

architecture and sculpture in canada

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and sculpture
in canada

CANADIAN GOVERNMENT PAVILION
EXPO 67, MONTREAL

The Pavilion of Canada tells a story of a people and their country. That story will create many and varied impressions which may be merged and modified by memory.

For those who wish to preserve their impressions, perhaps to enhance them, this series of brochures has been prepared. Taken together, they describe the overall theme of the Pavilion. Read separately, each presents a broader and deeper view of one or several aspects of the whole.

In coordinating the series, we have borne in mind that Canada has different meanings for different people. For this reason, each writer was left free to interpret the exhibits in his own light and to relate them, as it were, to his own thoughts. The diversity of styles and views apparent in these short essays thus reflects the broader diversity that is a trait of the Canadian people.

H. Leslie Brown
COMMISSIONER GENERAL

Lucien Parizeau
ASSOCIATE COMMISSIONER GENERAL

Sculpture in Canada

BY HUGO McPHERSON

KATIMAVIK (ka-tee-ma-vik) is an Eskimo word meaning "meeting place." The Katimavik at Canada's pavilion at Expo 67 is a huge inverted pyramid of steel—a presiding sculptural image that symbolizes the meeting place of all the peoples and traditions and ideas that form Canada's cultural life to-day. Radical in design, it tells of the nation's joy in building; open to the sky, it suggests man's aspirations, and his ever-expanding knowledge of his world.

a synthesis

Like the Katimavik symbol, Canadian sculpture to-day is a meeting place for many styles, ideas and materials; its new forms—as we see them across the nation, at Expo, and particularly at the Canadian pavilion—have an exuberance and vitality that announce the arrival of a new age for plastic expression.

The theme sculptures at the Canadian pavilion quite properly deal with leading motifs in the Canadian consciousness, but they display equally the freedom and inventiveness of the new age. Gord Smith, for example, named his 110-foot sculptural wall *Canada*, and used the geographical shapes of the ten provinces and the northern territories as a point of departure in formulating his impression of the variety and scope of the nation. Smith's talent is essentially lyric, but in this work he uses massive elements of Stilcaloz steel, the new alloy which produces its own protective skin of sombre, earthy colors. The effect is a powerful tension between lightness and solidity, congruity and variety; but the twelve welded sections unite in a single, tough fabric—Canada. Using the same medium, but turning for its theme to folk tales and the primitive past, Gerald Gladstone's *Uki*, the Huron-Iroquois name for "monster," is a welded, mechanical dragon which on the half-hour rises formidably from a lagoon and belches tongues of

flame. Like a thousand-league "folded reptile" (poet E. J. Pratt's description of Canada's Laurentian Shield formation), *Uki* lies submerged in the Canadian consciousness. Has this paleozoic monster at last been captured and domesticated.

a unique work of art

Emblematic of another area of Canadian consciousness, two stone figures—Eskimo *Inushuks*, the signposts of the North—stand outside La Toundra restaurant on the north side of the pavilion, signalling the way as in ancient times to food and shelter.

Inside the restaurant, two young Eskimos from Cape Dorset, Elijah Publat and Kumakuluk Saggiak have created murals which must be unique in the world: on 3,000 square feet of inch-thick plaster walls coated a dark, soapstone grey, they have incised with chisels and engraving tools a snow-white portrait of their town, and images of the day-to-day activities of their people. Fresh in design and tactile in feeling, these works have a sophisticated simplicity rarely if ever approached in international art.

the sanctuary

In the symbolic "landscape" of the Canadian exhibit, religion is represented by a spire-shaped sanctuary set apart in a pool. Light enters this pyramidal structure through a continuous band of stained glass at the base, inclined at thirty degrees over the surface of the water. Lights beneath the water provide continuous moving illumination. In this structure, ancient and modern, near and far, again find a meeting place: the stained-glass artist, Vienna-born Ernestine Tahedl, now living in Montreal, uses exquisite, hand-made traditional glass, but mounts it on panels of $\frac{3}{8}$ -inch plate glass with a modern, transparent epoxy glue. Her bold designs recall the brio of American abstract-expressionist painting, but the very personal treatment of the glass reveals a painstaking craftsmanship. In this non-denominational sanctuary the combination of light reflected from water and refracted through glass produces a new and living light. In the same way, Elza Mayhew's abstract bronze sculpture provides a centre-piece for the sanctuary which expresses the

timeless impulse that leads man to create runic or ritual emblems of spiritual reality.

fusion of the arts

Perhaps the most complex and provocative of all the theme works is the *Fusion des Arts* structure. It stands in a carefully-designed architectural space that recalls both crystalline and cellular forms. This work, co-ordinated by Richard Lacroix, but created by a consortium of artists, architects and technicians, takes an important step beyond the idea of a co-operative "atelier" in which artists share facilities. For this work a team was required—co-operating specialists who were ready to undertake group research, aimed at the production of a total environment. The project meant that artists had to leave their studios and work with other experts in factories that fabricate steel, plastics, and electronic equipment. The result is a work of factory-made metal and plastic materials, which combines movement, refracted light, and sound. As the parts of the structure move, metal plates and rods are struck; this sound is amplified and fed through an electronic filter which converts the sound impulses into light. Emphasizing both the interdependence and fluidity of the senses, this "environment" produces about 30,000,000 variations without repetition.

the creative adventure

The creative independence, the interest in new materials, and the eagerness to experiment revealed in *Fusion des Arts* are the most striking features of Canada's new sculpture. The young artists are determined not to be exiles in Beaux-Artsville; they are citizens, and instead of merely creating decorations, they are intent on exploring the mind and technology of their age.

The historical background of this new zest and inventiveness is instructive. In pre-Confederation days, particularly in Quebec, there was a vigorous tradition of domestic crafts and sculpture which served the community's social, religious and esthetic needs well. With a naive sweetness and innocence, early artist-craftsmen used the materials at hand—

wood, plaster, wrought-iron—to produce religious sculpture, furniture, weather-vanes, and household objects which are now as highly prized as “Early American” is in New England. But in the later nineteenth century the self-conscious young nation, eager for status, favored an English and European beaux-arts approach to sculpture. The native idiom seemed to have died with the last of the totem-pole carvers and French Canada’s artisans.

Unhappily, Canada had neither the foundries, nor the market, nor the cultivated audience essential to major sculpture. The result was a long generation of banal historical monuments and architectural ornaments; pseudo-Rodinesque profundities; polite exercises in the Art Nouveau manner; and later works which can only be described as “modern.”

a renaissance

But in the ‘fifties’, as technology made available both exciting materials and instant information on international developments in art and architecture, Canadian sculpture was reborn. Artists began exploring with intense interest the possibilities of plywood, sheet metals and plastic, cast concrete, and various manufactured components; and they created with a freedom which revealed that they felt as much at home in their community as the Quebec artists had more than a century earlier. Happily, the beaux-arts tradition shared in this new vitality, both by experimenting with new techniques and opening itself to fresh international influences.

man as subject

In the work of individual artists, man and his rituals remain the dominant subject-matter of the new sculpture, though many artists express their vision in abstract terms. Louis Archambault’s tall, stylized figures, painted white to emphasize their “presence” or shape rather than their individuality, make the viewer conscious of the space in which they stand—a space more comfortable than the vast isolation which envelops Giacometti’s figures. John Ivor Smith’s thick, smooth torsos, like his earlier figures in cast stone, suggest the substantiality or solidity of man;

free of strongly-marked physical characteristics, these nudes combine a kind of simple animality with great warmth and strength. George Wallace, whose work can be seen in Toronto's city hall plaza this summer, sees man as a time-worn figure, at once heroic and pathetic: one of Wallace's hollow, welded nudes wears a helmet of twisted auto-bumpers; another, *Daedalus*, is a paunchy old businessman with tired, ineffectual wings. By contrast, Sorel Etrog's bronze *Flight* is a joyful, semi-abstract affirmation of man's aspiring nature. Robert Murray, who has a work beside the Italian Pavilion, follows Maillol's command to "synthesize!" to the point that he is able to portray *Lazarus* or *Adam and Eve* in completely abstract but powerful and intelligible forms.

Michael Snow—whose work is displayed at the Ontario pavilion nearby—is probably the central figure in Canadian sculpture to-day. His presiding image is the silhouette of a nubile walking woman—an image which may become as celebrated as Marini's man on horseback. He has studied this North American "dreamboat" in many states of dress and undress: she is reflected in water; she stands, a cardboard outline, among weary real-life women at a bus-stop; she is stamped on the bare skin of a live model; she is the subject of a film. But if Snow is fascinated with the elusive female ideal, he is equally obsessed with purely esthetic problems of perspective, color, figure and ground, image and after-image; and he uses plastic, wood, aluminum, canvas, and projected light with great inventiveness and brilliance.

*the search for
new materials*

But Snow is not alone in this zest for new concepts and materials. To create *Female Wall* for the Canadian Pavilion Ted Bieler developed wax moulds which enabled him to handle *ciment fondu* as a perfectly plastic medium; in this work the voluptuous and erotic undulation of the forms is given esthetic existence by the timeless colour and texture of the concrete. For Expo's Administration Building Bieler created a two-storey-high sculptured wall by

making huge styrofoam moulds; workmen completed the task by pouring tons of concrete into the prepared space.

Armand Vaillancourt, in such works as *Steel Screen* achieves his forms by cutting into a styrofoam slab with a welder's torch, then investing the slab in a mould, and burning out the foam by pouring in molten metal. The effect produced is richly organic and tactile in both form and surface. In other directions, Ulysse Comtois produces highly plastic painted objects made laminated plywood; John Nesbitt combines brass, sheet bronze, and marble in abstract reliefs; and Toronto's Arthur Handy transforms reduced stoneware into highly sensuous sculptural forms.

two trends

Two complex trends—as has been hinted above—are taking on prime importance in recent work. First, sculptors are more and more emerging from the studio and allying themselves with architecture and industry. Robert Murray requires factory facilities to form the huge steel components he now uses; Vancouver's Iain Baxter and Montreal's Richard Lacroix both go to plastics firms for technical information and practical assistance. Artists, in short, are finding a place on both industrial and architectural teams; and both industry and architecture are profiting from their presence.

vanishing frontiers

Second, as Marshall McLuhan has been insisting for two decades, the arts now intermingle more and more. As *Fusion des Arts*, Zbigniew Blazeje's *Kinetic*, and Les Levine's *Slipcover* (presented in 1966 at the Art Gallery of Ontario) suggest, sculpture, painting, film, music, and even dance may combine in a single work or "environment"; and as this multi-media trend develops, artists will increasingly work in groups. Blazeje's *Kinetic*, one of the first such major works in Canada, is composed of a variety of geometrical constructions in wood and plastic—some on the walls, some hanging in space, and some standing on the floor, revolving mechanically. The

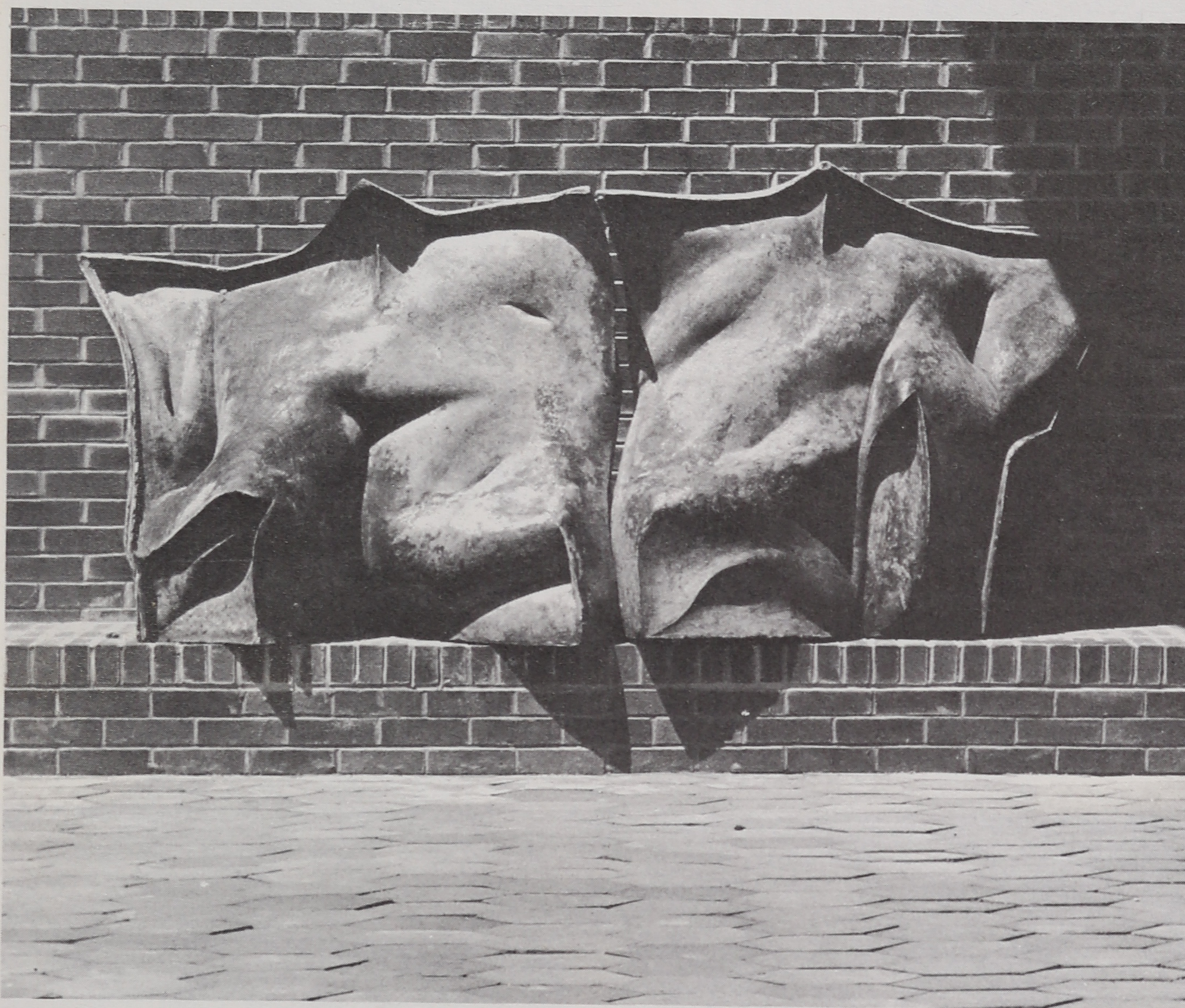
complex lighting system is governed by a recording of electronic music which converts the sound impulses into a keyboard of light; in some tonalities the room becomes dark, and ultra-violet light produces new and exotic fluorescent color patterns.

Such works involve the co-operation of numerous people. And one wonders whether the artist will not finally appear as a part of his own work—in which case art and life will have merged, or as McLuhan might put it, art will have absorbed the total environment.

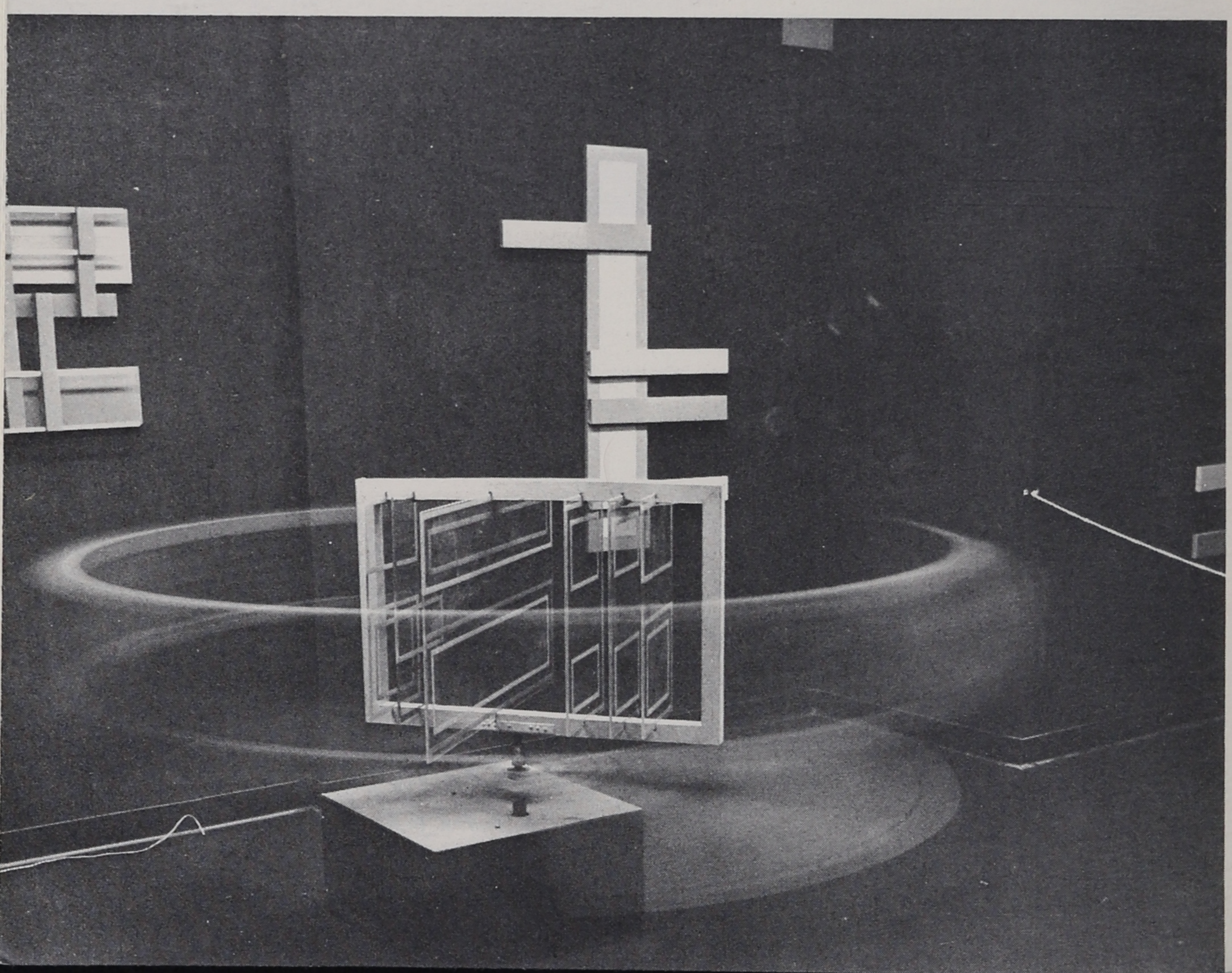
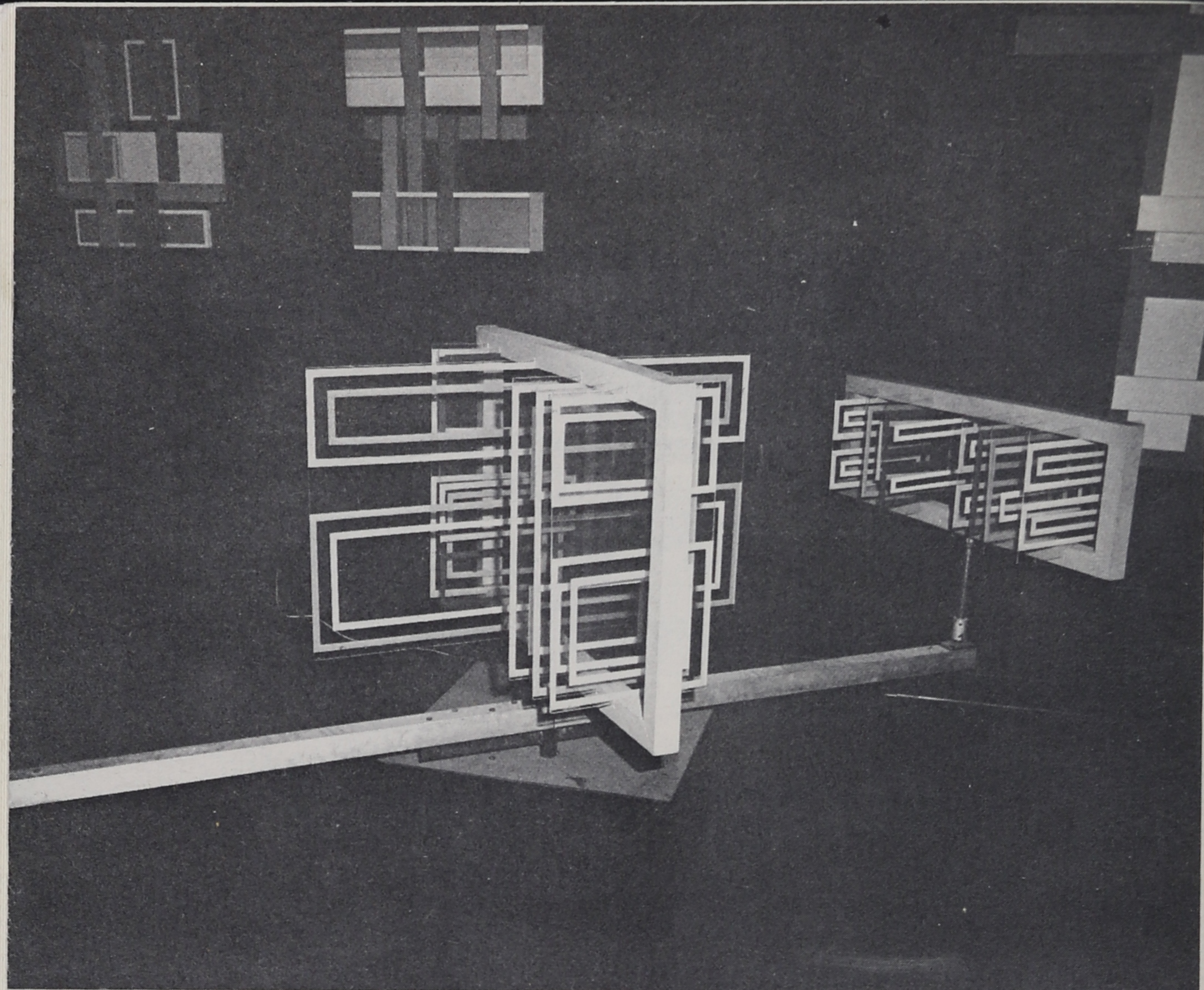
the total language

