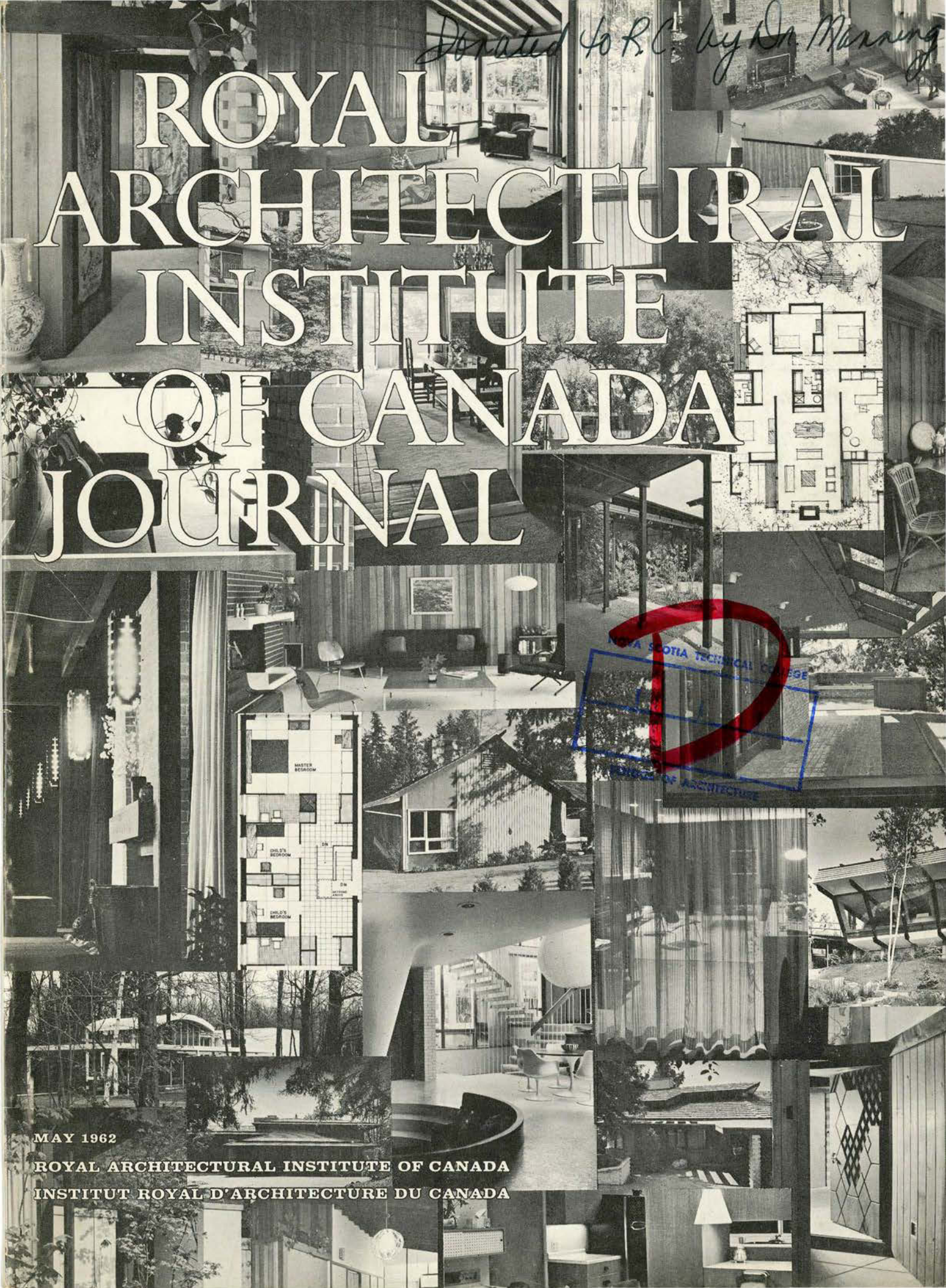


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ROYAL ARCHITECTURAL INSTITUTE OF CANADA JOURNAL



MAY 1962

ROYAL ARCHITECTURAL INSTITUTE OF CANADA
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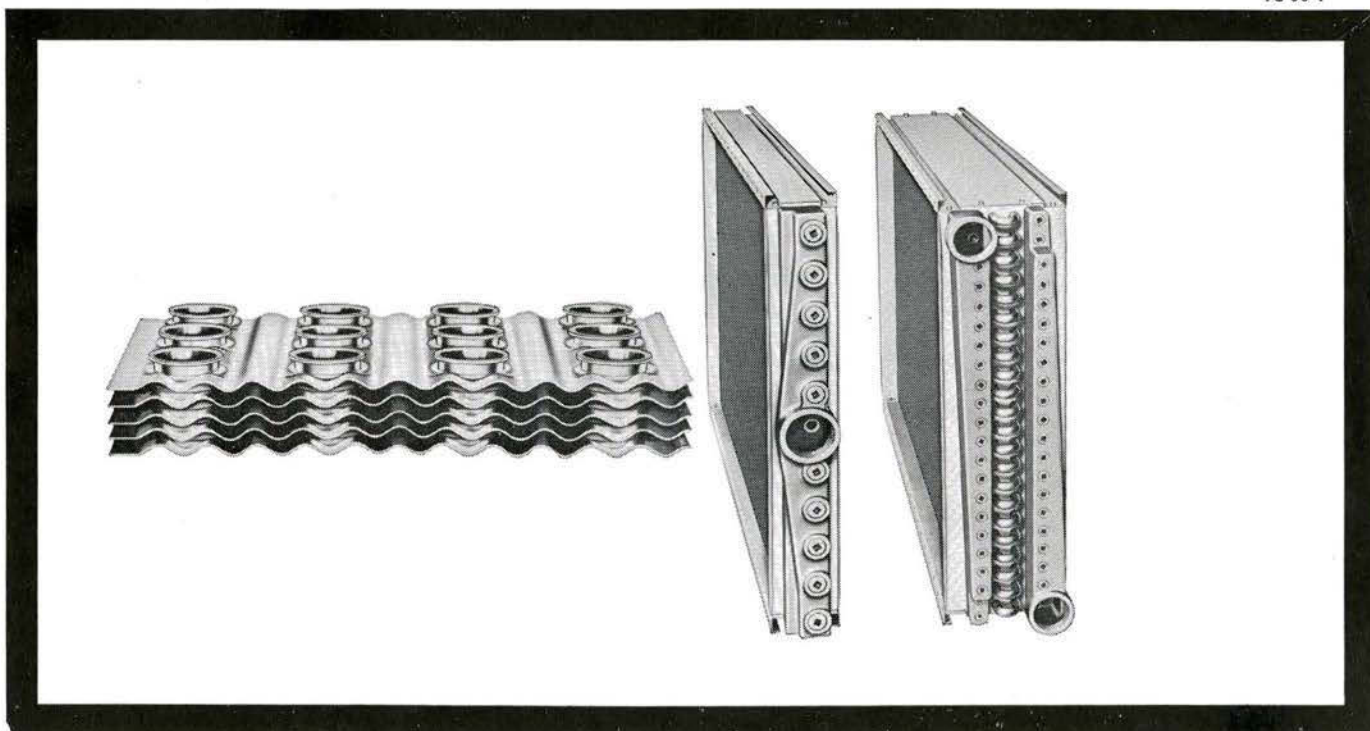
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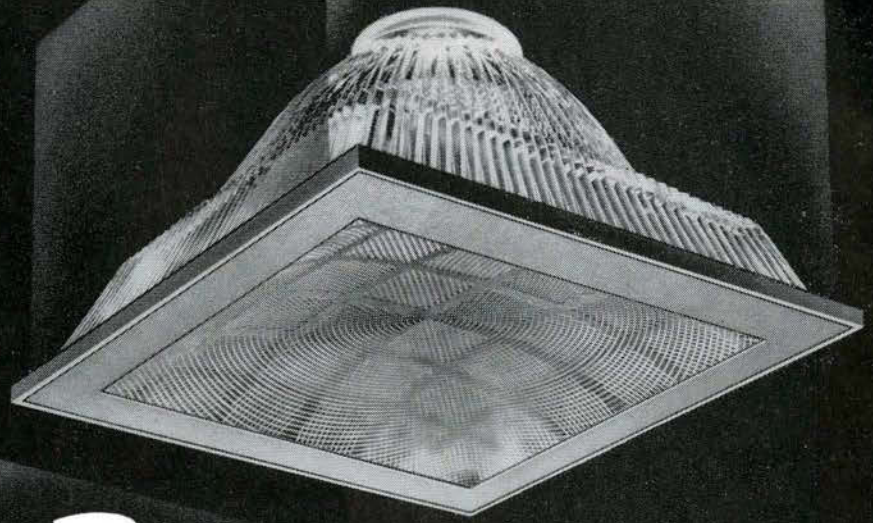
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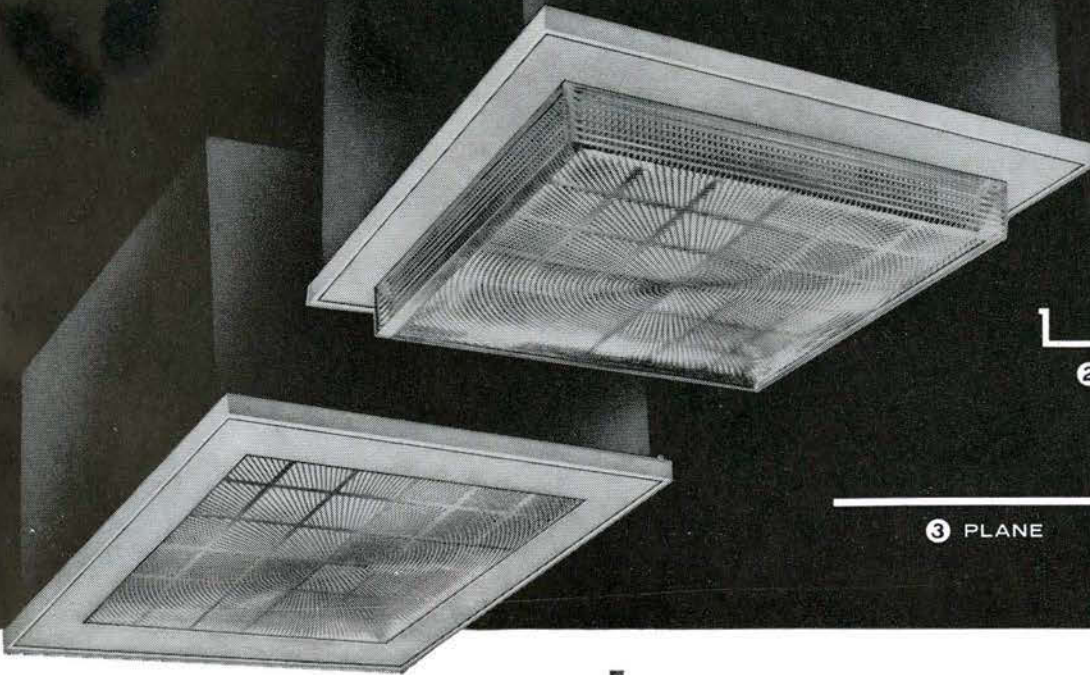


OPTICAL TRAIN

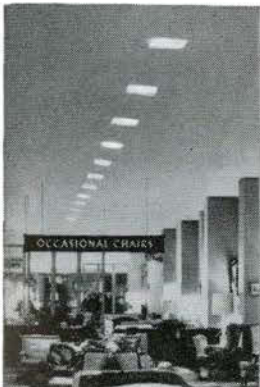
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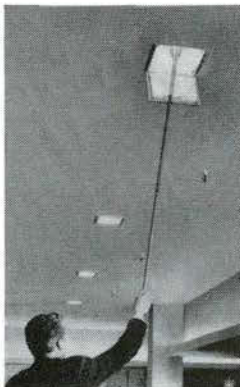
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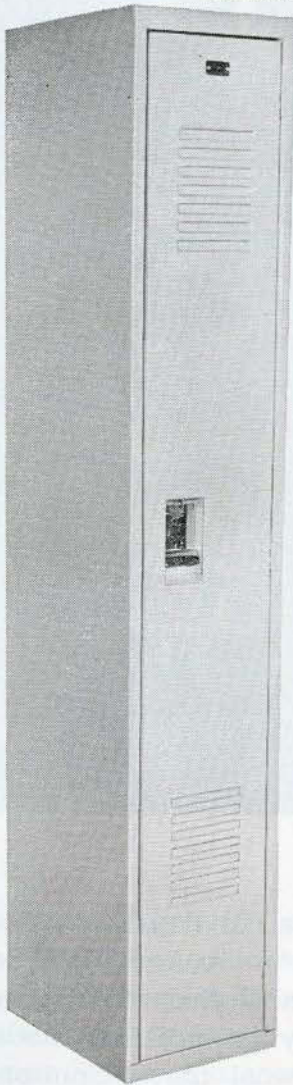
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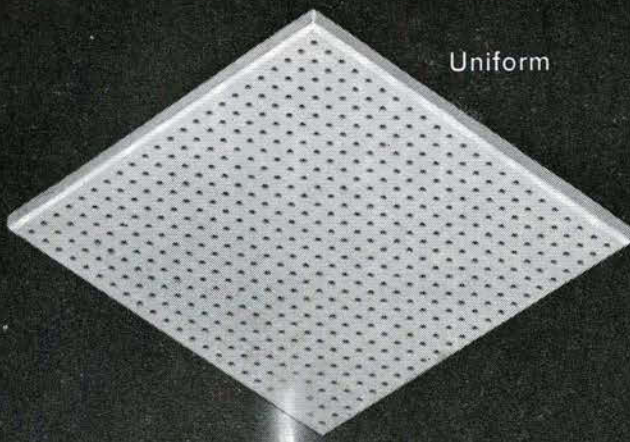
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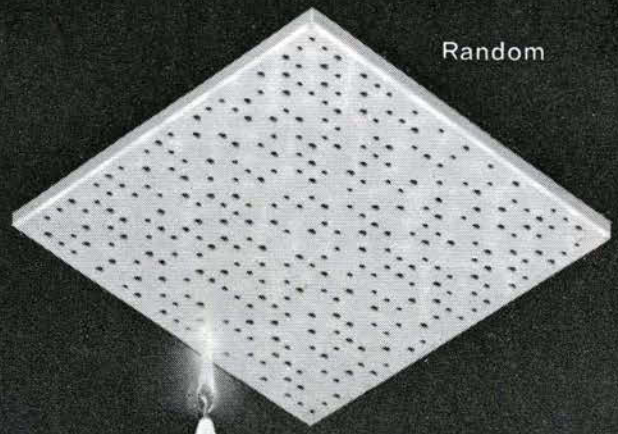
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Journal RAIC, May 1962

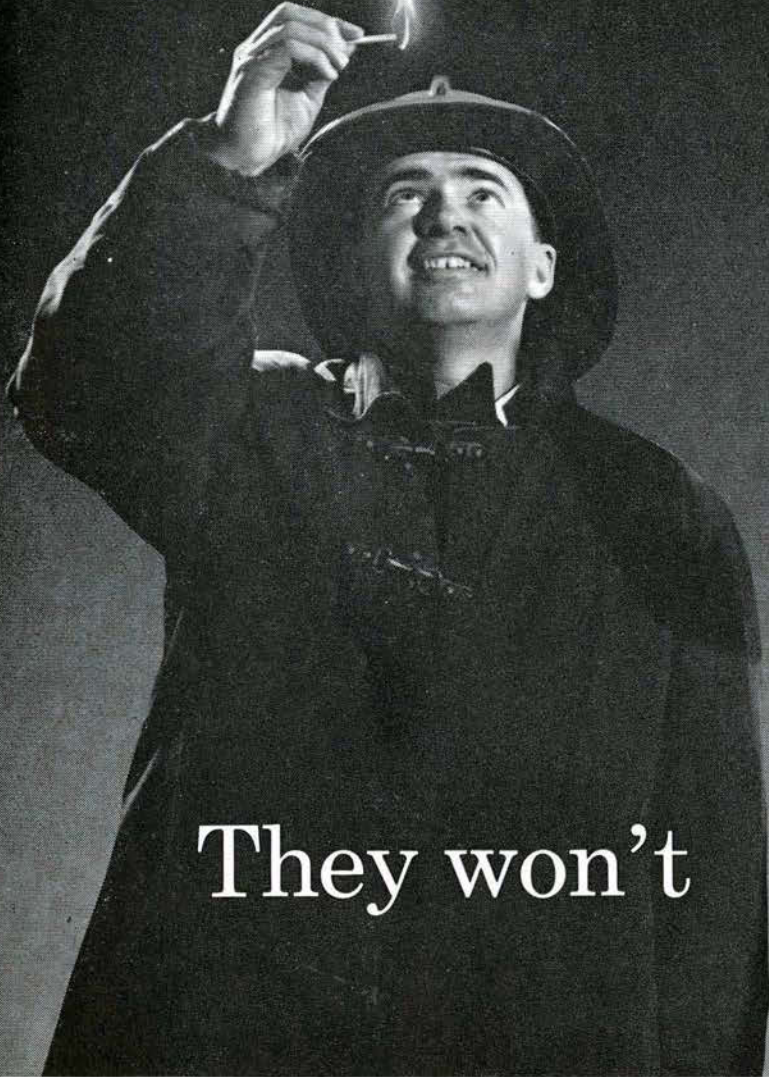
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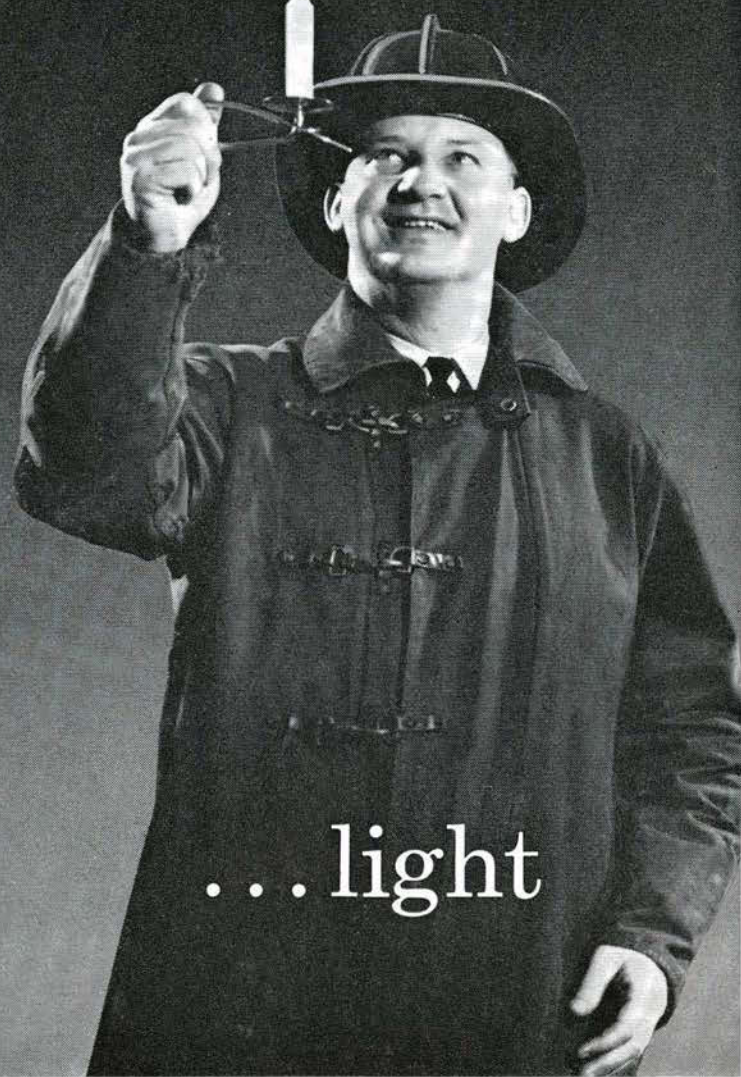
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Spintone Acoustical Products are made in Canada

and cut back edges for use with suspension systems or, with the exclusive tongue and groove joint for application upon wood or metal strapping by mechanical fixing. Like all J-M ceiling panels, new Spintone is acoustical, it absorbs up to 80% of the noise that strikes it. Virtually indestructible, Spintone resists mold, fungus, rot and disintegration. Its handsome white factory finish gives up to 80% reflectivity without glare or shiny spots. Available in four patterns (Uniform, Random, Stellar, Unperforated), in all standard

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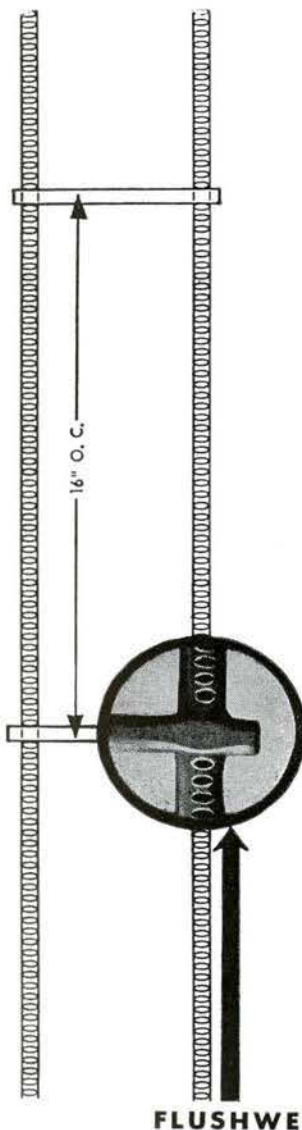
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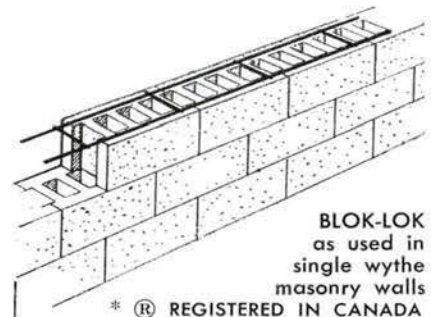
Tension test No. 17819, conducted by Columbia University on a competitive masonry wire reinforcement found that BLOK-LOK Reinforcement was far superior. BLOK-LOK Reinforcement was tested for tensile strength by the Robert W. Hunt Co., physical Laboratories Division, and their report No. 15430A on lock pull-out and breaking test finds BLOK-LOK to exceed minimum requirements in every category.

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A.S.T.M. Specification A82 (tensile strength).
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- Temperature — due to change in temperature.
- Settlement — due to movement of footing.
- Structural — at points of stress concentration.



EASY ACCESS IN WALL

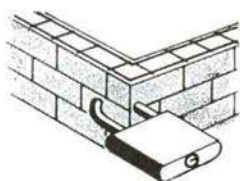
Mechanical and other trades are not hindered by obstructions. BLOK-LOK cross ties are spaced 16" o.c., permitting the placement of cross ties on cross webbing of block, leaving the core of the block open.

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BLOK-LOK side rods are knurled for better bond, and cross ties are projected slightly beyond longitudinal wires, creating eight mechanical mortar locks every 16".

BLOK-LOK CROSS TIES

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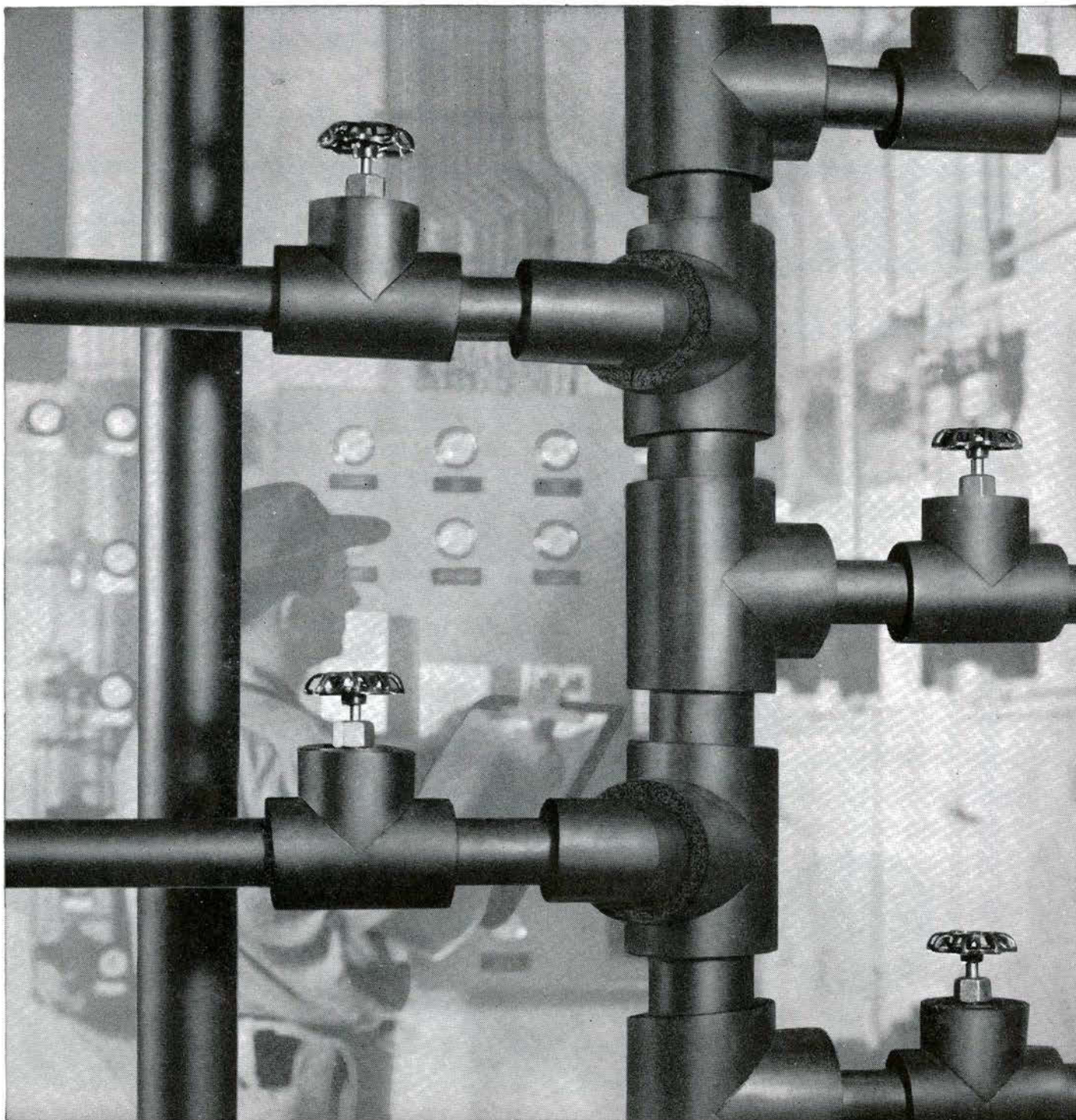
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wholesaler nearest you, and for more information on Armaflex, write today to Armstrong Cork Canada Limited, Dept. RA2A, P.O. Box 919, Montreal, P.Q.

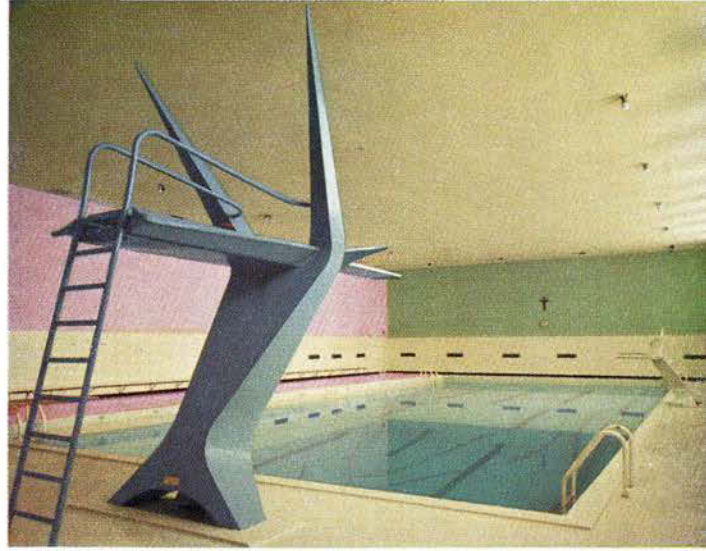
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ARMAFLEX • RIGID ARMAFLEX • ARMAFLEX SHEETS • ARMAFLEX FINISH • ARMAFLEX ADHESIVES

Concrete masonry was used extensively in the construction of the Industrial School at Alfred, Ont. The painted concrete block walls in the structure housing the swimming pool are most attractive.

Architect: Louis J. Lapierre, Montreal.
 Consulting Engineers: Cyr & Houle, Montreal.
 General Contractor: L'Abbé Construction Ltd., Ottawa.
 Concrete masonry units supplied by: Pressure Pipe Ltd., Montreal.



Variations in the size of the concrete masonry units and the use of simple horizontal lines give individuality to this attractive room in a modern concrete masonry home in Toronto, Ont.

Architect: John Stewart Cauley, Toronto.
 General Contractor: John Goba Limited, Rexdale, Ont.
 Concrete masonry units supplied by: Argo Block Co. Ltd., Cooksville, Ont.



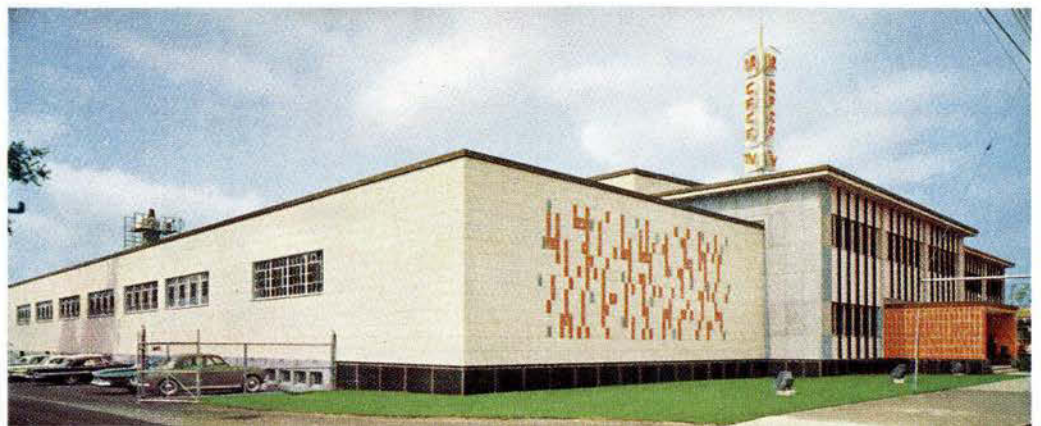
Concrete masonry construction is always been regarded as most appropriate for church interiors. St. Gilles Church, Montreal, Que., featuring concrete masonry units is an excellent example.

Architect: Jean Charbonneau.
 Consulting Engineer for concrete: Paulieu, Trudeau & Associés.
 General Contractor: Paul Rolland Construction Ltée.
 Concrete blocks supplied by: Pressure Pipe Ltd.



The exterior walls of the CFCF-TV Building of the Canadian Marconi Company, Montreal display colourful and smooth finished concrete blocks laid in a vertically stacked pattern.

Architect: Paul H. Lapointe.
 Engineering Manager: J. Creighton Douglas.
 Consulting Structural Engineers: Brouillet & Carmel.
 General Contractor: J. S. Hewson Ltd.
 Masonry Sub-contractor: L. M. Sauvé Ltée.
 Concrete blocks supplied by: Dilco Concrete Products Ltd.



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The moderate first cost of concrete masonry, its resistance to the spreading of fire and its very low maintenance requirements over a long service life make it the ideal construction material for churches, schools, homes, sports centres, motels and office and public buildings.

Interior walls built of conventional masonry units laid in a horizontal pattern and painted in a clean light shade help to create a favourable impression on the guests at the Holiday Inn Motel, near Montreal, Que.

Architects: Boulva & Dufresne.

General Contractor: Globec Construction Inc.

Concrete blocks supplied by: H. Beaudry Concrete Block Co. Ltd.



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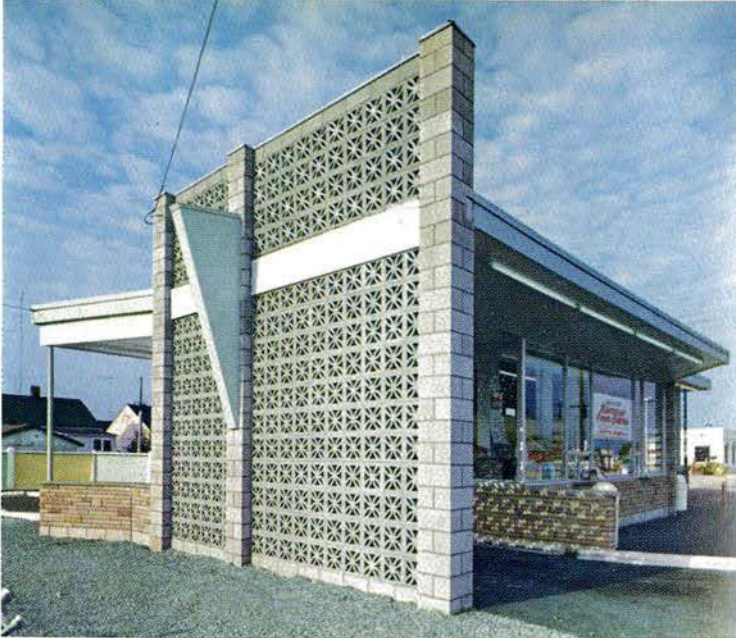
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A filigree screen wall made of decorative concrete blocks was incorporated in the design of the Rendez-vous Drive-In Restaurant in Hamilton, Ont. The attractive wall shelters the motoring customers and captures the attention of passers-by.

General Contractor: Thurlow and Sanderson, Burlington, Ont.
Masonry Sub-contractor: Albert Turner & Sons, Hamilton, Ont.
Concrete blocks supplied by: J. Cooke Concrete Blocks, Burlington, Ont.



The attractive front of the Sayvette Company Building in Toronto, Ont. leaves little doubt about the decorative possibilities concrete block architecture in modern buildings.

Architects: Mendelow & Keywan.
General Contractor: Begg & Daigle.
Concrete blocks manufacture by: J. Cooke Concrete Block



For beauty and economy, painted concrete masonry units and decorative concrete blocks were used in the construction of the Mayfair Jewish School, Calgary, Alta.

Architects & Engineers: Abugov & Sunderland.
General Contractor: N. Y. Construction Limited.

Masonry Contractor: Pockar Bros. Brick & Block Contracting Co. Ltd.
Concrete block manufacturer: Consolidated Concrete Industries Ltd.



A concrete masonry screen wall gives distinction to the Town Hall of the progressive community of Duvernay, near Montreal, Que.

Architect: Gilbert Moreau.
Consulting Engineers: Gendron, Lefebvre & Associés.
General Contractor: A. C. Construction Inc.
Concrete masonry units supplied by: Dilco Concrete Products Ltd.



The decorative concrete block wall combines charm and individuality in this building at the Belvedere Motel in Montreal, Que.

Architect: Guy Blain.
Masonry Contractor: Laurent Molini Inc.
Concrete blocks supplied by: H. Beaudry Concrete Block Co. Ltd.

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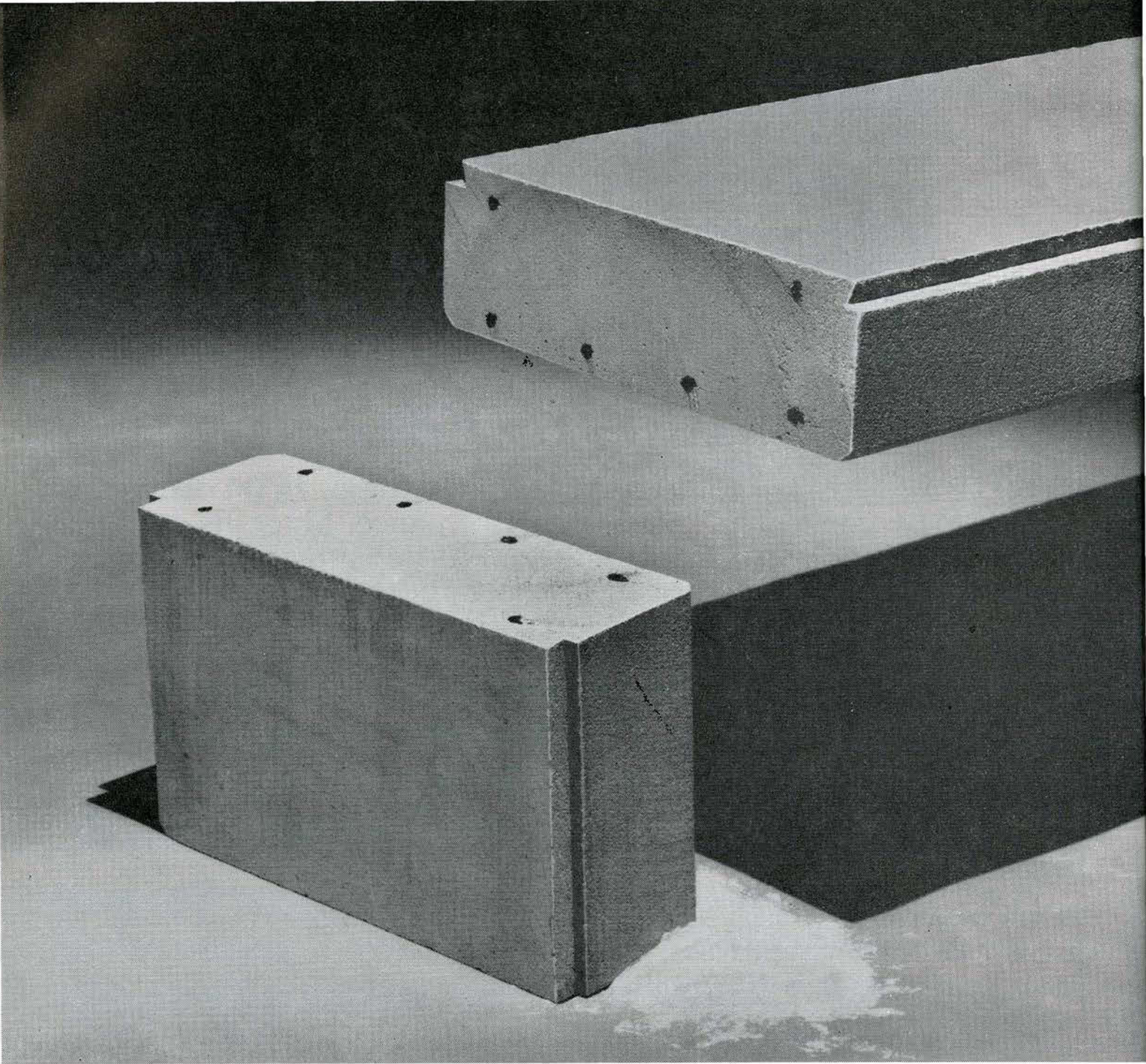
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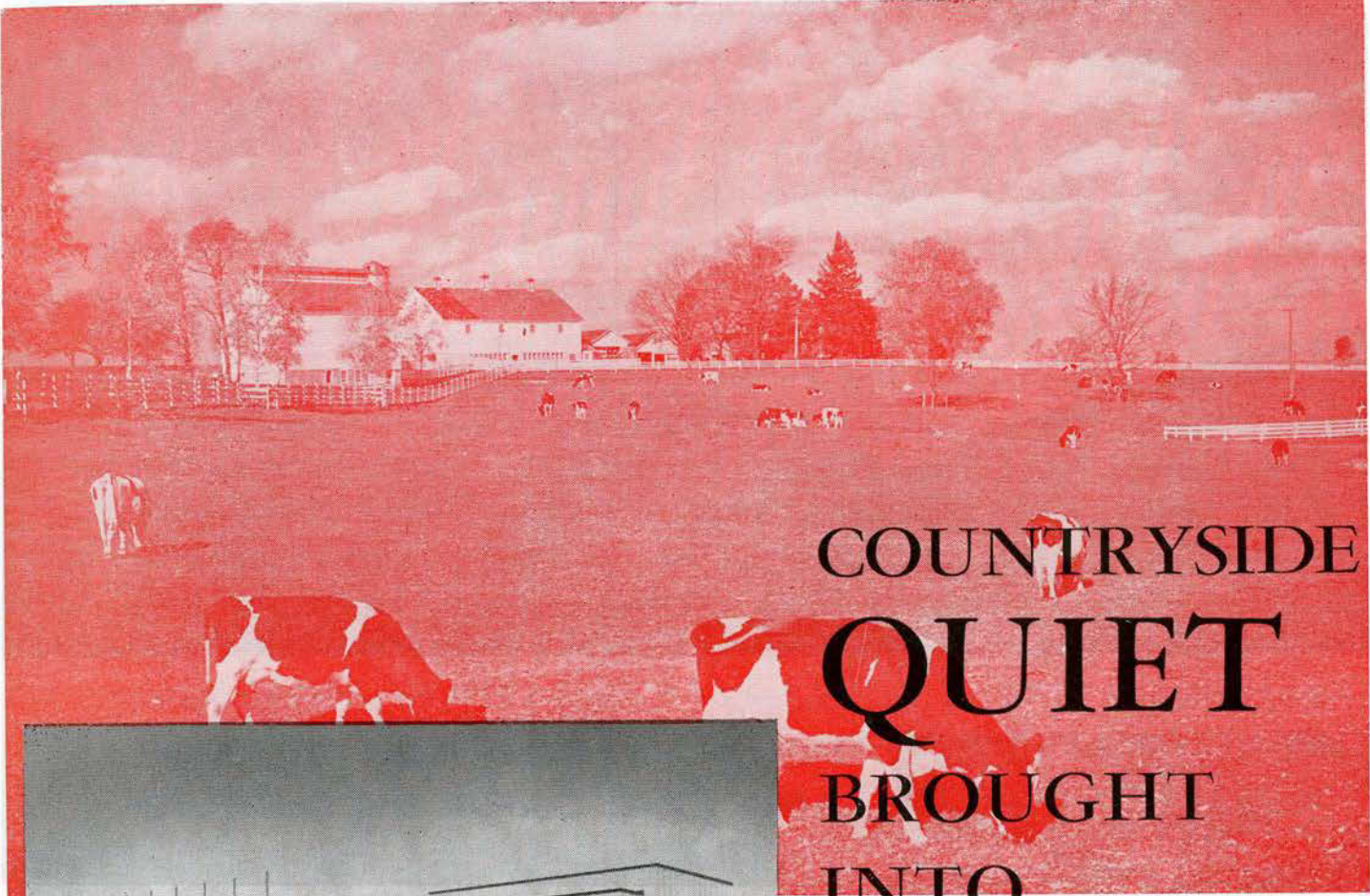
Siporex is adaptable to unusual shapes, many types of buildings. And while you'll probably never put up a Siporex slab yourself, it's nice to know the material you specify can make things easier for others; like having one material that can serve as a structural deck and insulation; that can be used for curbs and cant.

