THE ARCHITECTURAL
REVIEW, MARCH,
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NO. 148.

THE OLD SILK MILL, DERBY.

FROM A DRAWING BY FRANK STUART MURRAY. (*See p.* 115.)

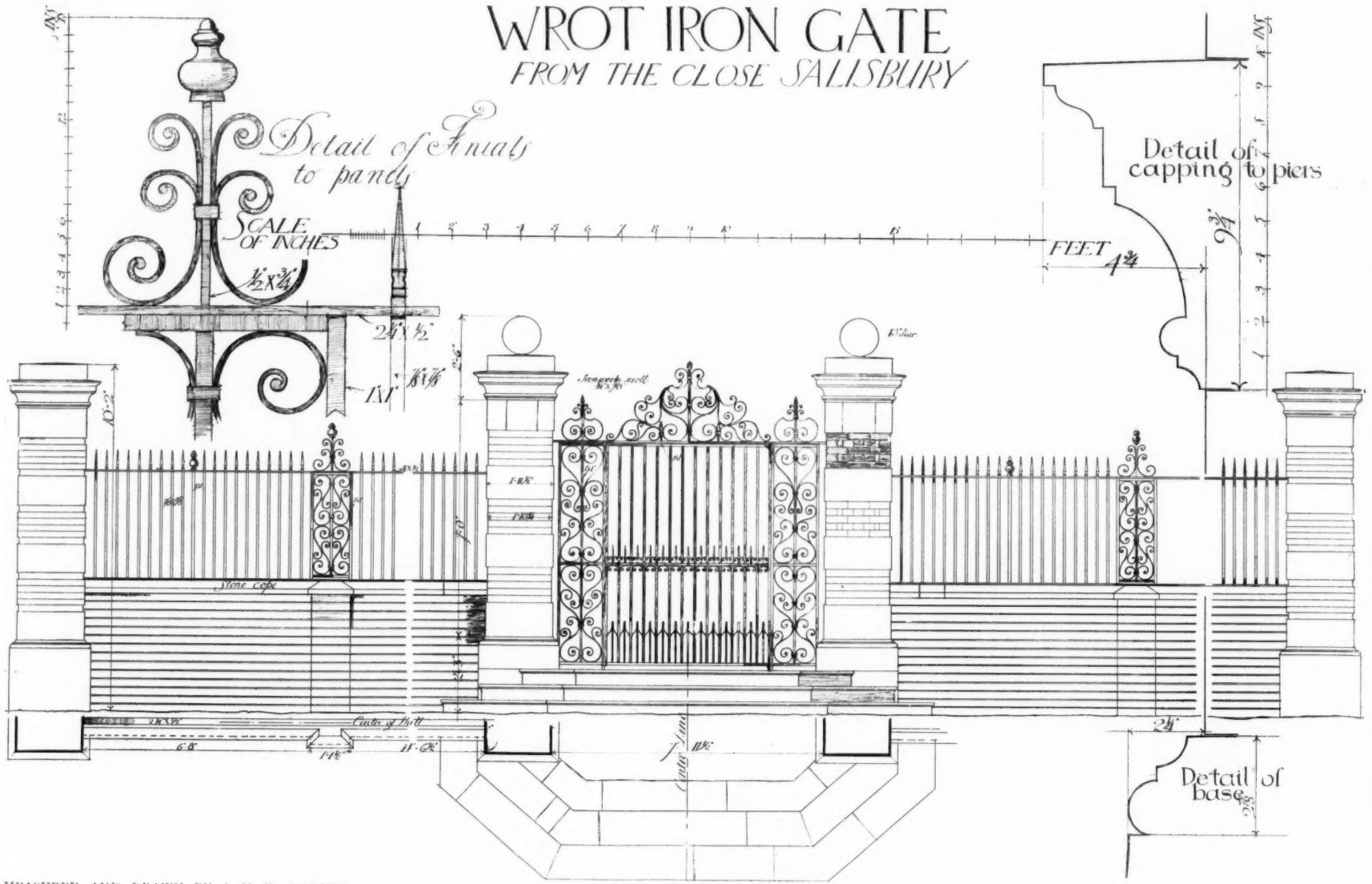
The Practical Exemplar of Architecture.

XXXI.

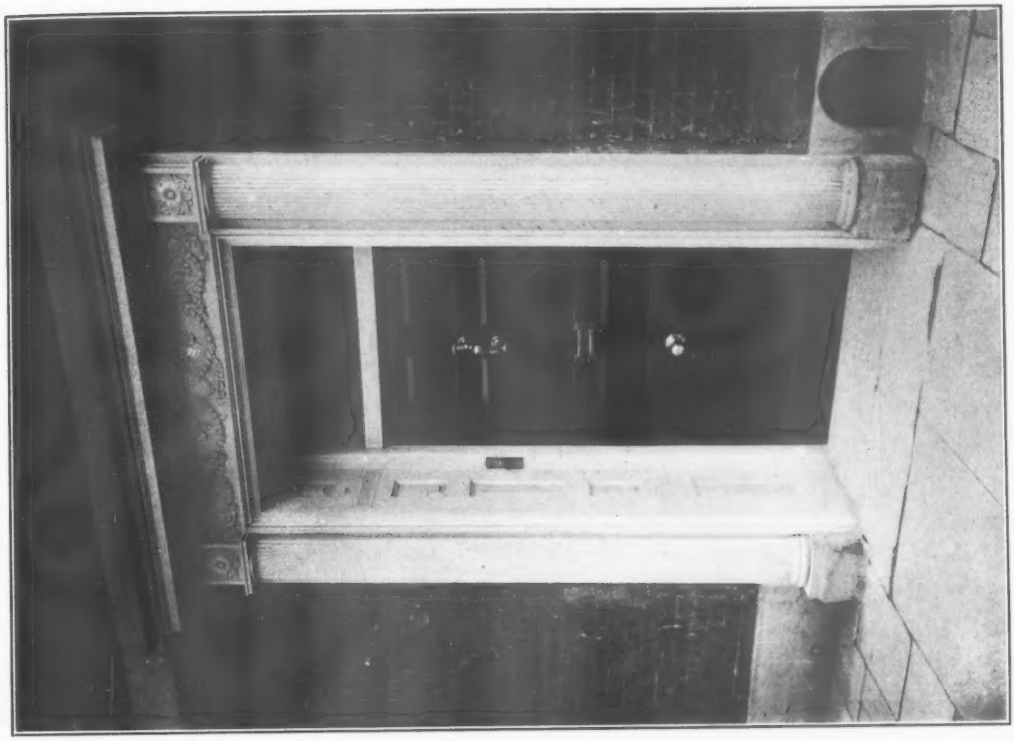
WROUGHT-IRON GATE AND RAILINGS AT THE CLOSE, SALISBURY.

WROT IRON GATE

FROM THE CLOSE SALISBURY

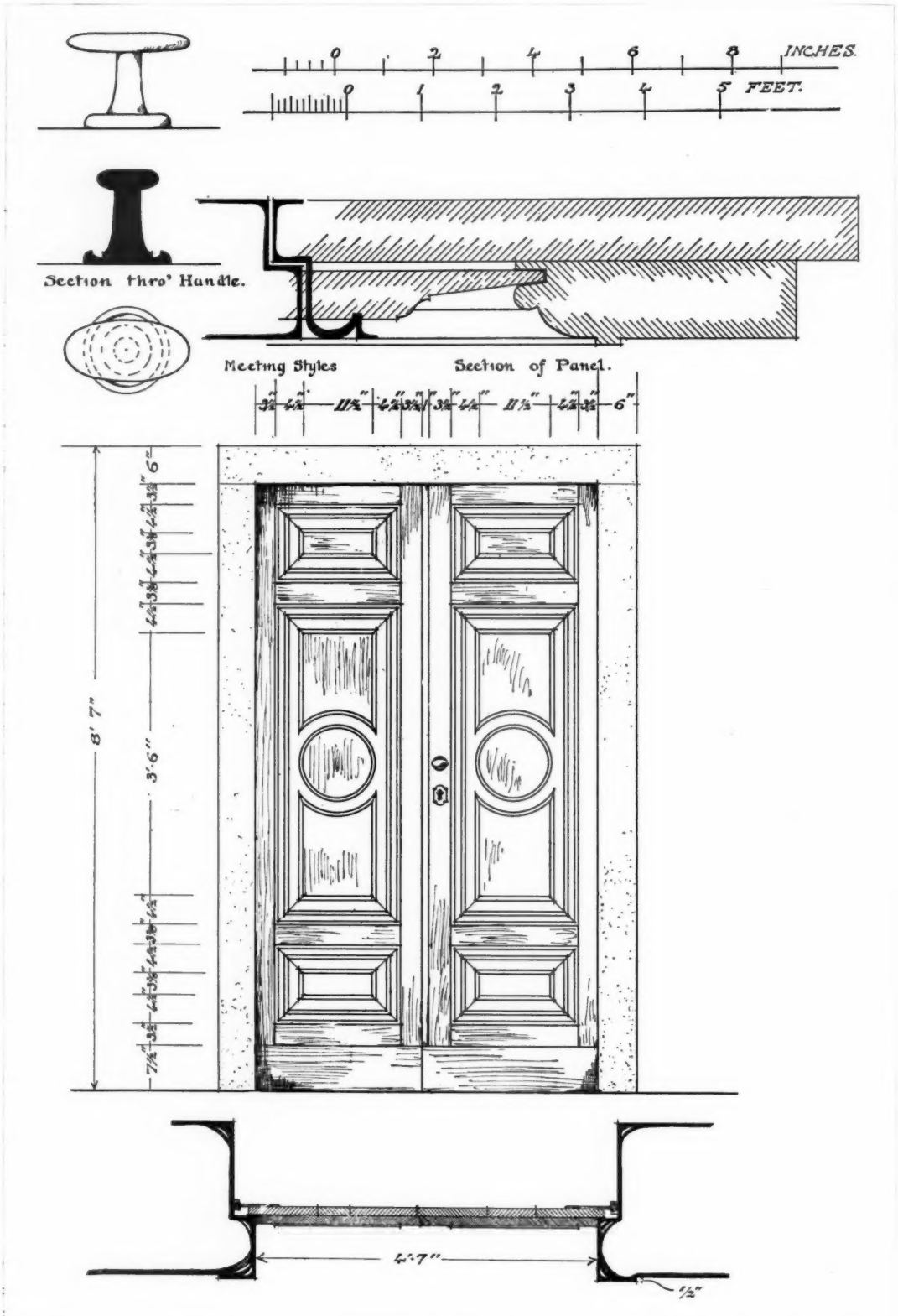


MEASURED AND DRAWN BY J. M. W. HALLEY.



