



Construction Specifications Canada is an organization representing diverse interests in the construction industry and related professions. It is dedicated to improving the quality and flow of information between these interests, whether in the form of specifications, contract administration or marketing.

November 2021 Edition

Editor: Tracey Stawnichy



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2020 / 2021 Edmonton Chapter Executive

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Rates cover your ad on our website 24 hours per day, 7 days per week.

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Annual \$100 if received by May 1;

\$75 if received by August 1;

\$50 if received by November 1;

\$25 if received by February 1

Add \$50 to have a link to your company web site from the CSC Edmonton Chapter web page.

Chapter Sponsor**New Chapter Sponsor Bundles:**

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FOR FURTHER INFORMATION

Contact any member of the Executive, attend one of our Chapter Meetings, send your name and address to CSC Edmonton Chapter, PO Box 35093 Mid Town PO. Edmonton, AB T5J 0B7, or go to edmonton.csc-dcc.ca for additional contact information.

GOALS OF CSC

Construction Specifications Canada is a multi-disciplinary non-profit association dedicated to the improvement of communication, contract documentation, and technical information in the Construction Industry. CSC is a national Association with Chapters in most major Canadian Cities.

To this end, CSC pursues the study of systems and procedures that will improve the coordination and dissemination of information relevant to the construction process.

We seek to enhance the quality of the design and management aspects of the construction activity through programs of publication, education, and professional development, believing that by so doing, we can contribute best to the efficiency and effectiveness of the construction industry as a whole.

OBJECTIVES OF CSC

To foster the interest of those who are engaged in or who are affected by the compilation or use any forms of specifications for the construction industry.

To publish literature pertaining to the construction industry.

To engage in activities to improve procedures and techniques related to the construction industry.

The opinions and comments expressed by the authors do not necessarily reflect the official views of Construction Specifications Canada. Also, appearance of advertisements and new product or service information does not constitute an endorsement of those featured products or services.

Announcements:

Chair's Message



Andrew Brassington, CSC Edmonton | Chapter Chair

Dear Chapter Members,

As we roll into November, it's time to move our clocks back. When we 'fall' back, let's not fall back into bad habits. We have a lot to remember, we have a lot to be thankful for.

It's never too early to get prepared for the new year. We continue to work toward in-person events and we have a number of education courses that are available online and soon to be in person. It's time to start the path to a great 2022!

Maybe your path leads you to the Executive – we have a few open positions available. If you have an idea about an activity you'd like to see, or volunteer, please let us know.

Stay and be safe.

Membership in CSC

Joseph Trivellin, CTR



In the construction industry's fast-paced environment, the need for and value of Construction Specifications Canada is greater than ever. CSC brings together individuals from all segments of the construction industry. All who have a vested interest in Canada's largest industry are invited to join CSC. When you join CSC, you become part of the only association that brings together professionals from all aspects of the construction industry.

DESIGN TEAM

CSC offers members of the Design Team the opportunity to meet with other members and exchange information. It also affords you the chance to help improve technology and its management, and the means to improve ways in which your ideals are translated into clear, concise, and complete documentation.

BUILDING TEAM

If you are a member of the Building Team, CSC offers you the opportunity to become involved in formulating specifications. Your valuable input into the programs can help generate time and cost savings, as well as improve performance.

SUPPLY TEAM

The multi-disciplinary composition of CSC allows members of the Supply Team to meet with other members of the construction team. CSC programs in data filing and information retrieval are geared to present convenient and concise information on your products for proper evaluation and specification.

THE STUDENT

If you are a student of architecture, engineering, or construction technology, CSC will provide you with a greater exposure to, and a better understanding of, the construction industry, giving you an excellent opportunity if you plan a career in the construction field.

People and Places – Welcome to new and past CSC Edmonton Chapter Members!

Fresh Faces (New Members)

None this month.

Yes, We've Moved (Contact / Mailing Address Update)

None this month.

Previous Members Re-Joining / Re-Activated

None this month.

