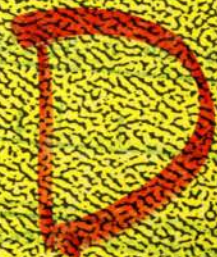


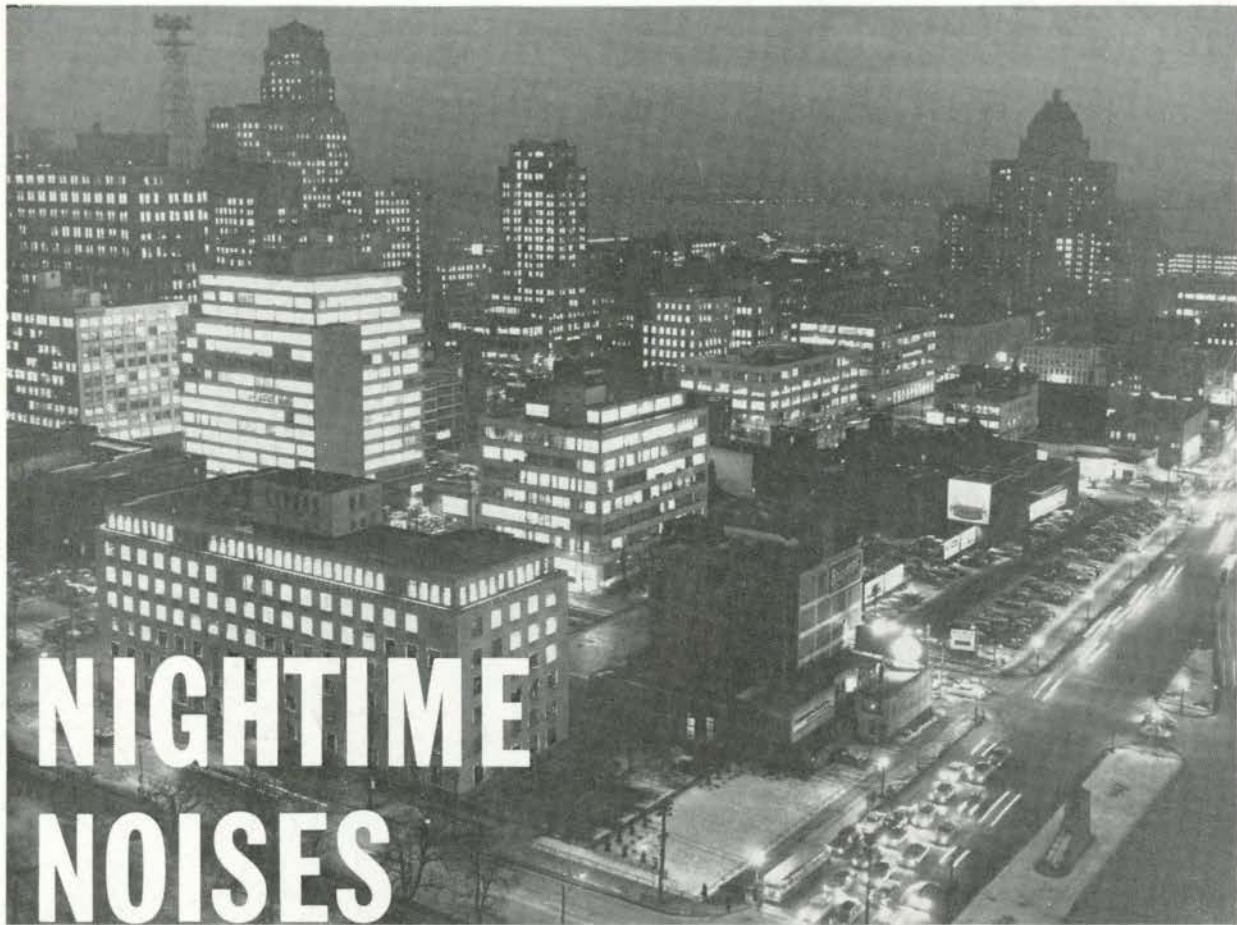
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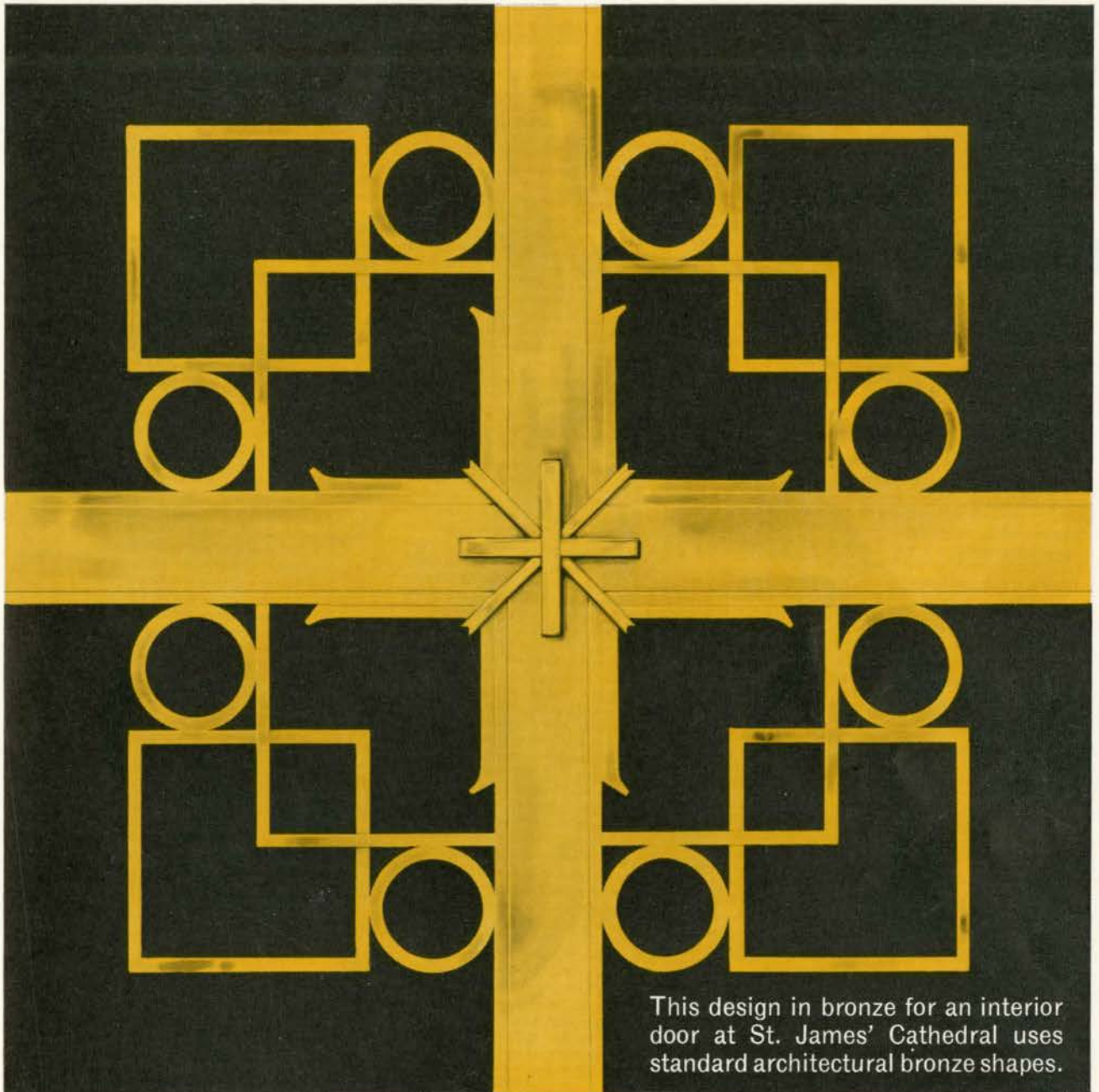
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ASSEMBLY PREVIEW

THE 56TH ANNUAL ASSEMBLY of the Royal Institute is to be held at Hamilton, Ontario, from Wednesday, May 15 to Saturday, May 18 and, following our usual custom, we devote the April issue to the Assembly City for the benefit of non-Hamiltonians who plan to attend the gathering. The host committee, depicted, smiling, below, has worked hard to present an interesting and varied Assembly program, as will be seen from the list of events on page 40. We are indebted to Mr Callum

MacIver and his publicity subcommittee for assistance in planning and obtaining the material; to the President of the Ontario Association of Architects, Prof. James A. Murray (F) for his "Welcome to Assembly 56" on page 41; and to the Executive Director, Mr Robbins Elliott, for his note on the Assembly theme, "Architecture in a Changing World", on this page. The introductory article on Hamilton is by Mr Peter D. Smith of McMaster University; architecture of historic interest



Assembly Host Committee: left to right, C. Lenz (F), M. Dabner, W. C. Souter, C. MacIver, C. J. Howard, A. Prack (F), J. T. Bell, M. Jones, S. M. Roscoe.

in the locality is described by Mr A. W. Wallace; and Prof. William Kilbourn of York University, deals with industry and commerce. Our contributors are well qualified to write on their subjects. Mr Smith, who is a native of England and a graduate in Honors English of the University of Birmingham, is associate director of the Department of Extension at McMaster. He is active in the field of adult education and chairman of the Canadian Federation of Film Societies. He acts as secretary of the Shakespeare Seminars and for the past two seasons has reviewed the Stratford Festival for "Shakespeare Quarterly". Mr Wallace, who graduated in architecture from McGill in 1926, is a partner in the Hamilton firm of Husband, Wallace and Associates. He has long been interested in the early architecture of the Hamilton region and is a member of the Architectural Conservancy and of the RAIC Committee on the Preservation of Historic Buildings. William Kilbourn is professor and chairman of the Humanities Division of York University. He studied at the Universities of Toronto, Harvard, and Oxford. His thorough knowledge of the economic and industrial aspects of Hamilton has been illustrated in one of his books, *The Elements Combined: A History of the Steel Company of Canada*. Articles and reviews by him, on a variety of subjects, have appeared in numerous newspapers and magazines and among other experiences in television he has made a film on architecture and town planning.

"Architecture in a Changing World" is 56th Assembly Theme

It is clearly apparent that the world of today has altered greatly during the 18 years since the end of World War II. The construction industry and the profession of architecture have not escaped the impact of the series of sweeping changes in our post-war society, and many of the innovations in today's techniques and procedures have revolutionized the old patterns irrevocably.

Architecture as a design profession has survived down the centuries because of its successful adaptability to change.

Because the profession's survival depends upon its ability to analyse the significance of changes, as a prerequisite to survival, the

Royal Architectural Institute of Canada has selected the theme "Architecture in a Changing World" for the 56th Annual Assembly at Hamilton in May.

All of us know, from a study of history, that creatures which fail to adapt to changes in the society around them are either doomed to extinction or are relegated to some inferior status. The pterodactyl, whose body structure outgrew his ability to acquire food, disappeared with hardly a trace. And in our modern day world the enterprise which, for lack of managerial competence or financial resources, declares itself bankrupt, normally attributes failure to lack of adaptability and slowness to respond.

There is a prevailing concern in the profession today about the necessity of maintaining high admission standards and in creating a superior quality of design performance, but is the profession skilled in the techniques of contract administration, in the economics of building, and equipped, either through education or experience, to provide the expanded services a changing society will demand?

These topics will be vigorously explored in the annual meeting discussions during Assembly Week from May 15-18.

Robbins L. Elliott

LETTERS TO THE EDITOR

Editor, RAIC *Journal*:

I was particularly impressed by the editorial in your January issue, with its realistic appraisal of conditions in architecture, and the role of an architectural magazine under such conditions.

We have been stressing the second of the two points you raised (describing and assessing technological developments in building science) since A & E NEWS was founded in 1958, and have encountered very encouraging acceptance among architects and their consulting engineers.

Stephen A. Klimont, AIA
Editor, Architectural
& Engineering News

Editor, RAIC *Journal*:

It is with great satisfaction that I read, in the January *Journal*, your article concerning Professional Liability Insurance, by the editor of your legal column, Mr Norman Melnick. As one providing insurance of this type to architects, I should like to make a few comments of my own, and hope that they will provide further illumination to the subject.

The most important section of any insurance policy is the section dealing with the exclusions. This section must be read carefully by the insured, in the company of his insurance agent or the insured's lawyer. It must be kept in mind that most of the exclusions in a policy can be waived, some for no additional premium at all. The insurance policy is merely a general form, and at the insured's request, can be tailor-made according to the individual's plans and according to the jobs he has undertaken. This section Mr Melnick has covered quite thoroughly.

The form of the policy is another most important feature. There are two main forms of errors and omissions policies. The first form insures the architect against liability arising from all prior acts, provided, however, that he had an errors and omissions policy in effect, at the time the work was done, on a project for which a claim is now being made. It does not matter which company previously carried the insurance, as long as he did have coverage during the period of his contract.

The second form is an all inclusive coverage which covers all prior acts of the insured, whether or not he was previously insured. The premium for this form is a bit higher.

Another feature which I would like to bring to the attention of your readers, is that most errors and omissions policies exclude liability from projects designed outside Canada and the United States. That is, insurance coverage extends only to work done on the North American continent. However, if required, most companies will gladly extend the policy to cover world wide operations, provided that legal suits are rendered only in Canada or the United States.

I trust that my comments will be of interest to you and the members of the RAIC.

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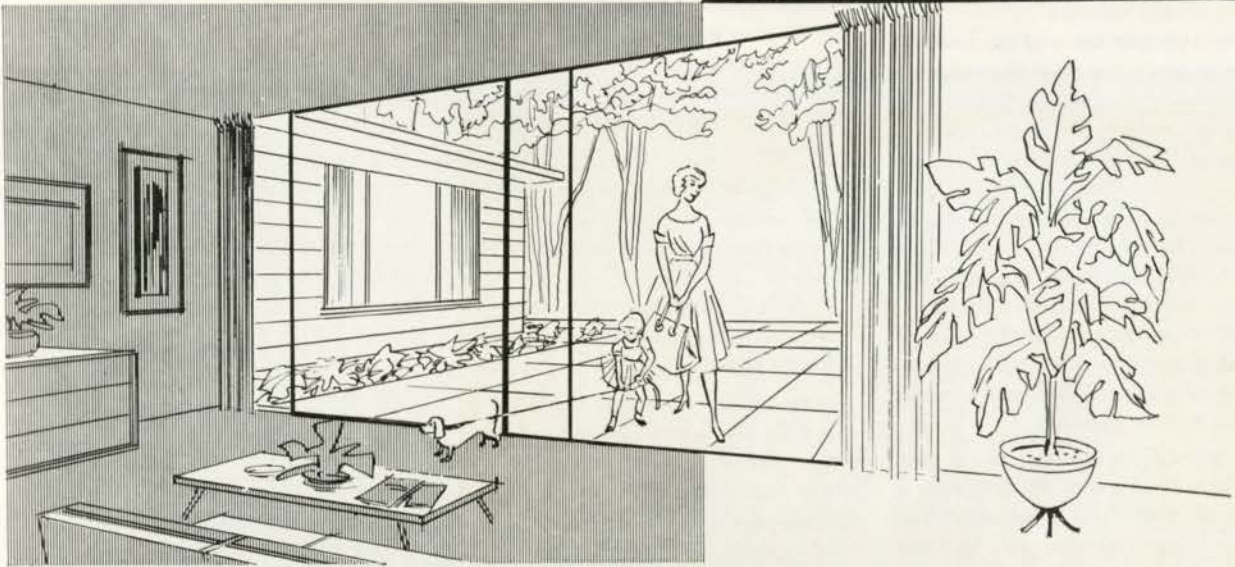
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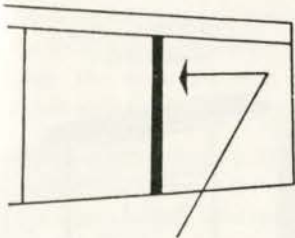
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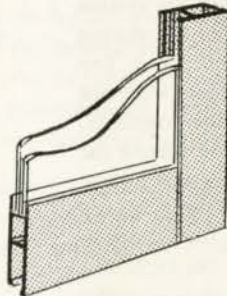
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LEGAL NOTES

ARCHITECTS' LIABILITY: A CASE COMMENT

by Norman Melnick

IN THE JANUARY ISSUE of the *Journal*, this column discussed the value of the architect's professional liability insurance as a safeguard against exposure to financial loss and injury to professional reputation. The practice of architecture has many inherent exposures to substantial liability in view of the complicated relationships amongst the architect, his client, engineers and contractors. A recent case of the Quebec Superior Court illustrates dramatically the kind of gross liability to which the architect may be exposed.

The plaintiff in this case was a golf club which sued a firm of architects, a firm of engineers, and a contractor for damages alleged to have been suffered because of the failure of the defendants to construct and install a course-watering system on the club's golf course. The plaintiff succeeded and was awarded damages against the three defendants, jointly and severally, in the amount of \$329,000.

The facts of the case are as follows:

In May, 1957 the plaintiff golf club engaged the defendant architect "to erect a new club house and other ancillary buildings on the plaintiff's said property". Although this contract made no express mention of the course-watering system, it was clear from the evidence that the defendant architects were, in fact, engaged in respect of the entire project, including the installation of the club's watering system and that the architects, by their actions, clearly showed that they so interpreted the contract. The architects were authorized in their discretion to engage the services of an engineer, to be paid by the architects, who thereby were entitled to increase their fees by 2½ per cent of the cost of the watering system, and under the agreement between the architect and the engineers, it was expressly agreed that the engineers would prepare the necessary drawings and specifications and supervise the construc-

tion of the course-watering system. Similarly, a contract was subsequently entered into between the plaintiff club and the defendant contractors, in which the contractors agreed to install or construct the course-watering system.

In addition, the club engaged the services of an internationally known golf course architect whose recommendations to use a certain "package" sprinkler system installation, known as the "B" plan was unanimously accepted by the defendants. All the defendants were supplied with copies of the "B" plan which contained the following notations:

"This plan is based on the use of "B" sprinklers, valves and other equipment that may be specified herein.

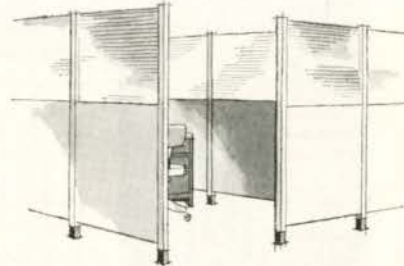
"This system is currently to operate only if it is installed according to this plan . . ."

It was not disputed that the "B" plan called for the use of cast iron pipe and the evidence showed that the golf course architect strenuously opposed the defendants in their decision to use plastic pipe. The evidence however, does not disclose why, in the face of this unequivocal advice, the defendants decided to use plastic pipe instead of cast iron pipe.

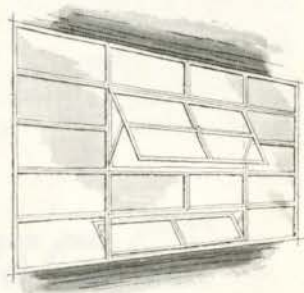
The course-watering system was eventually constructed and installed in the summer of 1957, and it immediately proved to be ineffectual. The system repeatedly broke down at the couplings. The defendant contractors were warned by the plaintiff that unless the problem could be solved promptly, they would have to install metal piping. The contractor, however, tried in vain to remedy the trouble but breaks continued right up to the end of the 1957 golf season. Similarly, from the spring of 1958 until September, 1958 the system continued to break down and during this period, 130 breaks occurred. The repairs to these breaks at first were not made by the use of metallic couplings, but by the end of the 1958 season the defendant engineers suggested a new method of coupling which involved the use of inserts throughout the system as a solution. By the end of the 1959 season however, it was quite obvious to the plaintiff golf club that the plastic piping installed was incapable of supporting the pressure necessary to meet the specifications of a satisfactory system,



LOCKERS



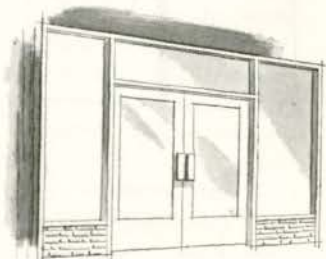
FREE STANDING
OFFICE PARTITIONS



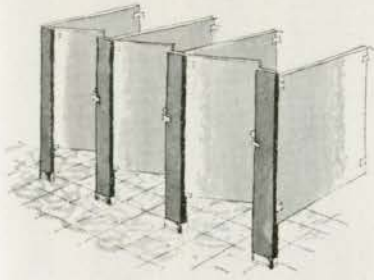
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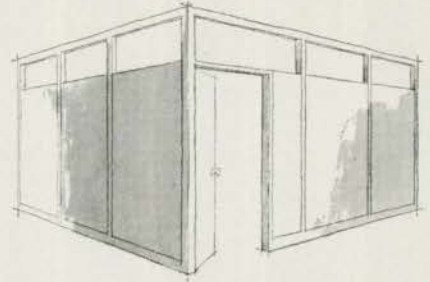
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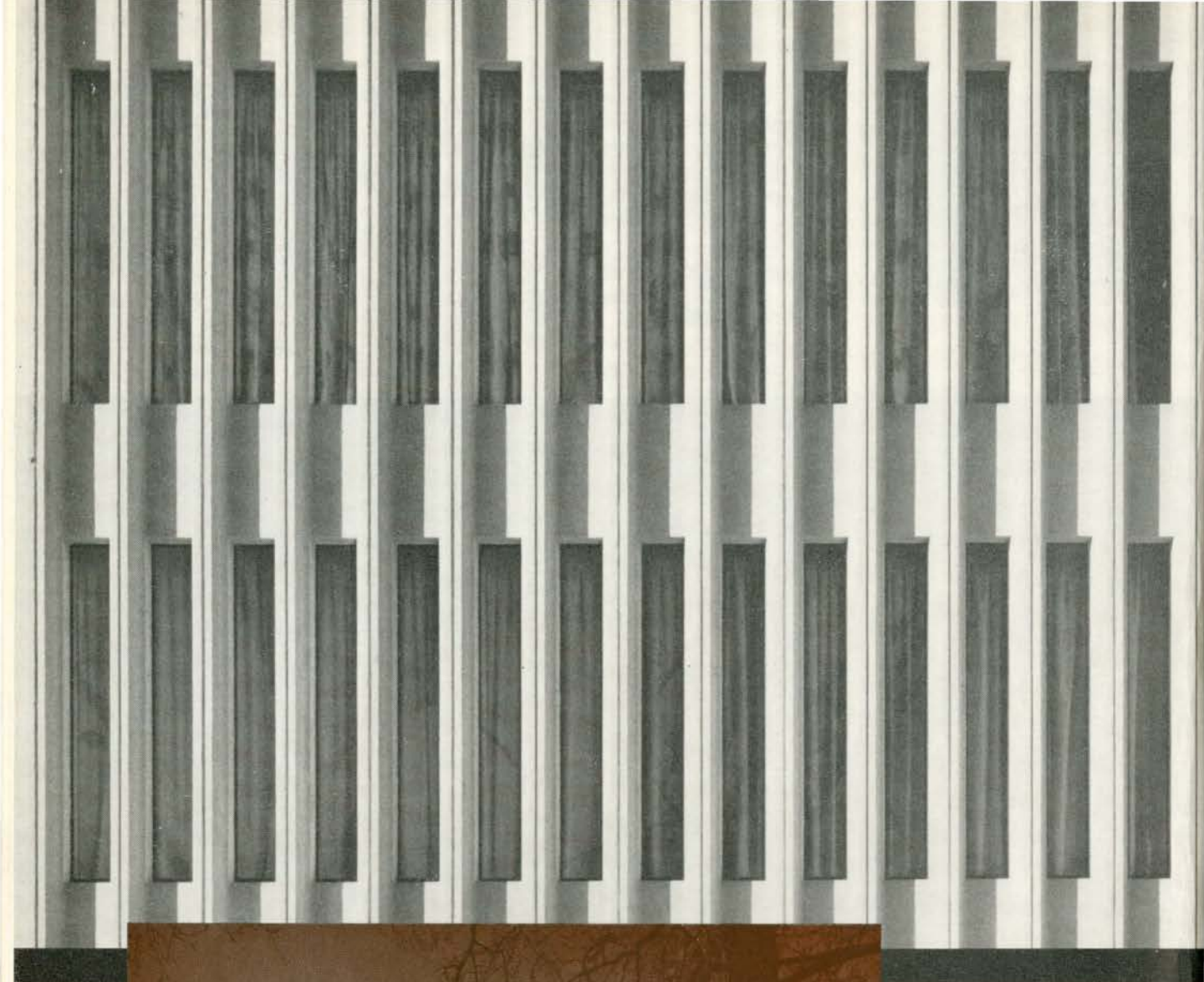
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Gregory Lambros M.R.A.I.C., Halifax

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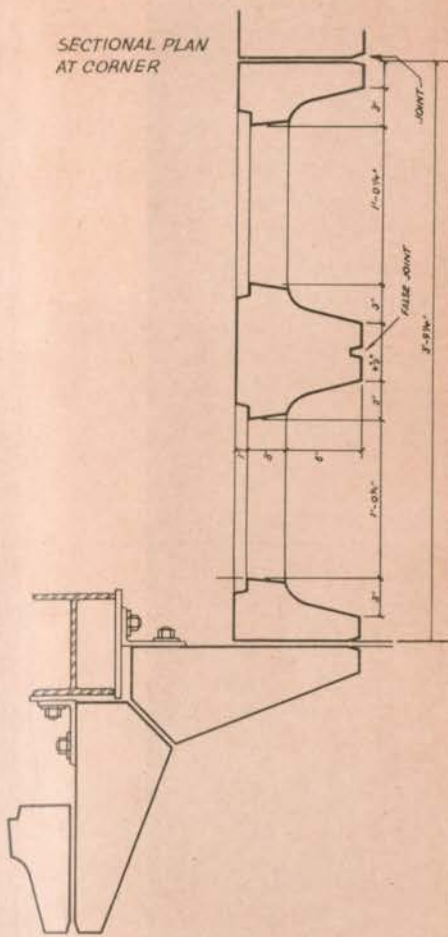
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MO-SAI PRECAST SHADOW WALL

Doctors' Hospital Medical Centre,
Brunswick Ave., Toronto
Architects—Crang & Boake

SECTIONAL PLAN
AT CORNER



MO-SAI[®] SHADOW WALL DETAIL

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whereupon the plaintiff demanded that the defendants replace the plastic pipe with asbestos cement or a metallic pipe. At the end of the 1959 season, the plaintiff instituted legal action against the defendants, the parties having failed to reach an amicable settlement.

From 1959 to the date of the judgment (October, 1962), the plaintiff club had, by its own staff, effected no less than 511 repairs to the system and accordingly the plaintiff sued for the following damages:

1. The cost of repairs during the years 1958 to 1961 \$ 74,603.81
2. The cost of replacing plastic pipe with asbestos cement and copper pipe 230,750.00
3. Miscellaneous damage 60,937.22

In the spring of 1958, the defendant architects wrote to the plaintiff club in an attempt to go on record as denying any responsibility or connection with the installation of the watering-course system and, in addition, advised of their waiver of the additional charge of 2½ per cent of the cost of the project. The judge interpreted this letter to be a rather awkward ex post facto attempt to deny liability for the project which by this time had been shown to be defective, and in fact he interpreted it as a tacit admission that up to this time the architects had considered themselves entitled to a commission in respect of the course-watering system.

The judge, on the evidence, found that the defendant architects were, in fact, engaged to supervise the entire project, including the course-watering system, and that they so interpreted the contract and accepted the responsibility involved. The defendant engineers admitted their responsibility under contract and similarly, under the contract between the plaintiff club and the defendant contractor, the latter expressly agreed to install or construct the system.

Once having decided that all three defendants had assumed liability for the project, the judge next attempted to decide whether the plaintiff was entitled to the damages claimed. It was not disputed that the "B" plan called for the use of cast iron pipe and the evidence showed that the golf course architect opposed the defendants in their decision to use plastic pipe. The change from that direction represented a basic departure from the "B" plan, the effect of which was to clearly decrease the

efficiency of the system, and therefore the judge concluded that the defendants had failed in their duty to carry out and discharge their obligations under the contract, namely to install a first-class system, based upon the "B" plan and designed to use "B" equipment. Having so failed to discharge the obligations imposed upon them by their contracts, the judge found that the architects, the engineers, and the contractors were jointly and severally liable to pay the plaintiff club the sum of \$329,000.00 with interest and costs.