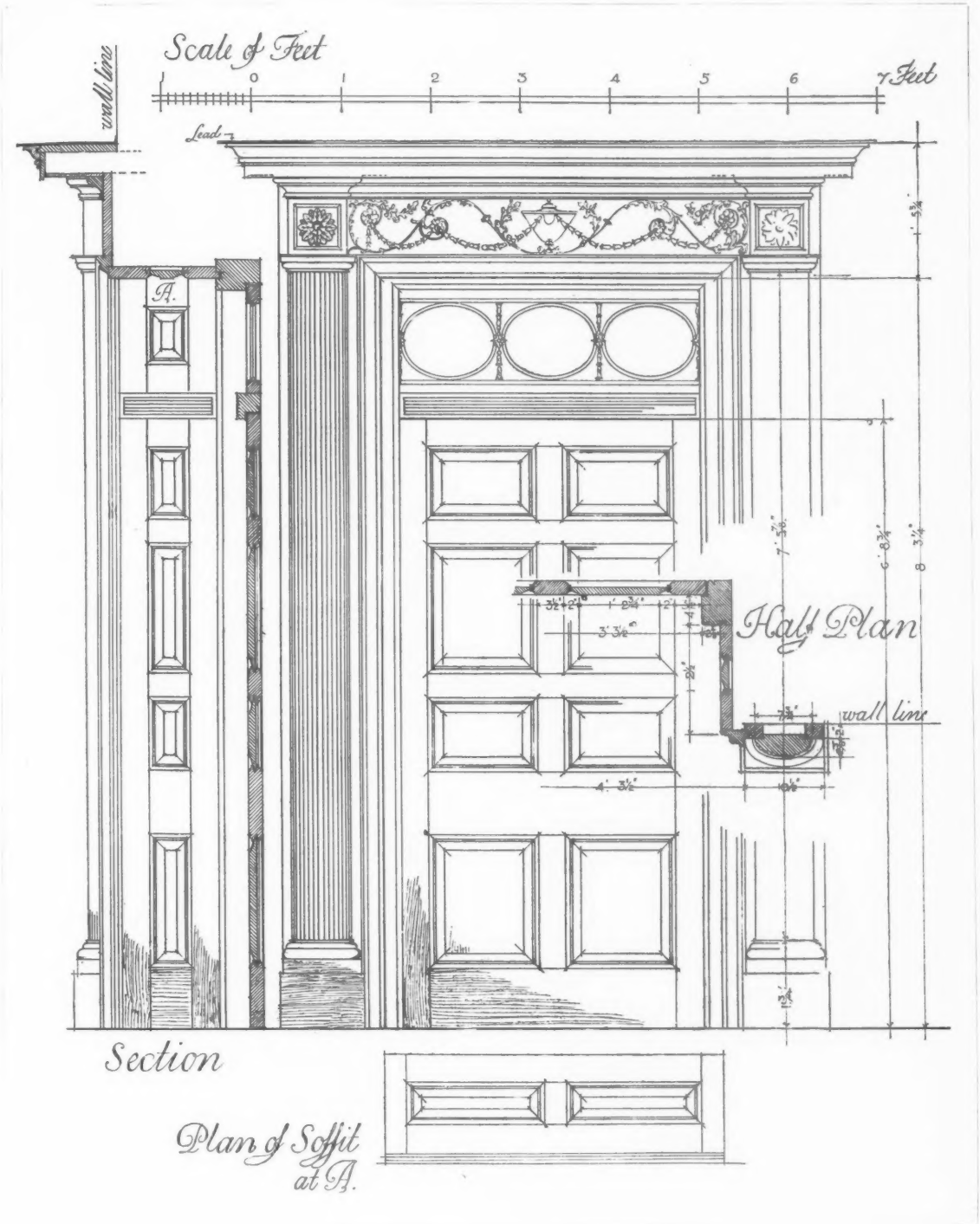
DOORWAY, THE CLOSE, SALISBURY.

DOORS, STRESA, ITALY.



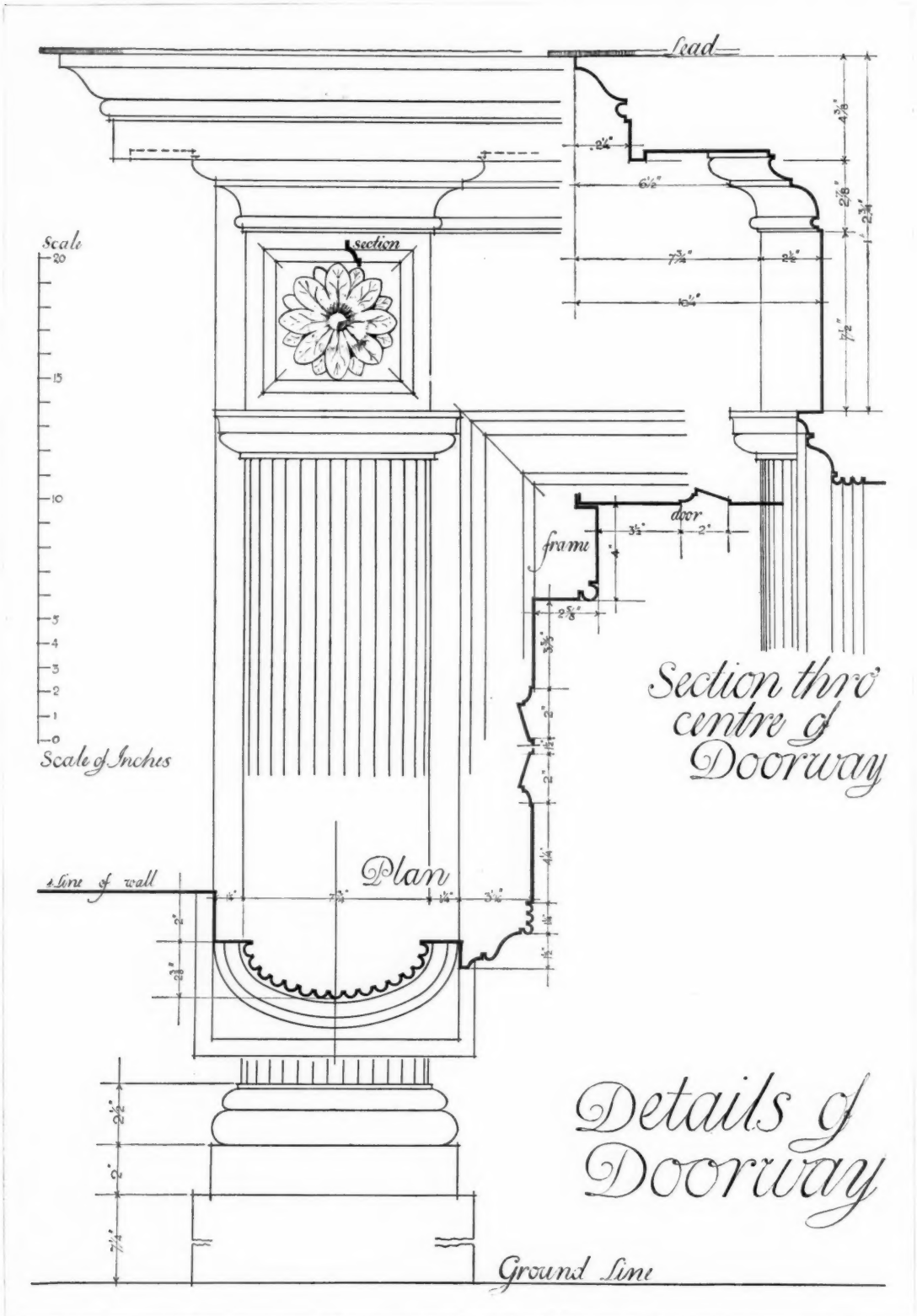
DOORS, STRESA, ITALY.

MEASURED AND DRAWN BY FRANCIS BACON, JUNR.

