

viewing various types of pictures. The planning of these galleries at right angles to the axis of the entrance also means increased effect of the vista from the end of one gallery to the end of the other, a thing which other students have failed to appreciate. "Night Owl's" plan is a little choked at the back of the hall. A slight projection here, perhaps with a panel or window in it, might have helped the modelling of this rear elevation and would certainly have helped to add value to the entrance axis. As planned the effect on entering is to feel that the axis stops dead, whereas some feature such as suggested might without being unduly prominent have closed this vista a little more gently. The central projection in plan might also have been restrained. As shown it is so great as to greatly foreshorten the wings from certain points of view, thereby creating the impression of an asymmetrical composition where symmetry is intended.

As "Night Owl's" plan is on the whole good, so the plan of "Italia" is bad. Its long loggia may be justified by the possibility of sculpture being placed under the side arches or by the effect of the steps in elevation, but its vestibule is cramped, there is no public access to the lavatory, and in an establishment of this size rear exterior steps and double doors are totally unnecessary. Supervision in any public building of this kind is an important consideration, and supervision usually entails the cutting out of all unnecessary doors. No doors should ever be planned that the public may mistake for entrance doors. However, "Italia's" plan is faulty, chiefly in respect to its galleries, which after all are the chief parts of the building. His galleries in plan approximate to squares and possess none of the advantages of long and short view points which a gallery longer in proportion to its width provides. Further, "Italia's" galleries are too split up and do not provide sufficient unbroken wall spaces for selective purposes for hanging pictures. His alcoves with detached columns suggest architectural effect only, and not as providing a perfect background to the chief things of interest in the building. "Italia" might remember that half round columns are rarely a success, as the silhouetting of the rounded form is largely lost against the wall at back, but the particular position of his half round columns in this hall is very unfortunate especially when considered in conjunction with the entablature. Further, if it is desired to obtain in elevation the effect of a semi-circular niche, it is necessary to have the springing point of the circle outside the line connecting the two sides of the niche: that is, that the niche in plan should be segmental and not semi-circular. Any circular form in plan looks deeper in elevation than it usually is.

The plan of "Palladio" has some of the faults of the plan previously mentioned. His lighting as shown on plan is defective in that at the ends of the gallery the light has to travel much further than at the sides. Lighting in any gallery should be as even as possible. It is a pity that "Palladio" had so obviously to construct the projections at the ends of his building.

"Bernini," "Iona," and "Adonis" in the shape of their galleries have appreciated the long and short view points necessary with regard to pictures, but "Bernini's" rear loggia is entirely unnecessary, and, like "Iona's" rear passage, is only obtained at the expense of space that might well have been allotted to the custodian.

If the panels shown on "Iona's" plan indicate the ceiling lights then there is no possible excuse for cutting off the corners which would seriously interfere with the lighting. The provision in double lavatories and the approach to these and the custodian though a private passage off the main hall is a good one in the plan of "Adonis."

#### SECTIONS.

It is not expected that the student should be acquainted with the fullest knowledge of the special construction and lighting of art galleries. It is pleasing, however, to note that these problems have been appreciated and attempted, and their influence is in most cases apparent as a matter of design.

"Night Owl's" section is a good one providing as it does the emphasis of light on the gallery walls and not into the centre of the floor. The proportions formed by the floor and ceilings are reasonable. Some frieze, dado or plinth treatment is well advised, limiting height for

hanging pictures and framing, a space to be occupied by the latter. The lower frieze perhaps might have tied through with the cornice of the dome of the hall. It is by such means the coherency and unity of design is expressed. All the competitors have shirked the problem of the dome except "Bernini," who in plan and section has a fully fledged dome upon pendentives. Other competitors have presented curved covers to their halls which approximate only to the true domical form but hardly touch the fringe of the possibilities of the latter in design and effect. It may be that "Night Owl" did not desire the additional height which pendentives would make in his section and elevation and that he planned for the circular in plan as well as in dome. Pendentives would have enabled him to have dispensed with the cumbersome mass of masonry which marks the corners of his hall.

"Italia's" and "Palladio's" sections are of heights consistent with the scheme, and they have been careful to conserve an alignment through the galleries and hall of the upper wall members, but "Italia's" lighting, though placed to illumine the walls, is apparently not continuous. His ceiling to the hall in section bears the imprint of a circular or elliptical plan whereas it is rectangular, and as such the effect is uncertain, particularly in the roof light.

The chief fault of the sections of "Bernini's" design is the inadequate lighting, the centre of the gallery being flooded with light and the walls by reason of the deep beams round the ceiling light being rather shaded. "Bernini" has been afraid to take the skylights necessary to galleries and develop them as architectural factors. He has hidden them away and lost two-thirds of his lighting area; also he has multiplied his plumbing difficulties. There is also a lack of coherence in this section: the two galleries and the hall appear as separate units which have been pushed one against the other.

"Iona's" section must also be largely discounted. Either he must mask his roof at rear as he has done in front and have complicated plumbing, or else he will have an unsightly roof at rear.

#### ELEVATIONS.

In the sense in which the elevations have been marked, that is, as architecture in the abstract, as matters of proportion, scale, light and shade and architectural detail the elevation of "Italia" receives highest marks. A slight fault is that the central arcade projects beyond the side wings whereas if the latter had projected three or four inches beyond the arcade, none of the gracefulness of the facade would have been lost, and a delicate appreciation of abutment for the arcade would have been shown.

"Palladio's" elevation is decidedly interesting with its unequal spacing of pilasters and good sense of scale. There is an undue feeling of abruptness and clumsy light and shade in the finishing against the larger pilasters of the entablature from which the central arch springs, and it is a pity that the slight projections at the end had to be so obviously constructed. "Palladio" would be well advised not to work in such relatively close scales as 1-8in. and 3-16in.

"Night Owl's" elevation would have gained higher marks but for his lack of appreciation of horizontal subdivision. His string course which forms the impost of his central arch is so relatively low as to cause an uneasy feeling of weight in the upper part of his facade, which entirely vitiates the grace which the length of line in his facade should achieve fairly readily. Let "Night Owl" also consider the somewhat crude way his skyline central panel is attached to the parapet; and also his pilasters and those of "Adonis," which are diminished and entised to obviate an optical illusion peculiar to columns as the result of being surrounded by space. A pilaster is attached: it is part and parcel of other masonry—it should appear as such and not as a column. There is no precedent in good work for the diminishing of the pilaster.

"Iona's" elevation is timid, and shows some desire to emulate some none too inspiring American-Italian work.

"Bernini's" elevation is not particularly imposing or interesting, showing a total lack of sense of scale in the extremely small figures and detail.

Lack of sense of scale and proportion are also chief faults in the elevation of "Adonis," whose entablature