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Practical Town Planning.

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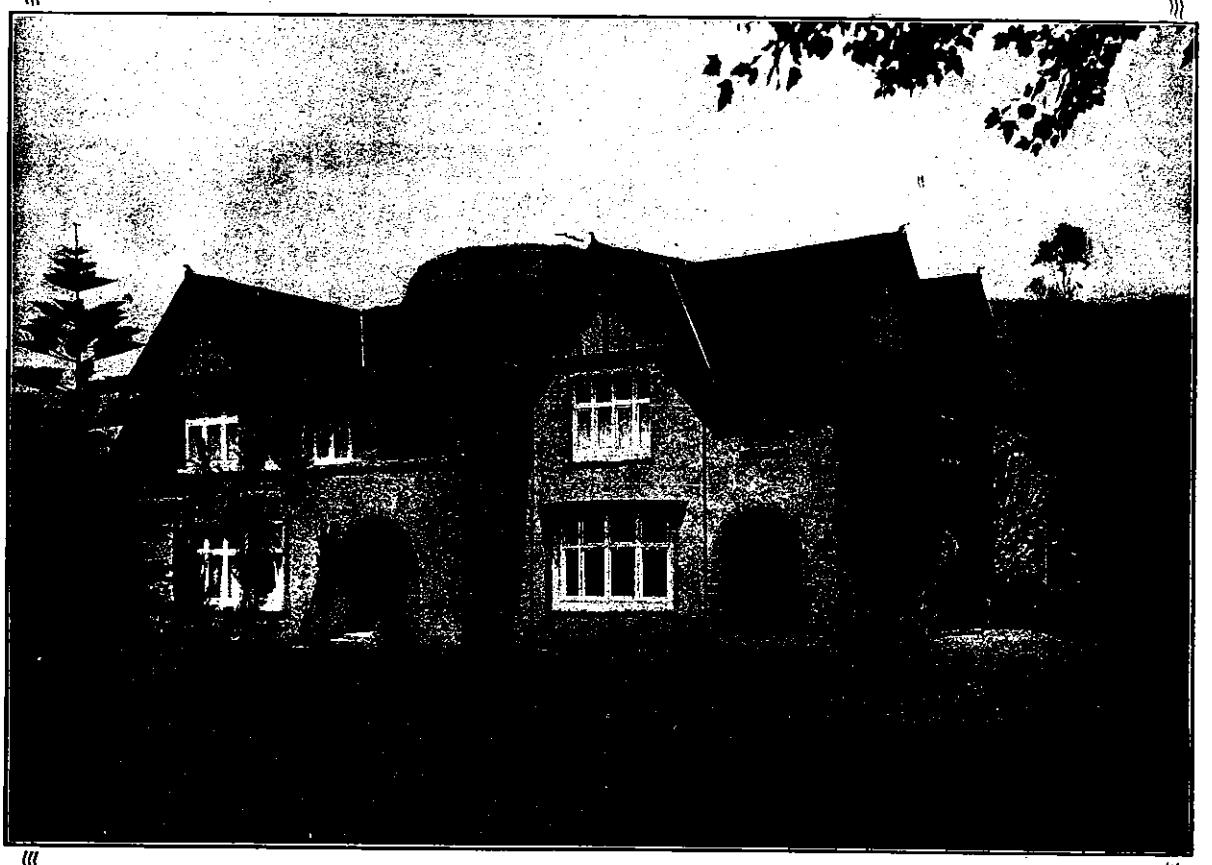

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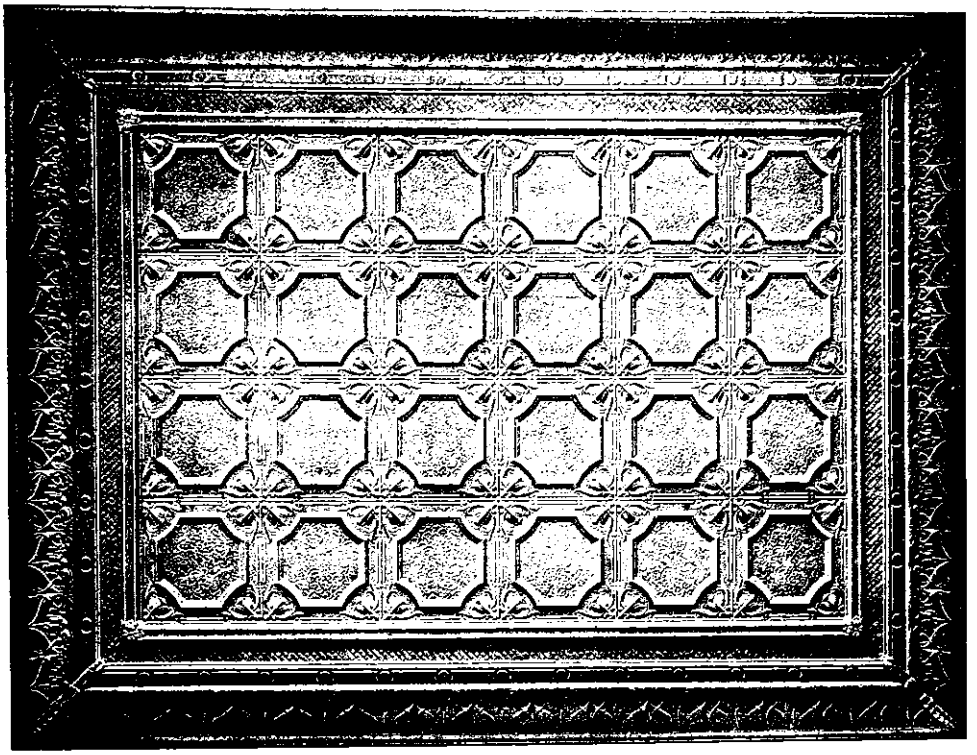

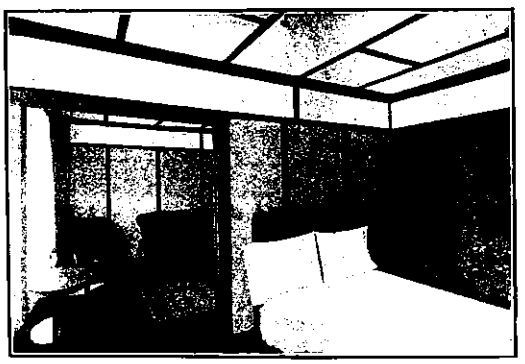

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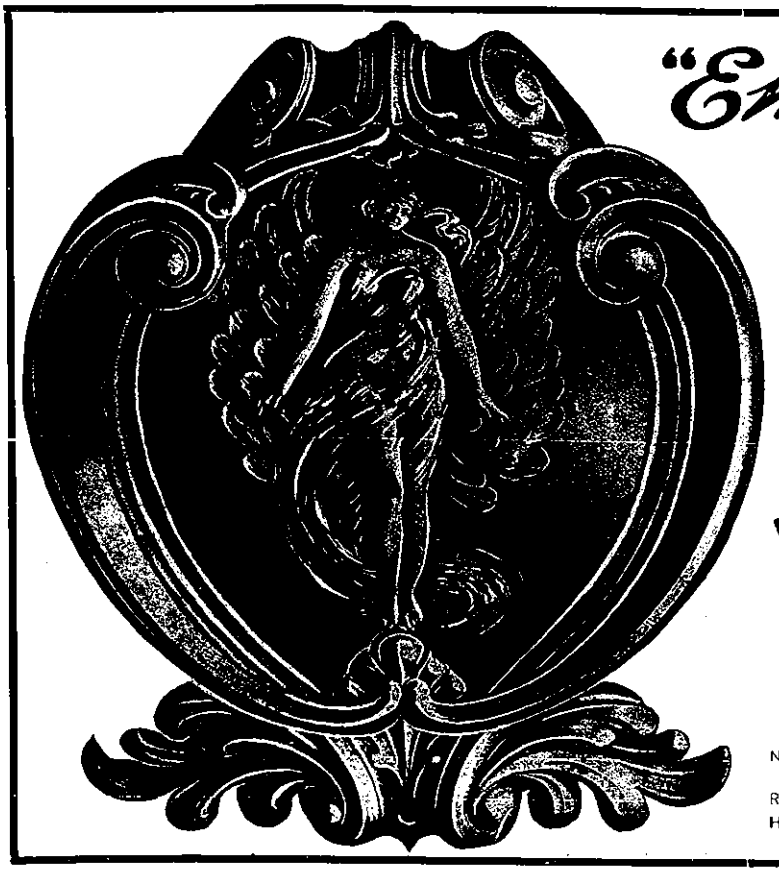

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The Editor will at all times be glad to receive Illustrated Articles on subjects of interest for consideration, provided the articles are short and to the point, and the facts authentic.

Should subscribers continue to receive copies of this journal after expiry of current year, it will be accepted as an intimation that they are desirous of subscribing for a further period of twelve months.

In case of change of address, or irregularity of this paper's delivery, subscribers should send immediate notice.

Publisher's Announcements.

Our 47th Competition

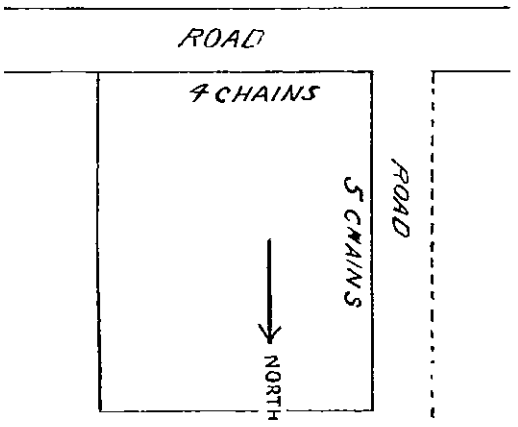
We offer a prize of £1 1 0 for the design adjudged to be the best for a

Country School

for a maximum of a 160 boys and girls of various ages.

Accommodation required:—1.—Infant room and 1st standard. 2.—2nd and 3rd standard's room. 3.—4th standard's room. 4.—5th standard's room. 5.—6th form. 6.—Small room for teachers with fire place; ample cloak accommodation; lavatory accommodation; playing sheds for boys, girls and infants.

Heating need not be provided for; walls to be of brick or concrete; drainage to Septic tank; ventilation to be indicated; ample



provision to be made for insuring abundance of fresh air from the windows; a short index specification of materials to accompany the drawings; drawings to be finished in pencil and coloured.

Drawings required:—Block plan of whole site showing lay out of sheds and playing areas, scale twenty feet to the inch; ground floor plan to ⅛inch scale; 2 elevations ⅛inch scale; 2 sections ⅛inch scale; ½inch detail of some feature of building.

Estimated cost to be stated of school building only; drawings of playing sheds are not required.

Mr. H. Mandeno of Dunedin has kindly set this subject.

Designs must be sent in, finished as above, under a nom-de-plume, addressed to **Progress**, 8 Farish Street Wellington, and marked clearly, "Forty-seventh Prize Competition" on outside with a covering letter giving competitor's name, and address of employer. Designs to be sent in by October 10th.

Our 48th Competition.

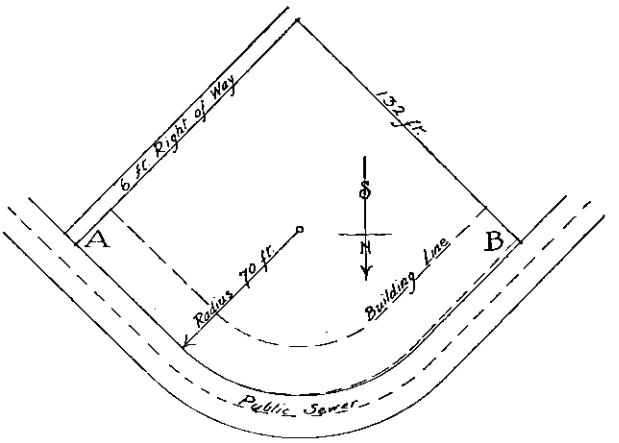
We offer a prize of £1 1 0 for the design adjudged to be the best for a

Block of Three Cottages

to be part of a Workmen's Housing Scheme.

