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Photo : Arch. Review Photographie Bureau.

ALSTON COURT : THE "SOLAR," OR UPPER CHAMBER.
See page 244.

Notes of the Month.

"The Lost Word"—Hotels—The Holyrood Restoration—Modern Stained Glass—Italian Gardens—Old German Ironwork—The Regent Street Quadrant—The late A. H. Skipworth—Municipal Architects—The Building Trades' Exhibition—St. Alphage, London Wall—Architectural Exhibitions—Twickenham.



NOVELS in which an architect is the protagonist are rare enough, but a novel of which the real hero (or should we say heroine?) is the Spirit of Architecture is something unusual. Miss Evelyn Underhill in *"The Lost Word"* has produced a story which gives us furiously to think, albeit both her matter and style are somewhat "wropt in mistry." It may be granted that mystery is one of the supreme qualities of great spiritual architecture, but when mystery is translated into mysticism we are dealing with something which is always elusive and may easily become extravagant.

Extravagance is a charge which may fairly be brought against *"The Lost Word."* There is very little plot, very little action, and a somewhat hazy sort of character-drawing. As make-weights there are several visions and innumerable epigrams. To be quite frank the book is too clever. Mysticism and epigram are strange bedfellows. A page which reads like Jacob Behmen's *"Dialogues of the Super-sensual Life"* is followed gaily by another which recalls vividly Mr. Barry Pain's admirable fooling in *"The Octave of Claudius."*

It is as though one had bound up *"Tauler's Sermons"* with *"The Dolly Dialogues."* All good things these, but one doubts the art of their too violent mingling.

Miss Underhill might have called her book, as did Horace Walpole *"The Castle of Otranto,"* a Gothic Story. Your Palladians will find no joy in it.

Paul Vickery is the son of a beefy-minded and very unmythic dean.

He loves the cathedral fabric, and in particular a battered angel, "an old and weather-beaten image, a bit of blurred stone." Oxford and the microscope destroy his young illusions, and he finds biology incompatible with angels.

There is a pleasant sketch of a cathedral verger who finds religion without architecture little better than dissent, and when contemplating an east window says "If there isn't a Deity, how do you explain Early Glass?" Surely unanswerable.

The verger and a thick-headed college friend of ritualistic tendencies swing Paul Vickery back into the Catholic ethos, and admission as a Free-

mason re-establishes the reign of mysticism and pitchforks him into architecture. The ceremony induces a vision of "the pattern world," where the stones call to their slave, and he sees "the perfect shrine which is the image of all the buildings that are made for adoration or for love."

Henceforth he is angel-led and starts on the life-long quest of the lost Building-word. This word, we learn at the end of the book, is "spiritual chastity." The story is to tell how he lost it but received instead "the substituted word of sacrifice."

The pursuit of architecture was Paul's obvious course, to "build amongst the Palladian music-halls and plate-glass palaces of municipal progress something that should reflect, however dimly, the hidden pattern from which our building arts have come."

We do not know of any music hall that Mr. Reginald Blomfield would pass as Palladian, nor what sort of municipal palace is built of plate glass; but let that pass. Paul's college friend is disgustingly rich on the profits of embrocation, and has a kind of Port Sunlight (only ugly) in a London suburb. Why not let Paul build a church to embody the mystical secret? He does. The shell is finished, and finds Paul isolated "in a world unconscious of super-sensual aesthetics," a truly unfortunate position for a young architect, and one for which no known text-book suggests a remedy. Happening on Mark Gwent, a genius with a pretty taste in carving "Pan and his fauns and impish masks thorn-crowned" on a font, he hires him (sandy cat, Roman missal, absinthe and all) to do carving on the embrocation church, and, with him, others of the Guild of Apprentices of Saint Eloy. They are a queer collection, male and female, the latter, some of them, wearing "a far-off air of passionless desire."

Emma Brewster goes to mass in the morning, reads Verlaine in the afternoon, and does wood-carving between times. Mrs. Herford finds the decorating scheme "too perfectly ducky," has an amazing gift for embroidering chasubles in *opus anglicanum*, and thinks it delicious that Abraham's angels came dressed up as tourists. Her brother Jimmy Redway is a "strong efficient draughtsman" and toys with tapestries and altar plate.

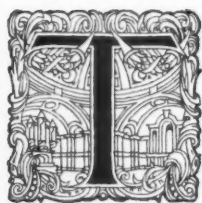
The whole trouble arises from Catherine Alstone.

She comes between our mystic architect and the Church of the Four Crowned Saints. Of a sensuous temperament, a Parisian art training became for her a spiritual *aperitif* which called attention to her perennial hunger. The obvious happens. She falls in love with the mystic Paul, and he with her, and after much distress, and Paul's abandonment of his high mission to build Perfection, they are married. But a lot happens first. Paul supposes that deep in Catherine's eyes he may find the word of power. Actually he finds a very human young woman, in love with a very human young man, and a strong spice of frank animalism over all. Clearly Miss Underhill is a close student of Mr. Arthur Machen. The Great God Pan figures in a vision of a Sacrament of the Woods (we are probably stupid, but we do not quite follow out all these visions). The few who know the Machen manner are prepared to overlook the hints of abominations which (as we think) soil his rather decadent literary art, but Miss Underhill would be wise to omit this flavour from her discipleship. "The Lost Word" is a book to be read, and pondered, for much that is good and amusing and stimulating.

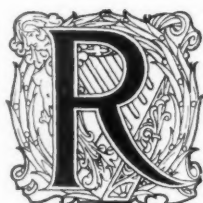
If we have treated it a little flippantly, it is not from any want of realising a sound underlying purpose. It is well that the public should be taught that architecture is a serious thread in the web of life, and that it has a deep significance on the spiritual plane. It is well that we, who have to do with bills of quantities and the fierce joys of ferro-concrete, should sometimes drop our temporal tools and consider the mystic qualities that are behind the dreary aspect of practice. For all this we may be grateful to Miss Underhill. When, however, she has got used to her great cleverness, she will write a steadier book, and we hope it will be in an architectural setting, for having done much, she can certainly do more. The Rough Ashlar (we borrow the titles of two chapters) will become The Perfect Ashlar.

the Imperial Hotels, showing the varied accommodation required according to locality and the class of public catered for. No definite data, however, were given upon which to work, and it would appear that in the majority of cases the accommodation of the ground floor is given over entirely to reception-rooms. Our modern hotels seem generally to follow this arrangement. The kitchen equipment is very elaborate, such as that at the Langham, and the new Gaiety, with its two kitchens, one at the top and the other at the bottom, serving different suites of reception-rooms on the ground floor by means of lifts communicating with the servery. It is interesting to learn that the old coachhouses and yards can now be retained to provide accommodation for motor cars; indeed, the garage is now an essential feature for modern hotel-planning. The American method of providing a separate bath and w.c. for each suite of rooms is finding great favour, as at the Russell and Savoy Hotels. But the comparison between single and double bedrooms and their requisite sizes was not touched on; this depends so much on the class of hotel that it is not an easy matter to determine a rule, but in a small hotel catering for travellers, &c., 8 ft. by 12 ft. in the clear for a single room and 12 ft. by 12 ft. for a double room are usual dimensions, but should be looked upon as the minimum for convenience. The origin of the winter garden seems to come from Barry's club-houses, where he adapted the Italian Cortile to the requirements of the Victorian era, as he did also at Bridgwater House; these clubs are the link between the inn and the modern hotel, which should not be overlooked in any progressive history on the subject.

Mr. Hamp expressed his indebtedness to Mr. Runtz for the loan of a number of slides made especially for the latter's lecture at Cardiff. The discussion which followed brought forth valuable experience from a number of well-known architects present.



THE paper given by Mr. Sydney Hamp at the R.I.B.A. on April 8 on the subject of "Hotels" is one of great interest at the present time, in view of the number of large size, like the Ritz, Savoy, Carlton, and Piccadilly, erected in recent years. Harking back to the inns of the old coaching days, Mr. Hamp traversed a very pleasing ground of historical research, and illustrated it by lime-light views, with plans of such examples as the Russell, Great Central, and



REFERRING to our note on the projected restoration of Holyrood Chapel, Mr. Albert E. Bullock, A.R.I.B.A., writes: "Your article prompts me to refer you to the time when James I. decided to revisit Scotland, the circumstances of which are well told in Mr. Oliphant Smeaton's 'History of Edinburgh.' Great preparations were made in the year 1616, and many artificers went to do the King's bidding. Among these latter may be noted the conspicuous name

of Nicholas Stone (senior), who records that in 'July 1616 was I sent into Scotland at Edinborough where I undertook to do work in the King's Chapell and for the King's Closet and the organ so much as cam to £450 of wenscot work the wich I parformed and had my money well payed and £50 was geven to drenk whar of I had £20 geven me by the Kings comand.' This occurs on page 4 of his diary. If it is anticipated by the proposed 'Restoration' that the old grandeur can possibly be revived, even by reference to the contemporary work at the Charterhouse Chapel or any ancient prints extant, I am afraid the venture will never be accomplished successfully. Mr. Lethaby is to be congratulated on the position he has taken up. There is very scanty record of what appearance the chapel 'presented in the reign of James I., since when there does not seem to have been any serious attempt at upkeep. That so historical a building should be left to this fate is matter for regret, and the £40,000 now bequeathed by Lord Leven and Melville could not restore its wonted splendour, apart from roofing in and completing the Gothic tracery and piers."



ASTER at Salisbury Cathedral and a contemplation of the stained glass there moves one to reflection on the fearful dangers of putting new glass into old buildings.

Salisbury is at once fortunate and unfortunate in its glass. To know the old grisaille in the smaller south transept is a liberal education. It has a charm so appropriate to the cold beauty of the building that one feels the wisdom of the filling of the windows of the greater transepts with modern grisaille, even though it falls a little short of success by being too indeterminate.

The eighteenth-century picture in the three east clerestory lancets (The Brazen Serpent) is perhaps the finest existing example of the comic inappropriateness of pictorial treatment at all, and peculiarly when applied to glass in such a building. It has, however, the one merit of utter frankness. A simple transparency, it does not affect the technique of stained glass, and if it is a denial of all sound traditions, it is at least a landmark in the history of design, and it would be an impiety to remove it. A good deal less can be said in extenuation of the Holliday window in the south wall of the nave. It has the affectation of mediævalism with the vice of pictorialism, a bad combination, and the colours are muddy. The Burne-Jones window is very disappointing. The

figures are skied, and the twisting green foliage which fills the bulk of the space has a dreary and debilitated air. The art of stained glass is happily moving steadily in the right direction. While, however, pious donors disregard all considerations but the *prettiness* of the designs they get (sometimes from Munich, and generally without consulting an architect), results which would be comic, were they not hideous, are likely to continue, and beautiful churches made ridiculous.

The clergy are generally a difficulty. They know little, and are unaware of their limitations. It is a pity some pious society (such as the Anti-Scrape) cannot issue notes setting forth some of the root ideas governing window treatment, something on these lines:—

(a) Windows are organic parts of the wall, and should be regarded as transparent wall, and not as openings surrounded by stonework. The wall is the primary idea of construction; the window, secondary. From this it follows that the window has to be considered in relation to the architecture. The masonry must be said to set the fashion which the glass should follow.

(b) Windows are flat and in one plane. So far, therefore, as the painting on them may deceive the eye with an illusion of perspective or a violation of the sense of the unity of plane which exists and cannot be explained away, such painting falsifies the constructional idea of the building.

(c) Windows give a sense of enclosing, of separating from the outer world, and in particular should this sense be preserved in the case of churches, which are buildings dedicated to ideas separate from those of the world. Any treatment, therefore, which conveys an illusion to the spectator within the building, that he sees through the glass an action taking place outside the building, is false. This is the case whether the picture is one that has for its object an earthly scene or a conception of a heavenly vision.

(d) A window differs totally in essence from a picture. A picture is a thing apart, subject to no external influences. Its limitations are few, for it bears no necessary relation to its surroundings.

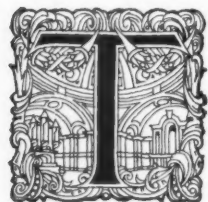
In the case of a window, and especially of a series of separate lancets, its subordination should be complete. Its transparency ought to militate against the creation of perspective, for perspective is only obtainable by emphasis of modelling, by the creation of an illusion of distance, and by subtle gradations of light and shade. These effects can only be secured by unduly painting or enamelling the glass, *i.e.* by veiling to a greater or less degree the transparency of the pot-metal. The more, therefore, that a pictorial effect is obtained the greater the departure from the true character of a window.

(e) A picture is a unit of design, and no true unity can be obtained in a set of (say) three lancet windows, separated not by slight mullions, but by marked wall spaces.

The builder of the church having elected to emphasise the separation of the lights, it seems unwise to try to trick the beholder into regarding them as one window by spreading one picture across them.

There are few churches where pictorial work has been used in lancet windows without making both windows and glass ridiculous. Possibly the worst example is the east clerestory window of Salisbury, already mentioned. The only place where pictorial windows can be regarded as even moderately successful are in Renaissance churches, e.g. the Burne-Jones windows at St. Philip's, Birmingham. Here Burne-Jones had great circular-headed windows, unbroken by mullions or transomes, to deal with.

Though his scenes of the Crucifixion, &c., are to some extent pictorial, they are yet of a marked rigidity of pattern, which minimises their pictorial character. Any marked action in the figures is a violation of the surrounding architecture, where the building is mediæval or quasi-mediæval. Even in late Gothic times the figures were quiescent, as at All Souls, Oxford, at St. Mary's, Shrewsbury, and at Fairford.



THE lecture given by Mr. H. Inigo Triggs on Italian Gardens on April 9 at the Society of British Artists was well attended. In the course of the lecture Mr. Triggs had a number of slides exhibited from photographs taken for

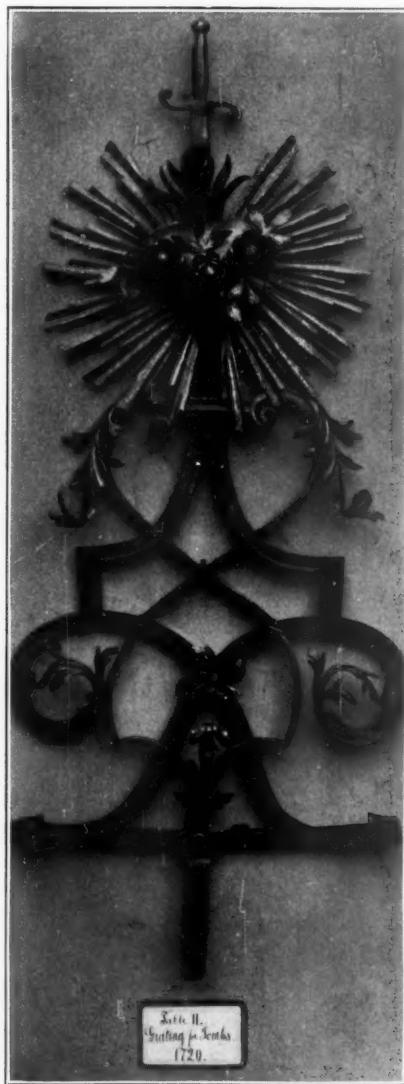
his book on the subject, amongst which were a restoration of Pliny's Garden at Pompeii, the gardens of rather more recent times, such as the Boboli, Vatican, and those of the sixteenth century at Frascati. Reference was made to Hadrian's Villa and to the gardens laid out by Raphael for the Villa Madama, and also Michael Angelo's work. The hilly sites chosen for the laying out of terraces and waterfalls were taken full advantage of by the Italian architects, and some very lovely panoramic effects are attained, to which Versailles is perhaps the only successful rival. Sir Charles Barry appears to have been the first English architect to appreciate the possibility of carrying on the tradition here in England of combining the formal Italian terraced garden with the palatial residences he erected, and his best opportunity was undoubtedly at Shrubland Park, where the hilly nature of the site gave him better scope to exhibit his powers than either at Trentham Hall or Harewood

House. The subject is one of intense interest, and its revival for large residences in England should add great zest to architectural design, but for the small villa severe formalism should certainly be tempered if harmony is desired.

