

For Interior Design No. 1 was 1st; Nos. 16 and 2 2nd equal; No. 33 3rd.

For lighting, Nos. 33, 1 and 2, 1st equal; No. 16 a weak 2nd.

It will thus be seen that each design will require to be considerably altered before any of them could be recommended for adoption. They are all good designs, but all have good and bad features in about equal degree.

Notes for Final Competitors

In making a selection of designs from the thirty-three designs submitted, the Assessor has found that there are four which are of such equal merit that he has recommended the Council to award a fourth premium and to ask the authors of the four selected designs to compete in the final competition.

The four designs selected in this competition each show good and bad features. There are none that could be recommended as they stand, for adoption by the Council, although the points gained by each competitor vary exceedingly in detail, the resulting totals are very close. The final selection would depend on the skill and care shown by the competitors in re-modelling their designs so as to eliminate the bad features and strengthen those which are not quite as satisfactory as they should be. The Assessor has marked with a blue cross in each set of plans, those points to which reconsideration must be given.

How far they depart from what the Assessor considers perfect arrangement is indicated by the copy of the marks gained by the competitors for the various parts of the design.

A mere enlarging and re-drawing the designs submitted would serve no useful purpose. The position is that four competitors have been selected by reason of the evidence they have given that they are capable of designing a perfectly satisfactory work, and they are now asked to reconsider, and where necessary entirely re-model, their designs in the light of the Assessor's criticisms and notes, and to produce altered designs in accord with them for his final decision.

The blue crosses on the plans will show to which portions of the design special attention must be given but the Assessor has not given any hint as to the manner in which the alterations must be made. In preparing their fresh designs, competitors must carefully re-read the Conditions and Notes for Competitors originally issued, together with the detailed notes here following.

GENERAL SCHEME

Full advantage must be taken by the competitors of the sloping bank which at present exists and to form as much of their roadway as possible on the side of this bank. There should be a space between each of the blocks of buildings. It would not be absolutely imperative that vehicles should be able to drive between the three blocks but they should be able to drive all round and there should be space left for turning. It is very important that com-

petitors give their close consideration to convenience of vehicular approach. Footway approach may rightly be by flights of steps.

THE PLANS

None of the selected competitors have quite grasped the meaning of the Assessor when he stated that the Sculpture Hall should be a "central" space. In every reference the Sculpture Hall is spoken of as a central space. Competitors are asked to read again the last clause of page 10 of the original Conditions. The Assessor does not think that the Entrance Hall which would also be a place for sculpture—not for pictures—should open directly into the Sculpture Hall. Far better effect would be produced as indicated by the Assessor in the original Conditions, that the Entrance Hall should give access to a picture gallery which should in turn lead to the central space by which each of the other galleries might be approached. The Entrance Hall should have some architectural dignity and competitors are to remember that it is asked that it should be spacious. 300 superficial feet would not be regarded as extravagant. It must be thoroughly well top-lighted.

THE CENTRAL SPACE

None of the competitors have shown a suitable Sculpture Hall. It should be about 30 feet in diameter, certainly not less, and would not be regarded as extravagant if it were a few feet more. In designing this central space some competitors have not given sufficient lighting. It should be well lighted as stated in the original Conditions, by windows in the drum of the dome and the central light in the crown of the dome would also have a good effect but it would not be advisable to make this too large. Certainly the whole of the dome should not be of glass, but should be of solid construction. If the light in the eye of the dome is thought necessary, it should not be more than about 4 feet in diameter.

The openings into the corridors from the central space should be about 10 feet wide so that a fine vista may be obtained in each direction.

OIL PAINTINGS, &c. GALLERIES

It should be noticed in reference to the galleries, that although oil, water colour and engravings galleries are spoken of, a well-lighted gallery would be equally useful for any of these exhibits, the only thing to remember is that oil paintings are likely to be larger than water colour paintings, and that the distance for viewing them should not be less than the 16 feet stated in the Assessor's paper on lighting, and the width of the avenues should not be less than 12 ft. Some of the competitors have shown narrow passage ways, which would not be desirable.

It is very important and imperative that the galleries should be formed as suggested in the Assessor's paper. The old method of rectangular rooms even when the skylights are made to throw the light on the walls, cannot possibly be as satisfactory as the corridor system with well-lighted bays. The area of the buildings varies considerably