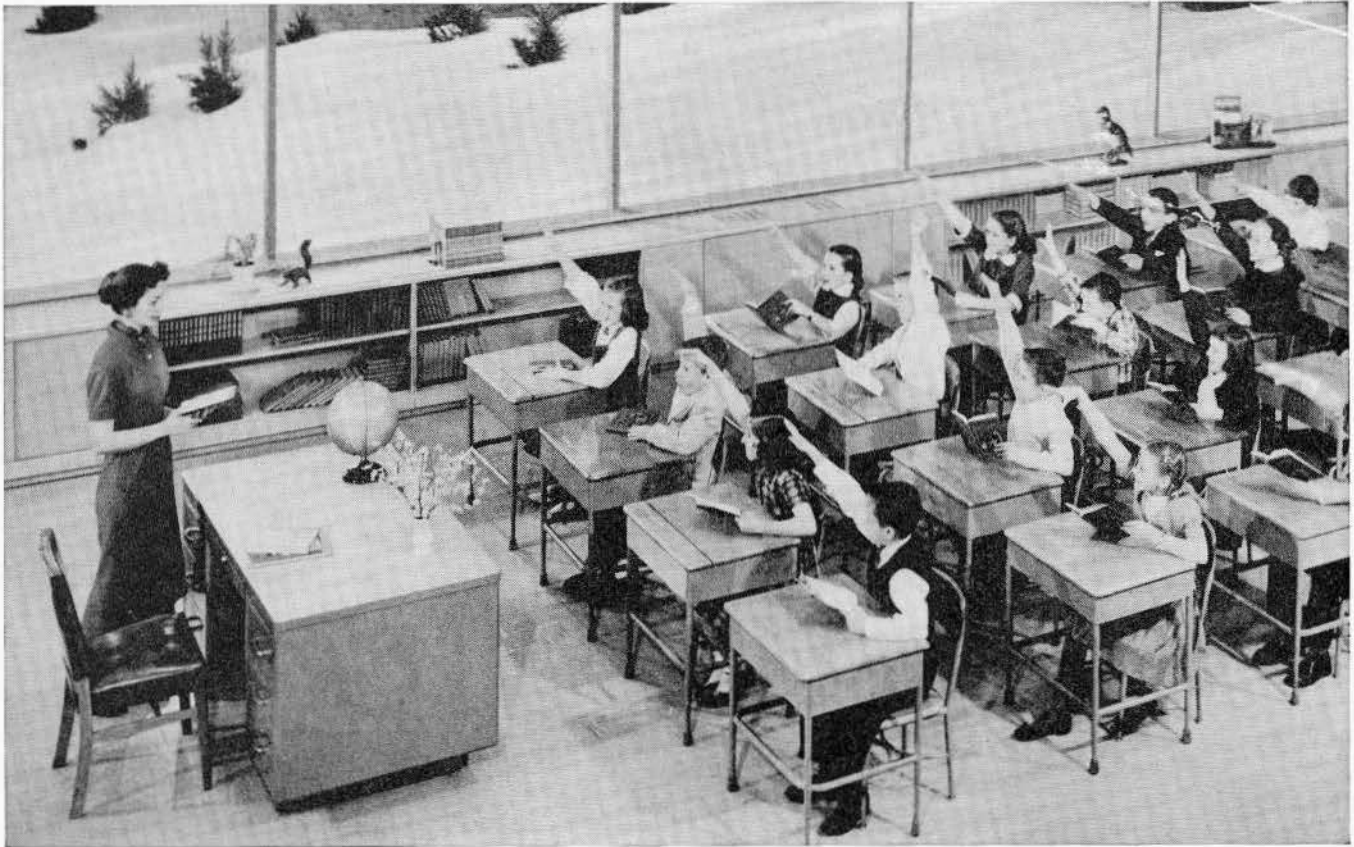


RAIC AUGUST 1959 **JOURNAL**



ROYAL ARCHITECTURAL INSTITUTE OF CANADA

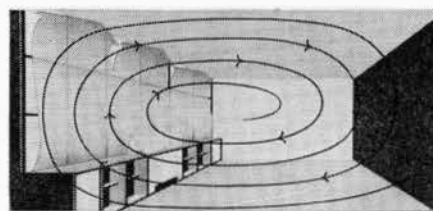
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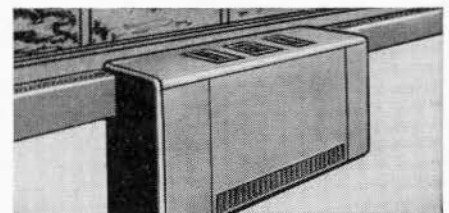
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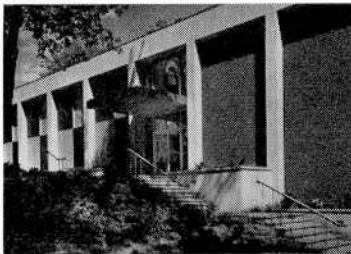
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Peel County Registry Office (See page 262) Photo by Max Fleet.

The Institute does not hold itself responsible for the opinions expressed by contributors

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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EDITORIAL

SOME MONTHS AGO, the School of Architecture in Toronto moved into a nineteenth century curling rink. In the change, we were given a room of noble proportions with panelled dado and toilet with two W.C.s and two wash basins. The effect of such luxury and unaccustomed scale were most noticeable on our desk which, never large, now appeared diminutive. An understanding administration replaced the old desk with one of proportions not inappropriate at Blenheim, and the change-over from old to new provides the material for this editorial. Our predecessor, who died at his desk so to speak, left sundry papers and quite a lot of junk which we left out of respect for his memory. Our own accumulation in a quarter of a century was not inconsiderable, but only a few papers were of value. Those that were of value, however, were of things and people who, for the most part, we had forgotten and whose acquaintance we were happy to renew. George Browne was one of them.

Schools of architecture in the English speaking world are of no great antiquity. Civil engineering, apprenticeship or Paris were the only courses open to the young man over eighty years ago, and we had always regarded the Toronto school as one of extreme venerability with its first graduate appearing in 1895. Not that we think age of any merit in itself – indeed, it is its youth, as much as anything, that has enabled UBC to make the present courageous changes in its course of study.

But we were dealing with the subject of antiquity and Mr George Browne. In October 1832, the following notice appeared in a circular in the City of Quebec.

“We beg leave to inform you, that our office is now, and will continue open for the reception of pupils, every evening during the Winter Season, from 7 to 8 o'clock (Saturdays and Sundays excepted) for the purpose of giving instructions and Lectures on the Art of Building and Architectural drawing. Terms, four dollars per month.

We are Sir, etc.

G. Browne & Co., Architects

Des Grison Street, Cape”

On October 16th, 1832, the *Quebec Mercury* recognised the formation of the school in the following editorial.

“We are glad to find that Mr George Browne & Co. have determined on opening a School of Architecture. We consider a school of art as rather a feather in our cap here in Quebec. We approve also of the mode of teaching by means of lectures. We are moreover assured that Mr Browne’s knowledge both of the science and art – for it is both, of architecture is calculated to work in due time, a beneficial effect on our public and private buildings.”

George Browne was an Irishman born in Belfast, where his father was an architect, in November, 1811. He came to Quebec in 1830, and established a practice that must be considered large even in these days. In the rather curious language of the Rev. J. D. Borthwick, George Browne was sent to Kingston (not with the sinister significance it would have today) to prepare the Parliament Buildings there. He was also the architect for the City Hall and market and many dwellings and stores. In 1844, he was asked by the Board of Works, Montreal, to “prepare the Parliament Buildings and other government offices”. Monklands, the residence of the governor-general, the City Hall and the city concert hall were fitted up under his supervision.

The Rev. J. D. Borthwick’s “Montreal, its history to which is added biographical sketches, with photographs”, should be a mine of information for the student interested in George Browne, his practice and his brave little school of 1832.

E. R. A.

IL Y A QUELQUES MOIS, l'École d'Architecture de Toronto déménageait dans un immeuble qui, au siècle dernier, servait de salle de curling. Ce changement nous a valu une pièce aux nobles dimensions avec murs lambrissés et double salle de toilette. Ce luxe et cet espace inusités ont eu pour principal effet de faire paraître minuscule notre pupitre qui n'avait jamais été bien gros. Des administrateurs pleins d'égards ont donc remplacé l'ancien pupitre par un neuf dont les dimensions ne jureraient pas dans le palais de Versailles; c'est cette transformation qui nous offre le propos du présent éditorial. Notre prédécesseur, qui est mort à son pupitre si l'on peut dire, a laissé beaucoup de paperasses et un tas de vieilleries inutiles que nous avons conservées par respect pour sa mémoire. Ce que nous avons nous-même accumulé pendant un quart de siècle n'était pas mince, mais il n'y avait, dans tout cela, que quelques écrits de valeur. La plupart de ces derniers, cependant, se rapportaient à des choses et à des gens que nous avons oubliés et que nous nous sommes remémorés avec plaisir. George Browne était une de ces personnes.

Les écoles d'architecture, dans le monde de langue anglaise, ne peuvent se targuer d'une grande ancienneté. Le génie civil, l'apprentissage ou Paris étaient les seules voies qui s'ouvraient au jeune homme, il y a plus de quatre-vingts ans, et nous avons toujours considéré l'école de Toronto comme vénérable entre toutes parce que ses premiers diplômés ont été délivrés en 1832. Ce n'est pas que nous trouvions la vieille admirable en soi — c'est bien, au contraire, sa jeunesse autant que d'autres facteurs, qui a permis à l'Université de la Colombie-Britannique d'apporter récemment avec tant de courage certaines modifications à son cours d'étude.

Mais nous parlions d'ancienneté et de M. George Browne. En octobre 1832, paraissait dans une circulaire distribuée en la ville de Québec, l'avis suivant:

"Il nous fait plaisir de vous signaler que notre bureau est maintenant ouvert et qu'il restera ouvert pour recevoir les élèves tous les soirs durant l'hiver, de 7 heures à 8 heures (sauf le samedi et le dimanche); on y donnera des cours et des conférences sur l'art de la construction et sur le dessin architectural. Les frais sont de quatre dollars par mois.

Nous vous prions d'agréer etc.

G. Browne et Cie, Architectes

rue des Grisons, Cap."

Le 16 octobre 1832, le *Quebec Mercury* a salué l'établissement de l'École dans un éditorial qui se lisait ainsi qu'il suit:

"Il nous fait plaisir de constater que M. George Browne et Cie ont décidé de fonder une école d'architecture. L'existence d'une école d'Art nous semble une jolie plume à notre chapeau, à nous Québécois. La méthode d'enseignement par conférences nous plaît aussi. Nous sommes convaincus de plus que la connaissance que M. Browne possède de la science et de l'art de l'Architecture — car elle est à la fois une science et un art — aura, à la longue, un effet bienfaisant sur la construction de nos immeubles publics et privés."

George Browne était un Irlandais né en novembre 1811, à Belfast, où son père était architecte. Il est venu à Québec en 1830 et y a ouvert un bureau dont la clientèle serait considérée comme nombreuse même de nos jours. Le Rév. J. D. Borthwick nous dit, dans son style curieux, que George Browne a été envoyé à Kingston (on éviterait d'employer cette tournure aujourd'hui, à cause du pénitencier qui s'y trouve) afin d'y préparer les plans des édifices du Parlement. Il est l'architecte de l'Hôtel de ville, du marché et de plusieurs résidences et magasins dans cette ville. En 1844, le Conseil des Travaux lui a demandé de "dresser les plans des édifices du Parlement et autres bureaux du gouvernement." Monklands, la résidence du gouverneur général, l'Hôtel de ville et la Salle municipale de concert ont été aménagés sous sa surveillance.

L'oeuvre du Rév. J. D. Borthwick intitulée "Montréal, son histoire avec des notices biographiques et des photographies", devrait être une mine de renseignements pour l'étudiant intéressé à George Browne, son activité professionnelle et sa courageuse petite école de 1832.

E. R. A.



WILLIAMS BROS

The Exterior on West Pender Street

View of the Information Desk



WILLIAMS BROS

ARCHITECTS MATERIALS CENTRE, VANCOUVER

Project Developed by the Architectural Institute of British Columbia
Furnishes a Practical Service to the Public, Architects, Building Contractors, Structural Engineers and Building Inspectors.

THE NEW "Architectural Centre" in Vancouver has been nicknamed by one newspaper as an "Information Brain" for all the construction industries. The description suits the layout, services and intentions of the project.

To describe it by its legal title, the "Architects Materials Centre Association" is a non-profit body incorporated under the "Societies Act". It is located alongside the new offices and Council Chamber of the Architectural Institute of British Columbia at 1425 West Pender Street, Vancouver 5, B.C. It is, however, a separate legal entity.

The Executive Director is Warnett Kennedy (who also acts as Executive Director of the A.I.B.C. from the same address). The full-time Technical Information Officer is Frank P. Kearney, who is assisted by Miss Gail Cameron.

The Centre can be thought of as a concrete embodiment of architects' public relations policy which aims to serve the public interest by providing a practical service to the public and in particular, to all architects, building contractors, structural engineers, building inspectors, and any person in the construction industries who can benefit by using it. Among its declared objects are — "the dissemination of information, display of building materials and techniques, research and education and the advancement of the arts, sciences and professions related to the construction industries."

Following inspection visits by the Executive Director, Warnett Kennedy, to centres in Toronto, Montreal, New York, Washington, Miami, Los Angeles and San Francisco, the B.C. Centre was set-up on lines which differ from these centres in two vital respects —

(a) It is the first Centre anywhere in the world, so far as can be ascertained, which has been promoted directly by the architectural profession and at the architects' own headquarters.

The advantages have already proved to be substantial in that exhibitor support has been offered freely and

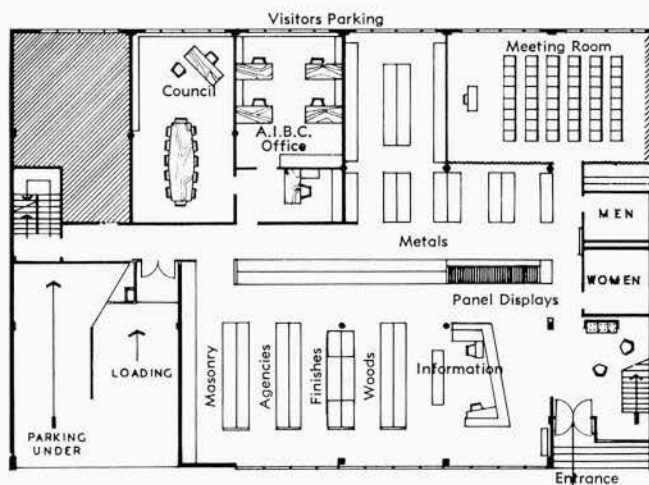
without pressure, and confidence established that such practical details as rates, design, classification and placement are under the control of an unbiased Board of Governors. The traffic of architects through the Centre is "built-in" since all A.I.B.C. Council and Committee meetings are held at the Centre.

(b) The layout and standard showcases provided by the Centre show that the project has been conceived as a materials library rather than a sales showroom. Exhibitors are urged to provide a file of technical information and samples in the form of highly-condensed displays rather than arbitrary emphasis on a few special products. Change of samples, for the sake of change, is not encouraged. Instead, exhibitors are asked to withdraw obsolete lines and introduce new items as happens in any reference library. The Centre does not aim to titillate the architects' fancy but rather to provide a "centre for specifying".

The heart of the matter is, of course, the catalogue library which has been set up under the A.I.A. and R.A.I.C. "Standard Filing System". Manufacturers of any material or equipment offered for sale in British Columbia have been urged to supply the library with copies of all up-to-date catalogues and literature, which is put on file without financial obligation.

Membership in the association comprises individuals connected with any of the construction industries. All architects and certain categories of engineers are members automatically. To an extent therefore the Centre is private to the members, but the public is invited to make free use of its facilities.

The Board of Governors, left to right: William Leithead; William Foster, Executive Vice-President, Evans, Coleman and Gilley Bros Ltd; J. C. McCarter; Warnett Kennedy, Executive Director, Architectural Centre; John Wade; Gilbert Hardman, Vice-President, Grosvenor-Laing (B.C.) Ltd; Kenneth McKinley. (Not shown: Peter Thornton; C. E. Pratt and Ralph C. Pybus, P.Eng., President and General Manager, Commonwealth Construction Co. Ltd).

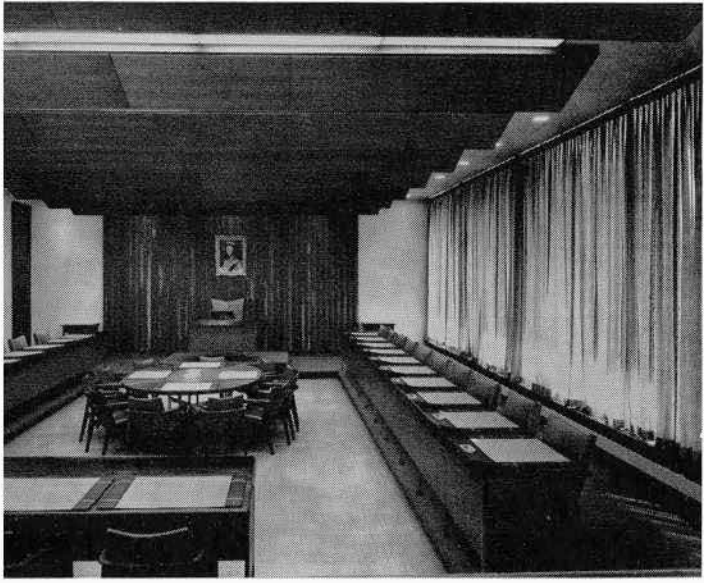


WILLIAMS BROS

PEEL COUNTY REGISTRY OFFICE

Brampton, Ontario

Architects,
Rounthwaite & Fairfield, Toronto



Requirements called for new municipal offices and for a new county registry office, totalling about 18,000 square feet of floor area. The client proposed that the new building be located adjacent to the existing court house, on land owned by the county. The architects determined the position of the building in relation to the court house, taking into account a steep embankment extending full width of the site.

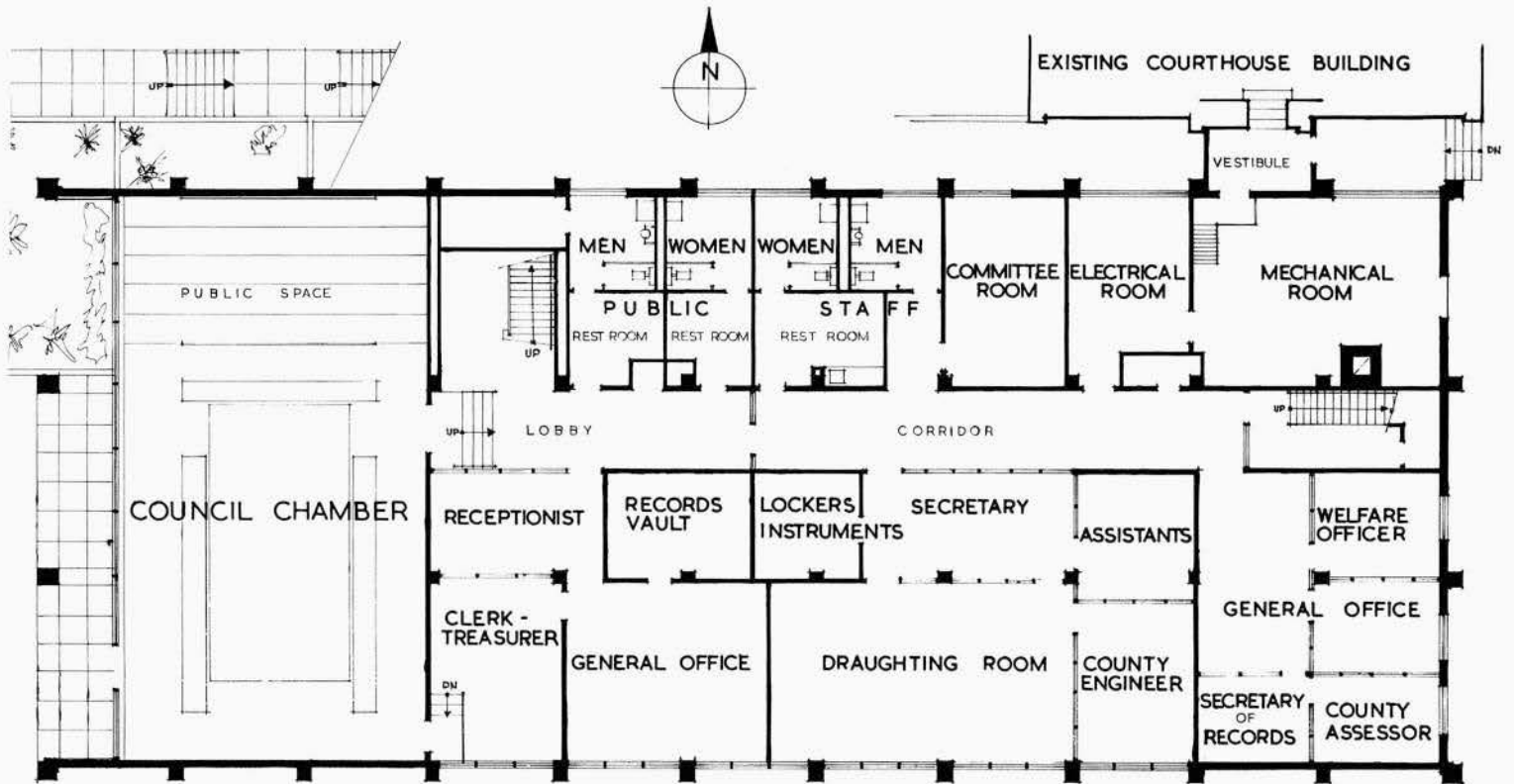
Curiosities encountered in excavating, included an unrecorded sanitary sewer originating in the nearby county jail, and a very old buried storm culvert at the west boundary of the site.