CSC Education:

Mike Ewaskiw, CTR



Principles of Construction Documentation

The PCD course is an introductory course that will enable the student to have a better understanding of construction documentation (specifications, drawings, and schedules), products, bidding procedures, and contracts. **It is also a prerequisite to all the other CSC education courses.**

Specifier 1

Specifier 1 is an intermediate level course that will take the individual beyond the concepts previously introduced in the PCD Course. Although some of the same topics are included, the depth of comprehension and explanation exceed that of the PCD course. The Specifier 1 is a prerequisite for the [Certified Specification Practitioner \(CSP\)](#) designation from CSC. Successful completion of the course may be credited toward the experience component requirements for the Registered Specification Writer (RSW) designation.

Technical Representative

The TR course provides a better understanding of contract documents and bidding procedures, product representation, professionalism, and ethics, and will provide a new depth of understanding and explanation of concepts beyond what was previously introduced in the PCD course. The course is designed for the individual involved in the supply section of the construction industry, such as manufacturer representatives, agents, or distributors of products. The student will have successfully completed the PCD course.

Contact Mike for all your education needs.

Mike Ewaskiw, CTR, Manager
Architectural & Engineering Services
P: 780-237-7844 E: mewaskiw@stonhard.com

EDUCATION COURSES

Upcoming Classes:

- [Principals of Construction Documentation \(PCD\)](#) – TBD
- [Specifier](#) – TBD
- [Construction Contract Administration \(CCA\)](#) – TBD
- [Technical Representative \(TR\)](#) – TBD

Upcoming Classes Online:

[Principles of Construction Documentation \(PCD\)](#) – January 10, 2022 – March 7, 2022

[Construction Contract Administrator \(CCA\)](#) – January 10, 2022 – March 14, 2022

[Specifier](#) – January 10, 2022 – April 4, 2022

[Technical Representative \(TR\)](#) – January 10, 2022 – March 28, 2021

Upcoming Workshops:

[Principles of Construction Documentation \(PCD\) 5 Day Workshop](#) – TBD

[Construction Contract Administration \(CCA\) 5 Day Workshop](#) – TBD

[Specifier \(SP\) 7 Day Workshop](#) – TBD

[Technical Representative \(TR\) 5 Day Workshop](#) – TBD

Social Media:

Check us out:

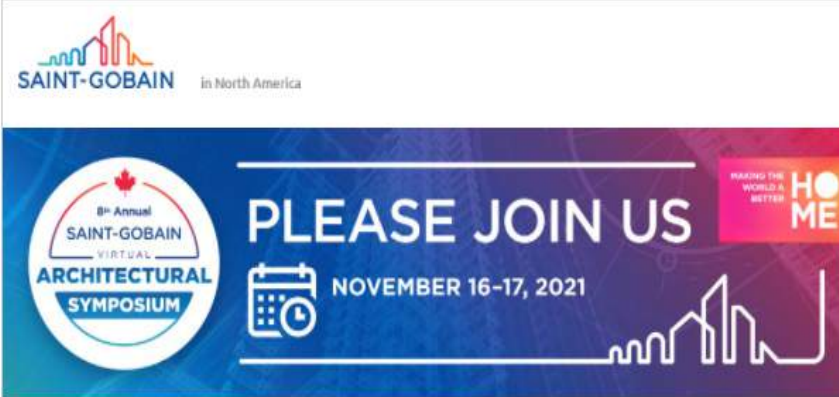


The Saint-Gobain Virtual Architectural Symposium is back, taking place on Nov 16th & 17th. This will be our 8th year hosting the event, and we look forward to making it bigger and better each year. Due to COVID, the event will be virtual; however, we've made improvements from last year and look forward to a successful event.

This year's theme is "Making the World a Better Home" and we're focusing on Saint-Gobain's global sustainability initiatives, community programs, and innovations to help architects, designers, developers, and builders work and live more sustainably.

The 2-day (1pm - 5:45pm each day) event provides 15 English courses, 2-3 French courses and a Keynote Speaker, more than any we've offered in the past and the first time in French!

Save the Date, invitations will be out soon!