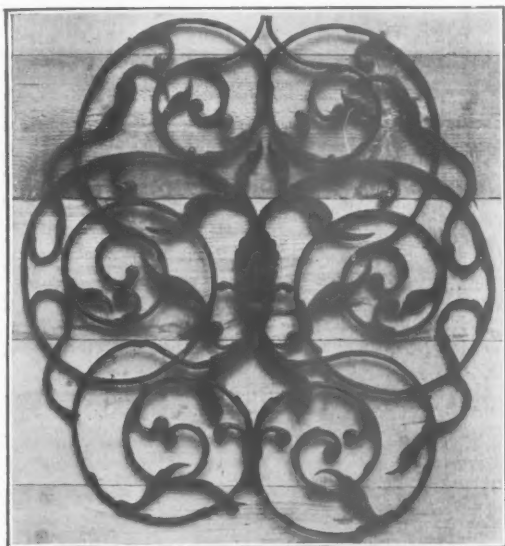


VERY interesting mental comparison of the character of English and German craftsmanship can be made at the exhibition of German iron-work now to be seen at the rooms of the Fine Art Society, 148, New Bond Street.

The examples run from the best mediæval periods down to the times when Rococo work was at its wildest. The collection consists chiefly of small fittings, such as door and chest locks, hinges



TROPHY FROM A TOMB.

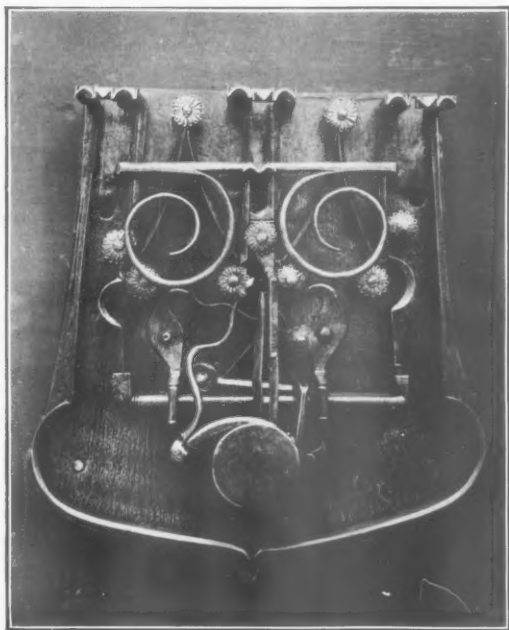


GRILLE.

and handles, which range from patterns of great simplicity to objects on which all the cunning of the smith has been lavished with results so intricate as to suggest the goldsmith's art.

The variety of treatment is amazing, and the complexity of the locks on the mechanical side suggests to our mind that the modern reliance on practically two types only, the mortice and the rim lock, cuts us off from much legitimate possibility of change in the treatment of door furniture.

Rim locks proper, hiding all their works in cases of a dreary uniformity of shape, seem to be a development of an earlier form which combined a lifting latch with a locking bolt.



CHEST LOCK WITH DECORATED WORKS.

Bevelled spring bolts where they occur in these German examples are often split, and the two halves can be worked independently, a device which doubtless makes for increased security. The favourite decoration is engraving, and this is used indiscriminately on working parts and large flat surfaces.

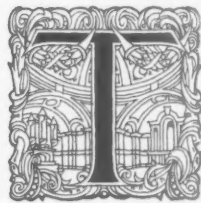
Some of the later grip handles are delightful examples of baluster design, and are of cast, not wrought iron, though mounted on wrought back plates. There are no fat knob handles. Those of the knob type are few and late, and the knobs are very thin; in one case, indeed, it is a disc, not a knob. Some of the knockers and ring handles are of great complexity in their open work. One late grip handle is a straight cylinder pierced in a complicated pattern, and the inside filled with a wood core covered with velvet.

Of the three examples which we illustrate, the interlaced grille is made from round rod beaten flat, and the flattened leaves are threaded through slots in the scrolls. It is a skilful piece of work, and the mask with its bold moustache is a gay touch.

The example of trophy work is a tomb decoration. The symbolism is perhaps a little confused; the heart is stabbed from above, flames arise from the wound, it blossoms with roses, and is solidly radiant; but it is clever smith's work for all that. The lock has a pleasant outline, and the decorative feeling of the works and the balance of parts make it a good example of the possibilities of treating ordinary fittings.

One is impressed by the great freedom of line in these locks generally. As Mr. A. Wallace Rimington points out in his stimulating preface to the exhibition catalogue, there are notable Oriental impulses to be observed in Germanic ironwork, and the less interesting compass-curves are rejected in favour of curvatures not easily resolvable, while rectangular treatment is largely avoided.

Among the hinges we looked in vain for the cock pattern so familiar in English work. Some larger work in grilles, &c., is full of interest, and altogether the exhibition should not be missed by lovers of wrought ironwork and students of its development. The exhibition will remain open until May 18.



THE Press, in default of more exciting topics, is espousing the cause of the dissatisfied Quadrant shopkeepers, and all the old stock arguments which have already been advanced for mutilating Mr. Norman Shaw's fine design are again being brought forward. It is said that

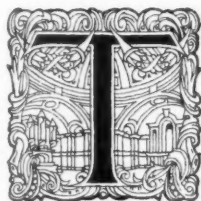
the utmost amount of window space is a necessity to the shopkeepers—apparently because some of them desire it. No proof is advanced in support of this assertion, and it is comparatively easy to confute it.

When Napoleon III. and Baron Haussmann commenced to reorganise Paris, and began cutting the magnificent boulevards and streets which have made Paris what it is, they were confronted with the same kind of opposition, with the same abuse and the same grumble as to cost. It was said then that the Emperor and his engineer had hopelessly ruined Paris, and the Regent Street shopkeepers are loud in asserting that they will suffer a similar fate if the scheme designed by Mr. Norman Shaw, and accepted by the Commissioners of Woods and Forests, is carried out. Time has shown that the citizens of Paris were wholly wrong in their prognostications, and if we were not so insular in our ideas we should be more willing to learn something from the experience of others. Paris exists mainly to-day as a show city; the very improvements which were so roundly denounced are the chief source of that capital's prosperity. Here in London, when an improvement is projected there is an immediate howl from the people whose interests are affected, or who consider that they are affected.

Coming, however, down to the more barren facts of the matter, it is stated that the shop-window space is reduced. Shop windows in the Quadrant, which is the only part of the street that we have to consider, have never been particularly remarkable for their good dressing, nor are the shopkeepers there for the most part dealers in goods which require an exceptional amount of window space. The drapers' and milliners' shops are, with one exception, much higher up the street, and therefore out of the radius of this particular improvement. The vague statements made on behalf of the shopkeepers require to be pinned down to the question of fact. Mr. Shaw has stated that the present window space of each shop is 17 ft., but in the new design it will be 20 ft. Now this is either true or untrue. If true, it means not that shopkeepers who obtain fresh leases have suffered any detriment, but that their window space is being increased. The only losers are the Commissioners of Woods and Forests, who by allowing 3 ft. more space to each shop, and the necessary space for the piers, are giving up a certain amount of ground to contribute to the artistic effect. They, as a result of the improvement, will have fewer shops than they would have otherwise possessed. This loss, we presume, they will make up by the extra number of floors in the new buildings, and the consequently greater accommodation which can be let off

for offices and showrooms. The net result of the improvement appears to be that while there will be fewer shops in the Quadrant each of these will have an increased frontage of 3 ft., and they will form part of a fine street that will in itself be an attraction to Londoners and visitors.

If Paris, Berlin, and other modern cities have found the material advantages of a fine city so great, why should London lag behind? The fetish of shop-window space is one of the curses of the present age that steps in to ruin almost every public improvement. Do the great Magasins of Paris sell less goods because they have no "shop-window" display?

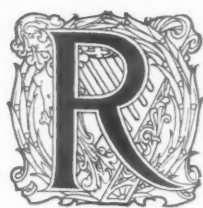


THE death of Arthur Henry Skipworth, which occurred on April 12, at Hampstead, implies the loss of an architect of unusual and distinguished ability.

Little known to the general public, he had yet made a definite mark by the skilful and extremely individual character of his work, which was chiefly ecclesiastical, and which was highly appreciated by many of his professional brethren. For several years he had exhibited designs at the Royal Academy Exhibitions, and his drawings, invariably by his own hand, always showed the same qualities of delicate handling and colouring, and bore the stamp of thorough conviction, combined with a somewhat fanciful fastidiousness of detail. One of his best-known designs, that of the fine church of St. Etheldreda at Fulham, is intensely characteristic of his manner. Though thoroughly Gothic in type and in feeling, it is ascribable to no imitative style, it can be classed as no revival of an antique example. It is marked, as was all his work, by the evidences of profound thought and genuine originality of conception. His conventions were his own, his care and patience were illimitable, and his loss is a loss to the cause of refinement in architecture. That he could succeed in domestic as well as ecclesiastical art he proved on many occasions, perhaps never more so than in one of his last works, the charming Rectory House lately built at Ingrave in Essex.

He was the pupil of Messrs. G. F. Bodley, R.A., and T. Garner, and under those masters was schooled in Gothic architecture. Extremely reserved and retiring in disposition, he lived and worked of late years almost entirely in the country. His premature death at the age of forty-five removes a skilled and talented artist, and an attractive personality, highly esteemed and valued by his many friends.

EDWARD WARREN.



REFERRING to the note in our last issue on Municipal Architecture, we have received the following letter from Mr. H. W. Wills:—

"I should be obliged if, in your next issue, you would insert this letter, or otherwise

correct the misleading paragraph as to my action on the subject of 'officials.'

"You infer that I was attacking the carrying out of architectural work by engineers and surveyors, and reflecting on their unfitness to take up such work. This was rather the line of an amendment to my resolution, which was carried, and in which I did not concur. The stand I made was against the municipality and public body carrying out work by its own official, whether architect, engineer, or surveyor, on the ground that it is an unjustifiable and socialistic system which eliminates, without compensating advantages, the emulation among outside architects to obtain these works, and that advancement of architecture is retarded by such monopolies.

"You will not find in anything I have said the slightest reflection on the abilities of officials as a class: my contention is independent of all personalities. I should object to Norman Shaw or any other distinguished architect having a monopoly of a certain class of work for his lifetime, other than that given by the combined influence of his executed work on those who have similar work to give at any particular time.

"Nor did I wish to force the Institute to take aggressive action. I considered that it should take a definite stand on so important a point, and that its policy should be as far as possible in accordance with the wishes of the majority of its members, and this I hope, in the near future, will be brought about.

"I am not at all sure that the members of many public bodies are not more in sympathy with my views than some would suppose. Whether they are or not should not discourage anyone from holding definite opinions or being afraid to express them."

Mr. Wills mistakes the object of our note, which merely expressed disapprobation of those architects who denounce the building work of the engineer, *per se*, on every occasion on which the question of official architecture is raised. With the economic point raised by Mr. Wills we are quite in agreement, and as long as the objection to official architecture takes this form we may be numbered among the objectors. But the strong argument put forward by Mr. Wills in his letter, which is well worthy of the consideration of the Royal Institute, so often degenerates into a general

abuse of official architects and engineers and their work, and this cannot be condoned. As we have previously pointed out, there are many men calling themselves architects who are doing exceedingly bad work, and the mere fact that a man, whether a member of the Institute or not, practises as an architect is no guarantee of his artistic ability.

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THE Building Trades' Exhibition which has just closed has been remarkable in several respects. In the first place it was the largest that has ever been held, the whole of the great hall, annexe, and gallery at Olympia being covered with stands to the number of over 300; it has been further stated that the exhibition was the largest of a trade character that has been known. In the second place, the number of visitors seems to have been much greater than in former years, and undoubtedly in this respect the change of venue to Olympia has been beneficial, the latter place being easily accessible, though we presume the real reason for the change was the necessity of getting a building large enough to hold all the exhibits.

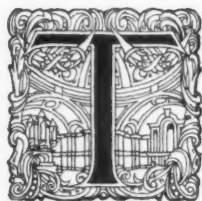
The growing interest on the part of the general press is a healthy sign that the public is beginning to take a greater interest in matters of building and architecture. Mr. Montgomery is to be congratulated on the success which has attended his latest exhibition, and which is a happy augury for the future development of the building trades in England.

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At a meeting of the City Churches Preservation Society held at New Bank Buildings on the 16th of April, the President, Mr. E. H. Freshfield, in the chair, it was resolved that the parishioners of St. Alphage, London Wall, be asked to reject any scheme for the union of St. Alphage and St. Mary, Aldermanbury, which does not provide for the retention of the ancient tower of the church of St. Alphage (with its mediæval porch), and a fund for the maintenance thereof.

And further that the parishioners be asked not to agree to any scheme which does not provide a rectory in Finsbury Square or similar position for the united benefice.



THE last days of April are a reminder that by the time this issue is in print we shall be face to face with another exhibition of architectural drawings in the summer exhibition of the Royal Academy, and it will be, more or less, a weary duty to wander round the walls and endeavour to winnow out the wheat from the chaff. It is not to be wondered at that the perspective artist does not regard *THE REVIEW* very favourably, for we have consistently advocated the exhibition of architecture by means of photographs and geometrical drawings, and we still hold that this is the only impersonal manner of illustrating buildings. The perspective artist inevitably works into his drawing a good deal of his own ideas, and, as we know from the results exhibited at Burlington House, he places buildings in magnificent squares which they will never grace, and pictures them from points of view which the eye will never reach. The tendency is often to invest a good building, and, unfortunately, more frequently a bad one, with a value which it can never take from, or give to, its actual surroundings. Though it is the custom of the perspective draughtsman to inveigh furiously against the photographer on the ground that the latter distorts a building in taking his views, one could not find, taking it as a whole, more falsity than one sees in the architectural exhibition at the Royal Academy, and this has been frankly admitted by some of our greatest architects.

As the human eye can comprehend all objects within an angle of 60 degrees, it is perfectly easy and only proper to take all photographic views within the same angle, and this is one of the tenets of good architectural photography. If one includes no more in a photograph than can be easily observed by the human eye, the charge against photographers of distorting a building is an idle one. If an architect for reasons of economy desires to include three sides of a room in one view, it can be done; but the result must be bad, and the responsibility must rest with him.

It is not that we have any feeling against perspective drawing if properly done; but when a building is to be, or has been, erected in a narrow, dark street, it should be so represented in the drawing that one may judge of its actual value in its real surroundings.