These old lines did not afford an escape route for small criminals, but merely existed as an infraction of the sanitary code then prevailing in the town of Brampton.

The registry office is designed to handle business in the County of Peel for an estimated fifteen years, before additions might be needed.

Future area can be acquired by the addition of another storey, or, as circumstances might determine, by occupying space on the lower level of the building, in the event that the municipal offices are moved elsewhere in the future.

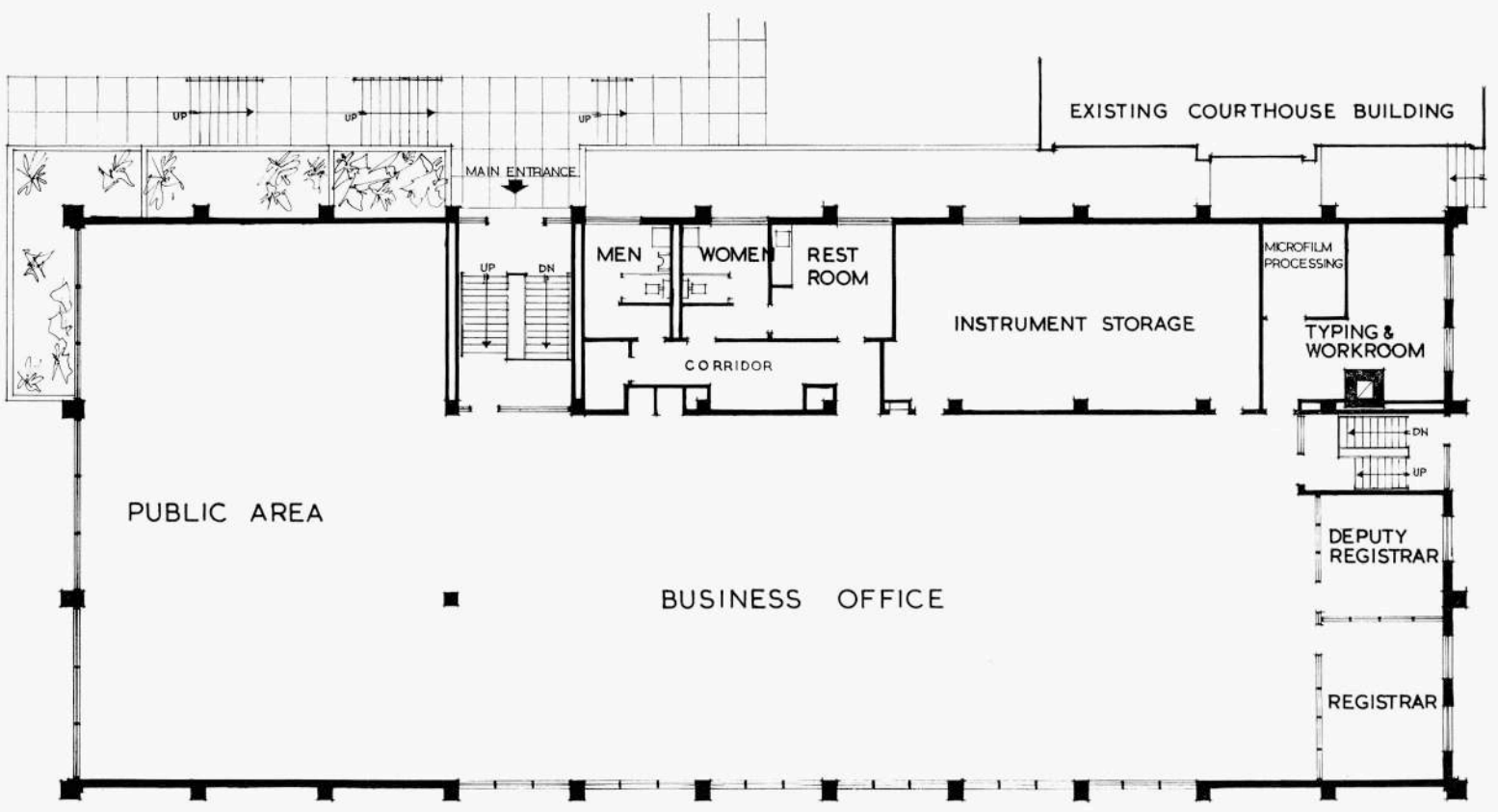
The building is of protected steel frame construction with reinforced concrete floors and roof. All windows are double glazed, and the building is insulated with two inch rigid insulation. The registry office is equipped with an humidity control system to maintain suitable winter humidity.



Ground Floor Plan

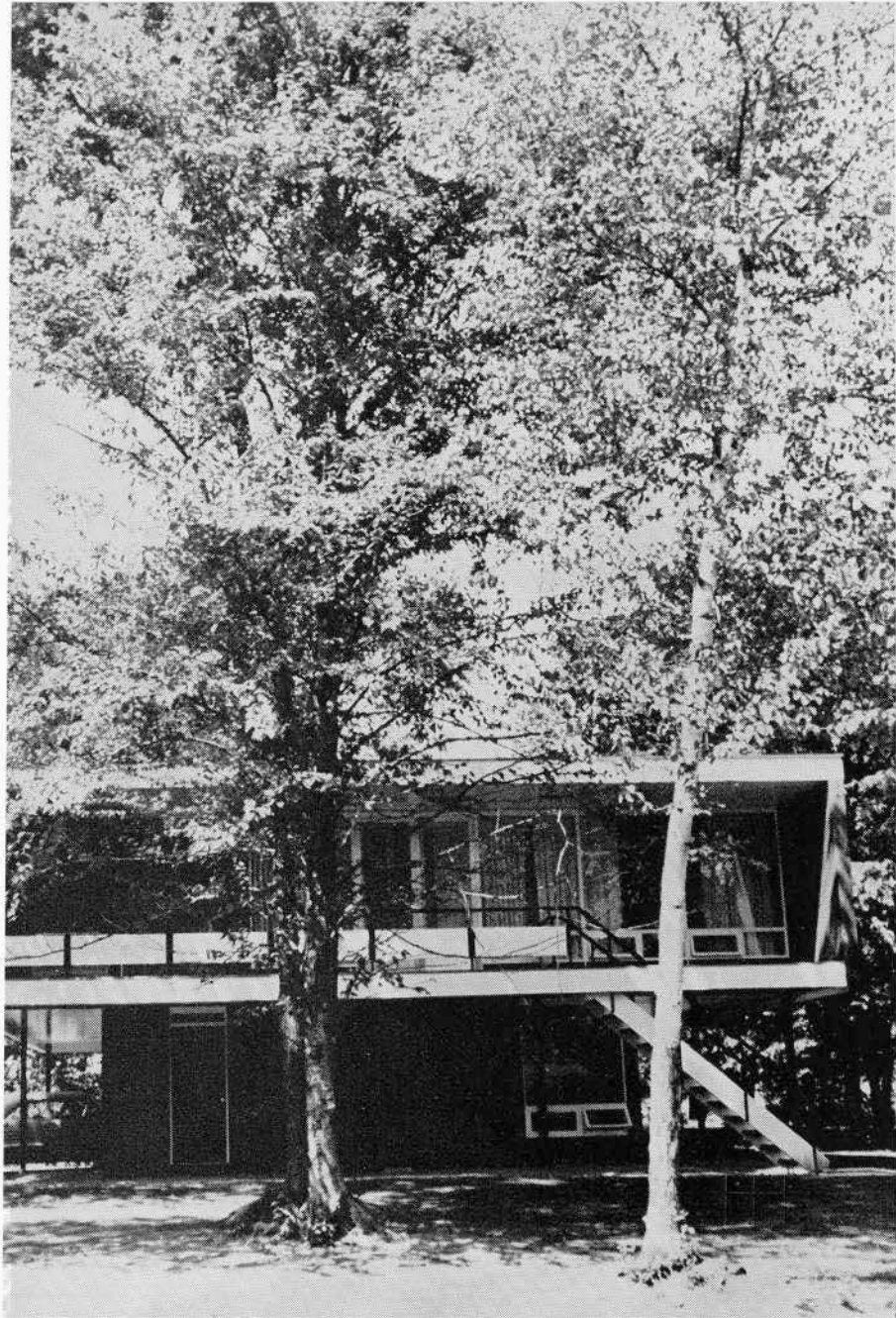
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MAX FLEET



First Floor Plan





RESIDENCE FOR
MR AND MRS L. HOUZER

ROCKCLIFFE PARK VILLAGE
OTTAWA

*Architect, Irving Grossman
Toronto*

The wooded site was once a marshy hollow, and solid bearings for footings was over 15 feet deep in places. A basementless house was evolved, with a structure of 4" steel columns, resting on sunken concrete piers, with the ground slab on grade beams.

Steel channels on each side of the columns framed the structure, cantilevering in one direction, with wood joists spanning between, forming the upper floor and roof, as well as the balcony.

Exterior walls are wood frame, with fibre glass insulation, vertical cedar siding, and interior of plaster. The main living quarters are on the upper level, with the library opening into the living-dining room for social evenings. The utility core separates the living from the sleeping areas.

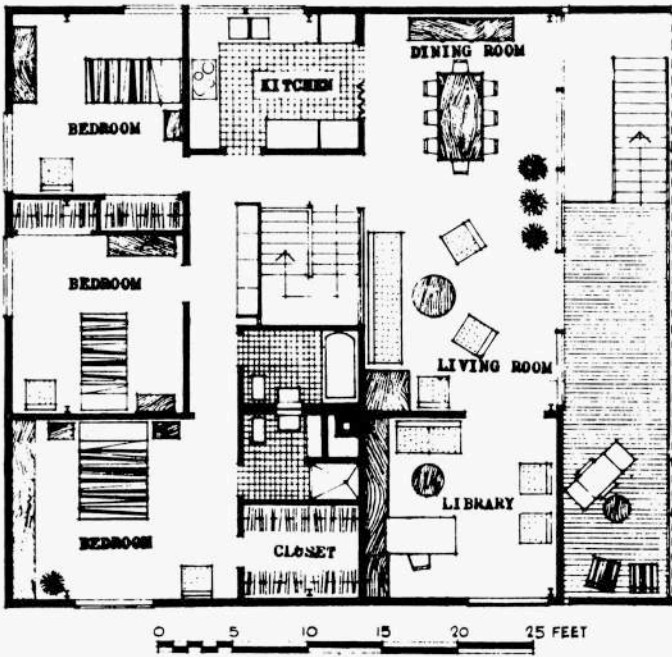
The entire main level has cork tile floor, with vinyl tile in the kitchen and washrooms.

The cars park under the upper level, where the children can also play under cover.

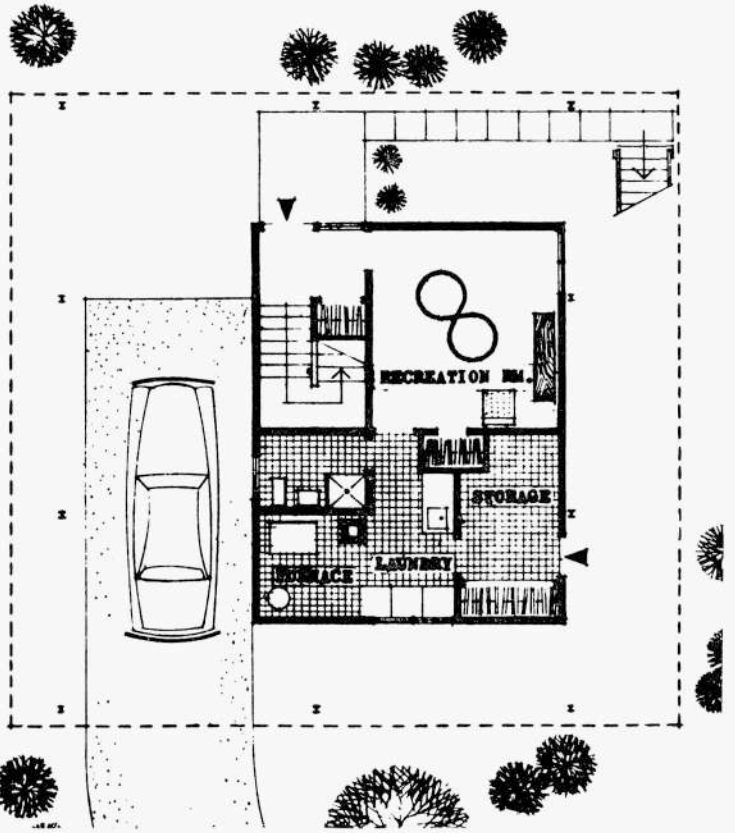


Section

Ground floor plan



Upper floor plan



Office Building for

SASKATCHEWAN TEACHERS' FEDERATION

Saskatoon

*Architect, Tino Kortes**Saskatoon**General Contractor, Smith Bros & Wilson Ltd**Saskatoon*

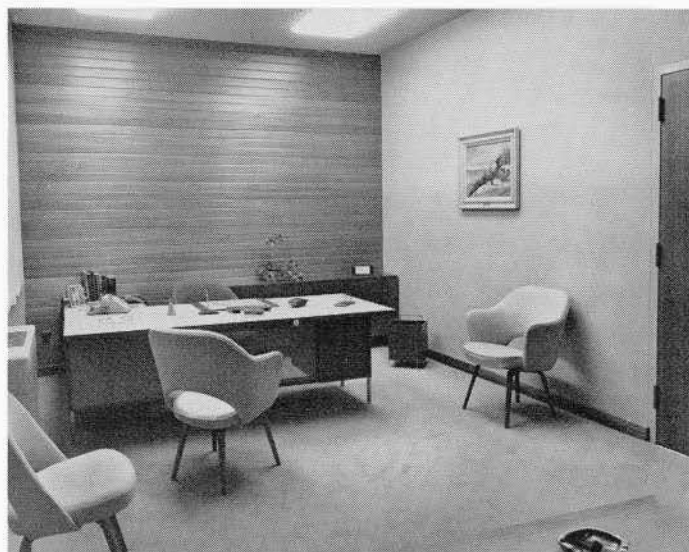
LEN HILLIARD

This building is located on an elevated landscaped corner lot overlooking the South Saskatchewan River. All executive offices are located to take advantage of this view. The building is constructed of steel framework and steel joists. Provision has been made for future expansion. The exterior is red brick, tyndall stone and aluminum. Brick fins were used on the south elevation for sun screening. Interior partitions are metal lath and plaster. Ceilings are acoustic plaster.

The offices of the president and secretary have carpeted floors. Other areas have linoleum. One wall of each office

is covered with cork. The building is air conditioned. Fluorescent lighting throughout is recessed acrylic covers. The windows of the lobby are tinted plate glass, alternately blue, grey, yellow and peach. Eli Bornstein was commissioned to design and execute the sculpture at the entrance — "The Tree of Knowledge". Westeel Products assisted the sculptor in the construction. The furnishings were selected by the Architect. The desks were made by J. & J. Brook in mahogany, to match the interior finish of the building.

Office of the Secretary



LEN HILLIARD

General Office



LEN HILLIARD

DAWES ROAD CHAPEL AND ACCOMMODATIONS

Architect, Jerome Markson, Toronto

General Contractor, Condos Construction Co., Toronto

The building was constructed in 1955 at a cost of \$31,000 and is situated in Dawes Road cemetery, Toronto.

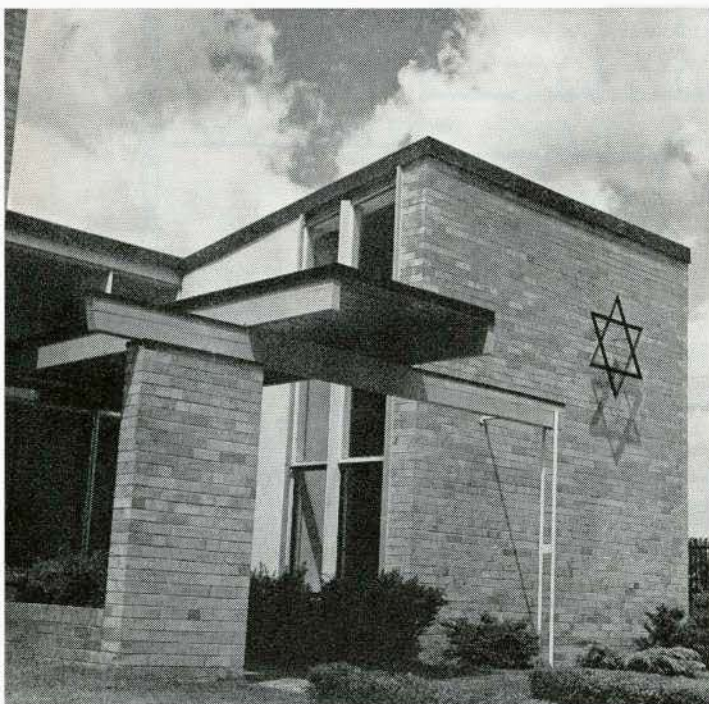
It provides a small vestibule and meditations chapel, superintendent's office, wash-rooms for visitors and storage space. The caretaker's quarters are on the second floor.

Of solid buff brick, the floor in the chapel and entry is cork, while the ceiling is basswood with exposed copper nail heads. Floors throughout the remainder of the building are either terra-cotta coloured linoleum or hardwood.

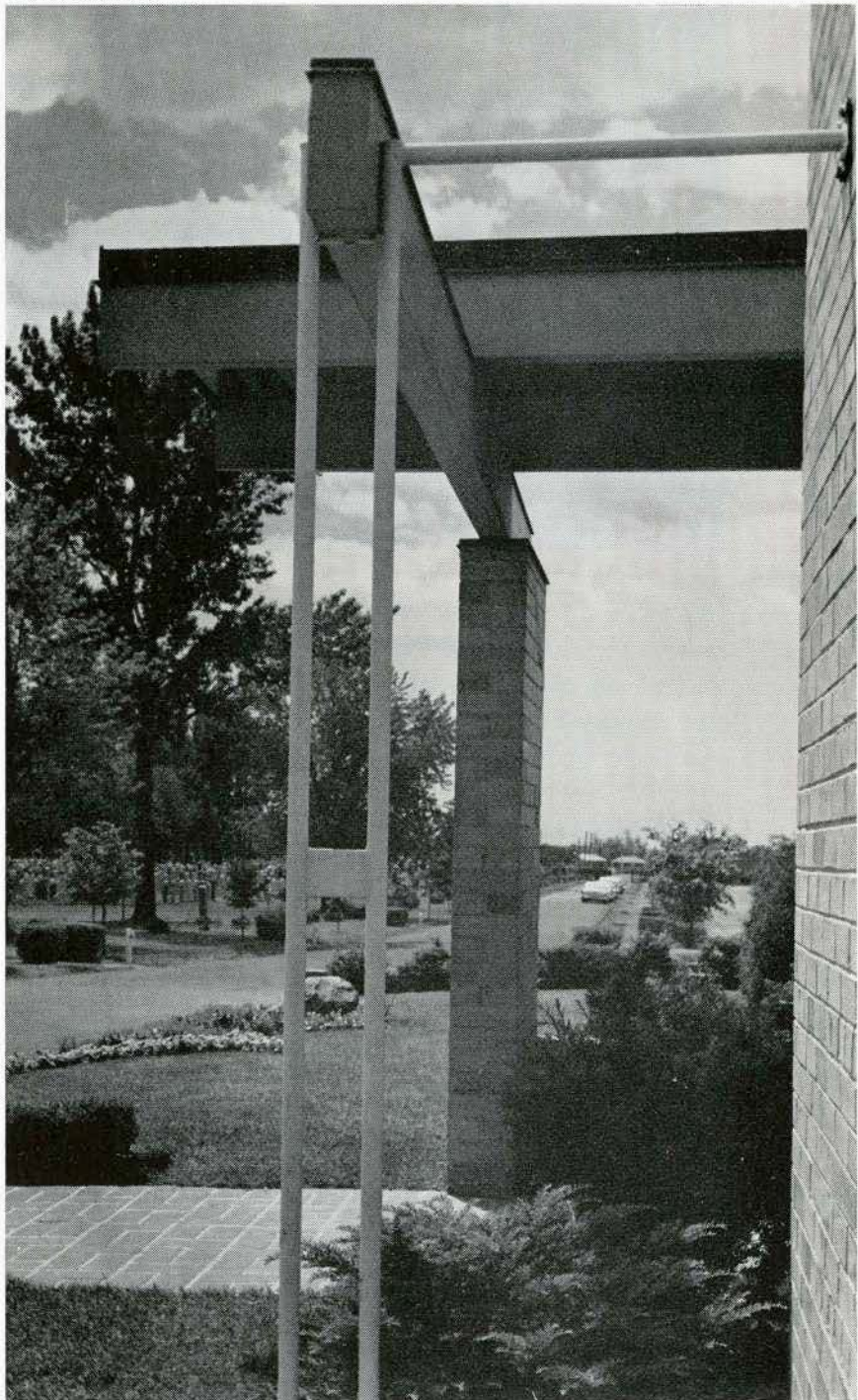
Brick is exposed in the interior of the chapel, and in the corridor and stairwell.