The site is at the bend of a road and contains 1 rood 20 perches which is to be divided approximately between the three cottages in such a way as to give about an equal portion of flower and vegetable garden to each.

There is a building line 20 ft. from road boundary which must not be impinged upon by any building, all building must be kept behind this line but need not be brought up to it. The cottages must be in one block with party walls where they are attached (to save walling).



The frontages need not be equal—it is more important to sub divide the land so as to make the best use of it for garden purposes.

The plan of the cottages must be similar, but need not be an exact replica of each other. They will be two storeys in height.

The accommodation to be provided for each must be as follows: 1. A Living room, with 3 feet kitchen range, about 200 feet super. 2.—A Scullery-Wash house, with bath handy to copper, stairs leading up to upper floor, and small store, and wood and coal shed, and be approached from outside—the two latter may be in a lean-to addition. There must be a hob fire on which simple cooking may be done. 3.—The upper floor may be partly in the roof, and must contain one large bedroom, about 160 ft. super., and two smaller ones.

There is supposed to be public water supply and sewerage, but hot water service is not intended. The design must be studied to give a good appearance from every side, especially from any point in the road.

The materials allowed are red brick (9in. and 4½in. walls) which may be rough cast at author's discretion, Marseilles tile roof. The upper storey may be timber framing weather-boarded at author's discretion, and if needed for accommodation may overhang about 1 ft. but this is not necessarily implied. Upper storey partitions may be timber framing. The height of lower storey must be 8 ft. clear, and upper 8 ft. to ceiling, and not less than 4 ft. of vertical wall at any point.

Points to be specially studied are:—(a) Uniformity and economy in structure; (b) Convenience of accommodation; (c) External appearance; (d) Equitable subdivision of site, so that every corner may be utilized for garden or other useful purpose.

The design must be illustrated by:—(a) A site plan to 1/16 inch scale, shewing block of buildings, paths, posts for drying lines, &c.; (b) ⅛in. scale plan of each floor; (c) ⅛inch scale plan of roofs; (d) Cross section of one cottage to ½inch scale; (e) All dissimilar elevations. A Sketch Perspective taken from a point in the road may also be submitted.

(*Continued on page 727*)

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WELLINGTON, AUCKLAND, CHRISTCHURCH, AND DUNEDIN, NEW ZEALAND, SEPTEMBER, 1916.

Contents for September

Editorial Comment

Self-Reliance

New Zealanders are congratulating themselves upon the emphatic success of the Governments' loan-raising experiment. As a tribute to our patriotism it is no less striking than as a demonstration of our abounding wealth. To secure nine and a quarter millions sterling without much pleading, and in less than a fortnight, is a fine achievement. It shows that those who stay at home are prepared "to do their bit" financially, though we see very little sacrifice in the excellent terms offered by the Government. Four-and-a-half per cent free of income tax is a tempting thing to the man who has a big income. The security is the best that can be had, and he avoids income tax, which is exceptionally heavy at such a time, especially in the graduated scale. In view of twenty millions or so lying in the banks at call, it was to be expected that the eight millions asked for would have been readily obtained. But the war loan campaign has gone further. An entirely new class of investor in Government bonds has been created. Post Office Savings Bank depositors have been helping the State finance for years—most of them without knowing it—for the reason that this flourishing institution is always able to spare a needy Treasurer enough to finance the working of the Consolidated Fund till the annual receipts reached the level of the steady outgo of expenditure. Regular operations by way of issue of Treasury Bills have been the rule for years, the Post Office making a small profit upon lending money on which it pays the depositor $3\frac{3}{4}$ per cent. But now the small investor, who never had enough money to demand good terms and first-class security in the open market, is given a chance of investing so small a sum as sixteen shillings in war loan certificates. These have a five-year duration, when they are repayable with compound interest. The actual return works out to within a trifling decimal fraction of five per cent per annum. As the State will take charge of the certificates, which can be readily turned into money in case of necessity, the system offers an attractive alternative to the $3\frac{3}{4}$ per cent Savings Bank return. The scheme is so admirable as an encouragement to thrift that it deserves to be perpetuated after the war. Revertingto the main war loan,

its flotation should relieve the "wait-and-see" attitude which has made investors dubious about other openings for their money. We have had news from America of a weakening of high prices for many lines of commodities, showing that the Allies are becoming self-contained in their production of munitions of war. This hopeful phase will surely be reflected in a lowering of prices of imported materials here with good results upon our handicapped building trade.

Constitution-Makers at Work

Enthusiastic and well-informed political students are busy upon the biggest after-the-war problem facing our great Empire. This is nothing less than the creation of a Constitution for the Empire itself. Advocates of such a piece of political mechanism have, in the past, undertaken a thankless task. They have had to face the boast that the English Constitution is so admirable because it is unwritten, while other critics, who realise the gigantic nature of the task, the many delicate questions likely to arise during the constitution-framing process, urge the value of "leave well alone." But blood-stirring events have happened since Sir Joseph Ward's well-meant effort in favour of Imperial federation at the 1911 Imperial Conference was somewhat coldly shelved. The Dominions have proved their manhood, their right to have a say in the most vital questions affecting the Empire as a whole, and some organisation is needed for the smooth operation of this accepted principle. We have been promised a voice in settling peace terms, which is a tremendous forward step, and the outcome of the practical loyalty of the Dominions will undoubtedly be a closer binding of the ties which stood so stern a test. New Zealanders have been fortunate in hearing first-hand from Mr Lionel Curtis, the chosen mouth-piece of the "Round-Table" group of political students, the well devised, carefully considered plan of Imperial reorganisation which this school of thinkers advocates. The stern unveiling of facts in the stress of war has shown us the bedrock of our being; and in the view of Mr Curtis, set out in his book, "The Problem of the Commonwealth," it is bedrock truth that all of us who are of the Commonwealth are one body, and that we all have to carry, as one body, a burden which is common to us all. We shall all have to join in carrying the finance of a foreign policy which is the common element, and the most common element, of the Commonwealth: and because we must carry that finance together we must control together the foreign policy of which it is the thews and sinews.

An Imperial Parliament

There can be no taxation without representation. New Zealand has, in its loyalty, waived that great principle in its policy of subsidising the Imperial Navy, but the "Round Table" scheme provides for an Imperial Parliament, elected by the electors of the United Kingdom and the self-governing Dominions. This Parliament will in turn create a Cabinet responsible to the whole Empire for foreign policy, and its absolute corollary, defence. New Zealanders, resourceful and self-confident as they are, will possibly gasp at the suggestion of taking a direct share in the government of India, but Mr. Curtis, in his elaborate plan, provides for this and presents good arguments why the whole Empire should take up this great task. The English elector will probably have a good deal to say over the suggestion that his hitherto exclusive privileges should be shared with kith and kin beyond the seas, but such a Parliament as is suggested would serve a valuable purpose in Home politics, where domestic affairs are apt to become mixed inextricably with larger issues, to the general prejudice of all questions. An Imperial Parliament would enable electors to cast their imperial votes upon clear imperial issues, unclouded by questions of internal administration, which would continue to be dealt with as they are to-day. Mr. Curtis, thorough as he is in most respects, adopts the politician's well-worn expedient of a commission when suggesting a basis of financial quotas as between the various parts of the Empire. This course would undoubtedly have to be followed if the scheme is adopted, but we would have liked a more elaborate analysis of this important part of the problem. New Zealand's taxable capacity, and its wealth, can be readily ascertained, but in determining the ratio of contributions compared with England, regard must be had to the fact that many millions of British wealth are invested in New Zealand, and that the British taxpayer, in guarding our trade revenues, is not performing that splendid service for our sake alone. Those who believe in the power of sentiment, the strong ties of blood, race, and kinship, will be entitled to be heard in this important controversy, and they will be lucky indeed if they secure an advocate as capable as the author of "The Problem of the Commonwealth."

Revenue or Loan?

Wellington City Council is partial to a policy of raising as much revenue from rates as possible, supplementing it with rents from municipal lands—it owns a large area of city blocks—and building up excellent reserves in connection with its tramway and lighting concerns. Then with an everflowing treasury, the development works of the city can be carried on without the necessity of raising loans, involving the sanction of the ratepayers. A tramway extension costing over £40,000 was carried out last year without consulting the ratepayers, finance being arranged by borrowing from reserve funds and pledging revenue. To borrow money from a fund intended to counterbalance depreciation of an asset, and then to spend the borrowed money upon the same kind of depreciating asset does not seem good finance. Nor is it fair to the present-day ratepayers to tax them heavily so that the city may pay outright for improvements which posterity, to remote generations will enjoy. Posterity may well be called upon to pay the last few instalments of interest, and put the coping-stone on the sinking fund! However the Wellington City Council admits that it is afraid of the ratepayers, who are too conservatively-minded over spending money. An interesting argument over this question has been going on between the Mayor and the Greater Wellington Town Planning and Municipal Electors Association. The Mayor has pointed with justifiable pride to large sums spent out of revenue, upon beautifying the city, but the Association is on sound ground when it urges the city managers to spread the burden over a longer period. If spare revenue is used in meeting interest and liberal sinking fund it would certainly go further than if it is relied upon as the sole source of supply for new works. The usual complaint about local bodies is that they are to prone to "splash" borrowed money upon ambitious schemes, but here we have an instructive case to the contrary.

Practical Town Planning Hints

In a series of six public Lectures at Canterbury College, Mr. S. Hurst Seager, F.R.I.B.A., dealt with Town Planning in such an interesting and helpful manner, that considerable public attention was drawn to the subject. We have pleasure in reproducing some of the points made by the lecturer, of direct application in every New Zealand town.

Those perambulating advertisement hoardings, the city tramcars, were caustically mentioned by Mr. Hurst-Seager in one of the lectures. He went into the arithmetic of the wretched bit of commercialism to show that tram passengers got scarcely any advantage through tolerating these eyesores.

Some exquisite views of the inns of England and some of which had lately been renovated or erected after the old style, in connexion with garden cities were displayed. Showing one which was especially beautiful, the lecturer said: "Who would think of getting drunk in such a place as that?" He then flashed on the scene one of those squat, straight-lined hotels with which the people of Christchurch are all too familiar, and across it ran in 6-ft. letters, "Drink Blank's Beer." "No one," said the lecturer, "could help getting drunk in a place like this." (Laughter.)

The contrast was most telling, and was greeted with applause, a member of the Workers' Educational Association crying out: "Oh, comparisons are odious!"

"I have to work by comparisons," said Mr. Seager; "it is often the only way in which to bring the matter before people."

THE VALUE AND BEAUTY OF TREES.

A special point was made of the need for the encouragement of tree-planting in the streets. Tree-planting, said Mr. Hurst-Seager was not alone to ornament or adorn the city or to provide shelter in winter and shade in summer, but from a health point of view should be encouraged. The leaves of the trees enhaled the poisonous carbonic acid exhaled by human beings and, re-converting it into oxygen, gave it out to the world again in a pure state. Nor did the popular conception that the trees obscured the light altogether hold good. The light might be directly checked by the leaves, but there was a wider diffusion of light than if it had been shot, as a motor-lamp projects it, into a blinding stream of concentrated light. That trees did not impede traffic was proved by the Continental cities, in whose leading thoroughfares trees formed a most beautiful aspect.

These remarks led to a great deal of discussion, and a "Press" reporter made it his business to interview certain gentlemen interested in tree-planting and municipal work.

A member of the City Council stated that his sympathies were with tree-planting. There was no doubt that it did make the city beautiful, and greatly improved the appearance of the town. But unfortunately, he added, there were many reasons against them. For instance, the roots of the trees tore—or rather, lifted—up the asphalt of the side-paths and injured the road. They also greatly interfered with traffic, while in autumn the leaves of the deciduous trees made a great mess of the streets. The City Council had decided to issue no permits for further street-planting till they had received answers to letters written to many well-known municipalities where tree-planting had been done, advising them of the results of tree-planting as carried on by them.

