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	Burton	II.152

now. line full

PETER DAY

22 November, 1988

Dear Scott:

8.00 am et

PETER DAY

BOX 705, STATION "P", TORONTO, ONTARIO M5S 2Y4

TO AWAIT
THE ARRIVAL OF:

SCOTT BURTON
WINDSOR ARMS HOTEL.

URGENT

Hope you are

know you are...
reeds, grass, bog plants he has. - well
talk tomorrow more about this.

By the way his name is:

Fred Oerlichen (514) 479-6963 home & tape
(514) 343-6015 (university) machine

Address: Département du paysage
Université de Montréal.
5620, ave Darlington.
Montréal Québec. H3C 3J7.

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Hope you are well. Look forward to seeing you tomorrow. Love Paul

Dear

The

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P.S.

It is supposed to be a nice

Sunny day tomorrow, but it'll probably fairly cold out in the stone yard.

1980

les - here

buqgist/ he

you

it

well

3 home & tape machine

Université de Montréal
5620, ave Darlington.
Montréal Québec. H3C 3J7.

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PETER DAY

22 November, 1988

Dear Scott:

See you tomorrow at 8.00 am at
The Windsor Arms.

Sorry I've not be around for your calls -
I've been Gill-ing it - will relate these
adventures tomorrow.

Have made contact (finally) with the boggist/
bogger in Montréal. He's wonderful. The
All Sellers of bogs.

He's delighted/excited by the bog you
wanted to create. He suggests visiting
Montréal as soon as possible, before the
weather get too awful, so he can
show you city bogs & a nursery of
reeds, grass, bog plants he has. - will
talk tomorrow more about this.

By the way his name is:

Fred Oerichen (514) 479-6963 ~~home & tape
machine~~
(514) 343-6015 (University)

Address: Département du paysage
Université de Montréal.
5620, ave Darlington.
Montréal Québec. H3C 3J7.

Hope you are well. Look forward to seeing you tomorrow. Love Peter

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Whitecrofts Scarlet are not so robust. There are several primulas which thrive in damp places. *Primula denticulata* flowers April/May, round ball heads in shades of pinky purple and white on stiff stalks. *Primula japonica* comes a little later, whorls of red purple or pink flowers 18" high, followed in June/July by the drooping yellow flowers of *Primula florindae*, all easy plants to grow. Equally accommodating is *Trollius*, the globe flower, in all its shades of yellow and orange, like many petalled buttercups. In colour contrast though later in the year, the blue flowers of *Gentiana asclepiadea* sway on 18" stems. Hostas are a must for any garden, the sculptured and patterned leaves are a feature all summer, the lily like flowers an added

bonus, plant them at the drier edges of the bog as they don't like to be too wet in winter.

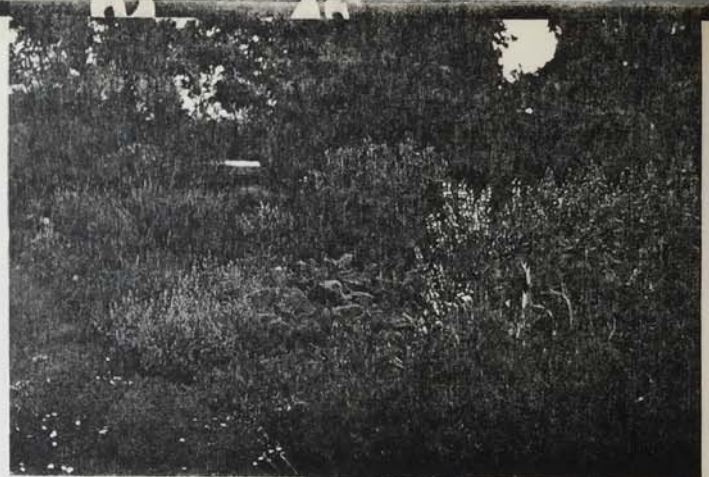
There are many places to visit which feature bog plants and water gardens, notably Longstock Gardens Hampshire. The Saville Gardens in Windsor Great Park, Wisley Gardens in Surrey, Oxford Botanic Gardens and Hidcote Gardens, Gloucestershire, to name but a few. To see a wide range of plants visit a water garden nursery such as Stapeley Water Gardens, Nantwich, Cheshire.

Mary Stiller is the Manager of Waterperrys Garden Centre at Waterperry. She co-presented the TV programme *Gardeners' World* for two years, and frequently lectures and runs short training courses for amateur gardeners.

Iris Pseudacorus (Yellow Flag).



A display of Primulas at Wakehurst Place. 10



CREATING A CULINARY HERB GARDEN

By Simon Hopkinson

Herbs can offer an infinite variety of colours, scents and uses. They cross all recognised plant boundaries, for example a herb can be a shrub, herbaceous, evergreen, annual, perennial or even a tree such as Bay or Juniper.

Today we think of a herb as a plant which has a use — culinary, scented, medicinal or dye, and it is amazing just how many plants in the average garden fall into one or some of these categories. However, when it is decided that a 'Herb Garden' is called for, most beginners will opt for a culinary herb garden as their introduction to these fascinating plants.

A specific garden to provide plants to cook with must be simple to use, and sensibly positioned — preferable a site near the kitchen door as herbs should, where possible, always be used fresh and are often needed at the last minute. Pathways, both to the garden, and within it should be of stone or brick, with smaller dissecting paths between the plants to allow for easy access to all the herbs, with-

out having to walk on the beds at all. Most culinary herbs need plenty of sun to enhance the essential oils that give the flavours; therefore a site which is south facing will give many of the Mediterranean herbs, such as rosemary and thyme,

Top: An attractive border of herbs, below: Variegated Lemon Balm.



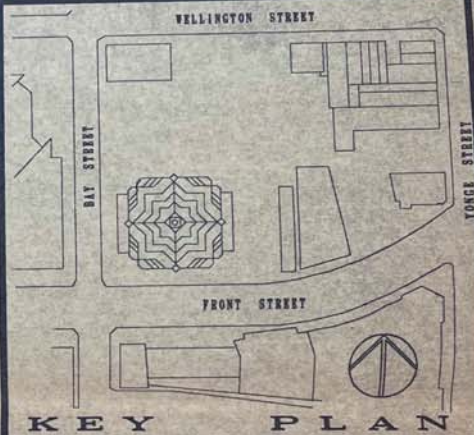
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CANADA TRUST TOWER

BCE PLACE

PHASE 1
Toronto, Canada

NOTE: SEE A2.1.4 FOR CONTINUATION OF THIS DRAWING



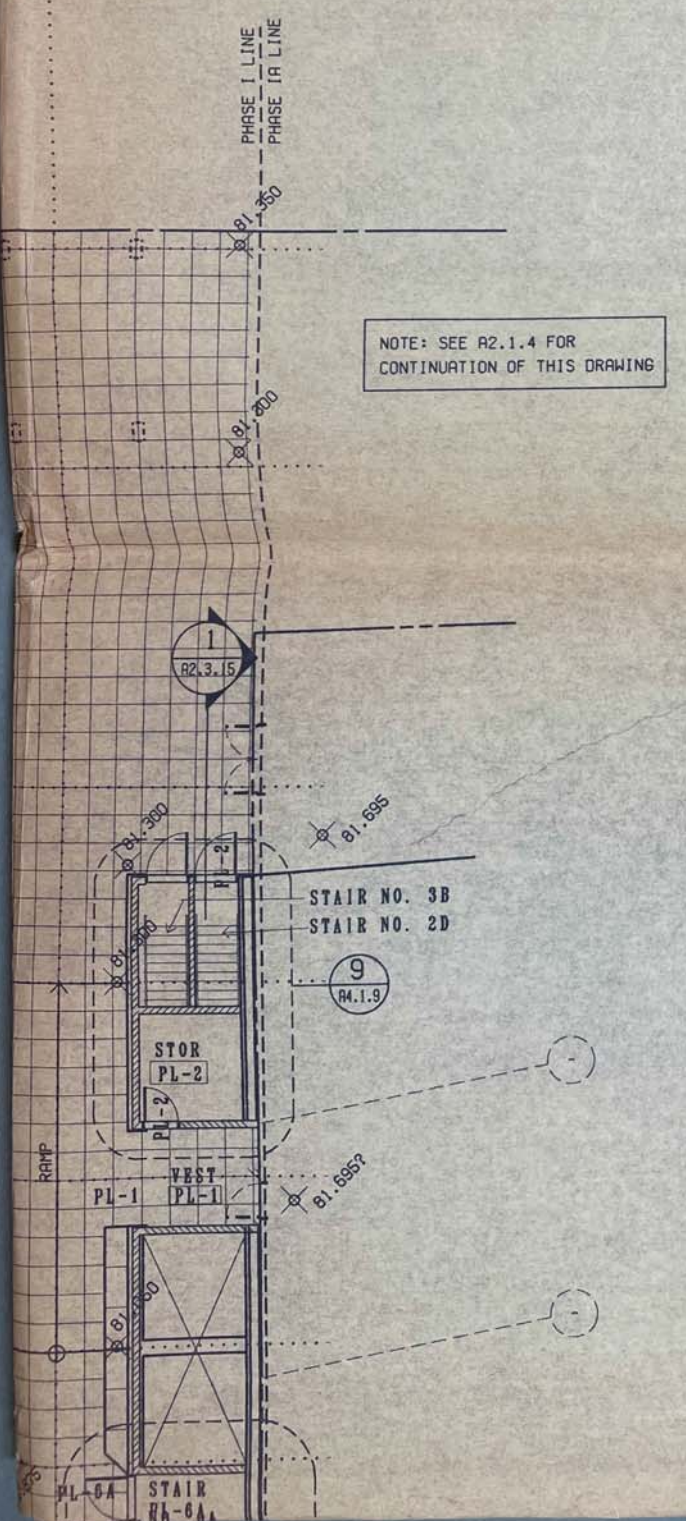
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Skidmore, Owings & Merrill

Structural Engineers & Consultants
M. S. Yolles & Partners Ltd.
Skidmore, Owings & Merrill

Mechanical Engineers & Consultants
The Mitchell Partnership
Flack + Kurtz

Electrical Engineers & Consultants
Mulvey & Banani International
Flack + Kurtz

No.	Date	Revisions
-	--/--/--	-



THE OVERSIZED FLOORPLAN FOR “CANADA TRUST TOWER: BCE PLACE PHASE 1, TORONTO, CANADA” WAS NOT IMAGED IN ITS ENTIRETY DUE TO SIZE LIMITATIONS.

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THE GLOBE AND MAIL, SATURDAY, JANUARY 28, 1989 C7



JEFF WASSERMAN/The Globe and Mail

Scott Burton: 'I feel people like me can help the artworld.'

Exploring possibilities for art in public places

BY ADELE FREEDMAN
Special to The Globe and Mail

ALLOWING that public art is a muddy, contradictory and problematic field, Scott Burton is the genuine article — a man who says, with no affectation: "I'm interested in new possibilities of art in public places." Not only interested, but actively engaged in making it happen. Burton is one of the team, which also includes Siah Armajani, Paul Goldberg and Cesar Pelli, in charge of designing the plaza at Battery Park City in Lower Manhattan, and he's fulfilled projects on a large scale in Seattle and Baltimore. Enter Toronto. Last year, Burton, long-time New Yorker, and Swiss artist-engineer San-

relate to each other kitty-corner, because it's V-shaped — but it's also something else: "I'm taking a rectangle — a piece of granite — and bending it, which is not an amenity. I'm not a sculptor, but the bench is art, generic art. The artist Leon Golub once said I'm a mutation. I feel artists have to justify architectural art, not just to intellectuals, but to the public. You know who I love? Isamu Noguchi, who just died. What he did on those plazas was the first U.S. public art — public art avant la lettre. And Salvador Dali — what a genius: the first Andy Warhol."

If Burton is a mutation, it's partly on account of growing up in Alabama, he thinks. Walker Evans' photographs of workers in the U.S. South, taken in 1938, haunt him. It wasn't his million, he says, but it

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cent commissions for BCE Place, the mammoth development designed, in joint venture, by Breg-

BY DESIGN

man and Hamann and Skidmore Owings & Merrill.

With Calatrava taking the gallery and Burton assigned to the plaza, Toronto is about to receive its boldest public art to date — in Burton's view, its only public art. "You don't have any," he says point blank, beginning to speed-talk his way through dinner and a bottle of Chateauneuf du Pape. But isn't Al McWilliams' chair on Toronto-Dominion Centre plaza an example of public art? "A terrible sculpture," responds Burton, who has designed more than a few chair sculptures himself, including a granite park bench for BCE Place. "Even if it was good sculpture, I wouldn't want it there, on that beautiful plaza, but it happens to be derivative, and derivative of two contradictory things — Richard Serra and Richard Artschwager. What I do is urban earthworks — but not out in the desert."

When Burton does what he does, he starts by considering use, "which is sort of anti-art," determining where people like to sit, and where the sun is. "It's supposed to be what architects do, but architects don't do it because they're busy being artists," he says, in the next breath excepting his two favorite architects, Robert Venturi and Frank Gehry. His favorite artist, on the other hand, is Armajani, whom he considers a genius. "Gehry is an architect absorbing art," he offers. "Me and Armajani are artists absorbing architecture. I'm more socially ideologic about it. I'm dogmatic."

Burton spends the next three hours, and not a boring second, trying to explain what that means. Of the BCE park bench, which is only one component of his three-part scheme, he says it's an amenity, meaning people can sit on it and

was "more honest than what I remember, which was postmodernism, alas — growing up among colonnades and porticos, that sort of thing. I'm a great architecture fan, but I have no desire to do architecture. I have a commitment to art, but the art of our time is pretty shitty. The art of the artworld, the contemporary art of the U.S. since the sixties, is imperilled. I feel people like me can help the artworld. I'm not a Marxist, I'm not an intellectual — but I feel we are all part of our times. How do you take the optimism and failures of the sixties into the real world?"

Indeed, how do you? Burton isn't quite sure, but he knows "there's got to be a resurgence of the belief we can make changes" — which leads him to say: "My favorite work of art is Jasper Johns' Flag. The first one was done in 1955. He invented the sixties. That was the first image of the flag that wasn't on a flagpole. BCE is the first plaza I've designed totally by myself." Could Burton, who is almost 50, be inventing the nineties? He answers by sketching the 500-foot-long plaza, which has granite seating on Front Street, a section of rocks and trees further along and, at the back, a set of stairs he calls "implicit seating" for use and performances. "It's a novel or a play, or a movie — not a poem," he says. "It's like a forest, a sequence. Without it being do-goodness, it's a confluence of public interest, client interest and my interest."

He answers again by saying: "The biggest problem with public art is the absence of public life. The great danger for me is just becoming a corporate patsy. The way I deal with corporateness is thinking of it as publicness. I'm not interested in doing restaurants. My hope for the plaza is that, in warm enough weather, people should have a pleasant lunch hour, that it's successful as social space and artistic space. But neither I nor any architect can create what is not there. I'm not fantasizing that artists can do any more than landscape architects or architects in creating public life. My breakthrough is functional art. It's a very modest kind of thing. You can't make the society better. It's a gesture, but it's still a good gesture."

YOUNG PEOPLE'S THEATRE PRESENTS

YPTA

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Mary D -
1. MCCA - Barabli 1 yr. ?
Fred Cordeiro
Camara
Munster LA

2. Camara - dchenhdd

3. London, Briggs - English, St Bees.

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Mary D -

1. MOCA - Barauhi 1 yr.?
Fred Cordova Carrara LA
Mumble

2. Carrara d'achenbuhl.

3. Lodhar Briggs - English, St Bee's.

4. A Tenn. a west. (Hitzgartner)
Pink
Buff Utah Brown

~~B. Colorado. Lippman.~~

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From
Marie Guillaume
Amel
Marie Roseline

Here's a get well greeting,
And good wishes
by the score...
For news that you are better,
And feeling fine once more

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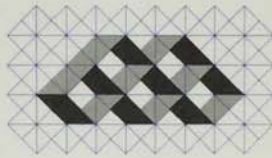
Marie guillaume and Family
209 Underhill Ave apt 1A
Brooklyn n.y 11238

Scott Burton
360 West 36th St
apt 8S
New-york n.y
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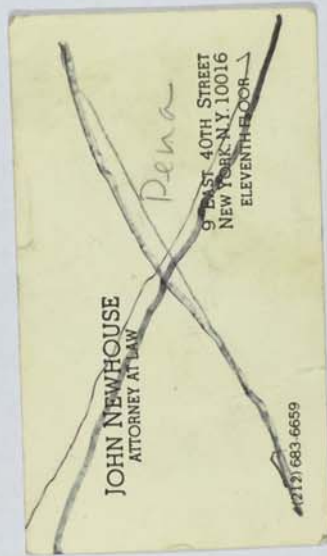
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Porter
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Betty.
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(Bar + Yarn)
Box 365
Sut. 1150
Commerce
Ct. N.
T. M5LIG2

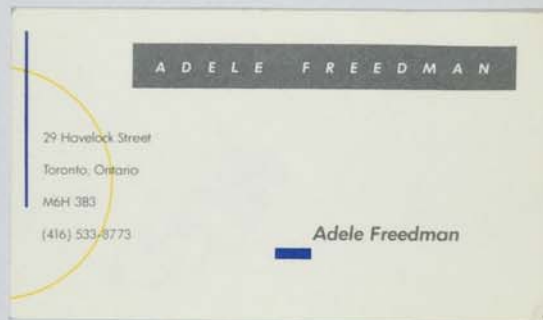
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A business card for Adele Freedman. The card is light yellow with a dark grey header bar containing the name 'ADELE FREEDMAN' in white, spaced-out capital letters. To the left of the header bar, there is a vertical blue line and a yellow curved line. Below the header bar, the address is listed: '29 Havelock Street', 'Toronto, Ontario', 'M6H 3B3', and the phone number '(416) 533-8773'. To the right of the address, the name 'Adele Freedman' is printed in a smaller font, with a small blue horizontal bar underneath it.

ADELE FREEDMAN

29 Havelock Street
Toronto, Ontario
M6H 3B3
(416) 533-8773

Adele Freedman

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NEIL TURNBULL LIMITED
24 JUNIPER AVENUE
TORONTO, ONTARIO
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(416) 691-0443

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Tree
Farms
INC.

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Ont. L0G 1J0
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"We've done the
waiting for you."

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- Supply
- Plant
- Transplant
- Wire Basket
- Purchase

DAVID R. PLANT
Project Co-ordinator

Richard Murray
Sales Manager

R.R. 1 Kettleby,
Ont. L0G 1J0

(416) 727-1996

Toronto Line
(416) 364-5735

"We've done the
waiting for you."