Simple fittings and furniture are of wrought iron and pine.

BRIAN SHAWCROFT

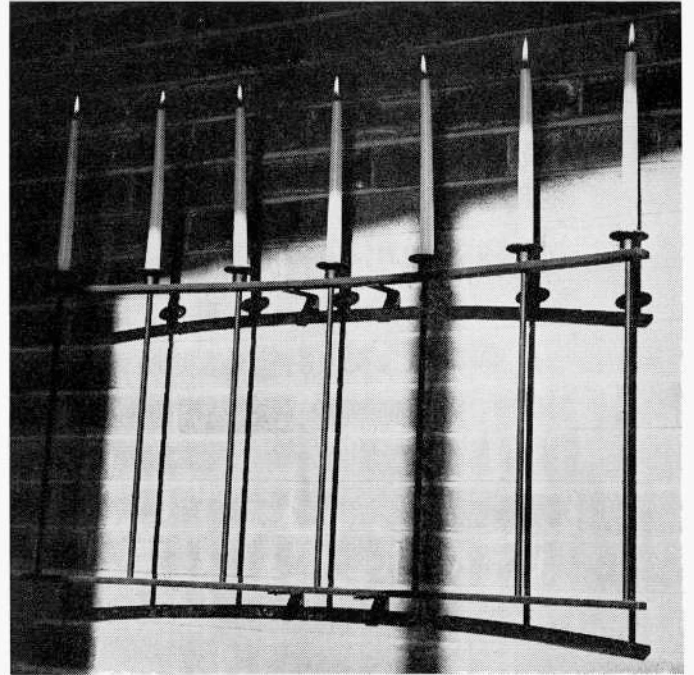


BRIAN SHAWCROFT

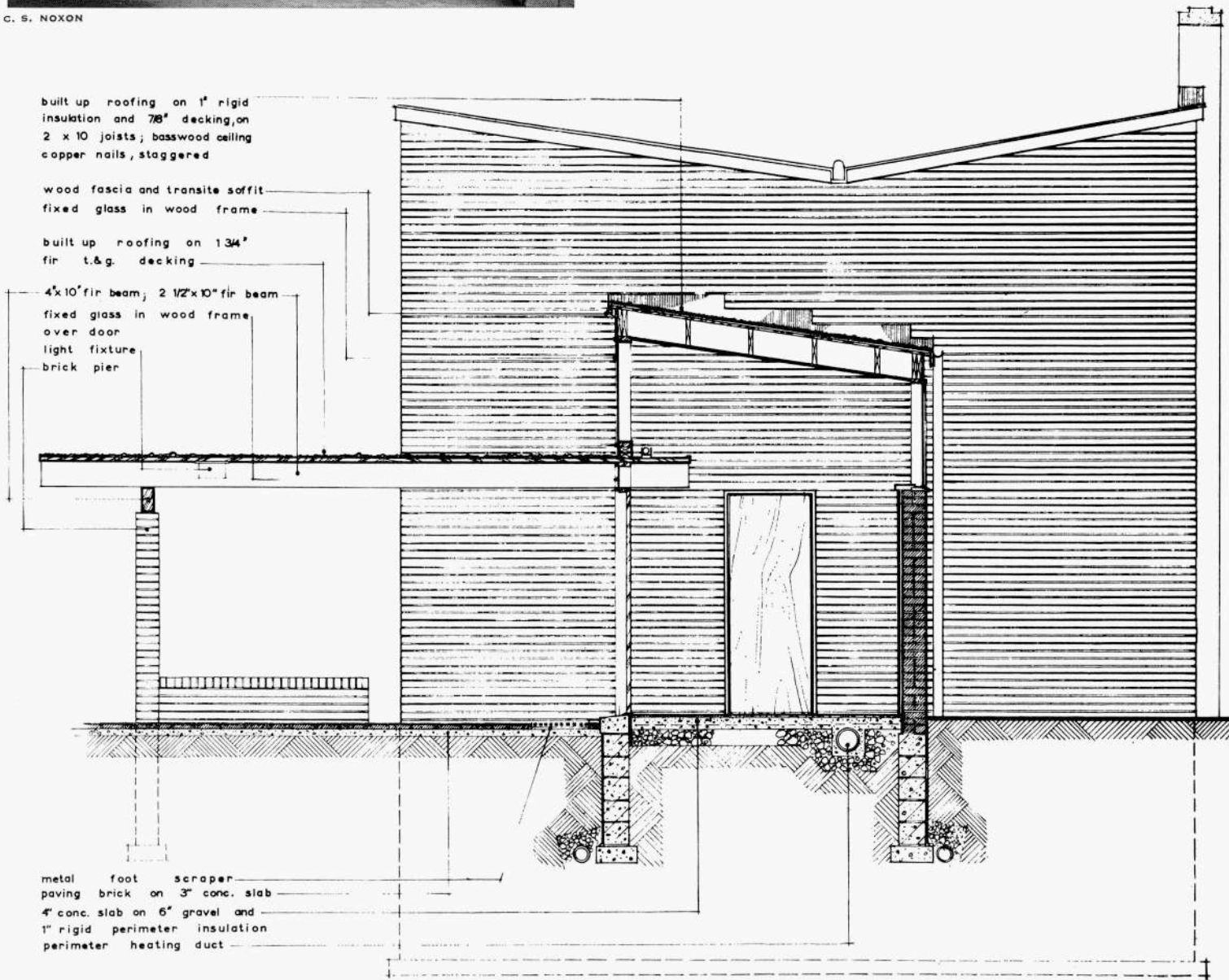




C. S. NOXON



C. S. NOXON

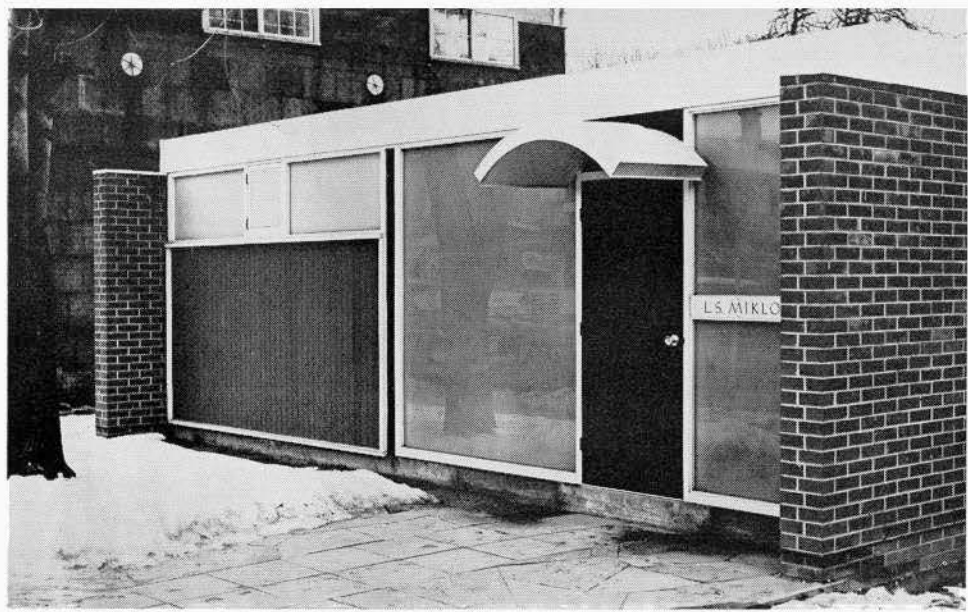


SECTION

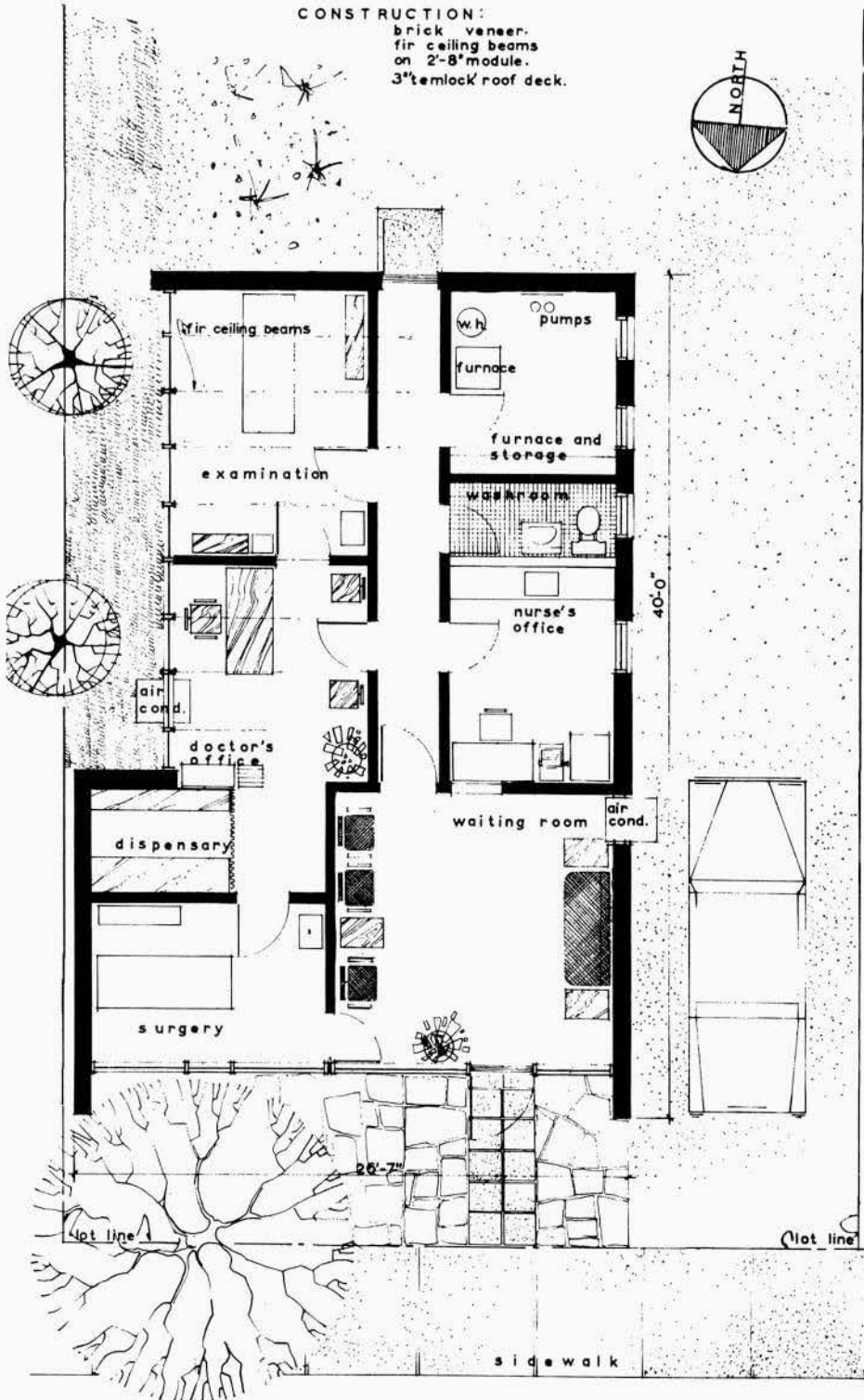
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A SMALL OFFICE BUILDING FOR A DOCTOR IN SINGLE PRACTICE

L. S. Miklos, M.D., Newcastle, Ontario



MORLEY MARKSON



Architect, Jerome Markson, Toronto

General Contractor, Brooks Construction Co., Bowmanville, Ontario

Built in 1956 at a cost of \$11,000, the building is of red brick, the predominant material of this small old town. All glazed portions are frosted on the doctor's request to provide the required privacy.

The structure is brick veneer, with exposed fir beams at 2'8" centres and Temlock structural composition board roof. Floors are mastic tile and the walls plaster.

Since doctors in small towns are in the practice of dispensing drugs, the building contains a dispensary.

THE ARCHITECT AND THE ENGINEER

The President of the Province of Quebec Association of Architects Reports that the Councils of both Professions feel that Bill 96, the Amendment to the Professional Engineers Act of Quebec, will prove mutually beneficial.

THE CHARTER OF INCORPORATION OF The Province of Quebec Association of Architects (known as the Architects' Act) in the year 1890 gave to the Architects the exclusive right to design buildings. This was the law and as such, the Architects, if they saw fit to do so, could and in some cases did sue to enforce this right.

The law held that the Architect was the exclusive master in the field of building and all its various divisions, including those portions which have become loosely grouped under electrical, mechanical, structural and, in a lesser degree, foundation design.

It assumed that the Architect was trained in these fields to a degree that with respect to buildings he could do this work. To ensure that he assume his full responsibility, Section 1688 of the Civil Code was an ever present threat against negligence.

For many years, the Architect carried on his profession taking full advantage of his rights and no one questioned them. However, the training of Architects and Engineers in the universities began to take on parallel lines which resulted in a large class of Engineers becoming proficient in electrical, mechanical and structural design in its application to buildings. This was a natural development of the rapid industrial and mechanical expansion of the 20th Century. Starting in a small way, many of the Architects found that it was expedient to employ Engineers outside their offices to do this work for them. This practice became generally accepted and resulted in the "Consulting Engineer".

The Charter of the Corporation of Professional Engineers heretofore gave their members no rights to do this type of work. With an eye to business, some manufacturers who ordinarily had Engineers on their staffs rapidly developed the practice of giving the engineering and design services free provided their product was used. This became very prevalent in the structural, reinforcing steel, electrical and mechanical industries. Many advocates of this system were members of the Corporation of Engineers – their best customers, the so-called Owner Builders and the Architects themselves.

Apart from its ethical side, the condition of free engineering has been recognized as being detrimental to the best interests of both the architectural and engineering professions and the public. The free service Engineers could not be controlled by their Corporation because while doing the type of work mentioned, according to the respective Charters, they were acting as Architects and not Engineers. Many foreign as well as unqualified persons have infiltrated this work who are a potential danger to the public.

The Architects during the past years have helped to weaken their professional position by condoning the free engineering practice – first because of misunderstanding of the end results; secondly, because it was advantageous to them personally, and thirdly because of bad public relations concerning their fees with respect to their clients. Much more detrimental is the fact that to an ever greater degree, the Architects are delegating work which they should be doing themselves to Consulting Engineers. Having helped build them up and establishing jurisprudence to the custom of their doing a considerable part of the Architect's work, they have continually opposed *all* attempts by the Engineers to legalize their position.

During the past 15 years negotiations between the Architects and the Engineers have been carried on intermittently towards a resolution of their differences. Progress has been slow, but there developed an understanding of mutual problems which has at last culminated in a compromise.

With full agreement between the Corporation of Professional Engineers of Quebec and The Province of Quebec Association of Architects, Bill No 96, being an Amendment to the Professional Engineer's Act, was adopted on February 24th, 1959.

This Bill relinquishes none of the Architect's vested rights. It does, however, recognize the fact that the Engineers must be able to control their own members and that "Any person, *acting in collaboration with an Architect* who is a member in good standing of The Province of Quebec Association of Architects, advising on, making measurements for, or in laying out, computing or designing or supervising foundation, structure, mechanical and electrical work relative to the construction or remodelling of buildings, whenever the Architect does not render such services himself or through his employees", is deemed to be a Professional Engineer.

Space does not allow for a full discussion of this Amendment. However, the Councils of both professions feel that it will prove mutually beneficial and that a long desired step has been taken towards better co-operation and understanding between the two professions.

The Bill was presented on behalf of the Engineers by Mr Lucien Tremblay, Q.C. and Mr Guillaume Piette, president of the Corporation. The Architects were represented by Mr Camil Noel, Q.C., R. C. Betts, president of The Quebec Architects and Mr G. Venne, past president. ♡

TWO CHURCHES

*Architects,
Bruce Brown & Brisley, Toronto*

Trinity United Church
Grimsby, Ontario

*General Contractor,
Moir Construction Co. Ltd
St. Catharines, Ontario*

EXTERIOR

The Church was completed in the fall of 1958 at a cost of \$190,000.00 including furnishings. Its seating capacity is 600. The structure is a welded steel frame used in conjunction with perforated brick surfaces.

PANDA



PULPIT AND SCREEN

The juxtaposition of textured and smooth surfaces forms an important part of the design of this chancel. The brick screen serves not only as decoration, but also provides tonal egress from the organ chamber behind. The pulpit and communion table display the principle of simple shapes and plain surfaces, relieved with significant enrichment.



PANDA

PANDA



INTERIOR

The interior with its buff brick walls and fir ceiling again displays a simple shape, with the addition of texture and lighting to give interest to plain surfaces. The terra-cotta colour of the carpet is repeated in the exposed steel framing, and in the fabric behind the chancel wall.

*Two Churches by
Bruce Brown & Brisley*



Marshall Memorial United Church
Ancaster, Ontario

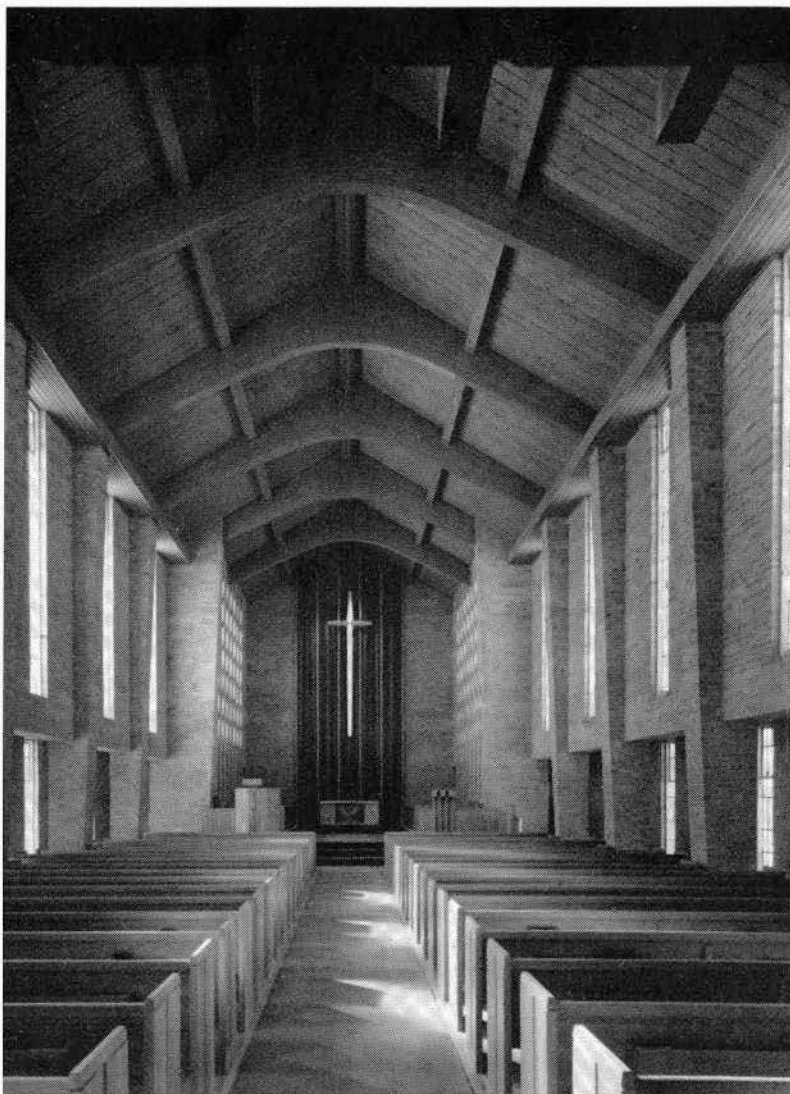
*General Contractor,
Danks Construction Ltd,
Ancaster, Ontario*

EXTERIOR

This church, seating 460 people, was completed in February, 1958, at a cost of \$156,000.00 including furnishings. The building with its bearing wall and pier construction and its strong outline forms a physical, as well as spiritual and social focus in the community.

INTERIOR

Brick is featured as the dominant material in this interior, and in this case its sculptural possibilities are utilized. The battered piers and cambered roof beams give the appearance of additional height to the nave. The warmth of the walls and ceiling is somewhat relieved by the cooler blues and greens of the carpet and dossal curtain and by the silvered cross.



CHANGING EDITORIAL POLICY IN AMERICAN ARCHITECTURAL PERIODICALS (1890-1940)

Mr Safdie is an Israeli student now in his fourth year at the McGill University School of Architecture. This essay was a research assignment on the history of modern architecture.

THE POLICY OF THE EDITORIAL STAFF of an architectural magazine is expressed in every page, every written word and every illustration. It is expressed in the choice of subjects, in the approach towards these subjects, and in the manner in which the subjects are presented. It is also expressed to a certain extent in the contents and presentation of the advertising. These policies are not necessarily expressed in the editorial column. On the contrary, this often expresses only what the editor would like the public to think his policy is. If his sole purpose is to make money it is unlikely that he would advertise this fact.