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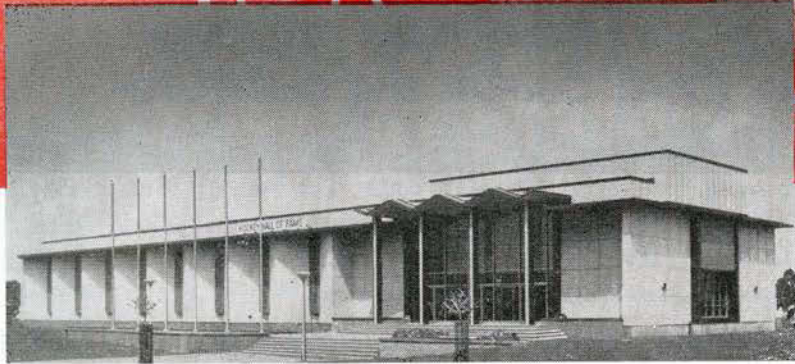
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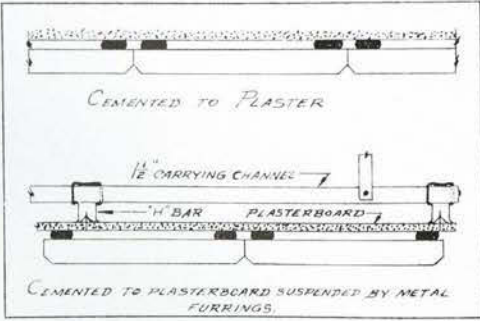
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Architects: Allward & Gouinlock, Toronto.

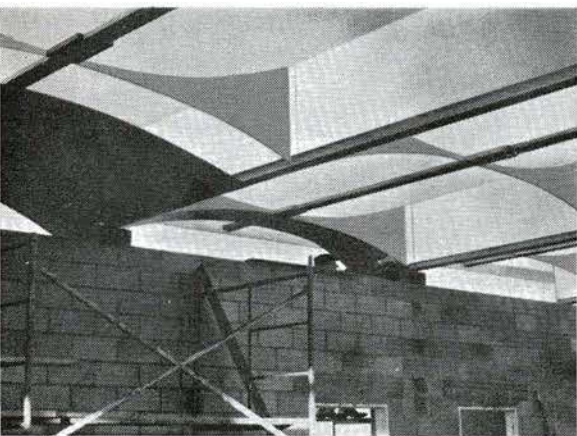
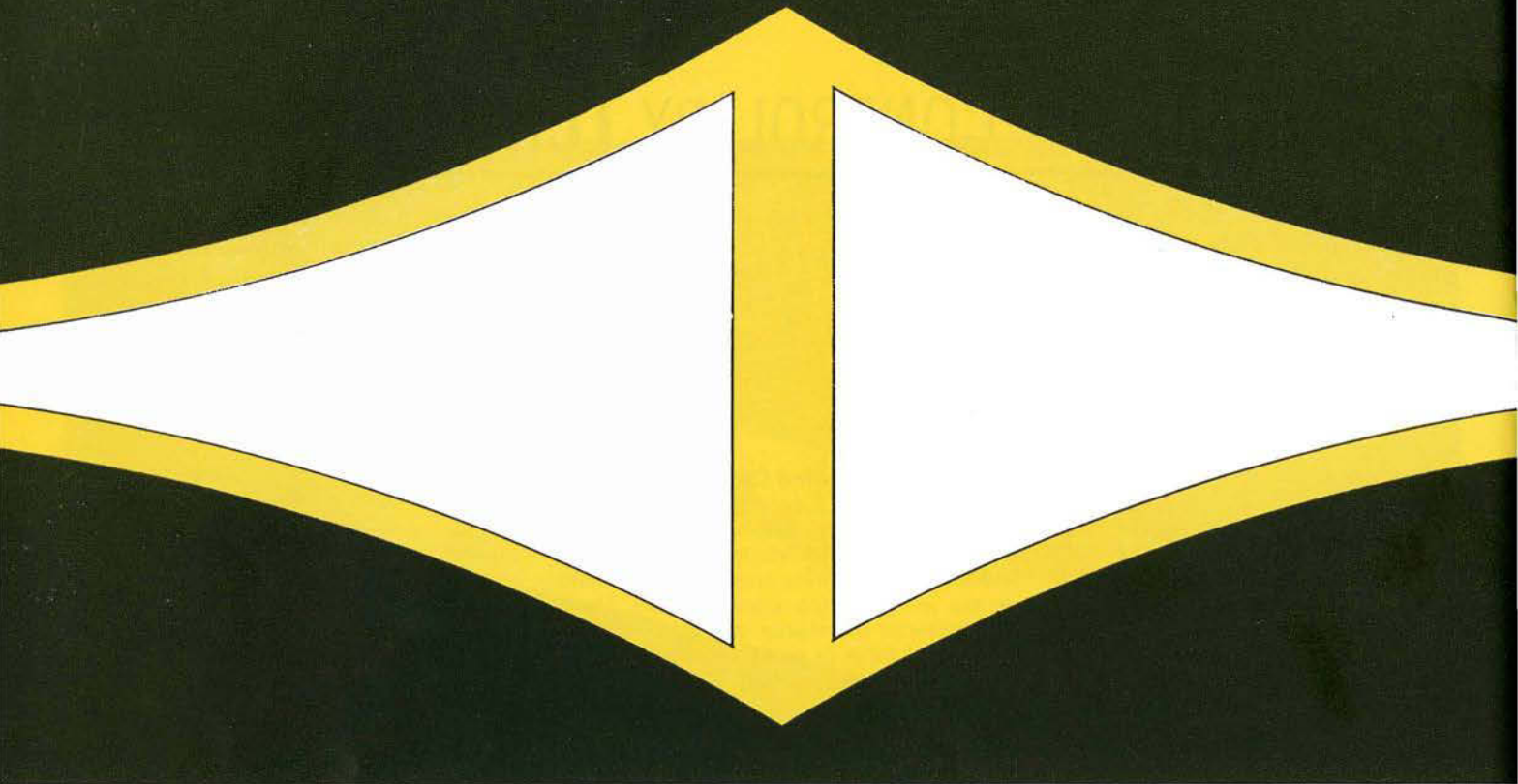


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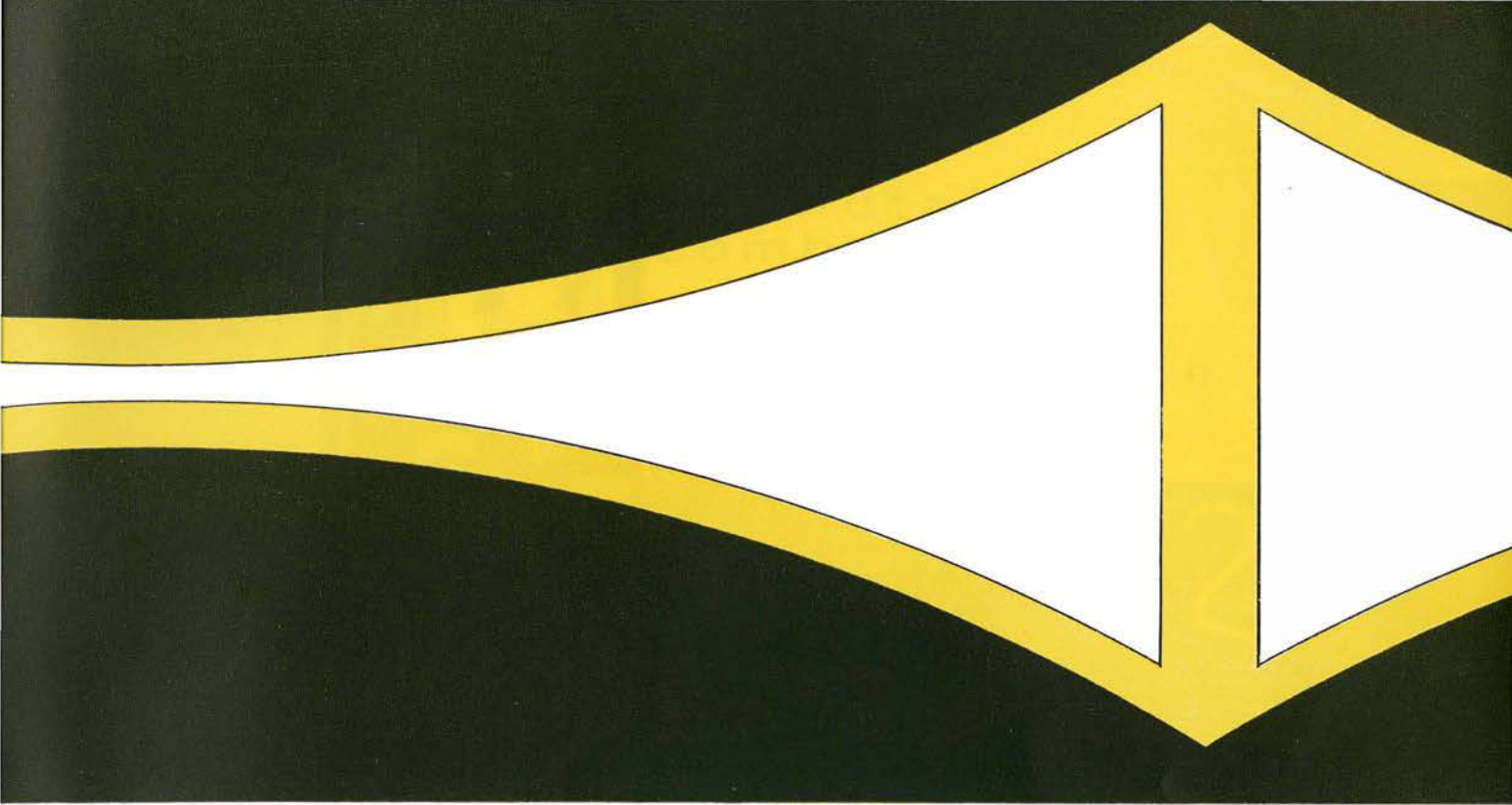


FIR PLYWOOD BOX BEAMS AND FINE CARS ON DISPLAY

A Box Beam simply consists of vertical Fir Plywood webs with lumber flanges along the top and bottom edges, and vertical stiffeners at intervals along its interior. Fir Plywood's shear strength makes spans of 100 feet practicable, although spans of only 24 feet were required for this automobile showroom for Prescon Motors, Saskatoon, Saskatchewan.

The architect, Tinos Kortes of Saskatoon, aimed at designing a building to the same standards of quality, classic styling and sound engineering as the cars it was to display. The result is a stimulating blend of big windows, stone grilles and roofs of flowing rhythm which arrest attention and enhance the value of the cars.





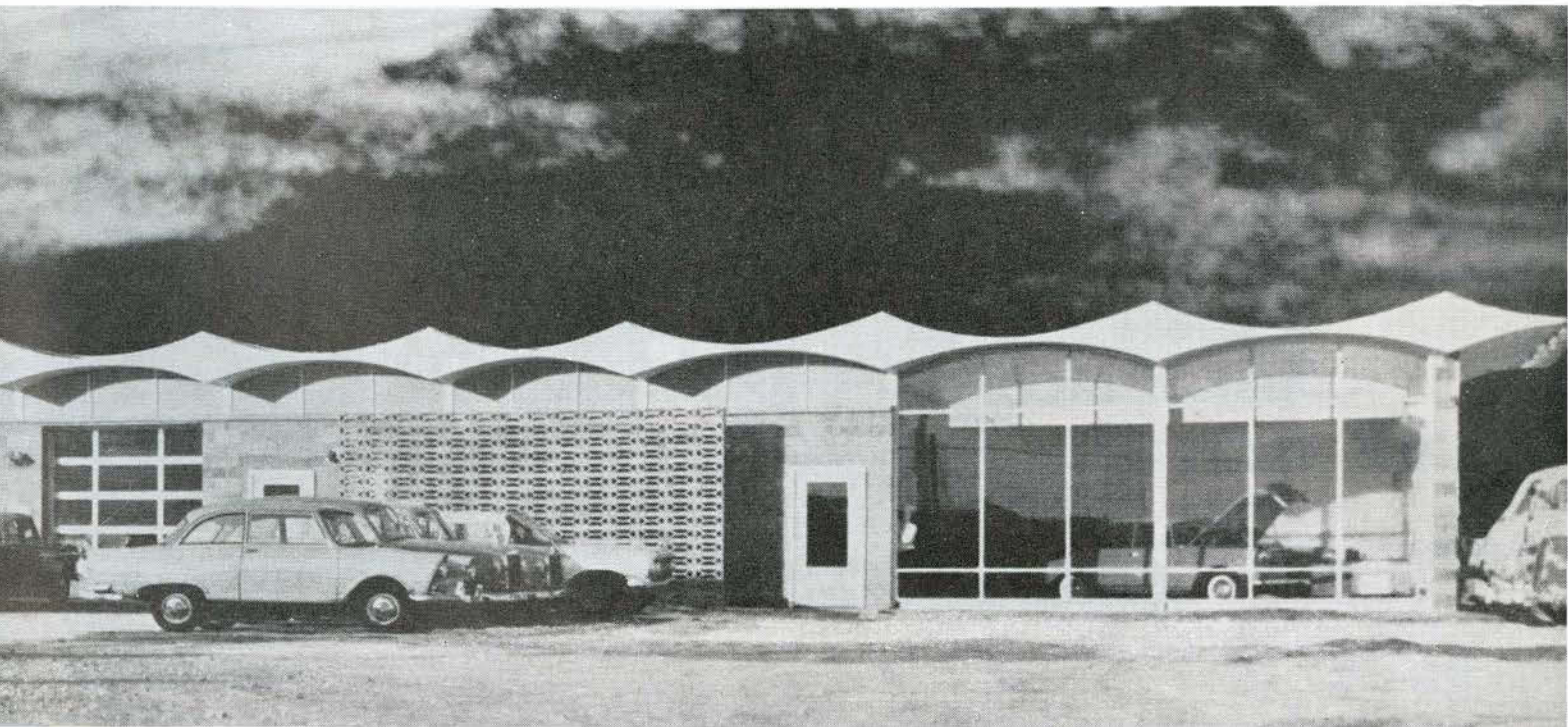
The originality of the roof design is in the idea of enclosing the Box Beams with curving, scarf-jointed Fir Plywood panels. They were glue-nailed to the beam flanges and to the 2" x 6" spacer members. The consulting engineers were Choukalos, Woodburn, Hooley & McKenzie, and the contractors were Maguire Construction Limited, Saskatoon, Saskatchewan.

The Box Beam is yet another structural component of Fir Plywood that offers wide scope to the architect for sound engineering in the modern idiom. You have only to consult the Plywood Manufacturers Association or any of its Fieldmen across Canada to take advantage of these new ideas.

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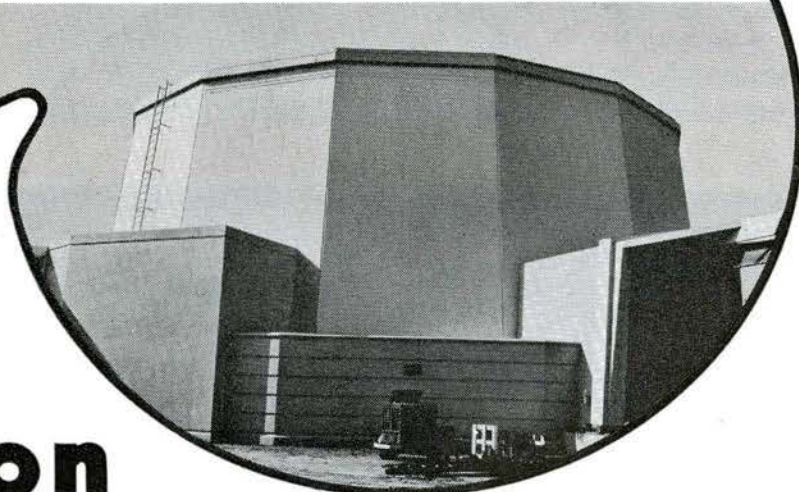
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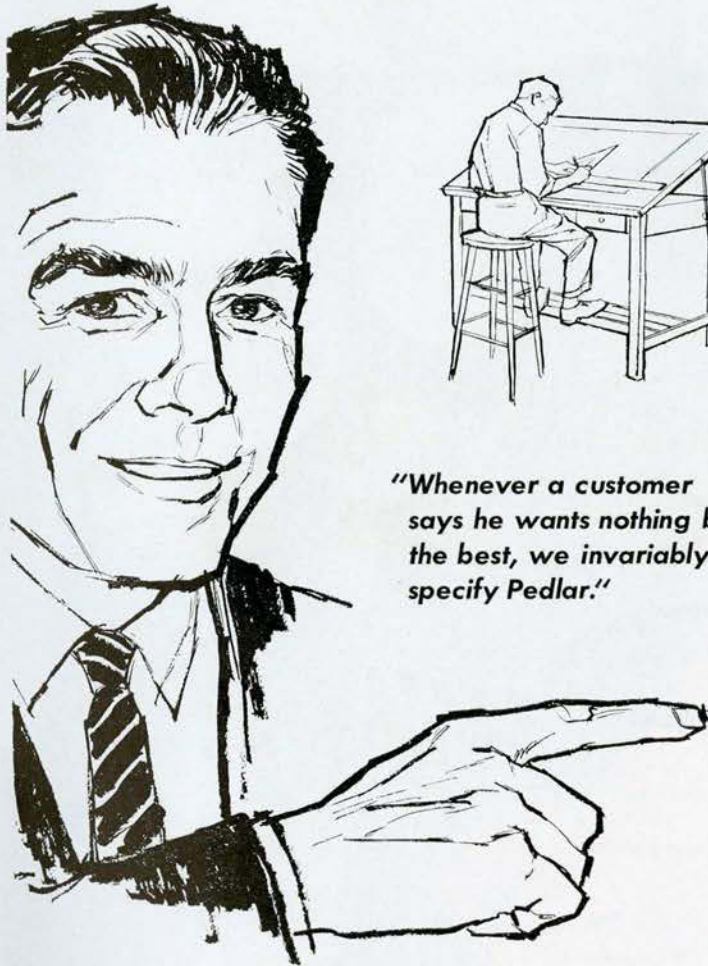
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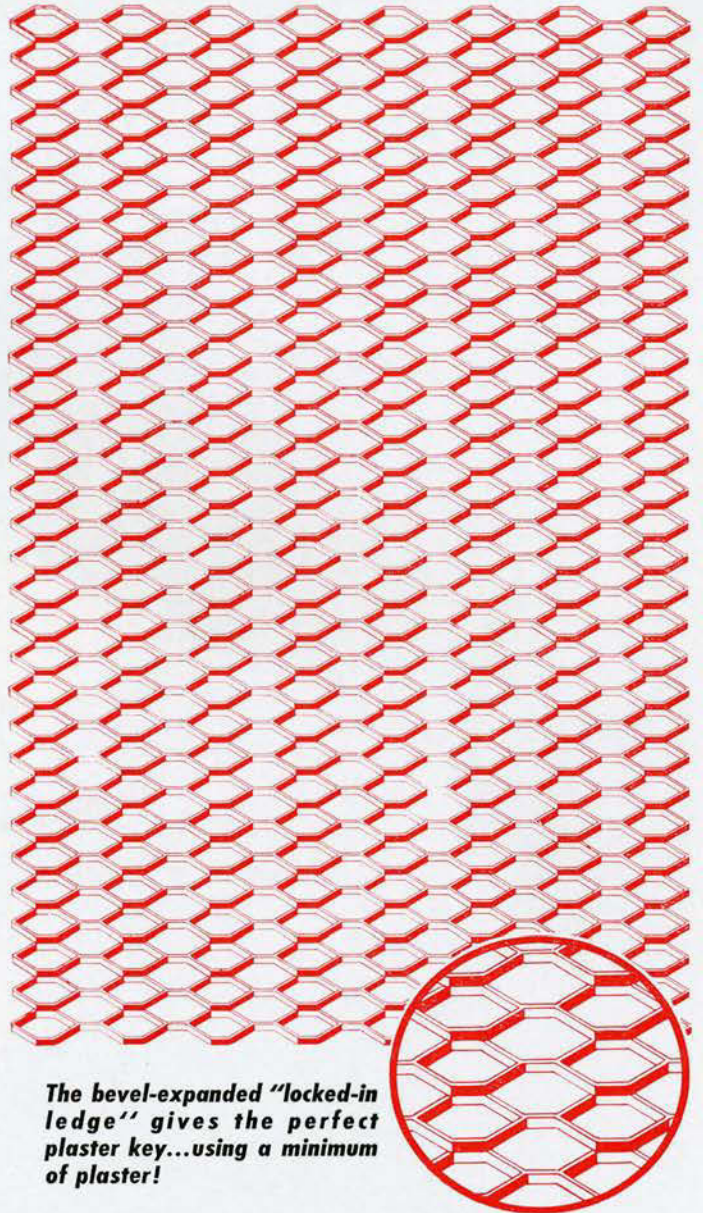
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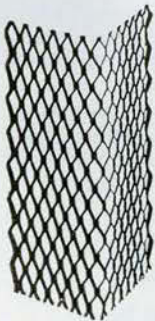


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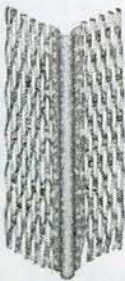
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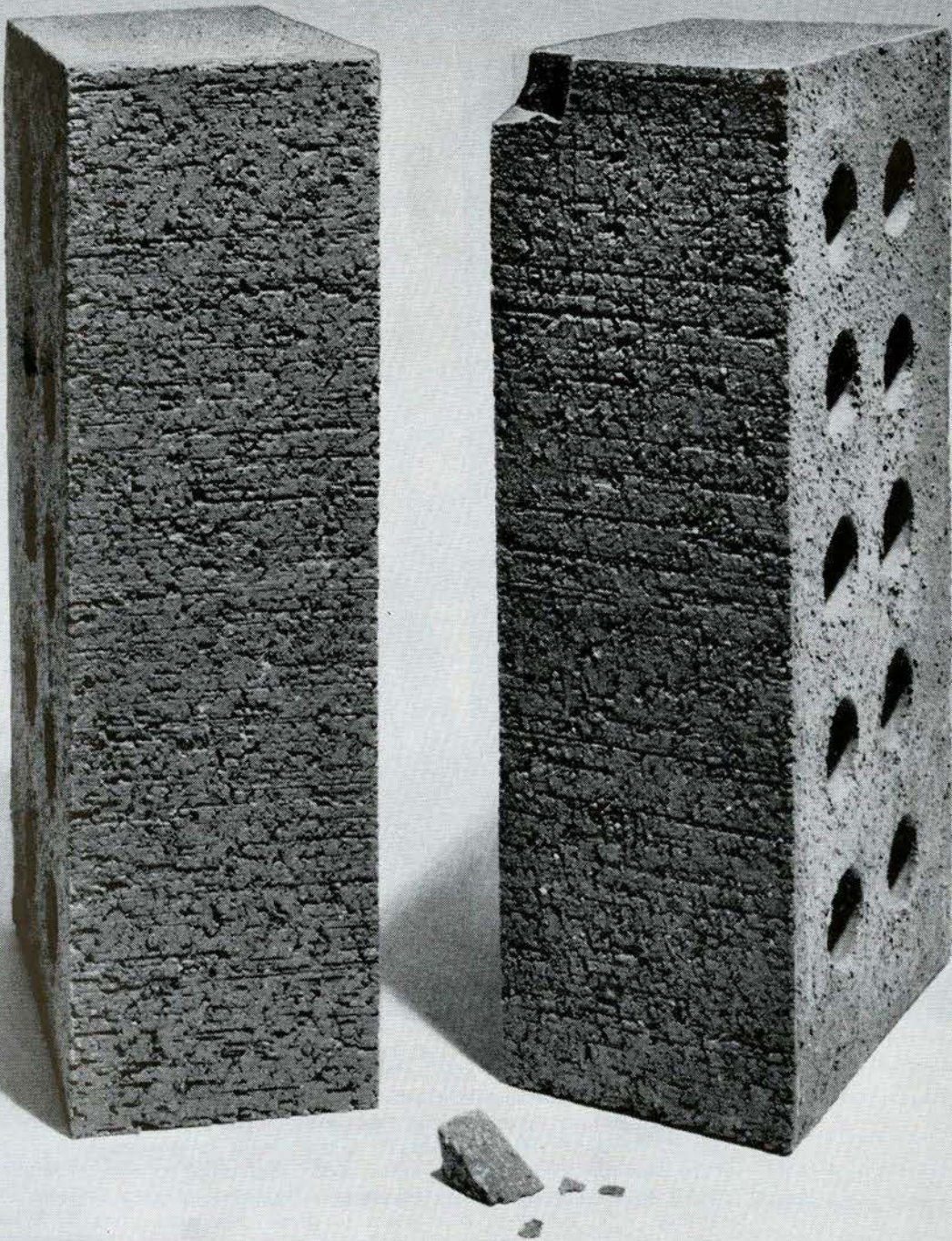
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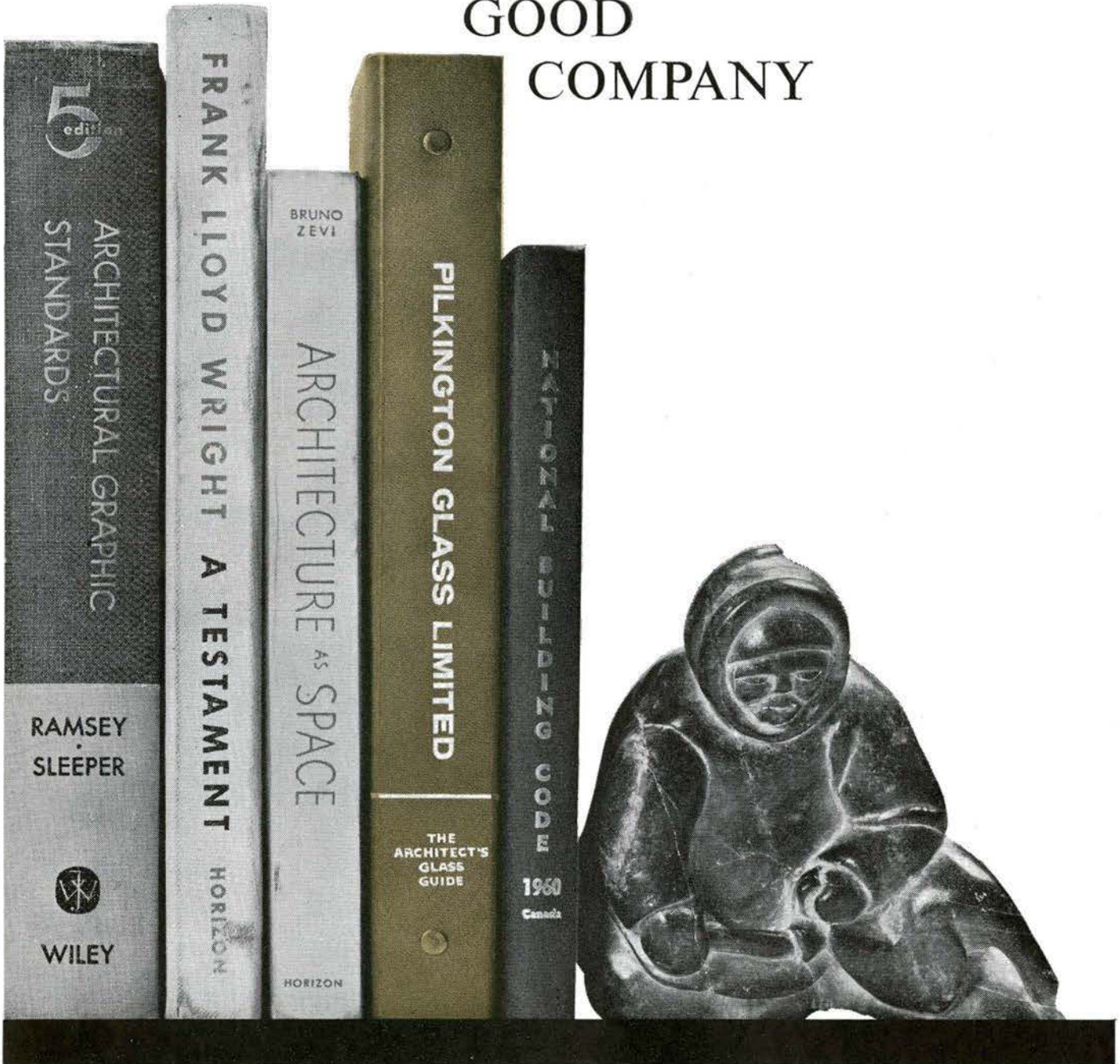


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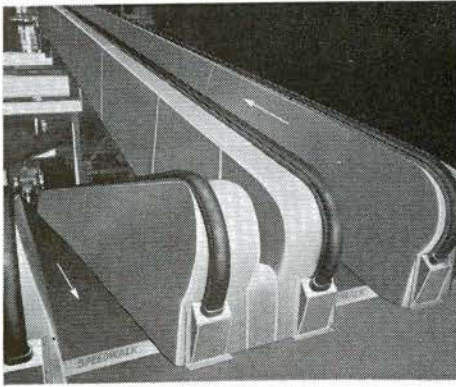
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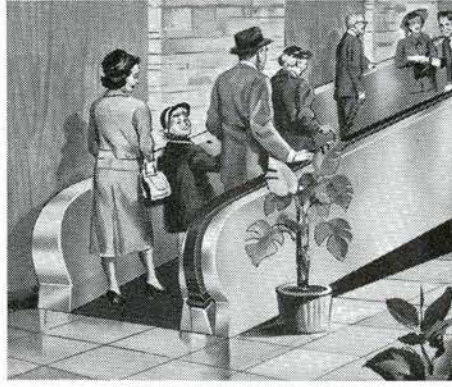
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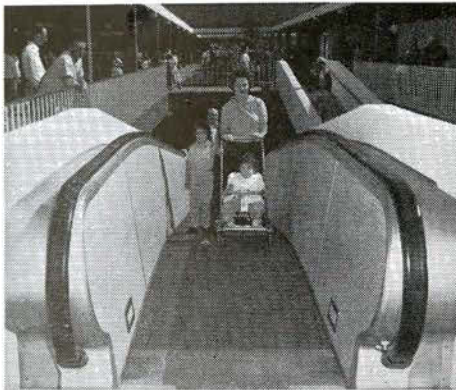


A savings and loan firm conveys people from lower parking level to street level.

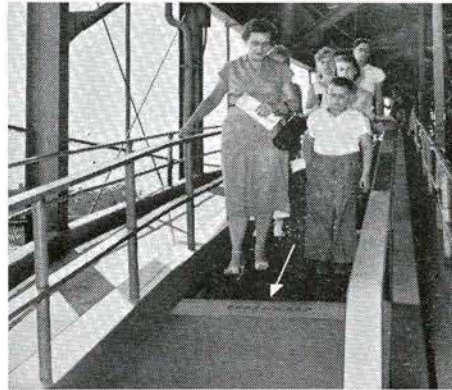


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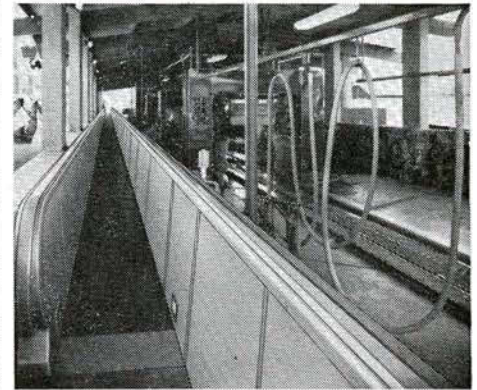
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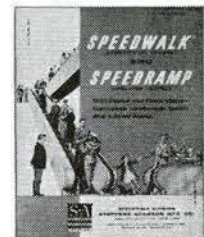
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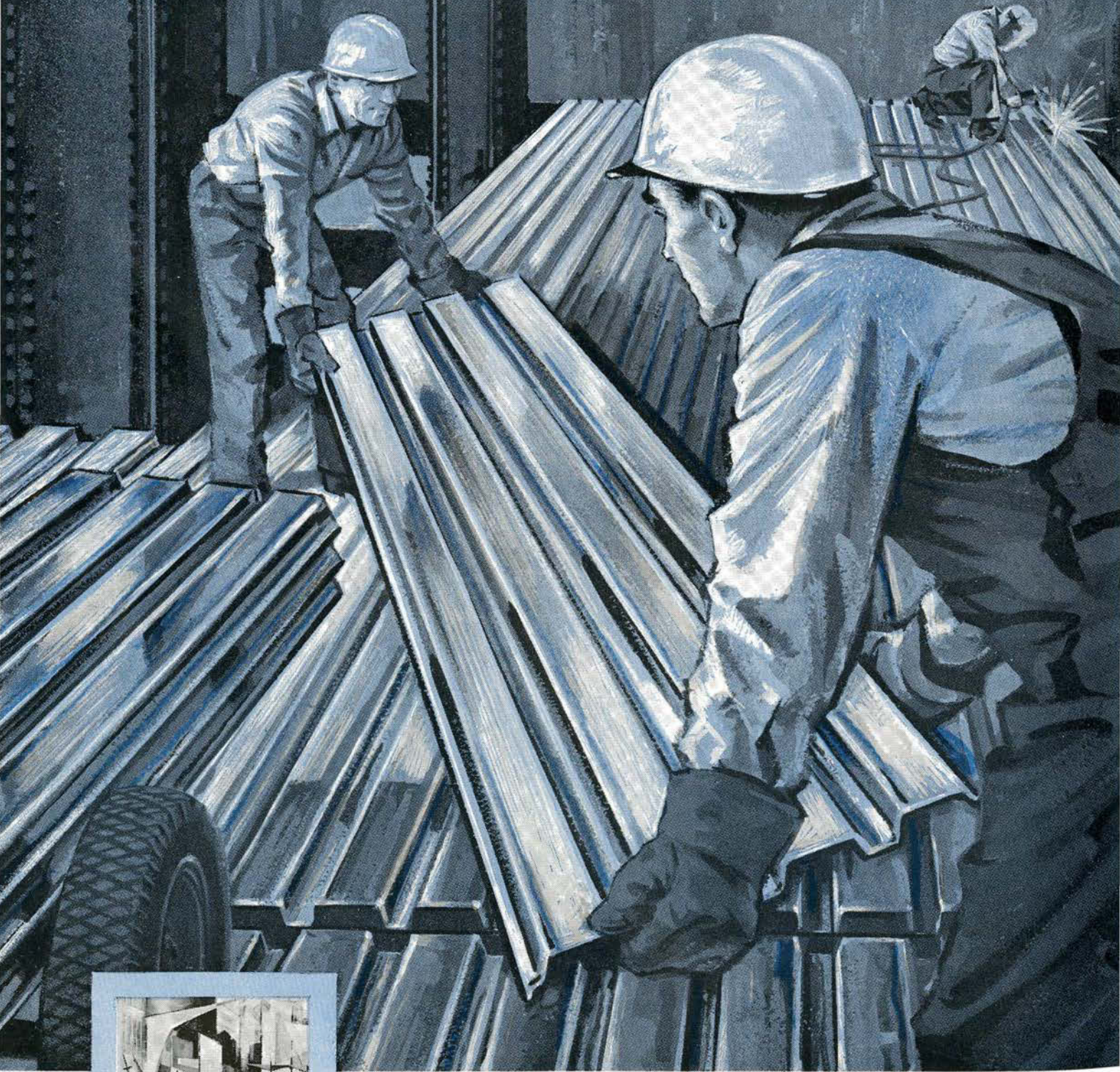
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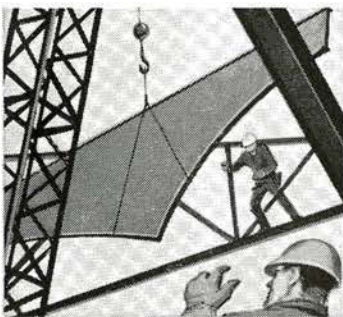
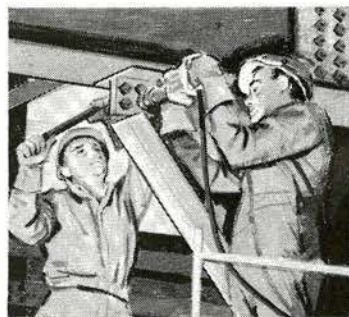
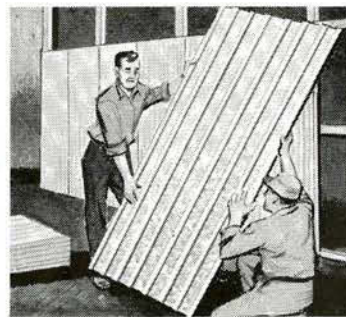


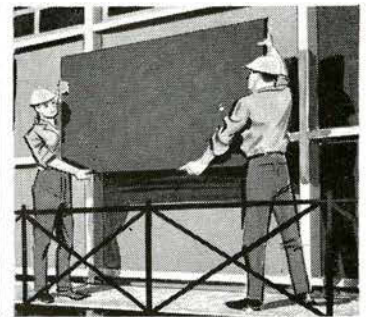
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Banff Session '62

WE HAVE NO DOUBT that our good friends in Alberta are taking a close look at the chart of Banff Sessions since its inauguration in 1956. We were present at the first session and have nothing but the happiest memories of the occasion. If we have not been since, it was because we felt strongly that so unique an experience should be shared. We felt, too, that if informal stimulating discussion was to be the keynote of the Banff Sessions, the numbers attending should not exceed forty to forty-five.

