass-house" architecture of today.

I trust that the future commissioners of Ernestine's work will have the foresight and wisdom to give this young artist her head and not impose unexciting stricture on her imagery. If so, they can be assured of having attractive and lasting comments on the aesthetic pioneering between art and architecture in Canada so clearly being attempted in the last few years.

**Expo '67**

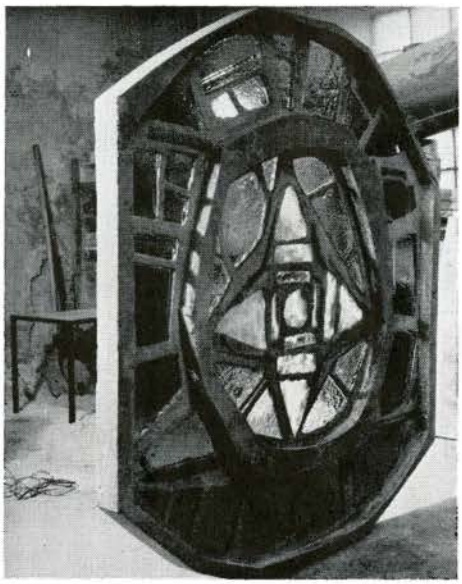
With this issue it is timely to mention the situation of art for Expo. It is as yet a little early to publish pictures of the many commissions for Expo pavilions but from the advance sketches and work in progress the forecast should be for quite a deal of new,

*Ernestine Tahedl*

1
*Sisters of the Holy Cross Chapel, Edmonton, Architects Dupuis, Dunn, Donahue.*
*Stained glass / Vitraux par Ernestine Tahedl*

2
*Workshop photograph taken during execution of slab glass window, E. Tahedl.*
*Photographie prise dans l'atelier de Mlle Tahedl pendant l'exécution d'une pièce de vitrail.*
3
*Sample of slab glass and concrete window, E. Tahedl.*
*Exemple d'un vitrail, E. Tahedl.*
4
*Detail of rosette window in slab glass and concrete, church in Vienna, E. Tahedl.*
*Détail de la rosette d'une église à Vienne, E. Tahedl.*
5
*"Flight" by Sorel Etrog for Sculpture Court, Canadian Pavilion, Expo.*
*"Vol" par Sorel Etrog, exécuté pour la cour des sculptures au Pavillon Canadien.*
6
*"Uki", Gerald Gladstone's "Sea Monster" for Canadian Pavilion. Uki raises and lowers in the water and belches smoke.*
*"Uki", monstre de la mer, créé par Gerald Gladstone pour le Pavillon Canadien. Uki monte et descend dans l'eau et vomit de la fumée.*


2


3

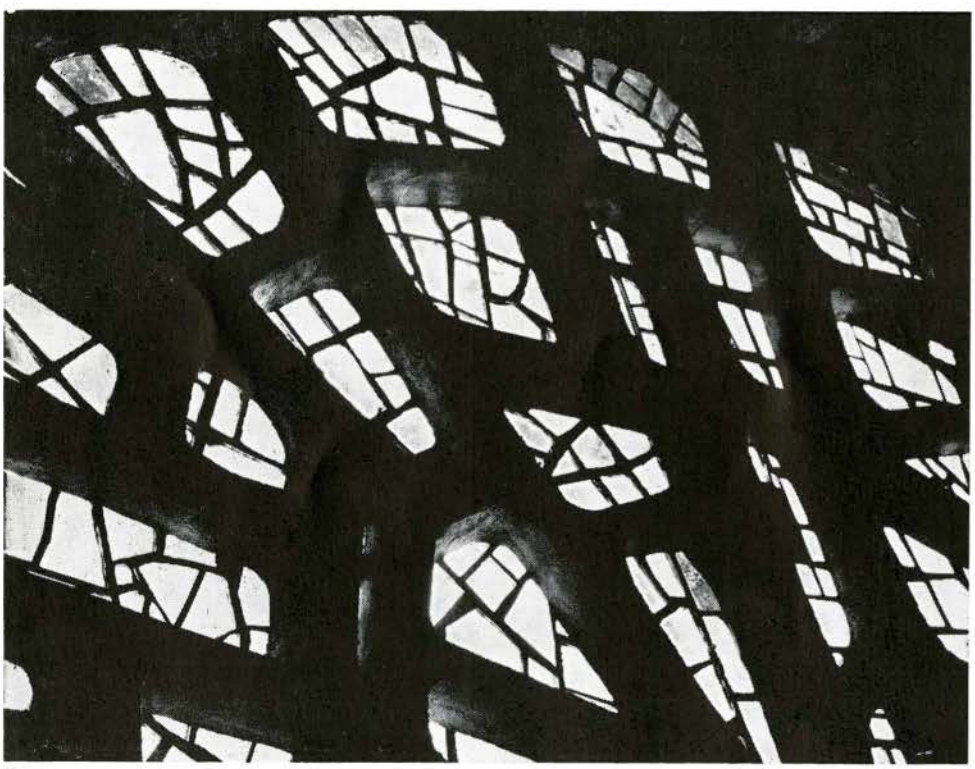
exciting and very contemporary work of both young and mature established experimental artists of Canada.

While often questioning the value of world fairs and their accompanying vulgarities it has been forced to my attention that here is an arena where experimentation is permitted by clients and the sometime exciting results may hopefully give a lead and encouragement to the creators for future engagement, especially with more courageous architects who were lucky enough to have pavilion work to execute.

**Canada Council Grant for Catalogue**

1866–1966 Pioneering gets easier with a grant to assist our catalogue publication. See News, page 5.

*Anita Aarons*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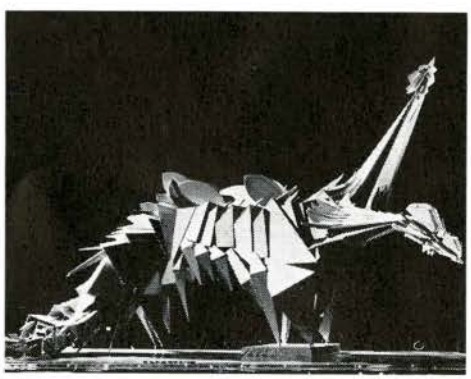
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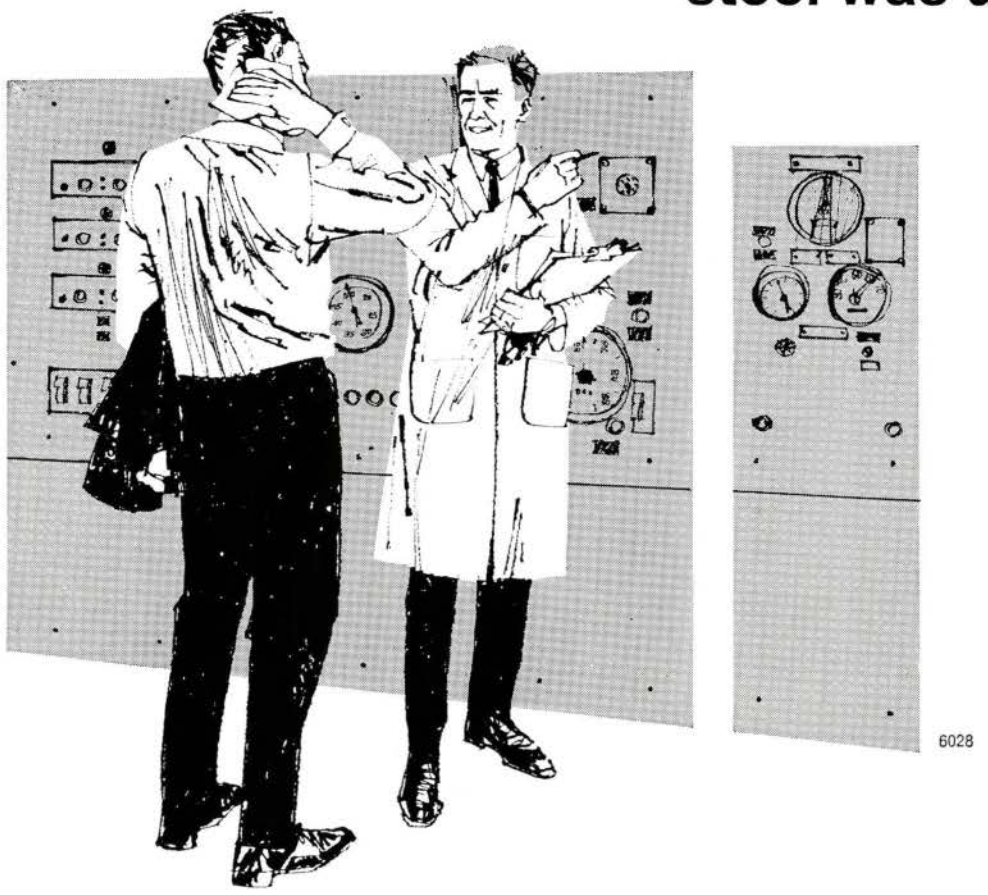
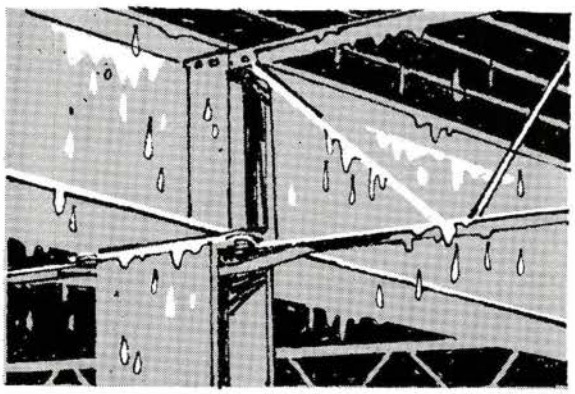
# "Phew! It's like a Turkish Bath in here!"

# "It's hot and steamy all right– that's why zinc galvanized steel was used."



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Certain industrial processes require unusual atmospheric conditions likely to accelerate the corrosion of painted steel and involve high maintenance costs. A case in point is the new processing plant of the Theodorus Niemeyer Tobacco Company of Brantford, Ontario. To withstand the humid tropical atmosphere necessary within the plant, architects Gordon Korbee Tirion specified zinc galvanized structural steel and saved 30 cents per sq. foot over estimates for a reinforced concrete structure for the same service.

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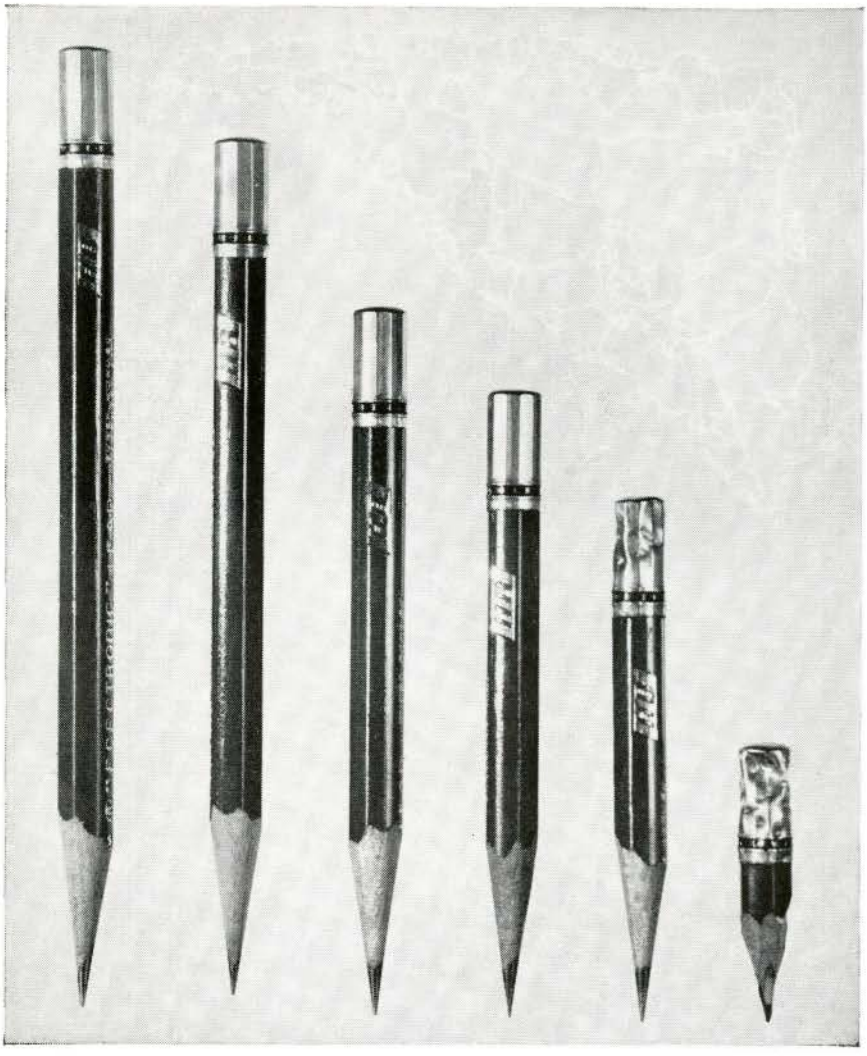

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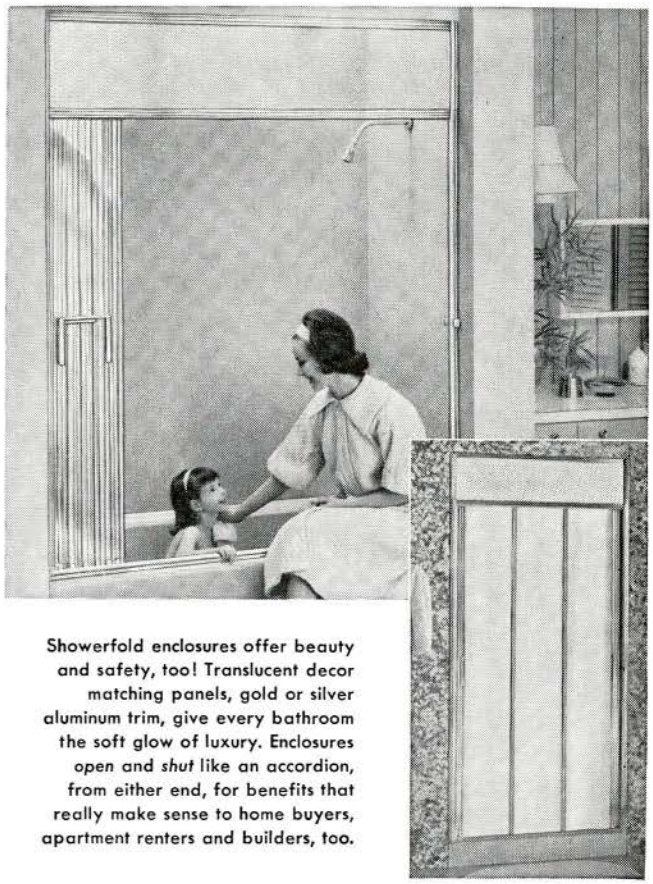

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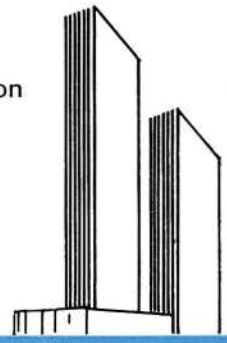
## on vital steel columns at the Toronto-Dominion Centre



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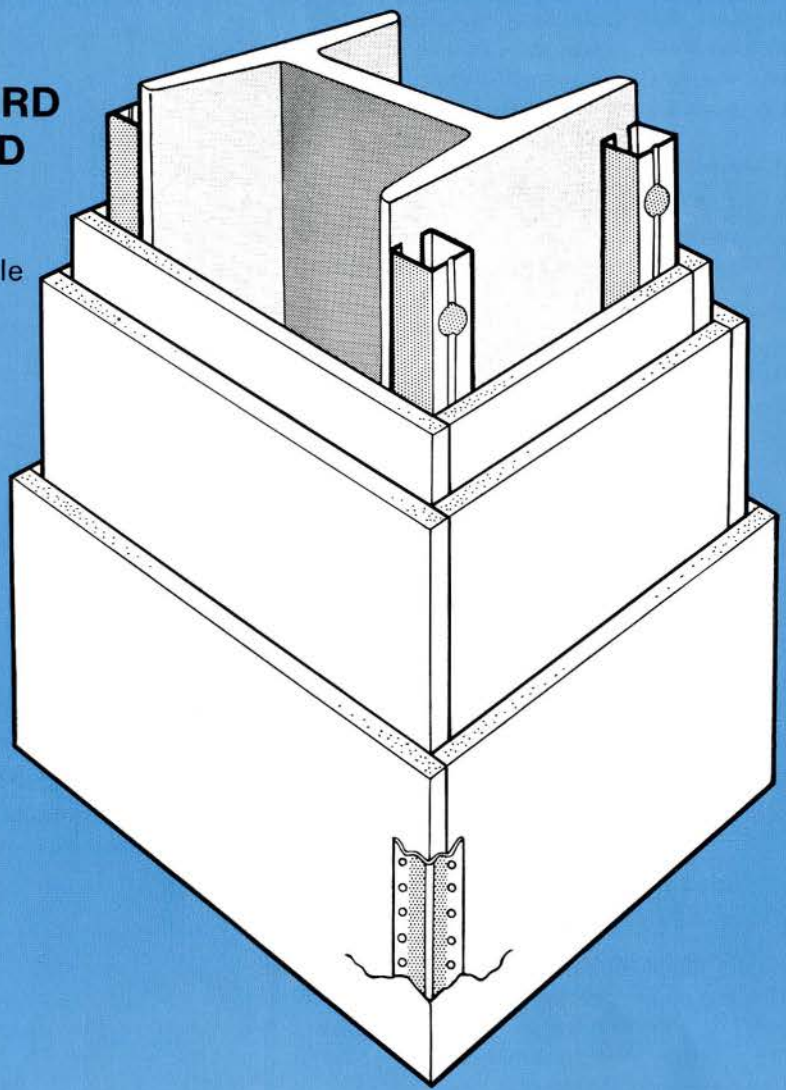

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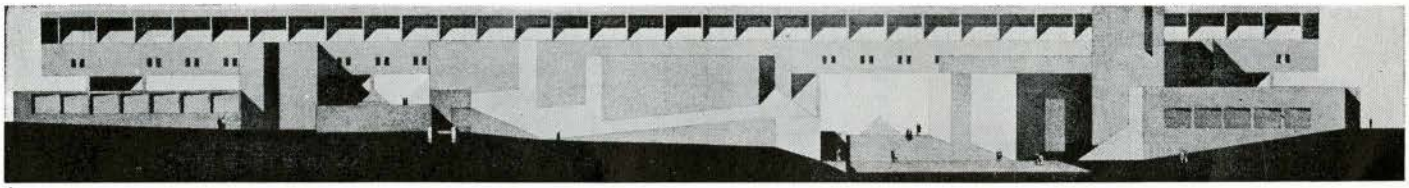

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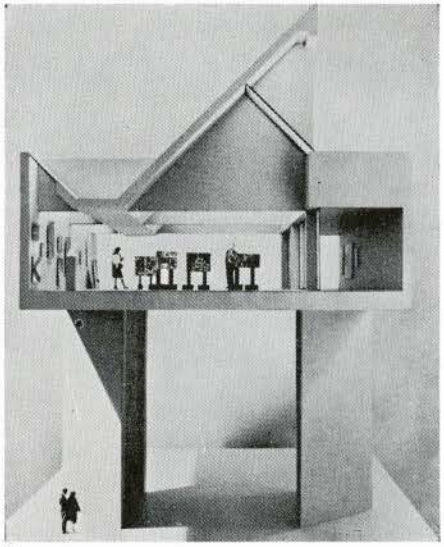

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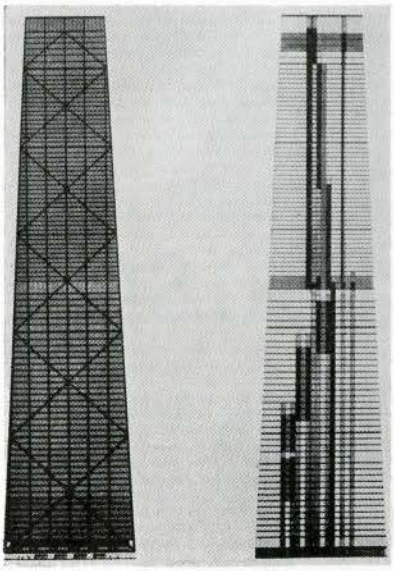
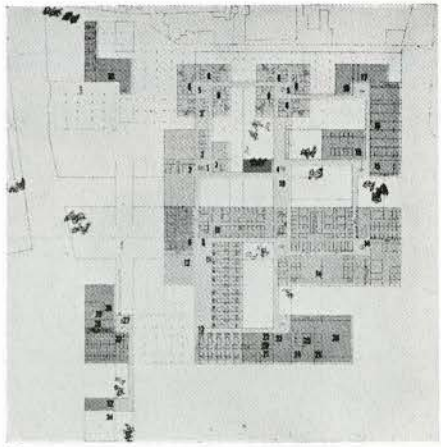


3

Kevin Roche, in his Fine Arts building for the University of Massachusetts (**1**, **2**), by using the art gallery as the spine of the complex, has managed to give order to the diverse elements in the group. This is distinct from unifying the elements; by providing an armature to which elements may adhere, each element may exist in its own right. To render the concept feasible, the art gallery is raised to provide an access and a walkway.
*Architectural Record, May 1965.*

The apparent justification for the taper in the John Hancock Building, Chicago (Skidmore Owings & Merrill) (**3**) is the fact that the upper section is apartments and the lower, office space. It is difficult to understand the logic, if these two kinds of floor space have differing requirements, for a *gradual* taper. The elevator shafts, in fact, affect the floor space more acutely. The diagonal structure is also rationalized as being super efficient – the computor was able to locate all the intersections on the grid and diagonal on the reducing spans. (Wow!) Any elegance, when seen as a whole from the exterior, is negated by the view the inhabitants have – a large, oddly placed diagonal member across the window. No doubt S.O.M. have super-efficient interior designers who can skillfully drape the window wall at that point.