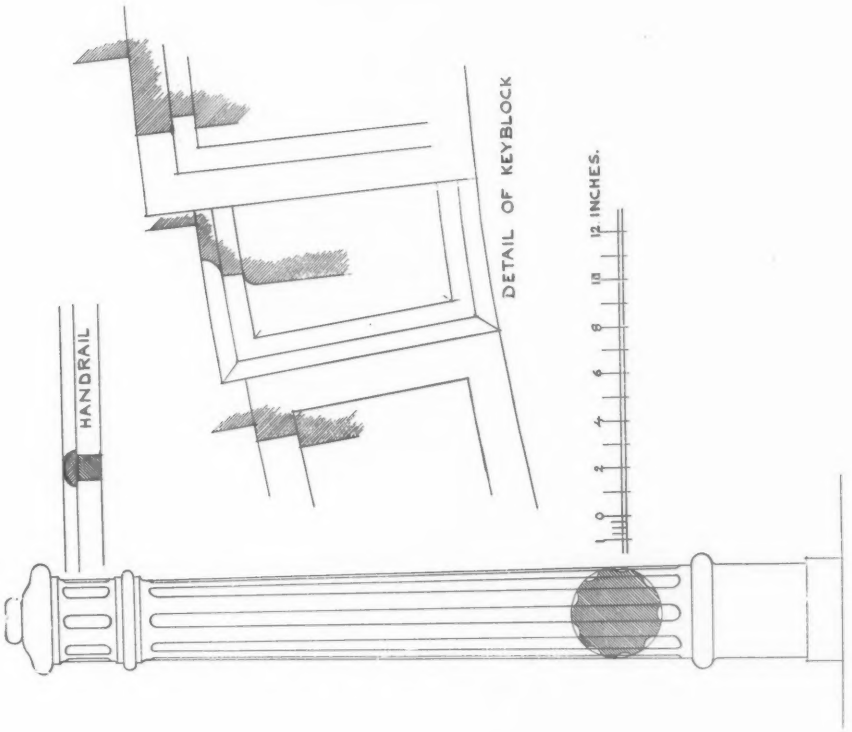


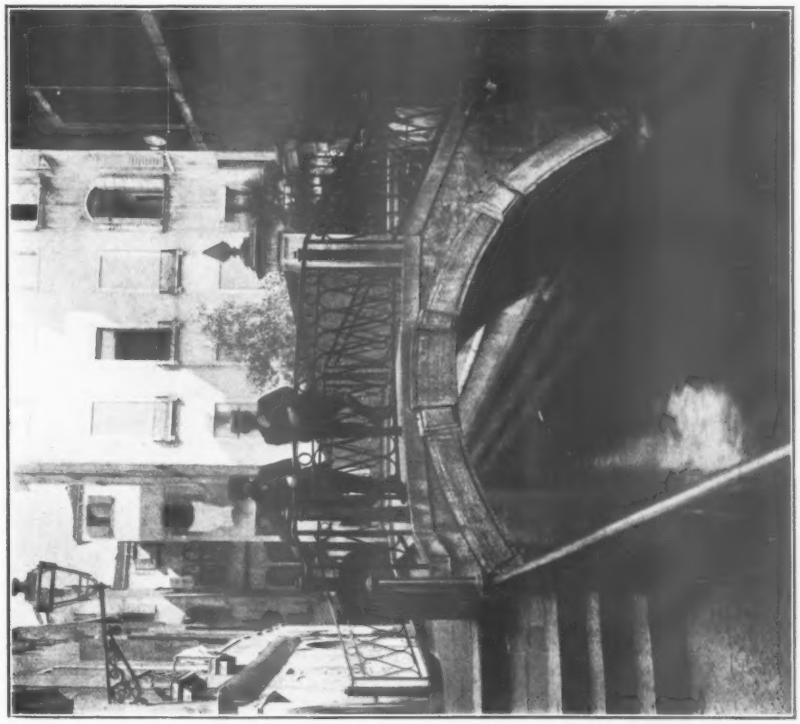
DOORWAY, THE CLOSE, SALISBURY.

MEASURED AND DRAWN BY H. A. McQUEEN.

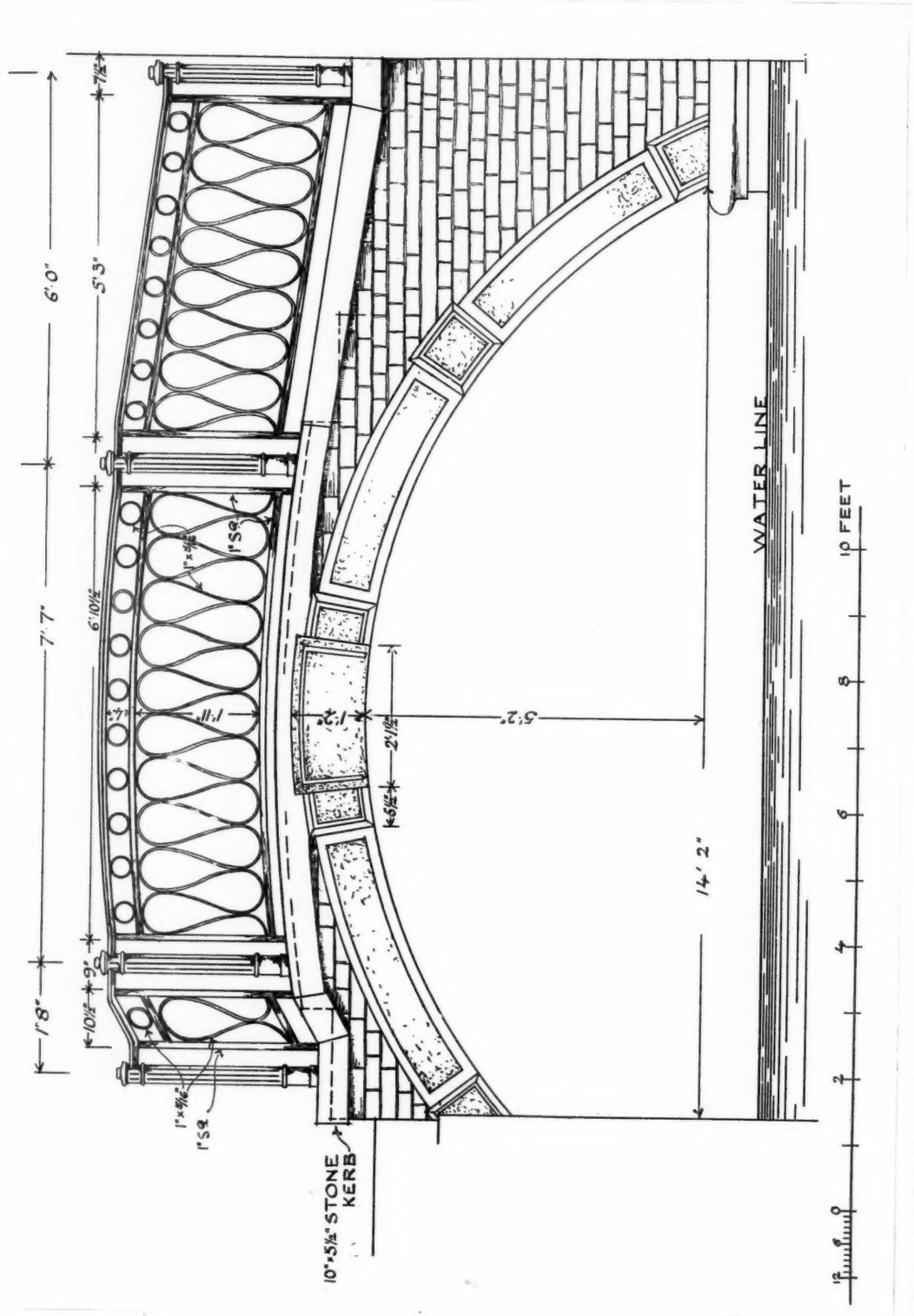


DOORWAY, THE CLOSE, SALISBURY.
MEASURED AND DRAWN BY H. A. McQUEEN.





BRIDGE NEAR SAN LIO, VENICE.
MEASURED AND DRAWN BY FRANCIS BACON, JUNR.



BRIDGE NEAR SAN LIO, VENICE.
MEASURED AND DRAWN BY FRANCIS BACON, JUNR.

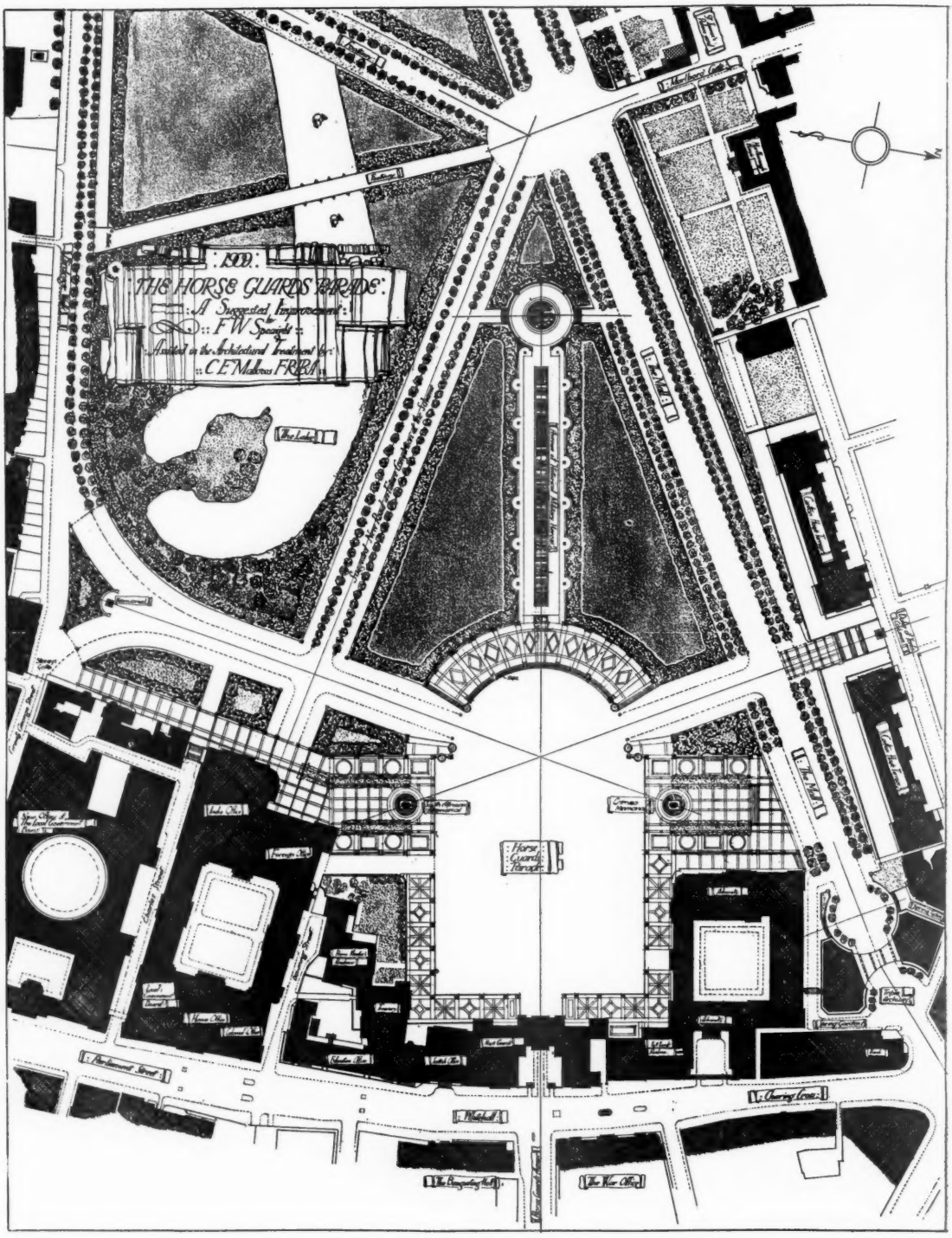
Notes of the Month.