We were not at Session 62, where enrolment reached close to sixty, but from all we have read, it differed greatly from the first Session. That happy occasion would be hard to repeat, and one's memory of it was not of practical things, of methodology in design or in teaching. Rather it concerned itself with things of the spirit, and the tremendous potential of the architect in the making of a better modern world.

The maestro who presided over our discussions and, somehow, was present even when absent at our evening meetings was Richard Neutra. We were all aware that Mr Neutra lived and practised in Los Angeles, that a few days before we met him he had been in Karachi, and that, in a way, he epitomized the successful modern architect in the new world. That impression, however, was a fleeting one. The real impression was of a twentieth century man whose roots were in a civilization that we know more from reading than experience. This was the impression that pervaded the whole conference—an atmosphere of European civilization that one felt even at meals and owed, not a little, to the presence of Mrs Neutra. That charming lady attended all our meetings and would, occasionally, delight us by a tactful reminder to her husband of a point he had missed or a slide misnamed. But while her conversation and her wit captivated everyone, our most vivid memories were of the evenings, when she accompanied herself on a violoncello, hastily brought from Calgary, and sang us sad and gay songs and ballads in English, German and Spanish. In lighter mood we remember Katy Leithead instructing her husband, Ernie Smith and the writer in the technique of the garbage can lid on a moonlit toboggan slide that terminated, not inappropriately, on a cemetery wall.

The Editor has asked us to write on Banff Session 62, and we have obviously failed him. We confess to a certain amount of confusion in regard to the meeting, both in what we have read and what we have heard. Professor Russell, in this issue, is able to view the proceedings with an almost Olympian calm, happy in the "mental ferment and chemicalization which routed many misunderstandings." That others felt the ferment confounded the misunderstandings must be my excuse for retreating into nostalgia for a different occasion. Of all the analyses of Session 62 that we have encountered, none has come from Alberta. Surely the time is now for the progenitors to break their silence and give us their view of the immediate past, and a hint of what they plan for the future. We are among those who rank the Banff Sessions along with the Canada Council as among the great achievements of the past decade in Canada, and its future is all architects real concern.

E.R.A.

Congrès de Banff '62

NOS BONS AMIS DE L'ALBERTA suivent sûrement de près l'orientation des congrès de Banff depuis leur inauguration en 1956. Nous étions à cette première réunion et nous en avons gardé d'excellents souvenirs. Si nous n'y sommes pas retourné c'est que, à notre avis, il fallait laisser à d'autres cette expérience enrichissante et que ces congrès ne pouvaient pas garder leur caractère de stimulant amical s'il y avait plus de 40 à 45 participants.

Nous n'étions pas à la réunion de 1962 où près de 60 personnes étaient inscrites mais, d'après les rapports, elle n'a guère ressemblé à la première. Il est vrai que l'atmosphère de celle-ci était difficile à imiter. En effet, le souvenir qui nous en est resté est celui d'études non pas de questions pratiques ou de méthodes de dessin ou d'enseignement mais bien de choses de l'esprit et du grand rôle de l'architecte dans l'amélioration de notre monde moderne.

Le maître qui a présidé nos discussions et qui savait faire sentir sa présence, même le soir lorsqu'il était absent, était M. Richard Neutra. Nous savions tous qu'il demeurait et pratiquait à Los Angeles, que nous l'avions rencontré quelques jours plus tôt à Karachi et qu'il était le type de l'architecte moderne à grands succès dans le nouveau monde mais ces caractéristiques étaient vite oubliées et nous voyions en lui surtout un homme du vingtième siècle bien enraciné dans une civilisation mieux connue par la lecture que par l'expérience. L'impression qui a imprégné tout la conférence a été celle d'une civilisation européenne, présente même aux repas et attribuable dans une large mesure à la présence de Mme Neutra. Cette charmante dame a assisté à toutes les réunions et elle savait à l'occasion nous amuser en rappelant avec tact à son mari un point oublié ou le nom exact d'une diapositive. Toutefois, si elle savait s'imposer par sa conversation et son esprit, nous gardons surtout le souvenir de ces soirées où, s'accompagnant sur un violoncelle acheté à la hâte à Calgary, elle nous chantait des ballades tantôt tristes tantôt joyeuses en anglais, en allemand ou en espagnol. Nous gardons aussi des souvenirs moins sérieux, celui par exemple de Katy Leithead enseignant à mon mari, à Ernie Smith et au soussigné l'art du couvercle à poubelle dans une descente en toboggan au clair de lune qui s'est terminée, non sans à-propos, contre le mur d'un cimetière.

Le rédacteur voulait un article sur le Congrès de Banff de 1962 et il ne l'a pas eu. Il faut dire que ce que nous en avons lu et entendu nous a laissé un peu confus. Le professeur Russell nous en parle dans une autre colonne avec un calme stoïque et se dit tout heureux du "ferment intellectuel et chimique qui a su déraciner beaucoup de malentendus". Le fait que selon d'autres ce ferment a jeté de la confusion dans ces malentendus je m'excuse de me laisser aller à la nostalgie du passé. Je n'ai lu aucun compte rendu venant de l'Alberta. Il est sûrement temps que les initiateurs du projet rompent le silence et nous disent ce qu'ils pensent du passé et ce qu'ils projettent pour l'avenir. Nous sommes de ceux qui placent les congrès de Banff avec le Conseil des Arts parmi les grandes réalisations des dix dernières années et y voient une institution de grand intérêt pour tous les architectes.

RAIC Executive Committee

THE RAIC EXECUTIVE COMMITTEE met at Ottawa April 13-14, with the President, Harland Steele, in the chair. Present were John L. Davies, Randolph Betts, F. Bruce Brown, G. Y. Masson, F. J. Nobbs, James Searle, Robbins Elliott, Executive Director, and A. L. Fleming, RAIC solicitor.

Financial statements for the first quarter were approved. On RAIC *Journal* operations for the first quarter, a decline of 38 pages of advertising was reported, compared with the previous first quarter, and revenues were down and costs up.

Committee on the Profession (chairman, H. H. G. Moody). Recommendations of the Committee to augment Institute finances were adopted, and approval of the proposals will be sought from provincial associations and members of RAIC Council.

Executive Director's Report. Brief reports were given on three projects or conferences in March in which the Institute participated: the Canadian Conference on Education, at which the RAIC was represented by Richard Bolton, Guy Desbarats, Pierre Morency, John Bland and Robbins Elliott; the Canadian Council on Urban and Regional Research at which the RAIC was represented by James Strutt and Robbins Elliott, and Peter Dobush was named chairman of the Council's first management Committee; and the second annual meeting of the Canadian Centenary Council, held March 8-10, at which the Executive Director was re-named to the council's board of directors, and appointed chairman of the program research committee.

Committee on Uniform Fee Schedule (chairman E. C. S. Cox). A report on the second draft of "Conditions of Engagement of the Architect and Schedule of Charges for Professional Services", which has been sent to all committee members, was studied and doubt was expressed that, under present laws of Canada, uniformity in the fee structure could be achieved. It might be necessary to divide the document into two sections: "conditions of engagement" and "fee schedule". Provincial associations will be asked if they wish to work towards the establishment of a uniform fee schedule.

Package Deal Committee (chairman, John Dayton). A recommendation of the committee that it be disbanded and reformed as a sub-committee of the Committee on the Profession was accepted.

Architectural Education Committee (chairman John L. Davies). The Committee is to be asked for recommendations on proposed changes to its terms of reference, and on an approach procedure for recognition of schools of architecture. It was also decided that only the ten regular members of the committee will have voting powers at the annual meeting in Vancouver, though other heads of schools may attend.

55th Annual Assembly. Advance work was reviewed, and appreciation was expressed of the excellent preparatory work done by the AIBC Host Committee.

56th Annual Assembly. The 1963 Assembly will be at Hamilton, Ont, and the dates will be May 15-18.

Wintertime Construction. Two Ottawa architects, S. Lithwick and M. W. Kohler, will represent the Institute on a new government committee to suggest means by which the

Winter Employment Committee may promote more wintertime construction.

Preservation of Historic Buildings. The Minister of Northern Affairs and National Resources has commended the Institute for its interest in the proposed national inventory of historic buildings, but the Government has not yet come to a decision on its participation in the preparation of the inventory.

Commonwealth Architectural Conference. An invitation to send two representatives to the Conference in England in September, with the RIBA paying transportation costs, was accepted. President-elect John L. Davies will head the RAIC delegation.

Representation on CSA Committees. Reports from RAIC members serving on these technical committees indicates representation is valuable to the profession and useful to the committees. A special report by M. J. Lambert, representative to the CSA Technical Council was reviewed, and it was decided Mr Lambert should be asked to prepare an article on the subject for the *Journal*.

Works of Art for Public Buildings. A study group of architects and sculptors met in Ottawa in March to institute a program designed to integrate the allied arts and architecture. The Royal Canadian Academy and the Conference of the Arts will be joining the study group, but it was agreed the RAIC should confine its representations to the Federal Government, leaving provincial associations to deal with their own governments.

Massey Medals for Architecture. Compliments and criticism of the 1961 Competition were reviewed, and it was decided the *Journal* should publish a questionnaire asking the members' views on how the competition could be improved. November 9, 1964, will be the date of the next competition.

Underground Wiring. Representations were made to the Federal Government to develop a national underground wiring fund to assist municipalities desiring to convert. The Institute was asked, and the Executive Committee enthusiastically agreed, to sponsor a committee to study comparative costs of overhead vs underground installations. James Street and the Executive Director will be RAIC representatives on the committee.

UN Conference in Geneva. Members of the Institute are being asked and one on building techniques, to be ab-urbanization and one on building techniques, to be abstracted for use at a conference on the application of science and technology for the benefit of the less developed areas at Geneva next February.

International Educational Building Conference. Two members of the Institute will be invited by the Federal Government to attend the conference in London July 25-August 2, sponsored jointly by UNESCO and the British National Commission for UNESCO.

Royal Commission on Banking and Finance. The Institute is to submit a brief on measures which should be adopted by the government to assist municipalities and other public bodies in financing public works. A draft to be prepared by Patrick Stoker, Montreal, will be submitted first to provincial associations for comment.

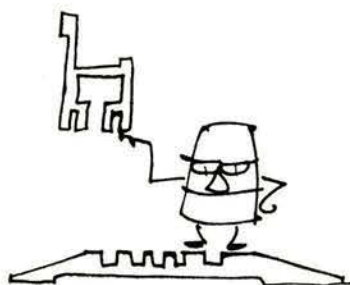
Architects and House Clients

by Jerome Markson

WHY DO PEOPLE who, in other ways, seem reasonable, sensible and pleasant, turn into fanatics when they build their own house? Someone other than an architect must answer that question.

The relationship between an architect and his client is so different here than with any other type of building. Building his own home brings to realization not only a man's highest hopes and fondest dreams. It also reveals his deepest obsessions and most irritating peculiarities. Although the architect may embark on the project with great spirit and ambition, only by keeping his eyes firmly on the end result can he hope for the happy outcome—good architecture. Many snares and false trials could make him lose sight of that goal.

To protect him from these perils we present a few common diseases, some symptoms and other random thoughts.



The plumbing psychosis: an outstanding symptom. It can take such complete hold of the client that plumbing, plumbing fixtures, taps, bends, or for that matter, wires, outlets, special switches, plates, pumps, sinks, thermostats and the innumerable relatively meaningless gadgets and gimmicks crowd all other thoughts from his mind. Though this kind of an obsession may try the architect's nerves and upset his stomach, he can put it to his own use by playing along and using it as a way of taking the client's mind off the architecture, thereby gaining more design freedom.

The vacillating client neurosis: the first symptoms are his inability to decide whether to retain you and when and where to start. They are a good indication of later events, for the pattern will be repeated endlessly. You may visit as many as eight sites over a few years before one is acquired; you may have four or five interviews with another potential client before he concludes that you are not the architect for him; you may present up to twelve ground floor plans on one house; on more than one occasion you may have designed a house, completed working drawings and specifications and received tenders only to have the client decide, at the last minute, that he didn't like the site. You have doubtless revised floor plans on working drawings several times per plan to make a house smaller, larger, longer, shorter, taller, lower, only later to revert back to the original. You have had to go over, time after time on the same job, the selection of tiles, woods, bricks, door knobs, counter tops, built-ins and all the rest of the paraphernalia ad nauseum. You have been informed by your client that you are too critical of the builder—have hurt his feelings. Before long the client feels that you should be more faultfinding with the unfortunate contractor.

The leaking roof phobia: one client loves his house, even though his carport roof leaks; another accuses you of lacking architectural competence because his garage roof leaks.

The decorator fiasco: this is a sensitive area because “*some of our best friends are decorators*”. When the client obeys a certain species of decorator as women obey their hairdressers, the architect must be prepared to lose the battle. These decorators are beyond reproach and question. Architectural spaces are “*treated*” with ubiquitous billowy baby blue walls, baby blue curtains, full size plaster Nubian slaves, that mysterious variety of overgrown gold-leaf lamps and great quantities of imitation plastic plants and flowers. What chance has the architect against this sort of thing? Every conceivable stratagem may be employed to convince a client who had allowed a satisfying house to be built that the results of all this are atrocious, but with absolutely no result.

The problem of the perfect client with no money: it often becomes clear when first talking to a client that his budget will be small and that the whole thing may well fall through at any time. We have all had the experience of working through a design which was eventually scrapped for lack of funds; but the architect when starting his project, can never be sure if this will happen. The RAIC Report on the Design of the Residential Environment suggests we make a deeper commitment into the small house field. After all, we believe that people with limited funds have as great a right to our services as those who usually employ us.

The supervision syndrome: this needs no elaboration. It has been shown repeatedly that if the architect does not supervise his buildings, he may as well put them out of his mind because they invariably do not turn out as planned.

The client who thinks he is an architect delusion: this complaint, though rare, is most disturbing, as it wastes so much time and may result in a poorer job. To have to go over and over each detail, every bit of design, with innumerable alternate suggestions or sketches provided by a well-meaning client, can try the architect’s patience—one of his strongest assets—to the very limit.

The cleanliness complex: with an aesthetic based on the desire for sterile conditions one can see why some designs turn out as they do. There is nothing to do here but give in.

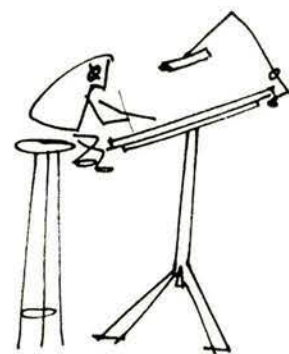
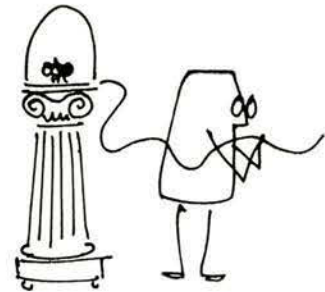
The reach-to-grasp ratio and the reality shock: both refer to the problem of those who want more than they can pay for. The reach-to-grasp ratio usually works out to reach -4, grasp -3. Then follows the reality shock. There is not a case on record without this experience.

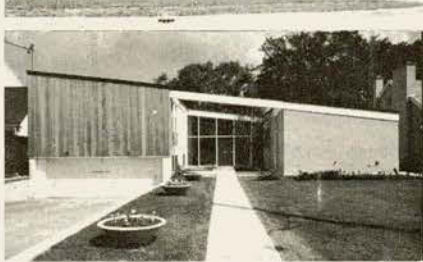
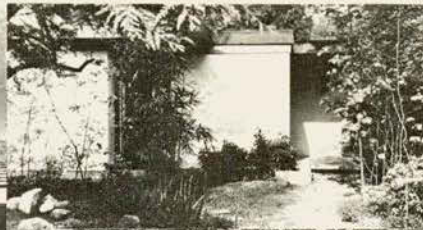
The architect as ally: concerns the delicate three-way balance between husband, wife and architect. The architect may patiently wait through disagreements and then slyly step in if things appear to be turning out as he had hoped.

These and other problems take many forms. (Why they exist, we suggested earlier, is not for an architect to explain here). Nevertheless, the client-architect relationship is by no means an unhappy one, and even if that mythical creature, the perfect client, did exist, it is doubtful whether the result would be better architecture.

The foregoing has had little to do with architecture. It states the price we pay for the opportunity given us by trusting souls who hand us their life savings to produce something they will love. It is an inescapable part of the process in which architecture is made. From the varied complexities of human nature come the qualities which produce architectural character. We should not stamp all our preconceived notions onto every problem. Aalto says that man must stand in the centre.

The individual residence provides the architect with one of his most unique opportunities for expression, and it is usually from his client that he derives his inspiration. After all, if it weren’t for people, architecture would be easy — and non-existent.





10 HOUSES

- 38 Craig Residence, West Vancouver
*Architects: Chomick & Leblond
Vancouver*
- 40 Carmichael Residence, West Vancouver
*Architects: Thompson, Berwick & Pratt
Vancouver*
- 42 Rogers Residence, Vancouver
*Architects: Thompson, Berwick & Pratt
Vancouver*
- 44 Downes Residence, Vancouver
*Architect: Barry Downes
Vancouver*
- 46 Robertson Residence, Burnaby, B.C.
*Architect: William Wilding
Vancouver*
- 48 Smith Residence, East Kildonan, Man.
*Architects: Smith, Carter, Searle Assoc.
Winnipeg*
- 50 Critchley-Waring Residence, North York, Ont.
*Architect: George Eber
Westmount, P.Q.*
- 52 Balfour Residence Toronto
*Architects: Gordon S. Adamson & Assoc.
Toronto*
- 54 Moses Residence, Hamilton
*Architect: Jerome Markson
Toronto*
- 57 Simard Residence, Ville D'Esterel, P.Q.
*Architect: Roger D'Astous
Montreal*



Craig Residence

West Vancouver

Architects:
Chomick & Leblond
Vancouver

Landscape Architects:
Muirhead, Justice & Assoc.

General Contractor:
Craig Construction Co. Ltd.

PHOTOGRAPHY BY SELWYN PULLEN

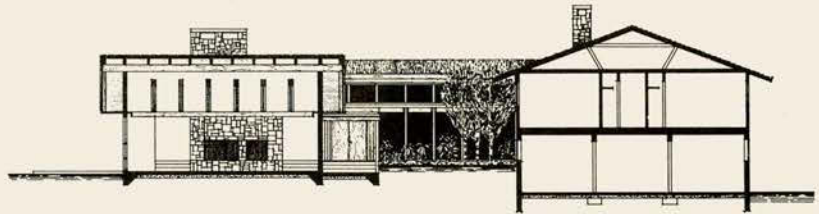


This residence is on a non-rectangular site with 250' street frontage, and other dimensions 185'-6" and 80'-0" deep, 138'-5" near boundary. It was designed for a family with four children who are very active socially, and require accommodation to entertain.

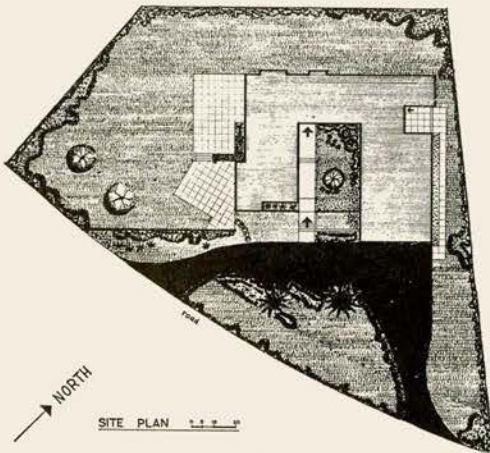
The lay-out indicates a large split-level residence with living, dining and kitchen facilities on the grade level and the bedrooms over the garage.

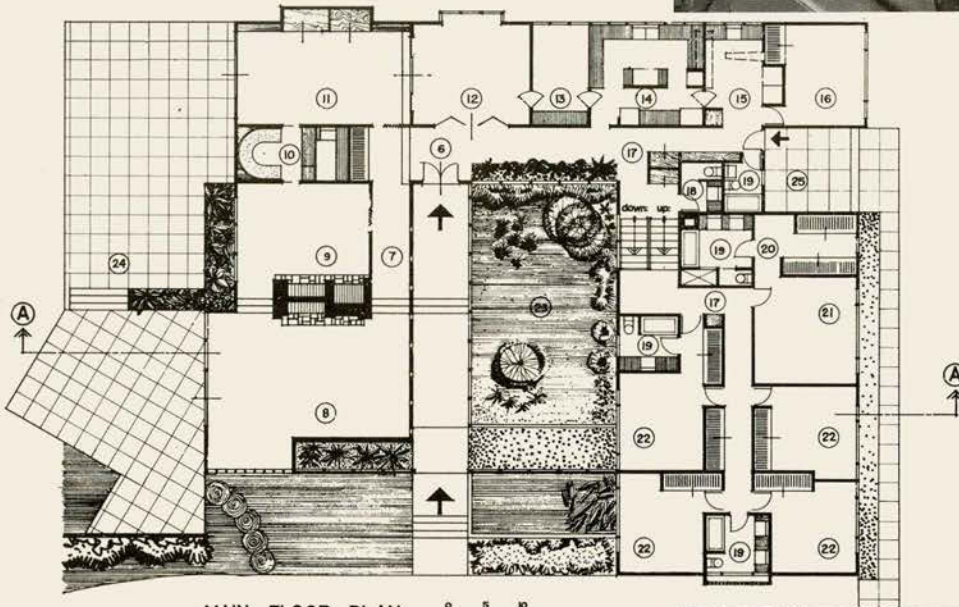
Basically of wood frame construction with concrete slab on grade floor at the entry level, the exterior is sheathed with vertical cedar siding with plywood decorative accent panels, and a cedar shake roof.

The interior is basically plastered walls with some decorative wood panels to relieve monotony. There are acoustic tile ceilings in the kitchen and dining room, and beamed ceilings in the den and living room. Flooring is wall-to-wall carpeting, except for the kitchen, nook and utility area, which are vinyl asbestos. The hallway and dining room have brick borders with rugs inserted. Furnishings are by the owner.



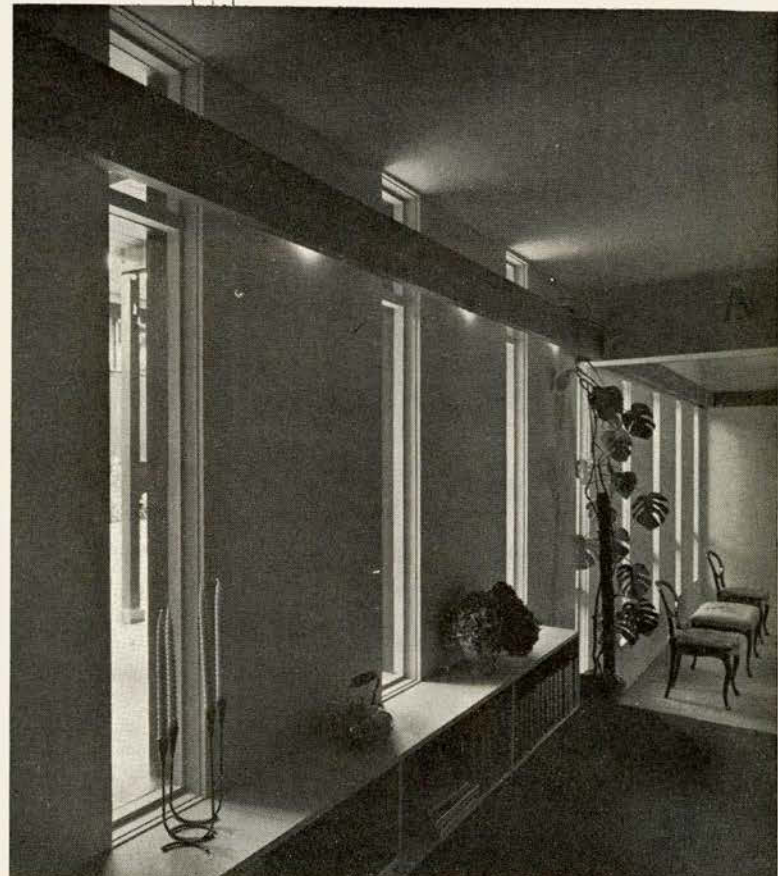
SECTION A - A 0 5 10





MAIN FLOOR PLAN

- | | | | |
|---------------|----------------|----------------|-------------------|
| 6 ENTRY | 11 FAMILY ROOM | 16 MAID'S ROOM | 21 MASTER BEDROOM |
| 7 GALLERY | 12 DINING ROOM | 17 HALL | 22 BEDROOM |
| 8 LIVING ROOM | 13 NOOK | 18 WASH ROOM | 23 COURT |
| 9 DEN | 14 KITCHEN | 19 BATH | 24 PATIO |
| 10 BAR | 15 LAUNDRY | 20 DRESSING | 25 PORCH |



Carmichael Residence

West Vancouver

Architects:
Thompson, Berwick & Pratt
Vancouver

General Contractor:
Eric Hjorth

PHOTOGRAPHY BY SELWYN PULLEN

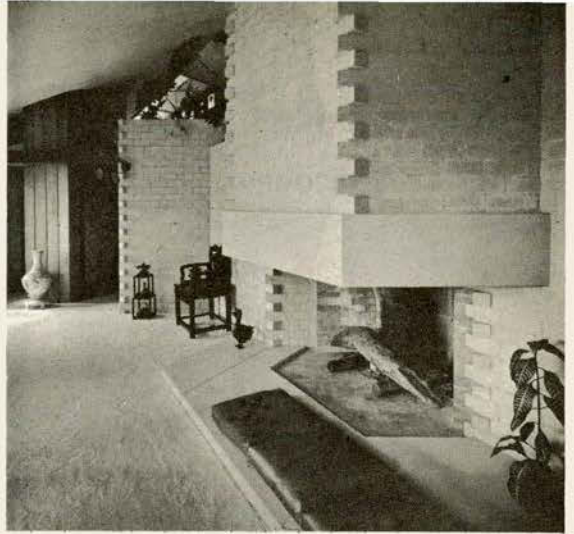
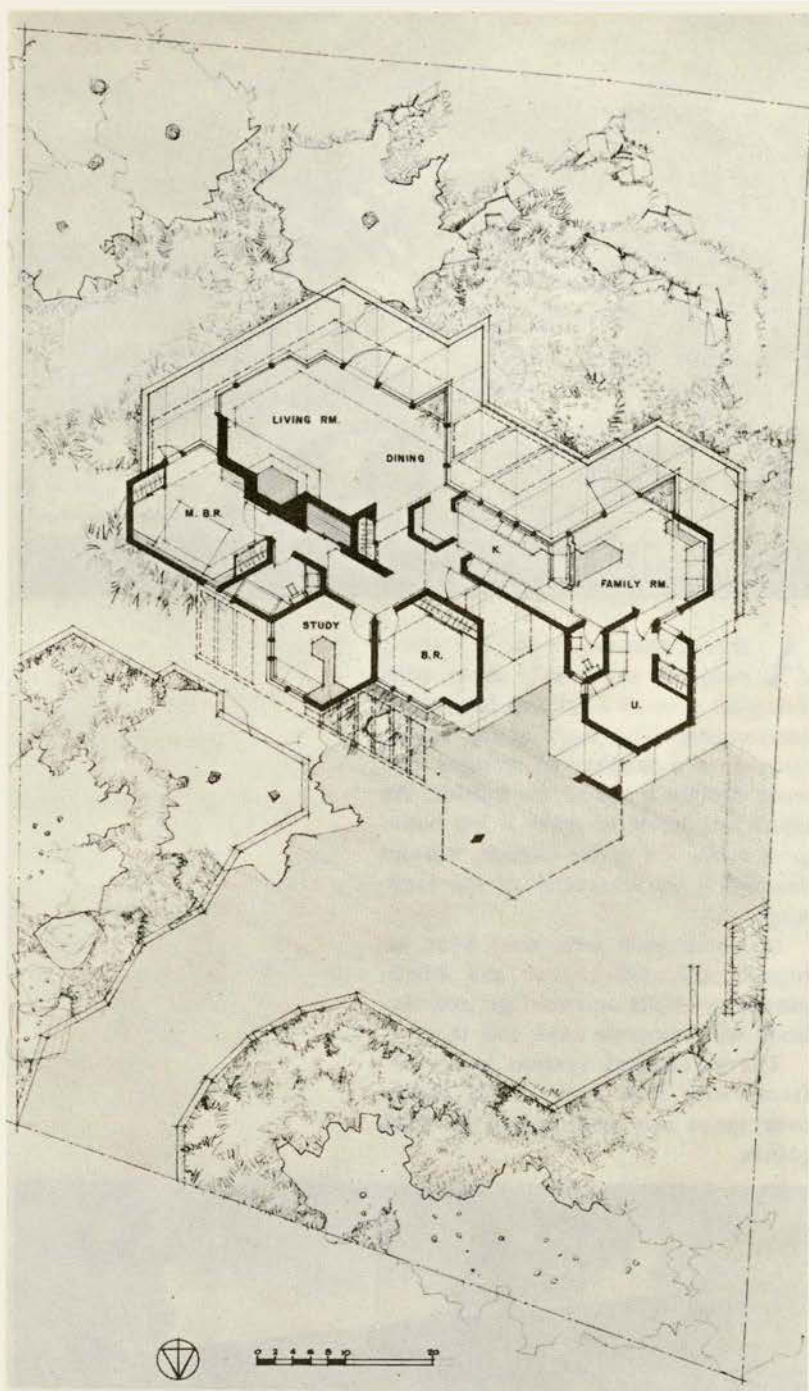


A HOUSE FOR A HILLSIDE which, due to client requirements, had to be on one level — which made for unusual siting. The hexagonal plan combined with open ceilings to give maximum spatial richness. Clerestories were used to give high angle treetop views, an otherwise heavy roof was used to create a protective “umbrella”. The house was designed to accommodate two adults and one child.

Materials used were cedar lap joint boards on exterior and interior walls; plaster ceilings; “jumbo” cement bricks; carpet or linoleum floor coverings.

The structure is of stud frame with joist floor system. The roof rafters over open spans were made stable by the shape of roof.





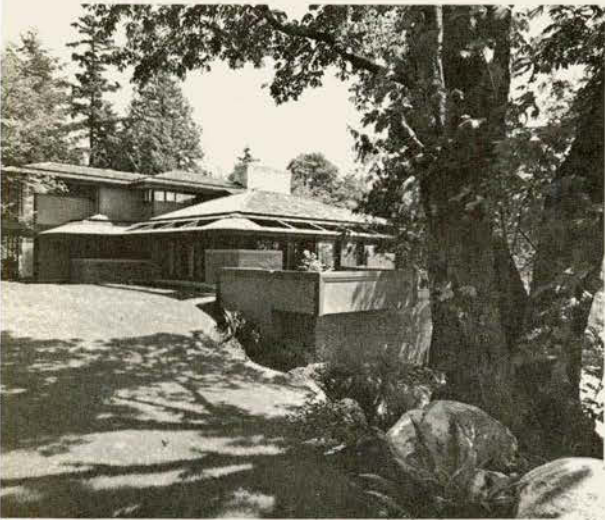
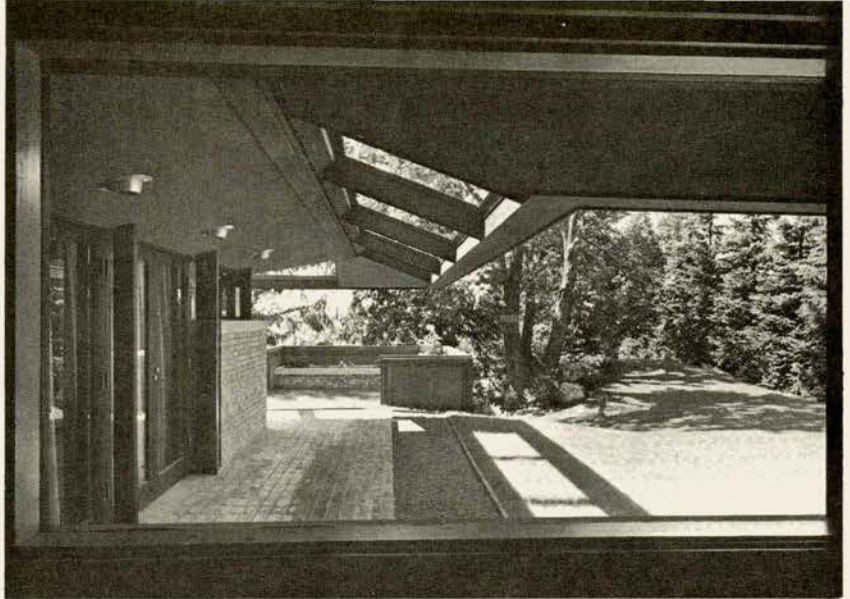
Rogers Residence

Vancouver

Architects:
Thompson, Berwick & Pratt
Vancouver

General Contractor:
Turnbull & Gale Construction Co. Ltd.

