

## ARCHITECT STANLEY M. ROSCOE (1921-2010): PIONEERING INNOVATIONS

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This paper traces the postwar architectural designs of Stanley M. Roscoe (1921-2010)—an architect who introduced cutting-edge construction techniques and avant-garde styles to the mid-sized Canadian city of Hamilton, Ontario. While not necessarily radical in national or international terms, Roscoe's buildings were certainly progressive in the regional context of the day. As reported in a 1960 article on Roscoe in *Time Magazine*, his decade-long tenure as city architect brought to Hamilton "ten years of lively argument."<sup>1</sup> This spirited debate was the result of his role as a champion of modern design, within the traditional nineteenth-century Victorian city of Hamilton (fig. 1).



FIG. 1. VIEW OF HAMILTON CITY HALL IN THE CONTEXT OF THE VICTORIAN CITY, 1961. | RYERSON UNIVERSITY LIBRARY ARCHIVES AND SPECIAL COLLECTIONS.

The analysis of Roscoe's oeuvre shows that, in the overall context of architecture in Canada, he was very much keeping pace with new developments and progress in building systems then being explored by architects across the country. Not only did the writer of the aforementioned *Time Magazine* article boldly contend that Hamilton had received "the most interesting modern architecture in Canada" as a result of Roscoe's employment as their city architect,<sup>2</sup> but a review of other references in the popular press, along with documents found in Roscoe's personal correspondence,<sup>3</sup> also uncovers many other accolades that support an assertion of the architect as a pioneer in modern architecture. For example, in 1955, Ottawa-based landscape architect William [Bill] Huber (later senior supervising architect in the Department of Public Works) wrote to Roscoe to congratulate him on "the superb example of modern architecture," in reference

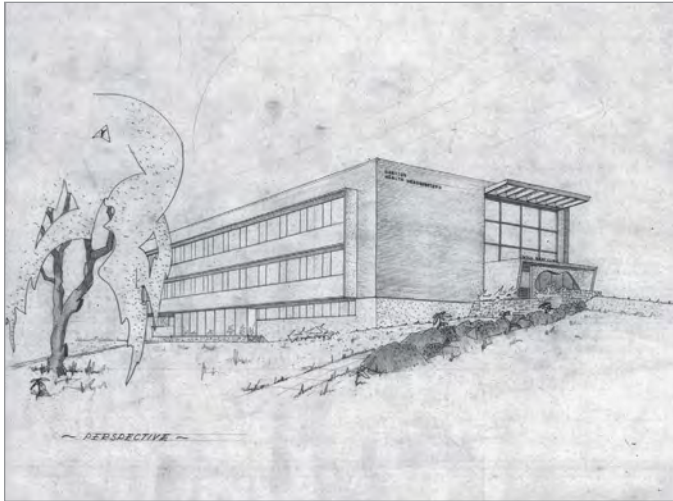


FIG. 2. HAMILTON HEALTH BUILDING, 1952-1954. | ARCHITECTURAL RENDERING: STANLEY M. ROSCOE, CITY OF HAMILTON.



FIG. 3. HAMILTON HEALTH BUILDING. PROJECTING PORCH WITH WHIMSICAL CUT-OUT ON THE EAST ELEVATION, 1992. | CITY OF HAMILTON, PLANNING DEPARTMENT.

to his Macassa Lodge home for the aged project.<sup>4</sup> Huber went on to credit Roscoe's "courage and drive to go ahead with the plans." More telling was Huber's statement: "your work reminds me of the many fine buildings I have seen in the countries of Europe." Also in 1955, Roscoe received requests from young architectural students seeking an opportunity to work with an established architect with a reputation for innovation. For example, Don Moffat (a Hamiltonian then studying at the University of Toronto's School of Architecture) wrote of his desire to work with Roscoe, saying: "it is certainly gratifying to see that someone in the ambitious city is doing contemporary work."<sup>5</sup> A similar request came from a young Raymond Moriyama, then completing his masters in architecture at McGill University's School of Architecture.<sup>6</sup>

