

THE ARCHITECTURAL
REVIEW, DECEMBER,
1905, VOLUME XVIII.
NO. 109.



FANHAMS HALL, WARE. THE LONG GALLERY,
W. WOOD BETHELL, ARCHITECT.

See page 569.

Competitions.

ISLINGTON CENTRAL LIBRARY.

THE Council of the Metropolitan Borough of Islington invited a limited number of architects to compete for this building, and in response received seven designs. Mr. John Belcher, A.R.A., the President of the R.I.B.A., was appointed to act as assessor, his award being final and binding subject to the right of the Public Libraries Committee to reject all the designs. The site chosen was an angle one at the junction of the Holloway Road and Fieldway, the back part of which extends for some 100 ft. along the rear of the houses facing the first-named road. Rights of light had to be respected, and regard given to the probability of future extension.

The competitors being all well-known men in the profession their efforts are distinctly disappointing with the exception of Mr. Hare's admirable plan, and the elevations of Mr. Leonard Stokes and Mr. Flockhart, both of which show quiet and refined feeling suitable in design for library buildings, which quality seems missing in the others with façades more suggestive of banks or public halls.

With regard to the plans the assessor could have had no difficulty in his choice, as the one selected (Mr. Hare's) stands out quite alone in its simplicity and particular knowledge of library requirements.

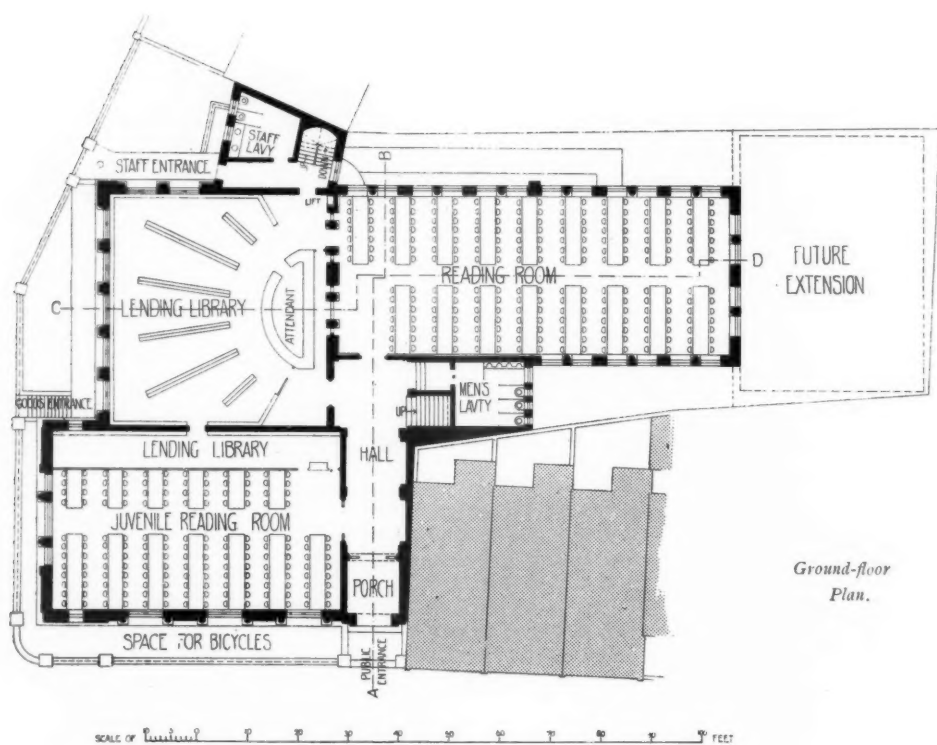
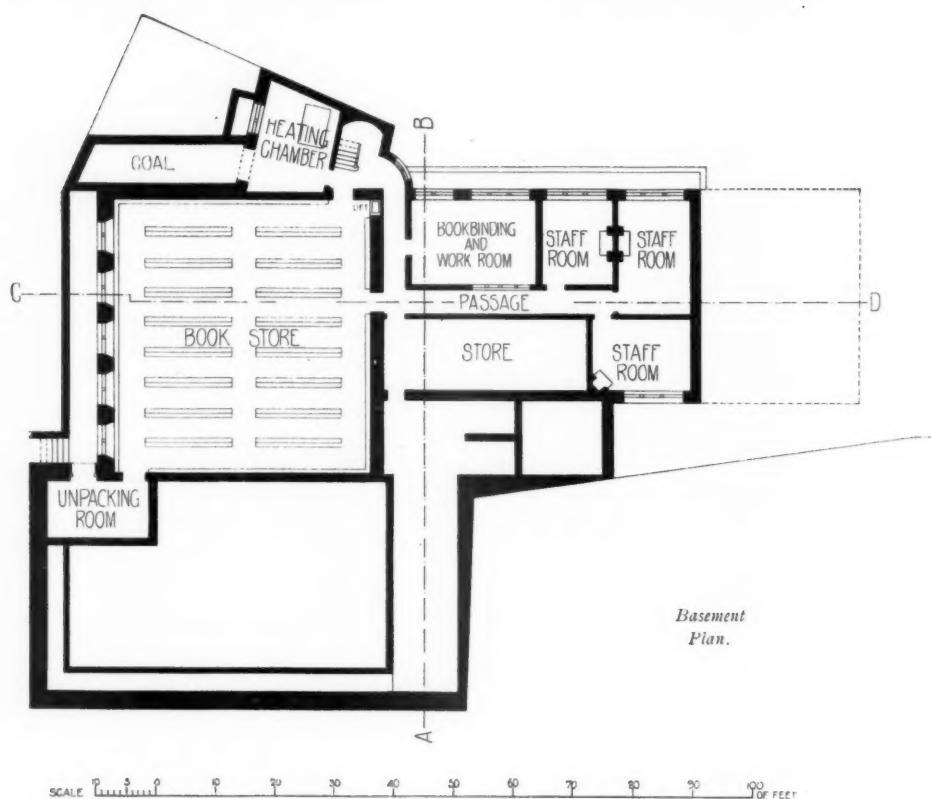
In this plan every detail connected with the successful working of a free public library has been carefully thought out, and the author is to be congratulated on his success.

The entrance is placed in the Holloway Road next to the adjoining property, and a broad corridor 12 feet wide leads to the principal rooms and to the staircase. On entering through a roomy porch the first room is the juvenile reading-room, and in this position it is well placed to prevent children from wandering about the building. It is in direct communication with the lending library, having accommodation for 160 readers and about 5,000 volumes, the latter being railed off from the general reading space. The lending library is placed between the juvenile room and the reading-room. It is arranged on the "open access" system, with attendants' enclosure and radiating bookcases. A commendable feature is the top light immediately above the former.

This room is in easy communication with the bookstore and staff rooms situated in the basement and also with the reference library and librarian's room on the first floor. The reading room is directly opposite the principal entrance, being about 40 feet within the building. It is well overlooked from the attendants' enclosure in the lending library, and has accommodation for 238 readers. A good staircase, 6 ft. wide, leads to a fine corridor landing 13 ft. wide on the first floor, from which the reference library, large lecture-room, and small ditto, are directly approached. The reference-room is over the reading room, and is in the quietest part of the site. It is arranged to accommodate 108 readers at separate tables, and is in easy communication



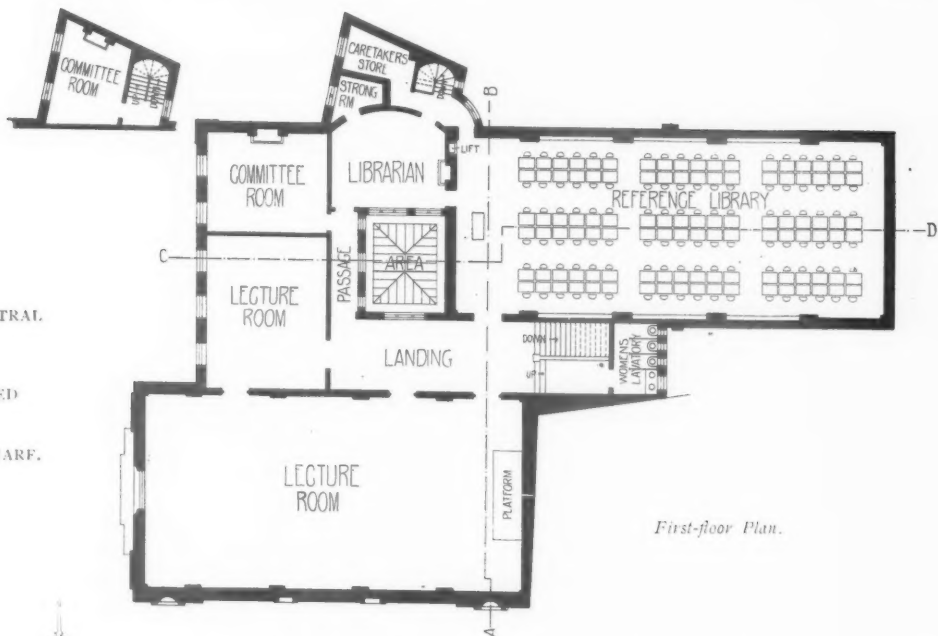
ISLINGTON CENTRAL LIBRARY. FIRST PREMIATED DESIGN, BY HENRY T. HARE.
VOL. XVIII.—Q 2



ISLINGTON CENTRAL LIBRARY. FIRST PREMIATED DESIGN, BY HENRY T. HARE.

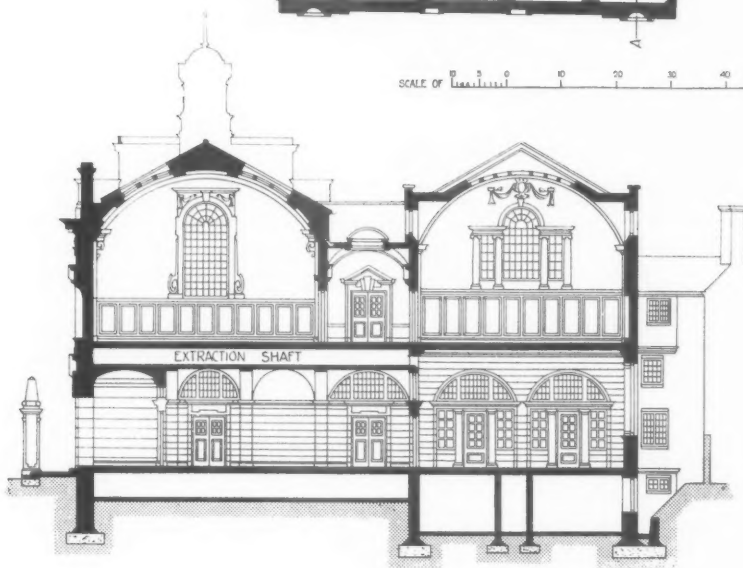
ISLINGTON CENTRAL
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FIRST PREMIAED
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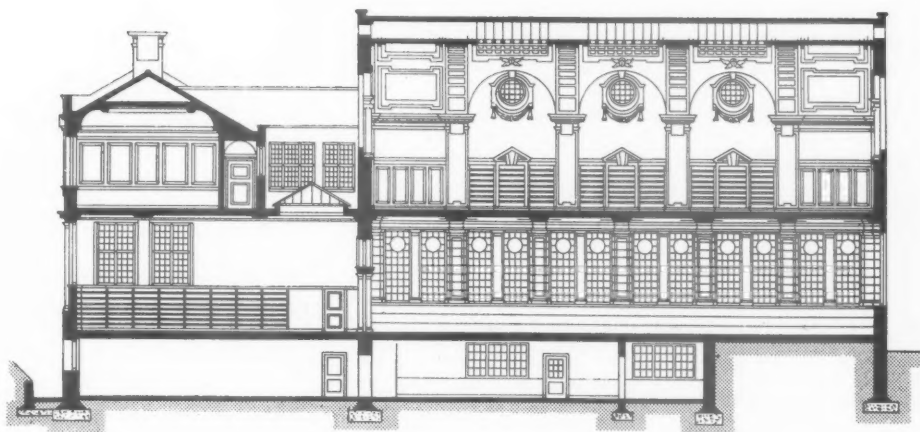


First-floor Plan.

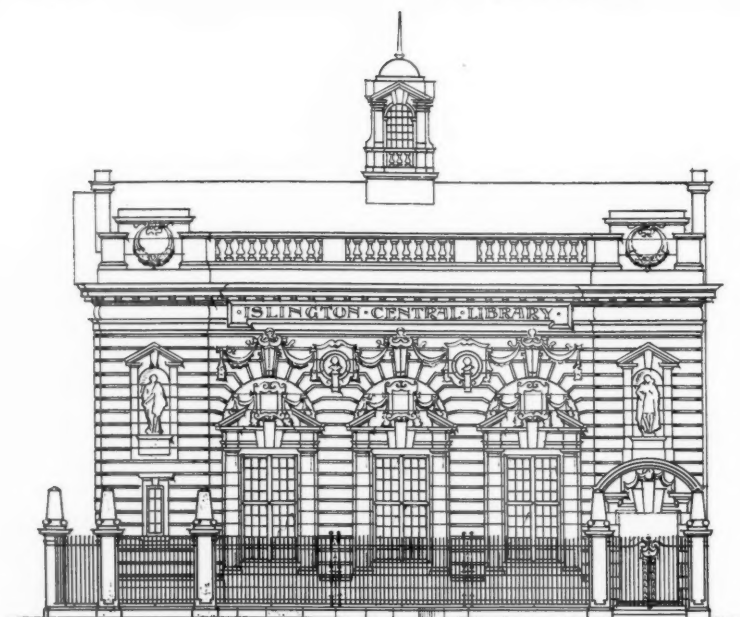
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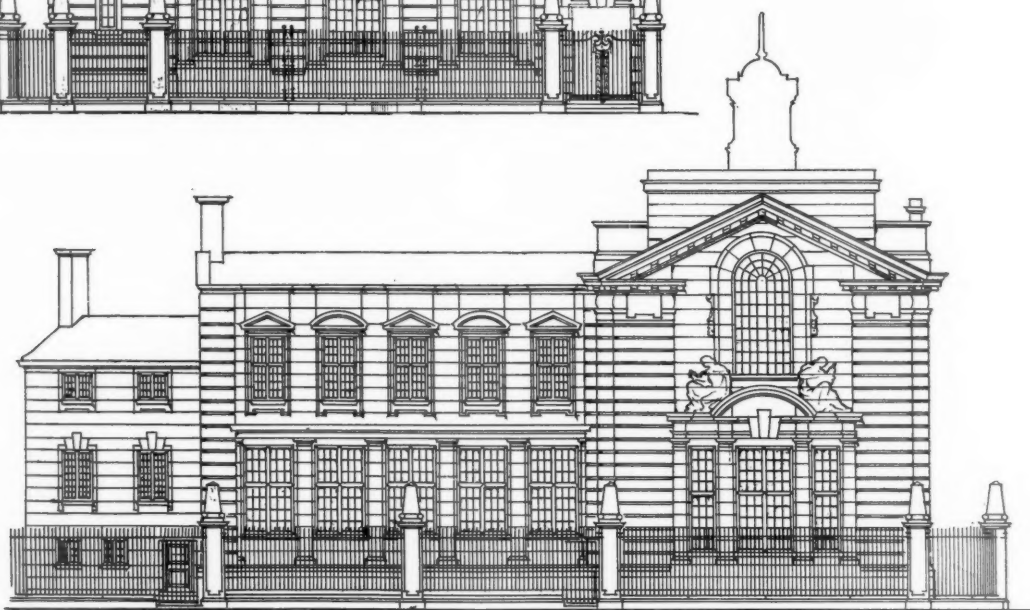
Sections A B and C D.



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ISLINGTON CENTRAL LIBRARY.
FIRST PREMIATED DESIGN,
BY HENRY T. HARE.
DETAIL ELEVATIONS TO HOLLOWAY
ROAD AND FIELDWAY.



