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EDITORIAL

CHRISTMAS IS AT HAND and an item of comfort and joy has come to light in the form of Henry-Russell Hitchcock's (Penguin) magnificent volume "Architecture—Nineteenth & Twentieth Centuries". The fly-leaf informs us that — "The first part deals with Romantic Classicism and the Picturesque (including Gothic Revival); the second part with the Second Empire Mode and the High Victorian Gothic; and the third part with Art Nouveau and with the work of modern architects, including Perret, Wright, Behrens, Le Corbusier, Gropius, and Mies van der Rohe". It is a big book, containing some 427 pages of text, 45 pages of notes and bibliography and 192 pages of plates.

Mr Hitchcock has given us a work of tremendous importance, for this is not another publisher's venture in architectural picture books, but a definitive study — and again I return to the fly-leaf — of the work of the most influential architects and movements of the last 150 years.

For those who have an affection for the great work of former years, and for whom there are forms in architecture not to be rejected in favour of some new technical adventure, the book is recommended. For those who are weary of the glass box mode, and oppressed by the cult of the slick, or for whom the rectangle is a thing to be shunned, the book is required reading.

Before this writing is mistaken for a book review, it should be noted that the foregoing is all part of a happy conspiracy, the end being that anyone desiring a book for Christmas would do well to make a note of this one. It would be unfair to suggest, of course, that the coming year might be such a busy time for us all that casual reading will be confined to literature of a less entrancing sort. As a new-year wish, I would ask that we might somehow avoid this dilemma.

VOICI BIENTÔT NOËL et nous pouvons déjà goûter le plaisir et la joie associés à cette Fête grâce à l'oeuvre magnifique de Henry Russell Hitchcock intitulée "Architecture — Nineteenth and Twentieth Centuries" (Penguin). La chemise qui recouvre le volume nous indique que la première partie traite du classicisme romantique et du style pittoresque (y compris le renouveau gothique); la deuxième partie porte sur la mode Second Empire et le gothique de la haute époque Victorienne; la troisième examine le style "Art Nouveau" et l'oeuvre d'architectes modernes, parmi lesquels Perret, Wright, Behrens, Le Corbusier, Gropius et Mies van der Rohe. C'est un fort volume comptant 427 pages de texte, 45 pages de notes et de bibliographie et 192 pages de gravures.

M. Hitchcock nous a donné une oeuvre d'une très grande importance car il ne s'agit pas ici de l'entreprise d'un éditeur dans le domaine des livres d'images, mais d'une étude définitive — et je me reporte de nouveau au texte publicitaire — de l'oeuvre des architectes et des écoles les plus influents des 150 dernières années.

Le livre est à recommander à ceux qui conservent de l'affection pour les grands travaux des temps passés et pour qui il existe des notions en architecture auxquelles on ne peut préférer n'importe quelle aventure de la technique nouvelle.

Pour ceux qui sont fatigués de la mode des boîtes de verre, et ceux qui sont accablés par le culte de l'ingénieur, de l'adroit, et pour qui le rectangle est une chose à fuir, pour ceux-là, c'est une lecture qui s'impose.

Avant que l'on prenne cet éditorial pour une recension, je dois dire que tout ce qui précède fait partie d'une conspiration bien inspirée; le but de cette manœuvre est que si quelqu'un désire obtenir un livre pour Noël, il ferait bien de noter celui-ci. Il serait malheureux que nous soyons tous si occupés au cours de la nouvelle année que nos lectures ne puissent porter que sur des oeuvres moins prenantes que celle-ci.

Souhaitons, au seuil de l'an nouveau, que nous échappions de quelque façon à ce triste sort.

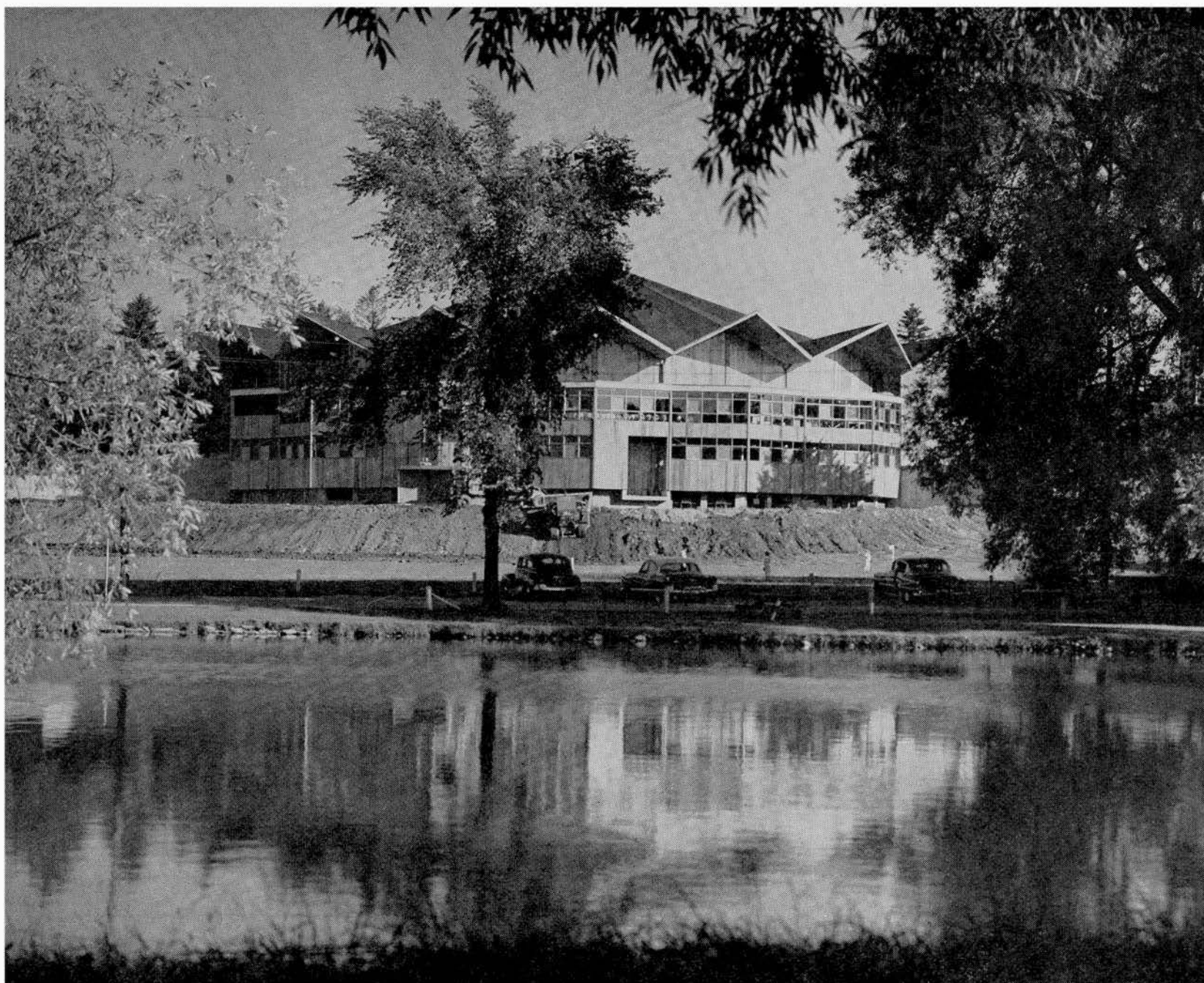
Robert C. Fairfield,

Chairman of the Editorial Board of the Journal

MASSEY MEDALS FOR ARCHITECTURE 1958

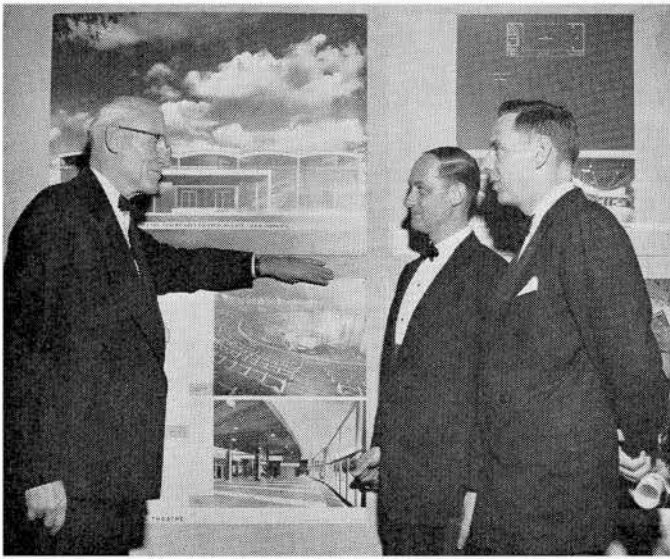
THE GOLD MEDAL

STRATFORD FESTIVAL THEATRE



MAX FLEET

Architects, Rountbwaite & Fairfield



The Honourable Mr. Green, Minister of Public Works, who presented the awards, with Messrs. Rounthwaite and Fairfield, the winners of the Gold Medal.

Introductory remarks by Maurice Payette, FRAIC, President, RAIC, at the presentation of Massey Medals for Architecture, National Gallery of Canada, Ottawa, on Friday December 5th, 1958.

The Hon. Minister of Public Works, Mr. Jarvis,
Ladies and Gentlemen:

Canadian architecture has reached a point in its forward development when its practitioners look beyond material rewards, and seek the interest and critical appreciation of the general public concerning the buildings that rise around them. It is not enough for an architect to enjoy quiet satisfaction in the things he has created, within him is the desire to earn, through the public display of his handiworks, the accolade of his fellows.

This is a comparatively recent innovation, but competitions for the design of city halls in Toronto, Ottawa and Winnipeg have attracted continuing national attention to the profession.

In like manner, the Massey Medals for Architecture competition has, on four separate occasions, since 1950, promoted vigorous competition in all areas of architectural activity among qualified architects in all regions of Canada. Each exhibit has been more enthusiastically supported by members of the profession than its predecessor. For example, the number of entries in 1958 has been up 25% over 1955, when the last competition occurred. There is no question that the Massey Medals for Architecture has served as a keen stimulus to the architectural profession.

The name Massey in Canada has become synonymous with the encouragement of patronage of the arts and letters. The strong leadership given by His Excellency, earlier in this decade, in the course of a broad survey of the Canadian arts, letters and sciences gave unprecedented stimulus and support to Canadian architecture, and there is ample evidence that support of the arts is unabated.

His Excellency the Governor-General has expressed his deep regret at being unable to be present at the opening of this 1958 Massey Medals Exhibition. The Governor-General has found it necessary to cancel all public engagements this week. However, the Institute is deeply gratified that the Acting Prime Minister, Hon. H. C. Green, Minister of Public Works, honours the Official Opening with his presence tonight.

As President of the Royal Architectural Institute of Canada, I now have the proud honour and privilege to call upon the Honourable Minister of Public Works to present to recipients the medals and certificates awarded in 1958 Massey Medals for Architecture competition.

Monsieur le ministre des Travaux publics, Monsieur Jarvis, Mesdames et Messieurs, distingués invités,
L'architecture canadienne a atteint un point de son évolution, où les architectes, s'élevant au dessus des récompenses matérielles, recherchent l'intérêt et la critique du public au sujet des édifices qui s'élèvent autour d'eux. L'architecte ne peut se satisfaire de la joie discrète que lui procurent les objets qu'il a créés, il éprouve en lui-même le désir de gagner l'estime de ses semblables en exposant son oeuvre au public.

C'est là une initiative de date assez récente, mais les concours pour la création d'hôtels de ville à Toronto, à Ottawa et à Winnipeg ont attiré et retenu l'attention de tous les Canadiens sur notre profession.

De même, le concours pour l'attribution des Médailles Massey en Architecture, à quatre reprises depuis 1950, a suscité une vive concurrence dans tous les domaines de l'architecture, chez des architectes reconnus de toutes les régions du Canada. Chaque exposition a obtenu un appui plus enthousiaste que le précédent, de la part des membres de notre profession. Ainsi, les inscriptions en 1958 ont été de 25 pour cent plus nombreuses qu'en 1955, année du concours précédent. Il n'est pas douteux que les médailles Massey en Architecture aient été un vif stimulant pour la profession d'architecte.

Le nom de Massey au Canada est associé à l'encouragement des arts et des lettres. Le rôle de chef éclairé qu'a joué Son Excellence au début de la présente décennie, au cours d'une vaste enquête sur les arts, les lettres et les sciences au Canada, a été un stimulant et un appui sans précédent pour l'architecture canadienne, et il y a d'abondantes preuves que l'appui fourni aux arts n'a pas faibli.

Son Excellence le gouverneur général nous a exprimé les regrets profonds qu'il éprouve de ne pouvoir assister à l'ouverture de cette Exposition des Médailles Massey. Son Excellence a dû renoncer à toute cérémonie publique cette semaine. Toutefois, l'Institut est fort heureux que le Premier ministre suppléant, l'honorable H. C. Green, ministre des Travaux publics, honore de sa présence ce soir l'ouverture officielle de l'Exposition.

A titre de président de l'Institut Royal d'Architecture du Canada, j'ai maintenant le grand honneur et le privilège d'inviter l'honorable le ministre des Travaux publics à présenter aux gagnants les médailles et mentions décernées à l'occasion du concours de 1958 pour l'attribution des Médailles Massey.



The Honourable Mr. Green, Mr. Maurice Payette, President of the RAIC, Professor John Russell, Chairman of the Massey Medals Committee, Mr. Alan Jarvis, Director of the National Gallery.

The remarks of the Minister of Public Works were not available in written form, but the Honourable Mr Green paid tribute to the Governor-General, who was unfortunately absent due to ill health. He said, "Mr Massey will be recognized as one of the greatest Canadians in history and one who has done more than any other to encourage the development of the arts in Canada".

MUNICIPAL

SILVER MEDAL

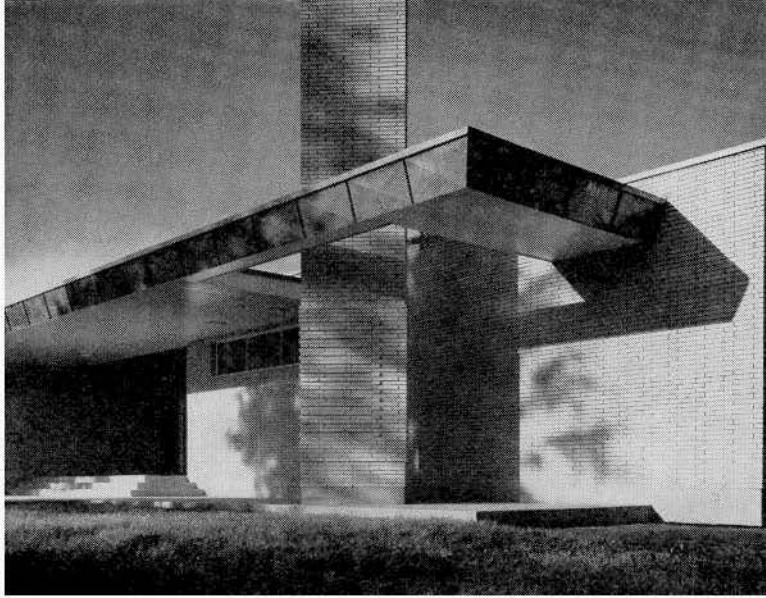


PANDA

Ottawa City Hall

Architects, Rotber, Bland & Trudeau

EDUCATIONAL



Beamsville Central Elementary School

Architects, Huget, Secord & Pagani

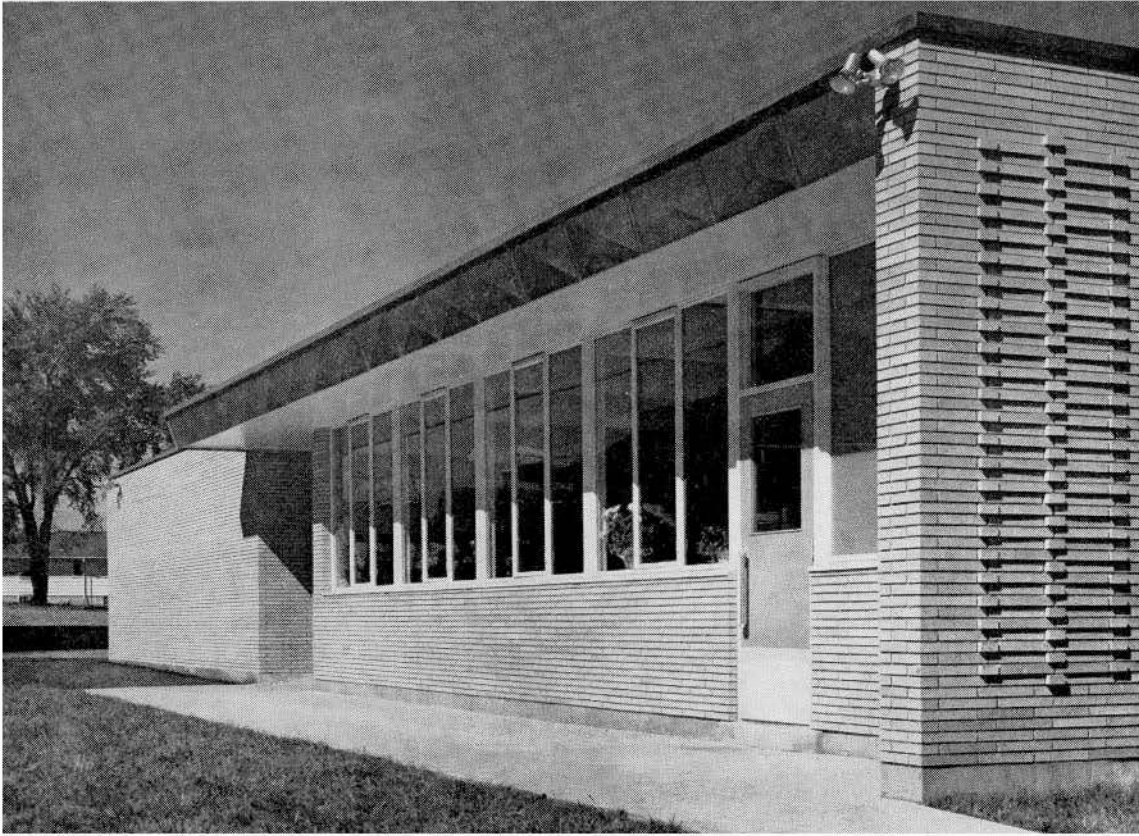
MCGLENISTER & BRISSON

SILVER MEDAL

MCGLENISTER & BRISSON



McGLENISTER & BRISSON



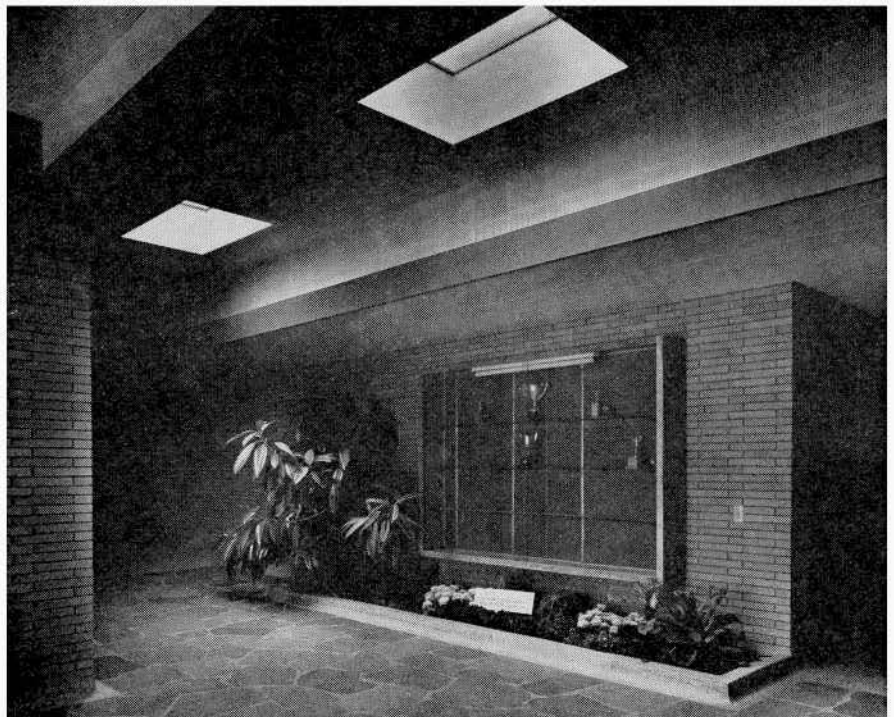
Classroom on front elevation

McGLENISTER & BRISSON



Window wall of typical classroom

McGLENISTER & BRISSON



Planting bed and trophy case in main lobby

RESIDENTIAL

SILVER MEDAL

Houses over 1,200 sq. ft.



