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PALAZZO COMUNALE • SIENA

MODERN METHODS IN PRACTICE

From time to time information regarding modern methods of practice in architecture in South Africa is circulated among members of the profession. As a result of the various statements made we feel that some attention should be paid to the subject.

It would appear that a standard of professional ethics is non-existent in this country, and that the procedure adopted in carrying out architectural work follows no recognised code. Let us assume a hypothetical case. A client approaches a Mr. Smith, a member of the Royal Institute of British Architects with a view to building a block of flats costing, say, one hundred thousand pounds. When asked to state his professional charges Mr. Smith, who has spent many years in studying the profession of architecture, and who is thoroughly conversant with the ethics of his profession, states that his fees are six per cent. His prospective client in amazement informs him that he can get the work done by Mr. Brown (also a member of the Royal Institute) for twenty-five guineas. He adds that his reason for approaching Mr. Smith in the first instance is because he appears "to have more modern ideas." The question arises can Smith reduce his fees accordingly. The answer is No ! he cannot consider the matter. It is not in the interests of the profession, and work done under such conditions cannot possibly be satisfactory.

How then can Mr. Brown undertake work at such a low rate ?

His method would appear to be as follows : (1) to obtain from the Municipal authorities a copy of a plan of a block of flats already erected on a site of similar dimensions, to make a tracing and to submit this to his client who is delighted with the result ; or (2) to obtain the services of a young draughtsman and offer him a few guineas for a set of one-eighth inch scale working drawings. These methods if carried out on a sufficiently large scale do not involve great expense and office rent and overhead charges are reduced to a minimum. Mr. Brown's duties are now at an end. Decorative work can be placed in the hands of a firm of decorative specialists, which is prepared to supply carefully worked-out detail drawings free of charge, and to carry out the necessary work.

In addition they are willing to allow the architect a commission.

Another method appears to be to approach a client direct and to inform him either that his experience is such that he is the only architect capable of carrying out the work or that he has done a building in the vicinity and would like to carry out the new work in order to ensure that harmony is retained.

On many occasions, it is said, schemes have been prepared by young and competent architects, who after being put off by promises and in some cases by a payment of portion of their fees find to their disgust a building being erected on the site with some other architect's name emblazoned upon it.

In official circles the procedure appears to be much the same. For example an important official might be appointed assessor for a competition. After making his award, he advises his clients, that, although the winning design is good, but somewhat ordinary, it would be much better if his, the assessor's, services were retained in a consulting capacity—for a fee. With the large staff at his disposal he prepares a completely new scheme with which he approaches the author of the winning design and suggests that for a small consideration his services may be retained. Weakly the author accedes to the suggestion, having visions of further official work being handed over to him.

Another official method appears to be to approach a public body, and offer (gratuitously or otherwise) official services in the interests of the general public. This appears to be a fairly successful method, but in one instance, that of a large Municipality, the offer was refused and advice was sought from overseas.

Still another official method appears to be that of approaching a competent architect whose circumstances are such that he cannot afford to refuse work of any nature. By the simple method of offering him further work, at the usual scale of fees, he is tempted to accept a commission. He then prepares a scheme for an important public building at a nominal fee of say fifty-guineas and hands the drawings over to the official who promptly publishes them as the work of his own department.

It is amazing that such methods can be be adopted by members of the Royal Institute of British Architects whose code of professional practice is laid down in its bye-laws, and which expects all its members not only to sign a document promising to adhere rigidly to the code, but also by their signature to take, what in a court of law, is the equivalent of an oath.

Under the circumstances, is it any wonder that the younger members of our profession, properly qualified and keenly anxious to uphold the ethics of the profession, are anxious to know what to do ?

Failing official recognition by Government authorities and support by the profession, only one course seems open to them. To ignore the principles and tenets of the profession, and beat the other fellow at his own game.

It is so easily done. By a little judicious enquiry he can find out the identity of Mr. Brown, and by accepting commissions for work at the same fee and carrying out the work at a loss he can at any rate get a good advertisement from the finished building. As a result he may even obtain further work at the regulation charges.

Until our Institute realises that such malpractices are in existence and appoints a vigilance committee to enquire into any reported irregularity little or nothing can be done. So long as it connives at such methods and takes no action, then it is impossible to expect the loyalty and co-operation which are the strength of those professions which have the respect and confidence of the general public.

G.E.P.

The Palace in "Der Traum ein Leiben."

Designed by Hans Strobach

MISE EN SCENE ● WILLEM HENDRIKZ

PART IV

Cyclorama Lighting.

The present common practice is to light a cyclorama by means of several banks of olivettes some mounted on top and some at the bottom edge, and by means of borderlights and striplights. These methods are as wasteful and inefficient as they are unsatisfactory. For lighting a cyclorama, a powerful comparatively thin sheet of light is usually needed. This can be obtained only by accurate and scientific control, by reflection or refraction, or both.

The most satisfactory instruments are the so called "cyclorama colour mixing units," although other methods have been evolved which are fairly satisfactory. These units are available in standard lengths, each unit being similar to a compartment type borderlight but is about half again as large in cross section. Instead of having the inside of white painted metal it is in its entirety a carefully designed and constructed polished metal reflector of the parabolic type. This reflector redirects the rays striking it into a thin sheet of light. These units are available in two types, the " hanging " and the " horizontal." The former is used at the upper edge of the cyclorama, mounted on a pipe batten that is suspended about three feet forward of the cylcorama and about two feet above it. Each unit contains six reflector compartments with colour media of three primary colours, red, green and blue, and by proper mixture any colour may be obtained. All this light is directed on the cyclorama, none being spilled or wasted on the acting or other area of the stage. The horizontal type is similar, but is designed for mounting at the lower end and is inverted, being either set on the stage floor or recessed in a light pit in the floor. They are available in one size only—with two hundred watt lamps. They direct light upwards for about eighteen feet onto the lower portion of the cyclorama, and are not used to light the cyclorama—the hanging type does this—but to provide contrasting horizon effects such as dawn, sunset or clear tinting. Each unit contains eight reflector compartments with four colour circuits, three with gelatine colours and the fourth for unmodified or clear light.

The units are all controlled from the switchboard.

Colour in Stage Lighting.

In studying colour suggestion, there are a few visual phenomena to consider first in order to approach a difficult problem from the easiest direction. A brief outline of these may help to facilitate comprehension.

The eye has the ability to distinguish between hues that are adjacent in the spectrum. This ability is known as Hue Sensibility. The eye can distinguish the greatest number of hues in the yellow portion of the spectrum, less in the green, still less in the blue and least in the red. Considering the different perceptible hues, the different steps of saturation and the degree of brightness, the eye can perceive and distinguish a total of two hundred thousand colours.

Hue sensibility, or luminosity, also varies in different parts of the spectrum. The maximum sensation is produced by a yellowish green hue at the mid point of the spectrum. On either side of this toward the end of the spectrum the hues gradually become "less visible," i.e., the visual sensation they produce is weaker, until the hues at the end of the spectrum fail to produce any sensation. The reason that the usual red colour appears so much brighter than the blue one is because the red colour transmits, besides red, an appreciable amount of luminous yellow rays But a pure deep red is as dense as a pure blue.

Another important physiological problem that affects the final appearance of colour, is Cromatic Adaptation. If the eye is exposed for some time to light of any hue, the nerves used for the perception of that colour become fatigued. Colours viewed immediately after

this exposure will be affected to the extent of appearing to contain less of the original hue than they actually possess. For example, if the eye has become accustomed to the yellowish light of artificial luminants, even the slightly yellowish sunlight will appear blue. These after sensations tend toward the complements of the colours previously viewed and disappear as the eye grows accustomed to the surroundings.

The persistence of the after sensation depends on the intensity and duration of the original exposure. This phenomenon explains why for dark outdoor night scenes, or even moonlight scenes, light of some colour of blue is always used in preference to a mellow low intensity of clear light which produces a gamut of grays, which is actually the case in nature. The eye having become accustomed to the pale yellow colour of the sunlight and of artificial light indoors, has become unable to perceive the low intensity of the yellow component of dim clear light, and registers a blue (a component of yellow) sensation when afterwards exposed to little or no light.

The blue light used on the stage is often too bright, and causes such lighting to defeat its own ends.

Another visual phenomenon is Simultaneous Contrast. Where two colours are placed together the appearance would not be the same as viewed separately. Usually a colour will be heightened in effect when placed with a colour which is complementary in hue. It seems that each colour registered on the eye induces a complementary hue adjacent to itself on the same retinal area, and that the appearance of each colour whose image falls adjacent to that of the first colour is influenced by the faint induced complementary hue. Thus a gray patch appears a faint purple or pink when surrounded by a large area of green.

These effects, which defy description, constitute an important factor in colour harmony and apply to the designs of settings and costumes.

The visual aspect which applies more directly to stagecraft is the effect produced upon the apparent colour of objects by the colour of the light under which they are seen. Every stage worker should be familiar with them for so much that is vitally important depends on them. Beautiful scenery or costumes can be ruined by the wrong light. The use of tan or buff drapery for a cyclorama, for instance, will result in a dark muddy appearance.

There is but one safe way of determining results exactly, and that is by means of direct experiment that produces actual conditions. Various charts have appeared listing the probable resulting appearance of pigments of various colours. But the composition of colours is so variable that these charts cannot be more than a rough estimate of the result or may only be used with complete confidence under certain conditions.

Here are tables : One compiled as a sort of composite of tables already published, and another drawn up by Theodore Fuchs which he says is probably fundamentally no more reliable, but more detailed.

Every producing organisation should have a colour booth, however small, as a standard piece of equipment. Here lighting effects can be tested and the best results achieved in the productions because nothing is left to chance.

Material is not purchased, costumes are not made up, scenery is not painted, draperies are not dyed until proper conditions have been determined.

The principal function of the colour booth is to provide, on a small scale, light in the various colours and intensities that the stage can provide.

The Psychology of Colour.

Any one colour has the property which causes it to be regarded by the majority of observers as being, for instance, warm or cold, stimulating or sedative. Broadly speaking, the "emotive value" of colours ranges from warm and stimulating at the red end of the spectrum, to cold and sedative at the blue end. This statement is subject to modification because under various conditions of colour composition and contrast a blue may be called stimulating and a red sedative.

In addition to the emotional value of colour, and closely associated with it as a psychological effect, is the symbolic value of colour ; what conditions, what atmosphere certain colours suggest or what impressions they give rise to.

PIGMENT.	COLOUR OF LIGHT.							
	Violet	Blue	Blue-Green	Green	Yellow	Orange	Red	Purple
Violet	Deep Violet	Dark Violet	Dark Violet	Violet	Dark Brown	Dark Brown	Dark Gray	Dark Violet
Blue	Light Blue	Deep Blue	Light Bluish Gray	Light Blue	Dark Bluish Gray	Black	Gray	Blue
Blue-Green	Dark Blue	Very dark Blue	Dark Bluish Gray	Dark Green	Greenish Blue	Dark Greenish Brown	Black	Dark Blue
Green	Bluish-brown	Light Olive Green	Light Greenish Gray	Intense Green	Bright Green	Dark Green	Dark Gray	Dark Greenish Brown
Yellow	Scarlet	Greenish Yellow	Greenish Yellow	Greenish Yellow	Intense Yellow	Yellow Orange Red		Orange
Orange	Scarlet	Light Brown	Light Brown	Light Brown	Orange	Intense Orange	Intense or Red	Scarlet
Red	Scarlet	Purplish Black	Dark Maroon	Maroon	Bright Red	Orange Red	Intense Red	Red
Purple	Reddish Purple	Dark Violet	Maroon	Purplish Violet	Light Brown	Maroon	Reddish Brown	Deep Purple

PIGMENT.	COLOUR OF LIGHT.			
	Blue	Green	Amber	Red
Violet	Bluish Violet	Dark Blue	Dark Orange	Reddish Purple
Blue	Intense Blue	Blue Green	Dark Yellow Green	Bluish Violet
Blue-Green	Dark Greenish-Blue	Green	Yellow Green	Blue Black
Green	Dark Blue-green	Intense Green	Intense Yellow-green	Dark Red
Yellow	Dark Yellow-green	Yellow Green	Intense Yellow	Orange
Orange	Very Dark Orange	Greenish Yellow	Intense Orange	Scarlet
Red	Dark Reddish-purple	Dark Orange	Intense Orange Red	Intense Red
Purple	Purple Violet	Dark Purple	Dark Crimson	Purplish Red

A Setting for "Die Meistersinger" by Alfred Roller

These subtle attributes of colour—the emotional and symbolic—are of inestimable value in stagecraft, especially combined with the mobile quality of light. The old practice of using a bright stage for comedy and a darkened one for tragedy was a crude attempt to use the symbolic aspects of light and colour. At various times all the colours have been used as symbols of happiness or sorrow. For example, black is the usual symbol of death, and purple for royalty ; yet the Chinese use white and yellow respectively as their symbols.

Throughout the ages associations relating colours to objects and conditions—both those of Nature and those created by man—has gradually developed in the human consciousness this psychological susceptibility to colour, which modern stagecraft is just learning to utilise for its own purposes.

Blue has been called a "sedative" colour. Blue is the colour of the clear sky, and nothing in nature presents a more securely tranquillizing appearance than an unclouded sky. Blue is cold. Cool shadows receive light from the blue sky only, and water invariably cold, has a definite bluish tinge. Green is considered a neutral colour, because of the vast areas of vegetation to which man's visual system has had to adapt itself. Yellow, the colour of sunlight, and more so of artificial light, has come to be regarded as warm and cheerful. Orange and amber being the colour of flame are to a large degree warm and cheerful. Red is hot and stimulating, the colour of glowing coals. White suggests purity—the colour of snow. The grays of storm clouds suggest severity and turbulence. The darker grays of winter and the black of night suggest gloom, despair, infinity.