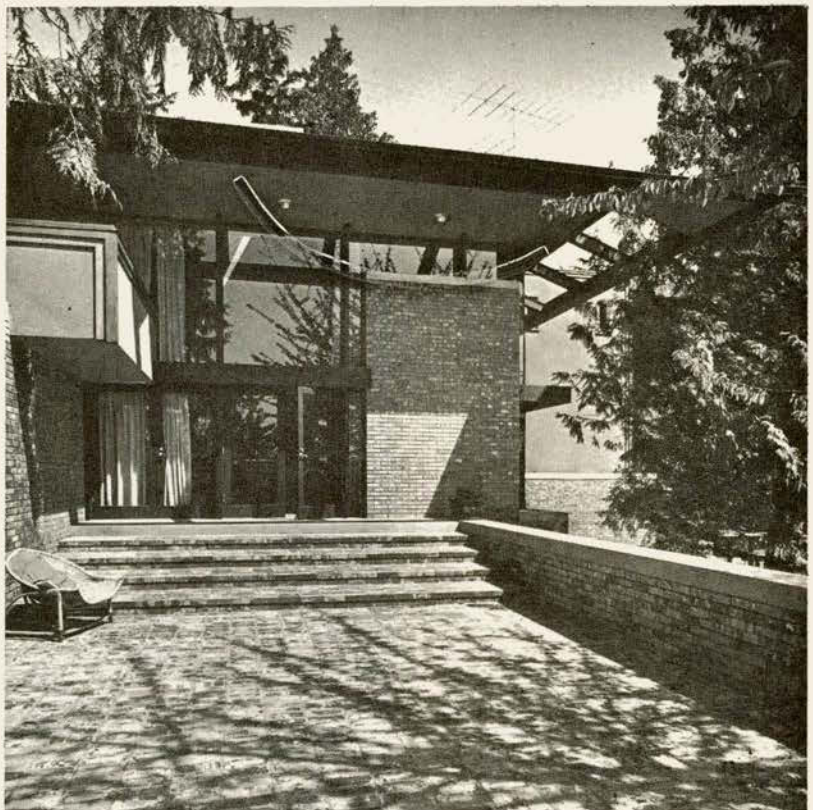
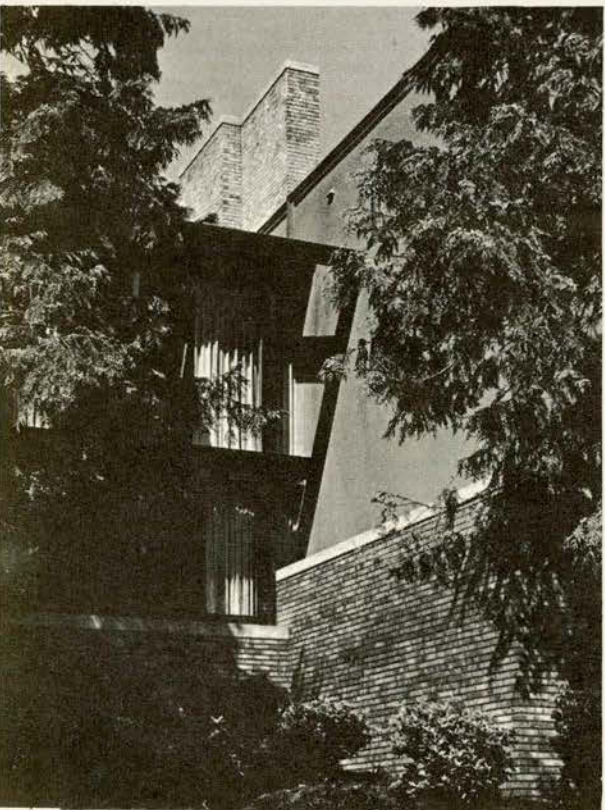
PHOTOGRAPHY BY SELWYN PULLEN

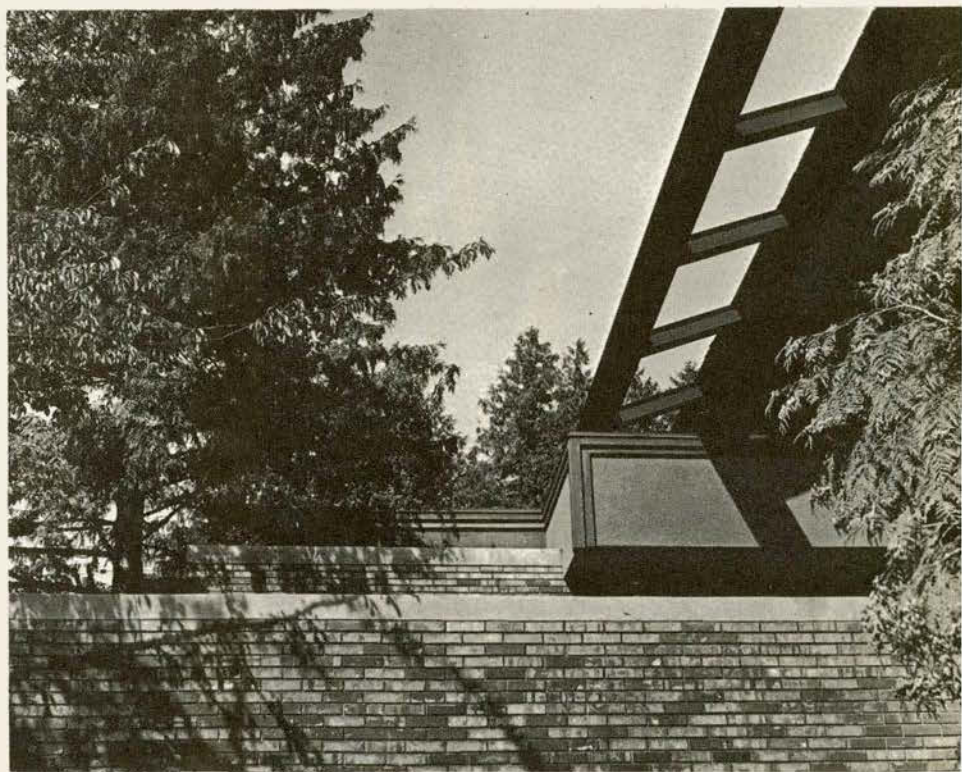
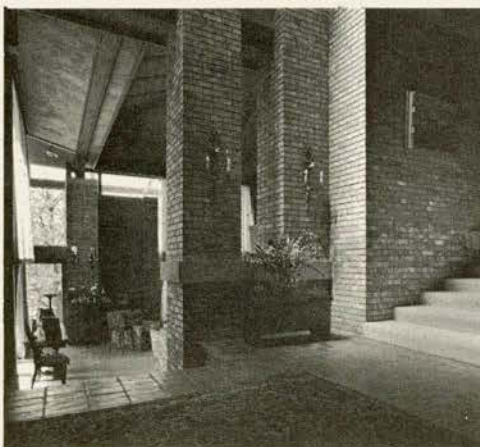
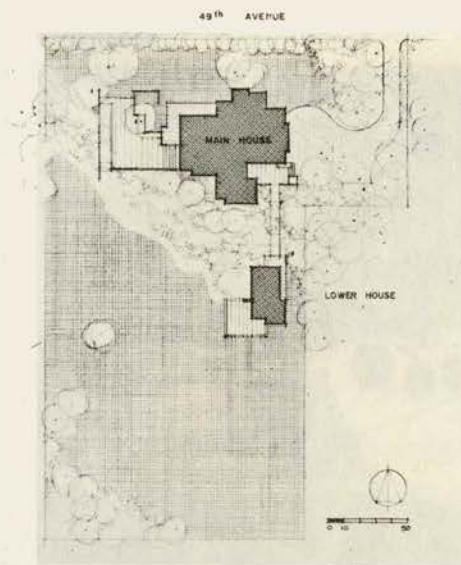
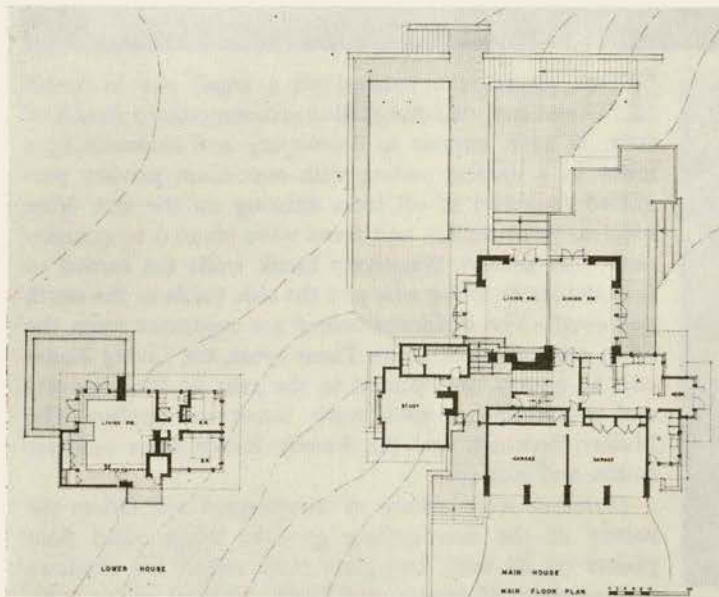
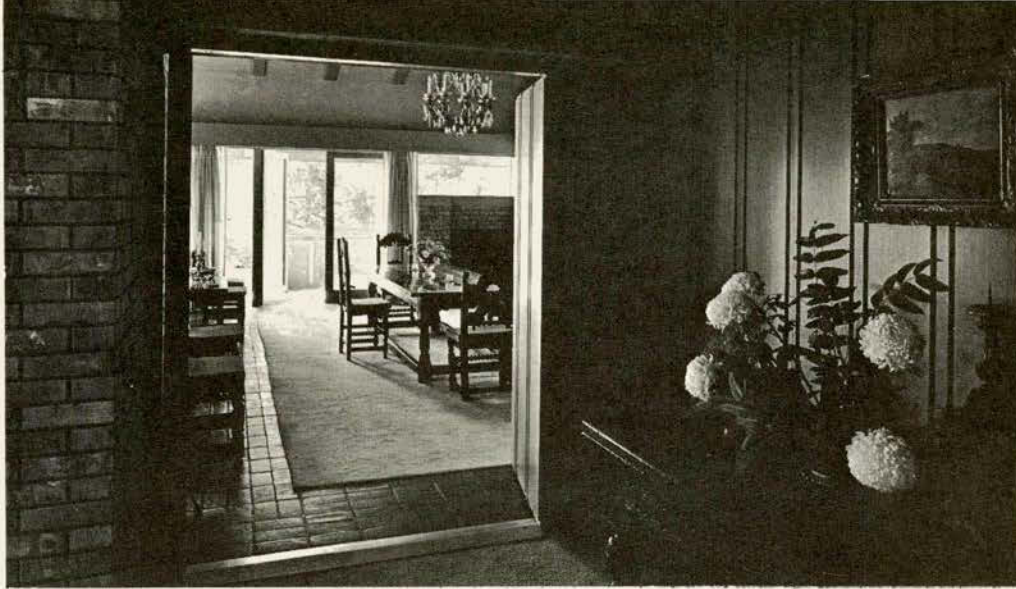


A HOUSE that has to serve a whole range of activities — from quiet living for a small family to large scale entertaining. The main living spaces open onto a number of terraces that meet various levels of the hillside. An effort was made to make a big house grow easily out of the hillside, without destroying the character of the landscape.

Materials used were sand float, integrally coloured plaster and stucco outside on walls and ceilings; red clay brick with concrete caps; oak trim.

The structural system is of stud frame with joist floors. Roof rafters over spans are made stable by soffit planes.



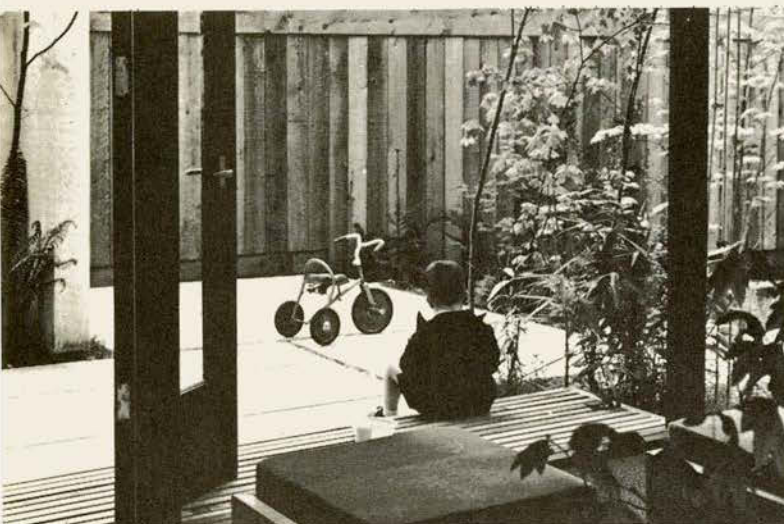
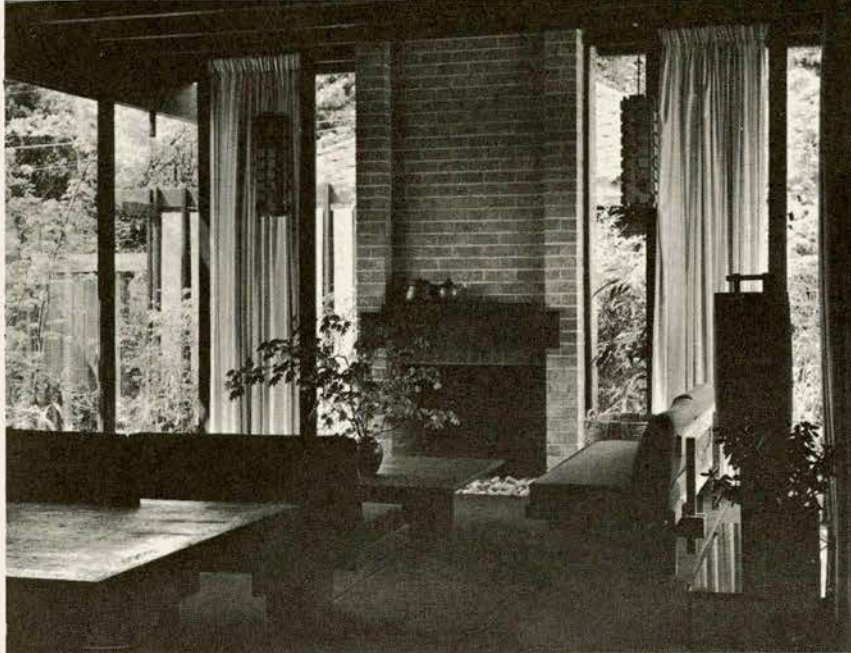


Downes Residence

Vancouver

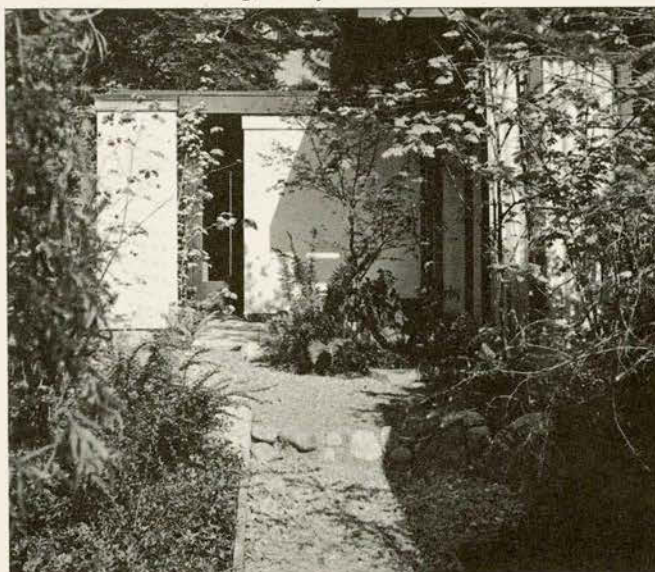
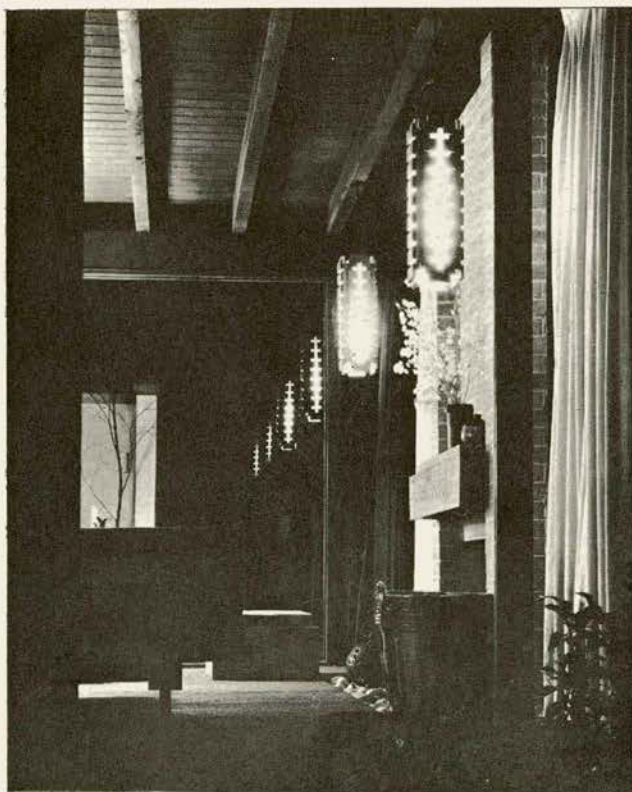
Architect:
Barry Downes
Vancouver

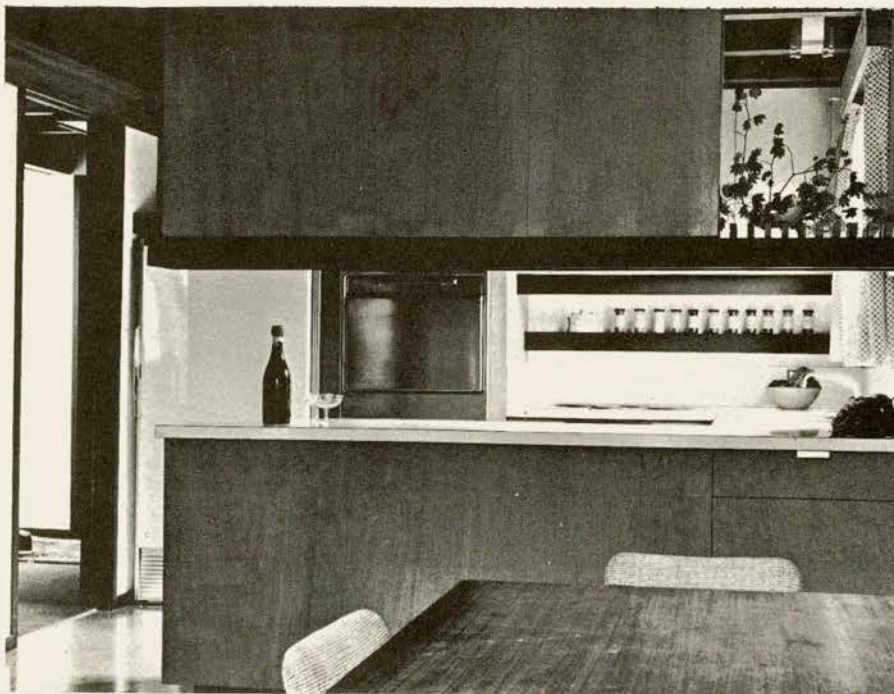
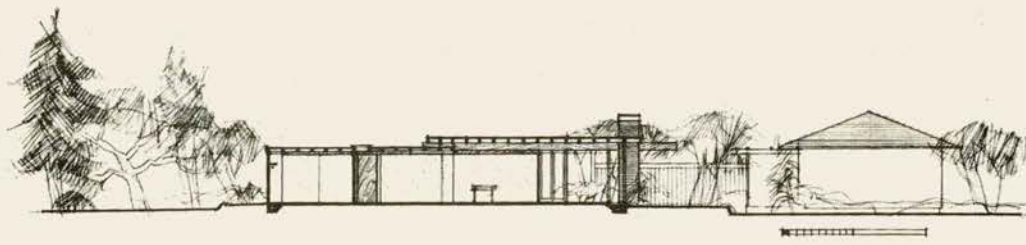
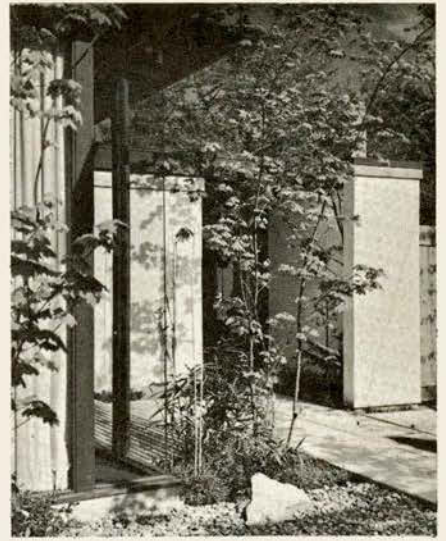
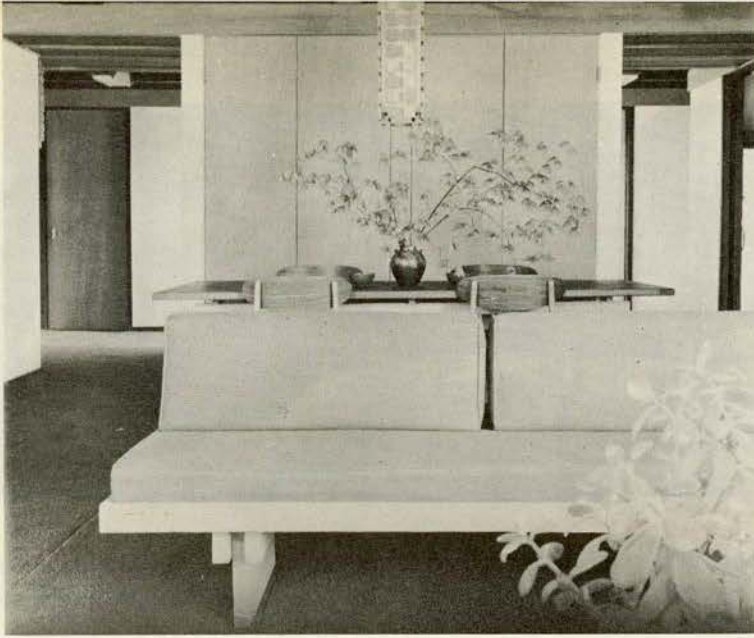
General Contractor:
Lauder Bros. & Tate



THIS RESIDENCE, located on a small site in South Vancouver, was designed to accommodate a family of four. A keen interest in developing and maintaining a home in a natural setting with maximum privacy permitted retention of all trees existing on the site. Vine maples, bamboo, firs and ferns were planted to complement this growth. Relatively blank walls are turned to face the street to the east and the side yards to the north and south. The childrens rooms are separated from the adult entertainment areas. These areas, the Living Room and its courts, are located to the rear of the property and project into a man made forest and garden. The Master Bedroom and the Family Room open to these courts and gardens.

Materials were chosen to complement and reflect the nature of the surrounding growth. White sand float plaster on all walls and glass plate reflect the shadows and patterns of leaves and limbs. Natural cedar trim, screens and decks and stained fir beams and fascia repeat surrounding colors. Floor carpeting is olive green and all millwork and doors are stained light cedar. Skylights and clearstoreys are used to light interior spaces. Structural economy suggested exposed 4 x 6 and 4 x 8 beams for all the ceilings. All lighting fixtures and much of the furniture was designed by the architect.





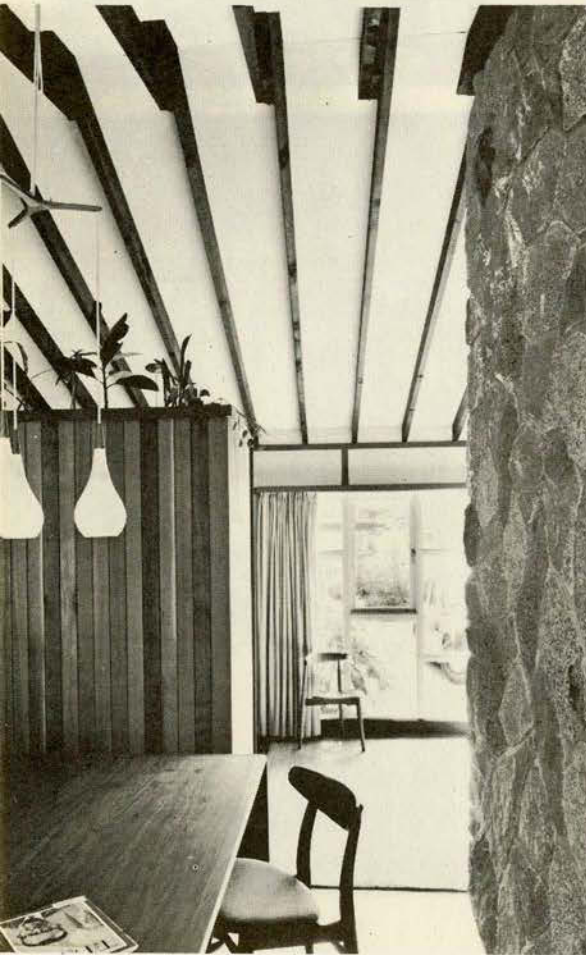
Robertson Residence

Burnaby, B.C.

Architect:
William Wilding
Vancouver

General Contractor:
C. J. Oliver Construction Ltd.

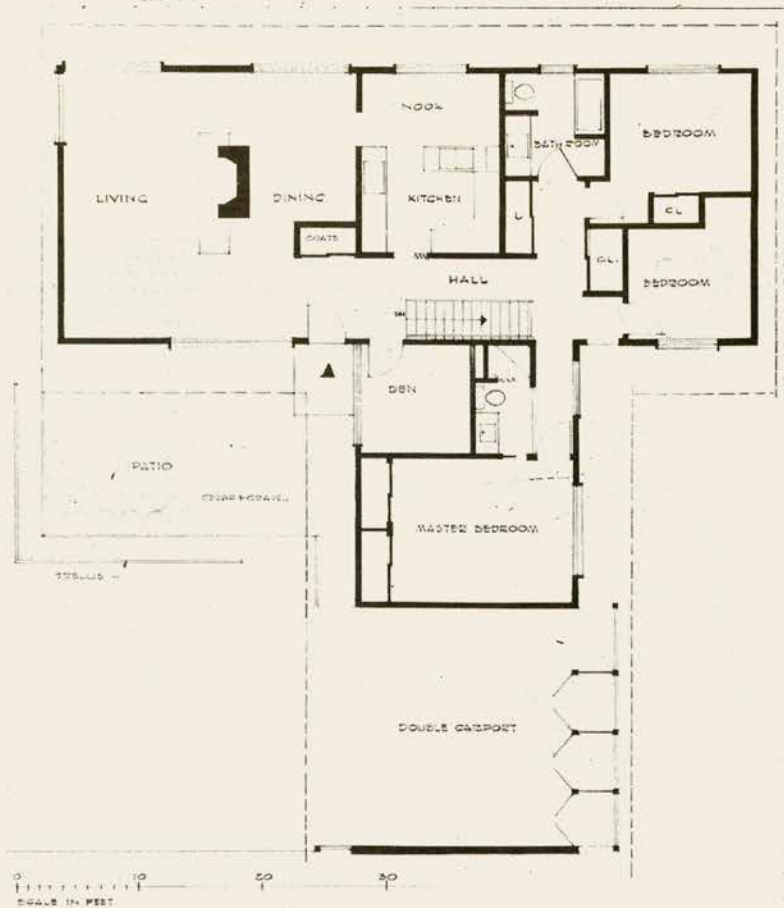
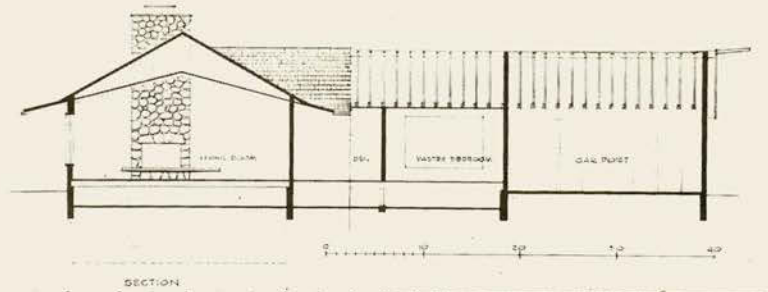
PHOTOGRAPHY BY JOHN FULKER

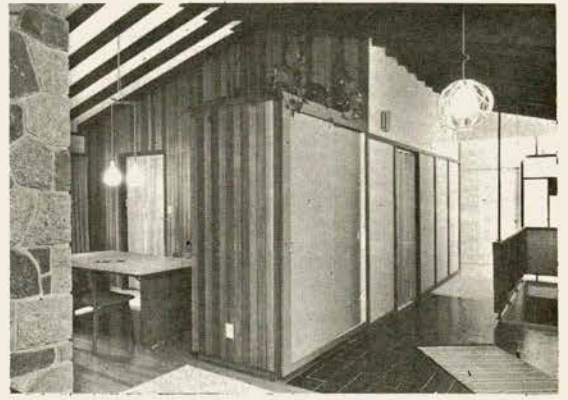


THIS RESIDENCE was required to be planned for a certain degree of entertaining but with the main purpose being suitable, convenient and comfortable living for a couple with a small family.

The exterior of the building has four-inch cedar siding as the main finish. The roof has heavy butt shake.

The living room, dining room, entrance and den have a combination of natural cedar vertical boards on the walls and very fine bamboo adhered to plywood. The ceiling of these areas show the lower cords of the scissor trusses with pure white donna conna board between. All other areas have plastered walls and ceilings. The floors in the living and dining rooms are wool carpet and the entrance has dark grey slate. The master bedroom has wool carpet and all other areas have tile finish.





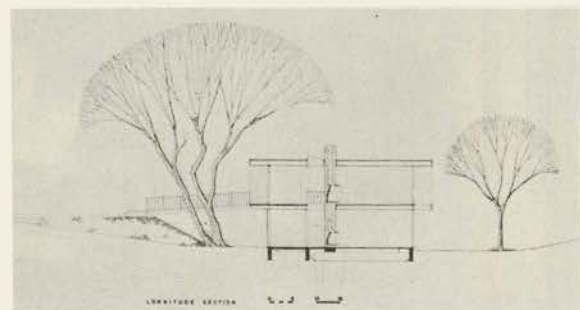
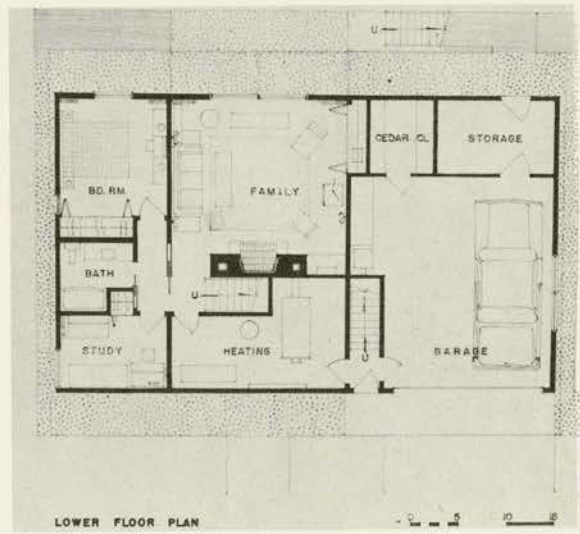
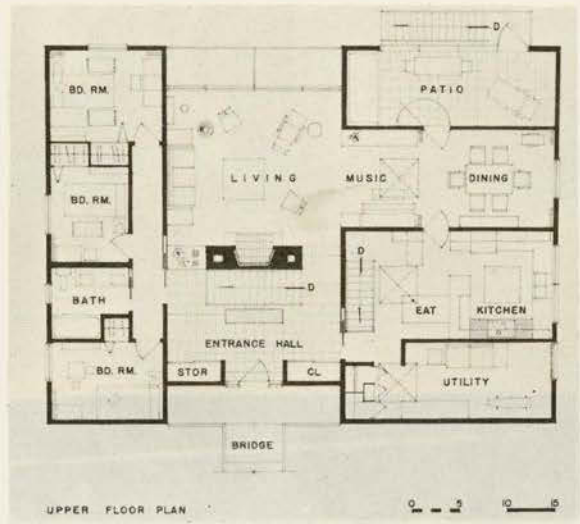
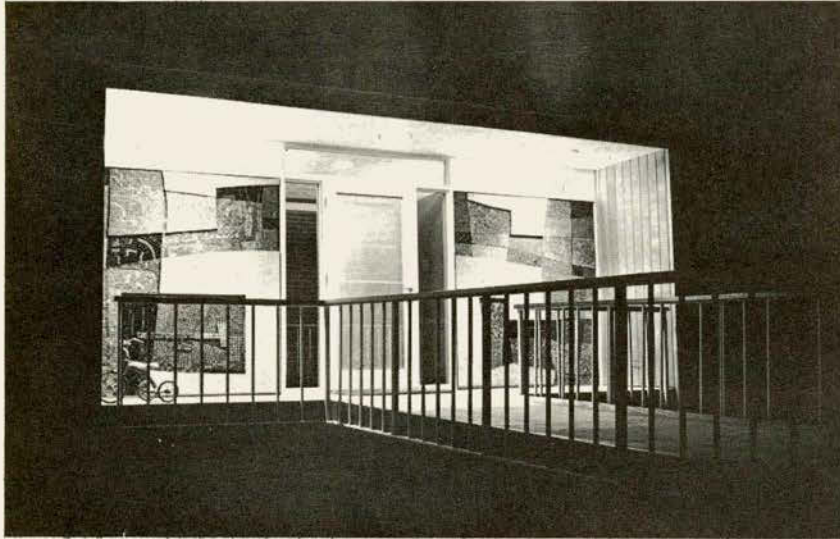
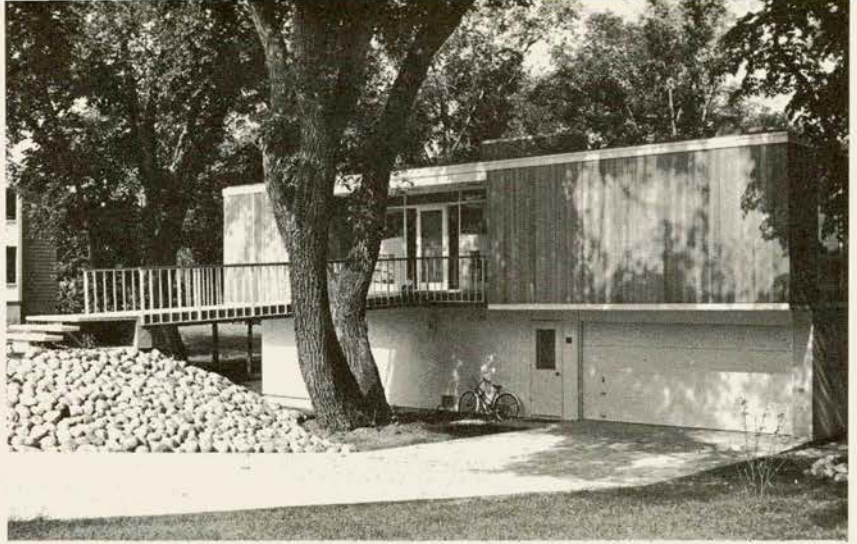
Smith Residence

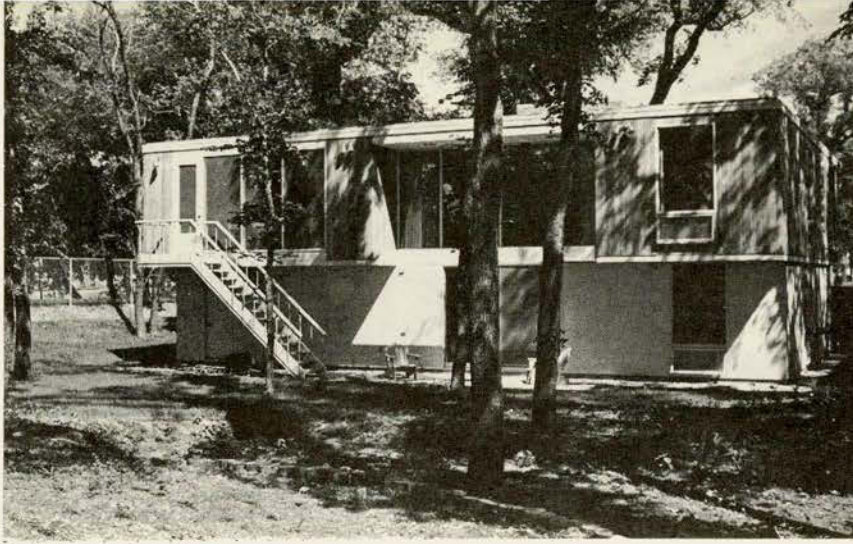
East Kildonan, Man.

Architects:
Smith, Carter, Searle & Assoc.
 Winnipeg

General Contractor:
Fuji Builders & Contractors

PHOTOGRAPHY BY TERENCE NOEL AINSCOW





THIS HOUSE WAS DESIGNED for a family of five — an architect, his wife and their three children. It was desired to have all areas in the house well related to each other and arranged in a fairly strict architectural order — as a background for family living.

The heavily treed site is located between the approach street, (which is a protective flood dike), and the Red River. The site is low behind the dike and to fill would have destroyed the trees.

The design which developed allows the site to be kept at the natural grade. The main entry to the upper level of the house is approached by a bridge. The lower level plan is at grade, which allows a ramped approach to the garage and garden access at the rear from the family room by sliding glass doors.

The plan is developed on a 4'-0" x 4'-0" module, horizontally and vertically.

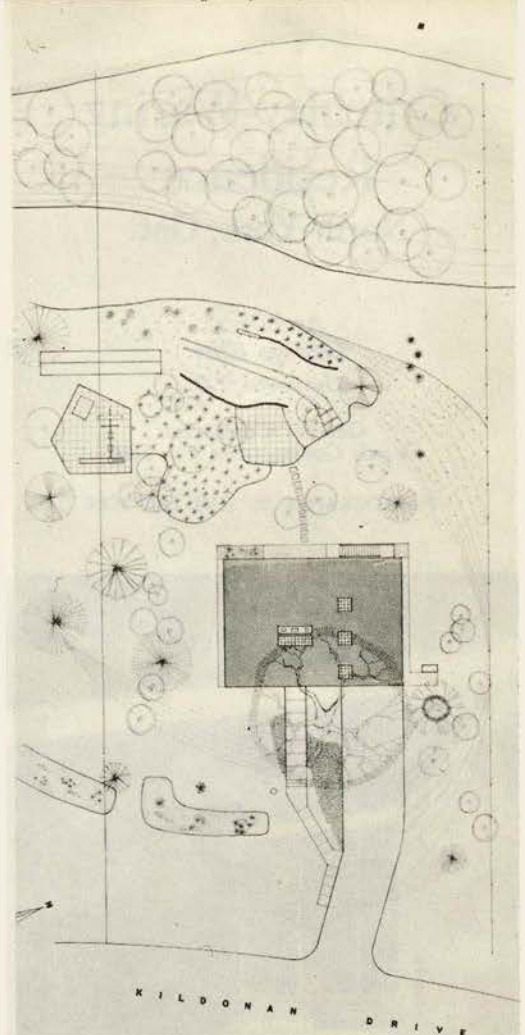
The foundations are spread bore concrete piles carrying grade beams, precast concrete joists and concrete lower level. The superstructure is wood frame walls, floor and roof.

The exterior is faced with vertical West Coast Cedar finished natural with a pressure treatment. Brilliantly coloured mosaic tile panels flank the main entry. The interior walls carry through the vertical cedar in the entry and living room and the remainder of the walls are painted smooth plaster.

Ceilings are sand plastered in the entry and living rooms and smooth plaster in all other areas except the family room which is acoustic tile.

Floors are natural slate in entry and screened patio, broadloom in living and master bedroom, cork in dining and music rooms and pure vinyl in the remaining areas.

All doors and cabinet work are of white oak.

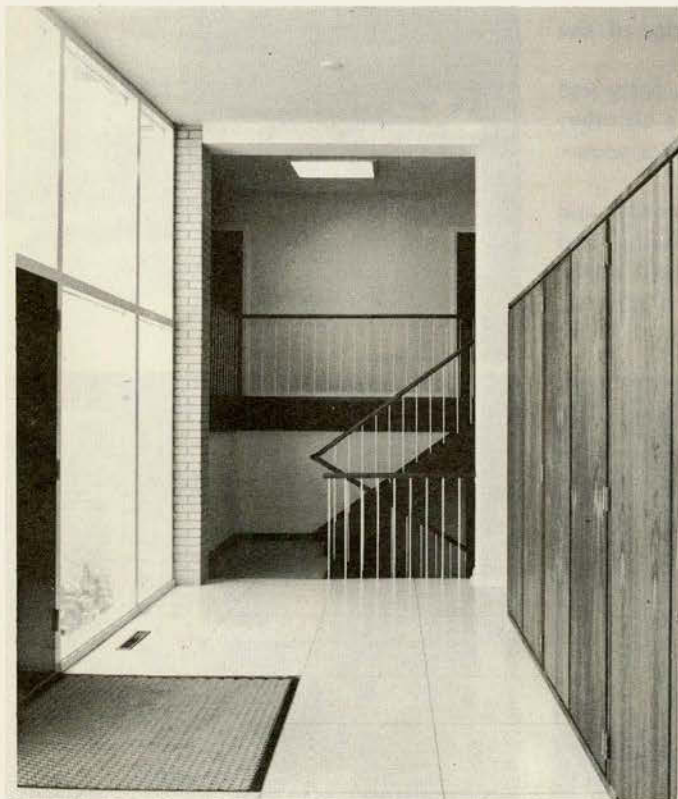
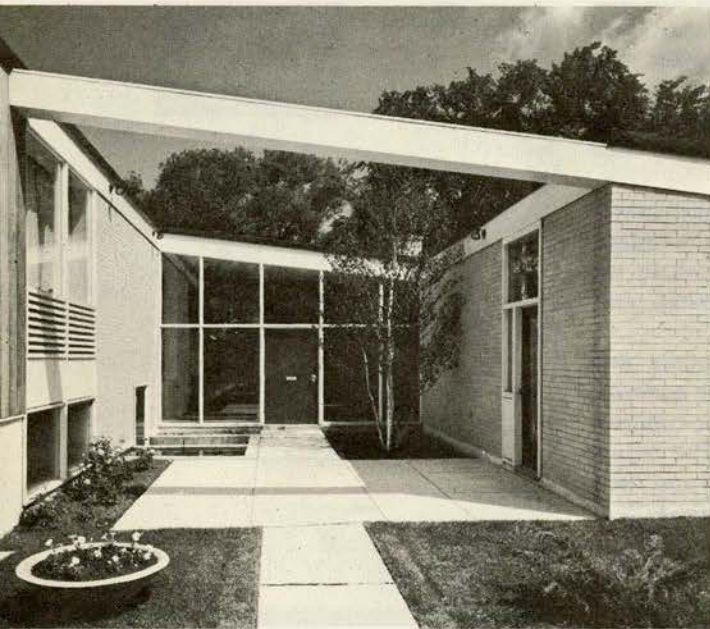
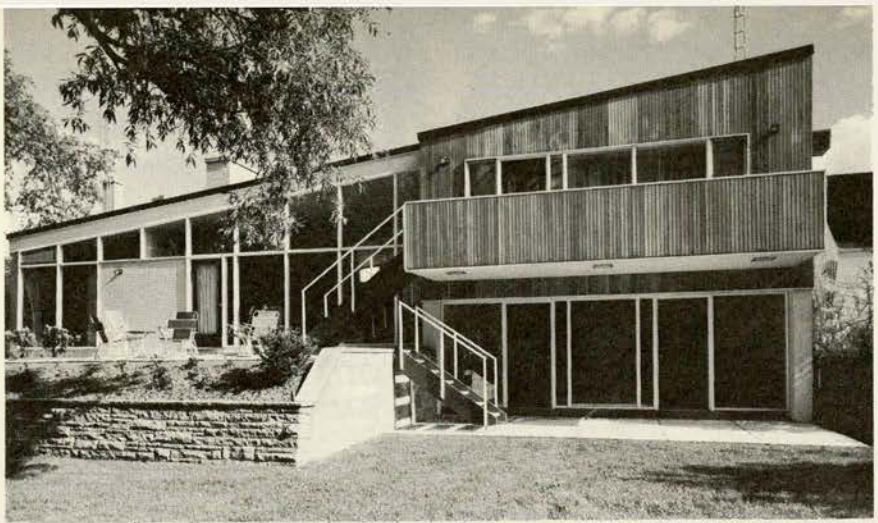


Critchley-Waring Residence North York, Ont.

Architect:
George Eber
Westmount, P.Q.

General Contractor:
Vonk Construction Co. Ltd.

PHOTOGRAPHY BY NEIL NEWTON



A RESIDENCE for a young couple with two children, on a lot which is a part of a small subdivision and which slopes from the street towards the ravine at the back. Across the wooded ravine are the well kept grounds of an estate.