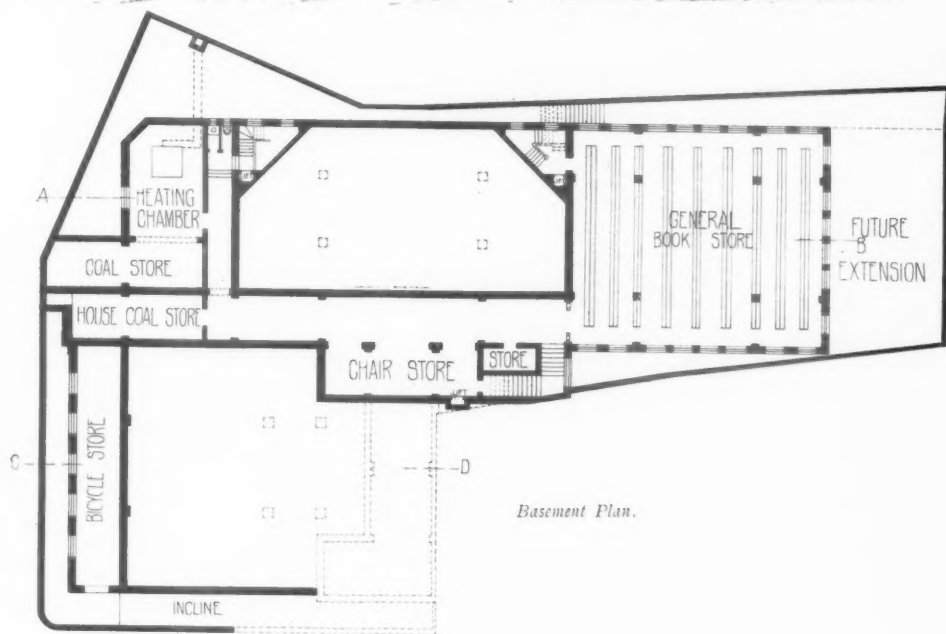
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with the bookstore in the basement, and also with the staff on the ground floor. This room could be considerably extended at any time together with the reading-room beneath it.

The librarian's room with strongroom attached is in direct communication with the reference library, and is very well situated with regard to the working staff. The large lecture-room occupies the entire front towards the Holloway Road, the smaller ditto being immediately behind and communicating with it. It was a condition in the competition that the first-named should be capable of division into two rooms for meetings, etc. In this plan it seems that the public would have to go through the smaller lecture-room to reach the inner room, brought about by the division. This is hardly a satisfactory arrangement, but it is one that can easily be avoided.

Two committee rooms are given, the larger one being on the first floor in a quiet position away from the public rooms, and the smaller on a mezzanine between the ground and first floors. A large bookstore is placed in the basement, and has a separate entrance for goods through an unpacking-room directly approached by steps from Fieldway.

The staff have a separate side entrance from the same thoroughfare. Lavatories for the public are well and conveniently placed near the staircase, those for men being on the ground floor, and for women on the first floor. The public rooms are all lofty, well lighted, and of good architectural character, the reference-room being particularly pleasing in the manner of its lighting, quietude, and general comfort for readers of more serious literature.



Basement Plan.

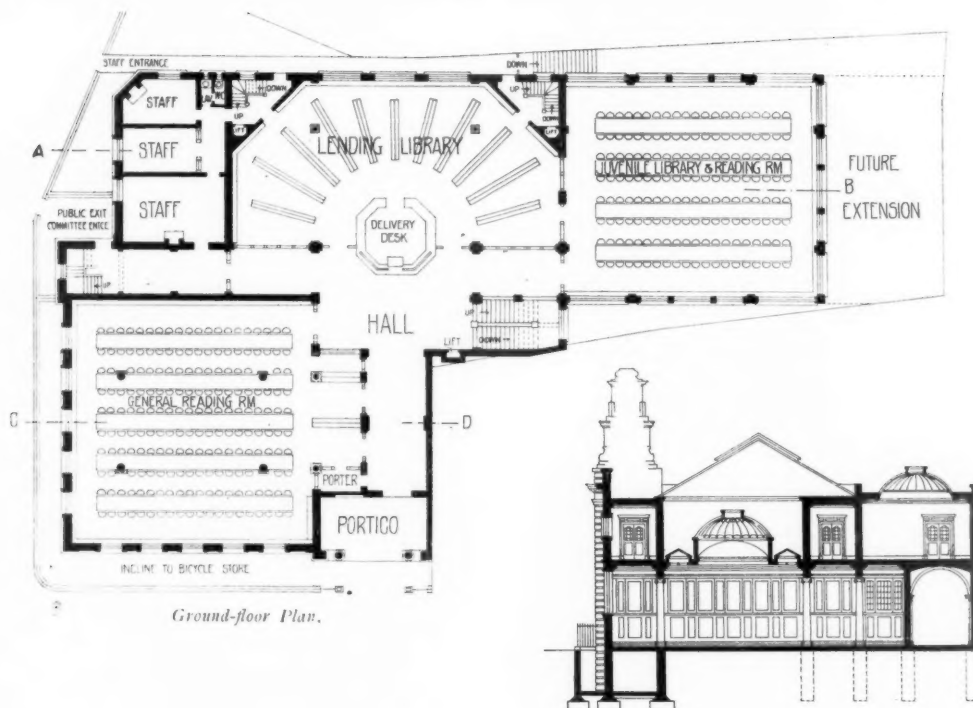
SCALE OF 1" = 10' 0"

ISLINGTON CENTRAL LIBRARY. SECOND PREMIATED DESIGN, BY A. W. S. CROSS.

With regard to the exterior elevations, Mr. Hare will no doubt further consider them, but at present they seem commonplace and unworthy of the plan. The swags and circular niches for busts above the large windows facing the Holloway Road might well be omitted, and if the parapet could be kept at one level it would have a less fidgety appearance. There seem to be too many features in the design, each asserting itself instead of dropping into its place as merely a part of a

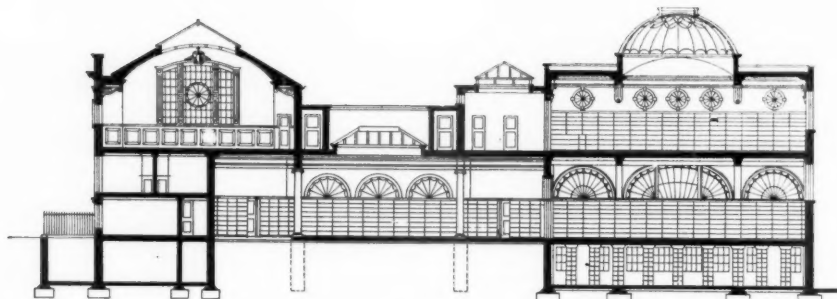
whole—the large window to lecture room facing Fieldway, the pedimented window with figures below it, the pedimented niches, the broken pediments and arches filled with carving to windows in Holloway Road, are too varied in design to be employed in the same building.

The design is massive, and it requires stronger and quieter detail of a more refined character. Would not the front railing be improved by having the top rail horizontal instead of in a series of



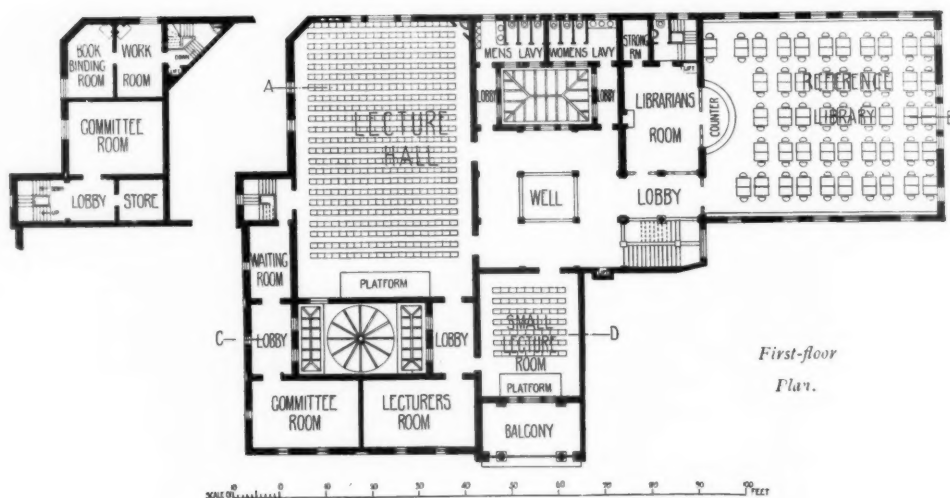
Ground-floor Plan.

Section C, D.

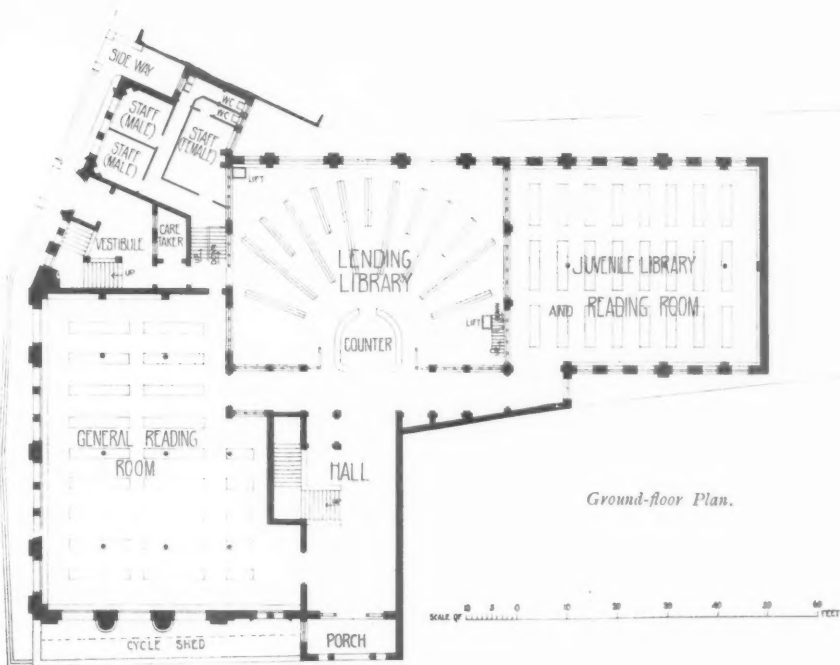


Section A, B.

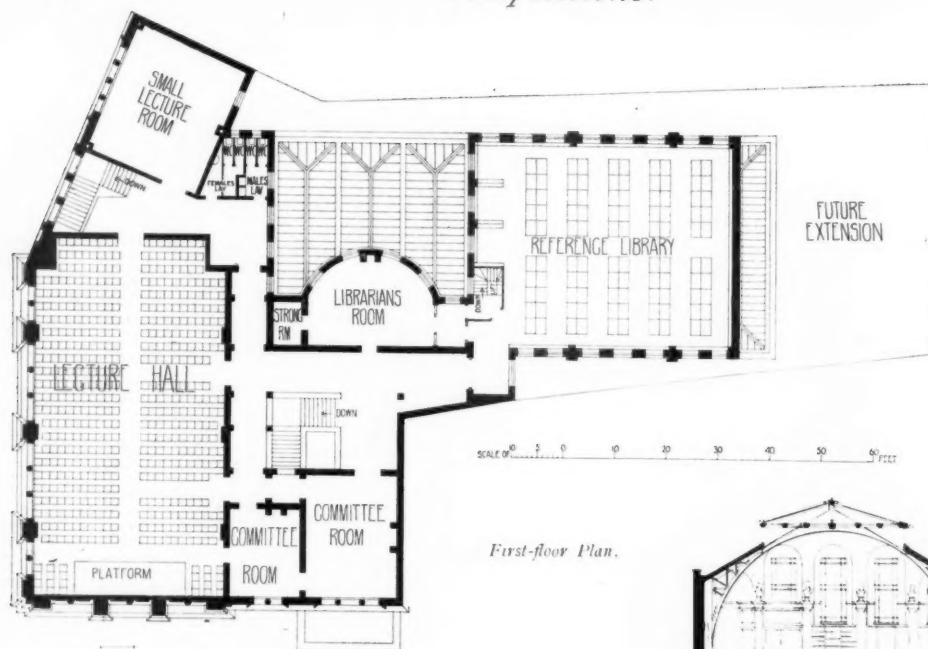
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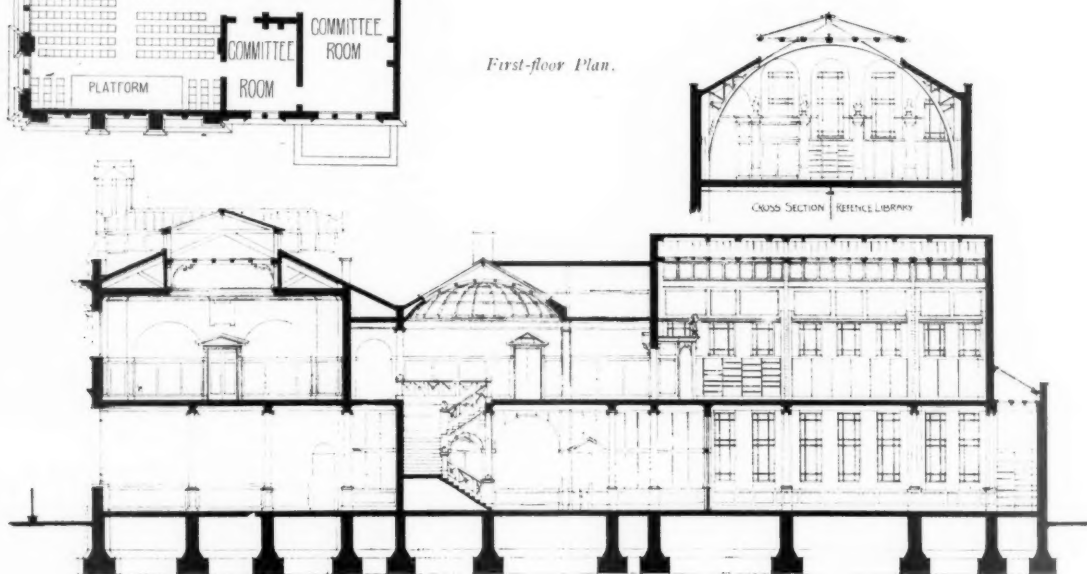
First-floor Plan.



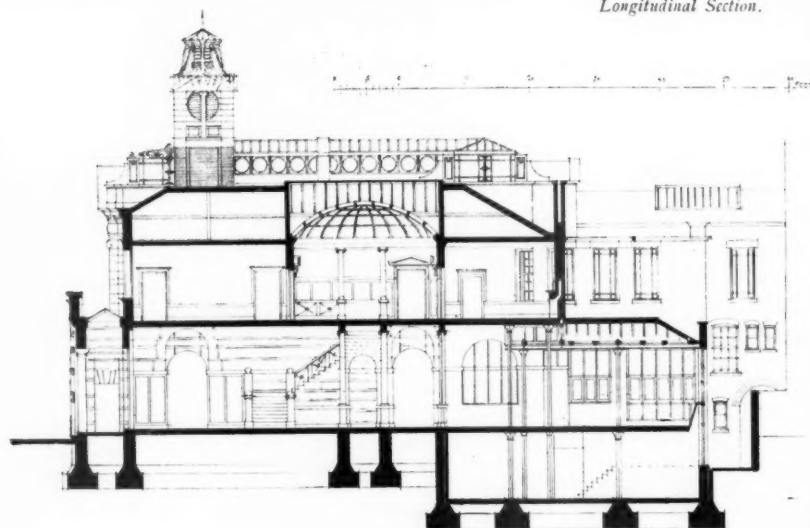
ISLINGTON CENTRAL LIBRARY: THIRD PREMIATED DESIGN, BY PROFESSOR BERESFORD PITE.