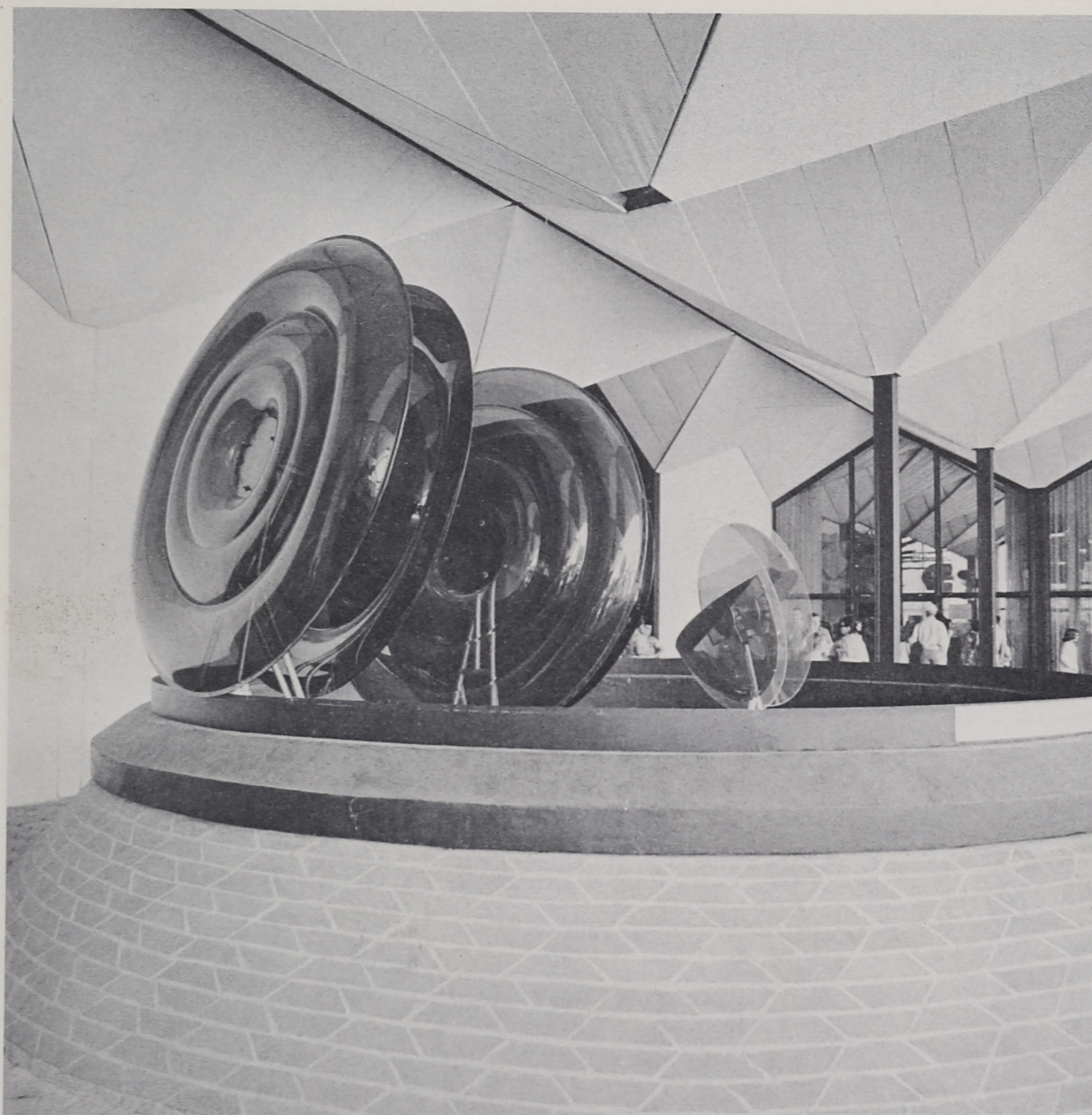
Two events which suggest this extension of art to a total environment have already occurred in Canada. Jean-Paul Mousseau, one of the earliest sculptors to begin experimenting with plastic and light, was clearly thinking of the total environment in his decoration of Montreal's Peel Street metro station; his vibrating disks of colored tile are on the floor, on the walls, in vistas across tracks and galleries, transforming the entire station into a special "place." More recently he has taken a further step in his restaurant-bar, the *Mousse Spathèque*, where the total space, including the customers and the patron himself, becomes a fluid, multi-sensory environment. In a different way, the Toronto painter William Ronald moved towards the total-environment idea on his CBC-TV program "The Umbrella," in which the artist himself appeared as host on a set of his own creation to bring together—sometimes as happenings, sometimes as interviews or musical numbers—a neo-plastic amalgam of space, sound, personality and objects.

From this point of view the Canadian Pavilion and Expo 67 itself are oriented in the total-environment direction. In its synthesis of many media, Expo is the biggest "happening" of the century; and Canadian sculptors, working with architects, have taken part in a giant step towards the art of tomorrow.



1. *Ted Bieler, Toronto*
FEMALE WALL, 1963
approx. 46 x 109'' cast concrete
SCULPTURE COURT





3. *Richard Lacroix* (co-ordinator) and *François Soucy, Henry Saxe, François Rousseau, Guillaume Gagnon* and *Yves Robillard*, Montreal
SYNTHESIS OF THE ARTS
shaped revolving acrylic discs with programmed illumination and amplified sound composition approx. 20' long
FORECOURT, ART GALLERY AND THEATRE

2. *Zbigniew Blazeje*, Toronto
KINETIC
canvases painted with various ultra violet ray sensitive pigments, programmed ultra violet illumination, electronic musical score
OCCUPIES A ROOM IN THE ART GALLERY

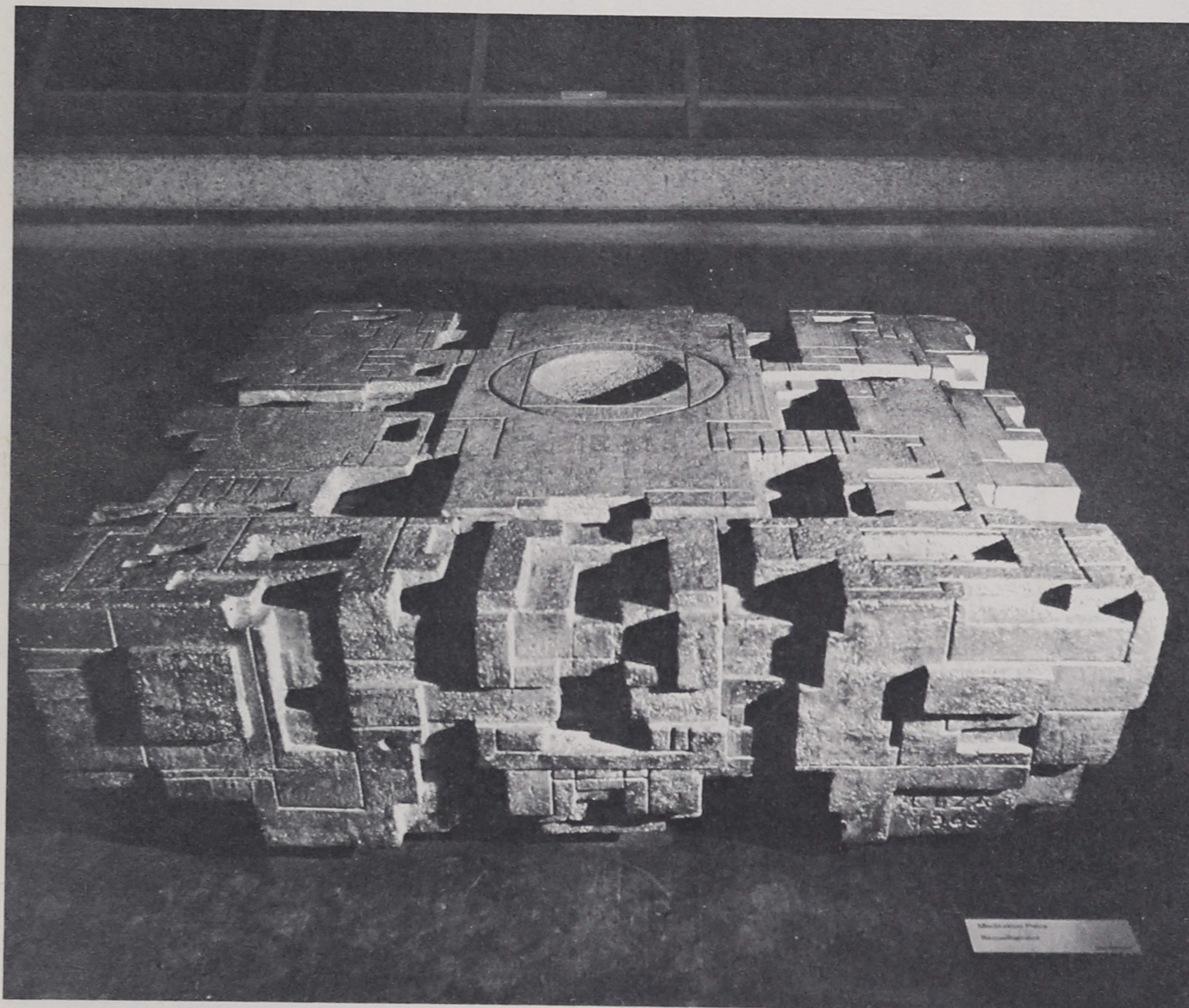




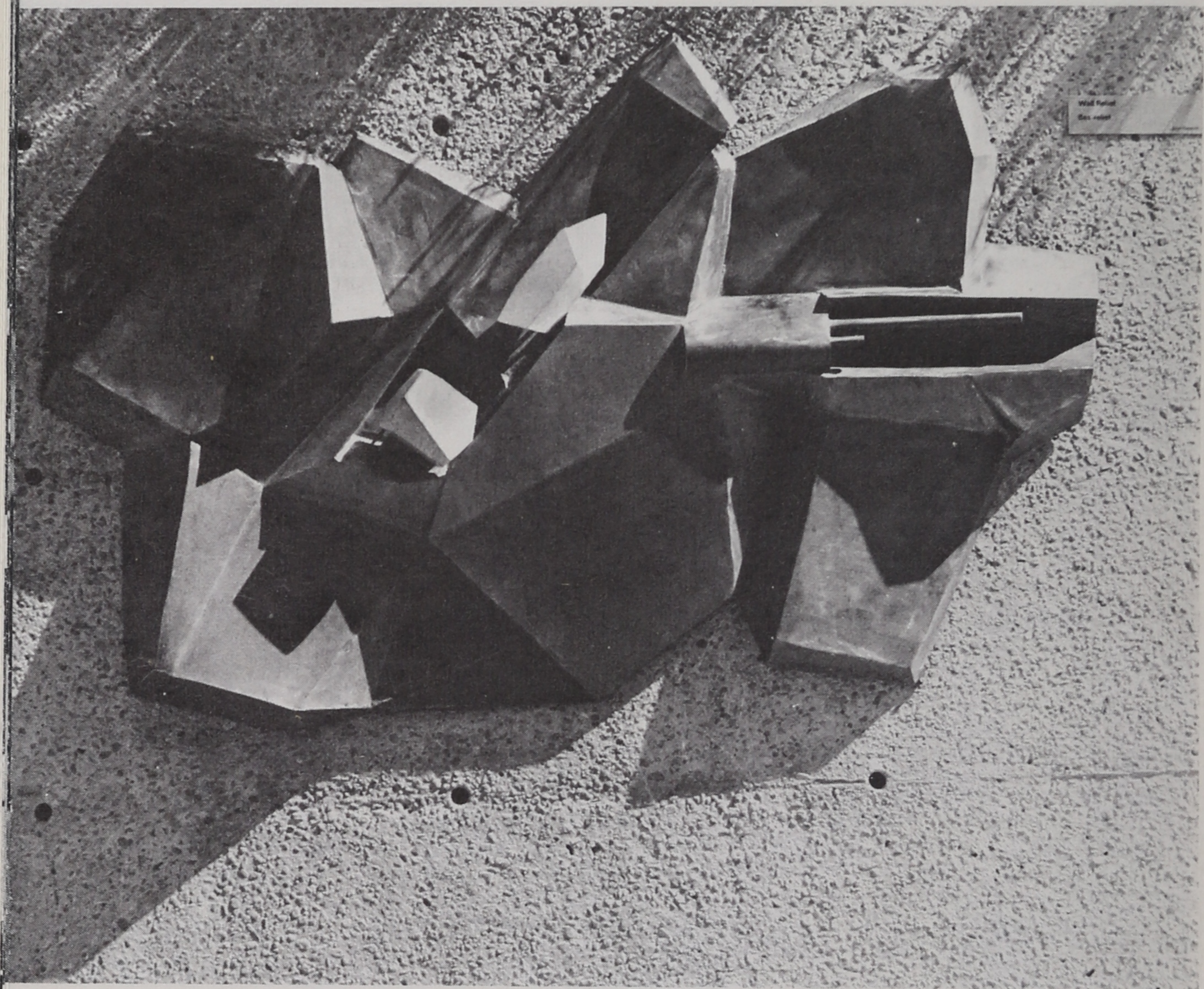
4. *Sorel Etrog*
FLIGHT
10' x 17' cast bronze
ENTRANCE TO ART GALLERY



5. *Suzanne Guité*, Percé, Québec
TERRE DES HOMMES
copper ore
approx. 2' diam.
SCULPTURE COURT

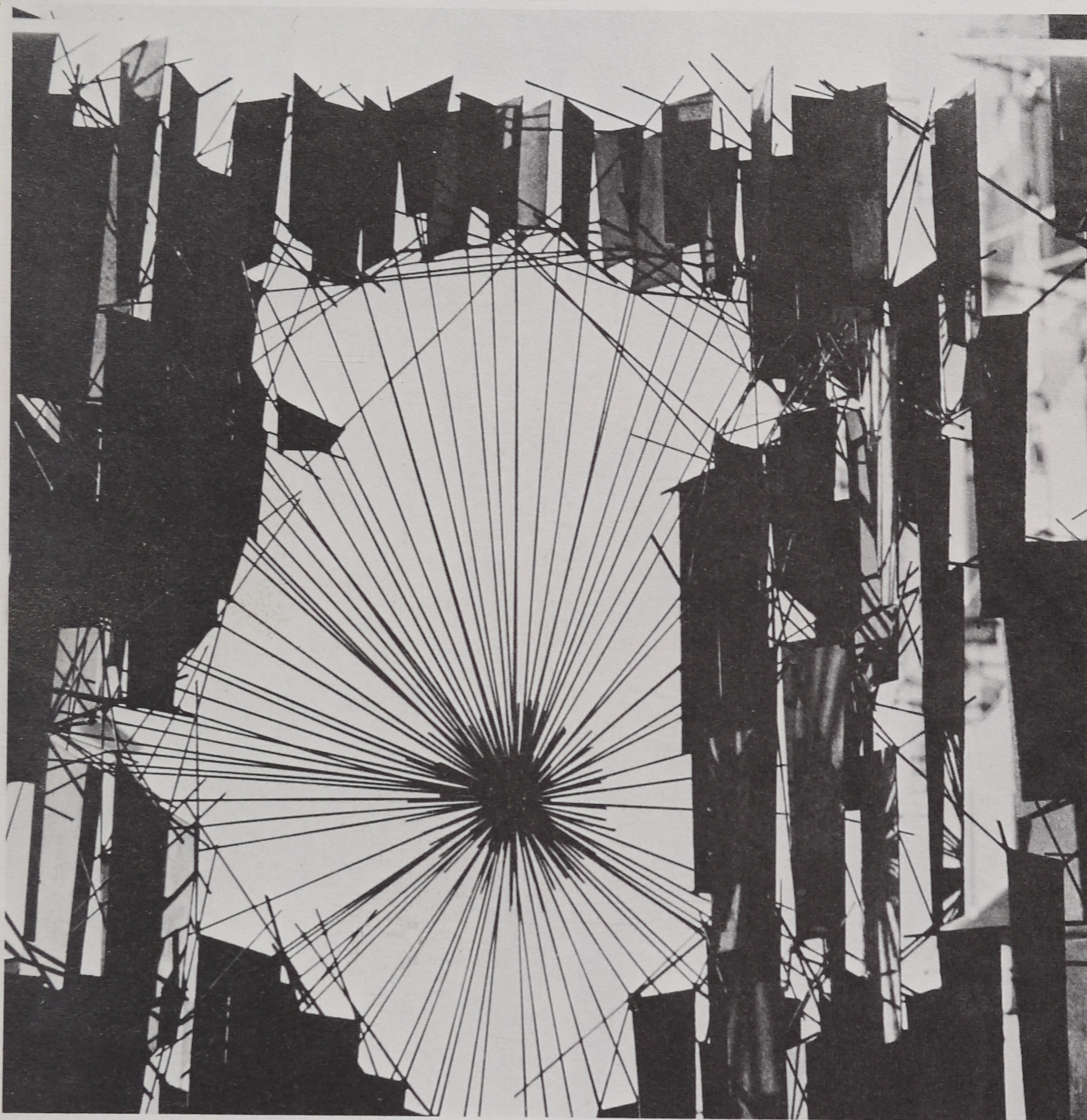


6. *Elza Mayhew*, Victoria B.C.
MEDITATION PIECE
cast bronze
approx. 3' high x 4'
SANCTUARY



7. *John Nesbitt, Montreal*
BAS-RELIEF

hand-wrought brass and bronze sheet; fusion
welded construction with marble inlay 4' x 6'
SCULPTURE COURT ON LIBRARY WALL.