There are many oddities in Corbusier's Scheme for a hospital in Venice (**4**, **5**). The devious circulation is not the least of these. The organization, or lack of organization in the relationship of sterilized areas, service areas, wards and visitors' spaces is another. The widely featured section is the oddest of all – it is used in every orientation, with



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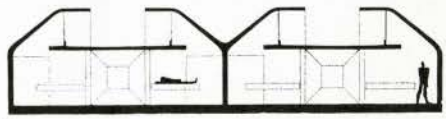
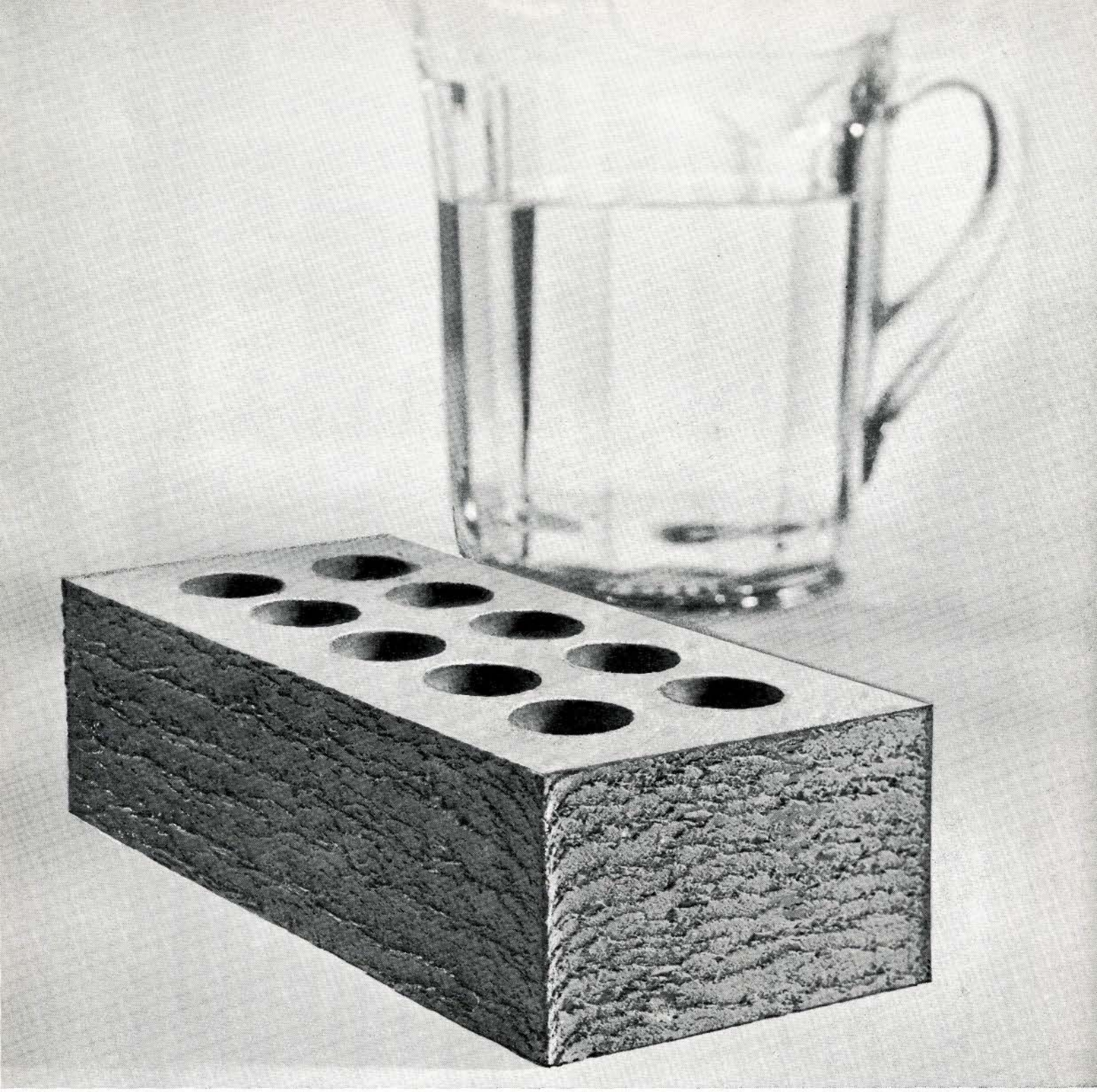


5

the patient left facing a glaring error – a wall in light directly juxtaposed with one in shade.
*Architectural Design, May 1966*

We regret two errors in building credits in May's Review Section. The National Arts Building should have been credited to Affleck, Desbarats, Dimakopoulos, Lebensold, Sise as Consulting Architects instead of D. F. Lebensold, who is the partner in charge. Credits for the Engineering Institute Headquarters were omitted – Rosen, Caruso and Vecsei were the architects.



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### Architecture and its Setting

All great exhibitions have left their mark; permanent buildings and engineering projects; streets, new roads or parks, grounds parcelled out and recuperated for public use, etc.

The Universal Exhibition, which will be held in Montreal, will leave the memory of an event hallowing and symbolizing Canada's accession to the company of great nations.

On the material plane, the Exhibition will leave behind the new grounds which will have been created – so to speak – of whole cloth, in the middle of the river and at the very entrance to the St Lawrence Seaway.

The choice of a site for an architectural or town-planning project is the first decisive element in determining its quality. These qualities have become more evident since buildings have brought to life the open spaces, where the interest created by volume and relief was missing.

Another attractive feature was the division of the site into four separate areas, each maintaining its own character – thanks to a particular configuration emphasized by the composition of the lay-out. The scale of each of these sectors is compatible to the human scale, and the visitor will not be the victim of the disturbing impression caused by excessively vast spaces and unduly great distances.

The great variety of expression, of course, contributes to maintain the visitor's interest. It nevertheless creates special problems of harmony. The lay-out of the grounds and particularly the creation of canals, lakes and ponds permits a more marked separation of pavilions. The control and the composition of public elements (visitors' service, equipment of streets and parks, architectural landscaping, graphics and color) are back-drops which unify and create harmony between clashing elements, thus enhancing their worth.

Finally, in affirming that architecture at Expo is of special significance and that it contains a message, I am only establishing, here, the importance which participating countries attach to architectural expression. Architecture is always considered, throughout the world, as the most fundamental expression of a People's genius. There is no room here for the primary concept, according to which the pavilion is but a shelter, a covering for the elements exhibited therein.

This is where the difference lies between an exhibition and a purely commercial fair.

In short, in its multiple aspects, this Exhibition is a manifestation (sometimes a manifesto) of architecture, where art has once again found its rights.

*Edouard Fiset, FRAIC, Chief Architect Canadian Corporation for the 1967 World Exhibition*

### L'architecture et son cadre

Toutes les grandes expositions ont laissé leur marque : bâtiments ou projets de génie permanents, rues, voies nouvelles ou parcs, espaces aménagés et récupérés pour l'usage public, etc.

L'Exposition universelle à Montréal laissera tout d'abord le souvenir d'un évènement qui consacre et symbolise l'accès du Canada dans le cadre des grandes nations .

Sur le plan matériel, l'exposition laissera de nouvelles terres qui auront été créées, pour ainsi dire de toutes pièces, au milieu du fleuve, à l'entrée de la voie maritime du Saint-Laurent.

Le choix de l'emplacement d'un projet d'architecture ou d'urbanisme est le premier élément décisif de sa qualité. Ces qualités sont devenues plus évidentes depuis que les constructions sont venues meubler des espaces où ne manquait jusqu'ici que l'intérêt additionnel du relief et des volumes.

Un autre attrait est la division de l'emplacement en quatre secteurs distincts, chacun gardant son caractère propre dû à une configuration particulière accentuée par la composition de l'aménagement. L'échelle de chacun des secteurs est plus compatible à l'échelle humaine et le visiteur ne sera pas victime de l'impression fâcheuse que confèrent des espaces trop vastes et des distances trop grandes.

Cette grande diversité d'expression contribue à soutenir l'intérêt du visiteur. Elle crée, cependant, des problèms particuliers d'harmonisation. C'est par la répartition des espaces et particulièrement la création de canaux, de lacs et de lagunes que l'on obtiendra une séparation plus marquée des pavillons. Le contrôle et la composition des éléments publics (services aux visiteurs, équipement de rues et de parcs, architecture paysagiste, graphisme et couleur) constitueront un fond de toile, contribuant à unir et harmoniser les éléments disparates tout en les mettant en valeur.

Enfin, en affirmant que l'architecture à l'Expo a une signification et qu'elle contient un message, je ne fais que constater l'importance que les pays attachent à l'expression architecturale qui est considérée de par l'univers comme l'expression fondamentale du génie d'un peuple. Il y a peu de place ici pour ce concept primaire voulant que le pavillon ne soit qu'un abri, un recouvrement pour les éléments qu'on y expose.

L'Exposition se dintingue d'une foire purement commerciale.

Bref, cette exposition dans ses multiples aspects, est une manifestation (parfois un manifeste) d'architecture, où l'art a retrouvé ses droits.

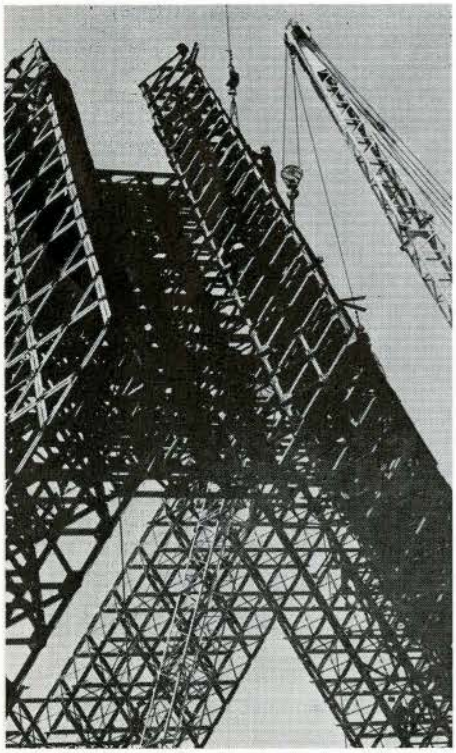
*Edouard Fiset, FRAIC, Architecte en chef Compagnie canadienne de l'Exposition universelle de 1967*

Administration Building *Irving Grossman*

# Theme Buildings

**Man the Explorer**

**Affleck, Desbarats, Dimakopoulos, Lebensold, Sise, Architects**
**E. Fiset, Chief Architect for CCWE**



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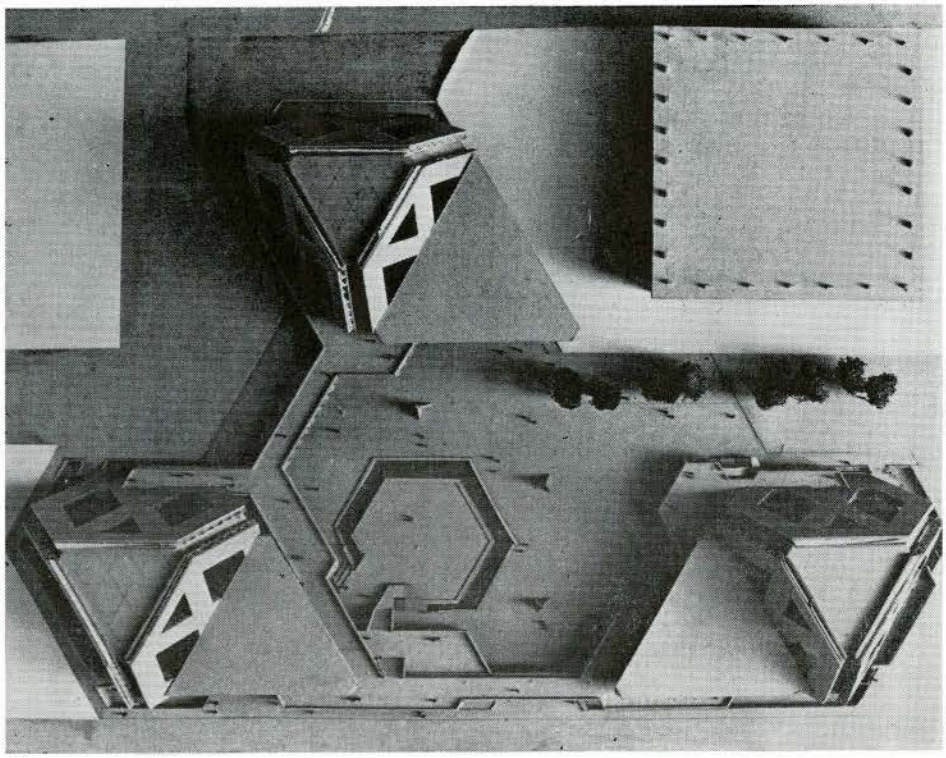
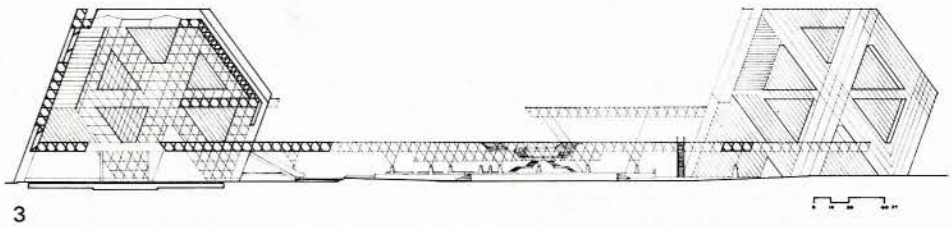


2

1
*Pavilion under construction*
*Pavillon en cours de construction*
2
*Model*
*Modèle*
3
*Section*
*Coupe*



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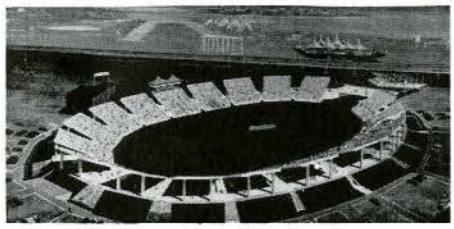
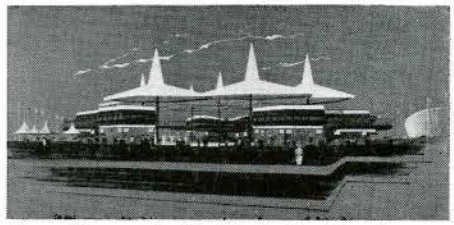


Stadium *Victor Prus, Maurice Desnoyers*

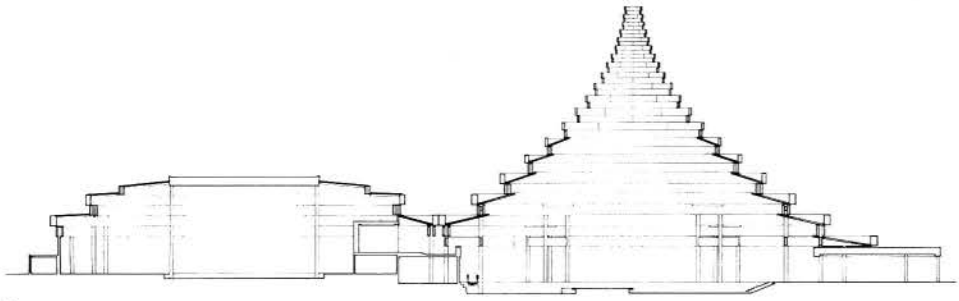


Place d'accueil *Smith, Carter, Searle Associates*

**Man in the Community, Man and His Health**

**Erickson, Massey, Architects**
**E. Fiset, Chief Architect for CCWE**

4
*Section*
*Coupe*
5
*Model*
*Modèle*



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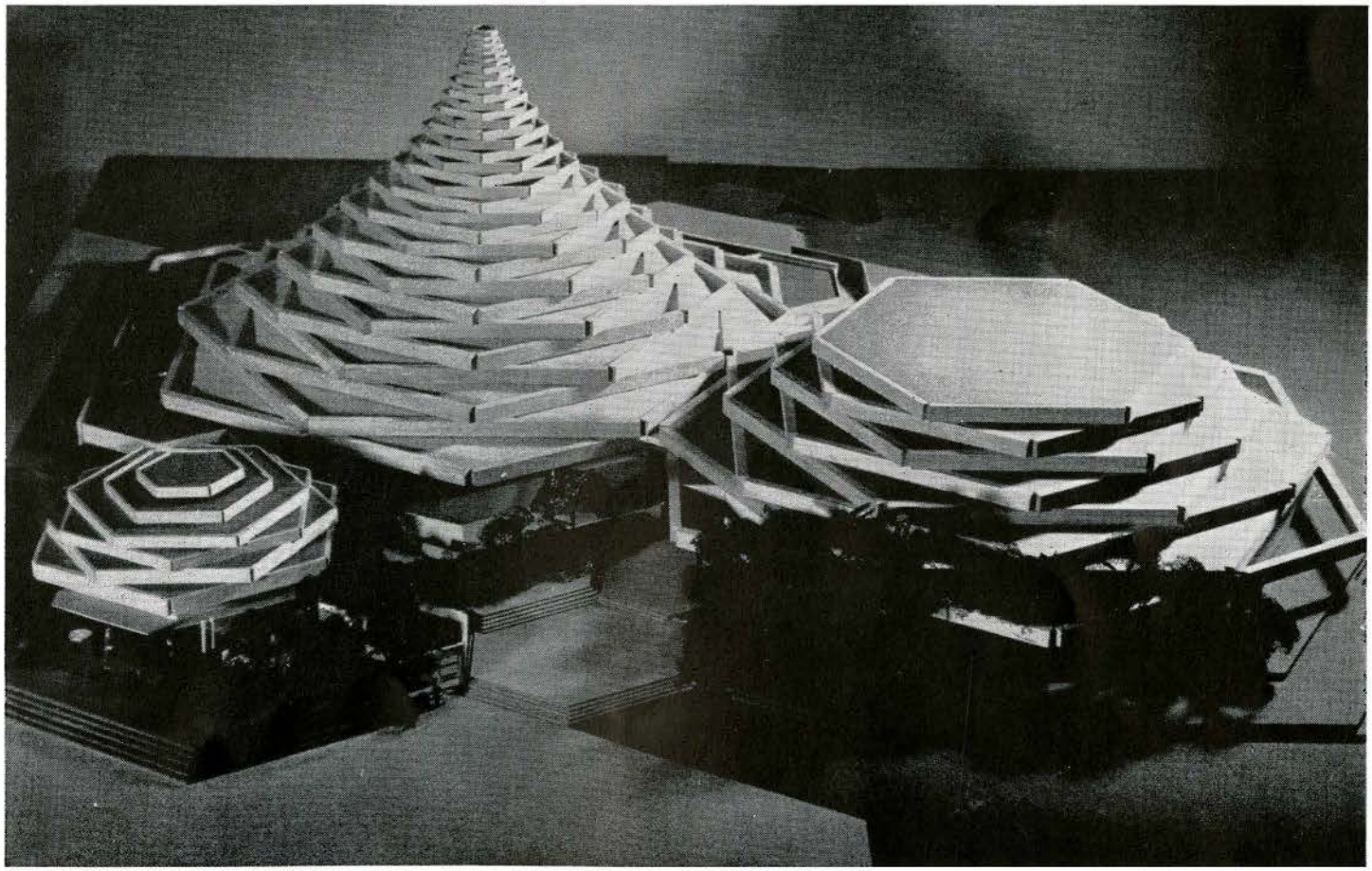

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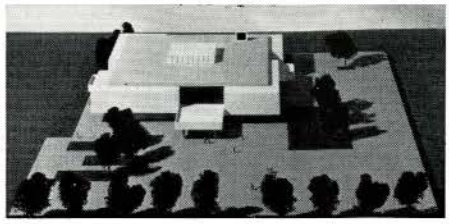
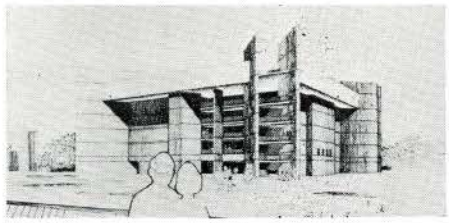


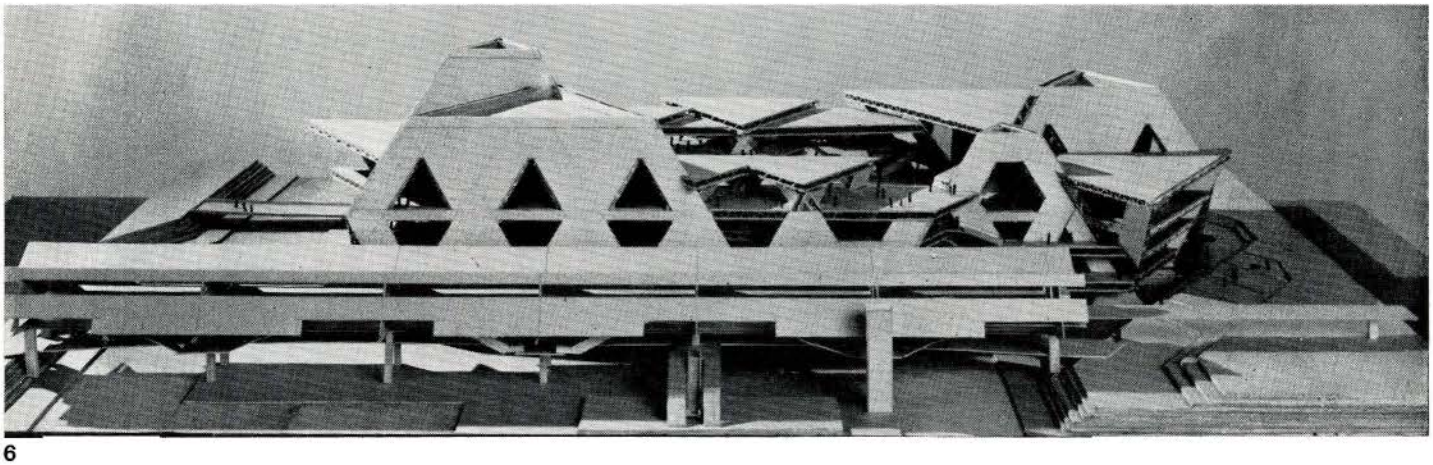
Art Gallery *Gauthier & Guité and Gilles Côté, J. Bland, Associate Architect*



Labyrinth *Bland, Lemoyne, Shine*

**Man the Producer**

**Affleck, Desbarats, Dimakopoulos, Lebensold, Sise, Architects**
**E. Fiset, Chief Architect for CCWE**



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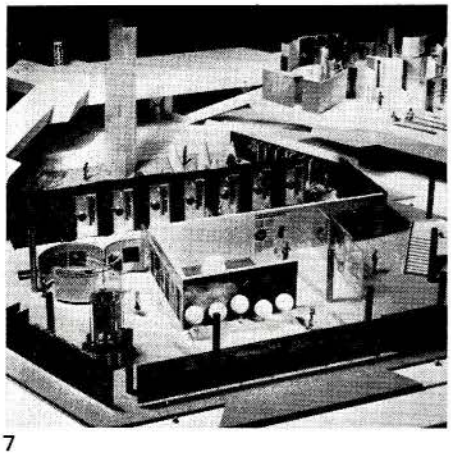

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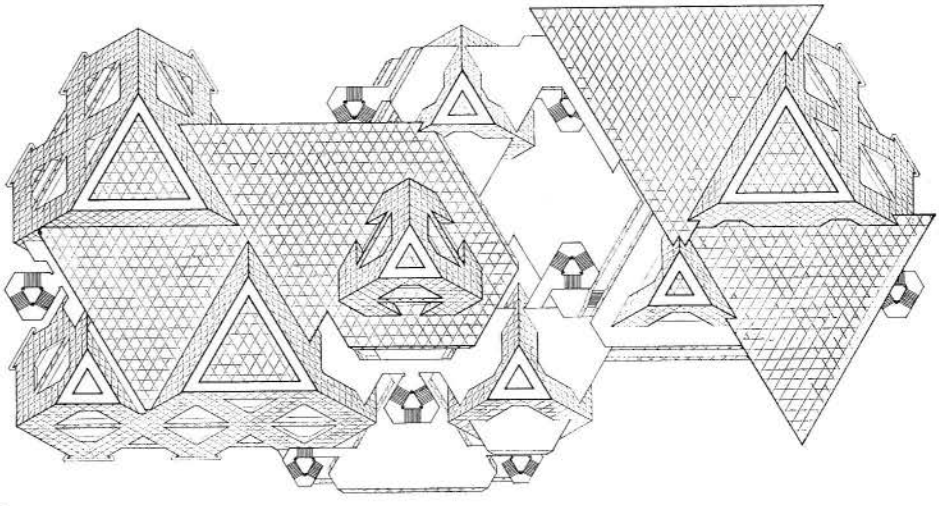
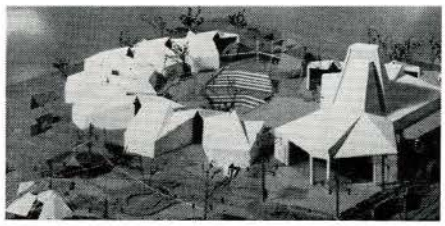
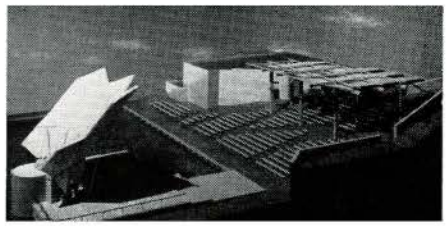