The Old Silk Mill, Derby—Mr. Speaight's New Scheme—Toledo Cathedral—The forthcoming A.A. Play—A Centenarian Architect—Obituary.

AMONG the examples of architecture of the seventeenth and eighteenth centuries still existing in Derby, that of the Old Silk Mill, Derby, shown in our frontispiece, should prove interesting to the student. It was erected about the year 1780 for the purpose of a silk mill, and it is still used as a factory and storehouse. Though situated close to the main street of the town, it is secluded among mean and uninteresting buildings on the river bank, and might easily be overlooked by a visitor. Taking the work on its merits as an architectural composition alone, the design is admirable, but viewed in comparison with what factory-building has been, and to a great extent still is, this work may be cited as one of exceptional merit. The whole scheme appears so natural, so simple, spontaneous, and expressive, that it would seem rather to have been *built* than designed, and to owe the major part of its excellence to happy accident. Yet the roof treatment and octagon belfry are the architect's own, the design of these not having been dictated by the stringent conditions which regulate the main structure. The windows are heavily grated, barred like a mediæval fortress; on the broad piers between are massive iron tie-heads. The large chequer-work of wall and window contrasts excellently with the nearly unbroken face of the staircase tower, which is pierced by narrow light and air openings. These small, dark spaces add greatly to its apparent size and massiveness. The piers and wrought-iron gates, which determine the vanishing lines of the bridge approach, form an excellent relief against the massively plain background of the main building. The bridge and parapet are merely structural work of the simplest kind. With the exception of the stone courses below the belfry, the main building is of brick. The gate piers and the bridge coping are of stone. It would be interesting to ascertain whether the exceptional character of the design was due to any Continental experiences of the architect or the patron. The eaves are specially noteworthy—they overhang at least 6 ft. The belvedere belfry, though a simple, straightforward structure, is full of character, and, in combination with the other parts, strongly reminiscent of Continental style.

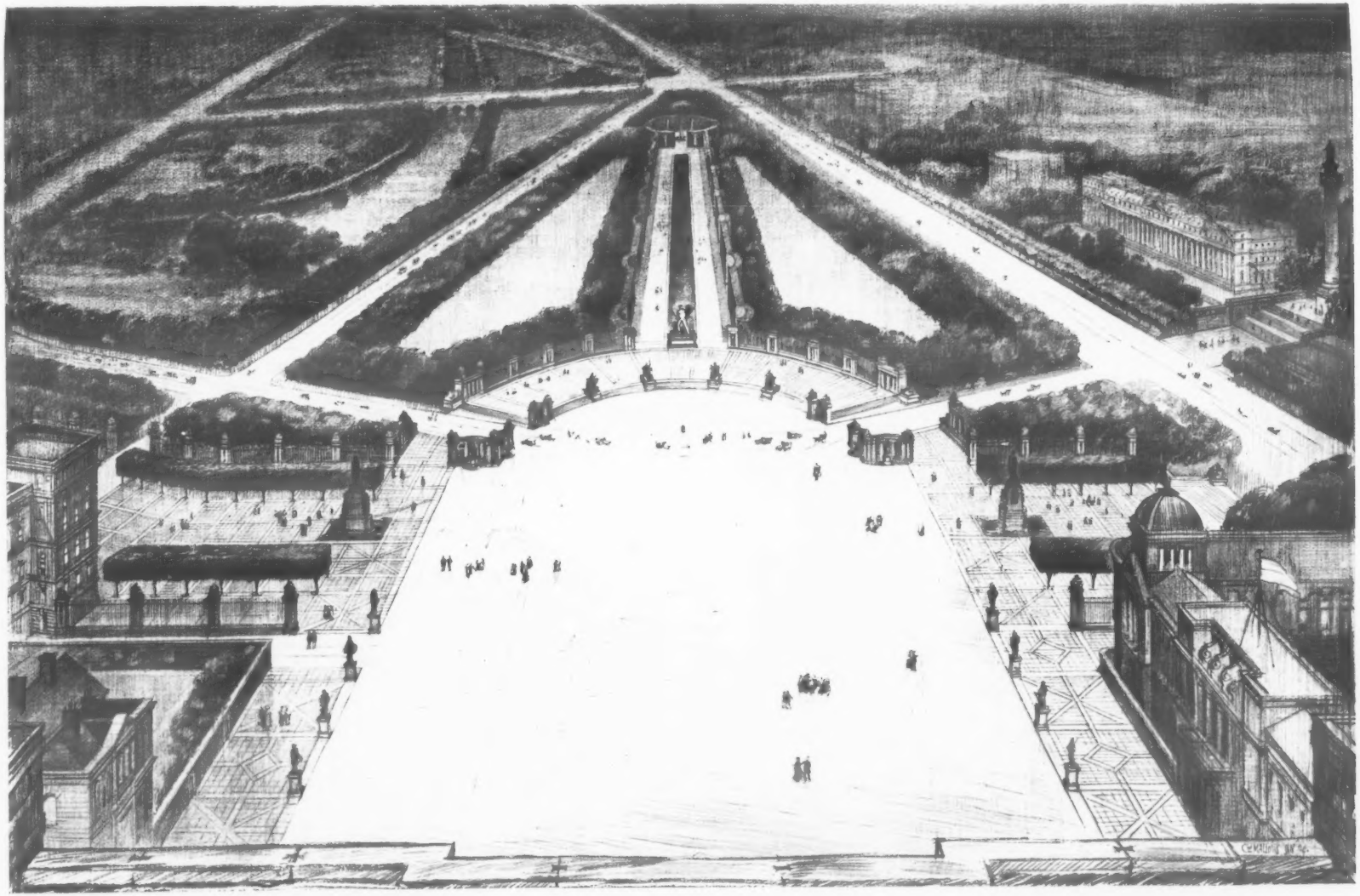
MR. F. W. SPEAIGHT, the author of the Marble Arch improvement scheme, has by no means exhausted his energy and fertility. He had no sooner seen the fruition of his hope than he conceived a still more ambitious project for the æsthetic betterment of a section of London. How, when, and where the new inspiration came to him he shall himself relate. "I shall always remember," he says, "the day following that on which the London County Council had adopted the Marble Arch improvement scheme. I was on my way to Whitehall, and paused for a moment at the base of the Duke of York's column, to turn over in my mind the concluding sentence of a letter of congratulation I had just received from the Right Hon. John Burns. It ran as follows: 'There is more of the same work to be done.' As I was looking down the steps to the Horse Guards Parade, the idea of the improvement I am here venturing to suggest came upon me with startling suddenness. I saw the whole scheme before my eyes—the wonderful vista from the steps on which I stood, one of the features of the improvement, terminating with the massive tower of the Foreign Office, the Canal Walk extending from the apsidal termination of the Parade to Marlborough Gate, having on each side statuary representing episodes in the history of the British army, with the Achilles statue at its eastern end; and the Horse Guards Parade itself, converted from its present shapeless form into a magnificent *place* of quiet and dignified design, depending for its ornamentation on the statues erected therein to the memory of military heroes."

The vision was persistent, and Mr. Speaight, with the aid of Mr. C. E. Mallows, F.R.I.B.A., has turned it to shape. The result is shown in the accompanying illustrations. It will be seen that the general plan is cruciform, the central space recalling a nave, while the two arms suggest transepts, and the large semicircular termination an apse. This symbolism is intentional, as it is thought that no more appropriate plan could be adopted on ground proposed to be devoted to the memory of British military heroes. The cruciform plan has also the advantage that it is the



form that is most suitable to the practical requirements of the scheme, best fits the very irregular outline of the surrounding buildings, and gives a most effective setting to the various groups of statuary which are to become so important a feature of the scheme. It is thought that, in particular, the apsidal portion offers an unusually fine opportunity for the exhibition of groups of statuary.

The space enclosed would provide a magnificent *place* or parade ground, which, having an area of about 573,500 sq. ft.—nearly three times the size of Trafalgar Square—would be one of the largest in Europe. This space, being isolated from



A SUGGESTED IMPROVEMENT OF THE HORSE GUARDS PARADE BY F. W. SPEAIGHT,
ASSISTED IN THE ARCHITECTURAL TREATMENT BY C. E. MALLOWS.
BIRD'S-EYE VIEW LOOKING TOWARDS MARLBOROUGH GATE.

main thoroughfares, and comparatively free from traffic, would afford unusual advantages for the undisturbed examination and enjoyment of the statuary.