The banner features the Saint-Gobain logo in North America at the top left. Below it is a circular logo for the 8th Annual Saint-Gobain Virtual Architectural Symposium. To the right of the circular logo, the text "PLEASE JOIN US" is prominently displayed, followed by a calendar icon and the dates "NOVEMBER 16-17, 2021". On the far right of the banner, there is a small graphic with the text "MAKING THE WORLD A BETTER HOME".

We are excited to announce the 8th Annual Saint-Gobain Virtual Architectural Symposium! This unique event includes two afternoons of remote CEU education, a keynote address by a special guest, and a virtual showcase of our products and innovations.

Be on the lookout for an email invitation, which will include registration information, CEU course details, and the announcement of our keynote speaker.

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Articles of Interest

Coldplay Announces “Net-Zero Carbon” Music of the Spheres World Tour

Sourced from: <https://www.dezeen.com> / Rima Sabina Aouf



Coldplay has announced its next world tour will have a net-zero carbon footprint and released a sustainability plan that includes direct-air carbon capture technology by Climeworks.

The British band accompanied the announcement of its Music of the Spheres tour with a detailed list of environmental initiatives that it said would reduce carbon emissions by 50% compared to its last tour.

It also pledged to use various carbon-removal methods to offset the remaining carbon emissions.

"We have set ourselves a science-led target of 50% reduction in our CO2 emissions using the 'absolute contraction' method," the band said.

"We pledge to drawdown any unavoidable emissions according to the Oxford Principles for Net-Zero Aligned Carbon Offsetting."

The plan includes a partnership with Swiss company Climeworks, whose machines remove carbon dioxide from the air and store it safely or package it for commercial use in products such as fizzy drinks.

Climeworks is the only technological carbon removal approach included in the plan, which otherwise focuses on nature-based options such as reforestation, rewilding, soil restoration and seagrass meadow restoration to offset emissions generated by the tour.

"Coldplay has announced their next tour Music of the Spheres World Tour to have at minimum a net-zero carbon footprint and as such have built a portfolio of solutions to help them achieve this goal by the end of the new touring cycle," said Climeworks in a statement.

Kinetic dance floors and sustainable aviation fuel among technologies to cut emissions.



Coldplay's sustainability plan includes a partnership with Climeworks for carbon capture and storage.

Coldplay's target of a 50% reduction in emissions is in comparison to the band's most recent tour in 2016-17.

To achieve this, it will power its concerts through fully renewable energy, generated by solar installations, waste cooking oil, a kinetic stadium floor and electricity-generating power bikes that fans can use to actively charge the show battery.

This first-of-its-kind mobile rechargeable show battery will charge the show with renewable energy and was made in collaboration with BMW from recyclable BMW i3 batteries.

To reduce emissions from transport, Coldplay will avoid charter flights and pay a surcharge to use or supply Sustainable Aviation Fuel (SAF.) The fuel is made from renewable waste materials.

It has also pledged to adapt the show design so that local equipment and materials can be used as much as possible, minimising freight emissions, while the stage will be built from low-carbon, reusable materials including bamboo and recycled steel.

Each venue will be provided with a "sustainability rider" setting out the best environmental practices, while fans will be encouraged to use low-carbon transport to and from the shows via an official tour app that rewards them with discounts.

Climeworks partnership shows "measurable benefits" of carbon removal technology.



The Climeworks' Orca Plant is the world's largest direct air capture and storage site.

To compensate for all the tour emissions that could not be cut, Coldplay's plan also includes a portfolio of mostly nature-based measures to remove and store carbon from the atmosphere.

Climeworks said Coldplay chose to use its technological approach to carbon capture because the band was "convinced by its permanence and measurable benefits".

"It is already proven that

carbon removal at scale is a must on the current emissions pathway and technological solutions will

be needed," said Climeworks co-CEO and co-founder Christoph Gebald.

"We are very inspired to see public figures like Coldplay seizing the magnitude of the challenge and acting boldly by working towards ambitious emissions reduction and removing the unavoidable part."