This case is not a milestone of judicial interpretation of the rights and liabilities of a practising architect vis-a-vis his client and the engineer and contractor which he engages; nor does it settle a moot question of law. However, its greatest value is as a forceful example of the extreme penalty which an architect may receive for flagrant negligence. ❧

COMING EVENTS

7th Congress and Assembly of the
International Union of Architects
Havana, Cuba

September 29 - October 3, 1963

Mexico City

October 8-12, 1963

Canadian Regional Conference
Illuminating Engineering Society
Hotel London, London, Ont.

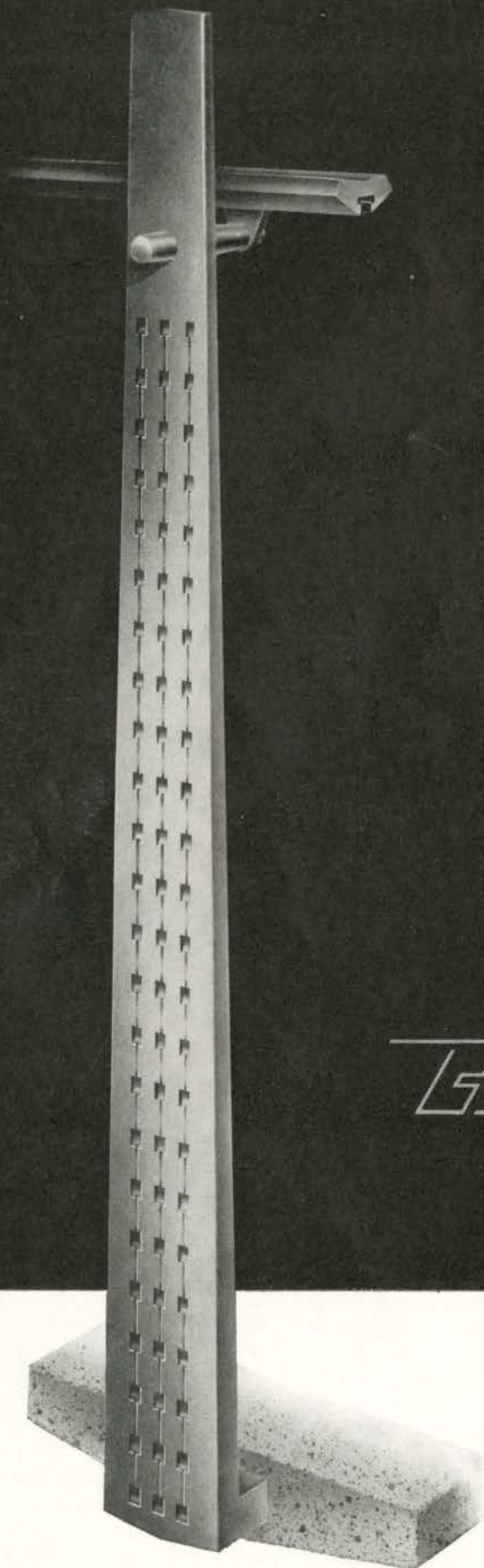
May 30-31, 1963

FESTIVAL AND SEMINAR: FILMS ON ART

To be held at the National Gallery in Ottawa from May 23 to 25, 1963, the festival will show the latest and best examples of films on art from all parts of the world.

The NFB, the National Gallery, the CBC, the Canadian Film Institute, the RAIC, and the National Gallery Association of Ottawa are cooperating with the Canadian National Commission for Unesco in holding this festival and seminar.

Those wishing to attend or receive additional information should contact Mrs Dorothy Macpherson, Director, Unesco Festival and Seminar: Films on Art, c/o the National Film Board of Canada, 150 Kent, Ottawa.



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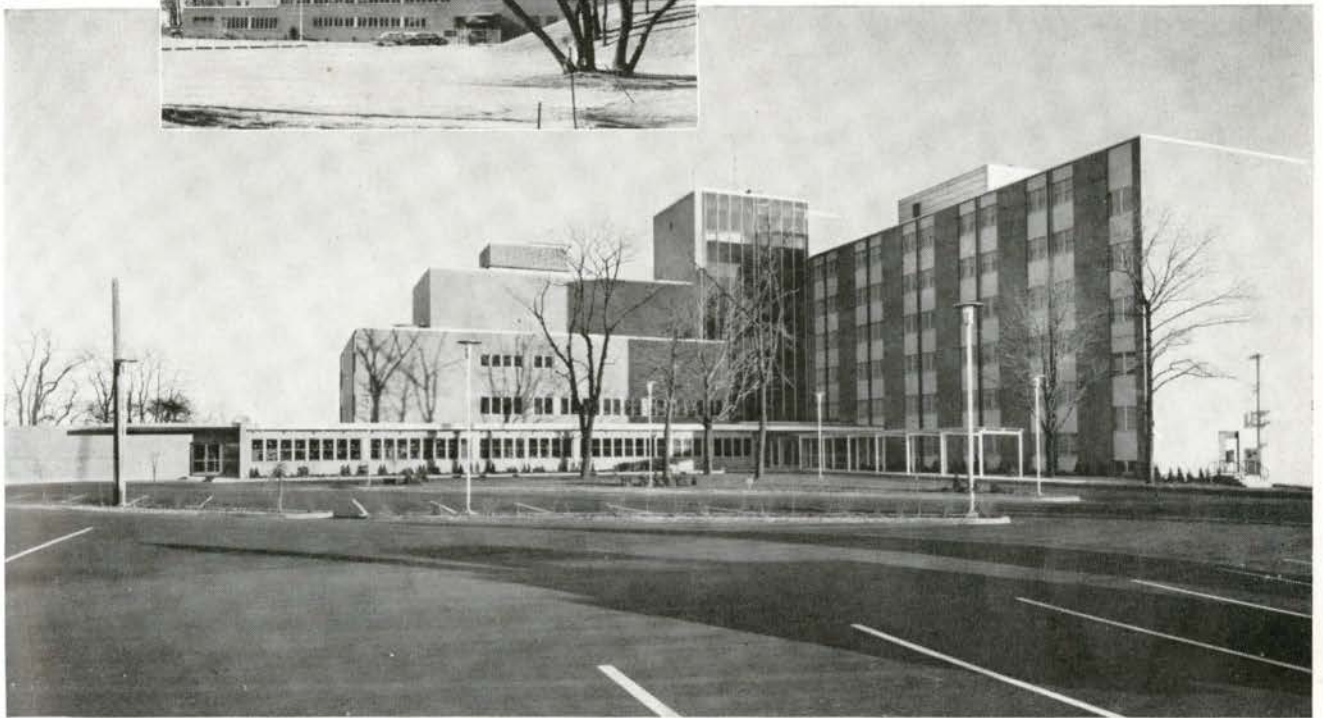
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Architect: *Prack and Prack.*



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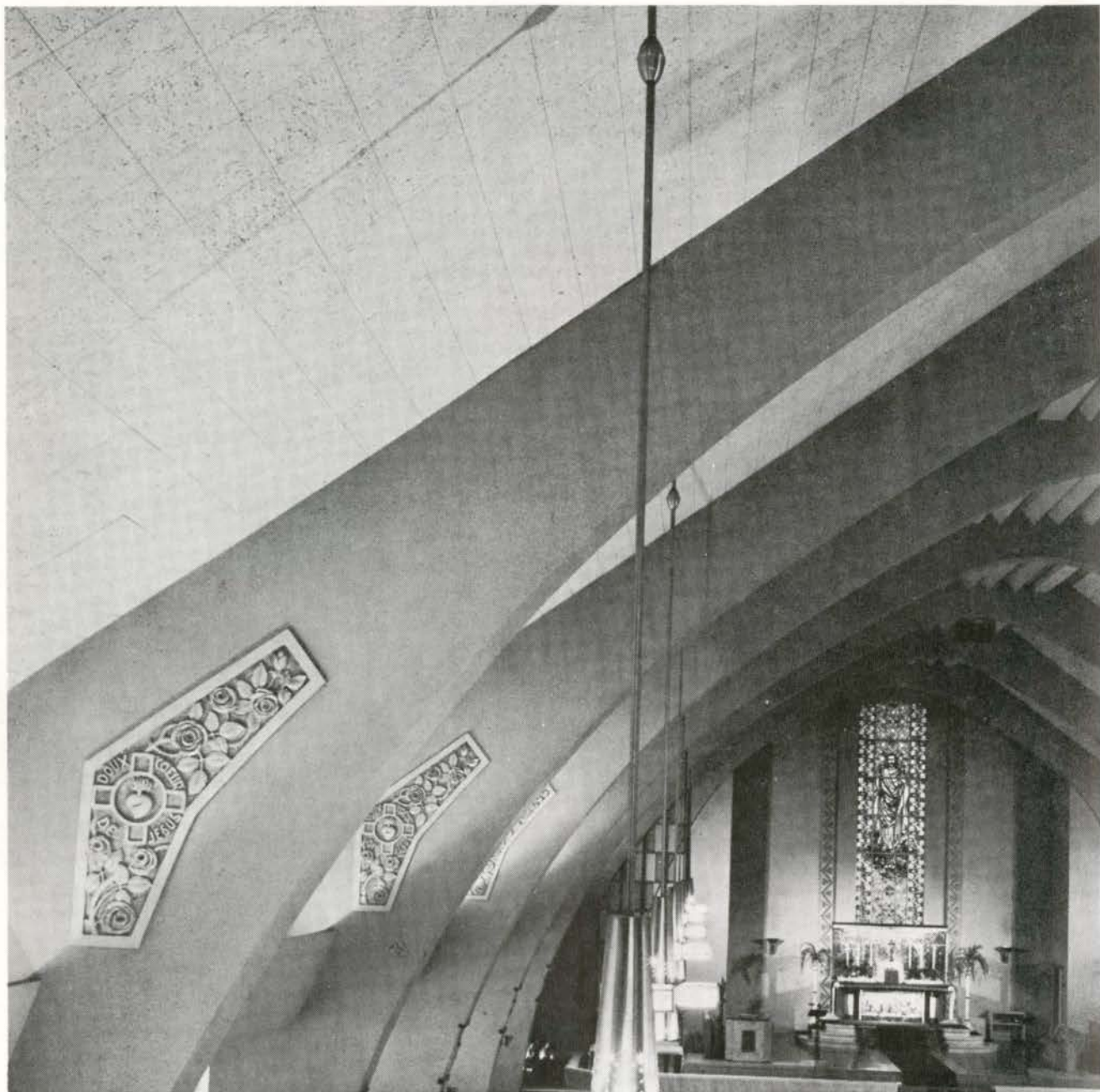
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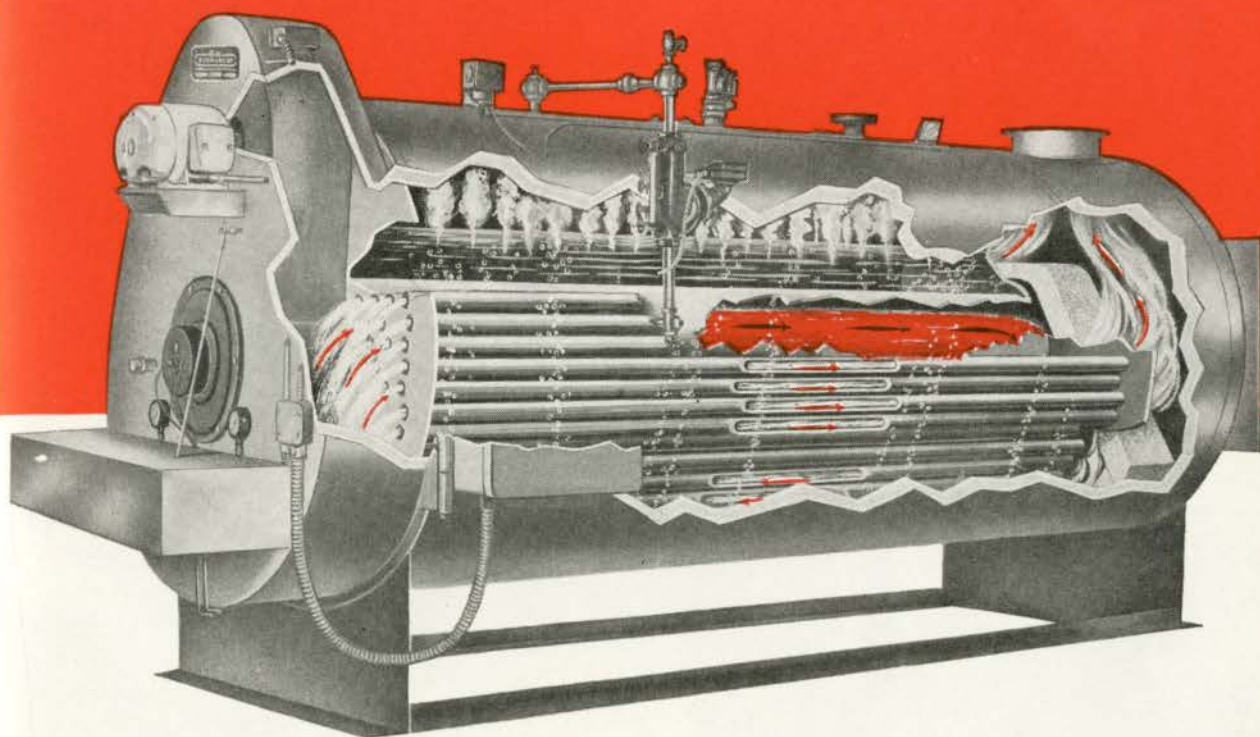
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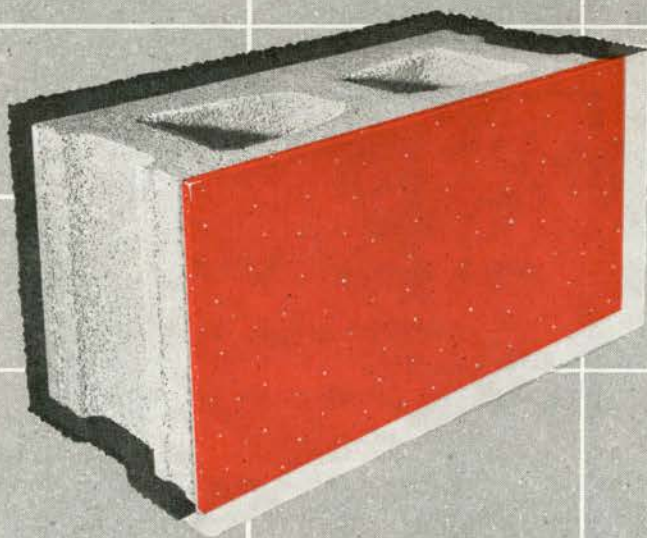
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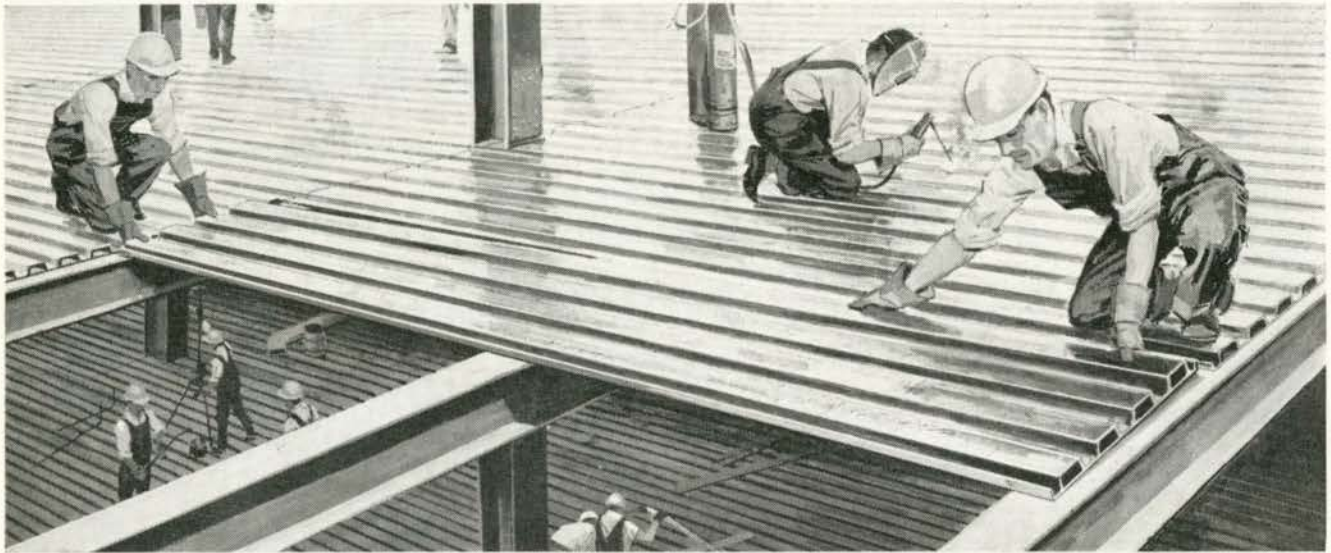
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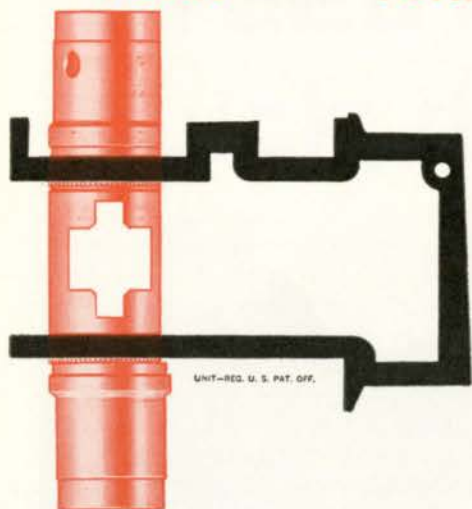
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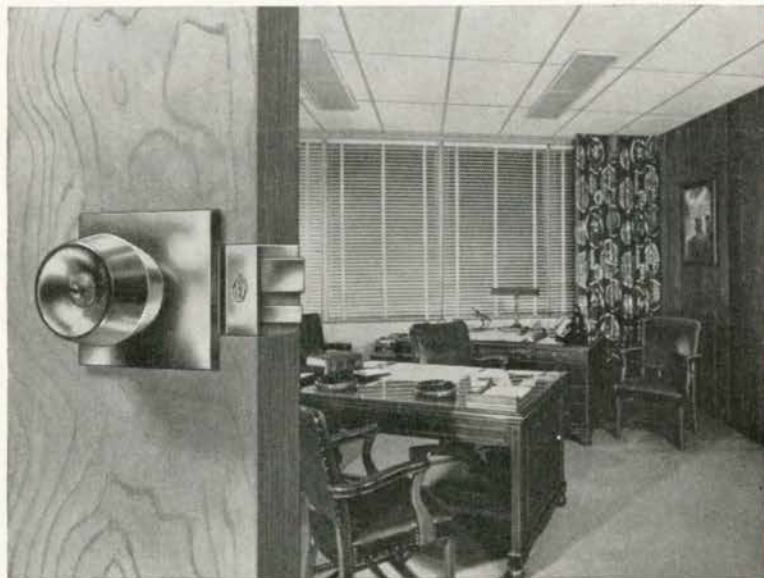
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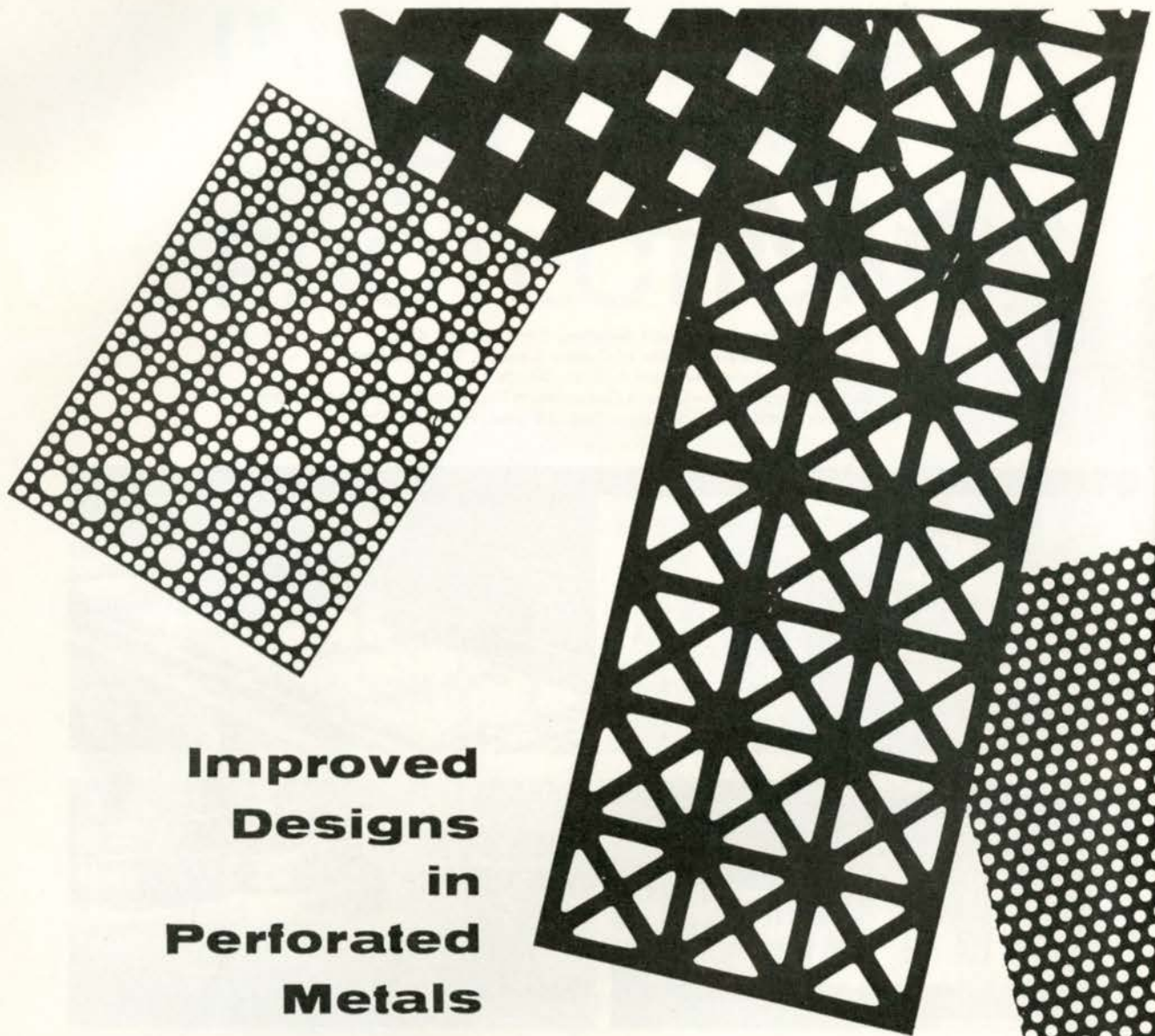


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- 1. Pictou Academy Recreation Hall, Pictou, N.S.**
 Architect—John L. Darby, Bedford, N.S.
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 General Contractor—Eastern Construction Limited, Windsor.
 Roofing Contractor—Schreiber Bros. Limited, Hamilton.
- 5. River East School Division No. 9, North Kildonan, Man.**
 Architect—Ward and MacDonald Associates, Winnipeg.
 General Contractor—Wyatt Construction Company Limited, Winnipeg.
 Roofing Contractor—Aetna Roofing Company Limited, Winnipeg.
- 6. Gymnasium—University of Alberta, Calgary.**
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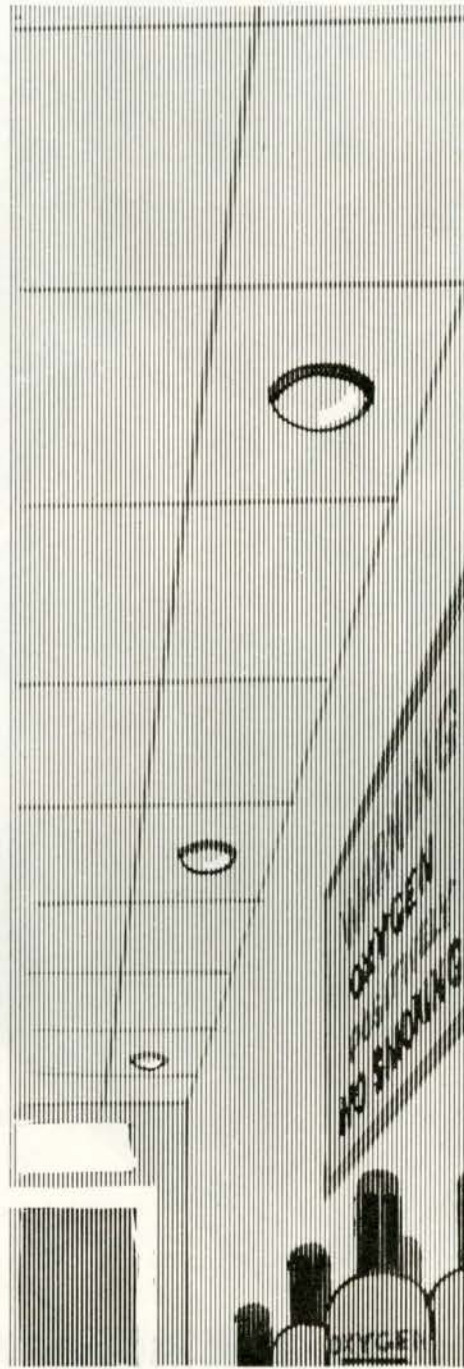
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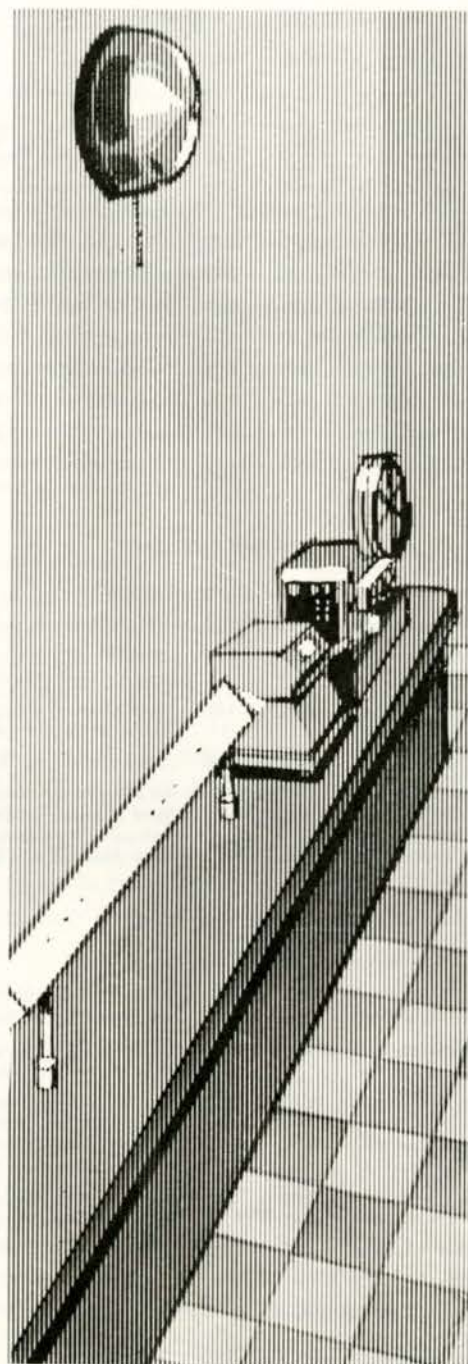
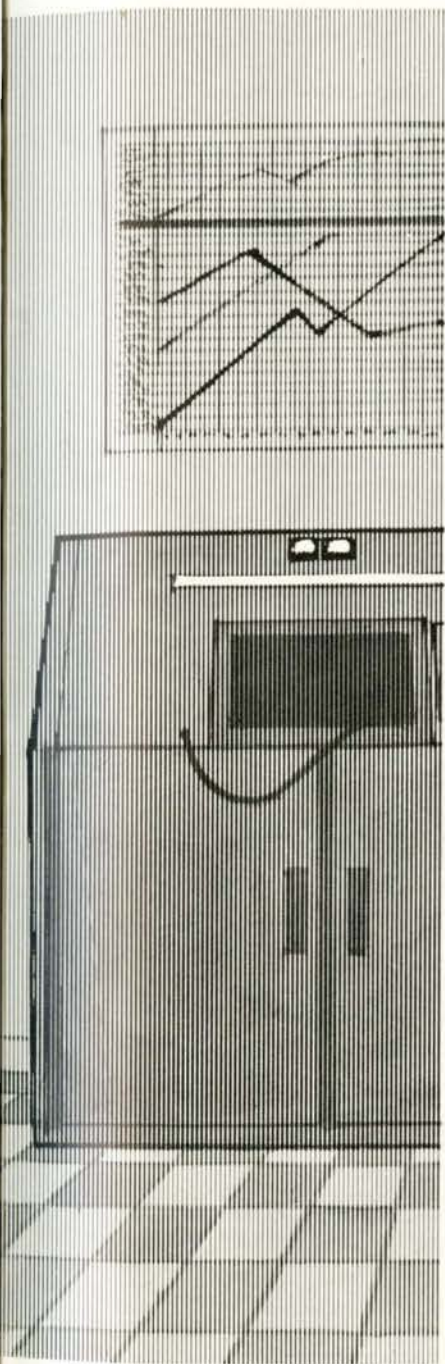