In this manner has the nature of natural colours influenced the emotional feelings of mankind. Secondly colour associations, less common and less important have been obtained by the deliberate and arbitrary assignation of certain colours as certain symbols of special conditions and qualities or by unintentional occurrences of collective experiences. In the former class may be included the attributes of colours used for ceremonial purposes, as recorded in mythology and as practised in religious and ruling bodies. For example, purple (in the early times the most costly dye obtainable) has come to signify royalty or riches ; blue, the colour of heaven, divinity ; yellow, deceit and jealousy ; grey, penance and sadness ; red martyrdom.

In the second class are colour associations that have their origin in common experience —long contact with conditions with which incidental colours have become associated. Thus red is universally accepted as symbolic of danger, fire, bloodshed ; yellow of sickness and disease ; green of peace, safety and victory, and so forth.

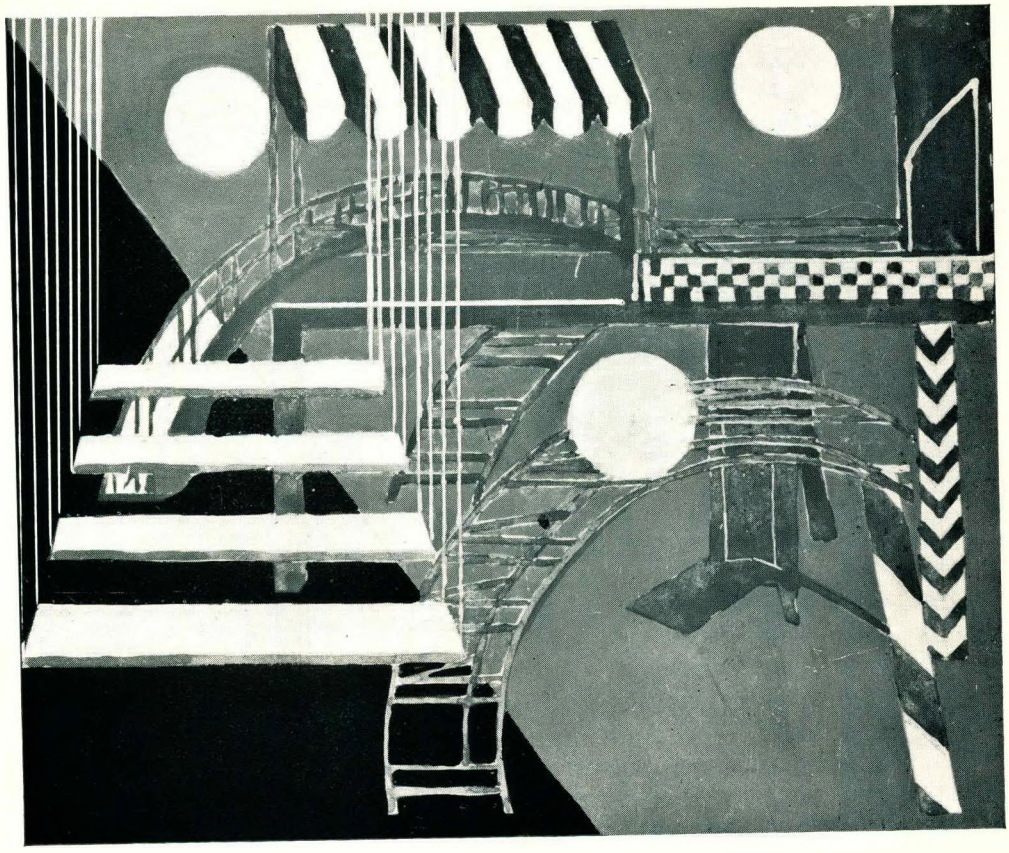
The effectiveness of the more subtle phases of colour psychology on the stage depends, of course, on the extent and depth of the experience of the spectator, and the degree of imagination and intelligence with which he is endowed. Since colour in stagecraft must represent a unified appeal to the general group of spectators, the existence of the individual phase is unfortunate, because its manifestations tend to confuse and detract from the general and more common colour reactions to which the majority of persons are susceptible.

Colour reactions of an individual type usually take the form of like or dislike. Yet colour preference, less pronounced in character, also exists in the collective colour reaction. Experiments have shown that pure colours are generally preferred in this order. Red, blue, violet, green, orange, yellow ; tints in this order : Blue, violet, red, yellow, green, orange ; and shades ; Violet, blue, red, green, orange, yellow.

The preference of a colour is of use only for creating the feeling of pleasure or displeasure ; it is no index to the emotive value of the colour. This value of a colour varies directly according to its purity. That is, a tint or shade of a colour has less emotive value than the pure undiluted and unsubdued colour. Thus red, taken for example, as a symbol of love, would be lustful and violent with a consuming passion ; pink a tint of red, would symbolise a love more ideal, more modest and more gentle. If two colours are mixed, the attributes of one will usually influence those of the other. Thus purple, a mixture of red and blue, in addition to its own symbolic meaning, may partake of the attributes of either red or blue, depending on the proportions of the mixture—whether the

The Mill in "Samson and Delilah."

By Grünewald



A Constructivist setting for the merchant of Venice • By Exter

purple is a reddish purple or a bluish purple. The attributes of colour may also be influenced by those of the colours adjacent to it in the spectrum.

A summary of the more common psychological influence of various colours might seem superfluous in view of the fact that emotive and symbolic attributes of colours must, ipso facto, be common knowledge if their use is to prove at all effective. However, a summary may contain useful suggestions. This summary should not be taken too seriously—it is merely a range of possibilities and a guide in case of difficulties.

Red is commonly known as a hot colour. Many of its psychological attributes are due to its suggestion of blood and fire, and has come to symbolise blood, war, tragedy, martyrdom, danger, fire, courage, strength, revenge, cruelty, hatred and all intense passions. Although occasionally a deep red may be somewhat subduing and dignified it is usually a loud and vigorous colour. Pink as a tint of red is less vigorous and may symbolise love, truth, beauty, bashfulness and health.

Scarlet and Crimson have the same influence as red, but may suggest glory and beauty, and beauty, generosity and courtesy respectively. Orange is a warm stimulating colour, suggesting autumn, contentment, laughter, warmth and fire.

Brown, a rather dark shade of orange, is subduing in effect and suggests rest, studiousness, melancholy, strength and solidity as well as deceit and inconstancy.

Yellow of an orange tint is cheering in effect and mildly warm, its symbolisation may be traced mainly to its association with the sun, and to its relatively high luminosity. It suggests sunlight, brightness and cheerfulness. Generally an enlivening, joyous colour. A greenish yellow may symbolise youth and peace. The dingier shades, perhaps from association with diseased persons, suggest sickness, decay and morbidity as well as indecency, cowardice and deceit. These are invariably disagreeable and repulsive in effect.

Green is regarded as a neutral colour, being neither warm nor cold, stimulating nor sedative. As the colour of springtime it suggests freshness and youth, vigour and inexperience, hope, contemplation and peace. It is neither sad nor cheerful and when tinged slightly with yellow it becomes pleasant and bright. Blue green partakes of the attributes of both blue and green. It is a cool colour somewhat sedative in effect. It suggests semi-mystery, aloofness and idealism. Although it is occasionally characterised as symbolic of song and poetry it is, on the whole, rather subduing. Blue is decidedly a cold colour, sedative in effect. As the colour of the sky it has come to symbolise spirituality, mystery, coldness, dignity, hope, constancy and generosity. Blue is soothing, cooling and sobering, and in its darker shades it tends to become depressing.

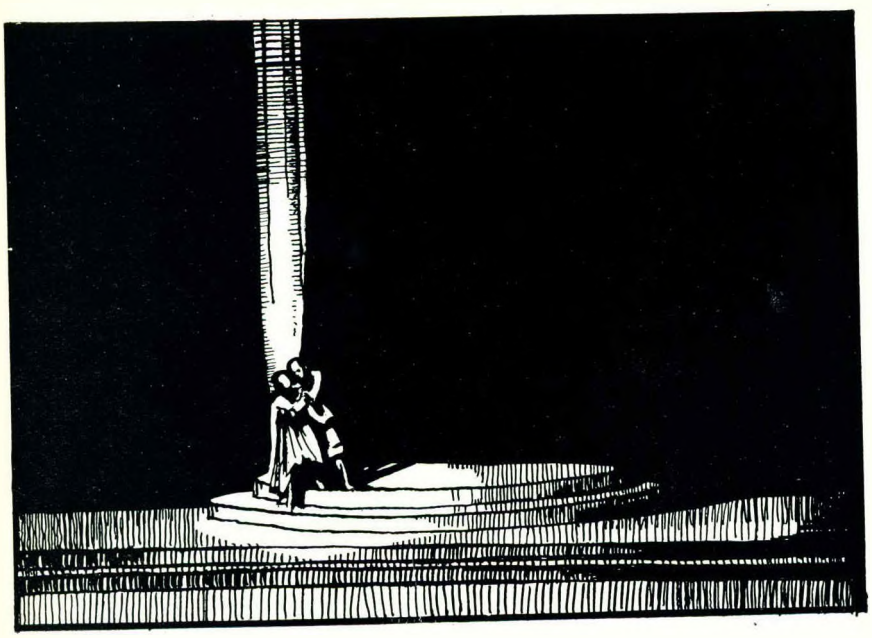
Violet is usually cold and depressing. It suggests sadness, sentimentality, suffering, passion, truth and love. It is a gloomy and unyielding colour. Purple may be warm and stimulating or cool and subduing, depending on the proportions of blue and red in its composition. Usually it is emblematic of royalty, riches, pomposity and stateliness.

Although black, gray and white are, physically speaking, not colours, they share with colours the propensity of being able to suggest atmosphere.

Black is really absence of light and as such has come to be regarded as gloomy, suggesting witchcraft, mystery, infinity, sleep, death, terror, crime and despair, and depressing in effect. In spite of these characteristics it is the best contrast for accentuating actual colour because of its lack of light and is able to bring out delicate shades which might be lost under the light of brighter shades.

Gray is cool and retiring—the colour of winter skies. It denotes melancholy, solemnity, secrecy, age and decrepitude. White is cool and refreshing and cleansing. It is symbolic of winter, sacrifice, humility, truth, peace, purity, delicacy and weakness.

This summary is little more than a collection of nouns and adjectives, but may serve as a practical basis upon which the stage designer can build a more comprehensive and detailed analysis which will be applicable to his particular problems.



A Setting for "OTHELLO."
By Emil Pirchan

Colour Harmony.

Colour harmony depends on colour preference, emotive and symbolic attributes and the effect of simultaneous contrast, and other similar factors. Since colour harmony must be felt by both designer and observer no hard and fast rules can be observed.

To achieve colour harmony in any composition a balance must be struck between the colours that comprise it. The greater the number of colours the more involved the problem.

There are two methods of obtaining harmony between colours of different hues ; one employs complementary hues, the other employs hues adjacent to each other on the colour circle. The former results in contrast, the latter in true harmony.

Contrast is achieved directly through the use of complementary colours (situated diametrically opposite on the colour circle) or more subtly with split combinations by the use of mutual complementaries. A mutual complementary is a colour that serves as a joint complementary to two or more colours.

A true harmony will result only if not less than three adjoining hues within the range of half the colour circle are used.

If more colours than those within half the spectrum circle are used one or more of the complementaries are invariably included and the balance of harmony is overthrown.

Monochromatic harmony may also be obtained by the use of a single colour in a variety of shades and tints (brightnesses and saturations).

The purity and luminosity and relative areas of the colours employed are an important factor in harmony. For instance, yellow is a relatively luminous colour compared with its complementary blue and hence for balance the area of yellow should be smaller. As a general rule small areas of pure colours (high in brightness and saturation) should be used to balance large areas of colours lower in brightness and saturation. The areas should be, roughly inversely proportional to the purity and luminosity of each colour.

A neutral colour—the admixture of complementaries may be used without disastrous effects.

Harmony is a result of the application of good taste, judgment and experience, and no hard and fast rules can be given that will always apply.

Illumination and Colour.

Coloured lighting on the stage does not improve visibility and may even prove troublesome in that respect, but, quite often, its other uses are so important that even visibility may be neglected to a certain extent.

In realistic simulation by artificial lighting, especially indoors, colour plays a large and easy part. Here stage conditions coincide with the actual conditions that are being simulated. A variety of colour media makes it possible for the stage designer to reproduce every existing colour of light, and the accompanying conditions and effects. Light from the sun is almost a pure white at midday. Because the direction both earlier and later in the day strikes the earth at sharper angles, and is refracted through the atmosphere, the light appears more red. On cloudy misty days the sunlight is filtered and the cheerful colours removed, making it dull and gray. Because of the chromatic adaptation of the eye, moonlight appears a faint blue-green, and for the same reason dark nights a deep dense blue.

These few statements show how light and colour may be used to indicate, as well as simulate, time, season and weather when properly used in conjunction with direction, intensity and degree of diffusion of light.

Actual colours on the stage depend largely on the colour of the light, and very little on the coloured objects or costumes. Lighting can achieve compositions in colour that surpass in beauty and distinction the highest achievement possible with pigment alone. Coloured light is mobile and animated in quality and can bring life to coloured objects.

The principles governing colour and harmony apply with equal force to both coloured pigments and coloured lights. No colour is visible until it is "picked up" by, and responds to, a light of its own hue, either alone or in combination with others.