Announcement follows 2019 tour hiatus due to global warming concerns.

Coldplay announced in 2019 that it was quitting touring until it could find a way to do it more sustainably.

The band has spent the intervening time developing this plan, which also includes sustainable pyrotechnics and biodegradable confetti and is detailed in full on the band's website.

"We've spent the last two years consulting with environmental experts to make this tour as sustainable as possible, and, just as importantly, to harness the tour's potential to push things forward," said Coldplay.

"We won't get everything right, but we're committed to doing everything we can and sharing what we learn. It's a work in progress and we're really grateful for the help we've had so far."

Coldplay has a partnership with climate change researchers at Imperial College London's Grantham Institute to quantify the impact of the tour on the environment.

The Music of the Spheres world tour will start in Costa Rica on 18 March 2022 and then travel to the Dominican Republic, Mexico, USA, Germany, Poland, France, Belgium and the UK.

The World's Highest Infinity Pool is Coming to Dubai – with 360-degree Views of the City

Sourced from: <https://www.msn.com> / Dobrina Zhekova

Provided by Travel + Leisure/Courtesy of AURA

Dubai has no shortage of mind-blowing attractions that are unique to the ever-luxe destination. From its human-made islands and lavish theme parks to its famous skyscrapers and five-star hotels, the city has plenty of over-the-top sights and activities to keep visitors entertained. But the latest addition to its long list of must-visit sights is impressive even by Dubai standards.

Enter Aura Skypool, the world's highest 360-degree infinity pool and lounge.



Located on the 50th floor of the luxury Palm Tower hotel and residential complex, the stunning 8,340-square-foot infinity pool is suspended 656 feet in the air. Visitors can take in uninterrupted views of Dubai landmarks like Palm Jumeirah, Burj Al Arab, Burj Khalifa, and Ain Dubai from a bird's-eye view while leisurely sipping a cocktail or taking a dip.

The pool wraps around a lounge with a deck where custom-made sunbeds and lounges will help

guests unwind. Lush greenery and natural materials add a Zen vibe to the lounge and elegantly bring the outdoors in. And when you work up an appetite, Aura's Lounge & Bar offers pan-Asian dishes created by head chef Craig Best.



Provided by Travel + Leisure/Courtesy of AURA

"As the first and highest 360-degree infinity pool, Aura will not only offer an exceptional experience, but will also act as another focal destination that provides visitors with panoramic access to Palm Jumeirah's brilliant architecture as well as key surrounding landmarks that have been pivotal to Dubai's growth as a touristic destination," Omar Khoory, chief assets officer at Nakheel, the developer behind Palm Jumeirah and Aura Skypool, said in a statement released to Travel + Leisure.

Aura is set to open in mid-November, but you can already book your spot. Choose between three ticketing options and book a morning, afternoon, or a full day. Prices start at AED170 per person (or about \$46) and include a sunbed, lounge access, and a welcome package.

Greek City Asks World for Ideas on New Setting for Ancient Theatre

Sourced from: <https://www.globalconstructionreview.com> / Rod Sweetgr



The 3rd-century BC ancient Theatre A was recently excavated in Larissa, Greece (courtesy of UIA)

The city of Larissa in Greece has launched an international design competition seeking ideas to develop the area surrounding its main open-air theatre, Theatre A, built in the third century BC.

It offers a prize of €30,000 for the submission that best turns the theatre into a point of reference and identity for the modern city, Greece's fourth-most populous.

Following a recent major excavation, the city wants to return the theatre to use, which means rethinking the surrounding area of approximately 42 hectares, or 420,000 sq m.

The largest ancient theatre in the Thessaly region, the 10,000-seat auditorium was built on the slope of Larissa's fortified citadel, or "Frourio", and the city hopes that restoring the monument in its heart will bring global recognition and visitors.

Map of the area to be redeveloped (courtesy of UIA)

Participation is open to architects, or multidisciplinary teams consisting of at least one architect. Due to the complexity and size of the site, Larissa encourages architects to team up with specialists in landscaping, urban design and planning, archaeology, history and sociology.