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PROGRAMME

MERCREDI MAI 15 MAY WEDNESDAY

Inscription	9.00 — 9.00	Registration
Comité permanent sur la formation des architectes	9.00 — 11.00	Standing Committee on Architectural Education
Comité des relations extérieures	9.00 — 11.00	Public Relations Committee
Comité exécutif de l'IRAC	10.00 — 12.00	RAIC Executive Committee
Déjeuner, prix des écrits sur les produits <i>Orateur: M. Peter Stokes, MIRAC</i>	12.45 — 2.15	Product Awards Luncheon <i>Speaker: Peter Stokes, MRAIC</i>
Tourné de certains édifices d'Hamilton	2.15 — 5.30	Tour of selected buildings in Hamilton
Comité sur la conservation	2.30 — 4.00	Preservation Committee
Conseil de l'IRAC 1962-1963	4.00 — 6.00	RAIC Council 1962-1963
Comité de recherches	2.30 — 4.30	Research Committee
Comité des Médailles Massey	5.00 — 6.00	Massey Medals Committee
Comité consultatif sur les normes d'inscription	7.00 — 9.00	Advisory Committee on Registration Standards
Comité du Centenaire	7.00 — 9.00	Centenary Planning Committee
Réception donnée par la succursale d'Hamilton de l'Association des architectes de l'Ontario	9.00 — 11.00	Welcoming reception by Hamilton Chapter of Ontario Association of Architects

JEUDI MAI 16 MAY THURSDAY

Inscription	9.00 — 6.00	Registration
56 ^e assemblée annuelle	9.30 — 12.00	56th Annual Meeting
Déjeuner <i>Orateur: M. Thomas Creighton, FAIA</i>	12.45 — 2.15	Luncheon <i>Speaker: Thomas Creighton, FAIA</i>
Tournée des région des usines de la Steel Company of Canada et de la Dominion Foundries and Steel Limited	2.30 — 5.00	Tours of Steel Company of Canada & Dominion Foundries & Steel plants
Départ des dames pour le Brant Inn	5.00 — 9.00	Ladies depart for Brant Inn
Réception et dîner offerts par le Conseil Consultatif des industries de l'acier et <i>Discours de M. Alexander Tarics, de San Francisco</i> <i>"New Dimensions in Steel Technology"</i>	5.30 — 9.00	Reception and dinner by Steel Industries Advisory Council <i>Address by Dr Alexander Tarics, of San Francisco</i> <i>"New Dimensions in Steel Technology"</i>

VENDREDI MAI 17 MAY FRIDAY

Inscription	9.00 — 6.00	Registration
Séminaire: "L'architecture dans un monde en evolution" <i>Animateur: M. R. T. Affleck, MIRAC, Montréal</i>	9.30 — 12.00	Seminar: "Architecture in a Changing World" <i>Moderator: R. T. Affleck, MRAIC, Montreal</i>
Voyage des dames aux chutes Niagara et à Niagara-sur-le-Lac	10.30 — 4.30	Ladies Tour to Niagara Falls and Niagara-on-the-Lake
Déjeuner offert par l'Association des architectes de l'Ontario <i>Orateur: M. Angus McClaskey, MBE,</i> <i>président: Don Mills Developments Ltd.</i>	12.45 — 2.15	Luncheon, sponsored by the Ontario Association of Architects <i>Speaker: Angus McClaskey, MBE,</i> <i>President: Don Mills Developments Ltd.</i>
Séminaire: "Reconstruction de la cité centrale" <i>Animateur: M. Humphrey Carver, MTPIC, Ottawa</i>	2.30 — 5.00	Seminar: "Rebuilding the Central City" <i>Moderator: Humphrey Carver, MTPIC, Ottawa.</i>
Dîner-buffet au Club de golf Ancaster	7.00 — 11.00	Buffet supper at Ancaster Golf Club

SAMEDI MAI 18 MAY SATURDAY

Inscription	9.00 — 12.00	Registration
Suite de l'assemblée annuelle de l'IRAC	9.30 — 11.00	RAIC Annual Meeting continued
Conseil de rédaction	11.00 — 12.30	Editorial Board
Réunion d'affaires du Collège des Agrégés	11.30 — 12.30	College of Fellows Business Meeting
Réception de nouveau membres-Collège des Agrégés	2.30 — 3.00	Robing — College of Fellows
Assemblée officielle du Collège des Agrégés	3.00 — 4.00	Convocation — College of Fellows
Conseil de l'IRAC	4.15 — 5.00	RAIC Council
Comité exécutif de l'IRAC	5.00 — 5.30	RAIC Executive Committee
Réception avant le dîner	6.45 — 7.30	Pre-dinner Reception
56 ^e dîner annuel de l'IRAC <i>Orateur: M. H. F. McCulloch, c.r. Hamilton</i>	7.30	56th Annual Dinner, RAIC <i>Speaker: H. F. McCulloch, QC, Hamilton</i>

MAI 15 - 18 MAY 1963

AS HOST ASSOCIATION, the Ontario Association of Architects extends the warmest greetings to all attending the 56th Annual Assembly of the RAIC.

The RAIC over the years has exhibited a connoisseur's talent for choosing the vintage Canadian locations, and although as a Torontonion it pains me to acknowledge the fact, the choice of Hamilton continues this splendid tradition of discriminating selection. Indeed, one is always tempted, by way of welcome, to extol the Assembly scene rather than the Assembly scheme. If this touristic approach is brought to bear on Assembly 56, let it be noted that for Vancouver's modest hills, we offer Hamilton's mighty mountain; for her Plywood Institute, we offer one of Steel; and for Seattle's monorail, a new piece of Toronto subway. Among other changes of *dramatis personae*, we give you Prack for Pratt. Fond recollections of Assemblies from a somewhat more distant past finds us exchanging this year Niagara Falls for Banff Springs; Dundurn Castle for Fort Garry, Niagara on the Lake for St Andrews by the Sea, the Heights of Queenston for the Plains of Abraham.

Throughout the Hamilton and Niagara district, the best of our past is evident as a persistent and eloquent heritage of good architecture — fine houses, churches, and inns set in quiet village streets. Their simple dignity speaks directly to us of other days and other ways in this historic and truly beautiful part of Canada. Here too, new buildings important to the evolution of our modern architecture express the dynamic and restless social and economic forces which shape this heartland of Canadian commerce and industry. And here also, as is all too evident, there spreads the cluttered ugliness, the massive conformity, the thoughtless destruction of a once beautiful natural environment which will greet your architectural eye — a measure and reminder of present failures and of future challenges for which we must accept our share of responsibility.

The Assembly Committee is making arrangements for local and Toronto members to be available for trips and tours both before and after the Assembly in order that you may individually go and see whatever may interest you — historical buildings, schools, industrial architecture, churches.

But these fascinations of place and time are truly only fringe benefits of any Annual Assembly. The central issue is the contribution to our national professional life. The RAIC fills an increasingly important and dynamic role and the Assembly, because of the immensity of our geography and the intensity of our daily work, is the sole occasion when members can meet together to consider the Institute's past activity, chart its future program, and so effectively define its problems and potential.

To this end, the Ontario Assembly Committee under the able leadership of Al Prack of Hamilton, has constructed a working Assembly. Its diverse program ranges from legal, client and contractor matters of professional practice to new dimensions of advanced building technology and a lively review of the design implications of large scale urban developments. The Committees of the RAIC which are, as with the provincial associations, so vitally necessary to its effective thinking and action, will meet prior to the Assembly to permit their extensive membership to participate in all convention activities. A great deal of thought has been given to ensuring that the Annual Meeting reflects a lively picture of RAIC activities and so induces the participation of those in attendance.

It is a great pleasure to extend to the RAIC Assembly the hospitality of our homes, the qualities of our towns and cities, and the beauty of our countryside. But more important it is a privilege for architects in Ontario to have the opportunity of joining minds with confreres from other parts of Canada as together we conduct the business and purpose of our national organization, study matters important to the architecture of today and tomorrow, and enjoy the companionship of our social occasions.

*James A. Murray (F), President
Ontario Association of Architects*



HAMILTON, A CRITIQUE

BY PETER SMITH

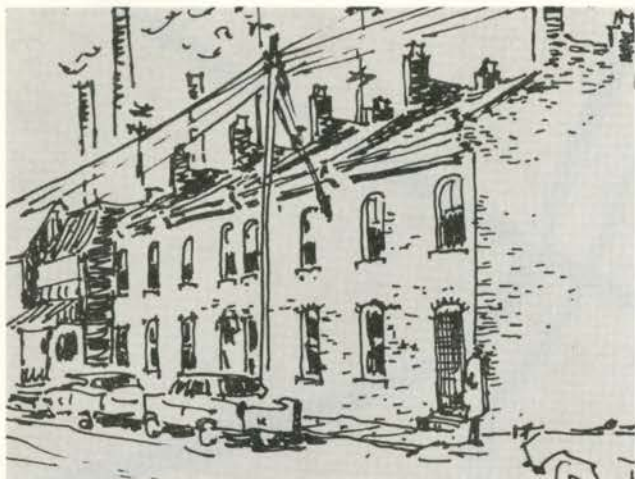
Mr Tony Emery, in his description of life in Vancouver that formed the feature article of the *Journal* a year ago, had much to say about the benefit Vancouver derives from its physical environment and, more especially, its weather. He said, "It is the physical climate, not the cultural climate, that keeps writers like Ethel Wilson and Roderick Haig-Brown, musicians like Barbara Pentland, Jean Coulthard and Robert Turner, typographers like Robert Reid and Takao Tanabe, in our midst, I am convinced." Reading this in Hamilton brings to mind the aphorism that one of the few advantages the poor man has over the rich man is that the poor man who is loved knows that he is loved for what he is rather than for what he has. If writers, artists, and men of culture stay in Hamilton it is not because it has a splendid climate, for it does not, but because they like it here. The only trouble with this is that (leaving aside the university community for a moment) writers, artists, and men of culture don't stay in Hamilton. We were sharply reminded of this recently by a *CANADIAN ART* review of an exhibition of paintings by Paul Fournier which ended, "He is the most interesting artist painting in Hamilton today." When the article was written the description was correct; by the time it was published Fournier was living in Toronto.



But it is not surprising that artists, using the term in its widest sense, tend to move away; they have surely always been inclined to go to places that are either very beautiful, very comfortable, or highly sophisticated. Lawrence swapped Eastwood for New Mexico; Henry Moore, Castleford for Much Hadham, Herts; William Walton, Oldham for Capri. To come nearer home, Hugh MacLennan lives in Montreal, not in Glace Bay, N.S., or even Halifax. And so, since Hamilton is not *very* beautiful (though its setting is), or *very* comfortable, or *highly* sophisticated, the visitor will not be surprised to find the lack of an artistic community, an aesthetic brotherhood, and literary salons. Indeed, the presence of these phenomena would be more astonishing than their absence. You need not fear an attack from a really live poet, sculptor, or composer while you are in Hamilton; for this, as for a number of other things, you will have to go to Toronto.

Toronto — the very word is like a bell to call me back . . . Now, while it would obviously be absurd, as well as unjust, to make a description of Toronto the burden of an article on living in Hamilton, it would be just as absurd (and just as unjust) to try to write about Hamilton

as though Toronto did not exist. It will have to come in somewhere and it is as well to get it over and done with. Toronto is a big sister forty miles up the road and like most big sisters she is a friendly benefactress at one time and a pain in the neck at another. In one light she is a *femme fatale*, in another an ugly old crone; compared with Hamilton she is sophisticated and glittering, compared with New York she is pretentious, provincial, and drab. Nevertheless she is always there, always to be reckoned with. When you want to go to a concert at Massey Hall, a musical at the O'Keefe Centre, a lecture at the Royal Ontario Museum, forty miles may seem a long way, especially when it is snowing — but when you want to open a smart store, or arouse interest in Hamilton culture it's too damn close, as the chairman said at a recent meeting to consider plans for a civic auditorium. One often hears comparisons made between the "cultural lives" of Winnipeg and Hamilton (they are nearly equal in population) and the comparison always seems to show Winnipeg in the better light. But, in the time it takes in Winnipeg to unplug your block heater, get on your furs, and clear the snow from your driveway, you could have driven from Hamilton to Toronto and be looking at a Tintoretto, or listening to Bernstein and the New York



Philharmonic, or attending the world première of *Camelot*. Just put those in Portage la Prairie and then consider the strength of homespun Winnipeg culture!

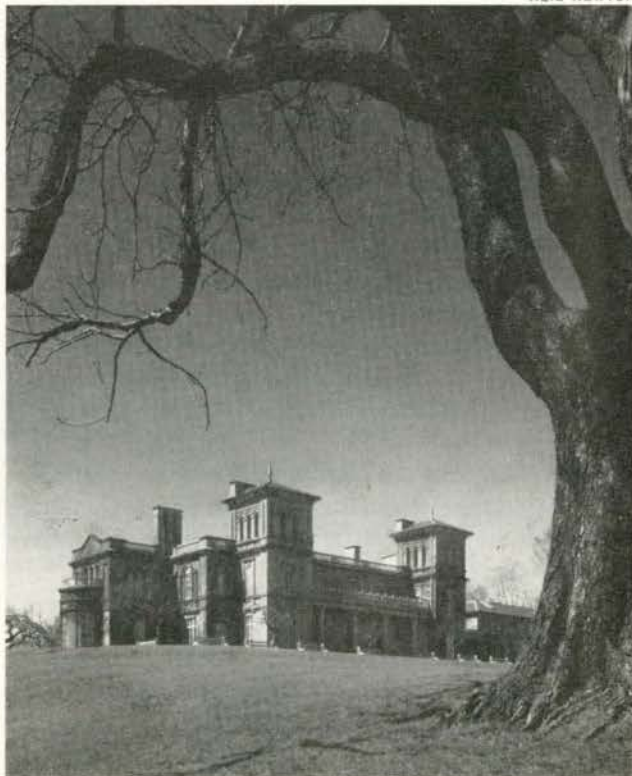
To talk about Toronto is not to beg the questions of talking about Hamilton. It is merely to face the important fact that many of Hamilton's citizens, particularly professional men, live in Hamilton, and enjoy living there, because it is close to Toronto without being Toronto. Living near a big city is rather like sitting by a blazing log fire — it's nice to be close to it but it would be horrible to be in the middle of it, and that is how many Hamiltonians feel about Toronto. Very well, but if you want to be in this position, you may say, why not live in Oshawa, or Kitchener, or the Toronto suburbs? The answer to this question, and this is where the story really begins, brings us to some positive statements about Hamilton. We live *here*, rather than in those places, because Hamilton is beautiful, it is large, it is prosperous, and it has character.

As soon as you can, after arriving here, you should go to look at Hamilton from what the natives call "The Mountain" and ask yourself, as you look out over the area, if you have seen another industrial city of more

than a quarter of a million people that looks anything like it. On a summer's day it looks like an inhabited forest with a giant's forge between it and the lake; by night it is like a fairy kingdom twinkling with ten thousand lights, with the steel mills providing fireworks displays as they tip their slag, and with the bridge across the entrance to the harbour hanging like a string of pearls in the air, reflected by another string in the water below. For my money the sight of Hamilton's heavy industry seen from that same bridge is more beautiful by far than the skylines of Bay Street or St James Street, but I am prepared to admit that this may be because it is hard for me to separate a landscape from its inhabitants and in my mind ten thousand Fred Lunchpails stand for a bit more than ten thousand John Flannelsuits.

Hamilton is also fortunate in its surroundings. Lawyers, architects, and many others, even including university professors can earn enough here to live, ten minutes away from their work, in a setting that they would have to go fifteen miles from the centres of Toronto or Montreal, or thirty miles from downtown Boston or New York to be able to afford. I am writing this near a window in a residence on the McMaster campus from which I can

NEIL NEWTON



see nothing but splendid trees and, three miles away, the escarpment of the Dundas valley. I do not know of a window in a university building elsewhere in Ontario from which I could see anything comparable. I can get into a car and drive for twenty minutes and find myself, on the edge of Mount Nemo, surveying one of the loveliest rural scenes I know. And within the boundaries of the city itself is the tremendous asset of the Royal Botanical Gardens. Before I came to Hamilton ("The Birmingham of Canada") seven years ago, I lived for five years in Birmingham itself — I like industrial cities — and I know well enough what Hamilton might have looked like but for a mixture of good luck and good sense.

Beauty and enough prosperity to be able to enjoy it, these are reasonable enough offerings on its behalf, but how can Hamilton's *size* make it attractive? Simply by permitting certain desirable activities that can only be supported by fairly large communities. In spite of the competition from Toronto there is, for instance, in Hamilton, a good orchestra which is improving all the time and has the nerve, as well as the talent, to offer Shostakovich as well as Mendelssohn. There are two or three good drama clubs whose range now lies far beyond Noel Coward and George Axelrod; we have a pretty

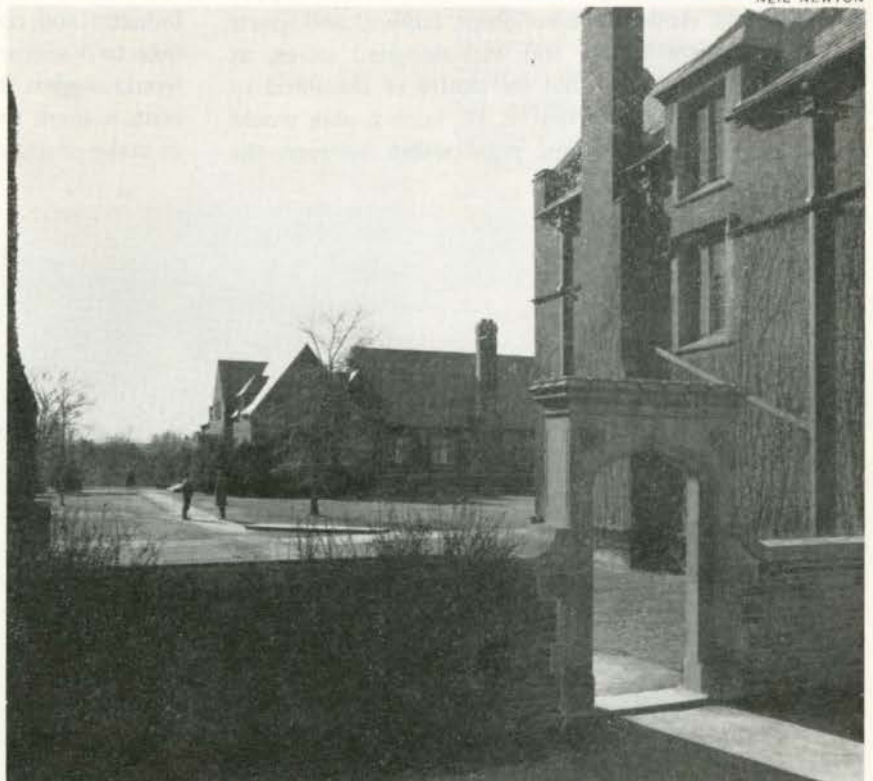
good film society and the Art Gallery, short of funds in a business where money is life itself, is far from bad. Yet for all that, we are small enough as a city for the individual voice to count for something still.

Its size and the extent and variety of large immigrant communities help to give it a character as unique as it is subtle. The really interesting parts of Hamilton's life take a bit of looking for. You will hear complaints, for instance, that although places that serve good food are numerous, the places where they know how to *cook* good food can be numbered on the thumbs of one hand, and these criticisms, in so far as they apply to restaurants you can go to wearing a fur coat, are reasonable enough. Yet I could take you to a restaurant where Hungarians cook meals, mainly for their Hungarian compatriots, with as much devotion as if they were preparing something at home for their friends. There are stores selling Italian foods that give the impression of having been transplanted intact from the side streets of Genoa or Naples; on market day you will find scenes of commerce behind Eaton's far more intriguing and colourful than anything inside.

When it comes to flavour one must not overlook the hefty pinch of leaven that the University adds to the lump.

Left: Dundurn Castle Museum, originally the residence of Sir Allan MacNab. Located at the western entrance to Hamilton on the bank of the Bay. View from the north-east. The only public building situated with a sympathy towards the natural amenities.

Right: campus, McMaster University. The beginning of a sports centre (now abandoned) located by the Royal Botanical Gardens. The courtyard becomes a link between the academic and some residential quarters.



It is true enough that here, as in most university towns, many, if not most of the townspeople are oblivious to its influence, or even ignorant of its existence, but this does not prevent it from being one of Hamilton's major assets. In many ways McMaster may be regarded as only now at the beginning of its career; only recently has it come to realise what tremendous potential it has. Yet even in its first thirty years in Hamilton it has brought very great good to its adopted city. In music and art and theatre it is bound to play an increasingly large part in the cultural life of Hamilton, and will help to make it, in this respect too, a fine city to live in. One can hope, as well, that it will be the university that eventually provides the city with a great piece of architecture.

You must not be left with the impression though that Hamilton is an earthly paradise, for it is not. Like all cities it has, unfortunately, its share of greedy and short-sighted men who are keen to put their individual gain before the public good; men who do not seem to care that whole areas of the city's heart are miserable sores; men who do not see that the ghastly new neon sign or monstrous apartment house they erect are more nails in the coffin of the City Beautiful; men who do not give a second thought to putting up row upon row of mean little houses arranged in deadly monotony on dreadful subdivisions. The city has its visionaries it is true, but many of them have to wear bifocals so as to come to terms with the so-called "practical" men. There have been those who see how splendid it would be to start the bulldozers moving from the steps of the city hall and head them north until they reach the Bay. Then we should have the space to begin work on the civic buildings, cultural and sports facilities, modern hotels, and well designed stores, as well as the green areas that the centre of Hamilton so badly needs. Most important of all, such a plan would at last establish a dynamic relationship between the

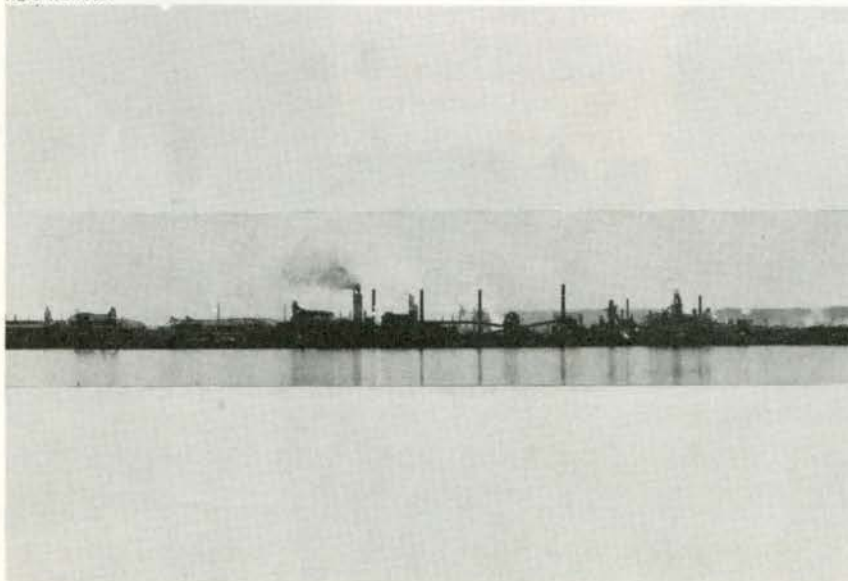
centre of the city on the one hand and the Bay, the port, and steelworks on the other. But the men of vision have not had their way — yet.

Hamilton, however, is not alone in being peopled mainly by what we glibly call Philistines; its city fathers are probably no more complacent than their counterparts all over the world. Even Venice almost came to grief recently at the hands of its city government and it has rather more to lose by a few crucial mistakes. Hamilton, after all, does have some achievements to its credit apart from the record of the Tiger-Cats. The art-less city hall is one of them — you can't miss it for they have put its name on it in case it was mistaken for the head office of a bank or an insurance company, which shows what a good piece of architecture it is. But, as Mr Wallace points out in his review of Hamilton's buildings, there are many others.

May I particularly commend to you one that he refers to briefly, it is, I am certain, the most handsome macaroni factory in the world. It is perhaps just as well that it is a factory since if it had continued to be a public building it would doubtless have been pulled down by now to make a parking lot. It was once the Custom House; it is now the Naples Macaroni Company's bake-house. With any luck commercial necessity will, for once, ensure the preservation (rather than the destruction) of a really good piece of architecture until public taste catches up and it is bought to be turned into the nautical museum it ought to be.

One day, in fact, Hamilton may stop turning its back on both the past and the future, and on the Bay, its most handsome boundary — then it will exploit its location as successfully in planning and architecture as it has in industry and commerce. You were invited last year to take to Vancouver umbrella, raincoat, and blindfold. I would suggest that you bring to Hamilton a spring overcoat, a spare sweater, and, surely a reasonable request to make of architects, a sense of proportion.

NEIL NEWTON



NEIL NEWTON





2

HISTORIC ARCHITECTURE IN HAMILTON

BY ARTHUR WALLACE

First impressions of architects visiting Hamilton will be of a city with predominantly red brick, detached and terraced houses on rather narrow, tree lined streets — the houses dating from 1870 to 1920. (Recent outcrops of marble and American brick are exceptions.) But on closer examination in the older, central core of the city, this drab monotony of brick will be relieved here and there by stone structures, terraces which were once private residences, the altered remnants of commercial establishments, and hipped-roofed cottages. Only one of the early public buildings survives; the handsome but mutilated Italian Renaissance style Custom House on Stuart Street, dating from 1860. (1) Nearer the base of the mountain several gabled mansions in the Gothic style still remain.

Hamilton, as the name implies, was settled and built largely by Scottish people, accounting for the building characteristics of towns in Scotland. The streets were originally laid out to be lined and it was expected that they were to be built with stone terraced dwellings or shops with living quarters upstairs and driveways through to yards at the rear. (2)

Homes of the wealthier merchants and landed gentry were stone houses set in large estates with gardens and orchards. These now are seen in reduced circumstances and converted to other uses, such as the defaced Jacobean "castle" on James Street South.

Churches have survived with the least alteration and with the exception of the spired Church of the Ascension on





4 TOM BOCHSLER

John Street, none of them have commanding sites and suffer accordingly. Otherwise they are worthy examples of the 19th century Gothic revival.

The settlement established by George Hamilton in 1813 was the beginning of the city, but for many years previous Dundas, the "Valley City" to the west, was a thriving community and until the railways came was in control of trade at the head of the Lake. In 1834 the Desjardin Canal was completed connecting Dundas with Burlington Bay, more familiarly known as Hamilton Bay. The present bridges at the entrance to Hamilton span this cutting and in the marsh to the west the lines of piles marking the edge of the canal are still visible. A channel was cut through the Burlington sand strip connecting the Bay with Lake Ontario. This opened up navigation, but it was the coming of the railway that provided the impetus to the industrial life of Hamilton. From old maps the Bay front appears as a series of inlets and low marshy land, but now it is almost entirely taken over by industry. Except for a period of depression, 1858 to 1871, Hamilton has experienced steady growth, whereas Dundas has seen comparatively little change and development since the last century. This explains the presence of numerous streets of old houses and great trees undisturbed by progress.



3

On a rise overlooking the town is "Mount Fairview," a Greek revival house with a full height Ionic portico after the manner of Southern homes, complete with a crowning pillared cupola. Below the hill by the river is a fine example of a great cotton mill bearing evidence of the Greek revival, a type that is fast becoming a relic of historic interest. The Town Hall is a distinguished stone edifice also with a cupola, and the streets in the vicinity possess some modest but charming houses. (3) In the nearby villages of Ancaster and Waterdown, the township halls, churches, and many homes also date back to the 1850's.