The respect afforded Roscoe by his peers is evidenced in his activities in professional service, including membership on the Editorial Board of the *Royal Architectural Institute of Canada Journal* (1954-1957), and on the executive of the Hamilton chapter of the Ontario Association of Architects (OAA).<sup>7</sup> In 1960, he became

the first recipient of the Design Award established by the Hamilton chapter of the OAA, in recognition of his design of Hamilton City Hall.<sup>8</sup>

Today, however, these earlier honours and his acknowledged reputation seem to stand in sharp contrast to the architect's current status, that is, if one bases "status" on the lack of appreciation for the buildings erected while he was city architect. Indeed, many of the architect's most inventive buildings have been renovated in a manner that destroys the original design intent (as will be discussed and illustrated below), the owners and the general public rarely being aware of any significance of the building or its designer. In addition, the municipality, which, under the Provincial legislation for heritage recognition (the *Ontario Heritage Act*) has the ability to designate significant properties for architectural and historical value, has demonstrated a reluctance to enact designating by-laws for Roscoe's buildings.<sup>9</sup> This paper offers a first effort to address this knowledge gap in Canadian architectural history, providing a narrative of Roscoe's life and career, specifically an account of his most

significant works as Hamilton's city architect during the 1950s.<sup>10</sup>

Born in 1921 in Franklin, Manitoba, Roscoe was raised and educated in that Prairie province,<sup>11</sup> and, following a brief career as a school teacher, he served in the Second World War. It was during a three-year stint in the Royal Canadian Navy that Roscoe had the opportunity to visit a number of American cities, where he was "stunned by the modern architecture."<sup>12</sup> Subsequently, after his discharge from the Navy, he enrolled at the University of Manitoba's School of Architecture. There, under the director of the school, John A. Russell, Roscoe completed a thesis on the proposed children's hospital of Winnipeg. Immediately following graduation, he was employed by the firm of Northwood and Chivers, where he was responsible for the working drawings of Winnipeg's new maternity hospital.<sup>13</sup>

Roscoe relocated to Hamilton, Ontario, and was employed for about one year by the architectural firm Kyles and Kyles, who was at the time working on the Nora Frances Henderson Hospital.<sup>14</sup> However, his time with the firm was brief and it was



FIG. 4. VIEW OF THE GROUNDS OF THE HAMILTON HEALTH BUILDING WITH WILLIAM McELCHERAN'S ABSTRACT SCULPTURE, 1954. | *HAMILTON SPECTATOR*, SEPTEMBER 6, 1954.



FIG. 5. MACASSA LODGE, HOME FOR THE AGED, 1954-1956. | *HAMILTON SPECTATOR*, JANUARY 22, 1954.



FIG. 6. HAMILTON PUBLIC LIBRARY, WESTDALE BRANCH BUILDING, 1957. | COURTESY OF LOCAL HISTORY AND ARCHIVES, HAMILTON PUBLIC LIBRARY.

a quick transition to becoming city architect—a position created in 1950 when the city controller recommended the appointment of a city architect in order to save money, stating that paying architects for designing schools, hospitals, park structures, recreational facilities, etc., had become too costly.<sup>15</sup> This appointment, in January 1951, as the head of the newly established Architectural Department of three people in a municipality of 200,000 people, is quite remarkable given that Roscoe was only three years out of architecture school and just twenty-nine years of age. Yet his already substantial experience on large hospital projects surely impressed city officials.