An examination today of the earliest volumes of American architectural periodicals is a surprising and somewhat amusing process. Their most obvious characteristic is the large number of historical essays dealing with architecture of all periods and all countries. The few essays that are not entirely historical in nature are reports on the buildings in some particular city, and even in these it was usual to describe the old buildings as well as the new.

It is not evident from an examination of the magazines of this period that they were published in the United States. The subjects chosen give the impression of being English. Such topics as "Early Renaissance Architecture in England" by Banister Fletcher, in which English monuments are eulogized, suggest this. Phrases such as: "our noble Gothic reaches its climax" are not modified for the American reader, and it is considered quite appropriate to include an analysis of the suitability of Italian windows to the English climate.

One gets the impression also that the subscribers of the magazine are not confined to architects, and that the architects of that period had more leisure than today, since poetry and serial novels are included. Evidently architecture alone was not sufficient to ensure a wide circulation, and it was necessary to add subject matter in other fields.

The presentation of the magazine, in size and layout, is in almost text-book form, with the advertising matter hidden in the back pages. Here and there, among the historical dissertations, we find a lonely article dealing with present-day problems. Typical of these is a discussion on the problems of apartment house design in New York, in which the new height restriction code is bitterly attacked. It is interesting to note that the article was written by a firm of architects who did not hesitate to prove their points with illustrations of their own buildings. Most of the articles, however, are historical, varying from Periclean Greek to Bourbon French.

The number of articles devoted to the subject of new structural materials is surprisingly small. This was perhaps to avoid any controversies involved. It was evidently much safer to print an illustrated essay on a Roman temple. One article on the history of terra-cotta in New York, which argued that terra-cotta can stand European weather but not the American climate, is reminiscent of present-day arguments sometimes advanced against the use of concrete in Canada.

Whenever the editor dares to compare traditional with new materials, he takes great care to be ostentatiously objective about them both. Steel is compared to brick in regard to cost, speed of erection, and convenience, but not one word is ever said in favour of either. The public seems to have had an absorbing interest at this time in fixtures such as toilets, showers and the like. These are illustrated and make up a large part of the advertising. In these aspects the editorial policy is

evidently to satisfy the interest of the public, although more pressing problems of architecture than toilets could be found.

The first decade of the twentieth century marks a definite change in the editorial policy of American architectural magazines. The most striking is the extreme americanizing that has taken place. Whereas in the first issues it was hardly evident that they were published in the United States, it is certainly obvious now. The number of historical essays does not diminish, but they now deal with American subjects. I do not doubt that this wave of patriotism in the magazine is a reflection of a more general movement in the United States, but it is surprising to see such a radical change in the editorial policy. Approximately seventy per cent of the articles now deal with American subjects. A quotation from one of these reflects the general theme: "In our democracy . . . our passionate patriotism . . . it is not enough to sing patriotic songs and give fake examinations in the constitution to illiterate grown-up candidates for citizenship. Some record, permanent, unimpeachable for all to see . . . our passion for equality, local liberty, etc."

Even the section dealing with new buildings, which up to this time had featured buildings from all parts of Europe, now deals with American buildings, mostly of the Greek revival. Another change in the contents is that a greater part is now devoted to the financial aspects of architecture. Such articles as "Evil Effects of Competitive Bidding on Building Contracts" reflects the attempt of the editor to give the magazine a more professional status as compared with the previous 'intellectual housewife' theme.

Amid all these discussions Frank Lloyd Wright makes an appearance. In a 1908 volume his works are extensively illustrated and he himself has an article published. I feel, however, that the space devoted to Wright is not evidence of the editor's enthusiasm for the new architecture, but is part of the general American emphasis of the magazine. Wright's own words are limited in quantity and his buildings are accompanied by descriptions only. To his statement: "it is necessary for the architect to detach his literal connexions with past performances, to shape his form to requirements and means - beauty of form as found in nature both animate and inanimate", we have a counter-statement by another contributor (referring to his Larkin building in the same issue), which contains such phrases as ". . . shock of surprise . . . reverse of pleasant . . . it is a monster of awkwardness . . . an extremely ugly building . . . the designer felt that a Roman colonnade was extravagant in cost, wasteful in space . . . he furnished nothing which his practical requirements did not call for." This is not a revolutionary manifesto; it is not even an apology; it clearly indicates that the editor of the magazine did not join the revolutionary movement when he featured Frank Lloyd Wright's designs.

The only sphere of interest where I feel the editors gave a lead was in featuring articles concerning new materials. In an article about concrete we find the following conclusion: "The form should articulate the structure, it should be externally in harmony with real construction, expressing it not contradicting it". We realize the full significance of this revolutionary statement when we compare it with an advertisement in the same issue: "Concrete construction, warmer in winter, cooler in summer, than any other style of construction, and adaptable to any style of architecture." Progressive articles were however rare, and in general the editorial policy was to follow current trends.

The second decade of the twentieth century brought little change. Indeed in some respects nothing changed at all. The number of historical essays decreased just a little but the magazine did not reflect at all the great changes and revolutions that were taking place in Europe. Yet while the editors did not follow the architectural revolution of the period, they paid great attention to current improvements in mechanical equipment. These received more space than they deserved.

If the editor featured a 'modern' building, the commentary was always apologetic. A pictorial essay on a house by Schindler describes the methods of construction and concludes that the cost was the same as for a traditional house of similar size. The modern house was featured for the sake of variety. In the column 'Notes and Comments', which was equivalent to an editorial, we find a discussion on a French Renaissance house by McKim, Mead and White. Here the house is criticized not because of its style, but because it does not completely harmonize with the adjacent edifices.

The increase in construction during the war, and the need for fast methods of erection, brought new interest in these subjects. Here too we find that the magazines, following the stream, featured all available technical data which is further reflected in the advertising. One can say that these changes are due to the change in the interest of the readers, and at no time have these periodicals presented to their readers what they might not like to read.

As for the spirit of the times in the United States, it was perhaps expressed best in an advertisement for door-knobs: "the dominant note of the architecture of this period is sumptuousness. Its elements are classical but the treatment is significant of the age, luxurious and rich". If we remember that this was written only five years before "Towards a New Architecture" was first published we realize the situation in the United States and the magazines which reflected it.

In the last years of the 1920's the revolution finally penetrated to the American architectural press. Perhaps because of public interest, perhaps because the editors foresaw its significance in the future, they finally let the revolution into their papers. This is best expressed in their own words in an editorial in 1929: "Architectural criticism of the next generation would probably characterize the present period as one of definite revolt. Since various schools of thought have arisen it would seem to be worth while that we should attempt to give our readers some idea of the tendencies in architecture as interpreted by recognized architects and critics" (i.e. Kimball, Cret, Le Corbusier, Gropius, Mendelssohn and Pach).

While the magazines featured articles by such masters as Le Corbusier, they also sponsored articles discussing them, and not always favourably. Next to Le Corbusier's article entitled: "Architecture - The Expression of Materials and Methods of our Time", we find an accompanying criticism which reduces Le Corbusier to the level of a mere builder of utilitarian structures.

It was during the last year of this decade that American architectural periodicals started assuming their present form. The size is larger, the number of advertisements is greater, and they are now distributed throughout the text. These physical changes only reflect the deeper changes in the editorial policy. Now it is becoming, and will increasingly become, a fashion magazine.

A substantial part of the magazine features new buildings, and these always have something different about them that will catch the eye or will feature a new use of the material. There is no doubt that now these magazines support themselves financially solely on advertising and that the editorial policy must ensure: (i) a large number of readers, (ii) the right kind of reader, and (iii) readers who will read the advertisements. While fashionable lay-out techniques help, this is not enough. The editor has to supply his reader with something essential - important data they must have. With the numerous new materials, methods, and systems of construction the answer was easily found. Every structure was analysed and dissected, the fixtures, finishes, and every detail being care-

fully described, and in addition to these extensive analyses of materials and methods, the editors now introduce a new concept in presentation. Instead of discussing just one apartment building or hospital, they begin concentrating several solutions of the same problem in one issue, so as to have each issue devoted to one specialized topic. In these reports covering everything from housing to theatres the emphasis is on plan, execution of construction, materials and details. Appearance is hardly dealt with, and I suspect that this was to avoid any controversy which their comment might provoke.

The most striking change is in the increased interest in the money-making aspects of building and architecture. The magazines now report on all new codes, financial news and statistics. Naturally the old topics were not completely eliminated. A substantial number of historical essays were still published. These still deal mainly with American history but since 1918 a renewed interest is displayed in Europe.

The end of the 1930's brought about an intensification of the policy of the preceding ten years. The text has been minimized, illustrations increased, and advertising is all over the place. The most typical change in one magazine's policy is a new section on time-saving standards, in which every detail is concisely explained. We have gone a long way since poetry was interspersed between the articles in the 1890's. The architect is in a hurry, he needs information quickly, and the editor hopes that he will swallow up the advertisements at the same time. The character of one of these magazines is best defined by a statement on its cover: "Building News - Building Trends - Building Types". By *Building News* is meant all that's new in business, creating the up-to-date feeling; by *Design Trends* is meant a fashion show, featuring everything that will catch the eye from mushroom-shaped gas stations to concrete shell theatres; by *Building Types* is meant everything to do with building construction, especially when it is related to the advertising.

Even in 1938, when the trend in architecture has taken an unequivocal direction, and when the modern school dominates the scene, the editors do not take a firm stand. The following editorial quotation of that year reflects their policy as well as their method of presentation: "There will be time-saver standards data. For example there will be methods of construction, areas, dimensions and details, pools, garden steps, etc. etc. Illustrated case studies from all parts of the country will of course be included. Worth noting will be a comparative analysis of two houses, one traditional, one modern. The comparison will be strictly objective reflecting different approaches to common problems."

A statistical analysis seems to indicate that, in recent years, there is a direct relationship between advertising material and topics chosen, and it is the tragedy of our present age that the policy of these periodicals is so clearly dictated by the advertiser. Financially the magazines are dependent upon him, and this forces the editors to ensure a large number of readers of such a nature as to satisfy the advertiser's markets. Unfortunately this situation prevents the magazines from becoming leaders in architectural thought. Not only does this commercial policy dictate the subject matter to a great extent, but it makes the magazine resort to various unsavoury methods of attracting attention. To ensure that the reader will renew his subscription, the editor develops a fashion-show atmosphere, in which the reader will feel he is not up-to-date if he misses an issue.

It is evident, by glancing through the issues of the last fifty years, that as the magazines became more dependent upon advertisers, these tendencies increased. We cannot judge today's magazine in our limited perspective of the present, since it is only in retrospect that the goodness or badness of influences can be assessed. But there can be no doubt that whereas the value of commercial architectural periodicals as distributors of standard knowledge about new materials and methods is enormous, their advice as far as design is concerned should be warily received. ❧

DECORATING A CITY

How do you celebrate a Centennial? Vancouver's architects asked themselves the question and the answer was a major contribution to the success of B.C.'s Hundredth Anniversary observances.

In Vancouver, the local chapter of the AIBC decided to offer their services for the design of centennial decorations. This suggestion was warmly received by Harold Merillees, the Vancouver Centennial Committee chairman, who created a decorations sub-committee with its chairman becoming a member of the Centennial executive. This committee was requested not to limit their operations just to design but to undertake complete administration including budget, liaison with the City and private firms, erection and dismantling. This occurred in June, 1957.

The Decorations Committee in its early stages was composed of William Leithead, chairman, Ronald Thom, Arthur Erickson, and Randle Iredale, with Robert Gibson joining in the latter phase of its activities. John Dayton, as Chapter Chairman, was "ex-officio" during the life of the Committee and active in all decisions.

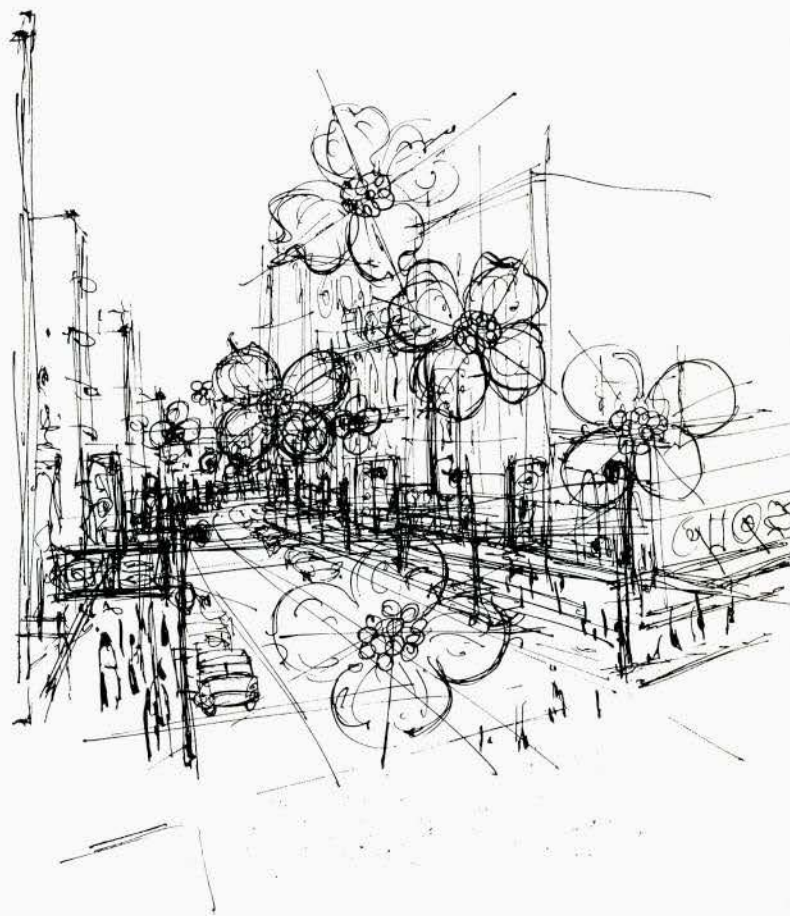
None of the Committee had up to this time formed any ideas as to the type and form of the decorations. We were conscious however, of the fact that because we had volunteered our services and because of professional pride, we must achieve a high standard. Perhaps we were also concerned more with the thought of the critical appraisal to be expected from our colleagues than the impression we hoped to create on the general public. With these thoughts in mind the Committee decided to strengthen itself and accordingly engaged two young artists, Rudy Kovach and Donald Jarvis, both instructors at the Vancouver School of Art and both artists of considerable stature. In addition to his talents as an artist, Rudy also had considerable previous experience in the display field and is in fact a partner in a display firm. Enthusiasm at this stage was running high and our efforts had attracted the attention of Bert Binning, always a good friend to architects, who volunteered his assistance. Fred Amess, Director of the Vancouver School of Art, with two of his proteges engaged, also became an enthusiastic supporter of the group, and later came forward with suggestions of great originality which proved to be most successful.

The first immediate task which faced the group was to determine the objective and the scope of the project. After studying large scale maps of the city it became evident that to gain the greatest impact the area to be decorated should be severely limited. Accordingly, it was decided to concentrate on the downtown area using the intersection of Granville and Burrard as the centre of gravity. With this point established a radius was determined based on the observation that lengthening this distance by even one block would involve colossal extra amounts of material. Several subsidiary areas were also recognized as important, such as the English Bay waterfront, bridges, the entrance to Stanley Park and the points of entry to the city by rail, sea and air. Much pressure was later brought to bear on our group by localized interests for extension of the scheme into their areas but was successfully resisted, a decision which gave rise to some criticism at the time but which was later commended.

With the objective established, the next priority was to thoroughly analyze the character of the areas which had been selected for attention. This was necessary for we visualized decor which would in some instances be designed to enhance and in some cases soften the existing appearance of localities. So it was in June, 1957, that the citizens of Vancouver viewed with curiosity, Ronald Thom, Arthur Erickson, Bert Binning and others slowly touring the streets in an open convertible, gazing around at lamp posts, buildings and spaces in the manner of completely uninhibited tourists seeing a fairly large city for the first time.

The results of these observations determined for us several salient features of the city, and particularly the character of the streets. It became apparent that Georgia and Burrard Streets, both comparatively wide thoroughfares, were in character traffic streets where most viewing would be from moving cars. Conversely, Granville and Hastings Streets were pedestrian streets, containing the main downtown retail areas. These two streets presented a particular problem as they were already "decorated" with a multitude of signs overhanging the sidewalk. This condition indicated that to effectively decorate these streets it would be necessary to get out into the middle or to span them in some fashion. A further observation was that in some instances the most prominent feature of a street was not its buildings but rather the space between buildings often above the three or four storey level. The ends of streets also took on new importance where they terminated a vista and it seemed that they would be appropriate locations for some form of dramatic decoration.

In conjunction with these observations a number of photographs were taken to illustrate the typical aspects of the various streets and areas. With these as an aid the group began serious discussion concerning the theme and type of the proposed decor. From these discussions there gradually developed the theory that theme in itself was not all important but that colour and interest should be the dominant factors. The types of items gradually evolved through recognition of the fact that for the most part the existing fixtures such as lamp posts and roof tops must be used as the positions to attach decorations. It was also recognized that decorations must span those streets which already had their sides cluttered with commercial signs. This latter conclusion immediately presented problems of stress and



strain, wind resistance and the concern of the B.C. Electric and City officials and was only resolved after much research, observation and persuasion.

The discussions went on until it was believed that a practical scheme had been arrived at and that the time had arrived for graphic exploration. Accordingly, Rudy Kovach and Donald Jarvis started sketching. Their technique was to project a colour slide over a sheet of paper on the wall and transfer the background information to it by tracing. They then embodied various ideas which had been thrashed out verbally for decor into these drawings, working very rapidly with water colour, or pastel. In a week or two approximately one hundred sketches had been prepared and ideas were temporarily exhausted. The original sketches were then subjected to severe criticism and refinement and by August the group was ready to present the scheme to the main committee. This showing was approached with some foreboding. It was felt that we had a good scheme with the ingredients of colour, originality and excitement. But as we had kept it strictly to ourselves, there was no way of foretelling the reaction of the main executive committee. We need not have been concerned. The ideas were received in the warmest possible fashion, and we were given carte blanche to carry on. The one proviso being that we must come up quickly with a realistic budget.

This early co-operation, which gave added incentive to the group, was a true indication of our future dealings with the executive. Never at any time during the duration of our committee's existence did we have any interference with our program. In fact the executive went out of their way to support their decorations committee in all quarters.

In order to prepare a reasonable estimate, we first called together representatives of the leading display firms in the city. Firms which it was presumed would be interested in this work. The drawings had been transferred to colour slides and in a projection room of the B.C. Electric Building, were shown to this group. The project was explained as to intention and scope and the meeting thrown open for discussion. The talk developed around materials, production methods, fabrication and erection problems. It was then explained to the display people that because time was limited, for the sake of expediency there was no intention of calling for competitive bids. The firms were invited to select for themselves portions of the work they were each best suited for and asked to submit to us their erected costs. There was never later cause to regret this method of procedure. The display firms all gave consistent co-operation and we at no time had any reason to dispute their costs.

After quotations for unit and quantity costs had been received, we prepared our preliminary estimate. This estimate was \$150,000.00 for the entire scheme, containing allowances for projects which were only as yet half formed ideas. Later, the estimate was cut by us to \$102,500.00, and this was presented to the executive as the budget amount. At the close of the year when all bills were in, it was discovered that we had exceeded the budget by \$230.84. The congratulations of the executive were graciously accepted when this fact was announced by the Finance Chairman, but the Committee is still privately amazed at its unknown talent in this type of estimating.

The next phase of the work proceeded in co-operation with the display firms. Full scale models of the various types of decorations were erected in selected positions where they would later become part of the finished scheme. City Electrician, Lorne Ryan, who had been appointed by the Mayor to take city responsibility, viewed them from the point of view of their effect on the street lighting and strain to his poles. The B.C. Electric were interested as to what interference might occur at bus stops and to overhead wiring. The display firms used the models to determine economical, fabrication, material and erection costs. The Committee studied them for colour and shape, impact and design. Many such models were then tested with these criteria in mind before final designs were prepared.

The timing of erection and duration of the scheme had by now been discussed at length. It was decided that erection should be completed, if possible, by the May 24th weekend, and except for some items to be left up for the Grey Cup festival, they would be dismantled immediately after the Labour Day weekend. This was a lengthy period of time for a decora-

tion scheme, and gave much concern in the selecting of materials which could be expected to stand up well to this prolonged exposure, without losing their colour or becoming bedraggled and worn.