8

6
*Model*
*Modèle*
7
*Model*
*Modèle*
8
*Roof plan*
*Plan du toit*



Youth Pavilion *Ouellet, Reeves, Alain, François Lamy, Exhibit Designer*



Bandshell A,B *Carmen Corneil*

**Man the Provider**

**Longpré, Marchand, Goudreau, Dobush, Stewart, Bourke, Architects**
**E. Fiset, Chief Architect for CCWE**

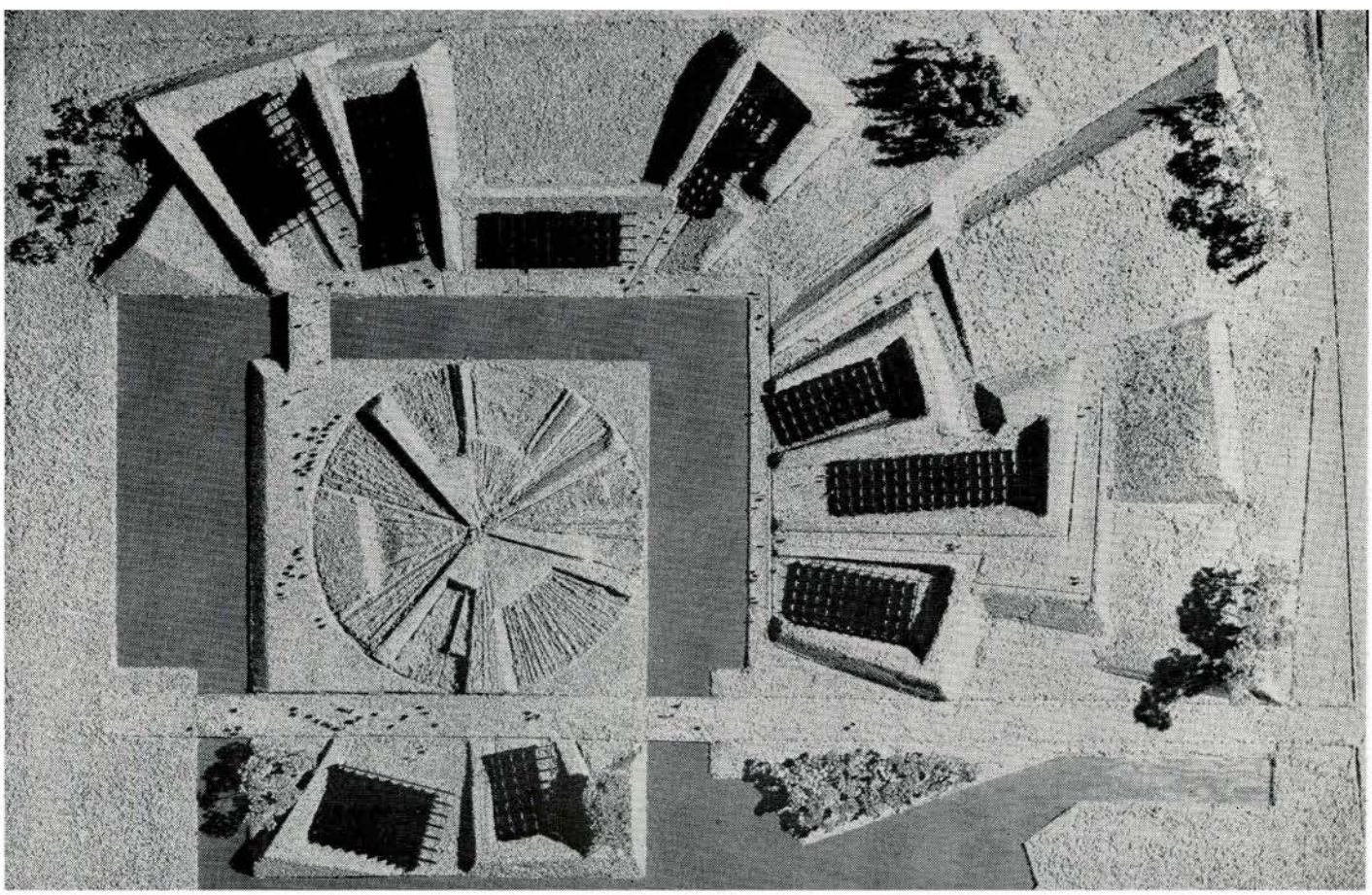
9
*Model*
*Modèle*

*Man the Explorer, Additional Credits:*
*Eskenazi & Baracs, de Stein & Associates, Structural Engineering Consultants*
*Côté, Leclair, Langlois, Boisvert & Associates, Mechanical and Electrical Engineering Consultants*
*Jeffrey Lindsay, Consultant*

*Man in the Community, Man and his Health, Additional Credits:*
*Janos J. Baracs, Structural Engineer*
*Bouthiellette & Parizeau, Mechanical and Electrical Engineers*
*Jeffrey Lindsay, Special Consultant in Structural Systems*

*Man the Producer, Additional Credits:*
*Eskenazi & Baracs, de Stein & Associates, Structural Engineering Consultants*
*Côté, Leclair, Langlois, Boisvert & Associates, Mechanical and Electrical Engineering Consultants*
*Jeffrey Lindsay, Consultant*

*Man the Provider, Additional Credits:*
*Deslauriers and Mercier, Structural Engineering Consultants,*
*Leblanc and Montpetit, Mechanical and Electrical Engineering Consultants,*
*Gagnon-Valkus, Designers*



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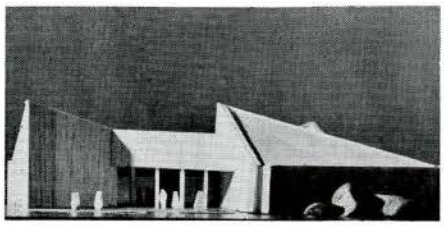
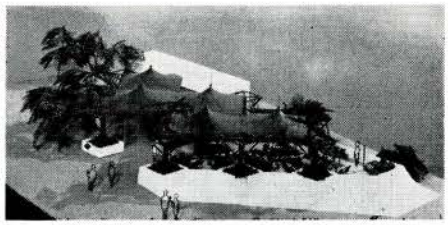


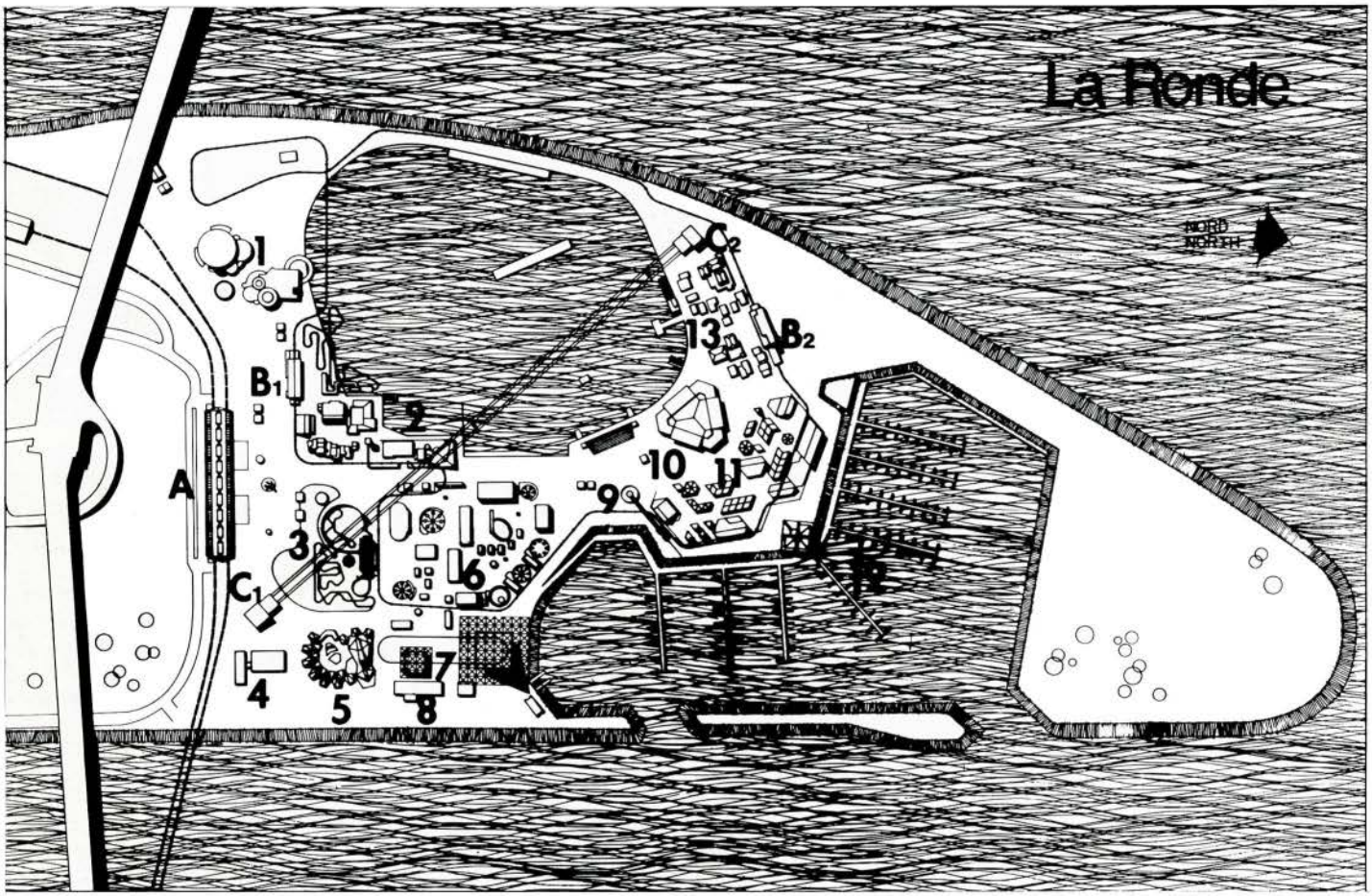
Hospitality Pavilion *Marshall, Merrett, Stahl, Elliott & Mill*



Restaurant *Thompson, Berwick, Pratt and Partners; Ron Thom, Partner in Charge*

# La Ronde

**Sasaki, Strong and James Secord Consortium, Landscape Architects and Site Planners**
**E. Fiset, Chief Architect for CCWE**

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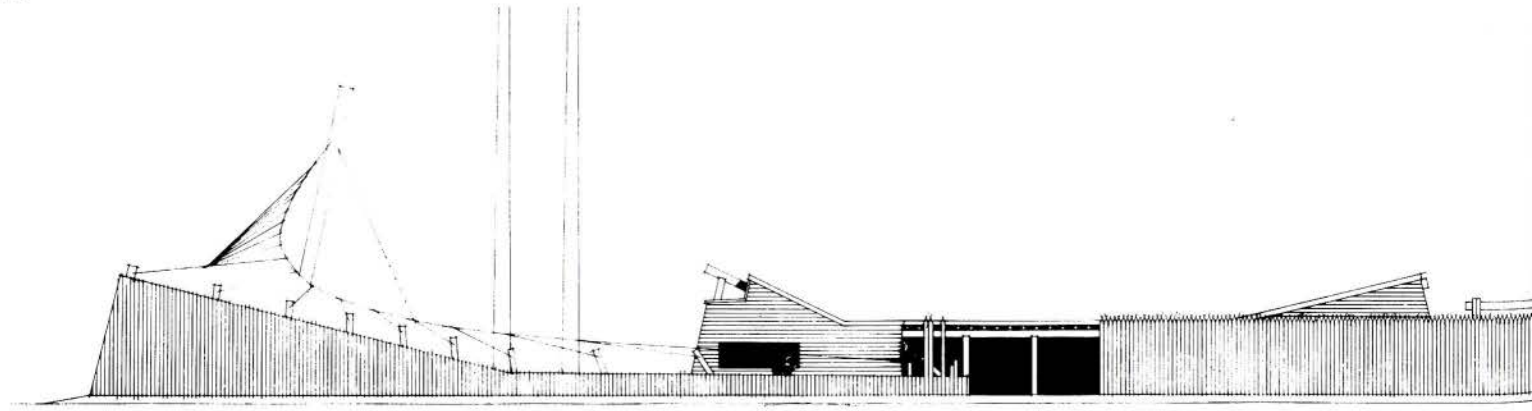

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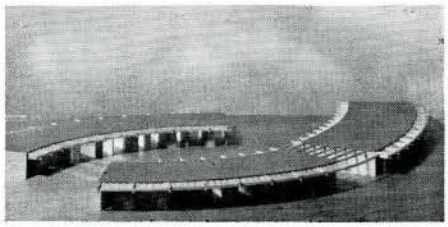
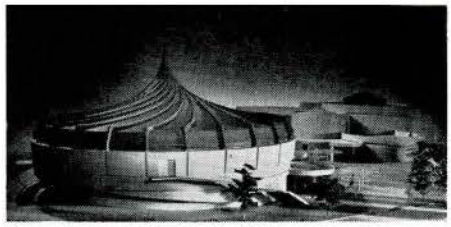


Boutiques *Thompson, Berwick, Pratt & Partners; Ron Thom, Partner in Charge*



Aquarium *George F. Eber*

10
*Site Plan*
*Plan de situation*
*Legend*
1 *Aquarium*
2 *Pioneer Land*
3 *Children's World*
4 *Administration Building*
5 *Youth Pavilion*
6, 7 *Ride Center*
8 *Maintenance*
9 *Space Tower*
10 *Garden of Stars*
11 *International Carrefour*
12 *Marina*
13 *Le Village*

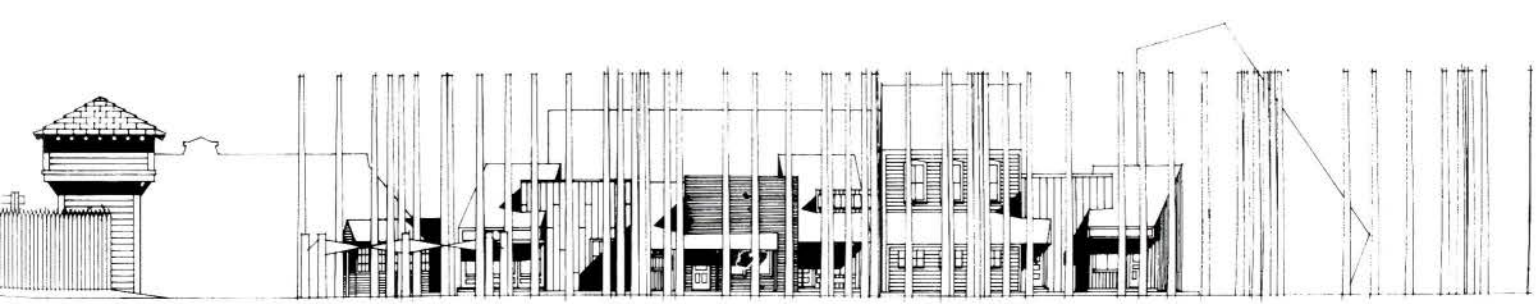
11
*Elevation of Pioneer Village*
*Elévation du Village des Pionniers*
12
*Pioneer Land, view of inner area*
*Terre des Pionniers, vu du secteur intérieur*
13
*Model, French Village*
*Modèle, Village Français*
14
*Model, Gyrotron*
*Modèle, Gyrotron*

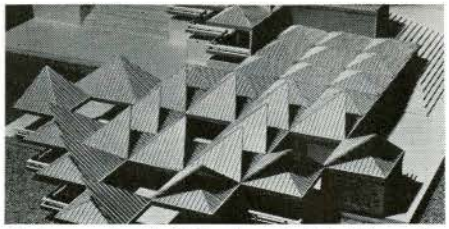
*La Ronde, Additional Credits:*
*Original concept Herb Rosenthal*
*Original feasibility study by Economic Research Associates*
*Planning studies Norbert Schoenauer*


12

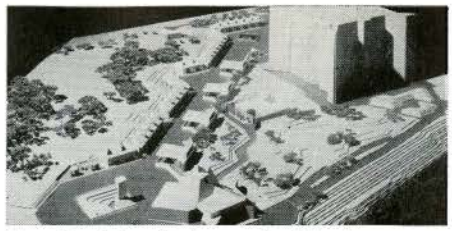
13

14





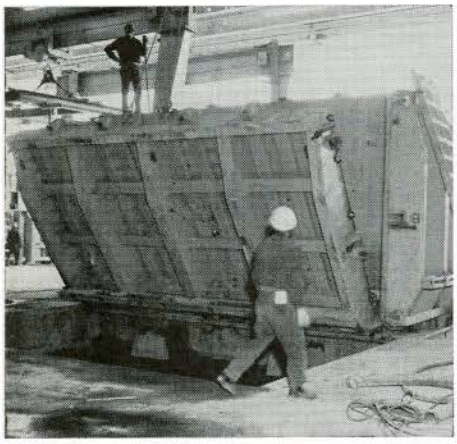
Restaurant *McBain, Lee, Robb, Elken, Jung*



Area F *John Andrews, Architect*
*A. J. Diamond, Associate Architect*

# Habitat

**Moshe Safdie and David, Barott, Boulva**
**Associate Architects, Architects**
**E. Fiset, Chief Architect for CCWE**



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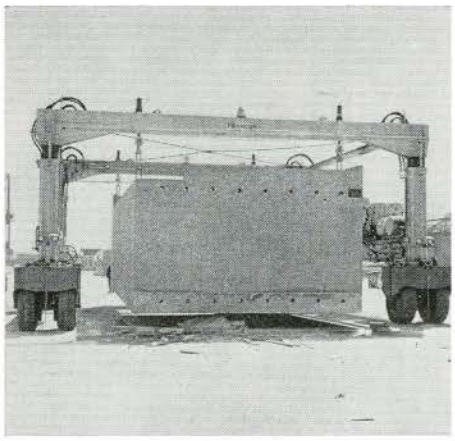

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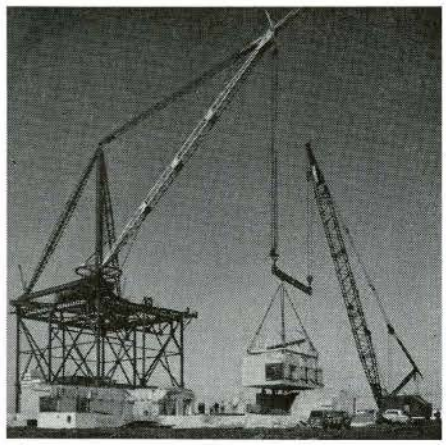
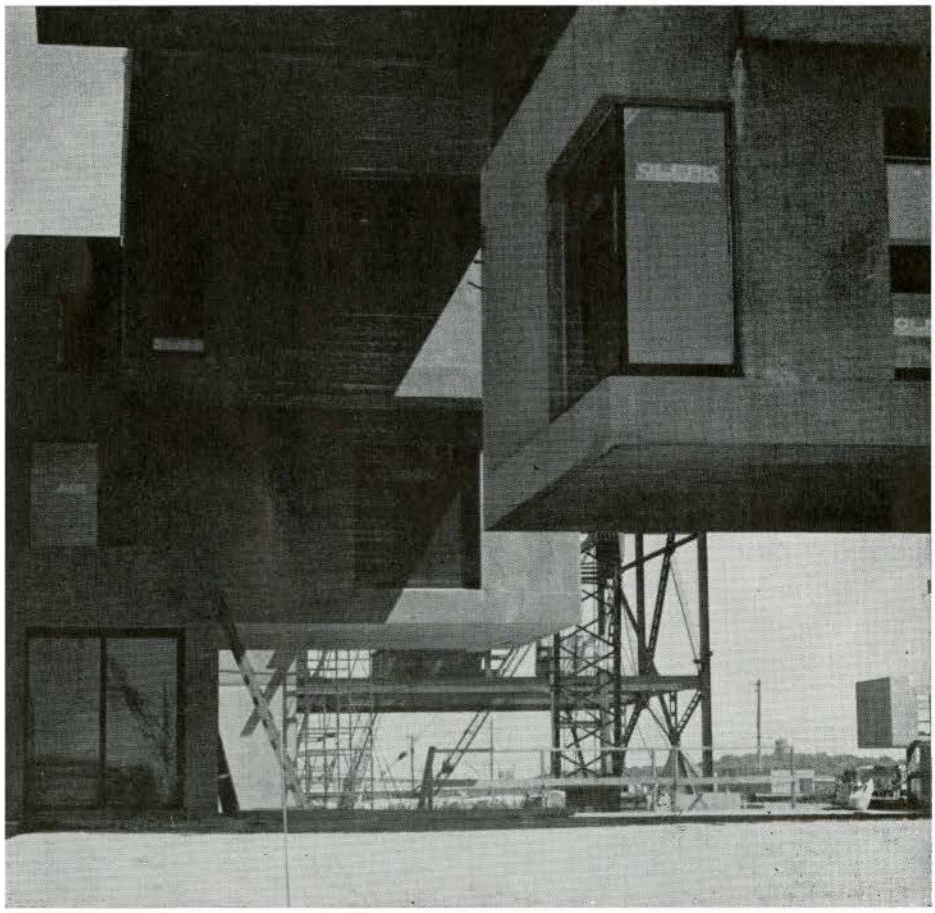


17

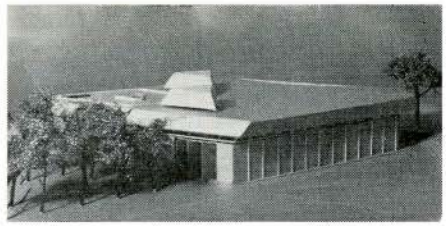
15
*Concrete Mold*
*Moule en béton*
16
*Transportation gantry*
*Grue à portique*
17
*Crane lifting unit*
*Grue soulevant une unité*
18
*Habitat under construction*
*Habitat en cours de construction*
19
*Site Photograph*
*Photographie du site*
20
*Section*
*Coupe*

*Habitat, Additional Credits:*
*Dr A. E. Komendant, Consulting Engineer*
*(Structural)*
*Huza & Thibault, Nicholas Fodor &*
*Associates, Consulting Engineers*
*(Mechanical and Electrical)*

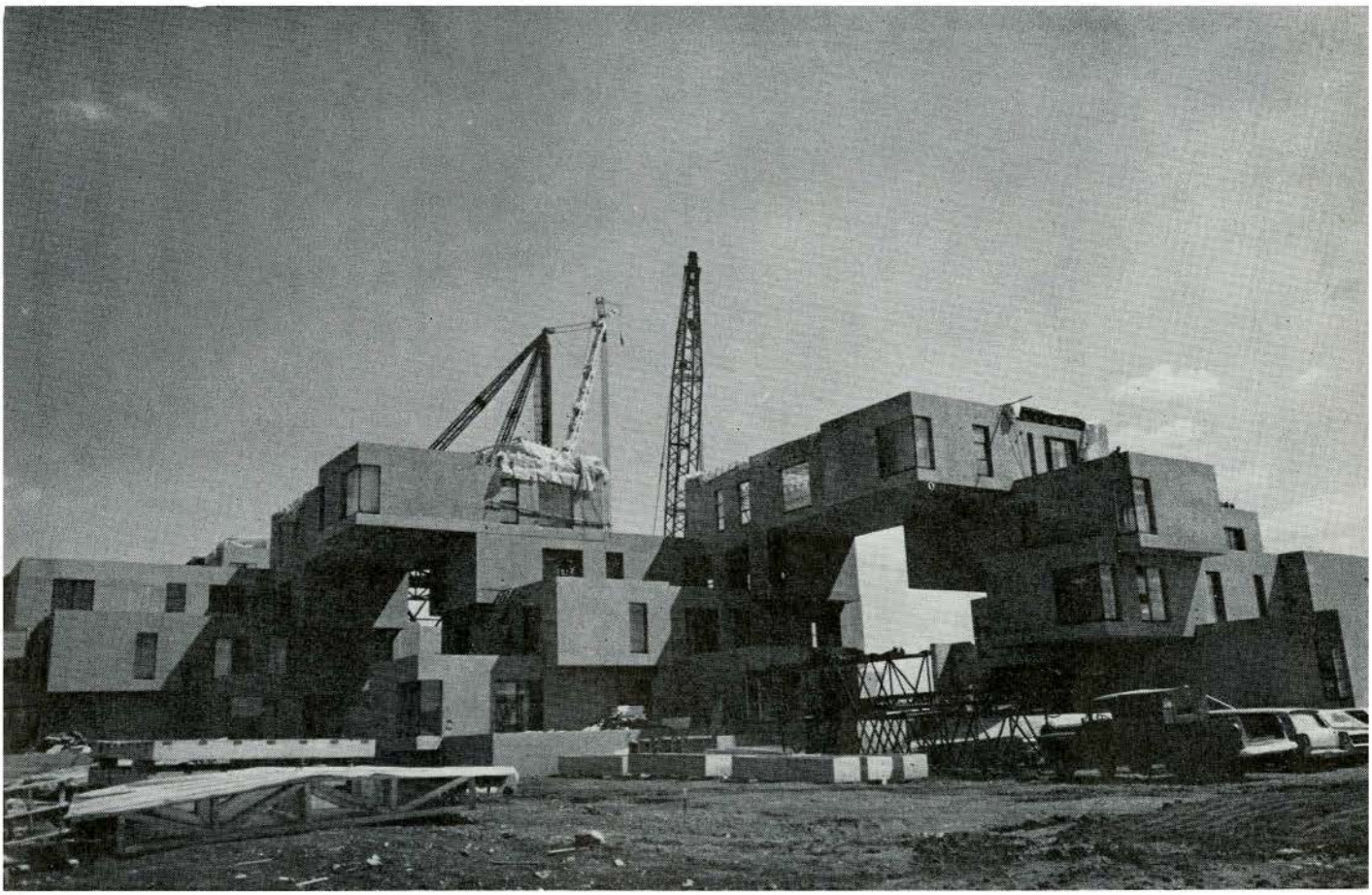


18

Observation Tower *Samuel A. Gitterman*



Du Pont Auditorium *Affleck, Desbarats, Dimakopoulos, Lebensold, Sise*



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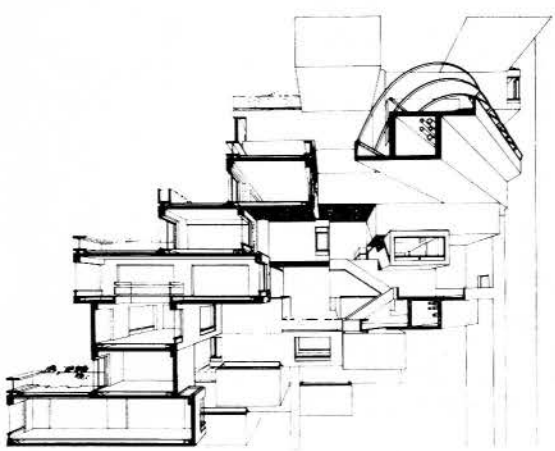