8. *Gord Smith, Montreal*
CANADA
welded steel screen in twelve units
approx. 110' long, 8' high, 2' deep
LAND EXHIBITION



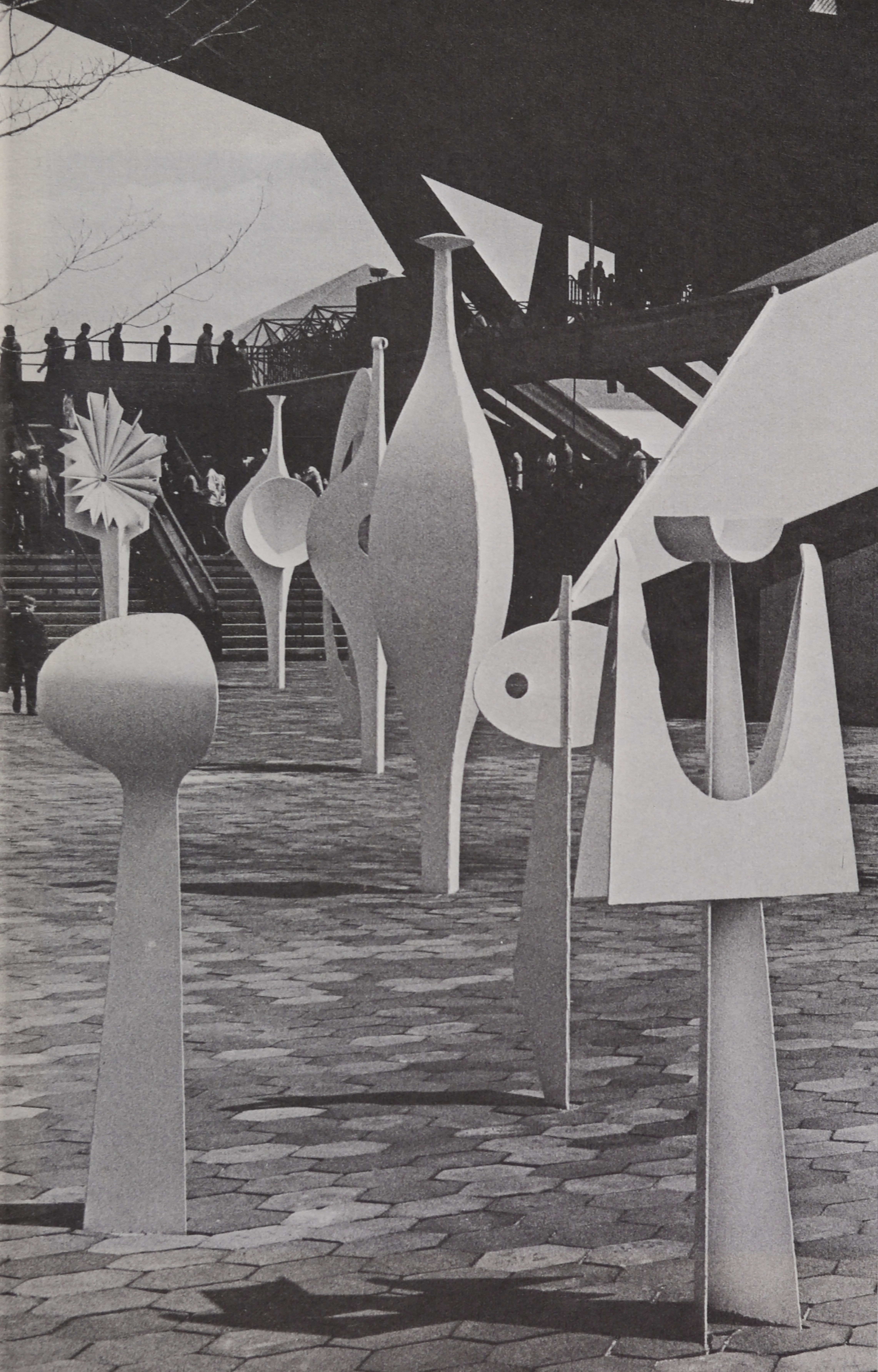


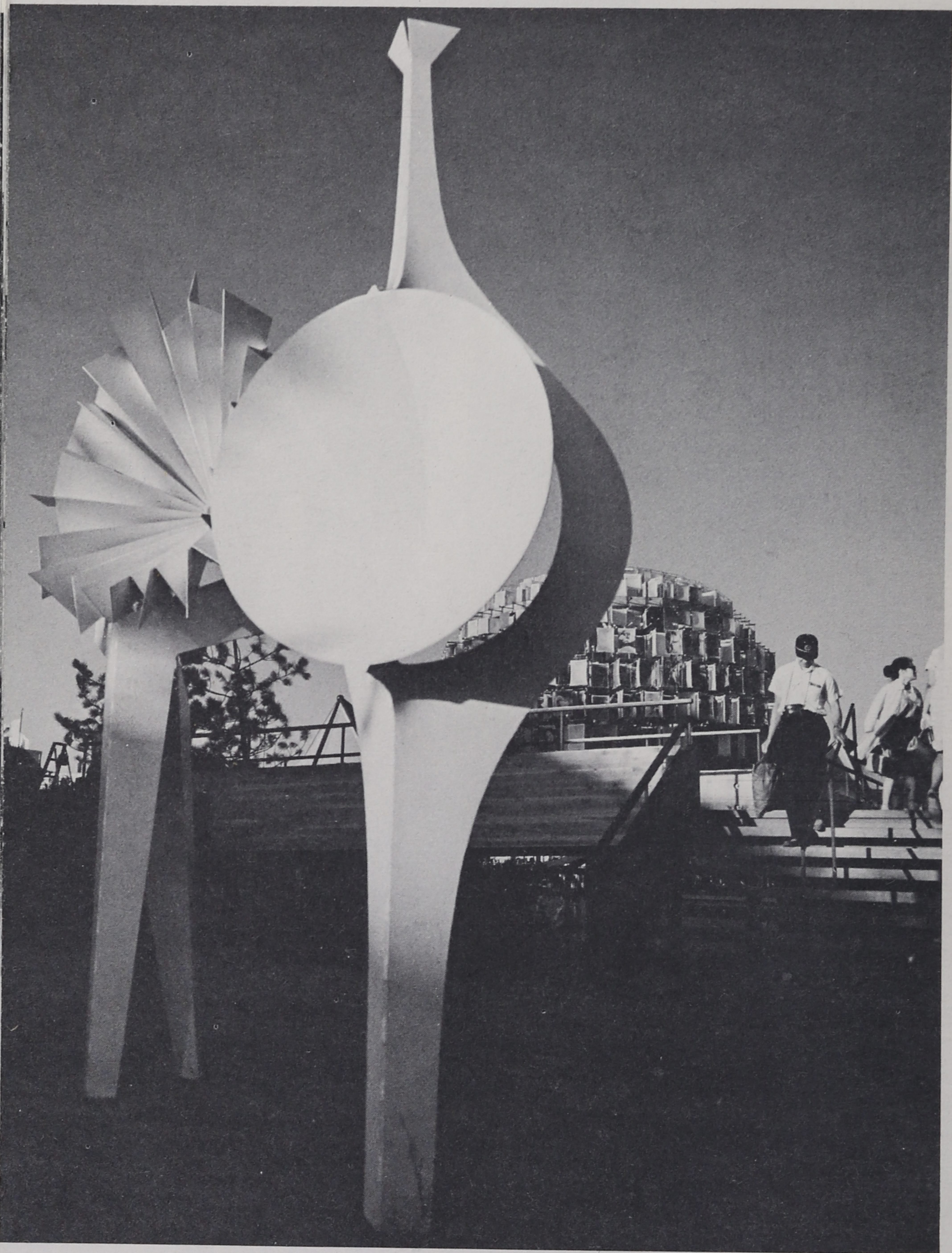
9. *John Ivor Smith, Montreal*
STANDING FEMALE TORSO
formed epoxy over steel mesh and welded steel
armature
8' high exclusive of base
SCULPTURE COURT

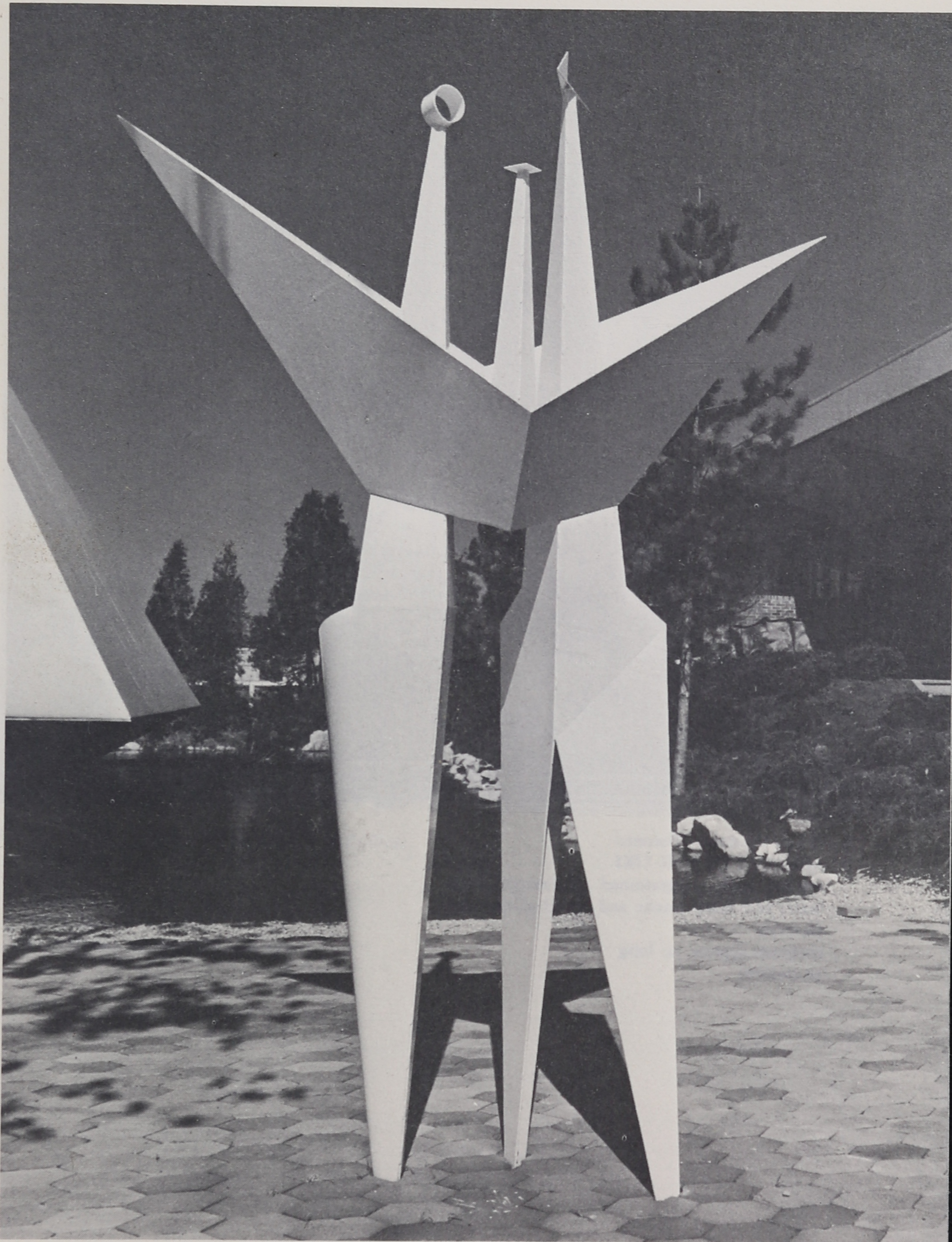


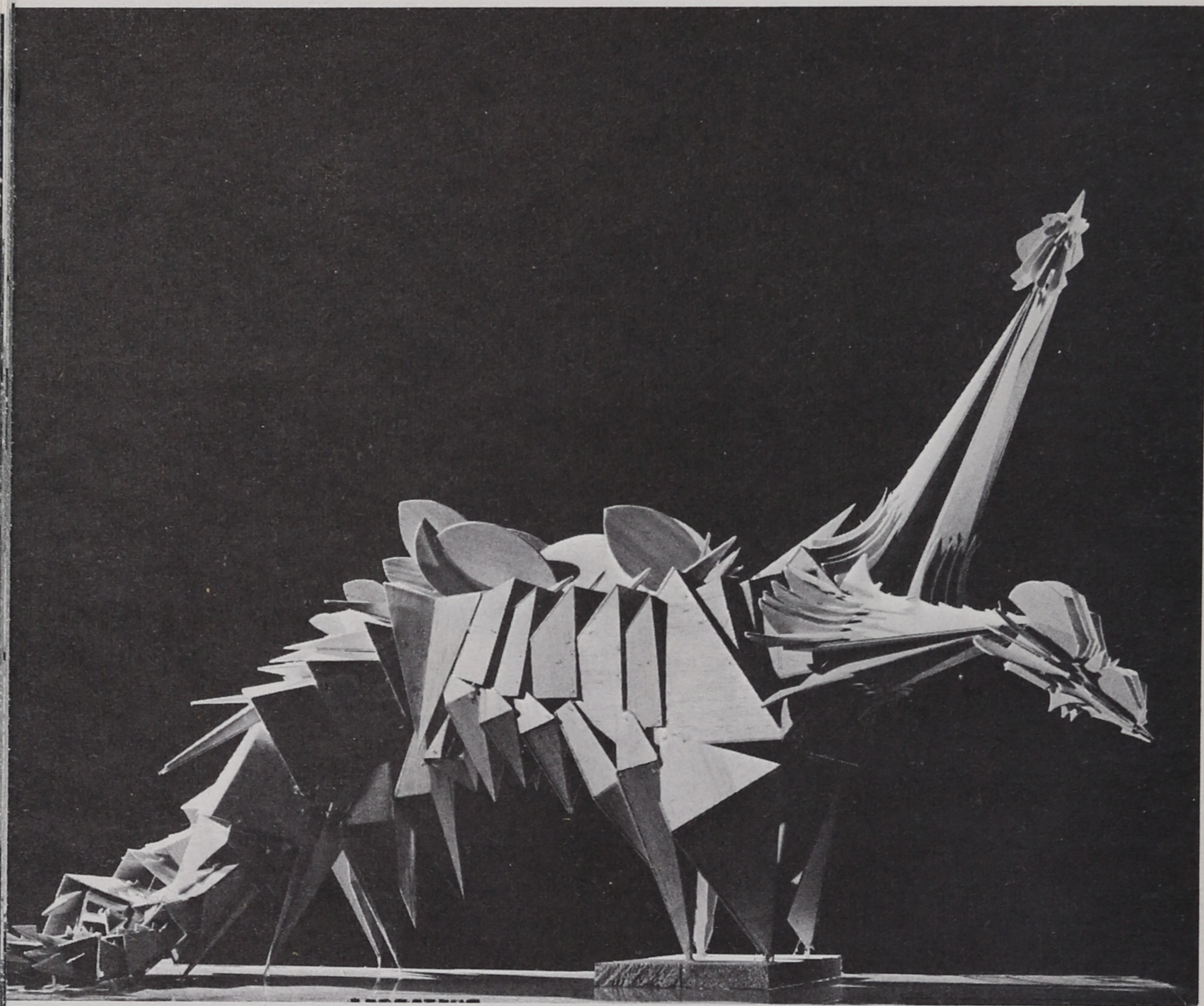
10. *Armand Vaillancourt*, Montreal
ÉCRAN D'ACIER
cast steel
12' high, 6' wide on base
NEAR ENTRANCE TO CAFE

11. *Louis Archambault*, St. Lambert, Quebec
PEOPLE
welded steel with white enamel inlay
8' to 12' high
SCULPTURE COURT









12. *Gerald Gladstone, Toronto*
MAQUETTE FOR UKI
welded steel, programmed to emerge from
water and belch smoke and fire at given time
intervals
sculpture approx. 34' long
IN LAGOON



13. *Kumakuluk Saggiak*, Cape Dorset, North West Territories

RELIEF

soapstone

30" x 48"

LA TOUNDRA RESTAURANT AND BAR



14. *Elijah Publat*, Cape Dorset, North West
Territories,
RELIEF
soapstone
30" x 48"
LA TOUNDRA RESTAURANT AND BAR

Canadian Architecture— the Sixties

With such a profusion of forms in architecture at the present time it seems hard to understand why it is developing the way it is.

Whilst architecture seemingly still responds to the same factors that have influenced it throughout history; it is evident from the buildings shown in this exhibition that there is no tendency towards what could be called a coherent style in the historical sense.

What are the factors in our culture that have produced this seeming 'chaos' in architecture no less than in any other of our endeavours in the second half of the twentieth century ?

Two dominant factors seem to stand out from all others: Rapid change, and the very diverse culture of our time.

We live in a period of very rapid change. In almost all the products that we consume buildings among them, obsolescence is taken almost for granted. Tomorrow will be new. There are few examples in this exhibition of the steel and glass buildings that became the style of the fifties. In spite of the fact that it looked as if a style had arrived. The idea that had its beginnings in the early part of the century was all but dead by the end of the fifties. It had a life of only thirty years.

Our technology is now well ahead of us. The refinement of techniques that took centuries to develop before are outdated before they have made any kind of visible impact on the way buildings look.