The competition is endorsed by the International Union of Architects (UIA) and will be conducted according to Unesco requirements.

The international jury includes the chair Renato Rizzi (Italy), Aristidis Sapounakis (Greece), Deniz Incedayi (Turkey), UIA representative Christian Sumi (Switzerland), Rainer Mahlamäki (Finland) and deputy UIA representative Jacek Lenart (Poland).

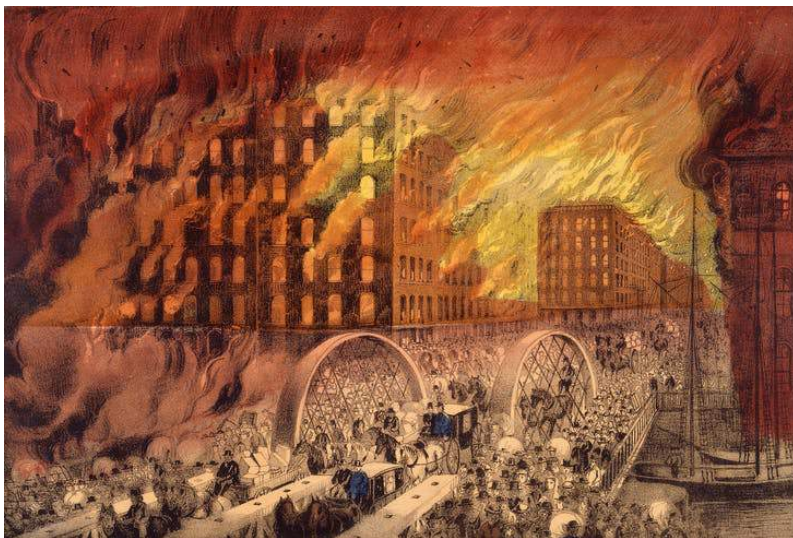


In total, €63,000 in prize money is set aside for the competition: as well as €30,000 for the winner, second prize is €15,000, third is €10,000, fourth is €5,000 and fifth is €3,000.

Registration closes 19 November, and the winners will be announced in March 2022.

The Great Chicago Fire at 150: Architectural Historian Jerry Larson Weighs in on Myths Surrounding the Architectural Changes it Brought to the City

Sourced From: Sourced from: <https://archinect.com> / Josh Niland



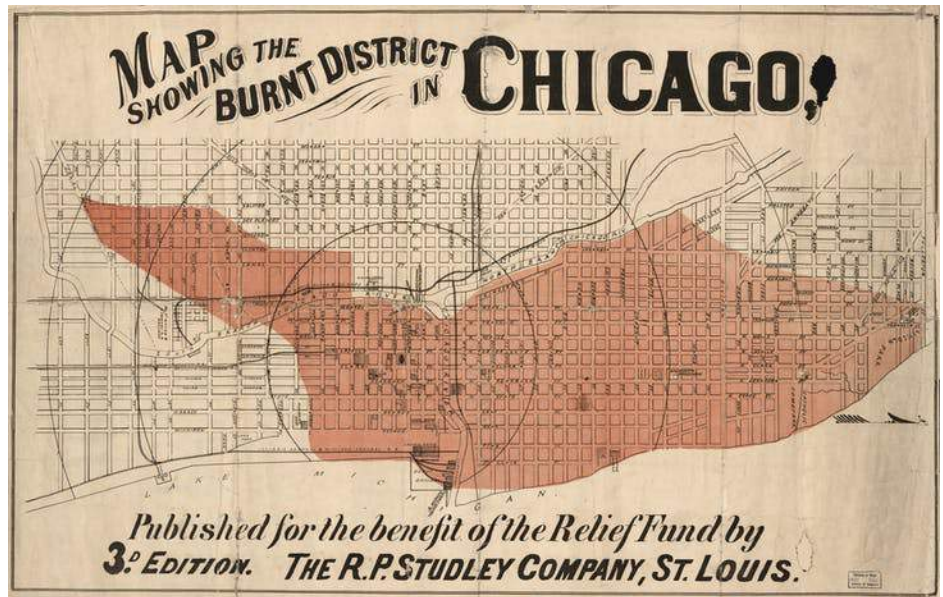
Currier & Ives lithograph depicting the dramatic scenes of the Great Chicago Fire from October 8-10, 1871. Source: Chicago Historical Society (ICHI-23436).