Program Requirements

To create a feeling of spaciousness on a relatively narrow lot located in a row of expensive but tightly built development houses.

To make the best use of the ravine view, to eliminate the view of the street and neighbouring houses and to give maximum privacy.

The deed restrictions made a split level development mandatory but the owners desired complete separation of bedroom wing from the living areas, instead of the usual open split level plan. They also wished separate heating zoning between bedroom floor and main floor.

The living room windows were to face north towards the ravine view, therefore sunlight had to be brought in from another direction.

Semi basement conditions were to be eliminated in areas such as the playroom on the lowest level of the building, utilizing the natural slope.

Easy access to the garden from all levels as well as from one level of the garden to the others.

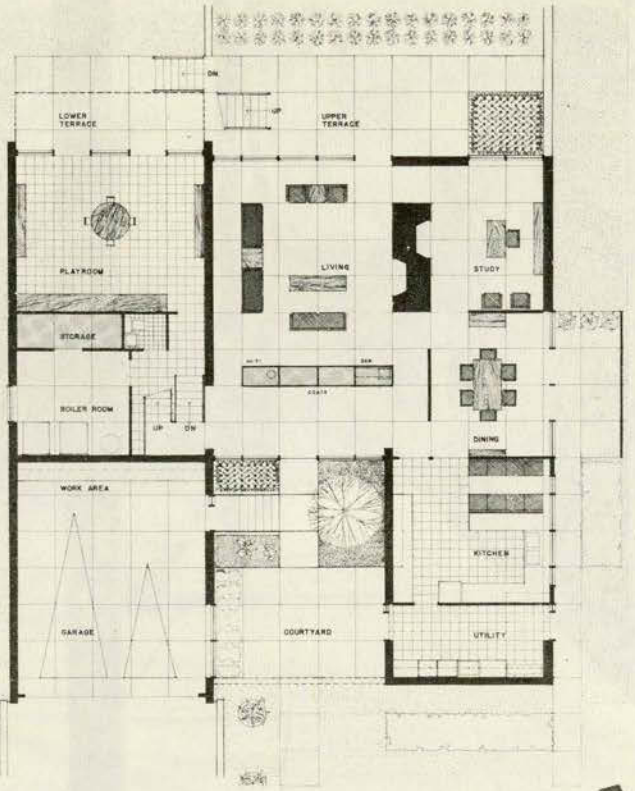
The entrance to the house has been located in a small sunny private courtyard, sheltered from view. Into this extensively landscaped area, the guest bedroom opens on a higher level. Sunlight enters the living room through the hall windows facing south into the courtyard. The winter sun enters unobstructed while, in the warm summer months, the freestanding closet serves as a barrier. The rear walls of the building and the terraces have been pushed beyond the neighbouring houses giving an unobstructed view of the ravine.

The warm air heating is arranged through an underfloor duct system and it has been designed with two separate furnaces to give the separate heating zones required.

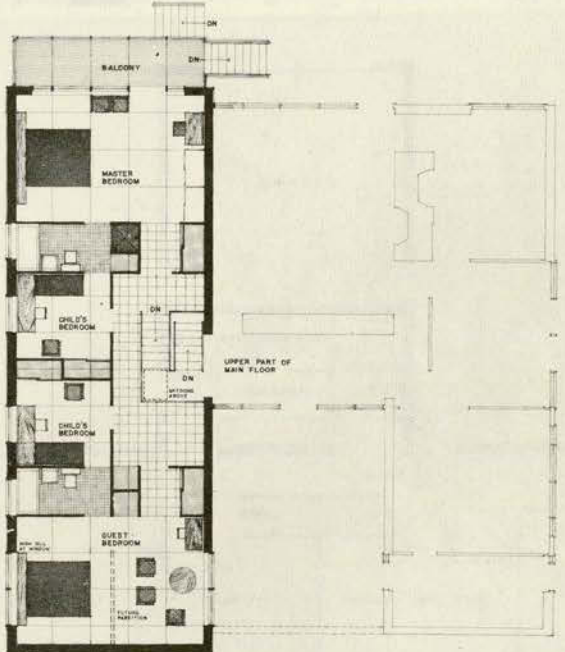
The structural system consists of 2" x 12" joists spanning between load bearing walls. Concrete footings, concrete block foundation walls.

The interior walls are mainly plastered, with some walnut paneling; all fixed windows are double glazed sealed units in wood frames; opening windows, aluminum sash. The ceilings are plaster, the floors, terrazzo, vinyl asbestos tile and hardwood.

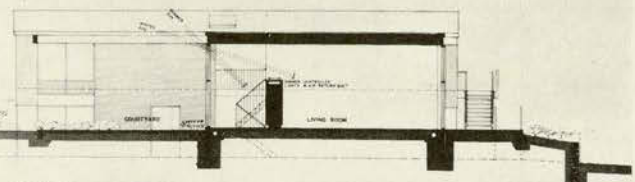
Exterior walls are mainly of American size light grey clay bricks or natural finished cedar siding. Fascias are painted plywood.



MAIN FLOOR PLAN



CROSS SECTION



SECTION THROUGH COURTYARD



Balfour Residence

Toronto

Architects:

*Gordon S. Adamson & Assoc.
Toronto*

General Contractor:

J. Watt & Company (Builders) Ltd.

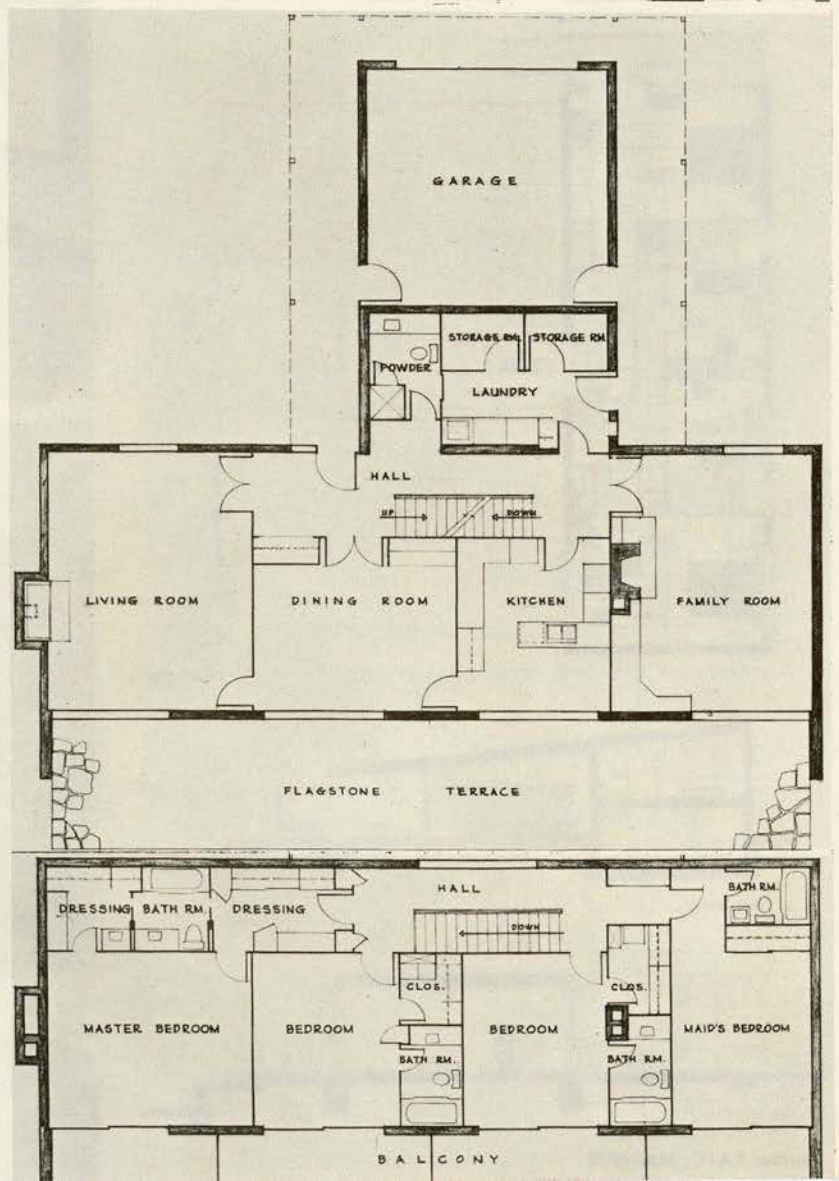
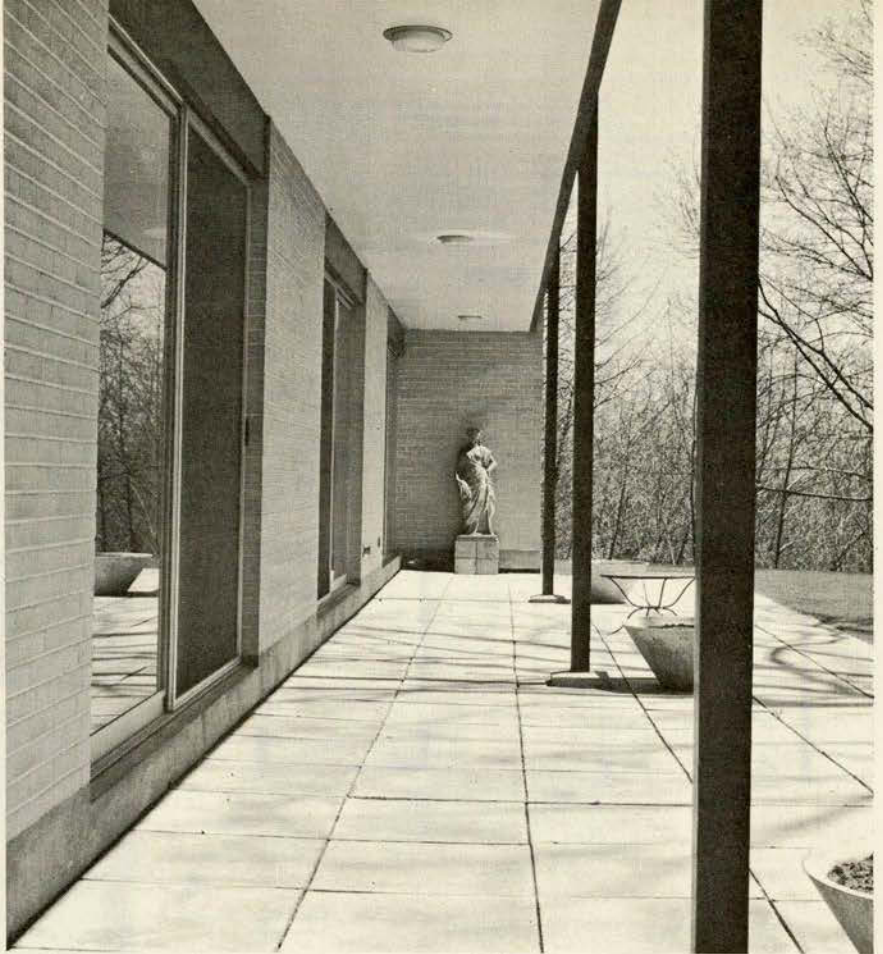
PHOTOGRAPHY BY PANDA

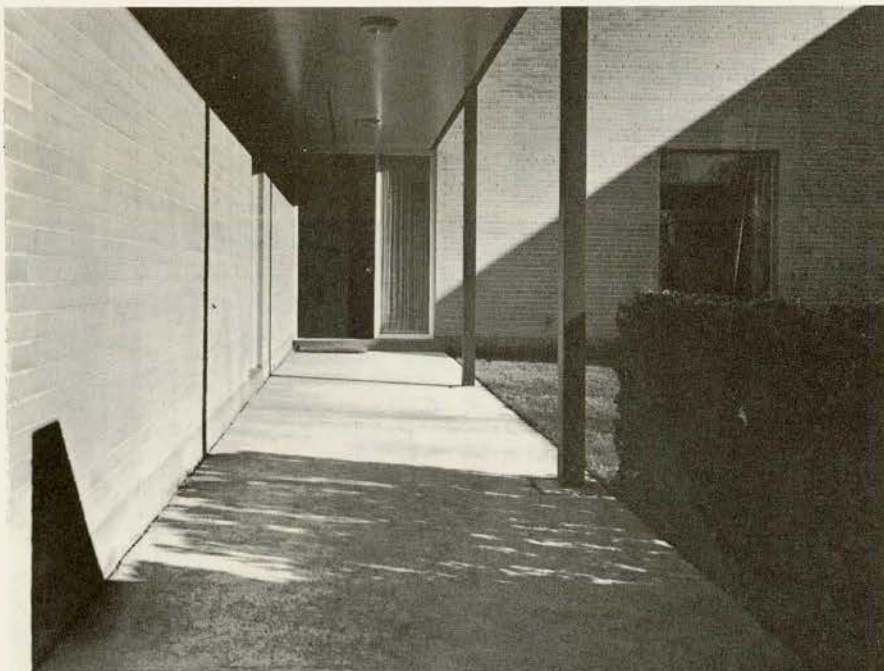
A RESIDENCE TO HOUSE living room, family room, dining room and kitchen on the ground floor; four bedrooms with private baths on the second floor; basement for storage area only.

All principal rooms overlook the ravine to the south of the property, since privacy was most important. The residence is completely air-conditioned.

The structural system is load bearing walls with structural steel beams for garage overhang; wood joists.

Materials and finishes: Exterior—Concrete, sandlime brick, aluminum sliding doors. Exposed structural steel columns painted black, plywood soffits under overhang. Interior — Oak parquet floors in main living areas, plaster walls and ceilings, vinyl tile floor in kitchen, ceramic tile in washrooms with glazed tile walls.





Moses Residence

Hamilton

Architect:
Jerome Markson
Toronto

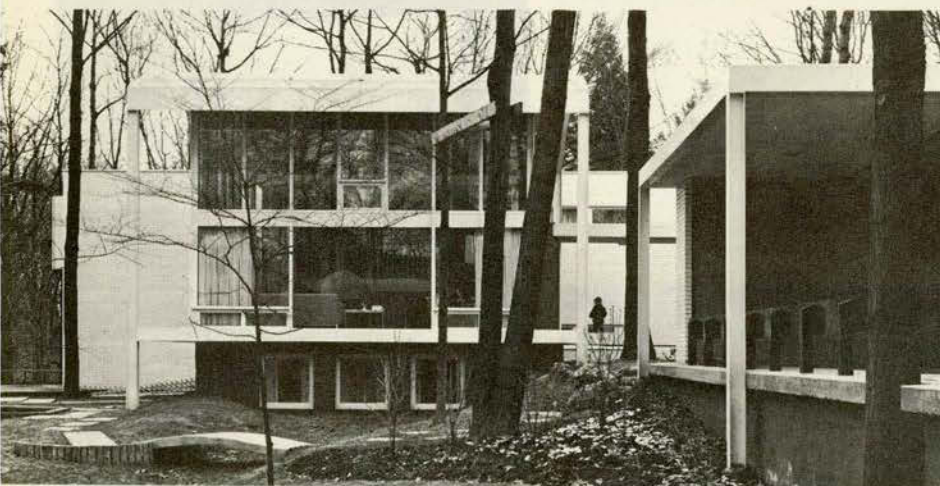
Structural Engineer:
M. S. Yolles

Landscape Architect:
Alan Graham

General Contractor:
Karl Boekle



PHOTOGRAPHY BY MORLEY MARKSON



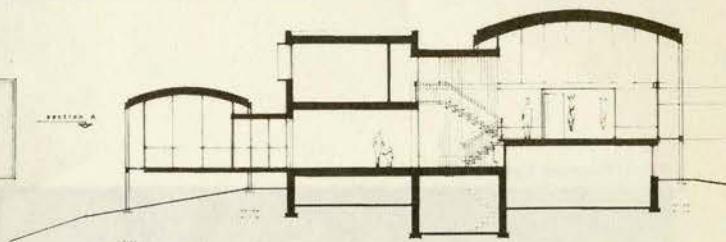
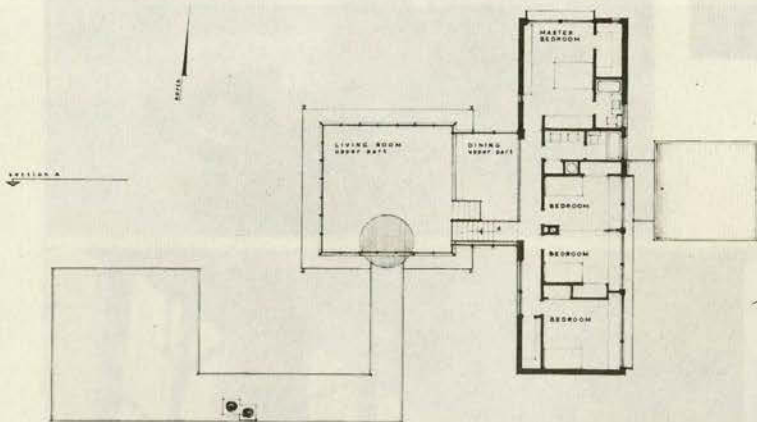
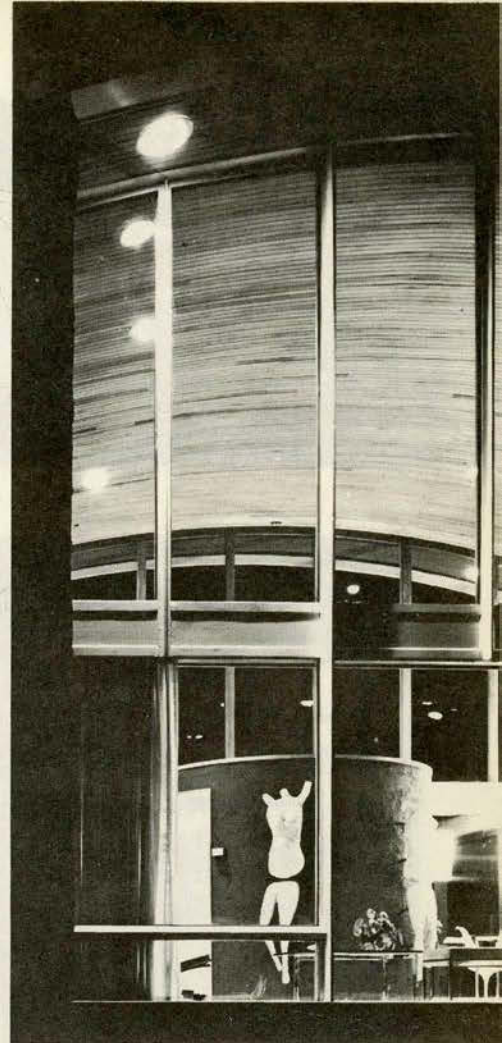
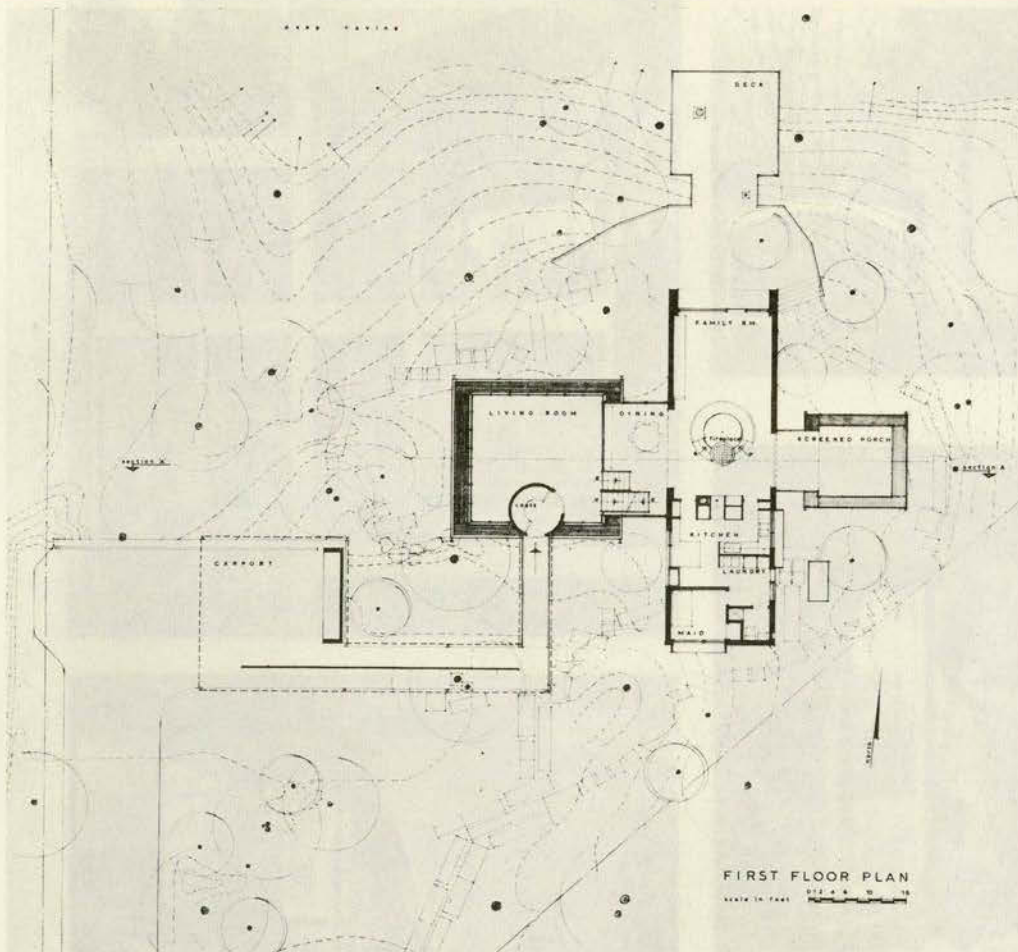
A SINGLE FAMILY residence; parents, three children and maid on a well wooded suburban ravine lot.

Structural system is both steel frame and white glazed bearing brick.

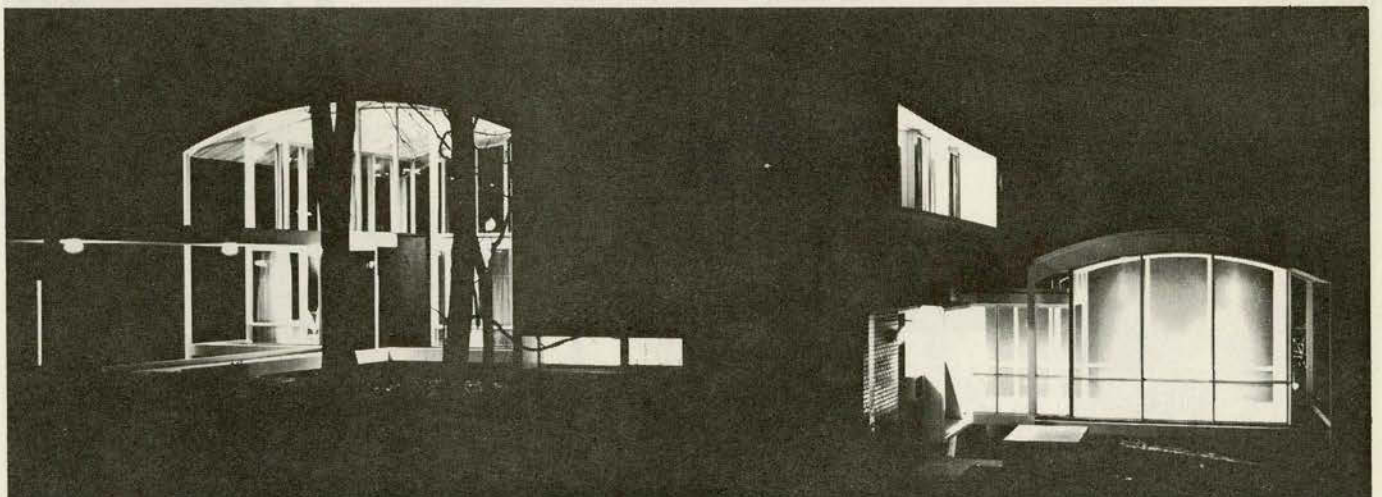
Other materials are obechee ceilings in the two pavilions, plaster, teak paneling and built-ins, mosaic floor on lower level.

Photo Courtesy Canadian Homes





SECTION A-A
SCALE IN FEET



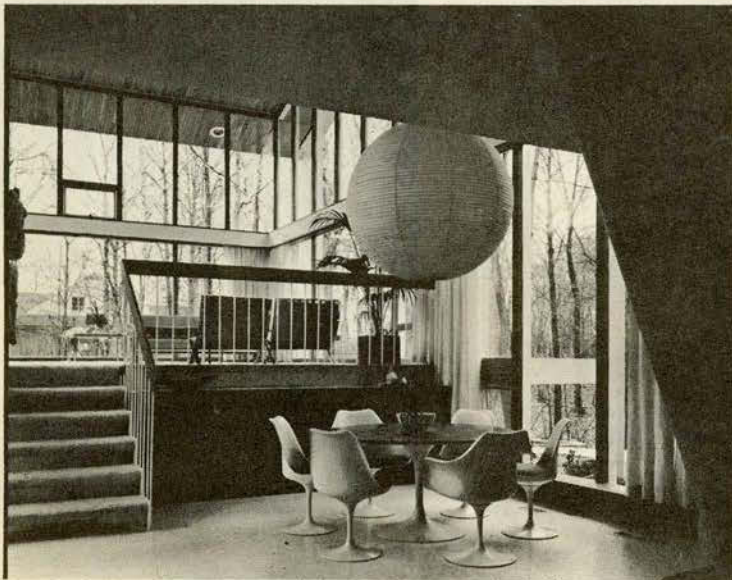
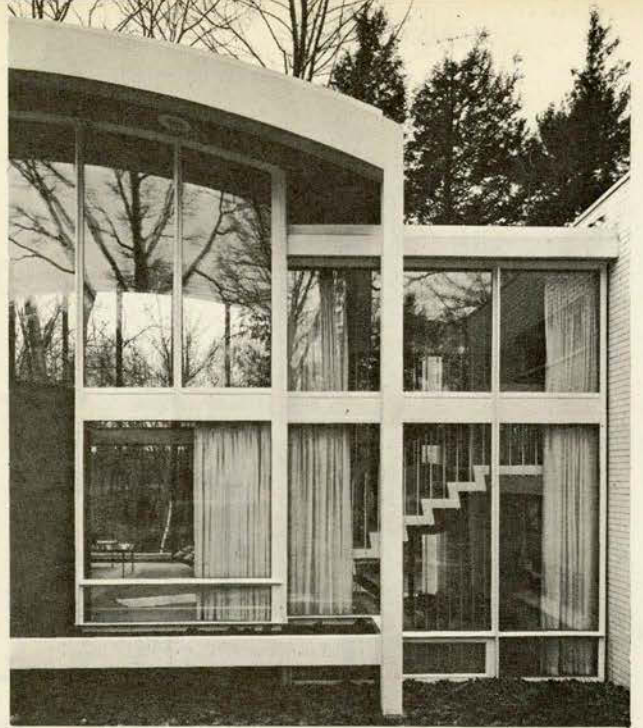
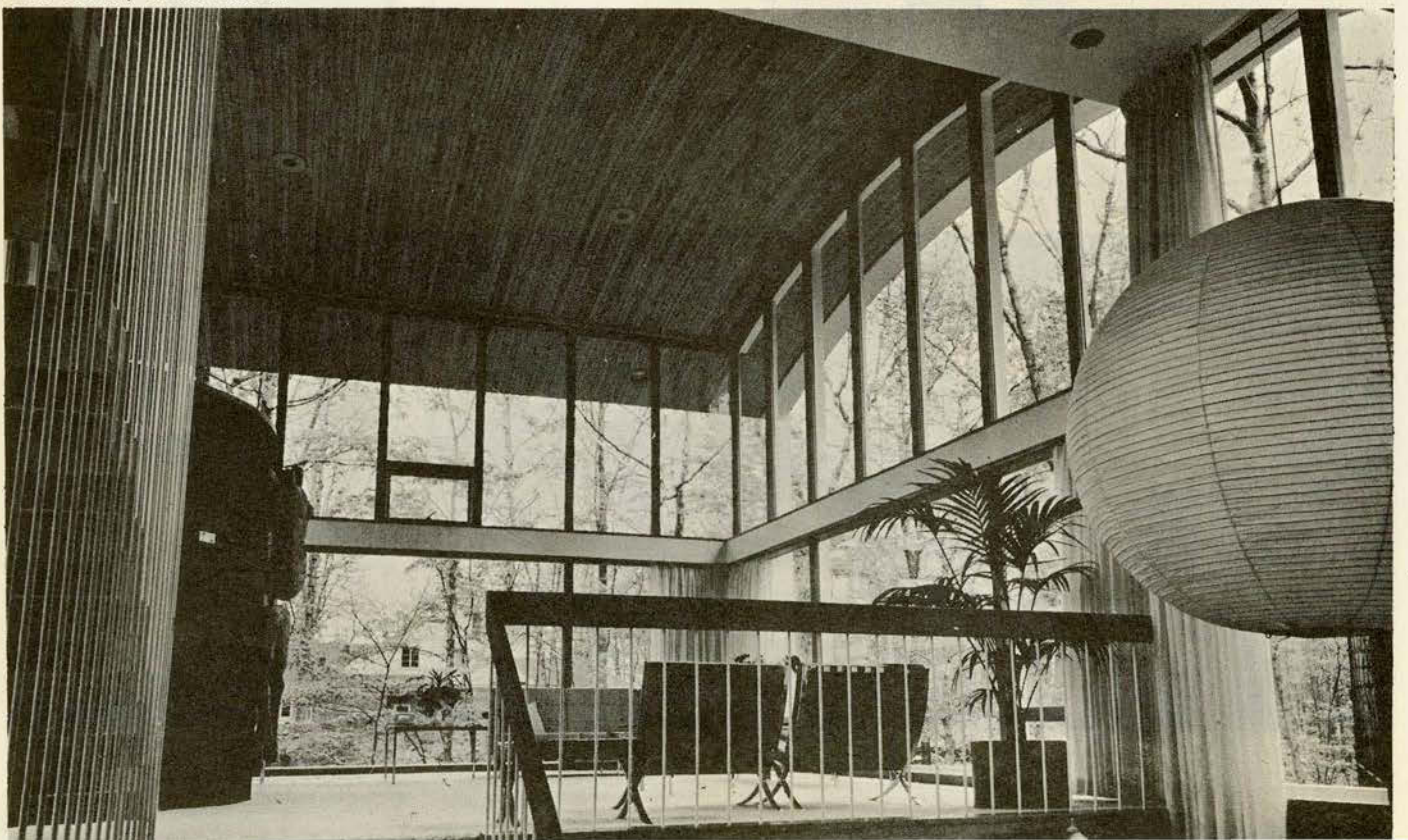


Photo Courtesy Canadian Homes



Simard Résidence

Ville D'Esterel, P.Q.

Architecte:
Roger D'Astous

Montreal

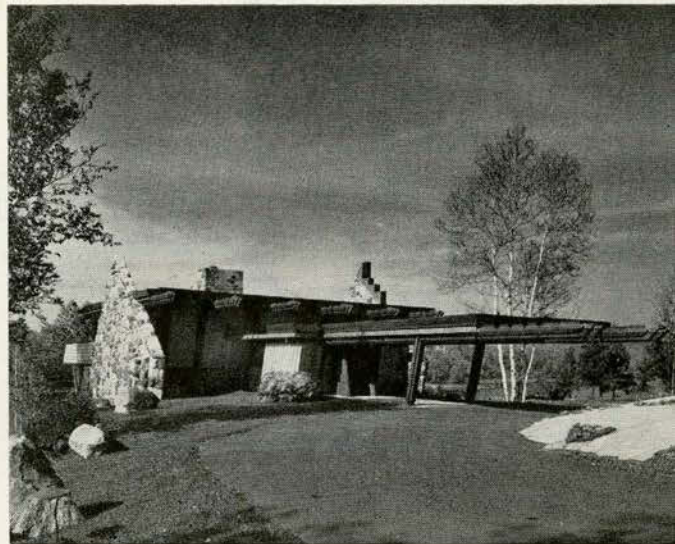
Contracteur-Gérant
Simard & Frere

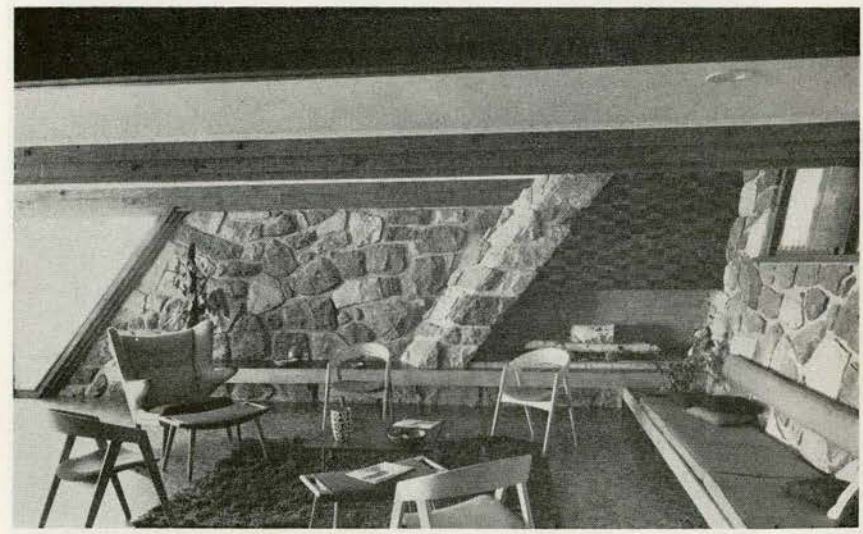
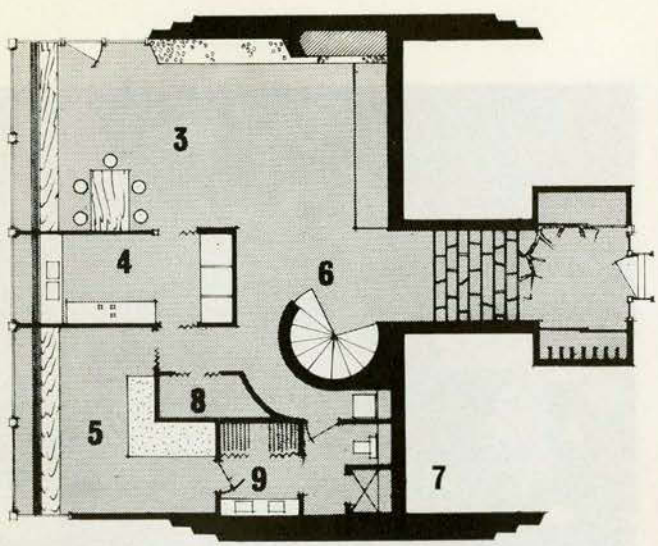
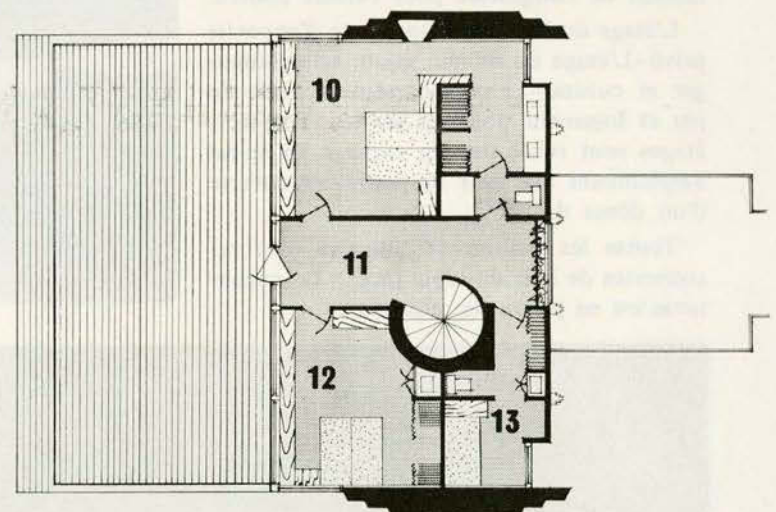
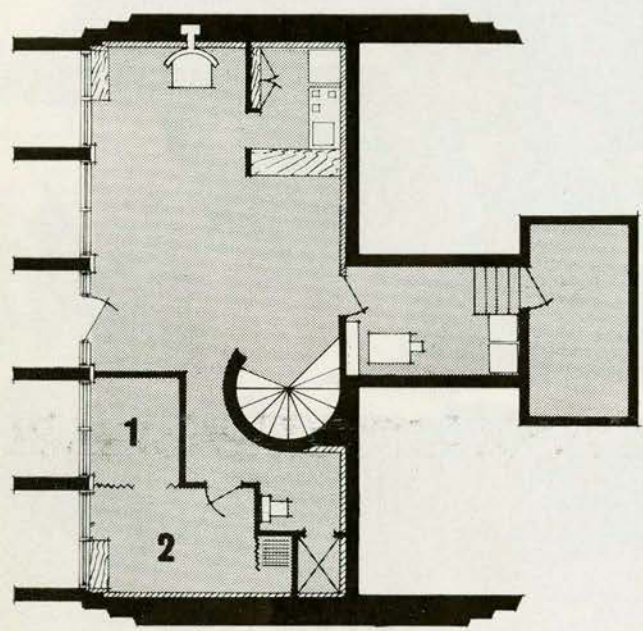
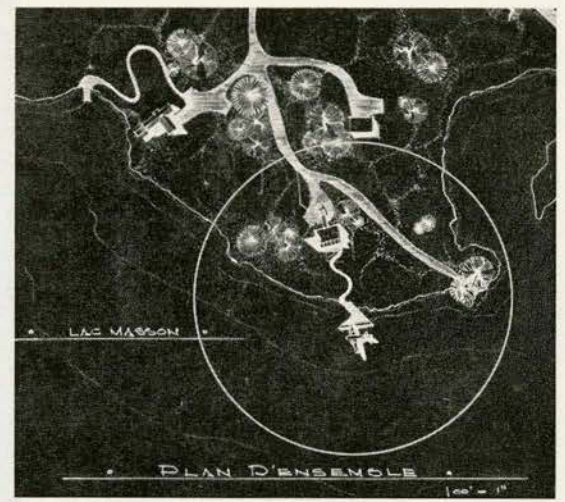
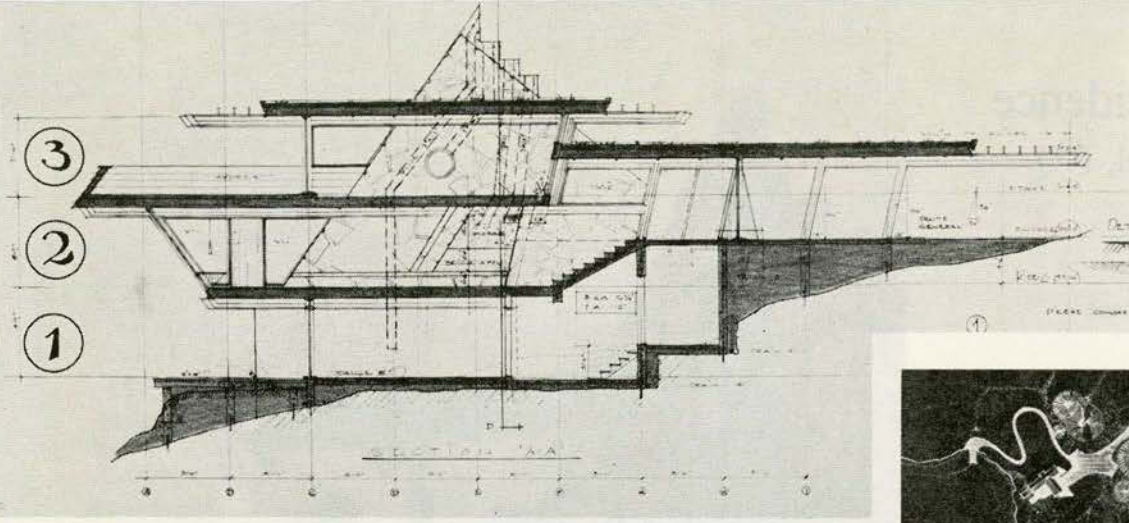
PHOTO PAR MARCEL CORBEAU

LE PRINCIPAL ATTRAIT de cet habitation était un merveilleux site rocheux dominant de lacs et un acheteur avide de préserver et de réhausser la beauté du lieu d'une maison de villégiature pour l'année entière.