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Central Ontario
Natural Stone
Company Limited

R.R. No. 5, Orillia, Ontario L3V 6H5

Doreen
PRESIDENT — JOHN PILGER — 705-325-6736
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BEACH PEBBLES AND A VARIETY OF ROCKERY STONE.

Doreen
PRESIDENT — JOHN PILGER — 705-325-6736
705-325-3119

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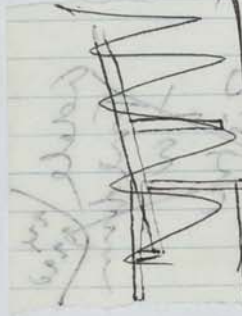
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 Larry
Richards
960
3948
Mar 11 M

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~~Gale / nu
grad
Friedman
Ja
Bishe
990
990 Bay (Kathle
North
Wellesley)~~

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25 Jan 85

Thought these
William Morris Society
events might interest
you.

Hope to see you at
the Calatrava opening

National Gallery of Canada/Musée des beaux-arts du Canada, Ottawa

on February 1, 1985.

Enjoyed seeing you & our
trip to Hamilton
Hope the interview cum
dinner was tolerable

Love

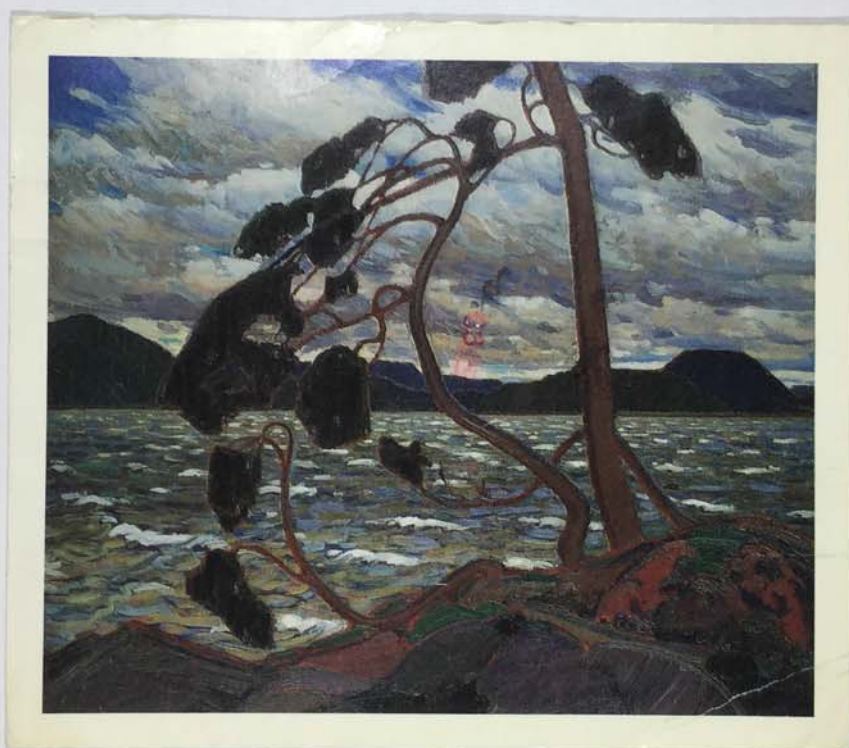
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Printed in Canada
Imprimé au Canada

Tom Thomson (1877-1917)
Canadian / Canada
Spring Ice / Déglaçage 1916

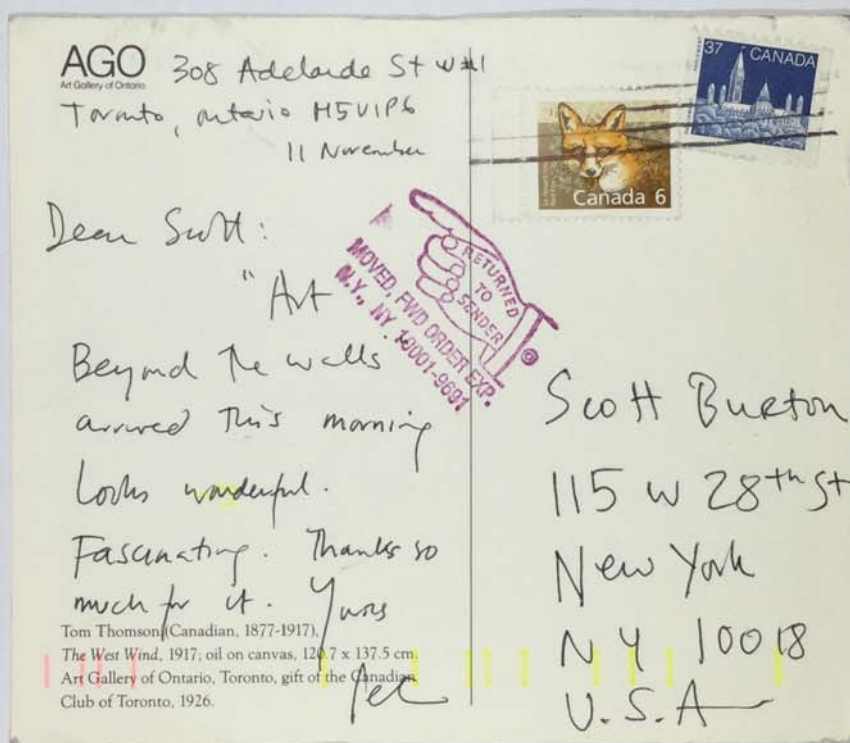
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308 Adelaide St West #1
Toronto, Ontario M5V 1E6
November 24, 1988

Dear Scott: Enjoyed spending the day with you. Feel I have a much clearer understanding of the rock arrangement. Look forward to "bogging" it in Montreal with you. Happy Thanks Giving & thanks once again for the Richard Cork book. Love Pat

Vertical trees in the snow - I like them.

POSTES CANADA POST
NATIONAL GALLERY OF CANADA / MUSÉE DES BEAUX-ARTS DU CANADA - OTTAWA

37 CANADA
Canada 6
POSTAL

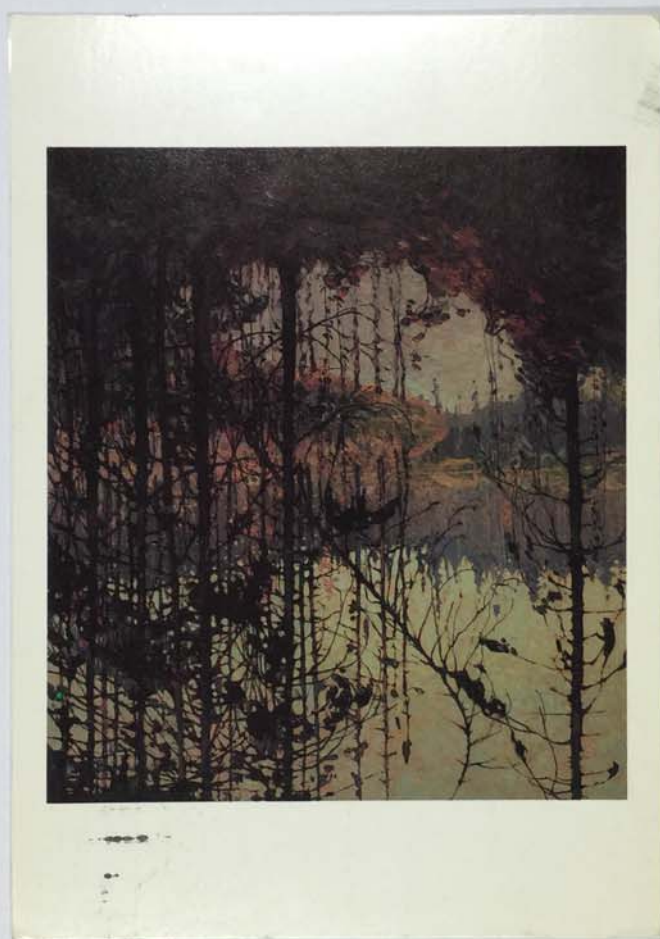
Scott Burton
360 West 36th
New York City
N.Y. 10018
U.S.A.

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Canadian / Canada
Snow in October / Neige en octobre c. / v. 1915
Bequest of Dr. J.M. MacCallum /
Legs du Dr J.M. MacCallum, Toronto, 1944

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Ottawa Airport 16 Oct 88



More Northern trees.

Regards
let

Scott Burton
360 West 36th
New York
NY 10018
U.S.A

Gallery of Canada/Musée des beaux-arts du Canada, Ottawa

Tom Thomson (1877-1917)
Canadian / Canada
Northern River / Rivière du Nord 1914/1915

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
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Ottawa Airport 16 October 1988



Dear Scott:

Good to see you
& spend time with you
both.

This is  The Jack
Pine which Al Sellers
suggested for the Front
Street Court.

Look forward to seeing you
Summer
Regards Peter

Tom Thomson (1877-1917)
Canadian / Canada
The Jack Pine / Le pin 1916/1917

National Gallery of Canada/Musée des beaux-arts du Canada, Ottawa

Scott Burton
360 West 36th
New York
N.Y 10018
U.S.A.

Printed in Canada
Imprimé au Canada

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9/25/89

Dear Scott.

My mother told me that you are sick. I hope you get well soon, I hope you feel better as quick as possible. I would love to see your smile and bright face but unfortunately I have school and can't go to the hospital and see you. Here are some nice words to make your day just a little bit better.

Something about fall
that lightens the heart,
brightens the year,
and makes the world
just lovely
and that "something"
is remembering friends
like you!

Love Roseline

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- *Unsere Kunstfertigkeit entspricht Ihren Anforderungen, weltweit.*

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Gravure

- *La qualité de notre main-d'oeuvre répond à vos spécifications, dans le monde entier*

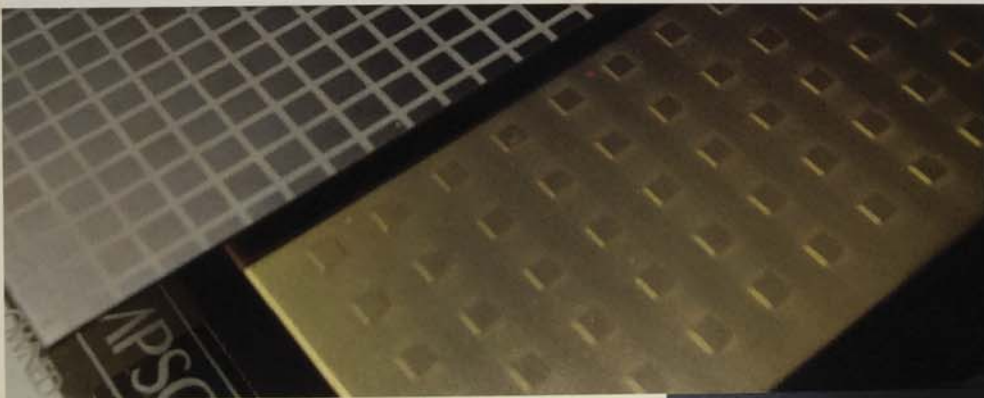


Sending this cheerful
message,
To say 'Hello' and then,
Hope it won't be very long,
until you're well again!

From
Yamarrah
Sophia
and
Bachelles

"And the Lord will guide you
continually..."

Isaiah 58:11 (L.B.)



Etched positive and negative architectural
images on stainless steel and brass.

Images architecturales positives et négatives
gravées sur acier inoxydable et laiton.

Geätzte positive und negative Metallmuster auf
Edelstahl und Messing.

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Etching

- *Our Craftsmanship Meets Your Specifications, Worldwide*

Gravure

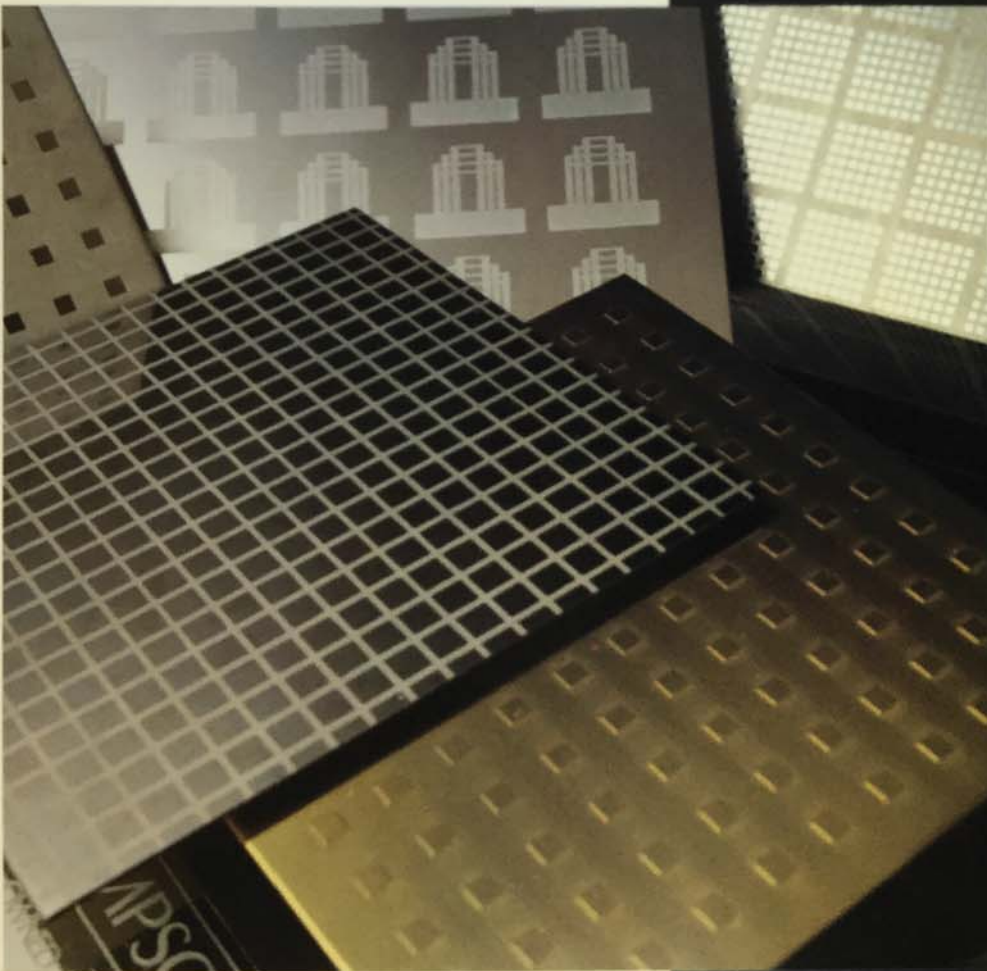
- *La qualité de notre main-d'oeuvre répond à vos spécifications, dans le monde entier*

Ätzen

- *Unsere Kunstfertigkeit entspricht Ihren Anforderungen, weltweit.*

1

Soheil Mosun Limited



Etched positive and negative architectural images on stainless steel and brass.
Images architecturales positives et négatives gravées sur acier inoxydable et laiton.
Geätzte positive und negative Metallmuster auf Edelstahl und Messing.

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Soheil Mosun Limited offers clients in architecture and industry the many benefits of an experienced design and production team working with the most advanced technology in acid etching and chemical milling. Architectural applications include elevator cab interiors and doors which are designed, fabricated and installed in co-operation with elevator companies throughout the world. Any type of etched pattern, patina, polish, brush finish or combination of finishes can be achieved with bronze, brass, stainless steel and aluminium to create impressively unique elevator cab interiors and entrances.

The chemical milling process offers clients a cost-efficient alternative to metal stamping, engraving and casting. Soheil Mosun Limited will assist clients in the development of other potential applications for this exciting technology.

Soheil Mosun Limited propose à sa clientèle dans le secteur de l'architecture et de l'industrie, les nombreux avantages d'un personnel expérimenté appliquant les techniques de pointe à la gravure à l'acide et à l'usinage chimique. Les applications architecturales comprennent notamment les intérieurs et portes de cabine d'ascenseur qui sont conçues, construites et posées en collaboration avec les fabricants d'ascenseurs dans le monde entier. N'importe quel type de motif gravé, patine, poli, finition brossée ou combinaison de finitions peut être pratiqué sur le bronze, le laiton, l'acier inoxydable et l'aluminium, pour obtenir des entrées et des intérieurs de cabine d'ascenseur absolument uniques et impressionnants.

L'usinage chimique constitue pour la clientèle une alternative économique à l'estampage, la gravure et le coulage des métaux. Soheil Mosun Limited est prêt à aider ses clients à mettre au point d'autres applications potentielles de ces techniques intéressantes.

Soheil Mosun Limited bietet Kunden der Industrie und im Gebiete der Architektur die vielen Vorteile eines erfahrenen Design- und Produktionsteams, das mit den fortschrittlichsten Methoden des Säureätzens und chemischen Abtragens arbeitet. Zu den Anwendungen gehören die Ausstattung von Aufzügen und Aufzugseingängen, die in Zusammenarbeit mit Aufzugsherstellern entworfen, hergestellt und installiert werden. Jede Art von Atzmuster, Patinierungen, Glanzschleiferei, Matt-Ausführungen oder Kombinationen verschiedener Muster können mit Bronze, Messing, Edelstahl oder Aluminium ausgeführt werden, um die Innenausstattung von Aufzügen sowie Eingängen ansprechend, interessant und individuell zu gestalten.

Chemisches Abtragen bietet eine kostensparende Alternative zum Metallpressen, Gravieren und Giessen. Soheil Mosun Limited ist bereit ihren Kunden bei der Entwicklung von neuen Projekten und potentiellen Anwendungen dieser interessanten Technologie zu unterstützen.



Images transformed from film onto metals through acid etching. Blue patina - chrome oxide.
Images transformées de la pellicule au métal, au moyen de la gravure à l'acide. Patine bleue - oxyde de chrome.

Mustet, die durch Säureätzen von Film auf Metallbleche übertragen sind. Blaue Patina - Chromoxid.



Etched brass sign.
Enseigne en laiton gravée.
Geätztes Messingschild.



A cathedral-shaped bronze ceiling, etched stainless steel doors combined with wood panels in the interior of an elevator cab.
Plafond cathédrale en bronze, portes en acier inoxydable gravé, associés à des panneaux de bois dans une cabine d'ascenseur.

Kathedraalförmige Bronzedecke, geätzte Eingangstüre aus Edelstahl, kombiniert mit Holzpaneelen in der Innenausstattung eines Aufzugs.

Etched patina, lacquered elevator doors.
Portes d'ascenseur laquées, à patine gravée.
Aufzugstüren aus Bronze, geätzte patina, lackiert.

A coin - any size, image, shape or material.
Une pièce - n'importe quel format, image, forme ou matériau.

Eine Münze - angefertigt in jeder Größe, Prägung, Art, Design - aus jedem Metall.