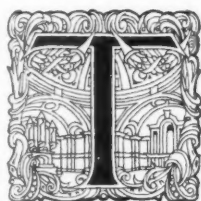
Perspectives will always be necessary to give clients some idea of the future appearance of their buildings, and drawings of buildings, as drawings, have an interest of their own. When the object of illustration is more or less competitive the value of photography lies in its impartiality, for it

represents the building with absolute fidelity as to form, and, in truth, is kinder to texture than many artists are. It suffers to a certain extent from its inability to show colour, but as a record of design it is unimpeachable, and no bias or flattery on the part of the operator can confer charm or value on the building which it does not actually contain.

We have advocated time and again the inclusion of photographs at Burlington House, and we would go further and ask for the restriction of exhibits in the architectural room to photographs and geometrical drawings. As long, however, as the painter members predominate on the council of that body it is hopeless to suppose that any change will be made. So for the present the efforts of the "slick" draughtsman will often obtain recognition for a building which it does not deserve. Some day, however, Academicians generally will understand that architecture does not consist of pretty drawings, but of fine buildings, and we may then hope to see those buildings represented in a proper and impartial manner.

Whether it would be desirable for the Royal Institute to hold an exhibition of its own, run on these lines, with perhaps a section devoted to drawings of architecture, is a question that might be further considered. The architectural room at Burlington House is hopelessly overcrowded, and many excellent designs have to be rejected simply from want of space to show them. Moreover, it is notorious that after a certain number have been hung it is left to the carpenters to select from the "Doubtfuls" such drawings as can be got into the vacant spaces, and obviously these are chosen more with regard to the size of their frames than to the merits of the buildings depicted.

* * * * *



HERE is no suburb which has been so written about as Twickenham. It was fortunate indeed in finding an historiographer in Horace Walpole, who immortalised it, and since his time a great number of famous or distinguished residents built their villas on the banks of the river or lived within the parish. Even its beautiful neighbour, Richmond, has not attracted more attention. But its interest is not only in personal details of poets and statesmen, patrons of the arts or exiled princes, but in the fact that its parks and gardens, its elms and cedars, its river walks and shady paths, are part of what has hitherto been one of the choicest playgrounds of our overgrown capital. "No

city," said Lord Beaconsfield, "has such beautiful suburbs," but the havoc wrought amongst them by modern changes is yearly more and more apparent. It is not merely that building operations are begun in ever-widening circles: that is only to be expected; it is that there should be so little thought and care bestowed upon the laying-out of new neighbourhoods, upon conserving objects of traditional interest, upon retaining views and spots of natural beauty. This is especially true of the banks of the Thames. Near London there is no popular resort to compare with it, but the riverside is threatened at many points. The magnificent view from the Terrace at Richmond has been partially preserved, and the Terrace Gardens given to the public; but the view is not the only question to be considered. The Middlesex side, approached by the characteristic eighteenth-century bridge by Paine and Couse, is marred by extremely commonplace flats and streets of tiny villas, so called, which look as if a breath could blow them away. Boards bearing placards with the usual enormous modern lettering—why is this always so gigantic?—invite the world to buy the vacant ground. Here, surely, if anywhere in England, is an opportunity for the co-operation of public and private bodies, for keeping all building operations at a respectful distance from the banks, for preserving fine trees, and, in a word, for saving the river. Here, as everywhere, use and beauty must be considered together. The original builders of detached Thames-side residences generally took care to interpose a wide strip of garden between their dwellings and the bank, and here were planted the trees and shrubs which make the Thames so beautiful. In the riverside towns, however, this was not always the case, and in spite of partial embanking here and there it is a fact that "if you will have your dining-room in the Thames, you will often have the Thames in your dining-room."

Old houses of substantial build, however, have survived these visitations; but it is otherwise with the flimsy flats and unsubstantial cottages. Meadows frequently flooded—for it is a very common sight—on the banks of a tidal river are the last places that should be chosen for new building neighbourhoods, and there is nothing in the threatened destruction of the amenities of Twickenham which will help in the smallest degree to solve any "housing" problem whatever, and least of all for the working class.

The village of Twickenham, or Twittenham as it was formerly written, has expanded inland to a

considerable suburb; but it is with its river-front that Londoners are concerned, and here one part has been rescued and preserved for the public: with its small park and stately trees it fronts historic Ham House on the opposite Surrey shore: this is Marble Hill. Externally it is of dignified Palladian design. Internally the rooms are singularly small; the staircase is of handsome Georgian style in mahogany; it leads to a stately drawing-room, the only fine feature of the house, which was built for Lady Suffolk in the reign of George II. Internally it is a striking instance of the failure of amateur building. Swift tells us that "Mr. Pope was the contriver of the gardens, Lord Herbert the architect, and the Dean of St. Patrick's (Swift himself) chief butler and keeper of the ice-house." The drawing-room, with its panels, its doors, its deep mouldings, and its pediments, all richly gilt, is very lofty, the "coved" ceiling indeed rises to such a height as to suggest a cupola, and the result upon the rest of the interior is most singular, for it consists of a congeries of stunted rooms approached by a squalid back staircase.

But the important point, the one question not for Twickenham but for a much larger world, is, Why not save Orleans House? Thirty acres of fine park land and noble trees, "for sale," run beside the Thames—is not this a superb opportunity for a public park in an ideal situation? In its present form the house, a long, rather low building terminating in an octagon tower, was mainly the work of James Johnstone, Secretary of State for Scotland; here he had, according to Defoe, "the best collection of fruit of all sorts" in England. The interior was remodelled, superbly decorated, and filled with magnificent works of art by the late Duc d'Aumale, a collection worthy the tastes of a man who was a soldier, a scholar, and a prince.

York House, which stands in small well-wooded grounds near the church—a church in which Pope lies buried, and of which Sir Godfrey Kneller was churchwarden—is interesting as the place where Queen Anne was born. It is of red brick with a high-pitched roof; it was long the residence of the Comte de Paris, and its tall windows with Continental *jalousies* give it the appearance of a French château. The estate is in private hands, and is safe for the present; but its neighbour, Mount Lebanon, is given over to the builders. The entire neighbourhood is richly tinged with associations of the noblest periods; but vigorous effort will be needed, and that quickly, if it is to be preserved in its historic beauty.

JOHN C. PAGET.

Some Notes on Alston Court and its Reparation.

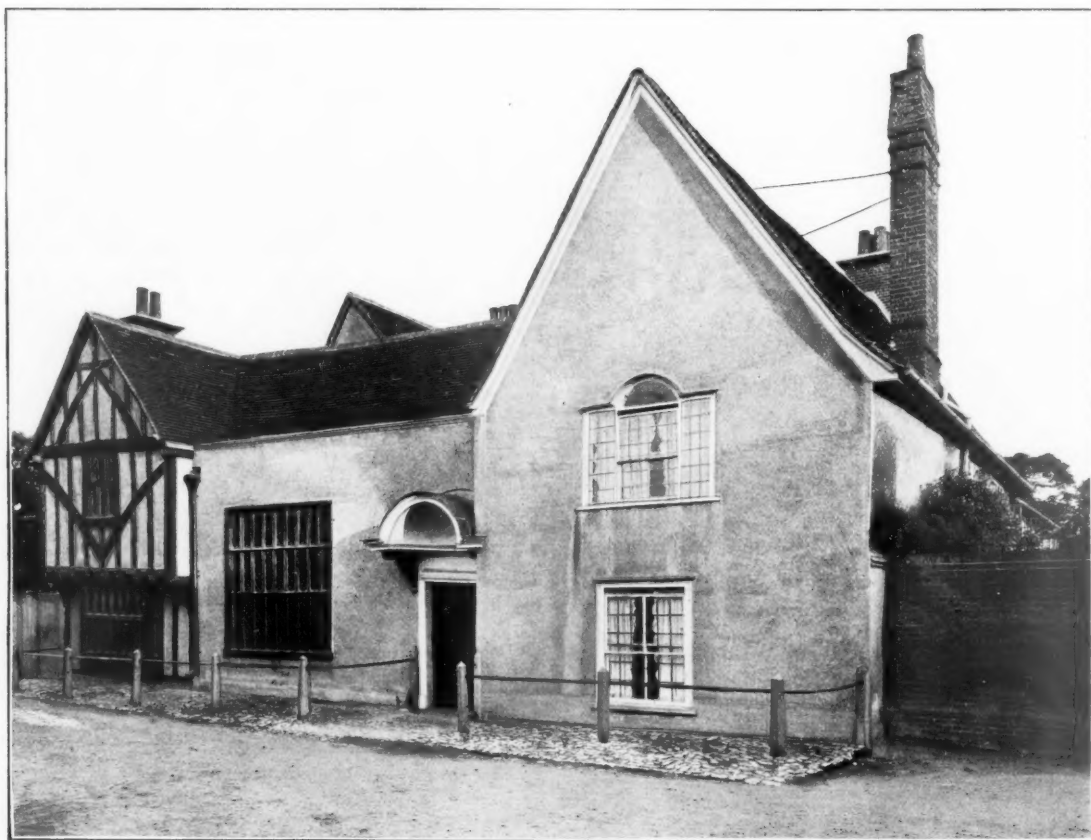


THIS half-timbered house dates, probably, from the latter part of the reign of Edward IV, and as an interesting specimen of the minor domestic architecture of that period is well worthy of the space herein allotted to the admirable series of photographs.

Originally standing as one of a row of houses in the little township of Nayland, the demolition during the last two hundred years of many of the adjoining buildings has left the old house standing by itself, facing the main street to the north and surrounded on the other sides by its own grounds. In the fifteenth century East Anglia was probably one of the richest districts in the country, owing

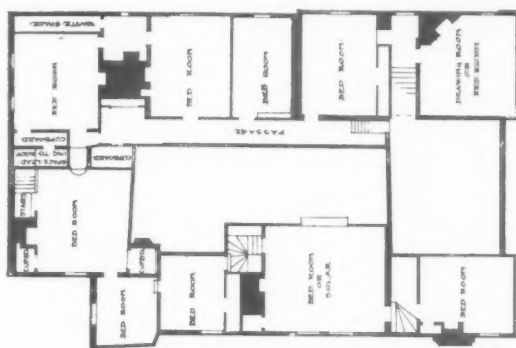
to the encouragement that had been given to the wool and cloth trade in this part of England from the time of Edward III onwards, and we may fairly conclude that some woolstapler of wealth or one of the smaller gentry of the time built this house for his own use and enjoyment.

Early in 1902 the present owner, Dr. Edward Living Fenn, J.P., whose family on the maternal side have resided there for upwards of one hundred and fifty years, felt that the time had arrived when something must be done with the old structure, which by this time had fallen into a somewhat dilapidated and in parts even dangerous condition, and all who are interested in such delightful relics of bygone times will understand with what pleasure I received Dr. Fenn's instructions to take up the work of bringing the building generally into a

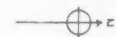
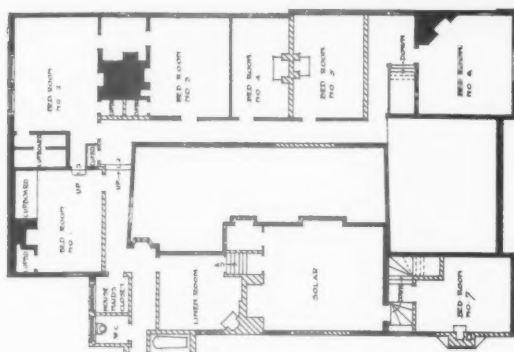


THE HOUSE FROM THE ROADWAY

Photo: Arch. Review Photographic Bureau.



FIRST FLOOR PLAN



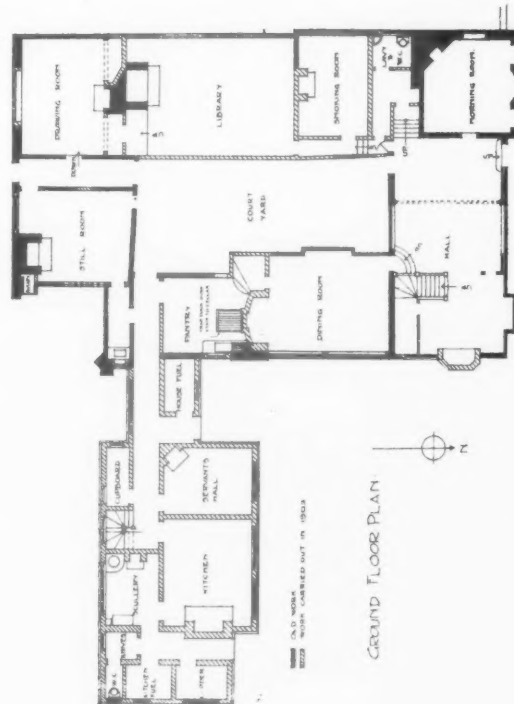
FIRST FLOOR PLAN

PLANS OF ALSTON COURT BEFORE
ALTERATION

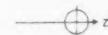
PLANS OF
ALSTON COURT
AFTER
ALTERATION.



GROUND FLOOR PLAN



GROUND FLOOR PLAN





THE HALL.

Photo: Arch. Review Photographic Bureau.

form and condition adapted to the needs and ideas of the present day.

Being a good deal in the neighbourhood at the time, I was fortunately able when the work started, not only to devote a good deal of time to close personal supervision, but also to take an active part with hammer, cold chisel, and crowbar in the

discoveries which the removal of certain portions of plaster, brickwork, &c., rendered possible.