L'étage du haut était une sorte d'appentis privé—L'étage du milieu; salon, salle-à-manger et cuisine—Le sous-bassement; salle de jeu et logement pour les invités. Les trois étages sont reliés par un escalier au spiral surplombant une tour de pierre, recouverte d'un dôme de 8".

Toutes les poutres et colonnes sont recouvertes de bois de sapin (B.C.), la maçonnerie est en pierre des champs.

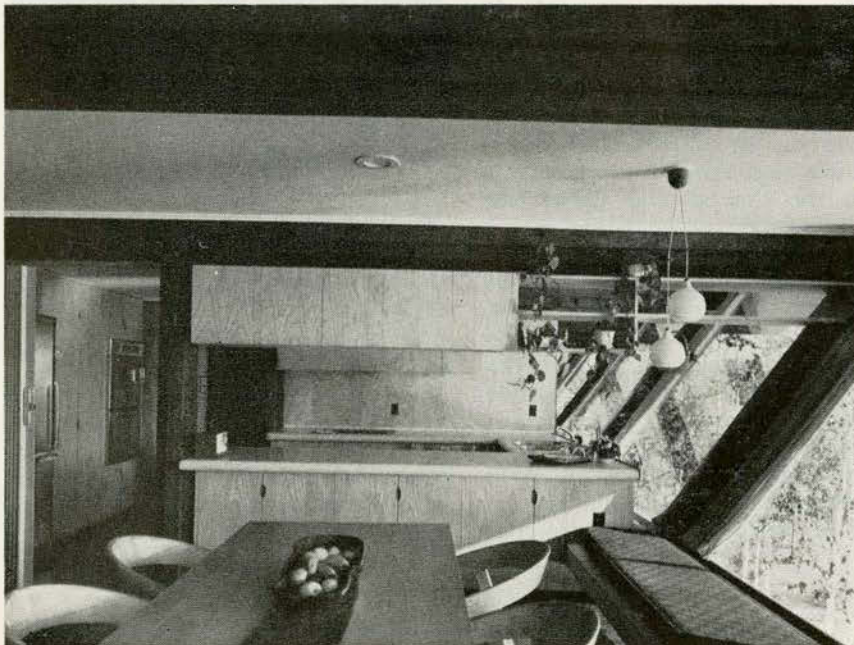






Légende

- | | |
|-----------------|--------------|
| 1 Pouponnière | 7 Éperon |
| 2 Chambre | 8 Dépôt |
| 3 Vivoir | 9 Pharmacie |
| 4 Cuisine | 10 Chambre 2 |
| 5 Chambre tapis | 11 Hall |
| 6 Hall | 12 Chambre 3 |
| | 13 Chambre 4 |



Du Secrétaire de l'AAPQ.

Sous l'autorité du nouvel article 5 de la Loi des architectes, sanctionné par le Lieutenant-Gouverneur le 27 avril 1961, le Conseil de l'AAPQ a le pouvoir de faire des règlements qui entrent en vigueur le jour de leur adoption par le Conseil. Depuis la dernière assemblée générale, le Conseil a adopté les amendements suivants:

Règlements de l'article 29

"Si un candidat échoue à un examen d'inscription, aucune demande d'examen spécial d'inscription faite par lui ne pourra être prise en considération durant les deux ans qui suivent l'échec.

Article 70 modifié

"Les Comités de pratique professionnelle, des membres & bourses d'études, et de législation & règlements seront présidés par un membre du Conseil ou un ancien président, membre actif de l'Association. Les autres comités à demeure pourront être présidés par d'autres membres de l'Association, avec l'approbation du Conseil.

Le président d'un comité peut, à sa discrétion, augmenter le nombre des membres de son comité, sujet à l'approbation du Conseil dans le cas des trois Comités précités.

Le président de l'Association sera d'office membre des comités 1 à 1X inclusivement."

Comité exécutif

"Les officiers de l'Association, assistés du président sortant de charge, se réunissent en comité au moins une fois par mois avant l'assemblée du Conseil. Ce Comité a le pouvoir de disposer des affaires courantes de l'Association n'impliquant pas une décision de politique générale, comme par exemple l'administration générale du bureau, l'emploi de personnel, et les finances de l'Association lorsque le montant dans le dernier cas n'excède pas \$750 et en autant qu'il est conforme au budget adopté au début de l'année. Sujet à l'approbation subséquente du Conseil, le Comité exécutif peut également disposer de questions urgentes lorsqu'il y a impossibilité de convoquer une assemblée spéciale du Conseil. Il ne peut toutefois pas décider de l'admission ou de la discipline des membres."

Intérêts privés

Un membre ne peut être directement ou indirectement entrepreneur en bâtiment ni fabricant de matériaux de construction.

Si un membre a ou détient des intérêts financiers dans quelque matériau, méthode ou invention utilisée dans un édifice, il doit en informer le proprié-

taire de cet édifice ou obtenir son autorisation écrite avant de permettre l'utilisation de tel matériau, méthode ou invention dans les travaux exécutés sous sa direction."

Ces Règlements nouveaux ou modifiés sont en vigueur présentement, sujets toutefois à la ratification de la prochaine assemblée générale. Trois réunions ou plus se tiendront chaque mois d'ici l'été dans le but de réviser la série complète des règlements. Comme il s'agit d'un travail d'envergure qui touche à la base même de la profession, il serait à souhaiter que chaque membre de l'Association prenne quelques heures de son temps pour relire tous et chacun des règlements et faire connaître son point de vue sur la question sous forme d'amendements à apporter ou de nouvelles dispositions à y insérer. L'intention des autorités de l'Association est de convoquer une assemblée extraordinaire à l'automne, où tous seront appelés à ratifier les nouveaux règlements adoptés par le Conseil d'ici là. Que chacun se fasse un devoir de participer à cette oeuvre d'importance.

Les trois Comités qui se penchent ces jours-ci sur la "bible" des architectes, i.e. pratique professionnelle, membres & bourses d'études, et législation & règlements ne sont pas les seuls à venir siéger aux bureaux de l'AAPQ. Durant l'intervalle entre le congrès 1962 et Pâques, une trentaine d'assemblées ont eu lieu, certains comités se réunissant à diverses reprises, comme l'urbanisme par exemple qui a consacré trois longues séances à l'étude du bill des urbanistes. Copie de ce projet de loi vous a été transmise dernièrement demandant vos commentaires.

Pour sa part, le Comité du congrès est déjà au travail. Il n'est pas trop tôt pour tracer le programme du prochain congrès, pour s'assurer la présence d'un autre Sert et une publicité adéquate, trouver des "commanditaires" pour succéder aux généreux exposants du Reine Elizabeth, pour mettre en branle toute la machine qui pourra nous valoir un succès au moins équivalant à celui remporté cette année. Le Comité ne se contente pas de préparer "63, il est même allé au devant des décisions et a obtenu du Conseil que l'assemblée générale de "64 ne se tienne pas à Montréal mais bien dans les Laurentides. Le Club Estérel a été mentionné comme endroit possible de ce congrès. Là ne s'est pas arrêtée la recommandation. Reprenant une question fort controversée d'il y a trois ans, le Comité revient à la charge et propose qu'à l'avenir les congrès se tiennent tard à l'automne. Diverses raisons, de l'avis des membres du Comité, militent en faveur de cette période de l'année: tous

les hôtels à l'extérieur de la ville sont libres à cette époque et partant les taux réduits (c'est le tarif hors-saison); le mois des morts est également une période moins vivante dans les bureaux d'architectes; moins d'assemblées annuelles se tiendraient à ce temps-là de l'année, donc la publicité pourrait se faire plus abondante, plus facile dans les journaux et porterait plus de fruits. Même si le Secrétariat a peu ou pas à dire, ou plutôt a une voix très faible au chapitre, qu'il lui soit permis toutefois de faire remarquer qu'en janvier une foule de préoccupations requièrent ses attentions et l'empêchent d'apporter à la préparation du congrès toute l'aide et les soins que cela exige. Au milieu des élections, de la rédaction et de la traduction des rapports annuels, de la perception de la cotisation annuelle, de l'étude des bills qui se présentent toujours à cette époque, de la routine qui continue de prendre sa large part du temps, il faut trouver moyen de voir aux préparatifs du congrès. Tenir l'assemblée annuelle à l'automne répartirait le travail plus équitablement et assurerait au Comité d'organisation une collaboration plus étroite de la part du Secrétariat. Souhaitons qu'on ne rejette pas cette recommandation sans en avoir scruté toutes les facettes, et surtout pas pour la seule raison que la réunion annuelle a toujours eu lieu en janvier dans le passé!

Certaines traditions sont parfois loin d'être justifiées. Nous en avons eu un exemple dernièrement. Depuis quelques années, les certificats de membre se remettaient aux nouveaux admis lors du dîner des anciens présidents en novembre. On a enfin admis à l'assemblée du Conseil de février qu'il était anormal et illogique de retenir ces certificats pendant des mois. Si vous devenez membre en janvier, pourquoi attendriez-vous jusqu'en novembre pour pouvoir suspendre dans votre bureau la preuve que vous faites partie de l'Association et que vous avez le droit d'exercer la profession dans le Québec? Désormais la question ne se posera plus. Tous ceux qui ont joint les rangs depuis le début de l'année peuvent s'attendre de recevoir leur certificat très prochainement. Qu'on n'hésite donc pas à repenser le système de temps à autre. Qui sait, on découvrira peut-être des méthodes plus efficaces de faire rencontrer les confrères et de les faire bénéficier davantage de leur société professionnelle.

En parlant de rencontres, puis-je vous rappeler que le Club de l'AAPQ est à votre disposition du lundi au vendredi. Pourquoi ne pas utiliser vos locaux lors de votre prochain rendez-vous?
Jacques Tisseur.

CANADIAN

BUILDING DIGEST



DIVISION OF BUILDING RESEARCH • NATIONAL RESEARCH COUNCIL

CANADA

ENGINEERING SITE INVESTIGATIONS

by C. B. Crawford

UDC 69.051

In urban areas building sites are seldom selected on the basis of good foundation conditions. The choice is often dictated by land cost and availability within the area selected for the structure. Unfavourable soil conditions have increased the cost of many buildings far beyond the original estimates when a proper site investigation could have provided the information required to design an economical foundation. This Digest suggests the type of information that should be obtained by a proper investigation.

The architect and his consultants are not often in a position to advise a client before land is purchased or an option taken on it. It is to the owner's advantage, however, to have expert advice on foundation conditions before purchasing, because even a superficial examination can reveal potential dangers from flooding and landslides or subsidence. Examination may also indicate potential problems with filled ground, muskeg or even permafrost. It may be possible to deal with these problems but the resultant site development costs must be recognized as a part of the land cost.

Why Investigate

There are two general reasons for investigating a building site from a foundation point of view. The main one is to permit the design of the most economical, satisfactorily safe foundation for the proposed structure. The second, which also has significant economic overtones, is to provide sufficient reliable subsurface information to permit contractors to bid on the job without having to budget for uncertainties. Ultimately the owner benefits from lower bids, better job relations, fewer extras and the absence of lawsuits.

Specifically the site investigation should reveal sufficient subsurface information for the design and construction of a stable foundation safe from both collapse and detrimental movements. It should provide enough information for the computation of lateral earth pressures and possible hydrostatic uplift; and should reveal the nature of the material to be excavated and indicate potential construction problems. Construction problems multiply when the ground water table is high, so that it is important to anticipate the worst conditions that might be expected if the investigation happens to be made in the dry season.

If municipal services are not available, the study of water supply and sewage disposal may become an important part of the preliminary investigation. Once again, the influence of a seasonally high or low ground water table should be taken into account.

Superficial Investigation

It is wise to take advantage of all sources of readily available information and advice and to plan the detailed subsurface investigation carefully. A surprising amount of information is often available, particularly in built-up areas where studies of urban geology are well advanced. Several Canadian cities now have detailed subsurface maps; and geological reports by Federal and Provincial departments may be found in local libraries or may be purchased for a nominal sum from the appropriate source. Published information on foundation studies in any particular area may be available in technical journals.

The local building inspector or the "authority having jurisdiction," to use an expression common in building codes, will be a good source of information, particularly on where

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OTTAWA

MAY 1962

CBD 29

to look for boring records. Established local builders may be well acquainted with ground conditions, and especially with possible construction difficulties.

The best general indication of subsurface conditions is the performance of existing structures in the area. If it is generally good it follows that soil conditions are good, or at least that foundation designs are adequate. If performance is bad the opposite is true. In the evaluation of foundation performance, design and soil conditions must be considered together, and the result should not be extrapolated to other designs. The performance of a foundation on piles should not, for instance, be used to anticipate the performance of a mat foundation. In some regions the accepted foundation practice is based more on tradition than on fact, and although very good from a safety standpoint it may be very conservative and costly.

Detailed Investigations

There are no invariable rules for a site investigation although it should follow a logical pattern. Initially the ground is probed with penetration or shear devices in order to make a general evaluation and locate weak spots. The scope of the subsequent detailed investigation will depend on the preliminary evaluation of the site and on the size and value of the proposed structure. The nature of the structure and the size and location of any proposed cuts and fills should be known at this stage.

Even the most extensive subsurface investigation is limited to a study of a minute proportion of the soil at the site. The character of the subsoil is assessed by extrapolation. This is why it is so important to be familiar with the geology of the area. After probing, the subsoil is examined by test pits or by soil borings. These may be spaced according to a rule-of-thumb of one pit or boring for every 10,000 square feet of area, but they are more logically based on the geological evaluation of the site. A less extensive subsurface exploration is required where soil conditions are known to be relatively uniform than in areas along rivers, lakes, estuaries and in most glaciated regions where erratic conditions may be expected.

For very large jobs it may be necessary to let a contract for boring and sampling. This should be done with the advice of a competent soils engineer who can provide supervision

and inspection of the work. It is rarely advisable to let a contract on a footage basis; if boring and sampling are easy the bid price will be excessively profitable to the driller at the expense of the owner; conversely, if boring and sampling are difficult the driller may be encouraged to cut his loss at the expense of good sampling and testing techniques.

To assess foundation conditions over very large areas various forms of geophysical exploration are used. One of these, the seismic method, is based on the speed of transmission and the reflection and refraction of vibrations passing through the ground. It is carried out from the surface by measuring, with a type of microphone, the time required for an induced shock wave to echo from buried hard strata. When checked by borings the method may be very valuable for preliminary surveys, but it is not considered adequate for detailed site investigation.

Field Tests

Field tests are made in an effort to evaluate soil properties *in situ*. The boring log is the simplest field test, but its value depends very much on the skill and experience of the boring foreman. Field tests may be made using static or dynamic penetrometers, especially in cohesionless soils. In Canada, as in many other countries, the vane borer is commonly used to test cohesive soils. This device, consisting of four vertical vanes on the end of a rod, is pushed into undisturbed soil whose strength is determined by measuring the torque required to shear it. Soil permeability and pore water pressures can be measured *in situ*. Devices for assessing potential corrosivity are available.

One of the oldest field tests is the plate bearing test in which a plate 1 foot square is loaded in increments to measure the stress-deflection properties of the soil under the plate. The stresses in the soil depend on the width of the loaded area, so that this type of test has very definite limitations in assessing soil properties at depth. Unjustified extrapolation of the results has led to so many foundation difficulties that it is limited by the National Building Code of Canada to use for footings up to only 3 feet wide.

Full scale loading of piles and caissons is now quite common, although not enough study has yet been given to the way in which these foundation units transmit building loads to the soil. Two limitations of these full scale

tests are recognized: the test of a single unit does not necessarily reflect the performance of a similar unit a few feet away; the performance of a group of units cannot usually be extrapolated directly from the performance of the single test unit. This type of field test is nevertheless the most reliable method of extending the usual site investigation.

Sampling and Testing

Field tests by themselves are not sufficient for the foundation evaluation of important sites. Direct observation of soil samples from various depths and locations is necessary for correlation with the known geology of the area and for providing the foundation engineer with a basis for improved judgement of the site conditions. Soil specimens can be analysed in detail for structural properties under a variety of loading conditions. Time or rate of loading influences can be studied and the test results can be used in rational analyses developed in the field of soil mechanics. Swelling and shrinking and frost susceptibility can be assessed and the soil can be identified and classified for comparison with similar soils on which experience is available.

It is relatively easy to obtain "disturbed" samples of soil from the ground by auger borings or by drive sampling. These should properly represent the soil at the level at which they are obtained; samples obtained by "wash

borings" are not acceptable, since they may be quite misleading. Disturbed samples are useful only for determination of water content, grain size, specific gravity, mineralogy and other identifying and classifying properties. They may be used to assess potential corrosivity or chemical action. They cannot be used to assess the structural properties of the soil.

Much greater care must be exercised in the taking of "undisturbed" samples. In cohesive soils they are normally obtained by pushing a thin-walled tube with a sharpened edge into the natural soil at the bottom of a borehole. The sampler is then carefully extracted, sealed and shipped to the laboratory where the material is available in its natural state for a variety of controlled model tests. From these tests the structural properties of the soil are computed.

Depth to Investigate

When building loads are applied to the ground they do not disappear mysteriously into the soil; they set up compression and shear stresses that can be forecast with some assurance. It is known, for instance, that the compression stress under a footing at a depth equal to twice its width is only about 10 per cent of the applied stress immediately beneath it. At a depth equal to its width the stress is about one third of the applied stress (Fig. 1).

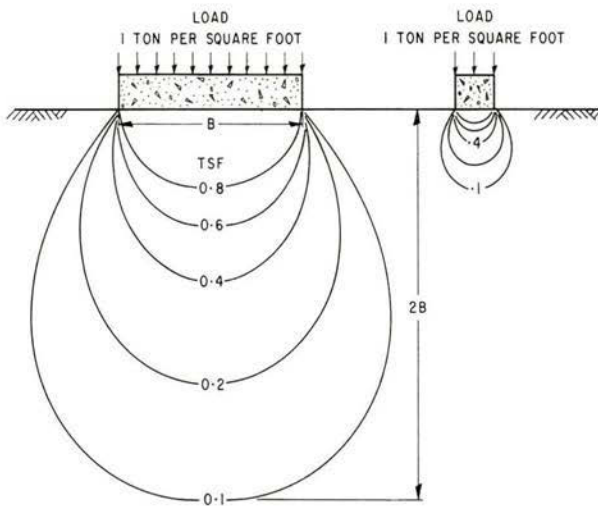


FIGURE 1
 LINES OF EQUAL VERTICAL STRESS CAUSED BY SURFACE LOADS

Unless there is an unusually soft layer beneath the structure, therefore, the investigation need only be made to a depth equal to $1\frac{1}{2}$ to 2 times the width of the largest footing. If, however, footings are very closely spaced the influence of one footing overlaps that of adjacent footings, and the investigation should be made to $1\frac{1}{2}$ to 2 times the width of the building.

The investigation of applied stresses is especially important for the prediction of long term settlement of structures founded on clay. Under sufficiently high sustained loading clay may change volume slowly as a result of the squeezing out of water from its pores. This process, called consolidation, is a well known phenomenon. The deeper the compressible layer, the slower the process, so that structures have been known to settle for decades because of the consolidation of deep clay layers.

The carrying of building loads to great depth is not a certain cure for settlement. Many cases are on record where piers, caissons or piles were underlain by compressible soil to the detriment of the structure. Even clay seams in otherwise sound bedrock have caused concern for building foundations.

The Soil Report

No matter how complete an investigation has been, it may be of little value unless the results are properly recorded for transmission in a good report. The report should not be simply a collection of boring logs and test results, but should include adequate recommendations and advice concerning foundation design and construction.

It should provide the owner with a complete statement of the facts on which the recommendations were based and should be retained as a permanent record for future use. Although it is the owner who must decide how comprehensive the investigation should be, it is the responsibility of the consulting engineer to advise the owner in this respect.

It is quite impossible to prepare a satisfactory report on a site without taking into

account the nature of the proposed construction. Consequently, the designer and the foundation engineer should work together from the beginning. This should follow through to the selection and evaluation of the foundation type. The report should then advise with regard to depth of foundation and allowable loads, taking into account uncertainties in interpreting soil properties. The amount and rate of total and differential settlement should be estimated, and this estimate should not exceed the amount permitted by the designer. Other factors such as possible corrosion and chemical attack should be evaluated.

Construction difficulties can often be anticipated during the site investigation. They may involve damage to adjacent property, instability of slope, disturbance of natural soil or frost action during construction, but it is probable that they will be related to ground water problems. The report should cover these possibilities and may even suggest the procedures to be used to avoid or reduce the difficulties.

Conclusion

The selection and design of foundations for a structure are at least as important as all other design considerations. If the structure rests on soil it is just as important to know the properties of that soil as it is to know the properties of the materials in the superstructure. Unlike the other building materials, soil properties cannot be controlled by the designer. The best he can do is assess them *in situ*. This is the purpose of the site investigation.

Obviously the site investigation should be made on a professional basis by a qualified soils engineer who enjoys the trust and confidence of the owner. The scope of the investigation should depend on the importance of the structure and on the probable site conditions — it should not be related to a fixed price. A difficult site will require a more extensive and more costly investigation than a good site.

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In retrospect, this year's Session at Banff can only be judged as a great success. Both the Alberta Association of Architects and the University of Alberta have every reason to be satisfied with their Fifth Conference.

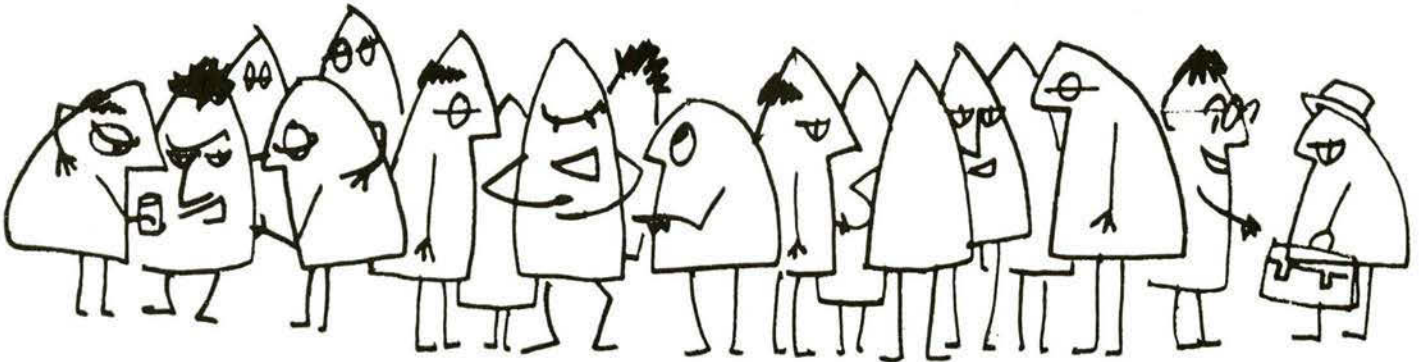
SESSION AFTERTHOUGHTS BY DEREK BUCK

Attendance was high and represented a complete, although somewhat scattered, cross-section of the profession from Vancouver to Halifax. As one would expect, the largest group came from the "host" Province of Alberta, with Manitoba taking second place.

Nothing is so dull as a Conference without life and controversy. Banff '62 could never

BANFF 62

by John A. Russell (F)



be faulted on this score. Reaction to ideas and theories at all levels was lively, to say the least, and many were stimulated to a degree rarely experienced when architects assemble under one roof.

The Session was formally opened by Edwin Raines, the Chairman, and John Russell, the Co-ordinating Director, in the main building of the Banff School of Fine Arts. This School, housed in five field-stone and wood buildings, is set among the pine trees on the side of Tunnel Mountain overlooking the town of Banff.

The group assembled there came from all walks of architectural life and it was interesting to find out why the university professor, and the architect in a relatively small practice, were both attending this Conference. The Banff Sessions now enjoy a considerable reputation, which is rapidly spreading eastwards, and can point to such notables as Richard Neutra and Paul Rudolph as their previous panel leaders. Then again, the subject matter for the '62 Session was one for which many felt a close relationship if not an understanding. And, of course, the panel members themselves were men of repute, especially those who came from our Universities.

The subject of the Conference was a mammoth one and in the two and one half days of lectures, the panel could do little more

SESSION '62 assembled at the Banff School of Fine Arts on January 28, with a record attendance. The group included 40 architects, 15 members of university staffs, one member of the National Research Council, and a magazine representative. At the opening session the next morning Edwin Raines, the Session Chairman, welcomed the participants on behalf of the Alberta Association of Architects and the Department of Extension of the University of Alberta who were the co-sponsors. The Co-ordinating Chairman then introduced the four members of the team who had come to lead the discussions. The keynote speaker and leader of the Session was Dr Albert Bush-Brown, architectural historian and critic, author and lecturer who is the Executive Officer of the Department of Architecture at the Massachusetts Institute of Technology. Assisting him were Walter Netsch, Jr., partner in charge of design in the Chicago Office of Skidmore, Owings & Merrill, Architects—an architect of considerable distinction and experience who has been vitally interested in architectural education for a number of years; Imre Halasz, Assistant Professor of Architecture at MIT.—an architect, teacher and lecturer and Henry Millon, Assistant Professor of Architecture at MIT.—an architectural historian, author and design critic. The theme of the Session was "The Scale of Our Responsibility—The Community". The program commenced with two days of lectures in which the team presented objective discussions of ideas; on the third day an exposition of the application of these principles in actual practice was scheduled; then, for the two final days, two alternative programs were conducted concurrently: one included the presentation and discussion of Canadian theatres, housing groups and university campus plans; the other, the participation in a sketch problem which would explore the design process—a "search problem" as it was termed.

than present the main problems. This resulted in the subject being condensed and simplified, demanding great concentration on the part of the group. One also had the impression that few of us had any real conception of the problems of community life or of the part that we should be playing in their solution. Many were obviously expecting a solution or a set of new rules at the end of the Session which would solve all our problems of community planning. This, however was not to be.

Albert Bush-Brown made an impression on us from the start. The clear and concise manner in which he presented his lectures and the continual return to his subject matter served to emphasize his real concern over our lack of action and purpose in this Twentieth Century. His impromptu talk on "Time and Architecture" given under stress during one of our informal evenings, will not soon be forgotten.

The image of Walter Netsch will remain with us for a long time as will his revelation of the depth of the Skidmore, Owings & Merrill practice in Chicago. Through his eyes, one saw how penetrating can be the analysis of a problem and, by means of its complete understanding, how convincing can be the solution.

One of the great enjoyments of this Session was the informal discussion groups that developed spontaneously during coffee breaks, the evenings in the Chalets and even in the Tom Tom Lounge off the main street of Banff. From these came pertinent and provocative ideas from Ian McLennan, Douglas Shadbolt, Norbert Schoenauer and Jim Langford to mention but a few.

Another aspect of this Conference which was most refreshing was the presentation and subsequent criticism of several recent Canadian projects. The merit of architectural criticism has long been debatable with many of us. At Banff, it was accomplished with success, although never very penetrating we did find that it can be treated unemotionally; that critical analysis of a building from a respected source does not result in resentment or embarrassment.

The panel left us in no doubt that their purpose was to stimulate thought, from which would ultimately come a clearer understanding of future systems and methods which would govern our approach to community problems. If this theme is accepted as a challenge — if it occupies the future thoughts of those present — then it will have achieved its purpose.

1. *Shaping a Philosophy for Architecture in the Community:*

In the opening session, Albert Bush-Brown challenged us as architects to recognize and to accept the new scale in our responsibility—the community. Civilization demands a community; in fact, it is not possible without a community; and the community is not possible without the architects' support. Our responsibility should therefore be a passionate search for the physical community design demanded by the presently burgeoning pattern of civilization.

No longer is the community concerned primarily with either defense or production: a larger and larger proportion of the population is now concerned more and more with the availability and use of services. Ours is an era of service industry and service professions.

The city is an instrument sensitive to the national and international movements and processes. Its resultant community problems are implicit in the following questions: (1) *What institutions are central to urban communal experience?* (The airport, the motel, the expressway, the university are waiting to be tackled in a truly progressive manner). (2) *What patterns of organization bring these elements together?* (The city is a process; planning for it is a process; what is the framework within which this process must develop?) (3) *What is the central problem of interchange?* (Pedestrian to vehicle, both private and public; speeds, levels, scale.) (4) *What is the problem of integration?* (The integration of space, structure and services within the community as well as within the building).

In a stimulating series of illustrations running the gamut from Luxor to Brasilia and ranging from the Erechtheum to the Inland Steel Building, Albert Bush-Brown prodded our reason and stimulated our imagination. He challenged us to a re-assessment of *architecture as sculpture versus architecture as structure.*

The problems of the integration of space with the structural system must be tackled at the city level as well as at the individual building level. The nature and pattern of significant social spaces give rise to and result from organization and integration at the community level. The static solution revolves about the vertical central axis provided by a master element sitting in space. The dynamic solution results from (1) the sequential use of vertical axes; (2) the duality of several static elements; (3) the programmatic development of plan and section to produce asymmetry; (4) the plan-ear or wall-solution of the building with its series of vertical axes creating rhythmic continuity; or (5) the combination of the latter two. On the community level, the static monuments frequently become the dynamic shapers of space: witness the Acropolis and its buildings which so clearly demonstrate that the scale of responsibility for the Architect is the community.

2. *Design Process for an Urban Community*

Walter Netsch analyzed in detail the design processes his firm has used in analyzing and solving a number of campus planning problems, including the new University of Illinois campus in Chicago. Initially the architect was called in on the selection of the site from some 85 sites proposed. Much time was then spent in exhaustive research and the analysis thereof, in order to understand thoroughly the problems of a university which was expected to expand from nine to twenty thousand in four years. The resultant programming evolved from a firm foundation of understanding and was delineated graphically in diagrammatic form. (Parenthetically we were warned not to worship the flow diagrams as the sole determinant) and subsequently was crystalized into a meticulously detailed and complete master plan, paving the way for the realization of this specialized urban community.

3. New Communities

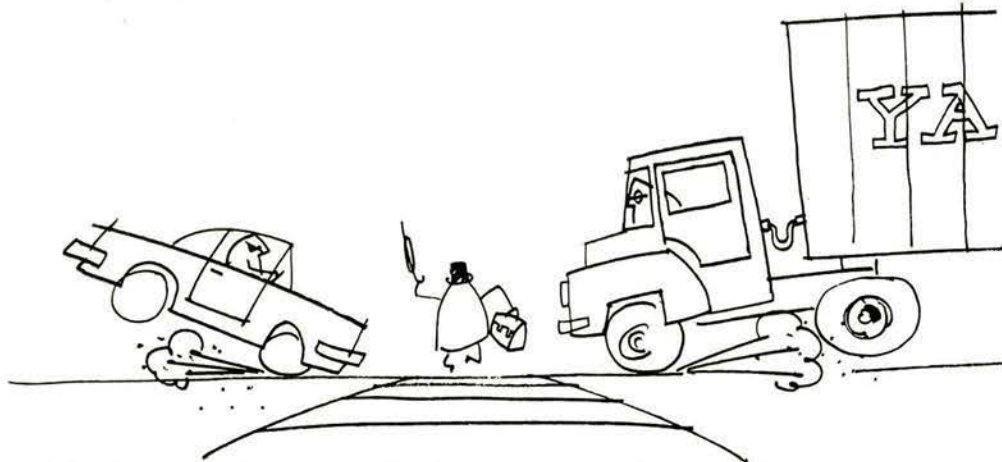
In the evening, Albert Bush-Brown brought the first day's discussion to a close with a galaxy of slides of new and old communities. This provided an opportunity for recapitulation as well as further exploration and analysis of the scale and scope of community problems. He climaxed his exposition with a penetrating contrast between Macchu Picchu (with its fetish of stone, its parallelepipeds with battered walls, its relentless reiteration of a single statement) and Brasilia (the framework of a new city with its display of vast sculptures set in vast spaces).

On the second day of the Session Henry Millon and Imre Halasz presented specific facets of the creative design process, continuing to underscore the scale of the architect's responsibility as being not to the individual but to the community as a whole.

4. Geometry and the Elements of Design

Henry Millon introduced the subject of Geometry by quoting from le Corbusier: "Regulating lines belong most precisely to geometry: regulating lines and harmonic relationships are the tools of Architecture". Implicit in this quotation is the re-examination of the role of geometry in architecture. Psychologists tell us that geometry is the basis of satisfaction, that visual order will make the world habitable. Architecture unites in one single element many diverse elements—structure, function and proportion, the latter implying a "harmony that is fundamentally geometric and mathematical".

In rapid sequence, Henry Millon traced the invention



and development of geometry. Greek geometry was described as an abstract system with an intellectual and visual appeal, as a process for the analysis of the relations of planes and solids, as a basis of formulation. In the 15th century Brunelleschi and Alberti had sought to discover how a building appears to the eye: the key issue was the projection of space in perspective. Then followed in the 17th century the development of projective geometry and analytical geometry, an entirely new system of geometry whereby spaces and surfaces could be described in a way that Euclidean geometry had not been able to do. Then came the synthesis in the 19th century which resulted in descriptive geometry.

"We draw as we think: that is what we see." This fact underscores the central role which geometry plays in the architect's creative process; its uses can be summarized as follows:

1. As a tool for the architect in visualizing for himself the spaces he has conceived in his mind;
2. As a tool for communicating to others the nature of his conception;
3. As a tool for realizing the building as a finished product—ie., working drawings;
4. As a guide to the generation of the shapes of solids and spaces, and their interrelationships;
5. As a method of constructing meaningful perspectives;
6. As a method of determining proportion in a building;
7. As a means of producing consistent order in the visual environment;
8. As a means of producing an object which may have symbolic values.

These points were illustrated and analyzed through the use of drawings and photographs of both historic and contemporary examples. Whereas geometry had initially been a purely mental process, it is now vitally concerned with man and his environment, and can produce a harmonious and meaningful ambience.

5. Spatial Types and Systems

Imre Halasz defined architectural space as the essential language of architecture, its means of expression or communication. To be really understood, it must be experienced: we have no symbols or delineation techniques that will translate ideas about space adequately. The basic architectural spaces are (1) those which are carved

out of a solid and (2) those which are formed by wrapping a skin around a structural skeleton. As man-made spaces, fashioned for man's use and environment, these architectural spaces must have dimensions which afford freedom of movement as well as the freedom of being in space. Architectural space thus becomes a vital, personal experience resulting from participation.

Space experience results from (1) the relation of its defining planes, (2) the relation of solids to voids, and (3) the way in which light is introduced, ie., the way it is organically related to the space itself. The more dematerialized the defining structure becomes, the more difficult it becomes to establish the sense of space. The light source properly integrated will emphasize and enhance the structure of space.

There are three basic ways in which space systems can be organized and integrated: spaces connected, spaces subdivided, sequences of the first two. The success of space depends upon the clarity of its expression, the clarity of its discipline. Imre Halasz expanded and

developed these principles, analyzing the elements of composition as they were applied to the delineation of space itself.

6. *Elements for Organization of Communities*

In the afternoon of the second day Henry Millon developed the thesis that there are basic factors in the community which have been constant down through the ages—factors which have to do with people and which therefore have not changed from the iron age to the atomic age. He traced the origins of the community from the Greek “polis” or city state in which the individual’s participation in the “association of people” was implicit. Freedom was its fundamental element; consequently intellectual activity could flourish and develop only within the polis. The relation of the citizen to the polis necessitated the individual’s recognition of his identity within and responsibility to the association. The physical manifestation of the political and economic organization resulted in a common pattern or plan in which the community value system was evident; in many respects it persists today within our much more complex society and community.

By means of illustrations and analytical comments Henry Millon traced the continuity and progress of the organic community elements down through the Roman, Medieval, Renaissance and contemporary periods. From this exposition emerged an awareness of the elements which give identity to a community and which differentiate one from another.

7. *Scale at the Urban Level*

Imre Halasz introduced a great variety of visual transcriptions of spatial ideas and ideals to develop and reinforce his earlier exposition of space and to bring out its equally salient qualities at the urban level.

Space in architecture involves the space-enclosing as well as the space-dividing elements: it is created by the structure and by the light sources; it may be a single all-encompassing space, or it may include major, secondary and tertiary spaces clearly articulated of their relationships. The light, structure and space-form should culminate in one total statement.

Space in urban environment is equally important: the constituent elements of a city are the voids, not the solids. The latter are anonymous and provide the *raison d’être* for the voids in between. Too often in recent years buildings with magnificently conceived architectural spaces within have completely ignored and frequently destroyed the external spaces without. *ie.*, the Guggenheim Museum. Similarly, scale in the urban environment (the building in relation to the pedestrian) has been ignored. Again, the competitive struggle between various

unrelated architectural masses has destroyed the unity of the environment. (MIT’s “prize fight” between the dome and the chapel—two objects unrelated in space).

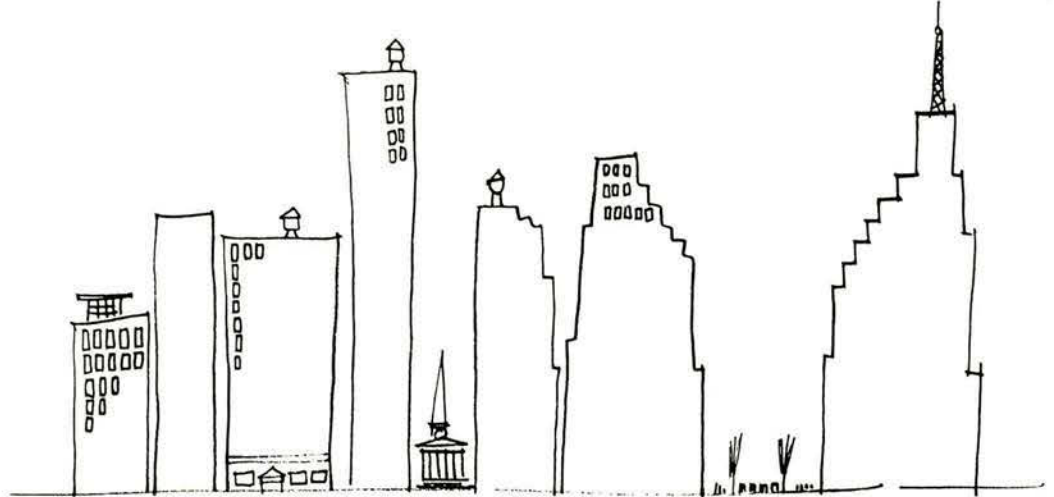
Conflicts of forms, heights, and exterior spaces which compete for dominance and frequently negate the environmental scale, must yield to humility of design if the necessary harmony of form and space with man and with the environment is to be established.

8. *Discussion of Principles*

In the first seven sessions, the team had presented a multi-colored mosaic of ideas and principles, designed to generate a concept of the community as the scale of our (the architects’) responsibility and to initiate individual and group *search* for principles and ideas. To some the pattern and challenge were already clear; to others, this program seemed to conflict with their own pre-conceived ideas of what they expected the Session would present. As a result, much of Tuesday evening’s open discussion period was wasted in debate, the major portion of which skirted the central theme of the conference.

