

dome. Being made circular enables it to exactly fit the roof, without any little awkward flats, such as would inevitably occur otherwise. (3) The conical dome, roofed with tiles, gives the design the touch of Italian desired, and relieves it from the slight heaviness of a stone or plaster dome.

"The few points in which I think the design could be improved are:—(1) A little more thought might have been put into the design of the steps, which err, perhaps, somewhat on the side of bareness. The wall at the sides of the steps is a bit thin, and could with advantage be half as thick again. The thickening out of the lower portion of this wall, as shown on the elevation, does not agree with the plan or section. (2) The iron work balustrade could also have been designed in a more characteristically Italian manner. (3) The drawings have not been shaded, as asked for in the conditions. A slightly heavier line for the inking in would have been an improvement to the draughtsmanship, which is somewhat weak and lacking in finish. The perspective, however, is a very fine drawing, and makes up to a great extent for the shortcomings of the geometrical drawings.

"Dalketh's design is rather inclined to be over-elaborate for a structure of this kind. The frieze with triglyphs, circular ornaments in the metopes, and cartouche in the tympanum of the pediment, are all quite correct in their way, but they are more suitable to a public or city building than to a Band Stand in a Park. The same remark applies to the rusticated base and piers. Another improvement would have been to have made the section of the dome semi-elliptical, instead of segmental. The design, however, shows thought and patience in working out.

"The design by 'Bass' shows in many ways a lack of the knowledge of the main principles governing architectural design. The practice of applying columns, which carry nothing but their own little bit of entablature, is completely wrong, and the projections of the entablature over the columns looks fussy in the extreme. Introducing roughcast, too, in a classic design is quite out of place, and the small amount of brick shown would have been better without. On the whole, too, it is wise to avoid elliptical arches, which usually appear weak. The draughtsmanship of the perspective could be much improved. However, no doubt continued application will work wonders, and I trust all the competitors will continue competing."

BASIL HOOPER, A.R.I.B.A.

Dunedin, May 7th, 1921.

Mr. John W. Simpson, President of the R.I.B.A., in addressing the Manchester Society of Architects recently, said that what the profession needed was political power. A scheme had been just completed for a Professional Defence Union, and he hoped to see such a union powerfully in existence *Verbum sat sapienti*.

Westminster Abbey.

The Edward VII. Hall of the Hotel Victoria, London, was crowded recently, when Mr. S. Hurst Seager, F.R.I.B.A., lectured, under the auspices of the Royal Colonial Institute, on "The story of the nation as enshrined in Westminster Abbey and its National memorials." Mr. Seager was formerly lecturer on Historic Art at the Canterbury School of Art, Christchurch. He has spent long periods studying the Abbey, and he showed on a screen some of the beauties rarely seen by the ordinary eye in this "most lovely and lovable church in Christendom." Many parts of the Abbey, he pointed out, have been built two, three, or even four times over. To prove that the facade of the north transept reflects in its rebuilt form the spirit of the original, he has written a treatise illustrated by reproductions of old prints; but he regretted that Wren, by broad horizontal masses in his towers, destroyed the unity of effect. Of the interior he declared it to be unsurpassed upon the Continent. Things probably little regarded by the ordinary visitor he made to tell fascinating stories. An old piece of masonry pointed to some obscure doorway having been the entrance of an early king; an archway told of the rise or decay of the arts. Kingly tombs revealed the character of those who erected them, rather than the monarchs whose bodies they enclosed. Briefly, he passed in review the monuments to the "kingly men" who, since kings ceased to be buried in the Abbey, have found a resting-place there. Upon these monuments he dislikes the engravings of the names of the sculptors and the donors, and upon the memorials to those who gave their lives in the Great War he would like to see no name but theirs. In conclusion, he earnestly appealed to the public to be liberal in their support of the fund which would retain for posterity "the glory of Westminster."

The Dean of Westminster, who presided, said that although money was still needed, he was thankful to be able to say that what had been subscribed would ensure that the Abbey would not tumble to pieces.

Obituary.

The New South Wales Institute of Architects has recently sustained a severe loss by the death of one of its Past-Presidents, Mr. A. F. Pritchard. Mr. Pritchard was a New Zealander, having been born in Auckland. He was a most energetic and valuable member of our sister Institute, and took a very active part in its good government and proper development. He took the keenest interest in the development of his city (Sydney), and on many occasions led his Council courageously and wisely in its efforts to alter ill-considered schemes and to suppress "bumbledom." The New Zealand Institute asks leave to condole with its sister Institute in the loss of a capable and public-spirited citizen and a most valuable member.