An assessment of Roscoe's early career shows his resolve to keep up with the

current innovations in architecture. In 1956, he presented a paper to the Engineering Institute of Canada entitled "What is Modern Architecture?" where he discussed the works of Eero Saarinen, Buckminster Fuller, Frank Lloyd Wright, and he expressly referenced the United Nations Building and Lever House, both in New York City, as important examples of contemporary architecture. He described "good architecture" as "a true and honest expression of the age, its people, its location geographically, and technology at hand."<sup>16</sup>

Roscoe, however, frowned at the terms modern or radical as applied to his own architectural designs. As quoted in *The Globe and Mail*, Roscoe preferred to think of his designs as the development

of architectural thinking that started at the turn of the twentieth century, when architects "began a revolution in their designing" by omitting wasted space and ornamentation and adapting architecture to the new way of living.<sup>17</sup> One cannot help but to speculate that Roscoe was influenced by Le Corbusier's *machine à habiter* concept and Frank Lloyd Wright's philosophy of organic architecture, especially when Roscoe's goal of functionalism is so often evident in his early city-commissioned projects.<sup>18</sup>

Many municipal structures in the city of Hamilton bear Roscoe's signature, representing a wide range of building types. In his decade of service as city architect he designed more than fifty municipal buildings, and many more existing buildings



FIG. 7. HAMILTON CITY HALL WITH TWO-STOREY PODIUM, SIX-STOREY TOWER SLAB AND PROJECTING, ELEVATED COUNCIL CHAMBER, 1961. | RYERSON UNIVERSITY LIBRARY ARCHIVES AND SPECIAL COLLECTIONS.



FIG. 8A. HAMILTON CITY HALL, REAR FAÇADE, 1961. | RYERSON UNIVERSITY LIBRARY ARCHIVES AND SPECIAL COLLECTIONS.

were altered or added to under his direction. In his first five years of employment alone, he designed six fire stations, four municipal swimming pools, a gymnasium, and the Chedoke Golf Course Pro Shop (1952). The flat-roofed, plate-glass golf pro shop was labeled by one newspaper reporter as “one of the flashiest pro-shops on this continent.”<sup>19</sup>

The compliments continued with Roscoe’s Hamilton Health Building (1952-1954) (fig. 2). The *Hamilton Spectator* praised the building not only for its “modernistic” style but also for its pioneering construction technique using prefabricated concrete slabs.<sup>20</sup> Much praise was also centred on the functionalism of the overall building design, with use-specific solutions to interior space requirements and building access. For example, a one-storey projecting concrete porch on the east end of the building, which served as

the entrance to the pediatric clinic, was accessed by a convenient ramp off of the street, and the covered area of the projecting porch allowed for “baby-buggy parking”<sup>21</sup> (fig. 3). Roscoe’s ability to confer with the doctors during the design phase of the Hamilton Health Building project, ensuring that the multifunctional and adaptable spaces within the building (made possible through the use of moveable partitions) were conducive to the changing needs of the medical practices within, is a testament to this architect’s role as a “civil servant.” A newspaper article explained:

You can see the glass and concrete and it will leave you vastly impressed. But a run-down on the “whys” behind the myriad features will show that despite its modernistic beauty, the greatest asset of the Hunter Street edifice is its functional side . . . it was Dr. L.A. Clarke (the city’s medical officer of

health) who literally stood at the shoulder of City Architect Stanley Roscoe while the original plans were carefully laid out.<sup>22</sup>

Similar to other postwar architects, Roscoe was a champion of art-in-architecture. At the Hamilton Health Building, a whimsical cut-out in the concrete wall served both as a playful decorative embellishment (fitting for its function as the entrance to a pediatric clinic) and a source of natural light into the projecting porch. An abstract statue that he commissioned for the garden of the building raised quite a storm, perhaps indicating that he was pushing the conservative Hamiltonians well beyond their traditional concepts of art (fig. 4). The sculpture, by William McElcheran of Dundas, Ontario, was installed, but removed after only a few years.<sup>23</sup>

Roscoe’s next major project, Macassa Lodge (1954-1956), was once again



FIG. 8B. HAMILTON CITY HALL, REAR FAÇADE, 1961. | RYERSON UNIVERSITY LIBRARY ARCHIVES AND SPECIAL COLLECTIONS.