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Soheil Mosun Limited supplies a complete range of integrated design and production services for acid etching and chemical milling. A variety of etched, geometrical stock sheets are available as well as artworks and films on file that can reduce set-up and production costs. Samples and specifications supplied on request.

Soheil Mosun Limited fournit une gamme complète et intégrée de services de conception et de production pour la gravure à l'acide et l'usinage chimique. Toute sorte de feuilles gravées géométriques sont disponibles en stock, ainsi que des maquettes et films pouvant réduire les coûts de préparation et de production. Echantillons et spécifications sur demande.

Soheil Mosun Limited bietet auf dem Gebiet des Säureätzens und chemischen Abtragens eine vollständige Palette integrierter Design und Produktionsleistungen. Eine Anzahl verschiedenartig bemusterter Bleche sind auf Lager, auch zahlreiche Designs und Filme bereit zur Verwendung, die Ihre Produktionskosten reduzieren können. Muster und Spezifikationen werden auf Anfrage zugeschickt.



Individual cut-out brass letters mounted on etched brass plaque on a granite base.
Lettres individuelles en laiton montées sur plaque en laiton gravée avec socle de granit.
Individuell ausgravierte Messingbuchstaben, montiert auf einer geätzten Messingplatte mit Granitunterlage.

Sandblasted peacock on mirror, carved acrylic chandeliers with Tivoli lights in a hotel restaurant.

Paon sablé sur miroir, chandeliers acryliques découpés avec lumières Tivoli, dans un restaurant d'hôtel.

Sandbestrahler Pfau auf der Rückseite eines Spiegels, Leuchtkörper aus Acrylic mit Tivoli-Lichtern in einem Hotel Restaurant.



Soheil Mosun Limited
Custom Fabricators

34 Greensboro Drive
Rexdale, Canada
M9W 1E1

Telephone
(416) 243-1600

Fax
(416) 243-7132

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2

Signage

Our Craftsmanship Meets Your Specifications, Worldwide

Enseignes

La qualité de notre main-d'oeuvre répond à vos spécifications, dans le monde entier

Beschilderung

Unsere Kunstfertigkeit entspricht Ihren Anforderungen, weltweit.

Soheil Mosun Limited



Exterior illuminated sign, three-sided, made of Imperial finish stainless steel on a granite base.

Enseigne d'extérieur éclairée, à trois faces, en acier inoxydable finition impériale avec socle de granit.

Beleuchtetes, Schild im Freien, dreiseitiges, hergestellt aus Edelstahl, Imperial Ausführung, montiert auf Granit.

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Soheil Mosun Limited is an innovative group of master craftsmen and precision machinists who fabricate interior and exterior signage of the highest quality and supervise installation anywhere in the world. This diversified team has produced memorable signage for hotels, corporate offices, restaurants, shopping malls, museums and art galleries. Their beautifully detailed small and large signs will enhance the quality of your projects while ensuring the integrity of your design.

Soheil Mosun Limited est un groupe innovateur de maîtres-artistes et de monteurs de précision qui construisent des enseignes d'intérieur et d'extérieur de la plus haute qualité et supervisent leur installation n'importe où dans le monde. Cette équipe diversifiée a produit des enseignes mémorables pour les hôtels, bureaux de société, restaurants, centres commerciaux, musées et galeries de tableaux. Leurs enseignes esthétiques, de grands et petits formats, rehausseront la qualité de vos projets tout en préservant l'intégrité de votre conception.

Soheil Mosun Limited ist eine innovative Gruppe aus Handwerksmeistern und Präzisionsmechanikern, die für die Herstellung von Innen- und Aussenbeschilderung in Spitzenqualität verantwortlich zeichnet und Installationen in der ganzen Welt beaufsichtigt. Dieses vielseitig orientierte Team hat altbekannte Schilder für Hotels, Geschäftshäuser, Restaurants, Kaufzentren, Museen und Kunstgalerien angefertigt. Die im Detail äusserst geschmackvoll gearbeiteten kleinen und grossen Schilder dieser Firma betonen die Qualität Ihrer Projekte und gewährleisten gleichzeitig die Integrität Ihres Designs.

Soheil Mosun Limited



Donors' plaque made of blue patina stainless steel, etched stainless steel and glass.

Plaque de donateur composée d'acier inoxydable bleuté, d'acier inoxydable et de verre gravés.
Stiftungsplatte, hergestellt aus blau patiniertem Edelstahl, geätzttem Edelstahl und Glas.



Sandblasted marble sign and brass directory in a hotel.

Enseigne en marbre sablé et tableau en laiton dans un hôtel.

Schild aus sandbestrahltem Marmor und Verzeichnis aus Messing in einem Hotel.



Directional signs.
Panneaux directionnels.
Richtungsschilder.



Restaurant sign, heavy bronze plate etched, bevelled, polished and lacquered.
Enseigne de restaurant, plaque de bronze épaisse gravée, biseauté, polie et laquée.
Restaurantschild, schwere Bronzeplatte, geätzt, abgekantet, geschliffen und lackiert.



A coin
Une pièce
Münze

Free-standing brass directory, L'Hotel, Toronto, Canada.

Tableau autonome en laiton - L'hôtel, Toronto (Canada).

Freistehendes Verzeichnis eines Hotels, aus Messing, L'Hotel, Toronto, Kanada.

Bronze dedication plaque on column in the Metro Toronto Convention Centre.
Plaque de dédicace en bronze sur colonne, Centre de congrès du Toronto métropolitain.
Widmungsplatte aus Bronze auf einer Säule im Kongresszentrum des Grossraums Toronto.



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Our fully-equipped, up-to-date fabrication facilities offer a complete range of processes for metal, wood, plastic and stone as well as state-of-the-art etching equipment and an art department for the efficient production of quality signage.

Nos ateliers de fabrication complètement équipés et ultra-modernes offrent une gamme complète de traitements pour les métaux, le bois, le plastique et la pierre, sans oublier un matériel de gravure à la pointe du progrès, et un service graphique produisant des enseignes de qualité.

Unsere voll ausgerüsteten, modernen Fabrikationsanlagen verfügen über komplette Verarbeitungsprozesse für Metall, Holz, Plastik und Stein, die allerneuesten Ätzmachines und eine Kunstabteilung für die Herstellung von Qualitätsschildern.

Imperial finish stainless steel characters incised and mounted on mirror polish stainless steel.

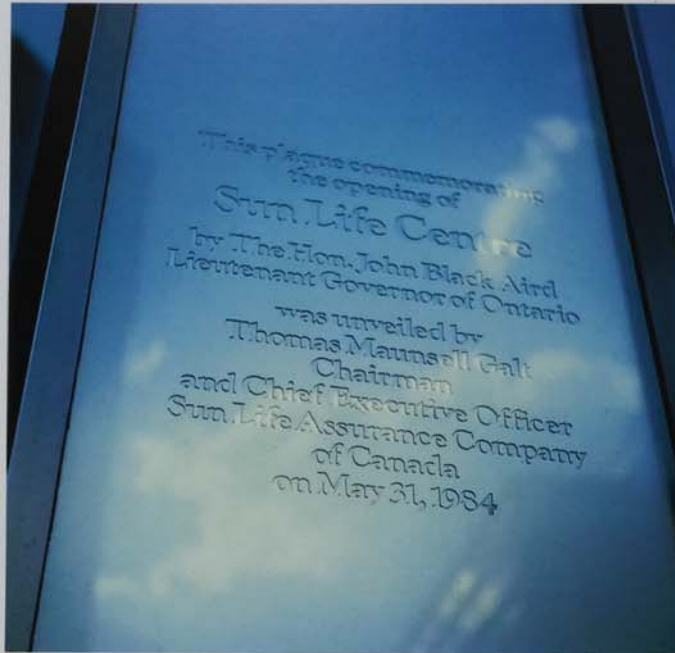
Caractères en acier inoxydable finition impériale, incisés et montés sur acier inoxydable finition miroir.

Schriftzeichen aus Edelstahl, Imperial-Ausführung, durchgraviert, montiert auf glanzgeschliffenem Edelstahl.

Office door sign with cast letters mounted on brass background.

Enseigne sur porte de bureau avec lettres coulées montées sur laiton.

Türschild eines Büros mit auf eine Messingplatte montierten Gussbuchstaben.



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3

Custom Fabrication

Our Craftsmanship Meets Your Specifications, Worldwide

Construction sur mesure

La qualité de notre main-d'oeuvre répond à vos spécifications, dans le monde entier

Herstellung nach Kundenangaben

Unsere Kunstfertigkeit entspricht Ihren Anforderungen, weltweit.

Soheil Mosun Limited



Stained cherry wood, mirror polish brass trims, stainless steel reveals, stainless steel doors with mechanically interlocked brass trims, stainless rail - all in perfect *harmony*.

Cerisier teint, poli miroir garnitures en laiton, jouées en acier inoxydable, portes en acier inoxydable avec garnitures en laiton à mécanisme combiné, main courante en acier inoxydable... le tout en *harmonie* parfaite.

Gebeiztes Kirschbaumfurnier, Glanzschleifung, Messing Einlegearbeit, Einfassungen aus Edelstahl. Fahrstuhleingänge hergestellt aus Edelstahlblech mit Messing Intarsienarbeit und Edelstahl Griffen - alles in perfekter Harmonie.

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Soheil Mosun Limited

Soheil Mosun Limited employs a diversified group of toolmakers, sheet metal mechanics, machinists, etching technicians, artists and industrial designers, as project managers, who will implement your custom fabricating requirements in metal, wood, plastic or glass. Our teams work on architectural projects such as elevator cab interiors and entrances, railings, hardware, decorative wall and ceiling panels, and interior signage as well as decorative and commemorative projects such as sculptures, awards, plaques and coins. Soheil Mosun Limited welcomes challenging projects anywhere in the world and can be relied upon for timely, efficient project management and masterful implementation.

Soheil Mosun Limited emploie comme chefs de projet un personnel diversifié comprenant des outilleurs, mécaniciens de tôle, monteurs, techniciens en gravure, artistes et dessinateurs industriels, capables d'exécuter vos commandes de construction sur mesure en métal, bois, plastique ou verre. Nos équipes entreprennent des projets architecturaux comme les intérieurs et entrées de cabine d'ascenseur, balustrades, accessoires, panneaux décoratifs pour murs et plafonds, enseignes d'intérieur ainsi que projets de décoration et de commémoration tels que sculptures, prix, plaques et pièces. Soheil Mosun Limited accepte d'entreprendre des projets difficiles n'importe où dans le monde, et jouit d'une réputation excellente au point de vue gestion de projet et qualité d'exécution.

Soheil Mosun Limited beschäftigt eine diversifizierte Gruppe von Werkzeugmachern, Blechslossern, Mechanikern, Atztechnikern, Künstlern und Industriedesigner als Projektmanagers, die ihre massangefertigten Produkte in Metall, Holz, Plastik oder Glas ausführen. Unsere Teams arbeiten an Projekten wie die Innenausstattung von Aufzügen und Aufzugseingängen, Geländern, Bronze Eingangsriffe, dekorative Wand- und Deckenpaneelen, Innenbeschilderungen, Gedenkplatten, Preisstatuetten, und Münzen. Soheil Mosun Limited übernimmt Projekte international und gewährleistet Ihnen meisterhaftes, zeitgerechtes Management.



Suspended brass sculpture in a mall.
Sculpture suspendue en laiton, dans une galerie commerciale.
Hängende Messingskulptur in einem Kaufzentrum.

Six-thousand pound suspended brass clock in a mall.

Horloge suspendue en laiton pesant six mille livres, dans une galerie commerciale.

In einem Kaufzentrum hängende sechstausend Pfund schwere Messinguhr.



Stainless steel rail and glass balustrade installed in a corporate head office.

Balustrade en verre et acier inoxydable, dans les bureaux d'une société.

Geländer und Glasbalustrade aus Edelstahl im Hauptsitz einer Firma



Showcases, railings and door pulls, Four Seasons Hotel, Philadelphia.

Étalages, rampes et poignées de porte pour l'hôtel Four Seasons, Philadelphie.

Ausstellungs Vitrinen, Geländer, Vier-Jahreszeiten-Hotel, Philadelphia.



Gemini and Genie Awards for The Academy of Canadian Cinema and Television, solid brass casts, gold plated.

Prix Gemini et Génie pour l'Académie canadienne de cinéma et de télévision, coulé en laiton massif et plaqué or.

"Gemini" and "Genie" Preisstatuetten für die Academy of Canadian Cinema and Television, solider Messingguss, vergoldet.

Soheil Mosun Limited

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Our spacious, up-to-date facility offers a complete range of integrated design and production services including metal etching, metal fabrication, milling, turning, sandblasting, polishing, chemical milling, laminating, woodwork and silkscreening. Complete installation services available.

Nos ateliers spacieux et ultra-modernes proposent une gamme complète et intégrée de services de conception et de production pour la gravure sur métal, la fabrication métallique, l'usinage, le tournage, le sablage, le polissage, l'usinage chimique, le laminage, le travail du bois et la sérigraphie. Service complet d'installation disponible.

Unsere moderne Anlage bietet eine vollständige Palette integrierter Design- und Produktionsdienstleistungen, einschliesslich Metalätzen, Metallherstellung, Fräsen, Drehen, Sandstrahlen, Glanzschleifen, chemisches Abtragen, Laminat-Herstellung, Holzbearbeitung und Siebdrucken. Komplette Installationsdienstleistungen stehen bereit.



One sample from a wide variety of custom-made hardware, solid bronze casting.
Échantillon d'une large gamme d'accessoires sur mesure, coulé en bronze massif.
Muster aus einer grossen Auswahl von massgefertigten Eisenwaren, solider Bronzeguss.



A complete elevator cab - design, engineering and manufacturing, with etched stainless steel, etched brass and wood veneer.

Cabine d'ascenseur complète - conception, étude technique et construction, avec acier inoxydable gravé, laiton gravé et placage bois.

Innenausstattung eines Aufzugs - Design, Konstruktion und Herstellung aus geätztem Edelstahl, geätztes Messing- und Holzturnier.



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February 10, 1989

Mr. Scott Burton
360 West 36th Street
Apartment 8 South,
New York, New York
10018
U.S.A.

Dear Scott:

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Sincerely,

Kevin Garland

Kevin Garland
Vice-President Planning, Eastern Region

KG/slm

cc: Peter Day

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 or Baccatta ulmanni
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 (oak)
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Handwritten notes on a notepad:
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Once the tree species are identified and reviewed by us, you should tag and photograph the trees and obtain prices for the trees at a maximum two year guarantee and one year additional guarantee from a nursery or nurseries and a contractor for installation.

We believe this procedure will provide you with the exact specimens you want, while allowing you to control the price of the materials. I trust this approach is satisfactory, and look forward to hearing from you on your return from Europe.

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Vice-President Planning, Eastern Region

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*minutes discussion
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U.S.A.

Dear Scott:

Further to our telephone conversation of February 7, 1989, I have discussed the need to select and purchase the plant materials with John Roce, and we agree with your suggestion that Mr. Sellers, the horticulturist you and Peter Day have interviewed, be asked to provide consulting services for the selection of the trees. He should be approached and asked to work on an hourly fee basis, with an established upset maximum, which we expect will not be in excess of \$2,000.00.

Once the tree species which you wish to use have been identified and reviewed by us, you should visit the recommended nurseries and identify, tag and photograph the actual trees you wish to use. You should also obtain prices for these trees, and ensure that the price includes a maximum two year guarantee for the time up to installation and at least one year additional after installation. We will then negotiate with the nursery or nurseries for the purchase of the selected trees and select a contractor for installation and maintenance, in consultation with you.

We believe this process will ensure that you obtain the exact specimens you want, while allowing us to maintain some control over the price of the materials. I trust this approach is satisfactory, and look forward to hearing from you on your return from Europe.

Sincerely,


Kevin Garland

Kevin Garland
Vice-President Planning, Eastern Region

KG/slm

cc: Peter Day

Telecopier (416) 369-2301

 BCE company

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Wed July 6. 11.00 a.m.
Scott Burton.
+Ciley

June 16, 1988

Meeting with Mal Williams, Mary Lynn Reimer, Rob Watson and Tom Keefe

A. Public Objectives and Criteria for Garden Court (BCE Place)

1. essential to provide green space (i.e. grass) to allow less formal use i.e. a place to relax.
2. tree grove to sit under, walk through.
3. legible and direct pedestrian routes to Galleria.
4. Court 'feature' should be animated.
5. relationship to the street i.e. the court should read as a 'public' space from the street.
6. provide a variety of seating opportunities - i.e. benches vs. grass, shade, partial-shade and sun locations.
7. strong visual connection to the concourse level - must work vice versa, as well, preferable to do so at a stair location.
8. east side of Garden Court i.e. west wall of 20 Front Street.
 - relationship of building to court, intent is to provide treatment that contributes to pedestrian scale
 - 2 storey elements - may be covered walkway.
9. west side of Garden Court, i.e. east side of Canada Trust Tower.
 - how pedestrian connection from Front Street to Galleria works.
10. sidewalk treatment - paving should wrap into the court area.
11. verify public art expenditures are 1% of construction costs.

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-2-

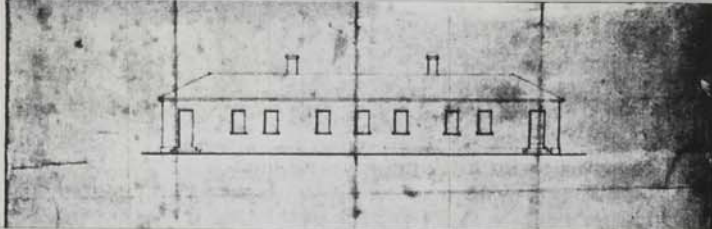
B. Comments on Landscaping Plan for Phase I and Parking Lots

1. improve paving integration between public sidewalk and BCED pavement patterns (see drawing for specific locations).
2. double row of trees should be provided on north end of Bay Street - generally more trees should be provided, as related to utility plan.
3. contribution to 'Blooming of Bay Street'.
4. area on Front Street, near Bank of Montreal should be landscaped to enhance the Bank.
5. parking lot should provide pedestrian access points and fencing should be provided along the perimeter (see drawings for comments).

(bce:126)

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NEWHOUSE & DEMING ATTORNEYS AT LAW



← Scott Burton's sheds?

2.5



Captain Robert
in the kitchen

Lieutenant-
in chief. The jailer
and o.

