

In what follows the architect's procedure with regard to drawings is fairly fully summarised, but it must be emphasised that the drawings are but the material representation of ideas. It is the trained skill, knowledge and taste involved in the formation of these ideas that matter. "No architect of any large practice can execute all the working drawings which bear his name, and yet it is by these and his sketches that he is often judged by the public, which seemingly cannot understand that such work is the most easily relegated of his duties—that an architect can only be properly estimated by his buildings."

HOW AN ARCHITECT WORKS.

After receiving instructions from the client the architect's first step is the preparation of preliminary drawings for the purpose of consideration and discussion of the project with the client. These preliminary studies have been called in the past "sketch plans," but this term has been found to create a false impression in the mind of the layman and its use is likely to be abandoned by the profession in the future. The architect's preliminary study is not something hurriedly dashed off in a few minutes. It is a drawing done to scale, usually in pencil, and perhaps tinted to render the understanding of it more clear to the owner. What is shown depends upon the size of the project. In the case of a house the drawing will usually be contained upon one sheet and comprise a plan of each floor and one elevation of the principal front, or, perhaps, a perspective view. The "scale" to which the drawing will be done will vary, but it is usually 1/16th or 1/8th inch, viz.: each foot in length of the building will be represented on the drawing by a line 1/16th or 1/8th inch long. These preliminary drawings, however nicely prepared they may be by the architect for presentation to his client, rarely convey to the latter the thought and study which have been devoted to their production. The drawing cannot show the time which has been bestowed, for instance, upon the arrangement of a staircase in a space necessarily very limited owing to conditions of cost. It cannot show the many hours spent in an effort to effect a workable compromise between many conflicting requirements set out by the client. This one finished sheet showing an apparently simple arrangement of lines, may, and probably does, represent a dozen or more drawings brought to a stage nearing completion and then destroyed.

The preliminary drawings having been approved by the client, the architect next proceeds to prepare the "working drawings," that is, those drawings from which the contractor makes up his tender and from which, supplemented by other "detail" drawings, the building is erected. In New Zealand the working drawings are usually to a scale of 1/4 inch, and the "detail" drawings to a scale of 1/2 inch and 1 1/2 inches to the foot. In the working drawings one plan is given of each floor of the

proposed building, a geometrical drawing of each front of the building, usually denominated as "front," "side" or "back elevation," at least one "section" through the building, and, according to its size, roof, foundation and other plans. Various details of the building, such as cupboards, mantelpieces, staircases, etc., impossible to show with the necessary exactness in the small scale drawings, are shown to a larger scale.

These working drawings differ in several respects from the preliminary drawings. They are usually drawn in Indian ink upon a thin, semi-transparent linen. These drawings never leave the architect's office, but from them blue prints are made by a process of printing in sunlight in a manner similar to that by which ordinary photographic prints are produced from glass or film negatives. These blue prints are lent to the contractor for use in the actual work of erecting the building. The drawings are fully dimensioned, are "hatched" in varying ways or tinted to denote different materials, and usually have many explanatory notes upon them. Custom varies as to the amount of detail drawing prepared by the architect as a part of the contract drawings, that is, those working drawings which are prepared before tenders are called and which form part of the contract. The writer has found in his practice that to do justice to both owner and contractor it is quite essential to prepare a large amount of detail at this stage. Whilst the building is in course of erection further detail drawings become necessary. Here again the practice of architects varies as to the number of these drawings supplied to the contractor. An architect who takes a pride in his work will often re-draw many of the original details simply for his own satisfaction. Perhaps in the actual structure some increase of a few inches has come about in the width of a recess for which he has designed some fitting. He will not trust the workmen to make the necessary adjustment, although this could, in all probability, be done with perfect safety as far as the average client could ever perceive, but he knows as an artist that an inch will make all the difference and he prefers to have his work at least as perfect as his knowledge permits. The working drawings, too, are prepared without sufficient time for that full consideration over points of design which the artist in the architect would desire. As the building takes shape the architect, considering some feature, finds that he can improve upon his original design in some respect, and another detail is drawn. It must be remembered that this kind of thing is not "in the bond" and is not paid for. These detail drawings, whether those which formed part of the contract set, some of these re-drawn, or new ones prepared as the work proceeds, are further supplemented by "full size" details. These show the profiles of moulding and other features at identically the same size as the work is to be executed, and form an important part of the architect's service to his client; indeed, the merit of a building as a piece of design depends very largely upon