9. *Design in Professional Practice*

On Wednesday, all gathered eagerly to listen to Walter Netsch’s fascinating and informative explanation of his office’s development and application of a method of approach to the solution of architectural problems, in which the scale of man, both as an individual and in community, had been recognized and respected. With prints of many of the developmental studies and working



drawings posted on the wall, he analyzed the plan and several buildings for the new University of Illinois campus in Chicago, the extension of the campus and the design of the new Post-Doctoral Laboratory building at MIT., the extension of the Northwestern University campus, and several buildings for smaller campuses such as the one at Grinnell, Iowa.

This practical demonstration of the application of a methodology, an approach, brought the Session “down to earth” from the “heady” heights explored during the first two days. Now the “design leap”, the geometry of design, the organization of structure and space, scale at the urban level—all began to assume tangible meaning. Some who had been disquieted the previous evening now

found substance and depth in what had seemed to be artificial and skin-deep. At noon all lifted their sights to the mountains and spent the rest of the day in relaxation, skiing and sight-seeing.

The final two days of the Session are more difficult to report and summarize; for some they were the most significant in that each member of the Session had the opportunity of crystalizing his own thinking, and testing some of the principles and methods which had been discussed.

A small, but brave, group elected to work on the "search problem" under the guidance and leadership of Walter Netsch and Henry Millon. A carefully written program for "An Inter-Metropolitan Community Centre" provided the vehicle for this exploration of a methodology for conception. A series of possible "systems" was given; each participant selected one and developed it further to show its inherent advantages and limitations. This *Method* might be summarized as (1) the *understanding* of the program determinants; (2) the determination of the *central core* of the problem—man's movements and the necessary interchange between them; (3) the creation of the *system* in abstract pattern—the schematic flow diagram of interchange; and finally (4) the *translation* into visual architectural form.

It became evident at the end of the week that this experience of *thinking and doing* was of inestimable value to those who participated. I believe it is safe to say that they derived the most benefit from the total five day program.

The remainder of the group, together with Albert Bush-Brown and Imre Halasz, participated in the analysis and criticism of a series of buildings—three theatres, four housing projects, and two university campuses—all in Canada. The architect in each case, or his deputy, presented briefly the program, site and solution of the problem with the aid of plans, photographs and slides. Excellent opportunities were afforded to compare and contrast solutions of similar buildings types in which programming, siting, and relation to environment, structure, etc., had created challenging problems solved in quite different manners.

Thursday evening, originally scheduled as "open for volunteered topics", became "Delicatessen Night". Several of the Session members had thought very searchingly about the issues raised early in the week and came to this session with prepared statements, all of which showed a dispassionate objectivity which was both

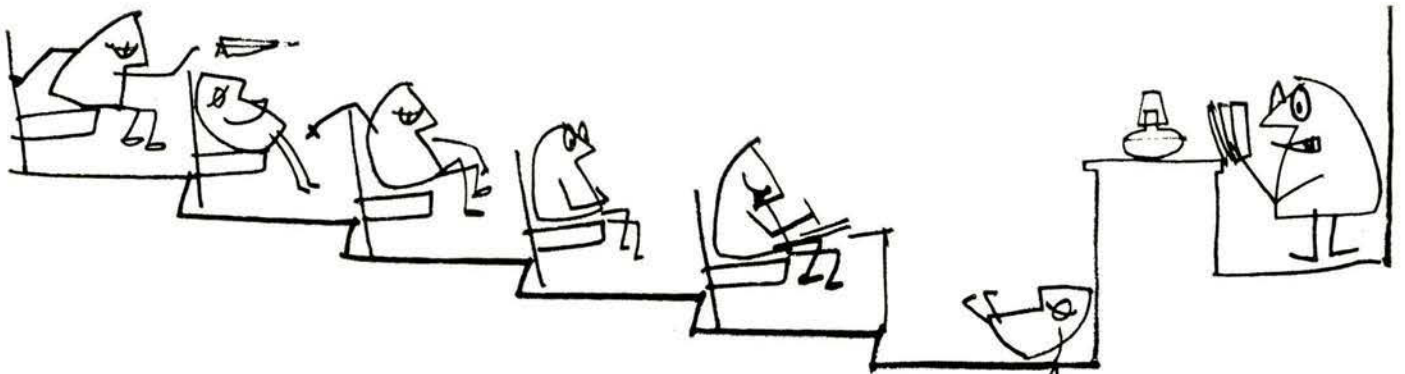
refreshing and reassuring. Searching questions were raised and penetrating answers were given.

Near the end of the discussion, Joseph Passonneau was quoted as stating that "At the same time we produced the highest standard of living, we have produced the lowest standard of public housing". In expanding on this statement, Albert Bush-Brown stated that the United States doesn't appear to be on the way to solving the problem, that Canada actually has a better opportunity to do so than the United States, and that he hopes Canadian architects will learn the lessons before it is too late to apply them. He reiterated that he and his colleagues did not come to Session '62 to rehash the "junk" which has been dished out by the popular media for years, but rather to pose fundamental questions, to present what they see as the problems central to urban growth, interchange, space and new institutions. At the moment there are no solutions; there are no "gods"; there are only questions to be solved. A strong man and a strong society can live with a dilemma: what they constantly seek is the answer to each situation, institution and persuasion. Our search must be for the method—the process, not the form. Our magazines unfortunately promote forms as monuments instead of explaining and reinforcing processes as the form-givers.

In summary, I would say that most of us went to Banff for refreshment, for the re-examination and re-orientation of our responsibilities as architects. We experienced a mental ferment and chemicalization which routed many misunderstandings and misconceptions, leaving a new awareness of our responsibility as architects on a community scale.

The real challenge of the whole Session program was for each of us to think, and then to get to work and do something about it. An architect, as a creative artist, must after all produce architecture within—and in consonance with—today's community environment.

I wish to express my personal thanks to the four leaders for their inspired, scholarly and provocative presentations, to the presentors of the Canadian buildings for the clarity of their contributions, to the members of the Session for their participation, to our Session Chairman, Ted Raines, who patiently and tirelessly looked after our individual and collective welfare, and finally to the Alberta Association of Architects for continuing to afford the architects of Canada this invaluable opportunity of exploring the ideas and methodology of the architecture of our time.



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INSTITUTE NEWS

Design Conference on Housing

A two-day conference on the design of housing will be held at Carleton University, Ottawa, on Thursday and Friday, September 6th and 7th, 1962.

Sponsored by the RAIC - CMHC Joint Committee on Housing, in conjunction with the Canadian Housing Design Council, the discussions will be based on four housing developments. Participants and developments are:

James A. Murray and Henry Fliess: F/P Thistletown, Etobicoke, Ont.

Irving Grossman: Flemingdon Park, Toronto, Ont.

Guy Desbarats: Seignory Park, Chateaugay, Que.

Ian MacLennan: Mulgrave Park, Halifax, N.S.

Because of the nature of the conference, it will be necessary to restrict the number of participants to approximately fifty persons. Architects and planners wishing to attend should communicate, as soon as possible, with A. Hazeland, Central Mortgage and Housing Corporation, Ottawa.

Saskatoon Competition for Art Centre and Civic Conservatory

Competition:

The city of Saskatoon announces a competition for the design of an Art Centre and Civic Conservatory, open to members of the RAIC, who are domiciled in Canada. Prizes are first, \$5,000 in advance fees, which are set at 6% of the cost of the building, plus the commission; second \$1,000 and third \$500. The assumed cost of the structure will be approximately \$400,000.

Members of the Jury are W. E. Graham, ARIBA, MRAIC, Professional Advisor; Professor J. A. Russell (F) Director, School of Architecture, University of Manitoba; Ralph Rapson, AIA, Director, School of Architecture, University of Minnesota; Colin Graham, Director, Art Gallery, Victoria, BC; and Mrs Eva Miller, artist, Saskatoon.

Last date for registration is June 1st, 1962. Requests for conditions should be accompanied by a money order for \$5.00 made payable to the City of Saskatoon and addressed to the Professional Advisor, Mr W. E. Graham, City Hall, Saskatoon, Sask. The amount will be refunded to architects who submit bona fide entries for the competition.

Kuala Lumpur Hospital Competition

Competition: The Government of Malaya announces an international competition for the design of a 960 bed general hospital at Kuala Lumpur. Premiums are first, £5,000; second £2,000 and third £1,000. The assessors are Maxwell Fry, CBE, FRIBA, Prof Richard Llewelyn Davis, FRIBA, and A. A. Geeraerts, ARIBA. The competition has been approved by the RAIC. Intending competitors should write the Director, Public Works Department, Maxwell Road, Kuala Lumpur, and title the envelope "Architectural Competition". A deposit; \$M.85, or £10 is required, which will be returned upon receipt of a bona fide design.

CMHC Student Scholarships

Winners of five scholarships offered to fourth year students of five Canadian schools of architecture by Central Mortgage and Housing Corporation have been announced. The winners will tour Canadian and US cities under the guidance of Robin Clarke, U of M School of Architecture, beginning in May at Winnipeg, and then work ten weeks at CMHC headquarters, Ottawa. Successful candidates who are planning to enter a fifth or final year in architectural studies are: Jean-Pierre Lapointe, Ecole d'Architecture de Montreal; Pierre I. Guertin, McGill University; Ihor Stecura, University of Toronto; Weldon Pries, University of Manitoba; Nicholas Robert Bawlf, University of BC.

Cementitious Materials Research

The Ontario Research Foundation, Toronto, has announced the opening of a new Section of the Department of Chemistry which will be concerned with the research and development of new products and processes associated with cementitious materials. Investigations directed toward improving and finding new uses for existing materials, and the evaluation of additives, etc., will also be undertaken. A consulting service is provided.

Massey Medals Booklet Error

The name of Harry B. Kohl as associated architect with Gordon S. Adamson and Associates was inadvertently omitted from the index and from the photograph of the Young Men's and Young Women's Hebrew Association building in the "Massey Medals for Architecture 1961" booklet issued by RAIC Headquarters.



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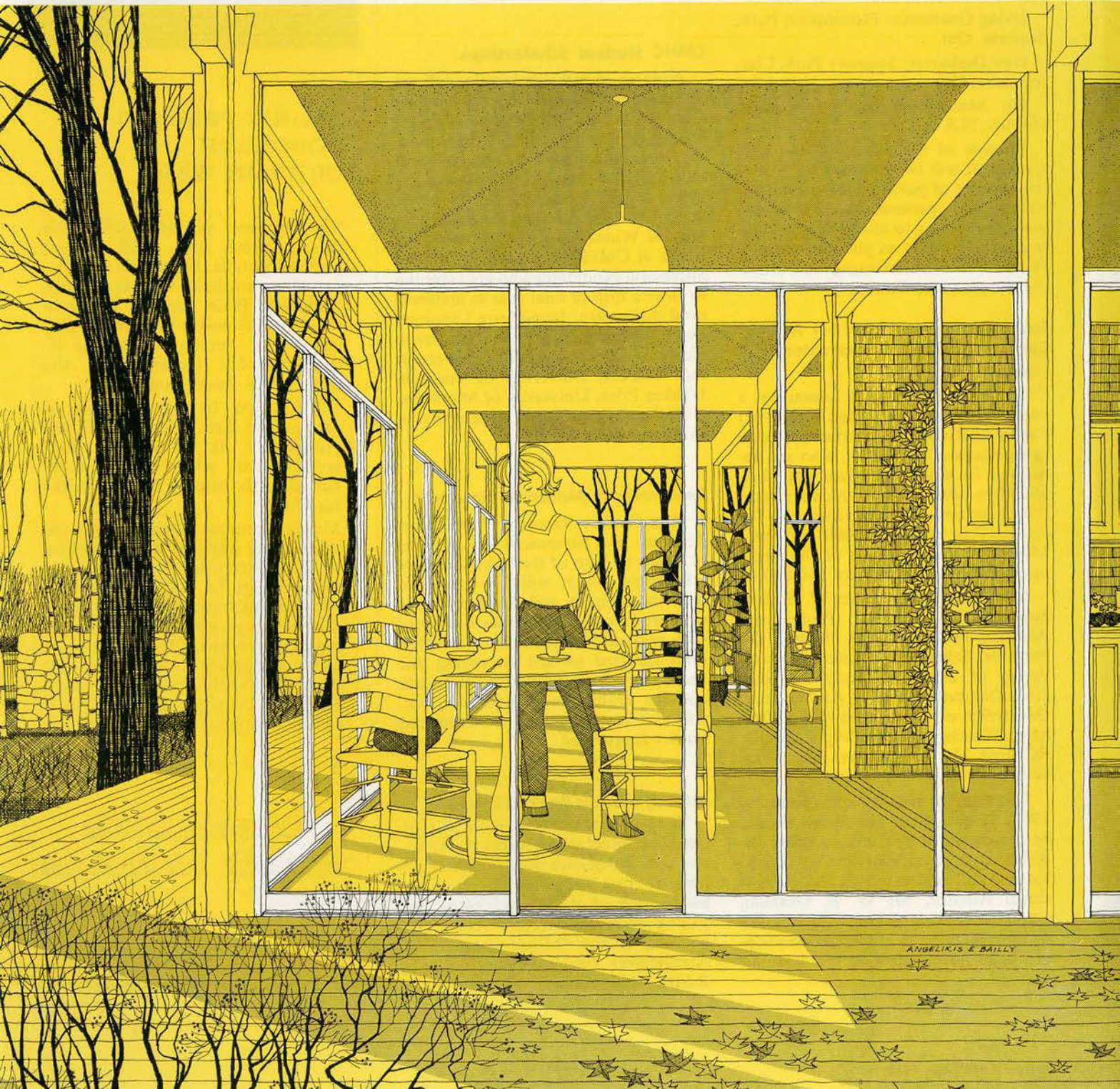
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A JURY OF FIVE ARCHITECTS and one graphics designer has awarded 22 Certificates of Merit and ten Honorable Mentions in the first annual competition for Excellence in Building Product Literature, conducted by the Canadian Joint Committee on Construction Materials of the Royal Architectural Institute of Canada, the Canadian Construction Association and the Association of Consulting Engineers of Canada.

Of the 93 entries in the 1962 competition, 29 were in the catalogue class, of which nine received awards and six honorable mentions. In the brochure and leaflet class there were 39 entries, with eight awards and three honorable mentions. There were 25 entries in the publication advertising class, with five awards and one honorable mention.

Heads of firms with award winning entries will receive their Certificates of Merit from the Presidents of the RAIC, the CCA and the ACEC at a dinner in Ottawa on July 5.

The judging was conducted in the offices of the Journal of the Royal Architectural Institute of Canada in Toronto on Friday and Saturday, May 4 and 5. The Report of the Jury and the list of winning entries, with the Jury's comments upon them, is presented overleaf.

The winning entries will be on display at the 1962 Annual Assembly of the RAIC at Vancouver, May 30 to June 2, and arrangements are being made to exhibit them later in Toronto and Montreal.

The Joint Committee was established by the RAIC and the CCA in 1960 to achieve closer working relationships and better communications between the architectural profession and the manufacturers and suppliers of building materials. The Association of Consulting Engineers of Canada joined late in 1961. The organization is similar to the Producers Council Inc. in the United States.

The Committee is composed of 11 members, five from the RAIC, five from the CCA and one from the ACEC. The present chairman is Ernest Smith, MRAIC, of Winnipeg and the other four RAIC representatives are S. A. Gitterman, MRAIC, Ottawa; W. G. Leithead, FRAIC, Vancouver; R. E. Briggs, MRAIC, Toronto; and P. T. M. Barott, MRAIC, Montreal. CCA representatives are C.O.P. Klotz, vice-chairman, Montreal; A. W. Purdy, Calgary; Paul DuVal, Winnipeg, and J. G. Graham and Donald Jupp, Toronto; and, representing the ACEC, Guillaume Piette, of Sillery, Quebec. The Secretary is Ernest Mahoney of the CCA, Ottawa.



Members of the Jury, seated, left to right, Peter T. M. Barott, MRAIC, Montreal (chairman); Robert Briggs, MRAIC, Toronto; standing, Prof. W. G. Raymore, FRAIC, Toronto; Allan Harrison, graphics designer, Montreal; Ernest Smith, MRAIC, Winnipeg; and Paul-O. Trepanier, MRAIC, Granby, Que.

Competition Results



Certificates of Merit

for Excellence in Building Product Literature

Awarded by

The Canadian Joint Committee
On Construction Materials

of the

Royal Architectural Institute of Canada

Canadian Construction Association

and the

Association of Consulting
Engineers of Canada

REPORT OF THE JURY, 1962 AWARDS FOR EXCELLENCE IN PRODUCT LITERATURE

THE JURY WAS PLEASED TO NOTE the high quality of the product literature entered in the competition. Those not fortunate enough to win an award will be comforted to know that extreme difficulty was experienced in making the selections, particularly in the catalogue classification. It should be noted that the jury were not influenced by expensively prepared and lavish presentations, nor were awards given exclusively on the basis of good graphic design.

The following criticisms are general in nature and it is hoped that they might be of some assistance in the future preparation of product literature:

1. RAIC file numbers often missing or misplaced.
2. Publication dates or last revisions rarely shown.
3. Entries in the classifications of catalogues, and brochures and leaflets, showed evidence of lack of organization of the material contained therein, thereby making it difficult for the reader to find the required information quickly and easily.
4. Color was not always wisely used to better illustrate the product or distinguish the text.
5. Photos illustrating a product or its application in the field not always clear and informative.
6. Names and addresses of distributors or agents of a particular product were often missing.
7. It was felt that properly correlated and complete brochures or catalogues were preferable to single sheet technical notes, issued from time to time, which can be easily lost or misplaced.
8. Many cases were noted of failure to mention whether or not materials met national standards. There was also a lack of test data furnished by recognized independent testing authorities.

The jury realizes that the entries submitted for judgement were among the most outstanding in the industry but is also aware of the fact that there is still a great deal of product literature which is unusable due to lack of information, poor graphic presentation, wrong size etc., and it is sincerely hoped that this competition and the ones to come in the future will assist in elevating the standard of product literature throughout the industry.

The jury, on behalf of the Canadian Joint Committee on Construction Materials, would like to congratulate all those who entered the competition for the excellence of their submissions and to express its appreciation for the very keen interest shown.

*Respectfully submitted,
Peter T. M. Barott
Chairman of the Jury.*

AWARDS OF MERIT

Class 1

Catalogues, Design and Technical

(aa-advertising agency; d-designer)

Comments of the Jury in Italics

ALUMINUM COMPANY OF CANADA LTD, "Alcan Architectural Aluminum" (d - H. M. Korenberg, Marketing Design Ltd, Montreal) "Product information complete and specifications, including physical properties, given. Date of publication mentioned in one insert. Graphics and typography good, but cover could be improved."

BLUMCRAFT OF PITTSBURGH LTD, "Blumcraft Aluminum Railings and Grilles" "All pertinent information is clearly defined and well corelated, illustrated and detailed. The catalogue is graphically consistent, the products well presented and the drawings done with great clarity."

CANADIAN PITTSBURGH INDUSTRIES LTD, "Pittsburgh Paints Architectural Color Service Catalogue" (Echlin Press (Toronto) Ltd) "A handsome and useful presentation of a product, convenient and complete, including color slips, easily usable, and a master color chart. This catalogue might well be considered a model for the industry."

DOMTAR CONSTRUCTION MATERIALS LTD, "Manual of Masonry Construction" (aa-Goodis, Goldberg, Soren, Ltd, Toronto; d-Oscar Ross.) "Technical data presented on a range of masonry products and material for specification writing is provided. Test results are well documented. The catalogue is well indexed. The cover is easily identifiable and the typographic standard good, but the use of color is considered too bold and varied."

DOMTAR CONSTRUCTION MATERIALS LTD, "Gypsum, Lime and Alabastine Ltd Technical Manual" (d-Frost-Fernandez Associates, Toronto). . . . "An excellent example of relating a complex number of products and illustrating them in a clear and concise manner. Identifies products as meeting the proper material standards required by the industry. Excellent typography and graphic standard inside, but the cover is poorly designed, and its color is poor."

INTERNATIONAL BUSINESS MACHINES CO. LTD, "IBM Time Systems" (d-Verne Lilley Ltd, Toronto) "Information and technical data complete in wiring diagrams, roughing in dimensions, etc. The clarity of the indexing is augmented by the use of color sheets. A high standard of graphics and typography; cover excellent."

OTTAWA PAINT WORKS (American Marietta Co.), "Wood Finishing Systems" (aa-Clifton Train & Associates, Montreal) "Excellent catalogue of wood samples and information on wood floor finishing. The actual samples are the best way to illustrate use of paint and varnish finishes, and being detachable and fully identified, are of great convenience."

PILKINGTON GLASS LTD, "The Architect's Glass Guide" (aa-Cockfield, Brown & Co. Ltd, Toronto) "The technical content is well arranged, complete and well indexed. The file number is on individual sheets, together with revision dates, but not on the cover. Proper reference to standards is not included. Layout and typography is very good, but the choice of illustrations showing glass could be improved, as they do not clearly illustrate use of the product. The photographic reproduction also could be improved."

VAMPCO ALUMINUM PRODUCTS LTD, "Vampco Architect's Manual" (d-Frost-Fernandez Associates, Toronto) "The technical material includes good working details, product data and specifications. The graphics are good and the cover simple and elegant, but shows no file number."

ROYALMETAL CORPORATION LTD, "Flexible Modular Partitioning" [D/T], (aa-Walsh Advertising Co. Ltd, Toronto; d-Art Associates Ltd, Toronto) "Graphics and use of color, typography and photography all are excellent. The type measure is good and readability excellent. The plastic ring binding is to be commended, but the file number is in the wrong place. The specification data is comprehensive and good."

STEEL COMPANY OF CANADA LTD, "Trend—The Recreation Centre," [D/T], (aa-Ferres Advertising Ltd, Hamilton; d-Grant McCallum, Hamilton) "The brochure, one of a series, provokes imaginative new use of materials, and the company is to be commended for their attempts to promote imaginative design. The graphics are of a very high standard, but the type measure is too wide for easy readability. The cover and line drawings are excellent, but the context is unnecessarily flowery."

AWARDS OF MERIT

Class 2

Brochures and Leaflets

Technical [T], Design and Technical [D/T]

Design [D]

DOMINION OILCLOTH AND LINOLEUM CO. LTD, "Specification and Technical Manual for Dominion Flooring and Wall Covering" [T], (d-Frost-Fernandez Associates, Toronto) "Technically excellent and clearly presented brochure of information vital to the architectural profession and the construction industry, although the cover is dull and unimaginative. Conforms admirably to the format laid down in 'Guide to the Preparation of Effective Product Literature'."

KAWNEER COMPANY CANADA LTD, "Kawneer Entrance Manual" [D/T] (aa-Fuller & Smith & Ross, Chicago) "Good graphical presentation and complete technical coverage; deserves an award because of its clear presentation of the various lines of products. Typographic standards are good, but the use of color could be improved."

LEEDS FIRECLAY CO. LTD, Leeds, England, "Lefco Tiles" [D/T], (aa-David Shaw & Associates, Ltd, Leeds) "Data well laid out and easy to read, including test data. Typographical standard high and graphics good but type on frontispiece is 'spotty'. Brochure, English Standard size, conforms closely to 'Guide to Preparation of Effective Product Literature'."

PILKINGTON GLASS LTD, "Daylight with Insulation", by T. A. Markus, [T], (aa-Cockfield, Brown and Co. Ltd, Toronto) "An excellent and comprehensive presentation of the technical matter in relation to the use of glass, including the scientific theories on heat, light and sound. The excessive number of color hues does not add to the clarity of the presentation, and the file number could be added for North American use. The cover is outstanding." (Editor's note: See RAIC Journal, Jan. 1961, page 54.)

PITTSBURGH CORNING CORP., "Foamglas" [T], (aa-Ketchum, MacLeod and Grove, Inc., Pittsburgh) "Information clearly and concisely presented; graphics and use of illustrative photographs superior, but brochure does not conform to recommendations in 'Guide to the Preparation of Effective Product Literature'."

PITTSBURGH CORNING CORP., "PC Glass Blocks and Sculptured Glass Modules" [D/T], (aa-Ketchum, MacLeod and Grove, Inc., Pittsburgh) "Information is well and clearly presented, and is complete, including specifications. The graphics are of a high standard and the restrained use of color is to be commended. The file number is only in one place. The brochure is punched for a ring binder."

AWARDS OF MERIT

Class 3

Publication Advertising

CANADA BRICK LTD, "Black Velvet Brick", one page, two color, reminder type; (aa-Chris Yanoff Ltd, Toronto) "A bold and dramatic presentation, with excellent graphics. The text is wanting in clarity." (Editor's note: see page 85).

DOMTAR CONSTRUCTION MATERIALS LTD, "Cooksville-Laprairie Brick Ltd," the 'Frank Lloyd Wright' one page, two color advertisement reminder type, (aa-Goodis, Goldberg, Soren Ltd, Toronto) "A simple, dramatic statement, the quality of association to brick intended to assure continued use of the product, although the product itself may be somewhat obscure. Maximum effect achieved in graphics with minimum amount of color. The type could be pulled more together to make easier reading, and might be more appropriate in italics."

KAWNEER COMPANY CANADA LTD, "six Kawneer entrance models", two facing pages, two color, reminder type, (aa-Fuller & Smith & Ross Inc., Chicago) "An excellent graphic presentation of the use of a product, identifying the product with its specific use. The text, with its accompanying explanatory diagram is well written and informative, but could be shorter."

NORTHROP ARCHITECTURAL SYSTEMS, Los Angeles, "Arcadia Brise Soleil", one page, two color, reminder type, (aa-West Associates, Los Angeles; d-Roger Kennedy) "Excellent product-company identification. with good typography, good color and excellent draftsmanship. All pertinent information is clearly stated." (Editor's note: see page 72).

TORONTO CAST STONE CO. LTD, "Mo-Sai Curtain Wall", one and facing one-third page, two color; type, reminder with photos of recent installations and professional credits, (aa-MacManus, John & Adams of Canada Ltd, Toronto) "Good architectural photography and excellent graphic use of it. The format is effective, but the product information on the full page could be stronger. Other issues of this series have better text on the one-third page which describes the product details." (Editor's note: the photography is by Panda, Toronto.) (See pages 70-71).

Honorable Mention

Catalogues

CANADIAN GYPSUM CO. LTD, "New Perspectives with Gypsum Drywall Systems" (aa-Fulton, Morissey Co., Chicago) "Information, though quite complete, not well compiled and therefore difficult to extract. No material standards are mentioned."

CANADIAN OFFICE AND SCHOOL FURNITURE LTD, (aa-Dalton K. Camp & Associates Ltd, Toronto; d-Robin Bush & Associates Ltd, Toronto) "Excellent pictorial presentation, but information on materials, construction and quality lacking. Good graphic design and typography, but cover unimpressive."

NORTHROP ARCHITECTURAL SYSTEMS LTD, Los Angeles, "Arcadia Brise Soleil" (aa-West Associates, Los Angeles; d-Roger Kennedy) "Over emphasis on the presentation, and much of the technical information is applicable to the USA. Typography and graphics are excellent, but the catalogue is the wrong size."

SCHIEL INDUSTRIES LTD, "Structural Concrete Products" (d-H. W. Heath, Woodstock) "Technically, extremely complete, including test data, but graphics and cover poor."

TERRAZZO TILE AND MARBLE Ass'n of Canada, (d-George Harper, Toronto) "Typography only average, but color illustrations superior. Uniformity is lacking and there is no file number. The Association is to be commended for its efforts to upgrade the performance of the industry."

TREMCO MANUFACTURING CO. OF CANADA LTD, "Sealants, Masonry Preservatives, Waterproofing and Flooring Products" (d-Anthony Paglia, director of advertising) "Information complete but difficult to extract; the diagrams well done and informative. The graphics are weak, the page headings needlessly complicated in design."

Brochures and Leaflets

ALUMINUM COMPANY OF CANADA LTD, "Architectural Aluminum in Place Ville Marie", [D/T], (d-Brian Patterson, Marketing Design Ltd, Montreal) "Initial impact excellent, but closer examination shows little useful information; hardly warrants expense. Not standard size. Pocket enclosure questionable. Specifications to be commended. Promotional rather than product literature."

ATLAS STEELS LTD, "Ezeform Stainless Steel", [D/T], (d-Frost-Fernandez Associates, Toronto) "An unusual method of sample presentation, elegantly designed, with the sample identified and the information pertinent."

RAMSET FASTENERS LTD, "Powder-Driven Fastener Handbook", [D/T], (aa-Lezius - Hiles Co., Cleveland; d-Atwell Fleming Printing Co., Toronto) "The information is completely presented, but the cover is badly designed."

Publication Advertising

PILKINGTON GLASS LTD, "The Architect's Glass Guide", one page, two color; type, technical, (aa-Cockfield, Brown & Co. Ltd, Toronto) "This entry was considered for a technical award, but the jury felt that, graphically, it could have been handled with a little more imagination. The measure of the typography is too wide for easy reading. The technical information is useful and clearly defined, and the reference to the 'Glass Guide' is important." (Editor's note: see page 86).

**Seminar on Hospital Design at
Edmonton following RAIC
Assembly**

This year for the first time in Canada, the Alberta Association of Architects, and the Associated Hospitals of Alberta, in co-operation with the RAIC, will sponsor a seminar on Hospital design and construction in conjunction with the Canadian Hospital Convention. The seminar will be held in the Northern Alberta Jubilee Auditorium, Edmonton, June 6-7, coinciding with the return trip of all architects attending the RAIC Assembly in Vancouver.

For those engaged in hospital planning, the seminar on hospital design and construction will serve as a means of exchanging information and new ideas in hospital design and construction and of studying improvement of existing ideas through the exploration of theories advanced recently through scientific research, both in the care of patients and in structural technology. Architects attending the seminar will find such speakers as H. Gordon Hughes (F), Chief Architect, Hospital Design Division, Department of National Health and Welfare, Ottawa; Dr Jack C. Haldeman, Assistant Surgeon General, U.S. Public Health Service, and Gordon A. Friesen, hospital consultants, and many others.

The Canadian Hospital Convention combines the annual meetings of the Western Canada Institute and the Canadian Hospital Association.

Photo Record of Maritime Streets

A photographic record of several historic streets in Eastern Canadian cities will be financed by a Canada Council grant of \$3,500. Dr Eric Arthur (F), Toronto, who will direct the work, hopes to preserve pictorially some of the buildings in Halifax, Charlottetown, Saint John and St John's which may be lost in urban redevelopment programs.

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PROVINCIAL NEWS

Obituary

David Francis Saxton died at the Halifax Infirmary January 21, 1962, at the age of 73.

Mr Saxton was a member of a well known Halifax family and lived the greater part of his life in this old military and naval city, except for a few years which he spent in the USA working in architectural offices and attending classes to gain further knowledge in his chosen profession. Early in his career he worked for the S. M. Brookfield Construction Company, then with the Army Engineers, the Nova Scotia Highways Department, the Soldiers' Civil Re-establishment Department, and the Nova Scotia Vocational Schools, besides engaging in some private practice. He was often called upon for assistance by several local architectural firms. He was admitted to membership in the Nova Scotia Association of Architects in 1941, and was a regular attendant at its meetings.

One would say he lived a full and active life and he will long be remembered by the many students who re-

ceived their architectural drafting training under his kindly and patient guidance. He will be greatly missed by his many friends and especially by the writer, who has known "Dave" for about half a century.

A. E. Priest, Halifax

OAA Architectural Exhibition at Toronto Art Gallery Jan. 1963

The OAA has arranged with the Art Gallery of Toronto for the use of the Gallery during the month of January, 1963, for an exhibition of Ontario architecture.

This promises to be the biggest and most publicized exhibition yet put on by the OAA, and the interest and cooperation of all members is earnestly solicited.

The title of the show will be "The Face of Our Town", and the exhibition will be arranged in such a way that at least a portion of it may be shipped to other centres in Ontario having suitable facilities. Three galleries have been reserved. The first one will indicate present bad conditions—slums, wirescape, ugliness, etc. The second and largest room will be devoted to photographs and models of recent executed work by Ontario architects. The third room will depict the dream for the future.

COMING EVENTS

May 30-June 2

55th Annual Assembly
Royal Architectural Institute of Canada
Bayshore Inn, Vancouver, B.C.

July 15-18

Second Seminar on Civic Design
Festival Theatre, Stratford, Ont.

July 16-27

24th Special Summer Program
City and Regional Planning
Massachusetts Institute of Technology
Cambridge, Mass

Sept 6-7

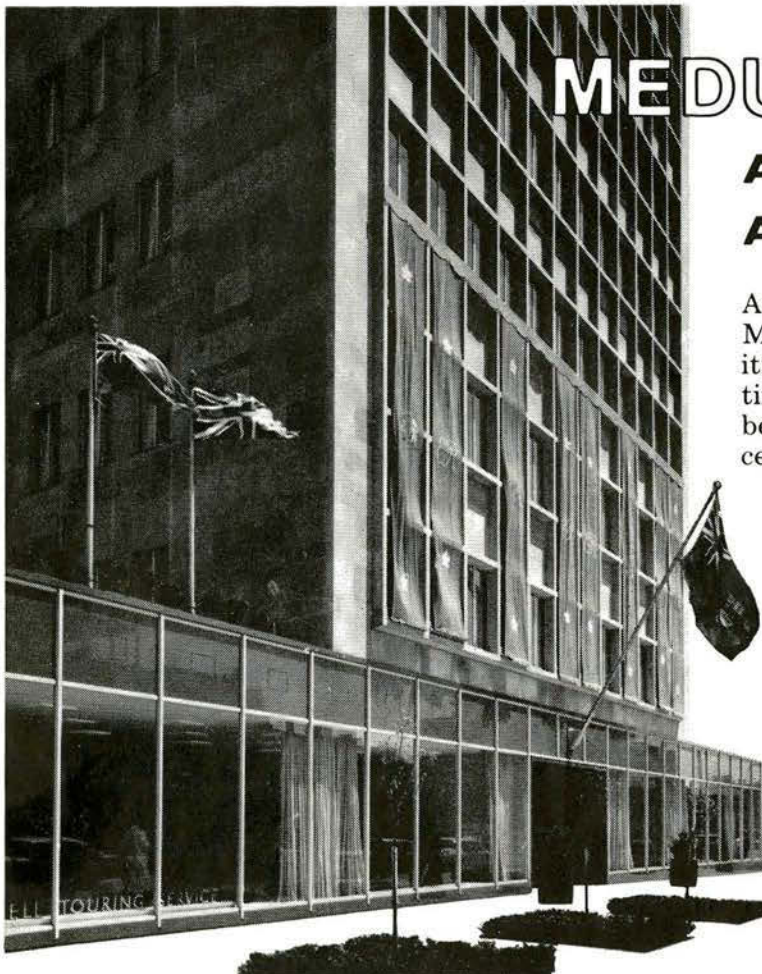
Design Conference on Housing
Sponsored by RAIC-CMHC
Joint Committee on Housing
Carleton University, Ottawa

Sept 28-29

15th Fall Convention
American Concrete Institute
Olympic Hotel, Seattle, Wash.

Oct 1-4

1962 World Conference
on Shell Structures
Sheraton-Palace Hotel
San Francisco, Cal.



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INDUSTRY

NEW PRODUCTS

A new eradicator and a new dense white ink. Distribution will be through drafting and art supply houses and stationers currently carrying the Higgins line. The eradicator, removes waterproof plastic black drawing ink as well as pencil lines. The white ink is an all-purpose, scuff-proof high-density product conducive to use with brushes, dip pens, or bow pens. **Higgins Ink Co., Inc. 271 Ninth Street, Brooklyn 15, N.Y.**

#3 Thrush Chamber Air Vent featuring an "oversized" brass chamber, which creates a high point and accumulates air which is automatically released from the system by the expansion washers in the vent. It is factory set for automatic venting; however, the #3 can be manually opened for quick venting or completely shut off. For details write **H. A. Thrush & Company, Peru, Indiana.**

A fully insulated, porcelain enamel on aluminum or steel building panel which can be installed wherever 1/4-inch glass can be used. A choice of 26 standard colors plus black and white in either gloss or semi-matte finish is offered. Full details **Alliance Wall Products, Alliance Ware Division of Crane Co., Box 809, Alliance, Ohio.**

Black light electronic "Insect-o-cutors" for automatic control of flying insects. For details write, **Insect-o-cutor Sales Ltd., 4669 Kingsway, Burnaby 1, B.C.**

A kitchen ventilator known as Gaylord. The Gaylord system has been developed to meet the need for complete grease, dust and lint extraction, constant grease extraction rate, automatic or time-clock cleaning by steam or hot water, and automatic fire protection. For details write the **Arnett Company Limited, P.O. Box 575, Clarkson, Ontario.**

A modular steel floor plate with ability to withstand heavy, concentrated loads as well as continuous traffic. Write Mod-U-Lok literature to **Rockwell-Standard Corporation, Stamping Division, Mod-U-Lok Department, Utica 1, New York.**

Flexible self-closing rubber doors with positive air seals designed to prevent heat, refrigeration and air conditioning losses at busy door openings. For details write **W. B. McGuire Engineering Co. Ltd., 1165 Hickson Avenue, Montreal 19, Que.**

Two new pantry faucets. Model 415 features a single compression type valve, and Model 470 is a "hot and cold" model, featuring twin compression type valves. For details write to **Haws Drinking Faucet Company, Fourth & Page Streets, Berkeley 10, California.**

Two new mineral fiber acoustical ceiling tiles—Tiffany Incombustible and Tiffany Protectone—are available from the Celotex Corporation. Both tiles, which feature a patented pattern of small perforations in intermeshed rings and circular white spaces, may be repainted without reducing their acoustical properties. For further information, write the **Celotex Corporation, 120 S. LaSalle Street, Chicago 3, Illinois.**

A 16 Person LockeRack, designed to provide economical storage for coats and personal belongings, **Lyons Metal Products, Inc., Box 425, Terminal "A" Toronto, Ontario.** For details, request Lyon Bulletin No. 176.