Refinement

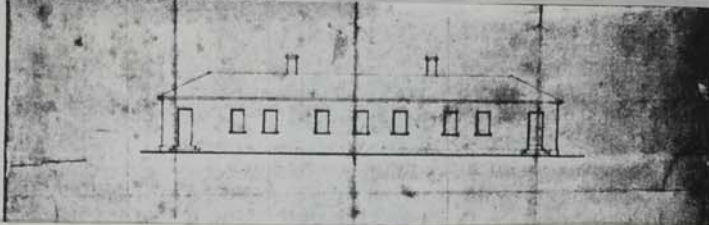
SAC 3004.12 an
 all, and 14' by 4'.
 L.H. in center for
 the kitchen.
 NO one ramp in
 which tunnel beds
 may be placed for the
 kitchen & stairs.
 P. is a long closet.
 2 A. are long fire places,
 is intended so that the two
 passages S & T may be viewed.
 S & T are passages with
 a 6'2" or 6' in each end.

1719
 1719

2.6

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← Scott Burton's sheds?

2.5

Detail, power line deity, Toronto Hydro Building (1931-33) 14 Carlton Street.
Photograph by Peter Goodwin, City of Toronto Archives.

308 Adelaide St west #1
Toronto, Ontario M5V1P6
Sept 4, 88



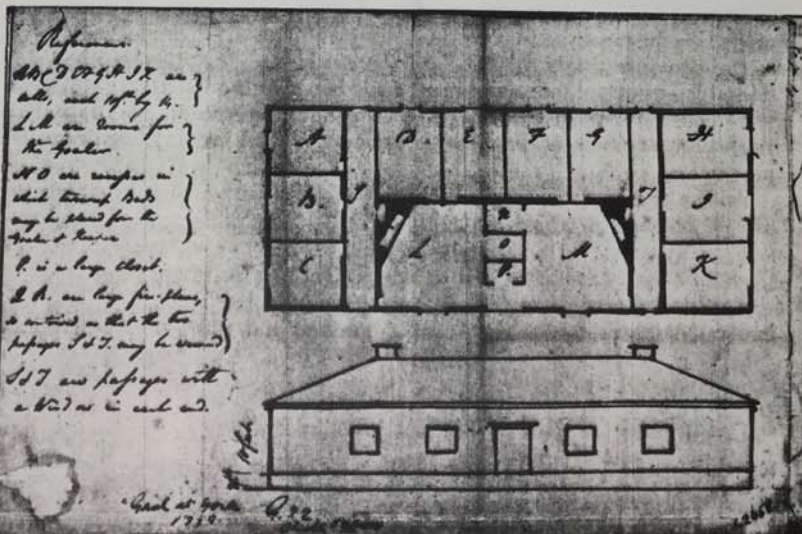
Dear Scott:

just thinking
of you & wondering how
you are. When do you plan
to come back hunting &
tree/plant selecting?
I'll be in N.Y. city sept
15 for a few days. Will call
all the best Pete

Scott Burton
360 West 36th
New York
NY 10018
U.S.A

Captain Robert
the kitchen

Lieutenant-
The jailer
and o.



2.6

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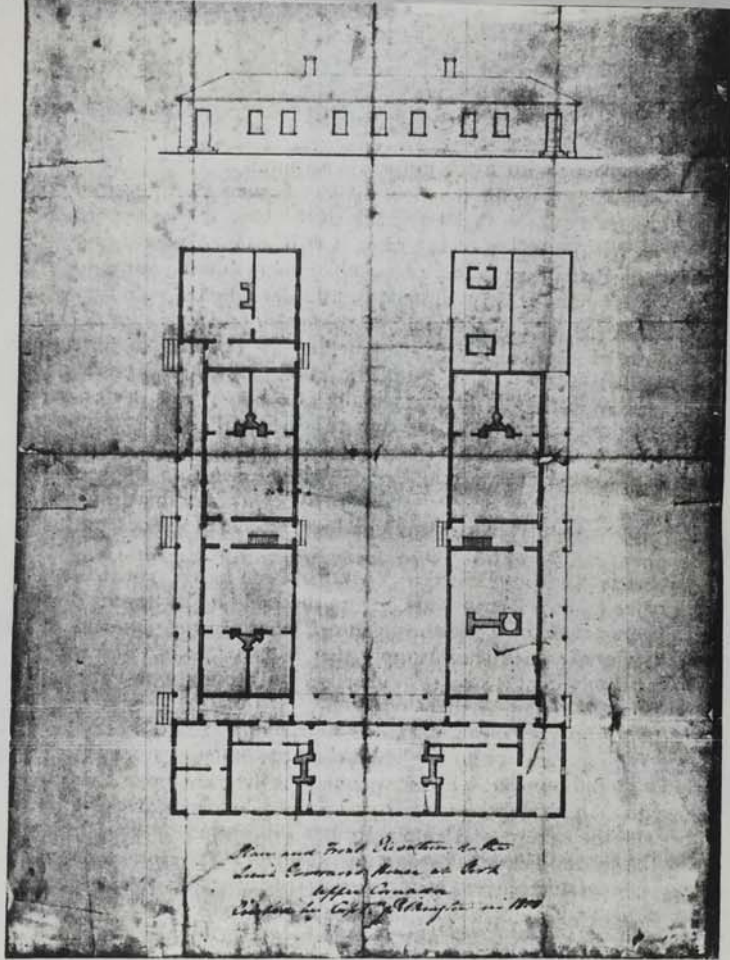
NEWHOUSE & DEMING ATTORNEYS AT LAW



was reached by a
side Frank was

Captain Robert
by the kitchen

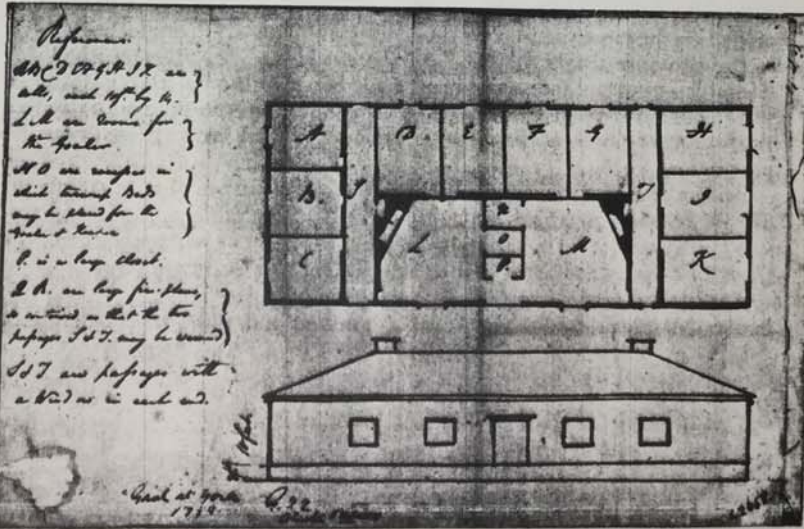
the lieutenant-
in feet. The jailer
and o.



← Scott Burton's
sheets?

2.5

Plan and Front Elevation of the
Linn's Commercial House at York
by Scott Burton
1970



2.6

Reference:
 A-C 10' x 12' are
 cells, each 10' x 12'.
 D-H are rooms for
 the jailer.
 I-O are rooms in
 which things that
 may be used for the
 jailer's kitchen.
 P is a large closet.
 Q-R are large fire-places,
 is intended as that the two
 passages I-H & J-O.
 S-T are passages with
 a door at each end.

Arch at York, Pa.
1770

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NEWHOUSE & DEMING ATTORNEYS AT LAW

9 EAST 40TH STREET • NEW YORK, N.Y. 10016 (212) 683-6659

NANCY K. DEMING

JOHN NEWHOUSE

CRAIG M. YARNELL

June 16, 1989

PETER DAY

BOX 705, STATION "P", TORONTO, ONTARIO M5S 2Y4

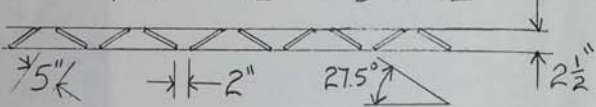


Scott Burton
360 west 36th
New York
N.Y 10018.

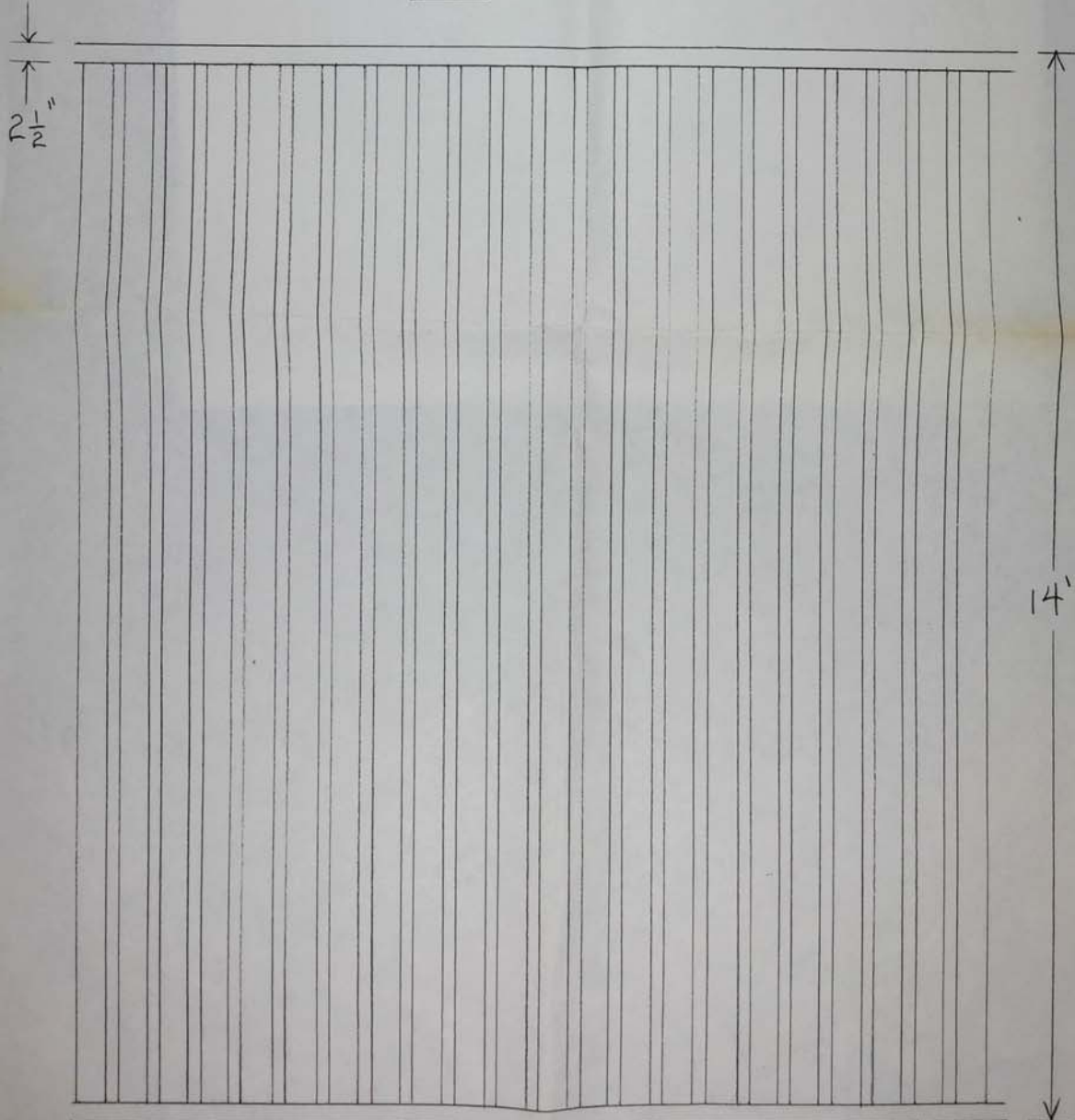
SCALE $\frac{1}{16}'' = 1''$ T.A.M. 10/10/88

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TOP VIEW - DETAIL



• SCOTT BURTON •



TOTAL LENGTH APPROX. 32'

SCALE $1/16" = 1'$

T.A.-M. 10/10/88

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NEWHOUSE & DEMING ATTORNEYS AT LAW

9 EAST 40TH STREET • NEW YORK, N.Y. 10016 (212) 683-6659

NANCY K. DEMING
JOHN NEWHOUSE
CRAIG M. YARNELL
OF COUNSEL

June 16, 1989

VIA FEDERAL EXPRESS

Richard Parr, Q.C.
Rogers, Bereshin & Parr
Scotia Plaza #40
King Street West
Toronto M5H3Y2

Re: BCE Development Corporation w/ Scott Burton

Dear Mr. Parr:

I understand you are planning to meet with Mr. Scott Burton in connection with the above-referenced matter.

I enclose a copy of the original proposed retainer dated February 1, 1988 which BCE prepared and delivered to Mr. Burton, which has notes I made based on conversations with Scott. I also enclose a copy of my letter to BCE of December 9, 1988 and their reply of February 23, 1989.

If you have any questions regarding any of the foregoing after reviewing these documents and conferring with Scott, please feel free to call me.

Sincerely,

John Newhouse

JN/dcr
encl.

cc: Mr. Scott Burton ✓

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B:H

RAPIFAX IS YOUR ORIGINAL

R A P I F A X

TO : Mr. Scott Burton
c/o Mr. David Walker
Skidmore, Owings & Merrill

RAPIFAX #: (212) 309-9750

COPIES : Ms. K. Garland and Mr. D. Wick / (416) 369-2301

FROM : Mr. Andre Lessard

RAPIFAX #: (416) 586-0599

DATE : September 6, 1988

PROJECT : BCE Place - Canada Trust Tower
Phase II

PROJECT NO. 87026

NO. OF PAGES INCLUDING COVER SHEET: 3

REMARKS :

See attached memorandum.

A.
A. Lessard
AL:mc

Att.

Bregman + Hamann Architects

A Partnership of Corporations

481 University Avenue, Toronto, Ontario M5G 2H4 Telephone (416) 596-2299, Telecopier (416) 586-0599, Telex 06-218548

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BH

Merill Tuthill

MEMORANDUM

September 6, 1988

TO : Mr. Scott Burton
c/o Mr. David Walker - Skidmore, Owings & Merrill

FROM : Mr. Andre Lessard

PROJECT : BCE Place - Phase II
Project No. 87026

COPY TO : Ms. K. Garland, Mr. D. Wick, Mr. R.S. Thienpont

A. GAS METER ROOM

The floor level of the Gas Meter Room is presently located at -0.40 (80.5) to accommodate the previous design which had a door on the West Elevation. If the door is located at Front Street as presently shown, the floor level will have to be dropped. This is possible, but must be approved by the Gas Company and therefore resubmitted. The size of the room presently is smaller than standard and was approved on the basis of a middle access.

N.B. All doors are cutting through the sandstone base and therefore some sandstone will have to be laminated to the doors as well as some granite. The granite module (25'0" x 5'0") is not likely to be possible in thickness where it needs to be laminated.

B. RE: MODEL OF SEPT.1/88 It was intended to only have three risers between elevation 81.400 and 80.950 at 150 each, and the model shows four. The standard details calls for the granite pavers to be cut the width of a step at the top of the stair, flush with the plaza level.

C. Please comment on sketch attached. We are proposing to adjust the location of the "L" shape benches to meet the paving grid regularly.

BREGMAN + HAMANN Architects

Andre Lessard

A. Lessard
AL:mc

Att.

Bregman + Hamann Architects

A Partnership of Corporations

481 University Avenue, Toronto, Ontario M5G 2H4 Telephone (416) 596-2299, Telecopier (416) 586-0599, Telex 06-218548

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David Walker

JAFFE
ACOUSTICS, INC

August 22, 1988

Ms. Kevin Garland
BCE Development Corporation
Toronto Dominion Bank Tower
Toronto Dominion Centre
Toronto, Ontario M5K 1A1
Canada

Re: BCE Place
JAI #88-373

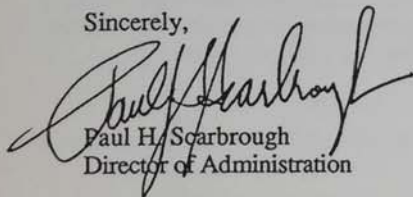
Dear Kevin:

Enclosed at long last is our report on the feasibility of establishing performance sites within the BCE Place development.

As you will see in the report, we think that it is quite possible to create some exciting venues within the complex that will add to life and vitality of the whole center. At this point, I believe the next step would be to proceed with a design study which would flesh out each of the venues in more details and provide you with accurate cost estimates before proceeding. Such a study would involve Lou Fleming and Theatre Projects, and possibly a tensile fabric structure designer. If you concur with this approach, I would be happy to prepare a proposal for your review.

Please let me know if you have any questions about the report. I look forward to speaking with you again soon. Once again, please accept my apologies for the delay in forwarding this to you.

Sincerely,


Paul H. Scarbrough
Director of Administration

PHS

cc: Don Cashen, Bregman & Hamann

114A Washington Street
Norwalk, Connecticut 06854
203-838-4167
Fax 203-854-5703

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BCE PLACE

PAGE 1

SCOPE OF WORK

This study was performed to assess the general feasibility of incorporating performance facilities into public spaces being created in the planned BCE Place. This report contains the results of this study and includes analysis of the spaces available for performance uses, discussion of the performance types appropriate to each space and general technical requirements for each location.

SUMMARY

Three spaces within the planned BCE Place development, the Galleria, the Garden Court and Heritage Square, were studied to assess the feasibility of accommodating performances within them. In general terms each of the spaces could provide an exciting atmosphere for performances. Each however has certain limitations and disadvantages which need to be addressed through the design of the proposed performance facilities.

In the two interior spaces, the Galleria and Heritage Square, the acoustic character of the spaces as currently designed creates certain problems. The large volume, hard surfaced nature of these spaces will create an acoustic characteristic which is at once overly bright and highly reverberant. On the other hand, the Garden Court is an exterior space, one which fronts on an important downtown street. In this location ambient noise is likely to be a significant problem.

In all three locations amplification will play an important role in providing good listening conditions. In addition theatrical lighting, backdrops, stage platforms and/or concert enclosures will be necessary to define and delineate the performance area and to provide the proper support system for the performers.

PROGRAMS

Program discussions with the client revealed a desire to accommodate the broadest possible range of activity within the planned performance facilities. Among these activities were drama, gala or festive parties, symphonic events, dance, jazz, fashion shows, and speeches. To be successful, each of these uses requires that certain theatrical and acoustical qualities be provided. For this reason, truly multiple-purpose facilities will need to be designed. Fortunately, the availability of three separate locations makes it possible to develop different facilities geared to accommodating certain types of uses. Optimizing each of these spaces for a limited number of uses will help insure that a wide variety of events can occur under the best possible conditions.

THE NATURE OF PERFORMANCE SPACE

Performance spaces are intrinsically designed to foster communication, specifically communication between performer and audience member. The more readily a performance space fosters this communication, the more popular and desirable a performance site it becomes.