For this reason, on our time scale, it is unlikely that we shall see a style emerge and endure as an identifiable image as it has done in the past. Perhaps the most significant factor is the diverse nature of our culture. It has no longer one clear

delineated direction. It has exploded into many parts each seeking its own expression. Our society can no longer point to a 'cathedral' as the one dominating, and unifying symbol which could express our values which was the case in earlier societies.

In our society many older cultures still exist side by side, each its own set of values. Unified in themselves but fragmented in relation to the whole.

Within the context of this fragmentation the range of choice has proliferated. We are more conscious of being able to make a choice now than at any other time. The individual in society and the individual architect who designs for him have more directions to choose from, both forward and backward, and will continue to take them at an increasing rate in the future.

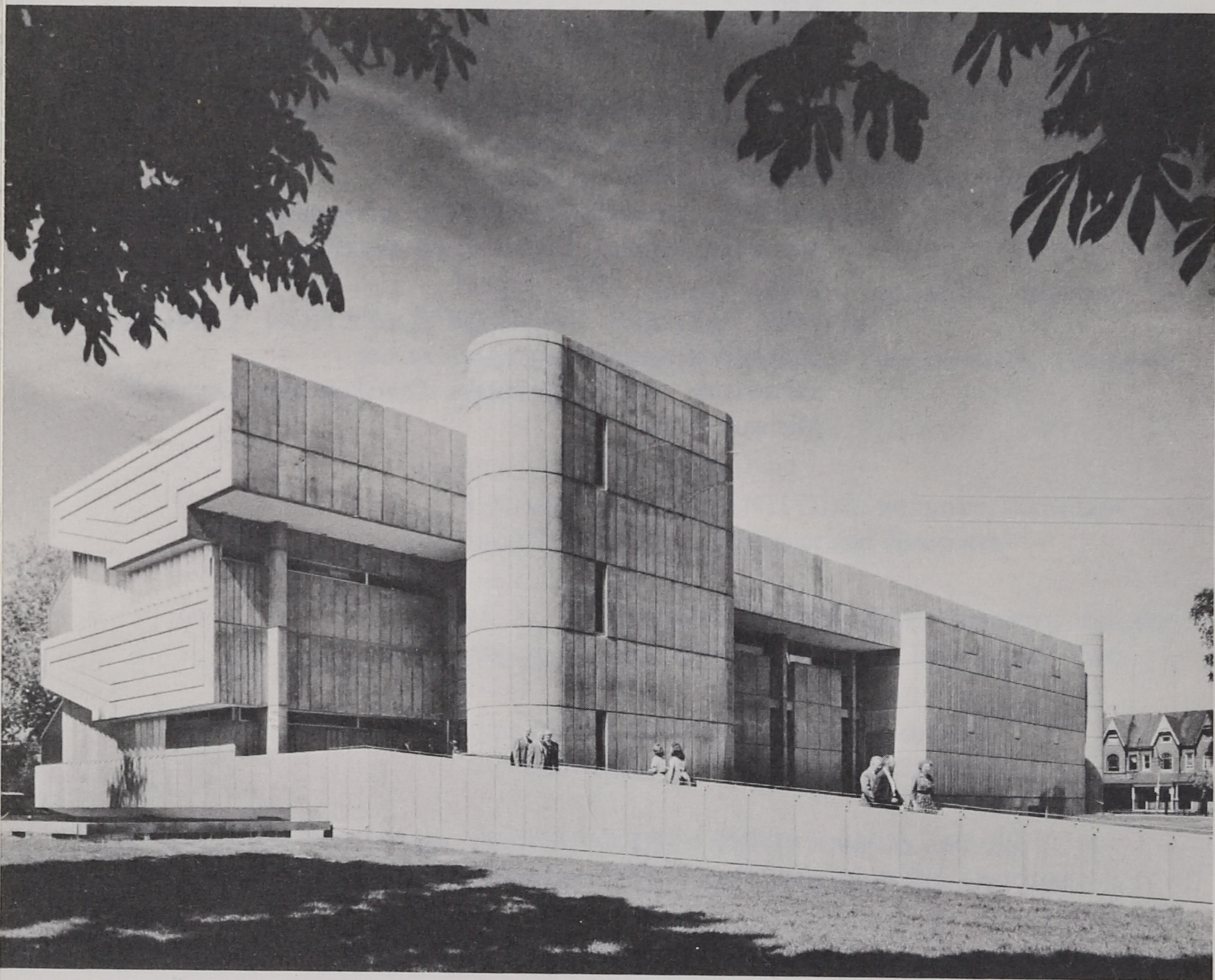
The buildings illustrated in this exhibition are but a few of the great number that have been built in Canada during the 'sixties'.

They do not show an emerging unique style, which may not be possible in our time, within them lie the directions of search from which architecture may find a meaningful expression for the future.

1. CENTRAL TECHNICAL SCHOOL ART CENTRE.
TORONTO, ONTARIO
ARCHITECTS: Fairfield & DuBois. Project assoc. Macy DuBois
2. IMPERIAL OIL REGIONAL OFFICE BUILDING. DON
MILLS, ONTARIO
ARCHITECTS: John B. Parkin Associates
3. MONTREAL TRUST COMPANY BUILDING. TORONTO,
ONTARIO
ARCHITECTS: Page and Steele
4. O'KEEFE CENTRE FOR THE PERFORMING ARTS.
TORONTO, ONTARIO
ARCHITECTS: Earle C. Morgan; Page and Steele
5. THE COLONNADE. TORONTO, ONTARIO
ARCHITECTS: Gerald Robinson; Wells and Tampold
6. JAPANESE CULTURAL CENTRE. TORONTO, ONTARIO
ARCHITECT: Raymond Moriyama
7. RAILROAD STATION. OTTAWA, ONTARIO
ARCHITECT: John B. Parkin Associates
8. SIMON FRASER UNIVERSITY. BRITISH COLUMBIA
ARCHITECTS: Massey-Erickson
9. BANK OF CANADA. VANCOUVER, BRITISH COLUMBIA
ARCHITECTS: Thompson, Berwick and Pratt
10. QUEEN ELIZABETH THEATRE. VANCOUVER, BRITISH
COLUMBIA
ARCHITECTS: Affleck, Desbarats, Dimakopoulos, Lebensold,
Michaud & Sise
11. CHOMEDY TOWN HALL. PROVINCE OF QUEBEC
ARCHITECTS: Affleck, Desbarats, Dimakopoulos, Lebensold,
Michaud and Sise
12. ST. GERARD MAJELLA CHURCH. ST. JEAN, PROVINCE
OF QUEBEC
ARCHITECTS: Affleck, Desbarats, Dimakopoulos, Lebensold,
Michaud & Sise

13. MOSS PARK ARMOURY. TORONTO, ONTARIO
ARCHITECTS: Page and Steele
14. CANTLIE HOUSE. MONTREAL, PROVINCE OF QUEBEC
ARCHITECT: Ian Martin
15. LEACOCK BUILDING, MCGILL UNIVERSITY.
MONTREAL, PROVINCE OF QUEBEC
ARCHITECTS: Affleck, Desbarats, Dimakopoulos, Lebensold,
Michaud & Sise
16. PLACE DES ARTS. MONTREAL, PROVINCE OF QUEBEC
ARCHITECTS: Affleck, Desbarats, Dimakopoulos, Lebensold,
Michaud & Sise
17. MCGILL STUDENT CENTRE, MCGILL UNIVERSITY.
MONTREAL, PROVINCE OF QUEBEC
ARCHITECTS: Affleck, Desbarats, Dimakopoulos, Lebensold,
Michaud & Sise
18. PARKVIEW APARTMENTS. MONTREAL, PROVINCE OF
QUEBEC
ARCHITECTS: Affleck, Desbarats, Dimakopoulos, Lebensold,
Michaud & Sise
19. EDUCATION BUILDING,
UNIVERSITY OF MANITOBA. WINNIPEG, MANITOBA
ARCHITECTS: Libling, Michener and Associates
- 20, 21, 22, 23, 24. MASSEY COLLEGE. TORONTO, ONTARIO
ARCHITECTS: Ron Thom; Thompson, Berwick and Pratt
25. TORONTO AIRPORT. TORONTO, ONTARIO
ARCHITECTS: John B. Parkin and Associates
26. TORONTO CITY HALL. TORONTO, ONTARIO
ARCHITECTS: Viljo Revell; John B. Parkin Associates
- 27, 28. CARMICHAEL RESIDENCE. BRITISH COLUMBIA
ARCHITECTS: Thompson, Berwick and Pratt
- 29, 30. GRINNELL RESIDENCE. BRITISH COLUMBIA
ARCHITECTS: Thompson, Berwick and Pratt

- 31, 32. THEATRE, SIMON FRASER UNIVERSITY. BRITISH COLUMBIA
 ARCHITECTS: Duncan S. McNab, Harry Lee, David C. Logan
 CO-ORDINATING ARCHITECTS: Erickson-Massey
33. MONARCH LIFE ASSURANCE COMPANY BUILDING. WINNIPEG, MANITOBA
 ARCHITECTS: Smith, Carter, Searle Associates
34. MENNONITE BRETHERN CHURCH. REGINA, SASKATCHEWAN
 ARCHITECT: Clifford Wiens
- 35, 36. MENDELL ART GALLERY. SASKATOON, SASKATCHEWAN
 ARCHITECTS: Blankstein, Coop, Gillmour and Hanna
- 37, 38. HEALTH CENTRE, ST. BONIFACE, MANITOBA
 ARCHITECT: Ettiene Gaboury
39. CHAPEL, ST. LOUIS LE ROI. ST. BONIFACE, MANITOBA
 ARCHITECTS: Libling, Michener and Associates
40. THE FATHERS OF CONFEDERATION CENTRE. CHARLOTTETOWN, PRINCE EDWARD ISLAND
 ARCHITECTS: Affleck, Desbarats, Dimakopoulos, Levensold, Michaud & Sise



Central Technical School Art Centre. *Toronto, Ontario*



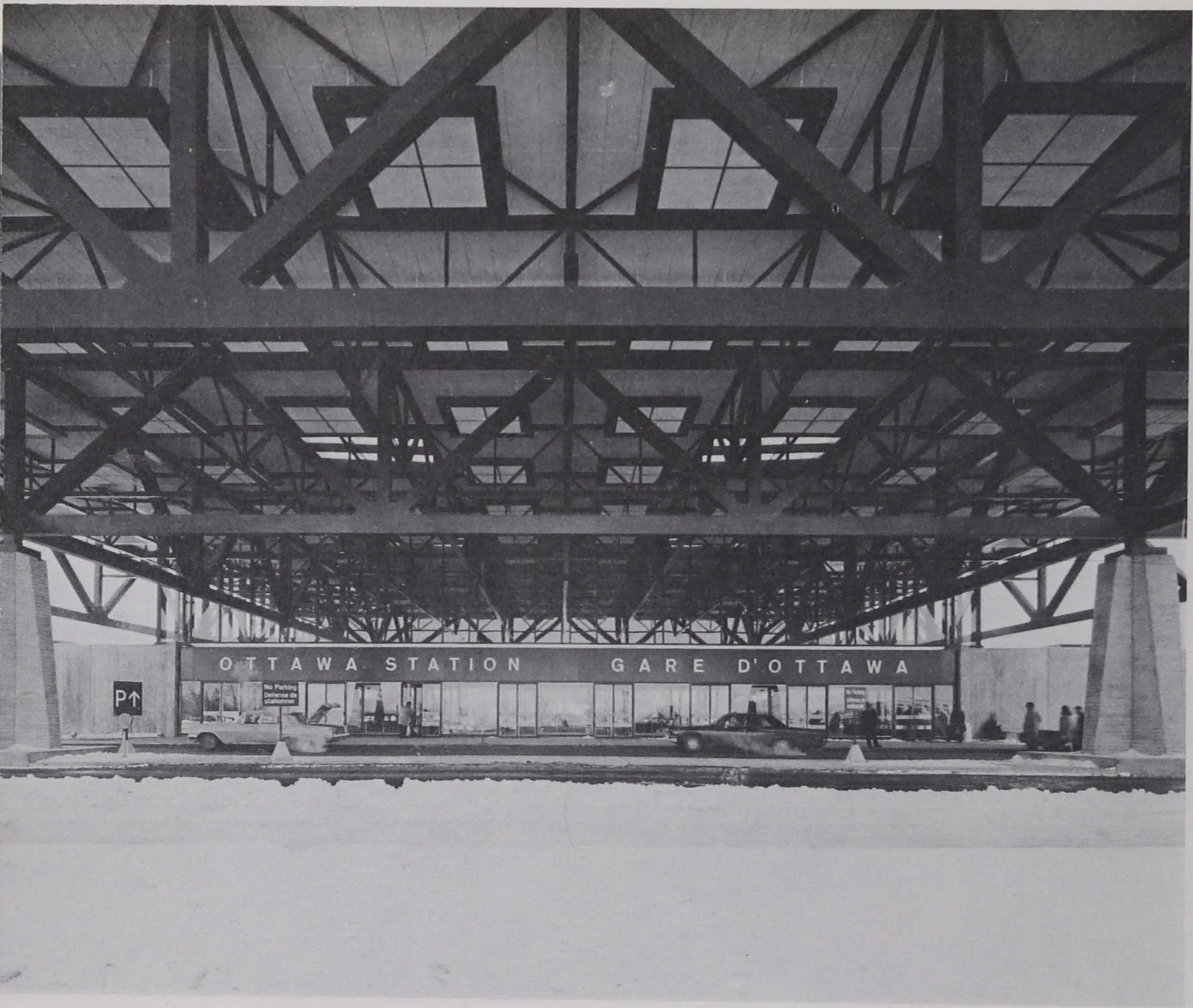
Imperial Oil Regional Office Building. *Don Mills, Ontario*



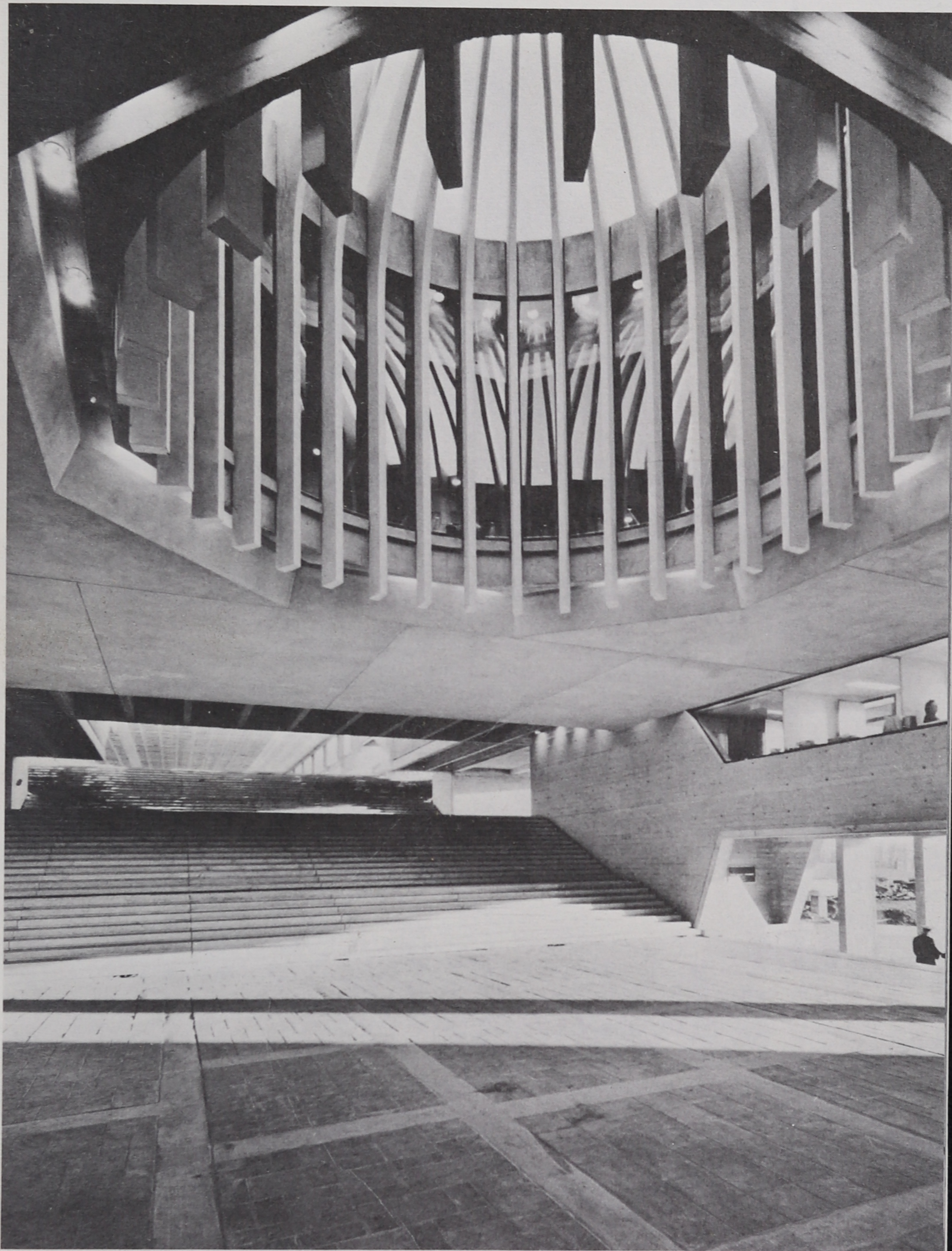
O'Keefe Centre for the Performing Arts. *Toronto, Ontario*