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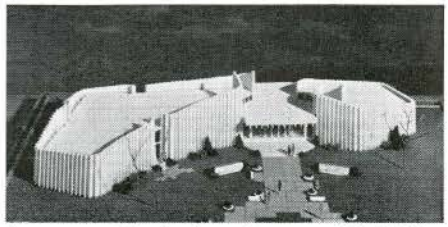
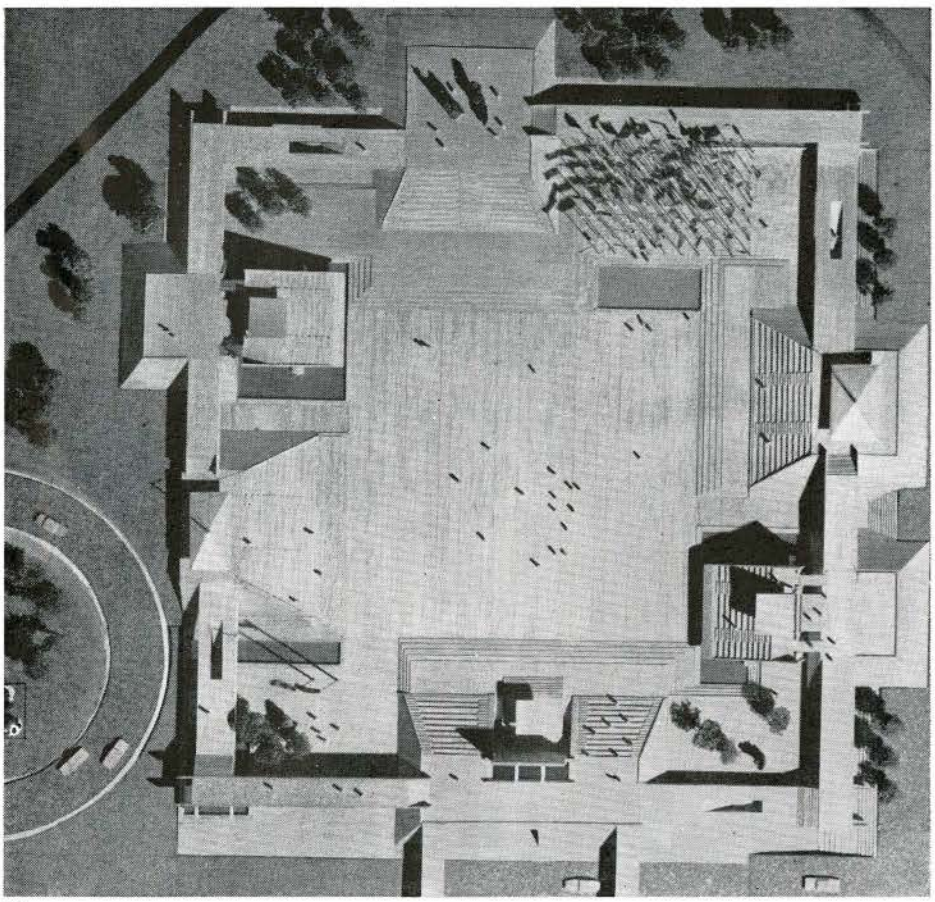
International Trade Centre *D'Astous & Pothier*



Jeunesses Musicales *Desgagné & Côté*

# Place des Nations

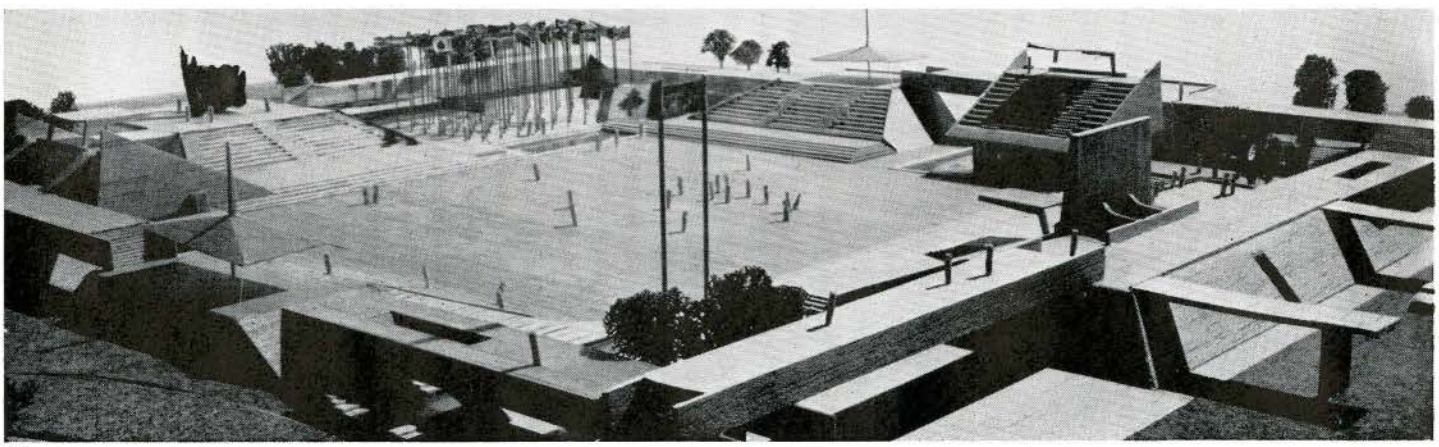
**A. Blouin, Architect**
**E. Fiset, Chief Architect for CCWE**



21

21
*Model*
*Modèle*
22
*Model*
*Modèle*

*Place des Nations, Additional Credits:*
*Cyr and Houle, Structural Engineering Consultants*
*Bouthillette and Parizeau, Mechanical and Electrical Engineering Consultants*



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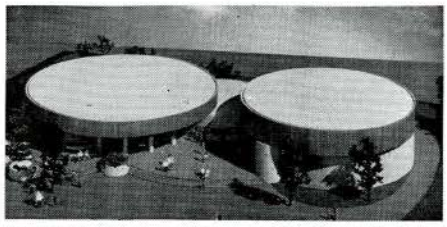
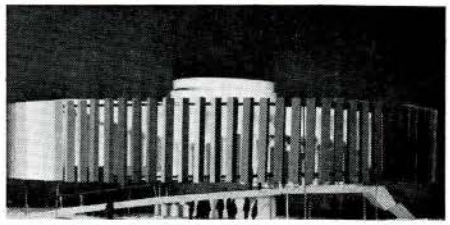


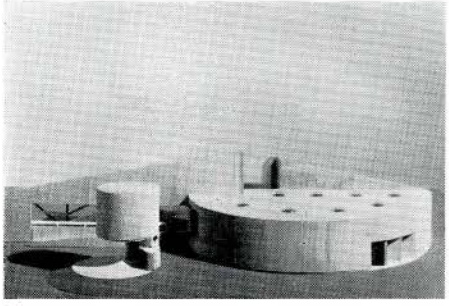
Brewers Assoc. of Canada *Fairfield & Dubois*



Kaleidoscope *Robert Frew ; Morley Markson & Associates ; Irving Grossman*

# Restaurant

**Jerome Markson, Architect**
**E. Fiset, Chief Architect for CCWE**



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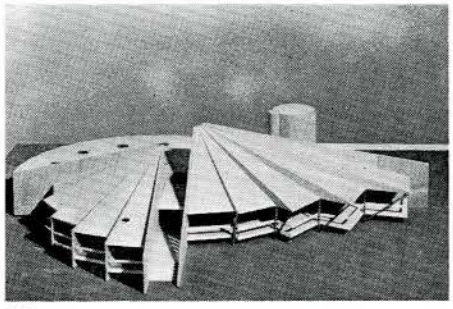

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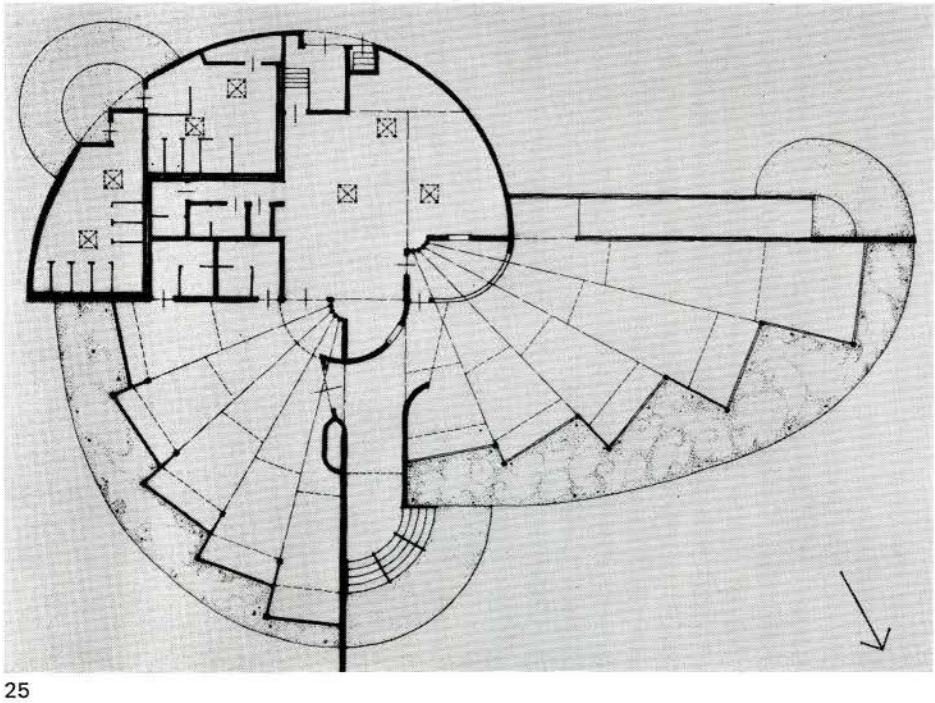
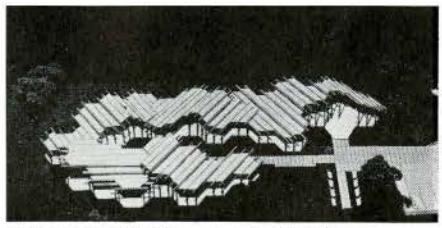


25

23
*Model of Restaurant*
*Modèle du Restaurant*
24
*Service façade*
*Façade côté service*
25
*Plan*

*Restaurant, Additional Credits :*
*Paul Harasti, Architectural Assistant*
*Norbert Seethaler, Structural Engineer*
*R. G. Crossey, Mechanical Engineer*

Christian Pavilion *D'Astous & Pothier*



Quebec Industries *Jean Grondin*

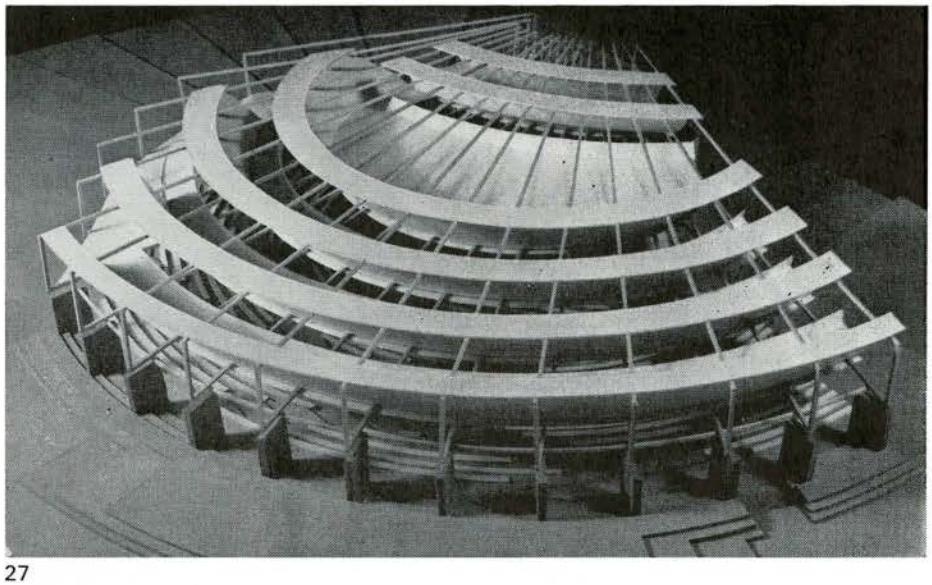
# Bandshell

**Carmen Corneil, Architect**
**E. Fiset, Chief Architect for CCWE**

26
*Underside of bandshell*
*Le dessous du kiosk à musique*
27
*Model of bandshell*
*Modèle du kiosk à musique*
28
*Acoustics section of bandshell*
*Coupe sur l'insonorisation, kiosk à musique*

*Bandshell, Additional Credits:*
*Norbert Seethaler, Structural Engineer*
*R. G. Crossey, Mechanical and*
*Electrical Engineer*
*Prof. G. Henderson, Acoustics Consultant*

26



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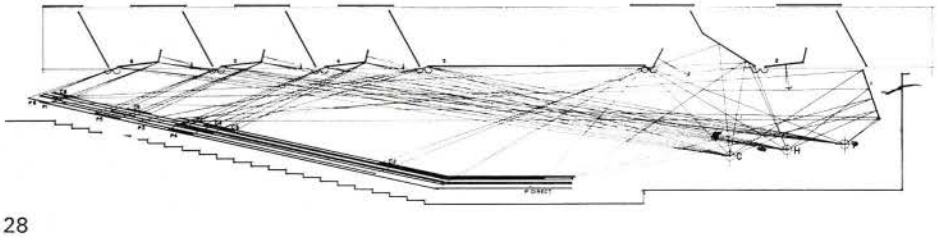

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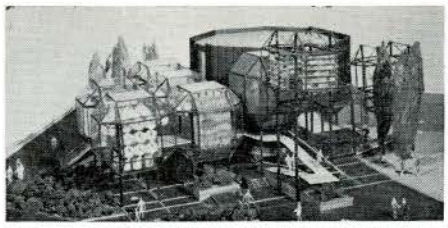
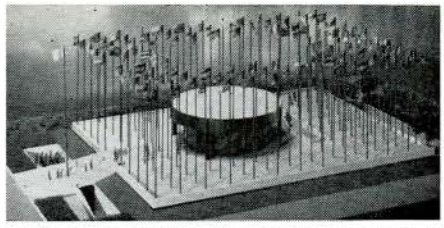


CN *John B. & John C. Parkin Architects*

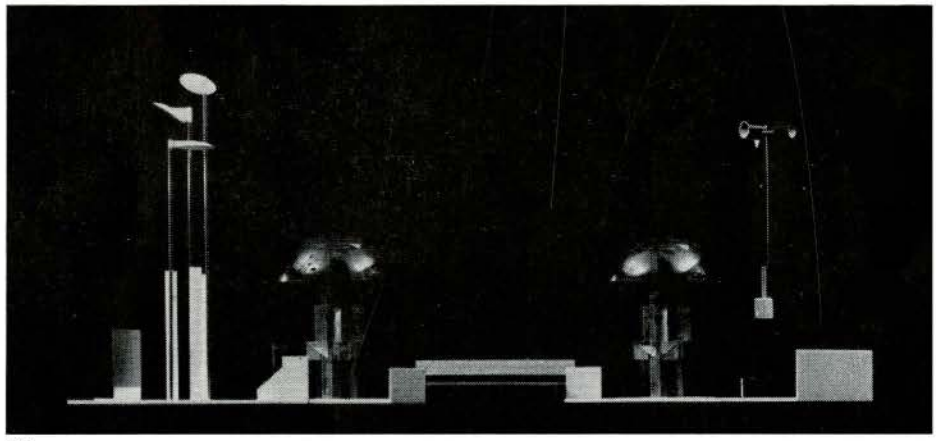


Pavilion on the UN *Eliot Noyes & Associates*

# Outdoor Elements

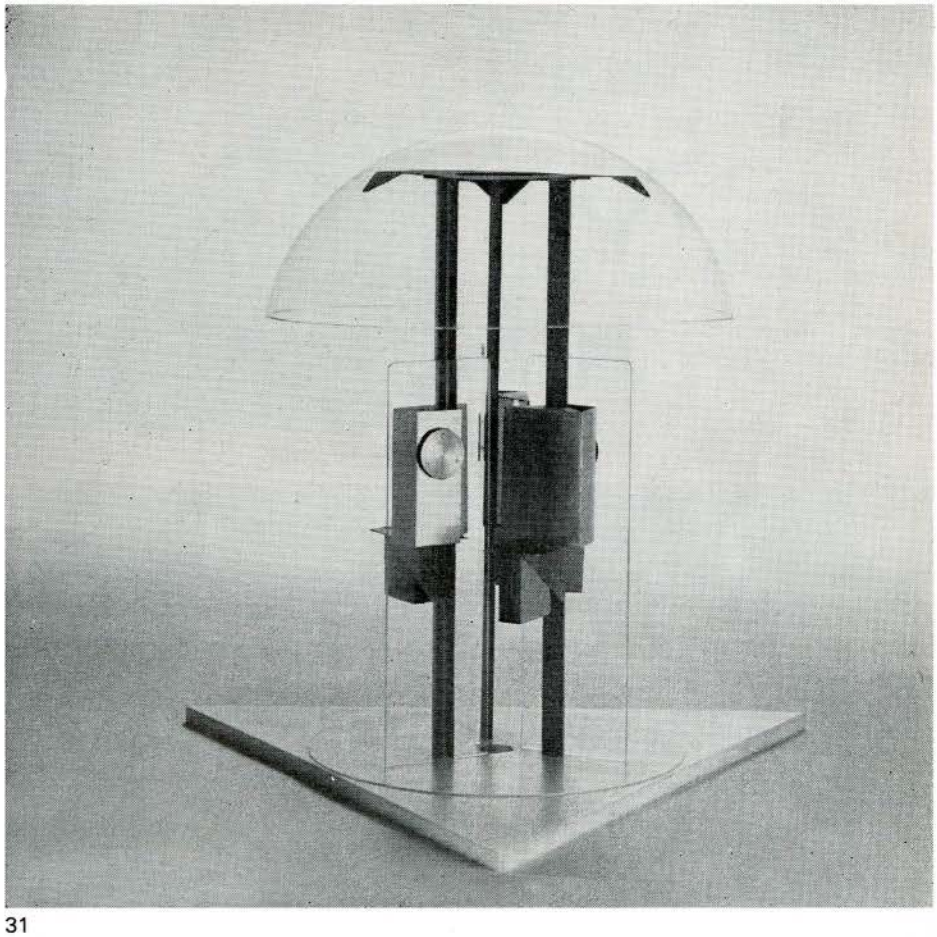
**Luis Villa & Frank Macioge Assoc.**
**Structural System of Outdoor Elements and Site Lighting**
**E. Fiset, Chief Architect for CCWE**

29



30

29
*Information Center*
*Centre des Renseignements*
30
*Typical grouping, light stands*
*Groupe type de lampadaires*
31
*Public telephone*
*Téléphone public*



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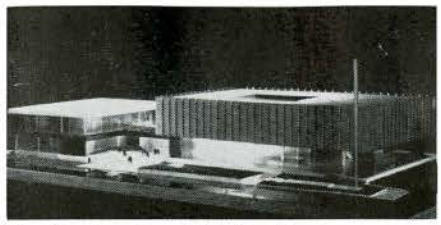
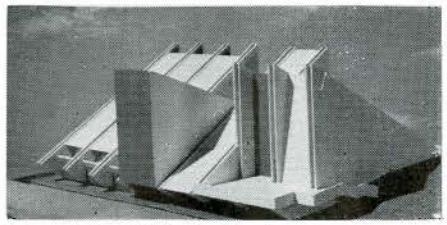


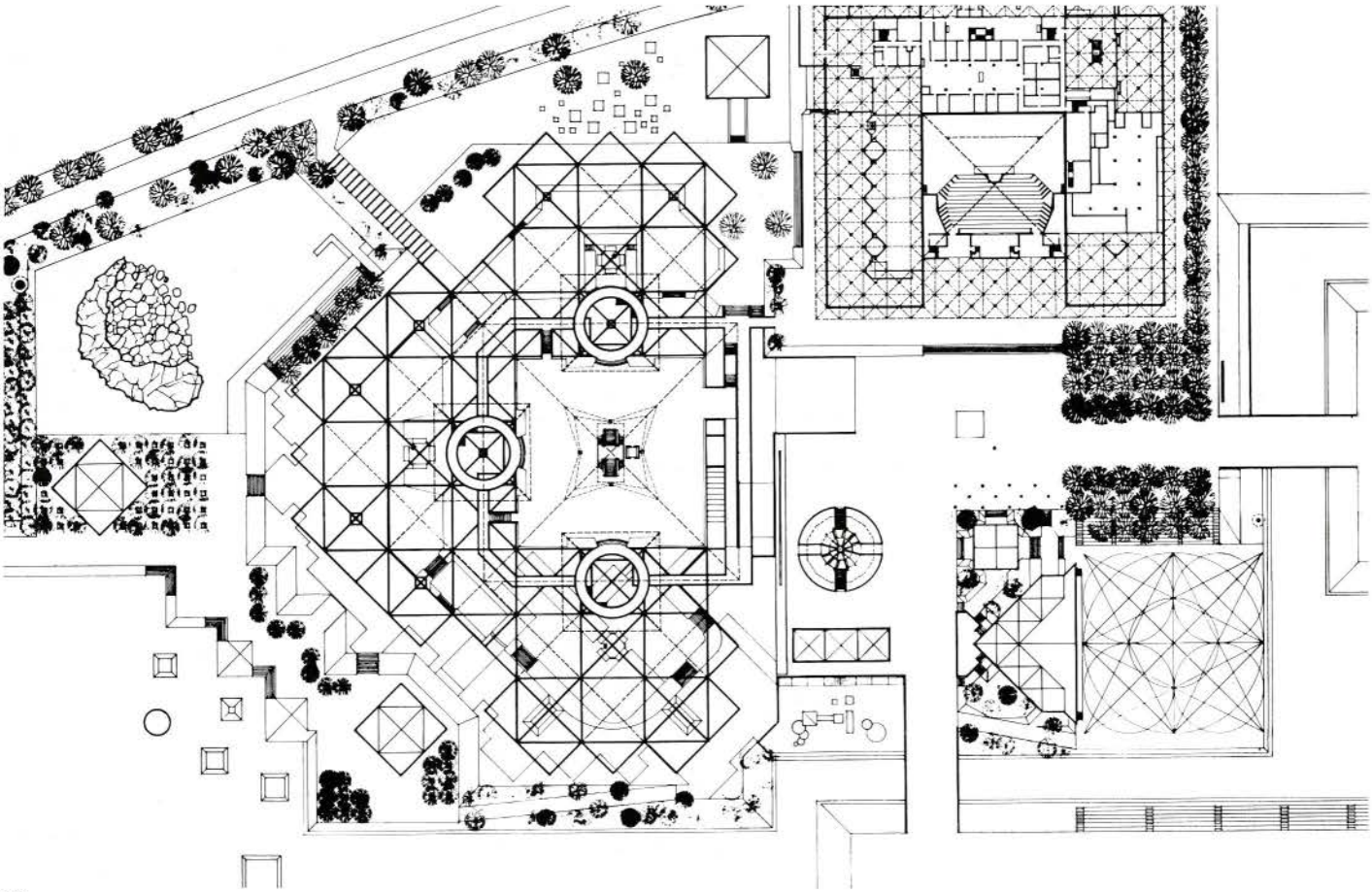
Czechoslovakia *Miroslav Repa*



Yugoslavia *Miroslav Pesic*

# Canada

**Ashworth, Robbie, Vaughan and Williams, Schoeler and Barkham, Z. Matthew Stankiewicz, Principal Architects**



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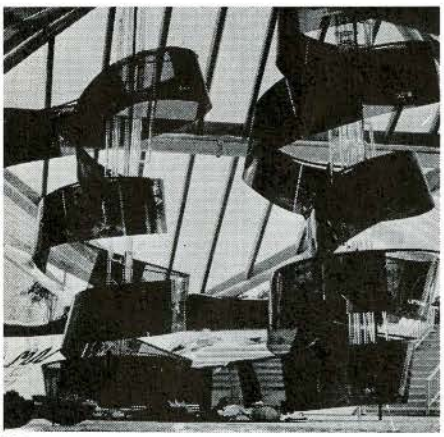