In spaces such as those being considered at BCE Place, the challenge is to provide the technical infrastructure required to successfully present performances, while simultaneously maintaining the informality that makes these spaces exciting and vibrant places to be. In such informal locales, performance facilities take on additional characteristics. Instead of being simply a place for the professional performer to play to an appreciative (hopefully!) audience, these places become much more interactive. The line between stage and house, performer and audience becomes blurred, and the roles of performer and audience are changed and exchanged. Part of this interaction occurs because of the intimacy that develops between performer and audience in a less formal environment. Part occurs because the facilities, when not in active performance use, are still part of the landscape of everyday life. Under these conditions the facilities act as both an advertisement for things to come, as well as "stages" upon which the events of everyday life are played.

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BCE PLACE

PAGE 2

THE SPACES

The Galleria

The Galleria presents a variety of challenges for the designer. The volume of the space, nearly one and a quarter million cubic feet, and the hard surface materials, stone and glass, will conspire to create an acoustic character that is very bright and overly reverberant. This reverberant quality will make sound muddy and indistinct. The narrowness of the room and the requirements for egress and circulation further limit the ability to create extensive stage areas. For these reasons, it seems prudent to reserve this space for informal, simply structured events. Events appropriate to this space would include fashion shows, speeches and festive parties. Such events could be accommodated with minimal technical support and would use the dramatic volume of the space to best advantage.

The following facilities are seen as essential:

1. **Stage Platform.** A portable stage platform, 2-3 feet in height and 30 feet wide by 15 feet deep, should accommodate most such events quite comfortably. In addition, a runway approximately 40 feet long should be provided for fashion shows.
2. **Sound System.** A low level sound reinforcement system should be provided for the space. Such a system would include portable speaker stacks for use on the stage as well as permanent speakers mounted on the side walls through the useful length of the space. A permanent wire system should be provided between the stage, a remote amplifier rack room, and the house mix position, a location in the "house" from which sound operators live mix events when required. To provide power for rented sound systems, an electrical disconnect box should be provided near the stage area (i.e. a removable paving block leading via empty conduits to a vault under the floor). Three phase service/30 amps per phase should be supplied to the disconnect box.
3. **Lighting.** Theatrical lighting could be provided using trusses which are raised into place using winches hidden in the side walls. Dimming capability would be nice but not essential in this location. A followspot location would be desirable for fashion shows. The easiest means of providing such a location would be through the use of scaffolding or some other temporary framework. Permanent dimmer control wiring should be installed between the house mix position and a remotely located dimmer room. Electrical loads for lighting require more study.
4. **Backdrop.** To reduce the distraction created by the street behind the stage platform, a backdrop curtain is proposed. The backdrop will serve to better define the stage area and emphasize the performers, speakers or models on-stage. Such a drop could be suspended via cables drawn up by hidden winches in the side walls or on ceiling support columns.
5. **Room Acoustics.** The current room design does not create a very favorable acoustic character, and for this reason a low level reinforcement system is recommended. Even with a low level system however, and although we recognize the desire to maintain the currently planned finishes, we would reiterate our recommendation that some permanent absorption be incorporated into the space.

Background noise is also of concern, as the reverberant nature of the Galleria will emphasize such noise. The design of the mechanical systems supplying the space should be analyzed and noise reduction measures implemented as required. A study of noise from the planned commercial/retail developments and the tunnels to the train station should be undertaken to ascertain the extent to which these potential noise sources will impact the proposed performance uses.

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BCE PLACE

PAGE 3

Heritage Square

Heritage Square shares many of the same acoustical problems as the Galleria. Fortunately Heritage Square's floor area is more generously proportioned, making this space an appropriate location for small scale performing arts events such as, chamber music, jazz, dance and dramatic events. More sophisticated technical facilities will be required to support these events.

Among these facilities are:

1. Stage Platform. A portable stage platform, 2-3 feet in height and 50 feet wide by 30 feet deep, is suggested for this space.
2. Sound System. A low level sound reinforcement and music reproduction system should be provided for this space. The system should include portable speaker stacks for use on the stage, monitor speakers to enable performers to hear themselves, and permanent speakers mounted on the freestanding columns within the space. As in the Galleria, a permanent wire system should be provided between the stage, a remote amplifier rack room, and a house mix position. A disconnect box similar in capacity and location to that in the Galleria should be provided in this space also. Electrical loads for lighting will require further study.
3. Lighting. A more extensive lighting scheme is envisioned for this space. Front lighting positions could be developed by suspending trusses from the freestanding columns supporting the ceiling or from the side walls. Permanent dimmer control wiring should be provided between the house mix position and a remotely located dimmer room.
4. Backdrop. To delineate the stage area and emphasize the performers, a neutral backdrop should be provided. Such a drop could be suspended via cables drawn up by hidden winches in the side walls.
5. Concert Enclosure. To successfully accommodate chamber music and jazz performances, a concert enclosure or shell is essential. Such an enclosure provides the proper on-stage acoustic environment for performers while also distributing sound throughout the Square. The enclosure should include an overhead reflector system and on-stage panels. The overhead reflector of such an enclosure should also be designed to deflect most of the sound energy away the large reverberant volume in the ceiling area.

The overhead reflector could be a tensile membrane structure made of a vinyl coated polyester fabric or like material. The fabric structure could be suspended and tensioned using winches hidden in the side walls of the Square. The on-stage panels could be lightweight glass fiber reinforced plastic panels mounted in extruded aluminum frames. The panels could be booked (i.e. hinged) so as to be self supporting. These panels could also serve as masking pieces for dance and dramatic events.

5. Room Acoustics. As in the Galleria, we recommend introducing some absorption into the space.

Background noise, especially that created by mechanical systems supplying the space should be analyzed and noise reduction measures implemented as required. A further study of noise from the planned commercial/retail developments should be undertaken. Close attention should be given to the planned cafe areas to insure that such uses are compatible with the proposed performance facility.

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BCE PLACE

PAGE 4

The Garden Court

This outdoor space is easily the largest of the three proposed sites and as such is appropriate for large scale events such as popular music events. As an outdoor space fronting on a major downtown street, this space will typically have high levels of ambient noise, about which little can be done. While the space will not be overly reverberant, the long parallel wall surfaces of the buildings defining the court will likely create disturbing flutter echoes. As in the interior spaces, the Garden Court will require a variety of technical systems to successfully present its events:

1. Stage Platform. A permanent or portable stage platform, 2-3 feet in height and 60 feet wide by 40 feet deep is proposed for this space.
2. Sound System. A high level sound reinforcement and music reproduction system should be provided for this space. The system should include portable speaker stacks for use on the stage, monitor speakers to enable performers to hear themselves, and portable auxiliary speakers clusters. A permanent wire system, housed in weather-proof enclosures, should be provided between the stage, a remote amplifier rack room, auxiliary cluster locations, and the house mix position. Since such a system might be used for only a limited number of events each year, it is suggested that a rental system might best meet these needs. Should a rental system be chosen, the permanent wire system and amplification system could be deleted in favor of a covered raceway or empty conduit system, as the rental sound house would supply the necessary wiring and amplifiers on an as needed basis. To provide power for rental and/or supplementary sound systems, an electrical disconnect box should be provided near the stage area. This installation should provide 3 phase/60 amps per phase service.
3. Lighting. An extensive lighting scheme may be required to present popular music events. Front lighting could be provided using lighting trusses suspended over the court. The rigging for these trusses would need to be designed to account for wind conditions at the site. Further study will be needed to establish electrical loads for such lighting.
4. Backdrop. A neutral backdrop should be provided. As in the interior spaces, this drop could be suspended via cables drawn up by hidden winches in the side walls.

FORGOT "BACKSTAGE"

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BCE PLACE

PAGE 5

GENERAL ISSUES

Sunlight

Insufficient information was available to assess the impact of direct sunlight in each of the three spaces. A study of sun angles should be made to determine if sun screens will be required to shade either performers or audiences.

Background Noise

Background noise is of sufficient concern to warrant further study of this issue. In the Garden Court, on-site measurements of street noise are recommended. In the interior spaces, additional discussion with the client regarding adjacent uses as well as analysis of the mechanical systems is recommended.

Backstage Facilities

Backstage support space is crucial to the success of these planned performance sites. For the performers, temporary shared dressing areas with secure storage space should be provided. A small number of star dressing rooms may be needed as well. These dressing areas need not be permanent nor need they be on the same level as the stages, but they should have convenient access to the stage areas.

Storage Space

A fairly sizable storage room will be required to house the portable stages, concert enclosures, lighting and sound systems when not in use. A single large room could be provided, or several smaller rooms scattered through the complex. As with the backstage facilities, storage areas need not be on the ground floor, but direct convenient access to the ground floor level is essential to controlling labor expenses for setting and striking the performance venues.

Clean Power

Sound systems are extremely sensitive to power transients and radio frequency and electro-motive interference. For this reason an isolated and conditioned power supply and distribution system is recommended. This system would be sized to handle the sound system requirements and would be separate from the feeds supplied for stage lighting and other performance uses. In addition to the disconnect boxes, clean power will need to be distributed to the remote amplifier rack room and to each of the house mix positions.

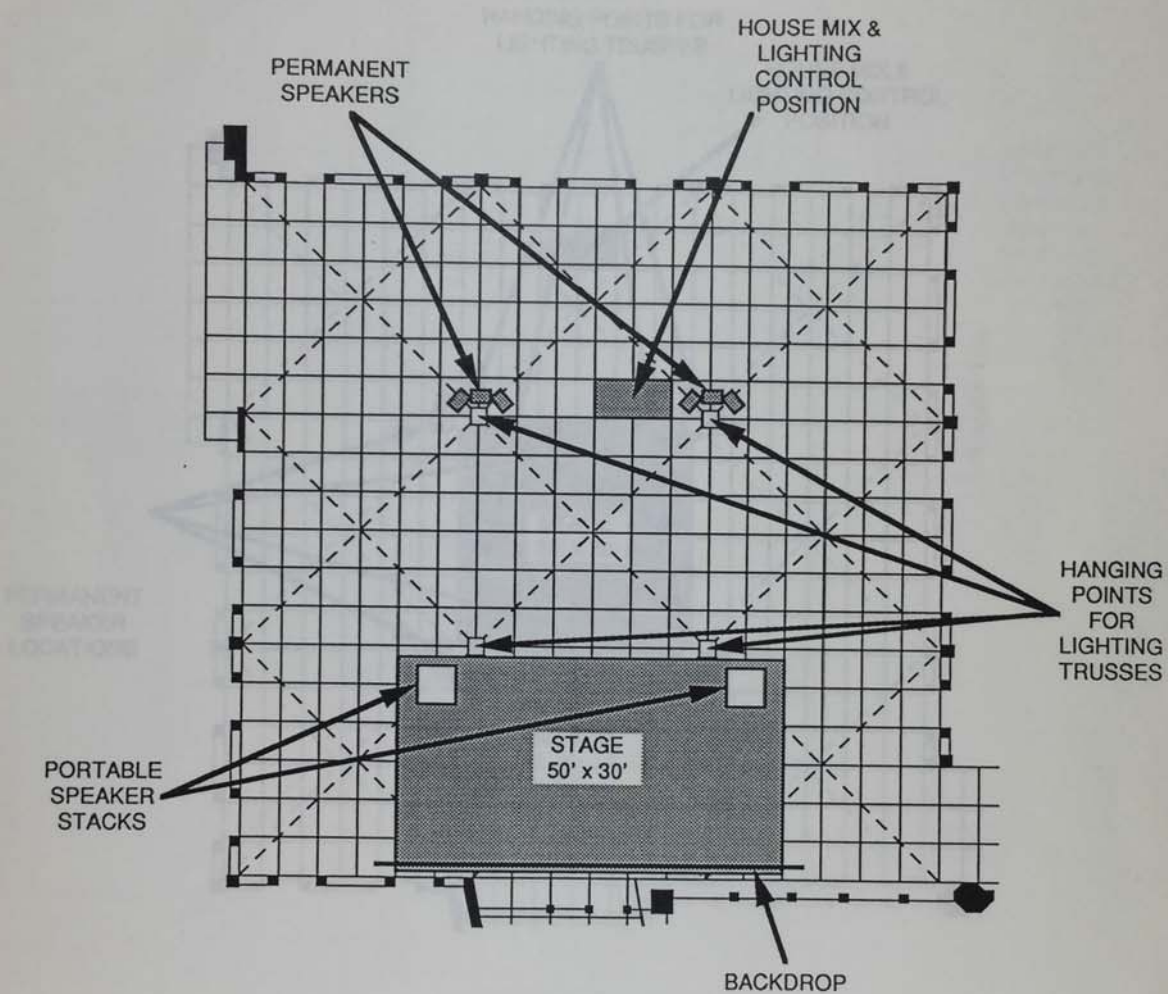
Drawings

Appended to this report are drawings which illustrate the basic requirements in each of the three performance sites.

HERITAGE SQUARE
OPTIMA

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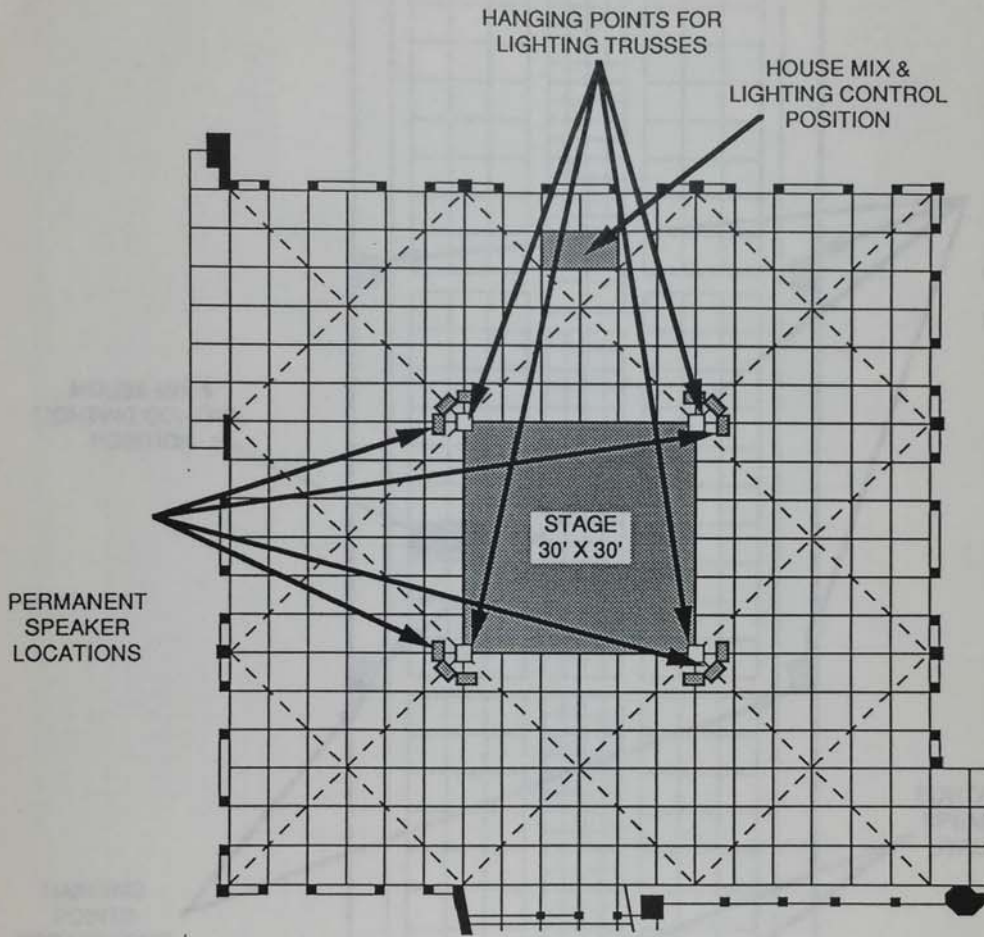
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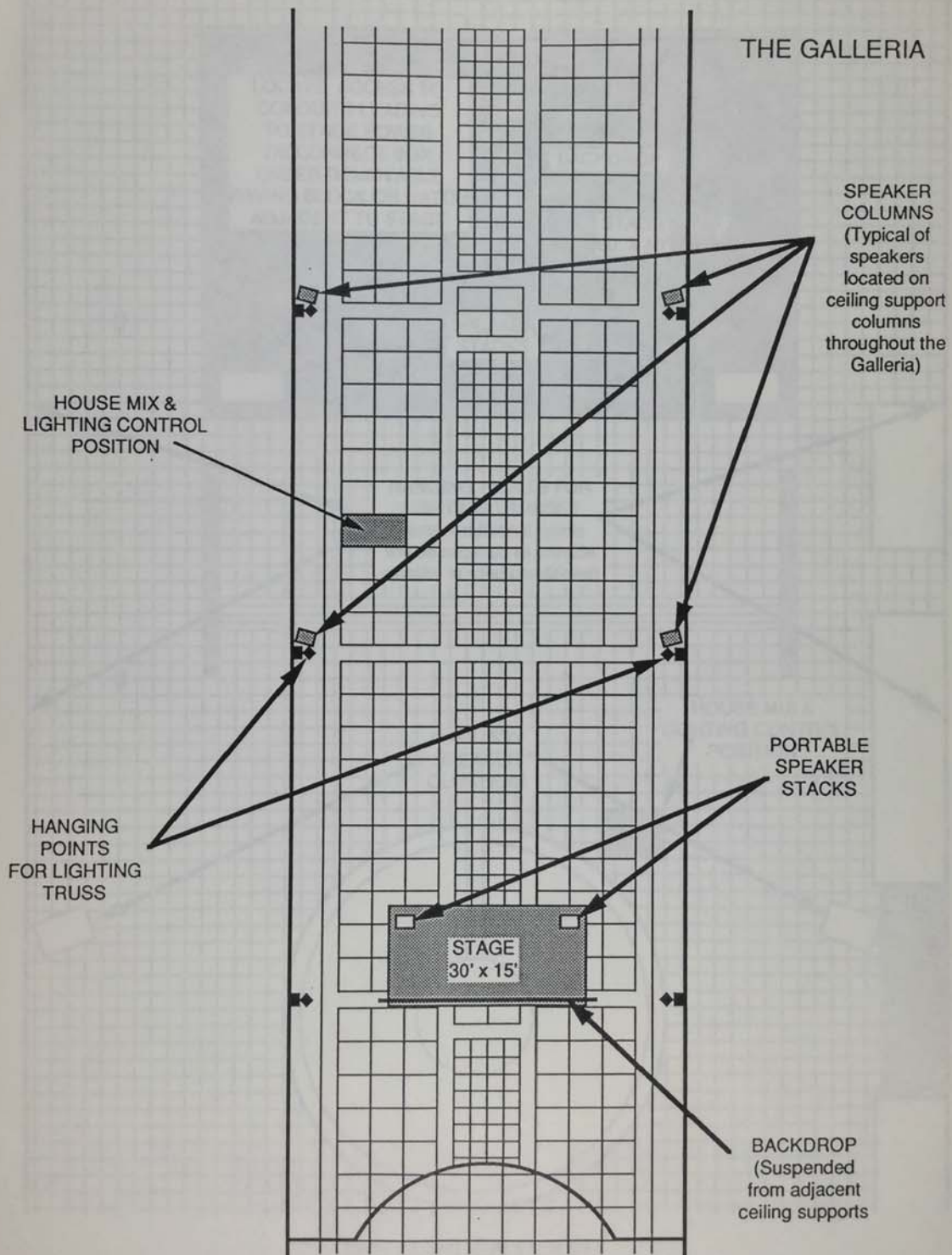
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OPTION B