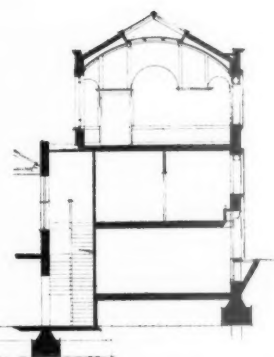
First-floor Plan.



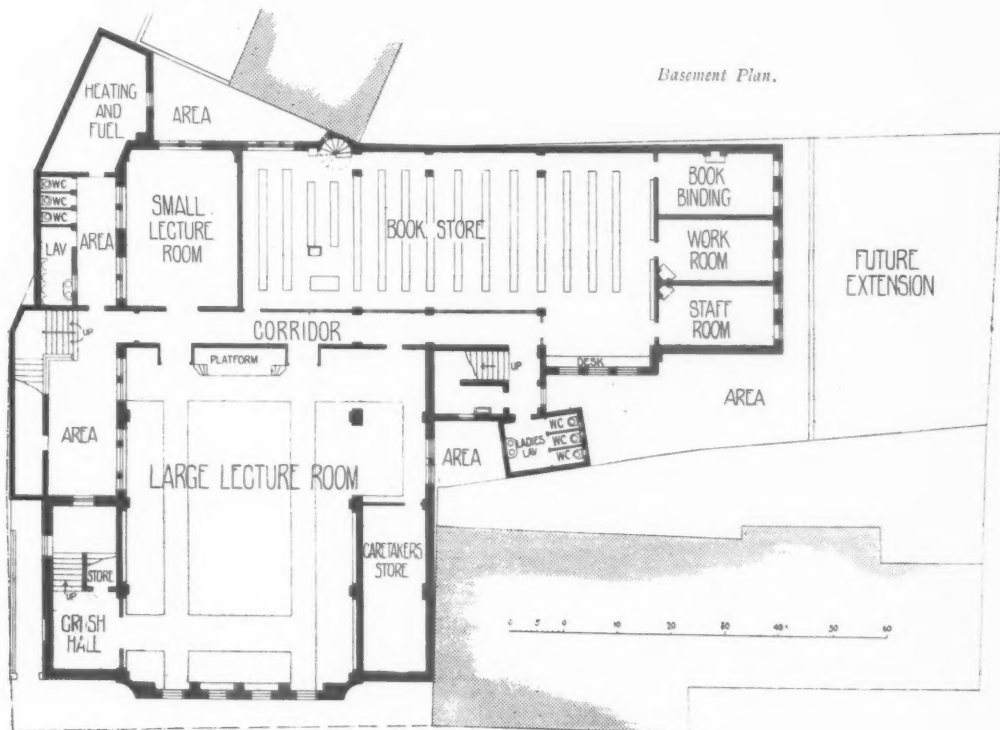
Longitudinal Section.



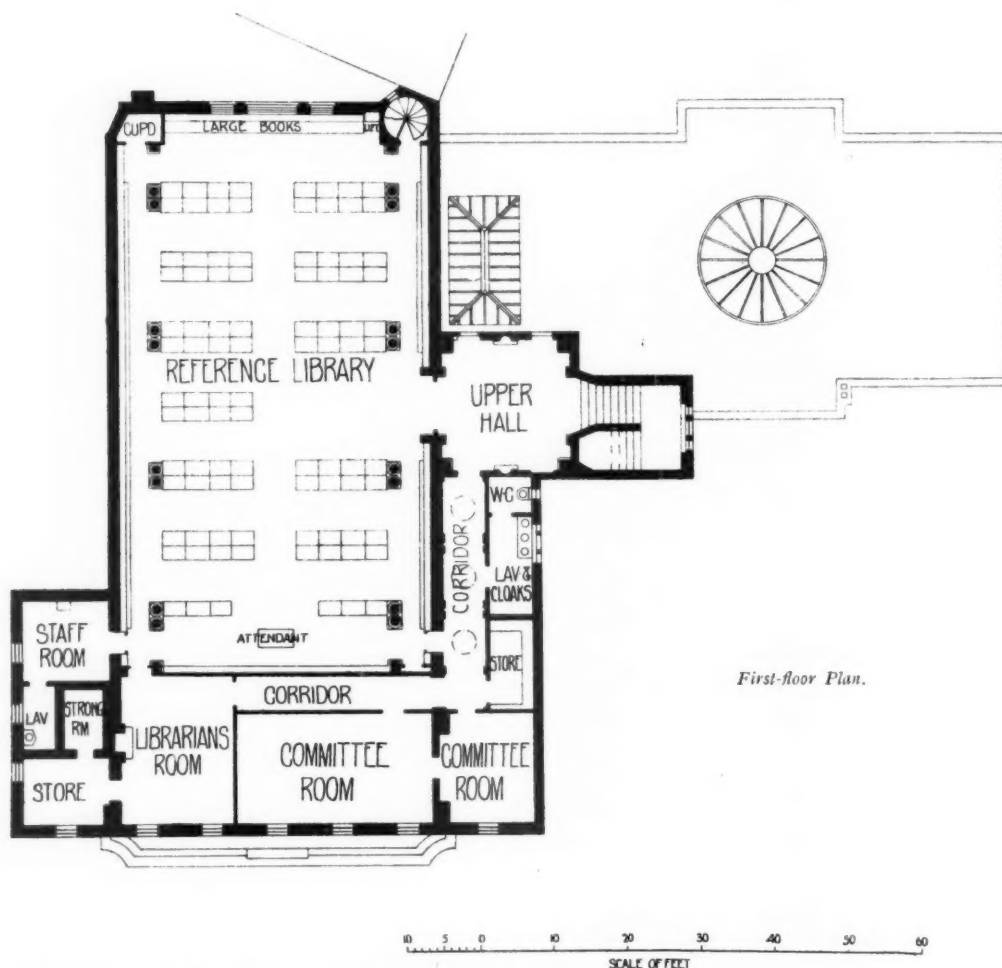
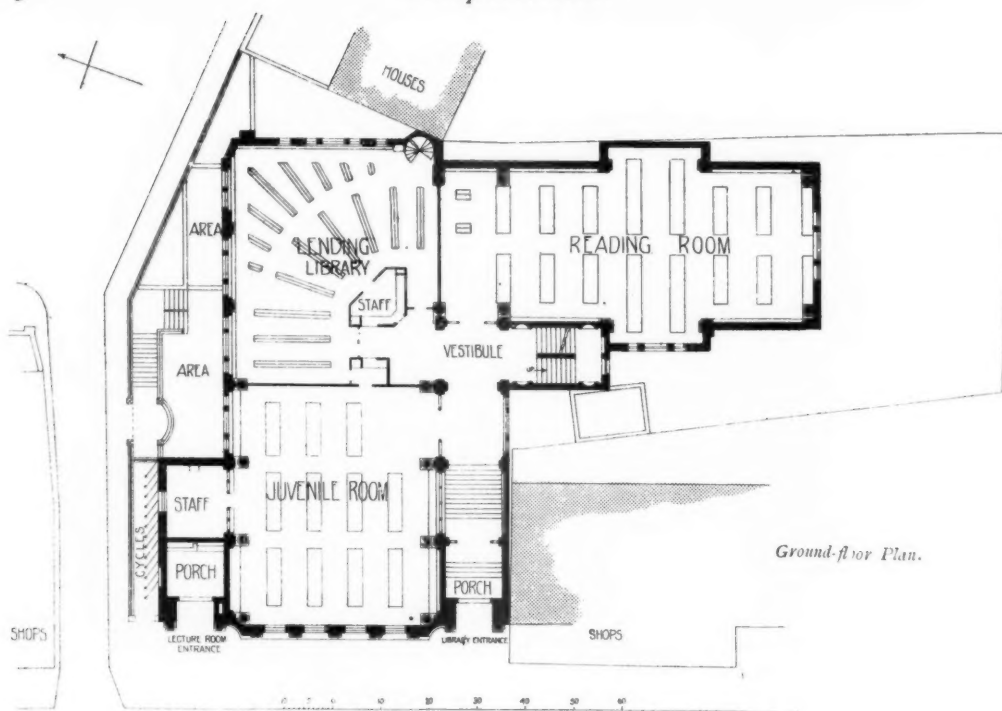
Cross Section.

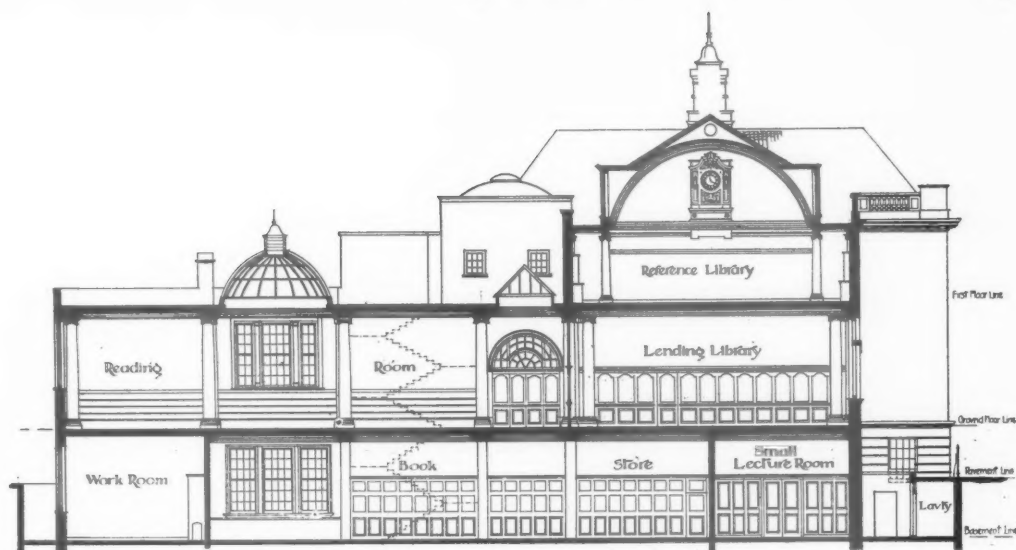


Section through Small Lecture Room, etc.

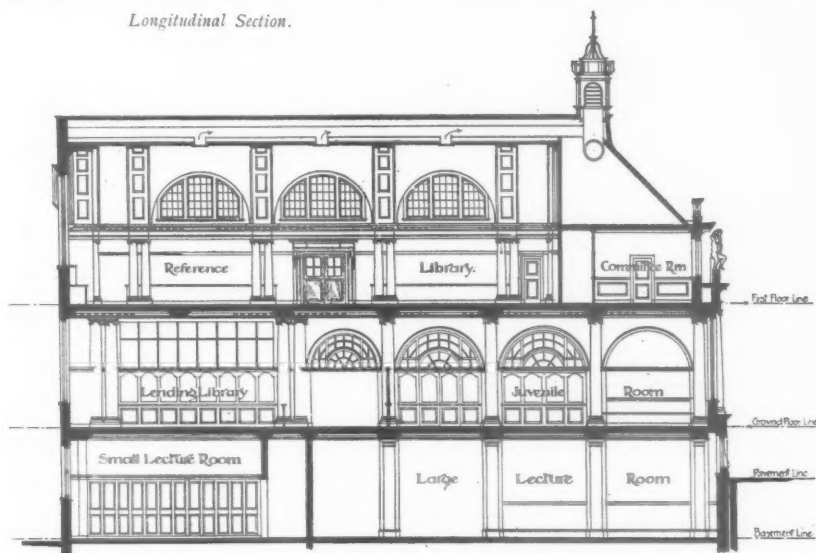


ISLINGTON CENTRAL LIBRARY.
DESIGN BY LEONARD STOKES.





Longitudinal Section.



Cross Section.



ISLINGTON CENTRAL LIBRARY. DESIGN BY LEONARD STOKES.

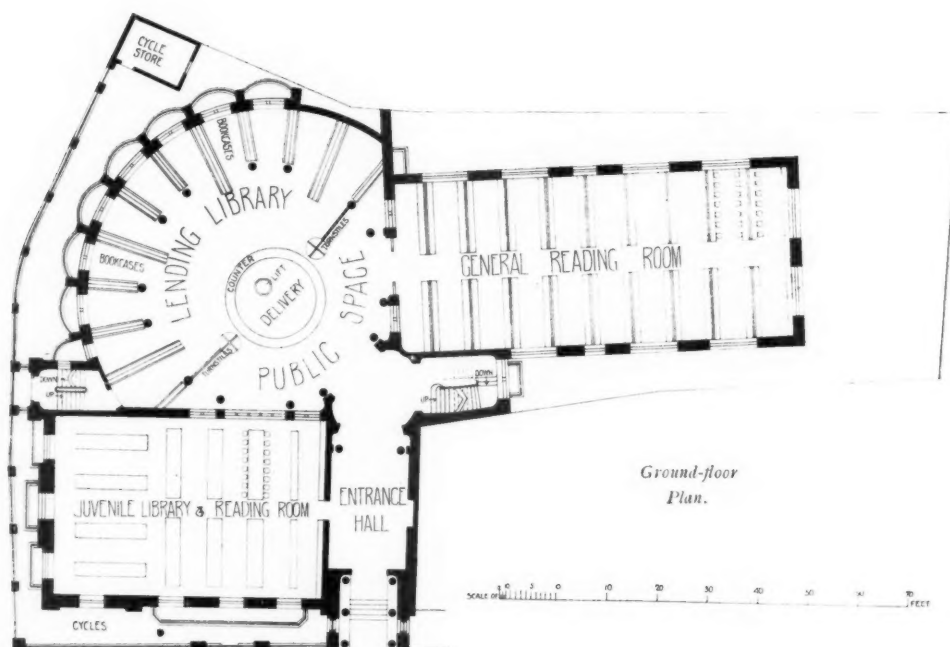
segmental curves? The stone piers space out so irregularly that it would probably be an improvement to omit them, leaving, perhaps, only the two at the main entrance. The planning and internal treatment of this design are both excellent, and if the elevations are improved it would take a high place in library architecture.