The chief groups in the plan comprise the Achilles Monument, the Crimean Memorial, and the proposed South African Memorial. These are placed on the three principal axial lines, running, respectively, (1) through the centre of the Horse Guards Buildings, (2) through the proposed new avenue (on the north side of the plan) leading to the Duke of York's Column, and (3) through the new avenue leading to Storey's Gate.

The smaller statues and equestrian groups are so arranged as to assist in defining the cruciform shape of the plan.

The apsidal termination would be raised by ten steps to a height of 5 ft. above the general level, lending dignity and emphasis to the design, and giving a large area of raised standing space (the terrace being 100 ft. wide), from which could be witnessed in safety such ceremonies as, for instance, the trooping of the colours. The transepts to the right and left provide similar accommodation, the enclosing boundaries being designed with a view to the easy control of crowds of spectators. The two entrances to the avenues further define the cruciform outline, and have been carefully designed to give weight and emphasis at these points, and to accentuate the break at the apse and transepts.

The canal, occupying nearly its original position, and extending from the main centre line beyond the apse to the new entrance to the park at Marlborough Gate, would form another important feature of the scheme. The canal would be 40 ft. wide and 500 ft. long, and the broad walks on each side show at intervals semicircular recesses in which to erect statuary illustrating periods in the history of the British army.

It is suggested that, thus improved, the new Horse Guards Parade would be a worthy rival of the Tuileries Gardens and of the Place du Carrousel in Paris, of the Siegesallee in Berlin, or even of the Piazza S. Marco in Venice.

It is understood that the idea is to gather into this area the various military statues that are now "scattered about London," and, incidentally to reserve Trafalgar Square for naval statues. If the scheme does not materialise, the negative result would be in spite of the strenuous persistency of its author; who, moreover, has, at a time when military matters are exciting a great deal of public attention—as signalised by the extraordinary success of an "invasion" drama—chosen an opportune moment for publishing the proposal.

AN earthquake shock has seriously imperilled the safety of Toledo Cathedral. This building has been described, without much exaggeration, as one of the most magnificent specimens of Gothic architecture in the world, and its situation in the decayed capital of the Gothic and Moorish kings, where it was erected in the thirteenth century, renders it at once picturesque, venerable, and authentic. It is the second largest cathedral in Spain (404 ft. by 204 ft., with eighty-eight great pillars, five aisles, and seventy-five windows), and is peculiarly rich in beautiful carved woodwork, and has, besides, a wonderful choir-screen of marble and jasper, which must be utterly destroyed if the much-cracked dome (about 100 ft. high) were to fall. The condition of the cathedral is very grave. It appears that the original roof was covered by a "false roof" of great weight, adorned by massive pillars and pinnacles, and that, naturally, this extra load was not anticipated in the calculations by the original architects. The central transept has sunk to an appreciable degree, and the walls bulge outwards in most alarming fashion. Altogether the condition of the cathedral is such as to cause the most serious apprehensions, which are further aggravated by the statement that there is likely to be considerable difficulty in raising the funds necessary to save this venerable gem of architecture from utter destruction.

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THE A.A. play this year is to bear the fascinating title of "The Rise and Fall of Architecture." It rather smacks of a return to mere classicalism. That word "Fall" is of tragical presagement, and its antithesis seems to threaten a determined attempt to take a Rise out of something or somebody. But doubtless there will be no undue straining after severity of any sort, since the play is to be "interspersed with music by Claude Kelly, and bits of rather ancient chaff by the editors of *The Purple Patch*." This, if there is any virtue in etymology, is to wax melodramatic; a melodrama being defined in a popular dictionary as "Properly a musical drama, now a serious play, in which effect is sought by startling incidents and exaggerated sentiment, aided by splendid decoration and often music." To what extent "this entirely new production" will realise a description wide enough to include all the moods of Marlowe, Shakespeare, and the editors of *The Purple Patch*, we shall not know until March 24,

when, at 8.15 of the clock, the curtain of the King's Theatre, Covent Garden, will reveal what of "youthful jest and jollity, quips and cranks, and wanton wiles," the Architectural Association Musical and Dramatic Society have prepared for our enjoyment or our chastening. That is the Ladies' Night; the "Members' Night (Smoker)" is on March 26, at the selfsame hour. If the play is to maintain the high level of its forerunners as a good-humoured satire on architectural topics, it must needs be very brilliant indeed. Those who desire to see "our young barbarians all at play" are reminded that the tickets (of which the number is limited) are to be had of Mr. T. W. Watkins, 11, Old Queen Street, Westminster, or, alternatively, at the offices of the Architectural Association, 18, Tufton Street, Westminster.

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CENTENARIAN architect is probably a unique figure. It would, at least, be difficult to recall a rival in that degree to M. Charles Famin, whose hundredth birthday has just been celebrated with graceful ceremony at Chartres. Sir Christopher Wren, of course, reached the very respectable age of 91; George Dance, R.A., lived to be 84; and Wren was some twenty years old when his illustrious predecessor, Inigo Jones, died at the age of 79. Wren's pupil, Nicholas Hawksmoor, was 75; James Gibbs, 72; Sir William Chambers and the elder Pugin (Augustus), 70. Other names that readily spring to the memory do not sustain the record of longevity. Sir G. G. Scott died at 67, Sir Charles Barry at 65, Sir John Vanbrugh at 60, Mr. G. E. Street at 57, the younger Pugin (A. N. W.) at 40. But, after all, as saith the long-lived author of "Festus," "We live in deeds, not years." M. Charles Famin was born in Paris on February 18, 1809, five months before Napoleon smashed the Austrians at the battle of Wagram. Like his father before him, he won the Prix de Rome, which was awarded to him in 1835. After his three years in Rome, he went to Egypt, and on his return he settled at Chartres, where he has done much admirable work. The observances at the celebration of his centenary were marked by peculiarly French grace and charm. First there was a Thanksgiving Mass at the cathedral. Then there was a procession, comprising the entire municipal council, the civil and military authorities of the town, the town's school children, and a strong muster of members of various local societies. A street—the Rue de l'Ortie—was re-named, by order of the municipality, the Rue Charles-Famin. A gold medal and offerings of flowers were presented, with congratulations, to M. Famin by the mayor. MM. Daumet, Moyaux, and Bernier, as delegates from the Académie des Beaux-Arts, also did homage to the centenarian. The Eure-et-Loir Society of Architects presented a special commemorative medal. M. Vaillant, representing the Central Society of Architects, pronounced a set oration of truly classical mould, such as would be impossible outside France, greeting the venerable architect as a true son of Minerva Athena, goddess of the arts and of wisdom. It were almost sacrilegious to attempt a translation. The high emotional tension was pleasantly relieved by a jocular little reply, which seems to suggest that a possible aid to longevity is a sense of humour. "You attribute to me," said M. Famin, "many fine qualities that, during the whole course of a long life, I had never suspected myself of possessing. I believe that you must have invented them for this occasion. I am afraid you are making enemies for me; and if there is, in the other world, a man who is likely to feel rather jealous about it, that man is Methuselah. He lived nine hundred years, but nobody ever dreamed of offering him medals, flowers, and serenades."

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HE obituary notices for the month include three names of distinguished architects. Mr. Edward Augustus Lyle Ould, F.R.I.B.A., who died, aged fifty-six, at Boughton, Chester, had designed many charming dwellings in the North of England, and had written a successful book on half-timbered work. In conjunction with his partner, Mr. Hastwell Grayson, he designed several secondary schools, the Liverpool Hospital for Consumptives, Port Sunlight Hospital, and about three hundred (nearly half) of the Port Sunlight dwellings. Mr. Russell Sturgis, besides being one of the best-known architects in the United States, where he had erected many fine residences and large office buildings, as well as several of the Yale University buildings, was a voluminous writer on architecture, and had edited the important "Dictionary of Architecture and Building," of which an edition, in three volumes, was published in this country by Messrs. Macmillan & Co. in 1902. Mr. Cole Alfred Adams, F.R.I.B.A., who died, aged sixty-four, on February 21, at West Kensington, had designed several parochial halls and much domestic work, and had paid much attention to interior design and decoration.

The Church of S. Ternan,

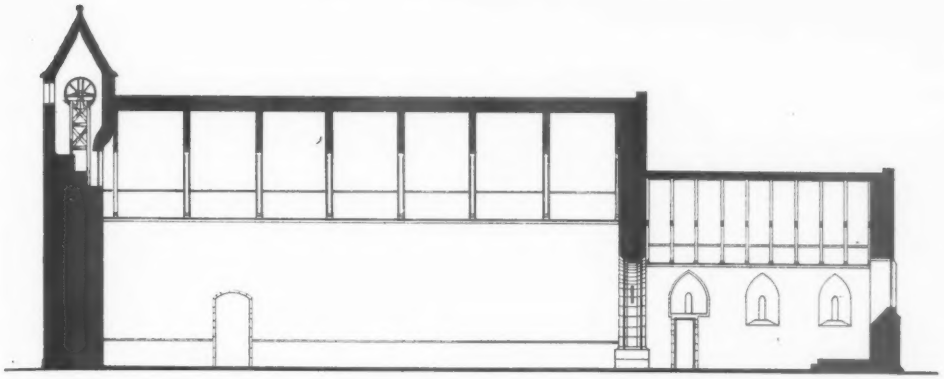
Arbuthnott, near Aberdeen.

THE church of S. Ternan, Arbuthnott, is one of the few parish churches in Scotland dating from pre-Reformation times that are still in use for public worship. It was dedicated to S. Ternan, a local saint, and the date of its consecration is given as the third of August, 1242. The building as it now stands is made up of the nave, the chancel, part of which was probably in existence in 1242, and what is known as the Arbuthnott aisle built out to the south.