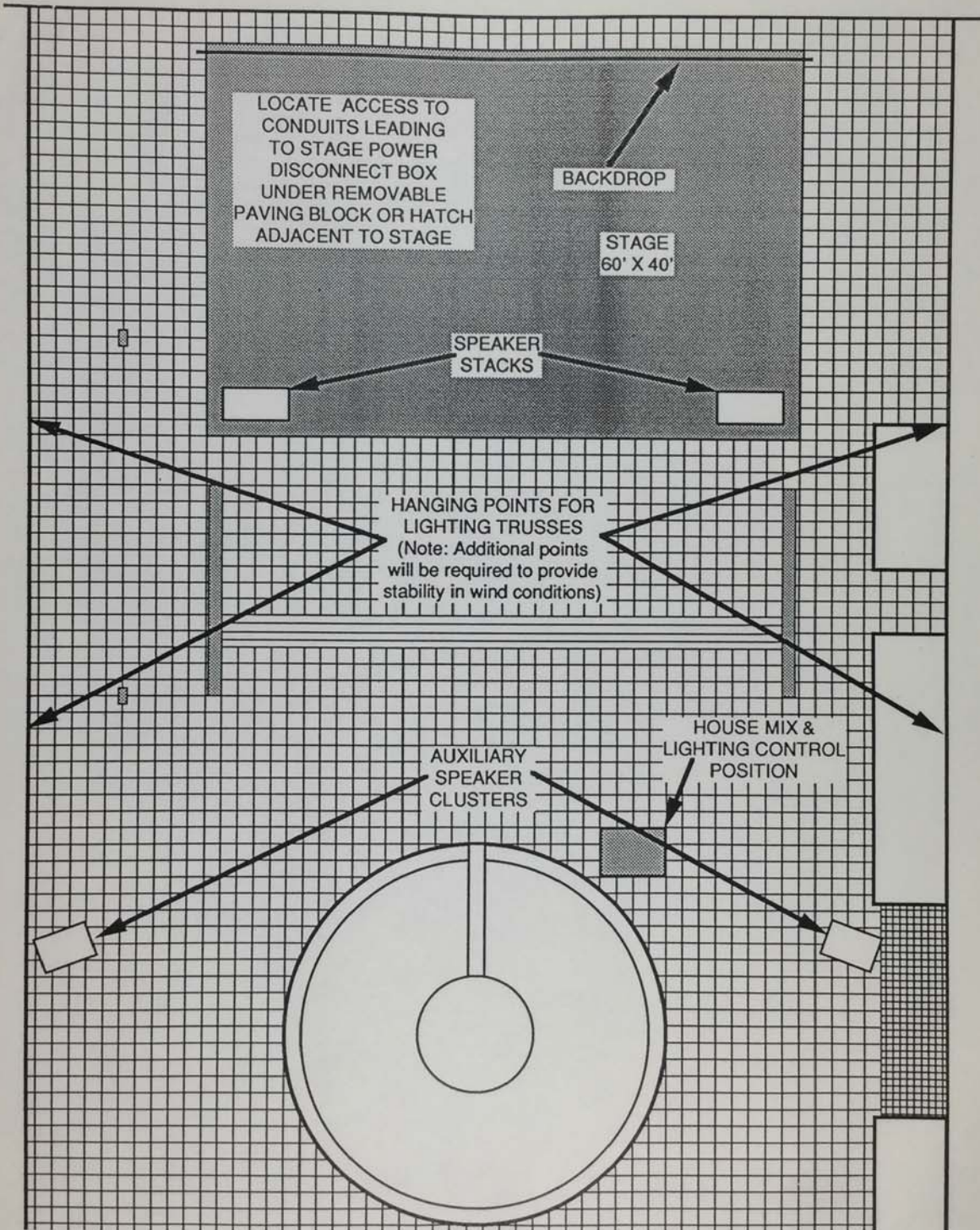
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THE GARDEN COURT

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**Bregman + Hamann
Skidmore, Owings & Merrill**

Architects
and
Engineers

481 University Ave. Toronto
Ontario, Canada M5G 2H4
(416) 596-2299 Tlx 06-218548

April 21, 1988

Mr. Scott Burton
360 West 36th Street #8 South
New York, N.Y. 10018
U.S.A.

Dear Scott:

Re: Canada Trust Tower - BCE Place
Project No. 87019

Thank you for joining us yesterday and please accept our congratulations for your participation in the BCE project in Toronto. We are very pleased to have the opportunity to work with you.

For everyone's benefit, we would like to highlight the main points of discussion from yesterday's meeting, so that our efforts may be better coordinated:

1. The construction documents for the Garden Court must be completed in six weeks, therefore the design should be finalized in four weeks.
2. The 1:100 plan of the Garden Court we prepared for coordination should be completed to reflect the following:
 - a) A planter was missing on the southeast corner of the Court.
 - b) You now feel that the entrance to the centre piece should face north instead of east, but should be singular as originally conceived.
 - c) The intent is to have an element in the middle of the centre piece, either water or small rock garden.
 - d) Steps bordering the north edge of the conceptualized court area were missing due to the concourse entrance and the change in the east wall building envelope which now defines an arcade. You intend to have an element such as these steps at the northern part of the court to counterbalance the centre piece as well as providing a seating opportunity in that area.

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Mr. Scott Burton
Canada Trust Tower - BCE Place

Page 2
April 21, 1988
Project No. 87019

If you have any drawings or details, please send them as soon as possible. In the meantime, we will request that your model be forwarded to us from the BCE Development Corporation's office where it is now located.

4. You will look at the Film House elevation bordering the east edge of the court and comment. The architect responsible for the design of Phase I, which includes the Garden Court and the two-storey screen along the east side of the court, is the joint venture of Bregman + Hamann and Skidmore, Owings & Merrill in New York. The architect in charge at SOM you should contact is David Walker. We will endeavour to have Mr. Walker attend our next design meeting.
5. We explained to you the problem we are facing at the northern end of the court and you will comment further later on.
6. You will also join us to discuss the Galleria wall at the north edge of the court when Santiago Calatrava is in town the first week of May.
7. Moorhead Fleming Corban McCarthy, the landscape architect for the project, will review the concept you have presented and will comment as soon as possible. You can contact the landscape architect directly if you need any information and they will do the same.

The next meeting will be held in our offices Wednesday, April 26, 1988, at 10:00 a.m.

Sincerely,
BREGMAN + HAMANN
SKIDMORE, OWINGS & MERRILL

A. Lessard
AL:mc

c.c. Ms. K. Garland
Mr. J. Roce
Mr. D. Walker
Mr. S. Moorhead
Mr. T. Gis

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Bregman+Hamann Architects Engineers



481 University Avenue, Toronto, Ontario M5G 2H4 Telephone (416) 596-2299, Telecopier (416) 586-0599, Telex 06-218548

ENCLOSURE FORM

To Mr. Scott Burton Date April 22, 1988
360 West 36th Street #8 South Project Number 87026
NEW YORK, N.Y. 10018 Project BCE Place - Phase II

Attention

These items are: Mailed Delivered Picked up Sent separately

Copies	Of	Description
		Plan 1:100 Garden Court and Sunken Court
		March 13, 1988, Concourse Plan 1:200
		March 13, 1988, Concourse Plan 1:20
		1:50 Section through Skylight
		1:50 Section through Sunken Court
		Calatrava's Garden Court Design
		Film House West Elevation
		Plaza Pavilion Working Drawing A2.3.18

Remarks _____

Bregman+Hamann Architects Engineers

Per *AL*
A. Lessard

Copies To 1. Ms. K. Garland/Mr. J. Roce
2. Mr. D. Walker
3. Mr. S. Moorhead/Mr. T. Gis

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BCE

BCE Development Corporation P.O. Box 3, Suite 3850, Toronto-Dominion Bank Tower, Toronto-Dominion Centre, Toronto, Ontario M5K 1A1 (416) 369-2300

March 1, 1988

Mr. Scott Burton
360 West 36th Street,
Apartment 8 South,
New York, New York
10018
U.S.A.

Dear Scott:

Enclosed please find the final payment for your submission of a proposal for the public art programme in BCE Place. As Peter Day has told you, we are delighted to inform you that the jury unanimously selected your Garden Court proposal as the winning approach. John Roce will be contacting you in the next day or so to discuss fees and to arrange for a first working meeting with our design team, including our landscape architects. We are under considerable pressure to complete the design for the Garden Court, since as you know, the first phase of the development is already under construction. I want to thank you for your hard work and creative perspective on our public spaces, and look forward to working with you on this exciting public space.

Sincerely,

Kevin Garland
Development Manager

KG/sld

Enclosure

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PETER DAY

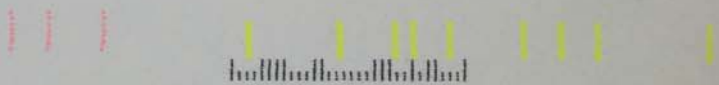
November 2, 1987

Scott Burton,
c/o Max Protetch Gallery,
560 Broadway,
New York City,
N.Y. 10012,

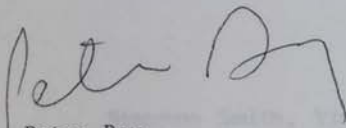
Box 3, Suite 3850, Toronto-Dominion Bank Tower, Toronto-Dominion Centre, Toronto, Ontario M5K 1A1



Mr. Scott Burton
360 West 36th Street,
New York, New York
10018
U.S.A.



Yours truly,


Peter Day

308 Adelaide Street West, Suite 1, Toronto, Ontario, M5V 1P6, Canada
telephone: (416) 977-5804

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PETER DAY

November 2, 1987

Scott Burton,
c/o Max Protetch Gallery,
560 Broadway,
New York City,
N.Y. 10012,
U.S.A.

Dear Scott:

This letter is further to our conversations concerning your working as one of the artists on the public art component of BCE Place, Toronto. We would like you to submit design concepts and proposals for both the Garden Court and the Galleria. You would be paid a fee of Cnd. \$6,000 for this.

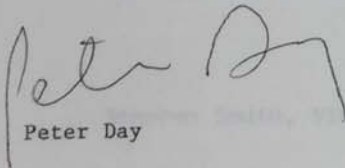
With this in mind I am including two sets of plans of the development; some notes I have compiled about the project; a booklet titled, BCE Place: Saving Toronto's Heritage; and, a booklet titled, BCE Place: Master Plan. By the way the latter booklet shows palm trees in the Galleria. These are no longer planned and will be replaced by less exotic foliage.

This is very much a preliminary package that can be supplemented by additional material that you might require.

I do hope that you will agree to become part of this project. Your work and the thinking it embodies will be a valuable addition to the development.

Do call me when you have had time to review this material. If you have any questions that you wish to pose directly to BCE Development itself you should call Kevin Garland. She is the development manager of the project. Her telephone number at BCE Development is (416) 369-2300.

Yours truly,



Peter Day

308 Adelaide Street West, Suite 1, Toronto, Ontario, M5V 1P6, Canada
telephone: (416) 977-5804

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PARTICIPANTS

ARTISTS

Barbara Astman, Toronto, Canada
Scott Burton, New York, United States
Santiago Calatrava, Zurich, Switzerland
Michael Craig-Martin, London, England
Michael Hayden, Los Angeles, United States
Jamelie Hassan, London, Canada
Spring Hurlbut, Toronto, Canada
Margaret Priest, Toronto, Canada
Alan Storey, Vancouver, Canada
Judith Schwartz, Toronto, Canada

ARCHITECTS

Tonu Altosaar, Bregman + Hamann, designer (Juror)
André Lessard, Bregman + Hamann
Tom Gis, Moorehead, Fleming, Corban McCarthy
landscape architect

CITY OF TORONTO STAFF

Mal Williams, Senior Planner
Mary Lynn Reimer, Architecture & Urban Design Planner

BCE DEVELOPMENT

Wally Pierce, President
Andrew Lennox, Vice-President, Eastern Region (Juror)
John Roce, Vice-President, Construction
Kevin Garland, Development Manager
David Wick, Construction Manager

TRUSCAN REALTY

Stephen Smith, Vice-President, Development

CONSULTANTS

Peter Day, art consultant
Larry Richards, Dean, School of Architecture,
University of Waterloo, (Juror)

(update, Nov. 19/87)

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PUBLIC ART FOR BCE PLACE

November 17, 1987

BRIEF TO ARTISTS:

This document is intended as explanatory background material to accompany the set of plans and site drawings of BCE Place and to complement the personal briefing to be given the artists in Toronto on November 19, 1987.

Aims and Intentions of the Public Art Component of BCE Place

The objective of the public art component of BCE Place is to create superb public spaces and experiences which enhance and humanize this particular development.

At the same time the work is expected to integrate itself into the overall urban and architectural thinking of the project and its immediate surroundings. It is important that the work be permanent, durable and as vandal proof as possible. Similarly it is also preferable that the work, being in a public place, is for public contact and use and requires the minimum amount of maintenance.

Background to BCE Place

The site is one city block, bounded by Front Street West in the south, Yonge Street on the east, Wellington Street West on the north and Bay Street on the west. The development will occupy 5 acres (2 hectares).

Phase One of BCE Place includes a 1 million square foot office tower, called the Canada Trust Tower, after its lead tenant Canada Trust, a Canadian owned trust and financial company. A subsequent phase will raise the total square footage of the project to 2.5 million square feet (225,000 square metres).

The development will provide tenants and citizens of Toronto with a direct connection to the City's transit system, including Toronto's extensive underground pedestrian concourse network, to the Toronto subway (TTC), Union Station with its interurban Go and Via Train connections, and above ground to the TTC's bus system. The concourse level pedestrian system will link up to a new eastern underground walkway system, leading from Union Station, and joining the concourse level of the present Scotia Plaza development to the north and ultimately to the Eaton Centre.

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Phase Two of the development includes a second office tower, retail space, restaurants, commercial trading floors, a 450 feet (137 metres) long and six storey high glass covered Galleria and indoor court, a public museum, a day-care centre, and renovation and integration of a key stretch of mid-nineteenth century historical buildings.

Given its location and the nature of the development it is hoped that BCE Place will become the premier office address in Toronto in Canada.

The development is being undertaken by BCE Development Limited.

BCED - The Company

BCED is a Vancouver, British Columbia based international real estate company and has offices in Calgary, Chicago, Denver, Minneapolis, Orange County, Phoenix, Seattle, St. Paul and Toronto. Since 1964, the company has developed, or jointly developed, real estate projects throughout North America with an asset value in excess of \$5 billion. These projects have included 49 office buildings and 26 retail centres.

BCED is a subsidiary of Bell Canada Enterprises Inc., one of the largest and most profitable corporations in Canada, with total assets in excess of \$20.5 billion Cnd. (1985). Bell Canada Enterprises Inc. is a diversified group of companies engaged in telecommunications operations, telecommunications equipment manufacturing, natural resources operations, printing, publishing and packaging, as well as real estate investment and development. Among other subsidiary and associated companies are Bell Canada, Northern Telecom Limited, TransCanada Pipelines Limited and BCE PubliTech Inc.

Toronto's BCE Place is being developed out of the Toronto offices of BCE Development Corporation under the leadership of Andrew B. Lennox, Vice-President, Eastern Region. The development manager is Kevin Garland. Others in the development team include John Roce (Vice-President, Construction) and David Wick (Construction Manager). The architects of BCE Place are Bregman + Hamann Architects of Toronto with Tonu Altosaar the design architect. The New York office of Skidmore, Owings and Merrill is responsible for the design concept of the Canada Trust Tower and are still involved with Phase One and as design advisers to the entire project. The landscape architect for the project is Stephen Moorehead of Moorehead, Fleming, Corban, McCarthy Landscape Architects of Toronto. The public art component of the project is being co-ordinated by Kevin Garland, and assisted by Peter Day, a special consultant to the development.

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Some facts about BCE Place

Phase One of BCE Place is slated for completion by late fall, 1990. Site preparation will begin late fall 1987. Phase Two will be commenced when market conditions permit.

BCE Place will include:

- The 51 floor high Phase One Canada Trust Tower located at the corner of Bay Street and Front Street West.
- The Phase Two Tower, 42 storeys high, located on Bay and Wellington Streets.
- A six storey high podium joining these towers and at the corner of Bay Street and Wellington Street creating the northwest edge of the development. This space will probably be occupied by financial trading floors.
- A 450 foot (137 metres) long, 90 foot (27.5 metres) high glass enclosed Galleria bisecting the site from West to East. The Galleria links the Phase Tower tower to Bay Street while at the same time connecting both towers via the Heritage Square to Yonge Street. Below the Galleria is a concourse level pedestrian and retail walkway.
- A major component of the site is the two thirds of an acre (0.25 hectare), south facing Garden Court. On the West side of the Garden Court is the Canada Trust Tower and on the East the Herczeg Building (also called 22 Front Street and sometimes popularly known as the Film House). At its maximum the Garden Court is approximately 114 feet (34 metres wide) and 240 feet (75.5 metres) deep. On its northern edge is a major entrance to the Galleria. The Garden Court is on a north-south axis with the central pediment and Ionic-columned arched front of the Beaux-Arts Dominion Public Building across on the south side of Front Street. This Federal Government owned building, currently under restoration, dates from the late 1920's and is made of limestone and decorated with cast-iron beavers and rosettes. It was a customs house and post office.
- The Herczeg Building at 22 Front Street West is the only structure on the block that is not controlled by the developer. The building houses two restaurants on the ground floor and offices above. This original limestone faced structure dates from the early 1920's. It was designed as a china show room, with offices for a china importing company above. The building has recently had an eight storey addition placed on its roof. BCEP has obtained permission from the owner of the Herczeg Building to decorate or adorn the west, north or east sides of the building.