October 8th, 2021, marks the sesquicentennial anniversary of the Great Chicago Fire of 1871. The three-day blaze, which killed an estimated 300 people and destroyed over 17,000 structures, is said to have been a catalyst in the history of modern design, sparking, as a direct result of the “blank slate” that was created, a revolution in the uses of different building methods, materials, and urban planning strategies around the city. From this, many of us learned, a direct line can be drawn connecting a variety of the changes that

took place inside of Chicago thereafter with some of the architectural trends that shaped the development of modern cities through the end of the 20th century.

Map showing the burnt district of Chicago. Source: Library of Congress

Jerry Larson is a Professor Emeritus at the University of Cincinnati. He authored a two-volume history on Chicago architecture that spans from pre-fire to the 1893 Columbian Exhibition. He is also the owner of the popular Instagram handle @thearchitectureprofessor that investigates examples of architecture from around the world, and another, @thearchprofessorinchicago, which uses Chicago as a lens for exploring the development of the city chronologically.



Archinect spoke with Larson about the prevailing mythology surrounding the legacy of the fire on the occasion of its 150th anniversary.

A lot of people know about the fire in some basic way, but what are some misconceptions about the event that people have which may not be altogether true, or are even in some instances misleading? Is there really a direct line between the fire and skyscraper-dominated big city skylines like we see today as gets taught so typically in school?



Historical photograph of a burnt Chicago district. Source: Library of Congress

Jerry Larson: There are four “urban legends” about how the fire affected Chicago’s architecture that have no basis in fact:

1. The fire “wiped the slate clean” of traditional ornamented architecture, thereby, without any standing examples of the past, Chicago’s architects were freed to invent a modern architecture. Nothing could be further from the truth. Because time was money, the post-fire buildings were erected as quickly as possible, many simply been constructed from the old drawings. If anything, the post-fire

buildings had more ornament, and not less, simply because fashions had changed from when many of these buildings were originally built.

2. Architect John Van Osdel came up with the idea of using clay to fireproof structures because he had buried his drawings and account book at the beginning of the fire in the basement of the Palmer House. He returned after and discovered they had survived, thereby inspiring him to develop terra cotta floor arches and fireproofing. Van Osdel has received this credit only because the first time such a system was used in Chicago was in a building he designed. This system had been patented by

New Yorker George Johnson on March 21, 1871, some six months before the fire. Johnson deserves the credit for this technique.

3. After the fire, City Council prohibited the use of wood framing in the city. This is false. Once working-class citizens realized that this ordinance would have increased the cost of a new home beyond what they could afford, they told their aldermen to vote no. The only change in the building code in regards to the use of wood was the prohibition of wood balloon framing within the business district. However, this did not prohibit the use of wood floor joists that continued to be used (protected with terra cotta tiles connected to their underside) in Chicago's early skyscrapers, until February 19, 1885, (fourteen years after the fire) when the Grannis Block (in which Burnham & Root had their office) was destroyed by fire. After this disaster, this technique was no longer used.



First National Bank in ruins. Source: Chicago Collection of Cecilia Cooper, Photograph 1.79.

4. The fire brought Louis Sullivan to Chicago in search of his future. The facts say otherwise: Sullivan was attending architecture classes at MIT when the fire struck. The following year he chose to move to Philadelphia, not Chicago, in order to work in Frank Furness' office. Sullivan would probably have stayed longer with Furness except that the Panic of 1873

eventually forced Furness to lay off the seventeen-year-old draftsman. Sullivan, with few options for employment, went back to live with his parents for free food and a warm bed. Fortunately for Chicago, the Sullivan's had only recently moved from Boston, Sullivan's hometown to Chicago.

