

from some of the Egyptian sculpture with its wonderful simplicity and bigness of form.

After serving two years in France Mr. Lynch was sent to England, where he made the most of his chance, studying whenever he could see the great masterpieces in the British Museum and the Victoria and Albert Museums. It was in London that he made the acquaintance of Mr. Benjamine Clemens, of the Royal College of Art, South Kensington, and it was through his kind advice and direction that he was able to make great headway in his art. He also availed himself of the opportunity of studying anatomy at Guy's and drawing at the London Polytechnic. Mr. Lynch, since his arrival back in New Zealand, has settled in Totara Street, Ponsonby, Auckland, and is at present executing for the Masterton War Memorial Committee a seven-foot bronze statue of a New Zealand soldier.

As shown in photo, it is unfinished. A rifle will be slung over the right shoulder, the sling passing through the right hand. The soldier is symbolical of the evacuation of Gallipoli: "As he leaves his unfinished job, he takes a last look back at the heights, and doffs his hat to the memory of his dead 'cobbers.'"

The big portrait bust is of the New Zealand painter, Mr. Frank McCracken, who posed for Mr. Lynch prior to leaving for Edinburgh, where he is continuing his art career.

The other bust is a portrait of the sculptor's father.

Our 78th Competition.

Only two designs were sent in for this competition, viz.:—"Cusp," by Ernest H. Hutton (with Mr. Basil Hooper, architect, of Dunedin), and "Abrantes," by T. Philcox (with Messrs. Philcox and Sons, of Auckland). The judge, Mr. Frank Peck, writes as follows:—

"The smallest and simplest subject in architectural design often presents a severe test of personal ability, because there is no room for 'padding,' 'camouflage' or general 'cloudiness' in its illustration. This perhaps will explain why this little competition has drawn out of their shells only two bold designers, one of whom can draw well—if he likes. Neither design is worth reproducing except to explain points of criticism, as follows:—

"Generally, in both designs the walls are too thin. They should not be under 2ft. thick about, to give a monumental internal effect, openings, with splayed jambs, internal segmental arches, or curtain arches, and deep sills and dryer (stone) walls. The interior length could be shortened to 28ft. with advantage in both designs. The hammer beam trusses and elaborate bracing are surely superfluous in so small a building, and closely-placed rafters 4in. wide, the slopes open to the

ridge with flat pulins and framed into two collar-beam trusses with a little bar tracery, would look better. 'Cusp's' buttresses are too many and massive for the walls carrying this small roof, and therefore would be affectation. 'Abrantes' are more correctly proportioned to his design. The perspective views are not accurately 'set up' in either design (it is only an experienced architect or perspective draughtsman who should dare to sketch his perspective lines without 'setting them up'). 'Cusp's' interior is very queer in effect, and his little chapel looks two or three times its length, with its side windows shown quite incorrectly in clear view. Such looseness in illustration by a 'student' cannot tend to his own improvement. 'Abrantes' is far more painstaking, and will do better.

"Individually, 'Abrantes' ground plan is the best, the robing recess being in a good position: it should, however, be lengthened to fill up a bay between the buttresses, and give space for cupboards. Lengthen the altar 18 inches, make predella step or footpace 2ft. 3in. wide, and one step only here. A suitable reredos is advisable on the end wall, but omit the circumventing panelling and substitute cement dado if necessary, with stone capping. The stone mullions (and tracery?) shown to scale 4in. x 3in., should be 8in. x 5in. or 6in. at least. 'Abrantes' appears as one unable to draw stonework and working details and construction of other craftsmanship yet, to scale. Nevertheless, his conception in the hands of an experienced architect or detailer would work out, I think, to a more monumental and impressive result than that of 'Cusp.' The drawings themselves seem like the sketches of some amateur and not of a serious architectural student.

"'Cusp's' ground plan I do not think so good for so small a chapel as this. It might very well (from the drawings) be a proportionately reduced replica of a full-sized cemetery chapel already built or to be built. The finished perspective and elevations nicely drawn give one that impression. The entrance gable end is well designed and drawn in pure Gothic style (Early English and curvilinear). The priest's recess and vestibule in such a small chapel are in the way at the entrance. There are too many windows in the side walls, and these are not pure Gothic, but debased Gothic, which Ruskin, Street, etc., so much abhorred, the introduction of which gave the death-blow to ecclesiastical art, and which unfortunately is being revived in this Dominion on cast concrete! The windows could with advantage be lifted to prevent the breaking down of the sill into the dado; the wall arcade or panelling is unnecessary. The altar is unnecessarily deep (2ft. is sufficient) and too high, and the windows above it should be lengthened. Elaboration of the general paving is unnecessary: one plain type over the whole (stone slabs or tiles) would look best except at the altar.

"The bell-turret, equally suitable for a school, stable, or other secular building, is scarcely neces-