PETER VARLEY

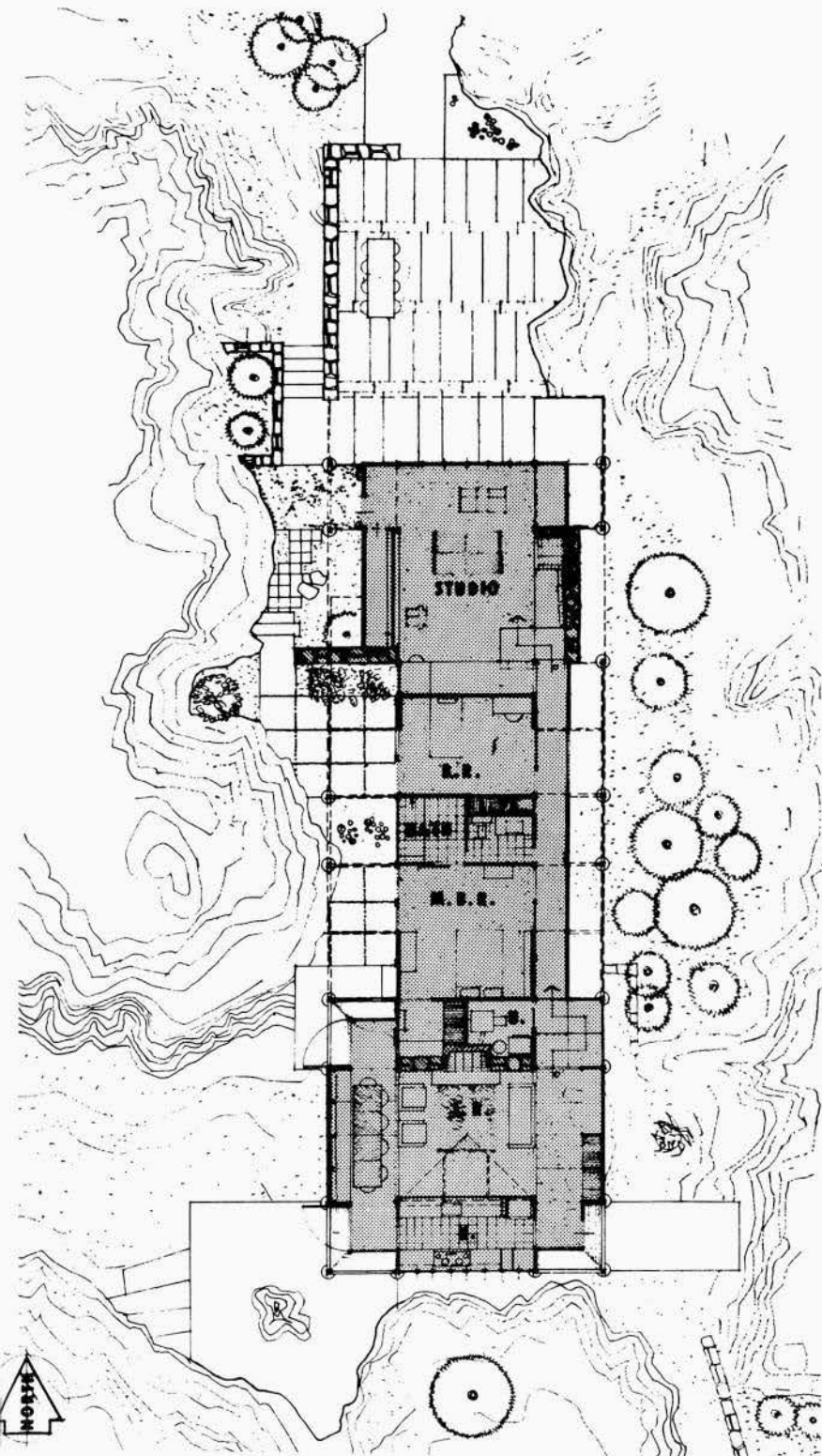
House in West Vancouver

Architects, Arthur Erickson & Geoffrey Massey

PETER VARLEY



Studio

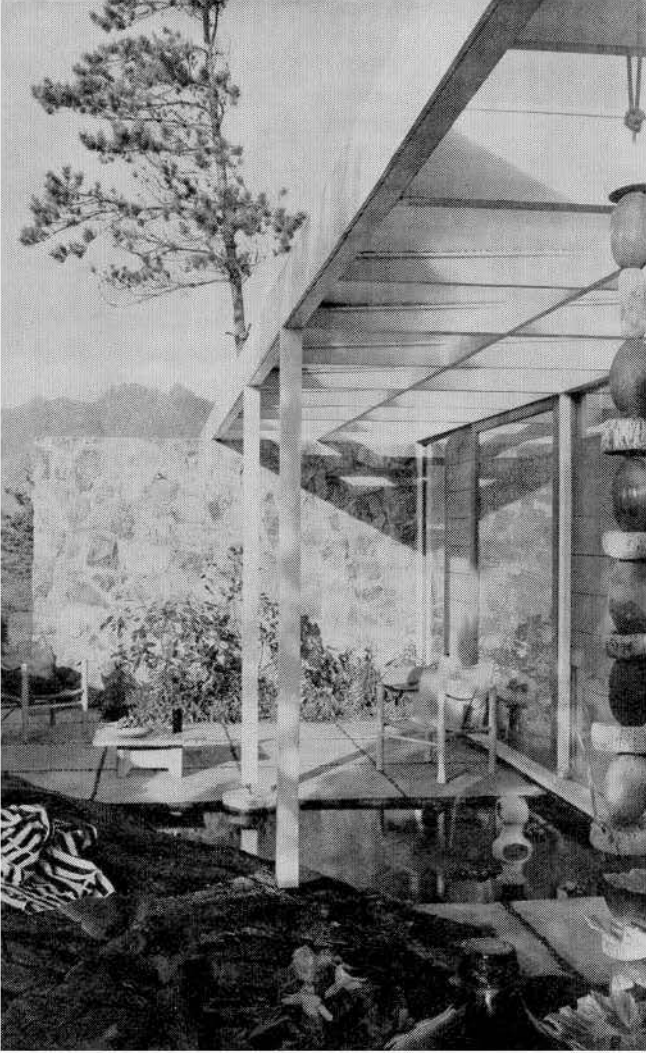


PETER VARLEY

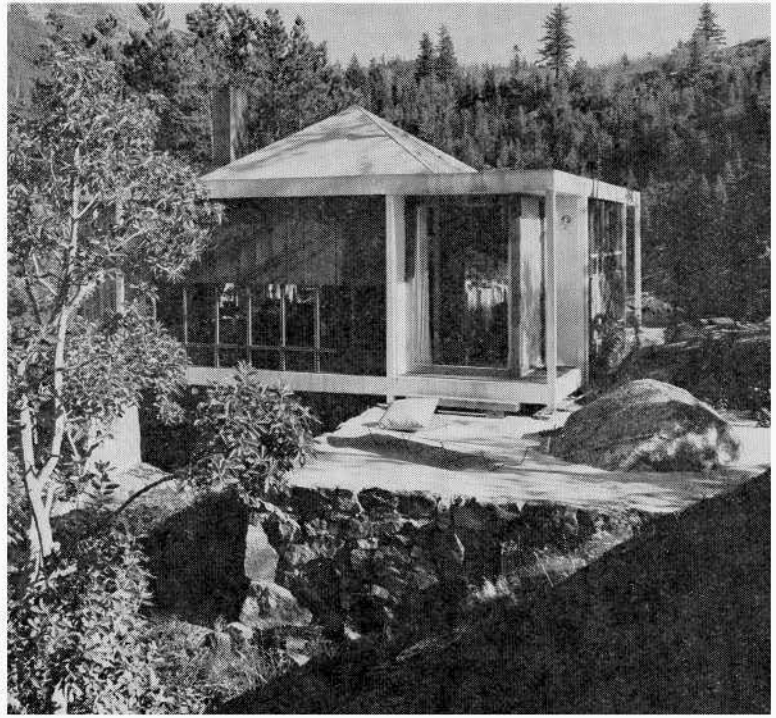
Living room



PETER VARLEY



Bedroom terrace



PETER VARLEY

Studio terrace

Entrance walk

House in West Vancouver

PETER VARLEY



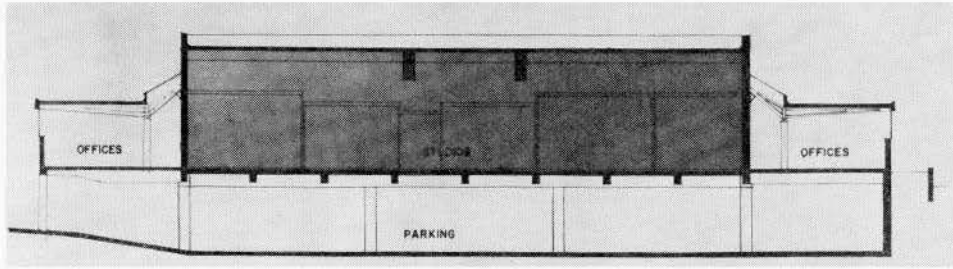
Radio Station CKWX

Architects, Thompson, Berwick & Pratt

SILVER MEDAL

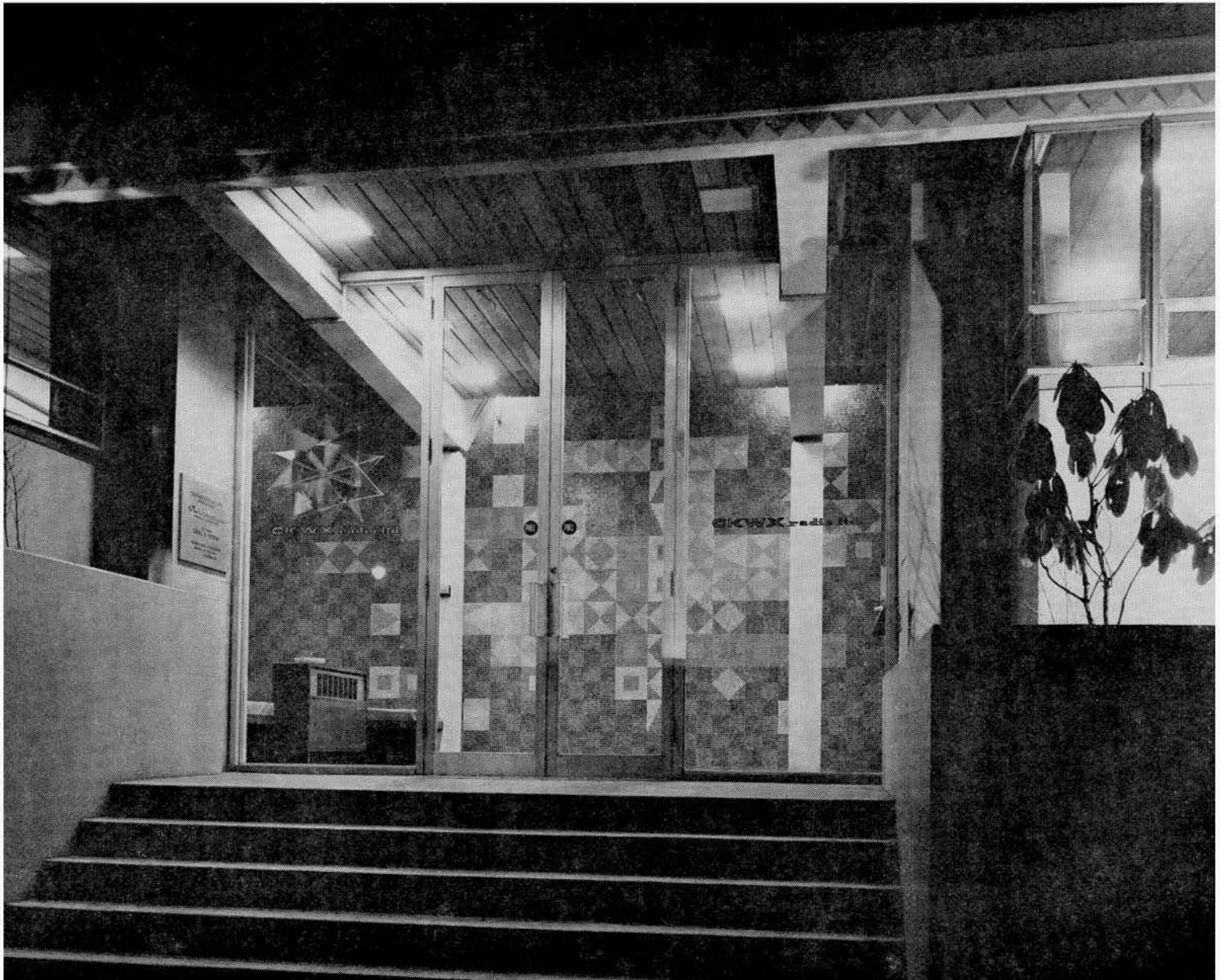


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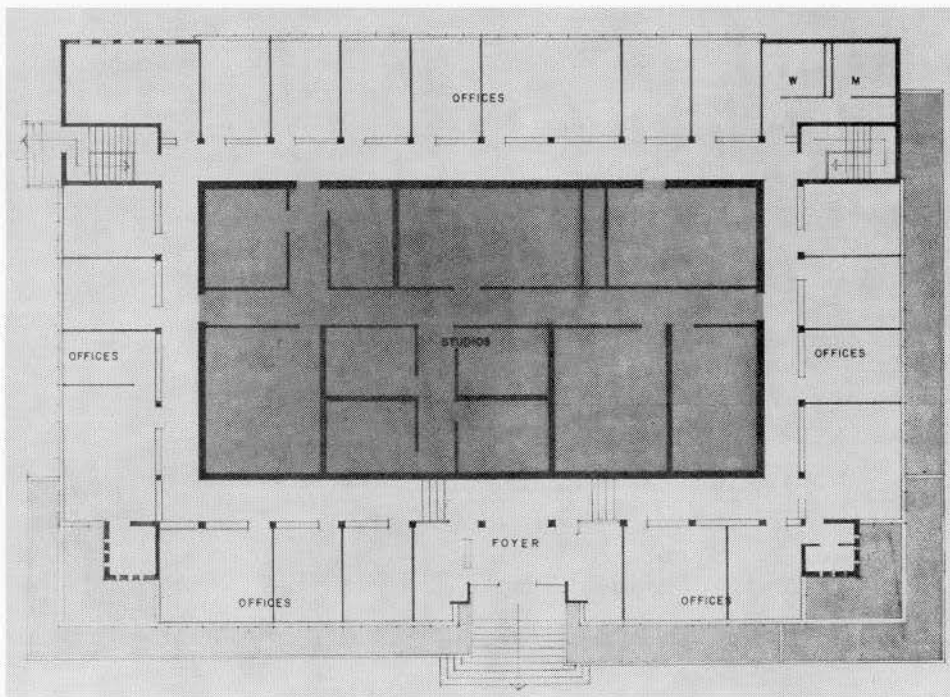
Section

Entrance Foyer

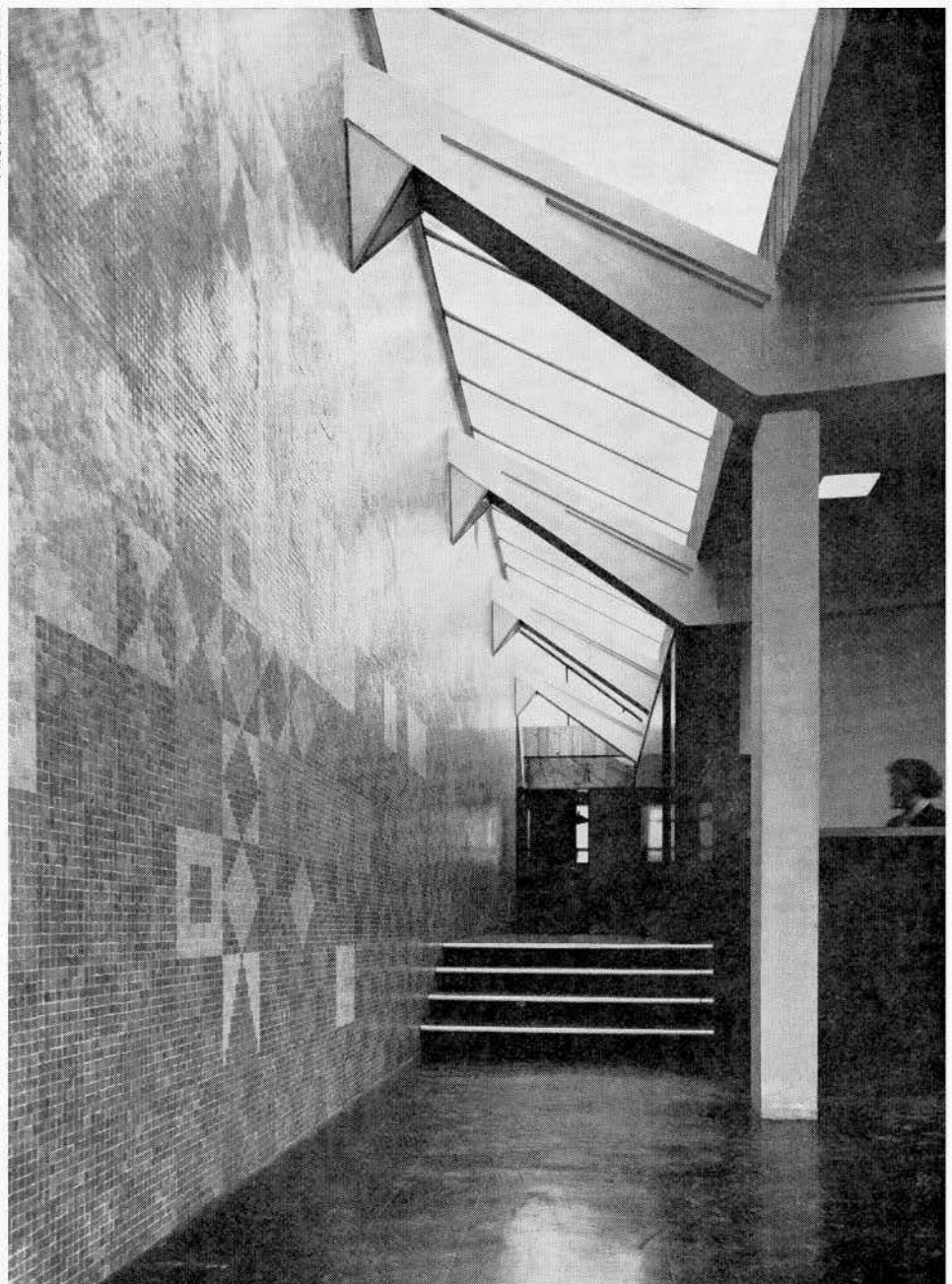


GRAHAM WARRINGTON

Plan



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Mosaic wall in corridor

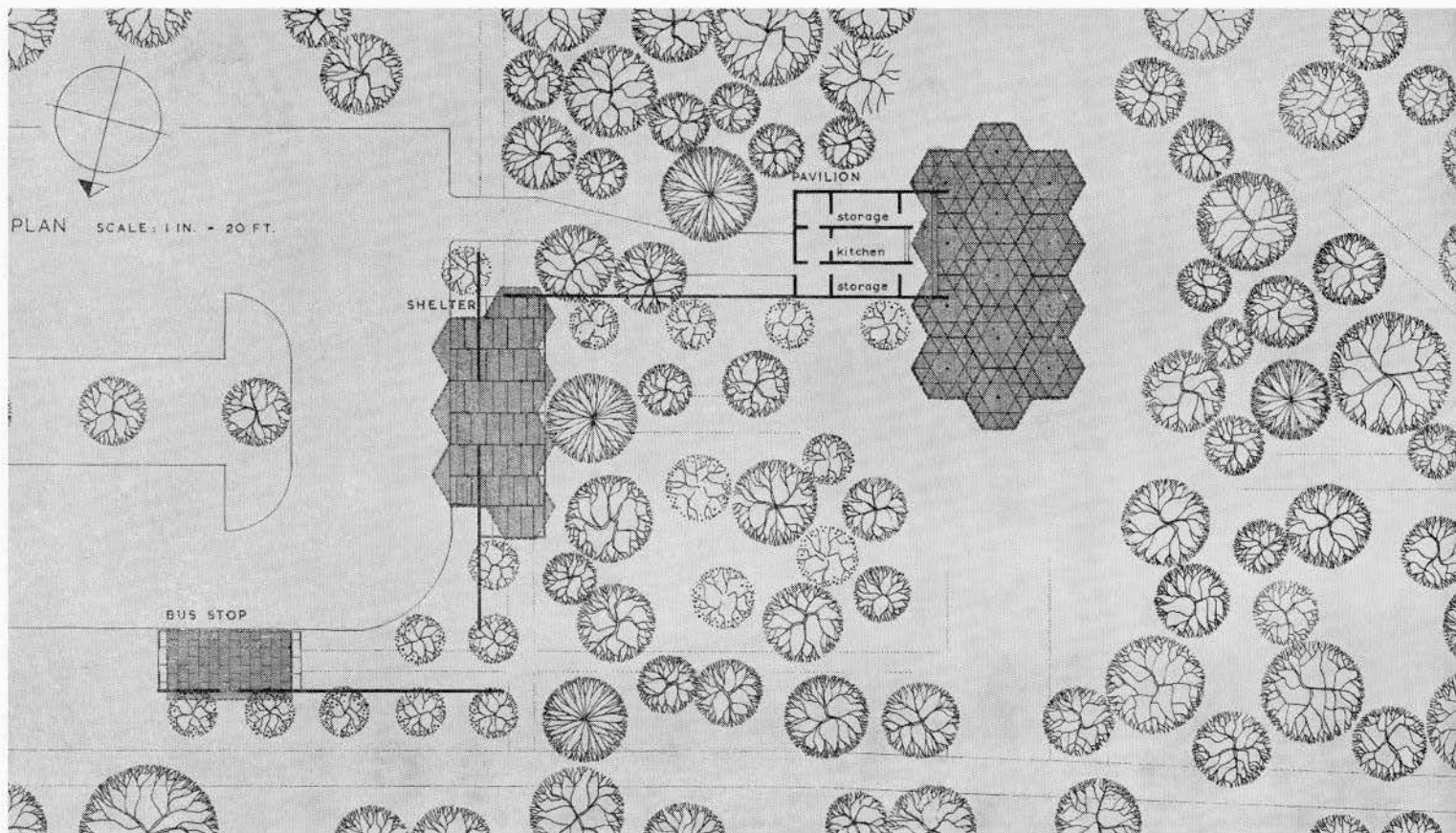


Hog's Back Structures, Ottawa

Architect, Hart Massey

Bus stop, the entry point for a group of small buildings in Hog's Back Park

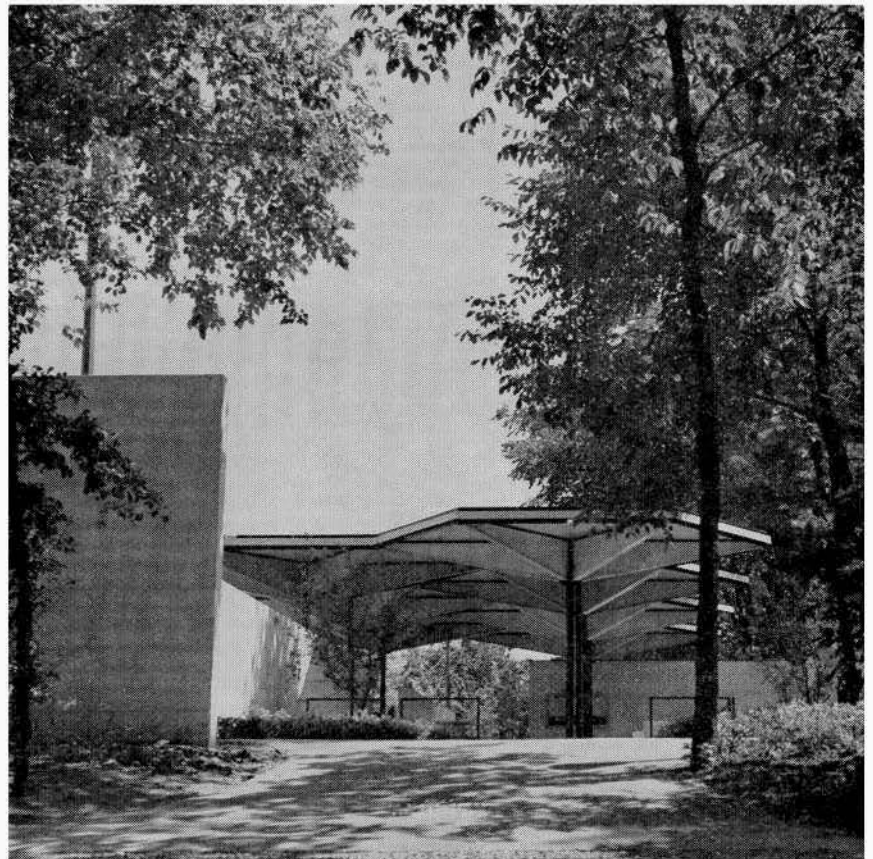
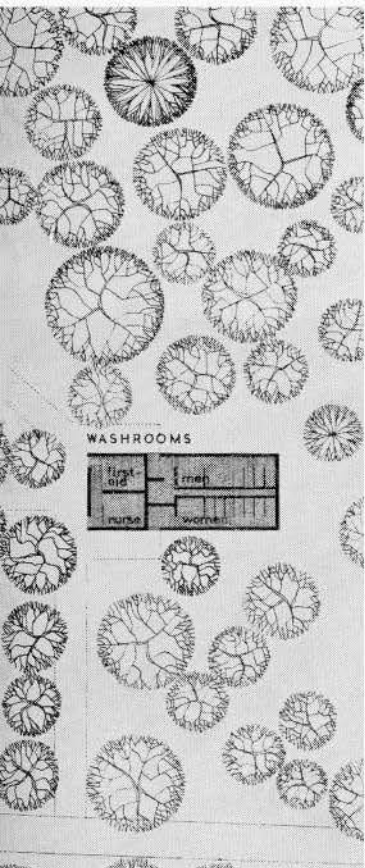
Plot plan





Main pavilion with kitchen and service bar at left

Shelter adjacent to parking lot



GROUP HOUSING

SILVER MEDAL

South Hill Village, Don Mills
Architects, James A. Murray & Henry Fliess

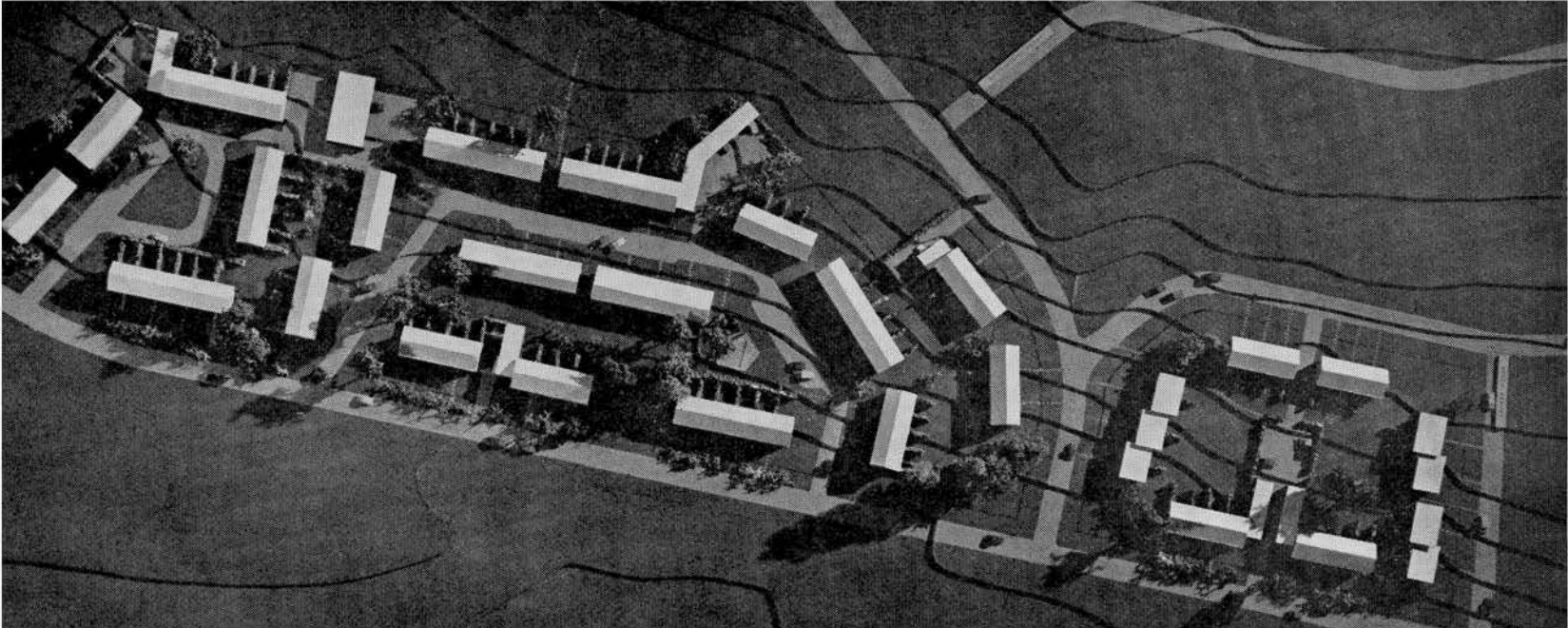


MAX FLEET



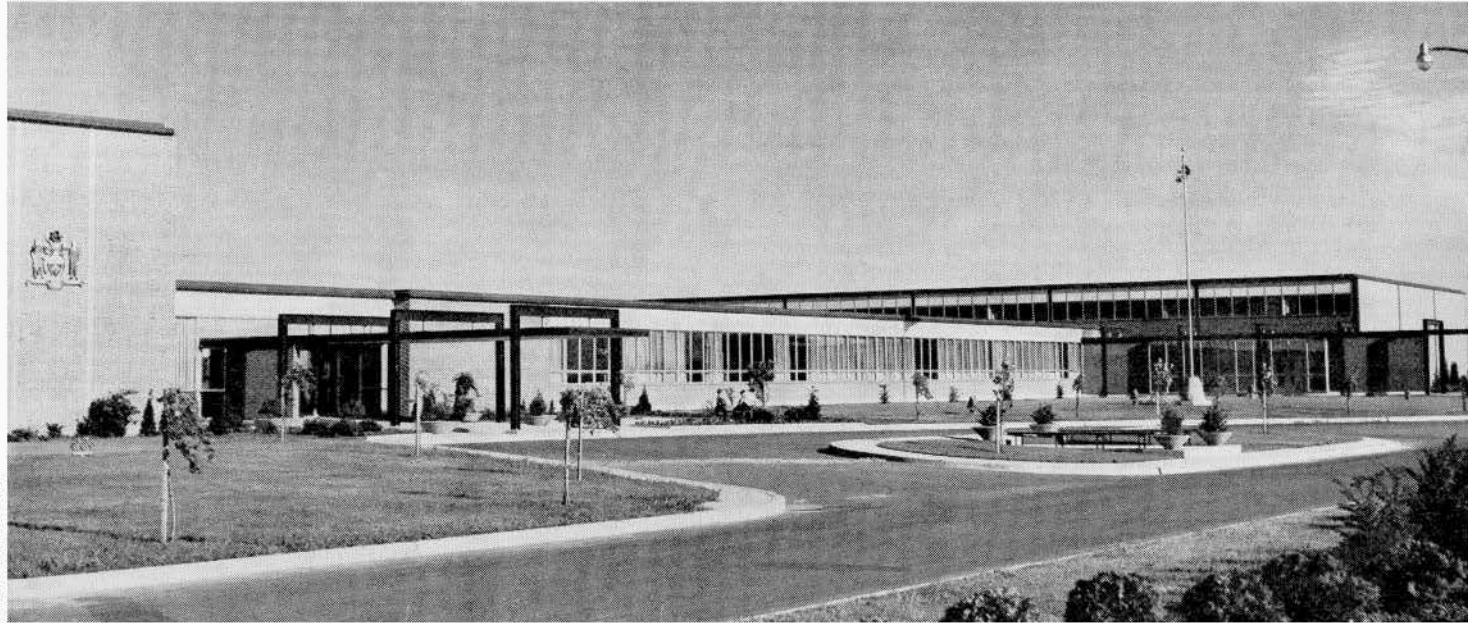
MAX FLEET

MAX FLEET



HOSPITALS

SILVER MEDAL



BRIAN SHAWCROFT

Workmen's Compensation Board
Hospital and Rehabilitation Centre, Downsview, Ontario
Associated Architects, Page & Steele and Thomas R. Wiley

Factory for Ortho-Pharmaceutical Corporation (Canada) Ltd., Don Mills, Ontario
Architects, John B. Parkin Associates

SILVER MEDAL



MAX FLEET

REPORT OF THE JURY, MASSEY MEDALS FOR ARCHITECTURE, 1958

THE JURY FOUND ITS TASK an arduous, but a pleasant one. The standard of photography was very high indeed, and, for the most part, the presentation of photographs and drawings by individual competitors was in the best interest of the building displayed. (See recommendation 2).