positively acknowledged in the popular press where it was described as “the most dramatically spectacular old age home in Canada”<sup>24</sup> (fig. 5). With this building, Roscoe was recognized outside of Hamilton, as the *Toronto Globe and Mail* published several articles on the project.<sup>25</sup> Here he employed the new lift-slab construction technique—an innovation that was just then being developed in the United States. This economical method for the construction of multi-storey buildings (whereby concrete floors and roof slabs are cast one on top of the other on the ground and lifted into place by means of jacks)<sup>26</sup> is evidence that Roscoe was never one to shy away from latest technologies. Indeed he actively pursued information on these advancements, writing directly to the president of the United States Lift Slab Corporation, who, in his return letter, outlined the newly-patented Youtz-Slick method of slab technology.<sup>27</sup>

Roscoe’s progressive thinking about architecture and what he perceived to be the importance of the built environment in the lives of its occupants was reflected in his comment that Macassa Lodge would make “the old folks want to live.”<sup>28</sup> Designed in an E-shaped plan, with an additional wing for administration offices, the functional building was conceived with the occupant in mind—the one-storey residential wings provided maximum day-light, with floor to ceiling glazing, and the layout was such that the residents could access the entire complex without the use of stairs. Streamlined, contemporary furnishings were chosen by the architect to complement the modern aesthetic.

Roscoe’s design for the one-storey Westdale Branch of the Hamilton Public Library (1956-1957) also garnered attention from well beyond the borders of the

city in which he was working. The building not only received a North American award from the Association of Librarians, but the American literary magazine *Saturday Review* included an illustration of the Westdale Branch in an article on “good packaging” for libraries in America (fig. 6). Roscoe’s building was one of only four buildings referenced in the article, along with the Hartford Public Library, the New Orleans Library, and the Charlotte and Mecklenburg County Library in North Carolina.<sup>29</sup> Roscoe’s library incorporated innovative mechanical and electrical systems, including a continuous luminous ceiling using corrugated clear plastic over fluorescent fixtures, and was reported to be the only branch library in Canada to have an air-conditioning system.<sup>30</sup>

The open plan of the library interior was outfitted with furnishings and draperies carefully sourced by Roscoe from Knoll—the foremost manufacturer and distributor of modern furniture and textiles. The design philosophies of the Knoll organization—to design and produce furnishings and interiors appropriate to contemporary architecture and suited to the changing needs of modern living—were strikingly similar to those of Roscoe.<sup>31</sup>

Roscoe’s crowning achievement was his design for Hamilton’s new City Hall (1956-1960). While his earlier buildings had introduced innovative design onto the Hamilton landscape, the scale and civic importance of the City Hall pushed Roscoe’s architectural abilities further into the public eye. Key modernist typologies found in this design include the slab block, which capitalizes on the penetration of natural light on both long faces of the building—a type that was developed through the 1930s and 1940s, notably by Le Corbusier (fig. 7). In this case, Roscoe added a slight asymmetrical bend to the slab, conforming to the specific urban

layout. Other Corbusian details include the *pilotis* elevating the council chamber above the entrance and the *brise-soleil* on the south façade. The modular steel frame (which provided for inherent flexibility of the interior spaces based on a four-foot module) was both rational and cost-efficient.