Some of the windows projecting into the courtyard were entirely covered on the outside with lath and plaster, an outcome probably of the window tax; that on the west, or courtyard, side of the dining-room being fitted internally with a

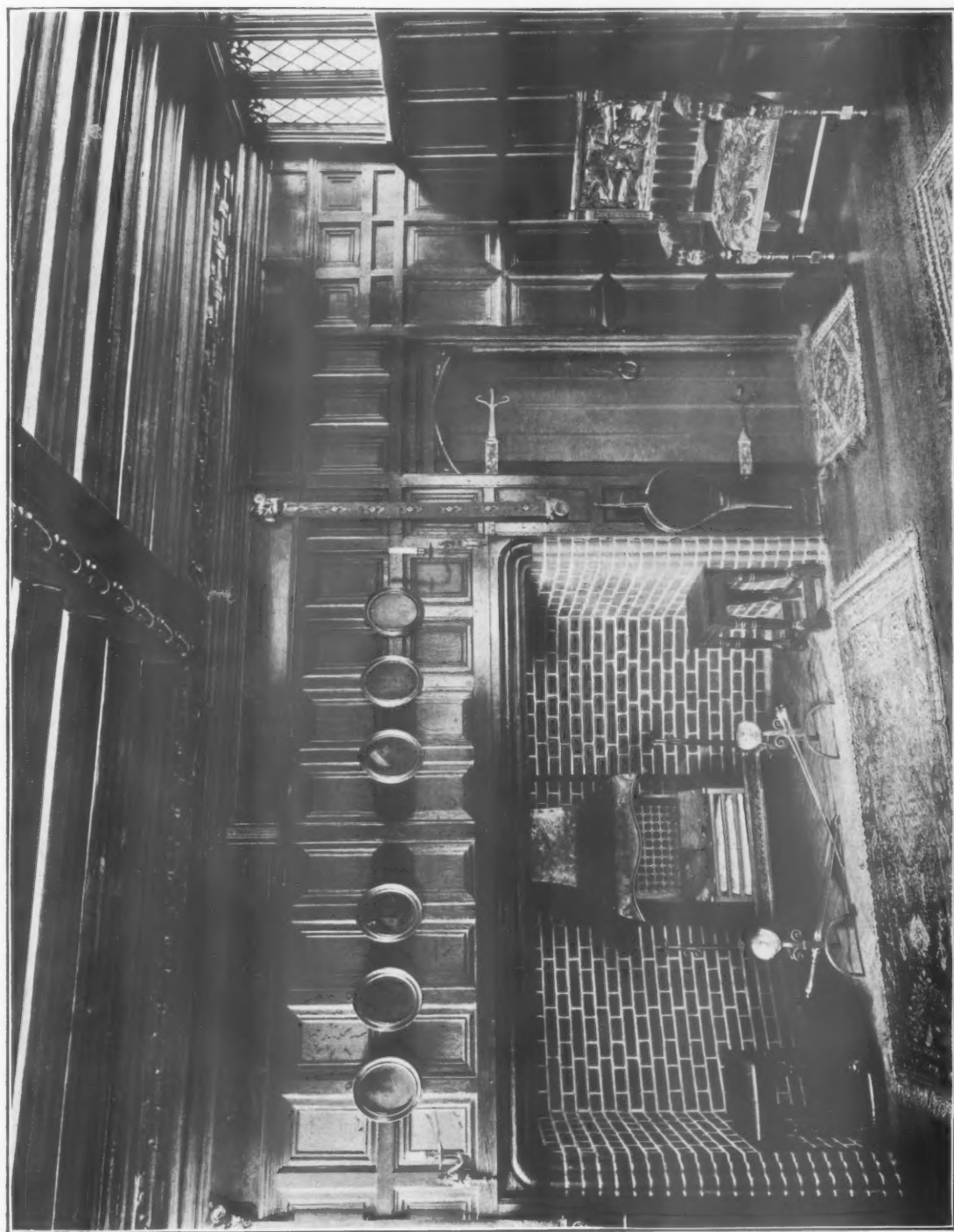


Photo : Arch. Revue Photographie Bureau.

THE DINING-ROOM.



Photo: Arch. Review Photographic Bureau.

VIEW FROM THE WEST, WITH BOWLING GREEN.

cupboard. The removal of the lath and plaster revealed not only the richly moulded mullions, carved transoms, &c., but in some cases the lead glazing still standing in the different lights. It also revealed the damage caused by the nails used in the ruthless covering-up of this beautiful work. The pretty little oriel window in the south-east corner of the courtyard was also similarly covered up.

Inside the house we discovered certain doorways, notably that leading from the south end of the "Solar," and at the east end of the hall (formerly the small parlour) we found the remains of the old brick fireplace, with its oak bressumer, affording sufficient data to enable us, in rebuilding the stack therefrom, to reconstruct the fireplace very much on its old lines. On removing the plaster from the walls of the "Solar" and in one other room on the first floor, we found some typical fifteenth-century mural decoration in colour still standing, in some cases in good condition, on the original plaster between the oak studs.

I may here mention that the chimney-stack to the dining-room and "Solar" was found to be in such a shaky condition that it had to be entirely rebuilt.

As will be seen from the plan showing the building as it existed in 1902, the house stands round a central courtyard, with the hall at the

north end, the principal dwelling-rooms occupying the east side, and what were originally the kitchen and butteries, &c., the remaining two.

The greater part of the house on the west of the courtyard is apparently of later date; the timber work is in many parts clumsy, unequal, and roughly put together; the studs are placed much further apart (in itself usually a sign of later work), and there is an absence of carving or enrichment. It is also reasonable to assume, from the elaborate nature of the carving and work generally of the west side of that portion of the building containing the (present) dining-room, "Solar," &c., that this was never intended originally to face a courtyard only 20 ft. wide. We may, I think, therefore assume that the west wing was a subsequent addition.

Considerable alterations appear to have been carried out on the street front or north side of the house in the middle or earlier part of the eighteenth century, when the entrance doorway with its projecting canopy and the windows under the north-west gable were introduced. The whole of the walls on this side were covered with stucco, while a brick wall was carried up to, and in line with, the overhanging storey under the north-east gable, entirely closing in the window at the north end of the small inner parlour. As will be seen on p. 244 this brick wall and the stucco



Photo: Arch. Review Photographic Bureau.

THE DINING-ROOM.

above were removed, but the latter has been left on the remaining walls of this side of the house, the timber work as a whole not being of a character, or in sufficiently good condition, to justify exposure. The wall between the gables was carried up to a parapet and a gutter formed at the back.

The south side or garden front of the house lost a good deal of its original character when in 1812 a large projecting chimney-stack was enclosed with a plain brick wall (seen on p. 244), and this has given a somewhat bald appearance to that end of the house.

The central courtyard, paved with bricks and 42 ft. in length by 20 ft. broad in its widest part, is possibly one of the most attractive features in the whole building, and its picturesque and mediæval character is a revelation to people visiting the house for the first time, especially if they happen to pass straight through the hall and approach the drawing-room or south side of the house by way of the courtyard.

The west wall of that portion of the building containing the (present) dining-room and "Solar," or upper chamber, is, as will be seen on p. 255, full of interesting detail; the sill of the projecting window to the "Solar," the longitudinal beam carrying the framework and studding of the "Solar" wall, and the sill of the dining-room window, all containing typical late fifteenth-century carving, while the details of the mullions, transoms, and tracery, angleposts, &c., are equally representative of the same date and very similar to other examples in this part of the country. The timber construction used throughout does not vary from that to which we are accustomed in similar buildings in many parts of the country, and calls for no special comment.

The hall (p. 246) at the time we commenced the work was ceiled at the tie-beam level, while the lower parts of the walls were covered in places with deal panelling of the same date as the entrance doorway and other work on this side of the house referred to hereafter. The small inner, or dining, parlour was in existence as a separate room, and had for many years been used as a business-room or office. Practically nothing remained of the curved braces to the principal truss of the roof, with the exception of remains of the small shafts from which they spring, together with the mortises in the tie beams; the traceried spandrels therefore had of necessity to be conjectural only. The small arched opening seen at the north-east corner of the hall was in existence, and originally no doubt formed the doorway to the parlour, but the other arched heads to openings and the staircase are new.

An early examination of the roof over the hall

revealed the excellence of its construction and details, and proved the desirability of again opening it up. This was accordingly done, certain repairs being effected, and some of the common rafters, &c., replaced. Essentially a fifteenth-century hall, without fireplace or gallery, but with its well-arranged open timber roof, it measures 23 ft. by 18 ft. 6 in. Light is admitted through two large oak mullioned windows, that on the north side being divided by two transoms. The glass in these windows is emblazoned with the arms of various families of repute in Norfolk and Suffolk at the end of the fifteenth and early in the sixteenth centuries, a few coats of the Elizabethan period also appearing in the window facing the courtyard, and in this window there are also some well-preserved specimens of the so-called engraved quarries of the Perpendicular period showing fantastic birds tipped with yellow, a type of ornamental glazing which came to an end early in the sixteenth century (*i.e.* about the year 1530).

The small room at the east end of the hall, used as an office or business-room, must originally have been used as a dining-room by the family, for the custom of dining in the hall, which had begun to decline in the fourteenth century, had by the end of the fifteenth been almost abandoned, a dining parlour being substituted for the master of the house and his family, the servants dining in their own quarters, which had by this time been made much more comfortable for them.

This little parlour, as will be seen, has now been thrown open to the hall. At the north end, facing the street, it is lighted by a well-preserved projecting window, the sill externally bearing remains of elaborate carving.

Leading out of the hall is the present dining-room (pp. 247, 249), which may have been used originally as a withdrawing-room for the ladies of the family. It is lighted on the east side by a window placed high up, and running the entire length of the room—a portion of this window can be seen on p. 249, and externally it is visible in the view on p. 255. On the west side a large central projecting window looks into the courtyard, with lights on either side of a similar character to the large window on the east side. The heads of these windows contain some delicate oak tracery. The room was entirely panelled in oak in Jacobean times, the date 1631 appearing high up in a small pilaster on the north side of the central window. On the east side, on the post in the centre of the long window, is a small carved figure wearing the garb of the time of Edward IV. On p. 249 a good view of the ceiling of this room can be obtained, and the delightful nature of the carving and detail of the beams can be seen. Before 1631 the walls of the room would appear



THE COURTYARD.

Photo : Arch. Review Photographic Bureau.

to have been hung with painted canvas, a specimen of which is still preserved. It may be remembered that Falstaff refers to such decoration in the play of *Henry IV*, when he speaks of "Lazarus on the painted cloth," and "a pretty drollery in waterwork."

Below this room is the cellar, and immediately above it the "Solar," or upper chamber (frontis-

piece and p. 252), the most striking feature in which is the handsomely carved chestnut roof. Owing to insufficient tie having been provided in the construction this roof spread, necessitating the introduction some twenty-five years ago of an iron tie-rod, which, although successful in arresting further spreading of the roof, cannot be said to add to the appearance of the room.

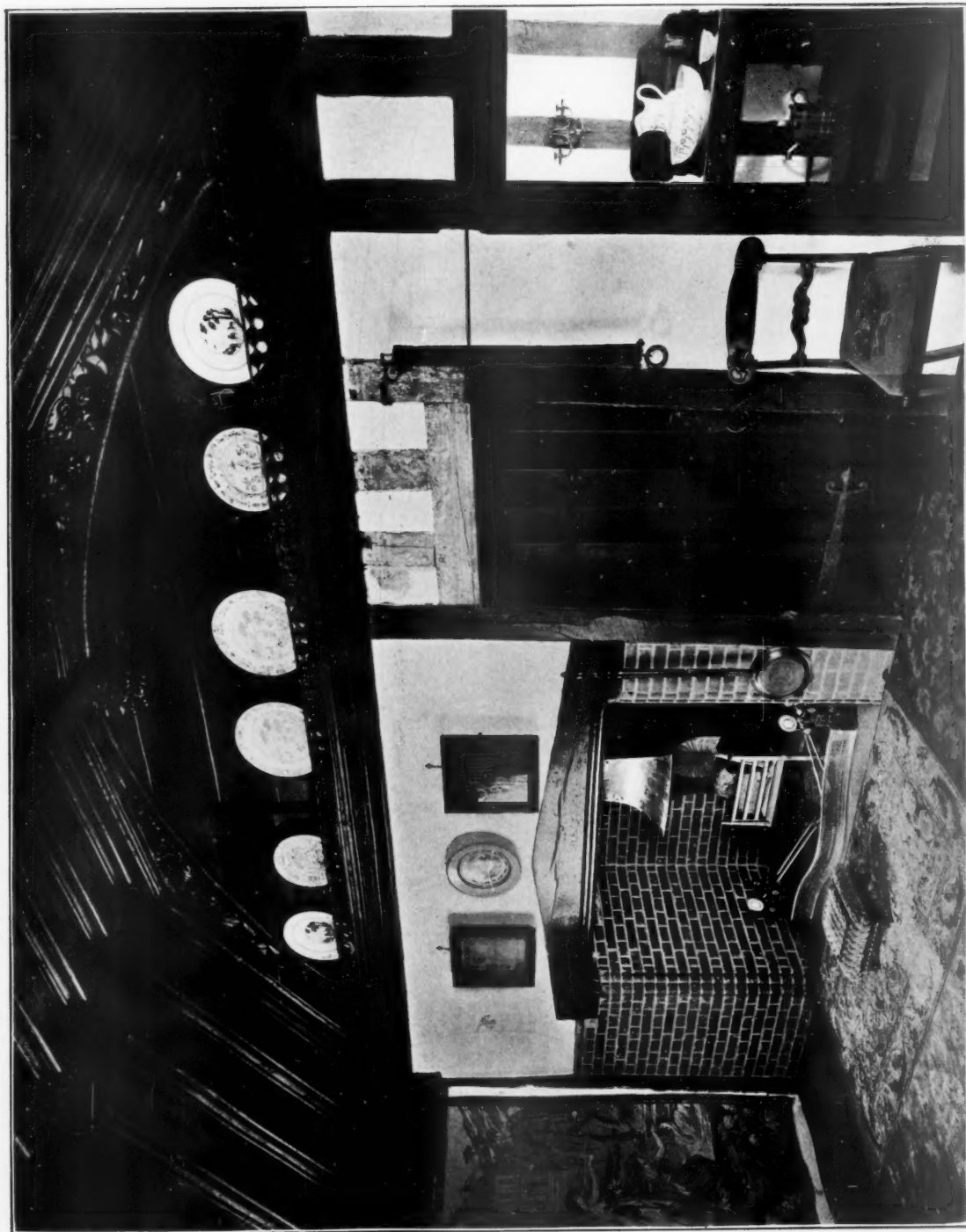


Photo: Arch. Review Photographic Bureau.

THE "SOLAR," OR UPPER CHAMBER.

Some Notes on Alston Court and its Reparation. 253

On the timber work over the doorway (see p. 252) will be observed some of the fifteenth-century colour decoration, referred to in the earlier part of this article. This "Solar" is now approached both by the new staircase from the hall, and also from the first floor at the south end. In the latter case a rearrangement of the staircase resulted in the introduction of a small dressing closet (seen to the right in view, p. 252).

In the west wing a considerable transformation was effected by the conversion of that portion of the ground floor originally intended for kitchen and butteries into a comfortable library. The joists and beams over the library are in some cases very heavy, and all of them very rough and irregular, bearing out my remarks as to the later date of this portion of the building; while the

removal of the partitions and joists when making room for the library involved some careful attention to the carrying of the floors above. The whole of the timber work forming the west wall had to be carefully underpinned with new brick-work. An entirely new chimney stack had also to be introduced in this wing of the house.

In many places in this as in other parts of the building the wattle and clay filling between the studs was in such a shaky condition that it became necessary to substitute brick nogging. It was possible in the library to retain and make use of the old kitchen fireplace, but the deep recesses on either side formerly occupied by brewing and washing coppers have now been thrown into the adjoining drawing-room.

One of the best of the smaller rooms is on the



THE STILL-ROOM.

Photo: Arch. Review Photographic Bureau.



VIEW FROM THE EAST.

Photo: Arch. Review Photographic Bureau.