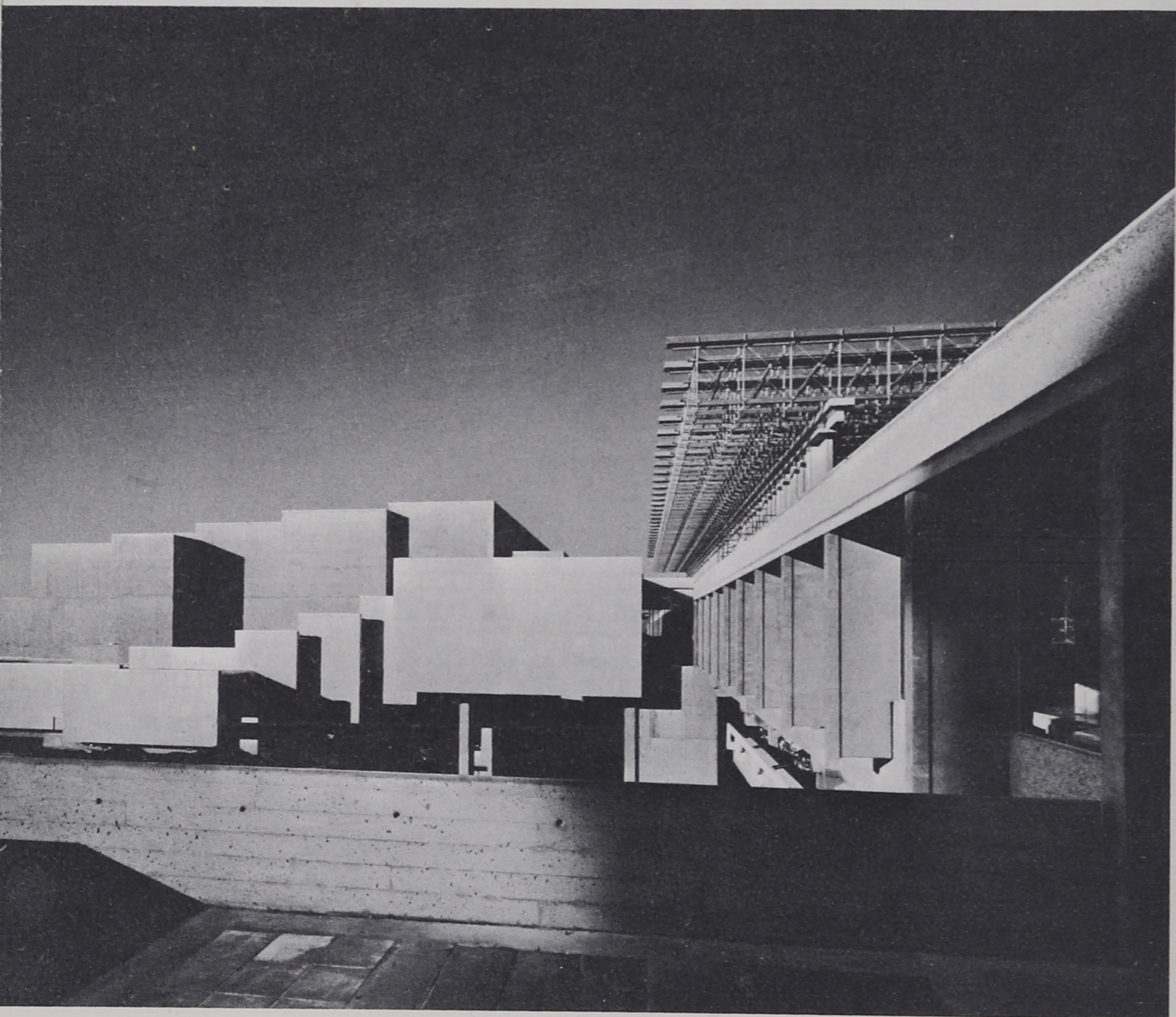
Japanese Cultural Centre. *Toronto, Ontario*



Railroad Station. *Ottawa, Ontario*



Simon Fraser University. *British Columbia*



Theatre, Simon Fraser University. *British Columbia*



Bank of Canada. *Vancouver, British Columbia*



St. Gerard Majella Church. *St. Jean, Province of Quebec*



Place des Arts. Montreal, Province of Quebec



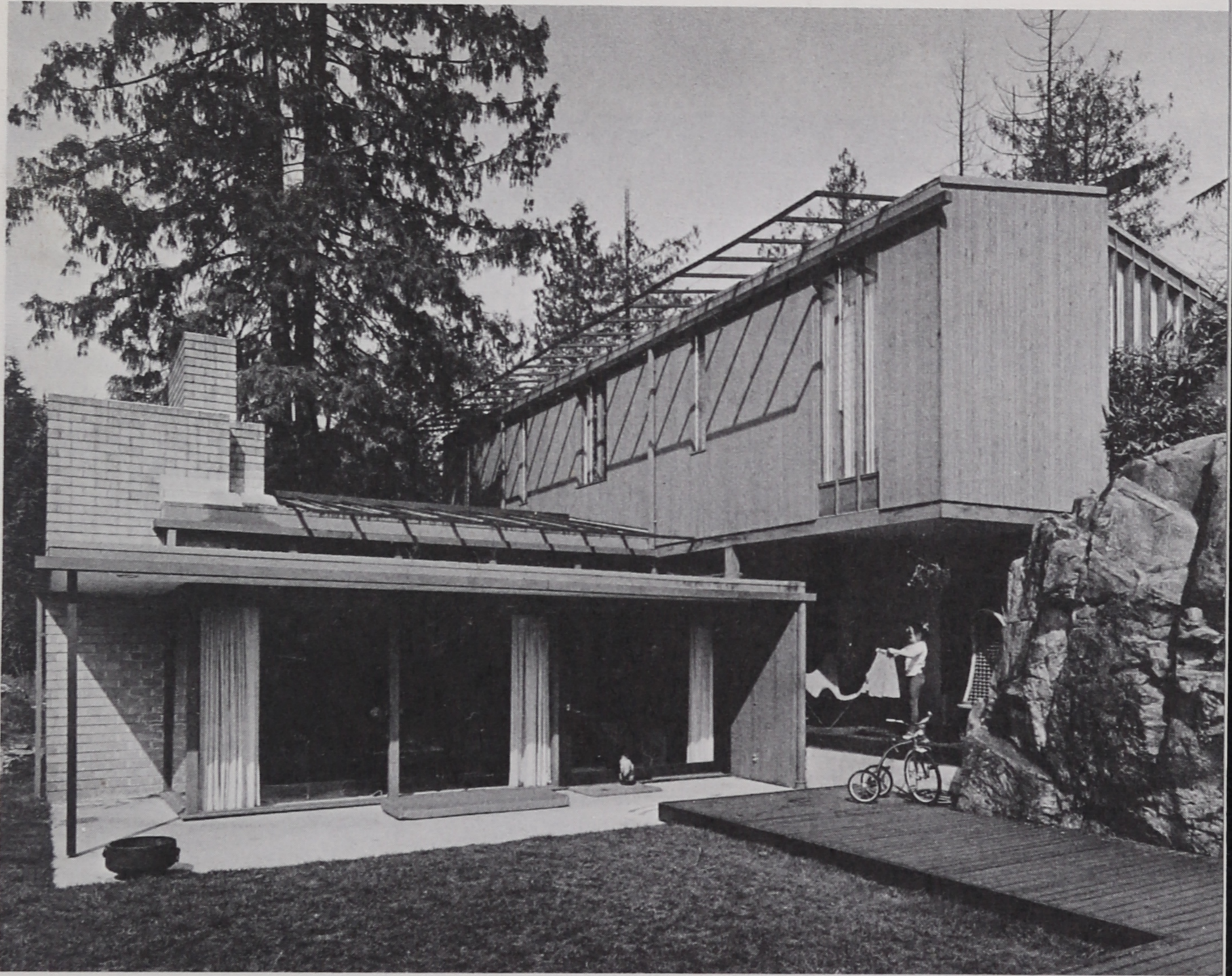
McGill Student Centre, McGill University. *Montreal, Province of Quebec*