The second premiated design by Mr. A. W. S. Cross is a scheme of considerable merit, but lacks the directness and distinction of arrangement which is so evident in the accepted design. The main entrance is planned similarly on the site, and leads into a spacious hall in full view of the attendants in the lending library. The general reading-room is nearest the entrance, and a small enclosure for a porter overlooks both. The

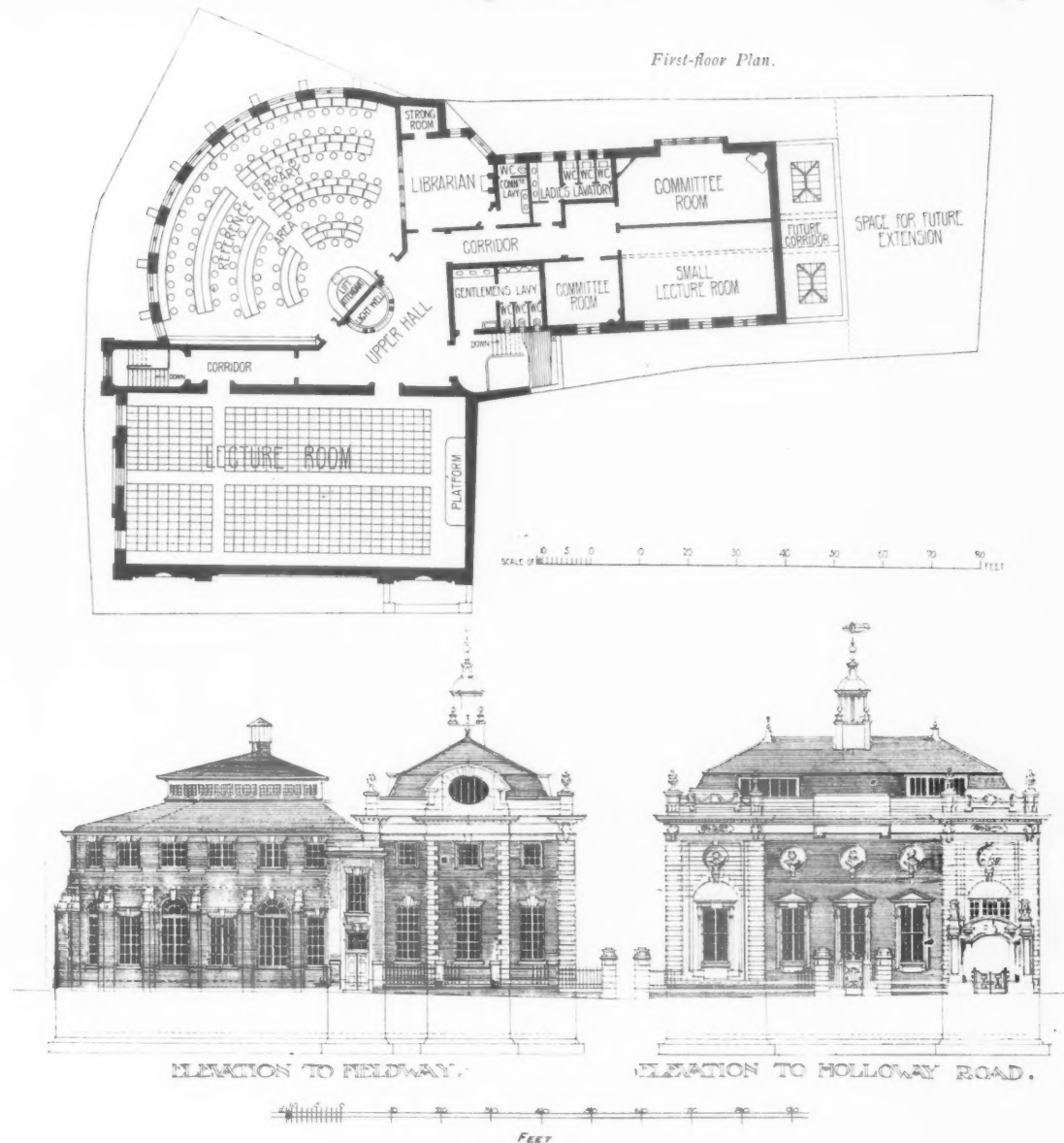
juvenile reading-room is fairly well overlooked from the staff enclosure in the lending library, but its position is too remote from the main entrance.

The lending library is arranged with radiating bookcases and enclosure with top light. It is in easy communication with the staff-rooms on the ground floor and general bookstore in the basement. The "in" and "out" arrangement for the public is not altogether satisfactory, and the room does not seem too well lighted.

A staircase 5 ft. wide leads to a large upper hall from which the lecture-rooms are directly approached, a small colonnaded gallery overlooking the staircase leading to the reference-room. The large lecture-room is well arranged for sub-division into two smaller rooms. It is top-lighted and



ISLINGTON CENTRAL LIBRARY.
DESIGN BY WILLIAM FLOCKHART.



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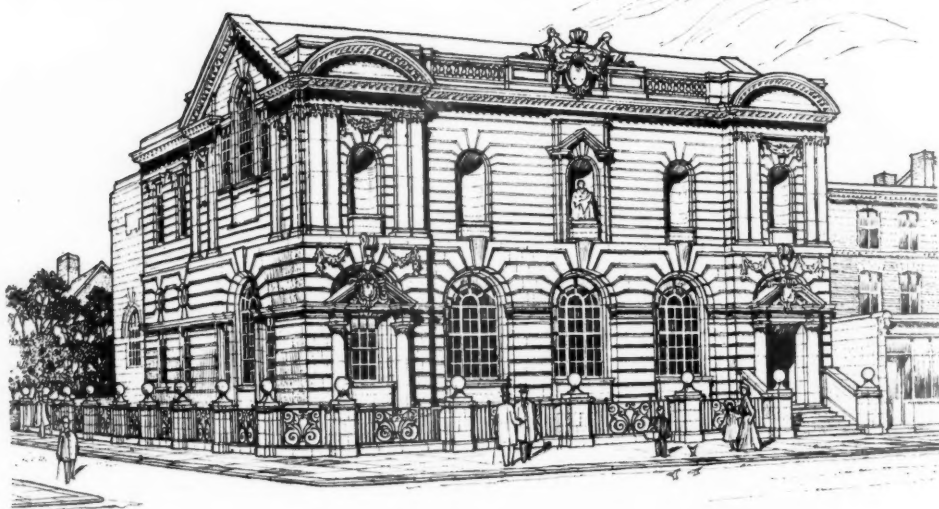
appears somewhat low in height for its size. A secondary staircase giving access to Fieldway serves this together with the committee-rooms. A room for the lecturer is given in connection with it.

The reference-room is in a good position on the site, and is conveniently arranged in easy communication with the librarian's room, opening out of it, and with the bookstore in the basement. The room is well planned for future extension. Lavatories for both sexes are well placed and disconnected from the main parts of the building. A large bookstore is given in the basement in a convenient position. The plan has evidently had a good deal of thought bestowed upon it, but there is waste space in it which should have been

avoided, and the rooms are not particularly happy in their shape.

With regard to the elevations, the principal entrance is marked by a low dome above, but this suggests the centre feature of a completed building, of which the present one is only the half. Again, the large opening forming a balcony above the main entrance does not come happily, cutting as it does into the main cornice with its arch almost filling the space below the pediment. The rest of the façade is dull, but well detailed would probably look better in execution than on paper.

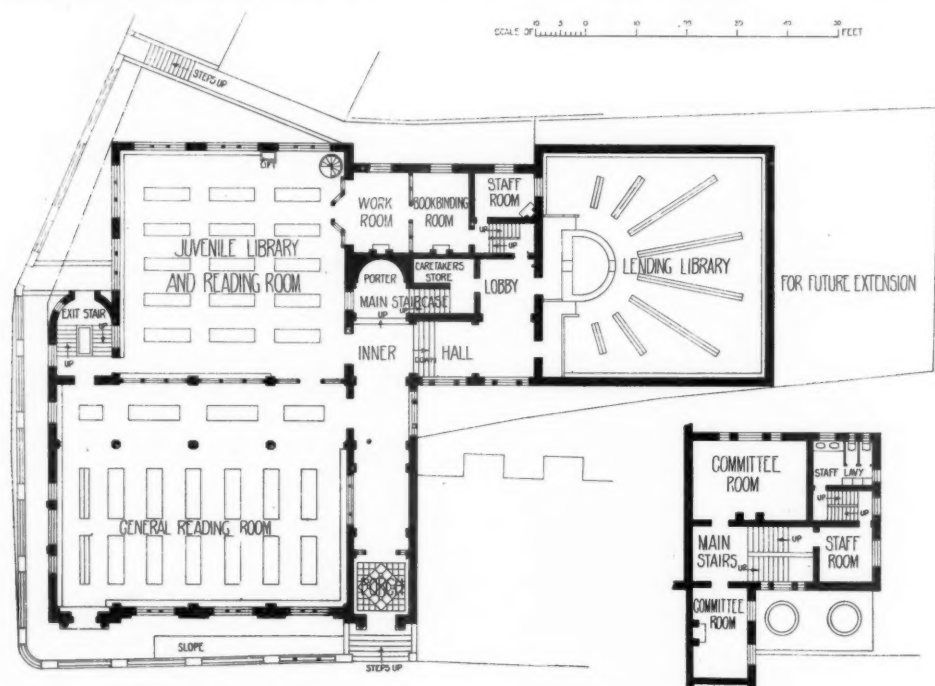
The design by Professor Beresford Pite, placed third, is in the general disposition of the rooms very similar to the second premiated design, the principal entrance, general reading-room, lending



ISLINGTON CENTRAL LIBRARY. DESIGN BY MERVYN MACARTNEY.

library, and juvenile-room occupying similar positions on the ground floor. With the exception of the reference-room the first floor is different. The main staircase starts in a very awkward manner immediately on entering the building, and it is also inconveniently arranged in regard to the approach to its large lecture hall on the first floor. The general reading-room is irregular in shape, and the number of thin columns come very awkwardly, and might to advantage be dispensed with. The position and approach to the juvenile-

room is not good, this remark applying also to the approach to the reference-room on the first floor. The centre gangway in the large lecture-room is objectionable, and the two cross ones mean the loss of valuable seating accommodation, and are very inconvenient. The public lavatories for both sexes are not well arranged, the entrances being too close together. Internally the rooms would have a poor appearance, their treatment being more suitable to a show-room for the display of goods in a shop or warehouse. The

ISLINGTON CENTRAL LIBRARY. DESIGN BY MERVYN MACARTNEY.
GROUND FLOOR AND MEZZANINE PLAN.

elevations are designed in a peculiar style, possibly suggested by the charming work of the late Professor Cockerell, but without approaching in any way the quality of his art. The piling up of the lanterns over the large lecture-room, the meaningless columns breaking the main entablature and running up into the pediment, the projecting porch and the unnecessary tower, cannot be said to follow the motto "Design in beauty, etc.," but rather favour "Originality at any price."

The design by Mr. Leonard Stokes as regards the ground floor is arranged on lines very similar to that placed first, but in putting the lecture-rooms in the basement, where they are not adequately lighted, he made a mistake. The reference-room on the first floor is a fine apartment, and is approached by a good staircase from the ground floor. Its position on the site, however, is not a good one for future extension, and it is not conveniently planned as regards the service from the bookstore in the basement, the lift and staircase being at the wrong end of the room both for the librarian and attendant. The circular staircase is not good enough, and seems an apology for a better one. The rooms are of good proportion, and are successfully treated architecturally.

The external elevations, as previously mentioned, are well designed, being quiet and simple, and would look well in execution. In the projecting bay three-quarter columns or pilasters would surely be preferable to the elliptical ones shown, and a string running round under the first floor windows on a line with the cornice over columns would bind it all in together and obviate a possible added appearance of the bay. The turret, being a prominent feature, is poor, and could be greatly improved in design with advantage.

In Mr. Flockhart's design the positions of the rooms on the ground floor are good, but the approach to the general reading-room through the lending library is not satisfactory in a building of this size, and should be avoided. The large space given up to the public in the lending library is useless in the "open access" system, and therefore wasted, except as a means of access to the general reading-room. The staircase leading to the first floor is poor, and the internal appearance of the lean-to roof above it would be unsightly. The lecture-room is well placed and could be subdivided satisfactorily. It has a separate entrance and staircase from Fieldway. The reference library is in the wrong position, and could not be easily extended. A staff staircase should have been arranged communicating with the reference-room, lending library, and bookstore.

The elevation in Holloway Road is quiet and suitable to the character of the building, it is in good taste, and is not overburdened with any apparent effort on the part of its designer to make it appear other than what it is.

Mr. Macartney's is a good architectural plan, and has a very simple arrangement of corridor. The lending library, however, is badly placed, and is too remote from the main entrance. Its position, too, prevents the attendants in the lending library from generally overlooking the whole place. The reference library on the first floor is not in a good position for future extension, and should be in easier communication with the lending library. The large lecture hall would have been better without the columns, but possibly this would have prevented the suitable division into two rooms. The small rooms are grouped together on different floors approached from the main staircase.

The elevations are designed in a quiet style of English character. The upper storey seems small in proportion to the lower, and perhaps it would have been better had the pilasters been omitted. The special attention given to the centre niche and the large shield and figures on the parapet seems unnecessary, and does not add to the appearance of the building architecturally.

Mr. Arthur Keen's plan is very faulty; the positions of the rooms on the ground floor are not good, and the staircase abutting right on to the entrance doorway would be very awkward. The author seems to have made the large lecture-room the feature of his design, and sacrificed the important requirements of the library.

The separate entrance and double staircases are extravagant and unnecessary, and the sub-division into two rooms could not be conveniently arranged. The bookstore in three rooms is not a good working arrangement. The reference library is placed in the proper position and is well approached. The columns in this and other rooms could and should have been avoided.

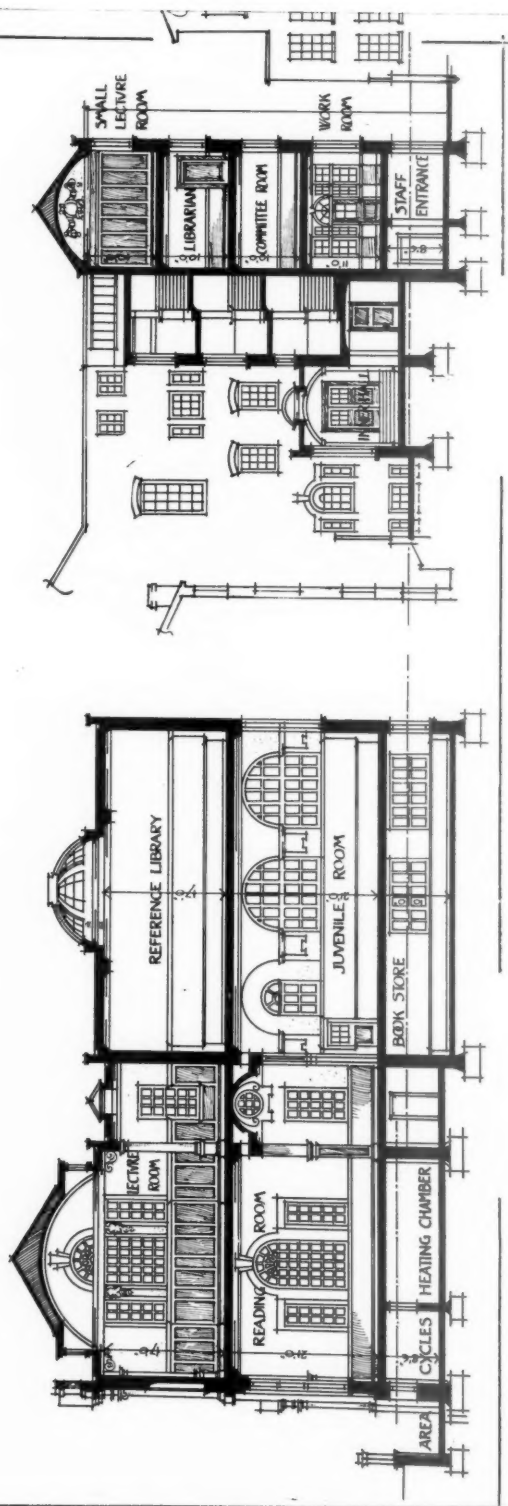
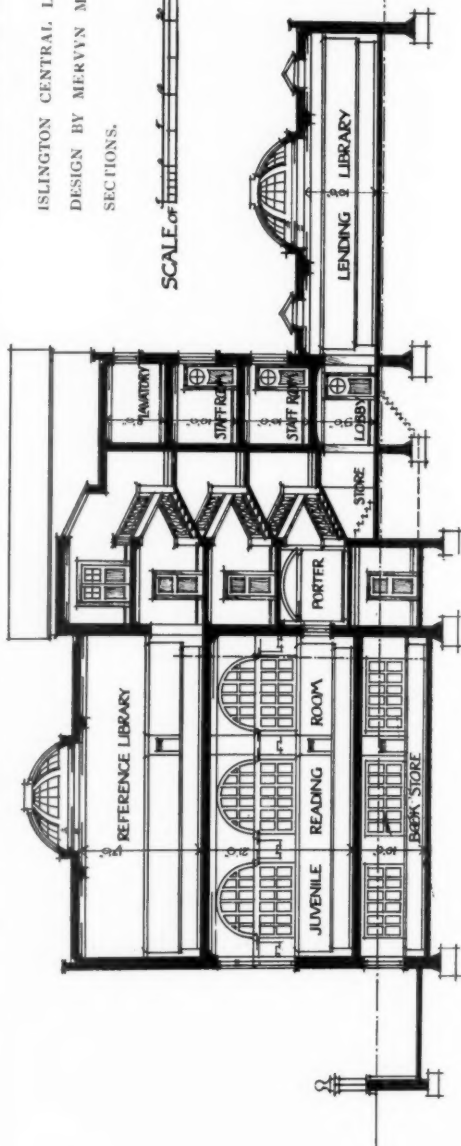
A large gable facing the Holloway Road with a piled-up mass of masonry with peculiar and not particularly happy detail is the prominent feature externally. The building seems to lack the character of a library, being more suggestive of a first-floor chapel with classrooms under.