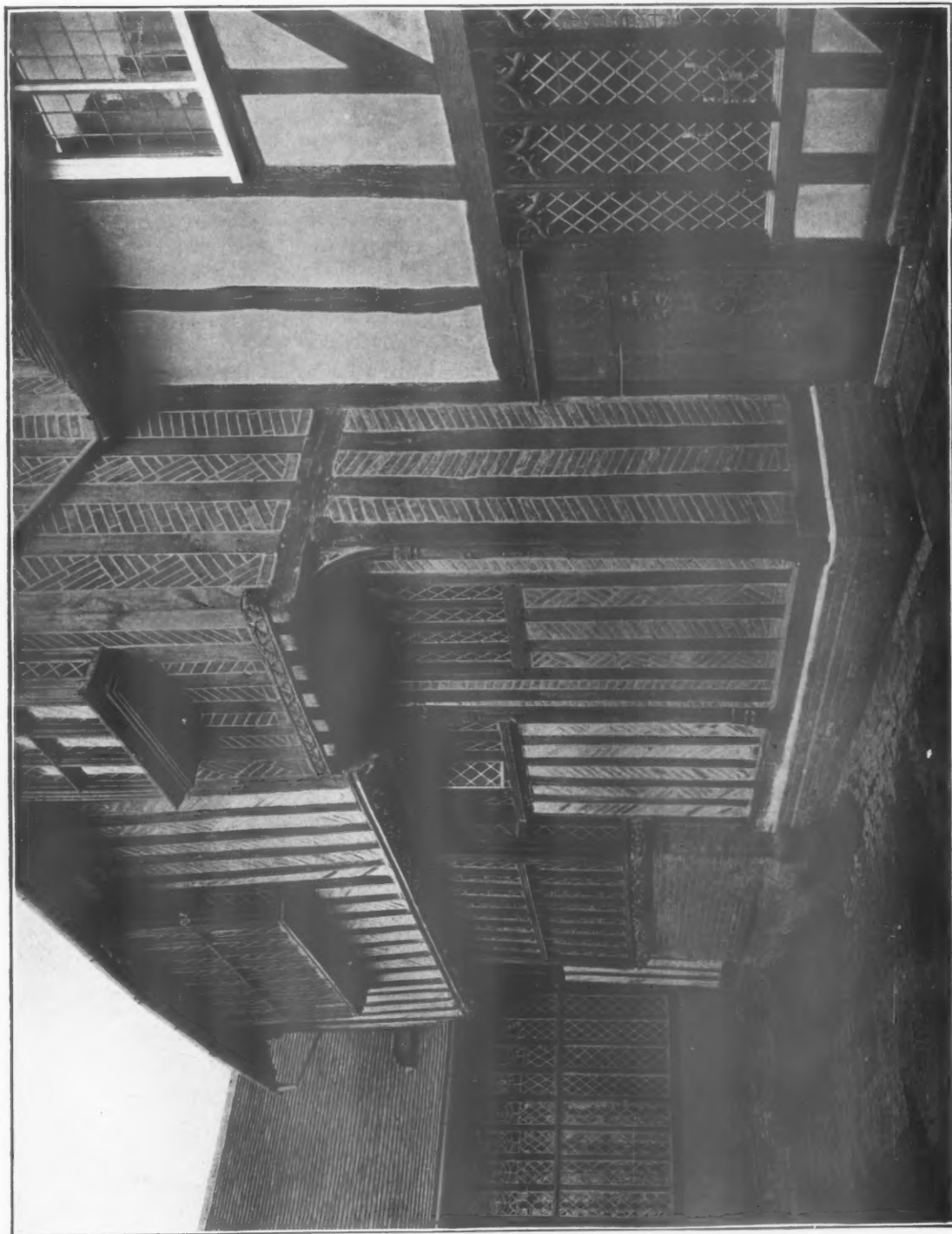


Photo: Arch. Revue Photographie Bureau.

THE COURTYARD.

256 *Some Notes on Alston Court and its Reparation.*

south side of the courtyard, from which it may be entered. At one time used as a laundry, it has now become a still-room, and with its appropriate fittings and furniture is one of the most picturesque corners of the house.

In order that there might be sufficient accommodation, and also to make room for the arrangement of the various rooms already described and shown on the plan, it was found necessary to add a wing containing a kitchen and the usual departments connected therewith, together with suitable sleeping quarters for servants; and this, it is considered, has been done without detriment to the appearance of the old portion of the house; apart from which it apparently works well from a practical point of view.

A great deal of the charm of this unique place might well have been lost had it descended to anyone incapable of appreciating and making the most of its many delightful features, while any errors or want of taste in furnishing or appointments might have badly marred the effect as a whole.

Among the owner's many quaint and interesting possessions may be mentioned an admirable collection of portraits in pastel, now hung in the drawing-room, and dated 1752, beginning with the present owner's great-great-grandfather, Samuel Alston, born 1690.

The gardens, although of no great extent, possess a singular charm of their own, and, with the bowling-green on the west side and the Dutch garden on the south side, are thoroughly in harmony with the old building. Taking it as a whole, one may say that there are few houses of this description more pleasing to the eye or of greater interest to the archæologist.

Before closing I must acknowledge my indebtedness and express my thanks to Dr. Fenn for the kind help he has afforded me in compiling these notes; and, in conclusion, I know I may say he will be with me in thinking that the works were most excellently carried out by the builder, Mr. William Deaves, of Nayland.

CHARLES J. BLOMFIELD.



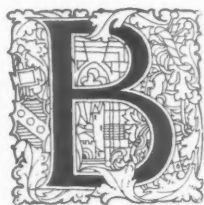
A CORNER.

Photo: Arch. Review Photographic Bureau.

Working Drawings.

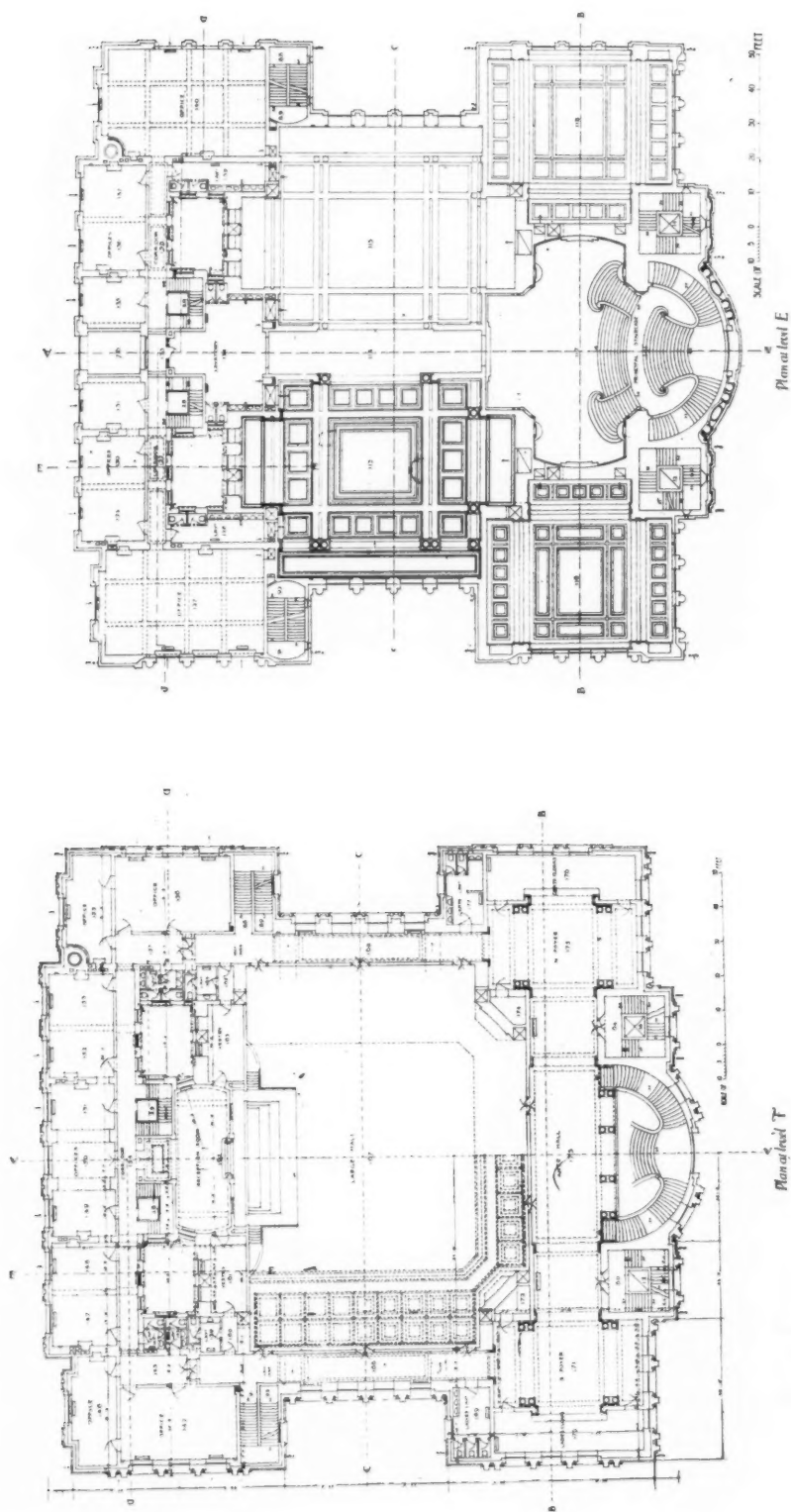
I.—THE NEW WESLEYAN HALL, WESTMINSTER.

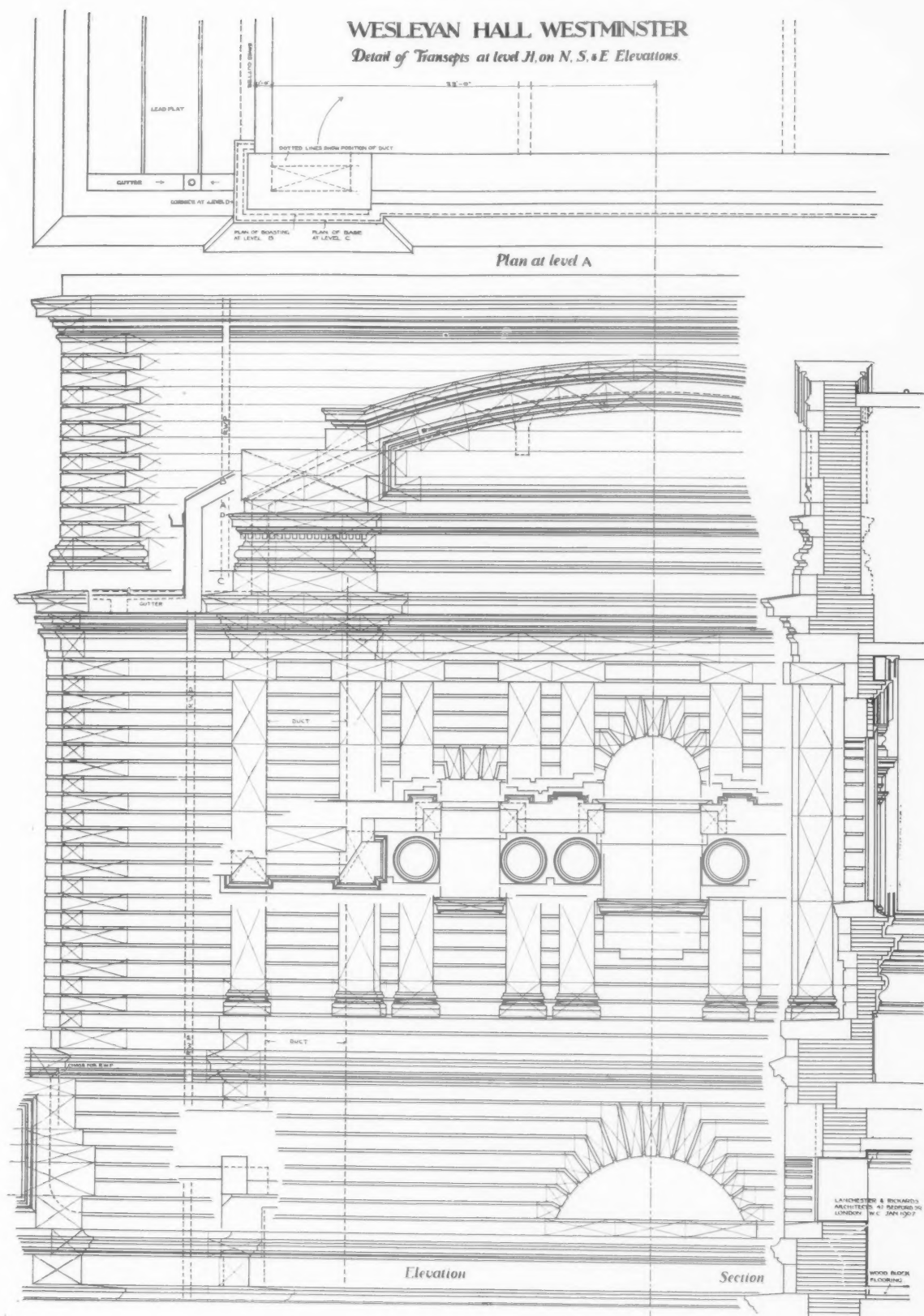
Lanchester and Rickards, Architects.



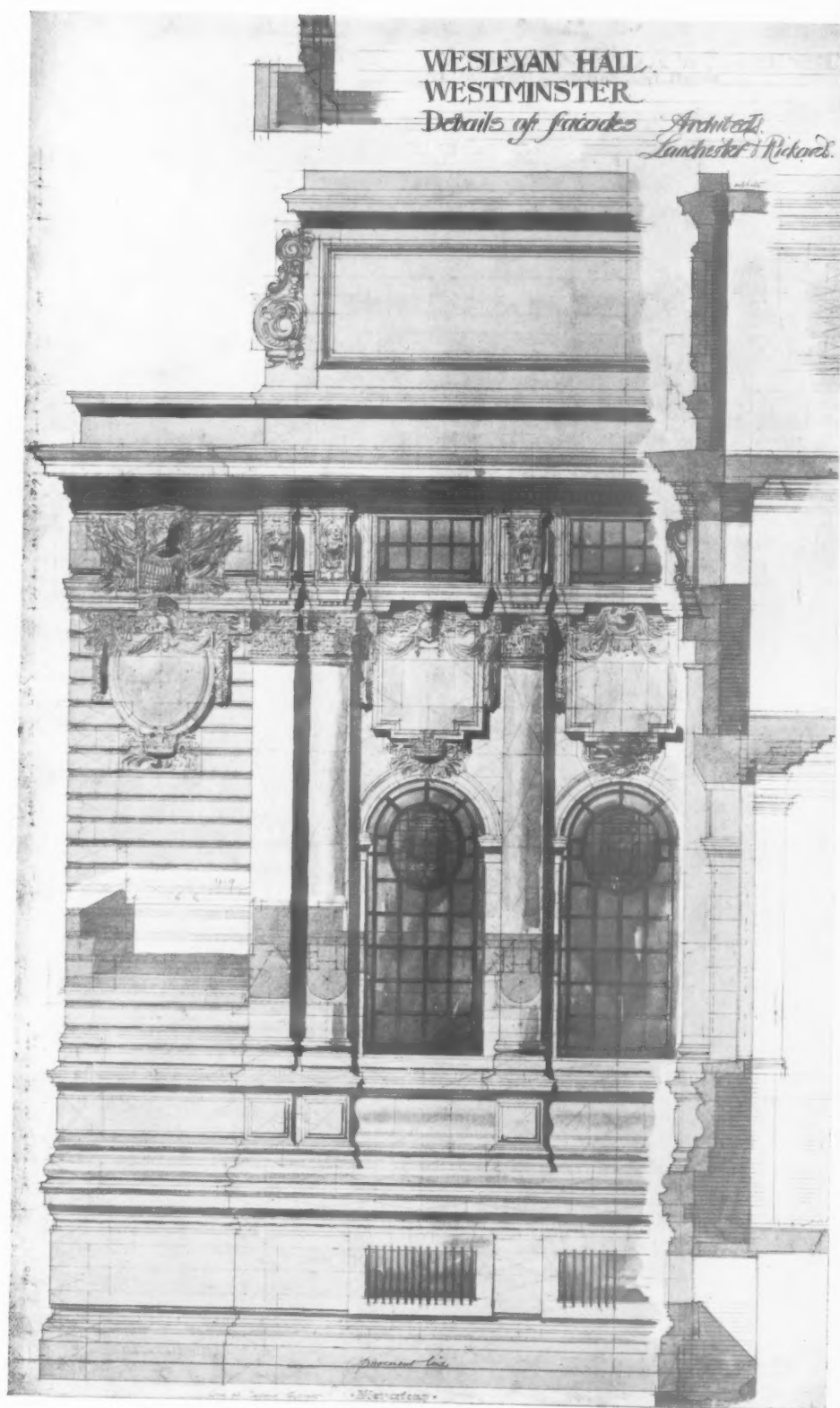
Y arrangement with the architects, Messrs. Lanchester and Rickards, we are enabled to publish a selection of the working details of their design, which is now being carried out. The accompanying plans of the two principal floors and the study in perspective of the exterior will sufficiently identify the relation of the various façades and interiors to the whole scheme. It will be noted that the stone is shown entirely in block for working purposes, but the two sheets of

tinted drawings illustrate the definite design of the ornament, which has been suggested partly by the period and style on which the design of the building has to some extent been based, and partly by the purpose which has prompted the inception of the building. The elevations will be faced entirely with Portland stone, with steel casements and window furniture. The main staircase and entrance hall will be carried out in Hopton Wood stone and cement painted walls above a certain level, with plaster enrichments. These, like the iron balustrading and other accessories, are not indicated on these drawings.