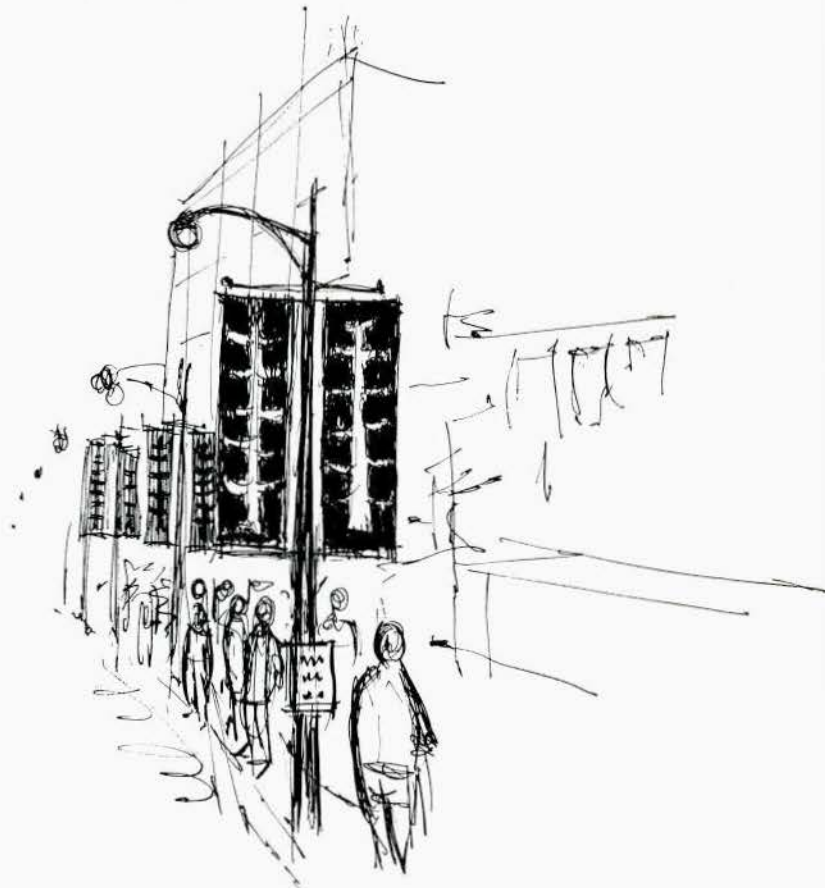
Just prior to giving the order for fabrication it was necessary again to tour the streets for the purpose of finalizing colour schemes. A separate colour range was selected for each of the two main streets to be decorated, which came into coincidence at the point of crossing. Burrard Street was held to a range of blues, greens and purples, which seemed most complimentary with the buildings and street fixtures found along that street. Georgia Street had a more highly keyed colour scheme, using pale blue, salmon pink, and chartreuse. The only major variation to this basic colour pattern was made on the double banners in front of the Court House, where for special emphasis heraldic colours and forms were used. All colours were calculated to perform the double function of looking well when observed from a stationary position as well as when viewed from a car moving at 30 m.p.h. These considerations were what determined the frequency with which colours could be changed down the street.

The final scope of the project and as later erected is shown on the street diagram, and consisted of the following items, some of which are illustrated.

1. Each lamp post on Georgia and Burrard Streets was to be hung with two canvas banners, bracketed out at right angles to the pole. The size of the banners to be 3 feet by 8 feet and silk screened so that the motif remained white on a coloured background.

2. All poles on Granville Bridge, Granville Street to Hastings and Hastings to Main were to have three flags in brackets previously installed for the British Empire Games. The flags were to be a Union Jack, a Canadian Ensign and a blue Centennial flag.

3. Also on Granville and Hastings were to be hung strings of Dogwood blossoms, symbolic flower of British Columbia. Open in form, fabricated from fibre glass, they were to be suspended from high tensile nylon rope. The blossoms were designed with four sepals (not petals!) after research and observation proved that such did exist in British Columbia. The City Officials were reluctant to grant permission to suspend material over the streets, for the last time permission had been granted the results were unfortunate. However, they did give their blessing, a sample of the marvelous co-operation consistently



received by this committee from all civic officials concerned.

4. Twelve pylons, fifty feet high surrounded by coloured and imprinted canvas banners and surmounted by a stylized crown were to be erected across the front of the Court House and the adjacent Eaton's parking lot. These were to be illuminated by spot lights from the base of the banners. This project was intended to be the focal point of the entire scheme, as it was considered that this location was the centre of gravity of Vancouver activity.

5. Each major intersection was to be painted at its centre on the street surface with four royal crowns, intended to be viewed mainly by the occupants of tall buildings.

6. Along the English Bay waterfront each pedestal type lamp post was to be converted into a simulation of an old fashioned kerosene lamp reminiscent of the days when Vancouver was called "Gastown". This was frankly a "gimmick" item, but turned out to be extremely popular.

7. In Lost Lagoon we proposed to float on oil barrels, a 150 foot long sea monster. This was to be designed by Orville Fisher, well known local artist, using a Haida Indian motif, and not intended (as was later accused) to imitate Kelowna's famous Ogotogo.

8. On a grass triangle overlooking English Bay we proposed a mural composed of 13 pieces of curved plywood. This was to be painted in situ by Orville Fisher, Bruce Boyd and Donald Jarvis, who as mentioned previously, had worked with the group at an earlier stage.

It had been hoped to augment this scheme with a number of space paintings. These were to consist of a wire grid to which would be attached squares of coloured material forming a picture when viewed from a distance. Several of these space paintings were worked out and small scale models prepared. These, it was proposed, should be suspended in the spaces between buildings, at prominent street ends and on top of low structures. Unfortunately, we were singularly unsuccessful in bringing into being any of these, with one notable exception. The exception was the erection of a space painting over one hundred feet long on the roof of the Vancouver Vocational School. It was erected by the staff and students, depicting with great originality and humour the "last spike" ceremony. Balloons in various roles also preoccupied the minds of the group in various stages. They were visualized as soaring above the city, full of helium on cables, or for excitement, cascading into the streets from the roofs of buildings during the P.N.E. parade. Alas, the balloons also did not materialize, due to the difficulty in obtaining helium for the first idea, and permission from the city for the second, who felt that it might be much too exciting and confusing. However, the main scheme as outlined above was ready to be erected and erection commenced about May 15, 1958.

Events were now moving too fast and with too much detail involved for a voluntary committee to handle without full time assistance, and accordingly Rudy Kovach was engaged for this task. This was a most fortunate appointment, for his vigour and enthusiasm never lagged and he successfully kept the whole scheme co-ordinated throughout, in spite of some situations which made us all tremble. One of the items of concern were the high winds which were prevalent at this time and it was with considerable misgiving that we viewed our efforts blowing and snapping in stiff breezes. Our banners on the lamp posts, the largest group of one type of decoration produced the effect of large sails threatening to take off into the air, carrying with them lamp post, foundations and all. Everyone concerned blessed that last minute decision of the committee to cut semicircular slashes in the canvas around the design. This resulted in a considerable easing of wind pressure. Flags during the winds, were snarling themselves around their poles, or hooking up on unforeseen projections. The dogwood blossoms were swaying considerably and caused us to make hasty re-checks of the tensile quality of their suspension and the retaining power of the brackets which fastened them to the top of lamp posts. We were not alone in this concern, being joined in anxiety by the city electrician, the B.C. Electric, the display firms and the main executive. However, with only a few minor failures all the items managed to stand up through this ordeal and lasted through the required period very well.



The reaction to the scheme from the public was immediate and provided the press with some wonderful copy. Our symbolic fish on the banners were compared to something the cat had brought home. Our seagulls were questioned because they looked somewhat like, but not quite, a bird. A flurry of letters to the Editor indignantly protested against the four leaf dogwoods and the exchanges in the columns went back and forth. We were informed that dogwoods never had only four sepals (not petals), and many other pointed comments came in about the "arty" decorations. The committee however, was not disappointed. Their efforts were most certainly gaining notice. The public shortly recovered from their initial shock at these strange shapes and representations and the scheme began to be very warmly received. In this regard, the Vancouver Chapter was the recipient of many flattering press releases and it appeared that one of the objectives, good public relations, had been achieved.

After it was all over, the local architects made a critical appraisal of their Committee's work and the following paragraphs give a brief summary of this appraisal.

The banners were considered to be the most effective item, the colour scheme had been well chosen and when viewed as intended, from a moving vehicle, gave the appearance of an interesting, undulating continuous band of colour down either side of the street.

The Dogwood blossoms located as they were over Granville and Hastings Streets tended to lose themselves in the masses of overhanging signs and street bric-a-brac. However, when reflecting sunlight or viewed against a clear blue sky they too were effective and proved to be most delightful to the throng of tourists who inundated the city during this Centennial summer.

The item which had been accepted as a "gimmick", the kerosene lamp idea, immediately became popular and fully achieved its purpose by providing interest and novelty for those who viewed them.

The fifty foot pylons were considered also to be most effective and provided a dramatic embellishment for the city. They created an effect of a central gathering place and later were cited by advocates of a Civic Square as a colourful reminder of the necessity for interest downtown. It was unfortunate that the floodlighting of these pylons did not become really effective due to the long hours of daylight, until the late fall. However, they stayed in place until Christmas without losing too much of their original colour and with little necessity for repair.

The sea monster in Lost Lagoon was, when in order, most intriguing, particularly to children, and it was only this latter fact which determined the Committee to keep it afloat, for it was plagued with difficulties. More than once sections capsized and the lighting, energized by means of underwater cable was a continual source of trouble. It is to be hoped that its final abode near an Okanagan Motel will prove to be a more tranquil resting place.

The flags were not considered too successful. Subject constantly to the vagaries of wind and continuously snarled up,

they seldom gained full import. On Granville Street Bridge, however, where they were changed in the fall to all blue Centennial flags, always standing out uniformly in the prevailing wind, they proved to be most colourful.

The mural was a great success from its inception and the opportunity to see the artists at work provided much interest and pleasure for the multitudes which consistently promenade along English Bay. It was painted with depictions of Vancouver's earliest days, colourful and humorous. So successful was this item that the Centennial Committee acceded to the wishes of the people of Vancouver in retaining it so that it may again be displayed at an opportune time.

In addition to the main scheme our group had also been called upon to decorate for numerous special events, among these were the Centennial Golf Tourney, the Centennial Ball and the Grey Cup Festival. Extra funds were allocated for this latter effort and it was decided to experiment with new banners. These, exactly the same in size as previously, had for design heroic size football players and footballs in various phases of motion. The technique of silk screening was reversed from the summer banners, this time making the illustration in colour on a white background. This method was used in the realization that the duller days to be expected would not silhouette the descriptive material, a technique which had been successfully exploited in the summer scheme. These results were satisfactory and indicated that the banner form could lend itself to many design variations.

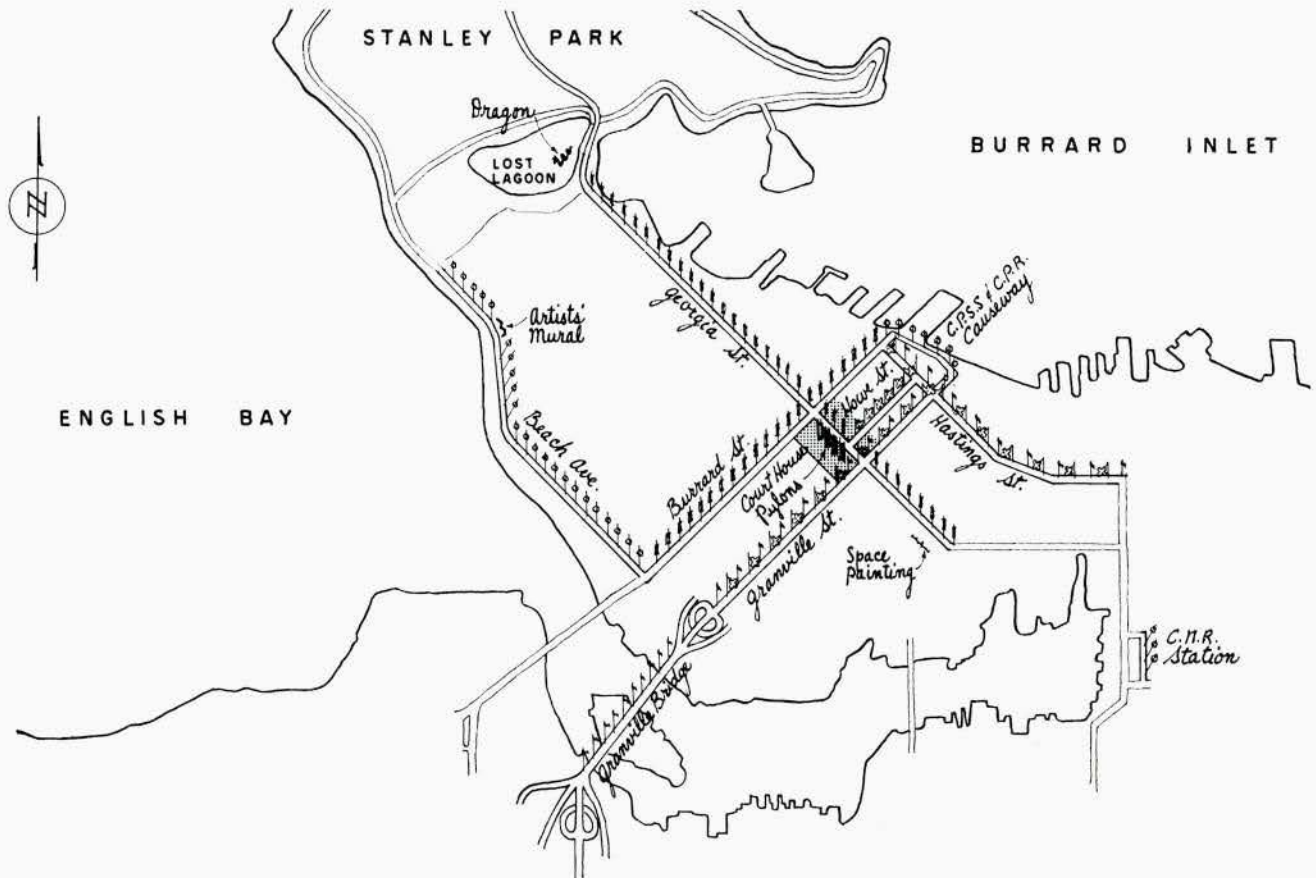
The foregoing has been a brief record of the group's activities. The architects who participated and those who generated and supported the project feel that they had taken part in a unique and rewarding experience. The fact that the scheme had been a success both in the eyes of architects and the public was extremely gratifying, however, this was only part of the gain to those who had worked on it. In approaching the problem it had been necessary to make an analysis in broad terms of the shape and form of the city which we all felt we knew so well. As a result of this careful observation certain features of the face of the city which heretofore had created only a casual impression were brought into sharp focus. Things such as the odd shape of spaces between buildings and street end vistas suddenly became most important. The various streets and the character which they had created for themselves be-

came factors to be reckoned with. The type and design (usually bad) of all the assorted bits of street furniture suggested that here was another civic project worthy of attention from architects. The lack of open spaces in the downtown and the use of spaces that did exist suggested methods of greatly improving their aesthetic qualities or rather creating in them an intriguing rather than a disturbing feeling.

The knowledge that the decorations must have broad appeal had much to do with the choice of type, form and colour of the various items. The client this time was everyone who used the city, adults of every persuasion, children, and visitors from radically different environments than our own. Therefore, the designs could not be too sophisticated nor should they be designed to cater only to any one taste. There had to be a blending of novelty items and those which would contribute to an awareness of the type of design which is generally approved by those more knowledgeable about the arts.

A number of improvements which could have been made became evident during and after erection. The design of the floating dragon which was composed of segments of brilliant colour quite widely separated by voids indicated that because of its success, a similar technique could have been used for other sections of the scheme. The fierce competition from overhanging signs on the retail streets and the way in which decor lost itself against this background suggested that other methods should perhaps have been used. In the repetitive items such as banners it was realized that there should have been several more designs so that more variety could have been created, while still following the same colour scheme. Greater interest could have occurred if more items with wind motion could have been devised, creating by this means, changing patterns of colour and form. It was also recognized that to gain effective co-operation from private businesses they should have been approached at least a year in advance of erection in order that advertising budgets could have been adjusted.

On the administration side we all learned lessons in effective co-operation between artists, artisans, civic officials, the executive committee and the decorations group. It was necessary to create a feeling of common purpose among all these groups who usually have varied interests, to ensure a smooth progress towards completion. The responsibilities of each participant had to be taken seriously and dealt with for mutual satisfaction and peace of mind. ♪



INTEGRATION OF PLASTIC ARTS IN CONTEMPORARY LIFE

The Director of the Departments of Sculpture and Stained Glass at the Quebec School of Fine Arts suggests six steps for the fostering of a receptive climate for the allied arts.

I BELIEVE IT WAS OSCAR WILDE who once said something like this of our continent: "America's youth is her oldest tradition." This quip is probably three-fourths of a century old. It may be time for us to drop this well-worn excuse to explain away any cultural deficiencies. Maybe we should try to find another, fresher one, a more plausible one, too. Besides, youth is very seldom considered a handicap. A country's age doesn't seem to matter so much, one way or the other. Italy, probably Europe's oldest civilization, and France, no beginner herself, are both lively youngsters intellectually.

Though "we have been in business as a nation for less than a century by constitutional arrangement", says Bruce Hutchison, "and less than a generation by mind", we are older than most as to material wealth.

All of us, whether we settled on this continent three years ago or three hundred years ago, all of us had a cultural heritage. No one that we know of had to start from scratch. A proof of this is that the early 1800's have left us more and better works of art, at least in architecture and sculpture, than the early 1900's.

Would there be anything in the make-up of this land to weaken, in the long run, the creative instinct? This would seem preposterous. What, then, is the cause?

As regards plastic arts, we must first turn to architecture. When the trunk is vigorous, the branches are healthy too. A general flowering of the arts almost always accompanies an architectural rebirth.

Have we been able to create an architecture of our own as the traditions we brought from abroad slowly withered away? Or, to put it another way, are we still coasting or are we gathering momentum on our own? We build enormously. As groups, Canada's largest builders are the Federal Government, the Canadian Pacific and, in these parts, the Church. The Federal erects mock Gothic, the C.P.R., mock Renaissance, and the Church, more eclectic, mock anything.

But there is another fellow, a most important one and, sometimes, the most original one of the lot, the individual businessman. His problems are pressing and often new. He can't use tradition as a crutch. He's on his own and, whether we like it or not, he has become a key man. It is he who is creating a style.

We speak of past periods as those of the Temple, then of the Forum, the Basilica, the Monastery, the Cathedral and the Castle. Our age is that of the large luminous mill, the office building, the hospital, the hotel and of others classified under "Social Architecture". Canada is credited with one real innovation, the grain silo. It came about from a businessman's need.

Yet this strange breed rarely invokes our harsh climate, our great distances, the lack of skilled labour to justify dull, routine buildings, as many of us do, including some architects. The Scandinavian countries have a hard winter, yet their architecture and, incidentally, their crafts are world-renowned. Finland, a poor nation born in 1919 with a population then 90% illiterate and today still smaller than that of this province, is way ahead of us.

One other example, a country with a very different climate but closer to us in some ways: Brazil. Large, no older than we, a boom country. Until fifteen or twenty years ago, the outside world knew only of its colonial architecture, as it knows of our walled City of Quebec. Otherwise, it was non-existent. Suddenly, there was an immense flare-up. In less than two decades,

Brazilian architecture has become one of the world's best-known. What happened?

That explosive combination, the meeting of a dedicated artist with a dynamic man in power. It could have been a businessman; in that instance, it was a politician, the Minister of Education. He needed a new building and wanted it truly new. He managed to pick out the most audacious architect around who called in as consultant his teacher, Le Corbusier. After a period of transition of three to four years, the young Brazilian team had completely evolved an architecture of its own and has been astounding us since. Now, Venezuela too has caught fire.

When the means are there — and we certainly have them — all that is needed is one man in a key position, a born leader to launch a whole new movement: a church official, a politician or a business tycoon with vision (or at least vanity) and a gift for choosing the right architect and then giving him free rein. This architect should be able to find qualified artists.

This, and what follows, may sound undemocratic but Nature sets us an example in distributing her gifts in a most undemocratic way. All great decisions are basically those of a single individual who had the tools handy or who forged them himself. Anything that towers above the average is the result of someone's single-mindedness, of his obstinacy, even of his fanaticism. We need not go back to the Age of Pericles to realize that art had or will have but little bearing on the ordinary man's life.

In fifteen years (early 12th century), St. Bernard built singly one hundred magnificent monasteries throughout Western Europe. A contemporary of his, the Abbot Suger, almost bodily created the Gothic style at St. Denis. France, with a relatively small population and mainly because of these two persuasive visionaries, raised probably as many masterpieces in a single century as all of Christendom in the seven centuries since.

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Walter Gropius, founder of the Bauhaus School of Design and who more than anyone alive has grappled for the past forty years with the problem of integrating the arts in contemporary life, has just written a short essay entitled "The Curse of Conformity". It was published — of all places — in *The Saturday Evening Post*. Kindly allow me to quote at some length this man of experience, this world authority who gave the lie to George Bernard Shaw's cruel remark: "Those who can, do; the others teach."

"We have proved", says Gropius, "that it is possible for an energetic nation to raise its material and civic standards to undreamed-of heights . . . Yet we are beginning to suspect that economic abundance and civic freedom may not be enough . . . Everywhere, the introduction of mechanization has produced such confusion that the problems of the conversion have been more evident than the benefits . . . Our biggest man-made objects — our cities — have steadily grown more chaotic and ugly."

"Unless we can reconcile diversity with unity, we may end up as robots . . . It is not the tool, it is the mind that is at fault when things get out of hand . . . We must shift the emphasis from 'bigger' to 'better'."

Gropius goes on to say that American Puritan colonizers — just like our own — were preoccupied with the development of an ethical code, paying little attention to the development

(Concluded on Page 290)

UGLIFICATION AND DERISION

Mr Collins, who was awarded the 1954 RIBA Silver Medal for an essay on J. F. Blondel, has contributed extensively to various architectural publications. He is now associate professor of architecture at McGill.