The "Scottie" 2050 by-passing door hardware set incorporating the Scotomatic hanger. Details available from **Ekco Products Co. (Canada) Limited, Scarborough Ontario.**

Two stainless steel drinking fountains, Models E-33-841 & E-33-840 intended for both indoor and outdoor use. For details write to **Elkay Manufacturing Company 2700 South 17th Avenue, Broadview, Illinois.**

A new model "Silverstream" diatomite pressure filter, designed for filtering continuous water flow for swimming pools and similar operations. For information including design illustrations, specifications, etc., write for Bulletin 1570-A to **Infilco, Inc., Tucson, Arizona.**

Flexible urethane foam pipe insulation which can be quickly installed and provides thermal and moisture protection for liquid heating and cooling lines used in heating, refrigeration, plumbing, air-conditioning and industrial processing operations. For information, write **Dept. NA 13, National Aniline Division, 40 Rector Street, New York 6, N.Y.**

The "Puritron" hand and face drier, Model No. HD. 30, portable type of hand and face drier. Details from **Major Sales Distributions Sales Agents & Warehouse Distributors, 400 McGill Street, Montreal, Quebec.**

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Architect: Rounthwaite & Fairfield, Toronto, Ontario
General Contractor: Mel-Ron Construction, Whitby, Ontario, Canada

The Polyangle, a new drawing instrument, easily carried in pocket or briefcase, that quickly converts any pad into a drawing board. For information write, **Carsen Instruments Ltd., 162 Bentworth Avenue, Toronto.**

Sapolin, a new one coat outdoor paint utilizing a distinctive vinyl and latex formula. Details from **Sapolin Paints Inc., 205 East 42nd St. N.Y.C.**

The Draftette, a new portable drafting board mounted in a self-locking vinyl binder, which occupies no more space than a plastic letter case. For details write the **Dominion Blank Book Company, St. John's, Quebec.**

The Red Comet line of 6-volt nickel-cadmium automatic emergency lighting units is now available with the new plastic cell visual-level batteries in addition to the standard steel cell type. For literature write Industrial bulletin IND-262 (bilingual) Brochure A-2, Specification catalogue CAT 61/2; Trade price schedule, **Red Comet Associates Limited, 1181 St. Catherine West, Montreal, Quebec.**

A new package sewage lift station has been produced by the Deming Division of Crane Co. for use in installations for buildings where sewer lines are below street sewer service. Additional details can be obtained by writing for a copy of Bulletin No. 7508-P from the **Deming Division, Crane Co., Salem, Ohio.**

The ACU-ARC Ruler provides a fast, accurate method of drawing arcs of circles, from 7" to 200" in radius. For more information write **Carsen Instruments Ltd., 162 Bentworth Avenue, Toronto, Ontario.**

NEW LITERATURE

New 8-page Bulletin 117 illustrates and describes the Type G. A. End Suction Centrifugal Pumps recently announced by the Aurora Pump Division. Models include both close-coupled and flexible coupled designs. For a copy of the bulletin write to **Aurora Pump Division, The New York Air Brake Company, Aurora, Illinois.**

Literature on Alumaroll Roll-up door. For additional information and details write **Met-Wo Industries Limited, 15 Saunders Avenue, Toronto 3, Ontario.**

A four-page, two-color bulletin describing a complete line of insulating-building products for both interior and exterior use. Copies may be had by writing the **Homasote Company, Trenton 3, N.J.** requesting Bulletin 220.

Permutit High-capacity commercial and industrial packaged water softeners are featured in a new illustrated four-page folder issued by the **Permutit Company, E49 Midland Ave., Paramus, N.J.**

Twelve page booklet describing Terra-bond adhesive for Terrazzo. Copies available from **Des-Blom Limited, 1220 Dupont St., Toronto 4, Ontario.**

16-page book, "Rotoline Distributors For Tricking Filters". Copies are available from **Link-Belt Ltd., Dept. PR. P.O. Box 173, Stn. "H", Toronto 13, Ontario.**

Acme Flow Therm(R) Dual Compressor System Packaged Water Chillers for air conditioning or process cooling. Copies of Bulletin 91-536 are available on request. Write to **Acme Industries, Inc., 600 North Mechanic Street, Jackson, Mich.**



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Catalog introducing the fixtures manufactured by EJS Lighting Corporation. Although principally contemporary in styling, EJS fixtures blend into all decorative patterns and are equally adaptable commercially and residentially. **Superior Electric Supply Company, 1461 Castlefield Avenue, Toronto,** for complete catalog information and price lists.

A 16 page booklet on SPEEDWALK (Horizontal travel) and SPEEDRAMP (inclined travel), designed to provide high-capacity, mass transportation for people. **Stephens-Adamson Mfg. Co. of Canada Limited, Belleville, Ontario.**

Catalog No. D-62, describes standard Mahon steel deck and long-span M-deck sections, and shows how they can be used as structural members of combined roof-ceilings. Methods of thermally and acoustically insulating these construction materials are also covered. Engineering data, section-property tables and load tables are included for all sizes and types. Construction-detail drawings illustrate both uses and installation techniques. **The R. C. Mahon Company, Building Products Division, Detroit 34, Michigan.**

A four-color brochure promoting Clarin's new fiberglass chair, Sculptura. Write to **Clarin Manufacturing Company, 4640 West Harrison, Chicago 44, Illinois.**

Catalog No. M-62 covers Mahon steel-cellular M-floor sections—designed for a broad range of load and span conditions. Included are section descriptions, structural and electrical considerations, typical buildings that have used this building product, load tables, specifications, and installation and welding procedures. **The R. C. Mahon Company, Building Products Division, Detroit 34, Michigan.**

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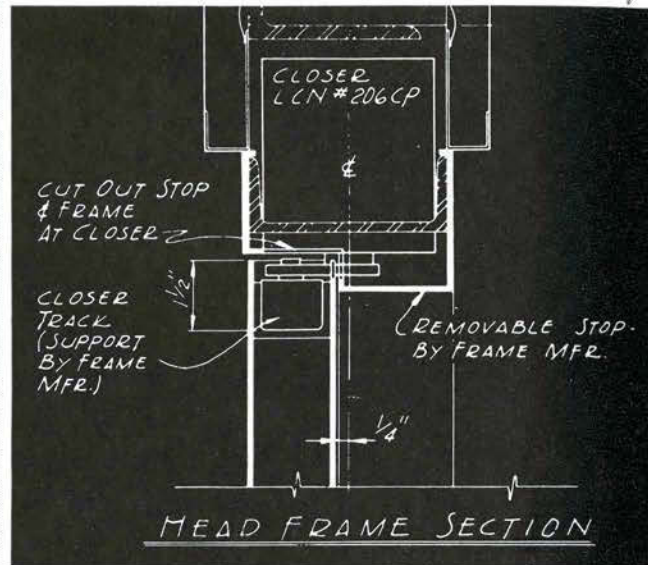
A 12-page booklet on the Lucas-Rotax Pulsamatic Sealed Combustion Hot Water Boiler. For copies write **Greensteel Hydronics Ltd., 975 Logan Avenue, Winnipeg 3, Manitoba.**

An eight-page booklet featuring full-color photographs and drawings, including cut-away details, of Simpson's extensive line of doors. Also included are charts giving complete technical information and specifications. Copies of this booklet may be obtained by writing **Simpson Timber Company, 2046 Washington Building, Seattle, Washington.**

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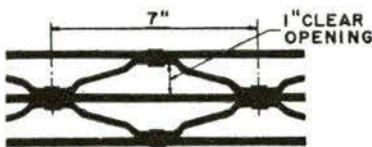
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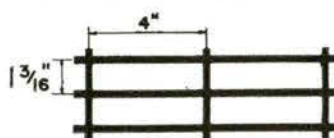
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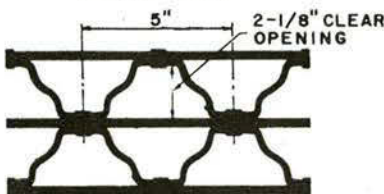
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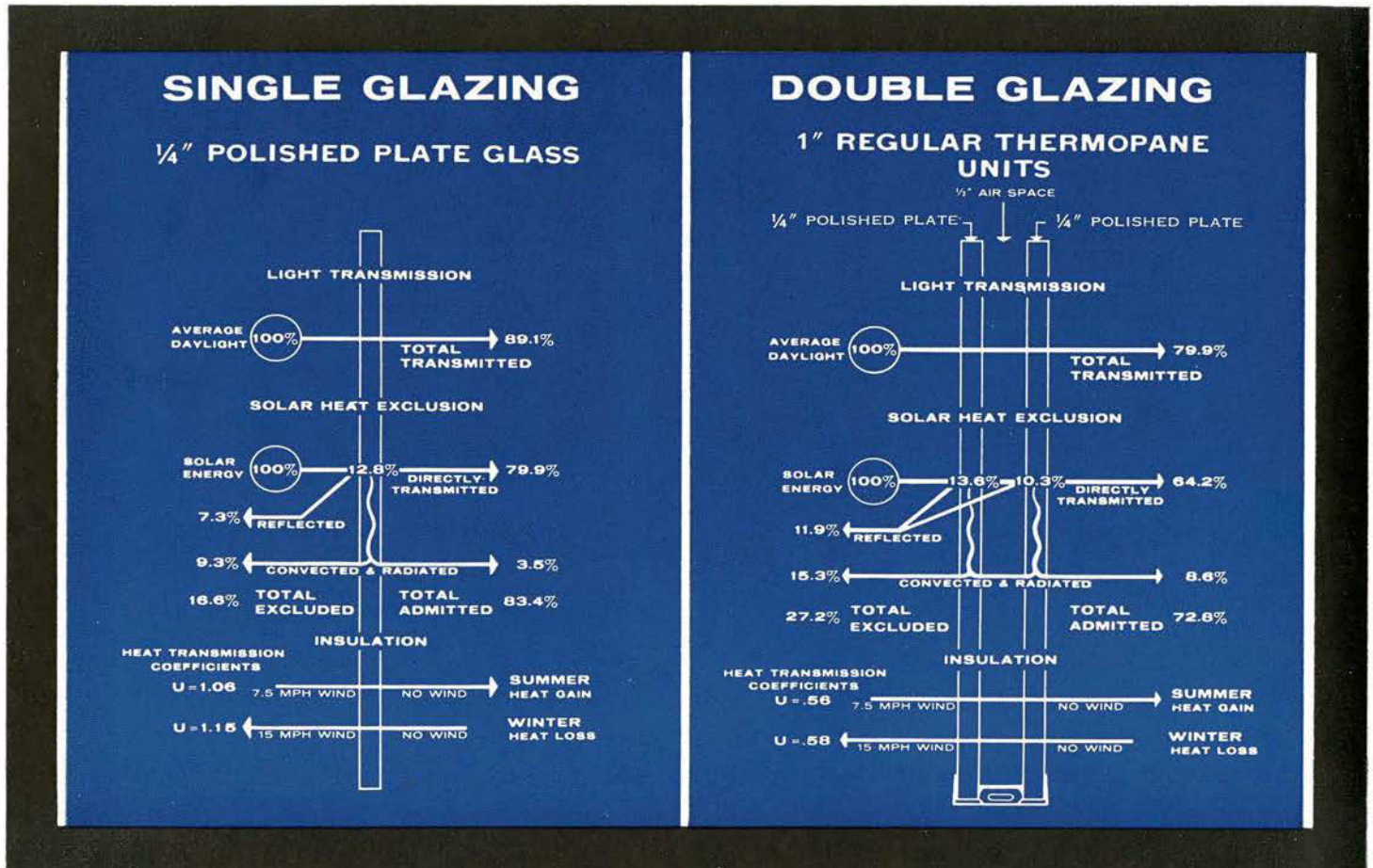
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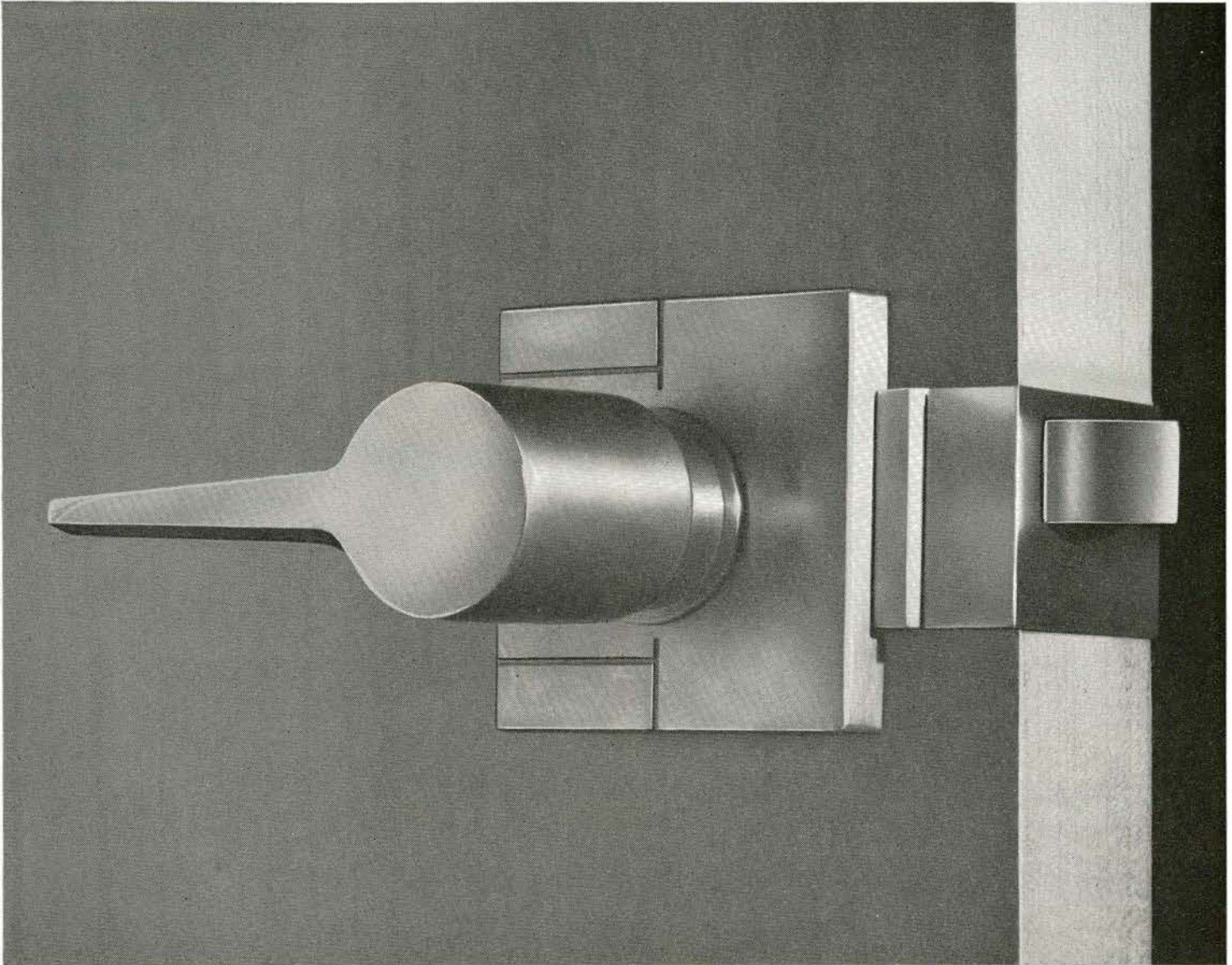
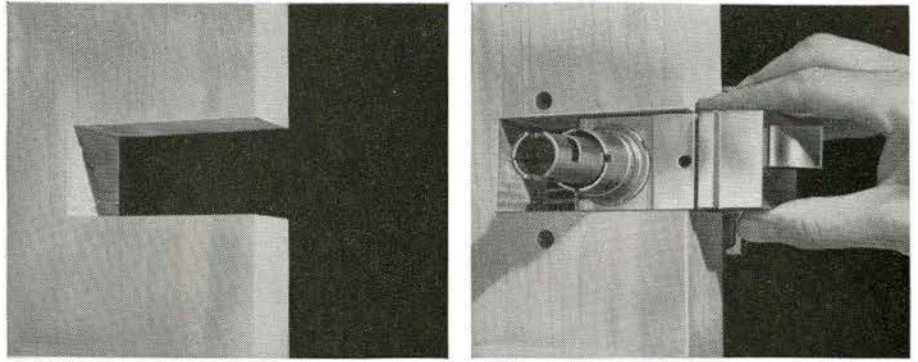
The Architect's Glass Guide reviews the full line of Pilkington glass products and is Canada's most comprehensive reference book on glass. The 172 pages of this book are divided into 22 separate sections giving descriptions, design details and applications. The Architect's Glass Guide is available to all Architects free of charge. You may also obtain single sheets or sections from the Guide for presentation purposes etc. Just ask your Pilkington representative or contact your nearest Pilkington branch office.



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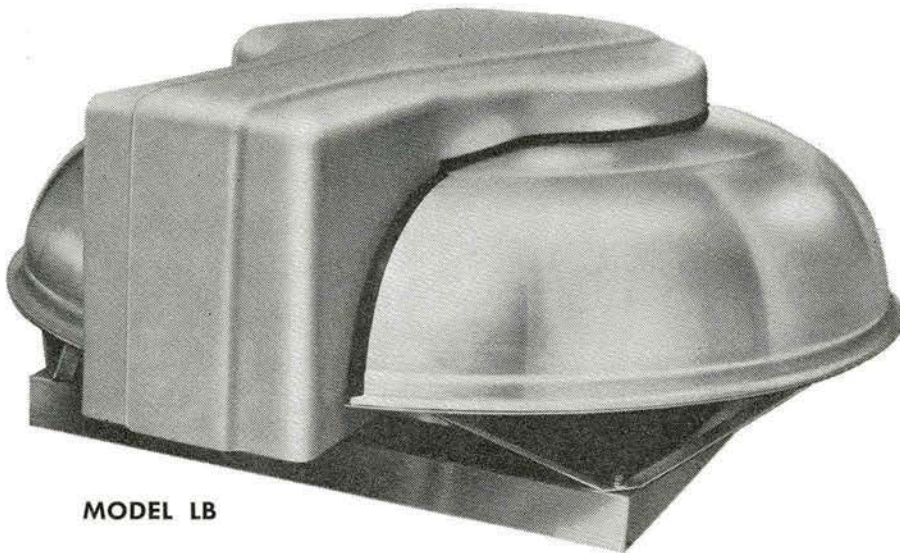
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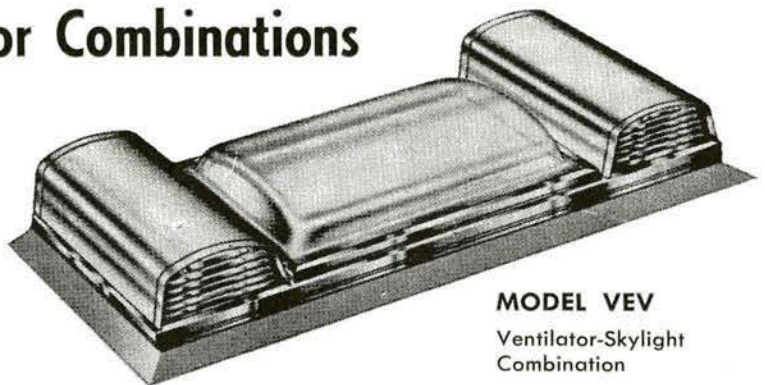
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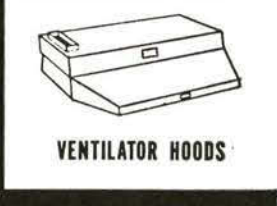
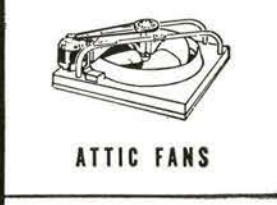
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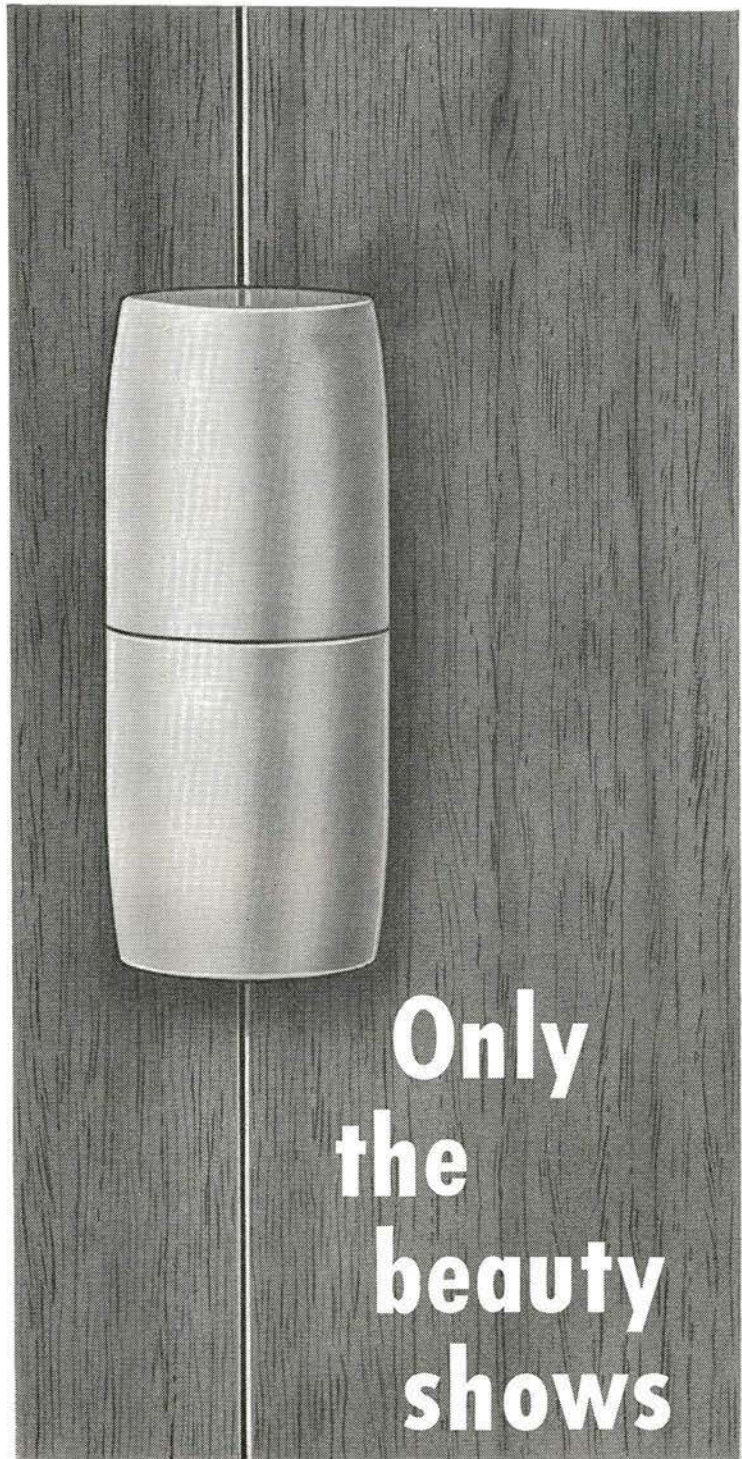
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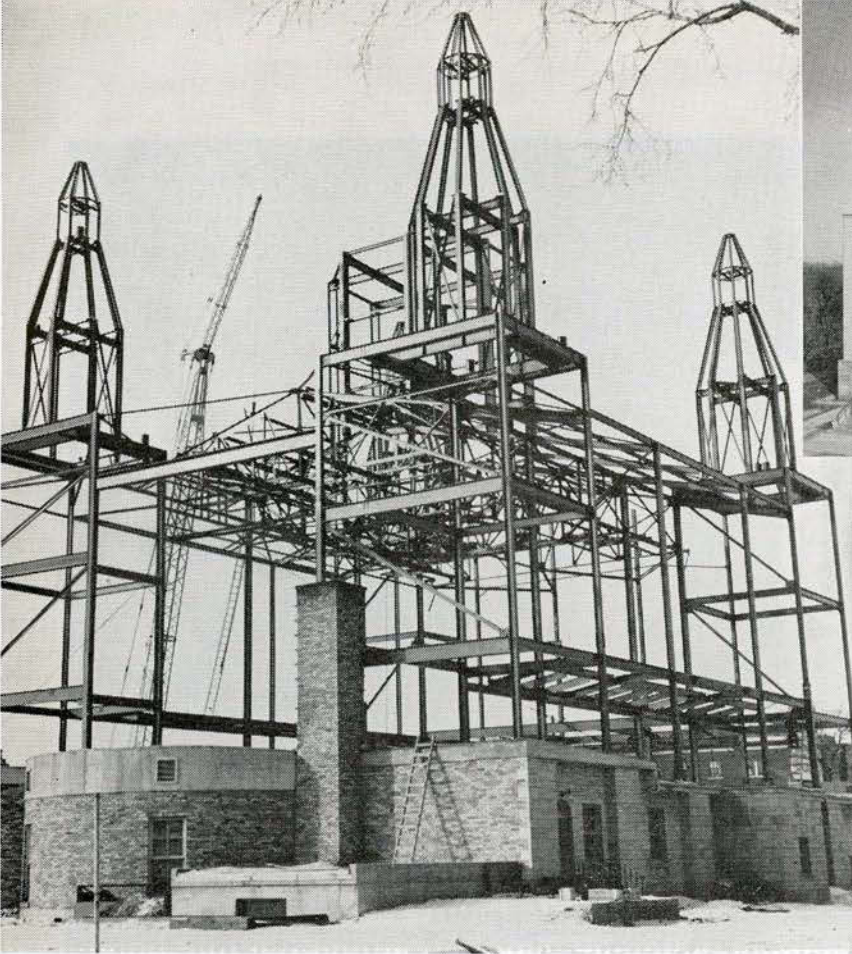


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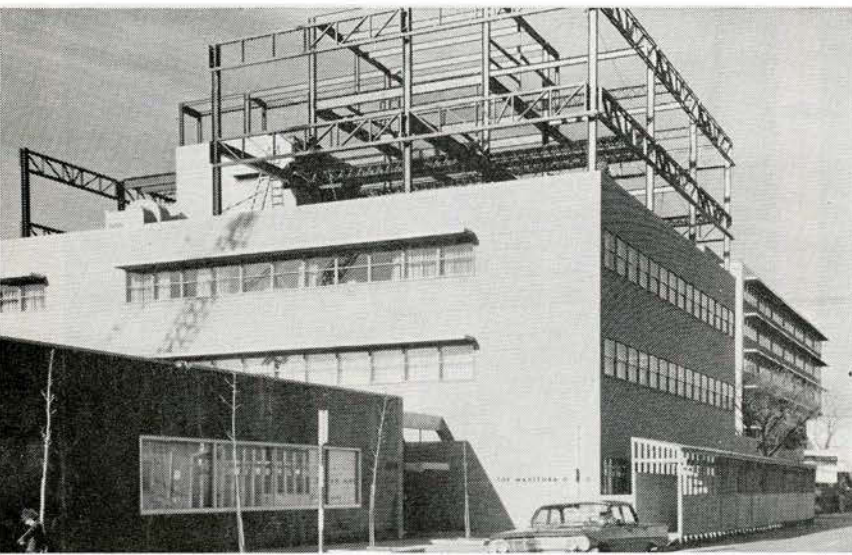
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Steel is versatile

Structural steel can be used to build complex design shapes. This steel frame is for the Greek Orthodox Holy Trinity Cathedral in Winnipeg and inset is the finished building.

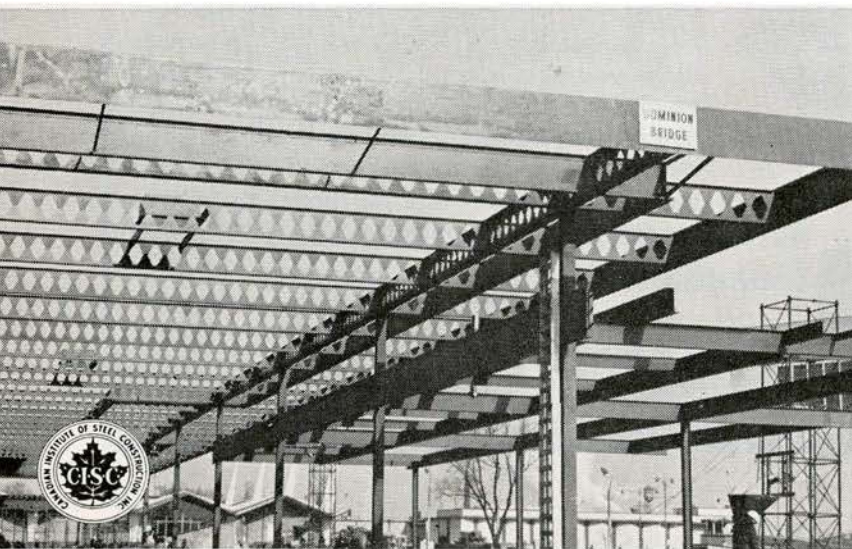
Architects: Green, Blankstein, Russell & Associates.



Additions are easy with steel

When this building was first constructed two extra floors at a later date were a possibility. Last year they became a reality. The tops of the main support columns of the original steel frame had been left exposed and the new steel was added quickly and economically.

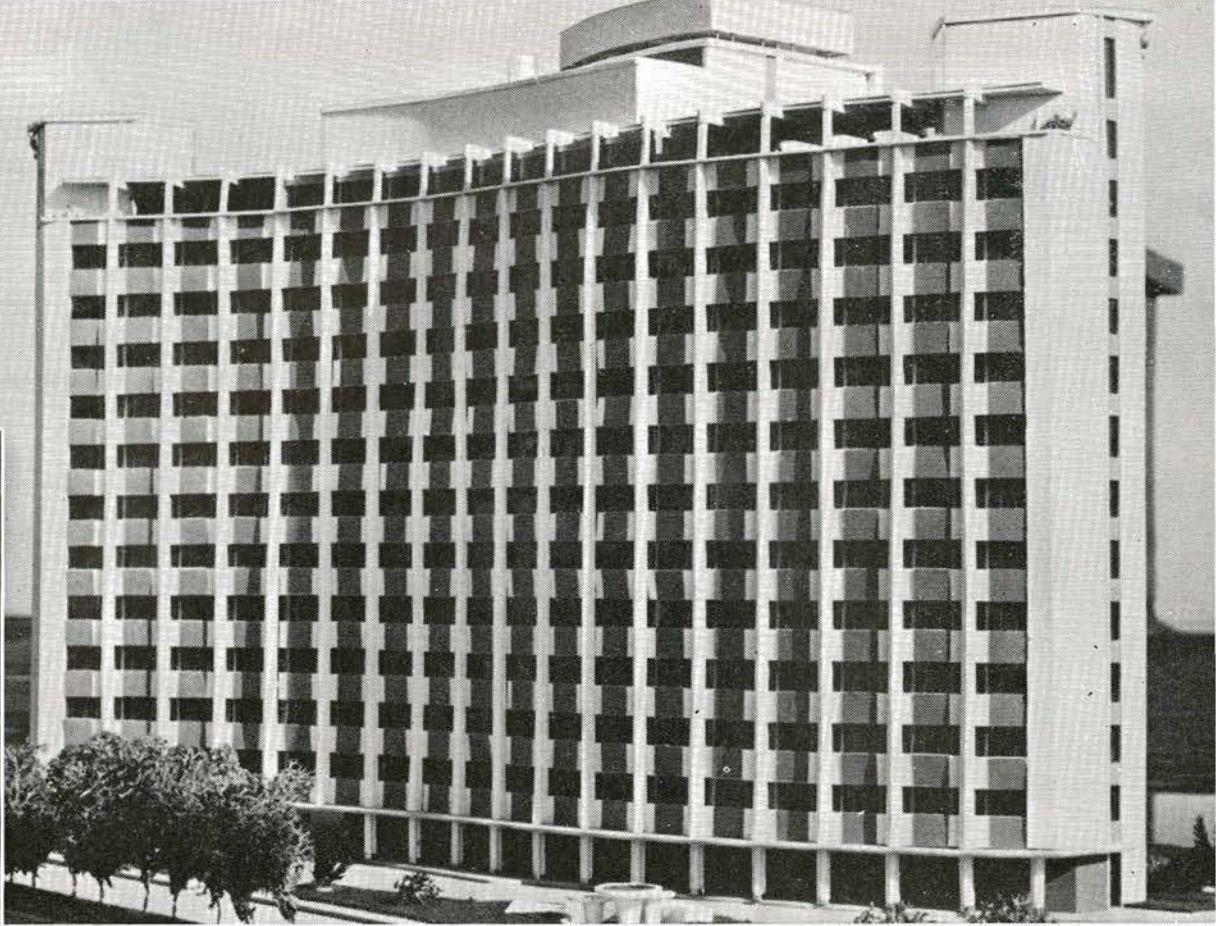
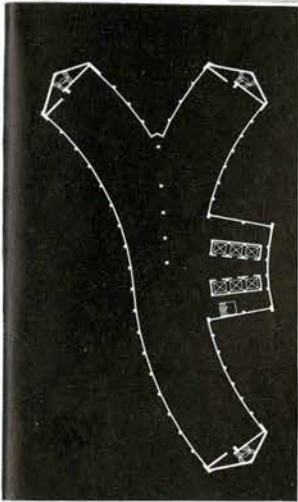
Architects: Smith, Carter, Searle & Associates.



Castellated steel beams reduce weight

The use of castellated beams in the C.N.E. Home Furnishing Building in Toronto resulted in roof purlins that were about 75% of the weight of an equally strong rolled beam and about 60% of the weight of an equally rigid rolled beam. Beams are castellated by cutting the web zigzag fashion, offsetting the halves one notch and rewelding peak to peak. Castellated beams can free the designer from the restrictions of excessive deflections when using the new high strength steels.

Architects: W. Cefton & Associates Limited.



Steel gives design freedom

Y-shaped with clear spans. This is the Saskatchewan Power Corporation's head office building in Regina. There are no columns inside the wings of the building and each floor is a wide open space 43 ft. x 270 ft. You can build this way with steel—it simplifies interior partitioning and makes future changes easy.

Architects: Joseph Pettick, M.R.A.I.C.

Consultants: C.C. Parker, Whittaker & Co. Ltd.

Steel shows some of its qualities

Some of the basic qualities of steel as a building material are illustrated in this round-up of recent projects from across the country. Steel produces light, flexible structures and its inherent qualities offer great scope to the imaginative architect.

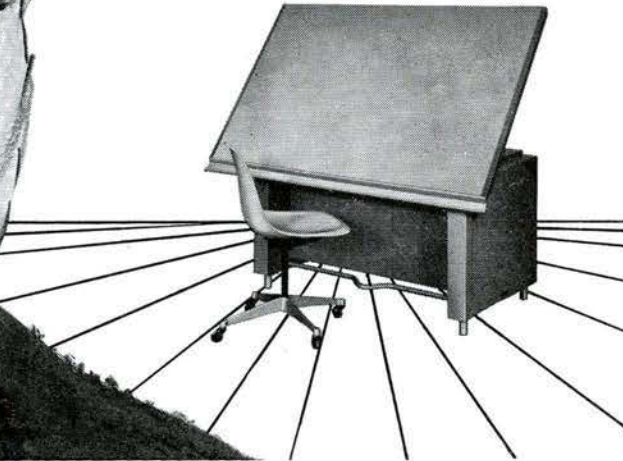
When evaluating structural framing materials it is worth considering all the advantages offered by steel. Steel goes up fast to give an early return on invested capital and reduces interest charges on construction loans.

Lightweight framing keeps foundation costs down and the strength of the material permits large column free areas for better rentable floor space. Later alterations or additions are also easily effected and more economical to undertake when steel is used.

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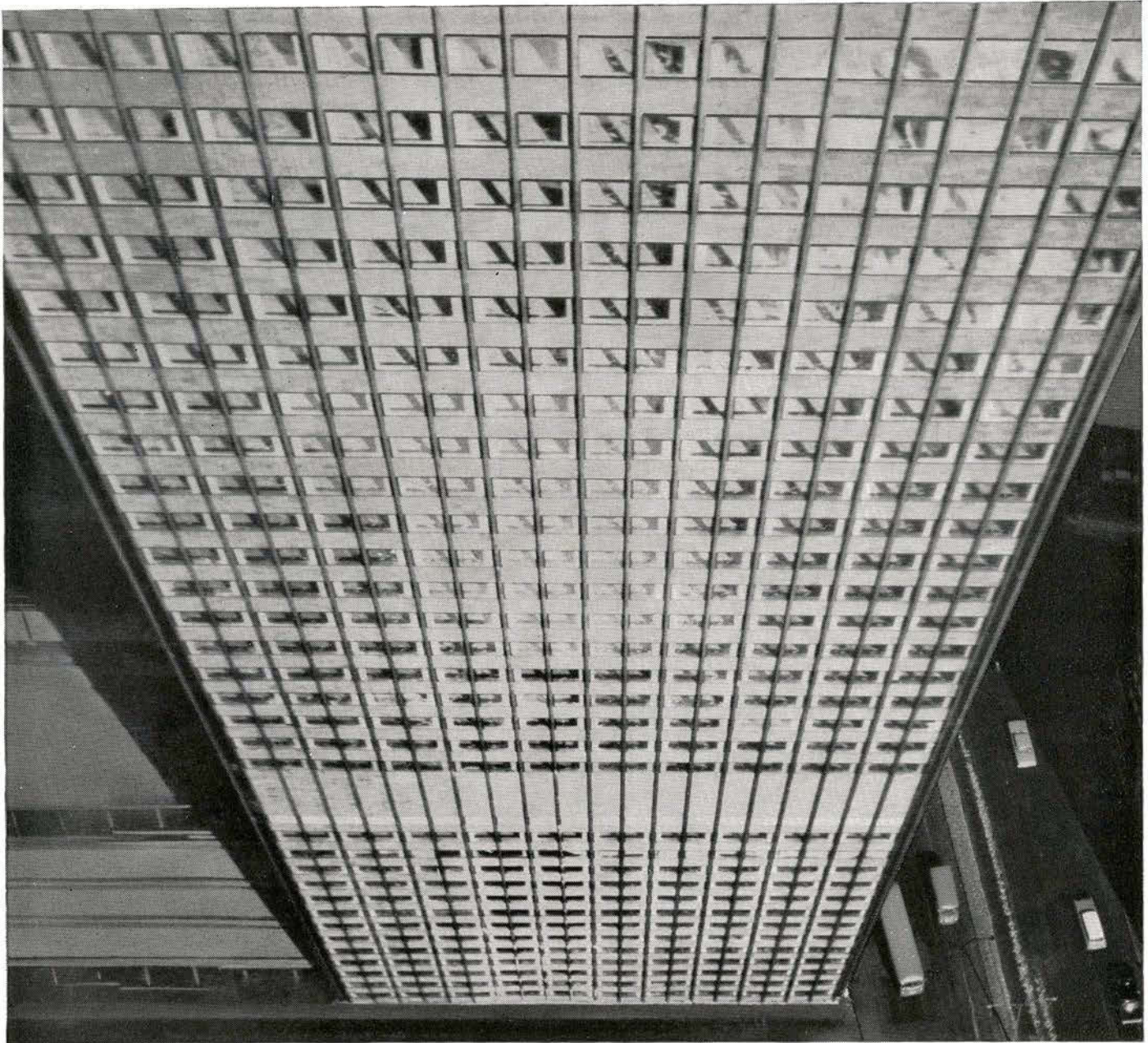
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Canadian Imperial Bank of Commerce Building, Montreal. *Architects:* Peter Dickinson and Ross, Fish, Duschenes & Barrett. *Structural Engineer:* M. S. Yolles and Associates. *Contractor:* The Perini Companies. *Ready Mix Supplier:* Mount Royal Paving Co.

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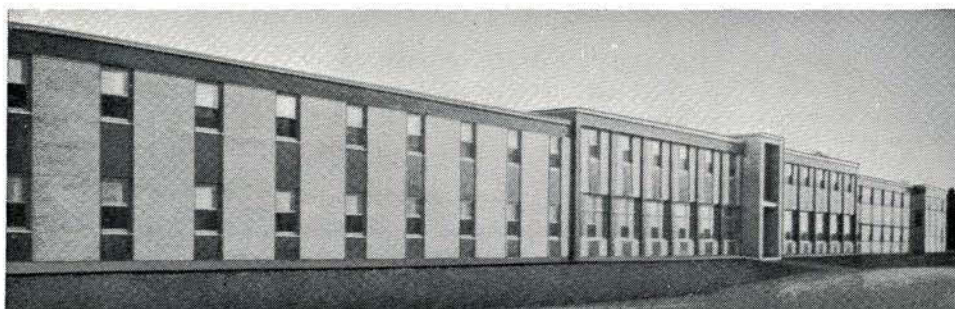
Limbour, Quebec

Architect—Auguste Martineau, Ottawa, Ontario
General Contractor—L'Abbe Construction Company Ltd., Ottawa, Ontario

This new school is equipped with Rusco Tubular Steel Prime Windows.

Two-Lite Vertical Slides are installed in all openings of the second floor and the ground floor

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Views indicate design, architectural detail and size of this school in the Gatineau Hills.



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