The 1871 fire had no direct impact on its architecture or building construction. The 1871 fire played no role in the development of the Chicago skyscraper, with one exception.

It was directly responsible for the move of a twenty-year-old architect named John Wellborn Root from New York, where he had recently graduated with a degree in Civil Engineering from New York University to Chicago. Root was brought to Chicago by Peter B. Wight, another New York architect who had moved to Chicago after the fire at the request of a friend, architect Asher Carter, who needed help to respond to the demand for reconstruction. Root would form a partnership with Daniel Burnham and Burnham & Root would be the primary architects responsible for the technical and aesthetic development of the Chicago skyscraper.

To that score, what are some of the changes and impacts that it did make both materially in terms of the architectural styles that became popular in the years after the fire, and in terms of urban planning and fire prevention methods in large cities like Chicago? In what ways did Chicago "reintroduce itself to the world" afterward, and how did doing so help establish it as an architectural capital?

There were no significant stylistic changes in Chicago's architecture due to the fire. Mansard roofs were prohibited for a brief time but made a roaring comeback a few years later. The fire had many significant impacts on the urban fabric of the loop (see below) but nothing important in terms of urban planning: Chicago was too much in a hurry to get to business to consider "urban planning." From the standpoint of Chicago's urban fabric, the fire:

1. Destroyed the City Hall. This was relocated four blocks south where the city owned the lot at the southeast corner of Adams and La Salle where stood a water reservoir that had survived. By erecting

a temporary City Hall here, that remained for 14 years, the political and real estate center of the Loop migrated to the south. This explains why the Board of Trade was built so far away from the permanent City Hall;

Ruins on Washington Street. Source: New York Public Library

2. Destroyed the U.S. Post Office and Customs House standing on the southwest corner of Dearborn and Monroe. The Federal Government bought the entire block at the southwest corner of Dearborn and Adams where it erected a larger Federal Building. Today's Dirksen Center occupies this block;

3. Allowed the city's wholesale merchants to relocate the city's wholesale district from N. Wabash to S.

Wacker along Adams and Monroe, thereby being closer to Union Station, where salesmen from the West detoured to order merchandise to bring back home, via the same trains;

4. All three of these events were located along Adams Street. The crowning project that established Adams as the main E-W corridor in the South Loop was the erection of the post-fire Exposition Center at the foot of Adams, on the east side of Michigan Avenue, where the Art Institute now stands. This was made possible by the great amount of fire debris that was dumped in the lagoon that sat between Michigan Avenue and the Illinois Central trestle in Lake Michigan.

To recapitulate, the 1871 fire's most important impact on Chicago's architecture was the relocation of Peter B. Wight from New York to Chicago. Not only was he responsible for bringing John Root to Chicago, but in 1874, following a second urban holocaust on July 14, 1874, Wight was asked by N.S. Bouton, a Chicago iron manufacturer, to invent a system of fireproofing iron structures because the insurance companies were demanding that Chicago's building code outlaw iron structural elements or the companies would cancel all fire insurance in the Loop (which they did on November 1). While City Council ignored the Insurance Companies' demand, private businessmen, like Bouton, had no choice but to respond. Six weeks after the second fire, Wight received a patent on September 8, 1874, for a system of applied fireproofing for iron columns. While this first application employed pieces of heavy timber, Wight quickly replaced the wood with terra cotta and invented what was soon called "Chicago construction": an iron skeleton frame (that had been developed in New York and not Chicago) that supported its masonry fireproofing.

Therefore, we can credit the 1874 fire, and not the 1871 fire, with initiating what we call "skyscraper construction," which is what Chicago should be known/famous for (and not for the invention of the iron skeleton frame whose American birthplace was New York).