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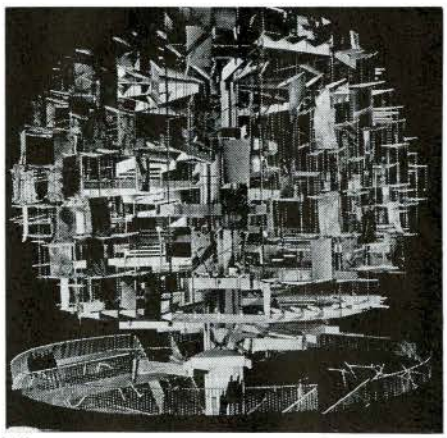

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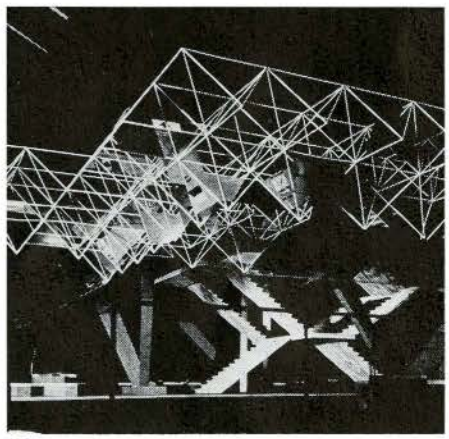

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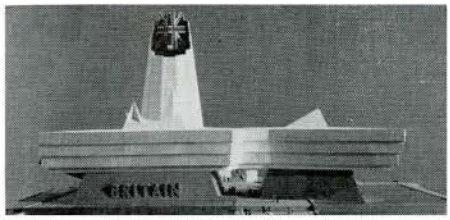
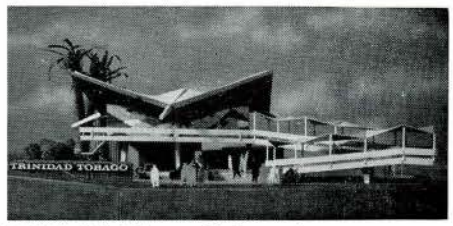



Britain *Sir Basil Spence Bonnington & Collins*

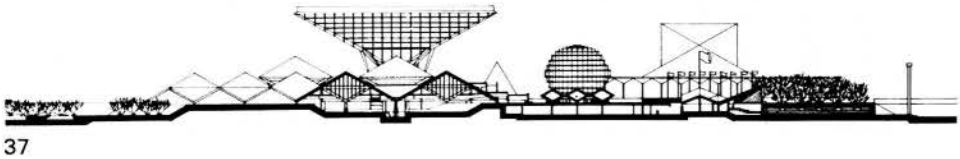



Trinidad & Tobago & Grenada
*Peter Bynoe*

36

32
*Plan*
33
*Industry exhibit in Energy Section*
*Exposition industrielle, Section Energie, Julien Hébert*
34
*People Tree, section*
*People Tree, coupe, Jean Boyer*
35
*Interdependence Exhibit below Katimavik*
*Exposition de l'Interdépendance en dessous de Katimavik. Julien Hébert*
36
*Pavilion under construction*
*Pavillon en cours de construction*
37
*Section*
*Coupe*
38
*Sectional Perspective*
*Perspective en coupe*

*Canada, Additional Credits:*
*M. S. Yolles in association with Shector & Forte, Structural Engineers*
*G. Granek & Associates in association with Dagenais, Dupras, Gauthier & Gendron, Mechanical Engineers*
*Jack Chisvin & Associates Ltd in association with Dagenais, Dupras, Gauthier & Gendron, Electrical Engineers*



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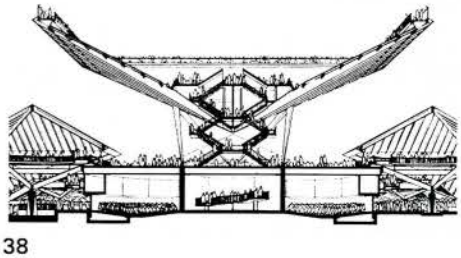
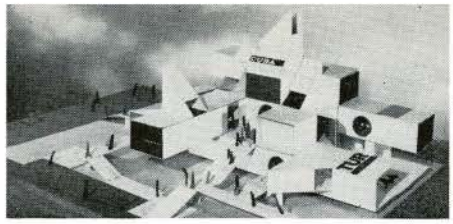


38

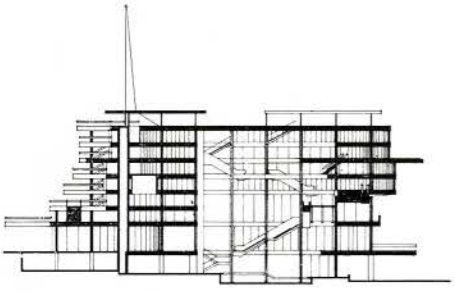
Belgium *Rene Stapels*



Cuba *Sergio Baroni, Vittorio Garatti and Hugo d'Acosta*

# France

**Jean Faugeron, Architect**
**André Blouin, Canadian Associate**



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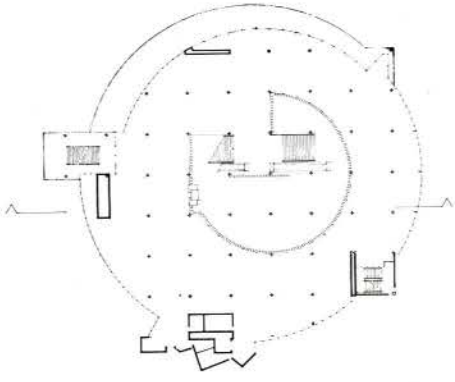

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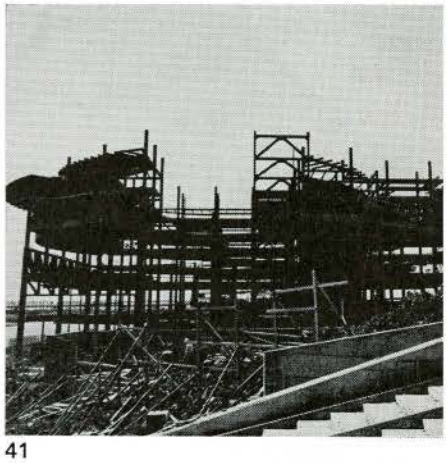

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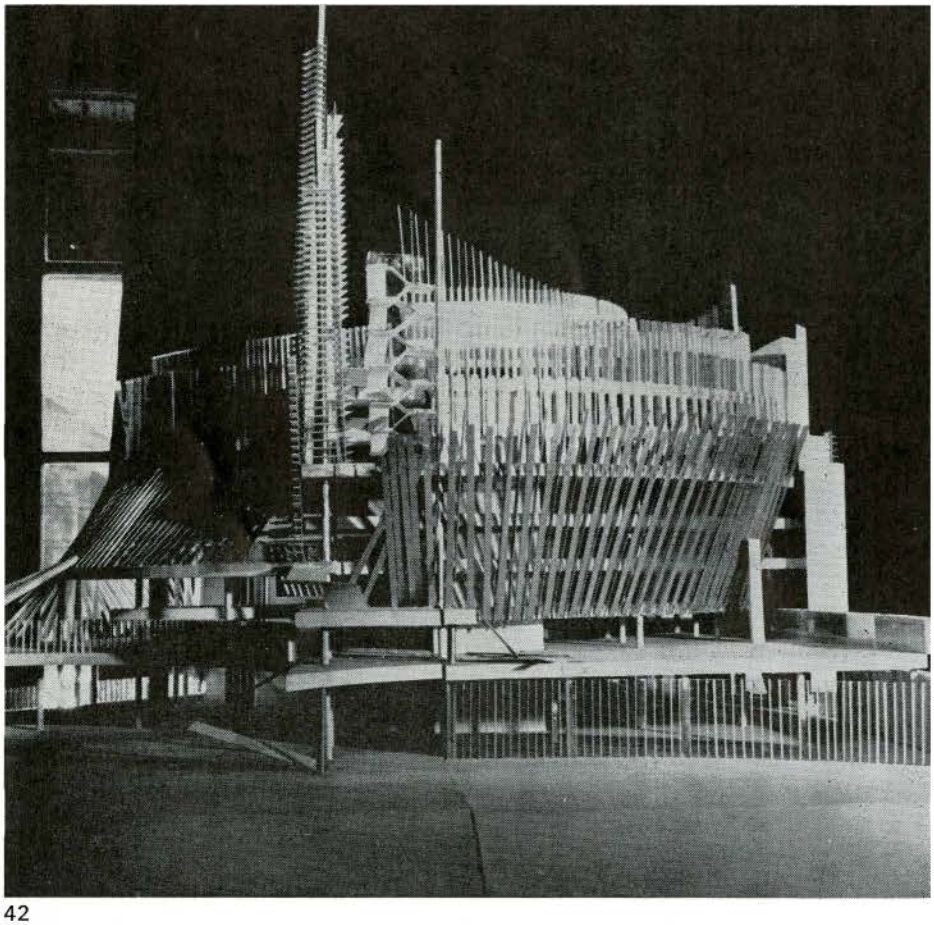
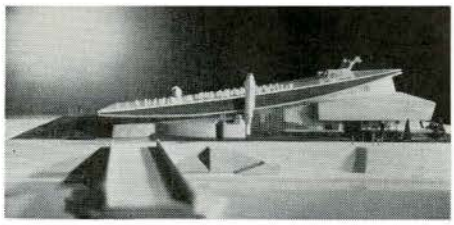


42

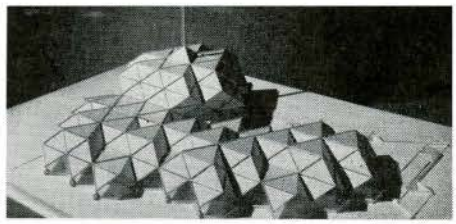
39
*Section*
*Coupe*
40
*Plan*
41
*Pavilion under construction*
*Pavillon en cours de construction*
42
*Model*
*Modèle*

*French Pavilion, Additional Credits:*
*O. T. H., Paris, Engineers*
*Lalonde, Girouard, Letendre, Associate Engineers*

*Netherlands, Additional Credits:*
*CBA Engineering Ltd, Knud Manniche, Structural Consulting Engineers*
*Ellard-Willson and Associates Ltd, P. Ellard, Mechanical and Electrical Consulting Engineers*



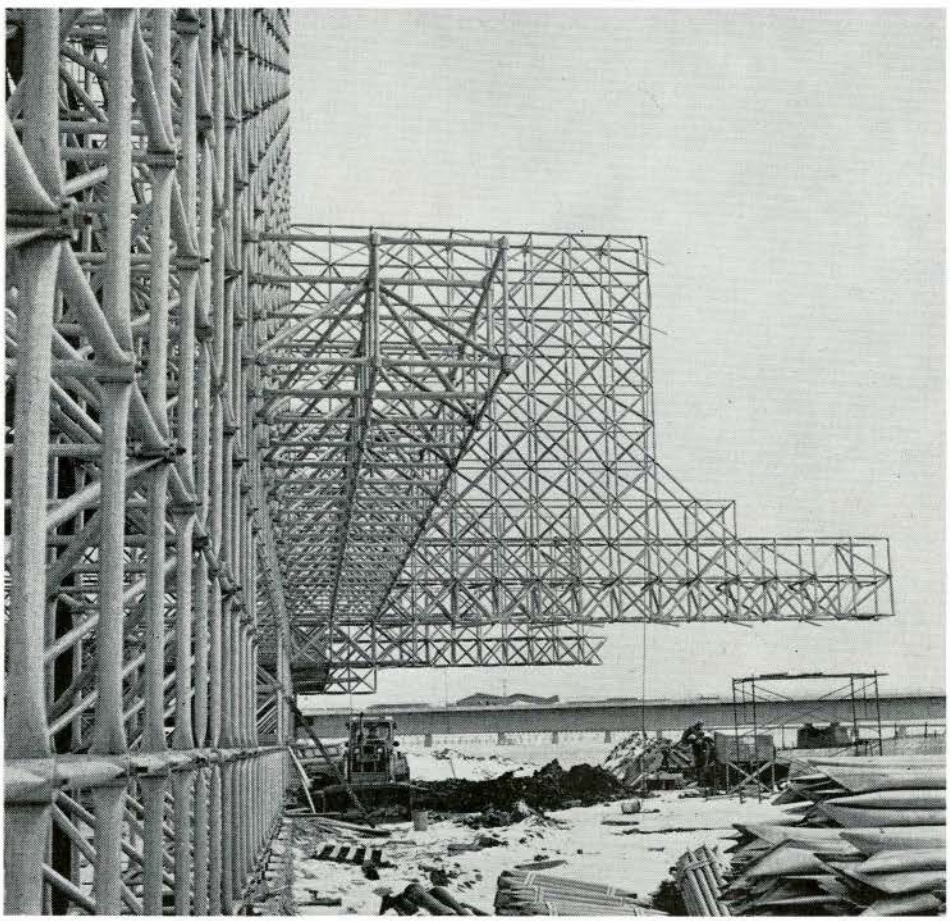
Italy *Franco Piro & Cie ; Antonio Antonelli & Manfredo Greco ; Sara Rossi*



Austria *Prof. Karl Schwanzer*

# Netherlands

**W. Eijkelenboom & A. Middelhoek, Principal Architects**
**George F. Eber, Canadian Associate**



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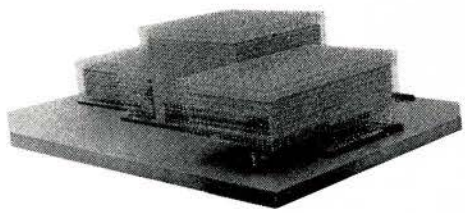

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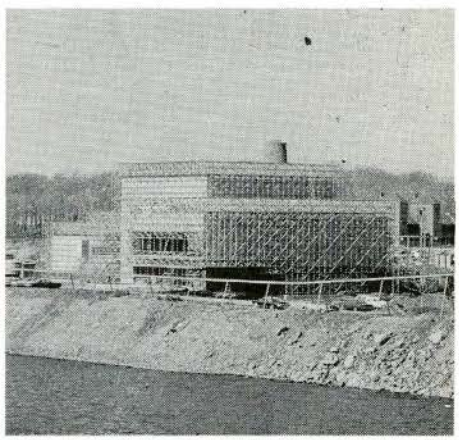

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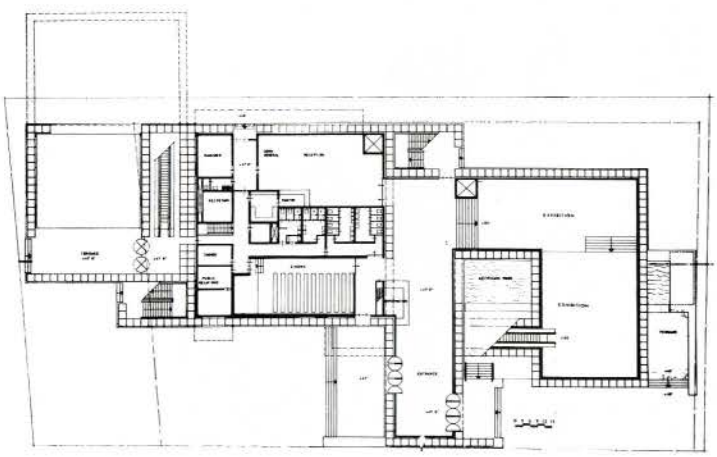

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*Cantilevered section of aluminium space frame under construction*
*Coupe en port-à-faux d'une charpente en aluminium en cours de construction*
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*Model*
*Modèle*
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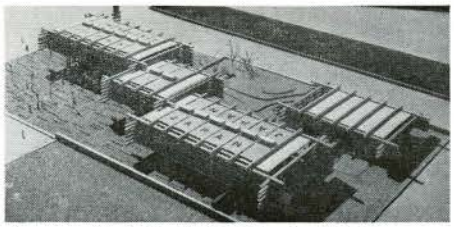
*Pavilion under construction*
*Pavillon en cours de construction*
46
*Plan*



Japan *Dr J. A. A. Yoshinobu Ashihara*

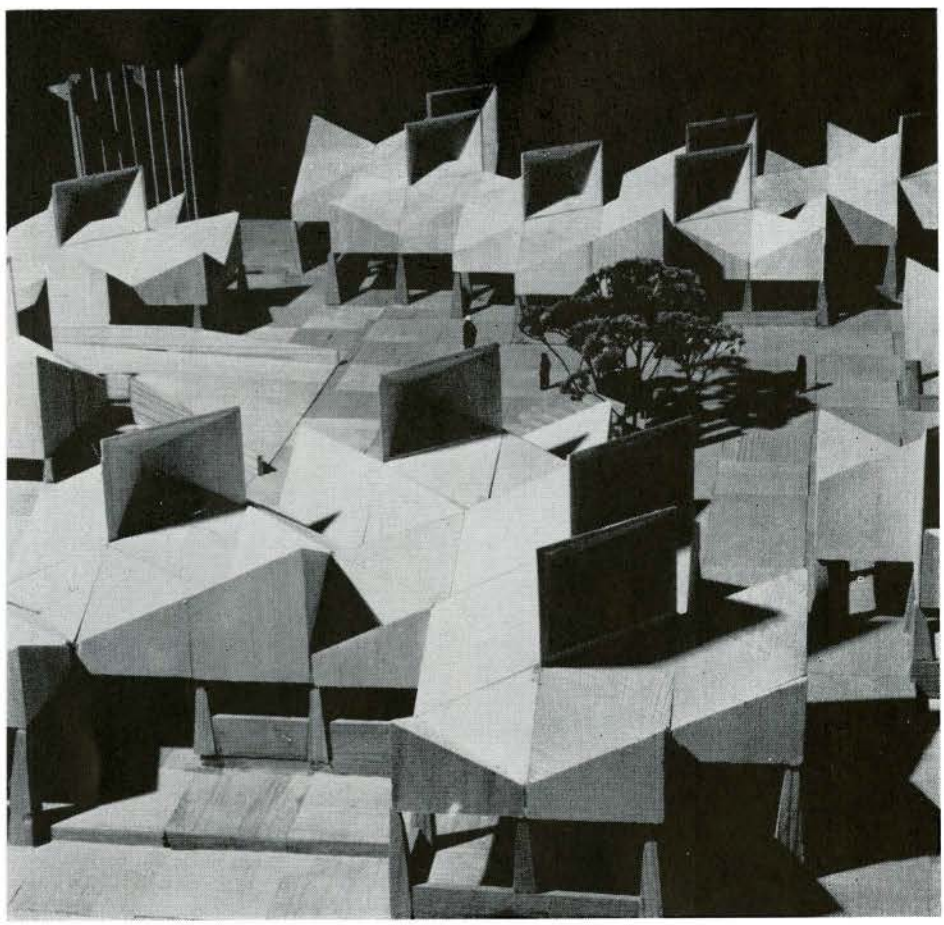
Israel *Sharon, Reznik, Sharon*

# Africa Place

**John Andrews, Architect**
**E. Fiset, Chief Architect for CCWE**

47
*Model*
*Modèle*
48
*Section*
*Coupe*

*Africa Place, Additional Credits:*
*Norbert Seethaler, Structural Engineer*
*Ellard & Willson Associates,*
*Mechanical and Electrical Engineers*



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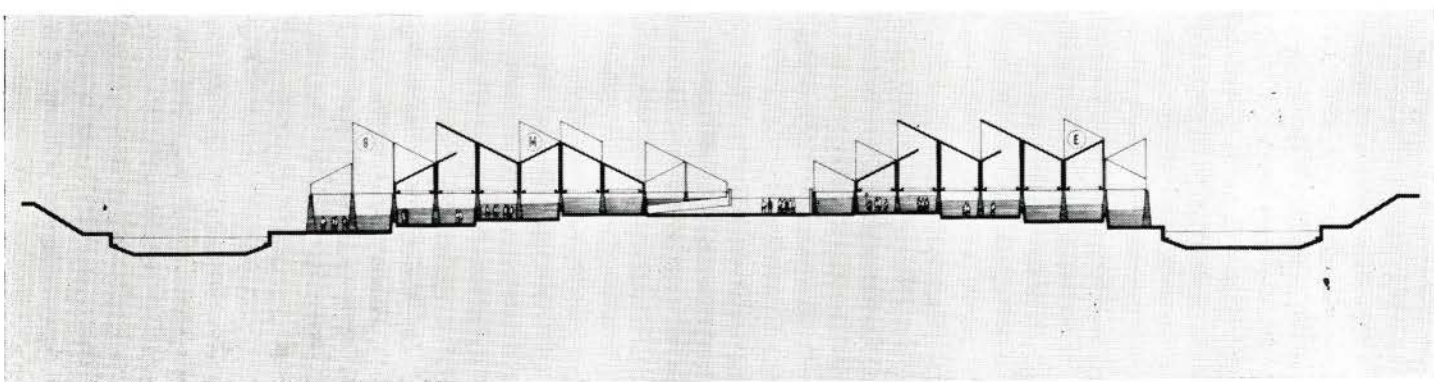

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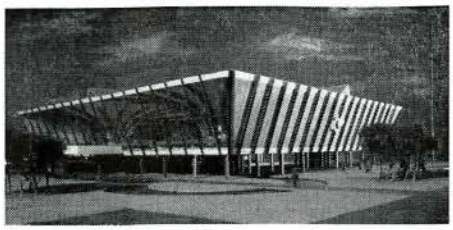
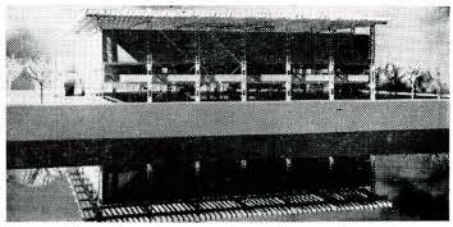