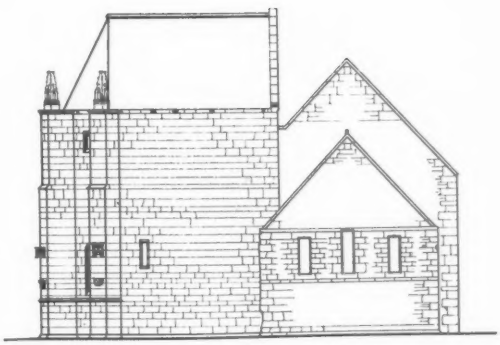
The construction of the building is so peculiar in many ways that it is rather difficult to conjecture how it was intended to complete it, for there is little doubt that the building was never finished. Among architects interested in ecclesiastical architecture there has been much diversity of opinion. When the south aisle was built in 1505 by Sir Robert Arbuthnott, it was probably his intention to rebuild the whole structure, or at any rate to carry out an aisle on the north side similar to the south aisle, thus making the plan of the church cruciform in shape, because at a point "A" marked on plan the wall is left quite unfinished. It would be better to consider the structure in three parts: (1) the Arbuthnott aisle; (2) the chancel; and (3) the nave. Of the first part Bishop Forbes, in his preface to the Missal, says: "The most remarkable feature of the church is a beautiful chancel aisle or chantry of the fifteenth century, now used by the Arbuthnott family for burial, built out to the south from the wall of the chancel . . . It is of two storeys, the lower a vaulted and groined chapel with awmbry and piscina, indicating an altar at the south end which terminates apsidally . . ." I am inclined to differ with some of these remarks. When you enter the aisle from the west door, on your right-hand side there is a stoup, not an awmbry, and opposite on the east wall of the aisle there is a piscina. I think it more probable that the altar stood at the left-hand side of this piscina on the east wall, because there are two holes in the west wall of the aisle, which you can look through from the stair leading to the priest's room, just a few steps down from the priest's door. You can only

THE PRIEST'S ROOM.

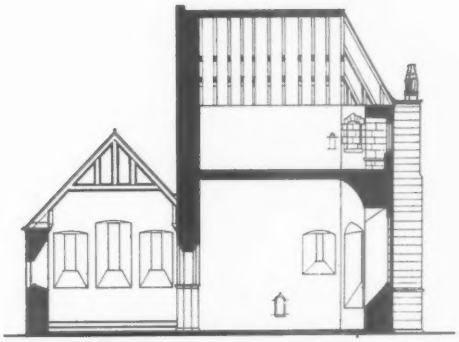
Photo: F. Hardie.



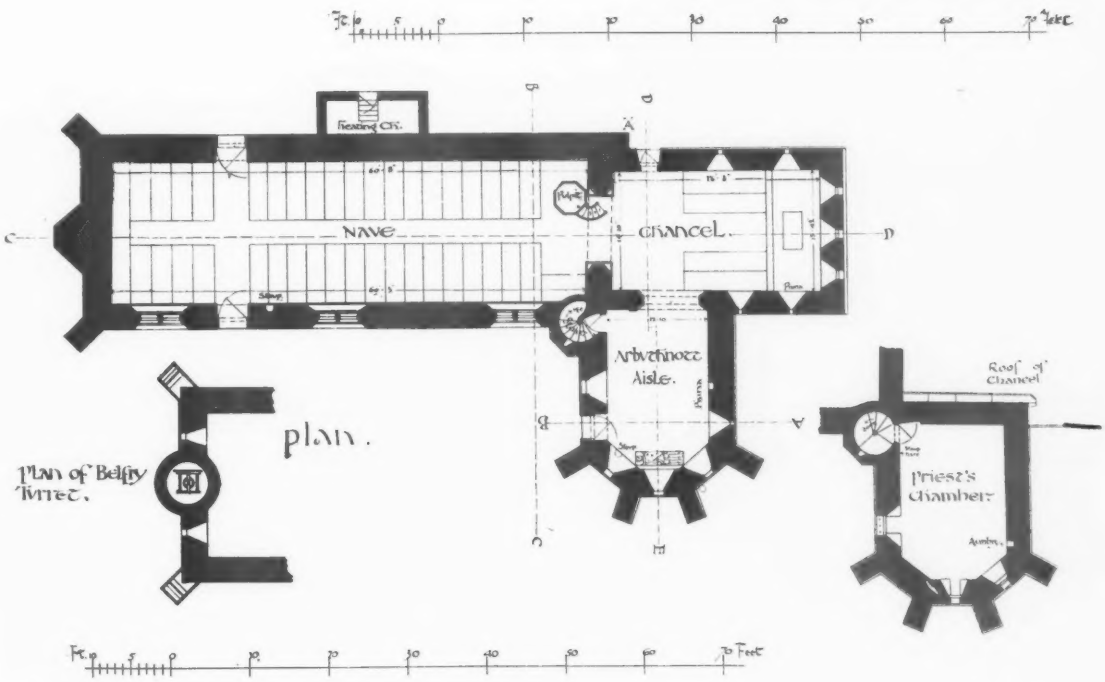
Section C·D.



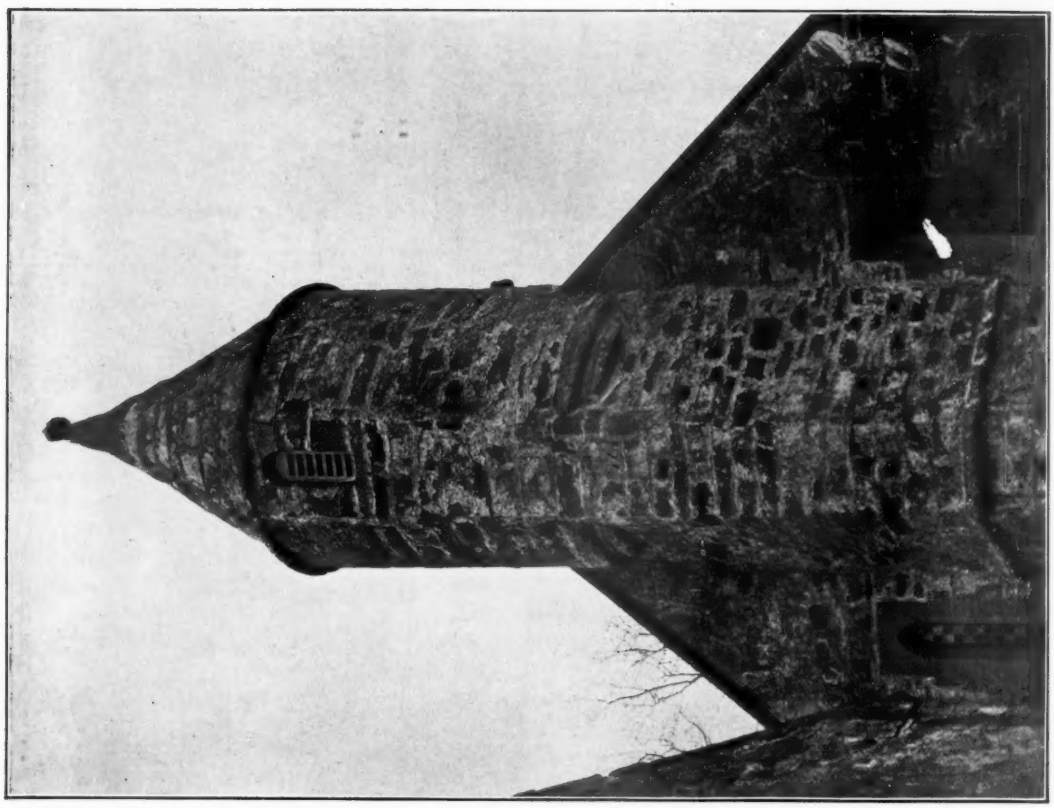
East Elevation.



Section D·E.

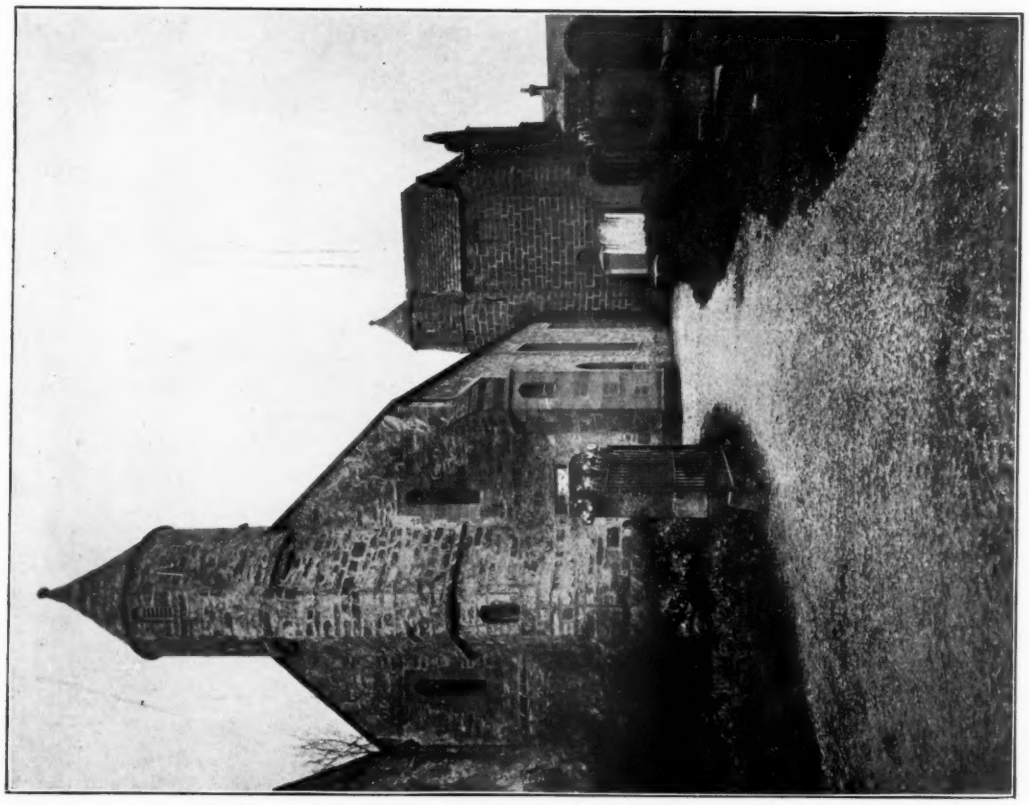


S. TERNAN'S CHURCH, ARBUTHNOTT, NEAR ABERDEEN.
MEASURED AND DRAWN BY J. B. SCOTT.

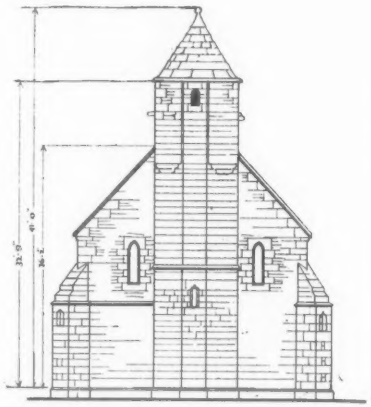


Photos: F. Hardie.