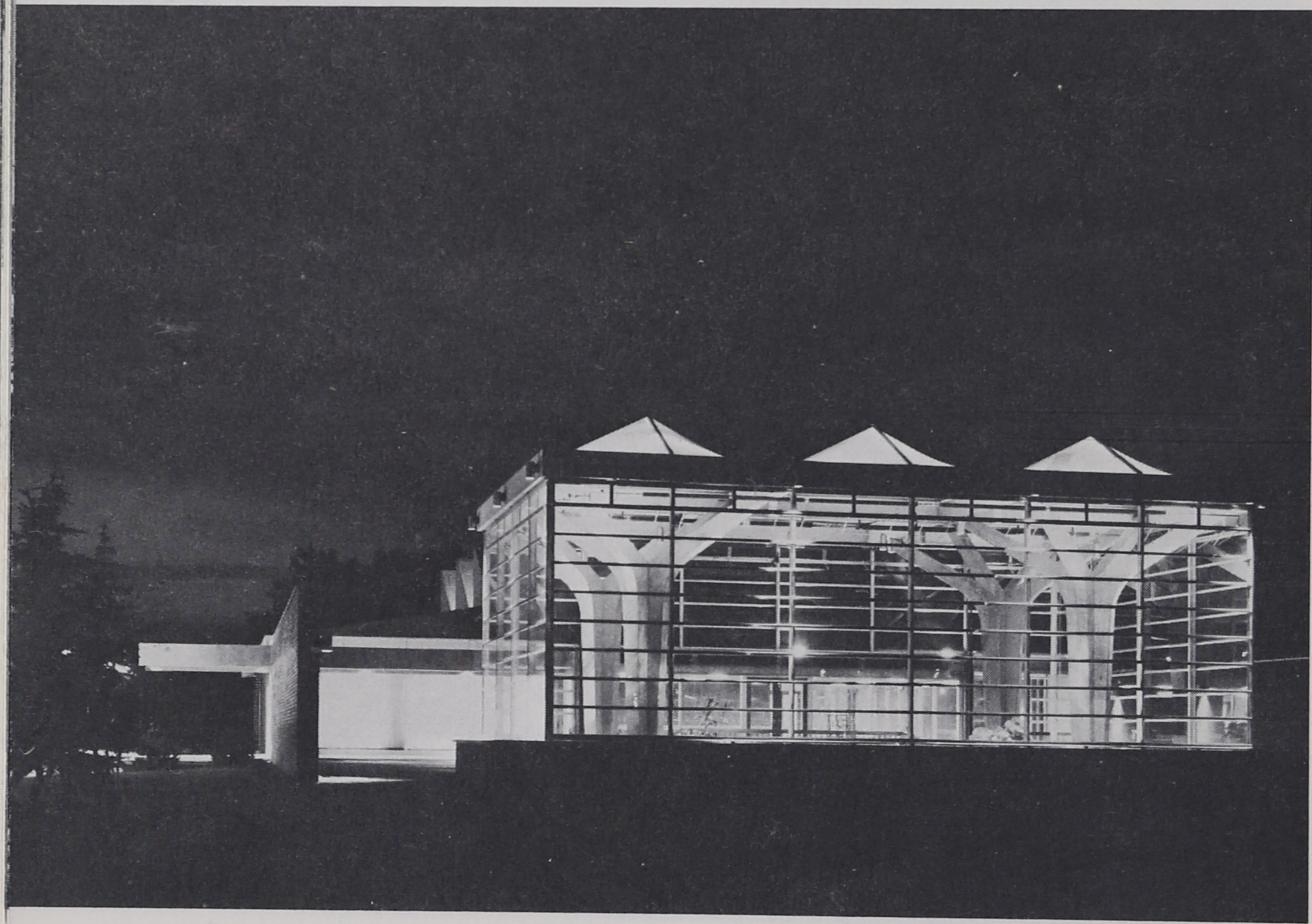
Toronto City Hall. *Toronto, Ontario*



Carmichael Residence. *British Columbia*



Grinnell Residence. *British Columbia*

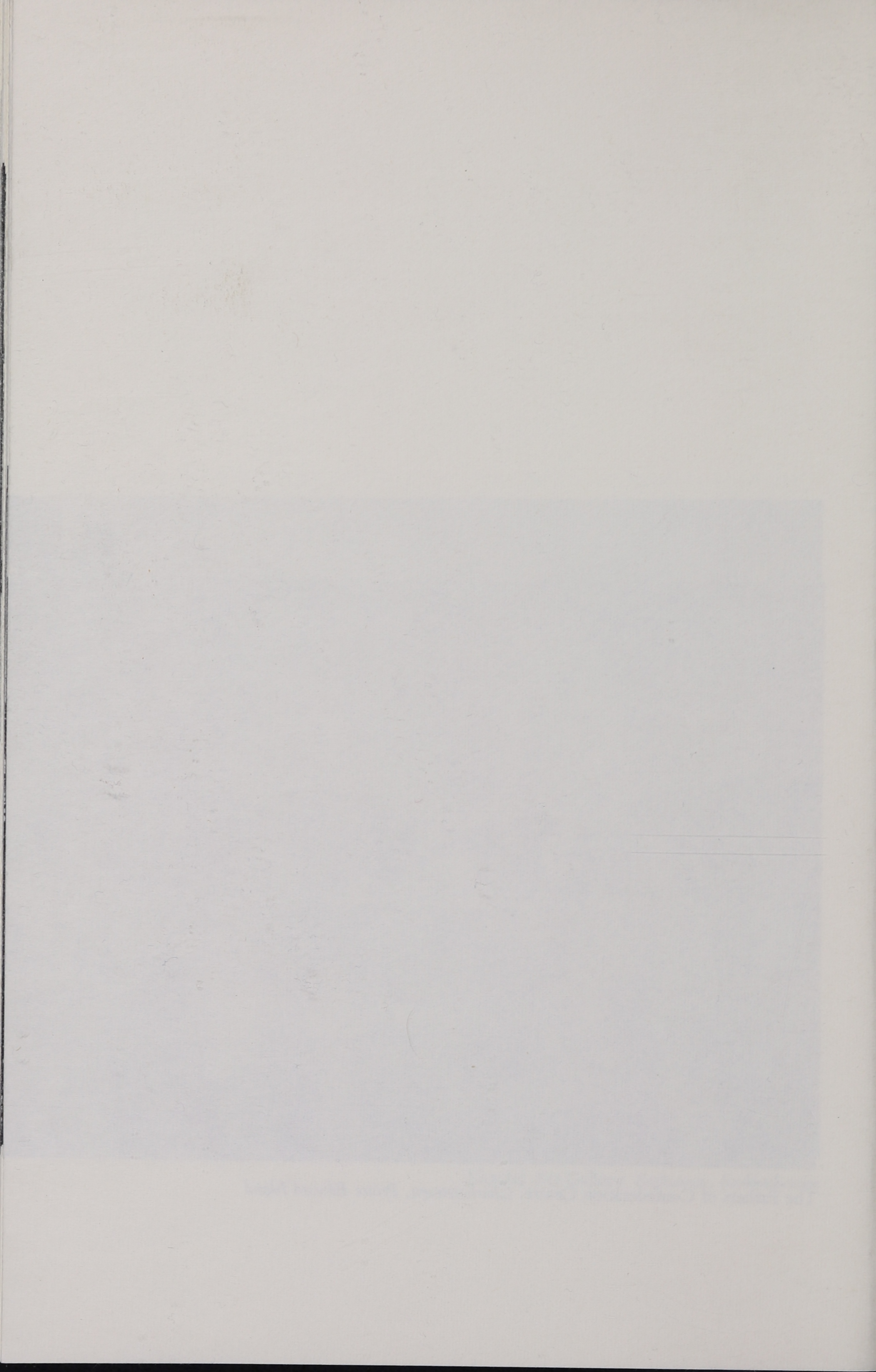


Mendel Art Gallery. Saskatoon, Saskatchewan

The Architectural Concept
of the Canadian Pavilion

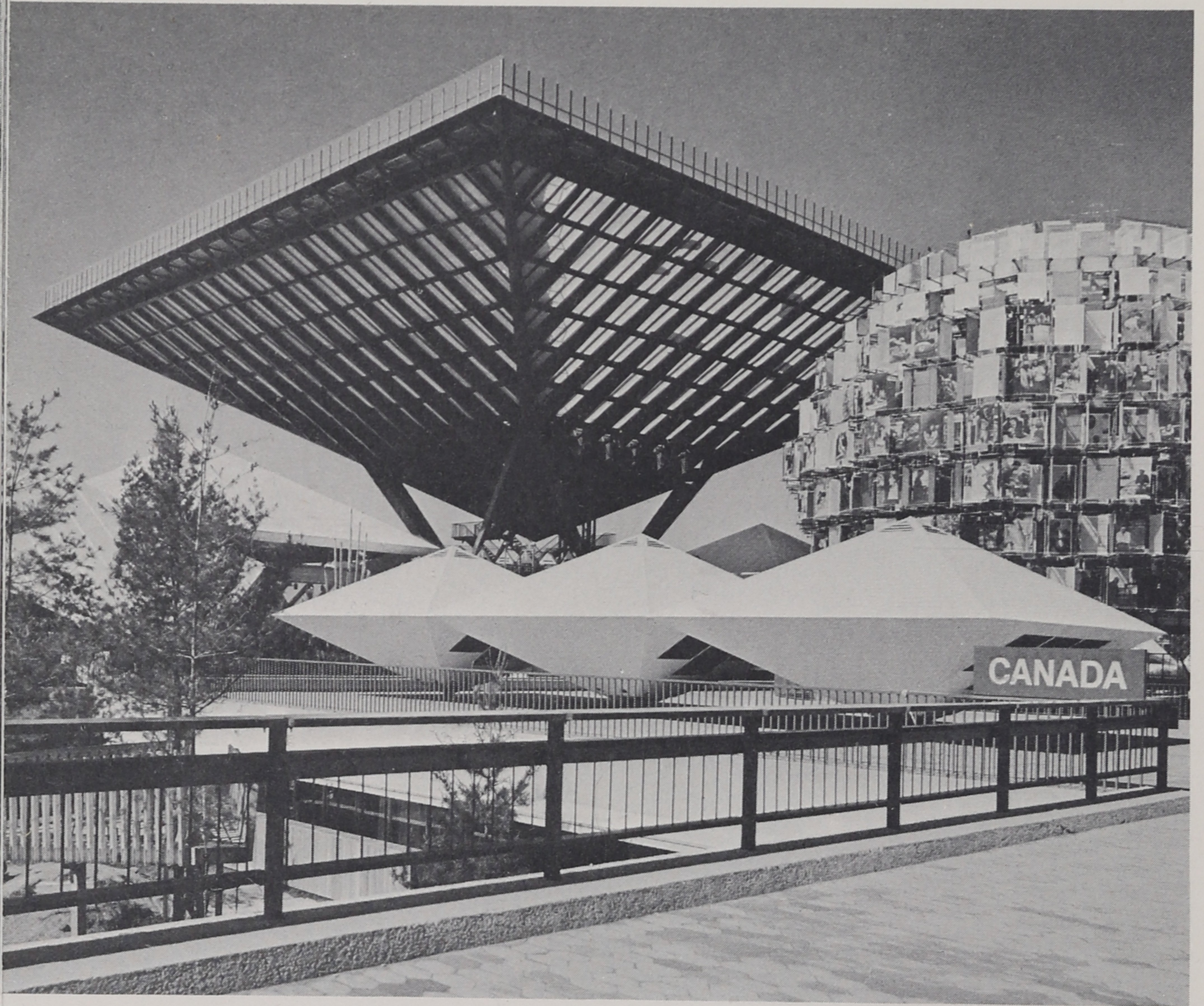


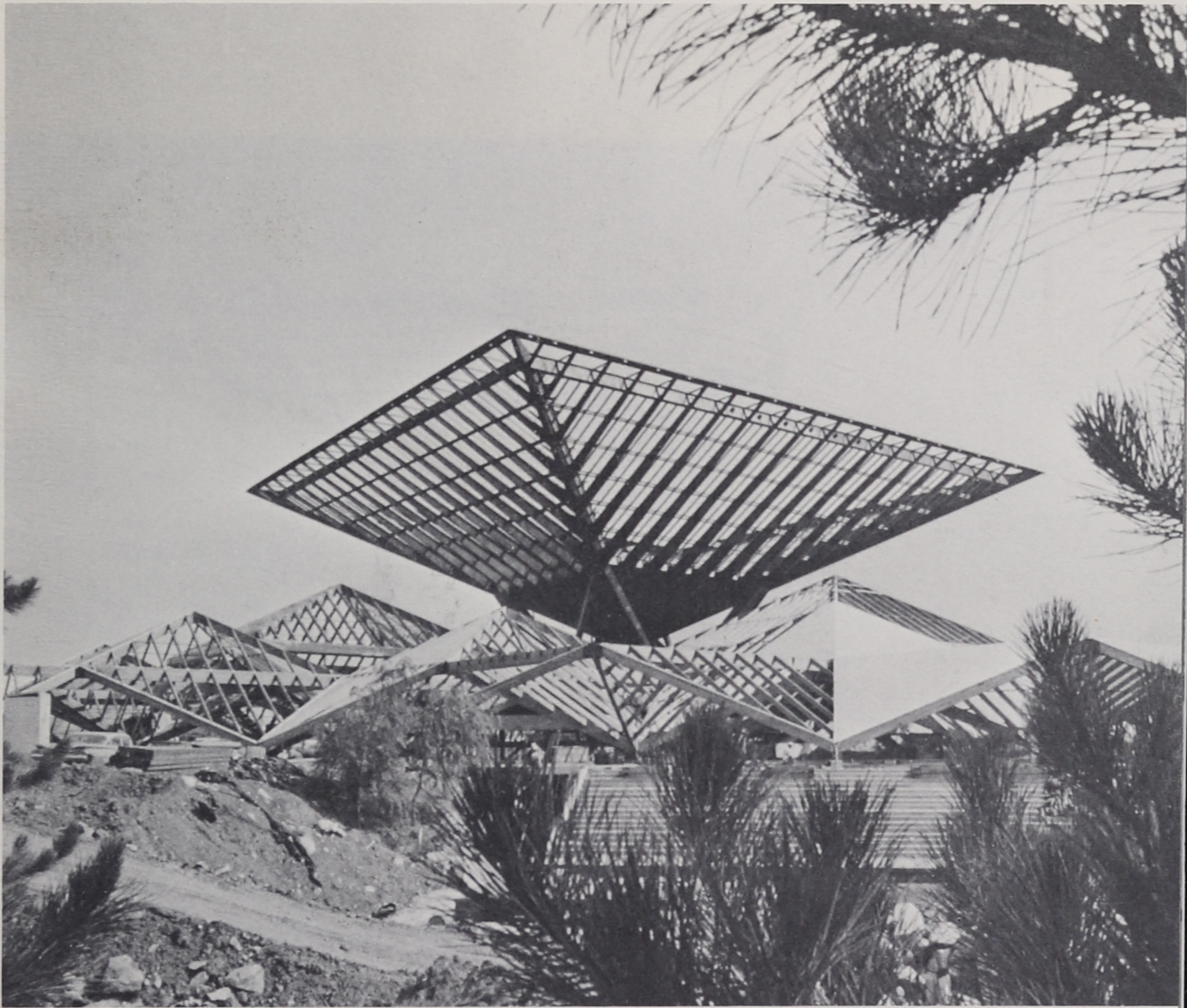
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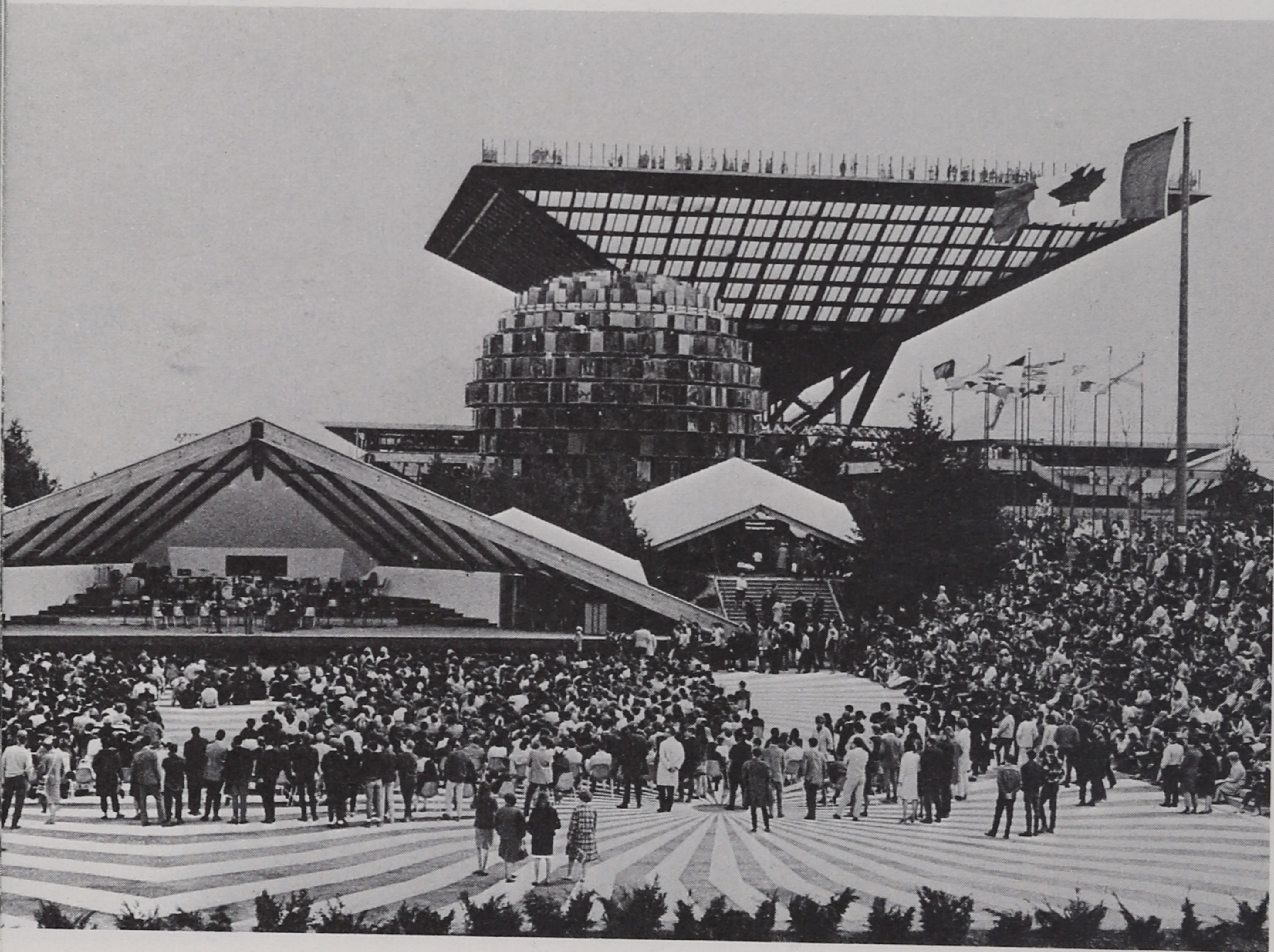


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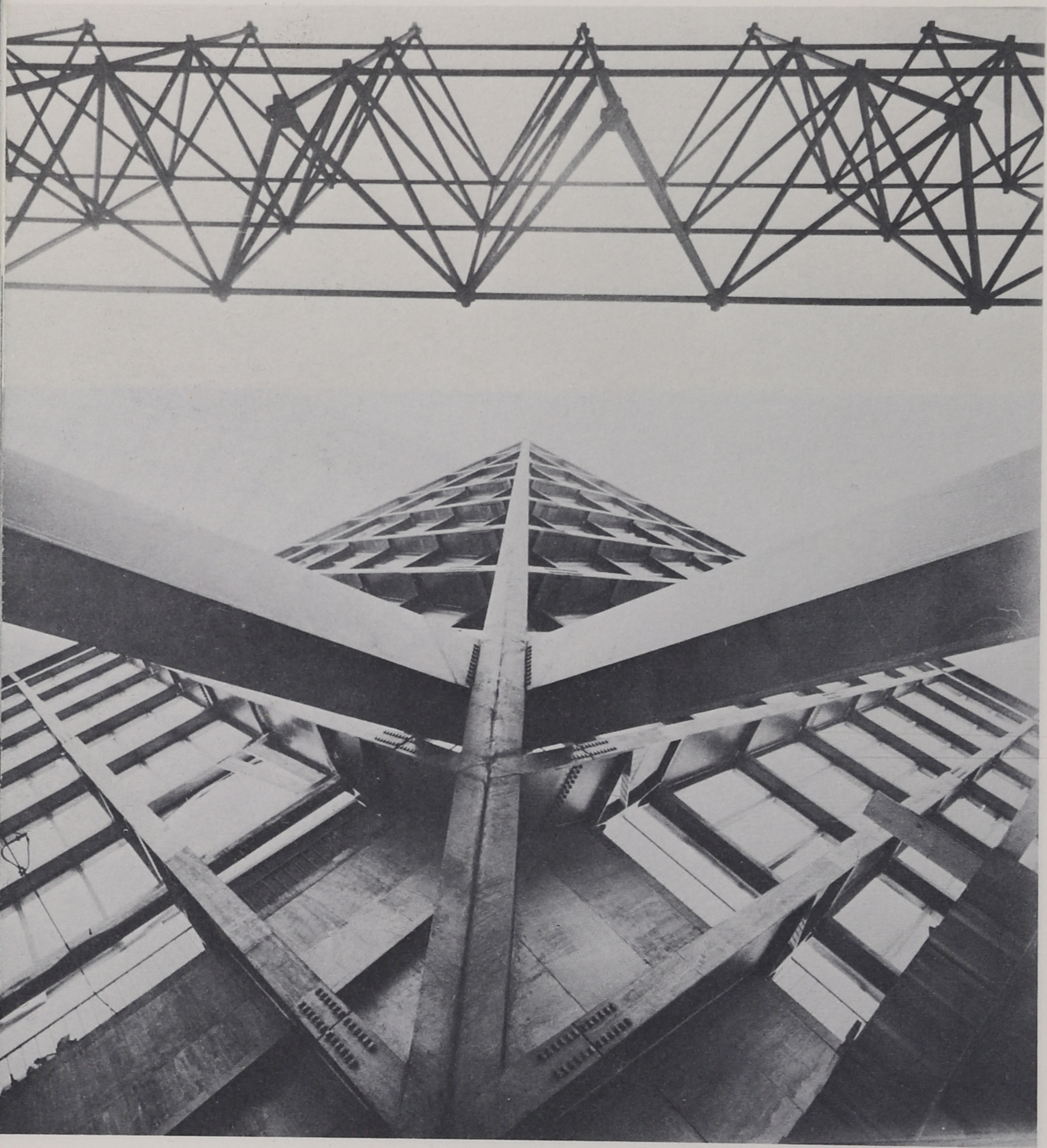
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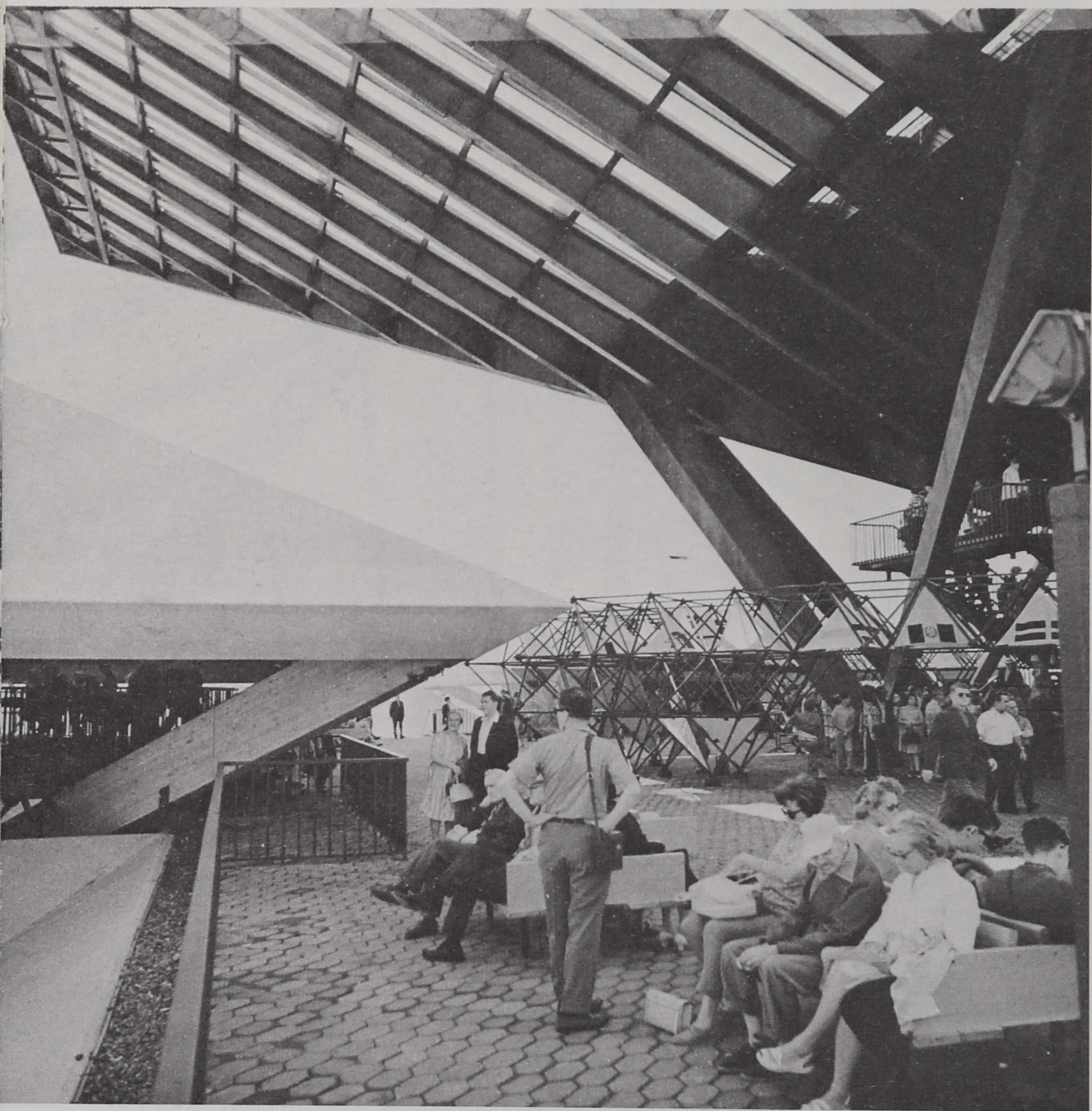


