

though they could do full justice to the designing of a triumphal arch or a mausoleum, they soon found that in private practice there were not very many opportunities for the designing of triumphal arches or mausoleums, and that a little knowledge of specifications, etc., would be of no small account. Therefore, if we sum up, I think we may conclude that the ideal combination is office and school, and in my opinion office should come first especially here to-day where we must be *very practical and economical* and where Van Dycke beards and brown velvet coats would last about five minutes.

Now, if we study our streets to-day, we find that hitherto the practical side has had a very good innings—it must be so because the buildings have not fallen down, the plaster has not fallen off the walls, the iron (that bane of my existence) has not blown off the roofs or walls, the foundations have not settled—therefore the practical side must be all right—but what of design—“alas! my prophetic soul,” where is the design? I maintain that it is sadly lacking and therefore it will be the aim and object of this A.A. to teach or endeavour to teach design, both in plan and facade, for let me say here that there is much beauty, rhythm, and harmony in a well worked out horizontal design or plan.

However, in the A.A. we do not want to lose sight of the practical side, and it will be my endeavour to persuade certain gentlemen to attend and give us addresses on suitable subjects as opportunity offers.

Now, we are starting in a small way and in more or less uncomfortable quarters—it is unfortunate that one must get out one's bench before starting and clear it all away before one leaves, but, my fellow-students, I am ambitious, and I see in the future commodious quarters; I see a nice library and reading room; I see a well polished brass plate at the portals inscribed in beautiful, tasteful letters—“Wellington Architectural Association”; I see all these things if only we will all stick to it and play the game. Therefore if things are not quite so comfortable as we may wish to start with, let us stick hard and carry on, even if it is only building up a foundation for those who come after.

I am only looking upon this room as a temporary home, for in the very near future I think we shall be justified in being a little more ambitious, and I would therefore take this opportunity of asking all members to keep a look-out for a room which we can occupy exclusively.

There are other disadvantages under which we must labour: we have no history here or traditions worth following, no sound library as yet; so that we must look to other countries and their traditions for our examples, and I would advise you all to try and collect photos, even if they are only post-cards, of the best examples of the architecture of the world—not only collect them, but study them often; if any of you have friends going to England, ask them to bring you back postcards. These can be purchased for a very small sum and I should

be pleased to advise members at any time as to suitable ones to get, and where they may be obtained. No! We shall not be working under the most ideal conditions, but if we put our shoulders to the wheel and help each other I am sure that at the end of the season we shall have progressed a little towards our goal, i.e., the betterment of architecture in New Zealand, and in that case the results will have been well worth the effort.

Now, with your permission, I would like to offer a few words of advice and encouragement in the hope that one with slightly longer and more varied experience might be able to throw out a few hints or ideas calculated to be of use to the younger members of the profession.

After seventeen years spent in the study of architecture, I can say that I much resemble Uriah Heep—“I am very 'umble”; and this spirit I wish to inculcate into you who listen to me to-night, for the architect, or would-be architect, who thinks he knows all about it will never get anywhere.

I do not suggest for one moment that you should go about with a ticket pinned on your backs inscribed, “I don't know anything about architecture,” but I do suggest that you should confess to yourselves periodically that your knowledge of the subject is, to say the least of it, “thin.” The subject you have taken up is so vast that you will never know very much about it and although, as I did, at the end of four years' articleship you may say—“Ha! Ha! Architecture is easy. I am IT.” Believe me when I say that you will live to be sadder but wiser men!

I have no hesitation in saying that we who are privileged to enter the noble profession of architecture, must be prepared to devote our whole lives to the study of our art if we wish to do one masterpiece before the end comes. Do not be discouraged, but keep on plugging away, and if you develop the keen spirit which is necessary to success, you will soon learn that it is all very much worth while. One old chief of mine in London once said, “There is no doubt about it, Fearn, that the pleasure of doing an architect's work must be half the pay.” This remark might not appeal so much perhaps to those who have attained success easily, but I can assure you that in my case at any rate these words can be applied with much relevancy. Let me stress this very vital point and acclaim with a loud voice—“Architecture must not be a matter of £s.d.” At any rate as far as *our own* pockets are concerned, even if it *must* be so in regard to our clients; when a small job comes into your office, do not think to yourselves—“This job will not pay me—I cannot give many details for this.” You may perhaps say as much—but never act it—do those details, give that necessary supervision, not only for the love of the game but because the one job carried out conscientiously and well, must lead to another job—perhaps a big one—at some future time.

(To be Continued.)