Mr. H. G. Ell, M.P., honorary curator of the Christchurch Beautifying Society, said he was a believer in tree-planting in the city streets. It was a recognised fact in all the great cities of the world that tree-planting in the streets was productive of more good than harm. He would not, of course, plant trees in such a busy thoroughfare as, say, Papanui road, but he would confine his attention to the side streets, which mostly served residential quarters of the town. He pointed out that in these quarters there was no need of a macadamized road from footpath to footpath. As an example of what should be done, he quoted the cutting up of Mr. Charles Clark's Torrington Estate. Here the footpaths were 16 feet wide, with about four feet in grass. This could be planted and the effect would be very pleasant. He would have trees planted, not on the footpath, but some two feet away from the side-channel. In Auckland there were several beautifully-planted streets, and the trees in these were planted some 18 inches from the sidewalk.

Mr. Hurst-Seager interviewed with regard to the objections raised by the members of the City Council to tree-planting, stated that he could only quote Mr. Thomas Mawson, the eminent architect in England, who, in his works, gave tree-planting in cities a most prominent part. For instance, Mr. Mawson states: "The importance of trees in the general view of a city cannot be over-estimated," and he devotes a whole chapter in his valuable work on civic art to the best manner in which to plant and assist trees to grow in what to so many is an unnatural environment." The Mayor of Christchurch (Mr. Holland) stated he was very partial to trees, for he loved them, but he had to admit that there were certain roads which should not be planted. He would not plant any street running east and west with trees. In these streets the shade of the trees in winter made the roads very slippery and nasty, and they remained muddy much longer than unplanted streets. As regards the light, he did not think that trees should be allowed to wreck a lighting scheme that cost £22,000 to install. There were also the telegraph and telephone wires to think of. The matter required a good deal of consideration.

Dr. A. Cockayne considered that there should be a good deal more tree-planting done than was now the case, but he admitted that the course of civic improvement must not be impeded by a simple desire for the beautification of the city. Asked what plants he would advise putting in, he mentioned some of those suggested by Mr. Ell, and, like Mr. Ell, strongly objected to big-growth trees being placed in the streets. He was standing in the College porch in Worcester street, and looking down the street, said he thought some streets hardly needed planting; the residents had done all that was necessary. Pointing to the houses opposite, he emphasised the fact that there was almost an avenue of cabbage trees backed up with shrubs and smaller trees.

At another lecture, Mr. Hurst-Seager, with the aid of some very effective lantern slides, dealt at some length with the excellent town-planning systems in vogue in certain parts of London and various other English towns, and explained how some of the most execrable slums of London had been converted into sightly communities. He showed a number of slides showing how the architecture and general planning of parts of London, particularly of the Thames Embankment, most of them on the circular system, compared with the planning of other cities such as Amsterdam, Berlin, and even New Zealand towns, and the various lantern views he showed demonstrated how greatly the consideration of some of the finer and less-thought-of points may help in the general beauty of a town.

A number of very interesting views of the proposed Australian capital, Canberra, were put on the screen, and these showed how much an appreciation of the value of a few lakes in a city, and the intelligent application of the direction of streets and other details in the planning of a town may help towards its general beauty. The proposed scheme of having the Houses of Parliament on the edge of an artificial water effect proved, on the screen, particularly pleasing.

THE FALLACY OF STAIGHT STREETS.

Speaking of town-planning generally, Mr. Hurst Seager dwelt on the fallacy of having straight roads of too great a length. "A straight road which leads to nowhere is of no use," he remarked, "that is, from a planning point of view. The chief thing in town-planning is to have a good effect from whatever position one may like to take up, and this is only secured by considering each part in relation to every other part."

By the aid of lantern views of various English towns and villages, Mr. Hurst-Seager conveyed a very good idea of how a slightly curved formation in a short street and in the contour of a line of houses may prove very much more effective than the more usual straight scheme, and he also demonstrated very clearly how an irregular formation may mar a city both from a spectacular and from a traffic point of view. "What makes for utility makes for beauty," he remarked. He spoke particularly strongly against the direct intersection of streets, which he proved conclusively by pictures on the screen, was a very great menace to the safety of ning, he averred, was that where several roads meet vehicles. One of the guiding rules of town-plan- at one place, a traffic space should be provided round the intersection, and all traffic should be compelled to go round that space. In fact, all such intersecting roads should have "closed views." He showed instances where roads directly intersecting had no fewer than hundreds of collision points, and he emphasised very particularly the need for the abolition of such intersections.

MONOTONY IN REGULARITY.

In dealing with the monotonous regularity of the rectangular streets and rows of dreary, commonplace houses which are now so common, the lecturer introduced a view of a street in Coventry, running for miles, with house after house almost on the same pattern, attached to one another, with the streets as the only playground for the children, and then contrasted this view with an exquisite picture of the Vicar's Close at Wells, where the cottages in the short street leading from the cathedral to the chapel were embowered amid roses, each with its bit of garden. He dwelt on the dangers of collisions at the corners of the hideous rectangular town streets, which were such a feature of the town planners' art of bygone years, and even at the present time. They ignored hills and rivers, and with a rule and a square drew blocks of monotonous regularity. He then instanced the planning of Lyttelton, and said had it been laid out aright it would have been a perfect and beautiful town. But the surveyor had made roads over cliffs and tracks which were absolutely inaccessible, while houses were flung in straight lines, obscuring the view for others. Even in Cashmere there was a road running over a quarry cliff sixty feet high. He then threw on the screen pictures of garden cities as they should be, and his view of places of this nature were exquisite. The roads followed the contour of the ground. There were corners set apart for beauty spots and vistas down which one watched the traffic of the street winding in and out among avenues, gardens and greenery of every description. He illustrated Falling Park, near Wolverhampton, and a garden city at Hampstead, London, and then contrasted it with views of Christchurch streets and other places. He stated that the city should be limited, and that there should be garden suburbs connected by tramway or railway, set a distance away among parks and gardens. People had stated that the cost of these garden cities was too great. The cost, indeed, was less for one of them than in the case of a square planned town.

The course of lectures was remarked by growing public interest, and Mr. Hurst Seagar is to be congratulated upon the success of his effort to popularise the subject of Town Planning.

An architect should live as little in cities as a painter. Send him to our hills, and let him study there what nature understands by a buttress, and what by a dome.

—*Ruskin.*

Architecture & Building

[Note The Articles appearing on pages 717 to 724 are published by arrangement with the New Zealand Institute of Architects.]

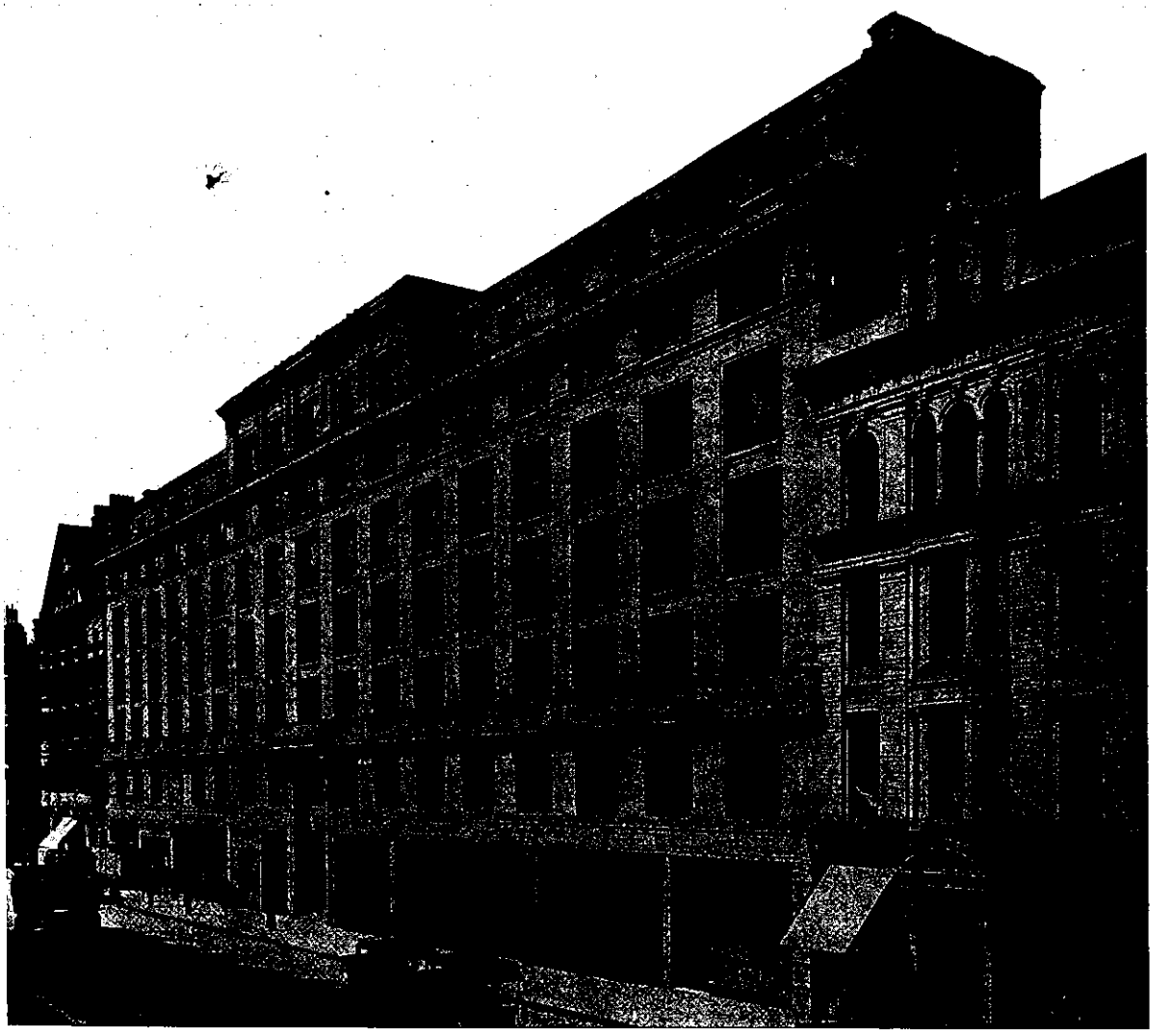
"What is Art, and who are Artists?"

No. II.

By S. HURST SEAGER, F.R.I.B.A.

At present the usual acceptation of the word "Art," limits its meaning, so that it includes only the fine arts of Architecture, Sculpture, Painting, Music, and Poetry; and in many instances when the word is used, it is only the three shaping or space arts of Architecture, Sculpture and Painting which are thought of.

There exists no difference of opinion, on the part of any writers, as to the grouping together of these five, under the head of the fine arts, for they all possess qualities quite distinct from the mechanical, or useful arts. "Their aim is not to minister to man's necessities, not to supply those things which are necessary to meet the wants of the animal part of our nature or to add to our creature comforts. The useful arts do this, and with far too many of us these supply all that is considered necessary to our welfare, and all that is useful to us. But those things which minister to our higher being; those



Moorgate Hall, Finisbury Pavement, London, E.C. Richardson & Gill, FF.R.I.B.A., Architects.—*Architectural Review.*

things which appeal to our perception of what is beautiful, true and noble; those things which give play to our imaginative faculties, are pre-eminently useful to us: for they lead us to look beyond, to the sources from which they are drawn; they open vistas of infinity into which we cannot penetrate, but by them we are raised to higher, and nobler thoughts and inspirations." This is held to be the true function and use of the fine arts, and the power possessed by them all.

Although it is essential that every artist should be fully acquainted with every law and rule which governs his art, and that he should master all the technical difficulties of it, still these carry him but a little distance along the road to success. They will enable him to produce works of aesthetic worth, and technical skill; but to reach the fullest power of his art, he must pass beyond the reach of rules, he must give expression to a noble individuality, acting by inspiration or the "spontaneous and unreasoned working together of infinitely complex and highly developed sensibilities and dexterities in his constitution"; and by following the free promptings of some of the finest faculties of the spirit.