The work of the Jury was greatly facilitated by the careful preparatory work done in the RAIC office. The typewritten sheets in which buildings were listed in their categories were done in a way that might well be a model for competitions of this kind. The jury member with the greatest experience of competitions, Dean Wurster, had not seen anything better done.

The Jury recalled that the purpose of the Massey Medals Competition was to raise the aesthetic sights of Canada, and this was the criterion of judgment that they endeavoured to follow throughout their period of seclusion in Ottawa. The Jury felt, therefore, that it was under no compulsion to give prizes where actual merit was not evident, or to fill gaps in a prizeless group. As a member of the Jury said in a final checking of the Medals and Mentions, "We liked all the buildings to which we gave awards".

A matter that will strike the observer when he sees the exhibition on the walls of a gallery will be the wide discrepancy in cost, size and complexity between one building and another in a group. The giving of an award in such a group is less of a problem if excellence coupled with imagination is the criterion of selection, and that was what the Jury endeavoured to discover to the best of its ability.

The Jury was surprised that the competition had not attracted more attention from young architects in the small house field. It seemed reasonable to assume that many quite distinguished little houses could have been added to this category with every probability of recognition by an award. Some effort might be made in the future to encourage architects to participate in this section of the competition.

The Jury does not presume to comment on what would appear to be strength or weakness in categories as the samples are small for the country as a whole. On the other hand, this competition would, in all likelihood, attract the best.

Category	Medal	Mention	Number of entries
1. Houses under 1200 sq. ft.	0	2	6
2. Houses over 1200 sq. ft.	1	1	19
3. Apartment Houses	0	1	4
4. Group Housing	1	1	5
5. Hotels	0	1	6
6. Industrial	1	3	10
7. Commercial	1	3	8
8. Ecclesiastical	0	1	17
9. Educational	1	6	23
10. Offices	0	3	17
11. Municipal	1	4	14
12. Hospitals	1	1	7
13. Recreation	1	4	16
14. Transportation	0	2	4
15. Miscellaneous	1	1	3

Nine medals were given out of 15 categories, and 34 mentions were awarded out of 158 entries in all classes.

In the light of its experience during the last two days, the Jury would respectfully submit the following recommendations to the Massey Medals Committee of the RAIC.

1. That readmission be permitted in a later competition. Time and a change of jury would seem to make that a reasonable suggestion, and one that competitors would welcome. In the Jury's view, medal or mention awards would not be eligible in future competitions.
2. That, for other reasons, but, particularly, as the Jury tires in its duty, large photographs are desirable.
3. That in complex projects, especially where unusual topography is involved, sections are desirable as well as plans. (The Aquarium in Quebec is a case in point).
4. That the value of colour photographs be drawn to the attention of the competitors. These would be specially valuable where colour is an integral and important part of the design. Such photographs need not be large and, today, are inexpensive.
5. That mass housing, low or high rise, in any income group be one class instead of the two at present described as group housing and apartments. If this group were to become large in the future, it would still be a manageable one for the jury as the theme would be the same.
The elimination of a category is, in itself, desirable where it can be done with advantage to the competition.
6. That the ecclesiastical category be restricted to churches, and to chapels where the chapel is clearly separate even if connected to a residence or other building. Many buildings, at present in this category are of a residential nature.
7. That a new category be set up to include private schools and residential colleges (whether an ecclesiastical foundation or not) and academic buildings of all kinds.

The Jury is reluctant to recommend a new category but the above seems necessary. A category has, in any case, been lost if the suggestion is adopted of including apartment houses with group housing. (See recommendation 5).

8. That, in view of the tremendous program of school buildings in Canada, provincial primary and secondary schools be a category to itself. This is the former category "educational" and not a new one.

The Jury trusts that it has not exceeded its duty in making the above recommendations. Previous juries have used their report to give a word picture of some of the exhibits that interested them. Useful as that may be, the two Canadian members felt that advantage should be taken of Dean Wurster's presence on the jury to spend our two evenings in examining the program and making such proposals as were, in our unanimous opinion, of value to the competition.

The Jury was unanimous on the choice of the Stratford Theatre for the Gold Medal. The building is clearly one that, in its exterior and its interior, combines those great architectural attributes of imagination, proportion and scale and a masterly choice of materials. The sincere congratulations of the Jury go to the winner of the highest award.

In conclusion, the Jury would like to thank all those who made their task so enjoyable a one — to the President of the RAIC, Mr Payette, who came to Ottawa specially to make us welcome; to Mr Elliott, who handled so well the total arrangements and, finally, to Mrs Johnson and her assistant, Mrs Bowe who never left us during the working day, and contributed so much to making the judging of the Massey Medals for 1958 a memorable experience.

Respectfully submitted,

H. H. G. Moody

W. R. Wurster

E. R. Arthur, Chairman

LA TÂCHE DU JURY a été difficile mais agréable. La photographie était de très haute qualité et, dans la plupart des cas, la présentation de photographies et de dessins par les concurrents faisait bien valoir les édifices en cause. (Voir la 2e recommandation).

Le travail du jury a été grandement facilité par les préparatifs exécutés avec soin au bureau de l'Institut Royal d'Architecture du Canada. Les listes dactylographiées sur lesquelles les édifices apparaissaient dans leurs catégories respectives ont été dressées d'une façon qui pourrait servir de modèle pour des concours de cette nature. M. le doyen Wurster qui, parmi les membres du jury possède la plus grande expérience des concours, n'avait jamais rien vu de mieux fait.

Le jury s'est rappelé que le concours pour l'attribution des médailles Massey avait pour objet de rehausser l'idéal esthétique des Canadiens; c'est là le critère dont les jurés se sont inspirés pendant leur "retraite" à Ottawa. Les jurés ne se sont donc pas crus obligés d'accorder des prix là où il n'y avait pas de mérite incontestable ni d'en attribuer dans les groupes qui n'en avaient pas reçu. En vérifiant une dernière fois les médailles et mentions, un membre du jury a résumé ce sentiment dans ces termes: "Nous aimions tous les édifices que nous avons primés."

Une chose frappera l'observateur lorsqu'il verra l'exposition sur les murs de quelque galerie, et c'est l'écart considérable qui existe quant au coût, aux dimensions et à la complexité, entre divers édifices au sein d'un même groupe. L'attribution d'un prix dans un tel groupe est facilitée si elle se fonde sur l'excellence alliée à l'imagination; c'est ce que les jurés ont tenté de reconnaître de leur mieux.

Le jury a été surpris de constater que le concours n'avait pas attiré davantage l'attention des jeunes architectes dans le domaine des maisons de petites dimensions. On peut vraisemblablement supposer que plusieurs petites maisons fort remarquables auraient pu être inscrites dans cette catégorie avec de fortes chances d'obtenir un prix. Il y aurait lieu à l'avenir de susciter l'intérêt des architectes afin qu'ils prennent part au concours dans cette division.

Le jury n'a pas l'intention de faire de commentaires sur les qualités ni sur les points faibles des diverses catégories, car le nombre des inscriptions est peu élevé pour l'ensemble du pays. D'autre part, ce concours devrait, normalement, attirer les meilleurs candidats.

Catégorie	Médaille	Mention	Nombre d'inscriptions
1. Maisons de moins de 1,200 pi. ca.	0	2	6
2. Maisons de plus de 1,200 pi. ca.	1	1	19
3. Maisons d'appartements	0	1	4
4. Groupes d'habitations	1	1	5
5. Hôtels	0	1	6
6. Bâtiments industriels	1	3	10
7. — commerciaux	1	3	8
8. — religieux	0	1	17
9. — d'éducation	1	6	23
10. Bureau	0	3	17
11. Edifices municipaux	1	4	14
12. Hôpitaux	1	1	7
13. Récréation	1	4	16
14. Transport	0	2	4
15. Divers	1	1	3

Neuf médailles ont été attribuées pour les quinze catégories, et 34 mentions ont été décernées pour un total de 158 inscriptions dans toutes les catégories.

A la lumière de l'expérience qu'il a acquise au cours des deux derniers jours, le jury présente respectueusement au Comité des Médailles Massey de l'IRAC les recommandations suivantes:

1. Il devrait être permis d'inscrire de nouveau une oeuvre à un concours subséquent. A cause du facteur temps et du changement de jury, il semble que ce soit là une proposition raisonnable que les concurrents verraient d'un bon oeil.

Toutefois, de l'avis du jury, les inscriptions ayant obtenu une médaille ou une mention ne seraient pas admises à un concours subséquent.

2. Des photographies de grandes dimensions devraient être utilisées. Cette recommandation se fonde sur diverses raisons et en particulier sur le fait que le jury s'épuise à la tâche.
3. Dans les oeuvres complexes, surtout celles qui comportent une topographie particulière, il serait opportun de soumettre des profils en même temps que des plans. (L'Aquarium à Québec en est un exemple.)
4. Il faudrait attirer l'attention des concurrents sur la valeur de la photographie en couleurs surtout dans les cas où la couleur est partie intégrante et importante du plan. Il n'est pas nécessaire que ces photographies soient de grandes dimensions et aujourd'hui elles coûtent peu cher.
5. Les projets d'habitation en commun, indépendamment de leurs dimensions et de leur chiffre de rapport ne devraient former qu'une catégorie au lieu des deux qui portent présentement les désignations de "Groupes d'habitations" et "Maisons d'appartements". Même si cette catégorie s'accroissait à l'avenir, le jury pourrait encore la manier car le thème en serait le même. L'abolition d'une catégorie est une bonne chose en soi lorsqu'elle est avantageuse pour le concours.
6. La catégorie des bâtiments religieux ne devrait comprendre que les églises et les chapelles lorsque ces dernières sont clairement indépendantes, même si elles sont rattachées à un bâtiment domiciliaire ou autre. Plusieurs édifices, présentement dans cette catégorie, sont de nature domiciliaire.
7. Il y aurait lieu de créer une nouvelle catégorie où seraient réunis les écoles libres et les pensionnats (appartenant ou non à une institution religieuse) ainsi que les bâtiments scolaires de toute nature.

Le jury hésite à recommander la création d'une nouvelle catégorie, mais cette dernière semble s'imposer. De toute façon, il y aurait une catégorie de moins si l'on adoptait la recommandation selon laquelle les maisons d'appartements et les groupes d'habitations seraient réunis. (Voir la 5e recommandation).

8. Vu l'ampleur de la construction de bâtiments scolaires au Canada, les écoles primaires et secondaires dans les provinces devraient à elles seules constituer une catégorie. Il ne s'agirait pas d'une nouvelle catégorie, mais de celle qui porte le nom de "Bâtiments d'éducation".

Le jury espère ne pas avoir outrepassé ses attributions en formulant les recommandations ci-dessus. Les jurys précédents ont, dans leurs rapports, décrit certains des envois qui les avaient intéressés. Les deux membres canadiens du jury ont préféré profiter de la présence parmi eux de M. le doyen Wurster pour passer leurs deux soirées à examiner le programme et à rédiger les recommandations qu'ils estimaient, d'un commun accord, utiles au concours.

Le jury a attribué à l'unanimité la médaille d'or au Théâtre de Stratford. L'édifice, tant à l'extérieur qu'à l'intérieur, reflète de façon tangible de grandes qualités architecturales dues à l'imagination de l'auteur, à de justes et harmonieuses proportions ainsi qu'à un choix judicieux des matériaux. Le jury offre ses félicitations les plus chaleureuses au gagnant du premier prix.

Les jurés remercient tous ceux qui leur ont rendu la tâche si agréable: le président de l'Institut Royal, M. Payette, qui est venu spécialement à Ottawa pour les y recevoir; M. Elliott qui a obligeamment pris toutes les dispositions nécessaires, et aussi Mme Johnson et Mme Bowe, son adjointe, qui ont partagé leurs heures de travail et qui tous ont fait de l'attribution des Médailles Massey pour 1958 une expérience inoubliable.

Respectueusement soumis,
H. H. G. Moody
W. R. Wurster
et le président, E. R. Arthur

MEMBERS OF THE JURY



Herbert H. G. Moody, William Wilson Wurster, Eric Ross Arthur

Herbert H. G. Moody was born in Winnipeg, went to public school in Winnipeg and later to the Royal Military College. In 1926, he received his Bachelor of Architecture degree at the University of Manitoba.

From 1926-1928, Mr Moody was associated with a firm in Boston, Mass., and in 1928 moved to Toronto where he worked with Sproatt and Rolph until 1934. In 1936, he became a partner in the firm of Moody and Moore in Winnipeg.

During World War II, Mr Moody served as a Major in the 3rd Canadian Division.

In 1948, he was elected vice-president of the RAIC and, in 1950, became a Fellow of the RAIC and an Associate of the Royal Canadian Academy in 1958.

William Wilson Wurster was born in Stockton, California and received his A.B. at the University of California in 1919. In 1940, he married Catherin Bauer.

Mr Wurster had the usual experience of the young architect learning his craft in a variety of offices, like that of Delano and Aldrich, until he entered practice alone in 1926-1943.

He spent one year as a Fellow in the Graduate School of Design, Harvard University, and, in 1944, was appointed Dean of the School of Architecture & Planning, M.I.T. In 1950, he became Dean of the College of Architecture, University of California, where he has remained until the present time. Mr Wurster has never been divorced from private practice, in spite of his academic responsibilities, and the work of his office with his partners, Bernardi and Emmons, is well known.

He is an honorary corresponding member of the RIBA, a Fellow of the AIA and a Fellow of the Royal Academy of Fine Arts, Copenhagen.

Eric Ross Arthur received his early education in Dunedin, New Zealand. He served as a rifleman (N.Z.R.B.) in the first world war until his demobilization in England. In 1919, Mr Arthur won the Lord Kitchener National Memorial Scholarship to attend the University of Liverpool. He served in the second world war as Able Seaman, Merchant Navy.

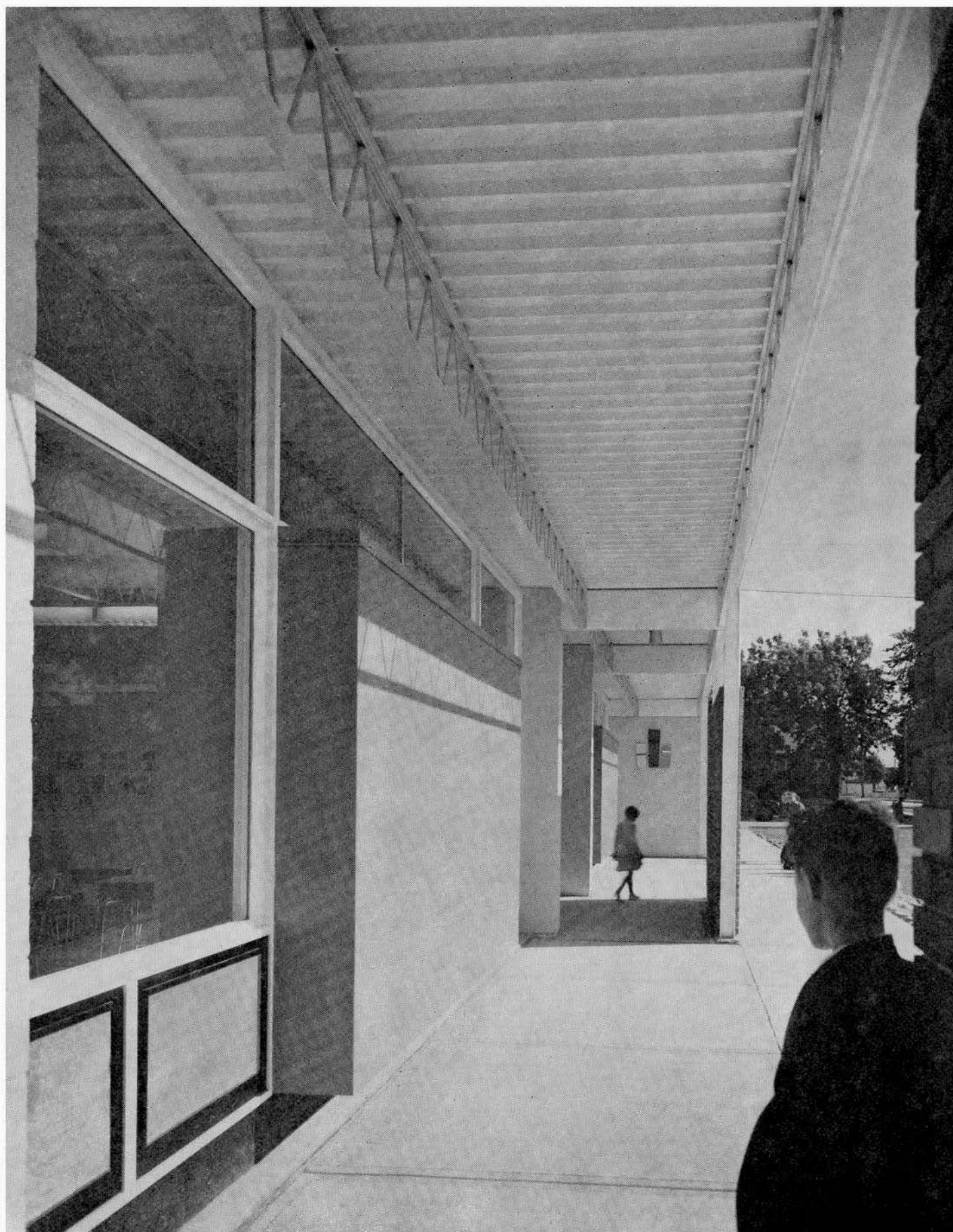
Mr Arthur was one of the founders of the Architectural Conservancy of Ontario, and of the Vitruvian Society, Toronto. Until recently, he was Corresponding Member for Canada of the International Committee on Monuments, Artistic and Historical Sites and Archaeological Excavations of UNESCO. In 1956, he was awarded the University of Alberta's Gold Medal, for distinguished services to architecture in Canada.

Mr Arthur was Professional Adviser to the Corporation of the City of Toronto in the International Competition for the City Hall and Square, 1958. He is Professor of Architectural Design at the University of Toronto, partner in the firm of Fleury, Arthur & Barclay and Editor of the RAIC JOURNAL.

ILLUSTRATIONS IN THIS ISSUE

Where a building is only briefly shown, it is because it was illustrated in a previous issue, as follows :

<i>Stratford Festival Theatre</i>	<i>July, 1957</i>	<i>North York Municipal Offices, Willowdale, Ontario</i>	<i>June, 1957</i>
<i>Ottawa City Hall</i>	<i>September, 1958</i>	<i>R. Laidlaw Company Limited, Weston, Ontario</i>	<i>July, 1956</i>
<i>South Hill Village, Ontario</i>	<i>April, 1957</i>	<i>Airport Terminal, Calgary</i>	<i>January, 1957</i>
<i>Workmen's Compensation Board Hospital and Rehabilitation Centre, Downsview, Ont.</i>	<i>November, 1957</i>	<i>Woodbine Racetrack, Etobicoke Township, Ontario</i>	<i>December, 1957</i>
<i>Ortho Pharmaceutical Corporation (Canada) Limited, Don Mills, Ontario</i>	<i>October, 1955</i>	<i>Dining Lodge, Dill Township</i>	<i>December, 1957</i>
<i>Group Housing at Stanrock Uranium Mines</i>	<i>October, 1958</i>	<i>Bank of Nova Scotia, Don Mills, Ontario</i>	<i>February, 1957</i>
<i>Norman MacKenzie Art Gallery, Regina</i>	<i>May, 1958</i>	<i>Home for the Aged, Penetanguishene, Ont.</i>	<i>November, 1957</i>