The attention to detail and the focus on the intrinsic quality of materials sustain the modernist idiom. An exterior marble veneer covered a good portion of the structural steel frame skeleton. Uninterrupted vertical expanses of large marble slabs on the east and west façades of the office tower and the projecting council chamber were juxtaposed with glass curtain walls on the north and south façades (fig. 8). Roscoe prescribed a Georgia Golden Vein marble in the “lightest white colour” with subtle tonal gradations, his architectural vision being an extreme contrast with the glass and spandrel panels against the crisp whiteness of the stone. The polished black granite used at the base of the building further enhanced this aesthetic. Other materials included Italian glass mosaics at the second floor spandrel panels and on the underside of the council chamber and stainless steel and aluminum railings.<sup>32</sup>

For the interiors, Roscoe visited suppliers and fabricators in New York and Chicago to source the most up-to-date fixtures and finishes (fig. 9). The elegantly restrained material palette consisted of cherry, teak, and ebony wood veneers, black and white marble, chrome and terrazzo. A dramatic floating staircase with open risers and aluminum handrails had echoes of Saarinen, while the stipulated Steelcase furniture reflected the Miesian aesthetic of “less is more” (fig. 10).

Two specific design features further exemplify Roscoe’s pioneering efforts.



FIG. 9. HAMILTON CITY HALL, INTERIOR OF OFFICE, 1961. | RYERSON UNIVERSITY LIBRARY ARCHIVES AND SPECIAL COLLECTIONS.

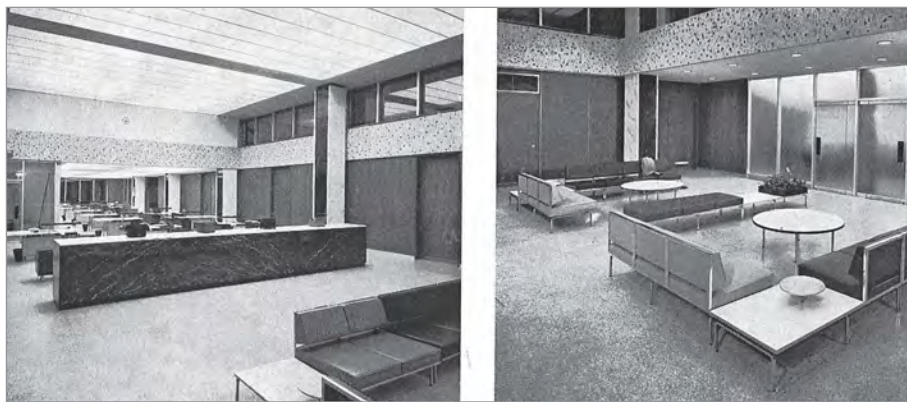


FIG. 10. HAMILTON CITY HALL, INTERIOR SHOWING CITY CLERK’S DEPARTMENT AND PUBLIC WAITING ROOM, 1961. | JOURNAL RAIC, MARCH 1961, P. 66.

The experimental high-frequency lighting system used throughout the City Hall was a newly invented technique developed by the Canadian Westinghouse Company. Plastic panels, supported on an aluminum grid of thin profile T-bars, created the luminous aesthetic, while concealing the equipment above. Previously used at Roscoe’s Westdale Library building, this

was the first large-scale installation of the system on the continent.

Another example of Roscoe’s groundbreaking efforts was the dome over the council chamber, featuring an extruded aluminum frame with polyester fiberglass infill panels. Roscoe’s personal papers show that he was familiar with, and



FIG. 11. HAMILTON CITY HALL, INTERIOR OF COUNCIL CHAMBER, 1961. | JOURNAL RAIC, MARCH 1961, P. 62.



FIG. 12. WESTDALE BRANCH OF THE HAMILTON PUBLIC LIBRARY, 2013. | LUCCA SIMPSON.

intrigued by the geodesic domes of the engineer and architect Buckminster Fuller. A full decade before Expo '67, at which Fuller's geodesic United States Pavilion would garner much attention, Roscoe was already well aware of the visionary inventor.<sup>33</sup> During the design phase of the City Hall, Roscoe wrote directly to Fuller at the Massachusetts Institute of

Technology (MIT), providing him with plans for his proposed council chamber dome. He explained:

[O]ver our Council Chamber meeting table we would like to develop a greater height, also a dramatic, light and airy dome which would be expressive of our age. It is the opinion of the writer that your work is

certainly one of the outstanding advances in our building era and we wonder whether you would be interested in submitting to us your proposal for a dome mounted on the roof.<sup>34</sup>

A subsequent trip to Raleigh, North Carolina, to visit Fuller's Synergetics Company plant allowed Roscoe to review the innovative technologies and materials first hand.<sup>35</sup> Although Roscoe argued that he designed for contemporary use as opposed to "futuristic" buildings,<sup>36</sup> the introduction of a geodesic-inspired dome over the council chamber certainly created a space unlike any other in the city at that time (fig. 11).