Architecture is both a useful and a fine art. It has to provide in any building the required number of rooms, or the necessary accommodation, and to supply all the requirements of those for whom the work is intended. If these things only are considered, the work is not raised beyond the useful art of building. But if, without in any way affecting its utility, the work is made to give pleasure by the expression of solidity, appropriateness, harmony and proportion of masses, and the disposition and contrast of light and shade; by variety of lines and purity of form in the contour of surfaces; by harmonious colouring and judicious ornamentation of the constructive features, then it becomes a work of fine art. For thought and skill have been displayed to satisfy the sense of beauty, and thus give pleasure to others while supplying one's own material needs.

In this, as in all other cases, the part which belongs to the useful art can at once be separated from that which belongs to the beautiful or fine art. For that which is useful must of necessity be determinate and prescribed; and to every prescribed end there must be one road which is the best, while in the fine arts there is no fixed goal to reach. The artist has perfect freedom to give expression to the workings of his own soul, and if he does this, his work will have its influence on his fellows in proportion to the nobleness of the individuality expressed.

Although there is no difference of opinion as to which are the fine arts, there exist many different views as to their relative position; each classification has regard to some one of the numerous affinities which exist between them but none can be considered as final, for the relations between the arts are far too complex to admit of any order taking precedence of the other. Those which produce some tangible object, something which has shape, and occupies space, are spoken of as the "shaping or space arts." The space arts are Architecture, Sculpture and Painting; and the arts which do not occupy space, have no shape, and take time for their efforts to be felt, are known as the "speaking or time arts." These are Music and Poetry. But though Music and Poetry are, in considering this relation, placed together, the results they produce are different. The power of music is limited to the stirring of emotion. It never conveys ideas, never presents distinct images to the mind; it is as Mr. Haewis says, the "language of the emotions," and emotion is quite independent of thought, and is indeed strongest when unassociated with it. If we recall those moments in our lives when we have been most deeply moved, in the presence of some great power; as one of the marvellous creations of the Mediaeval builders; an embodiment of saintliness as depicted by the noblest of the 15th century historical painters; a statue of the highest type of beauty; a poem having for its aim a succession or arrangement of feelings in which emotion is everything, and the ideas only crutches and helps; a beautiful view of natural scenery; a noble deed or instance of self-sacrifice; a flood of harmonious sound, or the clear singing of a divine air, by one highly gifted—if we recall, I say, one or other of those beautiful experiences, we shall find that in these higher stages of emotion, thought is left in abeyance, that the distinct images disappear to make way for emotions of transcendent force and beauty.

Emotion then can exist without thought, and it is the province of music, which cannot tell us a story, to arouse emotions which are independent of thought, or, as in the case of vocal music, to carry on the emotion which has been roused by an image, into a fuller and deeper expression. On the other hand, it is the province of poetry or literature to convey, by means of the arbitrary signs or words of the language, "everything of which the idea or image can be called up, that is every force and phenomena of nature, every operation, and result of art, every fact of life, and history, or every imagination of such a fact, every thought and feeling of the human spirit, for which mankind in the course of its long evolution, has been able to create in speech an explicit or appropriate sign." Thus, though music and poetry are both "time arts" they differ widely in their results. Their similarity consists only in the method they adopt to produce their results. In music note must follow note, bar follow bar, phrase follow phrase; just as in poetry word follows word, sentence follows sentence, and one paragraph succeeds another before the desired effect is felt, or the idea conveyed. In both cases, the same process must be repeated as many times as we wish to avail ourselves of the art. While with the "shaping arts" the effect they produce is stationary, the eye takes in at once the whole of it and it can dwell upon them as long as it pleases. It is for this reason, no doubt, that custom has led us to refer to these three arts, as if they only were the arts. Poetry differs from music also in that it is an imitative art, which music is not. Music is music, and nothing else. There is nothing in the whole range of nature from which it can in any way draw its inspirations. But Poetry and Literature,

by means of signs, call up images of individual things in definite realities of experience, just as sculpture and painting do, the first by putting before us the exact representation in solid form and the second by the aid of lines and colour on a plane surface. Thus it is seen that in this relation there is another grouping of the fine arts into those which imitate or copy given facts of nature, and those which do not. Those which do are Sculpture, Painting and Poetry; those which do not, Music and Architecture.

There are some pleasures we experience which are taken by some writers as analagous to those we derive from the fine arts, and on first thoughts it does appear strange that we should have to deny to those pleasures we receive through the senses of taste and smell a place equal to that we give to those of sight and hearing. Mr. Ferguson placed gastronomy among the fine arts, and Burke is said to have thought a divine odour possible though he never acknowledged to having smelt one.

The essence of all the fine arts is, as already hinted, unselfishness, for although the result of the operations of an artist gives pleasure to himself, it gives pleasure to others in a far higher degree and his work stands to be enjoyed by all; in the case of the shaping arts, until the work of time shall have levelled the materials in which he expressed himself, to the dust, and in the case of the speaking arts for all time. But the pleasures of taste and smell are purely selfish pleasures, they cannot be communicated to others, they cannot be moulded into durable form, of which all may get the benefit; and this alone is sufficient to create a wide gulf between them and the fine arts. In respect to the pleasures of taste this is made far wider by the force of utility. Selfishness and utilitarianism, then, are quite incompatible with the fine arts. But do not mistake me. I do not mean that useful things cannot be made beautiful. They can, and everything, from the commonest article of daily use, ought to be made on true principles and as beautiful as the nature of it will admit. But, as previously stated, that part of any art which is useful can at once be distinguished from that which is fine.

Nothing can be artistic or beautiful which gives evidence of the vice of selfishness. It is the duty of the fine arts to lead utility to a higher platform. Ugliness and selfishness are inseparable; if there is no disinterestedness, no thought for others, the work cannot be pleasing. In the case of architecture we may try to make it so by the profuse application of sterotyped forms of ornament; but this is of no avail. Nothing can compensate for the absence of thought. Thought, noble thought, and feelings form the only road leading to artistic success. However it may have been in those golden epochs when art was a living reality among the people, there exists now a class of producers and a class of recipients of the fine arts produced.

The producers or artists are those members of society who are so constituted as to feel, more acutely than the rest, certain classes of pleasure which all can feel in degree; and it is their high duty to seize upon those beauties of character in their fellows, those subtle harmonies in life and in nature, which would be unheeded without their aid; and to present them to the rest of the community in such a form that their beauty shall be recognized and their influence felt. Even Ruskin, great observer as he was, freely acknowledges his indebtedness to Turner for placing before him, by means of his pictures, many natural beauties which had previously escaped his notice. And those who are incapable of receiving any great pleasure from the sense of sight, have been even more deeply indebted to Ruskin for translating the language of colour and form into that of verbal signs or literature. By means of his beautiful and highly poetical writings, he has been able to convey in a high degree the emotions which the painter's art gives rise to; and thus, many of those whose perceptive faculties had not been sufficiently developed to appreciate the beauties in nature or the painter's representation of her, have been led to seek pleasure in both by the eloquence of the artist-philosopher who had the power to describe them. But no description, however truthful it may be, or however it may be tinged with the glow of enthusiasm of the writer, can convey the full power of the thing described. It may convey an emotion equal in power to that which the thing spoken of would arouse. But it cannot convey a distinct image of those things with which we are unacquainted. We may be deeply moved by the beautiful language made use of by the writer, we may be touched by the flow of eloquence which falls from him; the emotion which is called up by the words of a master will be exactly of that kind which the thing itself would create and there his power stops. He may, it is true, give us a good idea of what it is like, by comparing the whole and every individual part with things which we have seen and know of; but the excellence of every pure work of art arises from the nobility of the individual who created it and, therefore, his productions cannot be conceived of by comparing them with the conceptions of others or with the natural examples upon which the work has been founded. Every work which may be numbered among the fine arts stands alone; and to it, and it alone, must we appeal if we wish to receive the full expression of its power. We are incapable of receiving this if we have not learned the language in which it is expressed. We can receive its teachings only in proportion to our degree of knowledge of the method it adopts. Every person who has received a liberal education has studied more or less the art of literature; he is able to judge of the merits of any literary productions and receives from them the teachings or pleasures they are intended to give. But it does not necessarily follow that he is able to judge of the production of other arts. Architecture suffers more than the other arts from this lack of special knowledge; for it requires more special training and continuous study to know what is right and what is wrong in architecture, than it does in the imitative or copying arts of Sculpture and Painting. It is easy to see why this is so, why there is this difference between the three shaping arts of Architecture, Sculpture and Painting.

Sculpture and Painting being copying arts, are devoted to the task of reproducing those things in nature with which we are all well acquainted. The study of the expressions of the emotions seen in the human face and the study of the human form, are forced upon us daily. No one can avoid it; and if the sculptor or painter err in moulding or depicting these, his failure can be detected at once. Not only do those who have given these arts no previous consideration feel at once whether the work conveys pleasure or not, but they are able to see why it either succeeds or fails. They know the proportions of the human body, as also those of animals, and they can at a glance discover if the head is too large or does not sit rightly on the shoulders, if the body is too long, or the legs too short to be considered a good figure; and if any passion is shown, they can tell at once if the expression correctly represents it. And again, in landscapes, the truth or falsity to nature while not so clearly seen are nevertheless apparent to those who have cultivated the faculty of observation. Thus in Sculpture and Painting the actual faults are apparent to all. Into the higher paths of genius we cannot follow the masters unless we have studied hard to appreciate the subtleties of their work. But, in the case of average works, the opinion of the majority would, in most cases, be the correct one. It is very different with Architecture; here, there is no standard generally known to which its productions can be referred. It imitates nature only in a subtle way, so subtle, indeed, that many, even among those who practice the art, are unacquainted with it; many there are who do simply what has been done before, without ever giving thought to the reasons for their actions. Such a manner of working cannot produce art. And the lack of knowledge of the principles upon which the art is based, withholds from anyone the power to estimate its productions truly. It is impossible for any but those who have given deep study to the art to tell how much of a work belongs to the artist and how much to his art; that is, how much of it is the expression of his own thoughts and feelings and how much is copied from existing examples. Those works which show tasteful, original treatment or clever adaptation of existing forms, merit full praise. But those built in accordance with any given style, those which exactly reproduce the forms seen in works which were erected by other peoples, in a different age, under different conditions of climate, material, position, and all for a different purpose, must show a very scholarly rendering of these forms, if they are to convey any pleasure to persons having acquaintance with them; and how are we to recognise a scholarly rendering unless we ourselves be scholars? "Art properly so called, is no recreation; it cannot be learned at spare moments, nor persued when we have nothing better to do. It is no handiwork for drawing-room tables, no relief of the ennui of boudoirs; it must be understood and undertaken seriously, or not at all. To advance it, men's lives must be given, and to receive it, their hearts." Works or art are produced by an incalculable group of faculties, reminiscences, preferences, emotions and instincts, in the constitution of the artist; and it requires an equally complex set of faculties in the observer to appreciate to the full the value of his work.

[*Mr. Hurst Seager's series of interesting articles will be continued in subsequent issues. -Ed.*]

Architectural Competitions

From a paper read by Mr. H. Mandeno at the monthly meeting of the Otago Branch of the New Zealand Institute of Architects on July 19, 1916.

Architectural competitions apparently date back a very long way, and I am indebted very largely to Mr. H. V. Lanchester for the following short history:—

Although no authenic cases of Architectural Competitions can be traced to early Greece there is little doubt that they existed. It is inconceivable that a nation that made such a feature of competition and where the spirit of emulation was so pronounced, should not have had architectural competitions. It seems unlikely that a people who have left us so much that is noble and beautiful in art could have so perfected their architecture by any other means than by competition. We all know that public competitions were held in connection with literature, rhetoric, sculpture and stage production, while the old Olympic Games are a bye-word in all the civilised nations of the world. I have read too of the beautiful Choragic monument at Athens that commemorated the victory of a chorus trained by Lysierates in a dramatic contest. Then too the four facades of the Mausoleum at Hallicarnassus were decorated by four different sculptors so that the public might compare their work.