HENRY KALEN

Exterior view covered promenade



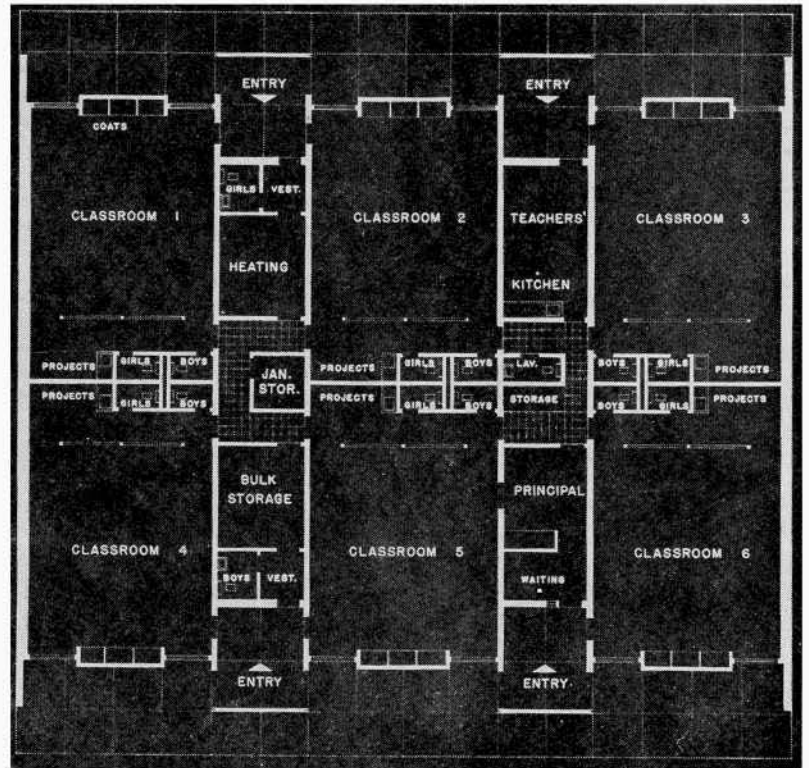
HENRY KALEN

West elevation



HENRY KALEN

Exterior view from South-West



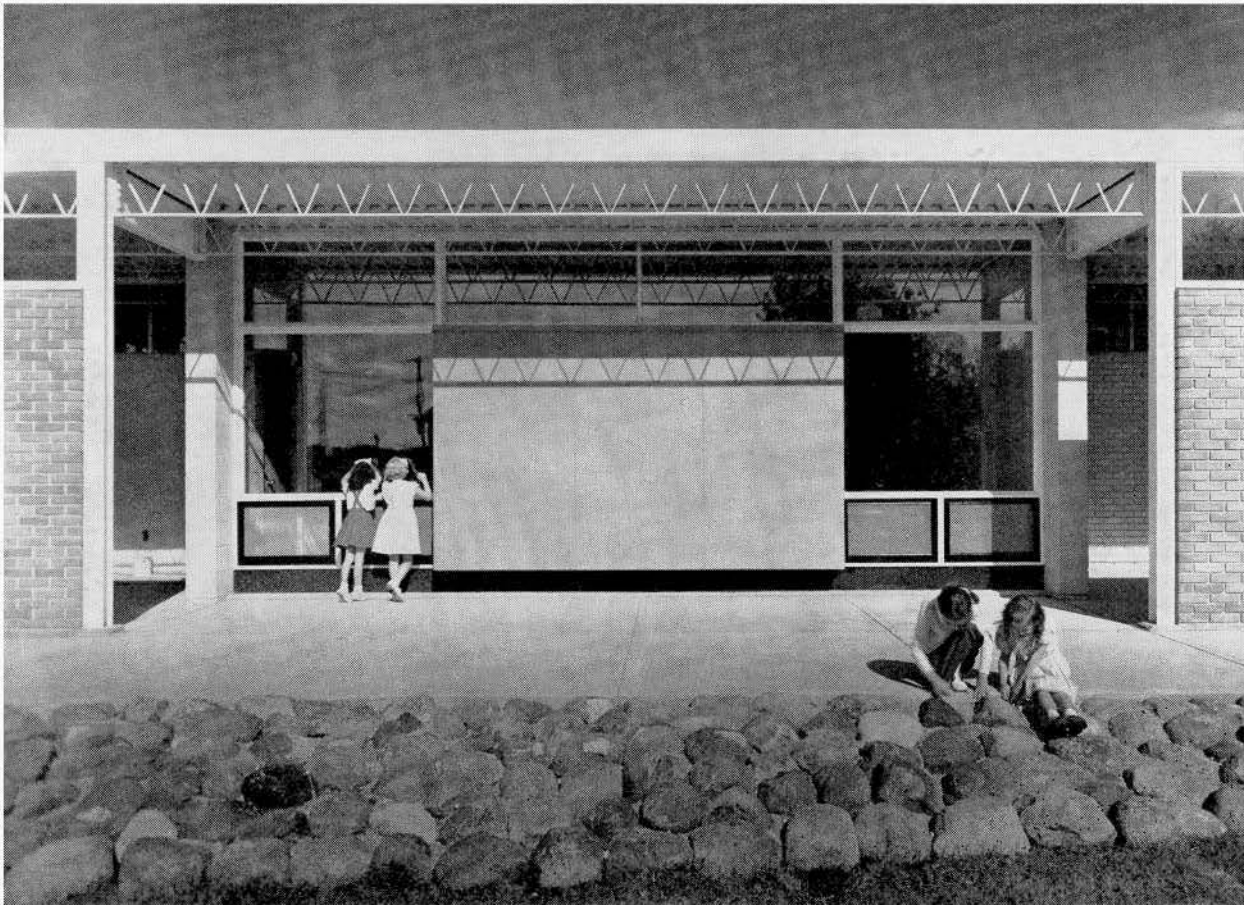
Plan

HENRY KALEN

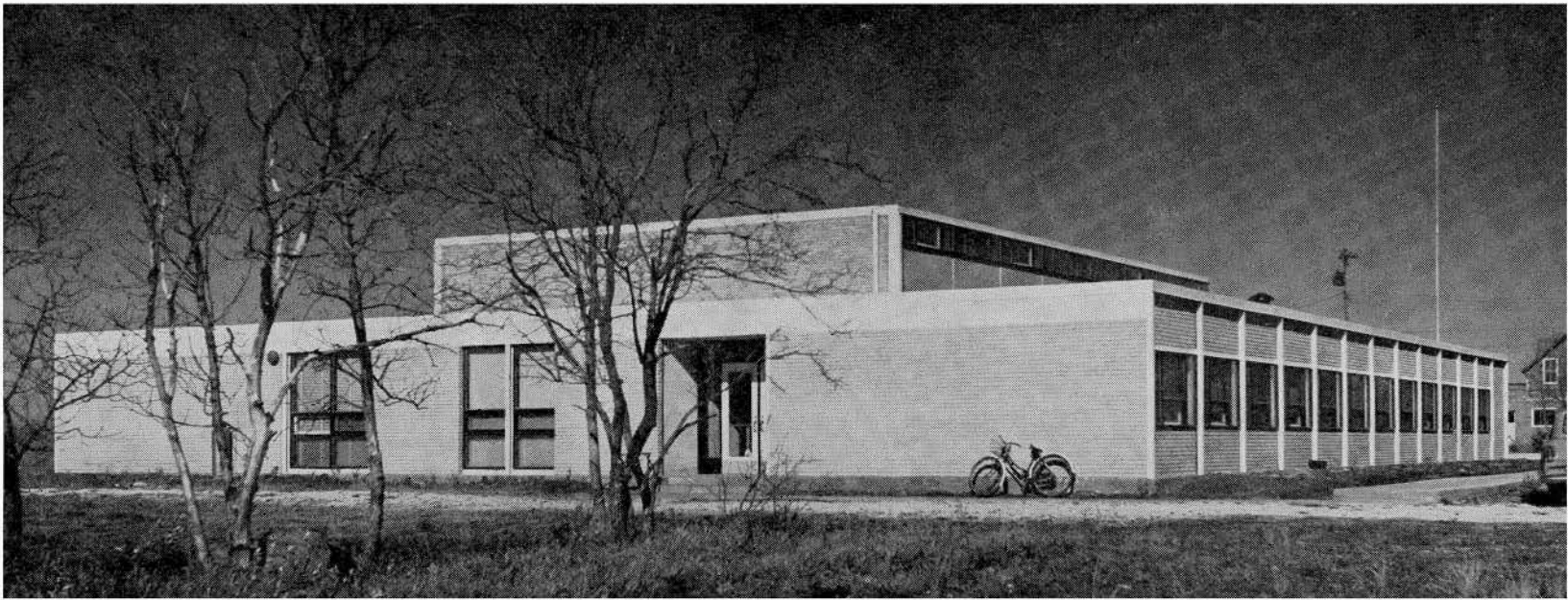


Interior view of typical classroom

HENRY KALEN



Bay Detail



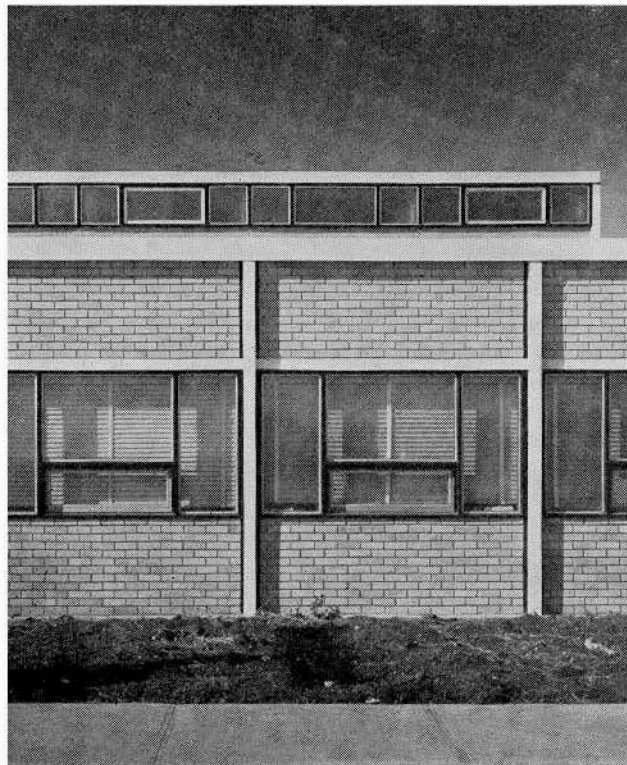
HENRY KALEN

Exterior view from South-East

MENTION

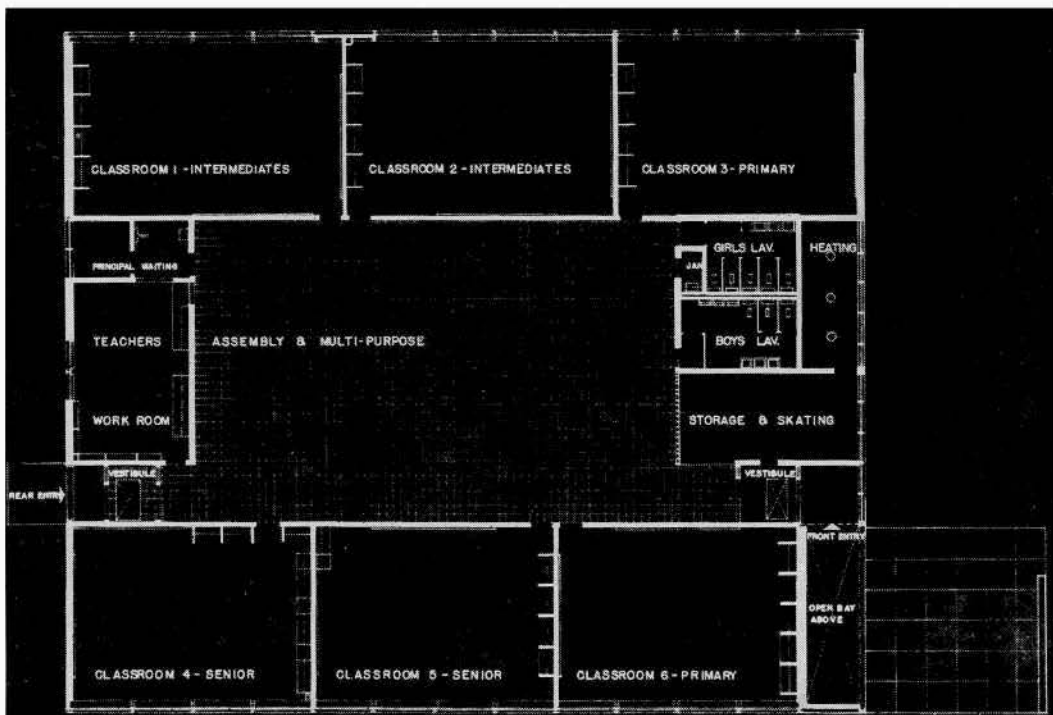
Warren Grade School, Winnipeg

Architects, Libling, Michener & Associates



HENRY KALEN

Bay Detail



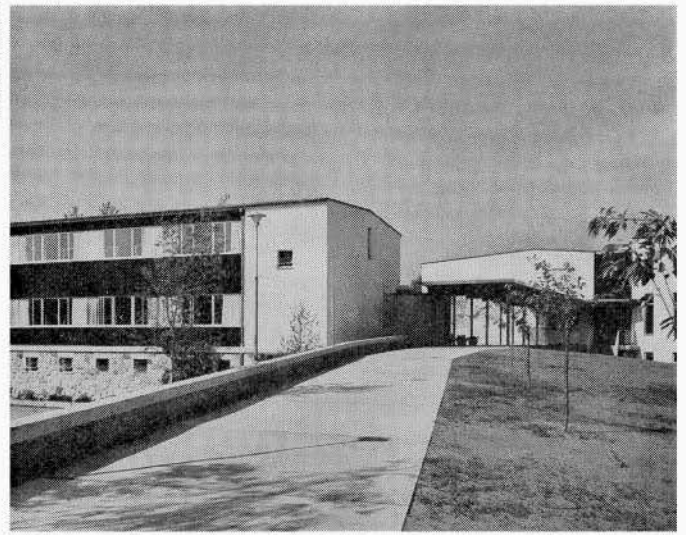
Plan

MENTION

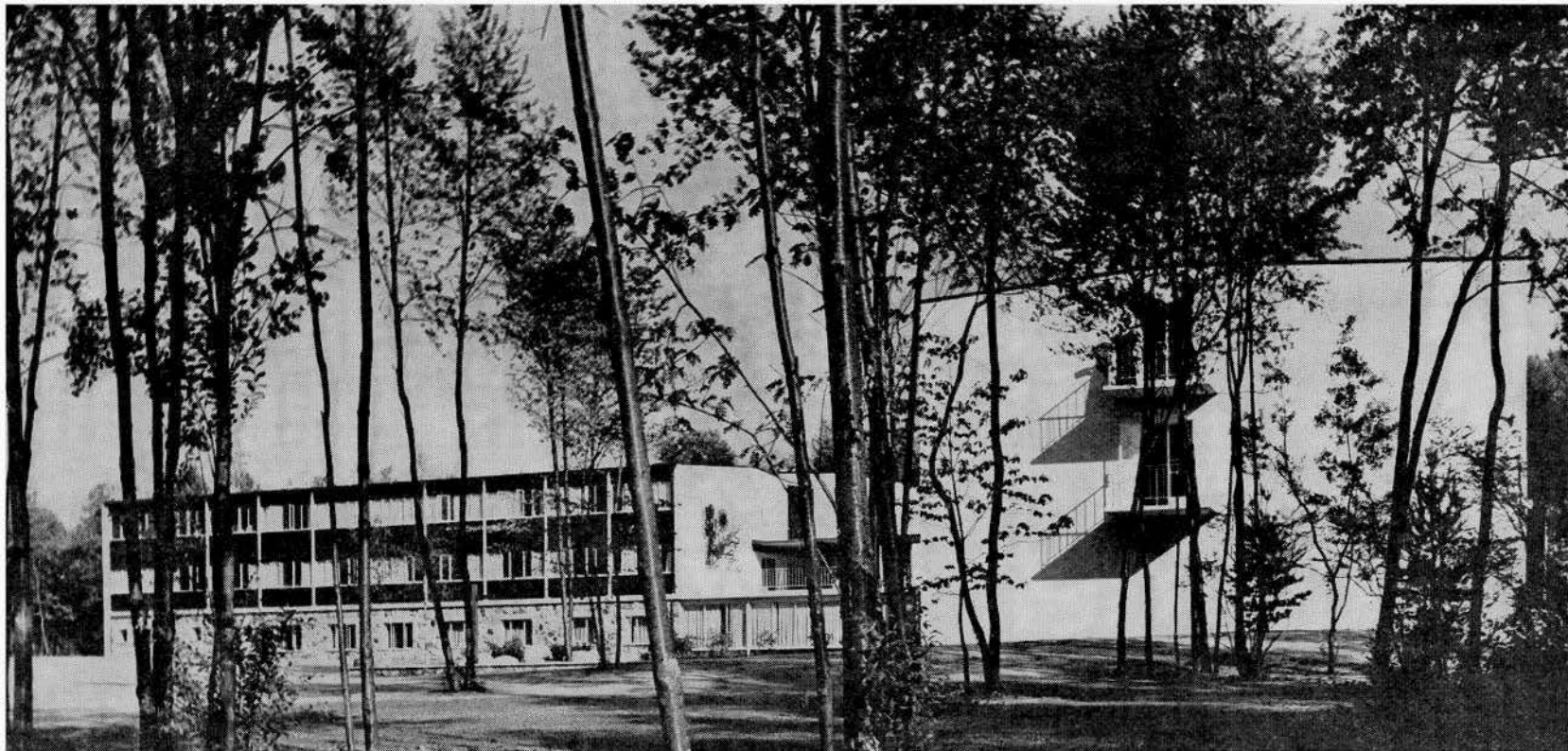
St. Mark's Residential College, U.B.C.

Architects, Gardiner, Thornton, Gathe & Associates

DAVID CAIRNS



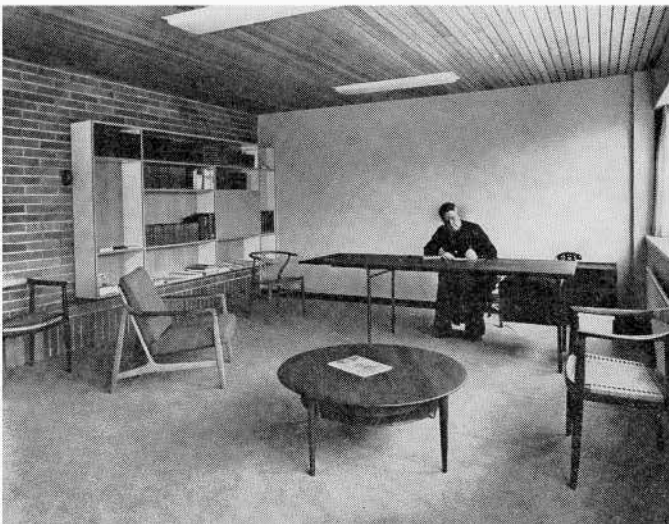
General view from South West



DAVID CAIRNS

General view from North West

DAVID CAIRNS



Principal's Office

DAVID CAIRNS



Resident Students' Refectory



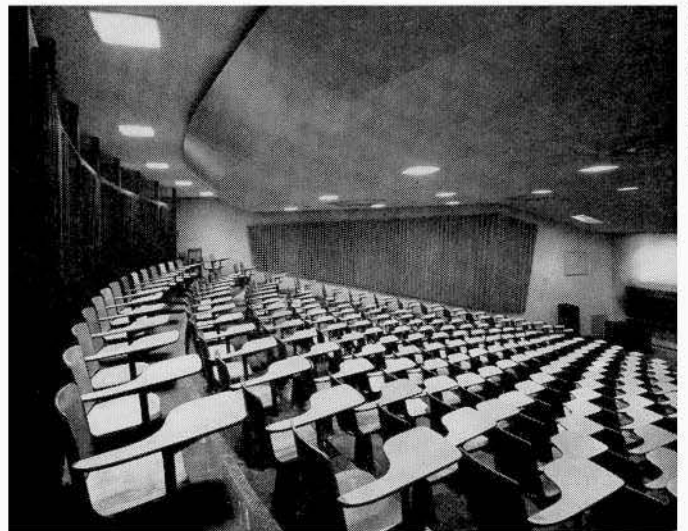
Lecture Theatre lobby

Lecture Theatre

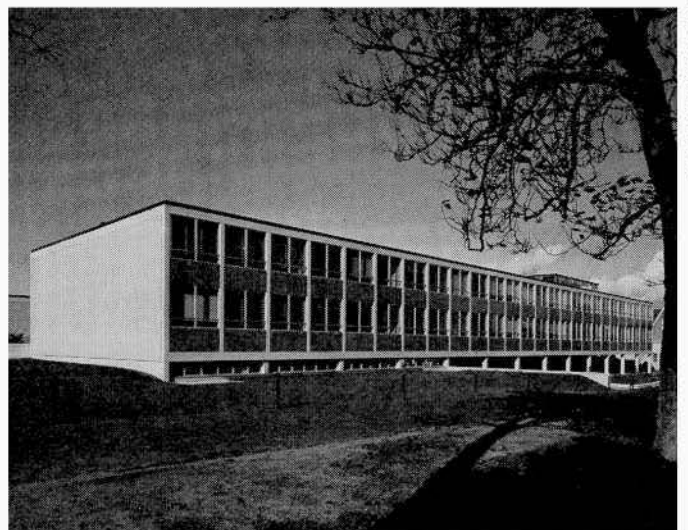
MENTION

Arts Building at U.B.C.

Architects, Thompson, Berwick & Pratt



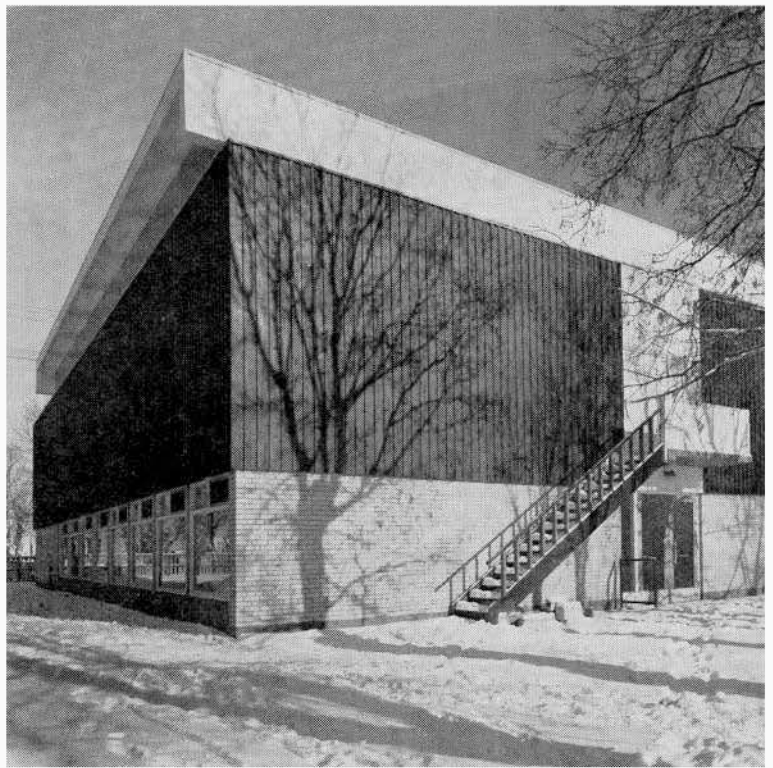
Classroom block from main hall



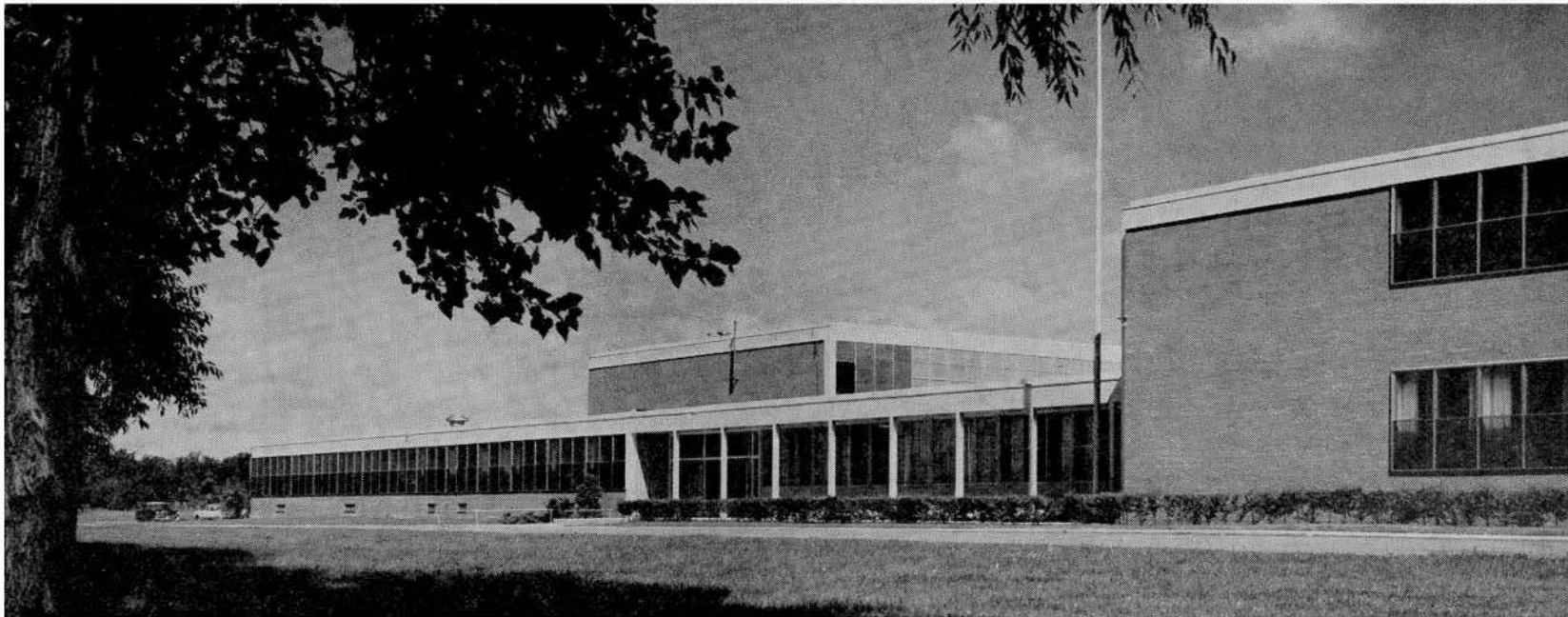
MENTION

St. Augustine's School and Parish Hall,
Brandon

Architects, Waisman, Ross & Associates



PANDA

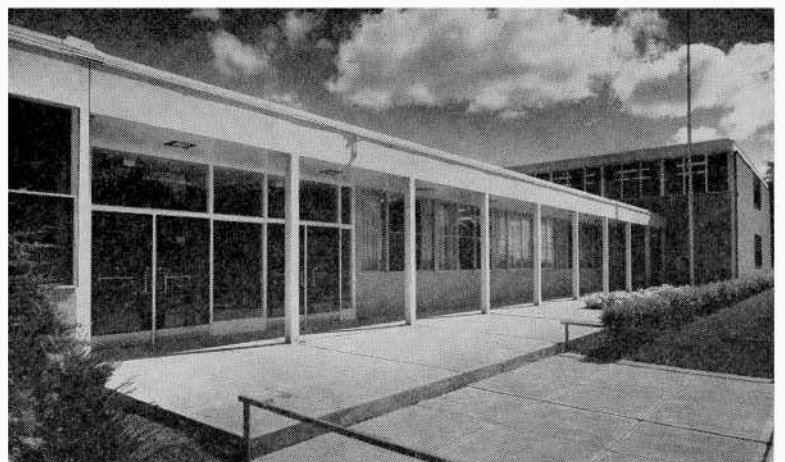


MENTION

Sarnia & District High School

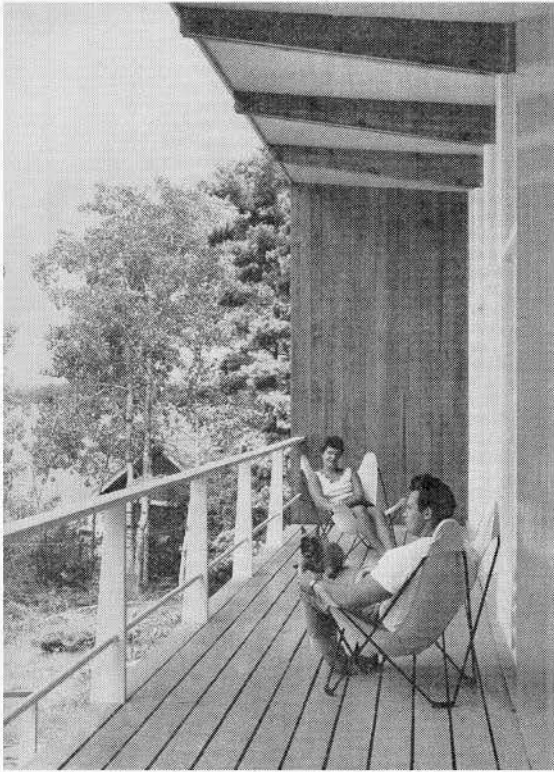
Architects, John B. Parkin Associates

PANDA



RESIDENTIAL

Houses under 1200 sq. ft.