ASSOCIATION LINKS

- **Alberta Construction Safety Association (ACSA)**
www.acsa-safety.org
- **BuildingSMART Alliance** (North American Chapter of BuildingSMART):
www.buildingsmartalliance.com
- **BuildingSMART International** (formerly IAI)
www.buildingsmart.com
- **Biomimicry Guild**
www.biomimicryguild.com
- **Canadian Green Building Council (CaGBC)**
www.cagbc.org
- **CCDC Documents**
www.ccdc.org/home.html
- **Construction Specifications Institute (CSI)**
www.csinet.org
- **International Construction Information Society (ICIS)** www.icis.org
- **OmniClass**
www.omniclass.ca
www.omniclass.org
- **Uniformat**
www.csinet.org/uniformat
- **Institute for BIM in Canada (IBM)** www.ibc-bim.ca
- **Architecture 2030**
www.architecture2030.org
- **Building Information Modeling (BIM) Forum**
www.insightinfo.com/bimforum
- **Biomimicry Institute**
www.biomimicryinstitute.org
- **Canada BIM Council**
www.canbim.com
- **Canadian Green Building Council (CaGBC) – Alberta Chapter:** www.cagbc/chapters/alberta
- **Construction Specifications Canada (CSC)**
www.csc-dcc.ca
- **buildingSMART Data Dictionary**
bsdd.buildingsmart.org
- **MasterFormat**
(<https://secure.spex.ca/siteadmin/freedocuments/images/1.pdf>)
- **buildingSMART Canada**
www.buildingsmartcanada.ca
- **Ace BIM**
www.cebim.ca

ASSOCIATION LIAISONS

Alberta Association of Architects (AAA)
<http://www.aaa.ab.ca/>

Alberta Painting Contractors Association (APCA)
www.apca.ca

Alberta Wall & Ceiling Association (AWCA)
<http://awca.ca>

Alberta Roofing Contractors Association (ARCA)
<http://www.arcaonline.ca>
info@arcaonline.ca

American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE)
<http://www.ashrae.org/> / ashrae@ashrae.org

The Canadian Wood Council (CWC)
<http://www.cwc.ca>
info@cwc.ca

Portland Cement Association
ConcreteTechnology@cement.org

Interior Designers of Alberta
www.interiordesignalberta.com

Alberta Painting Contractors Association (APCA)
www.apca.ca

Association of Professional Engineers, Geologists, and Geophysicists of Alberta (APEGGA)
<http://www.apegga.org/> dward@apegga.org

Association of Science and Engineering Technology Professionals of Alberta (ASET)
<http://www.aset.ab.ca/>
Russ Medvedev, russm@aset.ab.ca

Building Owners and Managers Association (BOMA)
<http://www.bomaedmonton.org/> / edmonton@boma.ca
Consulting Engineers of Alberta (CEA)
<http://www.cea.ca/> info@cea.ca

Edmonton Construction Association
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contact@edmca.com

Terrazzo, Tile & Marble Association of Canada (TTMAC)
<http://www.ttmac.com/>
association@ttmac.com



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Bulletin Board

Message from the Executive:





















We in the Executive are looking for creative-minded individuals who can take on a position and follow through with ideas...if this is YOU, send a message to information@cscdmonton.ca and we will be quick to get back to you!

Open Positions Include:

Officer Marketing
Newsletter Editor
Chapter Liaison

You don't need to be a member of the Committee to come and participate in our monthly Chapter meetings but watch out if you do! You may find yourself holding a position...maybe even as Chapter Chair...

The Executive

Director / Newsletter Editor  Tracey Stawnichy, LEED AP, CSC Contract Administrator ACI Architects Inc. P: 780-994-3699 tstawnichy@aci-arch.com	Chair  Andrew Brassington, CTR Western Canada Sales Rep ROCKWOOL P: 587-341-5268 Andrew.brassington@rockwool.com	Vice-Chair  Dylan Leclair, CTR IKO Commercial P: 587-335-9552 Dylan.leclair@iko.com	Treasurer  Catherine Osborne Administrator ACI Architects Inc. P: 780-486-6400 cosborne@aci-arch.com
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Officer Sustainability  Position Open	Officer Marketing  Position Open	Officer Trade Contractor  Position Open	Officer – Owner's Rep  Cam Munro, CTR Alberta Infrastructure P: 780-231-1739 Cam.munro@gov.ab.ca