Of course, he was not alone in this era to propose a modern design for new municipal offices. Across the country, cities were committing to the development of new civic centres—buildings that were expressive of their function, often comprising an office tower component, a separate council chamber volume, and a civic plaza. At the time that Roscoe presented his preliminary design for the Hamilton City Hall in December 1956, the City Hall in Edmonton was nearing completion, and Ottawa had already held a design competition. In the years following completion of Hamilton's City Hall, Toronto would break ground on their City Hall and Winnipeg would hold a national competition.

Although Edmonton's officials were "unofficially flattered" by the likeness between their building and Hamilton's proposal, Roscoe refuted any suggestion of plagiarism, stating: "there are bound to be certain basic similarities between two city halls emanating from similar schools of design thought."<sup>37</sup> While Roscoe's travel records reveal that he visited the Edmonton construction site in June 1956 while on his way home from the Royal Architectural Institute of Canada (RAIC) Convention in Banff, Alberta, almost

one year before Hamilton city council approved his final design, the architect, in an interview with the *Hamilton Spectator*, was quick to point out that he had in fact visited several other places as well, all in the spirit of learning from the ideas of others. Yet, the same plagiarist accusation could also be levied against the Ottawa City Hall design, which had been made public early in 1956.

Regardless of the debate over the most avant-garde of the Canadian city hall examples, Roscoe's design was notably modern in its local context. And, if not for Roscoe's resolve to usher the city of Hamilton into modernism, one can imagine that a less progressive architect might have maintained a traditional aesthetic for the new civic centre, more akin to the existing Richardsonian Romanesque City Hall.<sup>38</sup> But Roscoe's predilection for modernism precluded such an approach. Indeed he chided: "the machine age has changed our patterns of living and thinking, yet we still cling to obsolete architectural forms that were outmoded decades ago."<sup>39</sup>

While Hamilton city council unanimously approved Roscoe's bold design for the City Hall, there was, not surprisingly, some confusion about the overall aesthetic. Mayor Lloyd D. Jackson quipped that the council chamber on "stilts" resembled a "milk stool," while other council members likened it to a portable television set.<sup>40</sup> Later, following the building's opening, irate citizens qualified the exterior abstract mosaics a "nonsense."<sup>41</sup> But perhaps the endorsement by the outside consultant, who was hired by the City of Hamilton to assist its city architect with the massing, plan, elevation, and character of the building, encouraged approval.<sup>42</sup>

In the *Time Magazine* article that followed the City Hall's completion, Roscoe



FIG. 13. HAMILTON HEALTH BUILDING, 2013. | SHARON VATTAY.

speculated that his secret to maintaining "his drive towards progressive design" was that he never cared if the City fired him, since he would simply go into private practice—something he did do immediately following the competition of Hamilton City Hall.<sup>43</sup> As discussions began to surface at city council regarding the need to maintain an in-house architect's department, Roscoe decided to leave the City's employ.<sup>44</sup> Perhaps speculating that the City Hall commission was the pinnacle of his civil service career, he stated that he wanted to tackle apartment buildings or housing projects—designed with people in mind.<sup>45</sup> Surely the 1960 opening of such a high-profile building (one illustrated on the cover of the *Journal of the Royal Architectural Institute of Canada*)<sup>46</sup> presented an opportunistic time to launch a private-sector career. From 1961 onward, Roscoe designed offices, schools, recreational buildings, and apartments—all

exhibiting the same modernist design philosophies of his earlier work.