It will be seen that the premiated designs each have the lending library placed between the juvenile and general reading-rooms on the ground floor, and the reference-room occupies a similar position on the first floor in each case. This of course is the right arrangement, and it is interesting to note the variety of planning shown in the solution of the problem.

ALFRED COX.

ISLINGTON CENTRAL LIBRARY.
DESIGN BY MERVYN MACARTNEY.
SECTIONS.

SCALE OF  FEET.



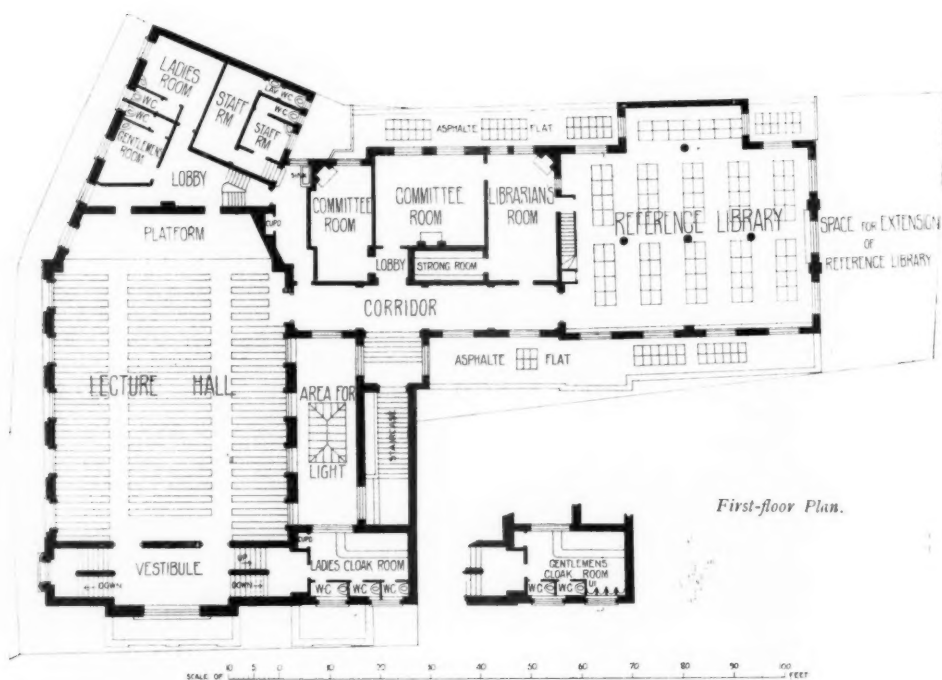
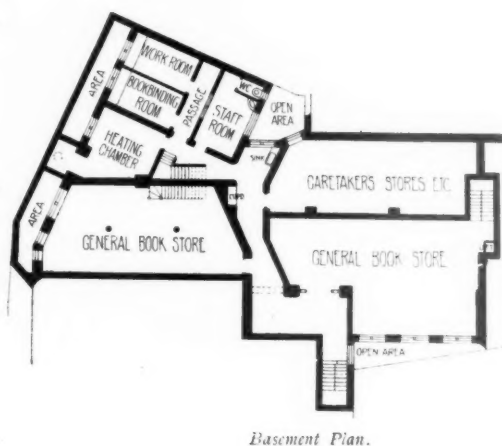
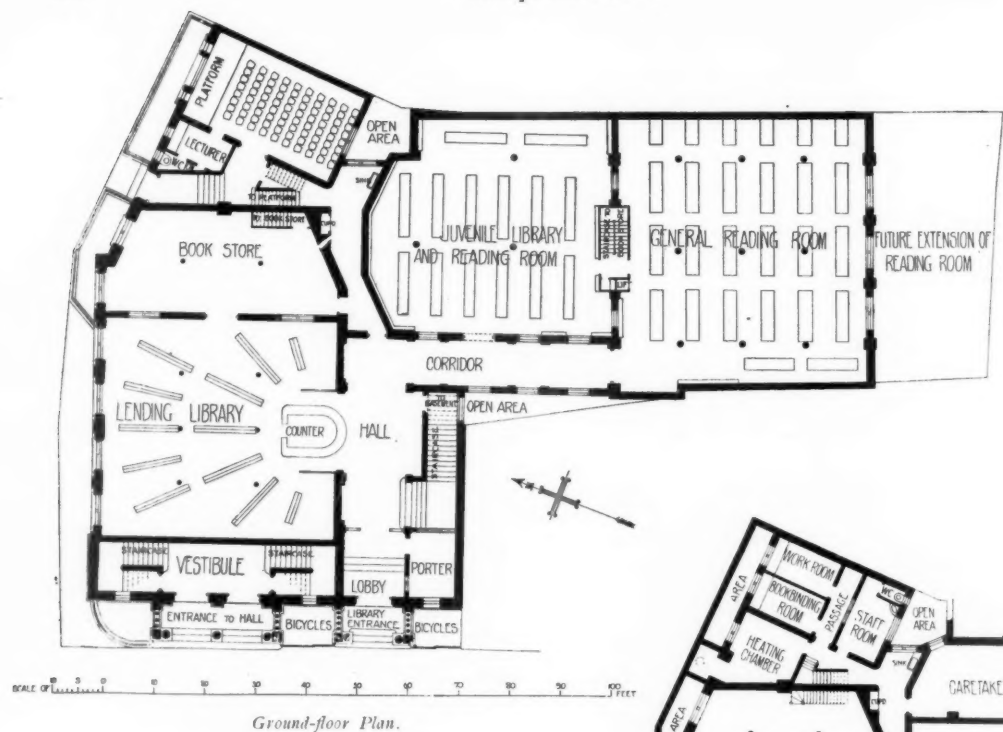


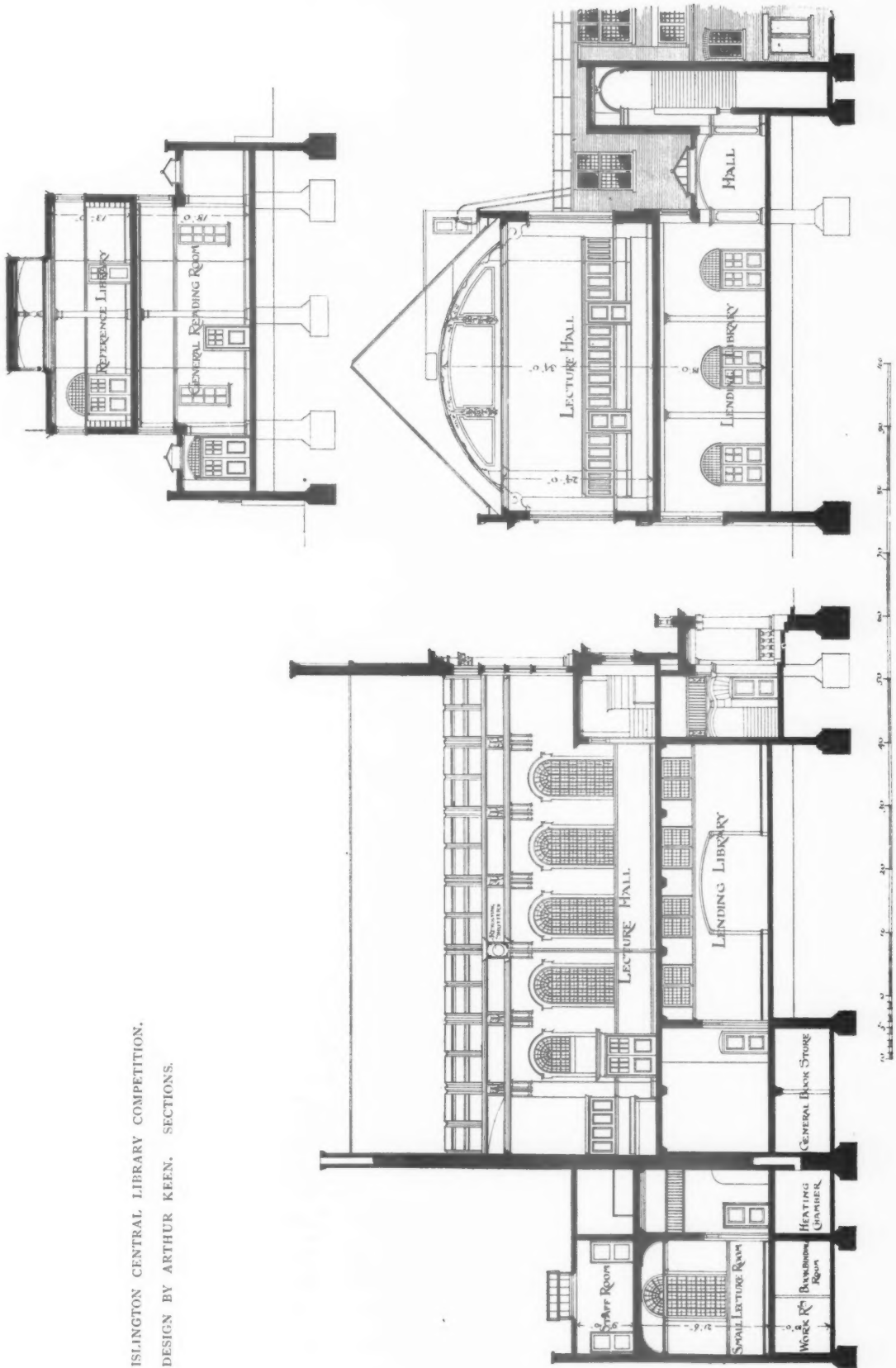
First-floor Plan.

ISLINGTON CENTRAL LIBRARY.
DESIGN BY MERVYN E. MACARTNEY.



DESIGN BY ARTHUR KEEN.





ISLINGTON CENTRAL LIBRARY COMPETITION.
DESIGN BY ARTHUR KEEN. SECTIONS.

Notes.

*The Britannia Royal Naval College—The Presidential Address—The Cant of Art—
A Forgotten Font—The Rokeby Velasquez.*

THE BRITANNIA ROYAL NAVAL COLLEGE.—
We are desirous to state that Sir Aston Webb's name in sundry advertisements in the November issue was used inadvertently and without his knowledge and consent.

THE presidential address given by Mr. John Belcher, A.R.A., at the recent general meeting of the Royal Institute of British Architects, was altogether admirable. As Sir John Thornycroft afterwards said, "It touches on so many points, and so broadly, that it must arouse thoughts within us as to the propriety of things to which previously our attention had not been called." At the outset Mr. Belcher referred to the death of Mr. Alfred Waterhouse, and showed himself a just critic when he said that Mr. Waterhouse made "the strong reactionary currents of the time subserve the needs of modern domestic architecture." He also spoke of the great advance the Institute had made during the past year, and of the probability of the Institute acquiring a fine freehold site in Portland Place, more suitable to their growing needs.

On the important question of registration, Mr. Belcher said that the committee appointed by the general body had now reported, and even suggested a form of Bill to Parliament; but, owing to diversity of opinion, the Bill was not likely to become law. The Registration Committee had therefore appointed a sub-committee on a wide basis, to formulate a scheme. Equally important was the question of education laid down by the Board of Education. The new Board of Architectural Education, constituted on a broad basis, and containing advisory members from the Royal Academy, Oxford, Cambridge, and London Universities, the Board of Education, the London County Council, and many other important centres, had issued a report approved by the Council and by all the educational bodies interested. A certain definite standard and right method of architectural training had been established, and therefore the Board's certificate would form a valuable asset to the rising architect, though at present it did not seem possible to do more than certify that the men who pass through the Board's curriculum and obtain the certificate were acquainted with the essentials of architecture, and possessed certain definite qualifications. In future,

the possessors of a certificate of the Board of Education would certainly be exempted from some of the Institute examinations, though the final examination for membership, and that in a modified form, might be reserved.

It is in consequence of this new policy in regard to Education that Mr. Belcher was able to make an announcement of very great importance to the Institute and to architecture generally, viz., that twelve leading architects who have held aloof from the Institute owing to their disapproval of its past educational policy have now intimated their willingness to join and help in the work of advancing by every means in their power this most important question. The accession of these new members not only brings some of the best architectural talent within the Institute, but confers on it the right to represent English architects, which it has not hitherto possessed.

Turning to the International Congress to be held in London in July 1906, Mr. Belcher reminded his hearers that in England they had no State subvention, and were consequently thrown upon their own resources. He pleaded, therefore, for aid, both personal and monetary. The President concluded by raising the question of our street architecture in its hygienic aspect, a good opportunity for improving which was presented by the report of the Traffic Commission. In the formation of new thoroughfares and the widening of existing routes, he said, the façades ought to be under proper control from the very first. Again, the extension of the tramway system has driven from the suburbs many of the wealthier class living in suburban houses standing in many acres of land. Their place was taken by the small houses of the speculative builder crowded into the minimum space allowed by the Building Act, and in this way the supply of air to the central parts of towns was being blocked by a zone of overbuilt suburbs, and the danger in case of an epidemic increased most seriously. The laying-out of avenues and thoroughfares was not entirely a matter for the engineer and borough surveyor. There were artistic possibilities to be taken into the public service, such as have been adopted in some foreign cities with admirable results. The authorities ought to be awakened to the commercial aspect of these matters. "Art pays when properly handled." "I believe," said Mr. Belcher, "there is a better time coming. It is noteworthy,

as one passes through the country, what an increasingly large proportion of the smaller class of houses have evidently been designed by architects. The builder is discovering that an architect's design is not an expensive and unnecessary luxury, but that the initial outlay is more than repaid, if not in the actual building of the house—and this often happens—at any rate in the improved letting which results."

* * * * *

THERE was a cant of art some years ago when manufacturers and middlemen found that the addition of the word "Art" to the names of their wares assisted their acceptance by the unthinking public, though it was soon recognised as a danger signal by those truly artistic. It served its commercial purpose for a time, but its day has gone by. The cant of the present day prefers the blessed word "Handicraft," and specially those forms in which designer and executant are supposed to be one and the same. The capacity for design, however, depends upon one set of capabilities, and the power of execution upon quite another; and though the two powers sometimes meet in the same personality, when great and equal in strength producing works of genius, it is generally the case that one or other is in excess, producing the designer or the handicraftsman according as one or other preponderates. Instances might be easily given from the fine arts (where the differences are very evident) of those in whom the gifts of design have far outstripped the power of execution, and conversely of those whose execution was splendid and most dexterous, but the sense of beauty, form, and composition excessively weak.

A section of art reformers thought it saw salvation in the invariable conjunction of artist and craftsman in the same personality, and having succeeded in their own persons in uniting the two in their friends' opinions, and found the process profitable, set to work with great philanthropy to improve English art by trying to teach the handicraftsman the incommunicable qualities of fine design. The result has of course been the development of mannerism—in which the halting intelligence of the average man always takes refuge when forced to follow the flight of ideas beyond his comprehension, and it is questionable whether there is any real improvement in the art feeling of the country, though the particular form of design which is fashionable may have changed.