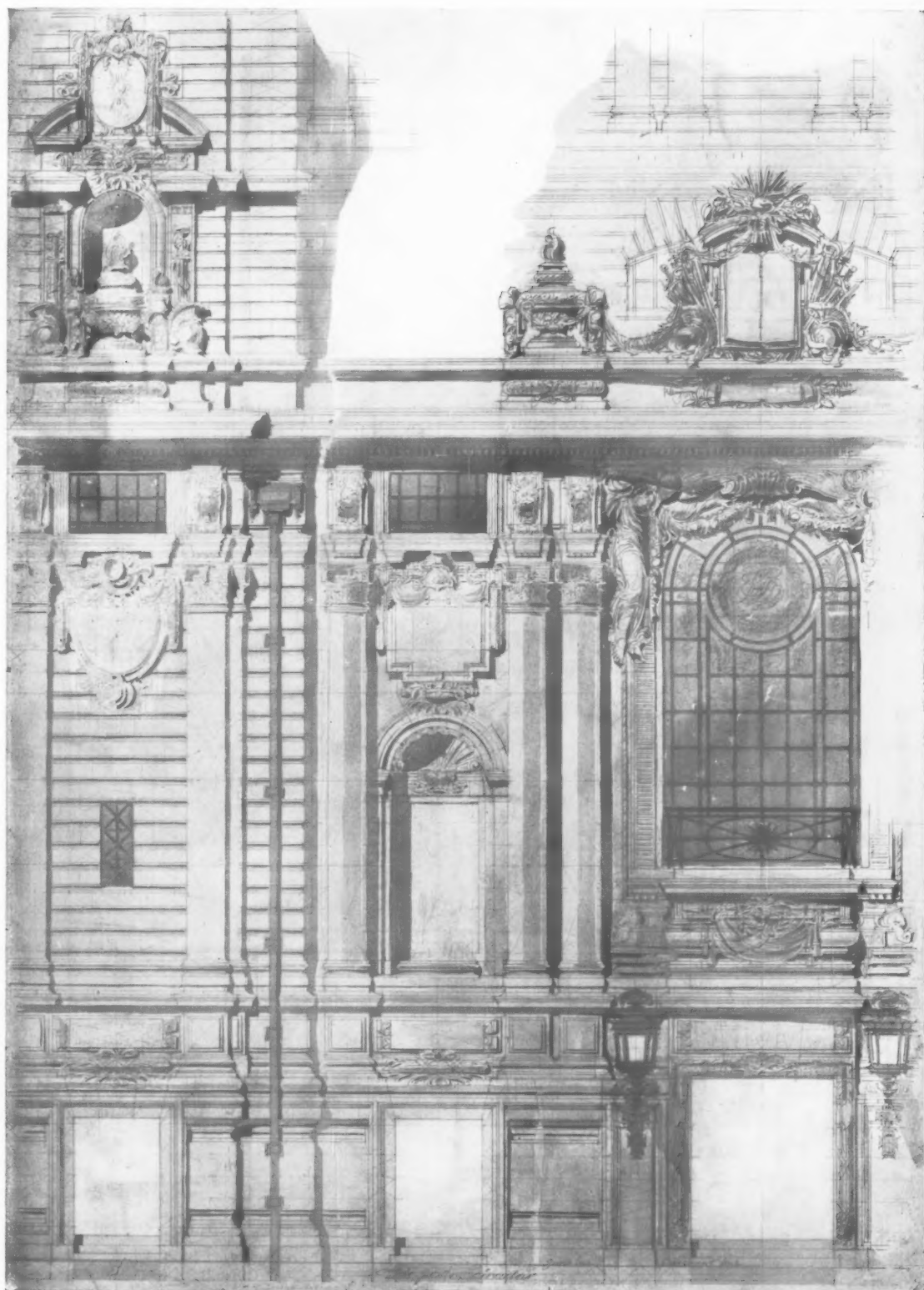




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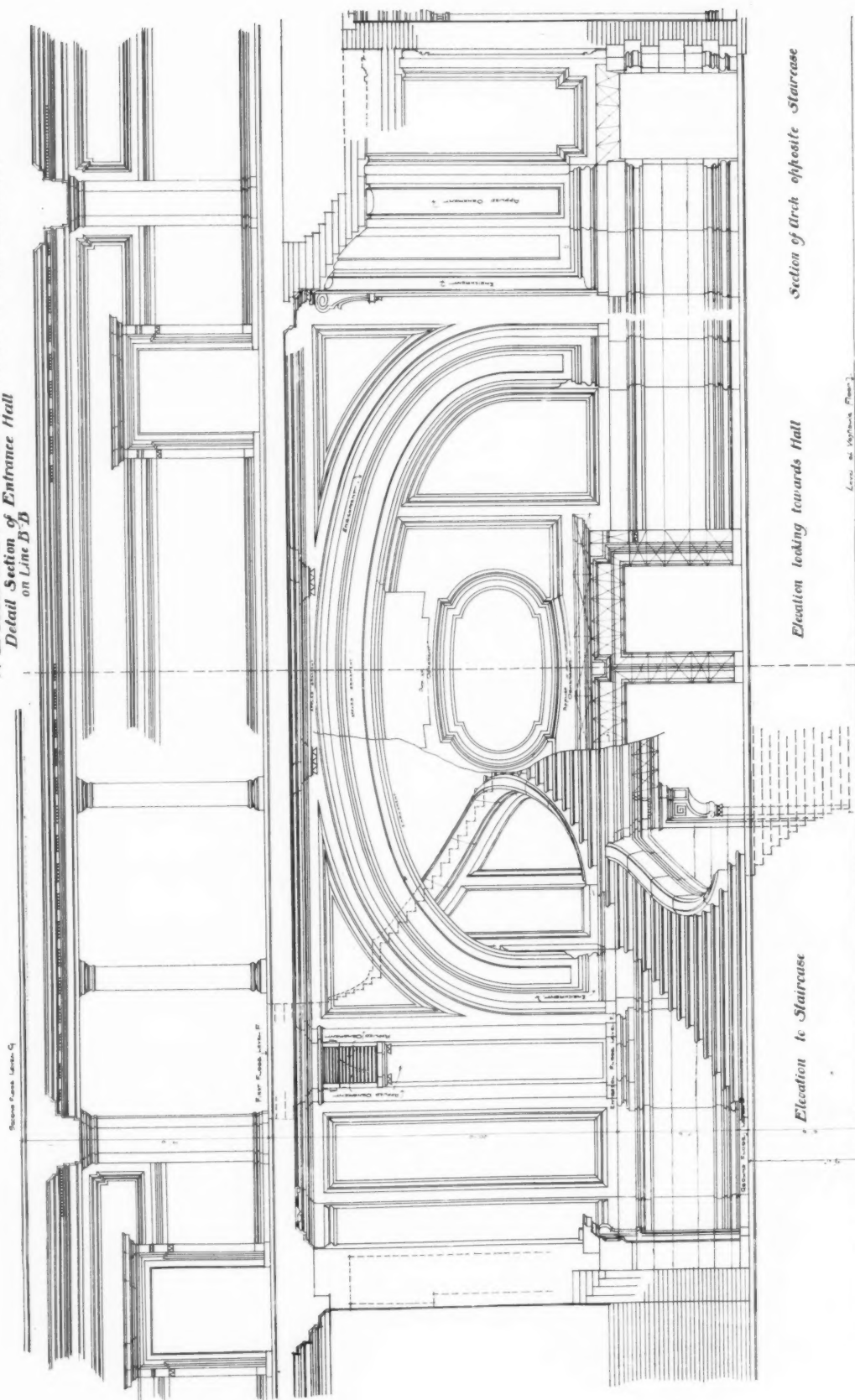


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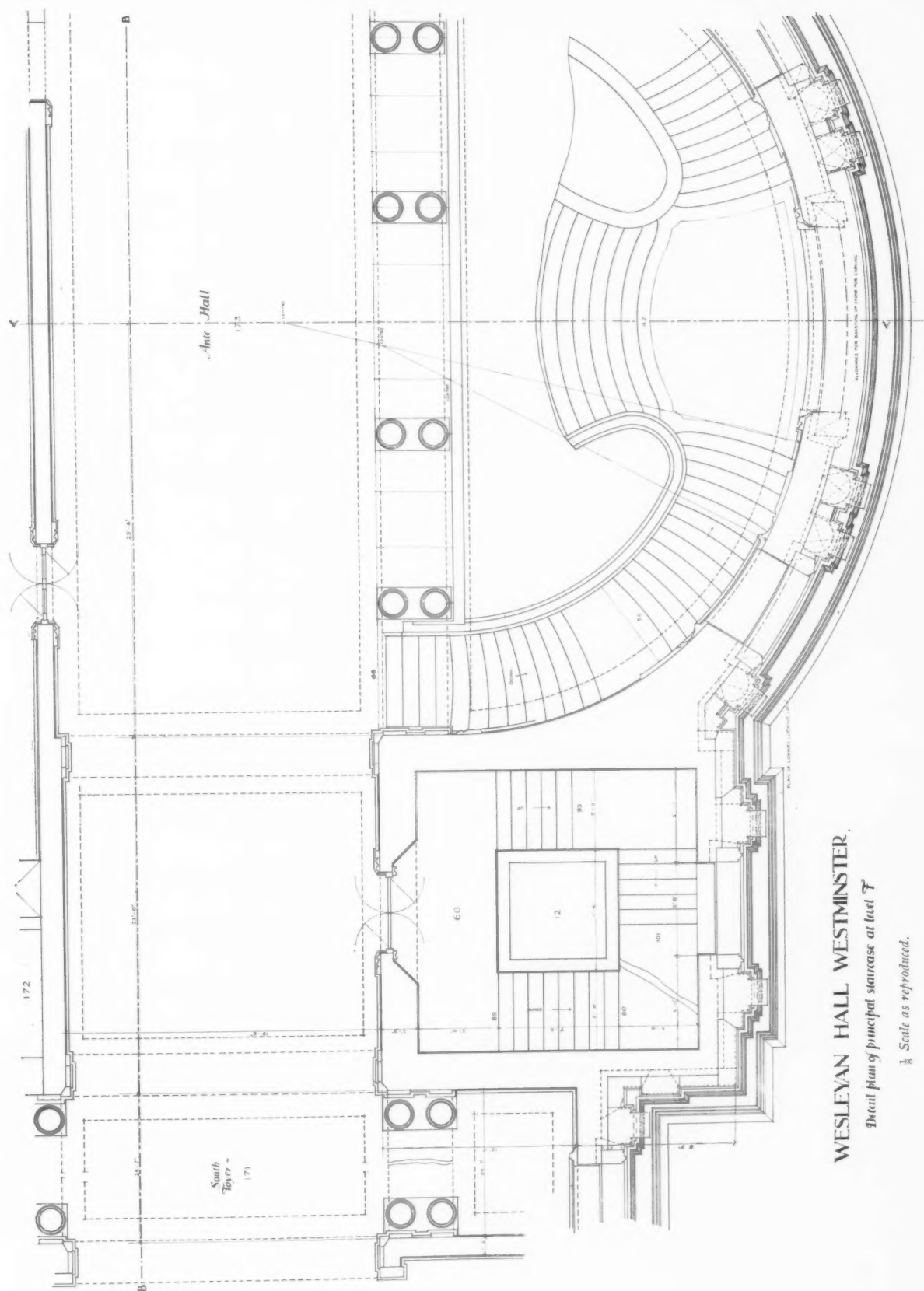


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WESLEYAN HALL, WESTMINSTER.
Detail Section of Entrance Hall
on Line B-B



Scale as reproduced.



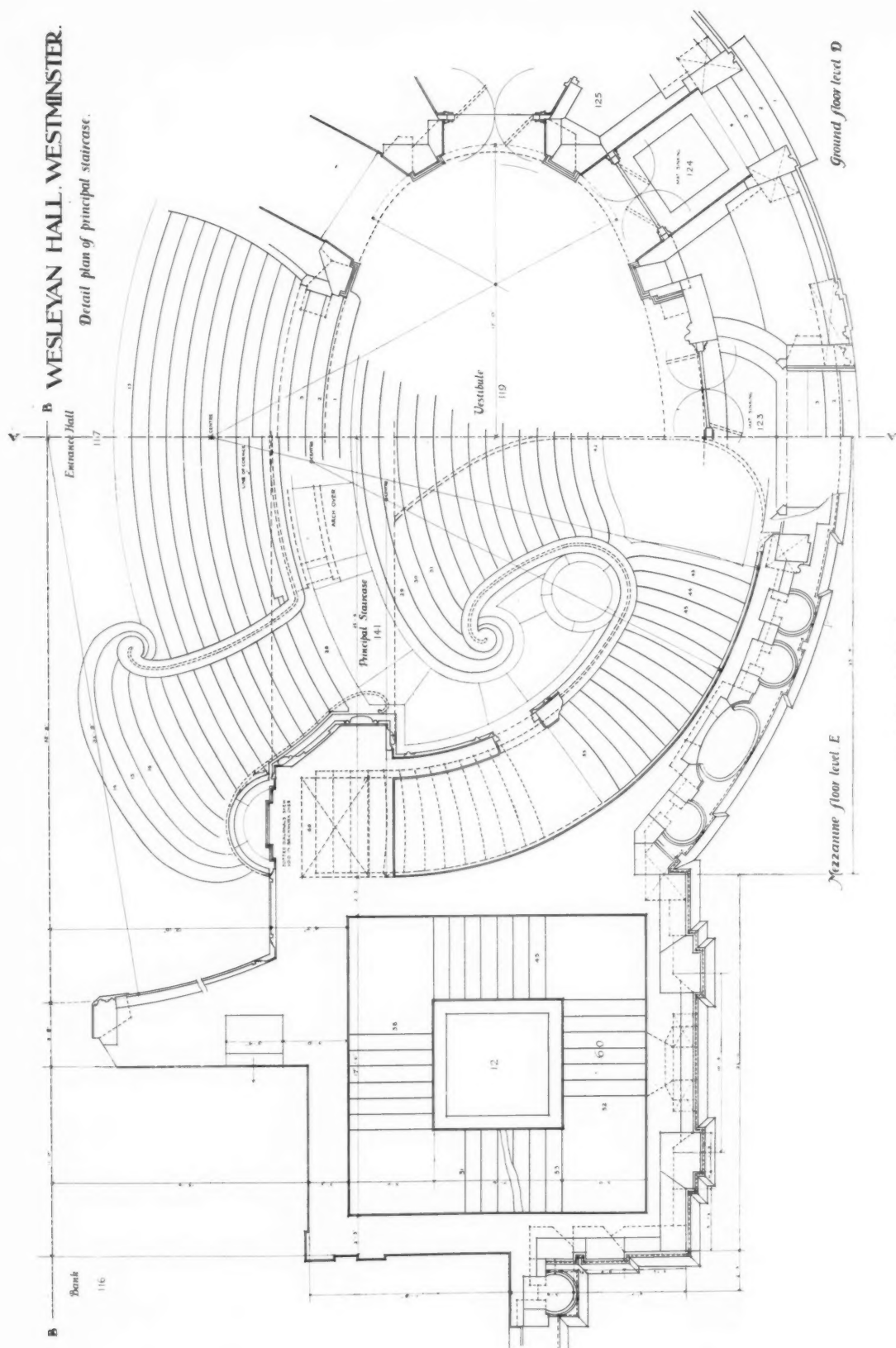
WESLEYAN HALL WESTMINSTER.