Ironically, at around the time of Roscoe's retirement in 1998, the modernist buildings of his city architect period were coming under increasing threat. For example, while not demolished, his Westdale Branch of the Hamilton Public Library with glazed walls and luminous ceiling, which projected beyond the walls to form an illuminated awning, was drastically transformed. The floor to ceiling glazing and the cantilevered canopy were removed in 1998. New windows, cladding, and parapet have resulted in a building resembling the standard-issue library branch (fig. 12). Similarly, in 2008 the Hamilton Health Building was "freshened-up" with the application of an Exterior Insulation and Finish System (several inches of rigid foam insulation covered in polymer stucco). Whereas the original juxtaposition of brown brick with the



strip windows and cantilevered canopies created a sleek aesthetic, the renovations diminished the former modernist idiom by reconfiguring the horizontal windows, covering over the abstract cut-out in the concrete wall of the porch, and filling in the ground floor (which formerly floated above the ground floor entrance) (fig. 13).

The biggest threat to Roscoe's architectural legacy came in 2004 with the proposed demolition of the City Hall. Although the council subsequently opted to renovate the existing building, the succeeding mayor of the City of Hamilton, Fred Eisenberger, had second thoughts, advocating its demolition and calling it "ugly and embarrassing,"—his preference being to construct a new civic centre, thereby creating a "signature building."<sup>47</sup> Even after it was designated in 2006 under the *Ontario Heritage Act*, the perceived need to demolish continued among senior staff, the council, and the general public—the primary argument being that a new civic centre would be less expensive in the long term than the renovation of the existing building, which was cheaper in the short term.<sup>48</sup>

Ultimately, due primarily to the complications of construction schedules, site constraints, and procedural implications, the council agreed to the seventy-million-dollar renovation of Roscoe's City Hall. Various alterations to materials and layout, along with the removal of both the white marble cladding on the exterior and the Italian glass mosaic tiles on the underside of the council chamber, have changed many of the key heritage character-defining features. Adding insult to injury, it was at that time of the building's decommissioning and select demolition that Roscoe's original office files were simply left for disposal in the basement storage areas of the City Hall.<sup>49</sup>

A goal of my ongoing research into the work of Stanley M. Roscoe is to rectify to some extent the marginalization of the architect's place in the history of Canadian architecture. Roscoe, not much unlike many other regional modernist architects in other cities across the country, has not gained a cache—a status that could lead to a greater respect for the architect's built legacy. Only with an appreciation of Roscoe's buildings as examples of cutting-edge, mid-century architecture and of the architect's role in introducing new technologies and modernist design philosophies to Hamilton, will the preservation of these buildings be supported by a broader audience.