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- On the southeast corner of the site, at the corner of Yonge Street and Front Street is the historical jewel of the site, the Bank of Montreal Building, built in 1885-6 in a rococo style. It abounds with vigorous stonework, grand plate-glass windows, and exuberantly carved trophies. On each pier of the portico, sculptures shields and trophies hang from carved masks symbolizing the Arts and Industries in Canada. Commerce, Music, and Architecture on the south side; Industry, Science, Literature and Arts on the east. A plow and sheaves of wheat stand for Agriculture, a lute and clarinet for Music, palette and brushes for Painting, and a four-columned temple front for Architecture. Appropriately the piers at the southeast corner, flanking the main entrance, are dedicated to Communications and the Railway symbolized by a telegraph pole, and to Banking with a cornucopia spilling coins and ledgers.

The interior of the bank building boasts a 45 foot (13.7 metres) high banking hall topped with a stained-glass dome. Manufactured by the Robert McCausland Company of Toronto it was described in 1886:

"Cornucopia pour out in lavish fashion the gold and silver coin, which for centuries have been the emblem of the banker's occupation. Dragon's and mythical personages in blue and crimson draperies keep guard over these treasures....The outer penal bears festoons of fruit and flowers, while in the centre are eight circles bearing emblems of the eight provinces of the Dominion (Canada)."

- Running north along Yonge Street and around the corner along Wellington Street is a stretch of mid and late nineteenth century brick buildings, many with stone lintels and sills. Some of the later Victorian buildings are quite florid with foliated capitals, giant keystones and raised brick panels. These buildings will be retained and restored. In one case one of the buildings will be shifted from a site further west along Wellington Street and reinserted into an open lot, thereby recreating a continuous streetscape. Behind them will be an infill of four to five storey high retail and commercial space designed in a manner appropriate to the historic facades and creating a Heritage Square, a glazed interior space.
- Heritage Square, towards the eastern end of the Galleria, will measure approximately 114 feet square (34 metres square) and will be a glass enclosed interior court lined with four storey buildings with retail shops and restaurants at grade. A performance stage may also be planned at this point for programmed indoor performances (such as chamber music concerts, opera recitals and the like.) On one edge of the Square will be the Commercial Bank Building, moved to this point from its previous location on Wellington Street. It will be completely restored and may house a cultural facility.

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- The Commercial Bank of Midland District building, formerly the Merchant's Bank and the Clarkson Gordon Building, is presently located at 13-15 Wellington Street. Designed in a Greek Revival style, the building dates from 1845.

Process to be followed

BCED has pre-selected a group of artists or teams of artists. Two or three artists or in some cases teams of artists, will each be asked to provide design proposals for certain specified locations in the development. Each artist will be paid a fee, payable half in the middle of November, 1987 and the remaining half in late January, 1988 on submission of proposals. Each artist will be brought to Toronto at BCED's expense. All day on November 19th, 1987 the artists will be given a tour of the site followed by a briefing by the architect and landscape architect and a meeting with the City of Toronto officials from the Architecture & Urban Design Group and the Planning Department. Following lunch the project will be reviewed in detail with the developer.

The artists will be required to submit their proposals by late January, 1988. A four person panel will review the submissions and make their selection. The panel will consist of:

- Richard Prince, (Sculptor and Professor of Sculpture at the Fine Arts Faculty of the University of British Columbia, Vancouver)
- Professor Larry Richards, (Architect, architecture and urban design critic and Director of the School of Architecture at the University of Waterloo, Ontario)
- Tonu Altosaar, (Partner, Bregman + Hamann Architects, Toronto, design architect of the project)
- Andrew Lennox, (Vice-President, Eastern Region, BCE Development)

The proposals will be circulated to the panel and a non-voting panel of resource specialists advising the team. This team will include the landscape architect and the structural engineers of the project. Each artist will have a personal opportunity to present and explain the proposal and its background thinking to the four person panel. The panel may decide to recommend that no artist be selected for a site or that two or more artists or teams work together on further developing their proposal for one or more areas on the site.

The selected artists will be expected to work with the art consultant to the development and the design and development team of BCE Place on a continuing collaborative basis throughout all phases of the project until completion. It is our objective that artists proposals be fully integrated into the overall design for the block.

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Nature of Submissions

The artists will not be obliged to provide detailed maquettes or full working drawings. Instead, the artists will be asked to submit concepts, preliminary drawings, a budget outline and indications of proposed materials to be used. Naturally, artists may submit models or maquettes if they so wish.

Copyright and original artwork for the submissions will remain the property of the artists but the artists will be expected to provide BCED with a copy of their artwork.

Because the artists involved are limited in number artists may produce more than one proposal. As part of their proposals artists are encouraged to suggest ways they might wish to expand their proposal to include components, related to their submission, that might be located on areas elsewhere throughout BCE Place.

Some important Considerations

In reviewing the proposals the jury will be looking for:

1. Public art proposals which contribute to the creation of superb public spaces while at the same time enhancing and humanizing BCE Place.
2. Work which will achieve a maximum of benefit and impact on the public spaces in the development for the funds expended.

Selected areas for Public Art

At this stage, the following areas have been selected as possible public art sites:

- Garden Court and West Wall of 22 Front Street (Herczeg Building).
- West Wall of 22 Front Street West (Herczeg Building).
- Structure of Galleria and Heritage Square.
- Glazing of Heritage Square.
- Internal space of Galleria plus entrances from Bay Street and Yonge Street and onto Garden Court.
- Floor surfaces throughout the project (most especially Galleria and concourse levels) and including the entrance way from Union Station to the concourse.
- Lighting sequence for tops of two skyscrapers.

At some future date additional areas for public art may be selected and additional groups of artists invited to submit proposals.

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Components that should be considered for each site.

Garden Court and West Wall of 22 Front Street (Herczeg Building)

- Present plans call for three areas: a transition area abutting the public street, a central plaza area with a focal fountain, and a transition area, to the Galleria. This present plan can be amended or retained as desired provided its general principles are retained. Beneath the site will be mechanical areas. As final plans have not yet been drawn and the building not yet commenced the site is still open to possibilities.
- The Garden Court measures 114 feet wide (34 metres) x 240 feet (72 metres) deep.
- Public access is important including access for the handicapped and the Garden Court should be integrated with the sidewalk along Front Street.
- The Garden Court should be integrated with the West Wall above it (see separate notes concerning the West Wall).
- Public Route through and transition into the Galleria and design of possible entrance/portal.
- Change of grade from Front Street and the Galleria (see plans for details concerning grades).
- Transition from Canada Trust Tower to Garden Court.
- Aerial views of the site.
- How the site will be used. This area will almost certainly be used for outdoor sunning in the summer, for eating "brown-bag" lunches, for meeting people and for listening to lunch time concerts planned for an out-door performance stage to be placed in the garden court.
- This out-door performance area may be a temporary or permanent structure. If it is included its stage should measure no less 20 feet (6.1 metres) wide x 20 (6.1 metres) feet deep and no more than 40 feet (12.2 metres) wide x 40 feet (12.2 metres) deep. Artists are invited to submit suggestions for the exact placement of the stage and also propose designs for it. Support space, including service access and storage, back of house areas, lighting grids, sightlines etc. must be considered in the design of the performance area. Should such an area be included, a professional theatre consultant will be engaged by BCED to collaborate on and deal with its theatrical requirements and specialized aspects.

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West Wall of 22 Front Street West (Herczeg Building)

- Site measures approximately 294,440 square feet (2,776 square metres).
- Current plans call for the bottom half of the wall to be covered with stucco and the metal siding, currently on the top half, to be retained.
- Existing windows and exit doors must be retained.
- It is currently planned to locate the airshaft and vents and the emergency generator at the base of the West Wall. These will be screened from view by one or two storey high colonnaded wall.
- The future view of this building from the Canada Trust Tower and Garden Court causes concern.

Structure of the Galleria and Heritage Square

- The structure is approximately 6 storeys high.
- The structure may stand structurally free or may be part of the adjacent building.
- Design of entrances and exits (to Bay Street, to the Garden Court and Yonge Street) are important components.
- A distinctive dome over the Heritage Square is possible. By use of or special glass this might interact with the floor surface of the Square itself.

Internal Space of Galleria plus entrances to Bay Street and Yonge Street and onto the Garden Court

- This will be an important indoor street, particularly in the winter.
- It is approximately the length and height of the Galleria in Milano, Italy.
- Bay Street is the main entrance to BCE Place and the entrance also to the Phase Two Tower. There is a need to pull the visitor into the space, then along it to the Phase Two Tower and Heritage Square.
- It is intended that this space will have a more serene and dignified, and less commercial atmosphere than the nearby Eaton Centre and its Galleria.

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- An indoor performing stage is an option and could be located and designed somewhere along the Galleria or in the Heritage Square. The stage should include dressing facilities and have a stage area of no less than 20 x 20 feet (6.1 metres x 6.1 metres) and no more than 40 x 40 feet (12.2 metres x 12.2 metres).

Floor Surfaces Throughout the Project (most especially the Galleria and concourse level) and including the entrance way from Union Station to the concourse

- The priority floor surfaces are the Galleria but an overall schema for the whole development might be possible with materials changing at the concourse level and perhaps outside on the Garden Court.
- Materials suggested should integrate with the planned materials for the development. They should be durable safe and easily maintained.
- In the Galleria in particular the floor surfaces should be integrated with the structural columns.

Lighting sequences for the finials or tops of the two skyscrapers

- Because of their distinctive tops these two buildings will be an important new element on the Toronto skyline. The Canada Trust Tower will be 51 floors high and the Bay-Wellington Tower will be 42 floors high. They may be lit at night. A particular lighting programme for each or both of the buildings, with possibly connecting elements elsewhere on the site, is required.

Materials to be used in components of the project

The historic buildings on the east of the development are in typical red and buff Toronto brick. Certain elements and structures are in limestone, another common Toronto building material. The Canada Trust Tower and the Bay-Wellington towers will probably be clad in a pink-grey granite whose surface will probably be flamed. Windows will be in a green tinted glass. The Canada Trust Tower lobby has been designed with contrasting bands of Rosso Verona (red) and cream polished marble. Exact varieties and finishes are still to be determined.

Additional Collaborators

An invited artist may choose to invite additional artists to collaborate with him or her on the submission or components of the submission. Artists doing so are asked to notify Peter Day of such plans.

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Budget

The approximate budget for the public art program within BCE Place is \$2 million Cnd. A minimum of \$400,000 will be committed to works of art in the outdoor Garden Court. Apart from this requirement, the budget is open and flexible, however, public art proposals will be judged in part on the degree of effect and impact realized relative to funds expended.

RECOMMENDED WORKS TO ARTISTS

This is intended as written documentation and background material to accompany the actual plans and site drawings of BCE Place and to complement the physical briefing to be given the artists in January or December 1982.

Background to BCE Place

A portion of 15 of a total building budget of BCE Place will be spent on public art for the site of this development in the centre of Toronto's downtown financial district. The site is one city block, bounded by Front Street West to the south, King Street to the east, Wellington Street West to the north and Bay Street to the West. The development will occupy 1,000,000 square feet. This is the last remaining single development of a downtown Toronto city block.

Phase One of BCE Place includes a 1-million square foot office tower, called the Canada Trust Tower, which is the last tower, Canada Trust, a Canadian owned tower and financial centre. A subsequent phase will raise the total square footage of the project to 2.5 million square feet.

PD/sld (10 square metres)

The development will provide tenants and citizens of Toronto with a strong connection to the city's street scene, including a public sculpture, which will be a significant contribution to the

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PETER DAY

BCE PLACE 1% FOR ART

BACKGROUND NOTES TO ARTISTS

This is intended as written documentation and background material to accompany the set of plans and site drawings of BCE Place and to compliment the personal briefing to be given the artists in Toronto on November 19, 1987.

Background to BCE Place

A minimum of 1% of a total building budget of BCE Place will be spent on public art for the site of this development in the centre of Toronto's downtown financial district. The site is one city block, bounded by Front Street West in the south, Yonge Street on the east, Wellington Street West on the north and Bay Street on the West. The development will occupy 5 acres (4,000 square metres). This is the last remaining single development of a downtown Toronto city block.

Phase One of BCE Place includes a 1 million square foot office tower, called the Canada Trust Tower, after its lead tenant, Canada Trust, a Canadian owned trust and financial company. A subsequent phase will raise the total square footage of the project to 2.5 million square feet (232,250 square metres).

The development will provide tenants and citizens of Toronto with a direct connection to the city's transit system, including Toronto's extensive underground pedestrian concourse network, to the

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Notes to Artists for BCE Place

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Toronto subway (TTC), Union Station with its interurban GO and VIA train connections, and above ground to the TTC's bus system. The concourse level pedestrian system will link up to a new eastern underground walkway system, leading from Union Station, and joining the concourse level of the present Scotia Bank development to the north and ultimately to the Eaton Centre.

Phase Two of the development includes a second office tower, retail space, restaurants, commercial trading floors, a 450 feet (137 metres) long and six storey high glass covered Galleria and indoor court, a public museum, a day-care centre, and renovation of a key stretch of mid-nineteenth century historical buildings.

Given its location and the nature of the development it is hoped that BCE Place will become the premier office address in Toronto and as result in Canada.

The development is being undertaken by BCE Development Limited in co-operation with its partners Canada Trust and the Canadian Imperial Bank of Commerce.

BCE — The Company

BCE is a Vancouver, British Columbia based international real estate company and has offices in Calgary, Chicago, Denver, Minneapolis, Orange County, Phoenix, Seattle, St. Paul and Toronto. Since 1964, the company has developed, or jointly developed, real estate projects throughout North America with an asset value in excess of \$5 billion. These projects have included 49 office buildings and 26 retail centres.

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Notes to Artists for BCE Place

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A 68% equity interest in the company is held by Bell Canada Enterprises Inc., one of the largest and most profitable corporations in Canada, with total assets in excess of Cnd. \$20.5 billion (1985). Bell Canada Enterprises is a diversified group of companies engaged in telecommunications operations, telecommunications equipment manufacturing, natural resources operations, printing, publishing and packaging, as well as real estate investment and development. Among other subsidiary and associated companies are Bell Canada, Northern Telecom Limited, TransCanada Pipelines Limited and BCE PubliTech Inc.

Toronto's BCE Place is being developed out of the Toronto offices of BCE Development Corporation under the leadership of Andrew Lennox, Vice-President, Eastern Region. The development manager is Kevin Garland. Others in the development team include John Roce (project manager of BCE Place), David Wick and landscape architect, Stephen Moorhead. The architect of BCE Place are Bregman and Hamann Architects of Toronto with Tonu Altosaar the design architect. The New York office of Skidmore, Owings and Merrill was initially responsible for design concept development of the project and SOM are still involved with Phase One development of the Canada Trust Tower (check). The landscape architect of the project is Stephen Moorhead of Moorhead, Fleming, Corban, McCarthy Landscape Architects of Toronto. The 1% of Art component of the project is being co-ordinated by Peter Day, a special consultant to the development, Peter Day.

Some facts about BCE Place

Phase One of BCE Place is slated for completion by late fall, 1990.

Site preparation will begin late fall 1987. Phase Two will probably be

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Notes to Artists for BCE Place

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commenced parallel to Phase One with final completion probably by fall, 1991.

BCE Place will include:

- The 51 floor high Phase One Canada Trust Tower located at the corner of Bay Street and Front Street West.
- The Phase Two tower is 42 storeys high and is located on Bay and Wellington Street.
- A five storey high podium joins these towers and at the corner of Bay Street and Wellington Street creates the northwest edge of the development. This space will probably be occupied by financial trading floors.
- A 450 foot (137 metres) long, 6 storey high glass enclosed Galleria bisects the site from West To East. The Galleria links the Phase Two tower to Bay Street while at the same time it connects both towers via Heritage Square to Yonge Street. Below the Galleria is a concourse level pedestrian walkway with links the major components of the site.
- A major component of the site is the two thirds of an acre (2,666 square metres) Garden Court. On the West side of the Garden court is the Canada Trust Tower and on the West the Herczeg Building (also called 22 Front Street and sometimes popularly known as the Film House). At its maximum the garden court is approximately 38 yards (34 metres wide) and 80 yards (75.5 metres) deep. On its northern edge is an entrance to the Galleria on the south is Front Street West. The Garden Court is on a north-south axis with the central pediment and Ionic-columned arced front of the Beaux-Arts Dominion Public Building,

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Notes to Artists for BCE Place

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across on the south side of Front Street. This Federal Government owned building, currently under restoration, dates from the late 1920s and is made of limestone and is decorated with cast-iron beavers and rosettes. It was a customs house and post office.

-- The Herczeg Building at 22 Front Street West is the only structure on the block that is not owned by the developer and therefore not part of the development. The building houses two restaurants on the ground floor and offices above. This original limestone faced structure dates from the early 1920s. It was designed as a china show room, with offices for a china importing company above. The building has recently had a eight storey addition placed on its roof. BCED has obtained permission from the owner of the Herczeg Building to decorate or adorn the west, north or east sides of the building in any fashion.

-- On the southeast corner of the site, at the corner of Yonge Street and Front Street, is the historical jewel of the site, the Bank of Montreal Building, built in 1885-6 in a rococo style. It abounds with vigorous stonework, grand plate-glass windows, and exuberantly carved trophies. On each pier of the portico, sculptured shields and trophies hang from carved masks symbolizing the Arts and Industries in Canada. Commence, Music, and Architecture on the south side; Industry, Science, Literature and Arts on the east. A plow and sheaves of wheat stand for Agriculture, a lute and clarinet for Music, palette and brushes for Painting, and a four-columned temple front for Architecture. Appropriately the piers at the southeast corner, flanking the main entrance, are dedicated to Communication and the Railway, symbolized by a telegraph pole, and to Banking, with a cornucopia spilling coins and

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ledgers.

In interior boasts a 45 feet (13.7 metres) high banking hall topped with a stained-glass dome. Manufactured by the Robert McCausland Company of Toronto it was described in 1886:

"Cornucopia pour out in lavish fashion the gold and silver coin, which for centuries have been the emblem of the banker's occupation. Dragon's and mythical personages in blue and crimson draperies keep guard over these treasures.....The outer panel bears festoons of fruit and flowers, while in the centre are eight circles bearing emblems of the eight provinces of the Dominion [Canada]."

-- Running north along Yonge Street and around the corner along Wellington Street is a stretch of mid and late nineteenth century brick buildings, many with stone lintels and sills. Some of the later Victorian buildings are quite florid with foliated capitals, giant keystones and raised brick panels. These buildings will be retained and restored. In one case one of the buildings will be shifted from a site further west along Wellington Street and reinserted into an open lot, thereby maintaining a continuous band of heritage properties. Behind them will be an infill of four to five storey high retail and commercial space complete with recreated period backs, that will front onto Heritage Square.

-- Heritage Square, towards the eastern end of the Galleria, will measure 38 yards (34 metres) by 38 yards (34 metres) and be a glass enclosed meeting place edged by period 19th century retail and restaurant locations. A performance stage is also planned at this point for programmed indoor performances (such as chamber music concerts, opera recitals and the like). On one edge of the Square will be the Commercial Bank of Midland Building, moved to this point from its previous location on Wellington Street. It will be completely restored

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and might possibly house a cultural facility.