The leaders of the movement have, however, so far belied their principle, viz., that the craftsman should execute his own designs, that many of them have now large workshops in which many works of varied kinds are carried out; that is to

say, that their enterprises are now indistinguishable in principle from the manufacturers' works, the revolt against which was the object of the movement—except that the prices charged are higher. It may be said that the designs are made by the one mind and carried out under its superintendence—and that one acknowledges to be a thoroughly wholesome manner of procedure—but what becomes in that case of the theory that the craftsman and the designer should be one and indivisible? It is the writer's belief that in all ages there have usually been at least two minds, the designer's and the executant's, concentrated upon all important and successful pieces of work. If the craftsman was also the designer for any considerable period, there was little progress in design though much in technical dexterity, for he required the designer's influence to keep him from difficult extravagances.

It is evident that the master of a number of workmen must find work for them, and that the claim of such a man to execute his designs with his own hands must be baseless. Why does he pay them if not to work out his designs? But the reputation serves well enough to attract commissions, and—what is even more important—to keep them out of the hands of those whom the designer believes (probably quite honestly) will not assist the progress of art as his own works must do. In fact, as with the procedure of the great trusts, it is only a question of time before the competitors will be starved out and leave the field quite free, which will no doubt be much to the advantage of English art as well as to their own. But there are also those who go further still. A great architect who has now joined the majority once told the writer the following amusing anecdote. Certain work was being done for him in a workshop in London, which was on the first floor, and one day as he descended the stairs a man came out of a workshop on the ground floor and asked him to come in and see what he was doing. It was joinery, and the man was doing it well. The drawings were shown him, and it was evident that the joiner's technical knowledge had been a good deal relied on by the designer. He saw this work in progress on at least as many as three visits, and never saw anyone else in the shop. One day he received a copy of a local paper with a paragraph scored in red. This described the work which he had seen carried out by the joiner, and stated that it was designed *and executed* by someone else, whose name was well known to my informant. Surely this is a very offensive form of the cant of art!

I must not be supposed to tilt at the genuine designer and craftsman, whether solitary or in groups of two or three, who really do what they

profess to do. One has the greatest sympathy with their aims if not always with their results. It was from among such that the men arose who cheerfully spent the greater part of their lives in working on one great work, men like Nicolo Lionello, whose one known work is the beautiful Palazzo Comunale at Udine, which, however, is quite enough to write his name large on the roll of fame.

S. S. G.

A CORRESPONDENT with antiquarian tendencies, who has spent recently a few weeks in Wensleydale, Yorkshire, has lighted unexpectedly upon an old font which seems likely to have been the one that was used seven hundred years ago at Jervaulx Abbey. Our readers who happen to be ecclesiologists or general antiquaries will be interested to know that this relic, which has been



FONT, SAID TO HAVE BELONGED TO
JERVAULX ABBEY.

forgotten for so many years by all but its present owner, now stands in the garden attached to the residence of Mrs. Greenwood, of Thornton Rust, a remote moorland hamlet which occupies part of a long scar of limestone high up on the southern slope of Wensleydale.

Our correspondent was informed by Mrs. Greenwood, who kindly permitted him to photograph the font, that when Jervaulx Abbey was demolished in the year 1539, or after the sale of materials during the early part of the eighteenth century, some of the carved oak, a number of tiles, this font, and other church furniture, were taken to Aysgarth church, which is about a dozen miles from the site of the abbey; and visitors to Aysgarth will remember that the rood screen, the pride of the church, is described as having come from *Jervaulx*.¹ However, during the last restoration but one of the

church at Aysgarth, some of the old materials were sold, and Mrs. Greenwood's father, Mr. Chapman, bought some of the carved oak and this font and removed them to his residence three miles away at Thornton Rust; and though the oak no longer remains there the font is still cherished by his daughter.

Jervaulx Abbey was built in the year 1156 by the Cistercians, and the shape and general style of this font indicate an early origin. At the dissolution of the monasteries Jervaulx Abbey received even more than the usual drastic treatment. The notorious Richard Bellasys was commissioned to "dispatch" it, and when he had wreaked his ill-will upon the fabric, the local farmers proceeded to dig up the stone coffins for swine troughs, scattering to the winds their contents of bones and wrappings. Fences, farm-houses, out-buildings were erected with plunder from the abbey, drains were made with its wrought stones, and even the roads were mended with material from the same source, so that it was no uncommon thing for the wayfarers of that day to see pieces of carved and inscribed stone lying in the deep ruts of the hitherto neglected lanes. So thorough indeed was the wanton destruction that it is surprising to find that the font, which has evidently received some hard knocks, has still survived when so much else has perished.

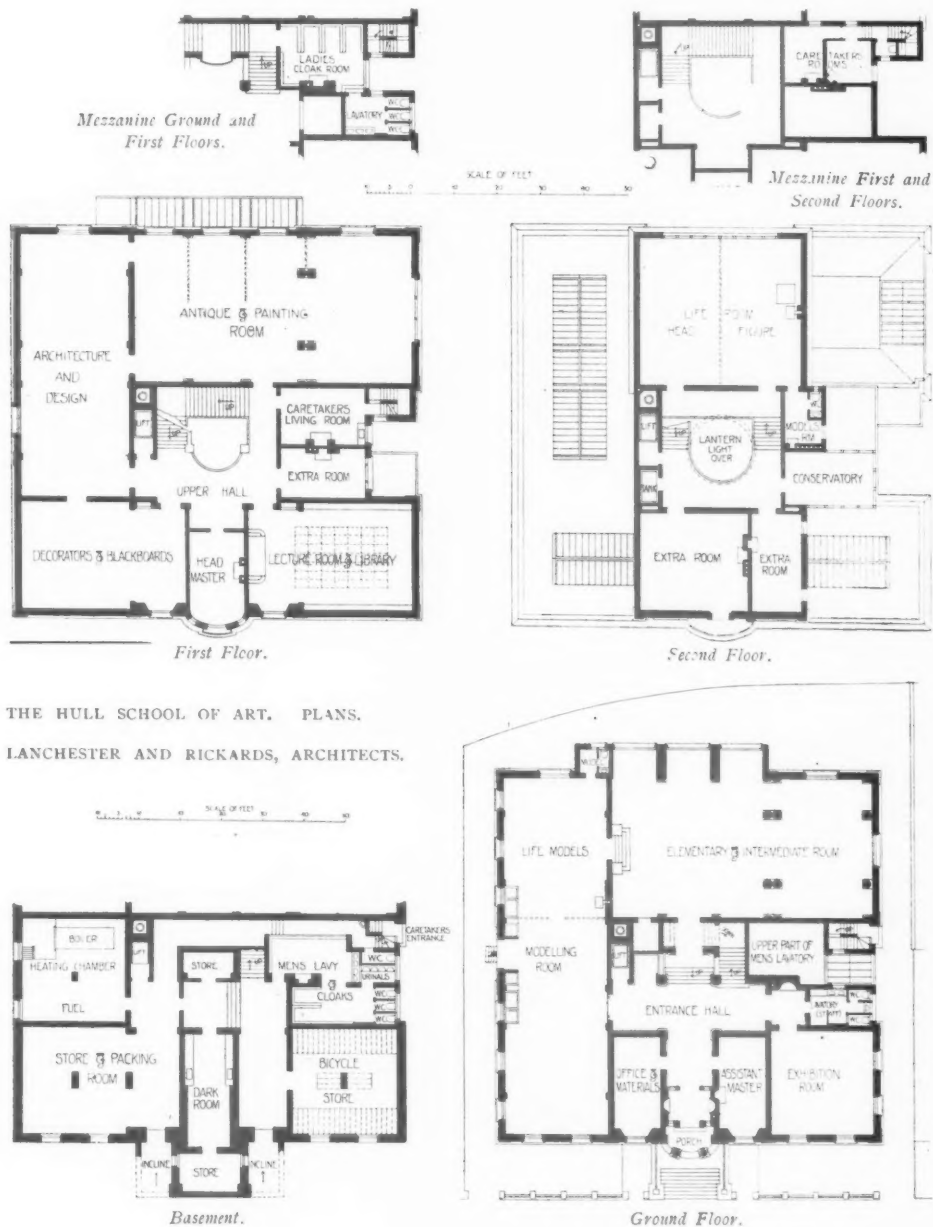
A VELASQUEZ—the Rokeby "Venus"—will shortly be in the market, and a considerable controversy has arisen over it in *The Times*. It is galling, of course, that any example by this master, whether good, bad, or indifferent, should leave England to be added to the picture gallery of an American millionaire; and the National Art Collections Society are endeavouring to raise funds to purchase it for the nation. This movement is being backed by Sir Martin Conway, Mr. G. D. Leslie, R.A., and other influential men; but Lord Ronald Sutherland Gower, himself a member of the National Art Collections Society, decries both the painting and the proposal for its purchase, pointing a moral from the recent purchase of a somewhat doubtful Titian for £40,000. Mr. D. S. MacColl, in *The Saturday Review*, favours its purchase, and sighs for the days when it will be accounted as noble to secure an old master for the nation as it is to bring back the "ashes" of sport. Meanwhile the pretty quarrel continues, and with "Doctors disagreeing" it is unlikely that the "Venus" will remain to adorn the walls of the National Gallery.

¹ Later writers say it was made for the church at Aysgarth.

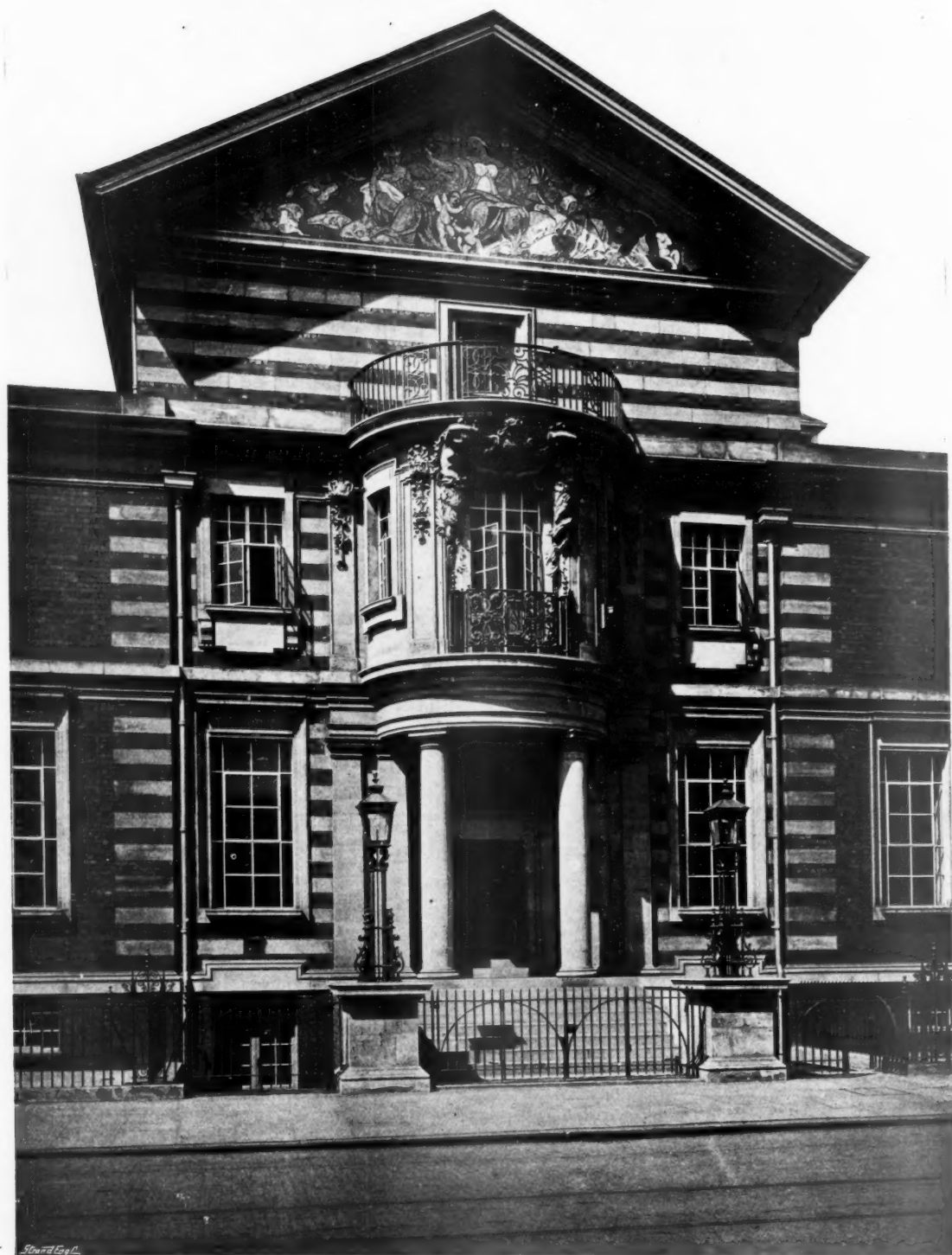
Current Architecture.

SCHOOL OF ART, HULL.—The design of this building is intended to express the purpose for which it is built without undue elaboration, and to present a quiet and dignified appearance from the various points of view from which it can be seen. The lighting of such a building is of exceptional importance, and it is believed that efficient light has been obtained in all parts of the building. The entrance is placed in the centre of the south front, and opens into a cross-shaped hall, with the staircase on the right leading to the upper floors. The ground floor contains the modelling, elementary, and exhibition rooms,

while rooms are provided on the first floor for architecture, decorators, antique, painting, lecture room, and library, and the life room is placed on the second floor. The various class-rooms communicate as far as desirable with each other, so that the master may pass through and thus give more complete supervision. The general building contractors are Messrs. Hockney & Liggins, Hull. Mr. Fehr, of London, executed the sculptor's work, and the Bromsgrove Guild of Applied Arts the mosaic work from cartoons by Mr. Alfred Garth Jones, London. The architects for the work are Messrs. Lanchester & Rickards.



THE HULL SCHOOL OF ART. PLANS.
LANCHESTER AND RICKARDS, ARCHITECTS.

*Photo: Bedford Lemere.*

THE HULL SCHOOL OF ART. CENTRE BAY.
LANCHESTER AND RICKARDS, ARCHITECTS.