The stone that distinguishes the early Hamilton buildings is limestone quarried from the mountain top. For dressed stone facings, ashlar with a textured or bush hammered surface was used and for modest work or walls unexposed to the street front, an inferior shale, obtainable deeper from the surface. The better quality local stone be-

came exhausted about 1860 and moreover, the rising costs after the American Civil War combined to spell the end of stone construction; brick then became the material that to this day characterizes the city.

The outstanding example of stone building in Hamilton is unquestionably St Paul's Presbyterian Church. (4) Originally named St Andrew's, it was designed by the accomplished and versatile architect, William Thomas, in 1857. The spire is unsurpassed in Canada. This building is of Pugin Gothic design, symmetrical and expertly detailed in the English decorated style. The interior is no less successful. The ecclesiastical atmosphere is rarely exceeded in Victorian churches. Thomas came from England to Toronto about 1842 and he was responsible for St Michael's Cathedral and St Lawrence Hall in that city, and for neo-classic public buildings in Guelph and elsewhere. No doubt he designed some of the Gothic houses in Hamilton.

On the opposite corner to St Paul's are the rock-faced buttresses and Gothic arches of the ponderous bulk of the James Street Baptist Church, a substantial landmark of later date. The tower superstructure was never built. Nearby is the finely proportioned stone MacNab Street Presbyterian Church, 1857. The interior was skillfully restored by architects Stuart McPhie and W. L. Somerville in the 1930's. The windows contain good, modern glass.

In a district of dilapidated shops on the fringe of blight in the north end stands an oasis, Christ Church Cathedral, the Anglican Cathedral of the diocese of Niagara. This Gothic style building erected in stages from 1852-1875, with the chancel extension in 1924, replaced an earlier wood structure, in the Georgian style, with an elegant classic steeple. The building today displays rather a bleak front, lacking the tower and steeple originally proposed. A lofty nave arcade, clerestory, the absence of triforium, all suggest another Pugin type. More prominently sited on King Street East, St Patrick's Roman Catholic Church is another sizable rock-faced stone 19th century structure with nave, aisles, clerestory and apsidal choir — the interior reflecting an early French Gothic flavour. Like the James Street Baptist Church, the steeple was never built.

Of the stone terraces, the most im-



6

pressive is on Duke Street, two blocks south of the MacNab Street Presbyterian Church. Elsewhere are individual stone houses, roofs pitched to the front and back, and the beginnings of terraces intended to extend the length of the block. Occasionally they possess dormers with hipped roofs and side lights, a feature peculiar to 18th century buildings in Scotland and not to be found anywhere else in Canada except Nova Scotia. (5) These stone terraces remained incomplete; after 1870 the Scottish tradition was abandoned and domestic work followed the American trend in design, emulating where possible the towered castles and mansard roofs of the Rhine.

The two show pieces of old domestic architecture in Hamilton are a Regency style house, "Dundurn" castle, the residence of Sir Allan MacNab, completed in 1836, and "Whitehern," the McQuesten home built about 1850. (6) Dundurn, now a museum owned by the city and recently surveyed for restoration under the direction of Professor Anthony Adamson, has been fully described in THE CANADIAN GEOGRAPHICAL JOURNAL. The McQuesten house is at present not open to the public but the fine exterior can be seen under the shadow of the new City Hall. The facade is a conventional Georgian design that might pass as one of much earlier vintage. The rooms contain, to this day, the early Victorian furnishings preserved in their original setting. The house was bought shortly after it was built by Calvin McQuesten, M.D., the grandfather of the late Honorable T. B. McQuesten and of the Misses McQuesten who reside there at the present time. Recently the house was pronounced a national monument by the Historic Sites Board of the Department of Northern Affairs. Its preservation is thus assured.

The stone building of the Central Public School to the south of the City Hall is a structure of some architectural merit that has withstood the ravages of time since 1850 with a considerable degree of fortitude. The tower superstructure and pitched roofs are later additions but the entrance on Hunter Street shows definite Greek revival detail.

Of the Gothic type of residence, three prominent examples are: "Auchmar" built by Sir Isaac Buchanan on the

mountain; "Inglewood" and "Rannoch Lodge", at the foot of the Mountain on Inglewood Drive, and Arkledun Avenue respectively. In the city directory of 1858 there are several architects listed, and of these, F. J. Rastrick appears to have been responsible for some of the Gothic houses. He was an Englishman and there is some conjecture that he was apprenticed in the office of Sir Charles Barry. His last work of importance, in 1913, was the Stoney Creek battlefield monument, modelled unmistakably after the Nelson Monument, Calton Hill, Edinburgh. Attributed to him is the Jacobean style "castle", mentioned above, on James Street, now reduced to a mere backdrop of a service station. On Forest Avenue two doors west of the Church of the Ascension is a stone house reputed to have been the home of Rastrick.

A stone structure housing the machinery of the original Hamilton Water Works (7) (see *Journal*, May 1961) is one of the great achievements of the distinguished engineer, Thomas C. Keefer, 1821-1915. The exterior bears distinct resemblance to similar works of the New York Croton aqueduct where Keefer was employed in his early

career. The interior of the pump house of the Hamilton Water Works is a remarkable synthesis of mechanical equipment and building construction preserved in its original state from the mid nineteenth century, and was considered sufficiently important at the time to be opened by the Prince of Wales in 1860.

In the neighbourhood of Gore Park, the heart of the downtown district, are some buildings of later date that may be noticed with curiosity. The red sandstone structure containing the Birks Store was erected in the 1880's for the Canada Life Assurance Company. It might appear to be in the manner of Ruskin's Venetian Gothic with the ranges of pointed-arched fenestration. However, from the published records, the design was obviously inspired by a New York building erected in 1875, namely The Dry Dock Savings Bank, designed by Leopold Eidlitz, an influential American architect of the 19th century and one of the few structures to dignify the Bowery. His son, Cyrus Eidlitz, carried on the practice and at the turn of the century produced a New York landmark familiar to millions, the Times Building, which gave its name to Times Square.

TOM BOCHSLER 5



Another replica of New York, the Corinthian columned Canada Permanent Mortgage Corporation building on the north-east corner of James and Main Streets, built originally for The Landed Banking and Loan Company 1908, is an exact reproduction of The Knickerbocker Trust Company, 34th Street and Fifth Avenue, by McKim, Mead & White.

The Hamilton architect for the Birks Building is not known, but James Balfour may have been responsible. He had worked in New York and although he is known to have come under the influence of the Romanesque of H. H. Richardson, the celebrated Boston architect of the 1880's, and that he, Balfour, was the architect for the recently demolished city hall of that style, there is no reason to suppose that he was not also capable of producing the Gothic. Hamilton architect Charles Mills somehow managed to re-create the McKim, Mead & White masterpiece.

The Centenary United Church, Main Street West, around the corner from James, is the most familiar of several examples in Hamilton of the Romanesque, which indeed one frequently finds in the older places of Eastern

Canada and the United States. The origin of this style on the American continent can also be traced to the work of Eidlitz who was a native of Prague and had a passionate knowledge of German Romanesque and Gothic. He introduced this phase of historical precedent into the United States with the design of St George's Church, New York, 1848, long before H. H. Richardson came under the spell of the Romanesque of the South of France.

The tall, round arched windows of the Centenary Church are the most recognizable feature derived from the Romanesque and incline to affect an atmosphere of gloom. But the interior however, is no mere copy of a mediaeval style, as the fine vaulted ceiling of the auditorium will prove.

John M. Lyle, the well known Toronto architect of a few years back, was from Hamilton and a conspicuous work of his, in spite of its location on Caroline Street, is the imposing Renaissance Central Presbyterian Church.

The Basilica of Christ the King, the Roman Catholic Cathedral by Messrs Hutton & Souter, is a lavish product of the Gothic of the 1920's that brings to mind the Boston stump by way of the Harkness Tower at Yale. Reproduc-

tions of Oxford by W. L. Somerville can be seen at McMaster University and the newly completed Divinity Chapel is an interpretation of modern Gothic that harmonizes well with the surrounding buildings.

The railway station of the Toronto, Hamilton & Buffalo Railway and CPR, on Hunter Street, is still one of the most striking of the modern style buildings in Hamilton. It dates from the late 1920's and was designed by the American firm, Fellheimer and Wagner. The C.N.R. Station built about the same time can be detected as a typical example, of the period, by the CNR Architects Department.

Since the war, considering the large volume of construction, there have been but two notable buildings erected (other than utilitarian works): the City Hall and the Wentworth County Court House. Hospital expansion, schools, industrial plants, and the spread of housing on the mountain have formed the physical growth of the city, but lack anything architecturally distinguished.



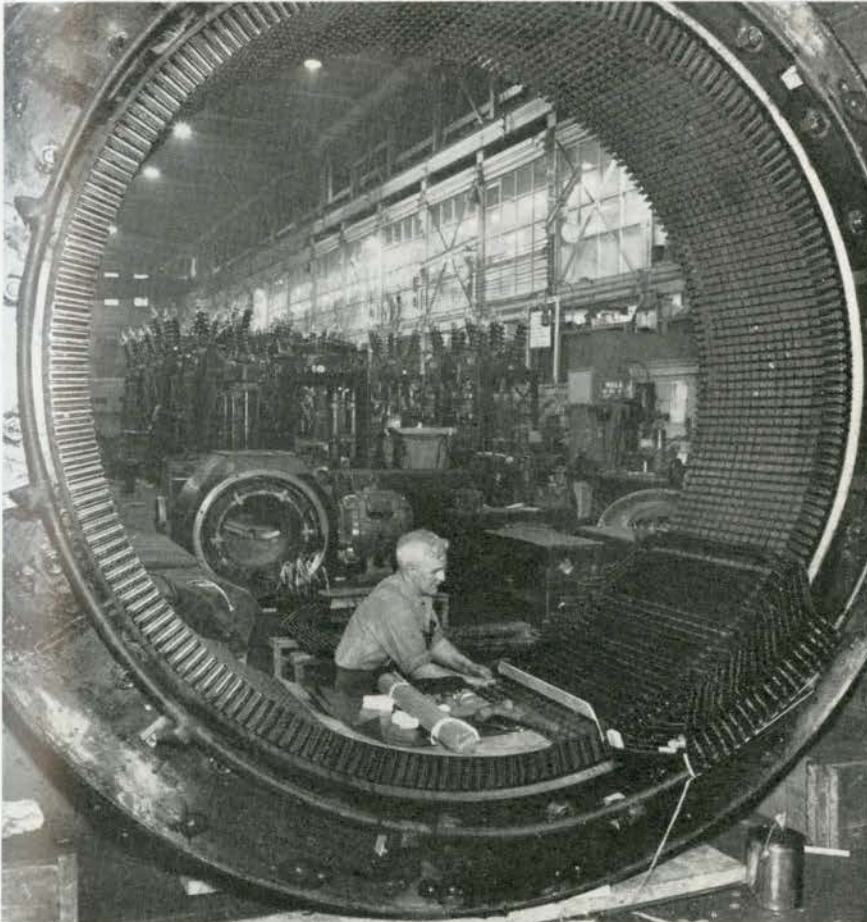
HAMILTON, A CITY SHAPED BY INDUSTRY

BY WILLIAM KILBOURN

The high western entrance to Hamilton through the grounds of the Royal Botanical Garden offers the traveller a good vantage point for viewing the city. From here, with a little imagination, he can come to understand what sort of place it is and how it came to be here. Burlington Heights, as this steep narrow bit of land is called, marks the head of Lake Ontario. It stands in the middle of the valley gashed in the long escarpment that runs right across the province from Niagara to Georgian Bay.

There are reasons of history and geography for entertaining the notion that on this spot you are standing at the crossroads of the continent — somewhat different reasons, I should add, than Bostonians once had for thinking themselves at the hub of the universe. As the geographer Wreford Watson has pointed out, the Appalachian mountain barrier which runs the length of North

PHOTO COURTESY CANADIAN WESTINGHOUSE AGGUS



America from Newfoundland to Alabama affords only two easy pathways to the interior: the two long fjords of the Hudson and the St Lawrence Rivers. By these two routes the centre of the continent in fact was settled. The greater one, from New York to Buffalo and Detroit and Chicago is still the chief axis of America. The lesser one, from Montreal to Windsor, is the main line of central Canada. The two highways first converge at Hamilton. Whether coming up the Hudson-Mohawk Valley to the Old Niagara frontier, or up the St Lawrence from Montreal, two streams of migrant settlers sometimes met and merged as they passed through Hamilton on their way to Southern Ontario or the American Midwest beyond.

These heights, defended by General Vincent's guns and breastworks, were considered the military hinge of Upper Canada in the War of 1812. Standing here you can see, at the distant end of the great marsh to the west and behind you, the place where Governor Simcoe began building the first road in Upper Canada — from the head of the lake to the farther half of his province. For centuries the heights were mounted by well-beaten Indian trails. Today they

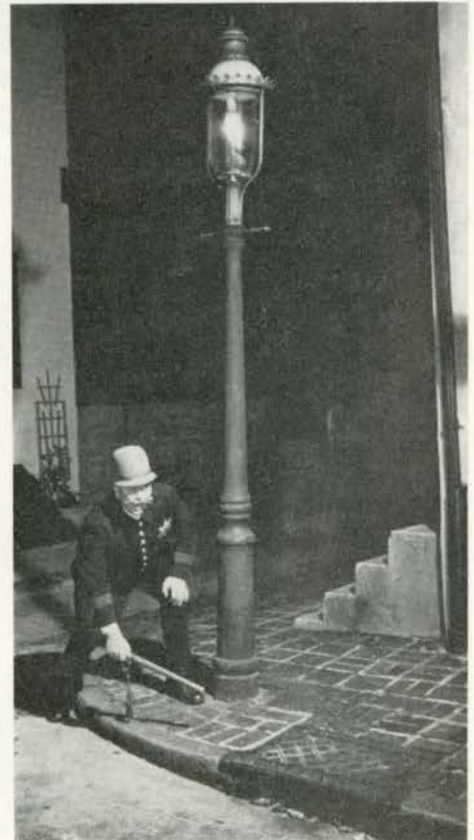
are crossed, one route literally bridged above another, by the old main highway of Canada and by the tracks of the two transcontinental railway systems. In the foreground immediately below is the spot where the Sieur de la Salle first passed on his quest for China one day late in September of 1669.

Hamilton has long been a way station for settlers and travellers. But it was the coming of one particular form of transportation, the railway, that started the rise of Hamilton towards its later position as the major centre of heavy industry in Canada. The city was incorporated in 1846 and the Great Western Railway a year later. Within a decade, Canada's first railway age, Hamilton's population jumped from seven to twenty-eight thousand. The railway was the product of a new kind of industrial age that was replacing wood and water power with another raw material and another source of energy. It was coal and iron that pulled industry down from the little towns, like Ancaster and Greensville and Waterdown, perched by their dams and mill wheels on the heights around

Hamilton, and clustered the new factories on the gentle lowland by the big lake harbor. Hamilton was not placed on an iron or coal field, but by rail and water it was closer to both than most industrial centres. And it was right in the centre of the large industrial market for iron and steel products that was first opened up and expanded by means of the railway.

The Great Western Railway Shops, the largest in Canada when they were built, supplied the needs of the whole railroad in locomotives, cars, rails, and other equipment. They built the first locomotive made in Canada, and the Great Western's "Scotia" in 1862 was the earliest locomotive to use a steel boiler, three years after experiments in Lancashire established the superiority of steel for high pressure boilers. The Great Western's master mechanic designed what was probably the world's first sleeping car in 1859, five years before Pullman perfected his. The demand for car wheels and axles and rails brought a rolling mill and new foundries into existence in the Hamilton area. A Hamilton foundry man, who became the city's mayor, built Canada's first threshing machine. Another developed a national market for scales and stoves.

H. A. ROBERTS



Iron became not only the means but the symbol of Hamilton's growth. In the great ground swell of nineteenth-century social history, a basic change in public taste was having its effect. More and more commodities once made of wood or never made before were, about the time of Canada's Confederation, being made of iron. Iron, as Lewis Mumford has said, was the universal material of the late nineteenth century. It stood for all that was good and rich and strong and modern. Sleep was sounder in an iron bedstead, learning more solid on a school desk anchored on cast iron grills. Streets were better lit by ornate iron gas lamp stands. Iron rails and iron engines and iron railway stations were an invitation to the pleasures of speed and a new kind of adventure. If a community could not afford to hymn the praises of iron with an Eiffel tower, it could at least offer squares and lawns and rooftops decorated with iron railings. Men and women were scarcely deemed to be dressed at all unless they were clothed in their best iron greys and blacks. To an age obsessed with the virtues of this substance that had done it so much good and harm, iron even yielded its potency as a favorite medicine, strengthener,

tonic and restorer.

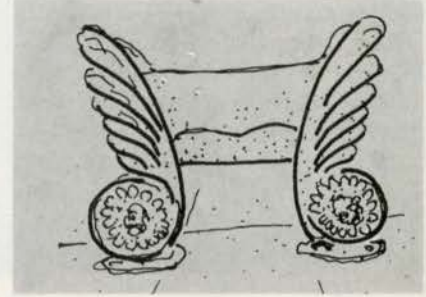
North America inevitably carried the fashion further, in spite of possessing an inexhaustible supply of wood. The ugly box iron stove, later joined by the furnace, had replaced the civilized but less efficient fires of hearth and grate as a means of cooking and heating. Dickens on his visit to North America commented unfavorably upon "the red-hot monsters" and Oscar Wilde complained of "heat-radiating decorations" in the middle of American drawing rooms. The iron bathtub in the home, in lieu of the public baths that had somehow managed to satisfy all other civilizations, became associated in the mind of its age with progress, morality and the sacred right of individual free enterprise. Like the American automobile in more recent times, the iron tub was eyed by Europe with a mixture of envy and contempt.

It took all of iron's new prestige, however, and a half century's development of iron products manufacturing, before central Canada was ready to build the most expensive necessity of all: blast furnaces to turn iron ore into pig iron, and open hearth furnaces for

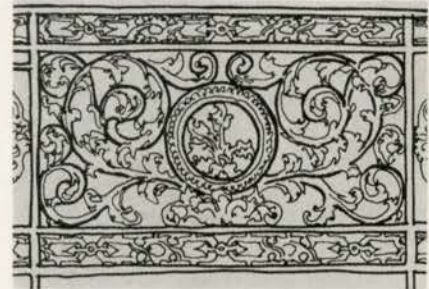
DE LINT



AGGUS



H. A. ROBERTS



making steel. In the nineteenth century, for its basic raw material Hamilton had relied on imported pig iron and on purchase of scrap. (The giant ocean liner *The Great Eastern*, built too big for its time, was scrapped by a Hamilton rolling mill.)

By 1896, the prestige and the potential profit of bringing basic iron and steel to Ontario were too great to be resisted. A group of Hamilton businessmen, backed by the city council's offer of free land, long-term tax concessions and a cash bonus for early completion of the work, put their savings into the enterprise that eventually became the largest steel plant in Canada.

The Western settlement boom that followed, two world wars, and, above all, an accelerating demand for new products made from steel sheets and wire rods, have kept Hamilton's steel industry expanding rapidly ever since. Among a host of lighter industries using iron and steel, Westinghouse established several large electrical appliance plants in the city and, just as water and rail access to coal and ore fields gave Hamilton advantages rivalled only by its American counterparts on Lake Erie, so its closeness to DeCew Falls and Niagara enabled Hamilton to be

the first city in Canada to pioneer the long distance transmission of electric power.

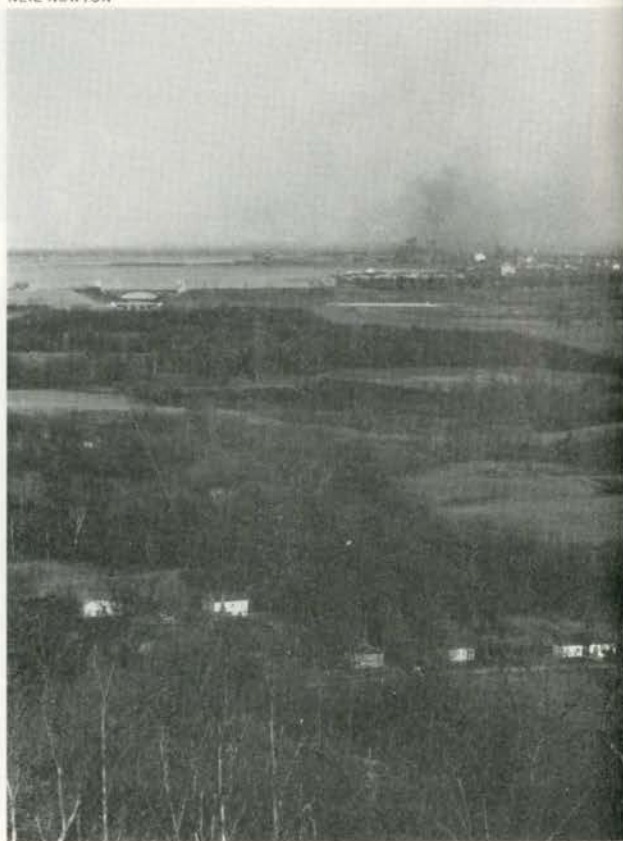
The way history and geography have shaped Hamilton's industrial past can be imagined from the vantage point of Burlington Heights. But the shape of Hamilton's industrial present can be clearly seen. Attached to the city lies the huge black peninsula of factories, plumed with smoke and banked by hills of coal and ore — an awesome enough sight by day and by night bathed in the reddish glow of burning gas ("the blasted furnaces" as we children called them).

The overwhelming majority of Hamiltonians are employed in industry, the largest number of them in giant firms like Stelco and Westinghouse, Dofasco, Harvester and National Steel Car. Overshadowed as a cultural, commercial and financial centre by London and Toronto, Hamilton has always been an industrial town. Relations between the city and a few big industries have been crucial to both. These industries pay the largest share of city taxes,

and use a great proportion of the city's services. They are taken for granted as the chief donors to local charities and the major element on such local governing bodies as that of the university. Their presence is the main reason the port of Hamilton handles a larger tonnage of shipping than Toronto's. Their wage levels tend to draw the community's wages up with them. When one of them is on strike, the whole city is involved. Perhaps the area's most dramatic event since the defeat of the Americans at Stoney Creek in the War of 1812 was the Battle of Stelco in 1946. Stelco kept its main works running by means of an airlift, while the union threw a stiffly tested land and water blockade around the half square mile of plant.

In a complex fast-growing urban environment there is plenty of opportunity for conflict within the community — not merely over workers' benefits, but over taxes and town planning and transportation, over the pollution of water and air, and a host of social problems.

NEIL NEWTON



Finally, the view from Burlington Heights suggests all too clearly how industrial Hamilton has transformed one of the finest natural settings on the continent into an area as physically blighted as it is economically prosperous. One is left to imagine what a superb bay and waterfront, what an exciting urban core the city might still possess; what pleasant places for dwelling and work and leisure the surrounding hills and parklands might be. And to wonder whether Hamilton, in the next act of history, will use its wealth and will and intelligence to achieve them.

Opposite: Toronto, Hamilton and Buffalo Railway Station, Hamilton. Architects, Fellheimer and Wagner. View from the west at station platform.



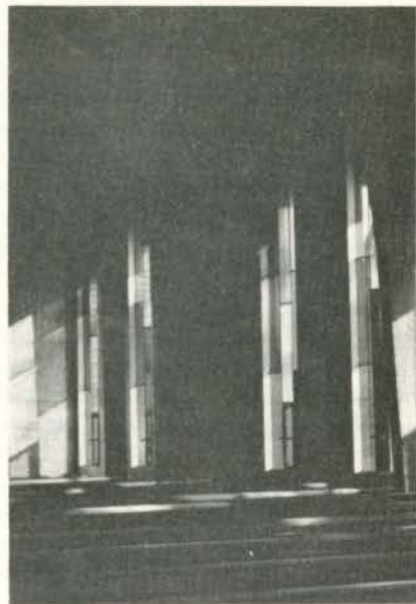
NEIL NEWTON



Opposite: View from Sydenham look out toward Hamilton and the Bay area.

CONTEMPORARY ARCHITECTURE THE HAMILTON AREA

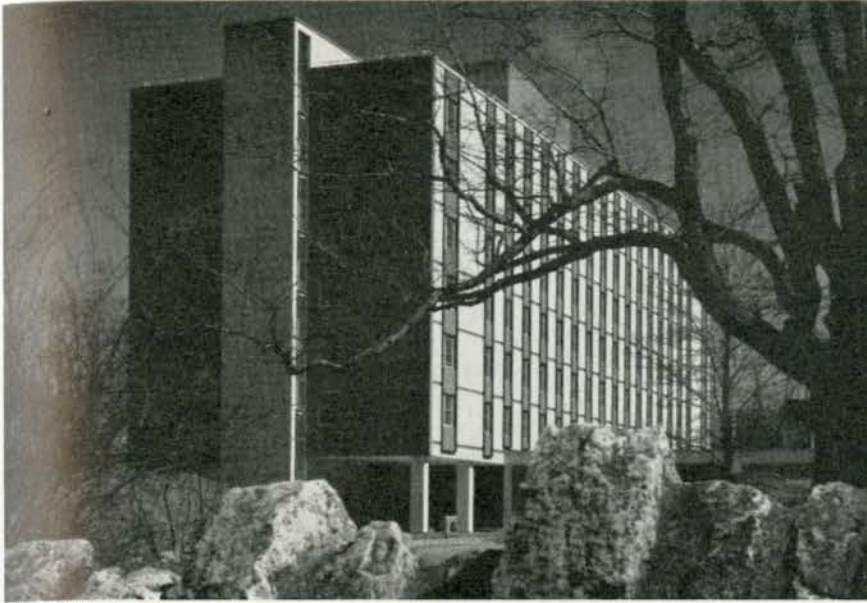
Opposite: La Salle Road Church, Aldershot. Architect, Basil Hall. Located on La Salle Park Road south of No. 2 Highway. View from the rear of the nave along the south wall.



TOM BOCHSLER



Opposite: Hamilton City Hall, S. M. Roscoe as City Architect. Located on Main Street between MacNab and Bay Streets. View from Main Street showing the north elevation of the office block with the council chamber in the foreground.



NEIL NEWTON



NEIL NEWTON

Above: St Joseph's Nurses' Residence, Hamilton. Architect, Alvin Prack. Located on James Street South, at the base of the escarpment. View showing the south elevation from James Street. (The building is presently under construction.)

Above right: Market Square Car Park, Hamilton. Architects, McIntosh and Moeller. Located at York Road and MacNab Street. View from York Road showing kiosks in the foreground. On Saturdays the ground floor is used by the flea market.

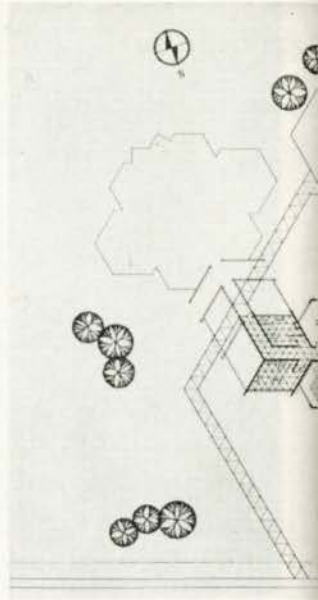
Below: Wentworth County Court House, Hamilton. Architects, Prack and Prack. Located on Main Street, three blocks east of the City Hall, at John and Hughson Streets. View from Main Street showing the north and west facades.





NEIL NEWTON

Above: an apartment house, Dundas. Architect, Norman Dobell. Located off Sydenham Road on Alma Street. View of the west elevation showing the covered walkway and entrances to the individual units. Private balconies are on the opposite side.



Below: Divinity College, McMaster University. Architects, Bruce, Brown and Brisley. Located on University Avenue at Sterling Street. View from the south-west showing the chapel in the background with a covered walkway completing the cloister.

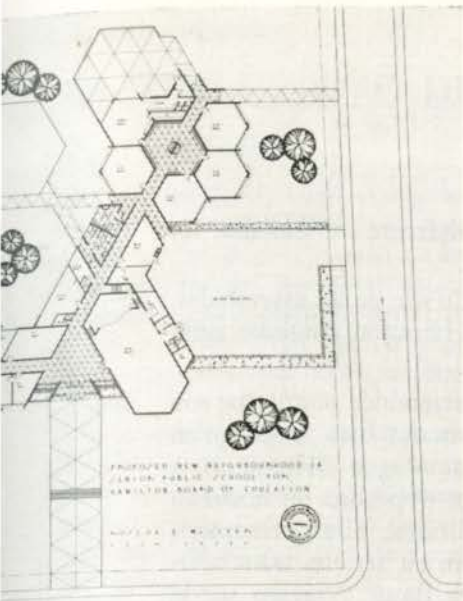
PANDA



Below: Nuclear Reactor, McMaster University. Architect, W. R. Souter. Located to the south-west of the campus. View from the grounds off Highway Boulevard. The building complexes are behind the reactor with temporary structures to the left.