Detail plan of principal staircase at level T.

Scale as reproduced.

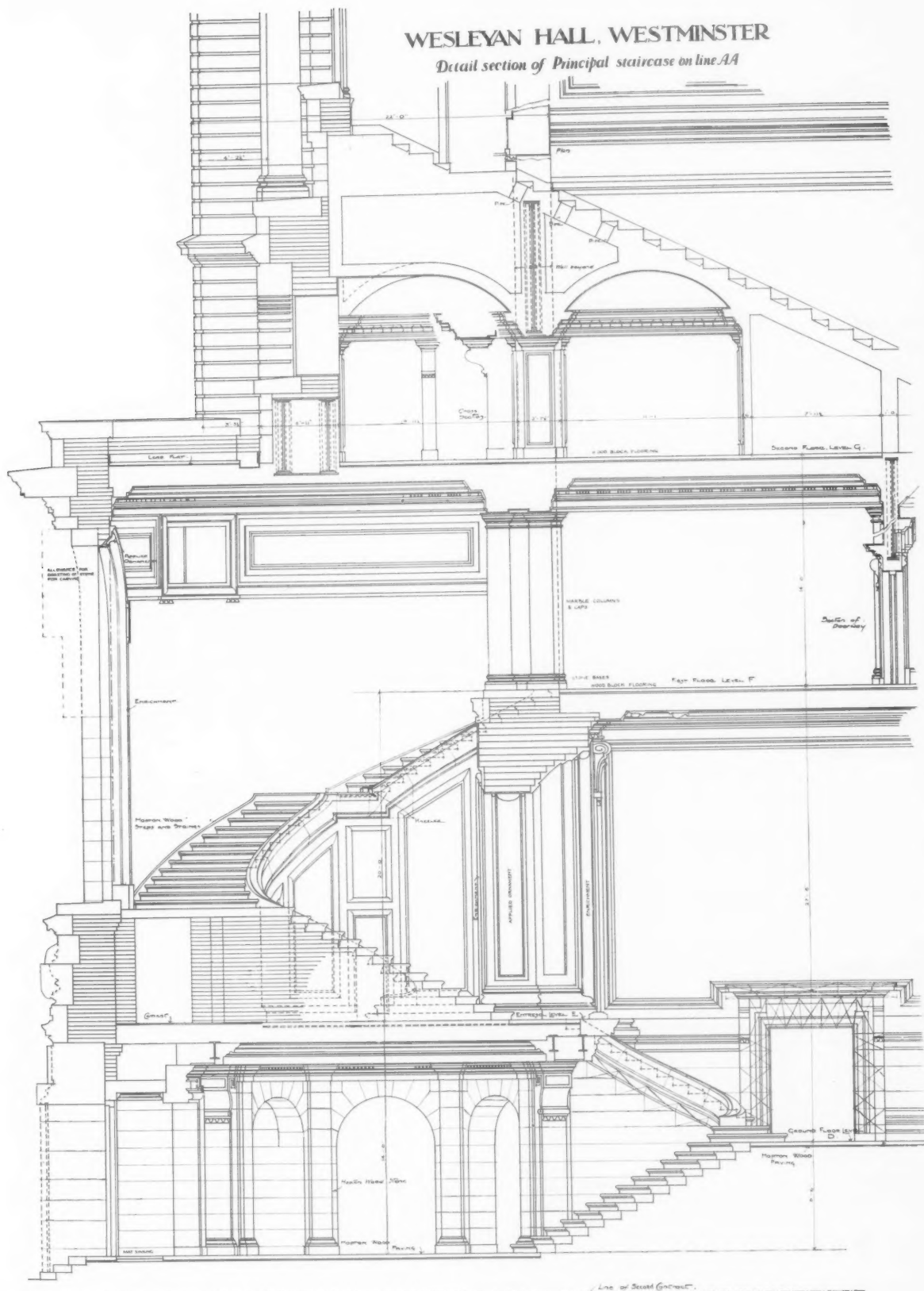
B WESLEYAN HALL, WESTMINSTER.

Detail plan of principal staircase.



Scale as reproduced.

WESLEYAN HALL, WESTMINSTER
Detail section of Principal staircase on line AA



1/8" Scale as reproduced.

Notes from Paris.



It may seem strange, but Paris, which we like to think of as the Home of Architecture, is perhaps the city of the world where of late years the greatest number of "acts of vandalism" have been committed on ancient buildings.

No consideration ever stopping the opening of new streets, seventeenth and eighteenth century mansions, churches and public buildings, have been turned into *débris* at the hands of the house-breaker, raising little or no protest from a public which is indifferent or perhaps more interested in the newer world around it. Even now the scheme of the "prolongations de la rue de Rennes" menaces the cupola of the Palais de l'Institut, and we believe only financial reasons have delayed its execution.

We leave to others the task of judging if this light-hearted destruction is a sign of French decadence or of intellectual good health. We can but point out the fact that practically the whole of old Paris has disappeared, and we thought it interesting to illustrate some of the few remaining parts of it. They are little known to the tourist, or to the Parisian. It is a surprise and a delicate pleasure when chance takes one through the picturesque "Marais" or through

the quiet streets of the "Ile St. Louis"—once the centre of the residential quarter of the French aristocracy. These quarters have now become the equivalent of the London Whitechapel, and mansions of refined architecture have become the seat of poor Jewish tribes, and most extraordinary trades or industries have invaded the former brilliant galleries and the delicate boudoirs.

The former Hôtel of Madame de Sevigne, now occupied by the Musée Carnavalet, has been saved from this fate. We illustrate its entrance, which will be familiar to the many readers who know their Paris museums well.

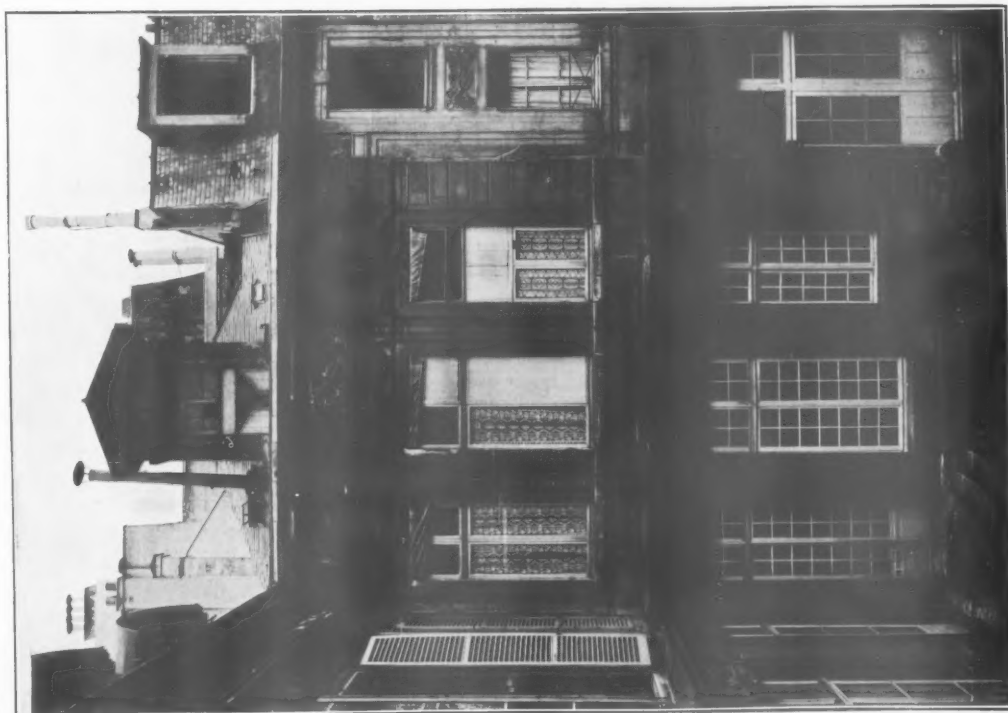
In every street, at every few yards one marvels at a perfect composition, at a delicate detail. In passing we note the door in the rue des Archives, so sober in expression, so pure in style, so firm in detail, and refined in proportion. Through the open gate of the ancient Hôtel Lamoignon one perceives its noble entrance court, of which we give a detail.

We intend from time to time to publish a few of the numerous photographs in our possession which recall morning walks through the city, and thus, as it were, enable the reader to wander about old Paris as we did, and pick out the interesting old buildings.

FERNAND BILLEREY.



DOORWAY AND FAÇADE, MUSÉE CARNAVALET.



COURTYARD, HOTEL LAMOIGNON.



SEVENTEENTH-CENTURY DOORWAY, RUE DES ARCHIVES.

The Liverpool Cotton Exchange.

Matear and Simon, Architects.



THE new Cotton Exchange stands on an island site of more than an acre in area, having streets on all four sides. The main façade fronts Old Hall Street, and is carried out in Portland stone. The style of the architecture is Classic, of elegant and graceful proportions, the Doric order being used in the lower portico and the Ionic order in the upper colonnade, which masks the roof of the great hall and connects the towers which flank the building. The towers are enriched with sculptured figures at the angles, symbolical of the Arts, Science, Industry, Commerce, etc. The two crowning figures represent the River Mersey and the Ocean. The sculpture is the work of Mr. Birnie Rhind, R.S.A., of Edinburgh, and Mr. E. O. Griffith, of Liverpool.

The elevation towards Edmund Street is carried out in steel encased in ornamental cast-iron, the cast-iron work being supplied by Walter Macfarlane & Co. of Glasgow. This form of construction was devised by the architects to meet the requirements of the Cotton Trade, in which a maximum amount of light with a minimum of obstruction is necessary, so that the quality of the cotton may be accurately judged. All the iron-work has been protected with anti-corrosive paint supplied by Hartman, Leiter, & Rahtgen of London.

The Bixteth Street façade is faced with Portland

stone, and the elevation to Ormond Street with grey sand-faced and white glazed bricks.

There are entrances on all four sides, with contiguous spacious staircases and twelve electric lifts, some being reserved for messengers and for the cotton samples. All these were supplied by the Easton Lift Company of London.

The principal feature of the interior is the Main Hall or Exchange, and the attention of the visitors on entering is at once drawn to the magnificent monolithic Royal Blue granite columns, which are not merely ornamental, but form an integral part of the structure as supports. There are 74 of these monoliths, which were quarried in Norway, shipped to Aberdeen, where they were turned and polished, and then shipped to Liverpool. It is interesting to note that nearly 200 stones were quarried before the requisite number of perfect ones could be obtained. The ground floor columns are of the Doric order, and those of the gallery of the Ionic order. The caps and bases are of Bleu Belge marble, and the balustrades of Greek cipollino and verde antico. The moulded architraves of the door openings and the entrance porches are in Italian Mazzano cream-coloured marble, which makes an excellent harmony with the Portland stone. The entablatures and cornices are executed in the finest Portland stone from the base bed. The granite and marble for these works were supplied by A. & F. Manuelle of London. The walls are panelled in Spanish mahogany, finished with a richly-carved cornice.

GROUND FLOOR PLAN.
ORMOND STREET

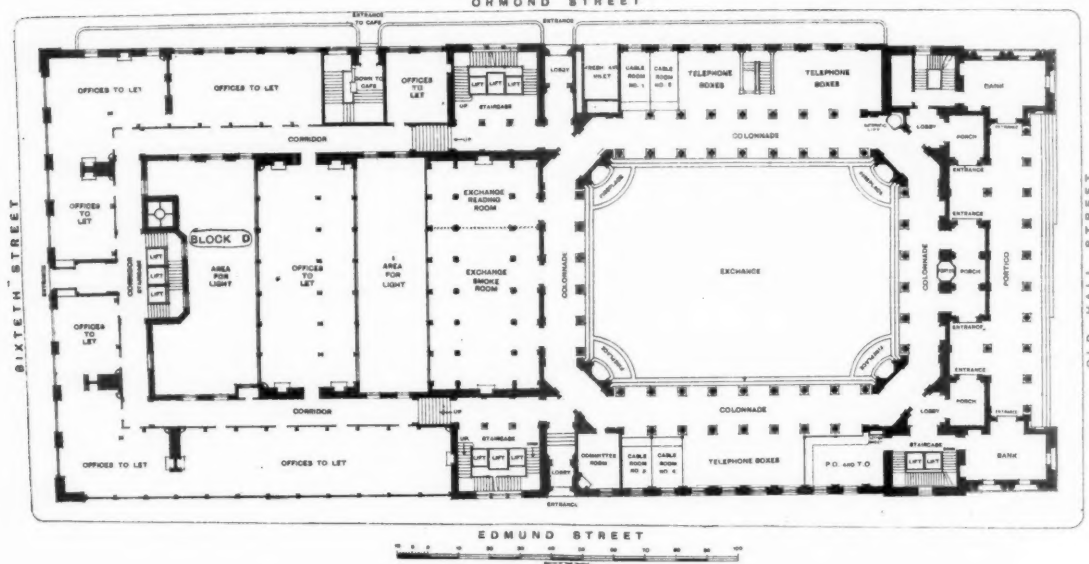




Photo: Bedford Lemere & Co.

DETAIL VIEW SHOWING CAST-IRON
FAÇADE IN EDMUND STREET.

and above that the walls are finished in French plaster, which is also used for the large ornamental ceiling over the central area. The floor is laid with Australian jarrah-wood blocks, keyed together and bedded in an asphalt composition. The surrounding steps are in French Eschaillon stone, which was adopted on account of its non-slippery surface. The floors of the colonnades are laid with rubber flooring in 2 ft. 6 in. squares with black diamonds at the intersections. This flooring,

which is absolutely noiseless, was supplied and fixed by George MacLellan & Co. of Glasgow, under the supervision of Mr. R. H. M. Taylor.