DETAIL OF BELFRY TURRET

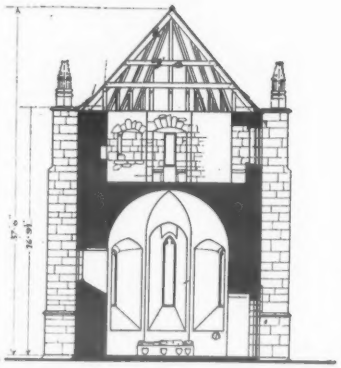


S. TERNAN'S FROM THE WEST.

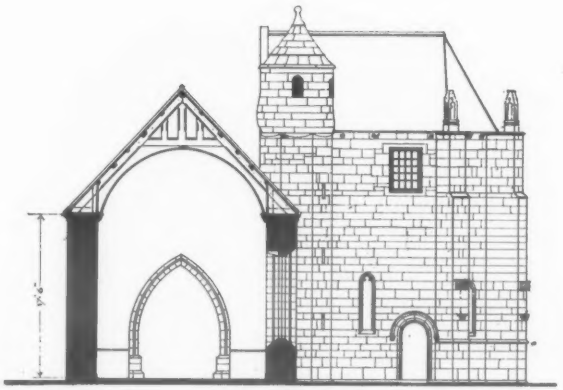


West Elevation

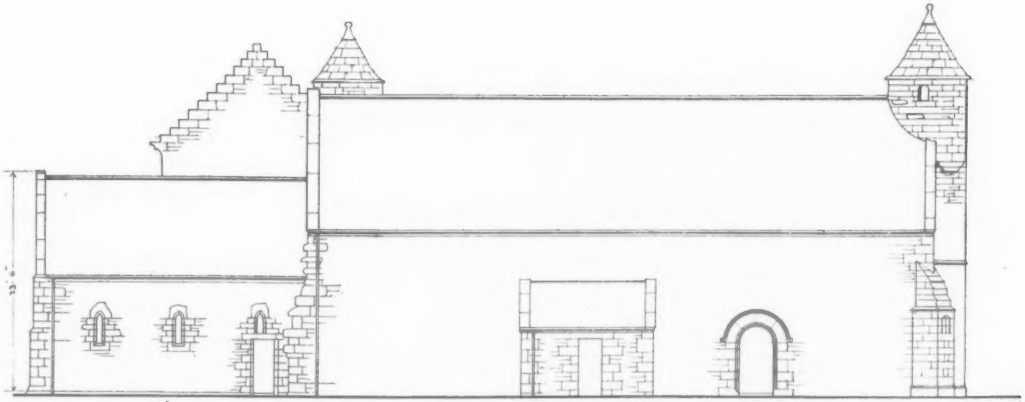
South Elevation.



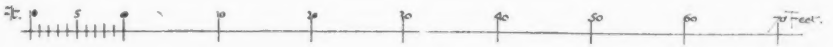
Section A.B.



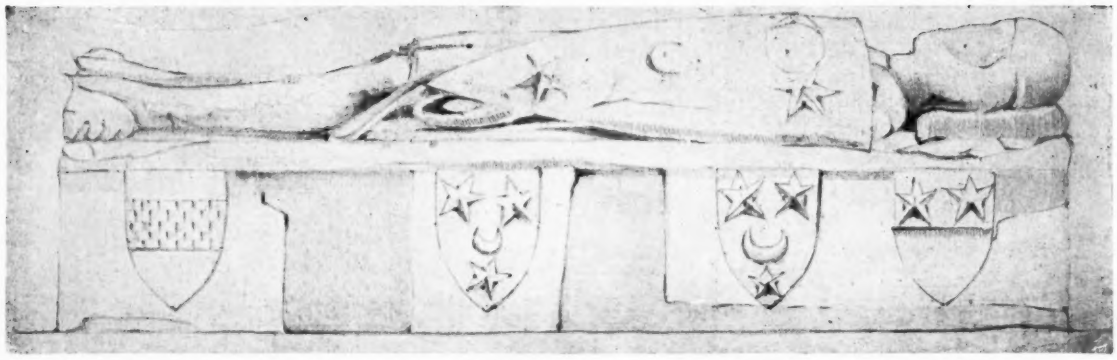
Section B.C.



North Elevation.



S. TERNAN, ARBUTHNOTT. MEASURED AND DRAWN BY J. B. SCOTT.



Order of Shields: Stuart. *Arbuthnott.* *Arbuthnott.* *Douglas.*

Scale: 1 inch equals 1 foot.

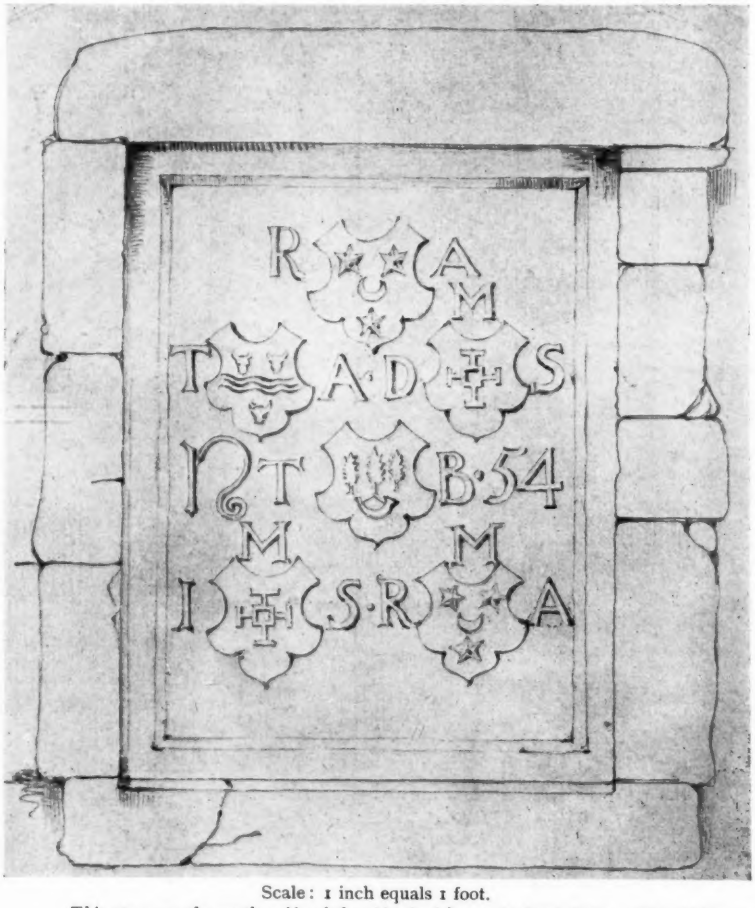
NOTE.—*There is no proof that this effigy was erected to Hew Le Blumde, one of the earliest of the Arbuthnotts. It is more probable that it commemorates James Arbuthnott (heir 1506), who married Jean Stuart; his father had married Margaret Douglas (Dalkeith). The said James Arbuthnott died in 1521.*

HEW LE BLUMDE (?) EFFIGY, SOUTH SIDE OF THE ARBUTHNOTT AISLE.
MEASURED AND DRAWN BY J. B. SCOTT.

see a small space of the east wall as you look through those holes, and I am sure the altar had been there and the holes used for the watch loft. The Arbuthnott aisle can also be entered from the chancel.

The aisle, as will be seen on plan, is lit by three lancets on the south end, by a small window on the east, and by a lancet similar in design to the others on the west. There lies in the south end a recumbent effigy on which, as can be seen from the drawing, there are four shields with coats of arms of the Stuart, Arbuthnott, Arbuthnott, and Douglas families. This is probably to the memory of James Arbuthnott, and not, as is generally supposed, to a Hew Le Blumde, one of the earliest of the Arbuthnotts. The said James Arbuthnott (heir 1506) married Jean Stuart, and his father had married Margaret Douglas. James Arbuthnott died in 1521.

There are four buttresses supporting the aisle, and on each there is a beautiful canopy and corbel. These canopies are quite different in design, two of them having cornices carved out of a separate stone; the drawings show one with and one without this cornice. The canopy on the west buttress is much simpler than the other three, and square on plan, not triangular-shaped like the others. The corbel on the east buttress, as the drawing shows, is beautifully carved with the signs of the Passion. The



Scale: 1 inch equals 1 foot.

This stone, on the south gable of the old school-house, is dated 1654. The shields are (from the top): Robert Arbuthnott; Thomas Allardyce of Allardyce; David Sibbald, Minister; Thomas Burnett of Castleton; John Sibbald, Minister; and Robert Arbuthnott, Minister.