NEIL NEWTON





Above: the projected neighbourhood senior public school for the Hamilton Board of Education. Architects, Roscoe and MacIver. Presently under construction beyond the Niagara escarpment at Hummingbird Lane and Bobolink Road.

Above right: Botanical Garden Tea House, Alex Germain as city architect. Located in the Hamilton Rock Garden at the western approach to the city. View showing the raised observation deck with the service core below.

Opposite: Moses residence, Hamilton. Architect, Jerome Markson. Located near McMaster University on the north side of Mayfair Place. View of the south elevation showing the secluded setting "ten minutes away from their work".

MORLEY MARKSON



BIENVENUE A LA 56^{ème} ASSEMBLEE

A TITRE D'HÔTES de la 56^e assemblée annuelle de l'Institut royal d'architecture du Canada, les architectes de l'Ontario vous souhaitent la plus cordiale bienvenue.

Au cours des années, l'Institut s'est montré connaisseur dans le choix du site de ses assemblées. Bien que comme torontois, il me peine de reconnaître le fait, le choix d'Hamilton continue cette splendide tradition.

On est toujours tenté, en guise de bienvenue, de vanter le théâtre de l'assemblée plutôt que son programme. Si l'aspect touristique doit influencer la 56^e assemblée, on voudra bien noter qu'en échange des modestes collines de Vancouver, nous offrons la puissante montagne d'Hamilton; à la place du contre-plaqué, nous avons l'acier; au monorail de Seattle, nous opposons un nouveau tronçon du métro de Toronto. Entre autres changements chez les figurants, nous présentons Prack au lieu de Pratt. Si l'on se rappelle les assemblées d'un peu plus loin en arrière, nous nous trouvons à échanger cette année les chutes Niagara pour les sources de Banff, Niagara sur le Lac pour St-André sur Mer, et les hauteurs de Queenston pour les plaines d'Abraham.

A travers tout le district d'Hamilton et de Niagara, notre passé le meilleur ressort comme un héritage persistant et éloquent de belle architecture: maisons, églises et auberges de goût bâties sur des rues de village paisible. Leur dignité toute simple nous rappelle directement d'autres temps et d'autres moeurs dans cette partie historique et vraiment belle du Canada. Ici aussi, de nouveaux édifices, importants pour l'évolution de notre architecture moderne, expriment des forces dynamiques et nerveuses, sociales et économiques, qui façonnent ce coeur du commerce et de l'industrie canadienne. Et ici aussi, comme ce n'est que trop évident, s'étendent la laideur enchevêtrée, le conformisme de la masse, le gaspillage irréfléchi de l'environnement naturel jadis si beau. Votre oeil architectural subira ce rappel des échecs présents et des défis de l'avenir, pour lesquels nous devons accepter notre part de responsabilité.

Le Comité de l'assemblée s'arrangera pour que les architectes locaux ou ceux de Toronto soient disponibles pour des excursions ou des voyages avant et après l'assemblée, pour que vous puissiez individuellement aller voir ce qui peut vous intéresser — édifices historiques, écoles, architecture industrielle, églises.

Mais le charme de l'endroit et de l'heure n'est qu'un avantage marginal de toute assemblée annuelle. Le point capital, c'est l'apport à notre vie professionnelle. L'IRAC remplit un rôle qui augmente en importance et en dynamisme. A cause de l'immensité de notre géographie et du fardeau de notre labeur quotidien, l'assemblée est la seule occasion où les membres peuvent se rencontrer pour prendre conscience des réalisations passées de l'Institut, pour dresser son programme futur et définir ainsi avec profit ses problèmes et son potentiel.

A cette fin, le comité du congrès de l'Ontario, sous l'habile direction d'Al Prack d'Hamilton, a organisé une assemblée pratique. Son programme varié s'étend depuis les questions de droit, de pratique professionnelle, de relations avec clients et entrepreneurs jusqu'aux nouvelles dimensions de la technologie avancée de la construction et une étude vivante du rôle de la composition dans les développements urbains à grande échelle. Les comités de l'IRAC qui sont, avec les associations provinciales, si nécessaires à sa pensée et à son action constructives se rencontreront avant l'assemblée, de façon à permettre à leurs membres de participer à toutes les activités du congrès. On a mis beaucoup de soin à s'assurer que l'assemblée annuelle soit un tableau vivant des activités de l'IRAC et incite les congressistes à y participer activement.

C'est un vif plaisir d'offrir à l'Assemblée de l'IRAC l'hospitalité de nos foyers, les avantages de nos cités et villes et la beauté de notre campagne. Mais, plus important encore, c'est un privilège pour les architectes de l'Ontario d'avoir l'occasion d'échanger des idées avec des confrères d'autres parties du Canada tout en vaquant ensemble aux affaires de notre organisme national, tout en étudiant des sujets importants pour l'architecture d'aujourd'hui et de demain, et en fraternisant à nos réunions sociales.

*Le président de l'OAA
James A. Murray*

LA VILLE-HOTE DE L'ASSEMBLEE ANNUELLE

Par Peter Smith

M. Anthony Emery, dans sa description de la vie à Vancouver parue dans le *Journal* l'an dernier, insistait sur les avantages que tire Vancouver de son milieu physique et particulièrement, de son climat culturel qui, disait-il, y retient les artistes connus dont il rappelait le nom.

Il en va autrement de Hamilton qui n'ai ni la beauté, ni le confort, ni le panché que recherchent et qui retiennent les artistes. Leur présence en cette ville serait même plus étonnante que leur absence.

Mis à part le corps professoral de l'Université, les écrivains, les artistes et les gens cultivés n'habitent pas Hamilton, mais plutôt Toronto. Parler ici de Toronto, ce n'est pas se plaindre de n'avoir à parler que de Hamilton. C'est simplement admettre le fait inéluctable que beaucoup de citoyens d'Hamilton, surtout des professions libérales, habitent Hamilton, en sont heureux, parce que c'est près de Toronto, sans être Toronto. Il en est de même d'habiter près d'une grande ville

comme d'être près d'un feu de cheminée — c'est très bien d'être tout à côté, mais ce serait horrible d'être dans l'âtre; c'est ce que l'on ressent à Hamilton à propos de Toronto.

Très bien, mais si vous recherchez cette situation, pourquoi ne pas habiter Oshawa, Kitchener ou la banlieue de Toronto. La réponse à cette question, et c'est ici que commence notre histoire, nous amène à prendre position pour Hamilton. Nous habitons *cette ville* plutôt que d'autres parce qu'Hamilton est belle, étendue et prospère et parce qu'elle a du caractère.

Aussitôt que possible, après être arrivé ici, vous devriez aller voir Hamilton de ce que les autochtones appellent "la Montagne" et vous demander, en découvrant l'ensemble, si vous avez vu une autre ville industrielle de plus d'un quart de million d'habitants paraître aussi intéressante. Par un jour d'été, elle a l'air d'une forêt occupée par la forge d'un géant entre elle et le lac; de nuit on dirait d'un royaume enchanté, scintillant de dix milles feux, alors que

les aciéries provoquent des feux d'artifice en rejetant leurs scories et que le pont, au-dessus de l'entrée du port, tend dans l'air comme un collier de perles reflété par un autre rang dans l'eau noire. Pour moi, la zone industrielle d'Hamilton, vue de ce même pont, est plus belle que le profil de la rue Bay ou que celui de la rue Saint-Jacques; mais je suis prêt à admettre qu'il puisse en être ainsi parce qu'il m'est difficile de distinguer un paysage de ses habitants.

Hamilton peut aussi se louer de ses environs. Des avocats, des architectes et d'autres, même des professeurs d'université, peuvent y gagner assez bien leur vie pour habiter à dix minutes de leur travail dans un cadre qu'il faudrait aller chercher à quinze milles du centre de Toronto ou de Montréal, ou à trente milles de celui de Boston ou de New York, pour pouvoir se le permettre. Cette région compte la vallée Dundas, le mont Nemo et dans la ville même, la Jardin Botanique Royal.

A ces charmes, à la prospérité néces-

Correspondant Régional du Québec du *Journal*

M. JEAN GAREAU, BA, ADBA, ^AMIRAC, de Montréal, vient d'être nommé correspondant régional du Québec du *Journal*. Monsieur Gareau qui sera chargé de la section française du *Journal* à paraître chaque mois, succède au

Professeur Claude Beaulieu, également de Montréal.

Né à Montréal, Monsieur Gareau y poursuivit ses études au Collège Jean-de-Brébeuf où il obtient son BA en 1952 et à l'École d'Architecture où il obtient son diplôme avec distinction en 1957. Il gagna le premier prix au Concours d'Architecture de la Province de Québec en 1956, le premier prix pour sa thèse en architecture en 1957, la Médaille de Bronze de l'Institut Royal des Architectes du Canada en 1957, le Prix Parizeau de l'Université de Montréal en 1957 et le Mérite d'Argent de l'AGEUM en 1958. En 1960, le Collège des Agrégés de l'IRAC lui accordait une bourse.

Après son cours en architecture, Monsieur Gareau travailla au bureau de M. André Blouin jusqu'en 1960. La bourse du Collège des Agrégés lui permit de voyager en Europe en 1960 et 1961 avant d'entrer au bureau de MM. Durnford Bolton Chadwick & Ellwood, auquel il est encore attaché. Depuis sep-

tembre dernier, il est professeur-adjoint de composition architecturale à l'École d'Architecture de Montréal.

Monsieur Gareau est membre de l'AAPQ et de l'IRAC depuis 1958 et est délégué de l'AAPQ au Conseil Académique de l'École d'Architecture de Montréal. Il s'intéresse depuis plusieurs années à divers organismes professionnels et culturels de Montréal. Il est membre du Comité d'Admission et Bourses et du Comité du Congrès de 1964 de l'association provinciale. Il est secrétaire de la Société des Architectes de la Région de Montréal et membre de son Comité d'Etudes sur l'Exposition Universelle. Il a été membre du Comité des Jeunes de l'Orchestre symphonique de Montréal et des Jeunes Associés du Musée des Beaux-Arts de Montréal dont il fut le président pour le terme 1961-62.

Monsieur Gareau a contribué à divers journaux et revues dont le *Journal* et a pris part à plusieurs émissions radiophoniques et de télévision.

ElectroMaid

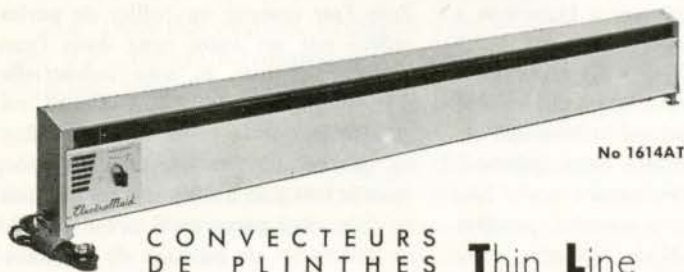
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FABRIQUÉS AU QUÉBEC

Chaufferettes, Éventails Réfrigérateurs

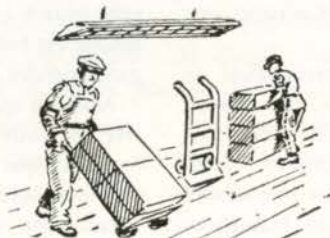
Chauffage Radiant Concentré INTÉRIEUR OU EXTÉRIEUR

Les rayons concentrés de cette chaufferette réchauffent les personnes et les objets, et non pas les murs et l'air environnant. Voilà pourquoi ce genre de chauffage est très économique et, grâce à sa chaleur instantanée, son usage est recommandé pour les pièces peu employées. Ce genre de chauffage est salubre et naturel, réchauffe comme le soleil ou la chaleur d'un foyer.

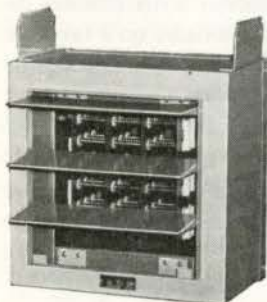


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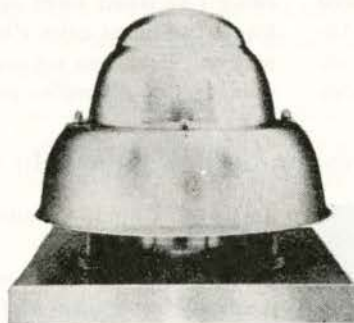


CHAUFFERETTES INDIVIDUELLES

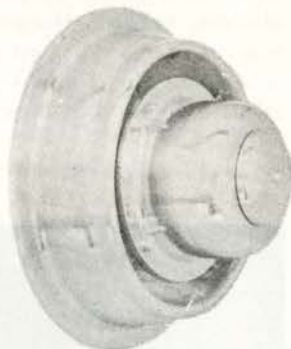
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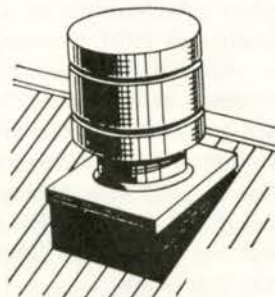
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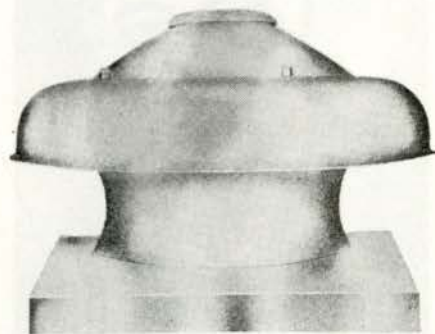
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saire pour en jouir, Hamilton ajoute les activités que seule une agglomération de cette importance peut justifier: un bon orchestre, des sociétés dramatiques se piquant d'avant-garde, une société du film intéressante et un Musée des Beaux-Arts convenable. Quant aux restaurants, les nouveaux immigrants y ont ajouté leur piquant.

Il ne faudrait pas non plus sous-estimer la présence de l'Université. Il est aussi vrai ici, comme dans la plupart des villes universitaires, que le plus grand nombre sinon tous ses habitants sont inconscients de son influence ou même ignorants de son existence. Ce qui n'empêche pas l'Université d'être un des premiers avantages de Hamilton.

Pour plus d'une raison, l'Université McMaster peut être considérée au début de sa carrière. Ce n'est que tout récemment qu'elle a pris conscience de ses étonnantes possibilités. Cependant, même en trente ans, elle a apporté beaucoup à sa ville d'adoption. En musique, dans les beaux-arts comme au théâtre, elle est susceptible d'exercer un rôle croissant dans la vie culturelle de Hamilton. On peut espérer aussi que ce soit éventuellement l'Université qui dote la ville d'une grande oeuvre architecturale.

Vous ne devez pas croire qu'Hamilton soit un paradis sur terre, parce qu'il n'en est rien. Comme toutes les villes,

elle a, malheureusement, ses hommes âpres au gain et sans idéal, qui ne semblent pas se soucier des plans du centre-ville, de ses affreux néons, de ses maisons de rapports qui donnent le coup de grâce à la ville. La ville, il est vrai, a ses visionnaires mais aux mains des entrepreneurs. Ce qu'il faut avant tout c'est un plan qui relie le centre-ville à la Baie, le port et les aciéries.

Un jour viendra sans doute où Hamilton cessera de tourner le dos au passé et à l'avenir et où, sur la Baie, sa plus belle orientation, elle tirera avantage de sa situation des points de vue de l'urbanisme et de l'architecture comme de ceux de l'industrie et du commerce.

L'Histoire de l'Architecture d'Hamilton

par Arthur Wallace

La première impression d'un architecte en visite à Hamilton ce sera celle d'une ville de maisons de brique généralement rouge, isolées ou en rangées, bordant d'étroites avenues plantées, et datant de 1870 à 1920. (Les couches récentes de marbre et de brique américaine ne sont qu'exception).

Mais un examen plus attentif du vieux centre-ville, révélera dans ce terne ensemble de brique des immeubles de pierre, des maisons en rangée, autrefois résidences, puis témoins de maisons de commerce et de pavillons à combles. Un seul des premiers immeubles civils demeure: le Bureau de la Douane, rue Stuart, de style Renaissance Italienne et datant de 1860. (1) Plus près de la montagne, plusieurs manoirs à pignon de style gothique subsistent encore.

Hamilton, comme son nom l'implique, a été colonisée puis bâtie par des Ecossois, ce qui explique les immeubles caractéristiques des villes d'Ecosse. Les rues furent d'abord tracées pour être alignées et l'on prévoyait les border de rangées de maisons de pierre ou de boutiques surmontées de logements dans des immeubles percés de porte-cochère donnant accès à une cour. (2)

Les riches marchands et la noblesse terrienne habitaient des maisons de pierre entourées de jardins et de vergers. On les retrouve aujourd'hui sans leur grandeur de jadis, affectées à d'autres fonctions, comme le "château" jacobin défiguré, rue James sud.

Les églises ont survécu avec le moins de modifications et, à une exception près, l'église de l'Ascension de la rue John, aucune n'est bien située et cha-

cune en souffre d'autant. Autrement ce sont des exemples intéressants du "Gothic revival" du XIXe siècle.

Le premier établissement, sous l'égide de George Hamilton, remonte à 1813; il est à l'origine de la ville. C'est le chemin de fer plus que le canal creusé dans les sables de la Baie d'Hamilton, comme on appelle communément la Baie de Burlington, qui provoqua l'impulsion nécessaire à la vie industrielle d'Hamilton. Depuis, à part la récession des années 1860, la croissance fut constante.

L'auteur passe ensuite en revue les principales églises du XIXe siècle. Il retrace l'influence dont elles témoignent et identifie leur auteur.

Quant aux maisons en rangée construites de pierre, elles rappellent leurs origines écossaises comme en ne le voit

Au cours des douze années écoulées depuis la fin de la deuxième grande guerre, le monde a subi une évolution indéniable. L'industrie de la construction et la profession d'architecte n'ont pas échappé aux répercussions de ces transformations de notre société d'après-guerre; plusieurs innovations modernes ont apporté aux anciennes techniques et pratiques des modifications permanentes.

Si, au cours des siècles, l'architecture a pu survivre comme profession créatrice, c'est qu'elle a su s'adapter aux conditions nouvelles.

Puisque la survivance de la profession dépend de l'habileté de celle-ci à analyser la portée des changements, l'Institut royal d'architecture du Canada a jugé opportun de consacrer sa

THEME DE LA 56e ASSEMBLEE ANNUELLE DE L'IRAC

"L'Architecture dans un Monde en Evolution"

56e assemblée annuelle, qui aura lieu à Hamilton en mai, à "L'Architecture dans un monde en évolution".

L'histoire nous apprend que tout être incapable de s'adapter aux changements de son milieu est irrémédiablement voué soit à l'extinction soit à une existence de rang inférieur. Pour avoir grandi plus vite qu'il n'arrivait à se nourrir, le ptérodactyle est disparu presque sans laisser de traces. De nos jours, l'entreprise qui, faute d'habileté administrative ou de ressources financières, est réduite à la faillite

impute généralement son échec à un défaut ou à une trop grande lenteur d'adaptation.

A l'heure actuelle, la profession manifeste un grand souci de maintenir des normes d'admission très élevées et de créer de beaux modèles, mais possède-t-elle les connaissances requises dans les techniques de l'administration des contrats ou dans l'économie de la construction des bâtiments? Ses membres ont-ils la formation et l'expérience nécessaires pour assurer les services toujours plus complexes qu'exige une société en évolution?

Toutes ces questions feront l'objet de discussions animées au cours de la semaine de l'Assemblée générale, du 15 au 18 mai. Robbins Elliott.



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guère qu'en Nouvelle-Ecosse sur ce continent. (5)

La galerie des machines de l'Aqueduc d'Hamilton, le magasin Birks construit en 1880 pour la Société d'Assurance Canada Life, l'immeuble de la Société d'Hypothèque Permanente du Canada et d'autres, permettent d'intéressants aperçus sur la petite histoire de l'architecture en Amérique.

La gare des chemins de fer Toronto, Hamilton et Buffalo et du Pacifique Canadien, rue Hunter, demeure l'un des exemples les plus remarquables du "modern style" à Hamilton; elle date des années 20.

Depuis la guerre, compte tenu du volume de la construction, il n'y a eu que deux immeubles dignes de men-

tion (à part les ouvrages des ponts et chaussées): l'hôtel de ville et la cour du Comté de Wentworth. L'expansion des groupes hospitaliers et scolaires, celle des usines et la dispersion des habitations sur la montagne ont témoigné de la croissance physique de la ville, sans manifester aucune valeur architecturale.

Le Développement Economique et Industrielle par William Kilbourn

Le développement économique et industriel d'Hamilton par le Professeur William Kilbourn

L'entrée d'Hamilton par le Jardin Botanique Royal, de l'ouest, offre au voyageur la vue la mieux dégagée de la ville. De là, avec l'aide de son imagination peut-être, il sera amené à saisir la nature de l'agglomération et comment elle en vint à s'établir là. Les hauteurs de Burlington, comme on appelle cette butte, marque l'amont du Lac Ontario. Elle est située au centre de la vallée coupée d'un long escarpement qui traverse la province de Niagara jusqu'à la Baie Georgienne.

Des arguments historiques et géographiques nous donnent lieu de croire que nous sommes là au carrefour du continent. Comme on l'a remarqué, les Apalaches ne laissent que deux issues sur la côte orientale, l'Hudson et le Saint-Laurent. Ces deux routes ont tracé de fait le centre du continent; elles convergent vers Hamilton. En remontant les vallées de l'Hudson et de la Mohawk jusqu'à la vieille frontière de Niagara ou le Saint-Laurent depuis Montréal, deux courants de colons se sont souvent croisés ou rencontrés comme ils passaient par Hamilton pour le sud ontarien ou le midwest américain.

Ces hauteurs ont déjà été considérées comme un point stratégique en 1812. On peut y voir, au delà du grand marais, le point de départ de la première route du Haut-Canada que traça le Gouverneur Simcoe. Les pistes des indiens s'y croisaient comme aujourd'hui s'y recoupe la vieille route nationale et les deux chemins de fer transcontinentaux. C'est ici que passa, en route vers la Chine, le Sieur de la Salle, fin septembre 1669.

Hamilton a été depuis longtemps l'étape des colons et des voyageurs.

Mais ce n'est qu'avec la venue du chemin de fer que s'amorça la montée d'Hamilton au rang de premier centre de l'industrie lourde au Canada. La ville obtint sa charte en 1846, un an avant le chemin de fer Great Western; en dix ans, la population passa de 7,000 à 28,000 habitants. Le chemin de fer était issu d'une nouvelle révolution industrielle qui remplaçait l'énergie du bois et de l'eau par une autre matière première et une autre source d'énergie. C'est le charbon et le fer qui, des collines où les retenaient chutes d'eau et moulins, attirèrent les industries dans la plaine et les groupèrent sur la rive du lac. Hamilton n'était pas située sur des mines de fer ou de charbon mais par le rail et l'eau, elle en était plus près que la plupart des centres industriels. Elle était à l'épicentre d'un grand marché industriel pour le fer et l'acier, qui fut créé et développé par le chemin de fer. Les transports ferroviaires eux-mêmes furent de la première clientèle.

Le fer devint bientôt non seulement le moyen mais le symbole de la croissance d'Hamilton. Dans le bouleversement qu'est l'histoire sociale du dix-neuvième siècle, un changement capital dans le goût populaire se faisait jour. De plus en plus de produits, autrefois faits de bois ou conçus pour la première fois, étaient, au temps de la Confédération, faits de fer. On a dit que le fer était le matériau universel de la fin du dix-neuvième siècle. Il représentait ce qu'il y a de bon, de riche, de fort et de moderne.

En 1896, les hommes d'affaires d'Hamilton ne purent résister longtemps au prestige et à l'avenir du fer et de l'acier. Des terrains gratuits et des exonérations de taxes consenties par le conseil municipal stimulèrent les mises de fonds qui sont à l'origine de la plus grande aciérie du Canada.

La colonisation de l'Ouest qui suivit les deux guerres mondiales et surtout la demande croissante pour les nouveaux produits d'acier en plaque ou en cable ont assuré le développement rapide du complexe sidérurgique d'Hamilton.

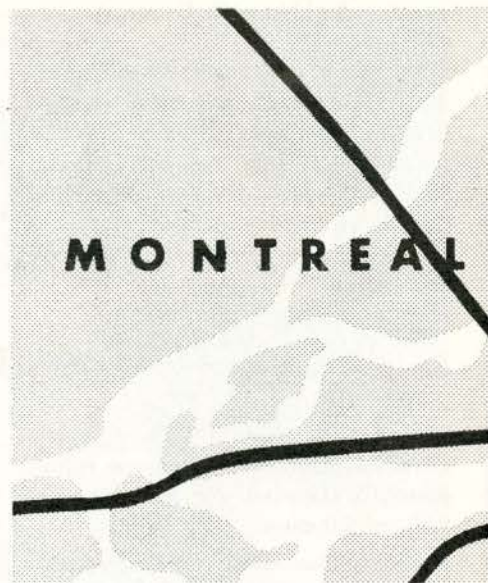
Si on ne peut qu'imaginer les composantes historiques et géographiques de la ville depuis les hauteurs de Burlington, sa vocation industrielle actuelle apparaît clairement. La grande péninsule noire d'usines s'attache à la ville ceinte de collines de charbon et de minerai, couverte d'un panache de fumée — spectacle grandiose de jour et de nuit, baigné par les feux rougoyants des bouches de gaz.

La très grande majorité des habitants d'Hamilton sont à l'emploi des grandes industries dont la municipalité et les organisations charitables attendent tout. L'incidence des salaires ouvriers sur l'économie urbaine est énorme. Il est inévitable qu'une agglomération urbaine en croissance rapide soulève des problèmes, voire des conflits, non seulement au sujet des compensations ouvrières, mais entre autres au sujet des taxes municipales, de l'urbanisme, du transport en commun et de la pollution de l'air et de l'eau.

Enfin, la vue depuis les hauteurs de Burlington ne rend que trop évident que Hamilton ait fait d'un des plus beaux sites du continent, une zone aussi insalubre que prospère. On se surprend à imaginer de quelle belle baie et de quelle promenade, de quel centre vivant la ville puisse jouir; quels agréables quartiers de résidence ou de récréation les collines boisées des environs puissent être. Et à se demander si, en poursuivant son histoire, Hamilton saura mettre à contribution sa richesse, sa volonté et son intelligence pour lui en rendre quelque chose.

THE 1967 INTERNATIONAL EXPOSITION AT MONTREAL

PQAA Discusses Concept, Theme, "Mise en Scene" and Methods to Produce a Fair of Top Quality



THE 1967 INTERNATIONAL EXHIBITION was the principal subject for discussion and study at the Annual Convention of the PQAA at Lac Beauport in January. This part of the convention program was ably organized and chaired by Jean Louis Lalonde of Montreal. The four papers delivered were the result of several weeks of intensive committee work prior to the Convention. Lively discussion sessions were also held on the subjects of the four papers and several important resolutions were passed on the final day of the Convention. These have since been forwarded to the Commissioner General of the Exhibition as representing the official views of Quebec architects on the subject of the World's Fair.

The titles of the four papers dealing with the Fair were as follows: *The Concept; The Development of the Theme; The "Mise en Scene" of the Fair; and Methods to Produce a Fair of Top Quality.*

The paper dealing with "Concept" was possibly the most significant one in that it raised the basic question that many architects have been asking themselves — what is the real "raison d'être" for a World's Fair at this time and in this place? Is it enough to create just another great extravaganza or can there be some content, with real meaning for Canada and the world at this time, introduced into the idea of an international exhibition?

History of international exhibitions of the past was examined and it was revealed how the important ones were always based on a new understanding and demonstration of the reality of their time (for example Crystal Palace, 1851; Paris, 1867 and 1889). Fairs of this century usually failed when measured against this criterion of meaningful reality despite the success of some of them from the point of view of showmanship and money. New York 1964-65 shows promise of being a mammoth display in the 20th century tradition, one which Montreal cannot hope to compete with in terms of dollars or sheer spectacle. Montreal cannot afford to be simply a smaller New York, two years later.