-- The Commercial Bank of Midland District building, formerly Merchant's Bank and the Clarkson Gordon Building, is presently at 13 - 15 Wellington Street. Done in a Greek Revival style, the building dates from the mid-nineteenth century.

Aims and Intentions of the 1% for Art Component of BCE Place

As a component of the development agreement with the City of Toronto BCED will spend a minimum of 1% of the building budget of BCE Place on public art. This works out to a minimum of \$2 million. The work will be in public spaces of the development and be conceived by acknowledged artists. The broad aim of the public art is to create superb public spaces and experiences which enhance and humanize this particular part of the city. At the same time the work is expected to integrate itself into the overall urban and architectural thinking of the project and its immediate surroundings. The work should be permanent, durable and as vandal proof as possible. Being in a public place it should be safe for public contact and use and require the minimum amount of maintenance.

Process to be followed

Working with the City of Toronto's Toronto Art Commission BCED has devised a specific mechanism to obtain this public art. Under the supervision of a special consultant, Peter Day, BCED has pre-selected a group of artists or teams of artists. Two or three artists, or in some cases teams of artists, will each be asked to provide design proposals for certain specified locations on the development. Each artist will be paid a fee, payable half in the middle of November, 1987 and the remaining

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Notes to Artists for BCE Place

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half late January, 1988 on submission of proposals. Each artist will be brought to Toronto at BCED's expense. All day on November 19th, 1987 the artists will be given a tour of the site followed by a briefing by City of Toronto officials from the Architecture & Urban Design Group and the Planning Department. Following lunch the artists will be briefed by the architect and landscape architect of the project along with the developer.

The artists will be required to submit their proposals by late January, 1988. A four person panel will review the submissions and make their selection. The panel will consist of:

Andrew Lennox (Vice President, Eastern Region of BCE Development)

Tonu Altosaar (Partner of Bregman and Hamann Architects of Toronto and design architect of the project)

Larry Richards, (Architect, architecture critic and Dean of the School of Architecture and Urban Design at the University of Waterloo, Ontario)

Richard Prince, (sculptor and Professor of Sculpture at the Fine Arts Faculty of the University of British Columbia, Vancouver)

The proposals will be circulated to the panel and a non-voting panel of resource specialists advising the team. This team will include the landscape architect and the structural engineers of the project. Each artist will have a personal opportunity to present and explain the proposal and its background thinking to the four person panel. The panel may decide to recommend that no artist be selected for a site or that two or more artists or teams work together on further developing their proposal for one or more areas on the site.

The selected artists will be expected to work with the art consultant to

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Notes to Artists for BCE Place

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the development and the design and development team of BCE Place on an ongoing basis throughout all phases of the project until completion on fully integrating their proposal into the existing plans for the site.

Nature of Submissions

The artists will not be obliged to provide detailed maquettes or full working drawings. Instead, the artists will be asked to submit design concepts, preliminary drawings, a rough budget outline and some indications of proposed materials to be used. Naturally, artists may submit models or maquettes if they so wish.

Copyright and original artwork for the submissions will remain the property of the artists but the artists will be expected to provide BCED with a copy of their artwork for the company's record purposes.

If they so wish artists may produce more than one proposal. As part of their proposals artists will be encouraged to suggest ways they might wish to expand their proposal to include components, related to their submission, that might be located on areas elsewhere throughout BCE Place.

Selected areas of Public Art

At this stage the following areas have been selected as possible public art sites:

- Garden Court and West Wall of 22 Front Street (Herczeg Building).
- West Wall of 22 Front Street West (Herczeg Building).
- Structure of Galleria and Heritage Square.
- Internal space of Galleria plus entrances from Bay Street and Yonge Street and onto Garden Court.
- Floor surfaces throughout the project (most especially Galleria and

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Notes to Artists for BCE Place

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concourse levels) and including the entrance way from Union Station to the concourse.

-- Lighting sequence for tops of two skyscrapers.

At some future date additional areas for public art might be selected and additional groups of artists invited to submit proposals.

Components that ought to be considered for each site

Garden Court and West Wall of 22 Front Street (Herczeg Building)

-- Present plans call for three areas: a transitional area abutting the street, a plaza area complete with fountain, and a transitional area, complete with trees, to the Galleria. This present plan can be amended or retained as desired. Beneath the site will be mechanical areas. As final plans have not yet been drawn and the building not yet commenced the site is still open to possibilities.

-- The Garden Court measures 38 yards wide (34 metres) x 80 yards (72 metres)

-- Public access is important and the Garden Court should be integrated with the side walk along Front Street.

-- The Garden Court should be integrated with the West Wall above it (see separate notes concerning the West Wall).

-- Transition into the Galleria and design of possible entrance/portal.

-- Change of grade from Front Street and the Galleria (see plans for details concerning grades).

-- Transition from Canada Trust Tower to Garden Court.

-- Aerial views of the site.

-- How the site will be used. This area will almost certainly be used

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Notes to Artists for BCE Place

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for outdoor sunning in the summer, for eating "brown-bag" lunches, for meeting people and for listening to lunch time concerts planned for an out- door stage to be placed in the garden court.

-- This out-door maybe a temporary or permanent structure. It's stage should measure no less 20 feet (6.1 metres) wide x 20 (6.1 metres) feet deep and no more than 40 feet (12.2 metres) wide x 40 feet (12.2 metres) deep. Artists invited to submit proposals for the Garden Court may include in their proposal suggestions for the exact placement of the stage and also propose designs for it.

West Wall of 22 Front Street West (Herczeg Building)

-- Site measures approximately 294,440 square feet (2,776 square metres).

-- Current plans call for the bottom half of the wall to be covered with stucco and the metal siding, currently on the top half, to be retained.

-- Existing windows and exit doors must be retained.

-- It is currently planned to locate the airshaft and vents and the emergency generator at the base of the West Wall. These will be screened from view by a two storey high colonnaded wall.

-- The future view of this building from the Canada Trust Tower causes concern.

Structure of the Galleria and Heritage Square

-- The Structure is approximately 6 storeys high.

-- Currently plans call for a structure that stands structurally free of the adjacent building.

-- Design of entrances and exits (to Bay Street, to the Garden Court and Yonge Street) are important components.

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Notes to Artists for BCE Place

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- View of Galleria at north end of Garden Court is important.
- A distinctive dome over the garden court is possible. By use of coloured material this might interact with the floor surface of the Square itself.

Internal Space of Galleria plus entrances to Bay Street and Yonge Street and onto the Garden Court

- This will be an important indoor street, particularly in the winter.
- It is approximately the length and height of the Galleria in Milano, Italy.

-- Bay Street is the main entrance to BCE Place and the entrance also the to Phase Two tower. There is a need to pull the visitor into the space, then along it to the Phase Two Tower and Heritage Square.

-- It is hoped that this space has a more upmarket/upscale atmosphere than the nearby Eaton Centre and its Galleria.

-- An indoor performing stage could be located and designed somewhere along the Galleria or on Heritage Square. The stage should include dressing facilities and have a stage area of no less than 20 x 20 feet (6.1 metres x 6.1 metres) and no more than 40 x 40 feet (12.2 metres x 12.2 metres).

Floor Surfaces Throughout the project (most especially the Galleria and concourse level) and including the entrance way from Union Station to the concourse.

-- The priority floor surfaces are the Galleria but an overall schema for the whole development might be possible with materials changing at the concourse level and perhaps outside on the Garden Court.

-- Materials suggested should integrate with the planned materials for

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Notes to Artists for BCE Place

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the development.

-- In the Galleria in particular the floor surfaces should integrate themselves with the columns in the space.

Lighting sequences for the finials or tops of the two skyscrapers

-- Because of the peaked tops these two buildings will be important and distinctive element on the Toronto skyline. The Canada Trust Tower is 51 floors high and the Phase Two Tower is 42 floors high. As such they will be lit at night. A particular lighting programme for each and both of the buildings, with possibly connecting elements elsewhere on the site, is required.

Materials to be used on components of the project

The historic buildings on the east of the development are in typical red Toronto brick. Certain elements and structures are in limestone, another common Toronto building material. The Canada Trust Tower and the Phase Two Tower will probably be made of a red-beige Rosso Verona granite. This will probably be honed. Windows will be in a green tinted glass. Lobbies will be of Rosso Verona plus contrasting bands of white and beige marbles. Exact varieties and finishes still to be determined. The podium of the Canada Trust Tower to be in granite. Exact variety and finish still to be determined.

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 50(?) leader

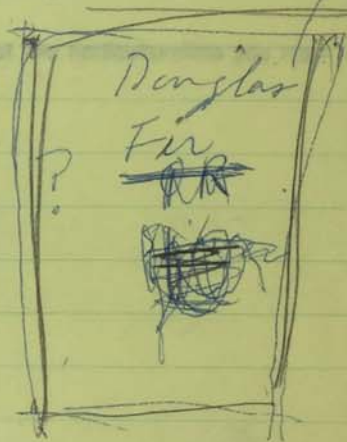
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✓ sky rocket juniper (8) (2) 20-25

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 ? chamaecypress

~~Hosta~~

mt. diam's ?
 [or clip?]



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Landscape Architects
Urban Designers

33 Britain Street
Toronto, Ontario M5A 1R7
Fax: (416) 366-6848
(416) 366-9238

June 9, 1988

Mr. Tonu Altosaar
Bregman & Hamann Architects
481 University Avenue, Suite 300
Toronto, Ontario

Dear Tonu:

Re: The Garden Court, BCE Place

Following my letter of May 30, here are the names of two horticulturalists you may want to consider for the Garden Court project.

Mr. Harold Van Dyke
RR #4
Stouffville, Ontario
L4A 7X5

Telephone: 888-1166

Mr. Al Sellers
209 Newton Drive
Willowdale, Ontario

Telephone: 221-3943

Our office has worked with both of them in the past and we can recommend them.

If you have any questions please do not hesitate to call.

Yours very truly,


MOORHEAD FLEMING CORBAN & PARTNERS

Principals:

Steven Moorhead
Robert Fleming
Bruce Corban
Steven Rhys
Richard Bondi
Gordon Dorrett
Thomas Gis
Nancy Krieg
Larry Wyatt

Associates:

Daniel Euser
Antonia Won
Tat Won


Tom Gis
Principal

TG/tc

CC. Mrs. Kevin Garland, BCED
Mr. Ross Burton

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BCED Realty Inc. P.O. Box 3 Suite 3850 Toronto-Dominion Bank Tower, Toronto-Dominion Centre, Toronto, Ontario M5K 1A1 (416) 369-2300

August 26, 1988

Via Courier

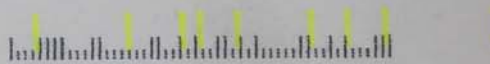
**Moorhead
Fleming
Corban
& Partners**

Landscape Architects
Urban Designers

33 Britain Street
Toronto, Ontario
M5A 1R7



Mr. Scott Burton
c/o
Max Protech Gallery
560 Broadway
New York, New York 10012
United States of America



John V. Roce
Vice President,
Construction

JVR/da

encl.

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BCED Realty Inc. P.O. Box 3 Suite 3850 Toronto-Dominion Bank Tower, Toronto-Dominion Centre, Toronto, Ontario M5K 1A1 (416) 369-2300

August 26, 1988

Via Courier

Mr. Max Protech
Max Protech Gallery
560 Broadway
New York, New York
U.S.A. 10012

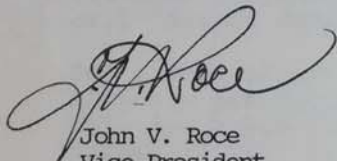
Re: BCE Place - Canada Trust Tower

Dear Mr. Protech:

Enclosed please find, for your review and acceptance, a Draft copy of the Scott Burton Agreement dated February 1, 1988, together with Architectural drawings prepared by Bregman & Hamann consisting of Podium Plan, Pavillion, Garden Court, Planter Plan, Garden Court Planter Section and Pavillion details, showing the scope of work, generally, under this agreement.

I look forward to hearing from you.

Yours truly,



John V. Roce
Vice President,
Construction

JVR/da

encl.

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- two plaques (N. + S. edges) in wording acceptable to me
- d retain copyright (of whole; of parts: e.g. text benches, letter receptacles). BCC cannot replicate without new agreement.
- alterations: must consult; if unacceptable, right to remove authorship.
- cannot sell anything

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Max Protetch

560 Broadway
New York 10012
212.966.5454

4 March 1988

John Roce
Vice President, Construction
B.C.E. Development Corp.
Toronto Dominion Bank Tower
Suite 3850
Toronto Dominion Center
King Street West
Toronto, M5K 1A1, Ontario
CANADA

RE: Fee proposal for Garden Court, by Scott Burton.

Dear Mr. Roce:

As you requested, we are writing to give you a fee proposal for the "Garden Court", a work of art by Scott Burton, to be part of Phase I of your new Toronto development.

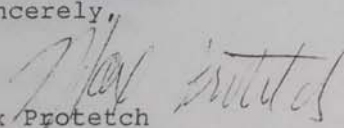
Based on the model Mr. Burton presented in Toronto on February 18, we would request a fee of \$125,000 US. We would propose that this fee be exclusive of Mr. Burton's travel expenses and other extraordinary amounts of additional design work. It would be inclusive of the development and refinement of the design and supervision and consultation during construction. We would also request that the payment schedule for the "Garden Court," be as follows: 50% upon signing of an agreement; 25% upon finished design by Mr. Burton (at the end of what the developers call "design development"); 25% upon completion of construction.

For a work of art for Phase II (Heritage Square), as presented in Mr. Burton's preliminary drawing, we would propose a fee of \$200,000 US. This fee would include substantial further development in the model phase, as well as in later phases.

There are a number of other contractual issues, including those of artistic integrity and copyright issues, that would need to be discussed at the appropriate time.

I look forward to hearing from you at your convenience.

Sincerely,


Max Protetch

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BCEd Realty Inc. P.O. Box 2 Suite 1850 Toronto, Ontario M2X 1B6 Tel: (416) 593-8888 Fax: (416) 593-8889

March 31, 1988

Mr. Max Protetch
560 Broadway
New York, New York
10012 U.S.A.

Re: BCE Place - Canada Trust Tower

Dear Mr. Protetch:

Thank you for the Scott Burton fee proposal of March 4, 1988. We have reviewed the terms set out in your letter with the Co-Owners and would advise as follows:

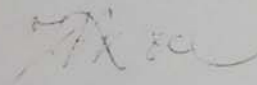
The amount of the fee proposed for the garden court is higher than Mr. Burton mentioned to us during his visit to Toronto on February 18, 1988. The amount mentioned was in reference to the Equitable Centre in New York, in the order of magnitude of \$80,000 U.S. Mr. Burton suggested an additional 10% to account for inflationary factors.

Given the foregoing, coupled with the overall art program for this project, we would propose a fee of \$90,000 U.S. for the art work associated with the "Garden Court". The scope of these services will embrace all elements of work in this area, including the stair to the concourse level, the entrance to the Galleria and collaboration with the Architect on the treatment of the West Wall of 20 Front Street. The fee will be exclusive of any travel, and incidental expenses associated with this commission.

The program for the second phase (Heritage Square) is running behind schedule, and we would propose to delay Mr. Burton's involvement in this phase until such time as Architectural issues have progressed to a more satisfactory level and the work can be better defined.

We trust the foregoing proposal is acceptable to Mr. Burton, and we look forward to his involvement in this very exciting project.

Yours very truly,


John V. Roce
Vice President,
Construction

JVR/da

cc. A. Lennox
K. Garland

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BCE Development Corporation P.O. Box 3, Suite 3850, Toronto-Dominion Bank Tower, Toronto-Dominion Centre, Toronto, Ontario M5K 1A1 (416) 369-2300

May, 10, 1988

To Whom This Concerns:

This is to confirm that Mr. Scott Burton is presently under contract to work for BCE Development Corporation and is therefore entitled to our corporate rate at any hotel while working for us in Toronto.

Yours truly,

Kevin / per s. Dove

Kevin Garland
Development Manager
BCE DEVELOPMENT CORPORATION

/sld

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Landscape Architects
Urban Designers

33 Britain Street
Toronto, Ontario M5A 1R7
Fax: (416) 366-6848
(416) 366-9238

May 30, 1988

Mr. Tonu Allosaar
Bregman & Hamann Architects
481 University Avenue, Suite 300
Toronto, Ontario

Dear Tonu:

Re: The Garden Court, BCE Place

Yesterday I had a chance to talk to Scott Burton and Don Cashen about plant selection for the Garden Court.

It seems that the only item, that requires quick resolution, is the mechanical system for the pond, as it may affect the superstructure of the building. Planting will have to be resolved prior to installation, that will happen probably more than a year from now.

I again suggested that perhaps an independent horticulturalist should be retained to advise on appropriate plant material for both the planter and the pond. Within the next few days we will suggest a couple of possible individuals that you and Scott may then interview. Of course, if you know of any individuals who may be appropriate, you should consider them also. It is important that Scott feels comfortable with whoever gets selected to do the job.


Under the circumstances, considering the best interest of the project, I do believe that this is the most appropriate route to follow. Moorhead Fleming Corban & Partners' role would consist of review and comment on planting proposed, assistance in resolution of technical details and site supervision

Of course, we would assume neither credit nor responsibility for work beyond the scope listed above.

I hope this will meet with your approval. If you have any questions please do not hesitate to call.

Yours very truly,

MOORHEAD FLEMING CORBAN & PARTNERS


Tom Gis
Principal

TG/tc
CC. Mrs. Kevin Garland, BCED
Mr. Scott Burton

Principals:

Steven Moorhead
Robert Fleming
Bruce Corban
Steven Rhys
Richard Bondi
Gordon Dorrett
Thomas Gis
Nancy Krieg
Larry Wyatt

Associates:

Daniel Euser
Antonia Won
Tat Won

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PETER DAY

308 Adelaide St West #1
Toronto, Ontario M5V 1P6
28 August, 1988

Dear Scott:

Good talking to you. Here is a copy of the letter - um - notes I sent to Kevin Galand, following our meeting.

Kevin has okayed our trips to The Rock Farms & the Plant people so I'm ready to go wherever you want to do so.

The Rock Farms will take me whole day & the plant people 3/4 of a day.

Look forward to seeing you on August 10.

Don't try to do too much too fast. Things seem on track with BCE Place so there is no reason to over-extend yourself.

Steve would love to join us rock hunting if that's okay with you.

Regards

PS. Orillia, the location of the Rock Farm, is in cottage-lake country. Very beautiful & thoroughly Canadian experience awaits you.