## NOTES

1. "A Taste for Modern," *Time: The Weekly Magazine*, vol. 76, November 21, 1960, p. 25-26.
2. *Ibid.*
3. City of Hamilton Architects Office, miscellaneous papers and correspondence, 1954-1962.
4. Letter from William Huber (Toronto) to Roscoe, dated July 27, 1955.
5. Letter from Don Moffat (Knox College Residence, Toronto) to Roscoe, dated February 8, 1955.
6. Letter from Raymond Moriyama (Montreal) to Roscoe, dated February 5, 1955. Moriyama would have been aware of Roscoe and his work as his family moved to the city of Hamilton in 1944.
7. Letter from the Royal Architectural Institute of Canada (Ottawa) to Roscoe, dated September 28, 1956.
8. *Hamilton Spectator*, December 1960.
9. "City Hall 'ugly,' not heritage, says teen: High schooler challenges historical designation, citing attached costs, better architectural choices," *Hamilton Spectator*, August 2, 2005.
10. Roscoe has not been included in the scholarship on Canadian architecture, such as Harold Kalman's 1994 *A History of Canadian Architecture*, Oxford University Press.
11. Roscoe graduated from the Manitoba Teachers College in 1942.
12. Roscoe, quoted in *Time*, November 21, 1960.
13. Roscoe's education and training were summarized in a letter written by the architect to the City of Hamilton, dated March 16, 1956.
14. *Ibid.*
15. *Hamilton Spectator*, June 8, 1950.
16. Typed transcript and handwritten notes in Roscoe's personal files.
17. Roscoe, quoted in *The Globe and Mail*, February 4, 1954.
18. In a discussion with the author, Roscoe recalled his lifelong indebtedness to the work of Frank Lloyd Wright (2005).
19. *Hamilton Review*, August 6, 1953.
20. *Hamilton Spectator*, May 13, 1953.
21. *Hamilton Spectator*, June 26, 1953.
22. *Ibid.*
23. "Health Centre Lawn now adorned by mysterious chuckle in cement," *Hamilton Review*, September 16, 1954.
24. *Hamilton Review*, August 6, 1953.
25. *The Globe and Mail*, February 4, 1954, and March 23, 1956.
26. Rubin M. Zallen and David B. Peraza, 2003, *Engineering Considerations for Lift-Slab Construction*, ASCE [American Society of Civil Engineers] Publications.
27. The technique (the Youtz-Slick method) and the advancements in lift-slab construction were outlined in a letter from the president of the United States Lift Slab Corporation to Roscoe, dated January 15, 1955.
28. *Time*, November 21, 1960.
29. Sylvia Auerbach, "The New Library in America," *Saturday Review*, March 22, 1958.
30. *Hamilton Spectator*, June 5, 1957.
31. Bobbye Tigerman, "Florence Knoll, the Knoll Planning Unit and the Making of the Modern Office," *Journal of Design History*, vol. 20, no. 1 (2007), p. 61.
32. Specifications for Hamilton City Hall, dated March 31, 1958.
33. Roscoe's office files contain a number of copies of articles related to Fuller, including articles from *Fortune Magazine* (1946), *Art News* (1952), and *Better Homes and Gardens* (1957). Roscoe had also attended a speech given by Fuller at an RAIC convention.
34. Letter from Roscoe to Buckminster Fuller, MIT, dated August 19, 1957.

35. The dome was ultimately fabricated by Super Steel Products Company of Milwaukee, Wisconsin, copying a dome skylight that the firm had previously built for the Michigan National Drive-in Banks in Lansing and Battle Creek, Michigan.
36. *Hamilton Review*, August 6, 1953.
37. *Hamilton Spectator*, January 4, 1957. Roscoe had to continuously refute the claim of copying Edmonton's design as noted in further articles in the *Edmonton Journal* and the *Hamilton Spectator*, December 24, 1960.
38. For images of the old Hamilton City Hall, see *Canadian Architect and Builder*, vol. 1, January 1888, p. 15, and vol. 12, May 1899, p. 95.
39. *Hamilton Review*, August 6, 1953.
40. *Hamilton Spectator*, January 17, 1957; and *The Globe and Mail*, March 27, 1957.
41. *Hamilton Spectator*, July 26, 1960.
42. Architect and professor Eric Arthur was retained as a consultant in 1956. Following this position as consultant for Hamilton's City Hall, Arthur became the professional advisor for the international design competition for Toronto's City Hall project, which resulted in Viljo Revell's modernist icon.
43. *Time*, November 21, 1960.
44. *Hamilton Spectator*, March 15, 1960.
45. *The Globe and Mail*, December 31, 1960.
46. *Journal of the Royal Architectural Institute of Canada*, March 1961.
47. "Renovate or Rebuild," *Hamilton Spectator*, May 8, 2007.
48. City Hall Renovations Steering Committee Report 07-001, dated May 31, 2007.
49. Some of the files were salvaged, but still await a proper repository that will acknowledge their importance to future generations.