This is the basis of a complex system of colouring known as "pointillage." This consists of covering scenery with tiny, closely crowded spots of various colours. Each colour responding to the same colour of light, but otherwise remaining invisible. The space between the spots is so small as to cause the spots to blend together and present an unbroken surface, whose colour is that of the light applied to the pointillage. By applying two colours of light, two pigment colours will respond and the composite colour will be an evenly blended mixture of the two.

Design by Gray and Paston Showing the Striking Effect given by cyclorama lighting.

By using varying proportions and purities of the pigment colours, effects may be obtained that are little short of magical. If the spots be arranged according to definite designs and representations a further variation may be obtained. Pointillage is novel and sensational and should be used with great discretion—and only where startling colour effects are required.

A modification of pointillage is useful for true play production. Stippling over a neutral ground colour, the use of broken colour and the use of homogenous mixtures of pigments instead of solid unmixed pigments of direct colour, have been developed and adapted to stage work solely because of their effectiveness when used with coloured light. A gray obtained by mixing the three pigment primaries has far more vibrant quality than a flat gray obtained by a solid black such as lamp black.

Fabrics also, for costumes and draperies, are dyed with a special regard for their appearance under coloured light. Proper dyeing of ordinary and inexpensive materials will endow them with a rich and gorgeous appearance. For example, a piece of heavy unbleached musln dyed first in a red and blue mixture of cotton dyes, then re-dipped into a royal purple basic dye, will take the appearance of a brocaded velvet robe when made into a costume and lighted with the correct colour. A piece of cheap satin dipped unevenly into a bath of chrysodine (a deep orange basic dye) when rough dried and subjected to proper lighting has the appearance of pannevelvet.

The surface character and the method of applying colour influences the appearance ; the softer, the more textural, the more porous and rough the material the deeper and purer will be the colour. This fact accounts for the suitability of distemper water colours for stage painting, applied with a spray rather than a brush for deeper effect. The rays of incident light are purified by repeated diffused reflections on the porous materials before they escape and are reflected to the eye.

For psychological expression, colour, is unsurpassed, with the exception of music. Symbolic and emotive associations are of great use in obtaining the desired mood for a play.

Area of colour is an important factor in psychological lighting. The cyclorama for instance presents a large surface upon which colour may be applied with light and by virtue of its position it envelops, and serves as a natural background for the action. The greater the area, the purer the colour, the more pronounced the psychological effect. It is necessary, therefore, to use colours broadly and vividly, and the value of highlights and shadows must not be underrated. When, however, realism is striven for colours must be used more subtly lest the realistic effect be destroyed. Leon Bakst is a past master of obtaining the full use of colour, both in lighting and setting, to achieve the most striking effect.

One of the dramas which the Russian Imperial ballet has been performing in all European capitals is an example of his work. The Caucasian Queen who lured strangers to her palace and having intoxicated them with her orgies put them to death. The exotic intensity of the whole scene was suggested by the fierce warmth of the oranges and reds of the settings and costumes, which were only slightly modified by green at the centre. Through the window was a cold violet blue which afforded not merely a contrast in feeling, setting off the warmth of the room, but a true complement of the principal colours, strengthening the vividness of the costumes. At the end, when the orgy was over and the victim murdered, the whole scene including the sky outside was bathed in hot reds—a fine dramatic conclusion to an intense and passionate scene.

This one of Leon Bakst's many achievements shows what colour can do to intensify and improve dramatic production—an invaluable medium for theatrical purposes and one which serves as no other means can.

THE CAPE PROVINCIAL INSTITUTE OF ARCHITECTS

ANNUAL REPORT, 1935.

MEMBERSHIP.

The membership at the close of the year consisted of one hundred practising, thirty seven salaried, twelve retired and four absentee members, a total of one hundred and fifty-three members. The death is recorded, with much regret, of Mr. John Quail.

MEETINGS.

One Annual General Meeting, one General Meeting and ten Committee Meetings were held during the year, besides many Meetings of Sub-Committees.

FINANCIAL.

From the audited Accounts accompanying this Report, it will be seen that the balance of Revenue over Expenditure amounts to £10 8s. 10d., and that the Capital Account now stands at the sum of £218 1s. 6d.

It will be noted that although the Balance Sheet shows a Capital Account amounting to £218 1s. 6d., yet the bulk of this is represented by outstanding subscriptions, and that unless all these subscriptions are paid, our small profit on the year's working may easily be converted into a deficit.

The Income during the year, as compared with 1934, has fallen off by £98 12s. 6d., this being due to decrease in subscriptions account, less profit derived from the Kalendar and to a Library Equipment Fund in 1934, which did not recur in the year under review. On the other hand, Expenditure has dropped by £60 18s. 5d., there being reductions in Secretarial remuneration, stationery and printing, legal expenses, etc., which exceed, to that extent, increases that have taken place in office rent, professional publications, etc.

Although the financial position of the Institute is satisfactory to the extent that the Expenditure and Revenue Account discloses a small credit balance, yet it is obvious that but for the profit derived from the Kalendar, the balance would have been on the wrong side—this indicating clearly that some financial concession should be granted by the Central Council in consideration of the additional expenditure incurred by the C.P.I. which is directly due to its geographical situation and the maintenance of its office and library.

THE CENTRAL COUNCIL.

The 1935 Session of the Central Council took place in Cape Town, the proceedings commencing on 20th April and concluding on 23rd April. The decision of the Council to hold one of its Meetings at this centre was very much appreciated by your Committee, and by a large number of members who were brought into touch with the Council during the visit. Amongst the major items dealt with during the Session were (1) a proposed re-arrangement of the whole of the Regulations with a view to achieving a proper and necessary sequence ; (2) a proposed code of Professional Ethics ; (3) the preparation of a document setting forth "The Duties of an Architect," and (4) Conditions of Contract.

The thanks of the Constituent Bodies are due to the members of the Council, busy men all, who sacrifice so much of their time and give so much loyal service in promoting the interests of the profession. Your Committee also places on record its deep appreciation of the excellent work done by Messrs. C. P. Walgate and H. J. Brownlee, the Cape Institute's representatives on the Council during the year under review.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

It afforded your Committee much pleasure to contribute to a fund raised by the R.I.B.A. and its Allied Societies, the purpose of which is to present the Secretary of the Royal Institute, Sir Ian MacAlister, with a portrait of himself.

The thanks of the Institute are tendered to Mr. Ingalton Sanders, F.R.I.B.A., F.S.I., its representative on the R.I.B.A. Allied Societies' Conference.

THE PORT ELIZABETH LOCAL COMMITTEE.

Mr. F. Owen Eaton, L.R.I.B.A., after faithfully serving the P.E.L.C. as Honorary Secre-

tary since its inception, has been promoted to the position of Chairman of the Committee, with Mr. W. McWilliams, A.R.I.B.A., as the new Hon. Secretary.

THE SCHOOL OF ARCHITECTURE.

The number of students attending the Architectural Classes at the University of Cape Town was fifty-four, as compared with fifty-eight in 1934. Of these seven were first year, nine second year, five third year, ten fourth year and twenty-three fifth year students. Three students succeeded in passing the third year and seven the final examinations.

THE LIBRARY.

One volume (the twelfth) of the Wren Society was acquired by purchase. Late in the year arrangements were made to augment the number of Professional Journals in the Library by the purchase of the "Architect's Journal," "Architectural Review," "Architectural Record" and "The Builder." The proprietors of the "Architect, Builder and Engineer" and the "South African Architectural Record" are thanked for the distribution of their respective Journals to our members.

CONDITIONS OF BUILDING CONTRACTS.

In the 1934 Report members were informed of the Committee's intention to explore, as a possible solution of the problem of producing a form of contract that will meet with general acceptance, the provision of alternative clauses where these are considered to be necessary. Investigation along this line by a special Sub-Committee deputed to deal with the matter led to the conclusion that the use of alternative clauses could only, at best, be a doubtful expedient. It was agreed that the problem was capable of solution by careful revision of the existing form, and that no insuperable difficulty should be experienced in producing a document acceptable to all parties concerned.

The Sub-Committee which consisted of Messrs. H. J. Brownlee and W. A. Ritchie Fallon, has evolved a revised form of contract which, it is felt by the Provincial Committee, will achieve the desired end. In due course it will be submitted to the Central Council and the Constituent Bodies for their consideration. In the meantime the members of the Sub-Committee are heartily thanked for their most efficient services.

EXHIBITION OF CONTEMPORARY ART.

Twenty exhibits were sent to the Architectural Section of the 1935-36 exhibition.

THE C.P.I. KALENDAR.

Your Committee desires to thank Messrs. Walgate, Brownlee and Glennie for the very interesting and instructive articles they contributed to the 1935-36 Kalendar. The services of Mr. Kendall as Hon. Editor of the publication are also much appreciated.

CAPE PROVINCE ARCHITECTURAL PRIZES, ETC.

The "John Perry" Prize for the year under review was awarded to Mr. John Orpen Hoets, and the "Architect Builder and Engineer" Prize to Miss Patricia Elizabeth Barry. These students are congratulated upon their success. In the case of the Cape Argus Bronze Medal, no award was made for 1935.

THE KING'S JUBILEE MEDAL.

Mr. C. P. Walgate, the esteemed President of the C.P.I., was the recipient of the late King's Jubilee Medal, and he is warmly congratulated upon the well-deserved honour thus conferred upon him.

THE LATE CITY ENGINEER.

The untimely passing of T. P. Francis, the City Engineer, came as a great shock to us all, and in particular to the many friends he had made in the architectural profession during his all-too-brief term of office. Mr. Francis was possessed of wide experience and qualifications of an exceptionally high order.

C. P. Walgate, President.

THE CHAPTER OF SOUTH AFRICAN QUANTITY SURVEYORS

President's Report, 1935–1936.

To Members of The Chapter :

This is the second consecutive Report that I have had the honour of presenting to you, and I take this early opportunity of expressing my sincere appreciation for this privileged position.

Last year I ventured to suggest that we might look forward to the future with optimism, and I think it will be generally acknowledged that the past year has been one of the most prosperous our profession has known in this country. On present indications the good times will continue, and I think the opportunity is unique for definitely establishing a really high reputation for the Profession.

The Board's Report will indicate to you the activities of the past year, and, if we have not exactly brought to finality the many problems before us, we have at least paved the way for reaching the goal in many instances.

During the year Dr. Hamlin, Col. Puntis, Mr. Howden, and your Secretary, Mr. Lewis, have all had the opportunity of furthering our interests overseas, and I can assure you each has done work of high value to the Chapter.

It is most encouraging to find new Members coming forward, particularly those of the young school. To all I extend a hearty welcome and feel that, with such a spirit prevailing, the future may be looked forward to with confidence.

It is pleasing to record that fact that this year (1936-1937) the Board will be elected by the Chapter's Members, and I trust that future years will bring a repetition of the present position and that Members will look forward to the elections with enthusiasm.

I cannot too strongly stress the great interest taken by the Members of the Board, and my own thanks for their valued support.

As President, I am in the position of knowing that the work of your Secretary cannot be too highly praised.

R. J. C. PRENTICE, President.
Pretoria, March 9th, 1936.

Board's Report for 1935–1936.

To the Members of the Chapter :

Your Board has pleasure in presenting its Annual Report. The Board for the year under review (i.e., from March 15th, 1935, to March 14th, 1936) consisted of :

Solely Practising Members : Professor H. Bell-John, Messrs. C. L. F. Borckenhagen, J. W. Cowling, H. G. Labdon, D. J. Laing, T. Moore, Lt.-Col. W. E. Puntis (see note one below), and Mr. P. M. Roos (see note two below).

Dual Practising Members : Messrs. R. Howden and F. Williamson.

Salaried Members : Dr. E. J. Hamlin and R. J. C. Prentice.

Mr. R. J. C. Prentice was re-elected President, Mr. D. J. Laing, Senior Vice-President, and Dr. E. J. Hamlin, Junior Vice President.

BOARD MEETINGS.

During the year under review there were seven meetings of the Board, in respect of which the following is the attendance record : T. Moore, seven ; C. L. F. Borckenhagen, seven ; R. J. C. Prentice, six ; D. J. Laing, six ; P. M. Roos, six ; Dr. E. J. Hamlin, five ; R. Howden, five ; F. Williamson, five ; Professor H. Bell-John, four ; J. W. Cowling, three ; Lt.-Col. W. E. Puntis, three ; H. G. Labdon (Cape Town), nil.

FINANCE COMMITTEE.

The thanks of the Board are due to the Chairman and Members of the Finance Committee for their careful attention to the finances of the Chapter.

THE PRESIDENT-IN-CHIEF.

The Board has pleasure in recording the fact that Lt.-Col. W. E. Puntis was, during the year, elected by the Central Council to the important office of President-in-Chief of the Institute and the Chapter. This is the second occasion, since the formation of the Central Council in 1928, that a Quantity Surveyor has been President-in-Chief.

Note 1.—Col. Puntis was a Salaried Member of the Board from March 15th to July 6th, 1935, from which date he transferred to Practising Membership.

Note 2.—Appointed to Board to fill vacancy caused by resignation of Mr. F. D. Hickman, who resigned on March 25th, 1935.

THE CENTRAL COUNCIL.

The following Members represented the Chapter on the Central Council of the Institute during the year :—D. J. Laing (Alternate, H. G. Labdon) ; T. Moore (Alternate, E. J. Hamlin).