MENTION

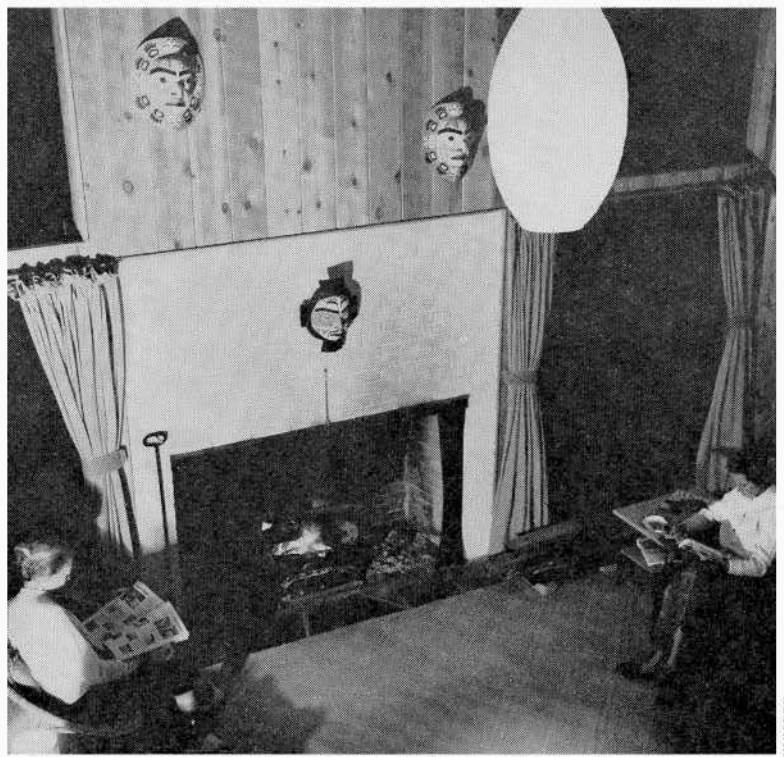
Shaw Cottage, Muskoka, Ontario

Architect, Eugene Z. Lilitzak

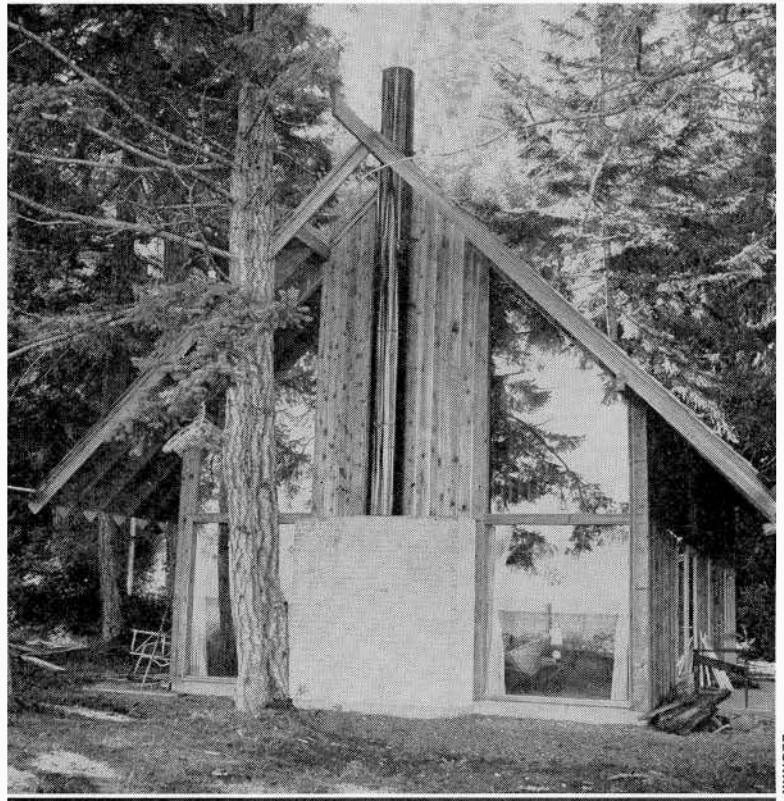
MENTION

Summer House on Vancouver Island

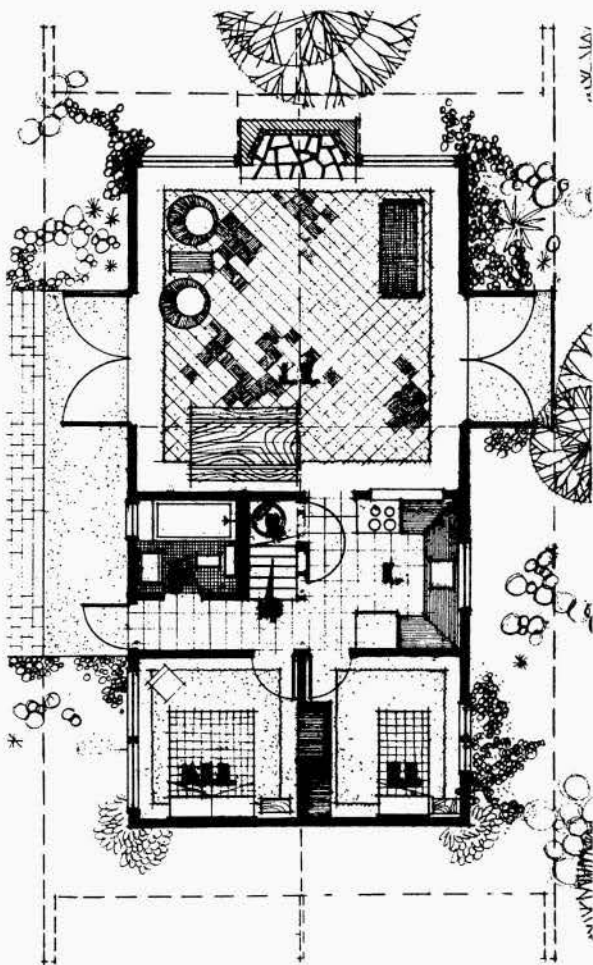
Architects, Watkins & Massey



LEONAR



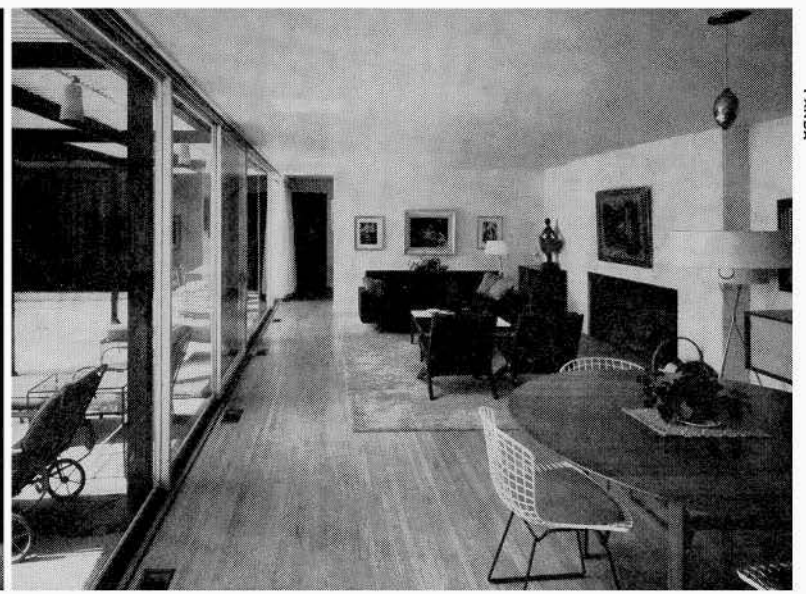
LEONAR



LEONAR



Terrace and bedroom wing



Living-dining room

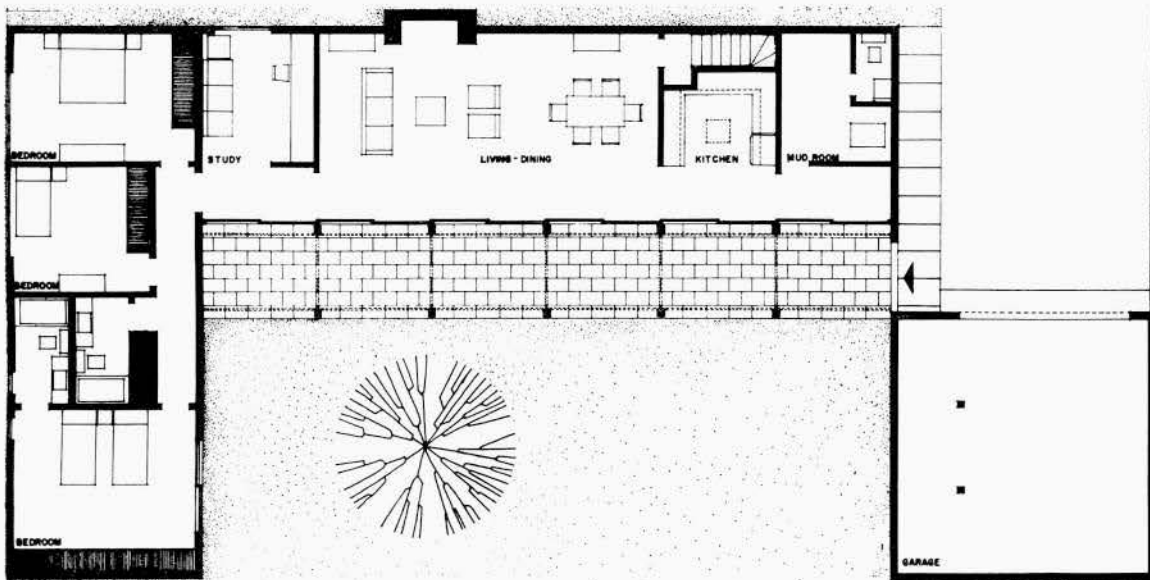
PANDA

MENTION

Houses over 1200 sq. ft.

Hirshhorn Residence, Bootlegger's Bay, Ontario

Architects, John B. Parkin Associates



PANDA

View from bay towards terrace

MENTION

Group Housing

Stanrock Uranium Mines,
Blind River, Ontario

Architect, Jerome Markson



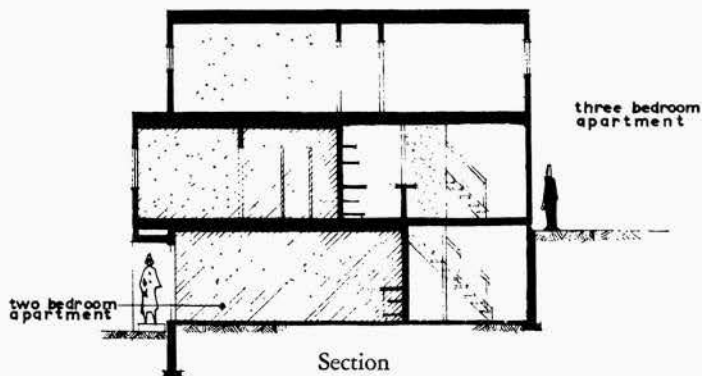
PANDA

Pedestrian way and play space

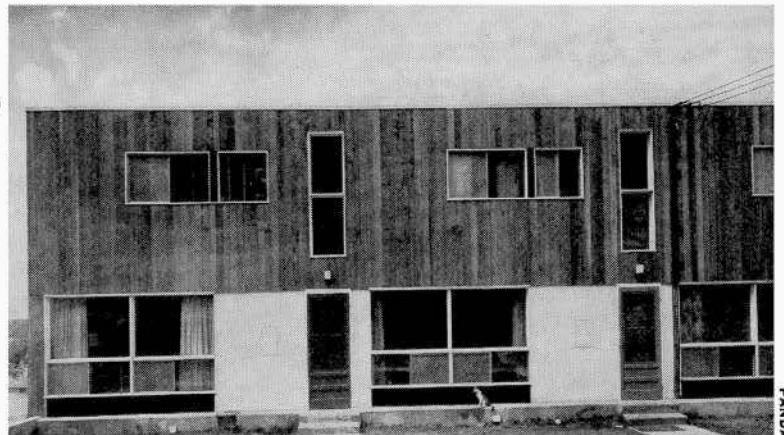


PANDA

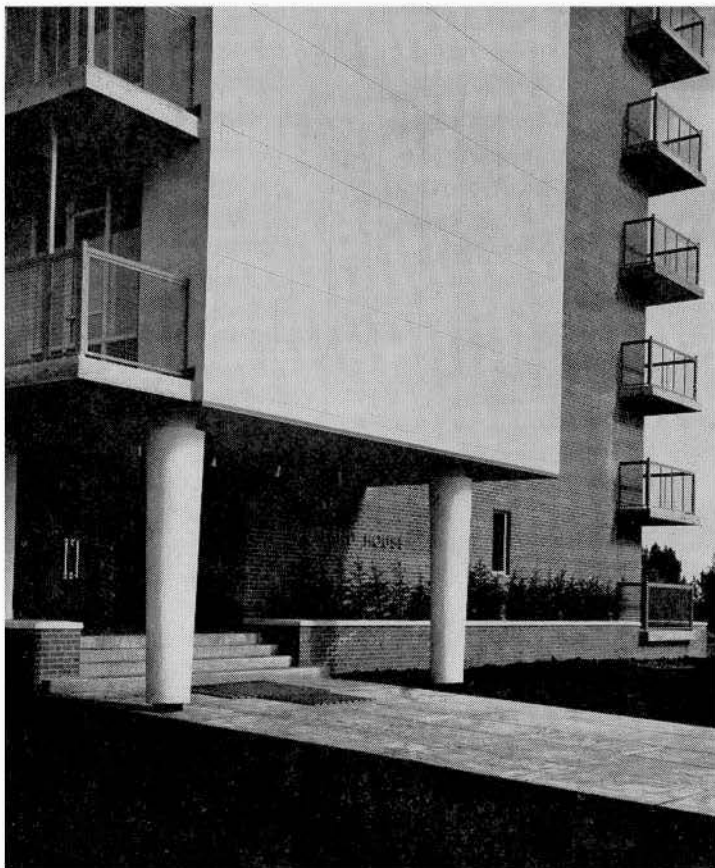
Entries to three bedroom units



Entries to two bedroom units



PANDA



Above, main entrance to Rutland House

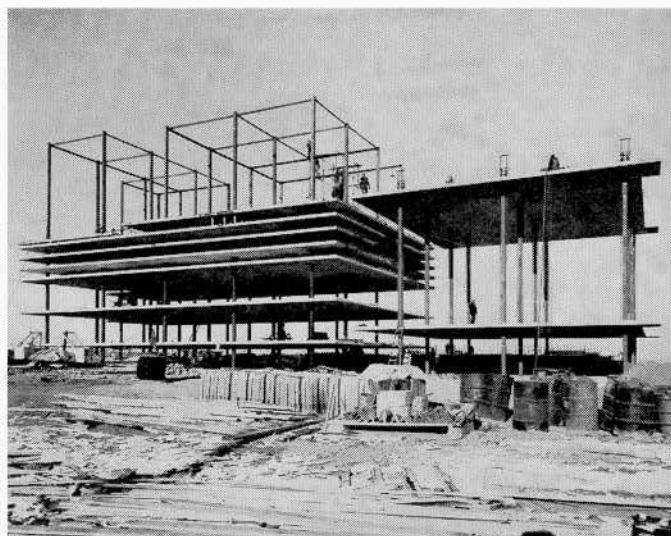
OLIVER STUDIOS

MENTION

Rideau Towers, Calgary

Apartment Houses

*Associated Architects,
Peter Caspari and C. M. Bakker*



OLIVER STUDIOS

Above right, second stage of slab lifting

Opposite, entrance vestibule and lobby



OLIVER STUDIOS

Below, Rutland House, South-East elevation



OLIVER STUDIOS

MENTION

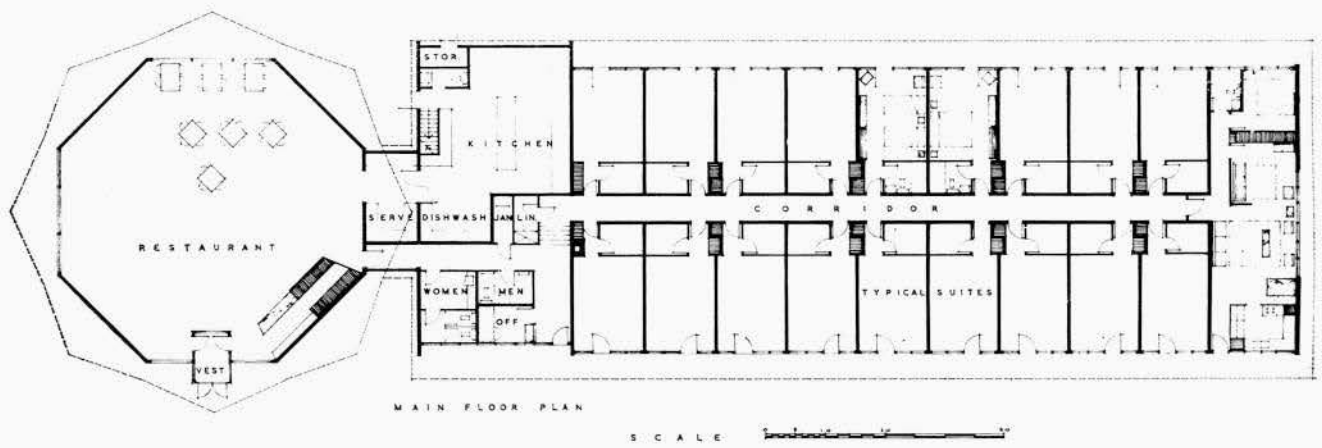
Motel at Sudbury

Architects, Fabbro & Townend

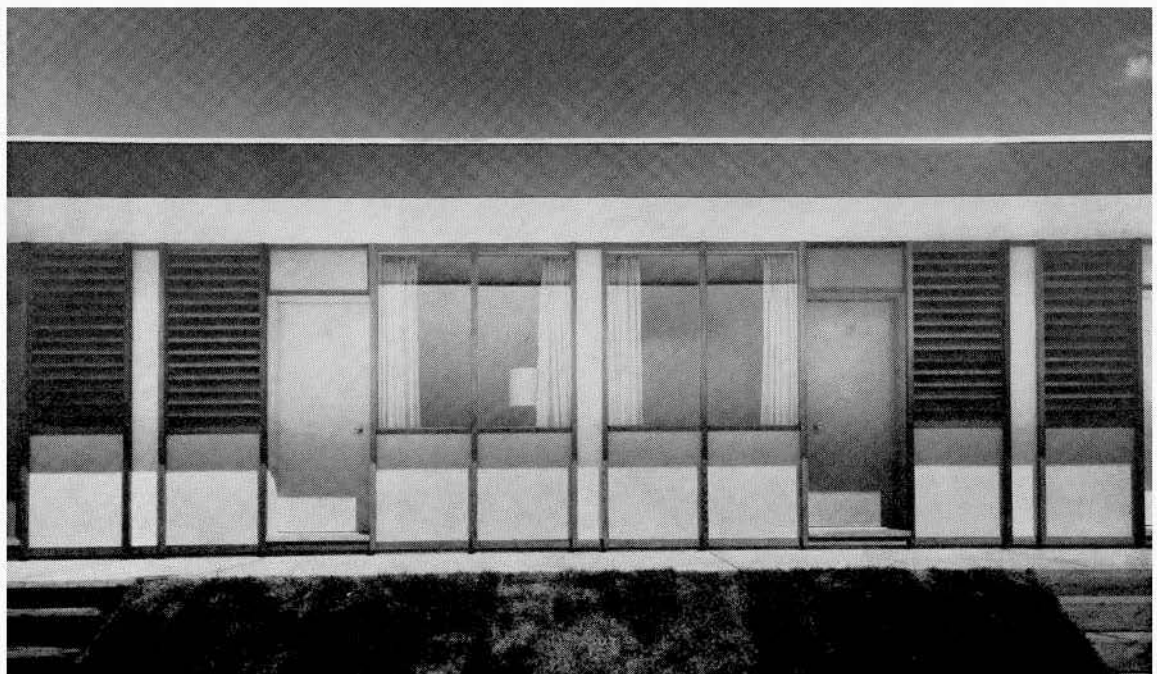


PANDA

Entry and restaurant

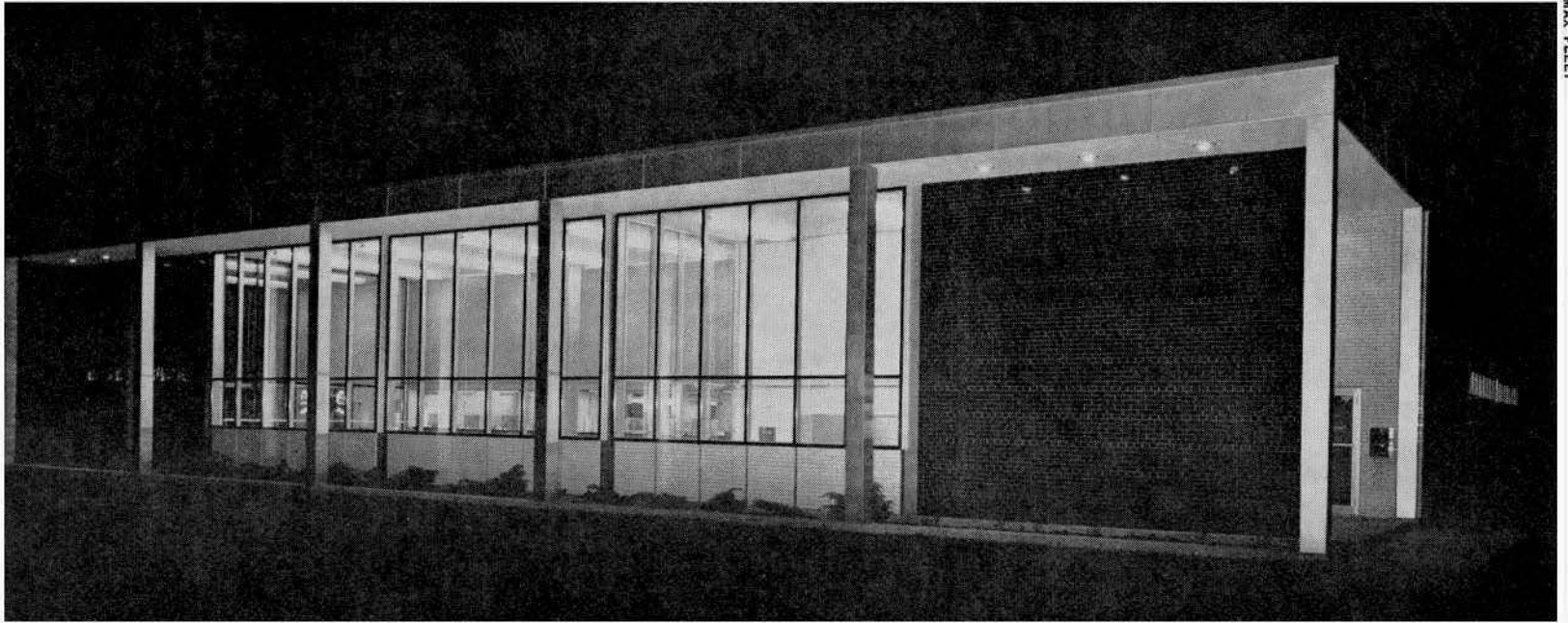


Elevation of typical suite



PANDA

MUNICIPAL



MAX FLEET

Night view from west through colonnade into public lobby

MENTION

Federal Building, Don Mills, Ontario

Architects, John B. Parkin Associates

MENTION

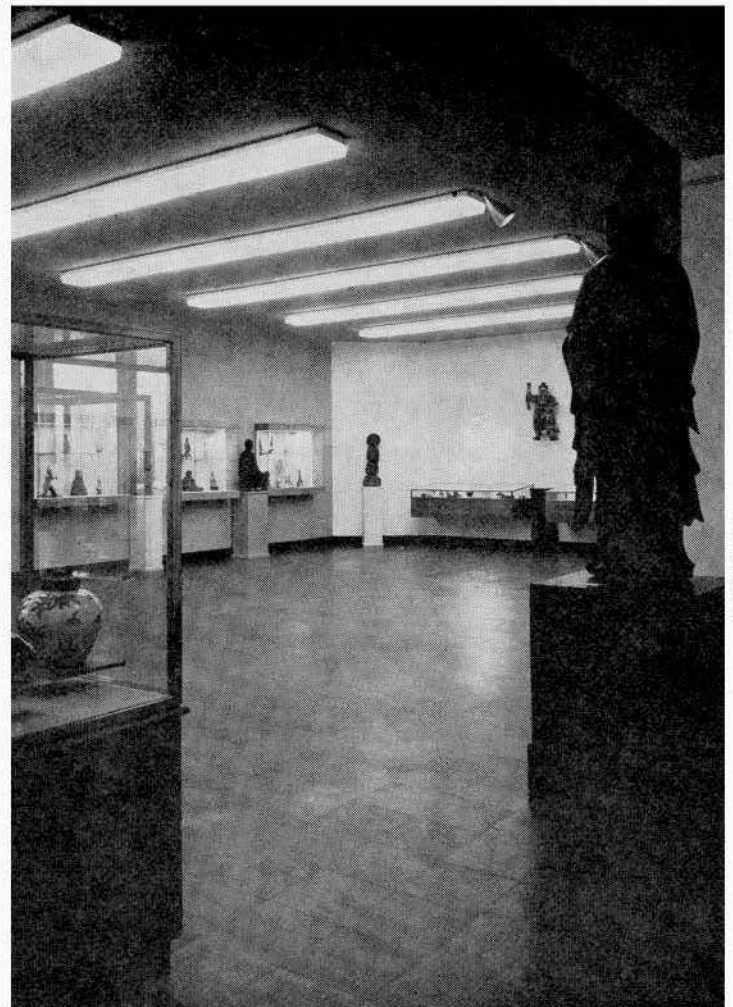
Addition to Norman MacKenzie Art Gallery, Regina

Architects, Izumi, Arnott & Sugyama



BOB HOWARD

Entrance to galleries at right, to art school at left



BOB HOWARD

Antiquities gallery

MENTION

North York Municipal Offices, Willowdale, Ontario

Architects, Sproatt & Rolph

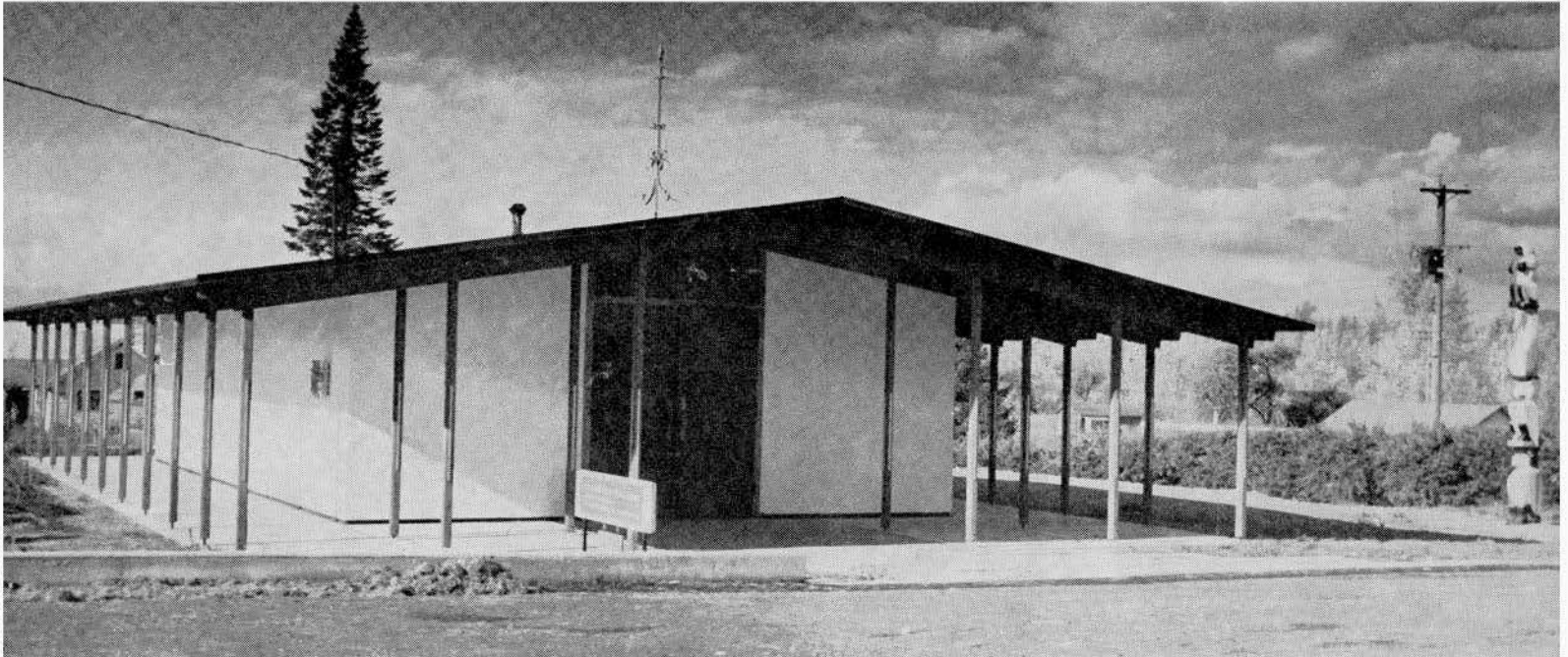


Main entrance and forecourt

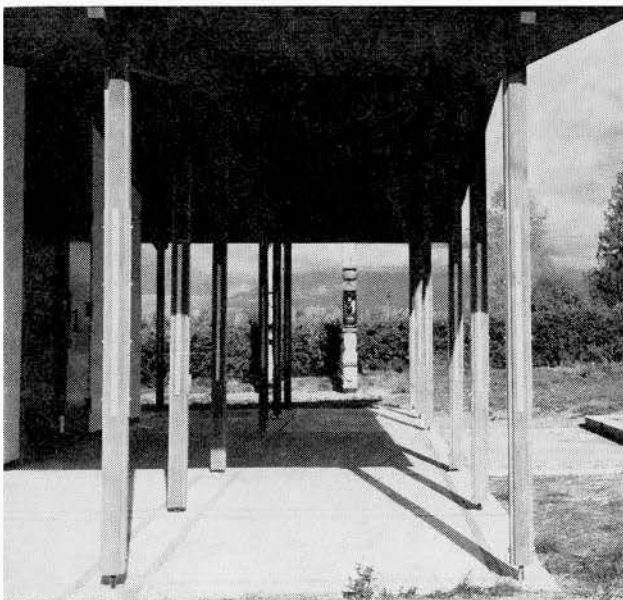
MENTION

Langley Centennial Museum, Langley, B.C.