"ART", the Director of the National Gallery of Canada was reported as saying recently, "is not beauty. The purpose of art is to enlarge our emotional experience, and this includes the emotions of horror, disgust and pity." Here we have, succinctly expressed, what may now be regarded as the most conventional and widely accepted art theory of the twentieth century. It was the Italian philosopher, Benedetto Croce, who first, some fifty years ago, created a philosophical system which justified the artistic exploitation of ugliness (already made fashionable by Victor Hugo and the French Romantics at the beginning of the previous century) and finally discredited the earlier assumption that the creation of beauty was the purpose of art. Since then, his views have been upheld by philosophers and art critics alike, and nothing could better illustrate this general acceptance than the fact that since 1929 the article on Aesthetics in the *Encyclopaedia Britannica* has been contributed by Benedetto Croce himself.

It is noteworthy however that neither Croce nor R. G. Collingwood, the most distinguished English philosopher to elaborate this theme, have had very much to say about architecture. Indeed, so obvious is this omission that it recently prompted a lecturer in architecture at Durham University to publish a book on the architectural implications of Collingwood's *Principles of Art*, though without any marked success. The dilemma is fairly obvious. Either one must deny that beauty – Vitruvius' *venustas* – is necessary to architecture, or one must deny that architecture is art.

Resistance to the rejection of architecture as a form of art comes most strongly from the Art Historians. To some extent this is due to the accidents of an academic system whereby in most universities the 'History of Art' courses include architecture automatically, and thus painting, architecture and sculpture are dealt with together in classroom texts. This tendency is evident in the latest and most sumptuous series of this type (edited by Nikolaus Pevsner), the *Pelican History of Art*; nor is the exceptional publication of a volume devoted exclusively to architecture of the nineteenth and twentieth centuries any indication that the general art-historical attitude is modified when dealing with contemporary design. On the contrary, the whole basis of the editor's *Pioneers of the Modern Movement from William Morris to Walter Gropius* indicates, by its title alone, that the art of design, '*commune padre delle tre arti nostre, architettura, scultura et pittura*', is still, as at the Renaissance, considered to be the common discipline uniting all three. Siegfried Giedion even extends the intuitive process of artistic creation to engineering. 'If Maillart can claim to have developed the slab into a basic element of construction, modern painters can answer with equal justice that they have made surface an essential factor in the composition of a picture', he explains in *Space, Time and Architecture*. 'This is no longer a fortuitous optical coincidence, as might be objected, but a definite parallelism of method'.

There are art historians who do not merely regard contemporary architecture as contemporary art, but even as the mistress art. R. H. Wilenski considers architecture the art *par*

excellence, since it is non-representational, and contends that the typical function of the architect as artist is the typical function of the sculptor and painter as well. The architect's business, he says, is to contribute to the definition, organization and completion of his formal experience by creating a concrete object symbolizing his actual or imagined perception of certain lines, balances, recessions, and so forth. 'If he can do this he is what we call an artist, and if he cannot he is just a builder and nothing else.'

Since it may thus be generally accepted that in the most advanced, as well as the most reactionary circles, architecture is still regarded as art, it may possibly be asked whether, since art is not beauty, architecture is compatible with ugliness. To such a question, the reply would doubtless be that there is here a misunderstanding of the problem altogether, since Croce's definition of art is less concerned with the object produced, than with the emotions involved in producing it. The statement 'art is not beauty' does not mean that works of art cannot be beautiful, but simply that it is immaterial whether they be beautiful or not. 'Ugliness', in common parlance, is merely the opposite of 'beauty', so that in such circumstances it is irrelevant to judge a work of art (and hence a work of architecture) by either term.

The persuasiveness of this argument is undeniable, and yet it seems contradicted by the fact that Siegfried Giedion finds no alternative but to use the terms 'beauty' and 'ugliness' in his text. Of Maillart's bridge near St. Gall, to which passing reference has already been made, he explains that 'To appreciate the full plastic *beauty* of the form of this bridge' it is necessary to view it from beneath, and goes on to deplore the fact that its slanting columns with splayed-out heads are bound to appear, to eyes that are blind to the vision of our own day, '*somewhat ugly*'.

It seems evident, therefore, that the only tenable line of argument is that whilst beauty is a permissible and even frequent characteristic of architecture, it is not as essential as was at one time supposed, and that there are occasions when architecture, like the other arts, may appropriately enlarge our emotional experience with the emotions of 'horror, pity and disgust'. Such a view has undoubtedly a long and hence presumably respectable ancestry. Anthony Blunt has suggested that Mannerism was an expression of the despair experienced by Michelangelo and his friends after the Sack of Rome. Kenneth Clark has thoroughly expounded the reasons why Gothic was used as an effective means of inspiring melancholy during the second half of the eighteenth century. There is at least one historical precedent for the use of architecture to inspire horror and disgust. J. F. Blondel, being an exponent of French Classicism, disliked Gothic ornament, but between 1750 and 1770 he recommended it to his students as appropriate for prisons, as a means whereby the architecture could 'express externally the disordliness of the lives of those detained within'.

A deliberate search for ugliness similar to that analysed by Lydie Krestovsky in *La Laideur dans l'Art à travers les Ages* can only with difficulty be paralleled in architecture. But

Kenneth Clark justly refers to Butterfield's 'sadistic hatred of beauty', whilst Robert Kerr, a contemporary of Butterfield and Professor of Construction at King's College, London, even considered 'The Ugly' to be an established architectural style of the period. It arose, he explained, as a reaction against the effeminacy of the Gingerbread Style, and was an extreme manifestation of the rationalist creed of structural honesty. But just as the seventeenth century puritans suppressed bear-baiting 'not because it gave pain to the bear, but because it gave pleasure to the spectators', so the nineteenth century pursuit of ugliness in architecture was more the expression of a sour sense of righteousness, than a sensitive interpretation of 'life-enhancing' ideals.

The Ugly Style has however a certain indirect relationship to twentieth century art theory, in that it anticipated the deliberate use of deformity as a weapon with which to combat conventional artistic prejudices. As Robert Kerr pointed out, 'If the architect be an advocate of mere muscular ugliness, his work will probably set common criticism at defiance'. John Summerson has observed that the ugliness of Butterfield's buildings was a systematic and calculated assault on popular taste. 'In this imagination there is something of the *fauve*, something of the contemptuous joy of distortion and destruction.' He might even more aptly have described Butterfield as a Dadaist, since there is apparent in his work that same savage urge to deride accepted canons of beauty which prompted the Dadaists to exhibit a reproduction of the Mona Lisa adorned with a moustache. Butterfield, in fact, has more right to be considered the father of the Modern Movement than William Morris if we really wish to make a close parallel between modern architecture and modern art.

The triumph of the Modern Movement is now complete. There are few architects today under forty years of age who display any craving to design Ionic capitals or Gothic finials; nor could they draw them if they wanted to, since it is long since there were any schools where such detailing was taught. The Ugly is thus only possible nowadays in terms of Contemporary design. Perhaps we still occasionally need buildings which express horror, pity or disgust, if merely to stir us from lapsing into apathy. It is doubtless for this reason that 'The New Brutalism' has been given such publicity by the Architectural Press. In general, however, it is difficult to escape the conclusion that whether art is, or is not, beauty (or whatever modern euphemism one may prefer to substitute for this outmoded word) there is a social obligation to construct beautiful buildings, and a healthy satisfaction derived from so doing, which overrides any conflicting abstract principles which philosophers and art historians are prepared to defend:

*'But suddenly you touch my heart, you do me good,
I am happy and I say: "This is beautiful." This is
Architecture. Art enters in.'*

Yet however much we may disregard Croce's theory, it has

inevitably had disastrous consequences for architecture, since the fear of seeming to judge a work of art by whether or not it has beauty — *id quod visum placet* — has created a situation whereby architectural criticism is virtually dead. Whereas fifty years ago architectural periodicals printed acid comments about buildings they considered unpleasing, and editors wrote trenchantly about contemporary practices and taste, today the profession is merely presented with so many fashion plates, and what little editorial comment there is, is relegated to the back page. With relatively few exceptions, the only criticisms ever published are of art exhibitions; speculations on the significance of paintings or expatiations on the art-historical sources from which the artist's style has been derived. More and more, the architectural magazines have come to resemble *Vogue*; photographs of the latest models sandwiched between brightly coloured advertising material frequently reproducing identical illustrations.

As a counter-measure, the profession is in urgent need of a periodical comparable to *The Times Literary Supplement*; that is to say, a collection of criticisms, published anonymously, which comment on new buildings as they appear. Since only a small proportion of those completed each month throughout the continent could ever be selected, an architect might well consider it a compliment to have his work singled out, for clearly no building would be discussed unless it was of obvious interest and merit. The commercial press would have little reason for being interested in such an undertaking; but it is a project entirely within the sphere and competence of a professional society. If the RAIC were to empower its *Journal* to include this amongst its other duties, it would not merely be fulfilling a public service; it would be creating the most powerful and influential force for improvement to which architecture is susceptible in the present day. There would be no need to begin ambitiously. One review a month would suffice to establish some sort of tradition, set an example, and evolve a suitable technique. But there would be no limit to the scope of such an endeavour if it proved initially successful. By concentrating upon the *effect* of architectural designs upon the public, rather than upon the *motives* of the architect creating them (as is presupposed by Croce's aesthetic doctrines) it might well remove the main cause of that instability which is bogging us down in romanticism and individualism, and which prevents the emergence of that true classicism to which industrial standardization naturally tends.

"Les artistes romantiques cultivaient la solitude, douloureux privilège de l'élu, et, du haut de leur tour d'ivoire ou de leur rocher d'exile, ils criaient à la foule indifférente que le poète devait être et le mage le pilote de la société. L'auteur classique, au contraire, ne croyait pas déroger en s'adaptant à son auditoire lorsque celui-ci le méritait. Aussi se donnait-il comme règle suprême de PLAIRE." ❧



View from Rideau River

SANDRINGHAM APARTMENTS, OTTAWA

*Architects,
The Office of Page & Steele, Toronto*

*General Contractor,
Range Road Development Ltd*

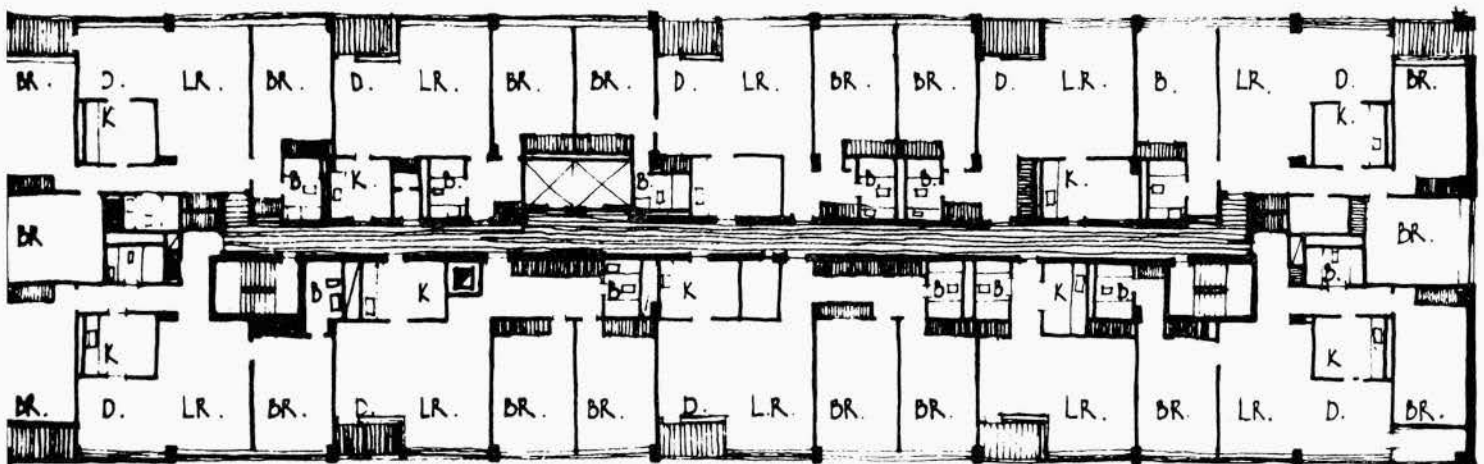
*Structural Engineer,
M. S. Yolles & Associates*

*Mechanical Engineer
Frost, Granek & Associates*

*Electrical Engineer,
Jack Chisvin & Associates*

This new high-rise apartment building, situated on Range Road above Sandy Hill, was completed in 1958. It offers four different types of apartments from bachelor accommodation through to three bedroom suites, together with a magnificent view over Strathcona Park and the Rideau River.

Typical Floor Plan

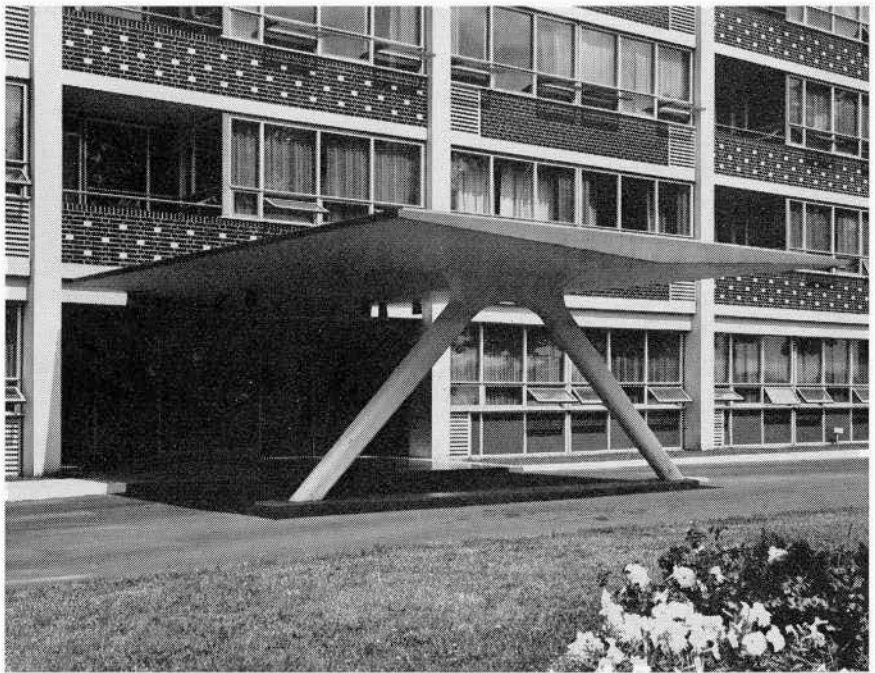


SCALE 0 6 12 18 24 48

The 10-storey structural frame is in reinforced concrete with flat plate floor slabs, exposed on the exterior faces and finished monolithically. Spandrel panels and end walls are in coloured glazed brick, the former being patterned with contrasting headers.

The floor plan achieves compact layouts for each apartment with the minimum of corridors. Kitchens and bathrooms, located against the centre core, are mechanically ventilated, and, in nearly all cases, each bedroom has its own bathroom en suite. All apartments have balconies leading off living rooms and sheltered on three sides. A spacious entrance foyer divides the building on the first floor and gives direct access to the elevators.

The Sandringham Apartment has a total of 101 units divided into 12 bachelor, 22 one-bedroom, 49 two-bedroom and 18 three-bedroom apartments. Units vary from 540 sq. ft. for the bachelor to 1,365 sq. ft. for the three bedroom types. The gross floor area of the building is 136,400 sq. ft.



Detail of entrance

PHOTO FEATURES LTD

Close up from the south west (Range Road)



PHOTO FEATURES LTD

TWO PROJECTS

Right

A MOTEL FOR DOWNTOWN TORONTO

A three storey building of reinforced concrete construction. The office, lounge and restaurant will occupy the first floor and the motel rooms the second and third floors. Panel walls will be of pre-cast concrete units.

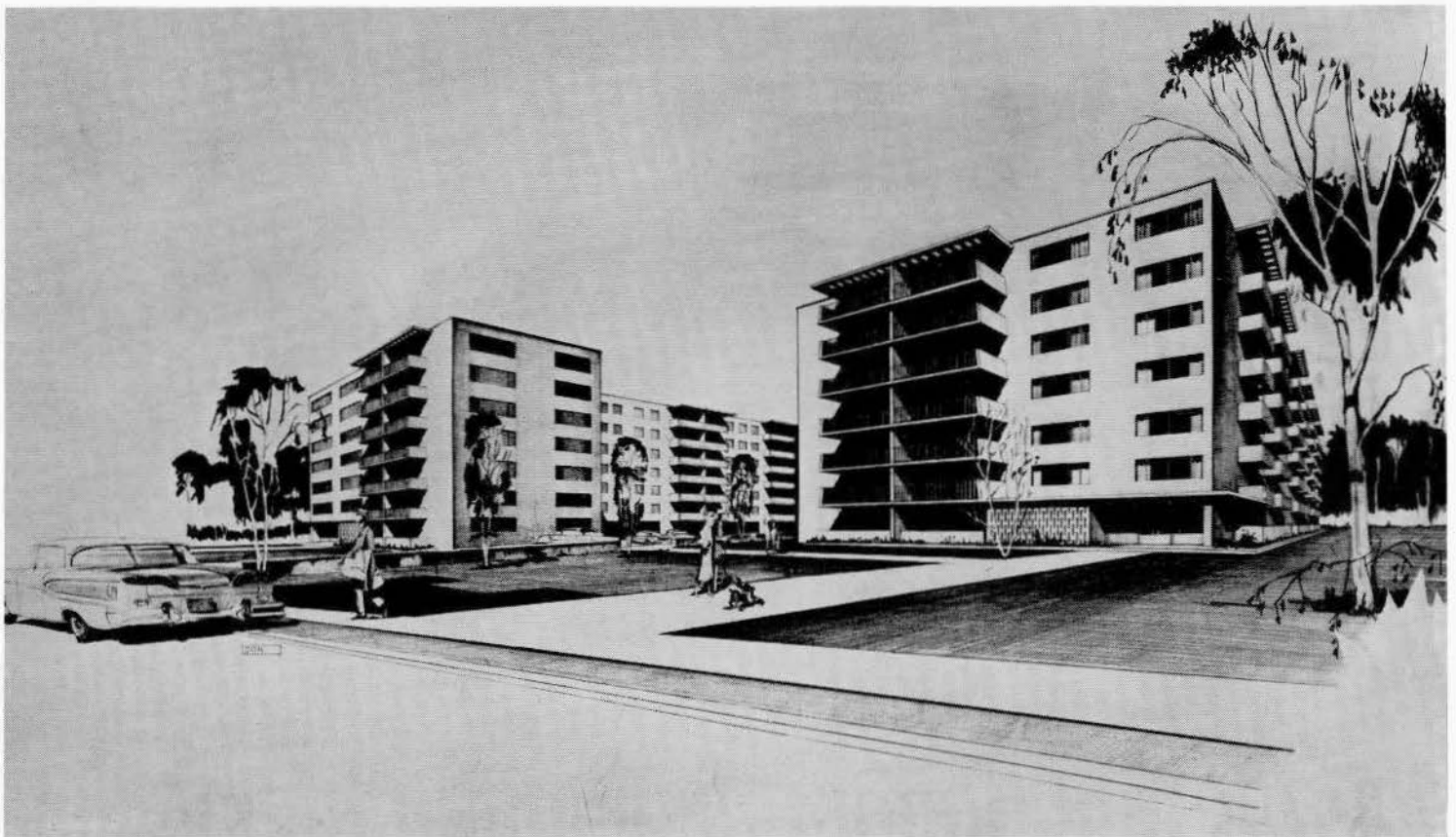
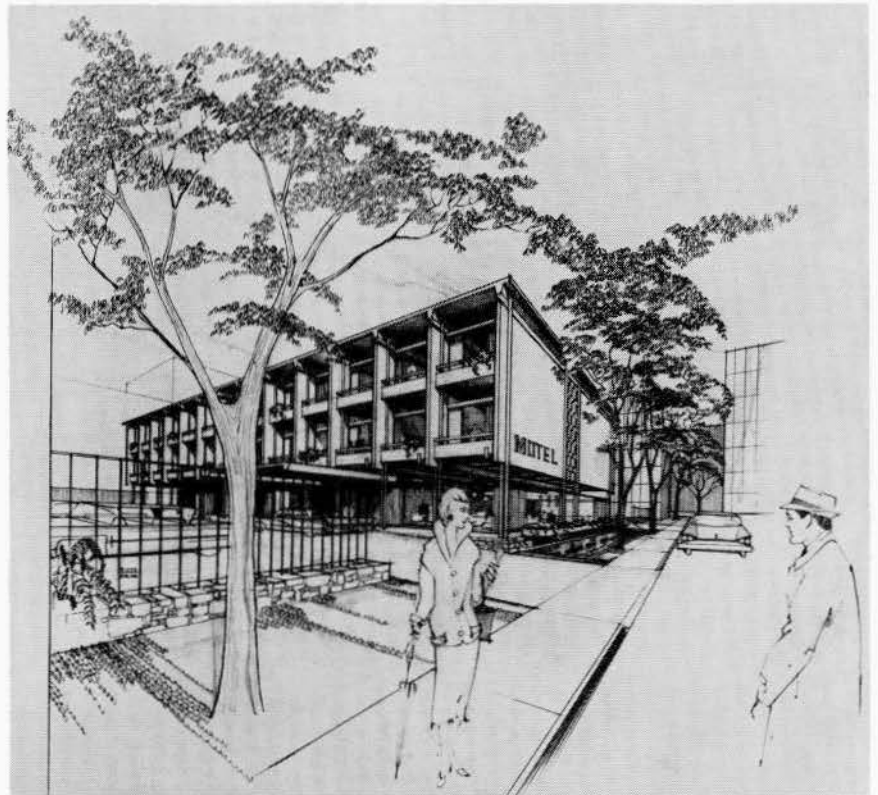
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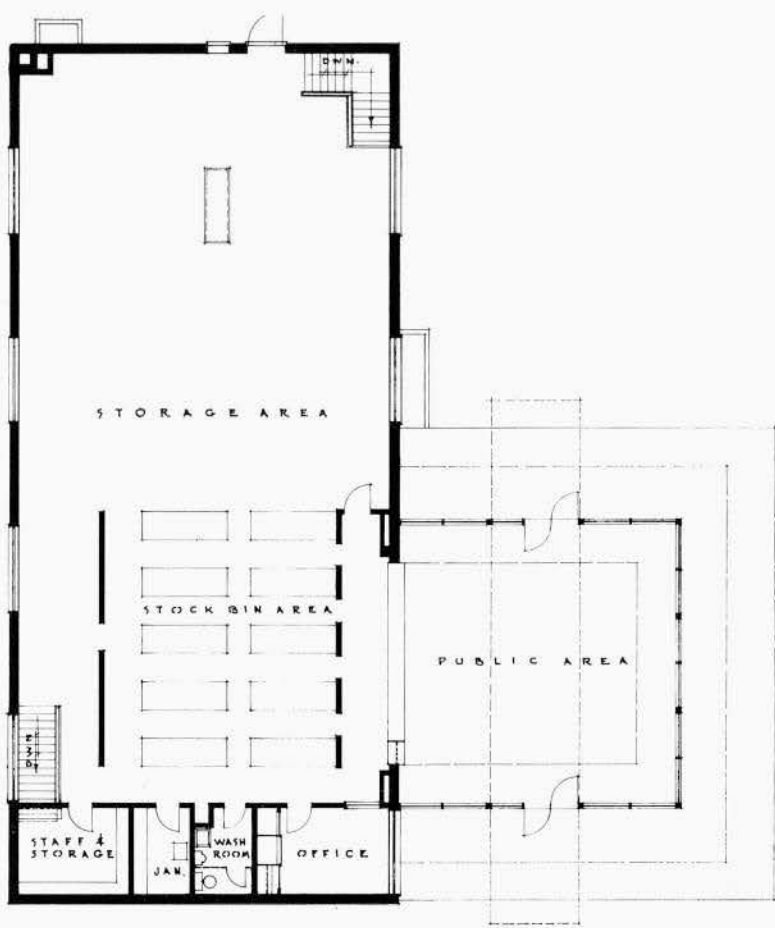
APARTMENT BUILDINGS, TORONTO

Two similar seven-storey buildings of load bearing masonry construction will occupy a large site fronting on to a main residential street. A large part of the site is to be landscaped, and most of the parking provided in an underground structure.