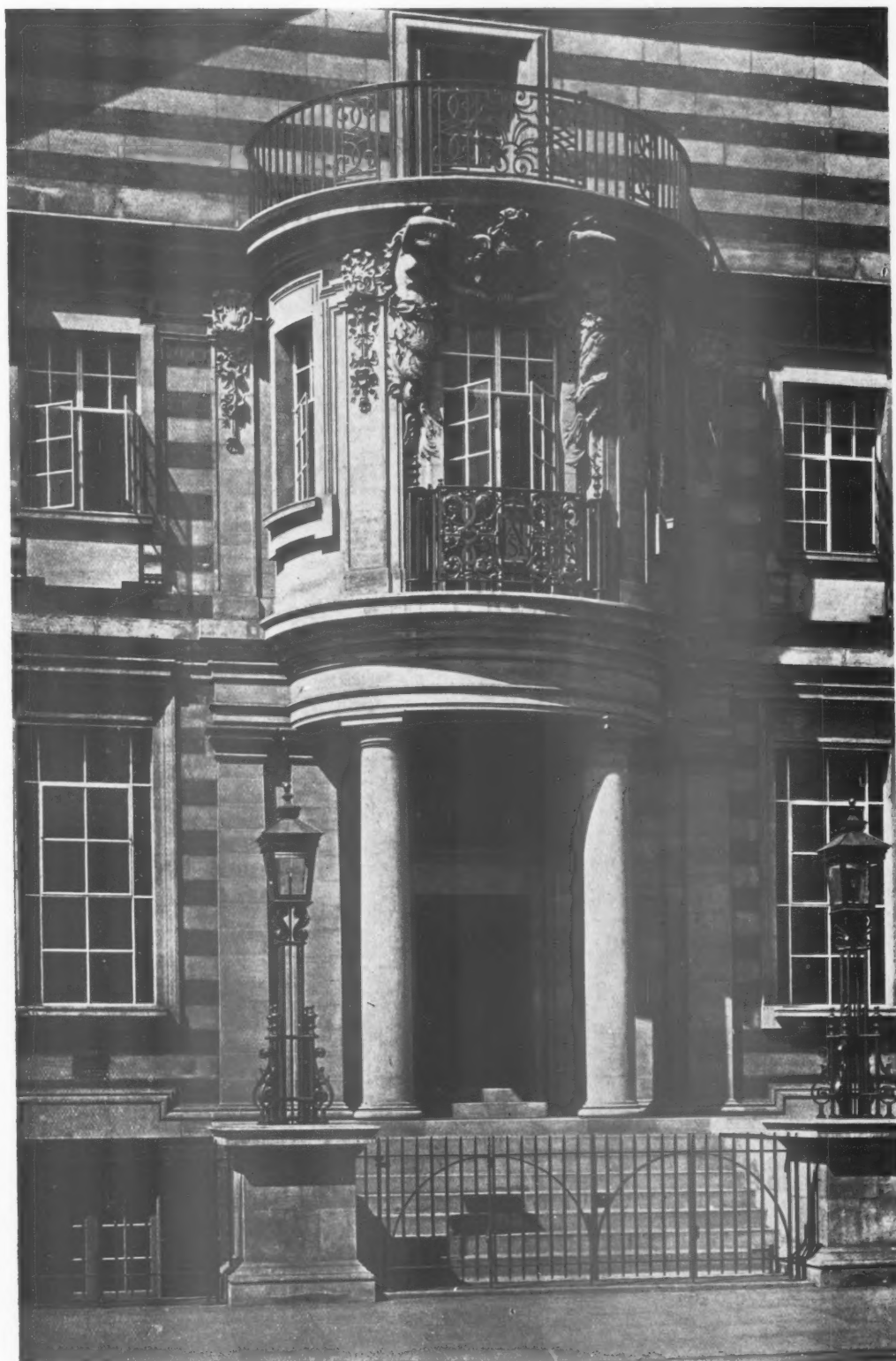


Photo: Bedford Lemere.

HULL SCHOOL OF ART. DETAIL OF ENTRANCE.
LANCHESTER AND RICKARDS, ARCHITECTS.

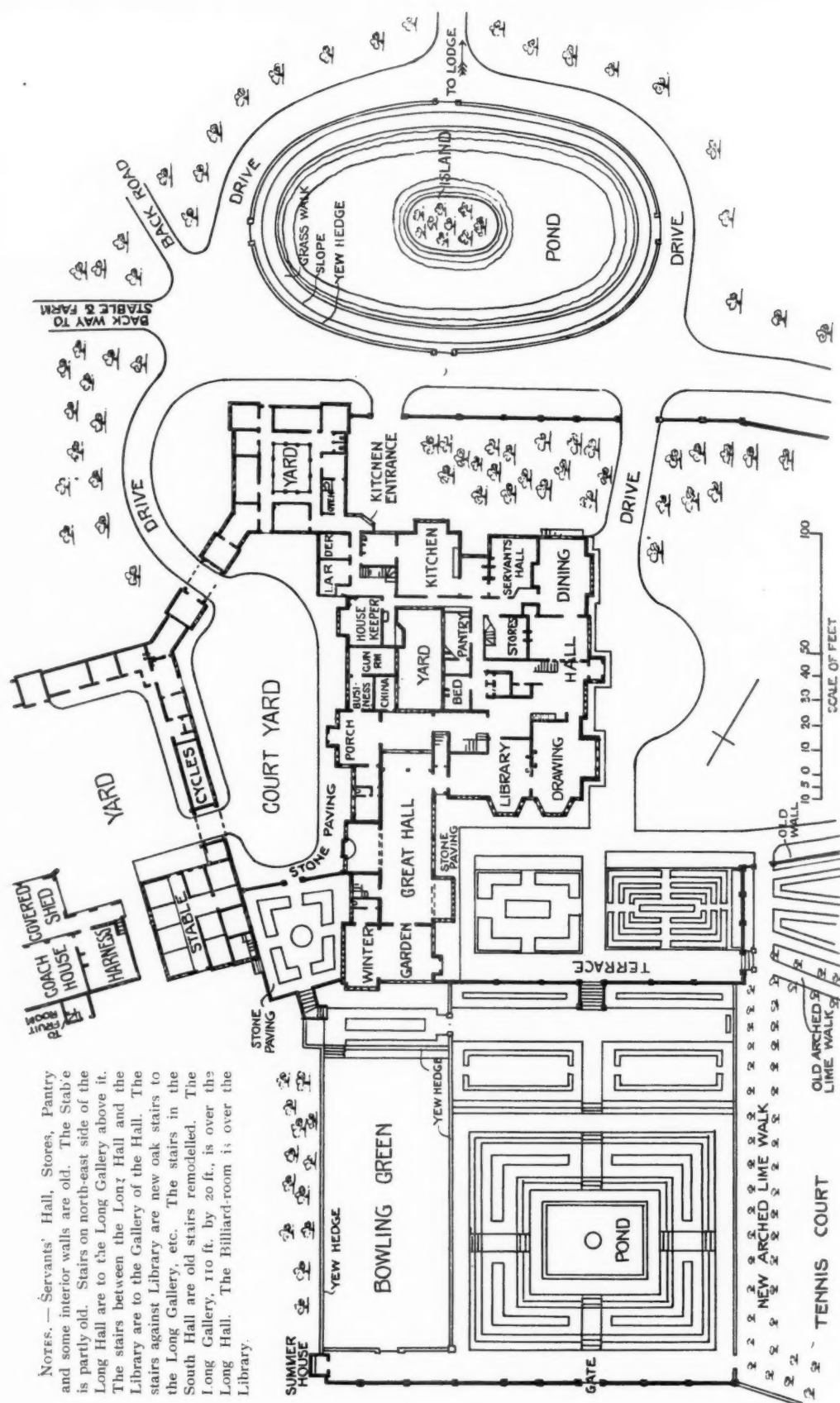


HULL SCHOOL OF ART. GENERAL VIEW.
LANCHESTER AND RICKARDS, ARCHITECTS.

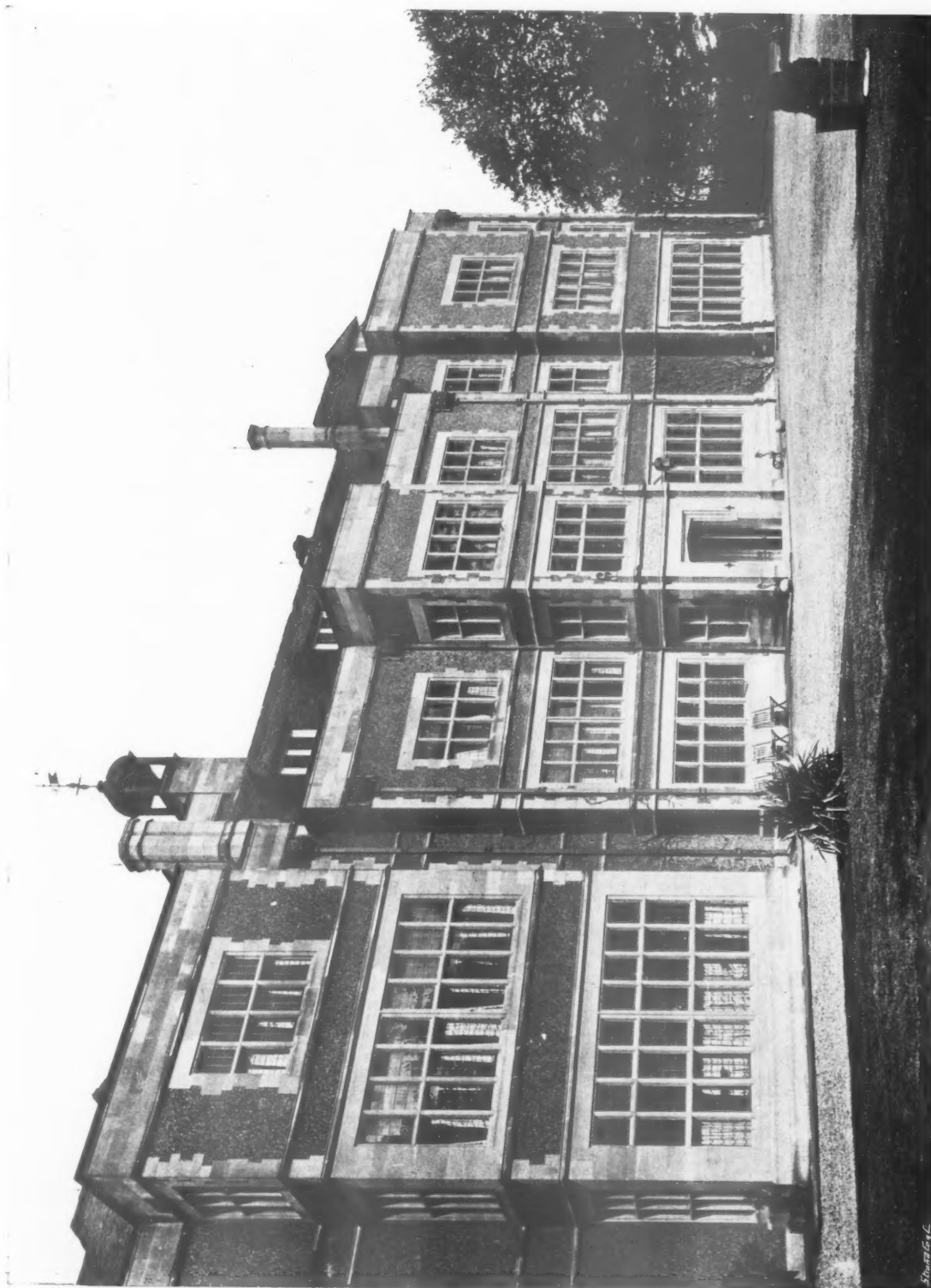
Photo: Balford Lemere.



FANHAM HALL, WARE. VIEW FROM THE GARDEN BELOW THE TERRACE.
W. WOOD BETHEL, ARCHITECT.



FANHAMS HALL, WARE, PLAN. W. WOOD BETHELL, ARCHITECT.



FANHAM HALL, WARE. VIEW FROM THE FRONT GARDEN.
W. WOOD BETHELL, ARCHITECT.



FANHAMS HALL, WARE. THE LONG HALL, LOOKING TOWARDS WINTER GARDEN.
W. WOOD BETHELL, ARCHITECT.



Fireplace in the Long Hall.



View from the Paved Garden.

FANHAMS HALL, WARE. W. WOOD BETHELL, ARCHITECT.



The Lodge.



View from the Drive.

FANHAMS HALL, WARE. W. WOOD BETHELL, ARCHITECT.



Archway from Courtyard to Stable.

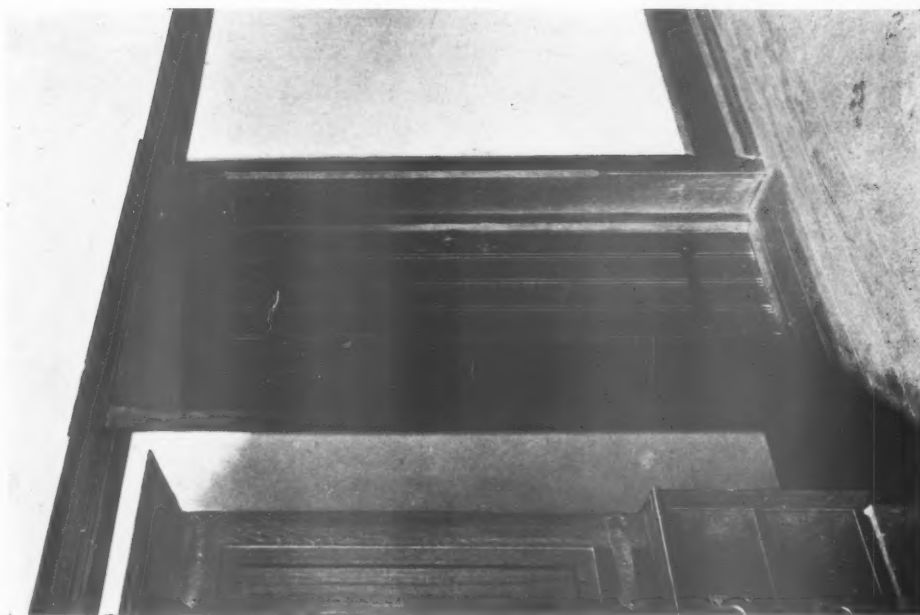


The Long Hall, showing the Gallery.

FANHAMS HALL, WARE. W. WOOD BETHELL, ARCHITECT.



FANHAMS HALL, WARE. OAK STAIRCASE TO LONG GALLERY AND BILLIARD ROOM.
W. WOOD BETHELL, ARCHITECT.



Door in Kitchen Wing.



The Library.
FANHAM'S HALL, WARE. W. WOOD BETHELL, ARCHITECT.

*Photo: E. Dockree.*

HENLEY TOWN HALL.
HENRY T. HARE, ARCHITECT.



HENLEY TOWN HALL. UPPER HALL.
HENRY T. HARE, ARCHITECT.

Photo: E. Dockree.



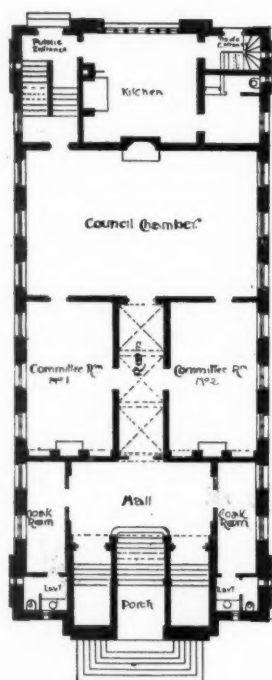
HENLEY TOWN HALL, COURT AND COUNCIL CHAMBER.
HENRY T. HARE, ARCHITECT.

Photo: E. Dockree.



Photo: E. Dockree.

HENLEY TOWN HALL. HENRY T. HARE, ARCHITECT.



HENLEY TOWN HALL. GROUND AND FIRST FLOOR PLANS.
HENRY T. HARE, ARCHITECT.

FANHAMS HALL, WARE.—During the last ten years this house has been altered and added to bit by bit, and only small portions of the old exterior are now visible. The walls are built of brick covered with rough-cast with Stancliffe stone dressings from the Stancliffe Estates Quarry, Darley Dale. The roofs are covered with red tiles. All the windows are glazed with leaded lights. The principal rooms are panelled. Some of the rooms have elaborate fibrous plaster ceilings by Mr. Lawrence L. Turner, who also did the inlaid Italian walnut panelling in the drawing-room and the oak panelling in the gallery, also all the wood and stone carving. The long hall, winter garden, and other rooms show oak beams and joists with plaster between. The woodwork generally throughout the house is oak. The hinges, door latches, and other fittings, also several of the grates, are of wrought iron, and most of them have been made from the architect's designs. The courtyard, stabling, lodge, drives, terraces, etc., have also been added. Mr. Thos. Hunt, of Ware, was the contractor for the first additions, and Messrs. Foster & Dicksee, of Rugby, for the latter. The leaded glazing was executed by Messrs. W. James & Co., of Kentish Town, London, with their special strong lead comes and water-tight cement process. The fittings to the casements are of special design from an old pattern. Messrs. Wenham & Waters, of Croydon, installed the heating apparatus and hot-water service, and

also executed the sanitary plumbing and cold-water mains. Messrs. Hobbs & Co., of London, carried out the wrought-iron work; the stained glass was executed by Mr. James Egan, of London; and Messrs. Perry & Co., of London, supplied the electric bells. Mr. W. Wood Bethell was the architect.