Architect, J. Calder Peeps



SELWYN PULLAN



View toward Fraser River through entry porch



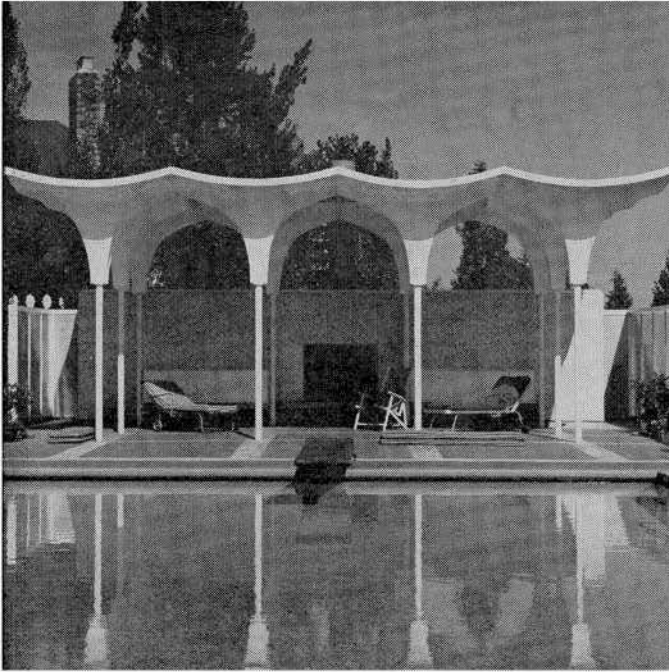
Museum interior

MISCELLANEOUS

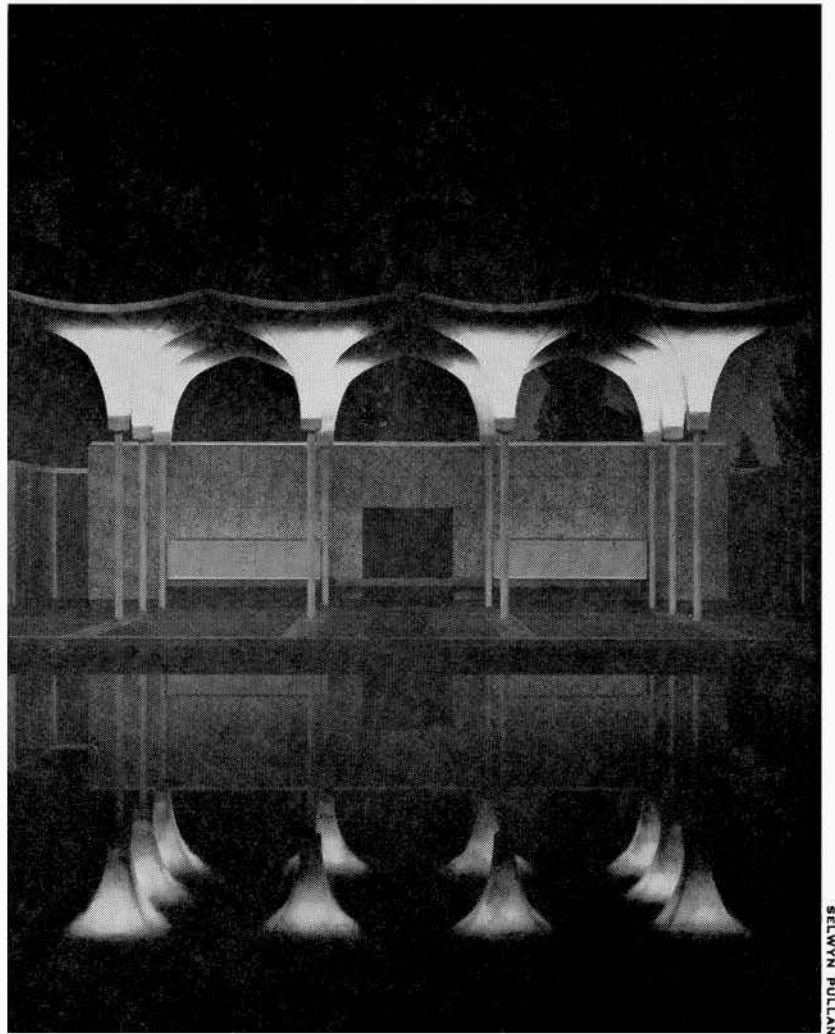
MENTION

Plastic Cabana

Architect, Arthur Erickson



SELWYN PULLAN



SELWYN PULLAN

INDUSTRIAL

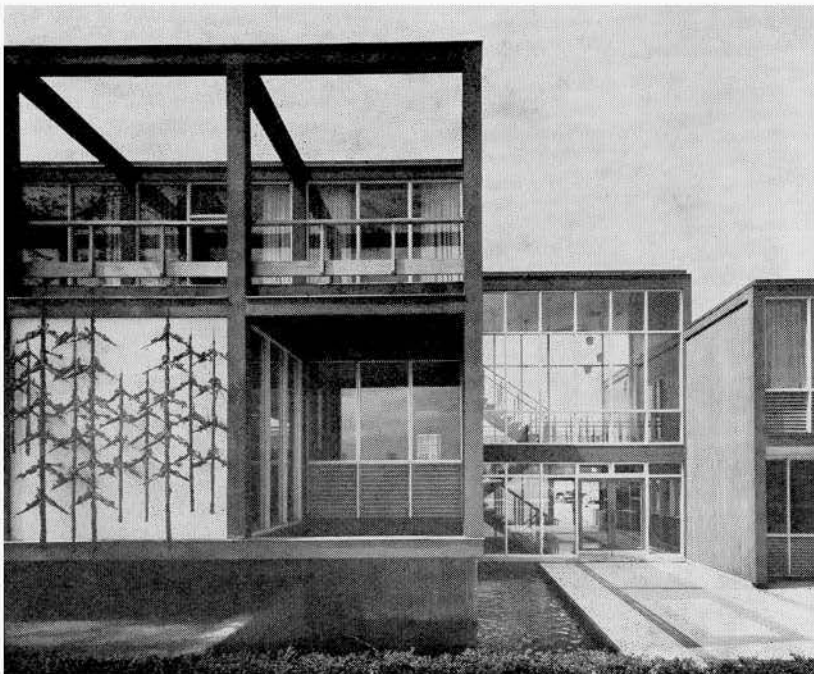
MENTION

R. Laidlaw Lumber Company Limited, Weston, Ontario

Architects, Penland & Baker

Administration building

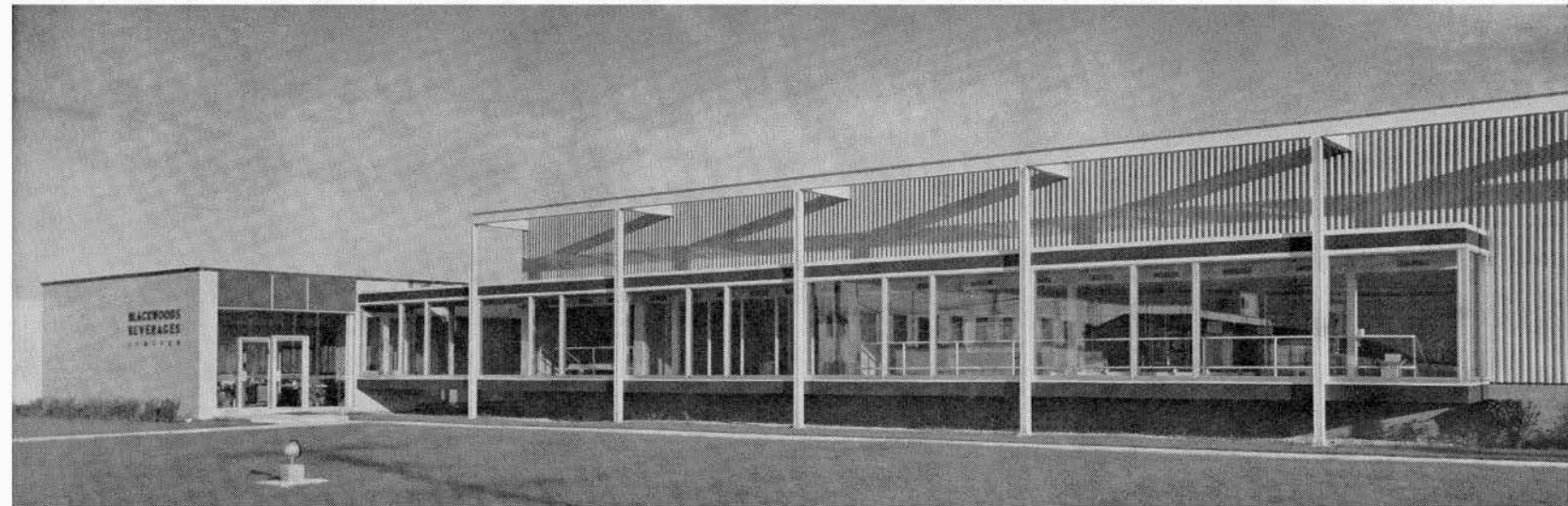
Boiler plant



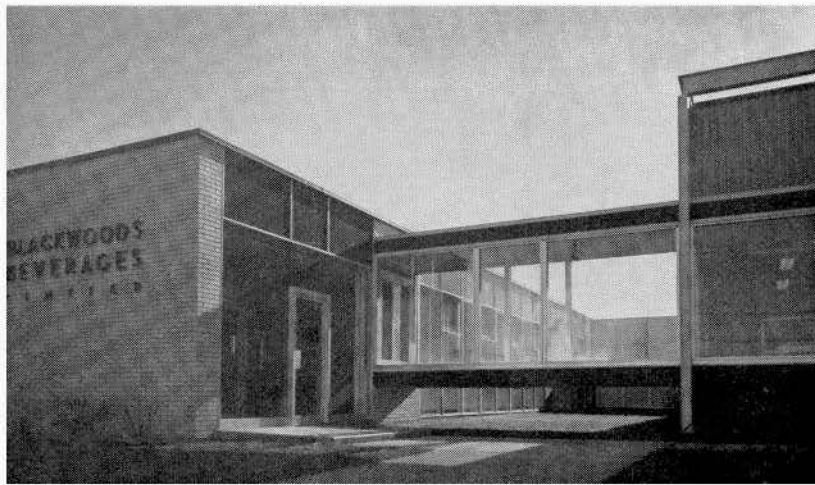
PANDA



PANDA



HENRY KALEN

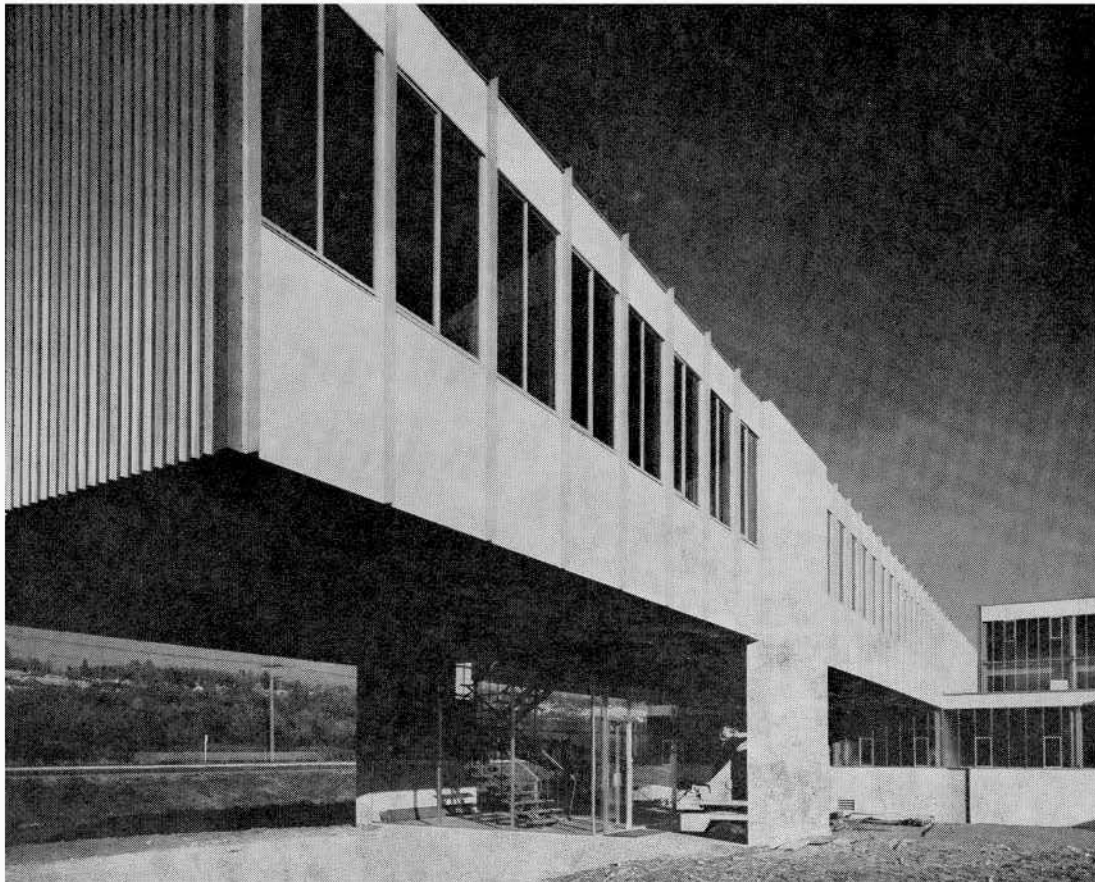


HENRY KALEN

MENTION

Blackwoods Beverages Bottling Plant,
Winnipeg

Architects, Waisman, Ross & Associates

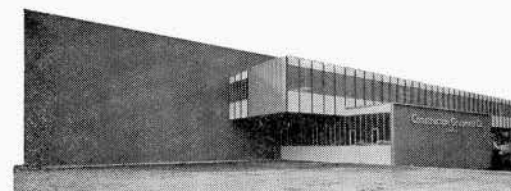


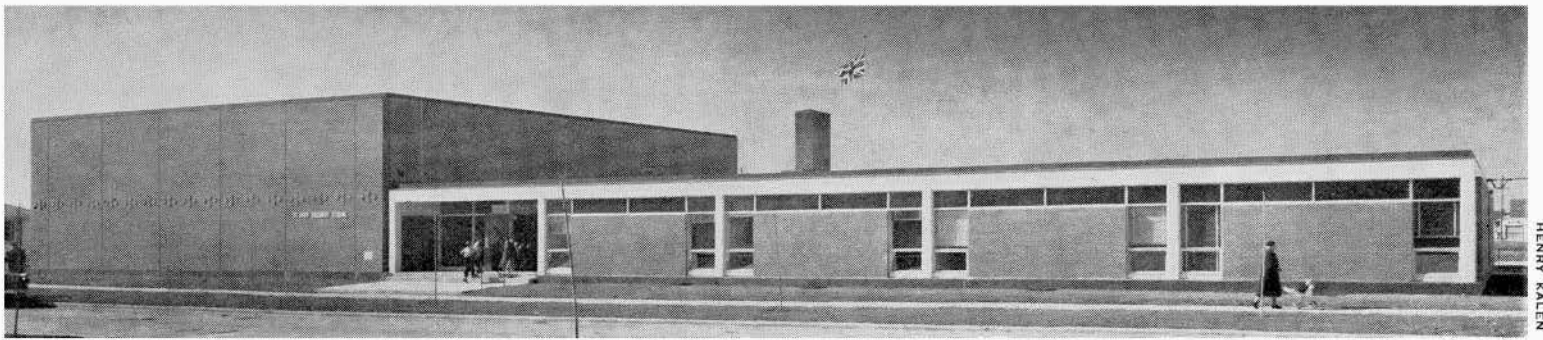
ED PRYOR

MENTION

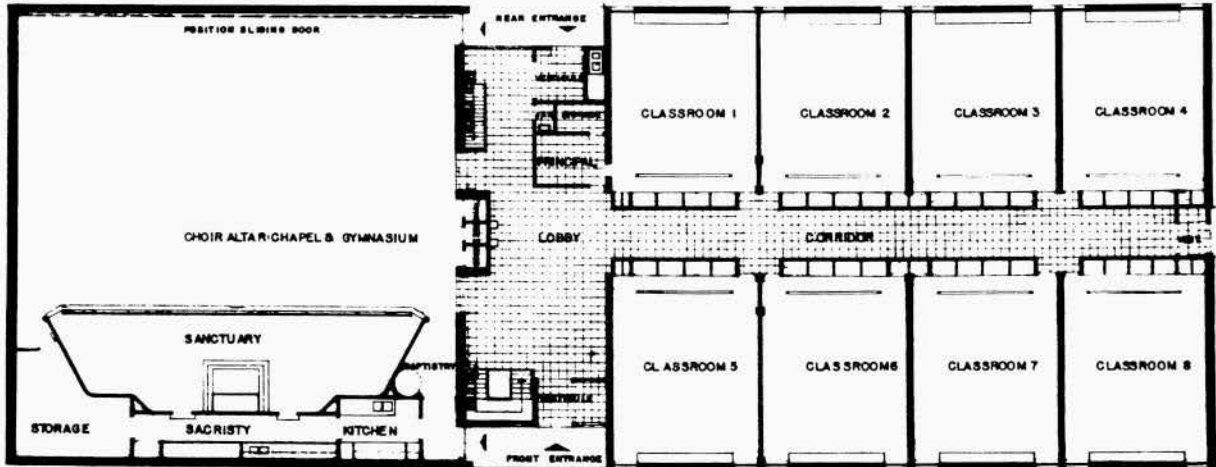
Construction Equipment Ltd.,
Vancouver

Architects, Thompson, Berwick & Pratt





HENRY KALEN



ECCLESIASTICAL

MENTION

St. John Brebeuf, Winnipeg

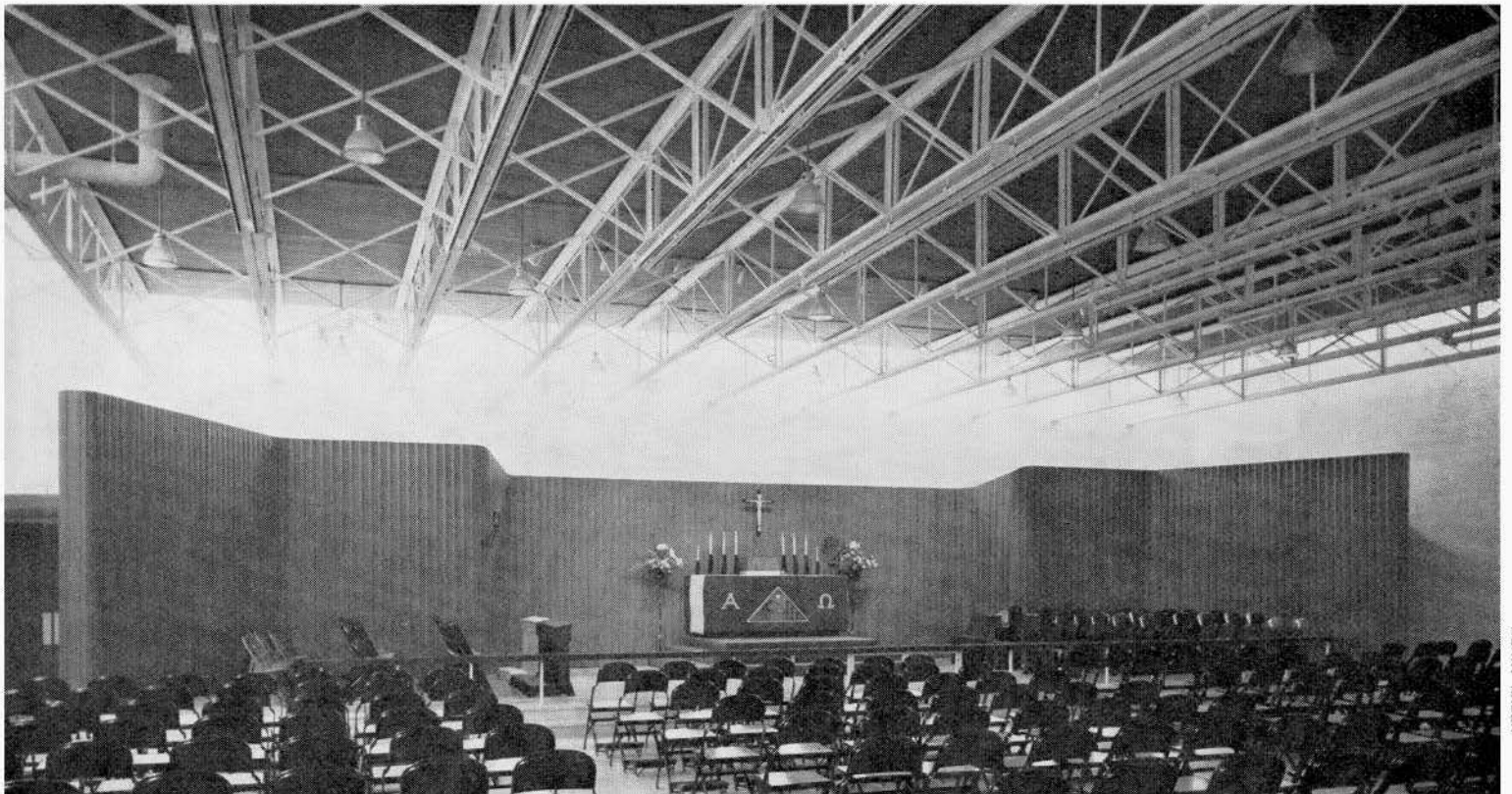
Architects, Libling, Michener & Associates



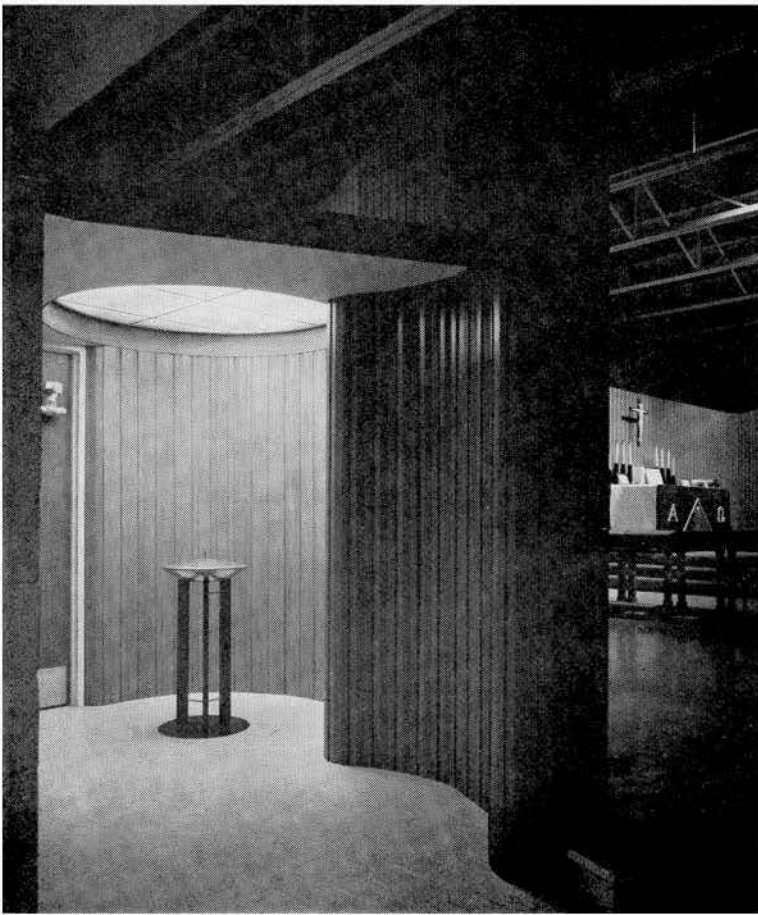
HENRY KALEN

Interior view of auditorium and chapel

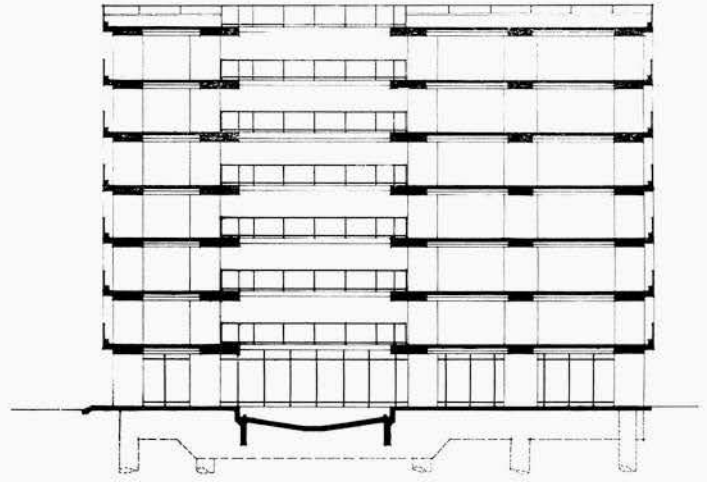
Classroom corridor from entranceway



HENRY KALEN



Detail view of Baptismal Font



Section through garage

COMMERCIAL

MENTION

Dundas Square Parking Garage,
Toronto Parking Authority

Architects, John B. Parkin Associates

View from South-East. End wall is of precast concrete panels. Balcony type catwalks connect parking areas at end of elevator bay.