On June 21st, 1935, Mr. Laing resigned his seat on the Central Council in order to admit of Col. Puntis, President-in-Chief, continuing in office as a Member of the Central Council (Col. Puntis having, on his retirement from the Public Service, surrendered his seat on the Council as a Government Nominee).

NEW CHIEF QUANTITY SURVEYOR, P.W.D.

The Board records its pleasure at the appointment, as Chief Quantity Surveyor, Public Works Department, of Mr. R. J. C. Prentice, who has been the Chapter's President for two successive years. Mr. Prentice in addition now enjoys a permanent seat on the Central Council in his capacity as the Union Government's Quantity Surveyor Nominee.

THE STANDING COMMITTEE ON EDUCATION AND EXAMINATIONS.

The Chapter's representatives on the Standing Committee are: E. J. Hamlin (Alternate, R. J. C. Prentice) ; T. Moore (Alternate, W. E. Puntis) ; W. E. Puntis (Alternate, T. Moore).

MEMBERSHIP.

The total membership of the Chapter, compiled as at March 4th, 1936, is one hundred and sixty, composed as follows : Solely Practising Members, forty-four ; Dual Practising Members, thirty-six ; Salaried Members, forty-seven, Retired Members, twenty-nine ; Honorary Members, four.

Included in the figure of one hundred and sixty are three members whose names do not appear in the Institute's or Chapter's publications in terms of Regulation 35 (b).

NEW ENROLMENTS.

The Board has pleasure in stating that, during the year under review, there were fourteen new enrolments, viz. : J. B. Sutherland (salaried) ; S. C. F. Somers-Vine (salaried) ; G. B. McIntosh (salaried) ; W. R. Morrow (salaried) ; A. D. Dunlop (salaried) ; R. I. M. Stewart (salaried) ; W. Murdoch (practising) ; T. A. Bannerman (practising) ; C. A. Cuff (salaried) ; J. B. Williams (salaried) ; E. S. Gurney (salaried) ; R. J. L. Pattison (salaried) ; W. R. Ellis (salaried) ; J. M. Quibell (salaried).

CHANGES IN MEMBERSHIP.

Obituary.—The Board has to record, with deep regret, the passing during the year of Mr. A. L. Chapman, of the South African Railway Administration, Johannesburg, and Mr. John Quail, of the firm of Babbs, Labdon and Puntis, Cape Town.

Resignation.—The Board records, with regret, the resignation of Mr. E. Austin Cooke, of Cape Town, at the ripe age of eighty-one.

Transfer to Practising Class.—Mr. A. W. Springthorpe (Pretoria) ; Lt.-Col. W. E. Puntis (Pretoria, Johannesburg and Cape Town) ; Mr. J. A. C. Moffat, Johannesburg) ; Mr. G. E. Howgrave-Graham (Pretoria) ; Mr. R. H. F. Blandy (Johannesburg) ; Mr. J. A. Watson (Durban).

Transfer to Retired Class.—Mr. G. Bromilow (Cape Town) ; Mr. V. H. White (Overseas) ; Mr. W. M. Warne (Overseas) ; Mr. J. W. Page (Johannesburg) ; Mr. H. F. E. Banks (Johannesburg).

QUANTITY SURVEYING EDUCATION AND EXAMINATIONS.

During the year Mr. J. W. Cowling attended the Quantity Surveying Examinations of the University of Pretoria, in his capacity as Visiting Inspector. The Board records its appreciation of Mr. Cowling's painstaking services in this matter.

RECOGNITION OF SOUTH AFRICAN UNIVERSITY EXAMINATIONS.

Application has been made to the Chartered Surveyor's Institution of Great Britain, to recognise, as equivalent to and exempting from its Final Examination, the Final Examinations in Quantity Surveying (Degree and Diploma) of the University of Pretoria. The Board has not yet been advised that the Council of the Chartered Surveyor's Institution has made its decision on this application.

QUANTITY SURVEYING STUDENTS.

The following figures indicate the numbers of Quantity Surveying Students who attended the Universities of Pretoria and the Witwatersrand during 1935 :

University of Pretoria : Degree Course five ; Diploma Course, ten. Total fifteen.

University of Witwatersrand : Degree Course, three ; Diploma Course, twenty. Total, twenty-three.

There are, in addition, Quantity Surveying Students in other parts of South Africa, in the offices of Practitioners, who are studying privately for examinations of the Chartered Surveyors' Institution.

During the year the following Students completed their Qualifying Examinations in Quantity Surveying :

(a) University of Pretoria (Degree) : H. M. Goodwin, T. J. H. Clark.

(b) University of Pretoria (Diploma) : R. Lowry, H. W. Nottingham, H. W. Reid, T. R. F. Rose Price, G. C. Smith, B. F. D. Wood.

(c) Chartered Surveyors' Institution Final Examination : G. E. M. Anderson, R. I. M. Stewart, J. B. Sutherland, J. L. Norton.

1935 PRIZE WINNERS.

The Chapter's Gold Medal for the year 1935 has been awarded to Mr. H. M. Goodwin (Degree Student). Two Silver Medals have been awarded—because of the closeness of the marks—one each to Mr. T. R. F. Rose Rice and Mr. B. F. D. Wood.

CHAPTER'S FINANCIAL POSITION.

The audited accounts of the Chapter for the calendar year 1935, together with an explanatory statement thereon, have already been sent to members. Although it is gratifying to be able to note an improvement in the Chapter's financial position, the Finance Committee is nevertheless faced with a considerable amount of unnecessary difficulty in the collecting of subscriptions due.

"NEW BLOOD ON THE BOARD."

The Board has given effect to the resolution passed unanimously at the last Annual General Meeting of the Chapter, viz., "To consider ways and means of introducing 'new blood' on the Board every year." Application has been made to the Central Council—and the application has been approved—to amend Regulation seventeen so that there shall be no doubt that the Board has the right to nominate more than the minimum number required to form a Board ; and, in pursuance thereof, the Board issued a list of twenty-two nominations for the 1935--1936 election. Two members of the twenty-two nominated have withdrawn their names, and no additional names have been submitted by the Chapter's membership (in terms of Regulation 16).

SUB-COMMITTEES.

A considerable amount of work, of an important and involved nature, has from time to time been delegated to and performed by Sub-Committees of the Board. In several cases the work of Sub-Committees has not yet been brought to fruition—a statement which must not in any way detract from the value of the work done.

BOARD'S THANKS.

(a) To the President.

The Board records its deep appreciation of the never-failing interest and attention to duty evinced by the President, Mr. R. J. C. Prentice, in the affairs and well-being of the Chapter.

(b) To the Secretary.

Mr. Lewis has continued to prove a tower of strength and dependability to the Board and to the Chapter.

THE INSTITUTE OF SOUTH AFRICAN ARCHITECTS

THE TRANSVAAL PROVINCIAL INSTITUTE

COMMITTEE'S ANNUAL REPORT

For the year ended 31st December, 1935.

To the Members of the Transvaal Provincial Institute :—

Your Committee has pleasure in submitting this, the Ninth Annual Report, for the year ended 31st December, 1935, together with the Annual Accounts and Balance Sheet.

COMMITTEES AND MEETINGS.

During the year twelve ordinary meetings were held and the following is a record of attendances at those meetings :—

V. S. Rees-Poole (President)	10
G. Moerdijk (Senior Vice-Pres.) ..	10
W. G. McIntosh (Junior Vice-Pres.)	8
C. C. Deuchar	2
S. C. Dowsett	6
A. S. Furner	5
G. M. Harrison	8
R. Howden	8
G. E. Gordon Leith	2
D. L. Nurcombe	6
H. G. Tomkyns	8
F. Williamson	10
Allen Wilson	10

Messrs. Dowsett, Harrison, Howden, Leith and Tompkins were absent on leave on various occasions during the year.

The valuable services rendered by members of Sub-Committees on Finance, Practice, By-Laws and the Journal is much appreciated, especially the services rendered by members co-opted from outside the ranks of the Provincial Committee and the thanks of the Institute are due to these Sub-Committee Members.

MEMBERSHIP.

At the close of the year there were two hundred and eighty-five members of this Institute classed as practising, one hundred and thirty-five ; salaried, one hundred and six ; absentee, twelve ; and retired, thirty-two. This represents over fifty-five per cent of the total membership of the Institute of South African Architects. There was an increase of twelve members during the year, nineteen new members having been enrolled and one transferred from another Institute to the Transvaal Institute, whilst four members died, two transferred to other Provincial Institutes and two resigned.

The following were registered as members during the year :—Messrs. R. A. Barnett, O. Bjornhaug, C. W. Brown, R. A. Bruce, J. S. Burg, J. N. Cowin, C. F. Drake, D. S. Haddon, B. Janks, J. T. Jenkins, P. Karp, H. H. Le Roith, J. S. McFadyen, C. H. Sayce, E. Schwarz, B. A. Simpson, A. G. Stewart, S. H. Todd and W. Wagner.

OBITUARY.

It is with deep regret that your Committee has to record the deaths of four of your members during the year, these being Messrs. A. L. Chapman, J. F. Kroll, C. d'O. Mainon and C. J. Wickee.

Mr. C. d'Origny Mainon died in Capetown, on 3rd February, 1935, on his eighty-first birthday. He was a retired member of the Transvaal Institute having practised in Johannesburg and Benoni from 1896 to 1899.

Mr. C. J. Wickee, who died on the 9th February, 1935, in his seventy-third year, was born in Denmark and came to South Africa in 1881. He afterwards went to England then to Australia returning to South Africa during the Anglo Boer War. He practised in Benoni from 1904 when the district was little more than bare veld and was resident there at the time of his death.

Mr. J. F. Kroll, who died on the 20th March, 1935, in his eighty seventh year was a well-known Johannesburg pioneer. He was present with the late Mr. F. Struben when the reef was discovered.

Mr. A. L. Chapman, who died on the 12th August, 1935, at the age of fifty-four was assistant Architect of the South African Railways. He came to South Africa in 1902 to the firm of Milne and Sladden of Capetown and afterwards joined the staff of the Cape Government Railways. At Union he was transferred to Johannesburg and was on the Architectural Staff of the South African Railways until the time of his death.

CENTRAL COUNCIL.

Messrs. Howden, Leith, Rees-Poole and Williamson, with Messrs. Harrison, McIntosh, Moerdijk and Tomkyns as their alternates, have acted as your representatives on the Central Council during the past year. The 1935/6 Central Council met in Capetown on April the 19th, 20th, 22nd and 23rd.

Lieut.-Col. W. E. Puntis, O.B.E., V.D., F.S.I., L.R.I.B.A., was elected President-in-Chief and Mr. C. P. Walgate, A.R.I.B.A., A.R.C.A., Vice-President-in-Chief, whilst Mr. Robert Howden, F.R.I.B.A., A.R.V.I.A., F.S.I., was appointed Chairman of the Executive Committee.

A summary of the work done by the Central Council was published in the 1935/36 Year Book which was issued towards the end of last year.

FINANCE.

The Statements of Account for the year 1935 are substituted, as before, under two headings :—Institute Account and Journal Account.

Institute Account.

The total revenue of this account at £1,050 is a decrease of £75 as compared with the year 1934 but receipts from R.I.B.A., Moieties are not included as advice of the amount accruing has not yet been received. These Moieties, in future, will appear in the accounts for the year in which they are actually received.

In the previous year the amount under this head was £51 16s. 0d., so that the difference on ordinary revenue is only £23.

Expenditure shows little variation under the several headings but is increased by £145 being the Institute's subscription for nine months to the Associated Scientific and Technical Societies. In addition an amount of £26 5s. 0d. was donated to the R.I.B.A. Building Fund.

The net surplus for the year, carried to Accumulated Funds, is £39 5s. 6d.

Turning to the Balance Sheet it will be noted that the Institute's Accumulated Funds amount to £994 and there is now £468 on fixed deposit with the Alliance Building Society, £400, invested as Capital in the Journal account and an amount of £71 cash on hand with the Bank at the close of the year.

Journal Account.

Owing to the considerable increase in the number of advertisements obtained, the revenue accruing to the Journal, during 1935, was almost double that of the previous year. Expenditure has, of course, increased in proportion to the increased size of the publication, and the net surplus for the year amounted to £358 14s. 11d.

The Committee has been able to vote the Editors an honorarium of £20 per month from June last.

From the Balance Sheet it will be noted that the accumulated fund of the Journal now amounts to £402. Had it not been for delay in the production of the November and December issues this surplus would have been represented by cash on hand at our Bankers but owing to this delay outstanding accounts due by advertisers amounted to £718 It is hoped that from the end of next month the Journal will be produced within the month for which it is issued and this will result in the accounts being paid during the month following.

The amount of £325 shown under the heading of Sundry Creditors represents the cost of the November and December issues which has been paid since the close of the year.

ASSOCIATED SCIENTIFIC AND TECHNICAL SOCIETIES.

Following the resolution passed at the Annual Meeting in March last year, your Institute was readmitted as a member of the Associated Scientific and Technical Societies of South Africa as from the 1st April, 1935. Members will have received registration cards as members of the Technical Societies and are reminded that the Club premises, reading rooms, etc., are available for their use as such members.

At the end of the year accommodation was obtained in Kelvin House and the Offices of the Institute were transferred to those premises.

SPECIAL GENERAL MEETING
5th DECEMBER, 1935.

It is pleasing to record that a satisfactory and representative number of members attended this meeting which was called to discuss the matter of Architects and Consultants Fees. After a very healthy and comprehensive discussion of the subject the following resolution was passed unanimously :—That it be a recommendation to the Central Council to adopt the following resolution :—"Where it is agreed to retain the services of a Consultant in no case shall the Architect's fee be reduced by more than one per cent. on the cost of the work upon which the services of the Consultant are retained."