Today sheer size of structure and intricacy of product is no longer a source of wonder. And competition between nations, each in their own separate national pavilion, each trying to attract the attention of the crowd, has become sterile and monotonous. Competition is valid where one nation's accomplishments can be seen alongside those of other nations, compared and related to a given area of human endeavour. The disjointed presentation of the national pavilion has no place in a true international exhibition. Indeed it was only in the world's fair's of the 20th century that the national pavilion became prominent.

It was proposed that instead of a disjointed display of national pavilions,

the exhibition theme "Terre des Hommes" be presented in its major aspects, such as the needs of man, the environment of man, the spirit of man, the family of man, the aspirations of man.

The second paper examined how these aspects could in turn be divided into exhibition subjects which concern many nations; for example, agriculture, urban living, the forests, development of the north, reclamation of arid lands, space travel, art, science, education, and many more from which a balanced selection could be made.

Each exhibit subject could be housed in a distinct section of the exhibition grounds, and each nation could exhibit in as many of the functional sections or subsections as it wished. This method of handling the theme would create the required unity of presentation, design and impact, and at the same time permit the diversity which is essential to any spectacle. Ideally these subthemes would be developed in a truly international fashion by the experts best qualified from all over the world, in the manner of the I.G.Y. It could also be possible, however, to present national exhibits within the framework of the functional breakdown of the theme.

The paper entitled "Mise en Scene" concerned itself with the problems and possibilities of presenting an international exhibition of this nature as a great and thrilling spectacle rather than as an illustrated lecture or a museum



Those who had proposed, at the recent PQAA Convention, that the Exhibition be located so as to take advantage of Montreal's two natural features, the River and the Mountain, had not expected they would have so much of the former and yet be able to see the latter in the distance, above the harbour grain elevators and the midtown skyscrapers.

In approving Mayor Drapeau's proposal, St Helen's Island, Federal and Provincial government authorities have not lost sight of the political implications the selection of a site was bound to arouse. Not only is St Helen's Island on the main axis of the predominantly French-speaking east end (a factor which could have had some bearings before a certain chilly April day), but part of the land to be reclaimed around the island falls under jurisdiction of South Shore's St Lambert, thus giving newly appointed Minister of Municipal Affairs, Pierre Laporte, an opportunity to lead

mediation over an issue involving the temperamental metropolis.

The World's Fair Corporation retained the firm of Affleck, Desbarats, Dimakopoulos, Lebensold and Sise to survey five sites which were considered at that time. The report prepared with the co-operation of engineers Beauchemin, Beaton and Lapointe dealt with Ville Lasalle, Pointe St Charles, Maisonneuve Park, St Leonard and Longue Pointe.

The Exhibition will be located on a 310 acre island to be named Notre Dame to be largely reclaimed from the River's shallow waters around St Helen's Island and lesser ones. Parking areas will be located on the River's shores while the Fair will be approached by means of new subway and monorail lines and, most likely, shuttle bus service from Jacques Cartier Bridge.

Jean Gareau

(At last report the site of the Fair is being given further consideration.)

experience. It was proposed that the spectacle could be conceived in both time and space, in which the spectator is involved physically, emotionally, intellectually, and spiritually — a spectacle which depends for its drama not only on its content but equally, on the setting and performance.

The exhibition would depend, for its flavour, on its host city of Montreal and be identified as closely as possible with the city. Ideally, it would be located between the two focal points of Mount Royal and the St Lawrence River. The exhibition wherever possible would be infused into the living fabric of the city.

The fair should aim to achieve a compact urban character while avoiding congestion. It should co-ordinate the many individual ideas of diverse designers into a meaningful unity while avoiding monotony and sterile conformity. It should blend the old with the new.

When dealing with "Methods," the subject was examined under the three main headings of program, design, and control. Based on these three categories, three separate but related functional entities were proposed: a program committee, a creative-technical working group, and a special advisory committee to control the quality of design and content.

The principal task of the program committee would be to select the main

categories of the theme "Terre des Hommes" that would be used in the exhibition and to develop the detailed program for each of these subdivisions. This task was seen as one of the most vital in the whole development of the exhibition and one that would require the contribution of experts, in the various pertinent fields, from all over the world. The detailed work of this committee could eventually be organized in semi-autonomous working groups, paralleling the main subdivisions of the theme.

The creative-technical group would include planners, engineers, architects, and designers who would be responsible for the actual design and construction of the exhibition. Following are the main points raised concerning the work of this group.

The principal professions, whose skills would be required for the creation of the exhibition, should function as an integrated self-co-ordinated team, inspired by a common devotion to the human and aesthetic goals of the exhibition.

Professionals from across Canada and throughout the world must be involved in the job of creating the fair. Governing professional bodies should make whatever legal or practical adjustments required to facilitate this world wide collaboration.

The creative-technical team should

have close liaison with the program committee and its organization should parallel the breakdown of the theme into various "functional" divisions. This could provide the advantage, within the creative-technical group, of many small vertically organized teams dedicated to specific architectural goals, rather than an enormous and unwieldy horizontal organization attempting to cover the entire exhibition.

Professional fees for all members of the creative-technical group should be standardized in order to avoid time consuming and repetitious negotiations and to ensure fair treatment of all professions.

Protection of the concept and the program that is developed from it, and the control of the quality of the design, it was decided, could best be served by the establishment of an advisory committee of very carefully considered composition and powers. This committee, although not a policy making body, would be so located within the fair organizational structure that it could not be by-passed. One of the main jobs of this committee would be the recommendation or approval of professionals on the basis of proven ability. Whenever time and practical considerations allowed the competition method would be recommended. It was suggested that this committee be composed of men of international stature in the arts, humanities, and professions.

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THE MASSEY MEDALS FOR ARCHITECTURE

THE RESULTS OF THE QUESTIONNAIRE

by John A. Russell (F)

Chairman, RAIC Massey Medals Committee

THE RECENT QUESTIONNAIRE, published in the December issue of the *RAIC Journal*, has netted only 71 replies from the 2,300 architects registered in Canada. Although this is an extremely small percentage and could therefore give no meaningful indication of the majority opinion of architects, it has served to bring forward almost every conceivable facet of opinion, both pro and con, re the questions which have been raised. The following is a summary of the answers:

- 1) Sixty-five percent favored changing the Competition from its present form.
- 2) Seventy-four percent favored a jury of three with one from outside Canada.
- 3) Eighty-four percent felt that the majority of jury members should be practising architects rather than professors.
- 4) Eighty-eight percent favored continuation of the two stage competition, with one hundred entries selected in the first stage.
- 5) Sixty-five percent favored re-establishment of the categories within the Competition.
- 6) Eighty-four percent favored grouping smaller works of architecture (shelters, bridges etc) in one specific category.
- 7) Ninety-three percent favored the personal visitation of possible gold medal buildings by the jury before the award was made.
- 8) Ninety-three percent favored publication of a brochure of the one hundred entries selected for the second stage.
- 9) Sixty percent favored revision of the membership of the RAIC Committee appointed to administer the Competition.

General comments about the Competition ranged all the way from "The Competition encourages 'screw ball' architecture" to "I would hate to see

a good thing like the Massey Medals Competition changed very much." One writer commented, "I believe critics of the Competition should remember that the medals are awarded for entries in an exhibition. The business of equating the Gold Medal with the *best* building built in Canada is nonsense: it is the jury's choice of the best one in the exhibition. It is the time honored way of giving a medal for anything."

The following comments indicate that some architects have given very serious thought to the Competition.

- Every effort must be taken to prevent this becoming a photographic competition, which it is showing every indication of doing. Otherwise it is difficult to account for some of the recent awards.

- There has been a tendency on the part of the judges, for the past two exhibitions, to place too great an emphasis on small houses and architectural trivia (over 19% in last exhibition), to the exclusion of important commercial and industrial work (only one such building received a medal at last exhibition). This tends to give the public the impression that the architects are more interested in relatively unimportant work and are content to leave the commercial and industrial work to the "package dealer."

- It is imperative in my opinion that the jury or some provincial screening committee see the buildings. The Massey Medals Competition has, I regret to say, degenerated into a photographic competition which is all very well from the point of travelling exhibitions but leaves considerable dissatisfaction amongst laymen who know some of the past award winners and among local architects acquainted with aspects of Medal Winners not shown in the photographs. This problem must not be

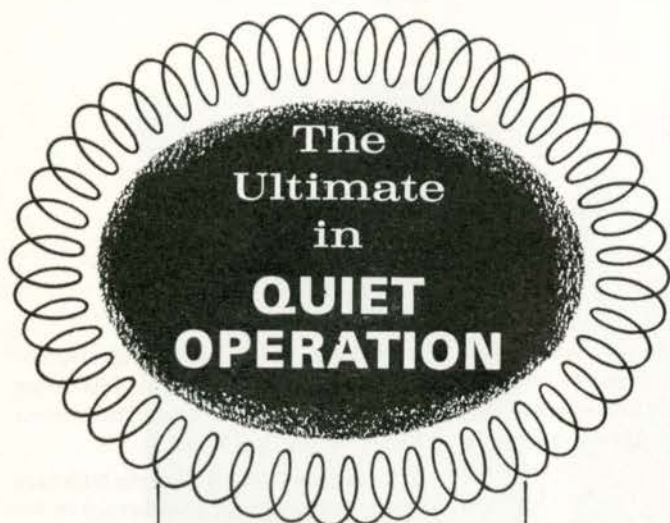
evaded by talk of cost.

- I believe the brochure is valuable but it could fairly be limited to fifty items or one hundred and fifty. There is no magic in one hundred.

- Since many Medal winning buildings have not been in the commercial or industrial class it must be discouraging to architects producing good work in this category and it must also create a public impression that very serious architecture is possibly not good architecture or, that only relatively small, and perhaps even frivolous, examples constitute some of the best Canadian architecture. I think certain of the last Competition winners have created an improper public impression. *There must be some very good reason why some of the recognized good offices in Canada do not enter the Competition.*

- The selection of the one hundred best for travelling exhibit and brochure was a master-stroke, and one positive way of giving Canadian architecture the "shot in the arm" that it sorely needs, being overwhelmed by the mass of examples from without the country to the point of developing serious feelings of inferiority.

In summary, it becomes obvious that the Massey Medals Committee, as presently constituted, will give immediate and serious consideration to all the comments and suggestions submitted by the seventy-one architects acknowledging the questionnaire. Action will be taken with a view to having suggested revisions ready for consideration during the coming summer by the Massey Foundation and the Council of the RAIC. The Massey Medals Committee anticipates, therefore, that the RAIC will be in a position to announce the rules for the 1964 Massey Medals Competition by the autumn of 1963.



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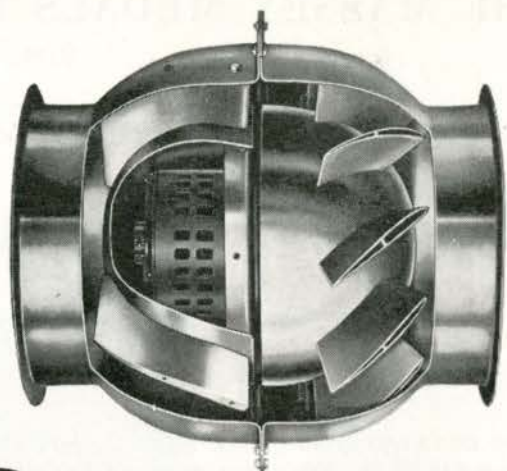
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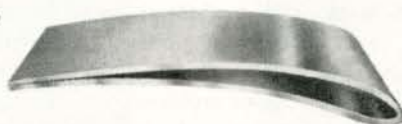


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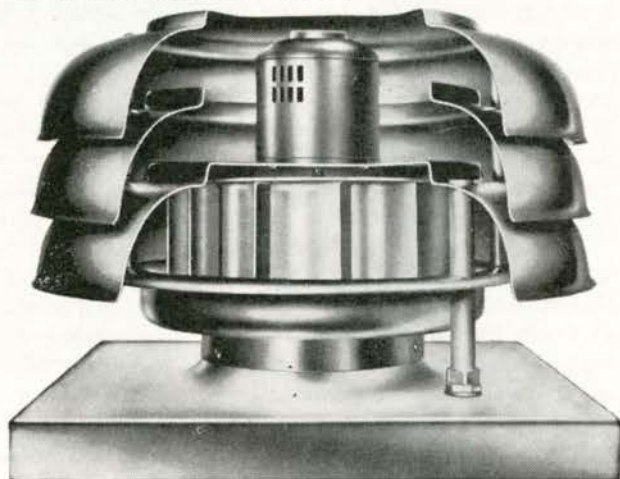
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CANADIAN INSTITUTE OF QUANTITY SURVEYORS

by F. W. Helyar, President

WE WELCOME THIS OPPORTUNITY to participate in the *RAIC Journal*, and hope in months to come to publish articles of mutual interest to both architects and quantity surveyors. These articles will cover subjects such as contracts, cost-analysis, and cost-planning, and we hope with them to generate interest among architects in the work of the quantity surveyor, in new techniques of cost-control, and in the business aspects of architecture.

In this, the introductory article, we explain briefly what the function of the quantity surveyor is, and could be, in the Canadian construction industry.

The history of quantity surveying goes back a long way. There are records surviving which indicate that the functions of the quantity surveyor were performed in Egypt at the time of the ancient Pharoes. In Britain during the middle ages the term "surveyor" was used to denote persons who practised as both architects and quantity surveyors, and even today the surveyorship to a City of London livery company or similar old established body is held indifferently by an architect or surveyor.

Quantity surveyors practicing in Canada today can be divided into two groups. The first, and larger, of these comprises quantity surveyors employed in the estimating and contracts departments of general and sub-contractors, or as independent quantity surveyors supplying quantities to contractors. Their work consists of measuring and pricing the quantities of labor and materials from architects' or engineers drawings for the preparation of tenders for construction or engineering projects. In addition they may be administering

In 1956 a small group of quantity surveyors, all members of the British Royal Institution of Chartered Surveyors, began meeting regularly in Toronto to discuss matters of mutual interest, including the lack of a Canadian organization to which they could belong, the absence of co-ordinated training facilities and a suitable examining body. Two years later an organization meeting was held and in November, 1959 the Canadian Institute of Quantity Surveyors received its Dominion charter. The membership now approaches 400 across Canada.

construction or engineering projects, checking sub-trade tenders, preparing construction schedules and progress applications for payments, and valuing and agreeing changes on behalf of the contractor.

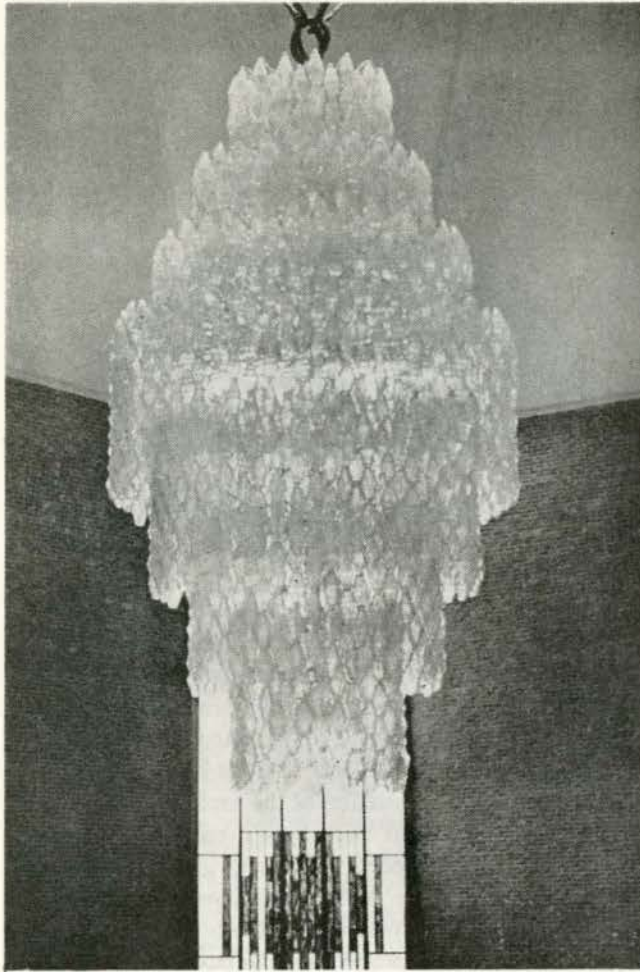
The second, and smaller, group consists of quantity surveyors employed by architects, engineers and public authorities, or who are in private practice as consultants to the owner or his professional advisers. Architects today are more aware than ever before of the importance of having accurate cost advice during the pre-contract period and many of the larger firms employ on their staffs quantity surveyors who can give this advice. Smaller firms who cannot afford to employ a quantity surveyor frequently rely on the advice of friendly contractors. This method of obtaining cost advice is unsatisfactory, firstly because to the contractor it is a time consuming chore to be dealt with as quickly as possible, and secondly because the contractors' quantity surveyors are geared to preparing estimates from complete drawings and specifications and are

not used to preparing estimates from preliminary sketch drawings. It is for the smaller architectural firms, and for the larger firms which do not wish to employ quantity surveyors on their staffs that the independent quantity surveyors provide a cost advice service.

Quantity surveyors on the professional side specialize in the preparation of pre-contract estimates and cost control. They can prepare a realistic cost plan in the very early design stages and with its help and the co-operation of the architect can ensure that the client's budget is not exceeded. They can give advice as to the most economical form of construction for a particular project, and can assess the relative costs of materials and methods. They are used to working with architects, are generally familiar with the procedures in an architect's office, and are prepared to spend the time required to provide accurate cost advice. In addition quantity surveyors are employed in writing specifications, checking and analyzing tenders and in the post-contract period in checking and agreeing quotations for changes and applications for progress payments.

Since quantity surveyors specialize in building costs they are also called upon to act as arbitrators or expert witnesses in disputes concerning costs.

In future articles we hope to elaborate more fully on the work of the quantity surveyor as it relates to the architect. I hope that in this very brief article we have shown that the quantity surveyor has a very real contribution to make to the construction industry. Contractors have realized this for some time, and architects are now beginning to do so.



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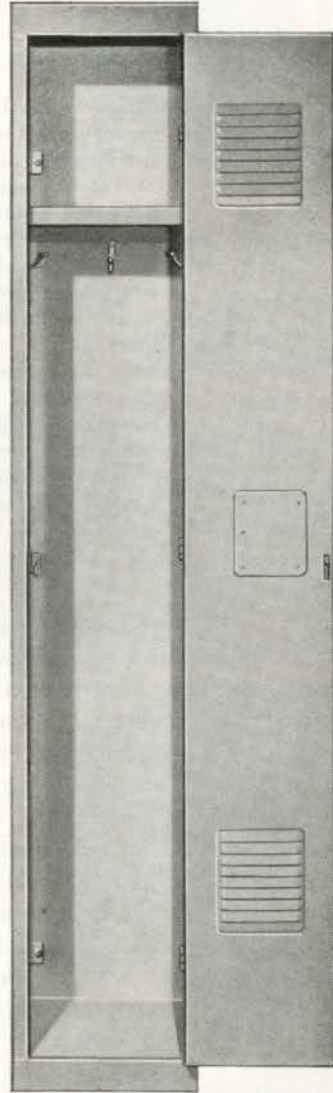
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NEW JOURNAL EDITORIAL APPOINTMENTS



The appointments are announced of three new assistant editors for the *Journal*, Mr Noel Hancock, B.Arch, and Mrs Leah Gingras, BID, as members of the full-time Toronto office staff; and Mr Jean Gareau, BA, ADBA, MIRAC, of Montreal, as new regional correspondent for Quebec and assistant editor for the *Journal's* monthly section in French.

Originally from Oakville, Ont., Noel Hancock studied at the University of Manitoba where he received his Bachelor of Architecture degree in 1962. His thesis was the re-development of a French Canadian community in Lower Town Ottawa.

During his student years he received prizes for excellence in architectural and industrial design and in 1961 was awarded a Central Mortgage and Housing Corporation travelling scholarship. Among his many student activities Mr



Hancock edited *Creative Campus*, a University publication of the creative arts.

Before joining the staff of the *Journal* he worked on design development for a Toronto architectural firm.

Leah (Koman) Gingras received her Bachelor of Interior Design degree from the University of Manitoba in 1960. She worked for a short time with an interior design firm in Toronto before taking a position of assistant editor with the "Canadian Architect". In 1962 Leah married a local artist, George Gingras, and late last fall was appointed assistant editor of the *Journal*.

Mr Gareau obtained his BA degree at Collège Jean-de-Brebeuf in 1952 and graduated from the Ecole d'Architecture de Montreal with honors in 1957. He won the 1st prize in the Province of Quebec architectural competition in

1956; 1st prize for a thesis on architecture in 1957; the RAIC Bronze Medal in 1957; the Parizeau Prize, University of Montreal in 1958 as well as the Silver Award of the University of Montreal Students' Association in 1958. In 1960 he was awarded the RAIC College of Fellows Scholarship.

After graduating Mr Gareau was employed in the office of Mr André Blouin until 1960. He travelled in Europe on his College of Fellows Scholarship in 1960 and 1961, following which he became associated with his present firm, Durnford, Bolton, Chadwick & Ellwood in Montreal. Since September 1962 he has also been an assistant professor of architectural design at l'Ecole d'Architecture de Montréal.

Mr Gareau has been a member of the PQAA and the RAIC since 1958 and represents the PQAA on the Ecole d'Architecture de Montreal Academic Council. For a number of years he has been active in other professional and cultural organizations in Montreal. He is a member of his provincial association Admission and Scholarship Committee and the 1964 Congress Committee. He is secretary of the Montreal Society of Architects and a member of the International Exhibition studies Committee. He was an active member for some years of the junior committee of the Montreal Symphony Orchestra; and connected also with the Montreal Museum of Fine Arts, serving as Chairman of the Executive Committee in 1961 and 1962. Mr Gareau has written extensively for newspapers and magazines, including the *Journal*, and has participated in a number of radio and television programs.

(See also page 65)

CHARLES H. L. MACDONALD, a well-known Hamilton architect, passed away on February 16th, 1963. Mr Macdonald spent the last forty years with the firm of Prack and Prack and during that time became a staunch friend and confidant of the members of the construction industry. His interest in people and his readiness to lend a helping hand to all has caused his passing to be sadly felt by many. He was over the years a member of civic committees related to the building industry and was a particularly active member of the

Hamilton Chapter of the Association.

He was a veteran of World War I, arriving in France in early 1915. He was severely wounded in the Battle of St Julien. His war wounds continued to bother him during the intervening years and two weeks before his death an operation to remove the final piece of shrapnel from his leg was performed. He did not recover from this operation. During the years since World War I, in spite of his handicap, which was only known to his closest friends, he succeeded in making an excellent contri-

butio to his community by steadfastly supporting the high principles and ideals of the architectural profession.

He is survived by his wife, Mrs Wilhemina Macdonald, a son, Dr Nolan Macdonald of Belleville and a daughter Mrs William Johns of Kitchener.

H. E. Walker

JAMES NATHANIEL BOULTER was born in Syracuse, NY, in July 1897. He received his education in Toronto and graduated from the Central Technical College. During World War I, he served

as Signalling Sergeant with the 67th University Battery and later received his wings from the Royal Air Force. After the war he joined the staff of Marani & Morris in Toronto. In 1942 he moved to Halifax, serving in the Naval Service, and in 1943 joined the RCNVR, from which he retired in 1946 with the rank of lieutenant commander. He then became a member of the staff of Leslie R. Fairn and Associates in Halifax. He qualified by examination for membership in the Nova Scotia Association of Architects in 1945 and in 1947 served as member on its council. In 1952 Mr Boulter joined the staff of C. A. Fowler & Company in Halifax, where he remained until his death on November 22, 1962.

Mr Boulter was a member of the Masonic Order, the Waegwoltic Club and Saint David's Men's Club, Halifax. He is survived by his wife Verena, and one son, James Frederick.

A. E. Priest

JAMES GOVAN (F) died at St Michael's Hospital, Toronto, on March 12th. Born in Scotland, Mr Govan received his scholastic and professional training in Motherwell, Wishaw and Glasgow. He received a diploma in Architec-

ture from the Glasgow School of Art in 1905.

From 1897 to 1907 he worked in the office of James Comie, Glasgow. Invited to the office of the late John M. Lyle (F) in Toronto, Mr Govan came to Canada in 1907 and became a partner of the firm in 1912. His practice included work in every province in Canada, with the exception of British Columbia, and consulting work on hospitals and institutional development for the State of New York and the New York Hospital Commission, State of New Mexico Welfare Department, City of Cleveland, and the National Committee on Prisons and Prison Labor, New York. Mr Govan worked with the Ontario Government Health Services from 1912 to 1925 and was successful in having his progressive ideas carried out in this field, as instanced in the case of the Ontario Hospital at Whitby, of which he was the architect. It was due to his advocacy that the small separate units or cottages for patients, still located there, came into being in preference to the housing of patients in large buildings. This departure, Mr Govan said, helped to preserve the individuality of the patients who thus, with a measure of freedom, were able to live

much as any home occupant, depending, of course, on their mental condition.

Mr Govan was one of the most vigorous proponents of the use of insulation in building construction, one of his earliest applications of that idea being a hospital outpost in Baffinland.

He was associated for a considerable time with the firm of Neergard and White, well known hospital consultants in New York City. The firm of Govan, Ferguson was established in 1929, and in 1931 it was enlarged to Govan, Ferguson and Lindsay. In 1947 the firm was enlarged again to Govan, Ferguson, Lindsay, Kaminker, Maw, Langley, Keenleyside.

Those of us in the architectural profession in Canada owe much to the senior architects of Mr Govan's generation. It was this group who established the profession in Canada as we know it today. Much of their hard work is now forgotten, but it was through their knowledge, assistance, and guidance that our associations exist today.

Mr Govan is survived by his wife Constance Marie, his son John, and a sister, Mrs Everett Gould, of Tampa, Florida.
P. M. Keenleyside

Manitoba Association of Architects

The 48th annual meeting of the MAA was held on January 19th at the Charterhouse Hotel in Winnipeg. Members were pleased to have with them the president of the RAIC, John L. Davies. On February 15th-16th the meeting was continued at a seminar with the architectural students, as a contribution to the celebration of the School of Architecture's 50th anniversary. On the evening of the 16th, the MAA participated in the Society of Architectural Students' annual Beaux Arts Ball.

During the meeting it was reported that in the preceeding twelve months the Association had contributed \$2,500 to the School of Architecture toward bringing noted architects to lecture at the School and providing book prizes and scholarships. Mention was made of the successful liaison between the MAA and the Builders Exchange and between the MAA and the Professional Engineers of Manitoba.

A seminar on the possible adoption of the 1960 National Building Code by

the Metropolitan Corporation of Greater Winnipeg was contributed to by R. S. Ferguson of the NRC. Unanimous approval, by the Association, was

Isadore Coop



given to the proposed increase of the RAIC per capita dues for 1963.

Stewart E. Lindgren, president for 1962, reported on that year's proceedings. The following are a few of the items mentioned by him: Registration in the Association rose from 157 to 165 members; sixteen general meetings were held throughout the year. D. Thordarson's resignation from council was received during mid year and A. Waisman was appointed to fill the vacancy until this annual meeting. It was necessary, during the past year, to appoint subcommittees to handle business which arose. Tribute was paid to those who served, and in some cases still serve, as council appointees. They included H. H. G. Moody, appointee to the Advisory Board of the Metropolitan Corporation of Greater Winnipeg for the adoption of the 1960 National Building Code; I. Coop, to the Working Committee, a subcommittee of the above; A. Waisman, I. Coop, and J. Searle, to the MAA committee to study terms of reference for the establishment of a de-

sign committee as an advisory body to the Metropolitan Corporation of Greater Winnipeg; R. Zuk and K. Bacon, to organize an architectural seminar as the opening event in the celebration of the 50th anniversary of the School of Architecture; J. Searle, A. Waisman, and M. Blankstein, together with council, to appoint a new executive secretary and arrange for new office accommodations.

As a unanimous decision of the Association, life membership was granted

to Gilbert Parfitt. Revision of the Manitoba Architects Act, of concern for many years, was put under review for recommendation by Messrs Moody, Searle, and Stewart. During 1963 the council will endeavour to complete this business and call a general meeting at which the revisions will be read and discussed. The resolution calling for uniformity in the establishment of a code of ethics to apply to the entire profession, adopted by the RAIC Assembly in 1960, was placed under re-

view by the council, for adoption by the MAA.

Isadore Coop was elected president, and J. E. Whenham, vice-president. Elected as council members were: S. E. Lindgren (past president), K. W. Bacon, J. P. Lewis, H. H. G. Moody, N. C. H. Russell, B. Schaeffer, J. E. Searle, V. Sobkovich, A. H. Waisman, and Radoslav Zuk.