Architects,

*Venchiarutti & Venchiarutti
Toronto*





Ontario Liquor
Control Board

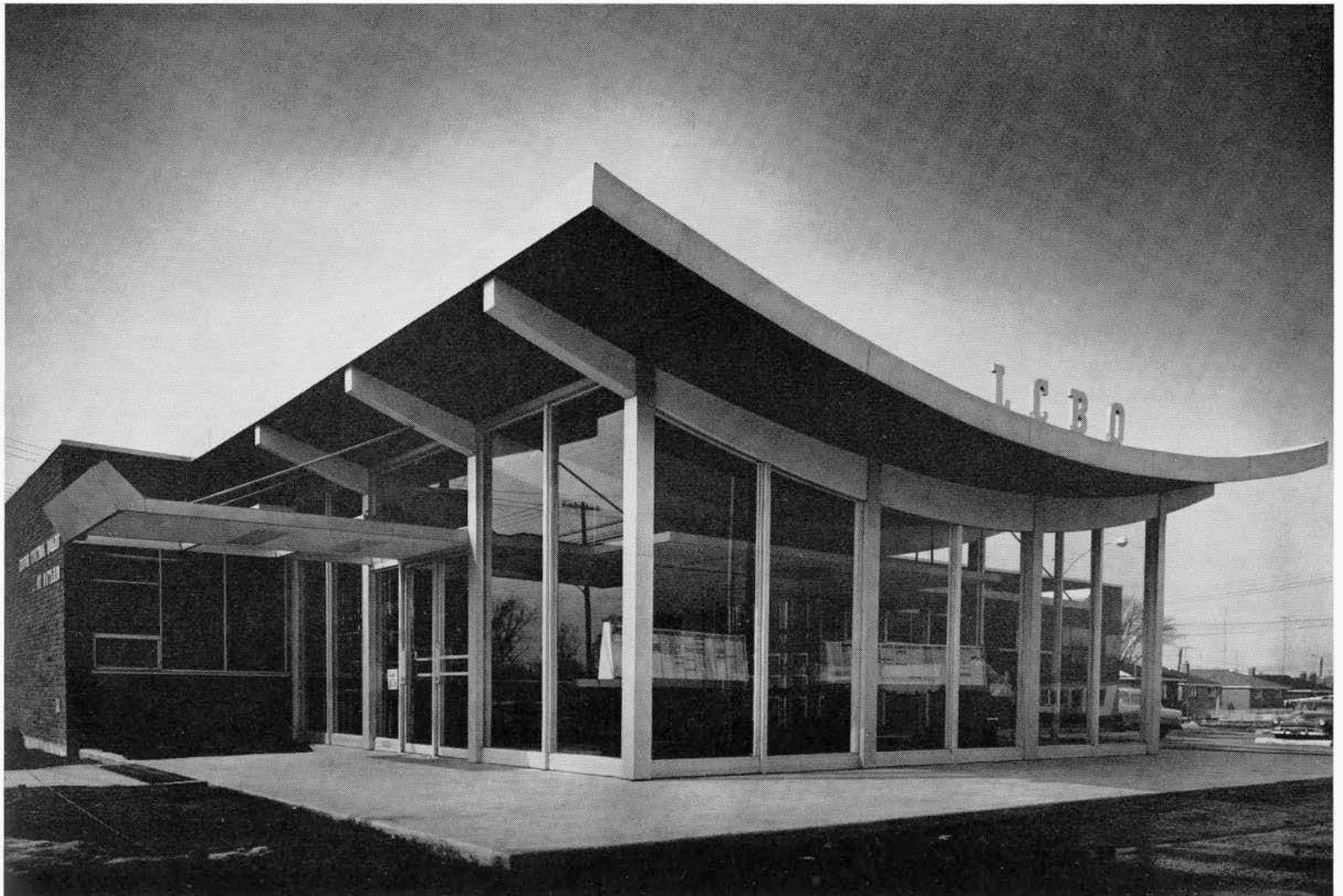
Upper James Street South
Hamilton

*Architects,
Huget, Secord & Pagani
Hamilton*

*Consulting Engineers,
Flanagan & Black
Hamilton*

*General Contractors,
Tope Construction Co. Ltd
Hamilton*

FLOOR PLAN
SCALE: 1/8" = 1'-0"



BUILDING RESEARCH

SPECIAL SUB-COMMITTEE ON TECHNICAL PROBLEMS

Due to the difficulties in obtaining technical data to guide architects in the selection of materials, components or construction methods and the apparent lack of communication between architects on these problems, the RAIC Building Research Committee has appointed a special Sub-Committee on Technical Problems. This Committee, consisting of S. A. Gitterman, Chairman, W. Balharrie and S. Ferguson, is intended to work closely with research agencies located in Ottawa.

It would be desirable for architects to exchange through the committee information on technical problems so that those who have found a solution may provide an answer.

The main tasks of this committee will be as follows:

- (a) Act as a clearing house on technical inquiries and refer them to the Division of Building Research or other agencies, as required.
- (b) Arrange for the preparation of technical bulletins and their distribution to architects through the *RAIC Journal* or otherwise.
- (c) Act as a liaison committee with DBR and review proposed research study sheets for insertion in monthly issues in the *Journal* after January 1st, 1960.
- (d) Set up a program of research projects related to the needs of architects and priorities for such investigations. This will assist research agencies such as DBR to realize which are the architects' most pressing problems.
- (e) Through RAIC headquarters, make particular effort to keep the profession informed in the field of building research.
- (f) Co-operate with agencies concerned with Standards to develop recognized testing procedures which can be used by manufacturers on a uniform basis. Data established on such bases may aid practising architects in making technical selections of products.

The special sub-committee is anxious to serve the profession. To do this well and especially in connexion with item (d) above, any suggestions or queries from architects will be welcomed. These should be addressed to:

The Chairman,
Special Committee on Technical Problems,
R.A.I.C.,
88 Metcalfe Street,
Ottawa, Ontario.

FROM THE EXECUTIVE DIRECTOR'S DESK

When I visited the Annapolis Valley of Nova Scotia earlier this month I took pains to visit an interesting, well-preserved example of eighteenth-century residential architecture. Completed in 1799, and known today as the "Prescott house", this solid three-storey residence built from native brick is located at Town Plot, about six miles from Wolfville.

The original owner was Charles Ramage Prescott of Halifax whose commercial success as a shipowner, dealing with the West Indies after the American Revolutionary War, made it possible for him to retire at the age of forty.

Prescott was said to have erected a new home overlooking the Cornwallis river and Basin of Minas because of his dislike of fog in Halifax.

It was from this area that the victorious English had forcibly removed several shiploads of Acadian French only a half-century before — in 1755.

Even today there are, in this area, one or two Acadian French farmhouses which, very remarkably, have been spared destruction.

However, the Prescott house, through 160 summers, has experienced varied treatment. It knew gracious living in the possession of the Prescott family, followed by sale and a long period of decay and neglect, mercifully climaxed when repossessed by descendants of the original owner.

Today the handsome structure is occupied by two great-grand-daughters of Charles Ramage Prescott. To Miss Mary Prescott, a retired superintendent of nurses at the Royal Victoria Hospital in Montreal, goes the distinction of having restored the Prescott Mansion to its former dignified state.

When she announced her desire to re-possess the dwelling several years ago, she was counselled by the local curate against undertaking a hopeless task. The prospect was grim since tenant farmers had been granted occupancy years before. They had resorted to using the original flooring and period furniture as firewood. After repurchase, Miss Prescott found that nesting birds occupied the study and that most of the windows were paneless.

Today the walls of the study are lined with a fine collection of books and old prints. The residence has been put in excellent condition inside and out.

In recent months, with active support from the Nova Scotia Association of Architects, a Heritage Trust was established in the Province of Nova Scotia, and action within the architectural profession led to the formation by the Institute at Windsor in May of a Special RAIC Committee for the Preservation of Historic Structures. The Trust and the Special Committee, although bearing differing responsibilities, will probably both be working in close harmony and co-operation with the National Historic Sites and Monuments Board of the Department of Northern Affairs and National Resources to ensure that other such structures as the Prescott house, a very tangible part of our national heritage, are inventoried, photographed, measured and given adequate publicity. In the past, indifference and neglect have sounded the death knell for structures possessing an incalculable worth.

In the coming months, the Institute will be asking Canada Council to grant monies so that practical research projects, prosecuted through the Institute and our Schools of Architecture, will lead to the assembly, on a nation-wide basis, of data related to the preservation of structures incorporating both historic and architectural significance. ♡

Lorsque j'ai visité la vallée d'Annapolis en Nouvelle-Écosse, au début du mois, je suis allé voir une résidence intéressante et en bon état de conservation, qui est un exemple de l'architecture du dix-huitième siècle. Terminée en 1799 et connue aujourd'hui sous le nom de "Prescott house", cette solide maison à trois étages construite en briques de la région, est située à Town Plot, à environ 6 milles de Wolfville.

Le premier propriétaire en était Charles Ramage Prescott de Halifax, dont les succès comme armateur commerçant avec les Antilles après la guerre de la révolution américaine, lui ont permis de se retirer des affaires à l'âge de quarante ans.

On a dit que M. Prescott avait construit sa nouvelle demeure sur les hauteurs dominant la rivière Cornwallis et le Bassin de Minas parce qu'il n'aimait pas les brumes de Halifax.

C'est de cette même région que les Anglais victorieux avaient chassé de force, à bord de plusieurs navires les Acadiens d'origine française, en 1755, soit à peine un demi siècle plus tôt.

Il reste encore, de nos jours, dans cette région, une ou deux fermes acadiennes qui, fort heureusement, ont échappé à la destruction.

"Prescott house", à travers ses 160 étés, a connu un sort bien varié. La famille Prescott y a mené une vie agréable, puis la propriété a été vendue et une longue période de décadence et d'abandon a suivi. Enfin, les descendants des premiers propriétaires l'ont rachetée et tirée de sa déchéance.

Aujourd'hui, cette élégante maison est habitée par deux arrière petites-filles de Charles Ramage Prescott. C'est à Mlle Mary Prescott, surintendante des infirmières à l'hôpital Royal Victoria de Montréal, maintenant à sa retraite, que revient le mérite d'avoir redonné sa splendeur originale à la demeure des Prescott.

Lorsqu'elle a fait part de son désir de rentrer en possession de l'immeuble, il y a plusieurs années, le curé de l'endroit lui a conseillé d'abandonner un pareil projet qui lui paraissait sans espoir. Les perspectives étaient sombres puisque des fermiers avaient obtenu le droit d'occupation de la maison plusieurs années auparavant. Ils en étaient venus à utiliser les parquets originaux et les meubles de style comme bois de chauffage. Après avoir acheté la maison, Mlle Prescott a constaté que des oiseaux avaient fait leur nid dans la bibliothèque et que la plupart des fenêtres n'avaient plus de carreaux.

Aujourd'hui les murs de la bibliothèque sont recouverts d'une belle collection de livres et de vieilles gravures. On a rénové la maison à l'intérieur comme à l'extérieur.

Ces derniers mois, avec l'appui actif de l'Association des architectes de la Nouvelle-Écosse, une fiducie a été créée sous la désignation de "Heritage Trust" dans la province; de plus, des mesures prises au sein de la profession ont abouti à la formation, par l'Institut, à Windsor en mai, d'un Comité spécial de l'Institut chargé de voir à la conservation des constructions ayant un caractère historique. La fiducie et le Comité spécial, bien que chargés de responsabilités différentes, travailleront probablement en harmonie et en étroite collaboration avec la Commission nationale des sites et monuments historiques du ministère du Nord canadien et des ressources nationales afin de s'assurer que les autres constructions, comme la demeure des Prescott, qui constituent un élément tangible de notre héritage national, soient inventoriées, photographiées et mesurées, et que leur existence soit portée à la connaissance du public. Dans le passé, l'indifférence et la négligence ont contribué à la disparition de constructions qui avaient une valeur incalculable.

Au cours des prochains mois, l'Institut demandera au Conseil des Arts du Canada des subventions destinées à des recherches pratiques dirigées par l'Institut et les écoles d'architecture; ces recherches auraient pour but de rassembler des données sur la conservation des édifices ayant un intérêt à la fois historique et architectural. ♡ *Robbins Elliott*

OBITUARY

David John Cameron of Windsor, Ontario, died on July 13th, 1959. He had been in failing health since his retirement a few years ago. Mr Cameron was born in the Parish of Carmyllie, Forfarshire, Scotland, in 1884. He received his early education at the Morgan Academy, Dundee, and his architectural training under Leslie Owen, FRIBA. He came to Canada in 1907. He was in the offices of Darling and Pearson for six years and then continued his studies in New York at the Beaux Arts Society.

After service with the Royal Engineers during the first world War, Mr Cameron returned to Canada and after a brief period in Toronto, operated an office in Windsor in 1920. His was a general practice and covered a wide range of architecture. His works received thoughtful direction, restrained artistic balance, were well planned and all contributed greatly to the architectural education of his community. For seven of these years his partner was William Ralston. They were a very good team. The partnership was dissolved in 1929.

Mr Cameron was a member of the Council of the Ontario Association of Architects for three years, 1944-5-6, and was a past Chairman of the Windsor Chapter. On his retirement from active practice, he was elected an Honorary Member of the Ontario Association of Architects.

George Y. Masson

INTEGRATION OF PLASTIC ARTS . . . Marius Plamondon

Continued from page 281

of an Aesthetic code. "Our country fosters many institutions—museums, art associations and foundations—that do no more than impart art appreciation to those who can afford this luxury. They exert little influence upon schools where art is of secondary importance" and may I add, where all future leaders of the community will develop their powers of discrimination. "Selectivity is a criterion of a balanced culture."

A last word from Gropius: "It should become second nature for the student to adopt a constructive attitude towards the appearance of his own habitat so that in later life he may creatively participate in its development."

In summing up, the most we can hope for is to foster a receptive climate and neutralize hostile trends. Meanwhile, let us not forget that the artist's work can but reflect the few clear aims of a society, when and if they exist.

I would suggest the six following steps in any national programme:

First and foremost: Action at grammar school level. In addition to raising general standards, this would make it easier for the gifted child. He would not then be thought a freak or an outlaw.

Second: Singling out early—though not too early—this unusually gifted child so that he will not stagnate in an average class.

Third: Convincing community leaders of their all-important role in the advancement of art.

Fourth: Pressing the adoption of the 1% or 2% clause for the decoration of all public buildings (as is done in England and France).

Fifth: Building in our major cities a group of studios for rental, no matter how austere and bare they may be. This is a matter of life and death to most artists, especially sculptors. No single grant I can think of would be as fruitful in the long run. There are no such studios and no artist can put up the few thousand dollars needed to build one, until he's in his fifties.

Sixth and last: This problem may be the toughest of all. It is the forming of close ties between architects and artists, something that practically doesn't exist in most of the highly industrialized countries today. And yet, the architect is the main link—maybe the only possible one—between the powers that be and the artists. ❧

A general statement on the technical and economic aspects of northern building entitled "Building in Northern Canada" (N.R.C. No. 5108) has been prepared by the Division of Building Research of the National Research Council, Ottawa, and is obtainable from the Division's publication section at a cost of 75¢.

A large part of the paper, which is a fifty page mimeograph document with six special charts depicting climate characteristics of the North, is concerned with permafrost and its effects upon construction. Another section deals with the necessary characteristics of the superstructure for northern buildings, with reference to the special place of prefabrication. The report pointed out that, contrary to popular belief, logistics and economics are the chief determinants of northern building.

The Division plans eventually to compile a manual of building practice in Northern Canada, which will contain the results of its various investigations in this field.

The Ontario Department of Planning and Development and Central Mortgage and Housing Corporation have undertaken a joint study of minimum standards for dwellings with a view to producing a model code of housing, maintenance and occupancy. Fringe areas of the study will include building design and structure, zoning, civic improvement programs, legal agencies, social work, tax law, etc.

POSITION VACANT

Architect desires to meet a younger member who would be interested in working with him for an agreed period with a view to association or partnership.

Personality—ability and at least five years' experience in Canadian offices are essential qualifications.

Details to P.O. Box 342, Kitchener, Ontario.

ERRATUM

In its presentation of the University of Saskatchewan Campus on page 189 of the June issue of the *Journal*, the text accompanying the illustrations of the University Arts Faculty Building leaves the impression that the structural, electrical and mechanical work was designed by the three sub-contractors. This is incorrect. Shore & Moffat, architects for the building, both designed and are supervising this work.

FUTURE ISSUES

September	Industrial
October	Schools
November	Hospitals

🇨🇦 CANADA



Street Furniture

VIEWPOINT

“The employment of non-professional personnel as business representatives is common among American and European architectural firms”.

Do you think that this practice of hiring a staff to look after promotional work, thus leaving the architect free to do the work he is trained to do, could find favour in Canada?

The suggestion that non-professional personnel, employed as business representatives, will leave the architect free to do the work he is trained to do, will, on close analysis, prove to be an illusion.

Architectural firms that are completely dedicated to producing the finest possible architectural design will, in short order, realize that the non-professional “salesman”, will tend, by overselling, to weaken the hands of those who are striving to maintain high design standards.

John B. Parkin

We believe architects are the best salesmen of architecture. A prospective client is looking for ideas – for an interpretation of his needs and wants into an actual building. Only a trained architect with all his background and knowledge can intelligently and accurately give to the final interviews the understanding needed.

This is not to say trained specialists are not helpful to an architect or architectural firm. Just as we have personnel on our staff trained in structural, mechanical and electrical engineering, landscape, interior design and other areas, we have found it to be to our advantage to have specialists in business management and public relations. One of the partners in our firm is responsible for management, production controls, project forecasts and budgets. He is not an architect, but his knowledge of these specialized fields is invaluable to the operation of our practice. However, this is an internal function.

There is no reason to expect the practice of architecture in Canada to differ too much from practice in the United States. Regardless of the geographic location, the architect should accept prospective client contact as an important part of this responsibility. Unfortunately, architects turn to outside representation because of their lack of training in the communicative arts. This is an area of the architect’s general education which has been greatly neglected. Advice and help in the non-architectural phases of the operations need not be ignored, but architects themselves should sell architecture.