Advantage was taken at this meeting to discuss the matter of Government and Provincial Architectural Work. In the first place your Committee regrets exceedingly that a prominent Architect on the staff of the P.W.D. in Pretoria and also the Provincial Architect, both of whom are Associates of the Royal Institute of British Architects, although approached on several occasions, have not felt disposed to avail themselves of membership of the Institute of South African Architects.

Then the principle of giving out the work to practising members of the Institute, which was so much appreciated when inaugurated a few years ago now appears to be curtailed and a greater volume of work is being done in the Government and Provincial Offices. The Institute had put forward the suggestion that the Architectural Staffs of the P.W.D. and the Provincial Administration should not be increased but these Departments were now growing rapidly and more and more work was being carried out departmentally. The Committee suggests that this matter be fully discussed at the Annual Meeting.

COMPETITIONS.

During the past year the awards were made in the Competition for the Prime Minister's Residence at Pretoria, the results being :—1, G. Moerdijk, Pretoria ; 2, J. L. Stekhoven, Capetown ; 3, G. F. Le Sueur, Durban. The Assessor was Mr. J. S. Cleland.

A Competition amongst South African Students of Architecture was promoted for the Empire Exhibition. The Assessors were Mr. Robert Howden, Mr. A. Stanley Furner and Mr. B. M. Bellasis. Twenty-one designs were submitted and the awards made were:—1, D. M. Cowin and Graeme Marwick ; 2, R. A. Barnett and C. F. Drake ; 3, H. E. Twentyman Jones ; whilst an additional prize for the design of a Kiosk was awarded to R. A. Barnett and C. F. Drake.

The Government of the Colony of Southern Rhodesia in July last invited Architects of British Citizenship to submit designs in Competition for a proposed new Parliament House in Salisbury. The closing date for this Competition was the 31st January, 1936. The Assessor is Mr. James R. Adamson, F.R.I.B.A.

R.I.B.A.

Your Committee again records its thanks to Mr. Maurice E. Webb, D.S.O., M.C., F.R.I.B.A,, who represents this Institute on the R.I.B.A. Allied Societies Conference.

During the past year the following were elected associate members of the Royal Institute :—

N. I. Finkelstein, B.Arch (Rand) ; S. N. Tomkin, B.Arch. (Rand) ; N. L. Hanson, B.Arch. (Rand) ; E. G. Tucker, B.Arch. (Rand) ; J. S. McFadyen ; G. M. J. Geers, Dip. Arch (Rand) ; C. J. Slade, Dip.Arch. (Rand) ; B. A. Simpson ; S. H. Todd, Dip.Arch. (Rand).

A number of copies of the R.I.B.A. Centenary History was acquired by this Institute and may be obtained by members at the office of the Secretary. The price is five shillings each.

THE JOURNAL.

The South African Architectural Record has grown considerably during the past year and its circulation has been largely increased. During the whole of the year the Journal has been sent to all members of the Institute and Chapter free of charge.

As members will have noticed the publication has increased from a journal of forty pages to one of eighty pages monthly. To obtain this result has entailed considerably more work on the part of the Honorary Editors and the hearty thanks of the Institute are due to Professor Pearse, Mr. Rex. Martienssen, the Business Manager and all those who are assisting them in the production of our journal which is a credit to all concerned.

At the meeting of the Central Council in April last year the position of the S.A. Architectural Record was considered from the point of view of its becoming the official journal of the Architectural Profession in South Africa and the Council was unanimous in the view "that is was necessary for the Architectural Profession in South Africa to have its own official journal." The Transvaal Provincial Institute members on the Central Council were asked to discuss this matter with the proprietors, of the Journal, and after a full discussion by the Journal Committee it was resolved that this Provincial Institute is agreeable that the S.A. Architectural Record shall, for a trial period of twelve months, be published as a Union Journal and that it be controlled by a Journal Committee, on which a representative shall be appointed by each constituent body of the Institute and each such body shall be invited to appoint an alternative representative in Johannesburg to attend meetings of the Committee.

This suggestion is now being considered by the Central Council.

The continued support received from the many firms which advertise in the Journal is much appreciated and it is hoped that the classified index to advertisers which appears in each issue is of considerable benefit to members who are urged, when calling for tenders, to support those firms whenever possible.

The Honorary Editors will much appreciate the receipt from members of manuscripts, photographs and sketches, as regular contributions of articles from members of the Institute will assist considerably in the preparation of the matter for publication each month.

THE SOUTH AFRICAN ACADEMY.

The Sixteenth Annual Exhibition of pictures, etc., was held in the Selborne Hall from the 29th April to the 11th May, 1935. and produced a slightly higher standard of work than in previous years. The generous grant from the City Council of Johannesburg which permits the holding of the Exhibition in the Selborne Hall is very greatly appreciated by your Committee. Unfortunately the Selborne Hall is not essentially suitable for the holding of Art Exhibitions and apart from a host of other objections such as the poor approach and the want of a lift, the quality of the light is such as to reduce most of the paintings to various degrees of muddy colour. It does not reflect to the credit of a city so richly endowed as Johannesburg, that no effort has been made to provide suitable accommodation for art exhibitions.

The Seventeenth Annual Exhibition is to be held from the 23rd March to the 4th April, 1936.

TOWN PLANNING.

The Town Planning Association (Transvaal), on the Council of which body this Institute is represented by Messrs. F. L. H. Fleming and G. M. J. Geers, continues its useful work.

The Council's Annual report was published in the December issue of the Journal and it will be noted that great advances in town improvements have been made, particularly in the Cities of Pretoria and Johannesburg and the Reef Towns.

At the Empire Exhibition this year it is being arranged to have a town planning exhibit and a series of lectures by members of the International Town Planning Conference is being promoted. Members of this Institute who are interested in Town Planning may become members of the Association at a subscription of ten shillings and sixpence per annum.

BENEVOLENT FUND.

The income of this fund for the year totalled £160 12s. 5d. of which £136 1s. 0d. was contributed and £24 11s. 5d. accrued from interest on investments. Payment of grants-in-aid amounted to £45 12s. 6d. leaving a balance of £114 19s. 11d. to be added to accumulated funds.

At the end of the year Accumulated Funds totalled £796 16s. 2d.

By Order of the Committee,

A. S. PEARSE,
Secretary.

THE INSTITUTE OF SOUTH AFRICAN ARCHITECTS

THE TRANSVAAL PROVINCIAL INSTITUTE

Minutes of Special General Meeting of Members held in the Council Chambers, Kelvin House, Johannesburg, on Tuesday, the 18th February, 1936, at 4 p.m.

Present : Mr. W. Gordon McIntosh (in the Chair), and twenty-six other members as per the attendance book.

The Chairman declared the meeting duly constituted and the Secretary read the notice calling the meeting.

The Difficulties of the Junior Practitioner in regard to Professional Fees.

The Chairman stated that the notice indicated the purpose for which the meeting had been called and as Mr. Williamson had suggested the holding of the meeting he would call on him to open the proceedings.

Mr. Williamson said he was rather sorry that the title of the subject for discussion was not quite explicit. The object was not one of cutting fees but of maintaining the fees on the present scale.

Many junior practitioners no doubt found difficulty in maintaining the scale of fees set down and the Secretary and Registrar were often approached for advice as to meeting a client who was asking for a reduction of fees. This indicated that the junior members of the Institute were faced with difficulties and the object of this meeting was to find ways and means to meet these difficulties. He suggested a discussion on the following points :—

The Duties of the Institute to assist its members.

The Institute in the Transvaal or through the Union as a whole to have a Standing Committee on Practice.

He said that a few months ago the Institute had suggested to members that they should consult their Institute before going to Court on a doubtful case. He referred to the lack of esprit-de-corps and the fact that members do not stand together as they should and junior members were likely to suffer most.

It should be the duty of the Institute to have a Standing Committee which at any time could assist on difficulties arising. Members when discussing fees with clients could then say that the Institute had a Standing Committee to which the matter could be referred, and this should have a good effect on the client. Many qualified men were coming out of the Universities to-day and though fully qualified they have not had years of experience. He suggested that the younger men should ventilate their difficulties and put forward any suggestions.

The Chairman thanked Mr. Williamson for so clearly dealing with the subject and called on Mr. L. Grinker, who had prepared some notes, to address the meeting.

Mr. Grinker.

Mr. Chairman and Gentlemen,

At the outset, I wish to apologise for reading a paper instead of relying on my memory or on notes. It is only the extreme urgency of the matter under discussion which in fact has risen to the proportions of a scandal, that induced me to speak at all.

The subject we have met to discuss is "The difficulties of the junior practitioner in regard to professional fees." Gentlemen, this article is begging the question. It is definitely misleading, and to the unenlightened would seem to imply some slur on the junior members of the profession. I hold this to be absolutely unjustified, a case in fact of "the pot calling the kettle black." Not to put too fine a point on it "The difficulties in regard to fees" are often the defaults of the senior members, a large number of whom ruthlessly and without any regard to professional etiquette, or in many cases, even ordinary commencial morality have cut fees to a point where the junior practitioner with his proportionately higher expenses and lesser influence, is absolutely unable to compete ; and only able to maintain a precarious existence by doing inferior and unimportant work which in many cases could be equally well done by draughting offices.

We read in the Bible that when the Lord was about to destroy Sodom and Gomorrah, he consented to withhold his hand provided

ten good men could be found in these cities. If the saving of our profession in Johannesburg depended upon ten good architects who could be found to charge six per cent. on each and every occasion then I am very much afraid that the profession would be doomed!

I was informed by one of my colleagues that he charged five per cent. on large buildings, which he said was the recognised R.I.B.A. charge on flats, and also his justification. Another member, as many of us know, wrote in to the Institute to say that he was charging five per cent. on all his future work. These however, are comparatively innocence itself compared with what is known to be the general practice.

I was told by one professional man, connected with one of the best known firms in Johannesburg, that this firm's fees were five per cent., including quantities. I repeat including quantities! This is not an isolated instance. I have been asked time and again by prospective clients why they should pay our firm proper fees, when Messrs. X and Y, the well-known Architects, are prepared to do the job for five per cent. or even four and a half per cent., including quantities. I have been told of plans of five and six storey blocks costing £20,000 or £30,000 which have been done for round figures of one hundred guineas or thereabouts. However, it seems to be generally accepted by the Commercial community that the fees of so-called "reputable" firms are five per cent. including quantities. Let us stop for a moment to see what this means. We may assume that the Quantity Surveyor who works for such firms also receives less than the regulation fees—say one and a half per cent. or two per cent. Therefore, the actual fee for the architectural work varies from three per cent. to three and a half per cent. It is true that some of our buildings present such an appearance as to suggest that the architects were heavily overpaid even at three per cent., but we can hardly expect conscientious work at such rates.

It must be strongly emphasised that the instances which I have referred to do not concern the wild, wayward junior members for whose benefit this meeting was convened, but old established well-known firms with good connections for whom there is not a vestige of excuse for these practices. It is true that many of the junior members are no better than they should be or at any rate not better than their elders—but it must be borne in mind that they have been forced into their unenviable positions by those very members whom they should look to for precept and guidance.

While it must be admitted that the majority of the profession is charging less than the fees laid down by the act, it must at the same time be granted that they, like the juniors have done so in order to live; in other words to meet the fierce competition of a few firms whose piratical practices have reduced the profession to a state where it is barely worth practising. So discouraging is the outlook to-day, in spite of the building boom, that many young qualified architects prefer to work in salaried capacities for public bodies, or for other large firms or even for shopfitters and such like, sooner than risk a rather precarious livelihood on the stormy seas of private practice.

Gentlemen, perhaps you are not prepared to be impressed by vague generalisation which may or may not be true, or perhaps only half true. I have, therefore with the help of a friend prepared a rough table which, while it cannot claim to be fully representative, yet gives a very fair idea of what is happening to-day.

We took a census of all the buildings that we knew of, of a height of four storeys and more which had been completed during the last two years or were in process of construction.

We find that of the total of approximately sixty practising architects, only thirty-five were represented. These thirty-five architects were responsible for the design of one hundred and twenty-eight buildings. Of these thirty-five, seventeen architects did one building each. Three architects did four. Four did five. One did nine. The sting of this record lies in the tail One architect did fourteen, and one firm did thirty-four.

Gentlemen, let me point out that one hundred and twenty-eight divided by thirty-five gives approximately three and two-thirds buildings per architect. Therefore, it is

nothing out of the way if an architect has four or five to his credit. We find, however, that three firms have fifty-seven buildings, while the remaining thirty-two architects have seventy-one buildings, and fifty-seven buildings had three architects.

The disparity in fact is much greater than shown by these figures. The fifty-seven buildings mentioned include the largest contracts in Johannesburg and if it were possible to give my statistics in £ s. d. instead of in numbers of buildings, it would be seen that thirty-two architects have less work, all told, than the three firms which top the list.

Now the question that naturally arises is "How is it that a few firms manage to acquire what is a virtual monopoly of the worthwhile work in this city." The one obvious answer, or should I say the proper answer "that this work is the reward of ability," may be ruled out at the outset. I do not deny that there is good work, even excellent, in the buildings designed by the favoured few. Unfortunately it is equally apparent that there is more bad and careless work than good work. Not only that, but the designs become stereotyped, and can generally be recognised as the work of some particular office, a mile away. Also it is true that amongst those who have only two or three jobs to their credit, we find some of the best designers including the younger school. I do not think I need labour the point overmuch. Any one here can easily verify this aspect of the matter for himself by looking at a few buildings.