The four angle fireplaces are important features, and are executed in Mazzano marble. On the backs of the grates will be observed a bull and a bear, symbolising the varying strife in the rise and fall of the value of cotton. These four chimney-pieces, and the board-room chimney-piece, were executed by Emley & Son of Newcastle, who also supplied and fixed the marble balustrading to the gallery of the Exchange Hall. This consists of square moulded balusters of Greek cipollino, with handrail of verde antico and base of Belgian grande antique.

The dimensions of this large hall are 140 ft. long by 165 ft. wide. The side wings are occupied by telephone boxes, post, telegraph, and cable offices, so that no time shall be lost in the transaction of business.

The electric clock installation, the largest of its kind in this country, which was installed by the Private Wire and Telephone Installation Co., Ltd., of London, comprises 120 dials, including four measuring 30 in. in diameter, in wrought bronze frames. These clocks are driven by one controller, which is fitted on the ground floor, and which is itself electrically driven. The telegraph installation, also installed by the same firm, comprises one telegraph transmitter worked by means of an ordinary typewriting key-board, which operates between fifty and sixty telegraph receivers, fitted in the various offices of the members of the Cotton Association throughout the building. Previously it was necessary for members to frequently visit the "Ring," in order to inform themselves as to the price of the cotton in the home and foreign markets, but by means of this telegraph installation the prices, as received or determined, are telegraphed to every office where they are received in printed form on tape. This installation is the first of its kind in this country.

Beyond the hall are the members' smoke and reading rooms, handsomely panelled in Italian walnut, with a polished oak floor. The wall panellings and ornamental joinery here and elsewhere were executed by Waring & Gillow, Ltd., of Liverpool.

From the gallery access is gained to the ante-room, board room, secretary's room, and committee room. The board room is panelled to the ceiling in wainscot oak. The richly ornamented plaster ceiling, with the other ornamental French plastering and fibrous plaster, was executed by Henry Johnson & Sons of Liverpool, the modelling being done in their shops by Mr. Stenbom.



Photo: Bedford Lemers & Co.

GENERAL VIEW OF THE MAIN FAÇADE IN OLD HALL STREET.

The site is more than an acre in area, and has streets on all four sides. The main façade is carried out in Portland stone. The upper colonnade masks the roof of the great hall, and connects the towers flanking the building.



Photo: Bedford Lemere & Co.

GENERAL VIEW OF THE MAIN FAÇADE IN OLD HALL STREET.

The Doric order is used in the lower portico, and the Ionic order in the upper colonnade. The towers are enriched with sculptured figures at the angles, symbolical of The Arts, Science, Industry, Commerce, etc. The two crowning figures represent the River Mersey and the Ocean. The sculpture is the work of Mr. Birnie Rhind, R.S.A., and Mr. E. O. Griffith.

The board-room table and other furnishings in dark polished walnut were also supplied by Waring & Gillow.

The Clearing House and Bank are important departments of the association's business. They are situated on the first floor next Ormond Street, and are completely fitted up for the work to be carried on there. On the sixth floor are placed the Arbitration and Appeal Rooms, with a north-east light, where all disputed bargains and contracts are settled by experts without recourse to the delays and uncertainties of the law. These rooms, as well as the Clearing House and Bank, were fitted up by W. A. Peters & Son, of Rochdale. The rest of the floors is occupied by suites of cotton offices and salerooms.

The building is lighted throughout by electricity, the large hall being lighted by lamps placed on the main cornice. The light is reflected from the ceiling, whereby a more pleasing effect is produced than by the ordinary point lighting. The work, which was executed by the Northern Electrical & Ventilating Co. of Liverpool, under the supervision of the engineer, Mr. C. P. L. Titherley, included about 50 miles of wiring, there being over 1,500 lamps in the building, 500 of which are in the Great Hall. Mr. A. H. Gibbings, M.I.E.E., was consulting engineer for the work. The heating and ventilating have been carried out on the Nuvacuumette system of the Atmospheric Steam Heating Co., London.

The whole of the lead-light glazings throughout were executed by George Wragge, Ltd., of Salford, who also made the wrought-iron work and gates for the lift enclosures, and all the wrought and ornamental ironwork, excepting that at the principal entrance. The same firm carried out the metal and glass dome, or ceiling light, over the Great Hall, which is a special feature, and probably unique in this country.

Doulton & Co., London, executed part of the wall-tiling, and have also supplied and fixed all the sanitary fittings. G. Swift of Liverpool also carried out a contract for wall tiling. The metal casements were supplied by Henry Hope & Sons of Birmingham.

Fireproof construction is used throughout the building, and fire mains and hydrants are placed in several positions on each floor.

Postal facilities are also arranged for on each floor, with a letter-chute into a letter-box on the ground floor.

The Waring-White Building Company, Ltd., of London, were the general contractors. It is interesting to note that the work has been carried out in the short period of seventeen months, well within the stipulated period.

Waring & Gillow, Ltd., of Liverpool, carried out the arrangements and decorations for the formal opening by the Prince and Princess of Wales.

THE NEW LIVERPOOL COTTON EXCHANGE.

MATEAR & SIMON, Architects.

BIRNIE RHIND, R.S.A., and E. O. GRIFFITH, Sculptors.

HENRY S. WOODHOUSE, C.E., Consulting Structural Engineer.

ALFRED H. GIBBINGS, M.I.E.E., Consulting Electrical Engineer.

HURRELL & TAYLOR, Quantity Surveyors.

S. K. SHELDON, Clerk of Works.

THE WARING-WHITE BUILDING CO., LTD., General Contractors.

S. D. HUNTINGDON, Works Manager at the Building.

SOME OF THE SPECIAL CONTRACTORS.

NORTHERN ELECTRICAL & VENTILATING CO., LIVERPOOL.—Electric Lighting.

A. & F. MANUELLE, LONDON.—Granite and Marble Work.

WARING & GILLOW, LTD., LIVERPOOL.—Wall Panellings; Ornamental Joinery; Board-room Furniture; Decorations, &c., for Opening Ceremony.

EMLEY & SON, NEWCASTLE-ON-TYNE.—Marble Balustrade to Gallery of Exchange Hall; Mazzona Marble Chimney-pieces in Exchange Hall and Board Room.

WALTER MACFARLANE & CO., GLASGOW.—Ornamental Cast-ironwork for Exterior and Interior Façades.

HARTMAN, SUTER & RAHTGEN'S COMPOSITION CO., LTD., LONDON.—Anti-Corrosive Paint for Ironwork.

HENRY JOHNSON & SONS, LIVERPOOL.—Ornamental French Plastering and Fibrous Plaster Work.

GEORGE WRAGGE, LTD., SALFORD.—All Wrought-ironwork for Lift Enclosures and for Building General (except Front Entrance); Lead Light Glazings throughout; and Large Metal and Glass Inner Dome or Ceiling over Exchange Hall.

G. SWIFT, LIVERPOOL.—Wall Tiling.

DOULTON & CO., LONDON.—Wall Tiling; Sanitary Fittings throughout.

THE EASTON LIFT CO., LONDON.—Lifts.

HENRY HOPE & SONS, BIRMINGHAM.—Metal Casements.

THE PRIVATE WIRE AND TELEPHONE INSTALLATION CO.—Tickers, Private Telegraph, and Electric Clock Installation.

GEORGE MACLELLAN, GLASGOW.—Rubber Flooring in Colon-nade round Exchange Hall.

W. A. PETERS & SONS, ROCHDALE.—Fitting up of the Bank, Clearing-House, and the Arbitration and Appeal Rooms.



Photo: Bedford Lemere & Co.

DETAIL OF ENTRANCE COLONNADE.



Photo: Bedford Lemere & Co.

VIEW IN UPPER COLONNADE.

The colonnade, in the Ionic order, is carried out in Portland stone. The bases are of Standard Grey Granite, fine-axed.



Photo: Bedford Lemere & Co.

DETAIL OF THE CAST-IRON FAÇADE.

This façade in Edmund Street is carried out in steel encased in ornamental cast-iron, a form of construction devised by the Architects to meet the requirements of the cotton trade, in which a maximum amount of light with a minimum of obstruction is necessary, so that the quality of the cotton can be accurately judged.



THE BOARD ROOM.

The board room is panelled in English wainscot oak, and the chimney-piece is of Mazzano marble. The ceiling is richly ornamented. The board-room furniture is of dark polished walnut.

Photo: Belford Lemers & Co.



Photo: Balford Lennox & Co.

GENERAL VIEW OF THE EXCHANGE HALL, LOOKING TOWARDS THE ENTRANCE.

The entablatures and cornices are executed in the finest Portland stone from the base bed. The walls are panelled in Spanish mahogany, finished with a richly-carved cornice. Above that the walls are finished in French plaster, which has also been used for the ornamental ceiling. The floor is of jarrah-wood blocks, and the surrounding steps are of French Eschailon marble, used on account of its non-slipping surface.



Photo : Bedford Lemere & Co.

DETAIL OF UPPER COLONNADE ROUND THE EXCHANGE HALL.

The columns are Royal Blue granite monoliths. The flooring of Australian Jarrah-wood blocks, keyed together and bedded in asphalt composition. The balustrading is of Greek cipollino and verde antico.



Photo : Bedford Lemere & Co.

DETAIL OF COLONNADE ROUND THE EXCHANGE HALL.

The monolithic columns are of Royal Blue granite, quarried in Norway, and turned and polished in Aberdeen. There are 74 of them in all, and nearly 200 were quarried before the requisite number of perfect ones could be obtained.



Photo: Belford Lemere & Co.

DETAIL OF COLONNADE ROUND EXCHANGE HALL.

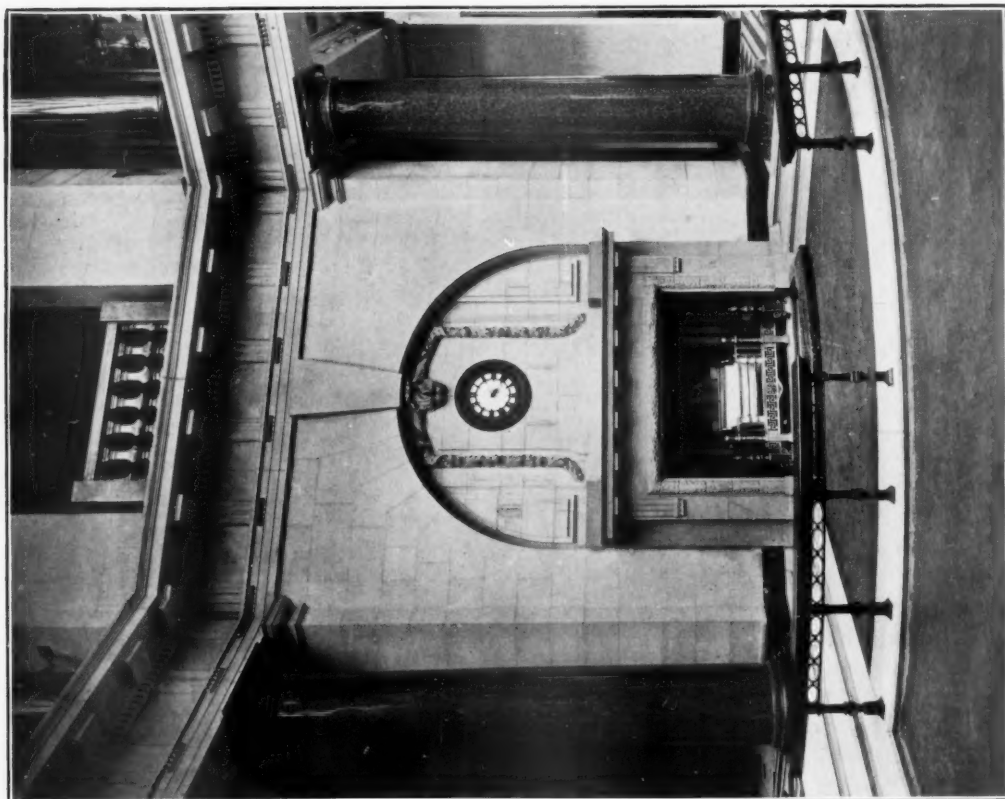


Photos: Belford Lemere & Co.

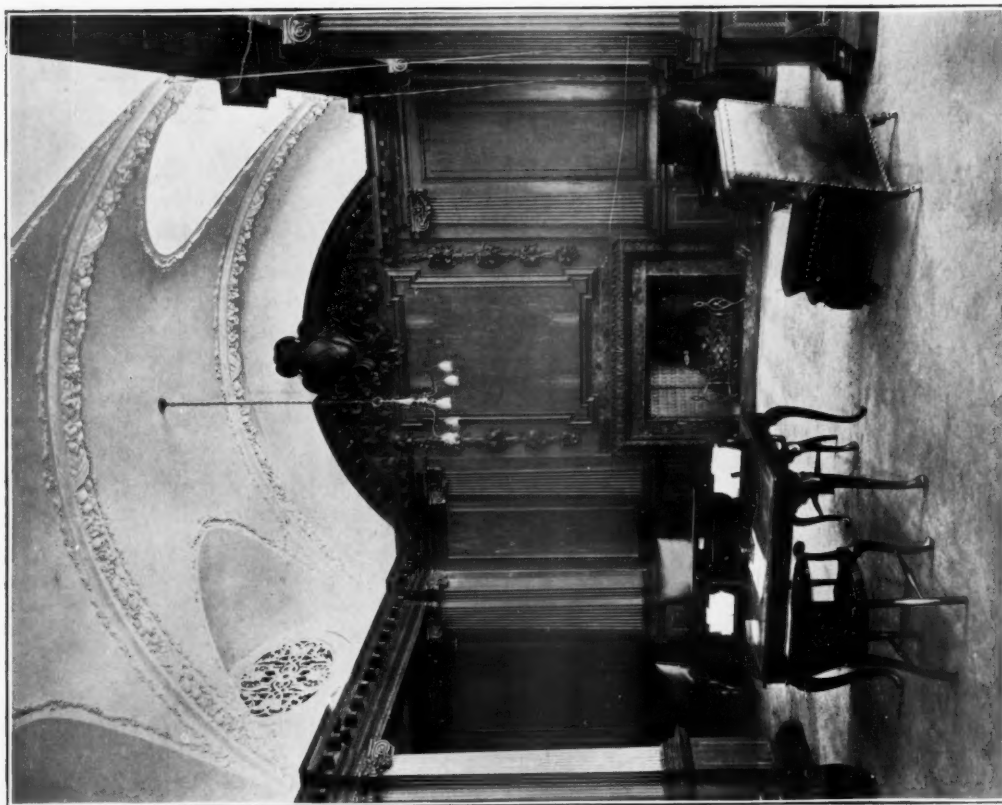
DETAIL OF SIDE STAIRCASE HALL.
Granite Columns, Bases, and Pilasters.



DETAIL OF ENTRANCE VESTIBULE.
Mazzona and Portland Stones.

*Photos: Bedford Lemere & Co.*

DETAIL OF A FIREPLACE IN THE EXCHANGE HALL.
The Chimneypieces are in Mazzona Marble.



MEMBERS' READING-ROOM.

The room is panelled in Italian Walnut, with a polished oak floor.