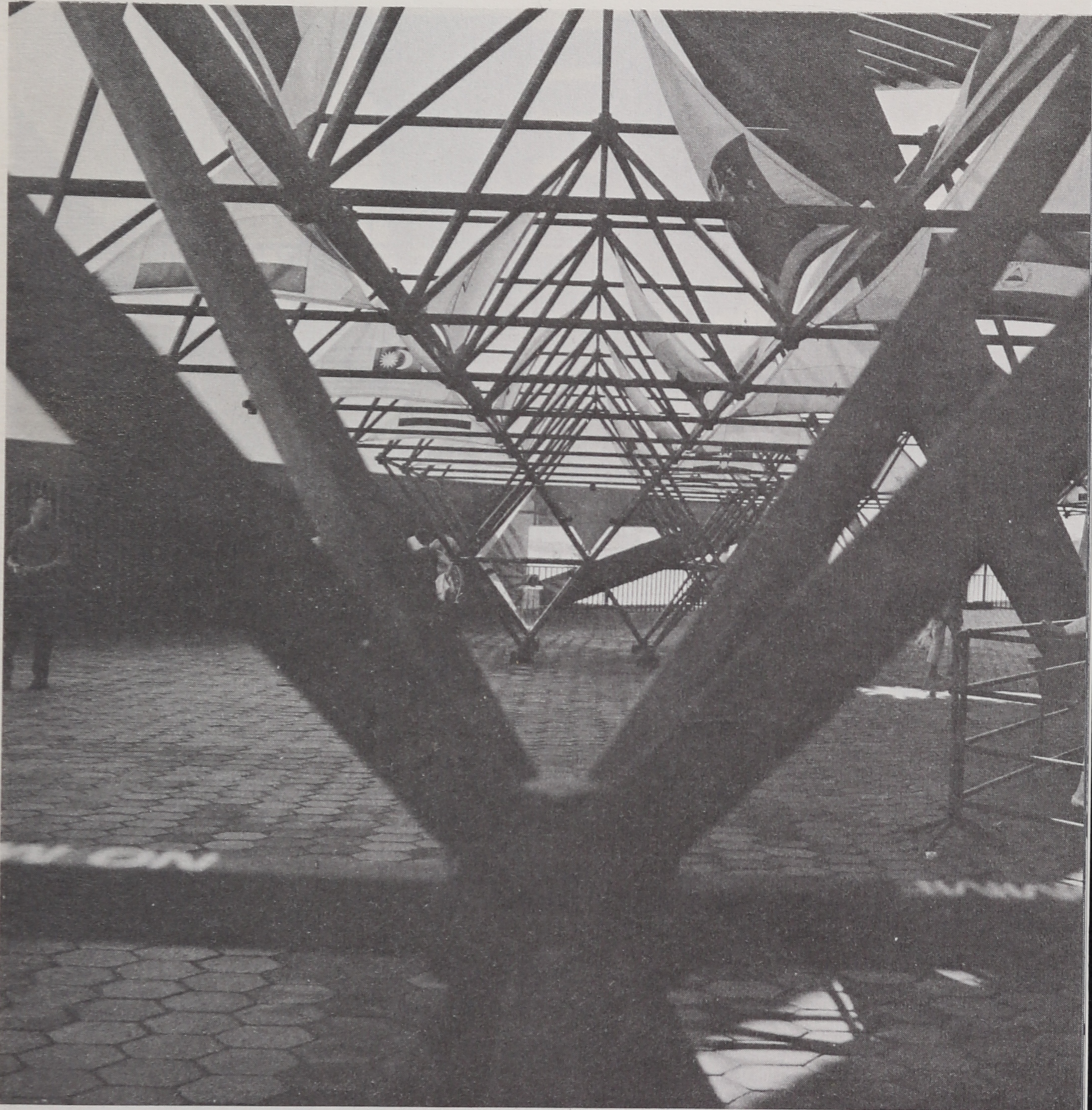


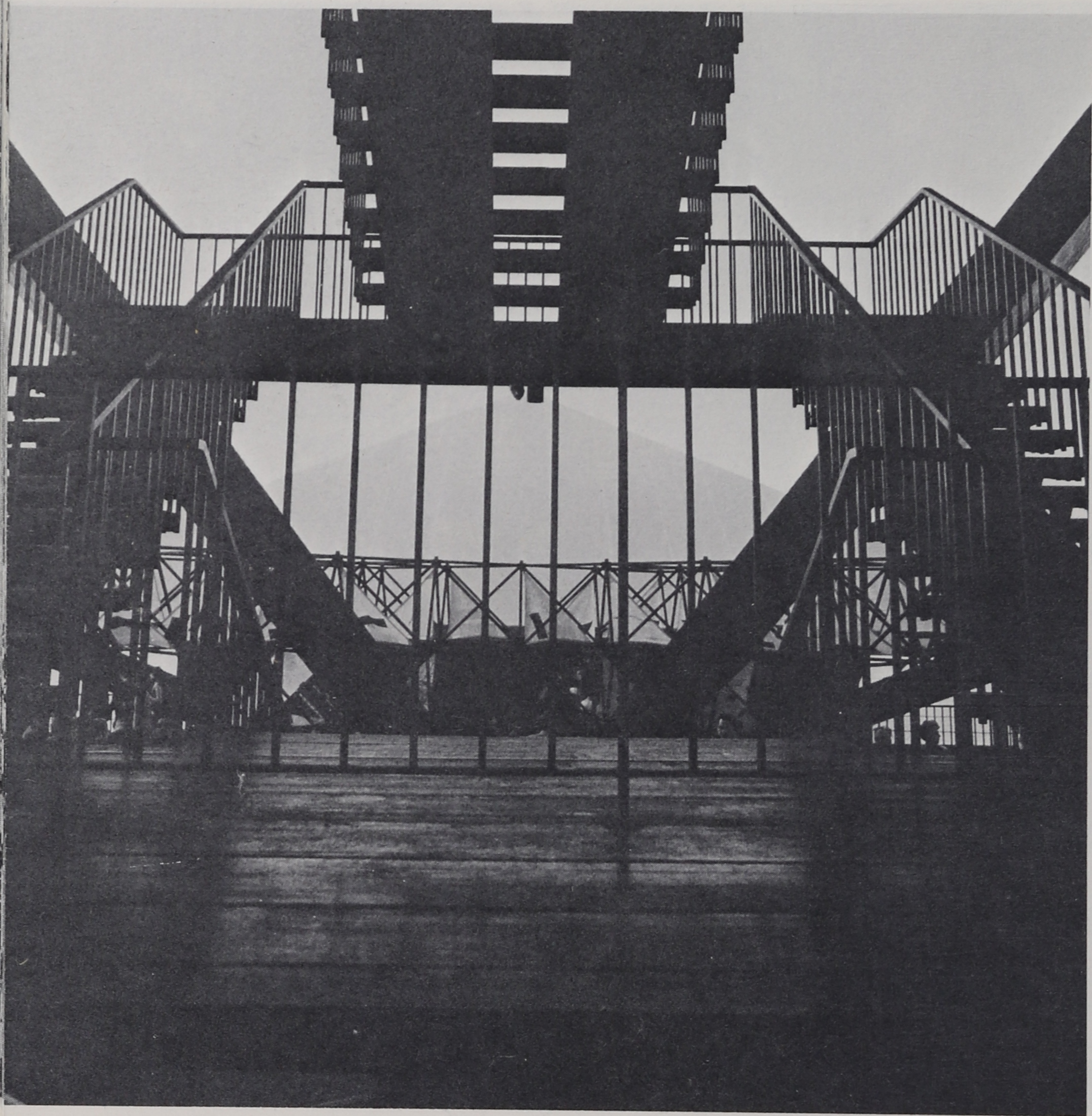


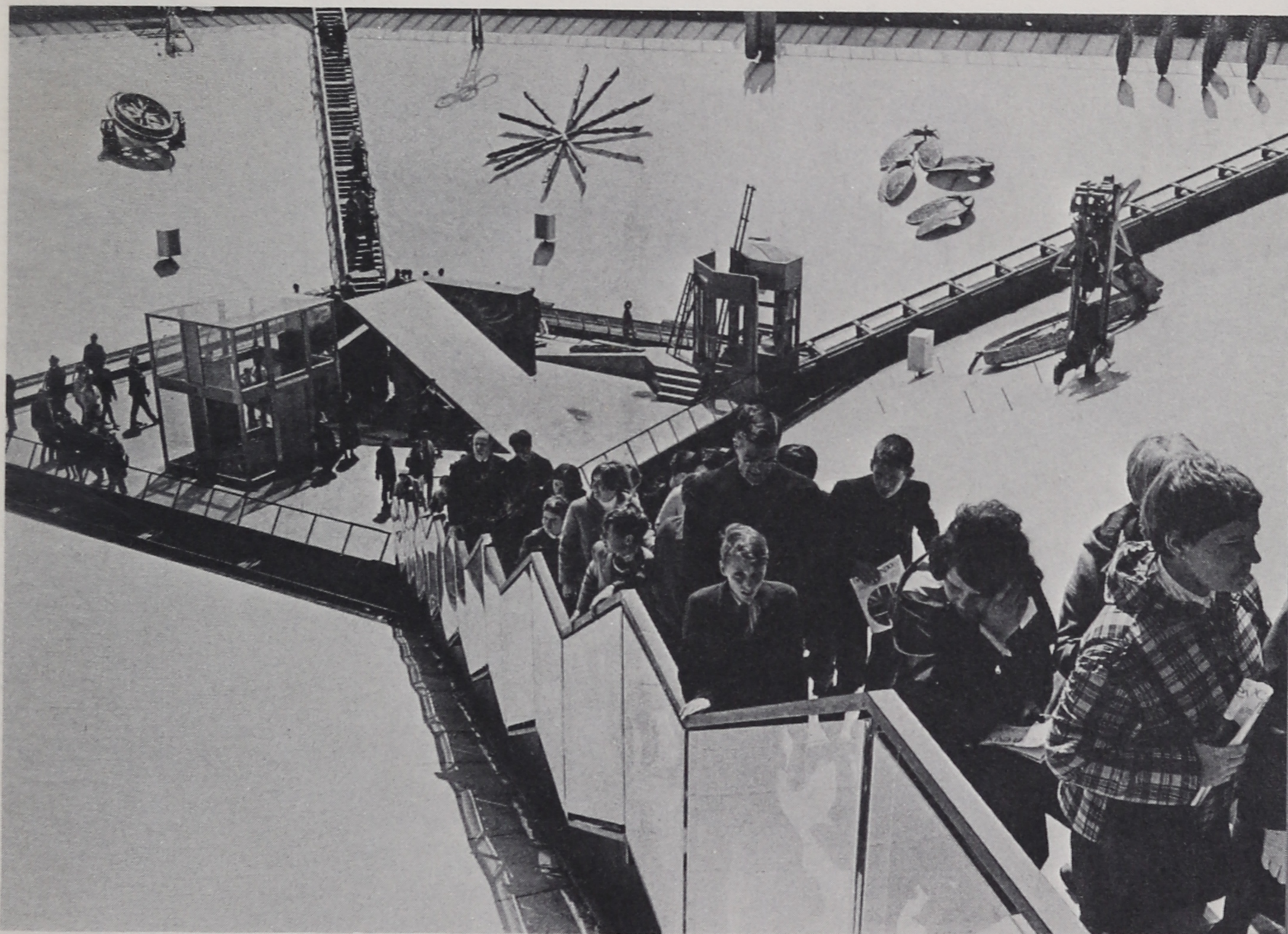




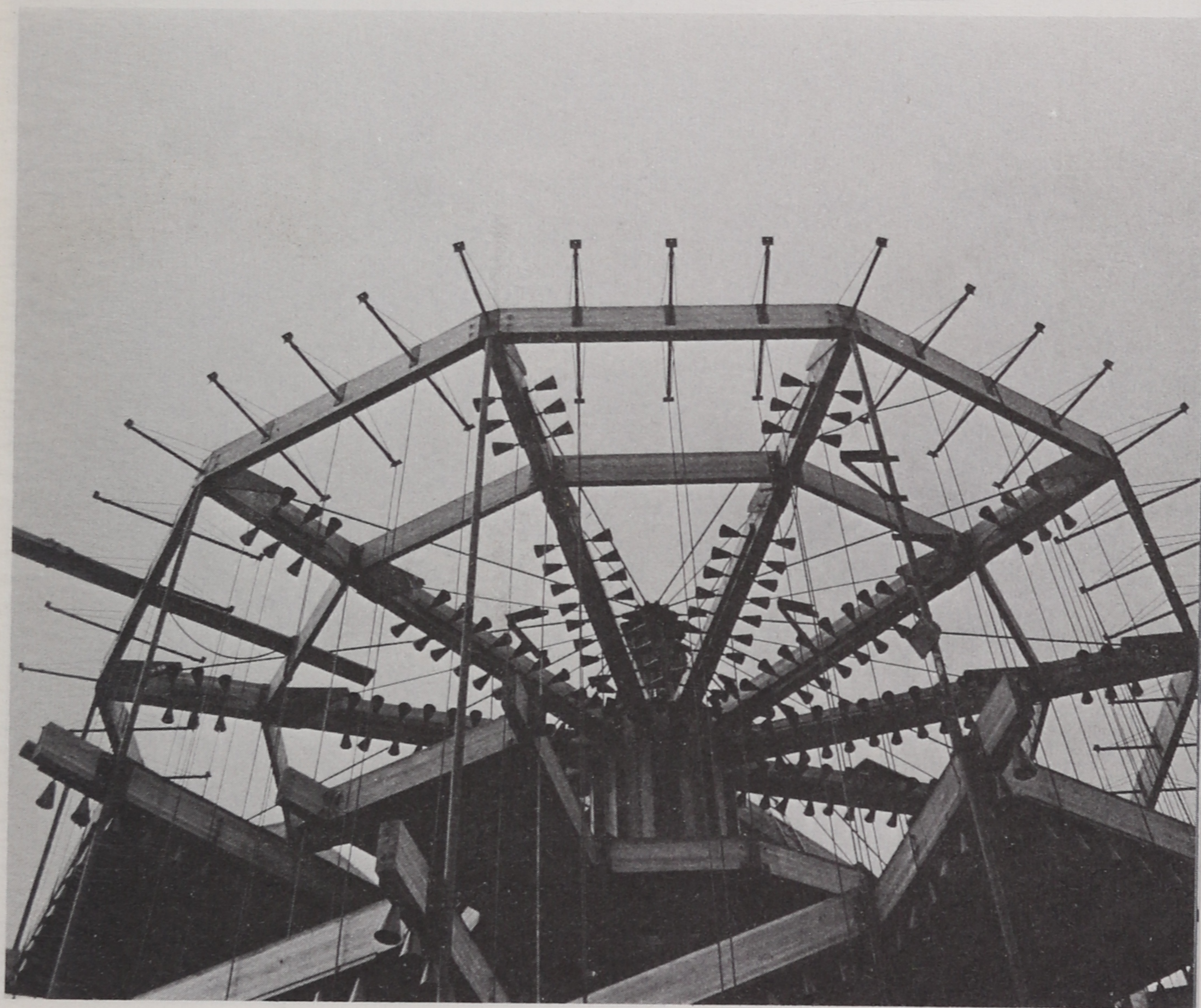






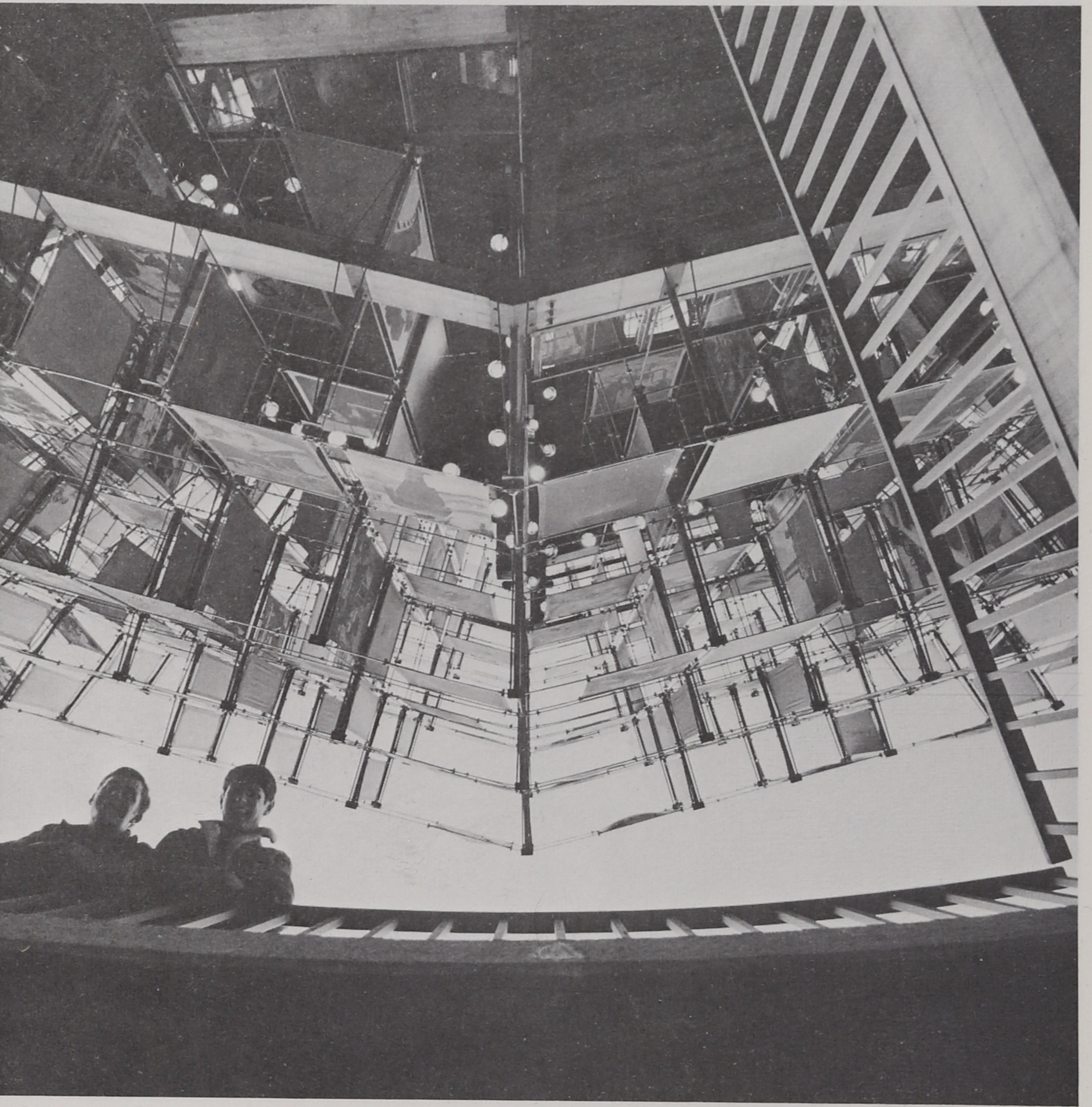


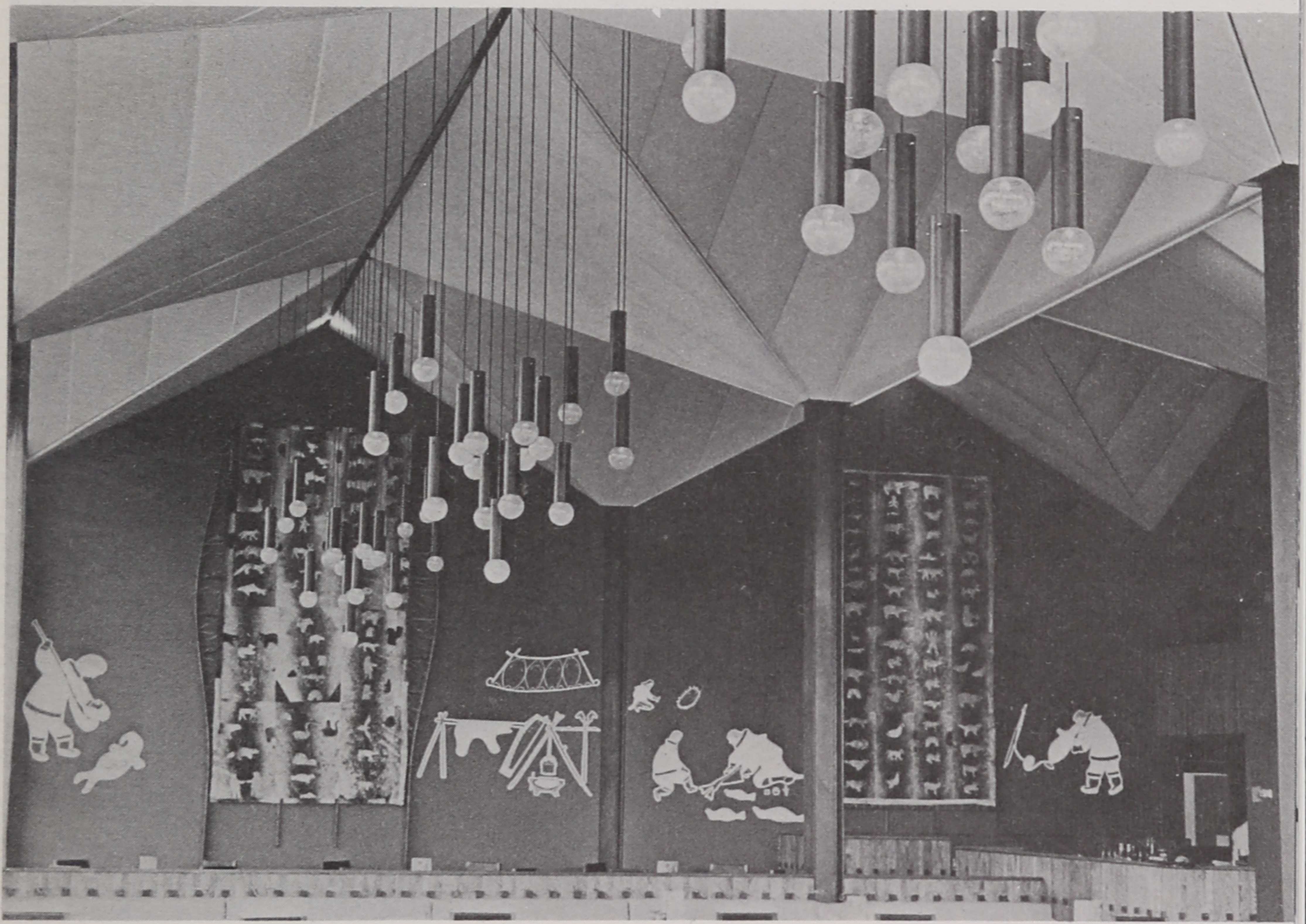




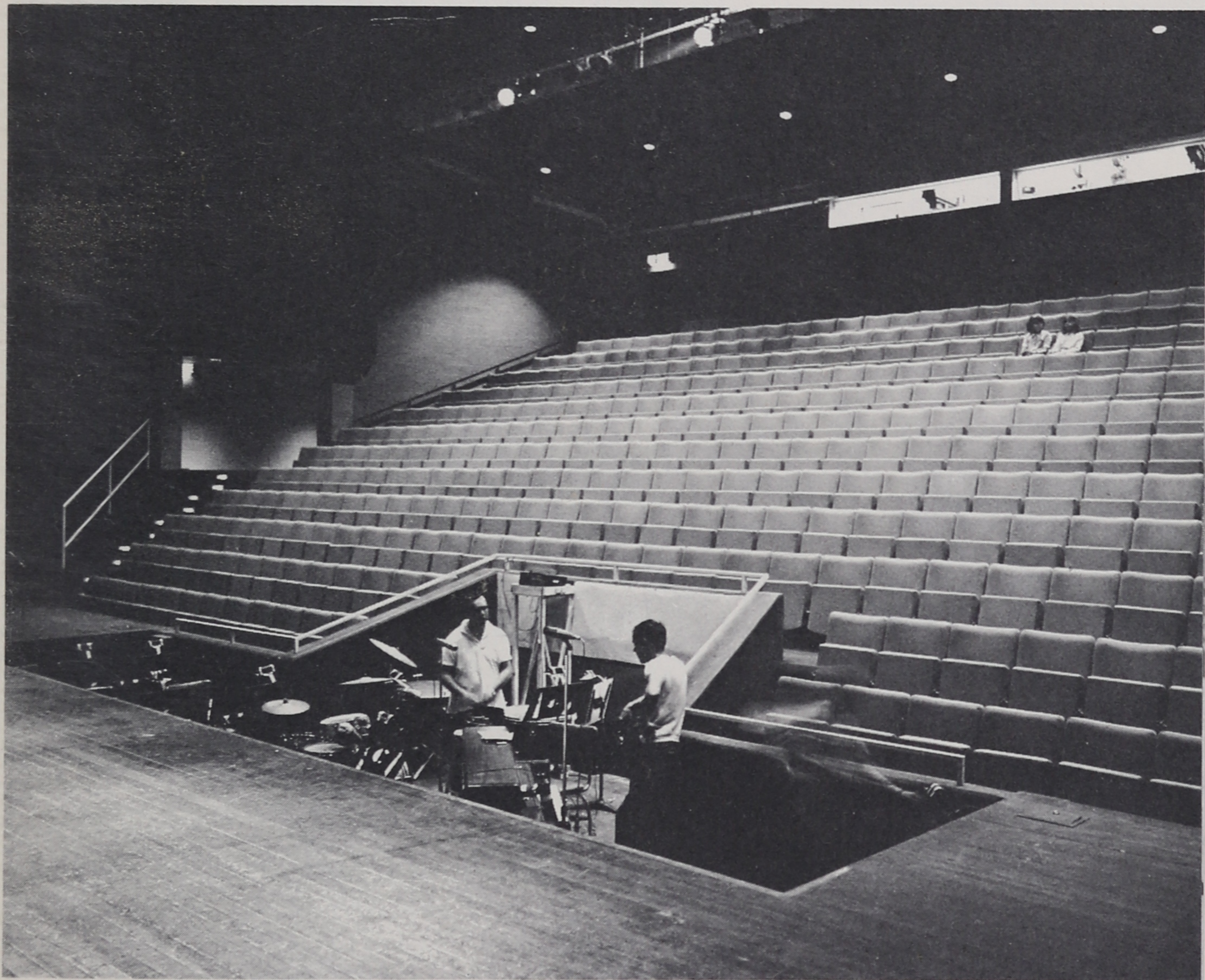




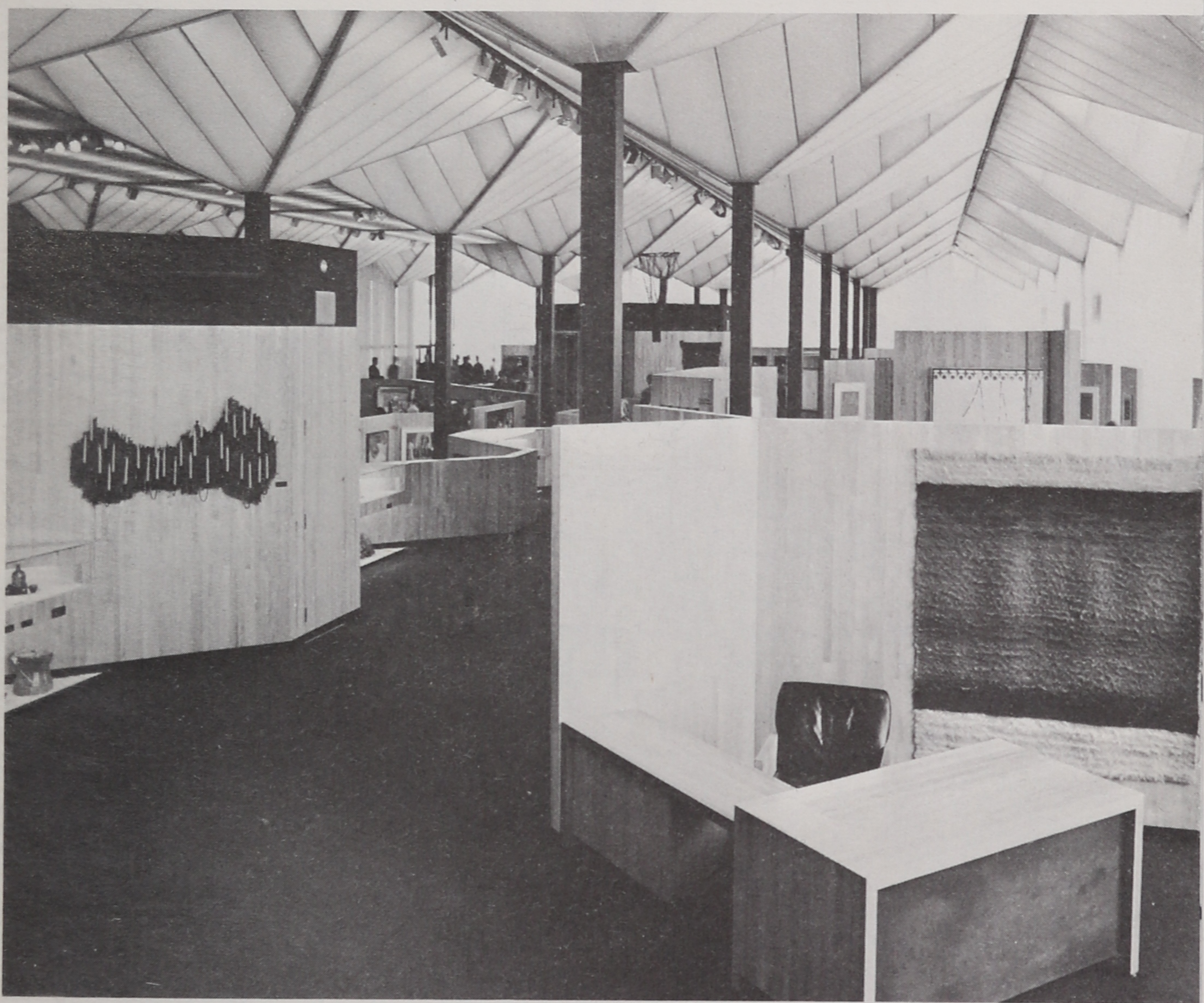


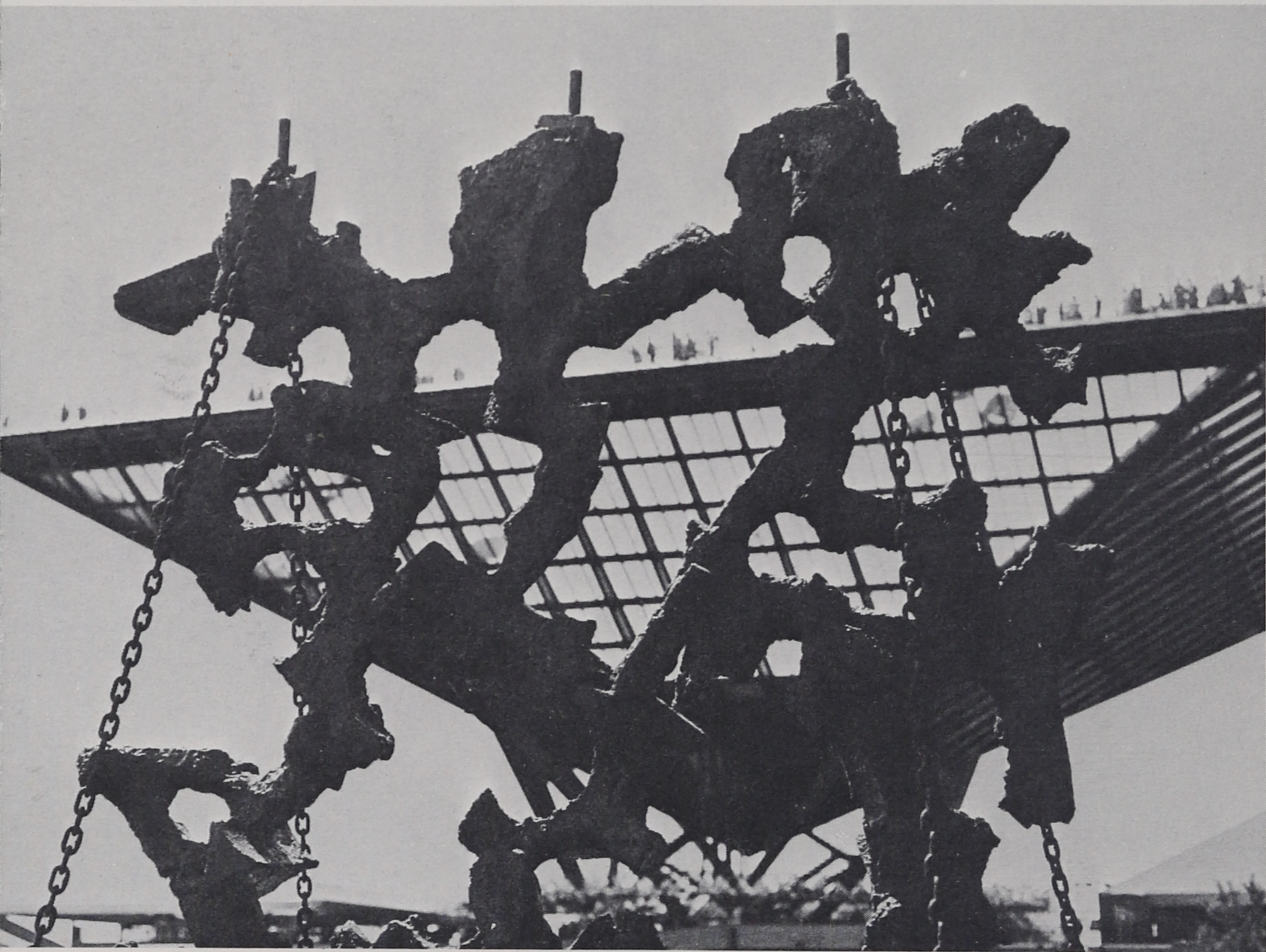




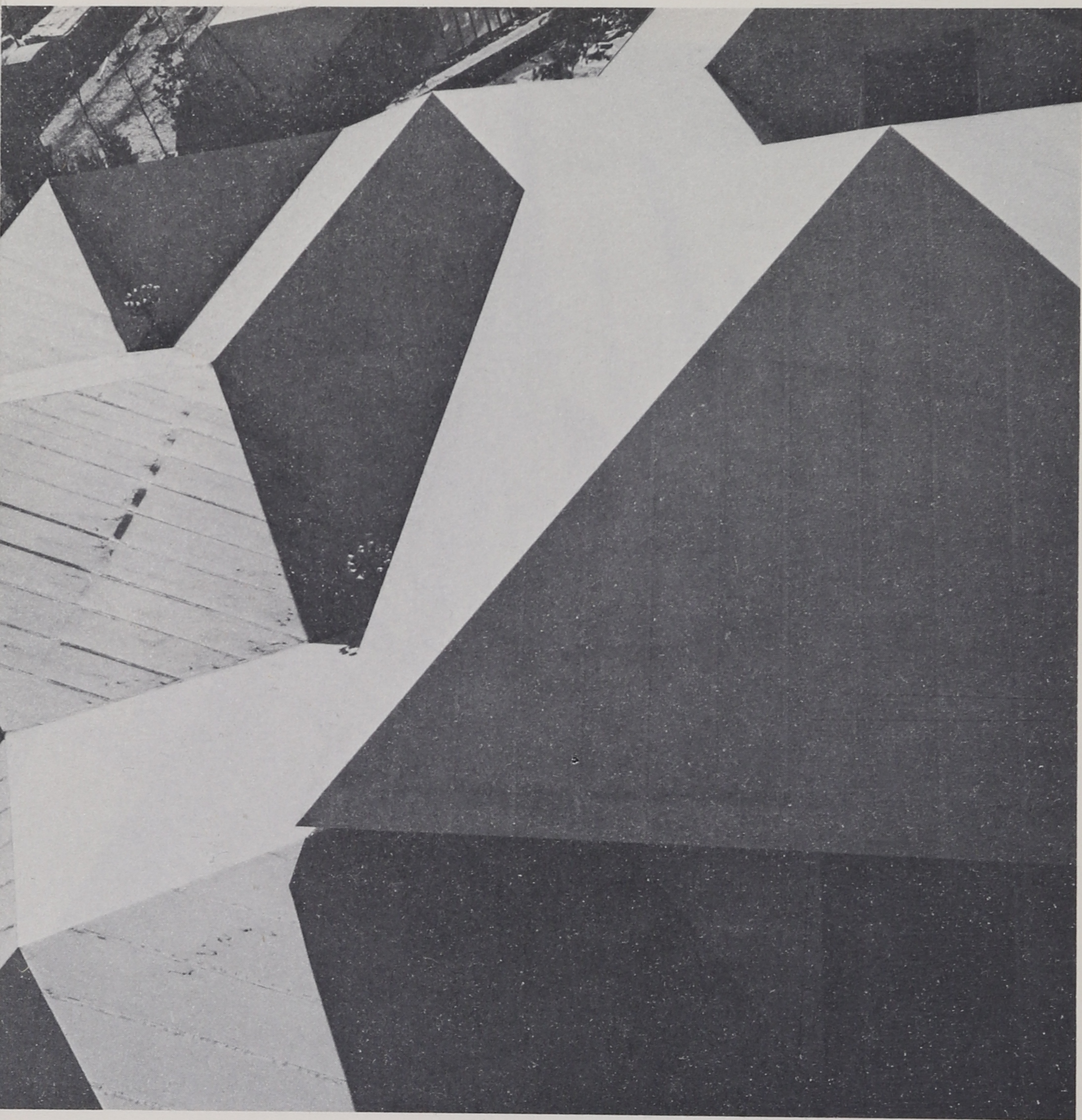












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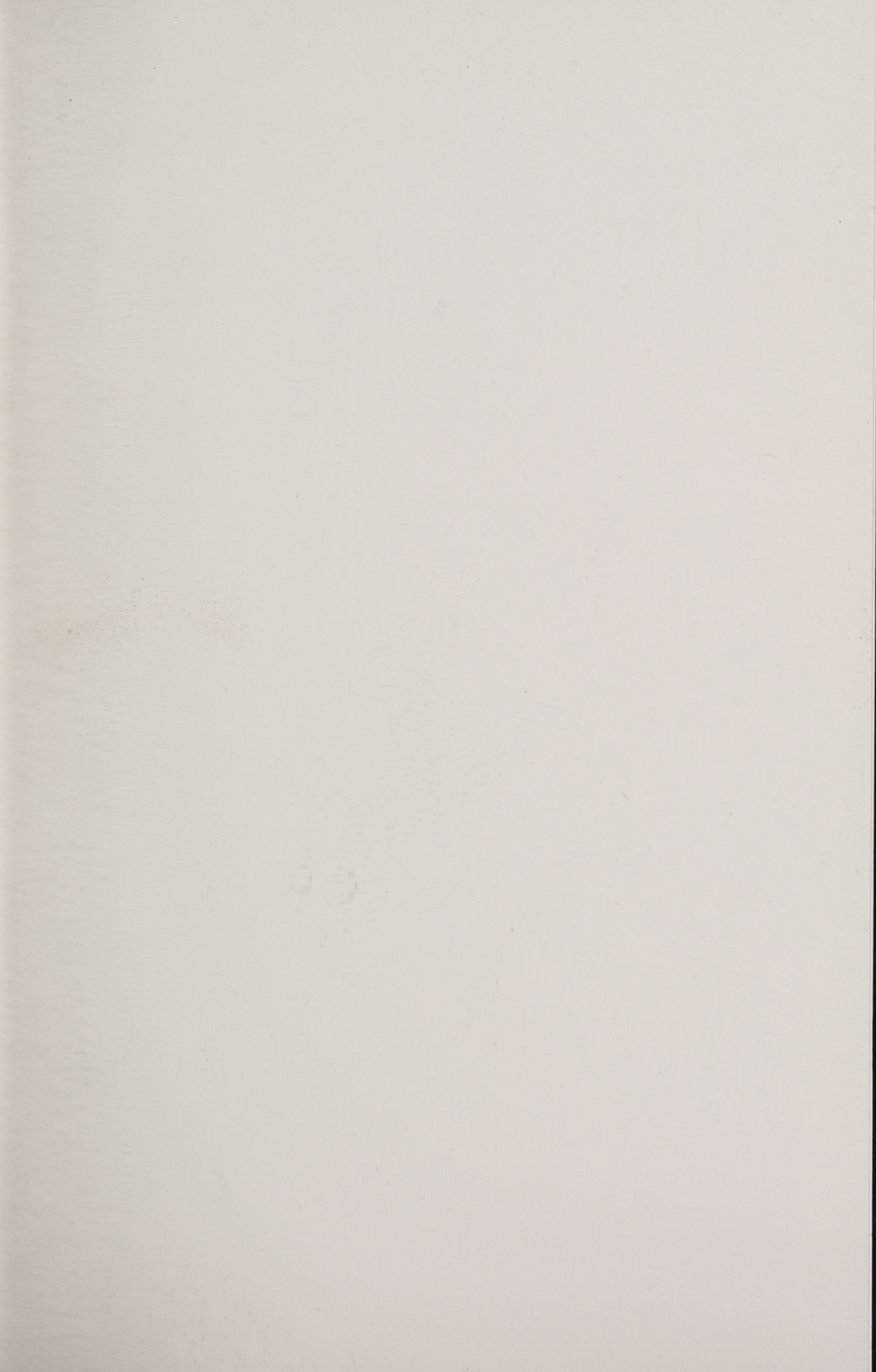
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INDEX OF THE BOOK

1	Introduction	1
2	Chapter I	15
3	Chapter II	35
4	Chapter III	55
5	Chapter IV	75
6	Chapter V	95
7	Chapter VI	115
8	Chapter VII	135
9	Chapter VIII	155
10	Chapter IX	175
11	Chapter X	195
12	Chapter XI	215
13	Chapter XII	235
14	Chapter XIII	255
15	Chapter XIV	275
16	Chapter XV	295
17	Chapter XVI	315
18	Chapter XVII	335
19	Chapter XVIII	355
20	Chapter XIX	375
21	Chapter XX	395
22	Chapter XXI	415
23	Chapter XXII	435
24	Chapter XXIII	455
25	Chapter XXIV	475
26	Chapter XXV	495
27	Chapter XXVI	515
28	Chapter XXVII	535
29	Chapter XXVIII	555
30	Chapter XXIX	575
31	Chapter XXX	595
32	Chapter XXXI	615
33	Chapter XXXII	635
34	Chapter XXXIII	655
35	Chapter XXXIV	675
36	Chapter XXXV	695
37	Chapter XXXVI	715
38	Chapter XXXVII	735
39	Chapter XXXVIII	755
40	Chapter XXXIX	775
41	Chapter XL	795
42	Chapter XLI	815
43	Chapter XLII	835
44	Chapter XLIII	855
45	Chapter XLIV	875
46	Chapter XLV	895
47	Chapter XLVI	915
48	Chapter XLVII	935
49	Chapter XLVIII	955
50	Chapter XLIX	975
51	Chapter L	995