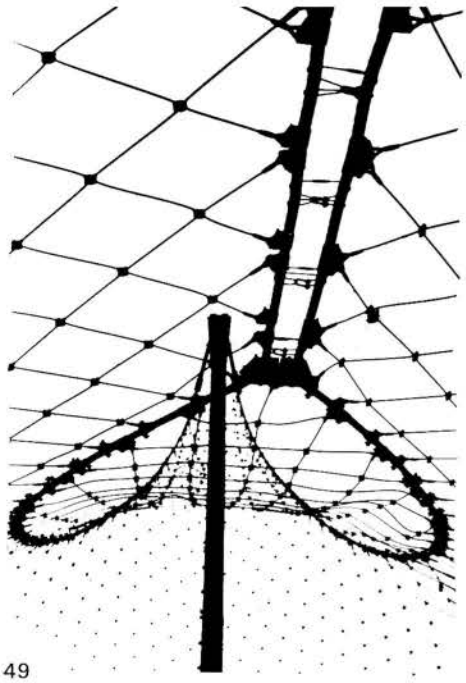
Australia *James MacCormack*



Scandinavia *Denmark : Erik Herlow & Tormod Olesen ; Finland : Jaakko Paatela ; Iceland : Skarphedin Johansson ; Norway : Otto Torgerson ; Sweden : Gustaf Lettstrom*

# Germany

**Prof. Rolf Gutbrod, Prof Otto Frei, Principal Architects**
**O. Tarnowski and George F. Eber, Canadian Associates**



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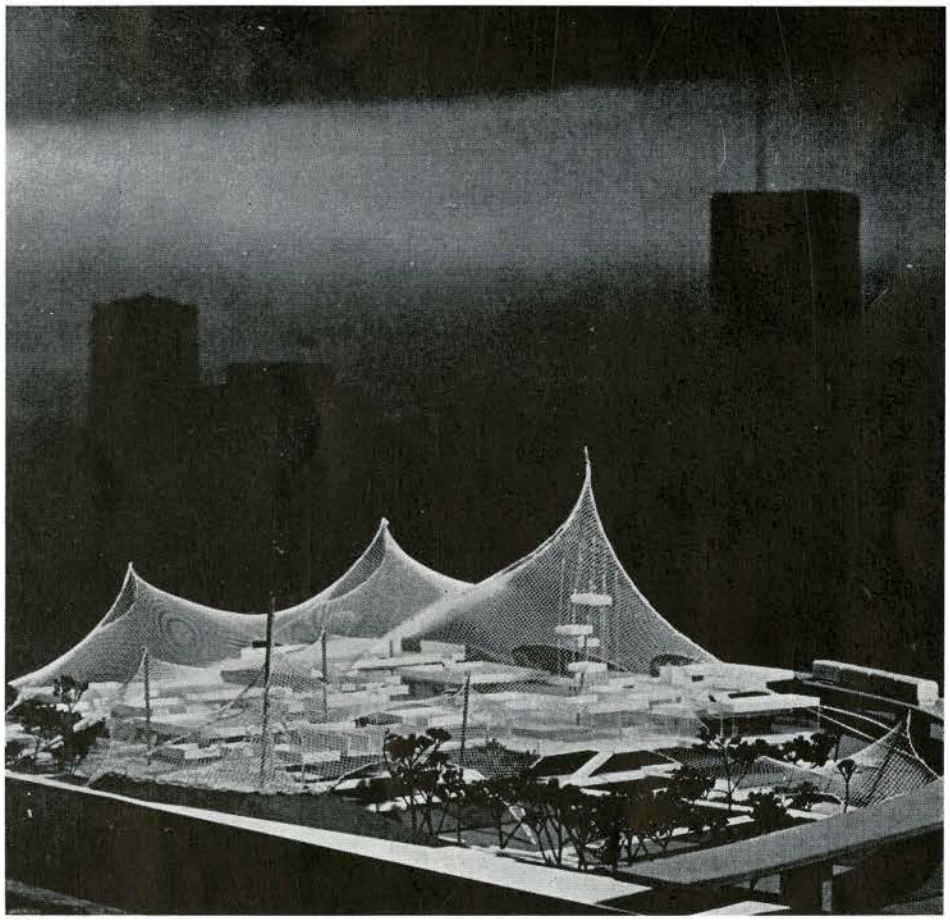

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*Steel cable test structure, detail of full scale mock-up*
*Détail de maquette échelle grandeur de la structure d'essai en câbles d'acier*
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*Model*
*Modèle*
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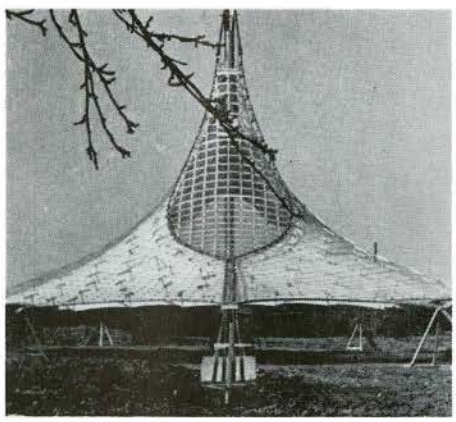
*Test model erected outside Stuttgart, Germany, showing fabric suspended from cable net*
*Maquette d'essai montée en dehors de Stuttgart, Allemagne, indiquant la toile suspendue du filet d'acier*
52
*Assembly and fabrication of the cables and connectors in Konstanz, Germany*
*Assemblage et fabrication des cables et raccords à Konstanz, Allemagne*

*Germany, Additional Credits :*
*Overall Co-ordination : Bundesbaudirektion, Berlin ; C. Mertz, Architect, Director ; Montreal Office, J. Galandi, Architect*



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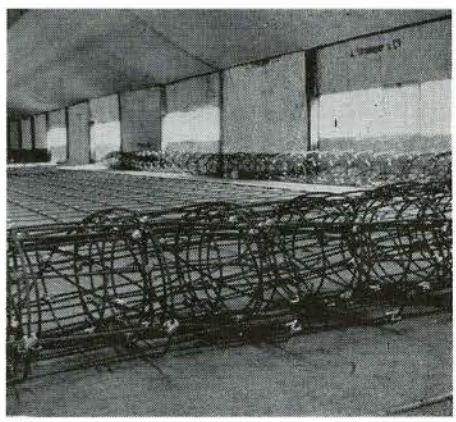

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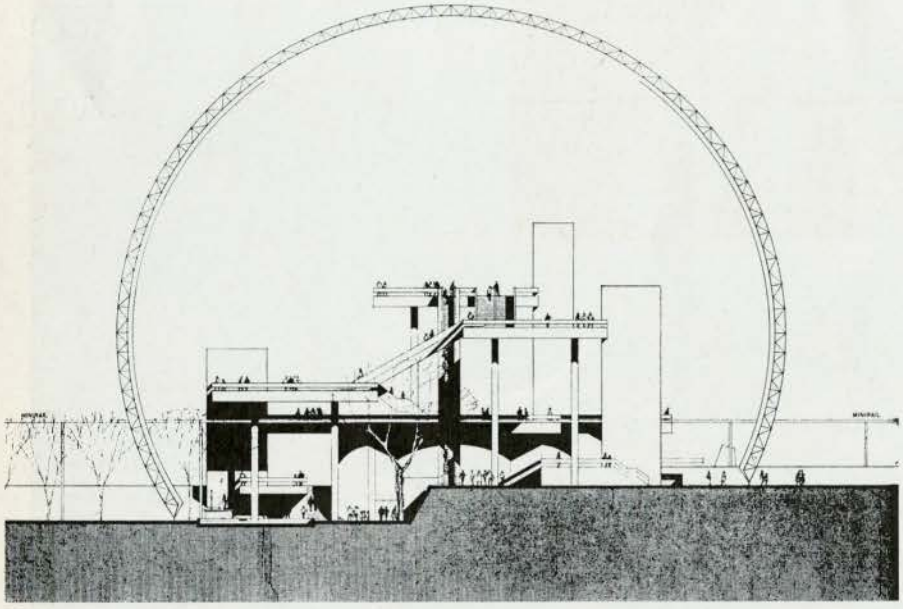
India *M. M. Rana*

Republic of China *C. C. Yang*

# USA

**R. Buckminster Fuller, Fuller & Sadao, Inc., and George Beiers, Geometric Inc., Principal Architects**
**Cambridge Seven Associates, Inc., Associate Architects**
**George F. Eber, Canadian Associate**



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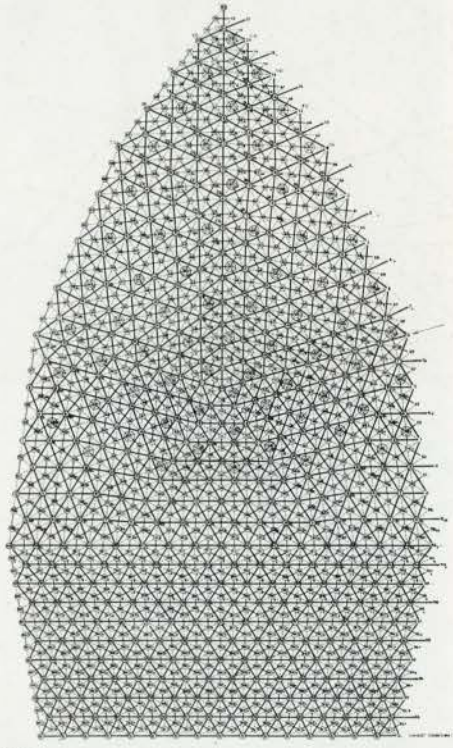

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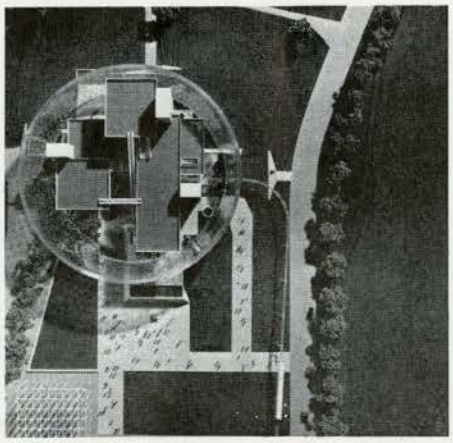

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*South elevation of interior*
*Elévation sud de l'intérieur*
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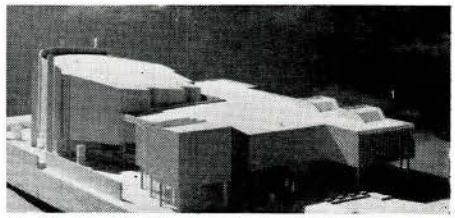
*Diagrammatic elevation of one-fifth segment*
*Elévation schématique d'un cinquième de segment*
55
*Model*
*Modèle*
56
*Model, interior of dome*
*Modèle, intérieur du dôme*

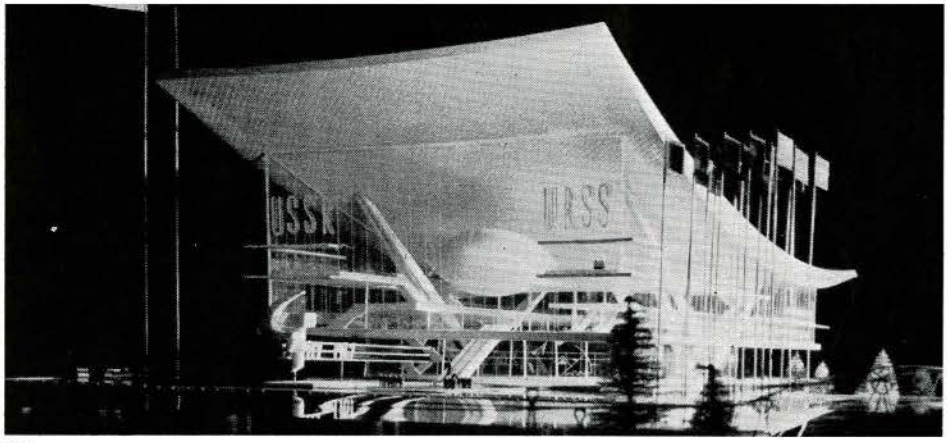
Ceylon *V. Kandavel*



Switzerland *Werner Gantenbein*

# USSR

**M. V. Posokhin, A. A. Mndoyants,**
**A. N. Kondratiev, Principal Architects**

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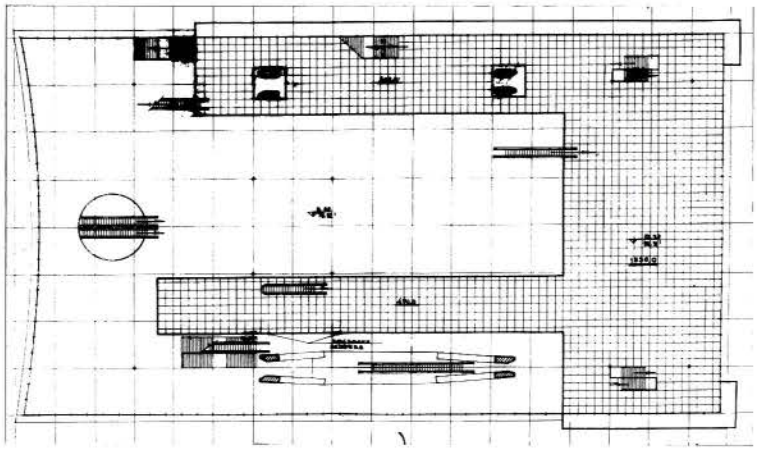

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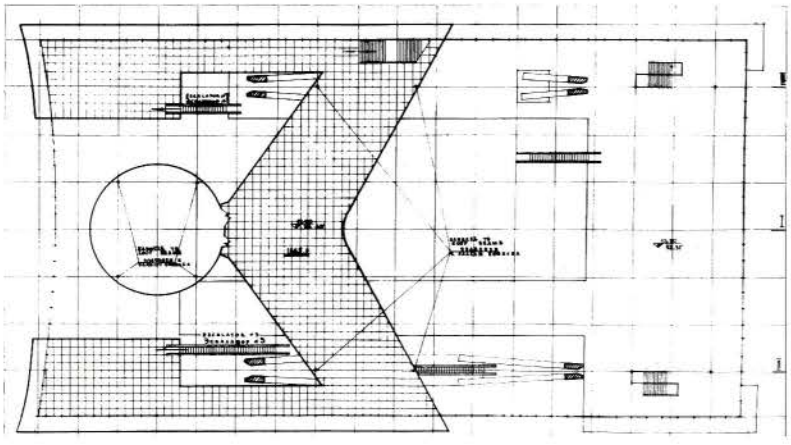

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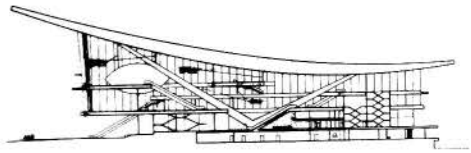

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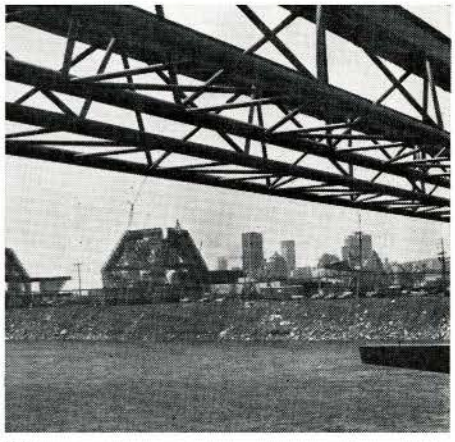
*Model*
*Modèle*
58
*Plan, mezzanine 2nd floor, level 93.31'*
*Plan, mezzanine deuxième étage, niveau 93.31'*
59
*Plan, mezzanine 2nd floor, level 106.43'*
*Plan, mezzanine deuxième étage, niveau 106.43'*
60
*Section*
*Coupe*
61
*Concorde Bridge over St Lawrence Canal linking United States and Russian pavilions*
*Pont de la Concorde sur le canal St Laurent*



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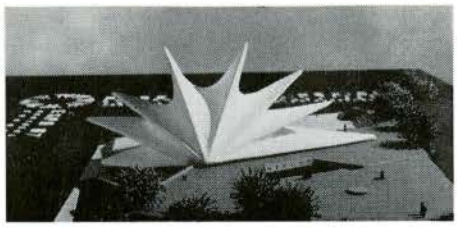
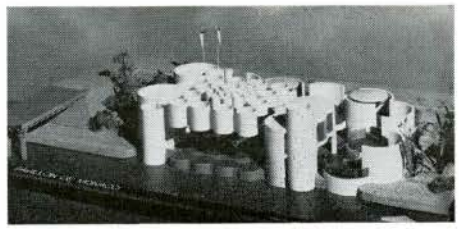


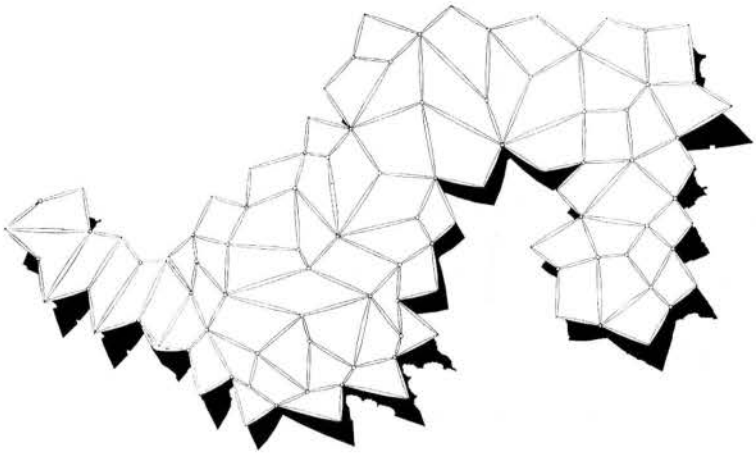
Mexico *Antonio Garcia Corona*



Monaco *Papineau, Gerin-Lajoie, Leblanc*

# Ontario

**Fairfield & Dubois, Principal Architects**



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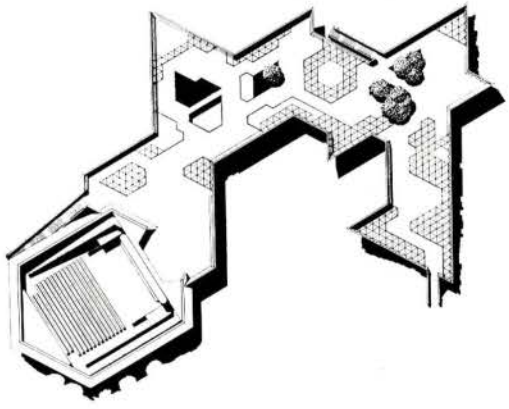

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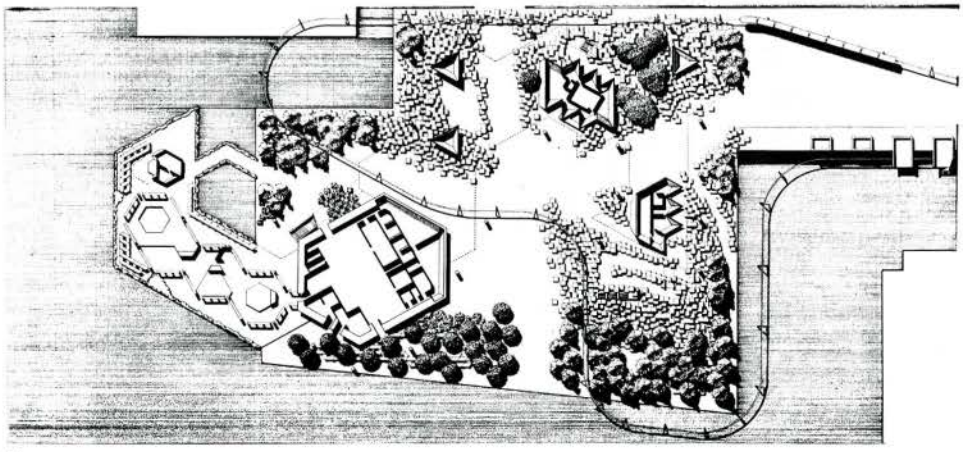

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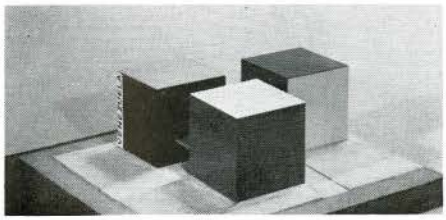
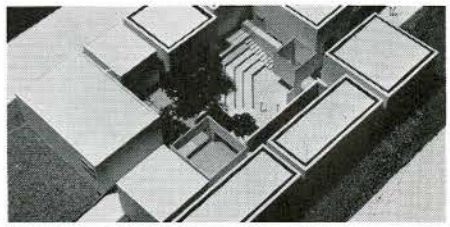
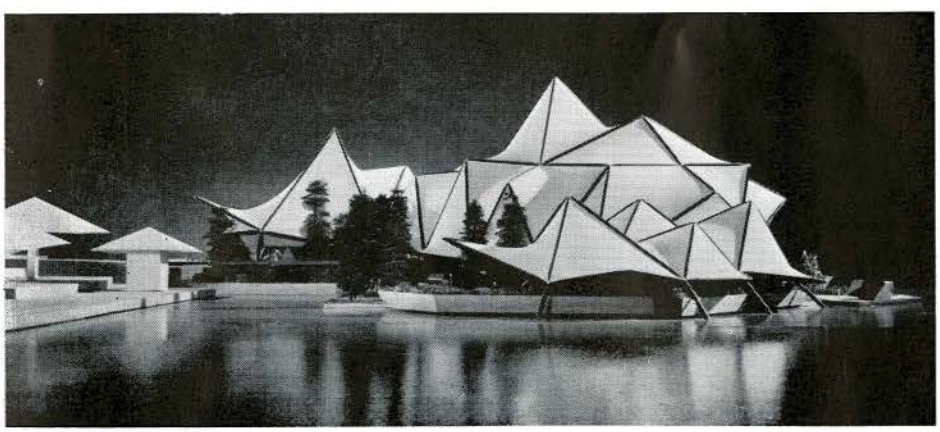


Venezuela *Carlos Villanueva*



Greece *Nicolas Chryssopoulos*

65



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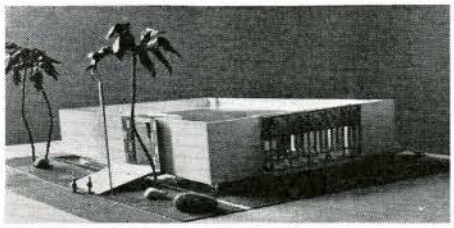
62
*Roof*
*Toiture*
63
*Site plan*
*Plan de situation*
64
*Plan*
65
*Granite block base under construction*
*Fondation en bloc de granit en cours de construction*
66
*Model*
*Modèle*

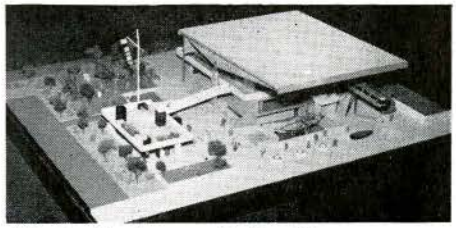
*USA, Additional Credits:*
*Simpson, Gumpertz and Wager, Inc, Structural Engineers*
*Paul Londe and Assoc, Mechanical Engineers*

*USSR, Additional Credits:*
*Beauchemin, Beaton, Lapointe, Canadian Consulting Engineers*

*Ontario, Additional Credits:*
*Morrison, Hershfield, Millman & Huggins Ltd, Structural Engineers*
*Jack Chisvin and Associates, Electrical Engineers*
*G. Granek and Associates Ltd, Mechanical Engineers*



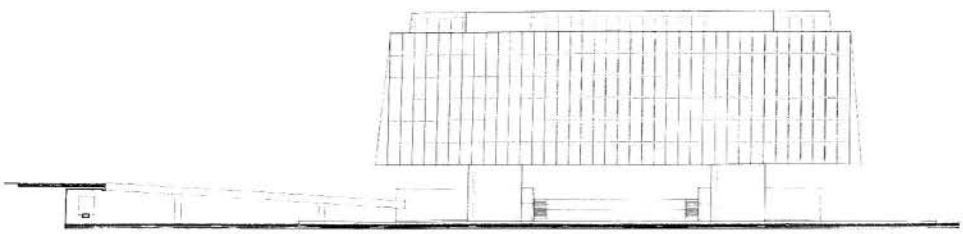
Tunisia *J. Marney, J. Haddad, S. Miljevitch*