In his address, the new president stressed the importance of a growing awareness among the architectural fraternity of the part they must play in the affairs of the community, as they as a profession are greatly affected by questions of metropolitan government, urban renewal, and the development of community services.



The appointment of Harold Cole as executive secretary of the MAA has been confirmed by the executive council. Mr Cole retired, with the rank of squadron leader, from the Royal Canadian Air Force where he spent five years in the construction engineering branch. He was secretary of the Builders Exchange in Vancouver and is a Fellow of the Chartered Institute of Secretaries (London, England).

ANNUAL MEETING OF THE AANB

The annual meeting of the AANB was held at the Admiral Beatty Hotel in St John on February 22nd and 23rd. Sixteen members were present.

Reports were given by the officers and committee chairman and there was a general discussion of plans for the 1964 RAIC Assembly to be held in St Andrews. Prof. Douglas Shadbolt of the School of Architecture at the Nova Scotia Technical College gave an interesting talk on the newer approach to

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architectural education.

Elected to the executive committee were: W. W. Alward (F), president; G. J. Gaudet, vice-president; Neil M. Stewart (F), immediate past president; R. C. Mott (F), registrar; J. R. Myles, secretary-treasurer. Elected to council were A. Chatwin, J. R. Disher, D. W. Jonsson, and Cyrille Roy.

It was regretted that Mr Alward and Mr Lake were unable to attend the meeting due to illness. Gerry Gaudet spoke for Mr Alward in thanking past president Neil Stewart for his services to the Association during his terms.

The annual banquet was held on the Saturday evening.

J. R. Myles, Secretary



L to R: front row, H. C. Mott (F), registrar; J. R. Myles, secretary-treasurer; back row, D. W. Jonsson; N. M. Stewart (F), past president; G. J. Gaudet, vice-president; J. R. Disher; Alfred Chatwin.

University of Toronto School of Architecture Proposes Graduate Design Program

The School of Architecture, University of Toronto, proposes to offer in the fall of 1963, a graduate design program relating to the problems of building and planning in extreme climates. Work done under the program could provide the basis for the thesis required for a Master of Architecture degree.

The studio program would be supervised by John Andrews, who holds the Master of Architecture degree of Harvard University and who was one of the finalists in the Toronto City Hall Competition. Supplementary courses—either lecture, seminar, or reading courses—at present offered in the school at graduate level, will explore such subjects as a philosophy of structure; the human environment under controlled conditions; housing; certain aspects of town and civic design; the architecture of Asia and the Far East.

Candidates for the Master of Architecture degree must hold an approved Bachelors degree in Architecture or its equivalent, and they will be required to read from two to five subjects as determined by the M Arch committee of the School of Graduate Studies, and to write a thesis on an approved topic. The academic year is of approximately seven months duration (mid-Sept. - mid-April).

Two research assistantships of \$2,500 each are offered annually.

It is hoped that a two-year graduate course in town and regional planning will be offered also in the fall of 1963.

This will lead to a degree of Master of Science in Planning — MSc (PI).

Further information on both Masters Courses may be obtained from the Director, Dr Thomas Howarth, School of Architecture, University of Toronto.



John Andrews, B.Arch. (Sydney '56) M.Arch. (Harvard '58), ARAIA, ARIBA, MRAIC. Mr Andrews was born in Sydney in 1933 and received his education there. Upon graduation from the University he was awarded the Ormonoid prize for design, the Baiklieu post graduate research grant and the Harvard scholarship. At Harvard in the post graduate years, he studied under José Louis Sert. In 1958 he was ranked as a finalist in the Toronto City Hall Competition.

As a senior designer for John B. Par-

kin Associates he was associated with the following projects: the Primrose Club, Federal Equipment of Canada Ltd, Holy Rosary Parish Hall, Simpson's Yorkdale, the Malton Control Tower and the Fourth Secondary School for Sault Ste Marie.

In 1961, Mr Andrews travelled extensively in Europe, Russia, the Middle East, India and the Far East. In 1962 he practised in Toronto and associated with firms from Australia, South Africa and Finland as a chief designer.

STEEL CO. COMPETITION

A competition for a design of a bus terminal, open to graduates of schools of Architecture resident in Canada but not yet registered as architects, has been announced by the Steel Company of Canada Limited. First prize is \$1,000, second \$500, third \$300, and fourth \$200. Chairman of the jury and professional adviser to the sponsor of the competition is Dr E. R. Arthur (F), and the other members of the jury are: John Andrews and George Gibson (F) of Toronto; and J. D. Allan representing the Steel Company of Canada. Conditions may be obtained from Dr Arthur at the School of Architecture, University of Toronto, 230 College Street, after April 10th, 1963. Closing date for the competition is August 15th, 1963.

AIBC NEWS REPORT

Since the beginning of the year there has been a number of interesting events in Vancouver which have received the support and attention of local architects. Two seminars on specialized subjects have been held and a third seminar—workshop week sparked by students in the UBC School of Architecture and dealing with the "Vancouver Environment"—set a precedent which many hope will become an annual event.

The AIBC Hospitals Committee held a second one-day seminar following the pattern set by their initial success some two years ago. Specialized technical and engineering subjects were discussed including sun control problems, an evaluation of heat reclamation in mechanical design for hospitals, the effects of snow on air intakes, and an appraisal of fixtures and equipment in plumbing and electrical design. For the small group of architects and consulting engineers involved in hospital design in BC, this one-day meeting proved to be a valuable opportunity to seek more effective solutions to some of the complex technical problems of the modern hospital. Other meetings of a similar nature are slated for the future. It is encouraging to note that the work of the AIBC Hospitals Committee over the past few years in improving the know-how of architects in the hospital field has commanded the respect and support of numerous groups outside the profession concerned with the administration, operation, and financing of hospitals — an effort in public relations which deserves the recognition and approval of all members of the profession.

A seminar of more general interest to architects and engineers on the subject of "Prestressed and Precast Concrete" was held at UBC February 14-16. This meeting attracted a large attendance among designers, contractors, and producers and was most interesting, well-organized, and successful from all points of view. It was sponsored and organized by a joint committee of the AIBC, the EIC Vancouver Branch, and the University. Nine experts in the field contributed papers on various aspects of the subject which in total gave a comprehensive picture of prestressed and precast concrete as a new and increasingly important medium of construction. The keynote address entitled "Revolution in Concrete" was given by T. Y. Lin, Professor of Civil Engineering, University of California, and a partner in the firm of T. Y. Lin & Associates, San Francisco. Prof. Lin's illustrated lecture on the uses and potentials of the material in building and bridge structures provided an admirable introduc-

tion to the seminar. Mr Bruce J. Graham, AIA, general partner and chief of design in the Chicago office of Skidmore Owings & Merrill, gave the concluding address and summarized his firm's approach to, and experience with, prestressed and precast concrete. The difficult problems of connections and joints from the standpoint of design and execution were expertly covered by Mr Irwin Speyer, a consulting engineer from New York City.

On February 28th Mr Ralph Erskine visited Vancouver as an extension of his trip to the University of Manitoba to take part in their symposium on the "Architecture for the Prairies". Mr Erskine is a British architect living and practising in Sweden and noted for his penetrating studies of environmental factors as design determinants, particularly those which concern building in the North. His visit was the highlight and the main impetus of a week-long workshop organized by UBC's architecture students and aimed at a study of Vancouver's environment.

On Saturday March 9 a Special General Meeting of the AIBC was held to decide on the matter of a proposed \$15.00 increase in the per member assessment sought by the RAIC. This was the main issue at the AIBC Annual Meeting last December. At that time it was voted upon and turned down by a narrow margin. However, a motion was passed to reconsider the matter at a special meeting to be held within three months. With 91 members present at the Special General Meeting and 90 votes recorded the motion to increase AIBC dues by \$15.00 to cover the increased RAIC assessment was defeated with 53 for the motion and 37 against — 7 votes short of the required two-thirds majority. The arguments pro and con were well presented on both sides so that the result must be taken as the feeling of those present. There was some discussion of the desirability of a mail vote, to obtain the wishes of the entire membership but it was explained that this was impossible within the provisions of the AIBC By-Laws. One must conclude regrettably that a decision of this importance was made by less than a third of the membership especially when there would seem to be little reason for the absence from this meeting of many members from the greater Vancouver area. At any rate a decision has been made and the AIBC Council is left with the difficult task of concluding the matter with the RAIC in the months ahead. Whatever solution is found it will not be easily obtained since none of the few alternatives which presently appear open justify very much optimism or satisfaction.

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Acme Sash & Door Co. Limited
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Tel: 436-2265
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Jacques Chalifour Engr.
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Tel: 681-6258
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ELECTED TO RAIC COUNCIL

The following members were elected, by acclamation, to the council of the RAIC: Harvey Cowan, Toronto; Arthur W. Davison, Ottawa; W. G. Raymore, Toronto; C. F. T. Rounthwaite, Toronto.

FILM ON SWIMMING POOLS

A film on swimming pools from the days of the Roman bath to the present, with special emphasis on the water level deck pool, is available from Josam Products. Viewing time is fifteen minutes and the film is available, at no charge, from Josam Products Limited, 130 Bermondsey Road, Toronto 16.

GROUP PRACTICE IN THE UNITED KINGDOM

A research project into group practice and consortia, one of the recommendations of the RIBA office survey "The Architect and His Office", has been launched with the appointment of a full time research fellow for one year, under the guidance of a working group consisting of senior members of the profession in the United Kingdom. The objective of the project will be to produce, before the end of 1963, a handbook on group practice and consortia that will be of practical value to architects thinking of entering into a group association; it will include advice on the legal, financial and managerial implications, with draft forms of agreement where necessary.

INDEX OF SPECIFICATIONS AND STANDARDS AVAILABLE

Copies of the new CGBS index of specifications and standards, NRC no. 7204 dated January, 1963, and the 1962 annual report, NRC no. 7223, are available from the secretary of the Canadian Government Specifications Board, National Research Council, Ottawa 2. Price is fifty cents per copy.

NEW HOUSING STANDARDS

CMHC and the NRC have announced that the publication Housing Standards, Canada, 1963 is available from local offices of CMHC. The new edition will be prescribed by CMHC as the minimum standards for housing, other than apartment buildings, financed under the terms of the National Housing Act.

POSITIONS WANTED

A position with an architectural firm in Canada is wanted by a young man presently employed as a draftsman and field officer with an architectural firm in Jamaica. He was a scholarship student at the Belize Technical College in British Honduras and took a twelve month course in construction drafting in Puerto Rico. While employed by The West Indies Design Group, a firm of architects in Kingston, Jamaica, he took a one year evening course in building construction at the College of Arts, Science and Technology. As a draftsman and field officer his work involved site supervision and the preparation of

working drawings. Write Harold Usher, Methodist Manse, Montigo Bay, Jamaica.

Qualified architect from Perth, Australia wishes employment in Canada, particularly Edmonton, Calgary, or Vancouver. Has had three years experience since graduating and previously spent six years studying and working in an office; age, twenty-seven.

Employment is desired from the end of May, 1963. Write J. M. Wood, ARAIA, c/o Savoy House, 115 The Strand, London, W.C.2, England.

London, England, trained architect, member RIBA, desirous to work in a responsible position in Canada. Vast, varied experience; currently engaged in central area redevelopment in many cities throughout the UK. Many continental and Scandinavian study tours. Over 30 years in profession. Wife and relatives Canadian citizens. Box 112, *Journal RAIC*.

CHANGE OF NAME

Eugene Lilitzak, architect, wishes to announce that he has changed his name to Eugene Lyle.

NEW PRACTICE

Joseph Baker BA (hons) Arch., MRAIC, announces the opening of his office for the practice of architecture at 4139 Sherbrooke Street West, Westmount, Montreal, PQ, and will be pleased to receive manufacturers literature at that address.

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Prof. Arthur Erickson of the UBC School of Architecture, left, who was awarded the 5th Annual Pan-Pacific Citation given by the Hawaii Chapter of the AIA for outstanding architectural achievement; and, right, Prof. Oscar Newman, of the Nova Scotia Technical College, Halifax, who was given the Urban Design Award in Progressive Architecture's 10th Annual Design Awards for an urban renewal scheme for Cooper's Point, Camden, NJ, in association with T. Vreeland Jr of Philadelphia.

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WARRANTY



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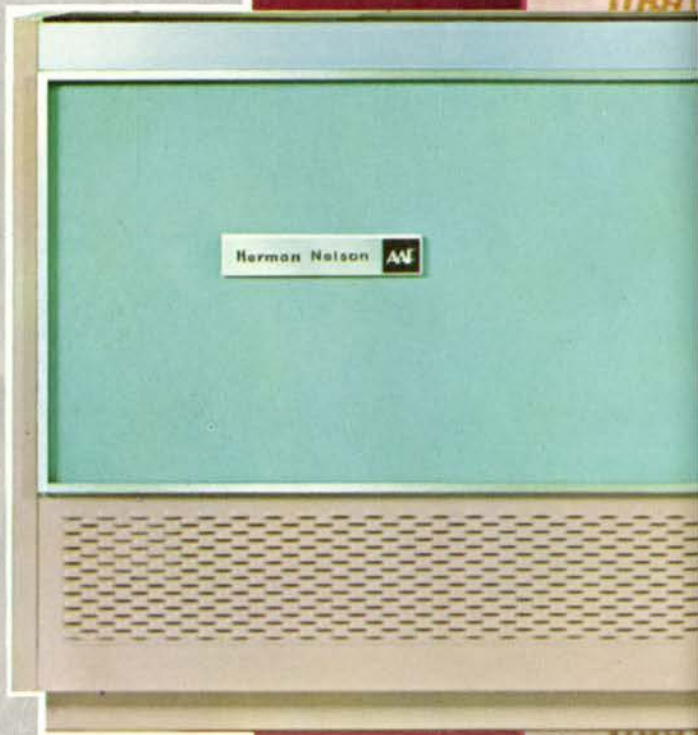
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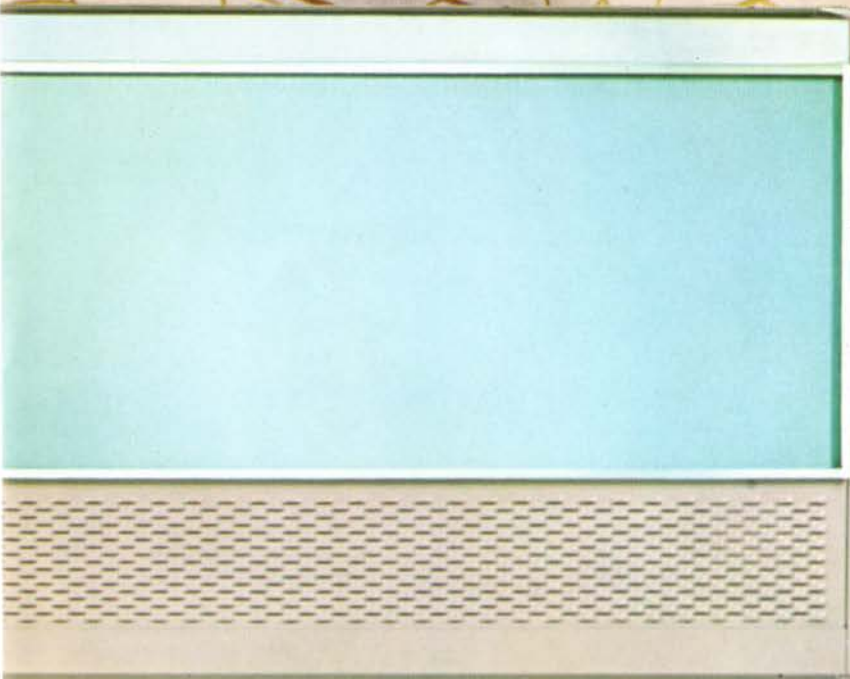
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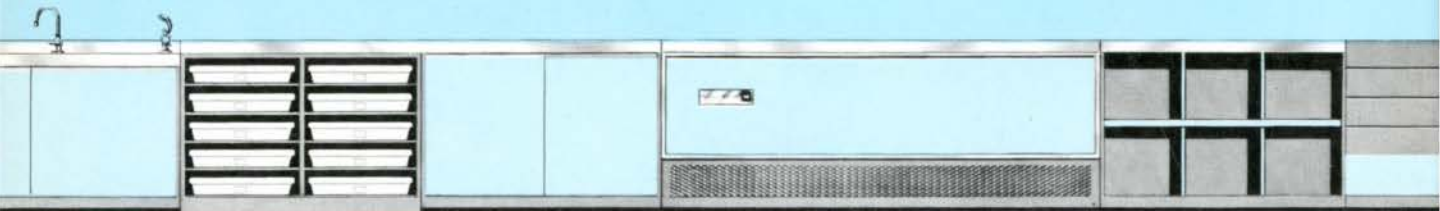
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PRODUCTS AND LITERATURE

PRODUCTS

Structo, adjustable steel shelving and racks. Descriptive folders available. **Truscon Steel Works, division of Dominion Steel and Coal Corporation Ltd., P.O. Box 249, Montreal.**

Foot Grills. Five standard sizes. **Bolar Foot Grill Co. Ltd., 4362 Forest Street, Montreal North.**

La Parisienne, a decorative outdoor lighting fixture. Has seamless acrylic plastic globes. Data sheet available. **Pyle-National (Canada) Ltd., 2560 South Sheridan Way, Clarkson, Ont.**

Renewable and Polyurethane, two new types of air filters supplementing existing throw-away and permanent air filters. Request bulletin no. 600-A20. Department PD, **The Herman Nelson Division of American Air Filter of Canada Ltd., 400 Stinson Blvd., Montreal.**

New version of the Curtis 6100, a series of industrial fluorescent lights. Accommodates lamps of higher output. **Curtis Allbrite Lighting Ltd., 195 Wicksteed Avenue, Toronto 17.**

Lite Lift, a system for vertical sliding chalkboards. **Unique Sash Balance Company Ltd., 7590 19th Avenue, Ville St. Michel, Quebec.**

Fin coils, manufactured in sizes up to 24 in. by 48 in., six rows deep. **KeepRite Products Ltd., Brantford, Ont.**

Kermaglaze, coloured ceramic glazed face bricks. **Domtar Construction Materials Ltd., Suite 2210, 1 Place Ville Marie, Montreal 2.**

A floor door, designed to receive standard composition floor coverings so that it is hidden after installation. Heavy gauge aluminum with built-in torsion bars. **The Bilco Company, Dept. FS 25, New Haven 5, Connecticut.**

The Unit Ventilator, designed for heating, cooling, and ventilating classrooms. Request bulletin no. HD8-10.1. **Dunham-Bush (Canada) Limited, 140 Wendell Avenue, Weston, Ont.**

Glaverbel, grey heat absorbing and glare reducing sheet glass. **Belcana Glass Limited, 3817 Jean Talon West, Montreal 16.**

Lego System, coloured plastic building blocks. Suggested as useful to architectural designers, etc. **Lego Division, Samsonite of Canada, Stratford, Ont.**

The Haida, handcrafted door hardware design, North Pacific Indian influence. Booklet available. **Schlage Lock Company, 2201 Bayshore Blvd, San Francisco, Calif.**

Armorbelt, a chainless sectional belt conveyor with a smooth zinc coated steel surface. Up to 12 ft widths, taking up to a total live load of 24,000 lbs. **M-H Standard Corporation, 400 Heaton St, Hamilton, Ont.**

Centre hung, overhead concealed door closers, single or double acting. Series 807-808. **Rixson of Canada Ltd, 43 Racine Road, Rexdale, Ont.**

Desk model, radio paging transmitter. For staff location in small offices, plants, etc. **Multitone Electronics Limited, Public Relations Division, 130 Merton Street, Toronto 7.**

The Verifax Auto-Twin Copier, copying machine. **Canadian Kodak Co. Limited, Toronto 15.**

Glass fibre reinforced plastic I-beam covers and spandrels. **Plastal Manufacturing Limited, Granby, Que.**

Dual Baffle, a roof ventilator, 6 ins high. Bulletin 311-LC available. **Leigh Metal Products Ltd., P.O. Box 5078, London, Ont.**

Lumilens, a series of fluorescent luminaires. Two or four lamp models in four or eight ft lengths. **J. A. Wilson Lighting Ltd., 2200 Lake Shore Blvd. West, Toronto.**

Outdoor lighting units, wall or surface mounted, featuring wide spread lenses and metallic finishes. **Wakefield Lighting Limited, 644 Highland Road, London, Ont.**

continued on p. 90)



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ORNAMENTAL BRONZE CO., LTD.
Vancouver, Calgary, Edmonton

(continued from p. 89)

LITERATURE

Brochure on Mettowie Stone, a slate floor covering. **Acme Slate & Tile Co. Ltd.**, 1109 Yonge Street, Toronto 5.

Catalogue no. 2 on Trend baseboard and wall-panel radiators. **AGA of Canada Limited**, P.O. Box 550, 273 Mackenzie Ave., Ajax, Ont.

Brochure no. OD-1071, on the use and benefits of polarized panels in lighting. **Day-Brite Lighting Inc.**, 6261 N. Broadway, St. Louis 15, Mo.

Catalogue designated Redi-Reference, on distribution equipment, switchgear and lighting units. Includes specifications and prices. **Federal Pacific Electric of Canada**, 19 Waterman Avenue, Toronto 16.

Locker catalogue, available from any office of **Westeel Products Limited**.

20 page publication: School Lighting Application Data, fully illustrated. **Publications Office, Illuminating Engineering Society**, 345 E. 47th St., New York 17, N.Y.

Catalogue illustrating a line of slide rules and available accessories. **Carsen Instruments Limited**, 162 Bentworth Avenue, Toronto 19.

Data file: Some Acoustical Uses of Wood. **Canadian Wood Development Council**, 30 Slater Street, Ottawa 4.

Revised brochure, F-5795C: Glazing Specifications For Vision Glass. Illustrated, includes the placement of sealants. **The Tremco Manufacturing Company**, 220 Wicksteed Avenue, Leaside, Toronto 17.

Catalogue, illustrating vinyl asbestos and asphalt floor tiles. **The Flintkote Company of Canada Limited**, 30th Street, Long Branch, Toronto 14.

Booklet on Burgess-Manning radiant panel ceilings for heating, cooling, and acoustical control. **Dominion Davis-Fetch Ltd.**, 76 Avenue Road, Toronto 5.

Brochure on Domtar pitch emulsion, for the protection of asphalt surfaces. **Coal Tar Products Division, Dominion Tar & Chemical Company Limited**, 1155 Dorchester Blvd. West, Montreal.

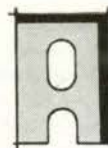
Information on the installation of brick floors. **The Master Builders Company Limited**, Toronto 15.

Catalogues containing complete specifications on the following products: fire doors and hardware; Multiplex and Vertiplex, sectional vertical lift doors; rolling steel doors; shutter doors; Rolltite, sectional overhead doors; checking door closers; checking floor hinges; cellar jacks; sliding door hardware; swing door hardware; sash balances; Homemaster, sectional overhead doors; Doormaster, electric garage door operators; outdoor bleachers; wardrobes; gym seats; basketball backstops. **Richards-Wilcox Canadian Co. Limited**, London, Ont.

(continued on p. 92)

SHAPES

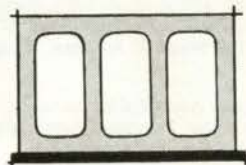
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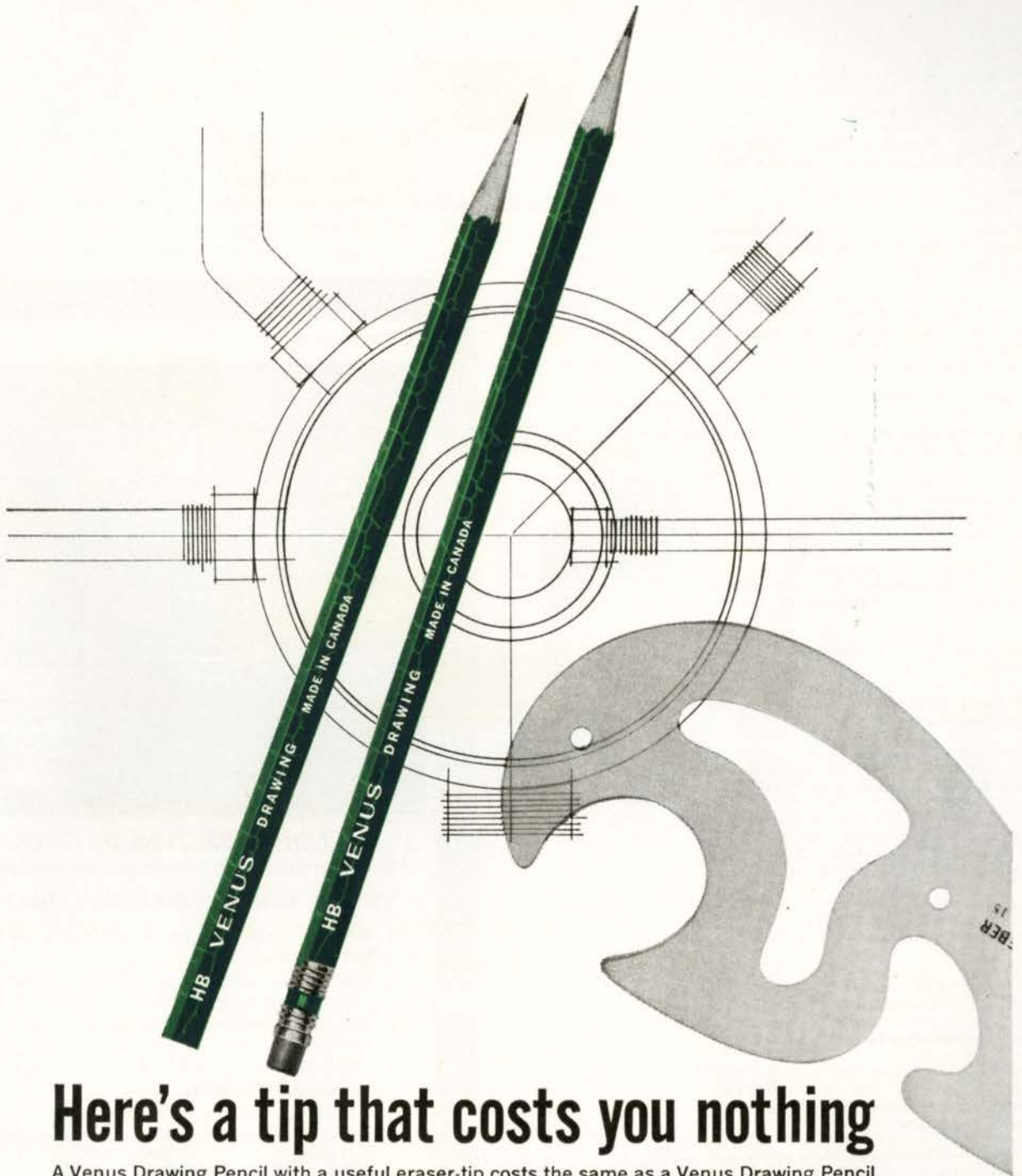
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(continued from p. 90)

Brochure describing and illustrating firm's range of products. Manufacturers of woven wire cloth, perforated metals, insect screening, wire of all alloys, and galvanized hexagon netting. **Greening Wire & Perforated Metal Co., 55 Queen St. N., Hamilton, Ont.**

Four page bulletin on line of positive filter unit dust collectors. Request bulletin no. 310 from customer service department. **Dustrol Division, Robbins & Myers Co. of Canada Ltd., Brantford, Ont.**

Technical folder describing masonry wall reinforcing systems, including the company's new adjustable wall ties and continuous rectangular ties. **Dur-O-Wal, P.O. Box 150, Cedar Rapids, Iowa.**

Brochure on Speedwalk-Speedramp passenger conveyors. Request bulletin no. 462. **Stephens-Adamson Manufacturing Co. of Canada Ltd., Belleville, Ont.**

Catalogue no. LV-617 describing the Vapor Linovector, a line of heating convectors. **Vapor Heating Limited, 3955 Courtrais Ave., Montreal.**

44 page lighting catalogue including a range of metal lighting fixtures. **Rotaflex of Canada Limited, 609 King Street W., Toronto 2B.**

Application and specification manual, information on western red cedar shingles and shakes, referenced to the AIA file system. **Red Cedar Shingle Bureau, 550 Burrard Street, Vancouver.**

