

By the way, talking of business, that reminds one of things. One is the case of a prominent Wellingtonian who not long ago went to "reside" at the Hutt. When he lived in town he spent every day from 8.30 to 6 in his office, and after razzle-dazzling with papers, clerks, customers, orders, and correspondence, saturated all the time with worry, he took sheaves of work home, and spent half the night threshing them out in his sanctum, only stopping to snap an occasional snarl at his wife to let her know that his time was too valuable to interrupt. The result may be imagined. A doctor was called in to prescribe for "Insomnia." Luckily, the prescriber knew something about business, too. So he prescribed "The Hutt." To the agonised cry of "My Work," with a double capital W, he merely said, "That's the right kind of letter for the woe you are preparing for self and people. . . . As for your work, it will also be the better for the Hutt." The new inhabitant of that interesting suburb now has all his evenings "off," and goes through more real work in one day of decent hours than he used to accomplish in three of day and night hustle.

It is said, notwithstanding the lunch development up in "the blue unclouded," that Americans are beginning to think they have too much of the "skyscraper." Does the Equitable project, to take one up 900 feet, look like it? Anyhow, it is beyond doubt that the way in which these tall buildings shut out light and air is very serious for the owners and occupiers of adjoining premises. Therefore a writer, who perhaps still lunches on the bad level of Broadway, Mr. Ernest Flagg, writing in the *American Architect*, puts forward the following proposals:—First: He would limit three-quarters of the area of every plot to a building height not to exceed once and a half the width of the street on which it faces, with a maximum height of 100ft. Secondly, he would have no limit of height for the remaining quarter of the plot, provided that no building or part of a building should be carried above the limit mentioned within a distance of the street facade equal to the distance of the curb from the building line. Thirdly: He would allow of the purchase and sale between adjoining owners of the right to build high within the limit stated. And lastly: He would require that all sides of any structure carried above the limit of height should be treated architecturally, and that no wood whatever should be used in the construction of the entire building or its equipment.

### Lights and the Law.

A recent judgment has laid down the relation thus:—(1) A man cannot by reducing his ancient light throw a new burden, or increase an existing burden, upon his neighbour; (2) a man by reducing his ancient light does not (unless it becomes a case of *de minimis*) lose his right to object to a building on his neighbour's land, which he might have objected to before such reduction, unless the building does not seriously affect the reduced window; (3) the mere closing up of part of an ancient window does not confer upon the owner of the servient tenement any right to erect before such reduction, unless he can show that the reduced window will not be affected by such building.

### Artistic Plastery.

Why should all plastering be hideously chained on the dead level? A recent writer answers with force that the modern plasterer, even when engaged on comparatively cheap work, may easily avoid some of the worst faults of the generality of present-day work. What could be more utterly senseless and tasteless than the cornice and central ornament in the average suburban parlour or drawing-room? The cornice has no relation to the wall, the

### Norwich Chambers.

The building of our city is to-day embracing styles of the old and the new, and our street architecture evidences many varied, pleasing arrangements of both old and new, to suit modern requirements. The Norwich Chambers is one of the most recent adornments of our city. It is built in brick, with brick and plaster exterior finish. The upper part is massed in brick and terracotta, and the lower portions in stone finish, which is a modern interpretation of the



Tomlinson Photo

NORWICH CHAMBERS, Wellington.

central rose ornament looks as if it had been stuck on as an afterthought, and both are almost without design—mere worryings of the material which is supposed to produce ornamental result. It ought not to be beyond the resources of the operative plasterer to produce moulded cornices and centrepieces based upon simple natural forms broadly treated, as plaster requires, to make the cornice a natural and pleasing junction between wall and ceiling, and to give to all the decorative work the effect of being built up from the plane surface—not precariously attached to it

Tudor style of architecture, and the whole building is earthquake proof. A pleasing feature of the facade is the chosen symbols of various branches of Mr. Kernot's extensive business worked in the adornments. The building consists of a large basement used by Mr. Kernot as stores and wine vaults, which is damp proof. There are also two large fire and burglar proof strong rooms. The ground floor is approached by white marble steps to a well-proportioned hall, treated in a pleasing colour scheme, from which stairs lead to the upper floors. This floor is also occupied by Mr. Kernot