

The building is to allow for extensions harmonising with the building now projected, so as to ultimately use all the site, not more than half of which is to be occupied by the building now to be designed. The style of the building is to be left to the direction of the competitors, and the lighting and ventilation are to be specially attended to. The award to the successful competitor will be made by the Council of the Institute and the Citizens' Committee jointly with the assistance of architects of ability and standing.

The author of the design placed first will receive a premium of £650, of the second £250, and of the third £100.

Among the requirements to be provided for in the designs are:—A lecture hall or theatre to accommodate 600 people; Board room; hall for children's museum; central hall or vestibule; hall for New Zealand natural history; hall for geology and palaeontology; Maori hall; Maori court for exhibition of native houses, canoes, large carvings, etc.; central war memorial hall, about 4,000 or 5,000 square feet; hall of memory; halls for war trophies and for foreign ethnology; institute library; and herbarium. The designs will also provide for offices for the curator and his assistants, workrooms, students' room, laboratories, storage rooms, etc. The entrance is to face north. A provision is that the heating arrangements shall be other than by electric radiators. Designs have to be sent in by February 28th, 1922.

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The Invercargill War Memorial Committee have appointed Mr. W. H. Gummer, A.R.I.B.A., of Auckland, as sole adjudicator on the competitive designs for a War Memorial for Invercargill. The first prize is £100, and the second £50. In the event of an architect securing first prize, he will be engaged to carry out the work.

N.Z.I.A. Meeting in Hamilton.

The Auckland Branch held a special meeting in Hamilton on Tuesday, August 9th. The visiting members from Auckland were Messrs. Chilwell (Branch Chairman), Aimer (Branch Secretary), Gummer, Savage, Ailsop, Trevithick, Bartley and Draffin.

This meeting was convened in order to fully explain to the South Auckland members the policy of the Institute. There had, unfortunately, been an underlying suggestion of dissatisfaction which the Branch felt quite certain must be due to misunderstandings.

After the Chairman had explained to the members the policy of the Institute and all that it meant for the betterment of its members, and the good it must do to architecture generally, the South Auckland members expressed themselves as fully satisfied with, and appreciative of, the Institute's policy, and their determination to be firm and loyal to the Institute.

Architectural Models.

It would be with a sense of acute surprise and disbelief if we were to discover that some friend, apparently our equal in every respect, should prove to be unable to read or write. We would find it difficult to believe that a process so simple and commonplace should be to him a mystery and a closed book. It is with an equal sense of surprise and disbelief, stated the writer of an article in the *Architectural Forum* a few months ago, that the architect discovers that a drawing which to him obviously represents an object in three dimensions, is to his client merely a series of lines, representing nothing. The client desires, most naturally, to see what he is getting, and the drawings convey in many cases practically no idea of an actual building. A perspective sketch does better, but this is unsatisfactory, for it gives only one point of view and is still merely a picture, embellished more or less with fictitious landscape and surroundings which give it the appearance of an artistic unreality, rather than a concrete representation of what the building is to be.

There is a need then, to find some means of giving directly to the client a concrete idea of his future building which shall be truth-telling, not dependent upon cleverness of line and colour to give an effect of reality; and which shall not deceive the client by beauties which are entirely foreign to the architectural features; it must, in short, be an honest and obvious representation of the building as it is actually to be built. And the model best fulfils these requirements. It is, first of all, concrete, is in three dimensions, can be viewed from all angles and distances, and can be handled. It is honest, in that it can be seen for what it is, and is not falsely enhanced by a fairyland of landscape and sky.

In England and America in the past few years there has been a distinct revival of the use of models. But the model as a representation of architectural ideas is no new thing. Readers of Vasari will remember his constant mention of the architectural models made by the architects of the Italian Renaissance. It is believed that models of churches were made in Europe during the Middle Ages. Every architect is aware that the model of Wren's first design for St. Paul's is still preserved at the Cathedral.

To the architect himself a model of a proposed building would be most advantageous, giving opportunities for the study of his design immeasurably superior to those derived from drawings only. Defects of design which do not show in a drawing stand out clearly in a model. The architect would benefit in another way also. The models would give clients a clear knowledge of the appearance and arrangement of the finished building which they are very rarely able to form from the drawings. Because of this they would have greater confidence as the erection of the actual