Brochure on Gang-Nail Roof Trusses, made for any given span and slope. **G & M Forest Products Limited, R.R. 2, Gormley, Ont.**

Catalogue on lighting fixtures, commercial and residential. **Write Herbert Z. Goldstein, Lightolier Inc., 4440 Circle Road, Montreal 29.**

Illustrated price list on steel office furniture. **Canadian Steelcase Co. Ltd., Don Mills, Ont.**

164 page catalogue, Hydromechanics Handbook, with engineering data and price lists. Write Hydromechanics Division, **Canadian Zurn Industries Ltd., Toronto.**

152 page catalogue describing approximately 2500 types and sizes of hinges. **C. Hager & Son Hinge Manufacturing Company, St Louis, Mo.**

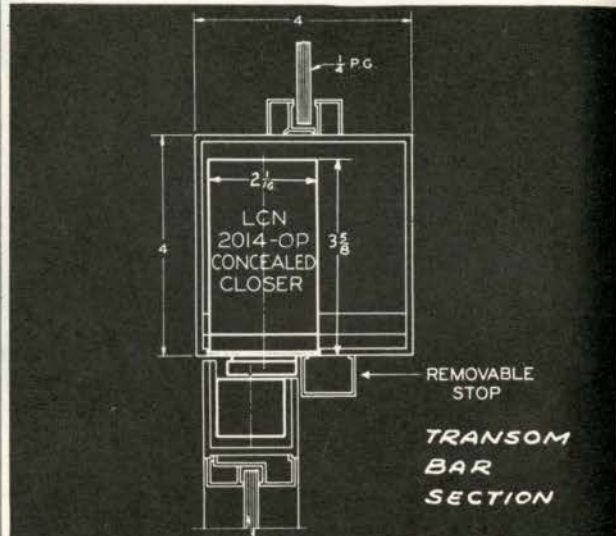
Double Defence Against Corrosion, a data sheet dealing with the Galvafruid/Micanox System. **Write W. R. Meadows of Canada Ltd, 96 Vine Avenue, Toronto 9.**

Four page bulletin covering "TVC" condensation pumps for steam mains, water heater coils, heating systems, etc. Request bulletin no. 2242. **S. A. Armstrong Ltd, 1400 O'Connor Drive, Toronto 16.**

Technical information on pipe hanging material. **E. Myatt & Company Ltd, 21 Carlaw Avenue, Toronto 8.**

Catalogue no. W104SOC, describing a unit combining a refrigerator, stove, sink, oven, floor cabinet, wall cabinet, and working space. **Canadian Armature Works Inc., 6595 St Urbain St, Montreal 14.**

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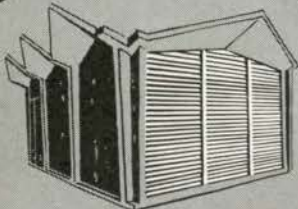
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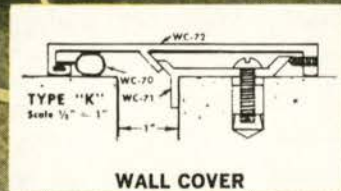
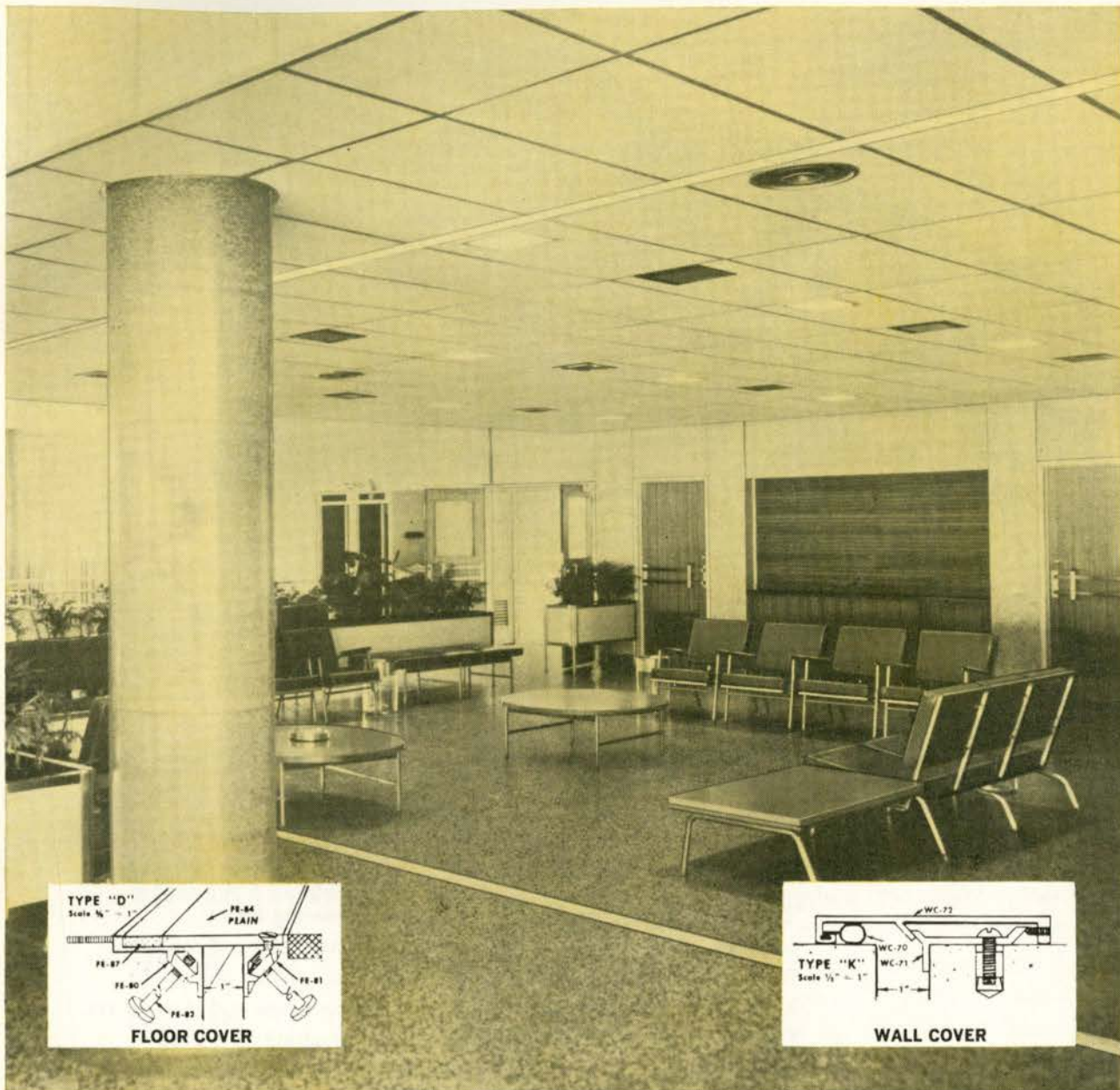
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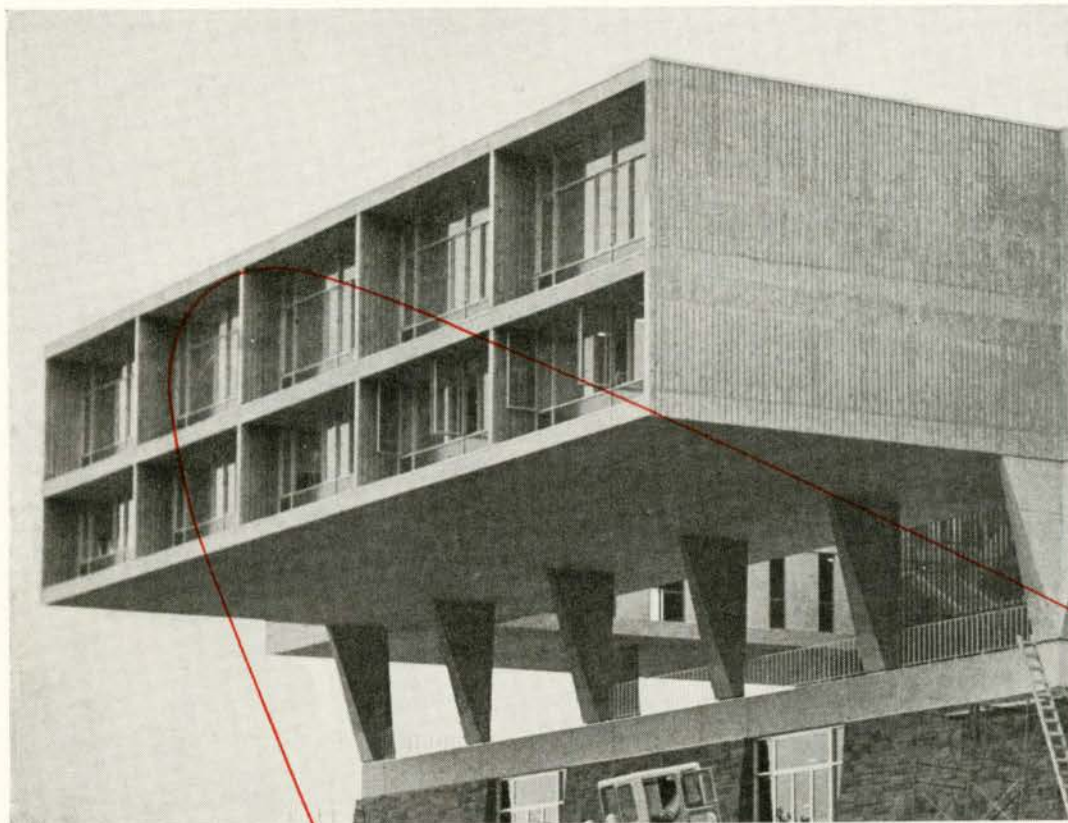
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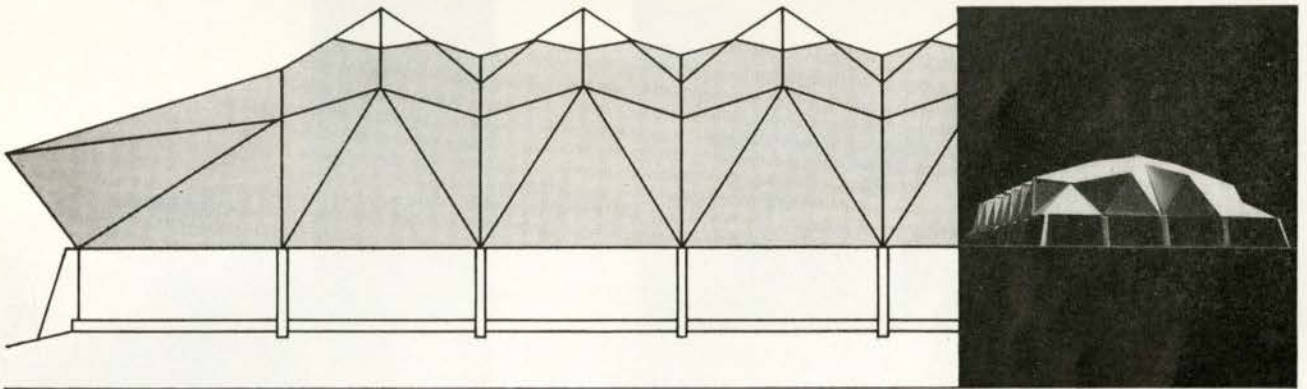
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An imaginative adaptation of the plywood stressed skin panel is displayed in the roof design for the new plywood testing laboratory in North Vancouver, B.C. The roof utilizes 86 plywood panel components in triangular and trapezoidal shapes, covering a total area of 7,200 square feet. From an exterior view, the roof presents an intricate pattern of light and shadow, while inside it inspires a sense of soaring space. Within the open area of the laboratory the repeated peaked arches of the roof system add a richness of design unusual in a large spanning structure of this type.

Aside from its aesthetic appeal, the roof is designed to take advantage of plywood's structural properties.



VARIATIONS ON A PANEL COMPONENT

The plywood panel components are partially self-supporting, serving to strengthen the light glue-laminated arches spanning the roof area. Components were largely preassembled, with a glass-reinforced plastic coating applied in the plant. Translucent skylights were added at peaks after the components were installed.

The variety of shapes utilized in the laboratory roof indicates the design possibilities of plywood panel components. Information on new uses of waterproof glue fir plywood, in component and other forms, is available from your Association field man.

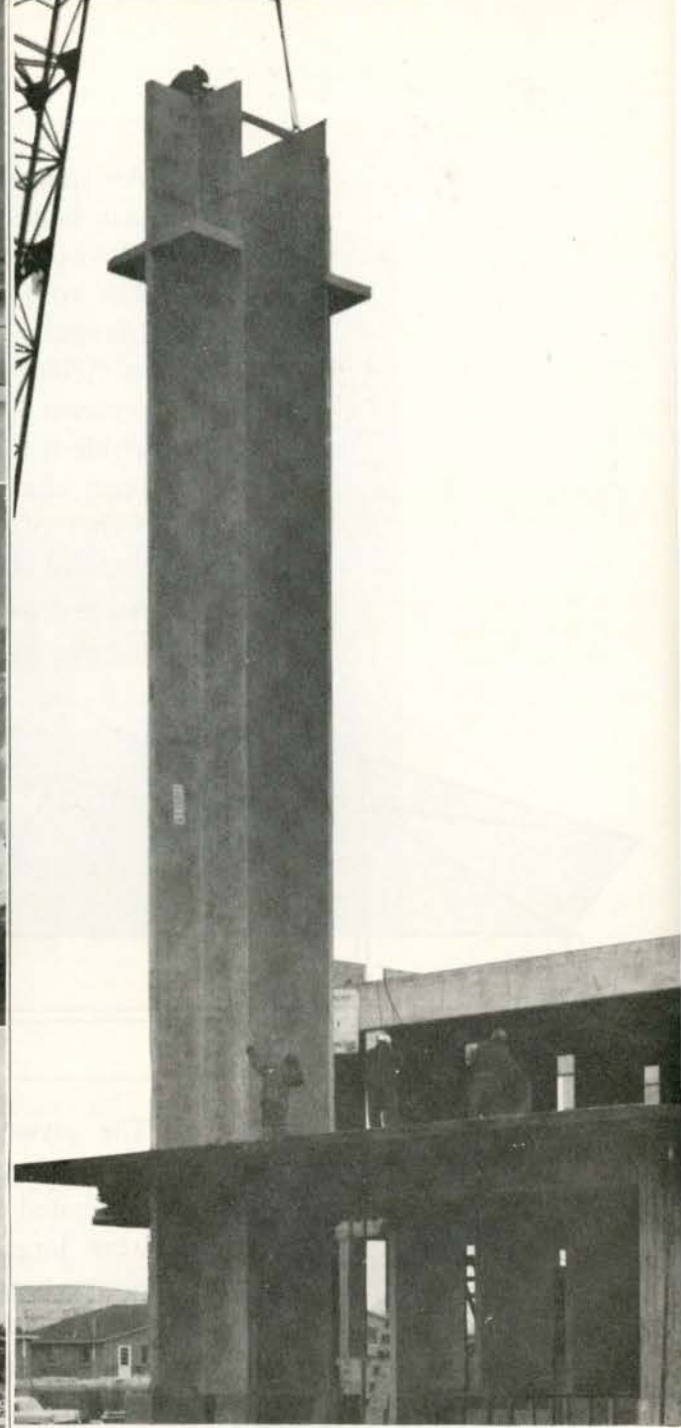
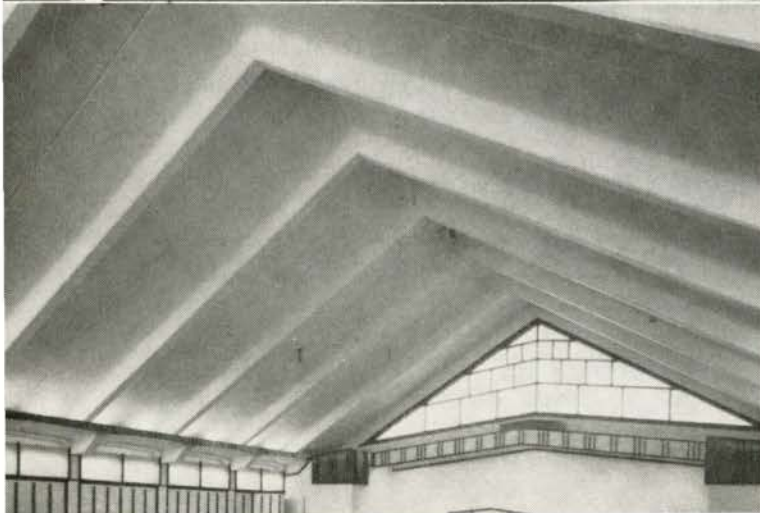
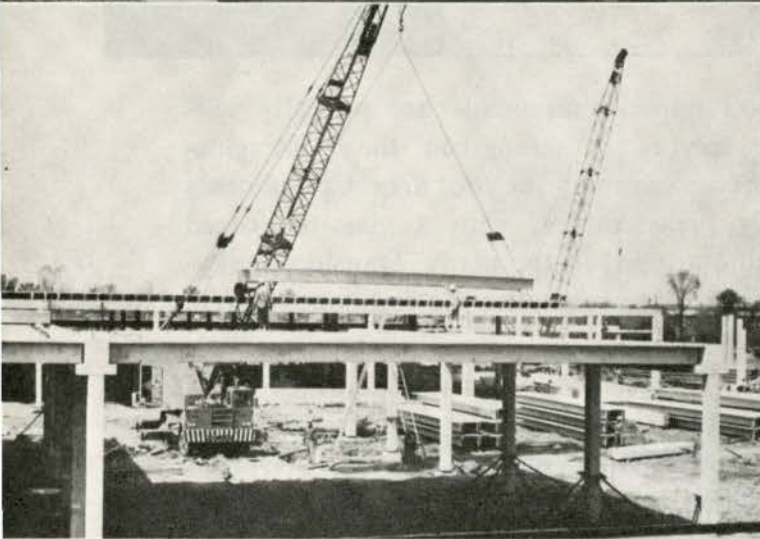
The plywood testing laboratory is the work of: J. O. McCutcheon, M.Eng., consulting engineer; R. J. Thom, MRAIC, consulting architect; F. R. Brown, P.Eng., consulting electrical engineer.

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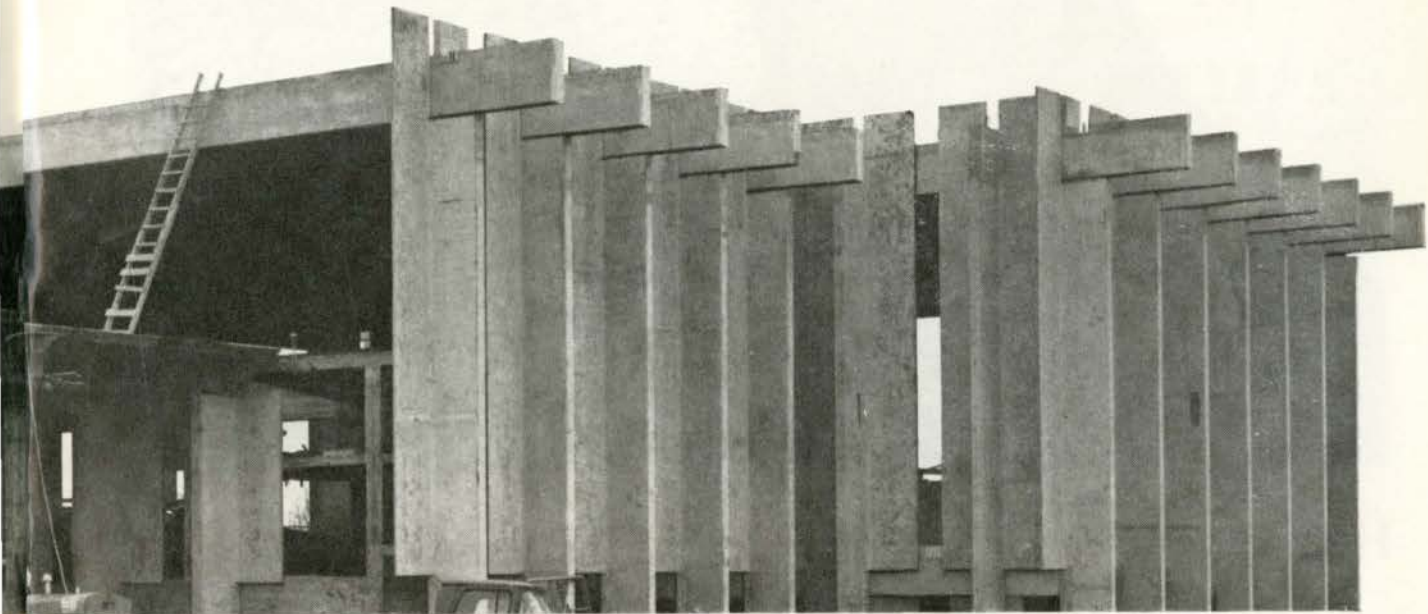
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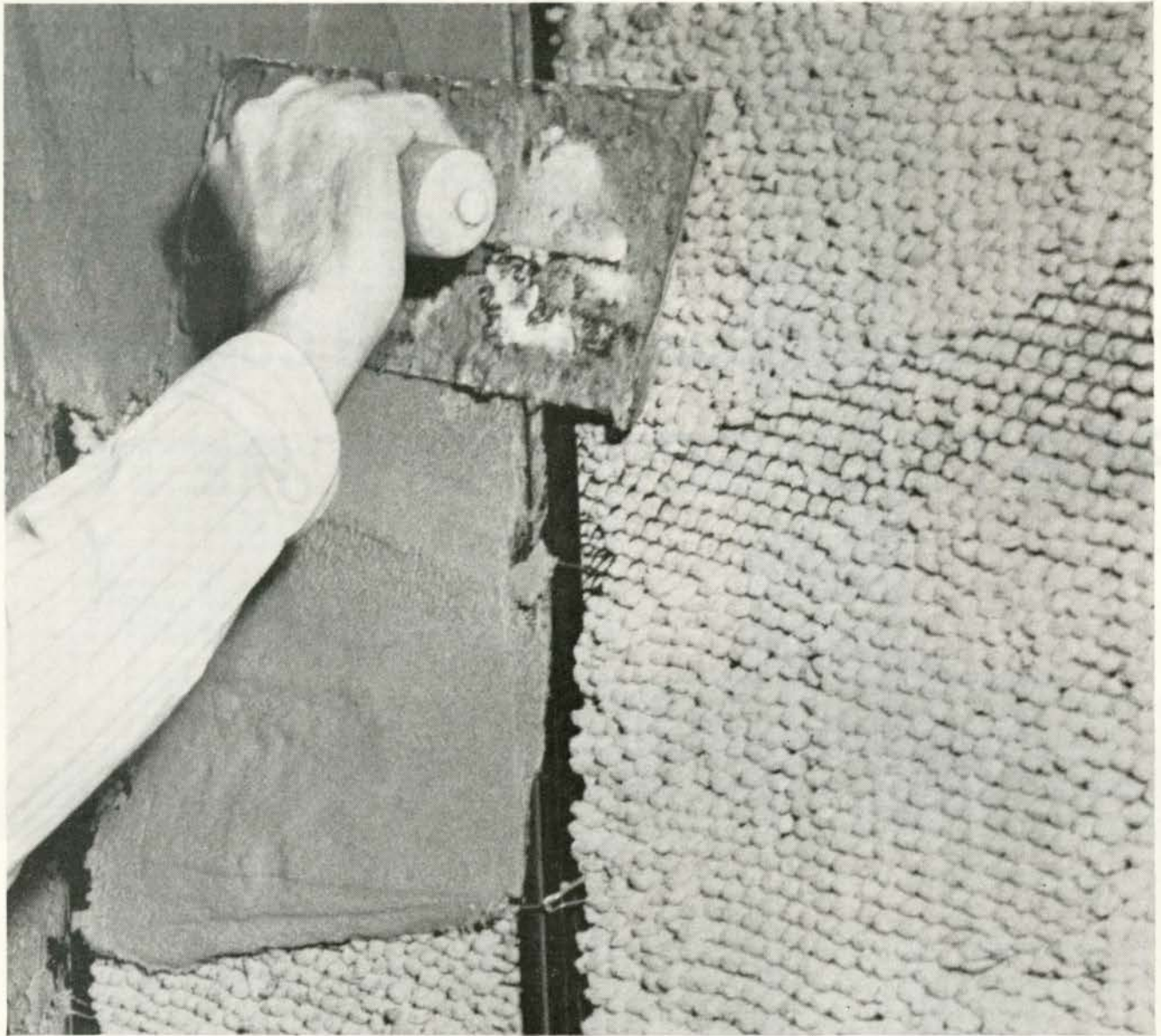
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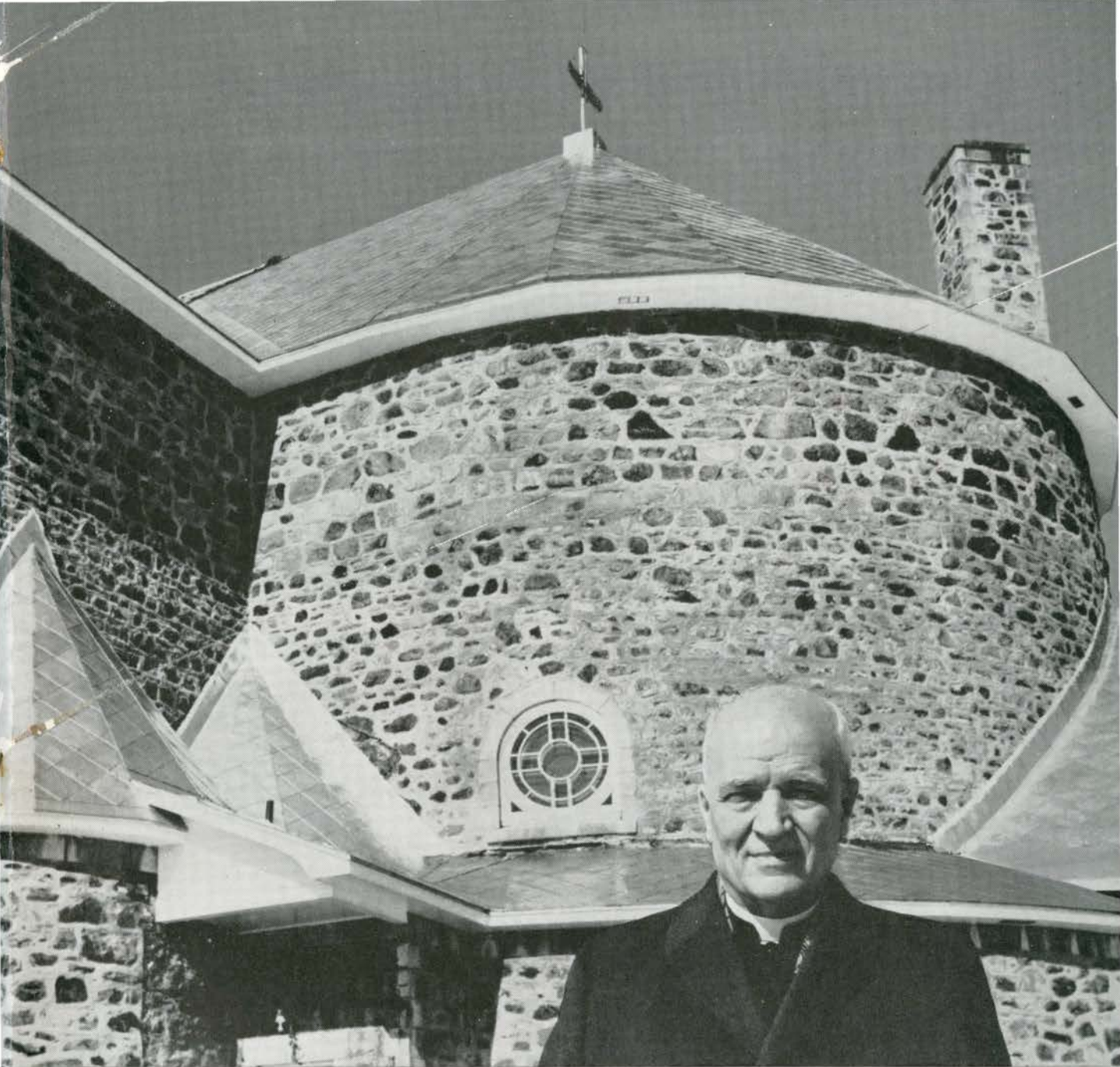
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