We are left then with the following factors :—(1)The cutting of fees, which I think my listeners will admit is a common enough practice ; (2) The undue use of influence ; (3) The formation of cliques ; (4) The possession of what is known as a "connection" ; (5) Touting ; (6) Miscellaneous causes ; (7) Character or personality.

Dealing with these in inverse order :—

Character and Personality.—We cannot very well prevent a client going to Mr. A because he considers that Mr. A is a man of spotless integrity ; or of preferring Mr. P to Mr. Q, because Mr. P has such charming manners. and seems to run matters so smoothly. In this we are entirely in the hands of the building public, and whether right or wrong nothing can be done about it.

Miscellaneous Causes.—Under this heading must come propinquity, accidental causes, choice determined by friendship and so on. Nothing can be done about this either.

Touting.—Though expressly prohibited under the Act, there is no doubt that it goes on. The only remedy is to educate the public to understand that for an architect to ask for a job is an unprofessional and as unbecoming as for a doctor to ask for a patient. I think that younger architects generally may be acquitted of this practice, as they are generally too diffident to ask for work, and because in any case they usually only hear of it after it has been given to somebody else.

Connection.—It is reasonable to suppose that any able firm of long standing has a connection of sorts and in this point alone the senior practitioner has a long start over the junior.

Notwithstanding anything that has been said up till now, I am of the considered opinion that the reasons for the extraordinary disproportion in the sharing of the job by different offices, is due to the three remaining causes I have mentioned, i.e., Cliques, Influence and Cutting of Fees. In what proportion these are responsible for the trouble it is difficult to say, but each contributes towards it.

With regard to cliques, I refer to the tacit understandings which are said to exist between certain architects, builders, sub-contractors, merchants and estate agents, which practically amount to the formation of rings. "You scratch my back and I'll scratch yours" or "One hand rubs the other" are the delightful phrases used to gloss over these doubtful, one might almost say, unholy, alliances. It is difficult to say how much of this sort of thing goes on, and much more difficult to know how to stop it. Here again it is a question of educating the public to a point where they will know better than to go to any particular architect on the recommendation of an estate agent or a builder or any other party with an axe to grind.

Now with regard to influence. There is firstly the question of architects being connected in any way with building societies or any other institutions which lend money. There is not the slightest doubt that building clients often give the jobs to certain architects because they think these architects will

be able to raise the money to pay for the building.

I have had clients telling me that certain institutions would raise the bonds on their schemes provided Mr. So and So was appointed supervising architect. I have even had that sort of communication direct from the architect concerned.

Gentlemen, that sort of thing is not good enough. The Institute can and must put a stop to it.

Clause 89a, states that it is unprofessional conduct for an architect to engage in the building trades in any capacity. This clause should be extended to embrace building societies and other similar institutions or private firms, either in the capacity of director or any other capacity in which a practising architect receives a salary or retaining fee.

Apart from this, there is reason to believe that influence is brought to bear on other public bodies and governmental authorities to give work to certain architects and no others. I have no time now to go into the involved ramifications, the whys and wherefors of influence, the underground wire pulling and so on. It is enough to say that it should be beneath the dignity of any professional man worth his salt to be associated with such practices.

Coming back to our first difficulty—fee cutting. I think we all recognise the necessity of enforcing a common standard, but gentlemen if you wish to fix a rule that is not more honoured in the breach than in the observance you must fix a scale of fees having a sound economic basis. Any attempt to fix an uneconomic fee is fore-doomed to failure. It is a well-known economic law that the price of an article (subject, of course, to supply and demands) tends to hover round its real value. You may not recognise this law operating in your own profession, but you will perhaps admit its truth if I give a parallel example.

In the motor trade the list prices of cars are nearly always "loaded," i.e., fixed at fancy prices having little or no relationship to American car values. Of course, hardly anybody pays the official prices and often you can practically dictate your own terms to the vendor of a motor car. This is a good instance where an industry has failed to force an arbitrary price upon the public.

Now I can hardly conceive that those who originally framed the scale of fees could have visualised the enormous buildings which today have become quite a commonplace, and in which six or eight or ten floors and more simply repeat each other. If they had, they would surely not have fixed an unelastic rate of six per cent. Picture yourself, gentlemen, in the shoes of a building owner about to erect a £50,000 block of flats. Would you not jib at the idea of paying £3,000 in architects fees. The building owner knows, and so do you gentlemen, that there is no £3,000 worth of architectural work in such a block. And that is why architects in this city are not getting their six per cent. Fees have followed inexorable economic laws and fallen to their true value and in numerous instances, below it. I am no supporter or admirer of the three per cent champions of this city, but I do think that the time is ripe for a complete revision of the standard fees. Six per cent. may be scarcely adequate for a private house, but when applied to large blocks of flats and offices, not to speak of simple buildings such as factories and garages, it becomes definitely exorbitant. If we investigate the matter carefully, we shall probably find four per cent. or four and a half per cent. a much more likely rate, and one which there is much more chance of getting both members and the public to adhere to. Much more might be said, did time permit about architects who own estates, and appoint themselves architects thereof ; and other peculiar practices. But I do not wish to detain you much longer. I have outlined the reasons why the junior practitioners as well as many of their seniors, are experiencing difficulty. Ground between the upper millstone of the well-established firms, the firms of influence, the fee cutters, the cliques, and the monopolists ; and the nether millstone of the competition of the unqualified employees and even university students who do private work in their spare time—the practice of the junior architect is not one bed of roses. One young member summed up the position neatly when in reply to a question he said to me :—"I have no difficulty in regard to professional fees—I never get any."

The time has come to place our profession on a proper footing, so that any young man should be proud and eager to enter into prac-

tice, not afraid to, as is so often the case to-day. A determined effort must be made to stop the rot. The monopolists, the pirates and highwaymen of the profession must be made to amend their ways or firmly shown the door ! An endeavour must be made to create a state of affairs where competition is based, if not solely, then mainly, on ability. That is all we ask for, a fair deal, and no favours. I am confident that ways and means can be found. Difficulties are made to be overcome.

Mr. Chairman and gentlemen, before sitting down I wish to put the following resolution to the meeting :—

"That this Meeting appoints a Special Committee to—

(a) Consider and recommend ways and means of stopping the abuses existing in the profession with special reference to undercharging and unfair competition.

(b) To determine upon a revised scale of fees fixed upon an economic (and not an arbitrary) basis, a basis determined by the different types and values of buildings : and to consider ways and means of enforcing this scale.

(c) To determine upon ways and means of educating and enlightening the general public with regard to the duties, responsible rights and professional charges of architects, either by means of advertising in the daily press or any other manner considered practical.

Mr. Chairman and Gentlemen, I thank you for your kind attention.

The Chairman.—Gentlemen, you have heard what Mr. Grinker has had to say and we must all thank him very much for the exhaustive way in which he has prepared his paper.

Mr. Schaerer congratulated Mr. Grinker on his excellent address. He said that as an old member, since his return from Europe he found the profession in a very bad state. He had lost seven jobs through refusing to reduce his fees and he understood that it must be extremely difficult for the younger men to stick out for six per cent. especially on repetition work. On the Continent they had a varying scale. He saw the difficulty of fighting this matter of cutting fees and remarked that the only person who could help to prove a case was the client and he would not divulge any names.

Mr. A. R. Martin said he had great pleasure in seconding Mr. Grinker's motion. He would like to refer to one of the prime objects of the act, "to improve the status of the Architect." As far as he knew nothing had been done to put the position before the public. He felt that the motion offered an opportunity of pressing the point and thought that a lot of good could be done by propaganda. It should be the duty of the Central Council to lay before the public in as many ways as possible what the duties of an architect are. A memorandum should be sent to all members of Parliament, Local Authorities and Municipalities, setting out what an Architect should do, what his fees should be and not what they are. This should be sent to the press and arrangements should be made with a leading paper to have a weekly article on Architecture with the object of bringing the public to understand the difference between a building designed by an Architect and one that has just happened.

Mr. Skelly expressed the opinion that members should not only point their fingers at each other as cut-throats ; the clients were to blame and he suggested that some means be found of black-listing clients.

Mr. A. C. Fair thought that the client was not always to blame. He gave an instance of a four storey building for which plans had been prepared when the client asked for it to be increased by four more storeys. He felt that the client had a logical reason for saying that the Architect was not entitled to six per cent. for the repetition of four more floors to this building. He asked if members were justified in expecting six per cent. for such repetition and suggested the amendment of the Scale to meet such repetition as by the employment of an unregistered student a principal had the opportunity of repeating cheaply and getting full fees.

Mr. Finkelstein said that Mr. Fair seemed to lose sight of the fact that such alterations as the addition of four more floors to a building necessitated the entire re-design of the building and therefore an architect was entitled to the full six per cent. on the full job as this meant new designs and new details.

Mr. Allen Wilson reminded younger members that under the Act of 1909 members had a better status than they had to-day. Under the new Act they had taken in members throughout the Union and the main thing

they had lost was the protection of the practice of an architect ; they had retained protection of the name but not of the practice. He felt that this was in the hands of the younger men and thought the suggested Committee was an excellent idea and they should endeavour to get back Clause 3c in the Act.

Mr. N. T. Cowin said malpractices were carried out all over the Union He thought that the only proposal to consider was the sliding scale referred to by Mr. Schaerer, as in use on the Continent ; some reduction on the quantum meruit basis. Fees on a warehouse should not be as high as those on say a Town Hall. There should be a more elastic scale of charges. He said that older members had had a gruelling time in the past and the younger members should be prepared to face many difficulties. He had noticed that the R.I.B.A., to obtain better designs for buildings for Housing Schemes, had put forward a special scale of fees for speculative buildings, and this might be introduced here. He suggested that the proposed Committee should go into the question of revision of fees.

Mr. J. S. Burg said the first thing to do was to get every client to pay fees according to the scale. He referred to Mr. Keith G. Fleming's recent paper re Building Societies and thought that the Institute should persuade Building Societies to grant no loans except on buildings under architects' supervision.

Mr. Martin thought Mr. Cowin was wrong in assuming that the younger practitioner was grumbling about hardships. The complaint was that the older members were getting work through unscrupulous means and members did not wish to have to adopt more unscrupulous ways. He was glad of the suggestion of revising fees on a sliding scale. He referred to blocks of flats where the same plans did for three or four floors and he felt strongly that the present scale of fees in such cases could not be considered reasonable.

Mr. N. L. Hanson said he failed to see how architects could be considered overpaid at six per cent. The trouble was that the dice was loaded against the younger practitioner who was losing work which was going to these older firms which unscrupulously undercut. If the profession was to retain its status it must maintain its scale of fees.

Mr. R. Howden said he was afraid the whole thing depended on members themselves. Parliament cannot assist. They had tried to make it unprofessional to do work below the scale but Parliament said this was not done anywhere in the world. The point is "looking after ourselves." In the next generation the body of young men coming out of the Universities with esprit-de-corps and professional ethics can look forward to happier and better times, when all members will have University and R.I.B.A. qualifications. He referred to a case in which a Magistrate had said the work was not complete and was therefore not worth six per cent. He asked if it was wrong of a client to come along and ask for only four per cent for partial services not necessarily complete services. Building Societies said they did not want six per cent. in value, only skeleton plans and specifications which were only worth four per cent. If they approached Building Societies or speculative builders they would be informed that these did not want the full work done. He was sorry to say that Mr. Wilson had conveyed the impression that under the old act we had clause 3c. This was quite incorrect, we had then what we have to-day, viz. : "that no one can call himself an architect without being a registered member of the Institute."

Mr. Martin pointed out that the scale was not six per cent. but four scales of one and a half per cent. each. If one was reduced to a sliding scale this would be doing something to meet undercutting. If members were permitted to quote four per cent. for a multistoried block of flats this would assist considerably.

Mr. Spicer asked : If an architect did plans and specifications only and did not supervise, would he be responsible for any collapse of the building ?

Mr. Skelly asked if any Municipalities had been asked to assist by enforcing a regulation that work must be done by an architect.

The Chairman said that unfortunately this had been declared ultra vires.

Mr. Howden said that they had seen the late Administrator, Mr. Smit, who thought that under the Town Planning Ordinance they had power to introduce this regulation but the present Administrator ruled otherwise and

Counsel's opinion agreed with the latter. They had interviewed the Minister, Mr. Hofmeyr, in Cape Town, but he had held out very little hope. It would mean going to Parliament to amend the Act and the Institute might lose what little it had.

Mr. Tucker said the younger architect, where large sums were involved, lacked the experience of older firms. If they anticipated a set fee of six per cent. for all work they have to look to the more paying work to balance up the more costly work. He felt that a sliding scale would undoubtedly ease the conscience of those who are wanting to accept a lower fee. He thought that propaganda would be of great value.

The Chairman then put Mr. Grinker's motion to the meeting and this was agreed to unanimously.

Mr. Williamson said he was very disappointed to hear the suggestion of a sliding scale of fees. He saw enormous difficulties in getting a scale which could be enforced. It would tend to give loopholes for the continued cutting of fees. He thought they should not decide at this meeting but put it to the Central Council to consider. The idea was to find ways and means whereby the scale can be maintained, and he thought there should be a Standing Practice Committee to go into and consider every case brought before it. There was a great difference between fees chargeable and fees payable. He wished to record his objection to a sliding scale of fees. He gave an instance of one set of drawings for a building which had amounted to one hundred and thirty-five different drawings. From the amount of work involved and the standard of work of the profession they should be able to show any court that their fees are not excessive.

Mr. Martin pointed out that the Committee agreed upon and to be appointed could consider these various suggestions.