HENLEY TOWN HALL. — The building is built of red facing-bricks with Bath stone dressings, and the roof covered with Colley-Weston stone slates. The floors are of fireproof construction, and the council chamber is panelled in wainscot. In the lower ground floor are situated offices for the surveyor and surveyor's clerks, the town sergeant, strongroom, stores, two spare offices, lavatories, and a drill hall, besides coal cellar and heating chamber. In the mezzanine floor, between the ground and first floors, are the caretaker's quarters, consisting of kitchen, scullery, pantry, and store, and there are three bedrooms over in the second floor. The town hall roof is 40 ft. in span, and is constructed with six steel principals, mansard-shaped outside or extrados, and semicircular on intrados. Each principal was made in three sections for convenience of transit. The stained-glass window on the main staircase was by Mr. Henry Holiday. The general contractor was Mr. McCarthy Fitt, of Reading. Mr. H. T. Hare was the architect.



HENLEY TOWN HALL. DETAIL OF MAIN ENTRANCE.
HENRY T. HARE, ARCHITECT.

Photo: E. Dockree.

A Sketch of Irish Ecclesiastical Architecture.

IV.—ROUND TOWERS.—PART II.

AN important confirmation of the view which connects the introduction of these Towers with the Danish invasions is supplied by a map appended to Lord Dunraven's *Notes on Irish Architecture*. Here the chief lines of Danish raids before the tenth century, upon the sea coasts and islands, on Lough Neagh, and along the Shannon with its chain of lakes, are marked, and with them the position of Round Towers. There are, it is true, Round Towers elsewhere—prudence might dictate the building of such defences in places where the invaders had not yet come; there were also the 'ordinary risks' of the frequent wars among the Irish themselves; and the Round Tower became a specially Irish institution. But on the whole the coincidence shown in the map between the lines of Danish invasion and the position of these Towers is close enough to lend a general support to the cause and date above assigned for their introduction. And at the end of the ninth and the beginning of the tenth century there was in Ireland such comparative peace from the Danes as would allow time for the erection of the earliest Towers.

Further, this estimate of their date is roughly confirmed by the *Annals*; the earliest certain mention of a Round Tower, as being burnt, belongs to the year 950, and the first recorded builder of one—that at Tomgraney, of which no trace now remains—died in 965. (Both these passages have been already quoted.) Thus, though our information from records as to the date at which they were first built is obviously incomplete, yet, so far as it goes, it coincides with the time which other considerations indicate.

But these Towers do not all date from this period. Brian Boru, at the beginning of the eleventh century, is said to have built thirty-two of them. It is also recorded that many were erected in the time of Donogh

O'Carroll, about 1170 A.D. One was built at Annadown so late as the year 1238; and others were the work of intermediate times.

Unfortunately (as has before been noticed with regard to early Irish churches) we get little help from records in fixing the dates of typical Towers. A very large proportion of those mentioned in the *Annals* have perished. That the Tower of Castledermot—



ROUND TOWER AND WEST DOOR OF CHURCH, AGHADOE.

(See Part I., p. 188.)

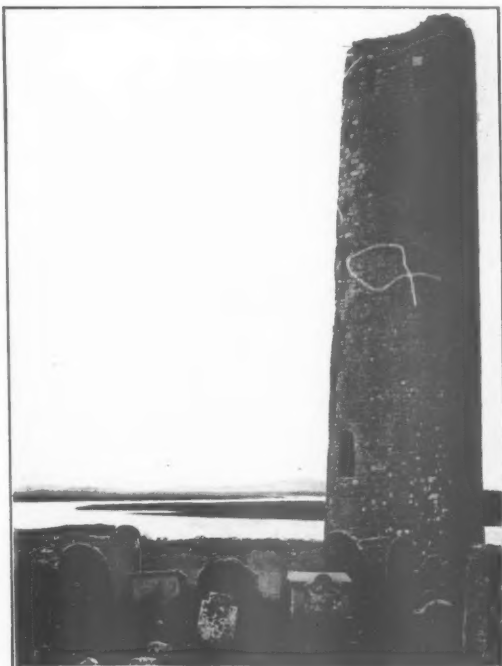
"of undressed granite blocks"—was built by an abbot who died in 919 seems to be merely a tradition, though not an improbable one. The Tower of Kells was in existence in 1076, when a king was murdered in it. The notice of the Tower at Monasterboice has been already quoted. O'Rourke's Tower at Clonmacnoise was completed in 1120; its doorway has a proper arch, but is quite plain. It is obvious that the documentary evidence is insufficient for any complete classification of the Towers according to their dates; but something further must be said on this point.

Of twelfth-century Towers, that at Ardmore is an excellent and undoubted example, and it appears clearly to have been completely built at one time. It is not only of excellent regular masonry, but has a doorway with distinctly Romanesque mouldings, and bands of similar character at the points where the Tower narrows—besides its uniform taper. At the opposite end of the series, among the earliest examples, one would be inclined to place the Antrim Tower. It is built of large stones dressed very roughly or not at all (except those forming the doorway), the gaps being filled with smaller stones and mortar. Its openings are square-headed, without any trace of ornament, except the cross carved in relief above its doorway—and this is not inconsistent with an early date. But we have already seen that Irish masonry is an un-



SQUARE TOWER ATTACHED TO CHURCH, INISLERRAUN, LOUGH REE.

(See Part I., p. 189.)



O'RORKE'S TOWER, CLONMACNOISE.
(UPPER PART REBUILT AFTER 1135.)

certain guide to dates, and it appears quite possible that a Tower of rough form may have been built 'against time' for practical purposes—in the quickest, rather than in the most perfect way then known. The possibility of this is confirmed by the comparison of a round tower—tapering, but not so high in proportion to its breadth as most of the 'ecclesiastical' Round Towers—which forms part of Lismore Castle; "it is built of rubble, or rather rag masonry," and is "as rude and early-looking as almost any of the Round Towers." But it is not older than the end of the twelfth century. However, if the Tower at Antrim should not have been actually erected somewhere about 900 A.D., it is at least reasonable to suppose that it represents fairly enough the earliest type of Tower.

As regards the Towers of intermediate type, there is great difficulty in arranging these with any certainty. Miss Stokes, in editing Lord Dunraven's *Notes on Irish Architecture*, attempted—tentatively, while confessing the great difficulty of the task—to classify all the Towers into four groups. This classification depends on the character of the masonry, the progress of the doorway from a square head towards a perfect radiating round arch, with the introduction of an 'architrave' and other ornaments to it, and on the use, in what are supposed to be the later examples, of some stone easier to work for the doorways (it often extends some distance beyond them), and for the windows. Now we have already seen that early Irish masonry is apt to mislead. Besides this, in some of these Towers it varies greatly—thus at Kildare the lower part, in rectangular blocks, is far the best. Such variety may be due to repair or

rebuilding; especially since these Towers were, as we know from facts recorded, liable to injury in sieges, and likely also to be struck by lightning, as was the case with O'Rorke's Tower, where the inferior style of masonry near its top can be explained from its recorded history. Where we have not such an account, we cannot be certain as to the cause of the variation, which is then merely confusing. As to signs of the Irish architects 'feeling their way towards the arch' (which would be more natural if they had not known finished examples abroad), these doorways are not very wide, and, with a small opening, it is easy and natural to make a sham or ornamental arch out of what is really a lintel; instances of arches which are not such in construction are not uncommon even much later in the Middle Ages—in Ireland, as in 'St. Brendan's House' at Kilmalkedar, and in the 'College' at Slane; and in England as well. This would be all the more natural since in Irish doorways the lintel lived on side by side with the arch for a long time. There are two instances at Glendalough¹⁶ of a relieving arch over the lintel, and in the doorways at Maghera and Banagher (Co. Londonderry) there is a lintel without and an arch within. One would not therefore be inclined (especially considering Irish conservatism in architecture) to attach too much importance to the fact that in the Tower at Monasterboice the arch is scooped out of a single stone, and at Dysert (Engus out of a greater number, especially when (in this last case) it is adorned with a pellet moulding. Then as to the use of a different stone for the openings, particularly the doorway, though this is probably a mark of progress, it certainly tends to make it uncertain whether alterations have been subsequently introduced. In some cases indeed, as at Dysert (Engus, the doorway has



ROUND TOWER, ANTRIM, SHOWING MASONRY.

¹⁶ See Article III.



DOORWAY OF ROUND TOWER,
DONAGHMORE, NEAR NAVAN.

obviously not been inserted later; on the other hand at Kildare such insertion appears to me equally plain; but in other Towers changes may have been made without leaving definite signs. In the Round Tower at Devenish too, which seems to have been all built at one date, of well-cut sandstone, with fine joints, having a band of Romanesque ornament below the cap, there is a doorway "without mouldings, but the architrave projects slightly from the face of the wall." The conservatism or 'harking back,' which is most obvious, for instance, in the triangular-headed open-

ings of this Tower and of that at Ardmore, is throughout Irish architecture (with the exception, perhaps, of its thirteenth and fourteenth century buildings), a most characteristic and often a most puzzling feature. On the whole it seems that, though some general notion of the development of these Round Towers may be gained, it is impossible in very many cases to make out the exact history or date of the particular Tower.

As ornaments of the doorways, besides the simple architrave or frame, the mouldings at Ardmore, and the cross at Antrim, a crucifix appears (above the doorway) at Donaghmore, pellets or beads (as before stated) at Dysert (Engus, carved heads at Donaghmore and Kells, and elaborate Romanesque ornament



DOORWAY OF ROUND TOWER AND HIGH CROSS,
KELLS, CO. MEATH.



ROUND TOWER, KILDARE, SHOWING
VARIETY OF MASONRY.

at Kildare and Timahoe; and this does not exhaust the varieties.

As to the Towers which deviate from the ordinary types, some of these have been incidentally mentioned. That at Dysert O'Dea diminishes by stages, like the Tower at Ardmore, but leaves these bare, not covered by bands, like minute steps. The Round Tower at Kinneigh is hexagonal for the first 18 ft. This and the Tower at Meelick (Co. Mayo) have stone floors (of flags and vaulted, respectively) in their lower stories—an improvement from a defensive point of view (especially against fire), which one would have expected to find more widely used in Ireland. The Towers at Turlough and Dromiskin are particularly broad in proportion to their height.

In the later part of the period during which Round Towers were erected (perhaps only in the twelfth and thirteenth centuries), they were also built as a part of churches. We have already seen one instance of this, in the Tower upon the roof of St. Kevin's, Glendalough¹⁷; and until less than a century ago there was, in the same place, another example. To the west end of Trinity Church (already mentioned¹⁷) a square building was added at a later time. It was roofed with a barrel vault (the spring of which can still be seen), and rose into a Tower, square for the lowest 15 ft., the rest round, and the whole reaching a height of about 60 ft. There were no buttresses; but the Tower stood until 1818, when it was blown down. At Clonmacnoise there is a very interesting Round Tower, attached to the little church called *Teampall Finghin*,¹⁸ the date of which can be approximately determined. For the Tower, which stands south-west of the chancel, is bonded to it; their masonry (which is ashlar) shows

¹⁷ See Article III.

¹⁸ See illustrations, Part I.



THE ROCK OF CASHEL, WITH CORMAC'S CHAPEL, CATHEDRAL, AND ROUND TOWER.

a close similarity ; and the Round Tower has no marks whatever of a raised doorway, such as these Towers, when detached, in the vast majority of instances possessed : its only opening is into the chancel, on the ground level ; moreover, all its lower windows look more or less to the south, away from the church roof.



ROUND TOWER, CASHEL.

And the chancel arch, which will thus give the date of the Tower, is of a developed Romanesque character,¹⁹ except the innermost arch or 'order,' which is a 'restoration' made (in all reasonable probability) in the seventeenth century. The conical cap was (and is once more) built of 'herring-bone' ashlar, which has a good effect in that position. At Cashel the Round Tower (one of the perfect examples) is now connected with the north transept of the thirteenth-century cathedral ; but here the original doorway remains, 11 ft. or 12 ft. up, the Tower being no doubt a relic of the older group of buildings upon the Rock. In the church on Ireland's Eye the Tower was above the east end of the church. At Lusk church three of the corners of the western tower (which is otherwise square) are built out as tapering round towers or turrets ; in order, no doubt, to match the older Round Tower, the lower part of which now touches the church tower near its fourth corner. Most observers will agree that the Irish Round Tower is better detached. It is not easy to fit to another building, and the frequent attempt to keep something like the height of those Towers which stand by themselves makes its proportion to a small church below almost an absurdity.

We have seen the origin of these Round Towers, and others were probably copied from them. There is one, for instance, near Peel Castle, in the Isle of Man, which has to a considerable extent lost its original Irish character through 'restoration.' In Scotland there is one at Abernethy and another at Brechin. These are detached. In the Orkney islands,

¹⁹ The question as to the date of Irish Romanesque work in general will be considered later.

on Egilsey a Round Tower is attached to the west end of the old church there, and at Deerness there were two towers of this kind in a similar position. There were other examples in Shetland, now destroyed. The connection of Scotland with Ireland in things ecclesiastical is, of course, natural, and more or less persistent.

The round towers in Norfolk and Suffolk, whether attached to the west end of a church, as at Thorington, or standing near it, as at Bramfield (both these places are near Halesworth and Darsham), do not at all closely resemble the Irish type. Many of them are of the twelfth century. Whether their builders knew or did not know of the examples in Ireland, the form of these towers is no doubt largely due to the want of good building-stone in that district for corners; but (as we have seen) round towers must have been not uncommon in other parts of Europe at the time when these were built.

As for the building of towers apart from their church, some instances of this, outside of Ireland, have been mentioned above, and such towers were sometimes erected down to a late period in the Middle Ages.



ROUND TOWER AND CATHEDRAL, KILKENNY.



DOORWAY OF ROUND TOWER AND SOUTH-WEST CORNER OF CHURCH, MONASTERBOICE.

The late Gothic tower at Chichester is a well-known example, and there is one too at Beccles. There was also a bell-tower in the churchyard of Old St. Paul's—the Jesus Tower—which, with its bells, was gambled away by Henry VIII., and pulled down in consequence.

It is difficult to avoid suspecting that the high, slender, and sometimes tapering square towers, many of which were built in Ireland in the late Middle Ages (as at Quin Abbey), were, partially at least, suggested by the example of those similar Round Towers, which were even more numerous then than they are at the present time.

ARTHUR C. CHAMPNEYS.

[The illustrations of O'Rourke's Tower and of that at Iniscleeraun are by Langfrier, Limited. The rest are from photographs taken by the writer, developed and printed by Messrs. Seaman, Ilkeston.]

(To be continued.)

Books.

THE LAW OF LIGHT AND AIR.

The Law of Light and Air. By Alfred A. Hudson and Arnold Inman. Second Edition. Price 6s. London: Estates Gazette, Ltd., 6, St. Bride Street, E.C.

THE second edition of "Hudson on Light and Air" has been hastened by the decision of the House of Lords in the now famous case of "Colls v. The Home and Colonial Stores." That decision so largely changed the law relating to light that it immediately rendered any work on the subject to a great extent obsolete. The authors have now revised, and, so far as necessary, remodelled the first edition, and have brought it up to date, adding several new cases. The new edition will be a valuable aid to surveyors and lawyers.

HYGIENE.

Hygiene. By J. Lane Notter, M.A., M.D., and R. N. Firth, Lieut.-Col., R.A.M.C. Sixth edition. Price 4s. 6d. London: Longmans, Green & Co., 39, Paternoster Row. 1905.

THERE is not much in this book of direct concern to architecture, but there is much information of great value to architects on the scientific or constructional side of their work—more especially Chapters IV. and V. on household sanitation, sewage and refuse disposal. Other chapters on cubic space, warming and heating, etc., contain a vast amount of useful information. The book is extraordinarily comprehensive, and its value may be gauged from the fact that it has run through six editions in ten years.