PANDA

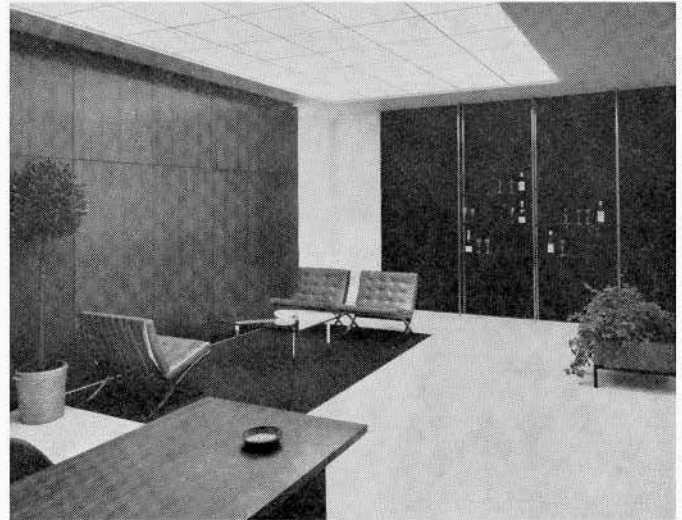


Bloor Street facade

MENTION

Holt Renfrew Building, Toronto

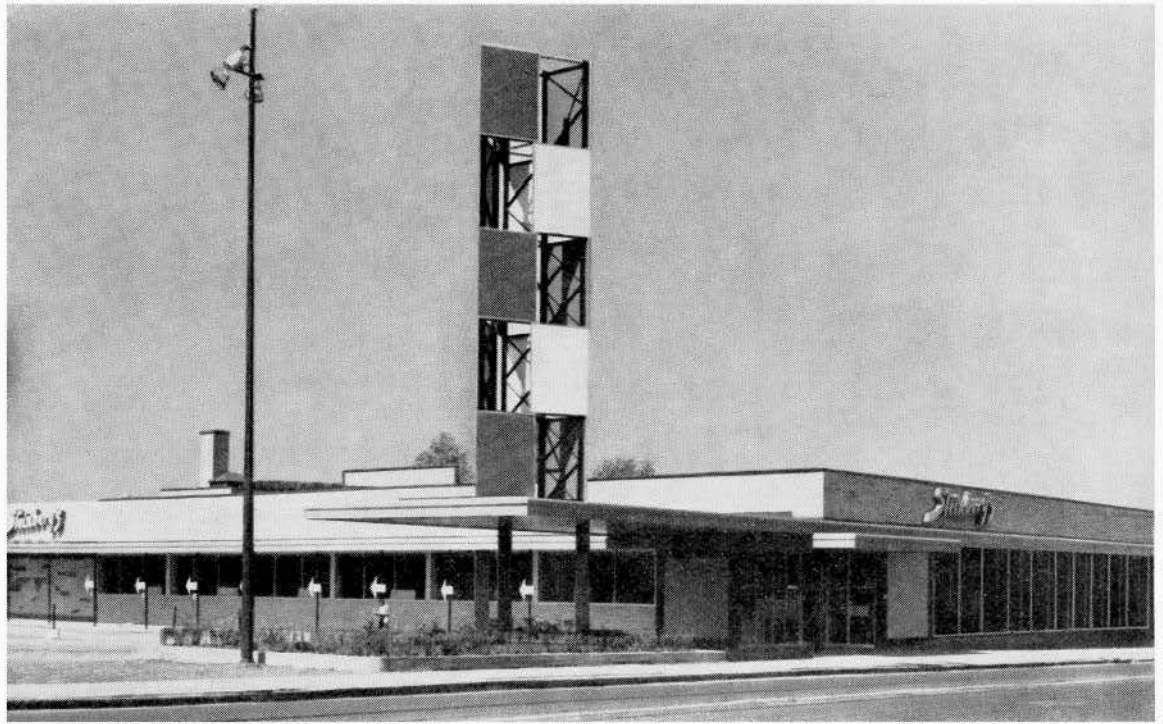
Architects, Gordon S. Adamson & Associates



Reception room



Interior of store



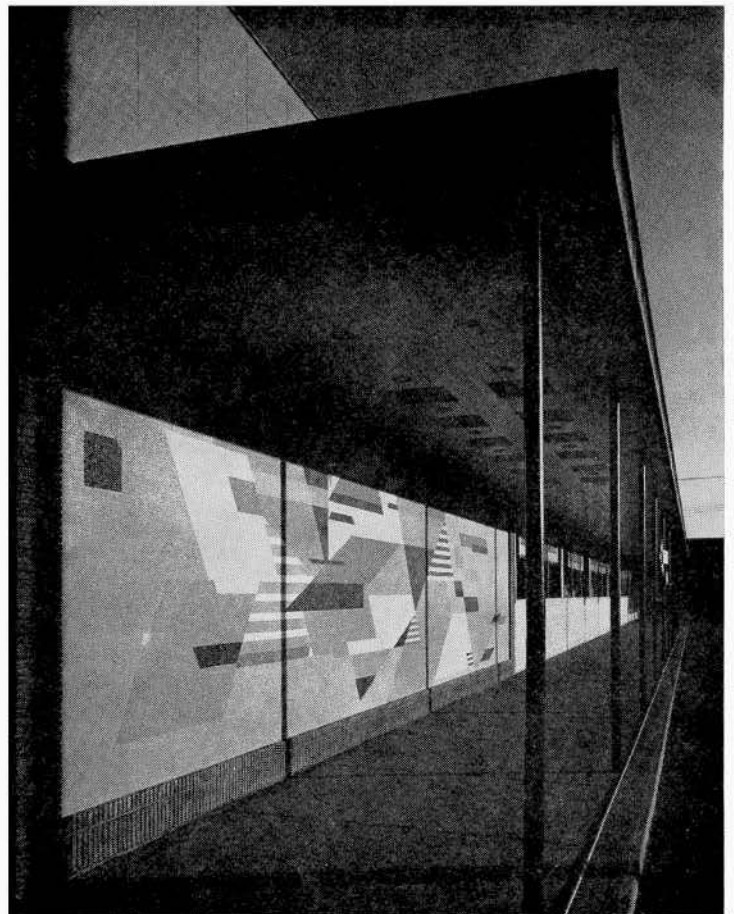
MENTION

Steinbergs Store, Montreal
Architects, Keith L. Graham Associates

Entrance vestibule

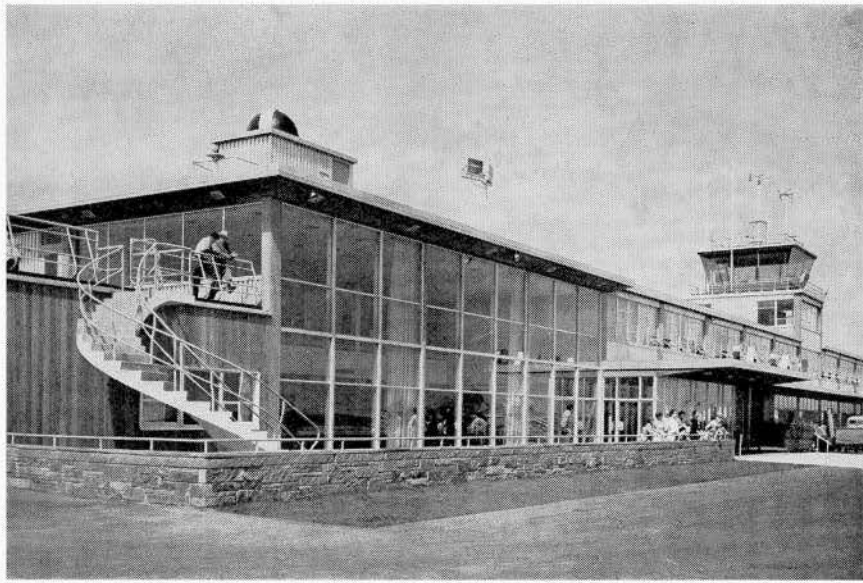


Mural and loggia adjacent to parking lot



STUDIO ALAIN

TRANSPORTATION



K. T. HYDE

MENTION

Airport Terminal, Calgary

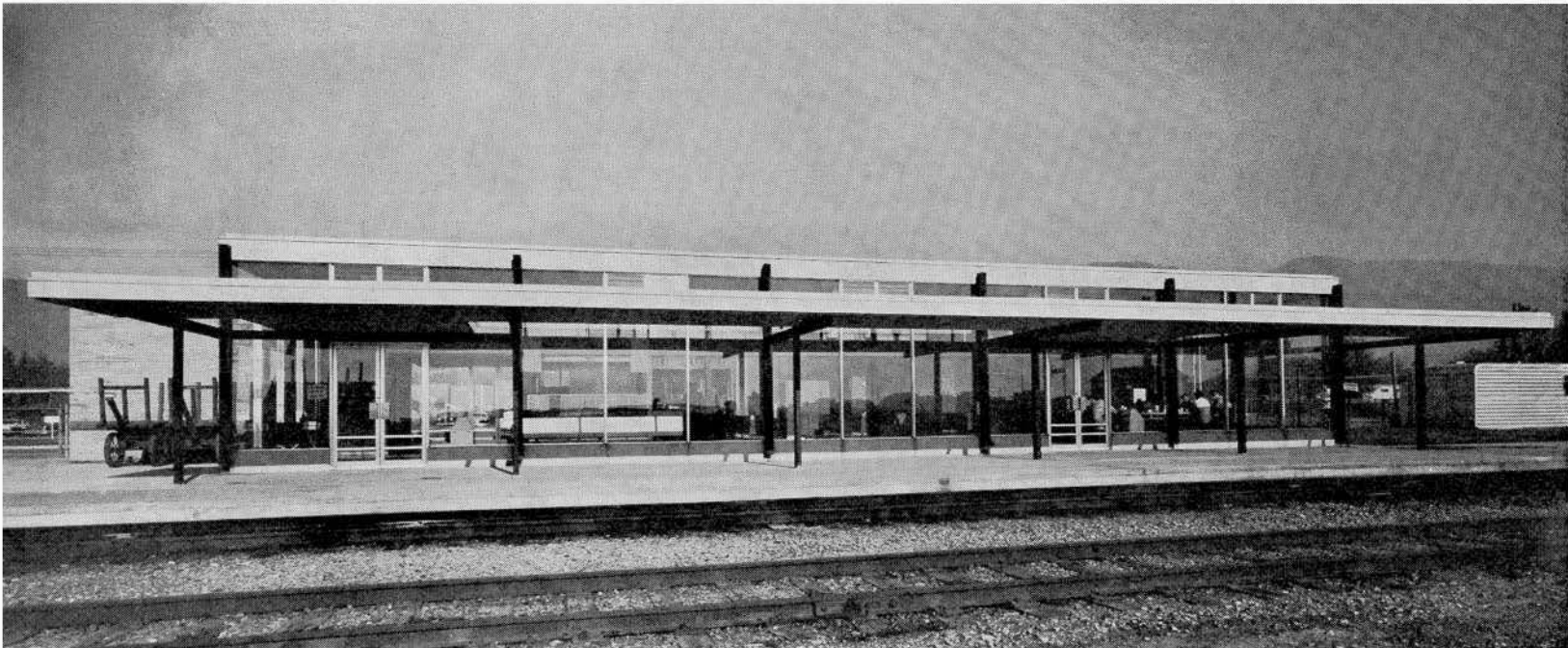
Architects, Clayton, Bond & Mogridge

MENTION

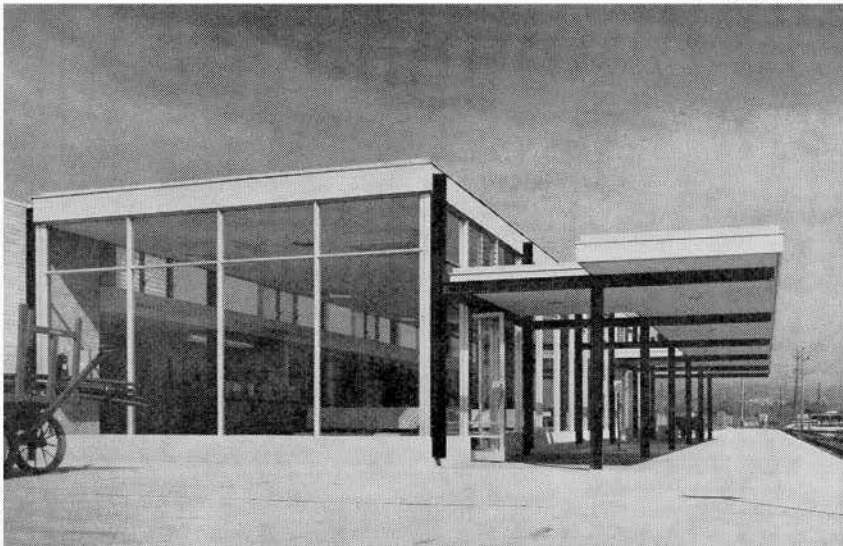
Pacific Great Eastern Railway Station, Squamish, B.C.

Architects, R. C. Hale & R. F. Harrison

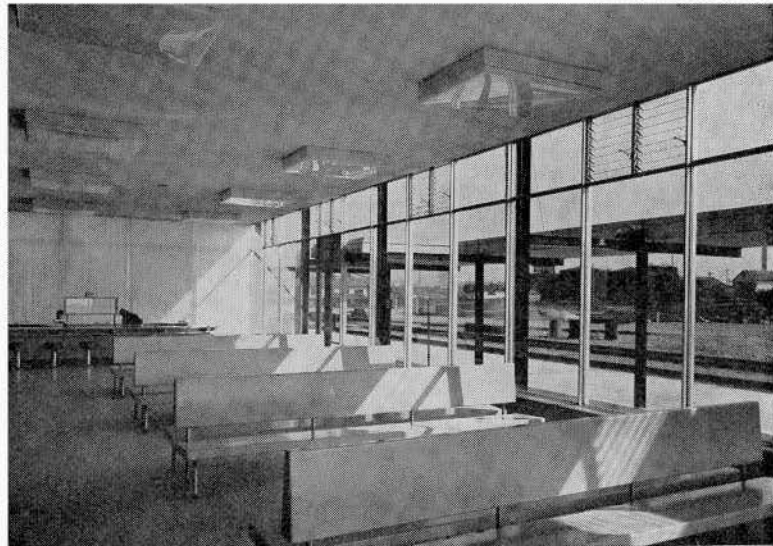
PHOTOGRAPHERS LTD.



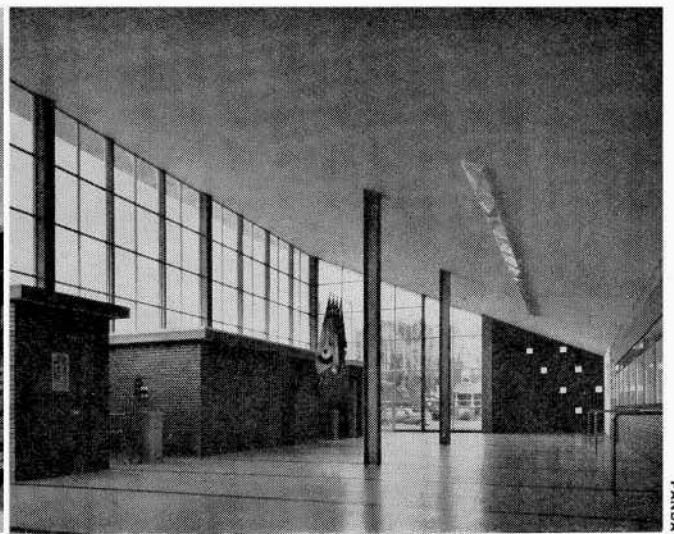
PHOTOGRAPHERS LTD.



PHOTOGRAPHERS LTD.



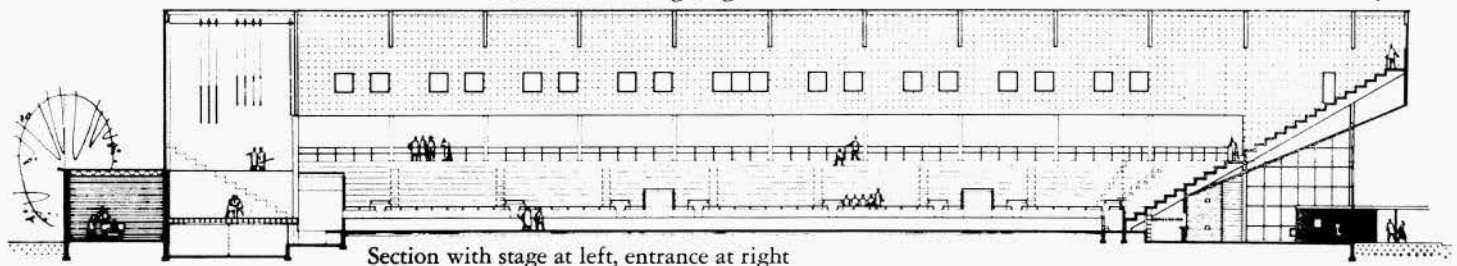
PANDA



PANDA

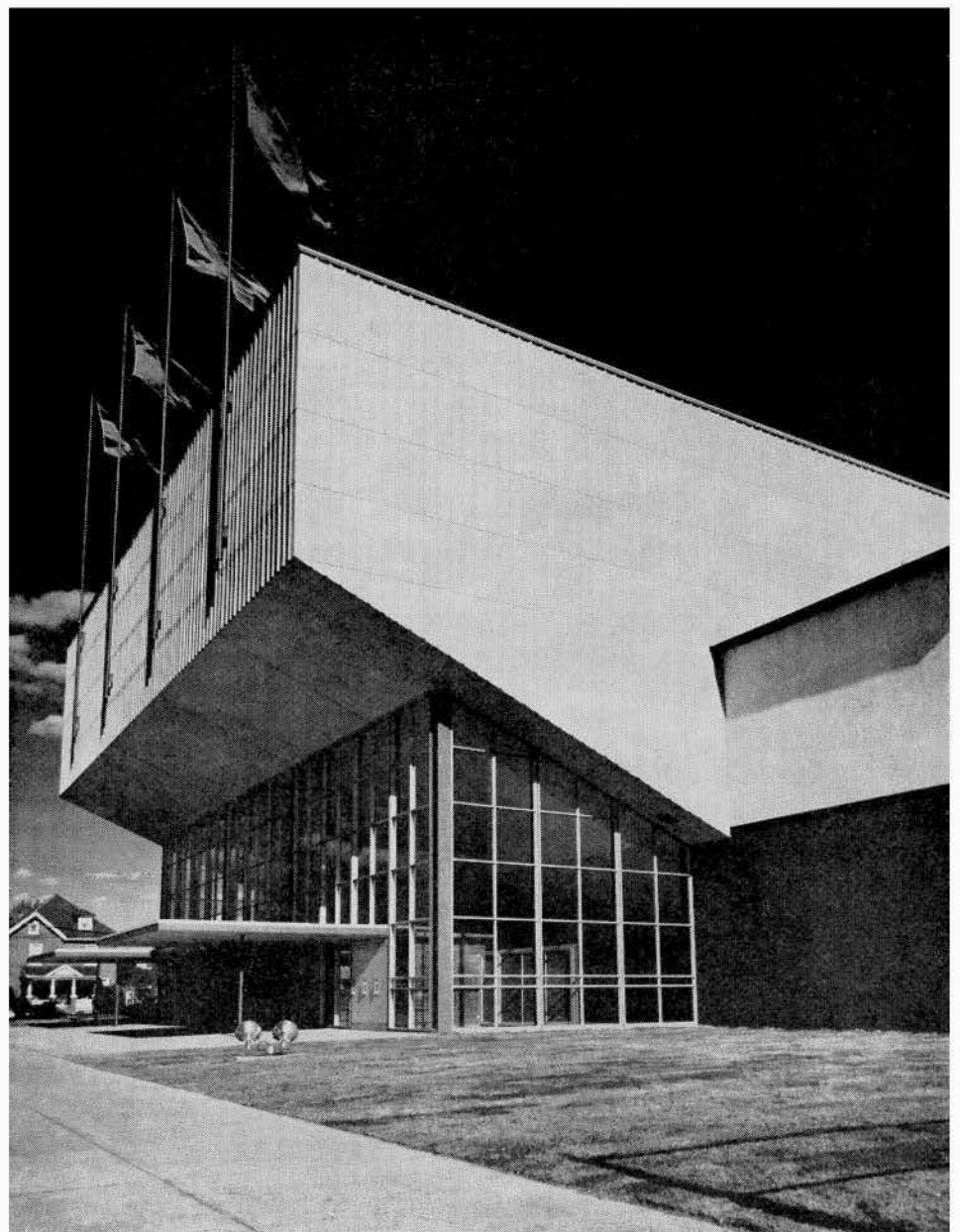
Auditorium facing stage

Entrance foyer



Section with stage at left, entrance at right

Entrance exterior



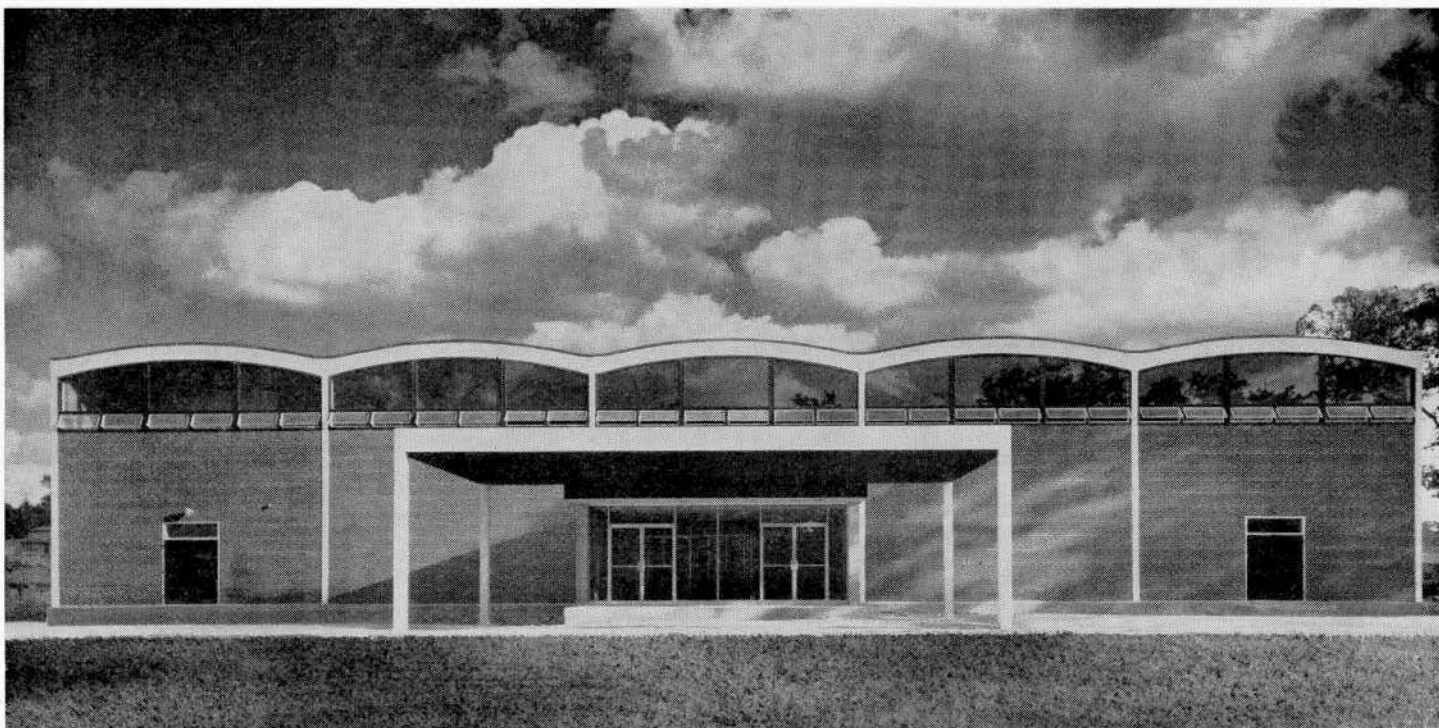
PANDA

RECREATION

MENTION

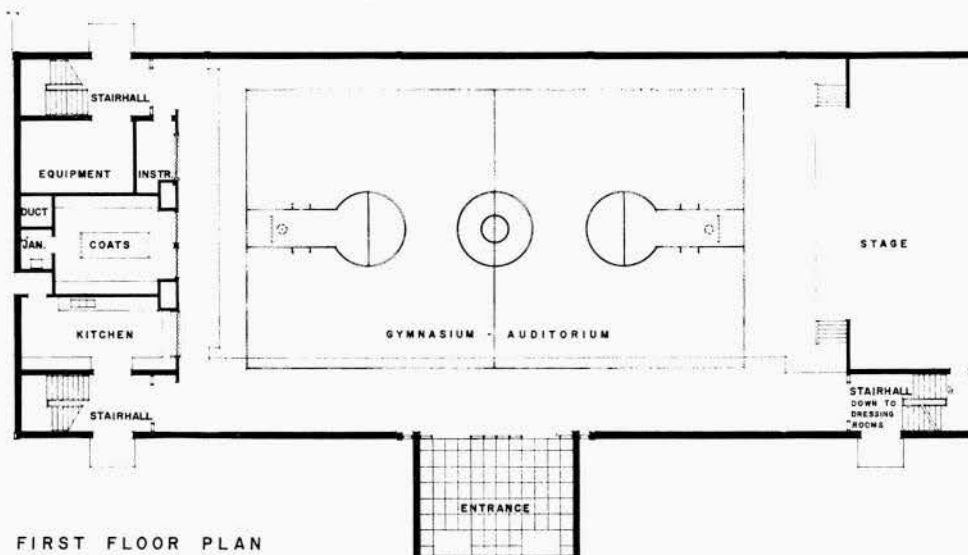
Peterborough Community Centre,
Peterborough, Ontario

Architects, Craig and Zeidler

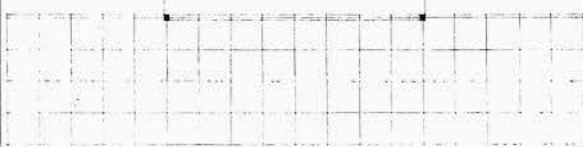
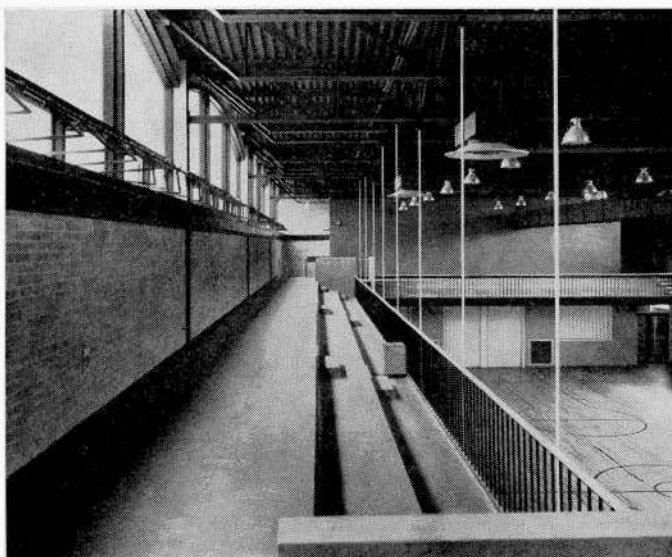