Early in the fourteenth century Competitions were held under the auspices of the Comacine Guilds and members of the Guild were accepted as qualified to adjudicate. At Siena Cathedral a council of monks with masters of the Guild met to consult on the placing of the columns and also to choose between two designs of columns by Francisco Talenti and Orcagna. When each candidate elected two masters as arbiters, as might have been expected, these two could not agree and an umpire had to be called in. Later on, about the year 1400, A.D. a competition was held for the dome of the Cathedral at Florence. Vasari gives the following account:-

Fresh from the close study of many ancient Roman domes, Brunelleschi had determined upon the constructional principles he should adopt in the event of his services being retained for the work. But, although he had made a model, he was afraid to exhibit it, "knowing," to quote Vasari's words, "the imperfect intelligence of the assessors, the envy of the competitors, and the instability of the citizens who favoured now one competitor, now another, as each chanced to please them." The attempts to explain his ideas without exhibiting either plans or models in illustration of his proposals led to his being regarded as a fool and a babbler, and he was more than once dismissed, and on one occasion forcibly ejected from the public meeting at which he was vainly endeavouring to elucidate his proposal. This threat caused Brunelleschi to say in after years that he dared not,

at that time, pass through any part of the city lest someone should shout out after him, "See, there goes the lunatic"! The architect's final triumph, his quarrels, with his colleague Ghiberti, and an extremely appreciative description of the famous dome, are set out at some length by Vasari.

The following is an extract from an account of a competition for the completion of the Louvre in Paris 1665:—

A competition was held, and the criticisms of architects invited on the designs it produced. Among those who submitted schemes were Francois Mansart, Jean Marot, and Pierre Cottart. Another competitor was Claude Perrault, one of the most eminent savants of his time, distinguished for his works on mathematics and natural history, who had made a study of architecture, and was introduced to Colbert's notice by his own brother Charles, a confidential clerk in the minister's offices.

Mansart might have been selected, but his refusal to make a final choice among the alternatives he had submitted at Colbert's request, led to his rejection. The criticisms on the remainder proved inconclusive, and intrigues in favour of this or that competitor were rife. The King was too much taken up with Versailles to bestow much interest on the matter. Colbert, in this dilemma, sent the drawings to Poussin to obtain the opinion of the Roman Academy. They thus came under the eyes of Bernini who condemned them all.

Bernini (1598-1680), then at the zenith of his fame, was the chief exponent of the barocco school, and was considered the first architectural authority in the world. It was decided to invite him to Paris to give his advice on the spot. Received in France with almost Royal honours, such as never fell to the lot of an artist before or since, he soon produced a new scheme which he attributed to divine inspiration (1665). The foundation-stone was laid by the King with great pomp, but the design was not really approved by anyone in France, and it soon became evident that it would not be carried out. Bernini returned home the same year in high dudgeon, but royally paid, leaving the field clear for the Frenchmen. The King was induced to believe that he preferred a fresh design prepared by Claude Perrault; and this with minor alterations was carried out (1667-80), though the work remained under the charge of Le Vau, and later of d'Orbay.

In looking for some information about competitions I came across a most interesting account of the lowering of the Vatican obelisk and the re-erecting of it in front of St. Peters. A full account of the competition held for the carrying out of this work was given in the Builders' Journal of October 13th, 1915. In 1748 a competition was held for a monument to Louis XV., while in 1768 a competition was held in the British Isles for the new Exchange, Dublin. Over sixty designs were submitted and Thomas Cooley was successful. In 1797 a competition was held for the East India Company's buildings.

The fourth decade of the nineteenth century witnessed three important competitions. The first was that for the Houses of Parliament. Ninety-seven designs were submitted to four Commissioners, who on 29th February, 1836, unanimously selected that of Charles Borry as the best. For St. George's Hall, Liverpool, there were eighty-six competitors, among whom H. L. Elmes was successful, subsequently winning the Assize Courts Competition in 1841. The two buildings were combined and carried out during the succeeding ten years. The third was that for the Royal Exchange. Robert Smirke, Joseph Gwilt, and Philip Hardwick were the assessors. The first premium was awarded to William Grellier, the second to A. de Chateauneuf and Arthur Mee, and the third to Sydney Smirks. Designs by T. L. Donaldson, Richardson, and David Mocatto were commended, but were considered to exceed the stipulated cost of £150,000. None of these designs was carried out.

The competition for the Law Courts in 1866 and 1867 was conducted by a Commission, with whose concurrence the following were appointed as judges:—Chief Justice Cockburn, Sir Roundell Palmer, W. E. Gladstone, W. Striling, (Maxwell). W. Cowper, First Commissioner of Works. In response to an application from the competitors, two professional men—John Shaw and George Pownall- were added. The judges took into consideration every interested party they could call to mind, asking for verdicts on the plans from each special point of view. As may be imagined, though the designs submitted were only ten in number, the affair got into a desperate tangle. As an example, a report on ninety-nine various points of detail based on the views of heads of departments and other authorities shows that every competitor scored somewhere. Edward Barpy was an easy first, and G. E. Street near the bottom of the list. This might in itself be regarded as a sufficient proof of the futility of this method of analysis, but if a further one be needed, an inspection of the mass of reports and investigations resulting, will more than suffice. It is probable that there was never a more conscientious and painstaking jury, but the value of their work was neutralized by an almost complete ignorance of the technique of design. The professional members were evidently overweighted by the ideas of their distinguished confreres, and the ultimate results were so inclusive and confused that everyone concerned must have been relieved when the great beauties of detail in Street's design were made clear, and a justification was found for awarding him the work.

One of the earliest undertakings of the Royal Institute of British Architects was the appointment of a committee to consider public competitions. Their report is well worth perusal but I can only now give you a few extracts showing the point reached at the date of the report, 24th January 1839. In view of the close approximation of this date to that of the creation of Pecksniff perhaps the most amusing paragraph is one running as follows:—

"A much more serious train of evils is entailed upon the public and the profession by the facility with which the system lends itself to collusion, many instances of which have been amply proved to your committee, but to which they think it inexpedient more fully to refer....."

There are other paragraphs that bear more seriously on the problems of the present day. One runs as follows:—

"The arguments advanced in favour of competition are sufficiently forcible. Emulation is said to be the soul of excellence in the arts and sciences—the recognized talents of the elder professor are supposed to be maintained in activity and progressing improvement, and his employers to be protected from the routine manner which security in public patronage and private practice are too apt to produce: while the opportunity is afforded to the young aspirant to take that place in public estimation to which his talents may entitle him."

The following is taken from the R.I.B.A. report of 1909:—

"In 1908 the R.I.B.A. appointed a special committee on the Jury system of Assessing Competitions, which reported on the 10th November 1908 as follows:—

(1) That in competitions for works, estimated to cost £100,000 or over, the jury system be adopted, subject to the following conditions:—

(a) That such jury shall consist of three architects of experience and ability.

(b) The chairman of such jury shall be nominated by the president, and the other members by the Competitions Committee.

(2) That in competitions for works estimated to cost between £30,000 and £100,000 there shall be one assessor and two assistants, subject to the following conditions:—

(a) That the assessor shall be nominated by the President and shall be responsible for and make the award.

(b) That the assistants shall be nominated by the Competitions Committee, and their duties shall be advisory only.

(3) That in competitions for works of less value than the above, the present system of assessing shall continue."

The many important competitions of the last few years need not be mentioned here except to say that names like Ralph Knott and Gilbert Scott would not be the household words that they are but for competitions.

For Art's Sake

Is your art first with you? Then you are artists; you may be, after you have made your money; misers and usurers; you may be, after you have got your fame, jealous, and proud, and wretched, and base:—but yet, as long as you won't spoil your work, you are artists. On the other hand—Is your money first with you, and your fame first with you? Then, you may be very charitable with your money, and very graceful in the way you wear your reputation, and very courteous to those beneath you, and very acceptable to those above you; but you are not artists. You are mechanics, and drudges.—*Ruskin.*

Minutes and Report of the Council of N.Z. Institute of Architects, Wednesday Aug. 9th, 1916

A meeting of the Council of the N.Z. Institute of Architects was held at Wellington on Wednesday, August 9th. The following were present:— Mr. Cumming, president (in the chair) and Messrs Chatfield, Atkins, Mountfort, Crichton, Hooper, Wales, Charlesworth, Lawrence, McKay, Gray Young, and the Secretary. Apologies for absence were received from Messrs Hurst Seager, Roberts, Allsop, Goldsbro', Ashley Hunter and Clarkson. Proxies were lodged in favour of the president by Messrs Allsop and Goldsbro'; proxies from Messrs Walden and Salmond were received too late.

The minutes of the Council meeting held on March 1 last were confirmed and those of the following committee meetings adopted:—Ordinary Meeting Executive Committee on May 8 last, Special Meeting Executive Committee on June 3 last, Finance Committee Meeting, April 7 last, Education Committee meeting April 7 last, Practice and Discipline Committee, Committee on Standing Orders and the Report of the Editor re the Journal of the Institute.

The Committee of Practice and Discipline reported concerning the complaint made by a practitioner at Palmerston North, of unprofessional conduct on the part of a fellow member. In the opinion of the committee, the complainants' charge could not be maintained; both parties should however, have awaited more definite directions from the client before taking any active steps. The report was adopted and the secretary instructed to advise both parties of the finding.

The committee on Standing Orders submitted a draft of standing orders for the guidance of the business of the council. These were approved and ordered to be printed and copies sent to members of the Council and the secretaries of District Branches. The report of the editor of the Journal was adopted and filed in the minute book as a record.

CONSTITUTION OF COMMITTEES

The constitution and organisation of the several committees of the Institute was considered and it was found that the Committee of Practice and Discipline, and the Committee of Architectural Education could not be made effective use of as the members were scattered throughout the Dominion; no provision existed for calling them together, except at their own expense, and there were not enough members resident in Wellington to form a quorum. The members of the Practice Committee are:—The President, Mr. Goldsbro', Auckland; Mr. Hurst Seager, Mr. Clarkson, Christchurch; Mr. Chatfield, Mr. Atkins, Wellington; Mr. Salmond, Dunedin.

The members of the Education Committee are:—The President, Mr. Gummer, Auckland; Mr. Atkins, Mr. Lawrence, Mr. Gray Young, Wellington; Mr. Hurst Seager, Christchurch; Mr. Vanes, Dunedin.

In the case of the Practice Committee, there are two members residing in Auckland, and two in

Christchurch; while in the Education Committee there are also two members residing in Auckland. Many proposals were brought forward for an alteration that would enable a local quorum to be held, and it was finally resolved on the motion of Mr. Atkins seconded by Mr. Crichton:—

(a) That the position of these committees be reported to the Auckland and Christchurch Members with the suggestion that they should arrange amongst themselves for one of their number in each centre to resign, so that a Wellington resident might be appointed for the purpose of forming a quorum.

(b) That this Council delegates to the Executive Committee the power to elect members in place of those who may resign under the forgoing resolution.

REGISTER OF STUDENTS & ARTICLES.

Under the provision of regulation Nos. 140 and 142, it is necessary for the Council to open these Registers. A draft of the headings was submitted by the Secretary and approved, and he was authorised to procure the necessary Registers and open them accordingly.

CORRESPONDENCE.

In reply to a letter from Mr. W. S. Gibson of Hawera, the Secretary was instructed to write saying that the Council has no power to vary the regulations governing articles of apprenticeship. In the case cited by Mr. Gibson there did not appear to be any hardship.

The American Institute of Architects of Washington wrote asking for particulars as to the method of making appropriations for the erection of public buildings and under whose control they were spent. The letter was referred to the Executive Committee.

A letter from the New Zealand Federation of Master Plumbers regarding the fixing of storage cisterns was referred to the Wellington District Branch for a reply.

Mr. W. P. Finch, a Fellow practising at Napier was asked for guidance as to the amount of prize money which should be offered in any competition. The secretary was to write to him intimating that the Institute had no power to fix the premiums payable in any competition and pointing out that no member was under any obligation to enter a competition. In the case cited it certainly appeared that the premium was very inadequate.