Perkins & Will, New York

Architects who are forced to operate larger offices participate in many fields for which they are unqualified – for which they have little enthusiasm. The transition to “other trades” is so gradual that one becomes hopelessly enmeshed before full realization is experienced. The jungle of business administration, personnel management, public relations and contractual responsibilities is a complexity that leaves the architect little time for designing buildings. Unfortunately, there is not an economic timetable established, when one can decide that this is the day for disentanglement – this is the day when this work can be assigned to others. As indeed it must.

This contributor cannot agree that promotional work should be classified with the foregoing. Architectural practice is a very personal service and commissions are granted because of the integrity, personality and past performance of an individual or group of individuals in a firm. “Promotional Work” (a distasteful term for a learned profession) should not be time consuming. Satisfied clients will provide a better and more sincere service than any professional promotion staff. However, for those that sit and wait their turn to perform before a demanding school board – a stand-in may be desirable.

Alvin R. Prack

Are we not being a little naive in asking this question in that this is already the case in at least a few Canadian architectural offices.

The difference between Canadian and American methods is perhaps rather one of emphasis.

The American prides himself on being a businessman and therefore more readily accepts the businessman representative of the architect – the Canadian wishes to deal with the architect whose name is on the firm letterhead and I think a little old world respect for the professions remains with him.

Consequently, the promotion man in a Canadian firm is rather one who locates the prospect and points the architect to him by the most direct and likely route. To this extent the architect may save time to devote to his drafting board, but it remains (and I think will in the foreseeable future) that the architect is the man who speaks with the prospective client.

Or am I the one who is naive?

W. T. Pentland

At present many architectural offices have accountants and auditors to keep their books, finance consultants to advise on and even look after the investments of profits, publicity experts to ensure proper coverage in the press of the firm’s activities, business managers for the general offices and employment agencies to provide staff.

The precedent set by some of the component societies and the RAIC in their selection does not seem contrary to the pattern under discussion.

It does seem, however, that the next step of the architect using non-professionals to represent him at all times is a very big step that we should be loath to take. It is the continual appearance of the architect in the various aspects of his profession which gains recognition for his place in the construction industry and in his community.

If the architect became more sheltered I am afraid his prestige would suffer.

L. E. Shore

In order to get the flow of work necessary to keep an architectural “team” together, it seems obvious that at least one member of the “team” be especially fitted to this important task. This role has usually been taken by a senior partner.

In the larger offices promotional work might well be directed by a man especially trained in the fields of public relations and salesmanship, and not necessarily an architect.

However, the hiring of a staff of salesmen, as the question seems to suggest, is repugnant to the ethics of the profession. It would be of very doubtful value and, in my opinion, would not find favour in Canada.

G. Leslie Russell, Winnipeg

I believe that the practice of hiring a staff to look after promotional work may find favour among some architectural firms in Canada, but not “in order to leave the architect free to do the work for which he is trained”.

The architect of today must be a man of considerable versatility, equipped to take over active direction and leadership of the design and building team consisting of experts in many fields including engineering, economics, sociology and possibly public relations.

It is unrealistic to think of him sitting in his ivory tower devoting all his time to the drawing board while a staff of promoters tries to package and sell him like a bar of soap. I do not really believe that in most cases the promoter has a very large part to play in the field of architecture. Generally speaking architecture can be promoted in four ways, through excellence in design, through service to the client, through teaching and through writing. The architect himself is the only man qualified to handle these assignments. If it was found necessary to include a promotional staff as part of the team, they would have to work through the architect and under his very close supervision.

Peter Barott, Montreal

POST-AND-BEAM HOUSE CONSTRUCTION

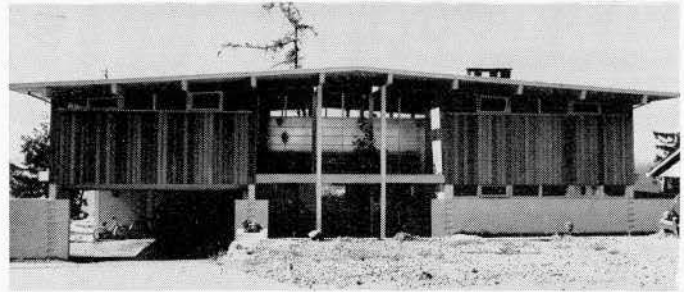
Canada has few regional styles of modern building. In earlier days different regions, for various reasons, did develop special local building techniques such as the use of short cedar log wall construction in the Ottawa Valley. In recent years the only really significant local trend in building has been the relatively rapid development of the post-and-beam system of construction, particularly for houses in the Vancouver area in British Columbia.

In keeping with its work in maintaining close touch with all modern building techniques in Canada, the Division of Building Research of the National Research Council recently arranged for a field study of post-and-beam construction in the Vancouver area. This work was arranged in co-operation with the School of Architecture of the university of British Columbia, the actual work being carried out by Professor V. F. Lyman. The project is typical of one branch of building research to which the Division is giving increasing attention. There are some who prefer to describe this sort of work as architectural research but it is an illustration of specific architectural studies which come under the general purview of building research.

There are today about 2000 buildings, almost all modern residences, in the Vancouver area of the post-and-beam type. Professor Lyman made a selection from these houses of those which were to be studied in some detail. With the co-operation of the responsible architects and builders careful study was made of these selected houses with a view to critical assessment of the post-and-beam method of building.

Wood post-and-beam construction systems consist essentially of beams spaced from 3 to 12 or more feet apart, separated by isolated columns — the posts. Tongued-and-grooved plank-ing, 2 or 3 inches thick, usually spans between the beams forming a complete floor or roof construction. Joists or prefabricated panels are frequently used instead of planks. Siding, sheathing, or solid panels take care of necessary bracing, sometimes with the addition of rigid connections between the post-and-beam systems. The walls carry no load. They may, therefore, be of any non-load-bearing type and this has permitted Vancouver architects to use full glass panels in many cases in keeping with this trend of modern architecture.

In Greater Vancouver the first houses built in this way were summer houses in West Vancouver, where the southern slopes of the mountains, terminating in beaches, proved ideal locations for weekend and summer residences. Local stone and unfinished cedar were used for building materials giving the buildings a rustic quality. As a result the first post-and-beam constructions in Vancouver were usually associated with naturally finished, wood-covered houses. Subsequently the basic design system has been used with a variety of exterior finishes



Example of a post-and-beam house in West Vancouver; Duncan S. McNab, architect and owner.

and wall systems, providing a variety of house designs all of the post-and-beam type.

During the field survey four main types were noted. The first group is that using solid wood for both posts and beams. The second group uses vertically laminated post-and-beam construction. The use of glue-laminated lumber provides the third group while the fourth subdivision includes houses built with prefabricated plywood box beams and, to some extent, prefabricated wall panels and laminated posts.

The field survey confirmed the obvious advantages of post-and-beam construction, particularly in giving architects much greater freedom for house design than does conventional construction. At the same time some serious disadvantages also come to light. Many of these relate to construction rather than design. For example, the rough "carpentry" is very often exposed and has to serve as "finished carpentry" which is not always satisfactory if the heel marks of workmen, for example, form an unanticipated pattern on the exposed wood. Many of the apparent economic advantages of post-and-beam framing are lost in the expense of heavier timber, more expensive finishing material and the necessary protection of all wood during construction. Wind bracing is always necessary and its provision in design sometimes constitutes a problem. The advantage of reduced building height becomes a disadvantage in connection with the installation of mechanical and electrical services, since it is very difficult to conceal these in a true post-and-beam house.

Despite these and other disadvantages, post-and-beam construction is certainly being widely used and its development on Canada's Pacific Coast is being closely followed by the Division of Building Research. The results of Professor Lyman's survey have been incorporated in Technical Paper No. 70 published by the Division. Copies of this report, which is illustrated with photographs and drawings of typical post-and-beam houses, may be obtained on application to the Division in Ottawa, at a cost of 50 cents per copy. (R.F.L.)

BOOK REVIEWS

"THE DESIGN OF STRUCTURAL MEMBERS", by H. T. Jackson, F.R.I.B.A., A.M.I. Struct./E. Publishers — The Architectural Press, London, 1957. Price \$5.00.

This book is written primarily for students of architecture but is expected to be useful to practising architects in connection with the design of the structural components of most ordinary buildings.

The subject matter covered consists of the elements of statics and mechanics of materials followed by examples of their application in the design of steel beams and columns and their connections, reinforced concrete slabs and beams and columns, steel roof trusses, masonry walls and retaining walls. The last section is devoted to a brief treatment of structural timber and the use of timber connectors.

The work is divided into sections and is arranged in the form of introductory and explanatory notes followed by specific questions whose answers constitute, in most cases, examples

of the design of structural elements. The questions themselves are taken from various R.I.B.A. Intermediate Examinations as set for students of architecture.

On the whole, this book can be considered as being a concise summary of the procedures involved in the design of the simpler structural elements usually encountered in the majority of buildings. Both students and practising designers should find it a valuable source of basic relationships and methods of design.

C. Hershfield

ARCHITECTS' DETAIL SHEETS, published for *The Architect and Building News*, and edited by Edward D. Mills, FRIBA.

This book is the fourth in a series of selected details published since 1948, by *The Architect and Building News*. Similar in make-up to the earlier series, it contains ninety-six specially prepared, scaled drawings of contemporary architectural details and associated photographs. The examples have been supplied by well known architects from many countries. These examples are grouped under the headings of balconies, entrances and shop fronts, fireplaces, fittings, staircases, wall details, windows and miscellaneous.

As is stated in the book's preface, quote "it is generally agreed that the life of the building depends as much on the details of its construction as upon the quality of materials and workmanship" unquote. Therefore, the editor and publishers have produced this collection as a supplementary source of information to standard textbooks on architecture for the student of building, to peruse and reflect, and to gain understanding of this very important part of architecture.

However, as a supplementary text, I believe it should be more selective in its material, only using such details that constitute a good use of material and technique, that which would result from the materials and construction of the building itself.

For example, I feel that most of the stair details appear quite contrived and awkward when they should simply be a refinement of building technique and material.

Yet, in the main, many of the items in this collection are excellent examples of details and in principle have universal applications.

Morley Blankstein

BUILDINGS FOR RESEARCH — An Architectural Record Book, published by F. W. Dodge Corp.

This is another Architectural Record publication compiling their published work on research buildings since 1951.

It is always difficult to co-ordinate material on a number of buildings that have been published individually over several years into a comprehensive treatise on a particular subject. The result must always be a sort of elegant clipping file with considerable repetition — photo and text-wise.

The initial chapter deals with planning the laboratory and, together with the opening article of the second chapter on nuclear laboratories, contains the written meat of the volume. Throughout the remaining chapters — industrial laboratories and institutional laboratories — the reader is largely reliant on photo coverage of a number of previously published buildings.

The development of research facilities that was largely limited to universities and some few industries prior to World War II, has now expanded to include a much larger percentage of industry and various government departments.

Planning the buildings for this research now presents a field in which the architect should be able to contribute the most. However, it would appear that he is, for the most part, only being called upon to produce the envelope.

Roy Sellors

THE CONTEMPORARY CURTAIN WALL, its design, fabrication and erection. By William Dudley Hunt, Jr., published by F. W. Dodge Corporation, New York. Price \$12.75.

A sentence on the dust jacket of this book states that "here is the first book ever published which comprehensively covers every known aspect of curtain wall systems". The publishers, as is their wont, thus claim more for the book than the author, who explains in his preface that "the book was prepared to offer a source of our present day knowledge to all those interested in the field, whether architects, engineers, manufacturers, erectors, contractors or students", and hence "some phases of the discussion will be of more interest to one group than to another". As an architect, and hence a reader with a specialized interest, my experience with this book confirms this latter statement in that I found parts of the book irrelevant. In general, however, the book contains a wealth of excellent and useful material, the text is reasonably well organized and reads easily. It is profusely but poorly illustrated, and it is visually incoherent. Thus while one recommends it to and envies those who have the time to sit down and read it as a novel from front to back, one must also warn the specialist of impending frustration if he expects to dip in (as I did at first) for pertinent information or browse at random. This complaint is not directed to the text as this part of the book has been clearly divided into chapters, sections, subsections, etc., all with marginal headings for easy reference; the problem lies in the relation of the visual material and reference tables to the text, and in the quality of the visual material itself.

Authors and publishers of technical books and especially expensive and timely source books such as this one designed to interest such a diverse group, must surely recognize that in addition to the fact that each reader is looking for something different, these readers have a limited amount of time at their disposal and turn to such books for specific information when it is required or to browse for general information, and for them to be really useful these books should be able to be read in several ways. For example, the specification writer should be able to find, separately, general information on good practices, check-lists for specific items, and either exact scientific information or references to available literature or sources. At the same time the casual reader should be able to learn something from a five minute scanning of the book. The typographic technique needed here has been amply demonstrated by Maholy Nagy and Kepes and Bayer, who use carefully selected illustrations with concise yet complete captions, arranged so that a casual reading of pictorial material and caption gives a precis of the whole context, a second reading of the text reinforced by the illustrations gives a very complete sense of it, and a third reading of the fine print, appendices, etc., fills it out in great detail, while the basic organization of the whole book facilitates quick, easy reference to main subject divisions.

In the case of the book under review, it would have been much easier to read if the reference tables and most of the diagrams had been relegated to the appendix section at the end of the book as most of this material is for detailed reference. Chapter 4 could probably have been eliminated and replaced with a glossary of terms in this section of the book also. The remaining visual material, properly captioned and complete in itself, could then have been placed so that it came opposite the section of text discussing it. As it is now for example, the parts of Chapter 9 on the "complete assembly" are almost entirely covered by photographs, but the text, which is really caption material, is not related to the illustrations, and hence neither are clear and the reader is forced into a lot of page fumbling.

Again from the architect's point of view, I would have liked to see many more closeup photos and larger scale drawings of details, especially of whole assemblies, connexions and anchoring devices, and many less hazy reprints from Architectural Record of panoramic views of monolithic looking skyscrapers entitled "use of marble and glass in curtain wall". And while I am complaining, I must deplore the practice of separating horizontal and vertical sections of details so that it is impossible, without the most painful mental gymnastics, to refer from one to the other to chase trim and otherwise get some sense of the architectural character of the whole; the standard convention of placing details in strings is still the most valid for this purpose.

With all this talk about the layout of the book, most of which is directed to technical books in general, I have said little about the content of the text. I intend to leave any comments as to the accuracy of the information to a more technically competent reviewer. The strongest sections of the book are those on materials and processes where the author is obviously speaking from extreme familiarity with his subject. At one or two points there is an annoying tendency to endow this study with scope and philosophical connotations which I find quite unnecessary. While one acknowledges the wide experience of the author, one would nevertheless feel more reassured if there were an indexing system to specific sources of information, especially in the reference tables, rather than simply an extensive bibliography, and in addition this would be much more useful to the individual reader. The Canadian reader, familiar with European and Canadian curtain wall products, will find some sections of the book incomplete as the examples are all from the United States (except for the Olivetti Building in Milan), but most of the material discussed is general and equally pertinent here. I repeat, there is a wealth of excellent and useful material in this book but the book is frustrating to use as a reference text. My final rating: fair.

Douglas Shadbolt, McGill University

THE INDUSTRY

NEW ALL-ANGLE DRAFTING MACHINE INTRODUCED BY CHARLES BRUNING COMPANY (CANADA) LTD.

The Neoglide drafting machine, which represents a complete departure from conventional drafting machine design, has been introduced by the Charles Bruning Company (Canada) Ltd., Toronto, Ontario.

Neoglide is designed for use on any board at any angle and without need of adjustment. Its enclosed counterweight unit provides positive counterbalancing at all board angles from horizontal to vertical. The head responds immediately to light index-finger pressure.

The Neoglide's reinforced U-beam construction offers great rigidity, strength and accuracy while retaining clear, simple design. Its lines are uninterrupted by cables, springs or turn-buckles. All components are assembled within the U-beam channel, where they lie protected from accidental damage or exposure to dust and dirt.

The drafting machine's major moving parts are equipped with quiet, smooth nylon wheels that ride on rigid hidden tracks. Meticulous machining and close tolerance assembly result in virtually resistance-free movement and provide a "floating" mechanism. There are no screws or knobs to adjust, and no springs or belts to break, stretch or wear.

Neoglide's protractor head is a precision mechanism and operates on a touch-control method for angle selection. When the control button is depressed, the scales rotate smoothly to the desired position and lock accurately into place.

This machine is easily raised to any height off the board to clear obstructions, change tracings, or brush the board. Settings are not disturbed, and the beam can be lowered into the precise position from which it was raised.

One of the advantages of Neoglide is the excellent board coverage it achieves, and during those periods when the machine is not in use, it can be pushed to one side, leaving the board unobstructed.

Installation of the Neoglide is simple. Two corner braces fit snugly over the top board corners and are screwed on. One person can install the machine without help from others. Once installed, it is ready for instant use, and no special adjustments need be made. Neoglide is available to fit all standard board sizes as well as others on special order.

For further information, write P. A. Maring, Sales Promotion Manager, Charles Bruning Company (Canada) Ltd., 37 Advance Road, Toronto 18, Ontario.

NEW WELDED GRATING BY UNITED STEEL CORPORATION LIMITED

The new, one piece, "Gary" grating uses hexagonal cross bars for maximum design efficiency. Standard units are made with main bars on 1 $\frac{3}{8}$ " centres and cross bars on 4" centres, in panels 36" wide and up to 36 feet long. Special styles and spacing are also available for a wide range of industrial and commercial applications. For a complete catalogue on "Gary" electrically welded grating contact: Standard Steel Construction Company, Division of United Steel Corporation Limited, 58 Pelham Avenue, Toronto 9, Ontario.

P.C. GLASS BLOCKS IN COLOUR BY CANADIAN PITTSBURGH INDUSTRIES LTD.

Twelve ceramic face colours in three sizes, 6" and 8" squares, and the new 4" x 12" size, now provide architects and builders with a new method for integrating colour accents and interesting designs into glass block curtain walls.

Canadian Pittsburgh's new 8-page brochure tells the complete story. It contains information about the new colours, patterns, types, sizes and physical properties of P.C. Glass Blocks. Order number of the brochure is GB-110 from Canadian Pittsburgh Industries Limited, 48 St. Clair Ave. W., Toronto 7, Ontario.

NEW ALL-ELECTRIC AUTOMATIC ENTRANCE INTRODUCED BY KAWNEER

A newly developed all-electric automatic entrance, complete with door, frame and operating mechanism designed as an integral unit, is announced by Kawneer Company Canada Ltd. The entire electrical operating mechanism is contained within a 4 $\frac{1}{2}$ " wide transom bar above the door, thus eliminating the need for under-floor or over-ceiling preparation for installation of power and control units and conventional type compressors. The mechanism can be removed and replaced in a few minutes. The new door also features a maximum security lock.

Specifications and descriptive literature may be obtained from L. E. Scriven, Kawneer Company Canada Ltd., 1440 Don Mills Road, Don Mills, Ontario.

INSULATING BRICK BY CANADIAN REFRACTORIES LIMITED

An exceptional type of insulating brick is described in a folder just published by Canadian Refractories Limited, Montreal.

These brick, tradenamed Moler, are made from a diatomaceous earth found only in Denmark and may be used to advantage in all types of commercial and industrial furnaces. The unique material of which they are composed makes them much stronger than other insulating brick with equivalent thermal conductivity. Three different types of Moler are available in Canada, each designed for a specific application, and between them covering most insulating requirements up to a working temperature of 1600°F. Moler brick are inexpensive to use and may be cut to any shape by woodworking saws.

The folder contains full technical data on these brick and is available on request from Canadian Refractories Limited, Canada Cement Building, Montreal.

CURING AGENT AND SEAL FOR NEW CONCRETE

A combination curing agent and seal for new concrete floors, trade named Tremcrete, has been announced by the Tremco Manufacturing Company, Cleveland and Toronto.

Tremcrete saves labor cost by eliminating constant wetting down of concrete during the curing stage, also the use of messy straw, burlap or paper. And, being a two-in-one product requires less labor which means less cost.

In one application, this new product provides a high degree of water retention in the concrete while the proper cure takes place. Also, exhibits superior abrasion resistance while the building is being completed and for some time after; resists dusting, solvents and alkalis. Tremcrete permits application of paint, linoleum, asphalt tile, etc., directly on the floor as soon as construction is finished and before tenants move in.

Apply to new concrete floors 10 to 12 hours after final troweling; dries to tack-free stage in two to three hours.

A data sheet prepared especially for specifying authorities is available from Tremco representatives or write the Tremco Manufacturing Company (Canada) Limited, 220 Wicksteed Avenue, Leaside, Toronto 17, Ontario.

A NEW RAYSCOT GENERATOR IS INTRODUCED BY MARTIN BROTHERS

Martin Brothers have widened their RayScot packaged Boiler line to include a new RAYSCOT BANTAM Model with a capacity range from 10 HP to 50 HP, designed for use in small commercial buildings, schools, churches, etc.

The new unit is a completely forced draft package for steam or hot water heating, fired by either light oil, gas, or combination gas and oil. With the forced draft firing there is no need of providing either a tall chimney or an induced draft fan.

The unit has a very conservative ratio of output to heating surface and is complete with insulated jacket, electronic control equipment and with start up and service included in the price.

A catalogue on the RayScot Bantam Generator is available by writing to Martin Brothers, 1151 Kipling Avenue North, Rexdale.