MENTION

W. H. Collins, Community Centre,
Elliot Lake, Ontario



FIRST FLOOR PLAN



Architects, John B. Parkin Associates

MENTION

New Woodbine Racetrack, Toronto

Architect, Earle C. Morgan



MAX FLEET

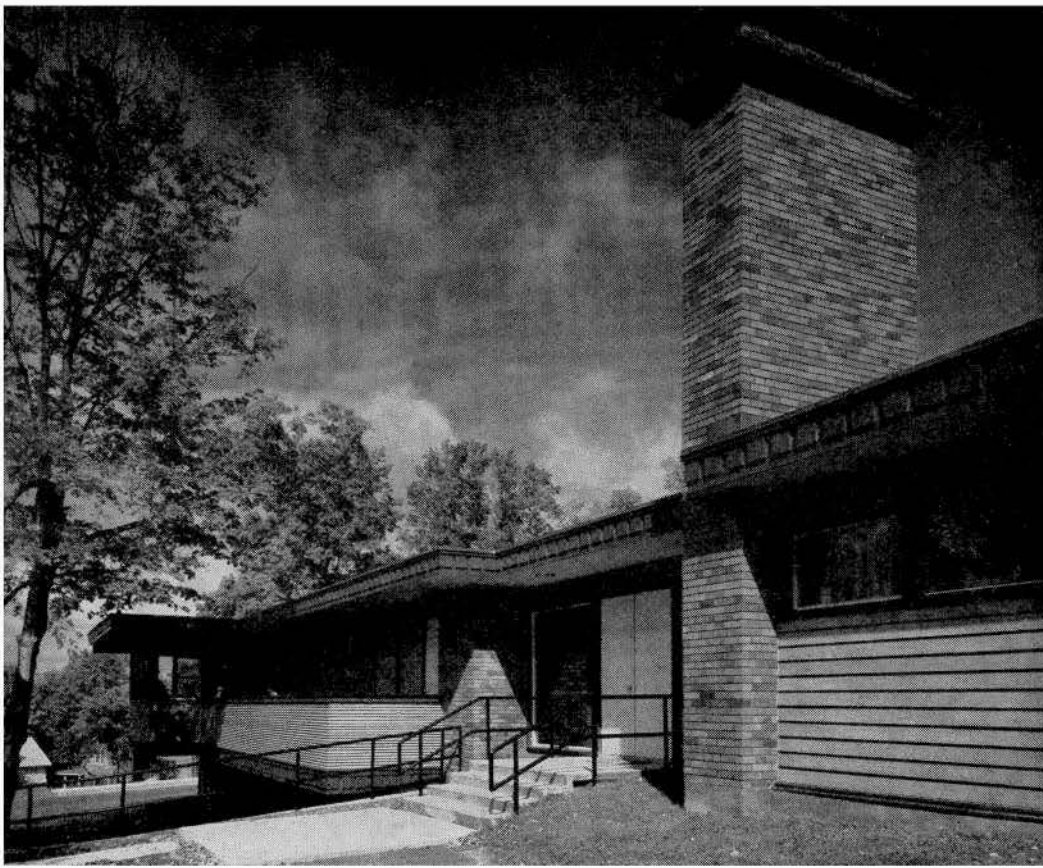
MENTION

Dining Lodge,
Dill Township, Ontario

Architects, Fabbro & Townend



PANDA



HOSPITALS

MENTION

Georgian Manor, Home for the Aged,
Penetanguishene, Ontario

Architects, Craig and Zeidler

PANDA

OFFICES

MENTION

Branch Banks of
Nova Scotia and Montreal,
Don Mills, Ontario

*Architects,
John B. Parkin Associates*



MAX FLEET



PANDA

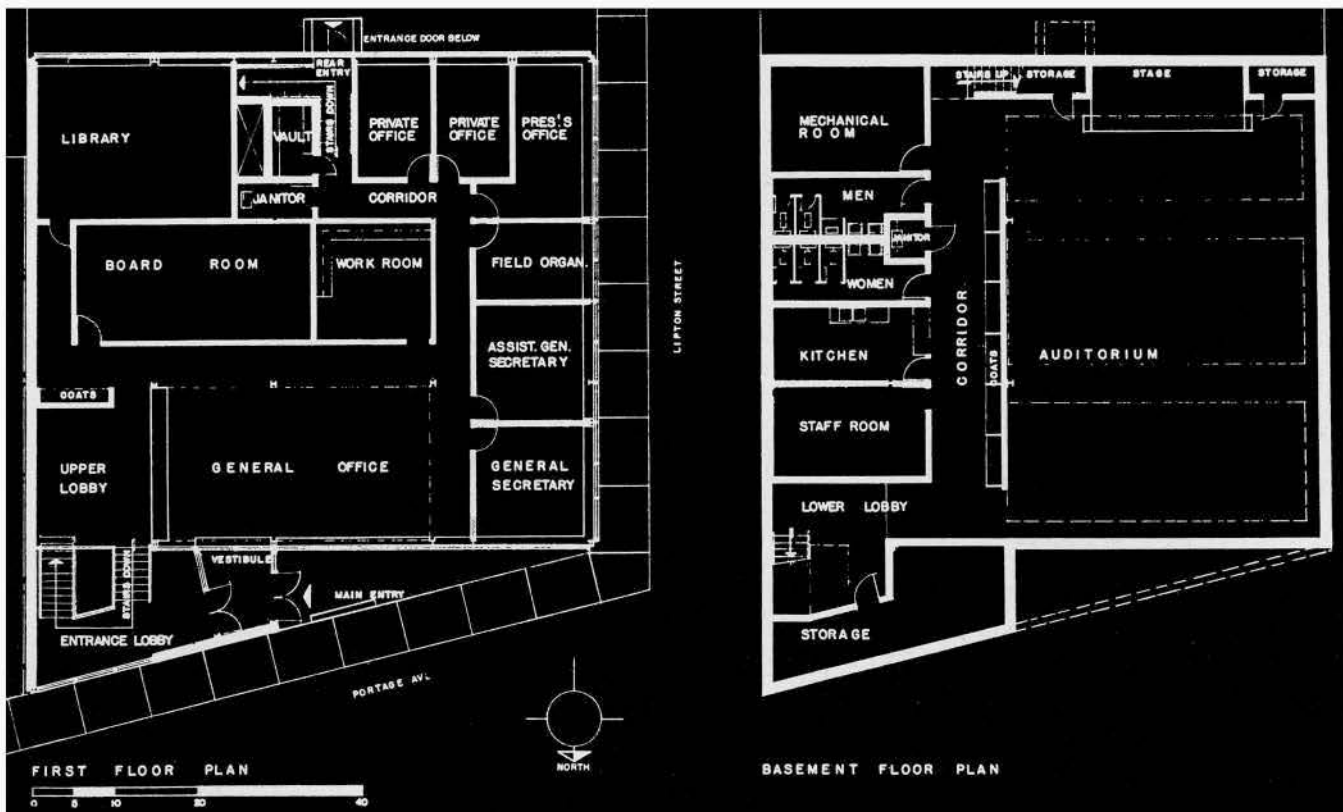
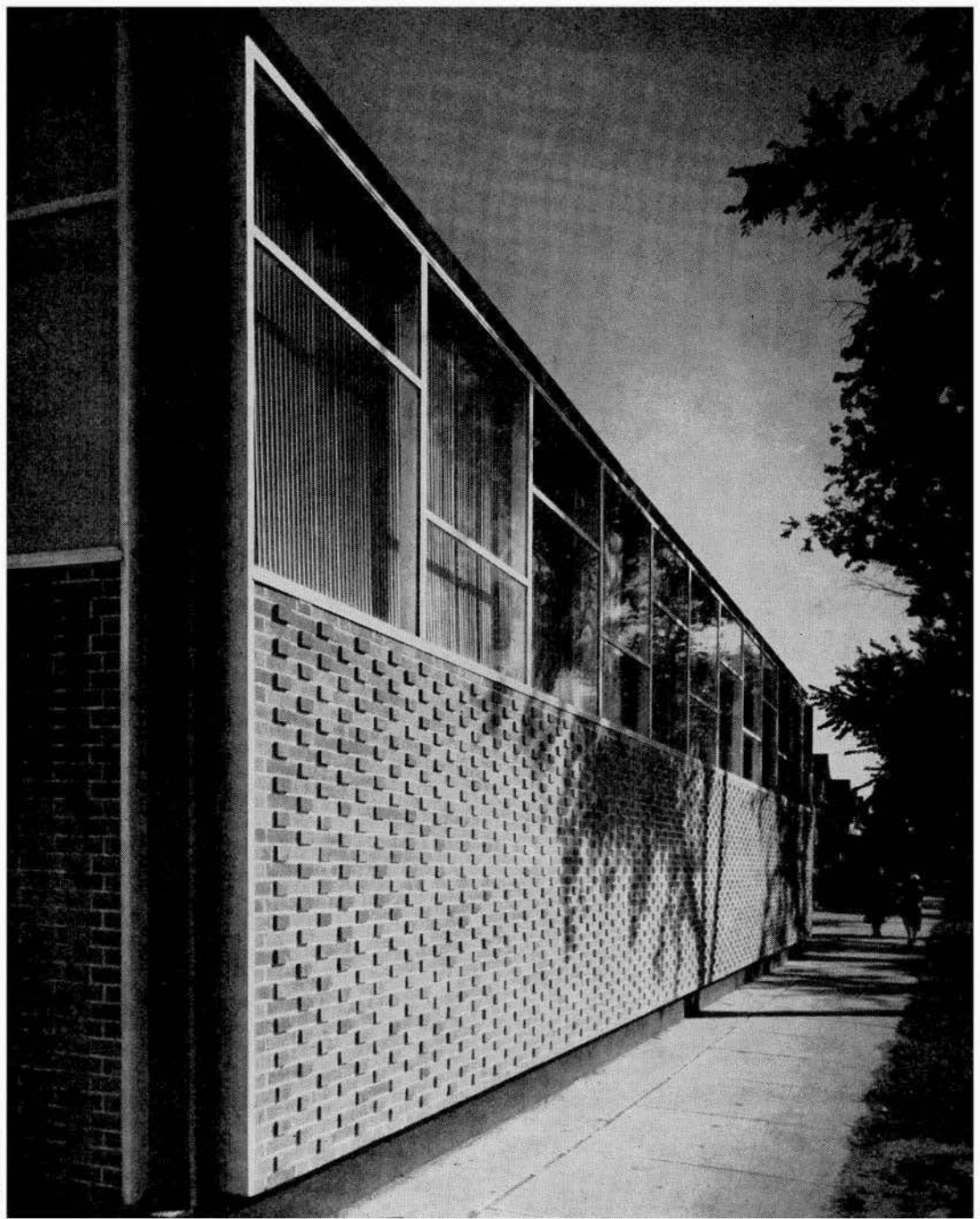
MENTION

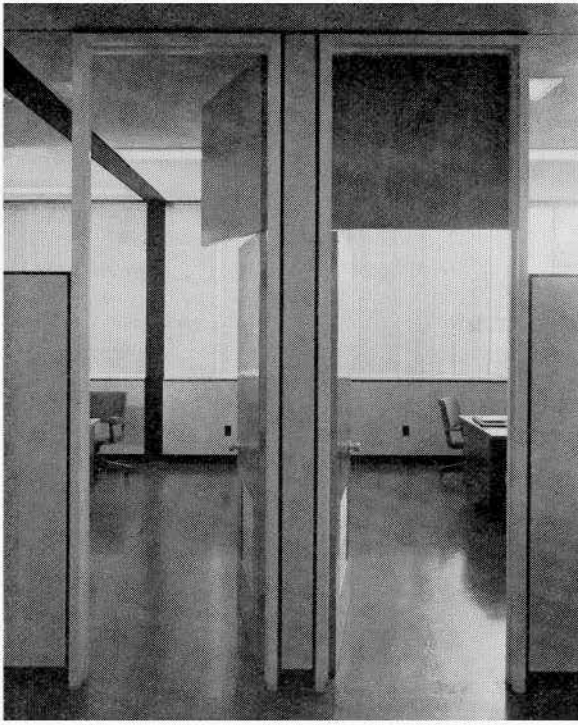
Manitoba Teachers' Society
Headquarters, Winnipeg

Architects,
Libling, Michener & Associates

West wall

HENRY KALEN





HENRY KALEN

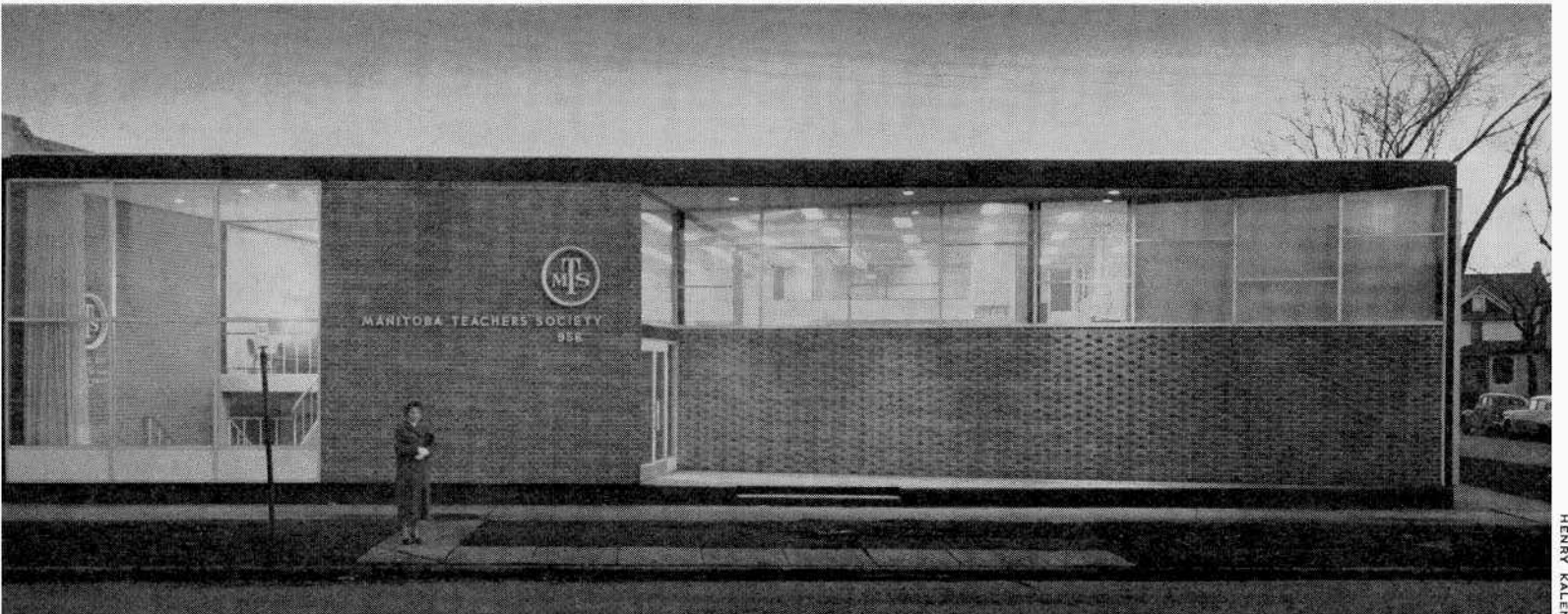
Private offices



Entrance hall

HENRY KALEN

North elevation



HENRY KALEN

MENTION

B.C. Electric Building, Vancouver

Architects, Thompson, Berwick & Pratt



ED PRYOR



PHOTOGRAPHERS LTD.



GRAHAM WARRINGTON

From the EXECUTIVE DIRECTOR'S DESK

IN THIS FINAL ISSUE of the *Journal* for the publishing year 1958 I propose to write briefly about some of the implications developing from my appointment on November 1st.

However, at the outset I would like to express a hope that this monthly column, to be a regular feature in future issues, will strike a responsive chord among *Journal* Readers. Its aim will be to provide a communicating link between the Institute and architects everywhere in Canada.

It probably is now apparent that the Executive Committee of the Institute, acting on your behalf, have created the new post of Executive Director in the expectation that the incumbent, working in close co-operation with all segments of the profession, will succeed in providing a closer identity between architects and architectural associations in the Dominion, and render the profession more articulate.

The RAIC has been the national organization to which all architects should feel they may turn for information, guidance and support. It maintains routine administrative machinery governing the activity of committees, conducts numerous awards and competitions, and helps to prepare and direct the Annual Assemblies.

But there are several vital areas of activity in which the Institute will now become directly engaged after a long period of only minor involvement.

One of these vital areas, and perhaps the most significant, concerns the RAIC *Journal*. As the senior Executive Officer at Institute headquarters in Ottawa I will work in close co-operation with the *Journal* Committee and Editorial Board of the Institute in supervision of *Journal* operations in Toronto. It has been felt for some time that the *Journal* administration should be bolstered, and the Institute proposes to strengthen both the editorial and advertising departments of the organ.

The Institute recognises that it must establish and maintain a more intimate relationship with the *Journal* as the voice of all Canadian architects. The national membership must be made to understand that the *Journal* needs the active support of busy architects because increased *Journal* revenue will lead to broadened and intensified Institute activities. It is not too much to say that the power and influence of the Institute over the coming years will be in direct ratio to the success of your *Journal*.

In the field of Public Relations a Central Co-ordinating Committee, comprised of the Chairmen of Public Relations



Committees in the Provincial Associations, is now being formed and the RAIC will act as a clearing house for exchange of useful information between all Associations. The Institute is convinced of the need to make Canadians more aware, than is now the case, of the aims, objectives and accomplishments of the architectural profession.

During the first few weeks of 1959 I am hoping, acting on behalf of the President, or in company with him, to visit all Provincial Associations and make contact with as many Chapter groups and individual architects as possible. Only through close continuing personal contact between the Institute and component associations can a climate of mutual confidence and trust be created.

The pace of national development during the past decade has been phenomenal and it has brought many changes to architectural practice and procedure. Canadian architects will want to see clear evidence that the profession of architecture is advancing in quick step with the growth of Canada.

The basic objectives of your Executive Director will be, with your co-operation, to keep the RAIC financially sound, progressive in its procedures and policies, united within its membership, alert to the importance of new trends, understood and respected by the general public, and in the true sense a national organization representative of all architects.

NEWS FROM THE INSTITUTE

CALENDAR OF EVENTS

Province of Quebec Association of Architects, 1959 Annual Meeting – The Alpine Inn, St. Marguerite, P.Q., January 29th, 30th and 31st, 1959.

Alberta Association of Architects, Annual Meeting, Palliser Hotel, Calgary, Alberta, February 6th and 7th, 1959.

Ontario Association of Architects, 1959 Convention and Annual Meeting – King Edward Sheraton Hotel, Toronto, Ontario, February 7th, 1959.

The American Institute of Architects 1959 Conference of Church Architecture, The Statler Hotel, Los Angeles, California, February 17th, 18th, 19th, 20th, 1959.

ONTARIO LETTER

The editorial page of this *Journal* is, I think, the first thing we turn to. It has certainly captivated me, even from the years I was instructed in architectural design by its author.

The Editor writes with a wit, urbanity, and facility with the language reminiscent of the better editorials in *The New Yorker* – a twenty-five cent magazine of comparable cubage, published in the United States.

The New Yorker, despite a reputation for facetiousness, holds some subjects sacrosanct: mankind, the freedom of the press, the hydrogen bomb and amplified commercials on New York City buses. Mr Arthur is more selective about mankind, deploring most of it that exists outside the profession. The RAIC, being as significant to Canadian architects as freedom of speech is to the press, has his concern. To my knowledge, he has not yet written of amplified commercials, though when he does I will read it with enjoyment and find myself in complete agreement with him.

May I assure Mr Arthur of my enthusiasm for his editorials. It was through reading one of them that I was able to stun some people I know on Capital Hill with the advice that Mr Pearson had written a biography of Sydney Smith.

Members with Federal Government commissions, and traffic engineers everywhere, will be pleased to learn that the Chateau Laurier can now be approached from the west, by car. You do it turning left just past the War Memorial, into a new roadway girdling the Hotel. This summer, an Illinois tourist in front of the station asked my wife how to "drive to that hotel over there?" She had to tell him he could not.

Stan White, Ottawa

BRITISH COLUMBIA

"A profession must be knowledgeable and it must gather and distribute knowledge continually and effectively."

"An information service is no substitute for ignorance and incompetence—it cannot do the practitioner's job for him."

"A well-ordered series of facts which you can get at by pressing a button does not make an architect — but they can save the architect's time so that they can be architects."

"Information is aimed at increased productivity."

These are quotes from a lecture and discussion held this year at the RIBA. They echo the thinking of members of the AIBC, who conceived it to be a task of prime importance to provide the profession with a practical information service. This takes the form of a library of building materials and catalogues. It is located in downtown Vancouver and since opening day — 1st August, 1958—it has become familiar to the building industries and the public as "The Architectural Centre".

The Centre is run as a non-profit Association with a constitutional requirement that there must always be a majority of architects on the Board of Governors, thus ensuring its control by the profession.

It is located alongside the headquarters of the AIBC whose members have started to make use of its growing facilities for day-to-day reference — just as though it were an extension of their own offices.

It is quite unlike the other centres visited before and since it was set-up — Toronto, Montreal, New York, Washington, Miami, Los Angeles and San Francisco. The essential difference is that it is not a showroom wherein information is entangled with sales promotion material and display devices. On the contrary, it is a reference library consisting of standardised cabinets fitted with sliding panels and drawers wherein material supply companies can fit their samples, specification data, references to executed works, etc. — but not sales claims and advertising.

The Centre does not employ salesmen to find exhibitors to rent the cabinets but the project has been so acceptable to construction industry firms that already 95% of the cabinets have been rented and only sliding panels and smaller displays can be offered to newcomers.

The whole project arose out of the recommendation of the AIBC's, 1957 Public Relations Committee who advised the Institute to concentrate for some time to come on 'putting its house in order' — on internal relations.

The belief was that, by creating the Centre as an instrument to be used by the profession — for its own internal purposes and to serve the public and construction colleagues — we would, in effect, be forging a tool of inestimable value when we came to pursue other and broader purposes during the years which lie ahead.

Warnett Kennedy

R. S. REYNOLDS MEMORIAL AWARD

The R. S. Reynolds Memorial Award, established by the Reynolds Metals Company and administered by the American Institute of Architects, is now open for nominations.

New regulations have been set up, and under the regulations, an architect may be nominated for the award by anyone — including himself, or his firm. Nomination forms may be obtained from the American Institute of Architects, 1735 New York Avenue, N.W., Washington 6, D.C.

The Reynolds Award Jury selected by the AIA will give preference to works of architecture completed during the last three years, but may acknowledge earlier work if it desires. Prime consideration will be given to the creative value of the architect's contribution, to the use of aluminum and its potential influence on the architecture of our times.

Architects practising in any nation are eligible for the award, which has a value of \$25,000. Nominations for the 1959 award will be accepted until February 2nd, 1959.

LE PRIX "R. S. REYNOLDS MEMORIAL AWARD"

On peut dès maintenant poser sa candidature au prix R. S. Reynolds Memorial Award, fondé par la Reynolds Metals Company et attribué par l'American Institute of Architects.

De nouveaux règlements ont été établis en vertu desquels la candidature d'un architecte au prix peut être posée par toute personne, y compris l'architecte lui-même ou la firme à laquelle il est associé. On peut se procurer des bulletins de présentation en s'adressant à l'American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C.

Le jury du prix Reynolds, choisi par l'AIA, donnera la préférence aux travaux d'architecture complétés au cours des trois dernières années, mais peut accepter des travaux antérieurs s'il le désire. Le jury s'attachera surtout à la valeur créatrice de l'oeuvre de l'architecte, à l'utilisation de l'aluminium et son influence possible sur l'architecture d'aujourd'hui.

Les architectes exerçant dans tout pays peuvent se voir décerner le prix dont la valeur est de \$25,000. Les bulletins de présentation pour le prix de 1959 seront acceptés jusqu'au 2 février 1959.

CANADIAN HOUSING DESIGN COUNCIL

One of the objectives of the Canadian Housing Design Council is to encourage the improvement of housing design by focusing public attention on the best houses and house grouping being done in Canada. With this objective in mind the Council has established two programmes for their 1959 awards. One is for single family houses in two categories (i.e. houses 1,150 sq. ft. and under and houses over 1,150 sq. ft. but not exceeding 1,500 sq. ft.).

The Council will present awards for houses on a regional basis of up to a maximum of 42. These are distributed to the regions as follows:

Atlantic Provinces	-	-	-	-	-	-	4
Province of Quebec	-	-	-	-	-	-	9
Province of Ontario	-	-	-	-	-	-	15
Prairie Provinces	-	-	-	-	-	-	8
British Columbia	-	-	-	-	-	-	6
							—
						TOTAL	42

Winners of the Regional Awards automatically qualify and will be judged for National Awards of which there are 9. The following people will be judges for the 1959 awards for single family houses:

Regional Judges

Atlantic Region: Mr C. A. E. Fowler, Mr Byron Dobson.

Quebec Region: Mrs B. M. Malott, Mr Charles E. Trudeau, Mr Hugh Hallward.

Ontario Region: Miss Freda James, Mr R. Fairfield, Mr Harold Shipp.

Prairie Region: Mrs O. W. Struthers, Mr K. Izumi, Mr C. J. McConnell.

B.C. Region: Mrs C. D. Stockdill, Mr K. B. Davison, Mr J. S. Don.

National Judges

Mrs O. D. Vaughan, Mrs A. F. W. Plumtre, Mme Andrée Paradis, Mr G. Everett Wilson, Mr Ian MacLennan, Monsieur Maurice Joubert, Mr John A. Russell.

The second programme is for house grouping. Awards in this series will be made on a National basis only with a maximum of ten awards. The following people will be judges for the house grouping awards:

National Judges

Mr Alan Jarvis, Mr Alan Armstrong, Mr Macklin L. Hancock, Mr Harold Spence-Sales, Mr Robert Campeau.

Programmes and entry folders for both single family houses and house grouping awards may be obtained from the Canadian Housing Design Council, Ottawa, Ontario. Entries must be post-marked no later than January 19, 1959.

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If the curtain wall is not to degenerate into the new cliché of the second-rate, a great deal more development work, both technical and visual, will have to be done in the immediate future, and the demand for such experimentation must come from architects aware of the potentials of the emergent technology. Apr. p. 150

Viewpoint readers will have read the symposium on the previous pages under the heading Architecture and the Other Arts, and will state their views on the three attitudes expressed in that article —

(1) the architect who professed to wish to collaborate with all artists

(2) the sculptor who hated to be collaborated with, and

(3) the painter who was willing to collaborate so long as the architect was dead. May p. 194

“It is my impression that the ordinary self-appointed delegate to the RAIC Assembly is forced into an absolutely ineffectual position during his attendance.” Letter from Mr. William Leithead, page 354-5 JOURNAL RAIC, September, 1958 Oct. p. 395

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CURTAIN WALLS

OWENS-ILLINOIS THINLITE CURTAIN WALL SYSTEM

Three years of research and development have produced Thinlite, a lightweight hollow glass unit two inches thin in two sizes: twelve inch squares and six by twelve inch oblongs. The basic Thinlite unit has incorporated in it solar-selecting principles which have made prismatic glass block highly regarded as a functional, light-transmitting material. Solar-selecting Thinlites are available in a soft white for general use, a cool blue-green for severe sun exposures and a golden sunlight yellow for non-sun exposures. These basic glass units are supplemented by other types, ranging from clear glass with little or no pattern, to those with bright ceramic faces.

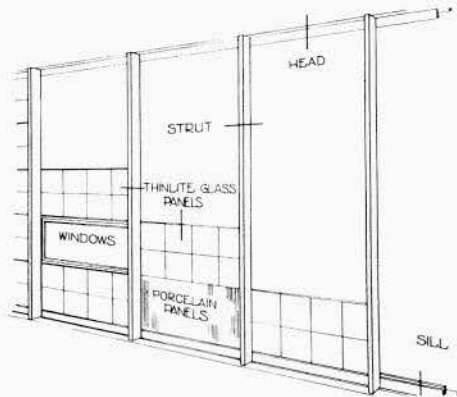
These Thinlite units are assembled into panels in the factory using a new cementing material. Perimeters of the panels are of extruded aluminum, designed to interlock with each other, permitting easy installation in the building. Thinlite glass panels are supplemented by other panel types, which, together with necessary structural members, enable the architect to design a complete curtain wall system.

Thinlite Curtain Wall System offers great flexibility in design and yet is simple in principle. Its ease of erection offers the architect a quality wall in the medium price range.

This new wall is not intended to replace masonry glass block. It is a completely new product from the standpoint of erection, use and appearance and is intended for use by the architect who desires a prefabricated wall.

FEATURES

Thinlite Curtain Wall System is designed for use on a four foot or five foot horizontal module. Standard



Thinlite Curtain Wall System



panels are two feet by four feet and two feet by five feet. The perimeter of each panel is so designed that it interlocks with adjoining panels. Panels are erected in vertical stacks bolted to vertical, extruded aluminum structural struts spaced four feet or five feet on centres.

The system includes a line of aluminum parts such as sill, jamb, head members and connectors, to permit building a complete exterior curtain wall. Thinlite daylighting panels are supplemented by panels of other types, including colorful ceramic face glass panels, window panels, porcelain panels, etc. Each panel type carries the same perimeter so it is interchangeable with any other panel.

Simplicity of construction, durability and efficiency of Thinlite will be discussed in Facts About Glass Vol. 7, No. 7

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