Atlantic Provinces *Duffus, Romans, Single & Kundzins and Ojars Biskaps; Douglas Shadbolt*

# Quebec

**Papineau/Gérin-Lajoie/LeBlanc, Architects**
**Luc Durand, Associate Architect**



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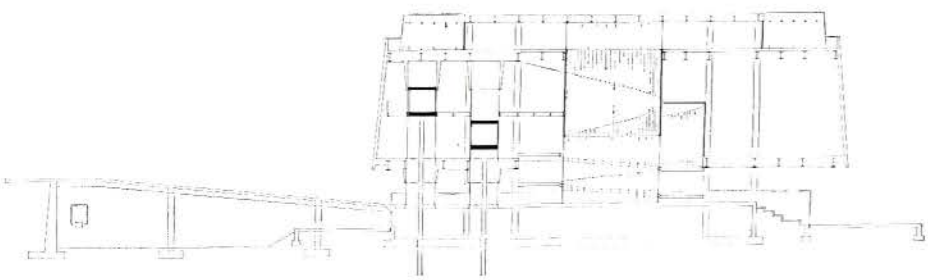

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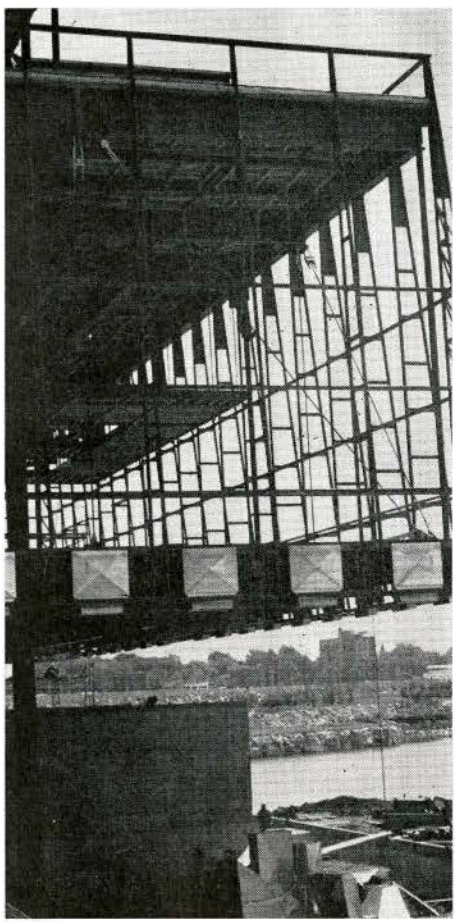

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67
*Elevation*
*Elévation*
68
*Section*
*Coupe*
69
*Pavilion under construction*
*Pavillon en cours de construction*

*Quebec Pavilion, Additional Credits:*
*Boulva, Wermelinger and Associates, Structural Engineers*
*Bouthiellette & Parizeau, Mechanical and Electrical Engineers*


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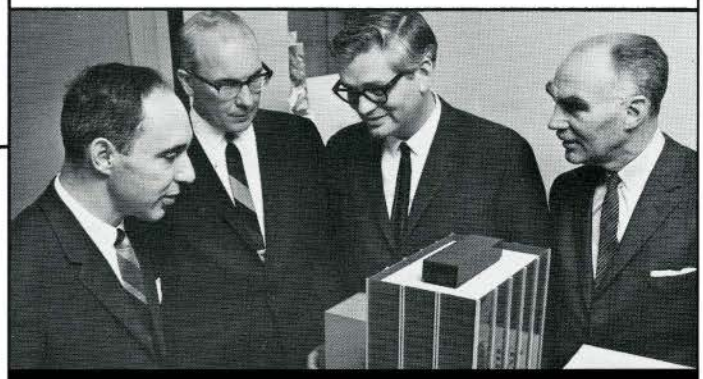

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On site—I. to r. B. Himel—Webb, Zerafa & Menkes. W. Evans—Yolles & Rotenberg. R. Lesick—Pilkington's.

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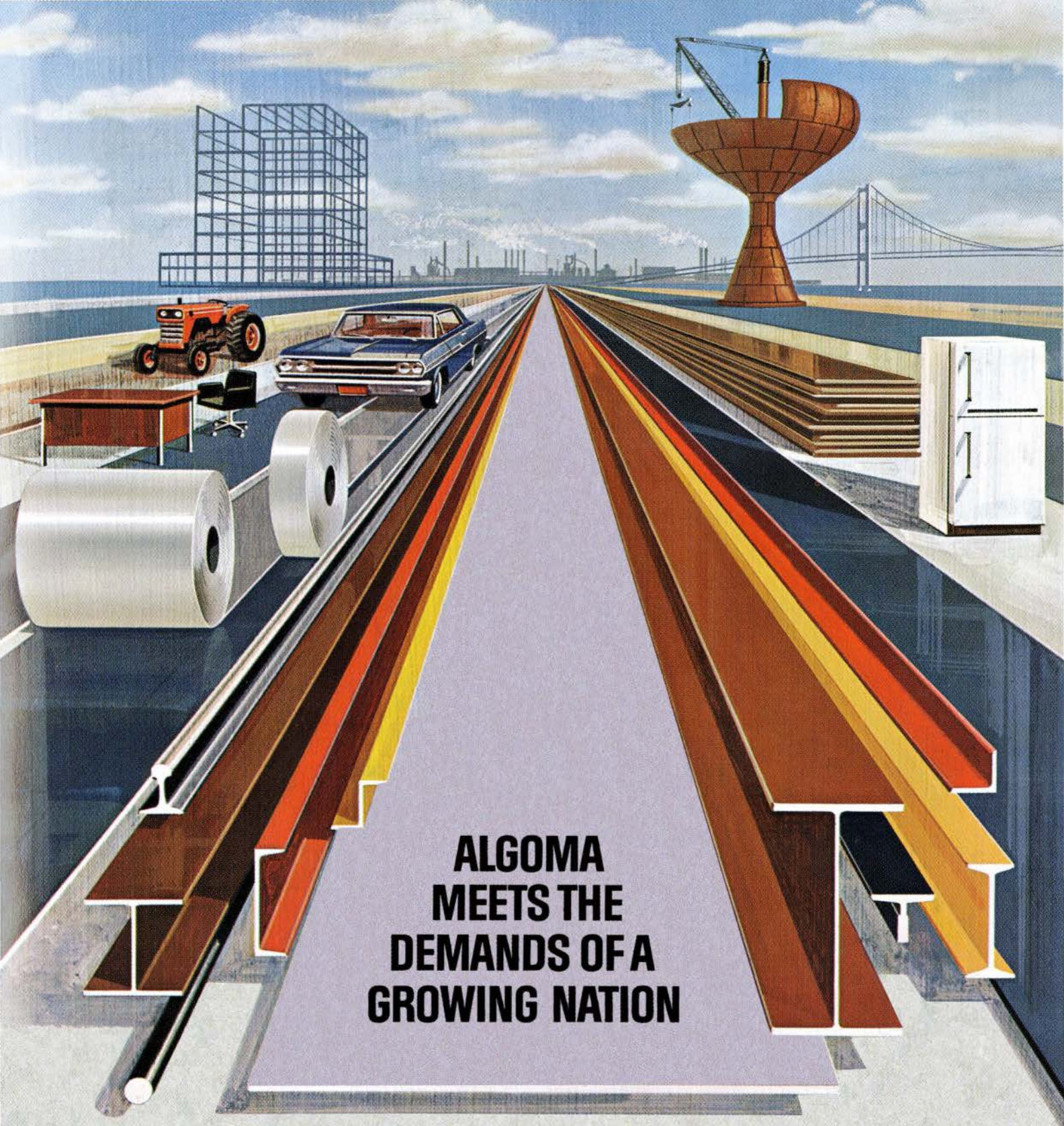


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# Interior Finishes

## Technical Technique 6

For the purposes of this very brief discussion of interior finishes, we shall consider some of those finishes commonly applied to complete walls. There is a sort of architectural tomato in the form of plaster which may be considered either wall or finish, but we will comment on plaster only in that, from a historical point of view, plaster has provided finishes in the richest forms (forms taken literally), over many hundreds of years. With the exception of plaster, until more recent times, interior finishes have consisted of liquid finishes such as whitewash and paint, and solid applications of wood panelling in its various forms. An early form of pre-fabricated wall finish was of course wall paper, some handsome examples of which are still extant. In later years finishes in these categories have been vastly expanded and refined with a good deal of work being done in the field of pre-finished or pre-fabricated finishes.

*Principles:* There are two basic reasons why one would consider an interior finish. The first is a practical one, that is to render a surface more durable, more washable, more soil or abrasion resistant, moisture or chemical resistant, smooth and true. Finishes may also be applied for aesthetic reasons, that is to render an awkward or unpleasant surface more attractive, or to alter or add a color or texture. The finishes we shall cover are representative of the desire to solve some of these problems.

*Application:* Under the heading of application we may consider three major categories. The first is a liquid application where the end result is a transparent or opaque finish of negative thickness. The second application is a mechanical one where a pre-fabricated skin of measureable thickness is adhered to a true surface such as plaster or plaster board; an example of this application is wall paper. A third system of finishes is a mechanical application of pre-fabricated units of considerable (relatively) thickness; plywood panels and ceramic tiles will fall into this category. It may be said that the first category represents an application whose thickness does not disguise the texture or form of the wall; this of course means that the sub finish must be considered as a part of the finished surface. The second "skin" finish is also one which while not disguising the texture of the wall, may do much to alter or disguise the visual appearance of the sub wall, e.g. vinyl wall fabric. The third application is inherently one wherein both the texture and the appearance of the sub wall are lost and therefore need not be considered other than in terms of mechanical fastening. This latter application has the effect (desirable or undesirable) of turning block and concrete walls into wood walls or tile walls. Plaster is an odd finish in that it is often considered a part of the wall and yet it seldom exists as a wall in itself and therefore may be considered a wall finish. Other than to point out the versatility of plaster as a textured finish when used in conjunction with a "skin", we will not discuss plaster in this section. A summary of some of the better known families of interior finishes is listed:

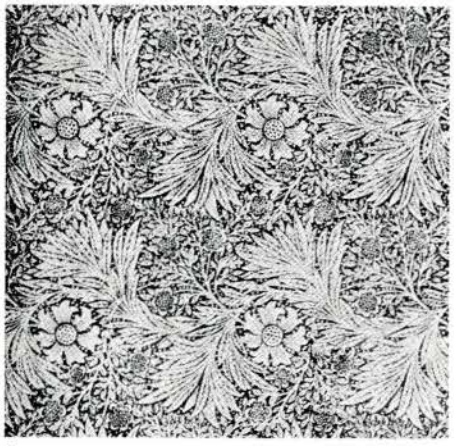
### 1 Skins, applied as a liquid

*Transparent Silicones:* a colorless water repellent material for masonry offering excellent heat resistance, this material will preserve a fresh appearance for ten years.
*Water Reduced Latex:* in four types, Styrene Butadiene, Poly-Vinyl Acetate, Acrylic, Acrylic-Metal. Latex paints offer high soil-and-abrasion-resistance, adhesion, resistance to chemicals, and fast-drying properties in various degrees as per type. This family of paint is also characterized by good workability. Unlike alkyds, latex finishes do not darken with age thus allowing rework.
*Alkyd:* a versatile synthetic resin producing flat, semi-gloss or gloss finishes for interior application. Alkyds are capable of high pigment content, however these finishes do darken with age. Alkyd finishes have a limited resistance to soiling and burnishing as well as low washability.
*Linseed Oil:* a long-lasting flexible wood coating applied mostly to exterior wood surfaces.
*Synthetic Rubber:* generally used in high moisture areas such as laundries and shower rooms. This finish has poor resistance to solvents and gasoline.
*Pigmented, Catalyzed Epoxy:* excellent adhesion, resistance to chemicals and abrasion.
*Catalyzed Polyester:* a heavy film due to 100% solids, excellent application to masonry to produce a hard continuous surface with good chemical and abrasion resistance. This finish disguises mortar joints and eliminates contamination.
*Epoxy – Polyester:* a recent development for use on interior masonry combining the advantages of both epoxy and polyester. High stain and abrasion resistance.
*Polyvinyl Chloride:* excellent water and chemical resistance, very fast drying.
*Two Component Polyurethane:* in pigmented form offers excellent chemical and acid resistance. A very hard surface requiring extreme care in re-coating.
*Oil Modified Polyurethane:* as a clear interior wood coating or as a pigmented enamel. Higher durability, gloss and abrasion resistance than ordinary varnish.

### 2 Pre-fabricated Skins

*Wall paper:* an historic method of applying color, texture and pattern to a surface. Recent developments in the printing and finishing of wall papers have produced better designs in more durable, soil resistant and cleanable form. Most Canadian wall papers are printed on a rag content, linen type paper impregnated with vinyl.
*Vinyl Wall Fabrics:* an improvement on wall paper in the development of pre-finished surfaces with high resistance to soiling, abrasion and high cleanability. Vinyl fabrics represent a method of applying permanent color, pattern and a fair degree of texture owing to the thickness of the surface. Normally, the texturing and lamination of the PVC surface to the cotton fabric backing is done at one and the same time. However there are coatings where the pigmented surface is covered with a clear film of some thickness, the texture being embossed into the transparent skin. Vinyl fabrics for wall application are usually measured in weights of 14, 20, 26 and 28 oz. Recent developments include the application of "Teflon" coatings to the surface. Because vinyl fabrics do not

1
*"Marigold" wallpaper from the William Morris Collection, shown here reduced to approximately one tenth actual size.*
*Papier peint "Marigold" de la collection William Morris, réduit à un dixième de la grandeur actuelle.*
2
*English Renaissance plaster ornaments.*
*Ornaments en plâtre, style renaissance anglaise.*



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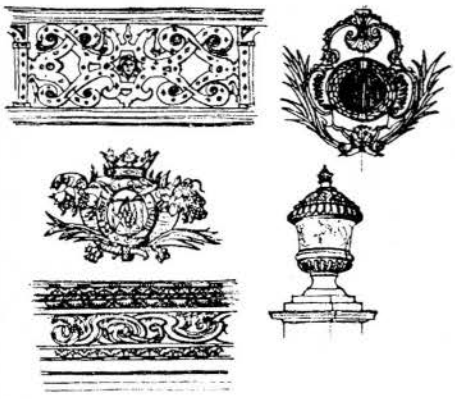


2

breathe like wall papers it is necessary to use an anti-bacteria, anti-corrosion and anti-mould adhesive.
*Flexible Wood Fabric:* like vinyl wall fabrics, flexible wood fabrics are a system where an attractive wood veneer surface is applied to a fabric backing or "support" for application to a smooth finished surface such as plaster, plaster board, or metal.

### 3 Mechanically applied Pre-fabricated finishes

*Plywood Wall Panels:* a veneer of hardwood usually 1/28" thick factory applied to lumber core, veneer core, particle board, mineral core or various veneers from ¼" to 3" in thickness to make a solid board with a face of wood grain. These panels laid up in a variety of consecutive sequences are usually fixed to the sub wall with invisible metal or wood fastenings. There is no limit to variations in face appearance.
*Plastic Laminate Panels:* applied in a manner similar to wood panelling above, plastic panels are of various cores and thickness which have a surface skin of factory applied high pressure melamine laminations, the uppermost opaque layer being a melamine impregnanted sheet of colored paper or photograph. Plastic laminate sheets in a very thin thickness may also be applied directly to a hard sub-surface much in the manner of flexible wood fabric. Besides being available in a wide variety of colors and patterns, plastic laminates are available in a number of thicknesses and surface finishes.
*Ceramic Tile:* available in a very large range of sizes, thicknesses and colors, ceramic tiles represent a wall surface that while heavily jointed, is extremely hard and non-porous. Ceramic tiles are usually high density, highly fired biscuits of clay or a mixture of clay and other inorganic materials which are set into a cement setting bed. Recent developments have been more in the area of improved adhesives rather than refinements of the tile itself.

*John Gallop*

### Estimating

When tenders come in over the budget, the most popular place to look for savings would seem to be in the interior finishes. When the amount of savings required is not great, a reduction in the quality of the finishes may have the desired budgetary (if not architectural) effect. But in most types of buildings the proportion of the value of finishes to the total value of the project is small enough that, if a major savings is required, they could be deleted altogether without achieving the desired result. This is why it is important that fundamental decisions on the size, shape and structural and mechanical systems be taken early and properly costed to ensure that this dilemma does not arise.

There are three categories of finishes to be considered in an estimate. These are finishes to floors, ceilings and walls.
Detailed measurement of interior finishes can be very time consuming and is hardly possible on a preliminary estimate when information on finishes is usually non-existent. For a preliminary estimate therefore a rapid method of measuring reasonable quantities of floor, ceiling and wall finishes must be used.

Since wall and ceiling finishes bear a close relationship to the total gross floor area it is sufficient merely to apply a price per square foot to this area. Wall finishes, on the other hand, pose a greater problem. However, since the exterior cladding and interior partitions have already been measured, there is a way of arriving at a reasonably close estimate of the quantity of wall finishes.

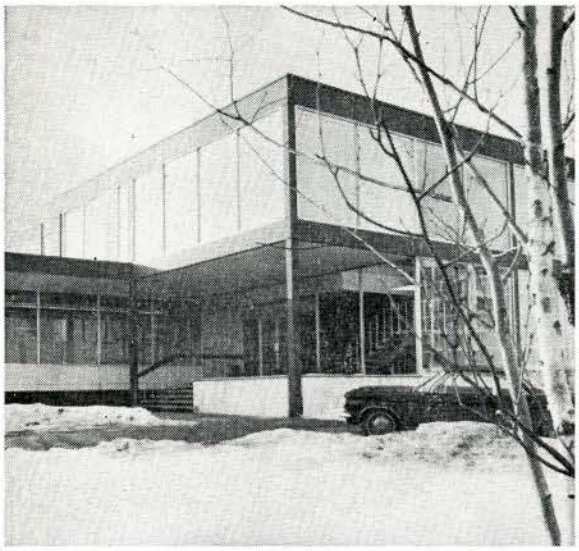
In theory wall finishes must be applied to the inside face of the exterior walls and to both sides of the interior partitions. This is not absolutely correct because areas above suspended ceilings and the inside faces of ducts and elevator shafts are left unfinished. A reasonable total area of wall finishes can be arrived at by adding the areas of walls below ground, walls above ground, windows, and exterior doors to twice the area of interior partitions and doors and applying a compensating factor to allow for areas above ceilings, duct shafts, etc: This compensating factor will vary, but for preliminary estimates it can be taken as approximately .75.

The purpose of the prices given in these articles is to provide a guidance on preliminary estimates only. As mentioned above, information on finishes is not usually available when a preliminary estimate is being prepared, and with the number and complexity of finishes available it would be impossible and tedious to try to give a price range for all of them. The prices given below are, therefore, a reasonable range for the types of buildings listed, based on the method of measurement described above.

1 *Floor Finishes*
a Office buildings – prestige .96 per SF of gross floor area.
b Office buildings – spectulative .53 per SF of gross floor area.
c Hospitals 1.23 per SF of gross floor area.
d Public Schools 1.06 per SF of gross floor area.
e High Schools 1.31 per SF of gross floor area.
f Vocational Schools 1.16 per SF of gross floor area.
g Apartment Buildings .72 per SF of gross floor area.
h Factories .54 per SF of gross floor area.
2 *Ceiling Finishes*
a Office Buildings – prestige .94 per SF of gross floor area.
b Office Buildings – speculative .61 per SF of gross floor area.
c Hospitals .95 per SF of gross floor area.
d Public Schools .85 per SF of gross floor area.
e High Schools .91 per SF of gross floor area.
f Vocational Schools .88 per SF of gross floor area.
g Apartment Buildings .66 per SF of gross floor area.
h Factories .53 per SF of gross floor area.
3 *Wall Finishes*
a Office Buildings – prestige .76 per SF of wall area.
b Office Buildings – speculative .50 per SF of wall area.
c Hospitals .65 per SF of wall area.
d Public Schools .20 per SF of wall area.
e High Schools .50 per SF of wall area.
f Vocational Schools .48 per SF of wall area.
g Apartment Buildings .37 per SF of wall area.
h Factories .16 per SF of wall area.

*Frank Helyar*


# This pneumatic sensor system has just brought the price of centralized temperature control way down



# for small buildings.

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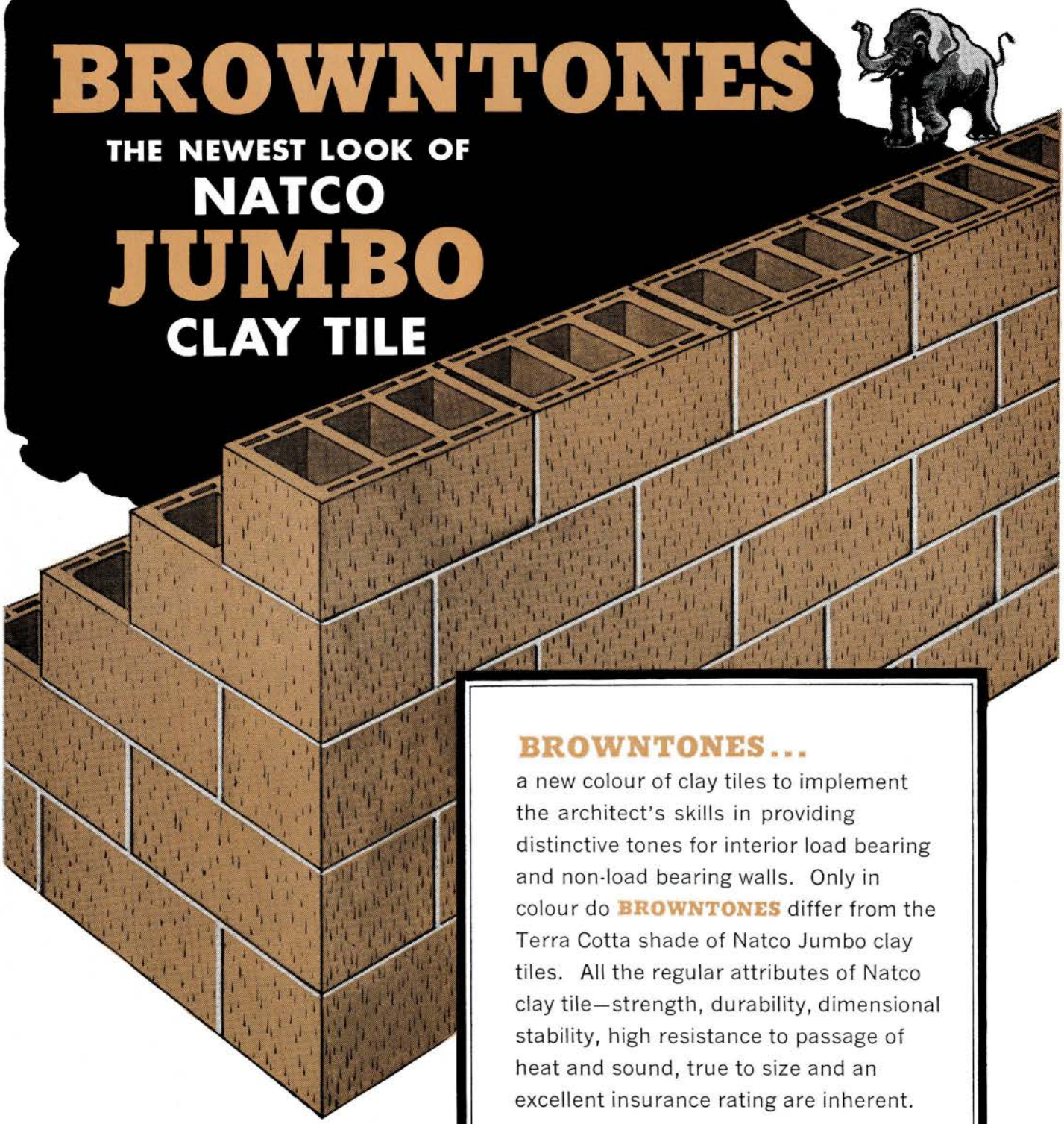