Mr. J. A. Louis Hay of Napier asked whether a member could act in conjunction with another person, not a member of the Institute, in the erection of a building. The Council decided that the Code of Ethics was against such an arrangement. To Mr. Hay's second query as to whether a member could retain his Fellowship if he paid deposits, received from contractors, with his private account, the reply was that any person guilty of such conduct would bring himself under the Criminal Law and, if convicted, he would be expelled from the Institute.

The Wellington District Branch wrote asking the Council to take steps to establish Technical School Classes, or supply a Syllabus for their guidance. It was pointed out that a Syllabus had already been prepared and that this was in possession of the Wellington Branch. The Secretary was asked to look up a previous report of the Education Committee and supply the Wellington Branch with a copy, and at the same time to supply the Auckland Branch with a copy.

The Otago District Branch wrote enquiring as to the liability of an Architect for the payment of ¼ per cent. to the contractor when no tender was accepted. The Secretary was instructed to reply that no liability can be attached to the Architect as Section 35 of the General Conditions of Contract especially provides that such Commission shall be paid by the Employer.

A letter was received from six practitioners resident in Wanganui complaining of the action of an Associate Member employed by the Wanganui Education Board, in that the member practised privately in violation of Regulation No. 30, and further, it was believed that in such practice he did not adhere to the Institute's Scale of Charges. The statement of complaint showed that the member was not only fully employed by the Education Board, but also enjoyed the services of a qualified assistant. It was further alleged that this assistant shared with the member the fees earned by such private practice. In accordance with the provisions of Regulation No. 29 a copy of the complaint was ordered to be sent to the member and that the case be enquired into by a Committee consisting of Messrs Chatfield, Atkins, and Crichton.

The Secretary read a letter from the General Manager of the State Fire Office, in reply to an enquiry as to the result of the recent Competition, in which the Manager stated that an award in this private competition had been made, but he had no authority to make anything public.

After full discussion it was moved by Mr. Chatfield and seconded by Mr. Crichton:

> That this Council records a vote of censure on those members who acted contrary to the instructions of the Council by entering the competition for the State Fire Insurance Building, such competition being in contravention of the Regulations of the Institute.

LIFE HONORARY MEMBER ELECTED.

The Otago District Branch wrote recommending that Mr. F. W. Petre be elected a Life Honarary Member of the Institute in view of his long connection with the Institute, and the valuable services rendered by him to it. It was unanimously resolved, on the motion of the President, seconded by Mr. Chatfield, that Mr. Petre, of Dunedin, be elected a Life Honorary Member, and the nomination form required under Regulation 6 was thereon completed by the members present.

ELECTION OF MEMBERS.

Mr. Allen C. Ford, of Dunedin, recommended by Messrs. Hooper, Walden & Wales, Mr. Ford having regularly served Articles was duly admitted as an Associate Member. Mr. Ford is now a Sergeant in the 16th Engineer Reinforcements.

Mr. Arthur Ball, of Christchurch, recommended by Messrs. Clarkson, Ballantyne & Penlington, was admitted as an Associate Member. Mr. Ball is a Private in the 17th Infantry Reinforcements.

Mr. Francis G. Hood, of Dunedin, was admitted an Associate Member on the recommendation of Messrs. Welden, Hooper & Anscombe, Mr. Hood having regularly served Articles and travelled in England and the Continent in the study of his Profession. He is now in partnership with Mr. O. McFie, an Associate practising in Dunedin.

Mr. Frank Peek, F.R.I.B.A., now residing at Nelson, was on the motion of Mr. Atkins, seconded by Mr. McKay, provisionally admitted as a Fellow of the Institute.

The Secretary reported enquiries from seven persons, whose letters were put before the Meeting as to the terms and conditions under which they could be admitted to membership of the Institute. He had replied in each case quoting the Section of the Act, and the regulations, which required them to pass certain examinations before being admitted.

COMPLAINT REGARDING COMPETITION.

The Council considered the complaint of the Otago District Branch against the action of the Assessor in connection with a recent competition. The matter was before the Council at its meeting on the 1st March last, and was adjourned pending the receipt of the Assessor's Report and Award. These reports were now to hand, and were duly read, together with the replies and comments from the Canterbury and Otago District Branches. The matter was very fully discussed, and a letter was also read from the Otago Branch covering a complaint by a competitor against the Assessor and enclosing a copy of their Solicitor's opinion in the event of their commencing an action against the Assessor, or the Promoters of the Competition. After a long discussion it was resolved—That this Council having heard and considered the complaint of the Otago District Branch re the action of the Assessor in the Competition, and the reply thereto by the Assessor, considers that as the conditions governing the Competition do not provide,—

(a) That there must be a certain minimum number of designs sent in to constitute a competition,

(b) That the designs submitted must be of a certain standard of merit to warrant Award being made,

(c) For any extension of time for closing the Competition;

Therefore the Council is of the opinion that while the Assessor has undoubtedly acted in good faith he has exceeded the powers conferred upon him by the conditions governing the Competition and has committed an error of judgment in

(a) opening any designs without making an Award thereon, and

(b) in extending the time for closing the Competition **after** the date originally fixed by the conditions.

The Council is of opinion that the conditions of the Competition formed a contract as between the Competitors and the Promoters, and the Competitors who sent in their designs before the 30th of November, 1915, had an undoubted right to have an Award made in terms of the conditions.

GENERAL ITEMS.

The secretary reported that the balance at the bank was £284 14s. 2d. Accounts amounting to £146 17s. 2d. were passed for payment.

Mr. Lawrence reported that Mr. Stanley Natusch, an Associate Member of this Institute now on Active Service, had been mentioned in Despatches for gallantry in the field. It was unanimously resolved —That a letter of congratulation be sent to his father, Mr. C. T. Natusch for conveyance to his son.

It was also mentioned that Mr. Sheppard, a former student, who was with Messrs. Crichton & McKay, had been promoted to a 2nd Lieutenancy in the Royal Engineers.

PRESIDENT'S REMARKS.

The President reported that during his recent visit to Australia he met the President and Council of the South Australia, Victoria and New South Wales Institutes of Architects, and discussed with them the position regarding legislation for the Profession in New Zealand. He stated that he had promised to send copies of the Act, Regulations, original drafts of the Bill the General Conditions of Contract, and the Syllabus of examination and training to the three Institutes for their guidance. On the motion of Mr. Chatfield, the president was thanked for the interest he had taken, and the Secretary was instructed to render every possible assistance in forwarding the documents promised by the president.

The president called the attention of the Council to the fact that Mr. White, of Opotiki, a life honorary member, was about to celebrate the 50th Anniversary of his Wedding day, and it was resolved that the congratulations of the Institute be tendered to him through the President. A vote of thanks was tendered to the President, and the meeting terminated.

Two Virtues of Architecture

The first thing we have to ask of the decoration is that it should indicate strong liking, and that honestly. It matters not so much what the thing is, as that the builder should really love it and enjoy it, and say so plainly. The architect of Bourges Cathedral liked hawthorns; so he has covered his porch with hawthorn,—it is a perfect Niobe of May. Never was such hawthorn; you would try to gather it forthwith, but for fear of being pricked. The old Lombard architects liked hunting; so they covered their work with horses and hounds, and men blowing trumpets two yards long. The base Renaissance architects of Venice liked masquing and fiddling; so they covered their work with comic masks and musical instruments. Even that was better than our English way of liking nothing, and professing to like triglyphs.

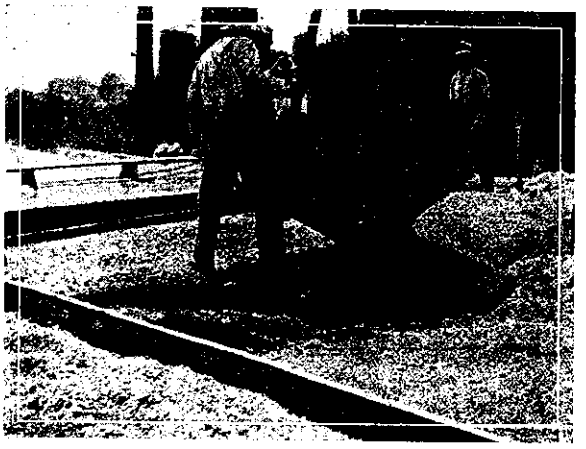
But the second requirement in decoration, is that it should show we like the right thing. And the right thing to be liked is God's work, which He made for our delight and contentment in this world. And all noble ornamentation is the expression of man's delight in God's work.—*Ruskin.*

Concrete for Highways

The Importance of Concrete for permanent roads and paths is every day being demonstrated. The Association of American Portland Cement Manufacturers has recently published some valuable information on this subject from which we take the following.

The purpose of a road is to provide the shortest and easiest possible means of passage between different points.

The earliest roads of history were the great highways for war and commerce extending into districts not readily accessible by water. Most of these, however, were merely footpaths, until the Carthaginians began and the Romans developed the science of road building. The best of these Roman roads were three feet thick, laid in four courses. A foundation of large flat stones laid in lime mortar was covered with a well compacted concrete of lime and broken stones in the proportion of about one to three. On top of this was placed another layer of concrete, which was not tamped and which was a mixture of old building materials and hot lime. The wearing course consisted of irregularly shaped flat stones, about six inches thick, carefully fitted and laid in lime mortar. This form of construction was undoubtedly not the first method used, but was the result of much experience. Even these early road builders appreciated the value of placing in the road a material providing a positive mechanical bonding strength between the stones.



Making Concrete Roads in America 1—Preparation of Sub-base. 2—Distribution of Construction Materials. 3—Wetting Sub-base Immediately before placing Concrete. 4—Depositing the mushy wet Concrete

With the fall of the Roman Empire came a decline in road construction and for several centuries no further attempt was made to improve highways. The revival of paving came in the building of streets in the larger cities. This was followed by the improvement of the through routes between the centres of population.

It was not until the latter part of the 18th century and the early part of the 19th, that a truly scientific attempt was made at road building. The methods employed during that period are in use to-day, in slightly modified form, in American country and village roads.

The decided change in the mode of transportation on our highways during the last few years has necessitated new methods of construction. The lasting quality of a macadam road depends greatly upon the natural cementing value of the stone composing it. Until the advent of the automobile, the binding material of the surface was distributed by the horses' shoes and blown away by the wind; more binder was then chipped off the stone, com-

Fig. 27—Sheridan Road, Highland Park, Lake Co., Ill. (Built 1914.) Curbs are built monolithic with Pavement

pressed by the steel-tired vehicles and re-formed by absorbing moisture from the atmosphere. The automobile prevents this re-making of the binder. The action of the rear driving-wheels displaces not only the surface binder but the road materials as well, scattering them beyond recovery. When this occurs, rain penetrates the road and softens the base and foundation. The road in turn settles, breaking the bond and thus permitting the loosened stones to be displaced.

In order to prevent these defects a permanent binder, such as cement, must be incorporated with the other road materials. The most exact and economical method of combining cement with the materials at present used in road construction is to mix it with them, forming concrete.

GOOD HIGHWAYS—HOW TO BUILD THEM.

The first and most important essential for a successful pavement is a firm and unyielding sub-base. Since all the loads brought upon the surface are transferred to the base, that base must be in a condition to sustain these loads; that is, it must be dry and thoroughly compacted, and it must not contain any vegetable, perishable or yielding matter.

A proper and lasting sub-base can be secured only by keeping out moisture. Drainage must be established so as to facilitate the flow of water away from the subsoil and even from the side ditches as quickly as possible. The sub-base must be dry, fairly hard and unyielding, or no material placed upon it will prove satisfactory in giving low cost of maintenance and long life.

