

piring verticality too, so helpful to religious feeling, is noticeable in the long unbroken lines of the piers, with their attached shafts, running from bottom to top and supporting the feet of the vaulting ribs. The vaulting system is the most complete in New Zealand, the whole of the interior being finished in this way, throughout. The aisles and nave are ceiled with quadripartite ribbed vaulting, while the portions above the clerestory windows are ribbed barrel vaulted, transversely to the axis of the nave. All the intersections of the ribs are mitred, no bosses being introduced, the effect, though simple, being most successful and pleasing. The task of determining these intersections, was however most intricate,

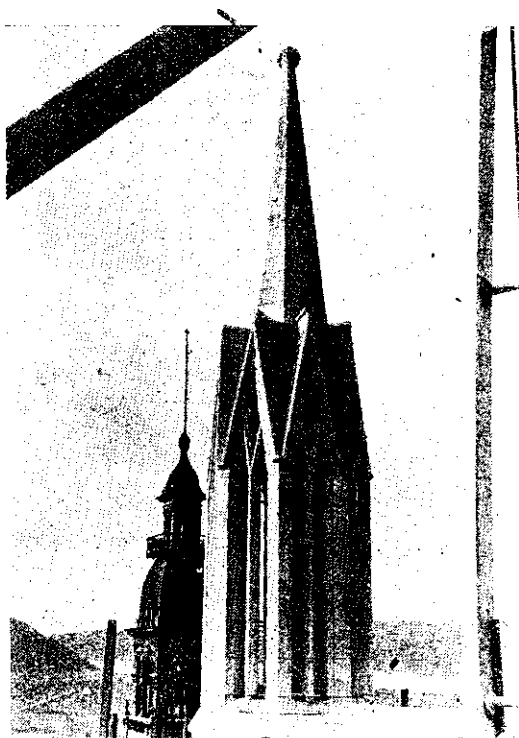
placed above the vaulting. The ducts, etc., are all in position, but for the time being the fan and motor have not been installed, opening casements and fan-lights being relied upon to introduce fresh air. The ventilation will however, never be really satisfactory, until the artificial system is completed. One of the most successful features of the place is the electric lighting, which consists of handsome bronze fittings, containing holophane bowls and gas filled lamps, hung from wrought iron brackets, fixed above the caps of the vaulting shafts. The light is beautifully diffused, and there is a complete and noticeable absence of the eye-strain so commonly felt when naked lamps are used. The chancel, which as will be seen



Dunedin Cathedral.

Detail view of piers, triforium, high and low arcade, Clerestory. &c.

Selding & Stullgrass, Architects, Plymouth, England.



Detail view of one of the turrets, May 29th, 1918.

Basil B. Hooper, Supr. Architect, Dunedin.

and the labour great, owing to the ribs all coming together at different angles and varying curves. The ridge ribs are of course arched, with a rise of 2 inches in 6ft. The "severy," or sheeting was made as thin and light as possible, and the whole of the back of the vaulting was covered with 2in. of fine concrete, with wire netting embedded, as a safeguard against any possible earthquakes. The effect of the interior is greatly enhanced by the glazing, which is carried out in leadlights of an original and pleasing design, the colours of the glass being in a number of variations of soft greens irregularly placed. There are also a certain number of stained glass memorial windows already fixed. The building is warmed throughout by an Ideal low pressure hot water system, with excellent results. The ventilation was designed to be artificially controlled by a suction fan and motor,

from the photograph, is very small in proportion to the nave, is of course only a temporary structure, although built in a permanent manner.

As far as possible the materials from the old church were used, including the roof, windows, flooring, etc. The fittings—choir stalls, prayer desks, altar, piscina, etc., were however all new and designed for their position by the supervising architect. Figured red pine was used, treated with bichromate of potassium, and dull French polished, the effect being a permanent rich deep brown shade, which will not fade, as the untreated red pine in time invariably does. The pulpit, also by the same designer, was based on the one in Siena cathedral in Italy, and is constructed of Oamaru stone, with N.Z. green serpentine columns and handrail. The carving of the whole of the upper portion, is yet to be