Mr. Cowin, referring to Mr. Williamson's objection to a sliding scale and Mr. Schaerer's reference to a sliding scale on the Continent said he would like to know how the latter worked.

Mr. Schaerer said that on the Continent there was a very definite difference between warehouses, stables, dwelling houses and plain cottages. He had a pamphlet on Continental fees which he would be pleased to submit to the Committee. He would like to support Mr. Williamson's suggestion to put proposals to the Central Council for consideration but also would inform the Central Council that this Institute intends to carry out these proposals.

Mr. Spicer said Mr. Cowin had asked Mr. Schaerer what was done on the Continent and he would like to add to the question, how the work was subdivided and how quantity surveyors and p.c. items were dealt with.

Mr. Schaerer said there were no quantity surveyors on the Continent. Work was given out separately to several contractors, no general contractor. The scale of fees of the Institute was quite wrong. There should be two pamphlets, the architects' fees in one and the quantity surveyors' in another, quite separate.

The Chairman expressed appreciation of the satisfactory attendance at the meeting and thought that the subject before them had been very fully discussed.

He called for nominations for the Special Committee.

The following were nominated :—L. Grinker, A. R. Martin, R. Howden, F. Williamson, T. Schaerer, E. H. Tucker, N. T. Cowin, N. L. Hanson.

Mr. Howden moved that these eight members constituted the Committee

This was seconded by Mr. Williamson and agreed to.

It was further agreed that five members shall form a quorum.

The meeting closed with a hearty vote of thanks to the Chairman.

Read and Confirmed.

TOWN PLANNING ASSOCIATION (TRANSVAAL)

Annual General Meeting of Members, 10th December, 1935.

PRESIDENT'S ADDRESS.

The President, Mr. Harold Porter delivered the following address :—

Gentlemen,

Owing to pressure of work, I have not had the time to prepare any notes and therefore will not make a lengthy speech to-day.

This is the Sixteenth Annual Meeting and this Association has consistently adopted the general principle of keeping the ideals of town planning before the public and as far as possible giving a lead in enlightening and educating the public in the principles of town planning. For years we have battered and drummed at the desirability and need for town planning and our efforts have been rewarded, first in the passing of the Townships and Town Planning Ordinance 1931 and secondly in the preparation of the Civic Survey of the Witwatersrand followed by the formation of the Witwatersrand Joint Town Planning Committee, the several City and Town Committees and the appointment of Town Planning Consultants. The valuable work of these Committees and Consultants is now nearing completion and the most important item of this work is Zoning.

Now this is where this Association may again show its usefulness, in enlightening the public on the general principles and scope of well thought out Zoning proposals.

The various members of the City Council who have served on the Council's Town Planning Committee have, I am sure, been deeply impressed with the value of the powers given under the Ordinance, whereby they have been able to restrain undesirable operations and maintain the amenities of the various areas threatened with spoilation.

What are the main provisions of Zoning ? (1) Business Areas ; (2) Industrial Areas ; (3) Residential Areas.

Dealing with Johannesburg the plans have been prepared outwards from the centre of the City and the main points dealt with have been Greater Density and Height of Buildings, Industrial areas being located definitely away from the town, then Residential Areas divided into General Residential including Flats, Boarding Houses and Minor Institutions and Special Residential where purely residential buildings only will be permitted. A big problem has been the poorer type of house creeping into the better residential areas also semi-detached and terraces. Small lots of five thousand superficial feet have been permitted in the past and the coverage and restriction of one residence or two on these lots has been dealt with. Thus values of land will be maintained and it is felt that in the long run these values will increase.

The Civic Survey requires to be kept up to date and it should be the object of this Association to urge the City Council to see that this is done and not permit it to remain dormant.

Your Association has an important function to perform in the study of what Zoning means and to educate the public on the lines of the report referred to. This very valuable work remains to be done apart from the work of criticising and reporting on plans of proposed townships submitted by the Townships Board.

Your Council in the new year should study the plans prepared by the Joint Town Planning Committee, Zoning, Street Improvements, Street Widening and Roads around the towns. The preliminary statement is shortly going to the Administrator and should be studied by your Council with a fair and open mind so as to assist and support the City Council in what has been done.

The general activities of the Association have been dealt with in the Committee's Annual Report which has been circulated and to-day I have only dealt with what I consider the most important matter now before us.

In conclusion I wish to thank all Members of the Council and also the Secretary, for their loyal assistance in carrying out the work of the Association during the past year.

Mr. N. T. Cowin, in moving a hearty vote of thanks to the retiring President said that having recently been appointed a Member of the Town Planning Committee of the City

Council he could realise the great amount of work Mr. Porter had done during the past year on that Committee and expressed the appreciation of this Council therefor. He agreed that the Council of this Association should make itself conversant with what is being done by the Witwatersrand Joint Town Planning Committee and the valuable work done by the Town Planning Consultants.

ELECTION OF COUNCIL.

The following were elected as members of the Council for the ensuing year : Messrs. A. Allen, N. T. Cowin, T. S. Fitzsimons, A. S. Furner, G. H. Halliday, A. Leitch, W. E. S. Lewis, Harold Porter, A. P. Richter, W. E. Russel, H. Sharp, J. Wertheim, Dr. E. J. Hamlin, and Professor W. G. Sutton with Messrs. Fleming and G. M. J. Geers representing the Transvaal Provincial Institute of South African Architects, F. K. Webber and C. P. Tompkins representing the Surveyors Institute, the Town Clerk of Pretoria and the Mayor of Vereeniging.

At the first meeting of the Council in February Mr. Harold Porter was elected President, and Mr. Andrew Allen, Vice-President.

PROFESSIONAL NOTES AND NEWS

R.I.B.A.

The Loyal and Respectful Address of the Royal Institute of British Architects to His Most Gracious Majesty the King.

May it please your Majesty :

We, your dutiful subjects the President and Council, on behalf of the members of the Royal Institute of British Architects, and of the Societies both in the United Kingdom and in the Dominions and Colonies beyond the Seas in alliance therewith, beg leave loyally and respectfully to approach your Majesty, and to offer our deep and heartfelt sympathy in the loss which Your Majesty, the members of the Royal Family, and the Nation have sustained by the death of Your Royal Father, our late Most Gracious Sovereign King George V. His revered Majesty encouraged with his Royal and generous Patronage the art that is so dear to us, and we mourn with deepest sorrow, not only our beloved Ruler, but also the gracious and beneficent Patron of the Royal Institute. We most respectfully and dutifully tender to Your Majesty our sincere devotion and loyalty on your Accession to the Throne, and earnestly pray that the Almighty will grant Your Majesty a long, happy and glorious reign during which the Nation may prosper, the arts flourish and your Empire enjoy all the blessings of peace.

Central Council Notes.

His Late Majesty King George V.

The following telegram was despatched by the Central Council, on January 21st 1936 :

"Comptroller to Governor-General, Cape Town.

"Central Council on behalf of professions of Architecture and Quantity Surveying in South Africa ask respectfully that cablegram be despatched to Her Majesty and Members of Royal Family conveying profound sympathy and sorrow on death of revered Sovereign. STOP Also unswerving loyalty to His Majesty King Edward Eighth.

"Cencouncil."

The following reply has been received :

"Government House,
Cape Town,
23rd January, 1936.

"Sir,

"With reference to your telegram of the 21st January, I am directed to inform you that the message of sympathy and of loyalty from the Central Council on behalf of the Professions of Architecture and Quantity Surveying, on the death of His Majesty King George V, was transmitted by cablegram through the usual channel for submission to Her Majesty The Queen and the Members of the Royal Family, and that I have received a

reply from the Private Secretary, Buckingham Palace, London, desiring me to inform you that the message has been laid before Her Majesty and the Members of the Royal Family, who have commanded that an expression of their grateful thanks may be conveyed to the senders.

I am, Sir,
Your obedient Servant,
(Signed) M. H. M. RUTHVEN,
Secretary to the Acting Governor-General."

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The Annual Meeting of the 1936-1937 Central Council will be held at Johannesburg beginning on Wednesday, April 29th, 1936.

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The following is a complete list of the new members of the Institute registered since August 1935 :

Mr. M. Dembitzer, A.R.I.B.A., B. Arch. (C.T.), c/o Messrs Perry and Lightfoot, National Mutual of Australasia Buildings, Church Square, Cape Town (No. 607, Salaried). Mr. R. W. P. Anderson, A.R.I.B.A., Dipl. Arch. (C.T.), "Sondela," Milner Road, Rondebosch, Cape Town (No. 608, Salaried). Mr. I. Park-Ross, A.R.I.B.A., B.Arch. (Liv.), Messrs. Ing, Jackson and Park-Ross, 25,26, Cato House, Smith Street, Durban (No. 609, Practising). Mr. A. H. Honikman, A.R.I.B.A., Dipl. Arch. (C.T.), Dominion House, 141, Longmarket Street, Cape Town (No. 610, Practising). Mr. J. S. McFadyen, A.R.I.B.A., 5, Standard Bank Chambers, Springs (No. 611, Practising). Mr. O. Bjornhaug, M.N.A.L., 613, Sanlam Buildings, Johannesburg (No. 612, Practising). Mr. R. W. Green, Dipl. Arch (Rand), c/o of Messrs. Cook and Cowen, National Mutual Buildings, Johannesburg (No. 613, Salaried). Dr. J. J. Ingber, Barclay's Bank Buildings, Adderley Street, Cape Town (No. 614, Practising). Mr. D. M. Cowin, A.R.I.B.A., B.Arch. (Liv.), Messrs. Cowin and Ellis, 52, Standard Bank Chambers, Johannesburg (No. 615, Practising). Miss M. S. Leitch, Dipl. Arch. (Rand), c/o P.O. Box 1723, Johannesburg (No. 616, Practising). Mr. E. S. Powers, 6-10, Southern Life Buildings, Messrs. Powers and Powers, Smith Street, Durban (No. 617, Practising). Mr. W. Leers, P.O. Box 2493, Johannesburg (No. 618, Practising). Mr. R. Bullock, "King's Fold Private Hotel," Nigel (No. 619, Practising). Mr. A. R. Harris, Dipl. Arch. (Rand), 74, Beresford House, Main Street, Johannesburg (No. 620, Practising). Mr. H. G. Summerley, Dipl. Arch. (Rand), 21, City House, Harrison Street, Johannesburg (No. 621, Practising). Mr. W. Pabst, P.O. Box 5355, Johannesburg (No. 622, Practising). Mr. W. Mollison, Public Works Department, Pretoria (No. 623, Salaried). Mr. M. M. F. Poole, c/o Messrs. Chick and Bartholmew, 90-100, Club Arcade, Durban (No. 624, Salaried).

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The Transvaal Provincial Institute

At the Annual General Meeting held on the 10th March, the following were elected as the Committee for 1936/1937 :—Messrs. R. A. Bruce, S. C. Dowsett, N. M. Eaton, A. S. Furner, R. Howden, G. E. Gordon Leith, R. D. Martienssen, W. G. McIntosh, V. S. Rees-Poole, H. G. Tomkyns, F. Williamson and Allen Wilson.

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At the first meeting of the new Committee on 19th March, the following officers were appointed for the ensuing year :—Mr. W. Gordon McIntosh, President ; Mr. H. G. Tomkyns, Senior Vice-President ; Mr. R. Howden, Junior Vice-President.

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Chapter of S.A. Quantity Surveyors.

At the Annual General Meeting of the Chapter held at Johannesburg on March 14th, 1936, the following twelve Members were elected to the Board for the year 1936-1937 ;

Practising Solely as Quantity Surveyors :—Professor H. Bell-John, Messrs. C. L. F. Borckenhagen, J. W. Cowling, D. J. Laing, D. S. Mann, T. Moore, and Lt.-Col. W. E. Puntis.

Practising as Architects and Quantity Surveyors :—Messrs. R. Howden and F. Williamson.

Salaried Quantity Surveyors :—Mr. L. C. Austin, Dr. E. J. Hamlin, and Mr. R. J. C. Prentice.

The first meeting of the new Board will be held at Pretoria on Saturday, March 28th, 1936, when the Chapter's officers for the year will be elected.

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The following is a complete list of the new members of the Chapter enrolled since August 1935 : Mr. A. D. Dunlop, Dipl. Q.S. (Pta.), c/o Mr. J. McEnanem, 30-31, Cato House, Smith Street, Durban (No. 181, Salaried). Mr. R. I. M. Stewart, P.A.S.I., Dipl. Q.S. (Rand), Public Works Department, Pretoria (No. 182, Salaried). Mr. W. Murdoch, P.A.S.I., Messrs. Murdoch and Bannerman, Barclay's Bank Buildings, Adderley Street, Cape Town (No. 183, Practising). Mr. T. A. Bannerman, P.A.S.I., Messrs. Murdoch and Bannerman, Barclay's Bank Buildings, Adderley Street, Cape Town (No. 184, Practising). Mr. C. A. Cuff, Dipl. Q.S. (Rand), Public Works Department, Pretoria (No. 185, Salaried). Mr. J. B. Williams, P.A.S.I., Dipl. Q.S. (Rand), Public Works Department, Pretoria (No. 186, Salaried). Mr. E. S. Gurney, P.A.S.I., c/o Messrs. Babbs, Labdon and Puntis, the Rhodes Building, Cape Town (No. 187, Salaried). Mr. R. J. L. Pattison, Dipl. Q.S. (Rand), Public Works Department, Pretoria (No. 188, Salaried). Mr. W. R. Ellis, Dipl. Q.S. (Rand), Public Works Department, Pretoria (No. 189, Salaried). Mr. J. M. Quibell, P.A.S.I., Dipl. Q.S. (Rand), Public Works Department, Pretoria (No. 190, Salaried).