Upon such a well-prepared sub-base is laid a "foundation for the wearing surface." Experience has demonstrated the fact that concrete makes the best foundation. The concrete must be properly proportioned, well mixed, and laid smooth to conform to the grade of the finished pavement. Concrete properly proportioned and mixed is impervious to water a most essential feature for a wearing surface foundation." Water cannot penetrate to the carefully prepared sub-base and destroy it, rendering it unfit to sustain traffic. Concrete will not only sustain the pressure imposed upon it by traffic, but will distribute the same over a considerable area, thus much reducing the load to be carried by the sub-soil. This characteristic of concrete makes possible the laying of a pavement upon many subsoils, the cost of the preparation of which would be prohibitive were concrete not used. A concrete foundation when once laid will give an asset which can be counted on for all time, while a broken stone foundation is necessarily of a more or less temporary nature, owing to its displacement under travel and its disappearance into the soil which supports it. The success of those city streets which have stood so many years with little cost of maintenance under heavy traffic conditions can be traced directly to well-built concrete foundations.

In city and town streets it is frequently necessary to lay or make repairs to pipes. This can easily be accomplished on a concrete street and the concrete can be replaced, leaving the surface in perfect condition.

The traffic upon highways is increasing yearly. Each year highways are subjected to constantly increasing loads. The public demands rapid transportation and quick delivery of its goods; consequently the nature of traffic is rapidly changing from horse-drawn to motor-driven vehicles. Moreover, the public demands that all unimproved highways be surfaced and that these surfaces be kept in good condition. If roads are built in accordance with the ordinary methods of country road construction, under the new conditions of traffic, their life is short and their cost of maintenance is high.

With a little more care in construction, the concrete foundation, which is essential to every wearing surface, can be allowed to take the wear itself, thus giving a permanent pavement of low cost.

This use of concrete as a wearing surface, as well as a foundation, makes possible permanent highways, where otherwise the cost would be beyond the financial resources of many communities.

UTILITY OF CONCRETE AS A HIGHWAY MATERIAL.

Concrete possesses all the essentials and fulfills all the requirements of a good pavement. The cement holds the aggregate in position so firmly that the action of the most rapidly moving vehicles will not disturb it. Wear under ironbound traffic is scarcely perceptible. Therefore the length of service obtained, and the lack of maintenance charges, as well as the cheapness in first cost, permit the taxes to be used for the construction of new pavements rather than upon the maintenance of those already built. A very slight transverse grade is required to make the road self-cleaning and to carry the surface water to the side gutter or ditch. In roads requiring a higher crown for drainage, travel takes the centre of the road, so that all the wheels may be at about the same height. On concrete roads, due to their flat slopes, traffic is not forced to the middle of the pavement, but can comfortably keep to the side and thus avoid danger in passing other vehicles.

Upon the smoothness of the road depends the cost and comfort of travel, and the price of a marketable product to the consumer. Concrete can be made as smooth as is desired to allow the proper foothold for horses, thus giving the least resistance to traction with the consequent quick and cheap delivery of goods and the pleasure of the traveller.

There is no material in road construction which can be made to conform so easily and harmoniously with the general colour scheme of the surroundings as can concrete. By mixing mineral pigment with the concrete any colour of roadway desired can be obtained.

The bulk of the materials from which good concrete is made can be found in nearly every locality. Where the sand, gravel, and stone are to be had from local pits and quarries, the normally low cost of concrete roads can be still further reduced by the use of these local materials, with a consequent saving of freight charges.

Most of the labour for the preparation of the materials and for the mixing and placing of the concrete can be secured in the locality in which the road is to be built. By the utilization of home products and home labour the money expended on the concrete road remains in the community paying for it.

Bond issues are required in many cities and townships to obtain the necessary funds for pavement and road construction. Unless concrete is used in the work, the pavements are entirely worn out long before the bonds mature. The result is that the public must either increase their bonded indebtedness or suffer the inconvenience of using bad highways. This inconvenience will reduce the earning capacity of the community and the value of the adjacent property.

The real cost of an improvement is measured by the service which it yields in proportion to the money invested in it. The chief elements in real cost are first cost and maintenance expense. The first cost of a road is dependent largely upon the cost of the materials entering into its construction. When proper materials are to be had locally, the first cost of a concrete pavement is slightly in excess of the initial cost of a first-class water-bound macadam road. Where the materials must be brought from a distance, a concrete road can generally be built at less expense than any other type, due to the smaller amount of materials needed for a road of concrete.

As has been explained, under combined traffic the macadam roads fail rapidly. This necessitates extensive and continuous repairs. The average amount expended per mile per year for maintenance and repairs during the years 1905-12 inclusive, in the states of Connecticut, Massachusetts, New Jersey, New York, and Rhode Island, was £122. During 1912 it amounted to £163.

The cost of surface repairs and refilling of joints during 1913 of the 51 miles of concrete roads built previous to that time in Wayne County, Michigan, was under £6 per mile including overhead charges.

Certainly no community can afford to invest its taxes in any class of roads known to deteriorate rapidly, requiring a large yearly expenditure for maintenance, since concrete as a road material is little higher in first cost and is practically without cost of maintenance.

(To be continued)

Federal Capital Competition

The Federal Government of Australia have resumed the Federal Parliament Architectural Competition on the original terms of the programme issued in June, 1914, excepting that the date for submission of design has been fixed for June 31st 1917, instead of March 31st 1915 as originally intended, and that subjects of enemy countries are exempted.

An available adjudicator for Professor Otto Wagner, of Vienna, will be announced when determined, and the services of Eliel Saarinen, of Helsingfors, have been asked in this connection.

In connection with Clause 2.13, it will be undertaken to supply simultaneously answers received previous to 1st November, 1916; a statement answering questions previous to 15th of August will be forwarded. Registration forms and programmes can be obtained on application to the Under-Secretary, Public Works Department, Wellington.

Our 48th Competition—*continued.*

The ground falls towards the North with a gradient of about 1 in 20, and the road, level with the site at "A" falls 8ft. from "A" to "B" where there is an 8ft. cutting. It is necessary to contrive an entrance to each garden plot without steps, so that a barrow may be run in. There must be no lights on any party or boundary line.

Messrs. Atkins & Bacon, Wellington have kindly set this subject.

Designs must be sent in, in black and white under a nom-de-plume, addressed to **Progress**, 8 Farish Street, Wellington, and marked clearly "Forty-eighth Prize Competition" on outside with a covering letter giving competitor's name, and address of employer. Designs to be sent in by November 10th.

Our 49th Competition

We offer a prize of £1 1 0 for the best design for a

Band Rotunda.

The Rotunda is to be suitable for a public park, and is to be constructed as far as practicable of stone. There is no limit to cost, but mere size will not win the competition.

Each set of drawings to be on one small sheet, to be drawn to scale of one-eighth inch equal to one foot, and to consist of plan, elevation, and section. Drawings are to be inked in and shaded with diluted Indian ink. Any notes competitors wish to make are to be made on the drawings.

Mr. Leslie D. Coombs, A.R.I B.A., of Dunedin, has kindly set this subject.

Designs must be sent in, finished as above, under a nom-de-plume, addressed to **Progress**, 8 Farish Street, Wellington, and marked clearly "Forty-ninth Prize Competition" on outside with a covering letter giving competitor's name, and address of employer. Designs to be sent in by December 10th.

Recent Building Patents

Preserving Timber.—A patent has been taken out by the Westralian Powell Wood Process Ltd. for preserving timber. To render the wood stronger and less hygroscopic when impregnated with a sugar solution, other carbohydrates such as starch, dextrine or gum, are added to the sugar solution. A hot solution is formed by adding 5% of dextrine and ½% of gum tragacanth to a sugar solution of density 1.080 with or without 3% of arsenic. When heated throughout, the timber is removed and naturally or artificially dried.

Concrete Wall Construction.—Patent No. 16,871, by T. Hodgson, Victoria, consists of a mould for forming concrete walls of buildings formed of a number of sections, some of which, as c and d, extend the full height while others, as h, are connected thereto when necessary.

Openings i are left at suitable heights for filling purposes and are afterwards closed by plates j, which may be secured by a bar and wedges l and n or by latches.

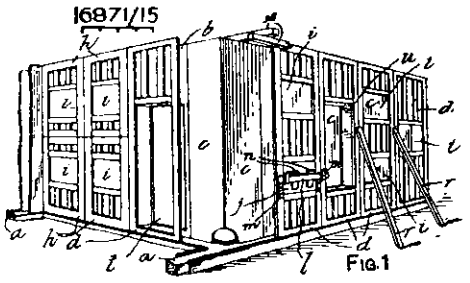
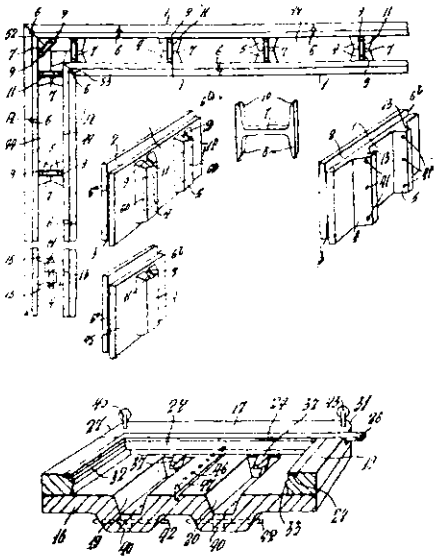


Fig.1

The walls of the mould are secured together by bolts with spacing ferrules, and the ends of the moulds may be extended and allow the reinforcement to project so that extensions may be easily effected.

The foundation layer consists of pebbles up to 3 inch gauge, which are mixed with coarse sand and tar and rolled. The surface layer is formed of small unbroken gravel mixed with small crushed metal and tar and is thoroughly rolled to a level surface.

Concreting Building Slab & Mould.—Patent No. 37,313, by John Bellingham, Masterton. This invention relates to slabs or blocks (hereinafter referred to as "slabs") made of concrete or the like and used in the construction of walls and other parts of buildings. Slabs of this kind have been made with integral half-studs, secured together by H-shaped keys, one half of all the members of which were embedded in the upper edges of one course of slabs and the other half in the lower edges of superposed slabs. The present invention consists in uniting slabs having integral half-studs by means of H-shaped keys, having their lower members cemented in recesses formed in the upper ends of half-studs of a course of opposing slabs, and having their upper members cemented in recesses formed in the lower ends of half-studs of a course of opposing slabs superposed upon the lower course of slabs, the said slabs having their upper and lower edges rebated on reverse faces and having grooves in their end edges. Further, the invention provides rebates in the half-studs and rebated distance-pieces fitting into and connecting the said rebated half-studs of opposing slabs. The mould is made of any suitable material, such as sheet metal, aluminium,



wood, iron, brass, or the like, and is constructed to prevent breakage of a casting during its removal from the mould, half-slabs for completing the ends of courses and mitre or bevel.

Building Notes

AUCKLAND.

The Mayor presented to Councillors last month a report outlining city improvements amounting to over a million pounds. Most of the money is to be devoted to improvements of streets, and a fair proportion to drainage and permanent improvements. The erection of a new town hall forms part of one of the proposals made by the city engineer, Mr. W. E. Bush, in a report presented to the City Council outlining a policy for the future. The proposal comprises the opening of a city square on the site of the present city markets. He says:—"I would recommend that when the last of the old leases expires, the whole of the buildings on the old market area, bounded by Queen, Grey, Cook, Albert and Wellesley Streets, should be removed, a site reserved in the centre, say 300ft. by 200ft. square, for the erection of municipal buildings, the frontages to Albert, Wellesley and Cook Streets left to meet the public requirements of the future, and the remainder laid out as a public square, with spaces for statuary, flower beds, etc.

"On the site I have proposed a building could be erected worthy of the greatness that is destined for Auckland in the future, and the present Town Hall would remain for the main purpose of an auditorium. The office portion could still serve some useful purpose and always remain valuable as a public asset, while the removal of the buildings on the west alignment of Queen Street would enable the Town Hall to be seen to much better advantage. As a complement of the above, and with a view to preventing the existence of meaner surroundings detracting from the dignity of the central square, the acquisition of private properties in the near neighbourhood may prove desirable."