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# Letters
# Lettres

8

**Correspondence from Leslie L. Doelle, Eng., M.Arch., Montreal; Hugh M. Patterson, MRAIC, Montreal; Wally T. Shibata, Manitoba and National Japanese Canadian Citizens Association, Winnipeg.**

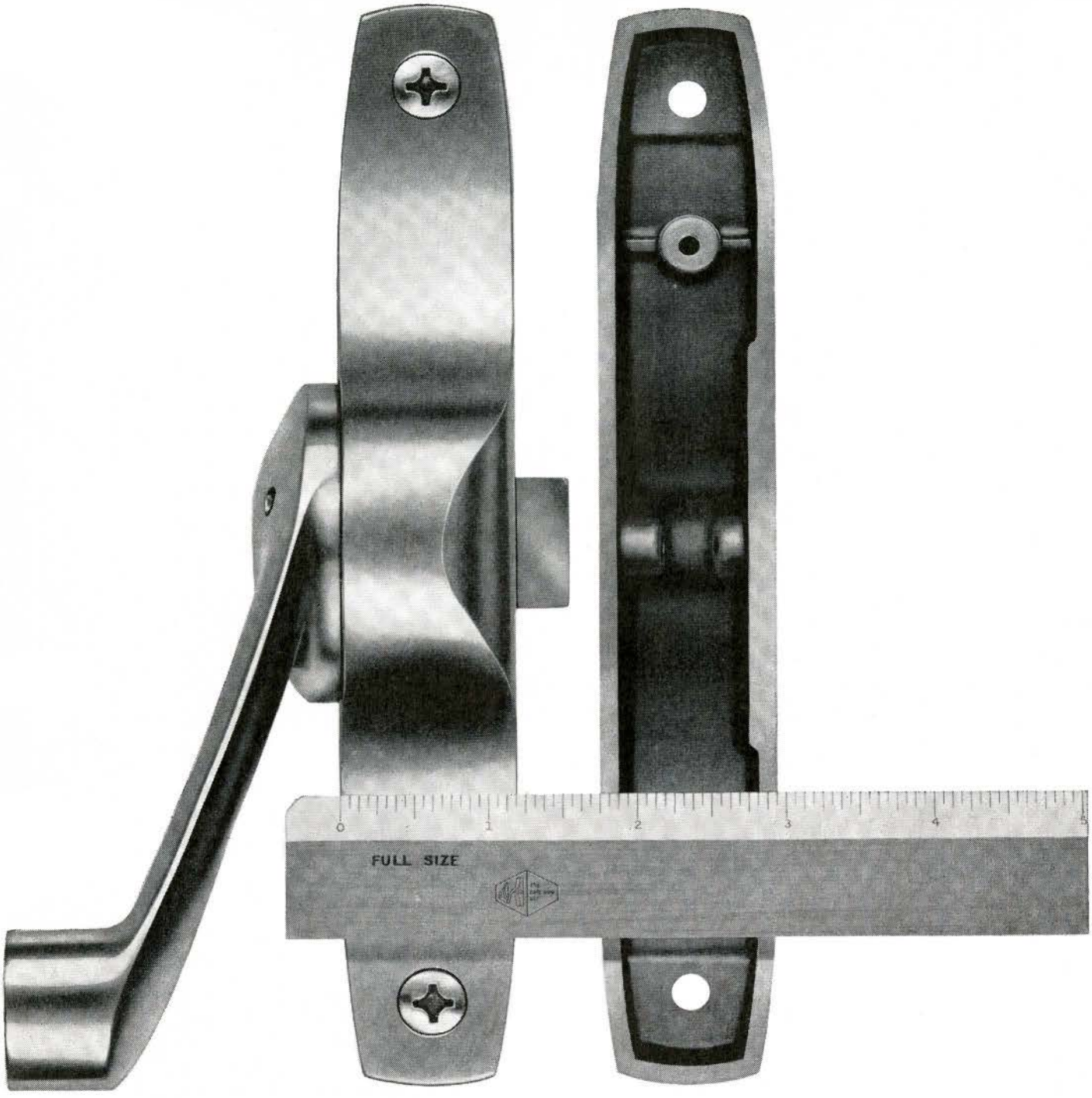
*The Editors,*
I would like to congratulate you on the successful May 1966 issue of the *Journal*. I met several of my architect clients recently, and it seems to be the general view that no architectural periodical has more efficiently contributed so far to noise control than the May issue.
*Leslie L. Doelle*

*The Editors,*
In a recent issue I noticed with interest a reproduction of the design for the proposed T. Eatons Co. building on College Street, about forty years ago.

Possibly some of your younger readers might be interested to know that the Architects were Ross and Macdonald of Montreal and that the rendering was done by the late S. H. Maw of Toronto, who was with them at that time.
*Hugh M. Patterson*

*The Editors,*
May I bring to your attention, with regards to your article on page 29 of the May 1966 issue, dealing with the *Architectural Design*, March 19th issue dealing with Gunter Nitschke's Japanese sense of place. Your Japanese ideogram or character (origin Chinese) has been printed upside down. The proper way is:

The character has multiple meaning – besides the "place" as mentioned, it also signifies "room", "space", a "period of time". Usually when the character is pronounced "ma", it relates to "place", or "room". The most common interpretation is "aida", meaning space. I would imagine in architecture it has been applied to the latter meaning.
*Wally T. Shibata*

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**Consulting Architects**
Arthur Erickson of Erickson & Massey, Vancouver.
Evans St. Gelais of St. Gelais, Tremblay & Tremblay, Jonquiere, P.Q.

**Consulting Structural Engineers**
M. S. Yolles & Associates, Toronto.
In association with Shector & Forte, Montreal.

**Consulting Mechanical Engineers**
G. Granek & Associates, Toronto.
In association with Degenais, Dupras, Gauthier & Gendron, Montreal.

**Consulting Electrical Engineers**
Jack Chisvin & Associates Ltd., Toronto.
In association with Degenais, Dupras, Gauthier & Gendron, Montreal.

**Chartered Quantity Surveyors**
G. A. Hanscomb Partnership, Toronto.

**Management Consultants**
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**Exhibit Designers**
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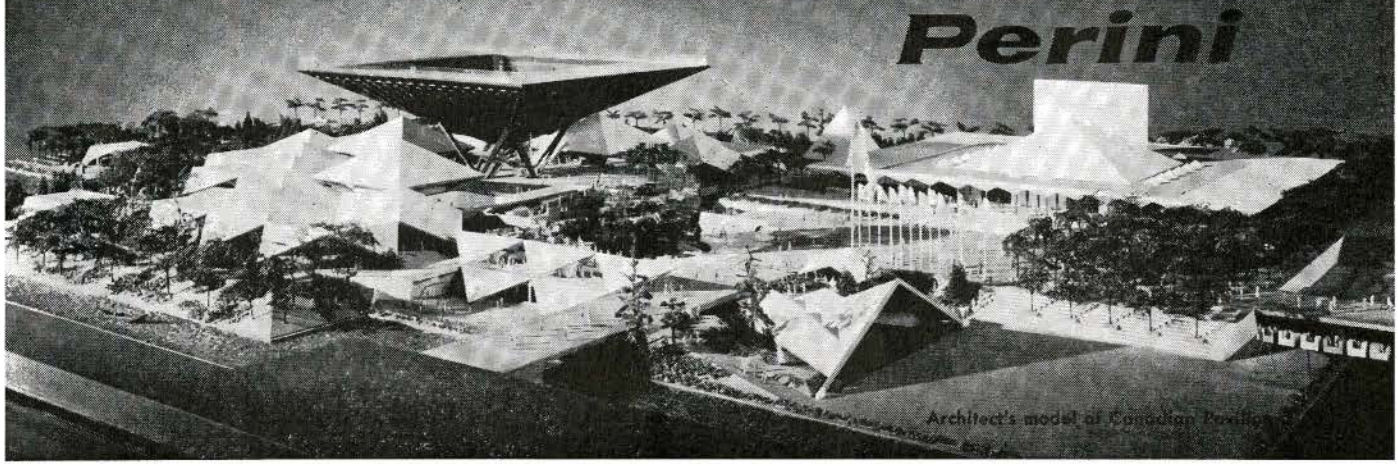

Architect's model of Canadian Pavilion

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CANADIAN HOUSING DESIGN COUNCIL

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To: Canadian Housing Design Council
C.M.H.C. Head Office, Room 245
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Please send me full details of Centennial Awards for Residential Design.

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COMPANY.....
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CITY.....PROV.....

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# Classified Annonces Classées

9

**Advertisements for positions wanted or vacant, appointments, changes of address, registration notices, notices of practices including establishment or changes in partnership, etc., are published as notices free to the membership.**

**Positions Wanted**

British architect, ARIBA, graduate of the Welsh School of Architecture, Cardiff, five years office experience, is interested in obtaining a job with an architectural firm in Toronto or other parts of Ontario. Reply David L. Hughes, 2 Longleat Close, Wimborne Crescent, Sully, South Wales.

Associate Professor in Architecture at the Far Eastern University, Manila, graduated in 1951 from the Mapua Institute of Technology, Manila, post-graduate studies at the Kansas State College, Manhattan, M.Sc., with experience in the educational field as well as in architectural office practice. For more details write Josefina Pasos Villarosa, 40 Quezon Boulevard, Quezon City, Philippines.

44-year-old Filipino architect, member of the Philippines Institute of Architects, graduate from the University of Santo Tomas in 1948, 18 years experience, seeks employment in Canada. Federico G. Capinpin, 1229 Antonio St., Sampaloc, Manila, Philippines.

Filipino architect, 33 years old, graduate from the National University, Manila, experienced in structural design, wishes employment in Canada. Jose M. Hernandez, 4665 Old Sta. Mesa, Sampaloc, Manila, Philippines

British architect, ARIBA, born and educated in South Africa, 30 years old, seeks employment with partnership prospects in Toronto or Vancouver areas. Mr Mackenzie's past experience includes architectural positions in New York (two years), London (three years) and Johannesburg (three years). Reply D. G. Mackenzie, 22B Fifth Avenue, Parktown North, Johannesburg, South Africa.

30-year-old Portuguese architect with six years experience wishes employment with a Canadian architectural firm specializing in house and school planning. Contact José Luis Afonso Leitao Zuquete, Av. Infante Santo, 372 – 50, Lisbon, Portugal.

Filipino architect, graduate of the University of Sto Tomas with eight years experience as Assistant Estimator wants position in Canada with view to immigration. José B. Roxas, 1122 Eloisa Street, Sampaloc, Manila, Philippines.

British architect, Associate of the RIBA since 1951, experienced in large-scale office and comprehensive redevelopments, 38 years old, wishes to immigrate to Canada at the end of this year and is therefore looking for a position with a firm of architects in Ontario. Write Alan Holwell, ARIBA, 49 Broadlands Ave., Chesham, Bucks.

24-year-old Portuguese, graduate of the Hong Kong Technical College with diploma in Land-surveying and Building Technology in 1964, presently working in the Rating and Valuation Department of the Government in Hong Kong, wishes employment in Canada as architectural draftsman. Reply Antonio S. Costal, 2 Tsoi Tak St., 3rd Floor, Happy Valley, Hong Kong.

Indian technologist, graduate in Architecture from the University of Calcutta, experienced in the design of residential buildings, offices and factories, seeks position in Canada. Jitem Kumas Ray, 162 Kumar Ray, 162/47 Lake Gardens, Calcutta 45, India.

Filipino citizen, 25 years of age, graduate of the University of Sto Tomas in 1963, five years experience in architectural drafting, supervising of construction projects and general office practice, wishes a position in Canada. Juanito C. Vleasquez, 1660 Maria Clara, Sampaloc, Manila, Philippines.

Graduate of the Mapua Institute of Technology, Manila, in 1959, registered architect in the Philippines, 7 years office experience, seeks position in Canada with view to immigration. Reply Marcelino S. de Leon, 264 A. Mabini Street, Caloocan City, Philippines.

21-year-old Chinese architect, with diploma in Surveying and Building Technology from the Hong Kong Technical College, presently working with the Government, wishes a job with an architectural firm in Canada. Write Jimmy Yew-Hang Yeung, 20 Granville Circuit, 7th Floor, Grand Building, Kowloon, Hong Kong.

27-year-old architectural technician, Austrian nationality, graduate of the Vienna Technical School, Building and Architectural Department, seven years professional experience in architects' offices in Vienna, presently employed in Switzerland, with written and spoken knowledge of German, English and French, wishes position in the provinces of Ontario or Quebec in spring 1967. Contact Heinrich von Schlosser, Neuweilerstrasse 29, Basel, Switzerland.

British architectural technician, 22 years of age, at present employed as an architectural assistant in charge of a small office, seeks employment in Canada. Write Malcolm L. Shaw, 22 Edinburgh Drive, Monrush, Cookstown, Co. Tyrone, N. Ireland.

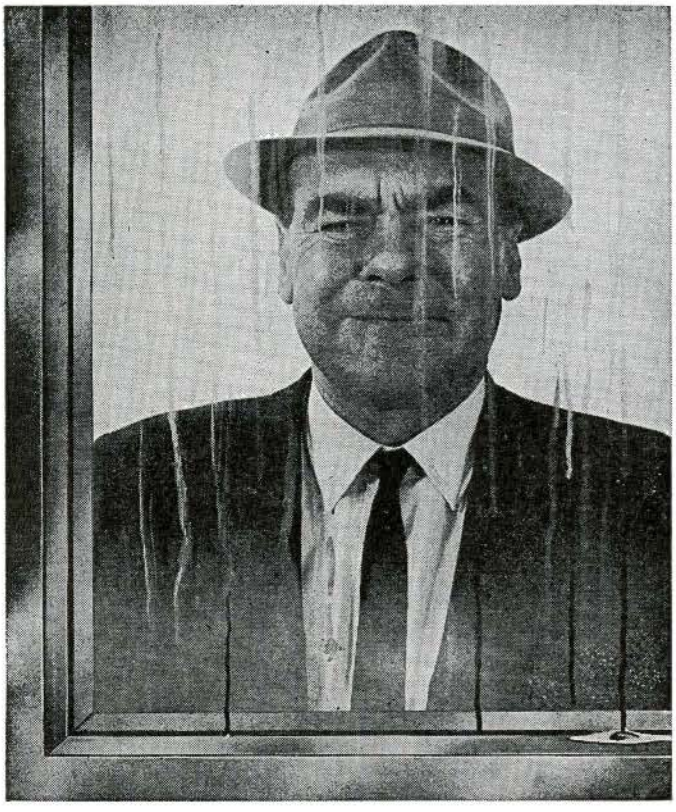
Graduate of the University of Santo Tomas, 26 years old, six years experience in the design of residential and commercial buildings, wants a position with an architectural firm in Canada with view to immigration. Faustino A. De la Pena, 79 Gomez, San Francisco del Monte, Quezon City, Philippines.

Ceylonese draftsman, 25 years old, since 1963 to present employed with the Ceylonese Government, wishes employment in Canada. Write D. H. De A Seneviratne, Talgusmote, Veuangoda, Ceylon.

Filipino architect with studies in engineering and architecture (Mapua Institute of Technology), 20 years old, with good knowledge in English, wishes position in Canada. Write Godofredo Inaceda, Jr., 34 Scout de Guia St., Diliman, Quezon City, Philippines.

---

**Registered British Architect,** aged 27, A.R.I.B.A., B.A. (Arch), Manchester, with five years varied experience in housing and office building seeks employment in S.E. Ontario, preferably Toronto, as from 18th July. Please write Box 130.



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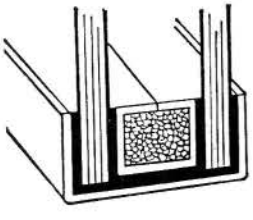

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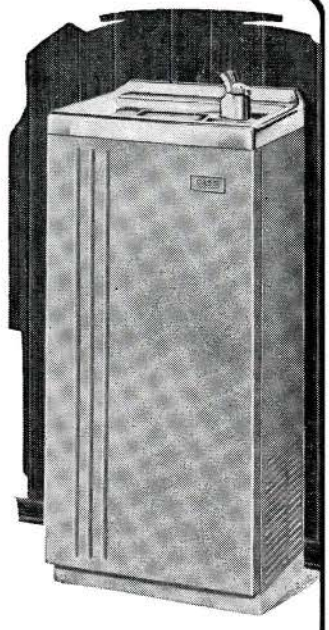

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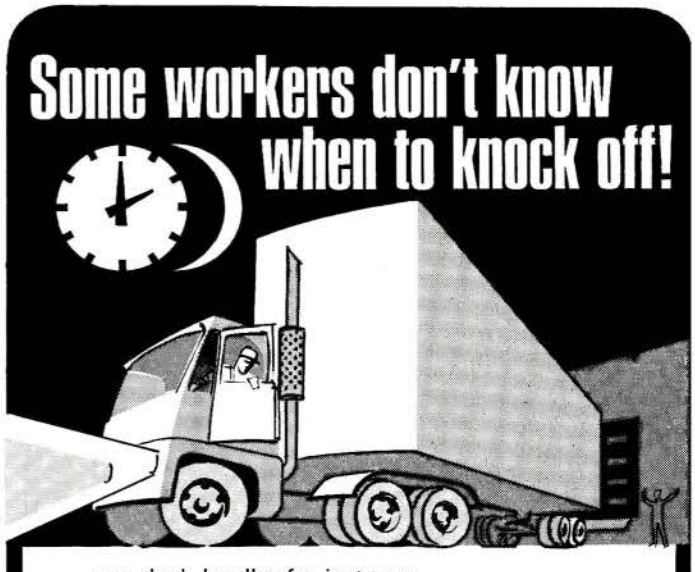
## Some workers don't know when to knock off!



. . . our dock leveller for instance. Statutory holidays or the middle of the night, it makes no difference—position the carrier and the dock leveller is ready whenever the dock attendant arrives. Remove tractor if desired, carrier may be left locked or open.

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*Governor-General Vanier said, "It takes its place as one of the triumphs of the Canadian scene!"*

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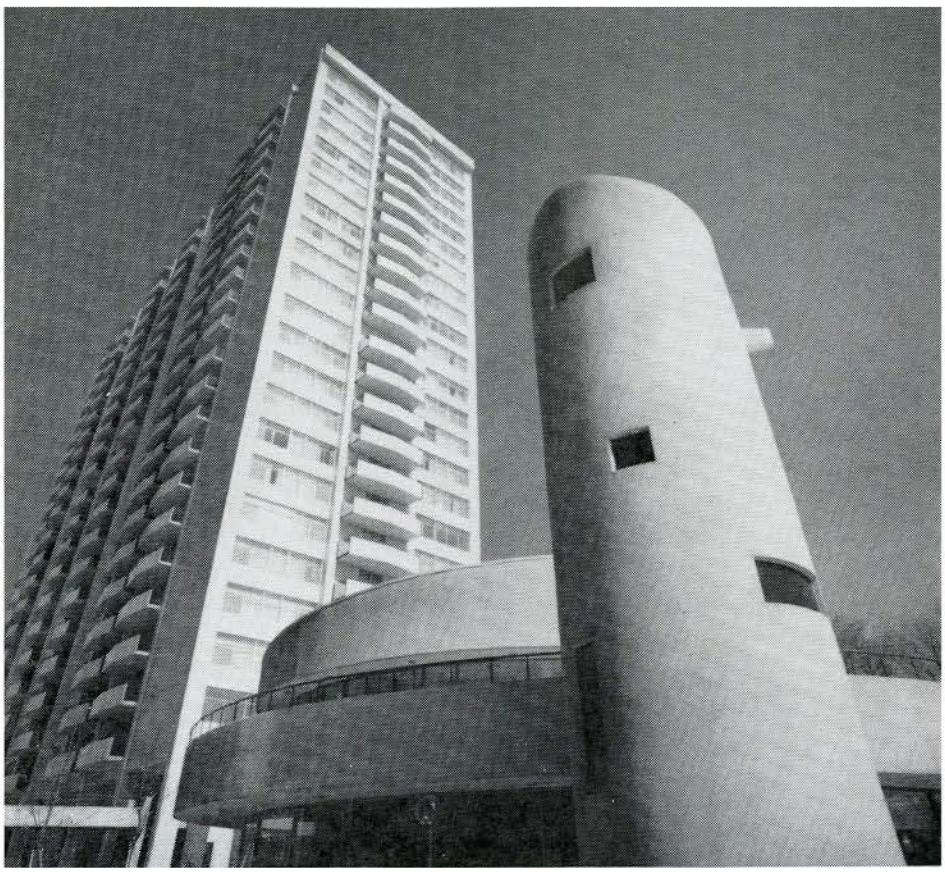
# Why specify Pozzolith for the Park Towers?



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Toronto's gracious new Park Towers with shopping boutique, swimming pool and sauna column in foreground. *Architect:* John H. Daniels. *Engineer:* Reicher, Bradstock & Associates Ltd. *Contractors:* Cadillac Development Corporation Ltd. and Globe Building Co. (Toronto) Ltd. *Ready-Mix Supplier:* Dufferin Materials & Construction Ltd.

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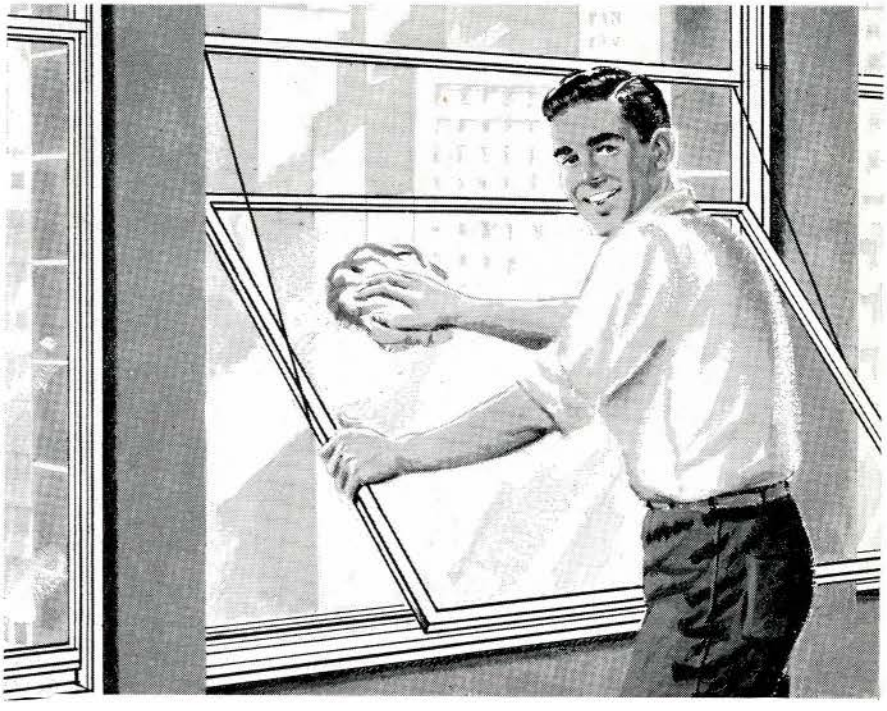
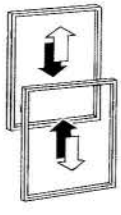
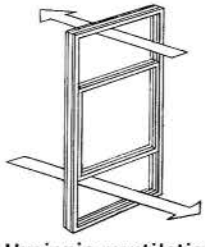
- □ minimum air infiltration
- □ custom built from standard components

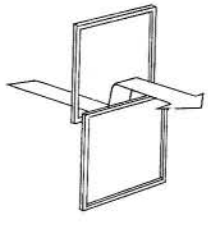




**Counterbalanced**
Stainless steel suspension
No weights, no springs
Effortless, noiseless operation



**Hygienic ventilation**
Automatic exhaust
of foul air through
synchronized sashes



**Draftless**
Measured ventilation
through exclusive
double hung action

CLERK CANADA

CLERK WINDOWS LIMITED
Montreal 26 Canada