The following letter is published for the information of members.

Copy of circular from
The Chartered Surveyors' Institution.
12, Great George Street,
Westminster, S.W.1,
17th December, 1935.

Dear Sir,

INSTITUTION EXAMINATIONS.

I am directed by the Council to bring to your notice the following decision with regard to Part I and Part II of the Intermediate Examination.

At the present time candidates are permitted to take at one sitting both Parts of the Intermediate. The procedure will remain in force up to and including the 1937 examinations, after which all candidates will be required to have passed Part I before applying to sit for Part II.

Yours faithfully,
(Signed) A. H. KILLICK,
Secretary.

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Mr. O. Bjornhaug has opened offices at 613, Sanlam Buildings, Loveday Street, Johannesburg. Trade catalogues will be appreciated.

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Mr. D. L. Nurcombe, of 21, City House, Harrison Street, Johannesburg, has taken Mr. H. G. Summerley into partnership and the practice is now being carried on under the name of D. L. Nurcombe and Summerley.

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As from the 1st April, Mr. G. B. McIntosh (Dip. Q.S.) will commence practice on his own account as a Quantity Surveyor with offices at 2, Stanley House, Commissioner Street, Johannesburg.

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Correspondence.

If the Correspondent referring to Mr. Jonas' article will kindly forward his name to the editors—not necessarily for publication—we will gladly publish his letter and Mr. Jonas will reply.

Obituary.

Frederick John Ing was a Wiltshireman by birth and member of the same family as Dr. Inge, late Dean of St. Pauls.

He served his articles with a firm of architects in the County town of Reading. while still a young man he came to this country in the middle nineties, and settled in Johannesburg, where things were beginning to develop.

During the Boer War he served in one of the Irregular Mounted Corps and was wounded in a minor engagement. After the war—1903—he won the competition for the Durban Club buildings in partnership with H. Wells, both partners coming to Durban to open practice. Wells returned to England some years later, while Ing married, settled in Durban, and built up an extensive practice, subsequently taking into partnership J. D. Anderson—that brilliant designer whom he trained and whose death in 1915 was a great blow to the profession—and later in 1920 R. N. Jackson, with whom he practised till the time of his death, with Ian Park-Ross, latterly, a third partner.

A list of buildings carried out by Frederick Ing would prove a formidable one. With Anderson he was awarded first premium in the competition for the Pretoria Railway Station (subsequently carried out, however, by Sir Herbert Baker). Amongst many buildings designed by him were the following :—Britannia Buildings, Salisbury House, additions to the Natal Technical College, Kings Mansions, the Lion Match Company's extensive range of buildings in Umgeni Road, Natal Mercury Buildings, Smith Street, S.A. Permanent Mutual Buildings, Standard Bank, Lourenco Marques, . . . the Shell Company's building and much other work too numerous to mention, including many magnificent private residences.

Of the man himself much could be written. Frederick Ing was possessed of a rare personality. His chief characteristics were a singleness of purpose and serenity of mind which left him undisturbed in the midst of difficulties. He took the rough with the smooth, never complained, criticised no-one. Anyone knowing him at all well conceived an immense regard for him. A story of his early South African days will serve to illustrate his ability to command the esteem of his fellow men.

During one of the Rand's early slumps he lost his billet. England was a long way away, he had got through his funds and was too proud to inform his people of his plight. He had to get at least one meal a day somehow, and called on the proprietor of the restaurant he was in the habit of frequenting, telling him the position and asking him if he would trust him to the extent of credit for one meal a day over an indefinite period. "One meal a day ? My boy you're welcome to three, and pay me when you're able," was the reply.

It can be said of Frederick Ing that to a degree seldom obtained, he won the confidence, affection and high esteem of his professional confreres, of the builders and contractors he met in the course of a long practice, and those many persons whose interests are linked with the building industry.

His last illness extended over a year, being borne with characteristic fortitude and serenity. For his family and relations the deepest sympathy is felt. Those who knew him best will miss him sorely.

R.N.J.

A STANDARD OF VALUES FOR ARCHITECTURE TO-DAY

FRANCIS LORNE, F.R.I.B.A.

Paper read before the Northern Architectural Association at Newcastle-on-Tyne on 13 February 1935
Reprinted from the R.I.B.A. Journal

Continued from December Issue

We have said a good deal about the art of architecture, let us speak now in our last essential about the practice of it. We want to be more co-operative and therefore more serviceable to society. Art is useless unless it can be transferred into terms of pleasurable use. The whole point of our discussion so far has been to arrive at standards which will help us to raise the art of architecture nearer to perfection for our time. Our idea now is how we can distribute these benefits to everybody. Let us consider for a moment some of the vital changes in the attitude of our countrymen towards society in general, which is bound to have an effect upon the practice of our architecture.

The Greek and Roman civilisations were civilisations of only a limited number of freemen who lived on a great mass of slaves. It it true that a number of these, like Phideas and others, worked through to freedom, but the great mass remained in a category very close to animals. It was a limited civilisation in that it existed only for a limited number of human beings. Our Norman forefathers built up a civilisation wherein the monarch allowed certain lords and barons to have so many head of serfs as they had so many head of cattle. Again, it was only a civilisation of the few living upon the many. Later on our industrial forefathers developed a civilisation of the factories, the artisans and workers. The condition of these workers was little better than it had been under the Greek, Roman and Norman civilisations. It is true they were free men, but what did their freedom consist of ? It consisted of taking what their industrial overlords offered them, which was the lowest terms upon which they could exist, or walking out to another district of the country where a similar set of conditions existed and for whose different form of manufacture they had no aptitude, or lastly facing poverty and starvation, or, perhaps, if they were lucky, going abroad to one of the colonies. They were therefore quite frankly slaves as the others had been before them. The result was the great mass was pirated upon, their wages were too low for decent living, their children poorly educated, poorly fed, poorly clothed and poorly housed, were driven into the factories or down the mines to supplement the family income. They were stunted in body and in mind ; they gave birth to more stunted children and so the process went on. They spread disease which did not stay with themselves but attacked the whole body politic. Slums developed because their economic position could support nothing else. All of this became intensified during the time of the world war when no further building was possible until the physical, mental, moral and political problem of these people became so acute that it forced itself into the limelight and stared in our faces as the major problem of our generation, threatening to upset our apple-cart and pull down our whole national heritage around our ears. Our civilisation and our business until very recently, had been a means of money-making to provide a few with the amenities of life. It had not been a means of making life in general more beautiful. It had not been a means of raising the standard of the living of the whole of England.

During this time how many architects were interested in making a more beautiful Newcastle or London, a better layout of streets, better buildings and better living conditions for everybody ? Had we not all been mostly raising isolated monuments to satisfy our architectural vanity, attending our institutes

to discuss ancient monuments and better professional standing for ourselves, trying to lower our golf score, and making ourselves as comfortable as we could. Meanwhile the real problem of building up the country architecturally and designing its living had been left to take care of itself. Selfishness of this kind can only lead to ugliness, no matter how you take it. Meanwhile we had not been too proud to take our fees for monuments out of the wealth which the factories and the workers created, but we were much too proud to design these factories wherein the wealth was created and the homes of the workers who created it. Really as a profession we should be ashamed. Fortunately, parallel with the growing intensity of the problem of national rebuilding had been steadily growing the realisation of the need of national planning in every aspect of our life. It has fortunately dawned on a few architects throughout the world that architecture is an immeasurably greater thing than pretty perspectives and ornaments on monuments. There had been growing, too, the realisation of the need of a far more embracing democracy, not a pseudo democracy of one group or the other but one which has as its chief interest the benefit of the whole, so we are now growing to accept voluntarily the ideal of a greater distribution of the wealth of the country. We are becoming more civilised to the extent that we are now realising that civilisation means something wider than ever before, it means extending the amenities of life to everybody. In other words, we are growing to be more co-operative and through this we realise that not for much longer can human kind be divided into two classes, one which works and the other which plays upon it. It is possible that gone for ever are the days of unlimited piracy and selfish grasping in business, and we can see at last a faint ray of the beginnings of co-operative working for the service of the whole of society. It is a much greater and deeper understanding of civilisation, much more liberal and humane, much more intelligent and with the removal which must come with it of squalor, dire poverty, disease and perverted living, the lives of all will be much more comfortable and pleasant. Perhaps nothing has contributed so much to make this possible as the development of the machine and of mass production, the product of it.

Strangely enough, the development of the machine will bring with it for us a very different form of client. Heretofore we have dealt with the individual who has been our mainstay for as many years as architecture has existed, but it is probable that very soon we shall change from the consideration of the individual client to the consideration of the whole of society. Machines have grown from the means which provided man with motive power for transportation, to striking his stamps and his coinage, to making shoes and clothes for him, and turning out a new type of furniture. As they grew in intricacy and capacity their market had to be extended to keep them busy, and they found that it paid to reduce very materially the cost of the article so as to broaden the market. This meant that many more individuals could enjoy what only the few enjoyed before. This gave birth to the Woolworth Store and many others like it. We are only at the beginnings of this development, but I shall be very surprised if most of us don't see it well advanced in our day. We have seen the astonishing growth in quality and conveniences in the standardisation of the motor-car and how every year as the motor shows come round we are amazed at the rapidity of this growth. The Rolls-Royce and the Ford of 1915 and those of 1935 are very different things, and today these two cars represent only a difference in price level and a difference in standard. They each carry much the same benefits to man. Some of us have seen the standardised buildings at extremes of price range in Germany, Holland, Austria and America, whereby man can have many more conveniences for less money than on the old entirely individualistic basis. At the present time we pick among the standards of cars until we get what we want. Some day soon we shall pick among the standards of buildings in much the same way. Some architects are so afraid this will cut into their profession. It will, but only into its narrowness, to open it up to dimensions and possibilities far beyond their wildest dreams. Just as it did over thirty years ago to the hesitant motor-car manufacturers, and through this means the amenities and conveniences of all kinds of buildings will be able to reach the smallest pocket as well as the largest. The only thing we have to concern ourselves with is the raising of the standard

of what is produced, but this standard raising will be quite automatic, just as it has been with cars. The law of supply and demand and the competition between one man and another or one group of men and another will take care of that. Don't be afraid—it does not spoil your joy at seeing a beautiful Rolls-Royce car pass by to know that another is coming in a minute. It does not spoil a chic thing to have a lot of it. It has not spoiled Bach to have him reproduced on the gramophone. We have always had plenty of standardisation, but, unfortunately, the wrong kind. What about the rows of workers' houses and the rows of small suburban villas of Victorian times, and what about the ribbon developments of jerry-built houses along the great roads of our own day ? Why are these so bad ? Largely because architects took no interest in them, and this individualistic superiority prevented them from being properly designed. They were like the original "T" Model Ford, utilitarian and ugly. But look at the Ford car now. Wherein does the difference lie ? Mostly in this, that someone has set to work on the design. The same will naturally happen to our housing, but we must be clear about this—the design must be fundamental, it must be a mastery of essentials, a mastery of materials, a mastery of the building method, a mastery of processing and mass production, a mastery of improved amenities, and not just a plastering on of ornament as we have done in the past, until we were dropped by the wayside as uneconomic. When we have done this—or, at least, have gone some way in the doing of it—everyone will be better housed, better washed, better heated ; the health of everyone will be better and the whole national standard raised. Do not let us be afraid to carry standardisation to the limit. Only in this way can the national living standard be improved, and only this way the standard of building improved. Human beings will not be any more standardised this way than they are now, and they are certainly not standardised now by driving in a standard car, wearing a standard pair of shoes or paying a standard coin over the counter to buy a standard stamp to post a letter to a friend.

Those of us who have grown up in architecture in this country, who have had also the advantages of working abroad, and who have kept our eyes and our minds open for ideas and influences that come in from every quarter of the world to-day, artistic, business and social, realise that we must work henceforth more for the service of society, and not so much for ourselves and our individual client. It is not enough any more that we have a few distinguished buildings while the others which line our streets and make up our cities are so depressing. It is not enough that we have a few people with charm, money and taste and the great mass living on a level that is sub-normal. We must grow to realise that whatever society needs and demands for the expression of any part of her life, it is our job to fulfil it ; and whatever that thing is, no matter how simple, to treat it in the best, most efficient, most economical and attractive manner. We must realise that all requirements of society are important, for they have a bearing in some way upon her life and happiness. We have thought too long of the individual client, the individual job, our lofty professional standing, the returns to be made out of this and that and the professional and public honours that may come our way. We have thought very little of our real position in society, for we have not made a habit of realism, namely, that we are possessors of a certain knowledge of architecture and building through which we make a living by others buying our experience from us, much as we buy what we want from the rest of society, whether it be a suit of clothes or a seat on the Blue train. Whatever it is we want, we demand it and expect to get it, because we pay for it. We don't take just what is handed to us, we demand what we want. Some day this will get into the heads of architects that society demands of us what we demand of it. When we get this straight we shall be healthier as a profession, and society, no doubt, will get greater co-operation and service from us.

The practice of our profession is beset with stupendous difficulties. It is perhaps the most difficult and exacting profession in the world. Our responsibilities are enormous, they are toward art and toward functional things, too—design, plan, conveniences, money and time, not to speak of the ever-present public authority. But over and above all of them our real job is to steam-roll ugliness, to search for order and beauty in every department of life, and having found them, to spread them as far over and as far into society, to re-make society, in fact, as much as it is possible for us to do in our day.