Mr. Bush adds that the scheme should be completed by continuing Albert Street across Cook Street to Grey Street, constructing a street from Grey Street to Queen Street, with its southern alignment open to Myers Park, making two new streets between Queen Street and Alexandra Street, and improving Liverpool Street from the latter street to Turner Street. The whole scheme is necessarily a large one, Mr. Bush remarked, but the experience of other cities which have successfully carried out similar, and in many cases

larger, propositions should assure the council of its practicability, and that while transforming this particular neighbourhood and effecting eminently desirable city improvements, the scheme would have a dignifying influence not only on the architecture of the city, but on the whole thought and ideals of its citizens. Mr. Bush further suggested that a most important general proposal is the planting of residential thoroughfares with trees suitable for streets, and the gradual introduction of grass or rock work margins on paths wide enough for the purpose. He enumerated a number of instances in which these ideas could be carried into effect, and added that all streets too steep for vehicular traffic, and especially those leading down to the sea, should be well laid out and planted with trees.

The proposal for a Winter Garden took definite shape last month when tenders were called for one of the buildings proposed to be erected. This Winter Garden design is the work of Mr. Wm. Gummer, A.R.I.B.A., who, as secretary of the Town Planning League took the initiative in suggesting something better than the Council had under consideration. The scheme when completed will provide for the erection of two winter houses, 150ft. removed from each other; the intervening space to be utilised as a "sunk" garden, with a miniature lake in the centre, and surrounded by a pergola. From any point of the winter garden a very pleasant perspective of the whole will be possible, and it is calculated that the garden will present a picture that will be enchanting to the spectator.

The council has decided to proceed with the erection of only one of the buildings at the extreme end of the garden. This will be a structure with interior dimensions of 100ft. by 33ft., and having a height of 32ft to the underside of the roof trusses. In this building it is proposed to accommodate tropical plants and shrubs, and therefore it will be constructed almost wholly of glass sides and roof—with red brick piers to take the stress of the light steel roof principals at regular intervals. The roof will be what is

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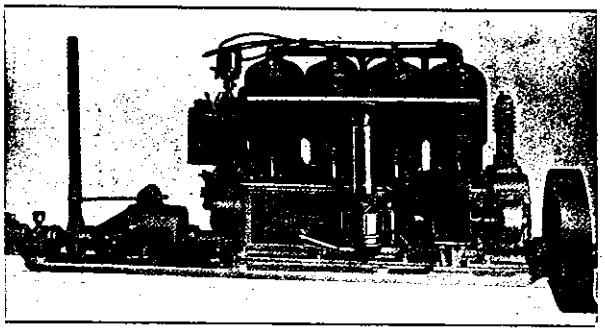

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known as "barrel vault," that is, semi-circular or cupola shaped. Along the sides of the interior will be raised stages, running from one end to the other, under which will be installed reticulating pipes for heating the building. In the centre will be a small pond, having on either side flower beds for developing tropical plants. Two side entrances are to be provided in the shape of porticoes. The building at the opposite end of the garden will be carried out later on in precisely similar style. The Council have £3000 surplus Exhibition funds for the project.

The foundation stone of a new Presbyterian Church was laid last month in Victoria Road, Devonport. It is to cost £2343 and will be finished this year.

The collection of funds for a new building for the Y.W.C.A. is steadily progressing, plans of which are being prepared by Mr. Wm. Gummer, A.R.I.B.A. The Association's new home will contain a large social hall, gymnasium and roof garden that could be used either as a full size tennis court or roller skating rink.

Satisfactory progress is being made with the work of erecting a new children's ward at the General Hospital. The site of the ward is to the east of the main building, overlooking the Domain. The plans provide for a three-storeyed structure of attractive design, with accommodation for 50 cots. In addition, there will be a number of rooms for the use of the hospital staff. The front elevation will be finished in red pressed brick and stucco, and the slate roof will be surmounted by four turrets. The building is estimated to cost £20,000, and will probably be completed within 12 months. The contractor is Mr. J. J. Holland, and the plans were prepared by Mr. G. W. Allsop, the board's architect.

The site for the University is still being made much of by a number of people owing to the Government withdrawing the clause intended for inclusion in the Washing-up Bill providing that reservations over land on the south side of Mount Eden, generally known as the Mount Eden Reserve, shall be cancelled, and that the land shall be reserved as a site for the purposes of the Auckland University College.

It is now proposed to hold a Commission into the question to arrive at a final settlement. The City Council at a recent meeting recommended:—"That the previous resolution of the council, viz., 'That the Auckland City Council hereby protests against any proposal to use a portion of the Government House property at Auckland for the purpose of a site of a university, and the council believes that a more central site for a university college can be obtained, and claims that it is in the best interest of the citizens that the Metropolitan paddock should remain an open space' be confirmed. (2) In view of the present unsatisfactory position and the urgency and importance of an immediate settlement of the site question, the Government be requested to set up a commission consisting of representatives of the College Council, Education Department, and the Auckland City Council, with full powers to take all the necessary evidence, and finally determine the question of site." Mr. H. D. Heather pointed out that the recommendations were contradictory, and his amendment that the first be struck out was carried, the second recommendation being carried unanimously.

At the Annual Meeting of the Congregation of St. David's Presbyterian Church it was decided to borrow £2000 for the purpose of acquiring land and erecting a manse in Grafton Road, and paying off a mortgage, was embodied in a motion which was unanimously carried. It was stated that the present manse was inconveniently situated, and was not a particularly healthy site. The matter has yet to receive the confirmation of the presbytery.

Messrs. E. Mahoney & Son called for tenders last month for the erection of a Catholic School building in Grey Lynn. The City Council called for tenders for a brick shed for the Electricity Department and Mr. Selbia of Waitahuna called for tenders for the erection of a Presbyterian Church at Waitahuna.

CANTERBURY,

Christchurch has been treated to a series of 6 lectures by Mr. Hurst Seager, F.R.I.B.A. on various aspects of Town-planning, during July and August. The lecturer seems to have stirred up considerable interest in his subject. At one of his lectures the Commissioner of Crown Lands, Mr. Skinner, made the frank admission that in his official capacity he had

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had plans submitted to him in which the owners were in reality only providing for the building of slums. The present law was inadequate, and it was impossible to do anything to stop what would undoubtedly be an eyesore in the city.

This is a rather bad confession, and another piece of evidence that a Town Planning Act is badly wanted in this country.

Mr. C. Wood has prepared plans for a new church at Merivale. At a meeting of the Vestry recently it was resolved that the plans submitted by Mr. Wood should be considered at the August meeting of the Vestry, afterwards to go to a meeting of the parishoners for approval or otherwise. It was thought desirable to have everything ready for building as soon as peace was declared.

For the year ending March 31st, 1915, 31 building permits were issued by the Spreydon Borough Council, valued at £11,800, while for the year ending March 31st 1916, 49 permits valued at £18,677, were issued, showing an increase of £6877 on the expenditure of the previous year. Since March 31st last eight more permits have been issued, valued at £2857, but these figures afford no idea as to what extent building will proceed this year. In Riccarton, 24 building permits were issued up to June 30th, 1915, of a total value of £6920, while this year there have been the same number of permits granted but of a total value of £8263—an increase of £1343. The modern four or five-roomed house appears to be the most popular at present, these being taken practically as fast as they can be built. People are moving out of their old houses, and shifting into these modern and more convenient ones. It is also thought that these houses show the best returns on the capital expenditure.

Mr. J. S. Guthrie called for tenders for business premises in Manchester street for Messrs. Hillary & Baxter. The same architect is erecting a Public Hall at Darfield, and additions and alterations to a house at Amberley.

The Featherston Town Board called for tenders during the month for sewage works and water reservoir.

Tenders were called for last month for rebuilding the Studholme Hotel in brick. Mr. J. Turnbull is the Architect, Timaru.

A cheese factory is being erected at Rangiora for the Cam Dairy Produce Produce Coy. Ltd. The floors and base walls are to be of concrete, the walls and partitions of brickwork, the window frames and sashes of steel sections, and the roof is to be covered with Marseilles tiles. The area covered by the building is over 3500 square feet. Mr. Leslie D. Coombs, A.R.I.B.A., of Dunedin is the architect.

DUNEDIN.

Extensive alterations have been carried out by Messrs. Burton Bros. under the supervision of Mr. J. A. Burnside, Architect, to a building they have taken over to house their ever growing business at the corner of George and St. Andrew streets.

The dimensions are 44ft. x 44ft. The fronts of the shop have been taken out, and those of the latest style put in. The sash frames are of oak, and hold about 900ft. square of

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plateglass. The windows are of a revolving pattern, and are a great improvement on the old style. The difficulty which is always experienced in window-dressing is entirely done away with by this simple and novel arrangement. The boards at back of the window are "glazed" with mirrow plates. Beneath the ship window board and down to near the footpath there are fitted dustproof show cases. The entrance to the shop is 10ft. wide. Part of the shop has been fitted up on an elaborate scale for ironmongery of every description, while the remaining space has been reserved for the crockery. The counter and shop cases are of a most up-to-date style. The heating and lighting has received particular attention. A greater part of the back wall has been knocked out, and replaced by prismatic glass. This improvement gives a very "lighted" appearance to the shop. Under the verandah there are five electric lamps of 600 c.p. each. Heated water radiators are responsible for the heating. Adjoining the building there is a store 44ft. x 25ft.

WELLINGTON.

A valuable city property changed hands during last month. The property is that three-story brick block in Manners Street, known as the Mercantile Building (and occupied by Duncan and McIntosh and others), having a frontage of 62ft. by a depth of about 100ft. This property belonged to the estate of the late Mr. Jass. Jamieson, and has been sold to Mr. S. Gilmer (proprietor of the Royal Oak Hotel) for between £18,000 and £19,000.

The City Council have had the Concert Chamber of the Town Hall re-seated with upholstered tip-up seats. The seat itself (18-inch in width and 20-inch from the centre of the arms) is a combination of springs and pneumatics, which give a cushion-like sense of luxury to the sitter. It is supported on a cast-iron tandard, and covered with crimson "moroccoline," which provides no retreat for dirt or vermin of any kind. A broad, comfortably-shaped back of wood, finished off in moroccoline (studded with brass nails) in front, and three-ply board behind, makes for comfort combined with strength, and the angle of the seat and back are conducive to perfect repose. The seats are slightly larger than the ones they have replaced there being 15 seats less than formerly.

Messrs. J. B. Clarkson & Co. have let a contract for a new warehouse at the corner of Dixon Street and Inglewood Place. The building is to cost £17,000, and when completed will form part only of a scheme which will eventually cost £38,000. Five stories are included in the present contract. The walls are to be of brick and concrete, and the floors will be carried on steel stanchions and girders. Steel frame windows are specified. A special feature will be a doorway with a clear width of 35-ft. opening on to the platform for receipt and delivery of goods which will be fitted with steel roller doors leaving the opening entirely clear; and the four stories above will be carried on huge reinforced concrete beams. A large electric goods lift and an automatic passenger lift are included. The whole of the top floor is to be used as offices, which are to be heated by a hot water system comprising an "Ideal" boiler and radiators. The plans for the main portion show an elevation to Dixon street with a large central entrance flanked on either side with polished granite columns. This will give access to a tiled hall 28ft. by 16ft., having a panelled wainscotting of marble, and an enriched fibrous plaster ceiling. Opening on one side of this hall will be a waiting room for customers, provided with telephone box, etc., and on the other side there will be a lift and a marble staircase. The company will occupy the top floor as general offices. The building is to designs prepared by Mr. J. M. Dawson.

A two-storey building is near completion at Te Aro for the Westport Coal Company to cost £3,000, to designs supplied by Messrs. Penty & Lawrence, Mr. W. H. Bennett being the builder. The building will be of brick with stucco facings. A large public office is provided to the right of the main entrance, while opposite is the manager's room, and on the same side is accommodation for the staff of the wholesale department. Upstairs is a room taking up the whole floor, which will be let as a showroom. The roof is tiled, and the fireplaces are also of tiles, a shade of green having been chosen. The building is situated on a section measuring 168 ft. x 124 ft.

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