MEASURED AND DRAWN BY J. B. SCOTT.

Photo: F. Hardie.

DETAIL OF CANOPY AND CORBEL ON EAST BUTTRESS OF ARBUTHNOTT AISLE.

detail on these canopies and corbels is still fairly clear, although much broken in parts.

A circular stair connects the chapel with the priest's chamber above; the latter is the same size as the chapel below. It is lit by three windows, one of which looks west and is protected by a grill of unusual strength, as will be seen from the photograph and drawing. What this grill had been intended for is not known, but it is an unusual thing in such a building. The windows have stone seats at the sides. This room had originally been panelled, although nothing now remains except the wooden dooks[1] to which the panelling was nailed. The door folds back into a recess, and the iron crooks[2] are still there.

It is generally believed that there was a stoup on the west wall beside the door, but there is no trace of it now. There is a small recess in the east wall near the window, and from this a small flue goes up about two feet and then turns out, but there is no trace of it on the outside wall. This might have been used for keeping a charcoal brazier, as there is no sign of a fireplace. It will be seen that the tower is built bulging out unevenly all round. There is only one other detail to which attention may be drawn, and that is the peculiar moulding which runs round the aisle about five feet from the ground.

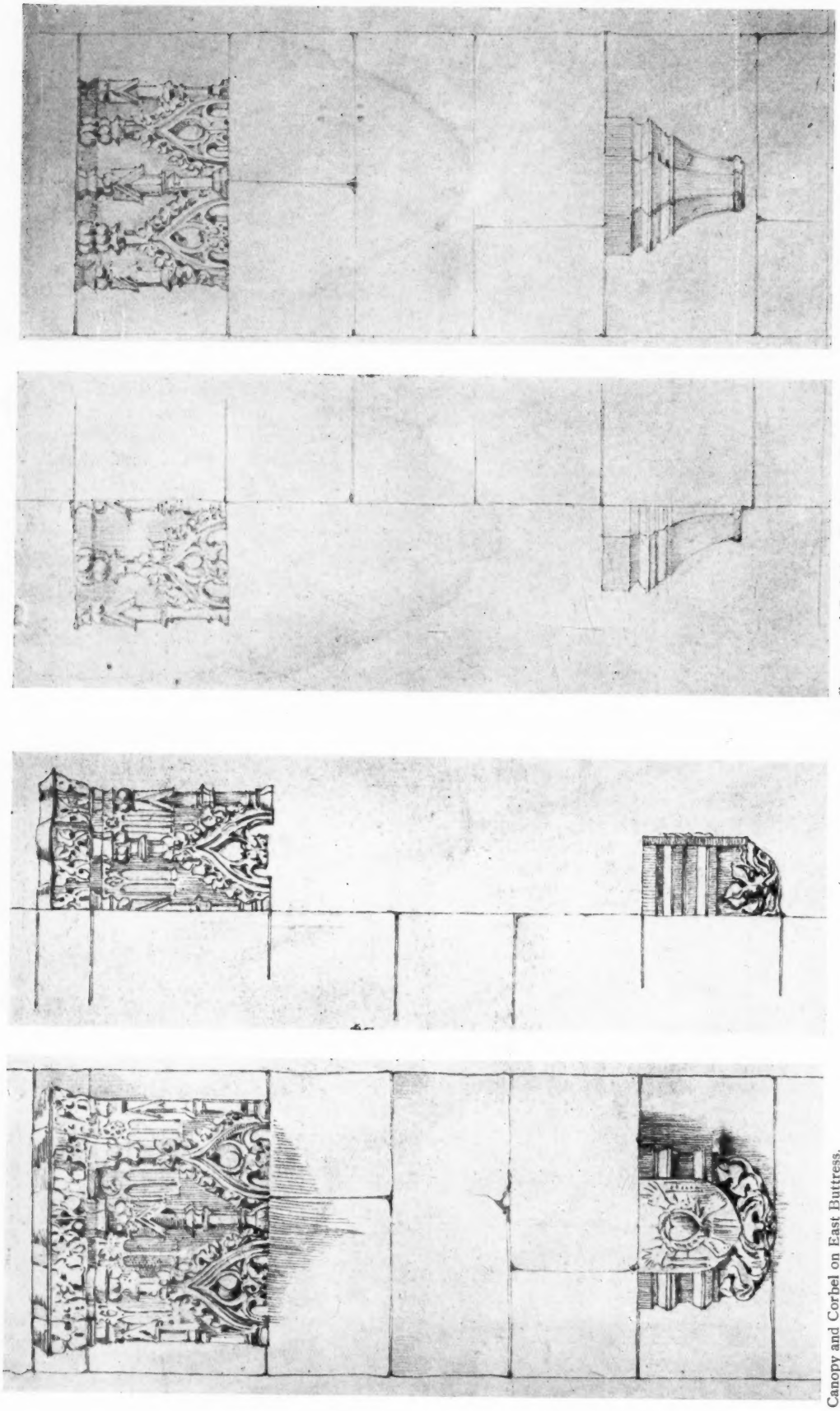
The chancel has been without doubt much restored and altered since it was originally built, and except for the window dressings it is entirely

Photo: F. Hardie.

WINDOW OF THE PRIEST'S ROOM.

[1] The dooks are wooden pins built into the wall at intervals for nailing the panelling to.

[2] Crooks are irons built into the wall to hang the door on.



Canopy and Corbel on South-east Buttress.

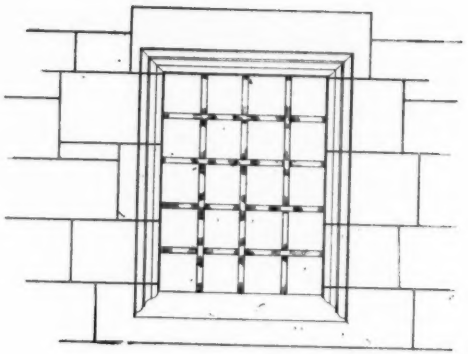
Scale: 1 inch equals 1 foot.

Canopy and Corbel on East Buttress.

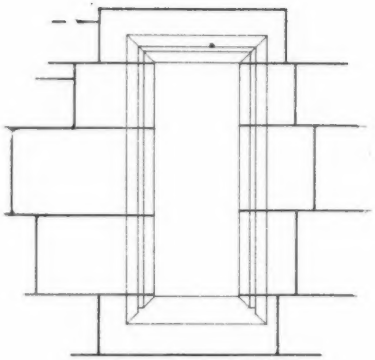
CHURCH OF S. TERNAN, ARBUTHNOTT. EXTERIOR DETAILS OF AISLE, MEASURED AND DRAWN BY J. B. SCOTT.

Photo: F. Hardie.

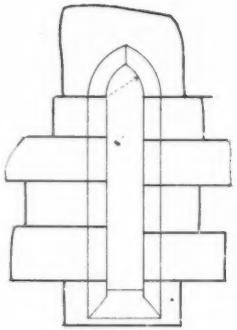
S. TERNAN'S, ARBUTHNOTT. THE CHANCEL.



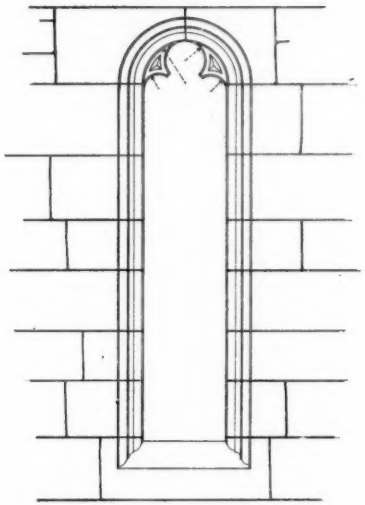
Elevation of Window,
Priest's Ch. W. Elevation.



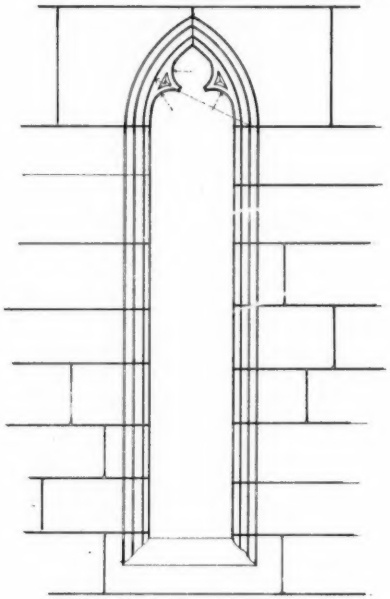
Elevation of Window,
Priest's Ch. S. Elevation.



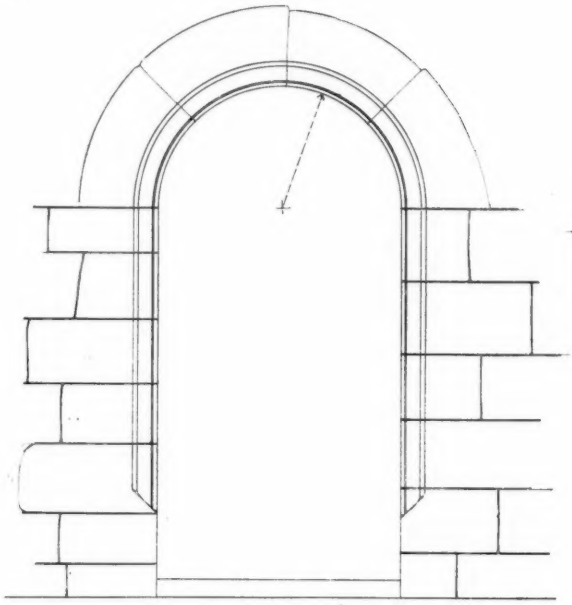
Chancel Windows.
W & S. Elevations.



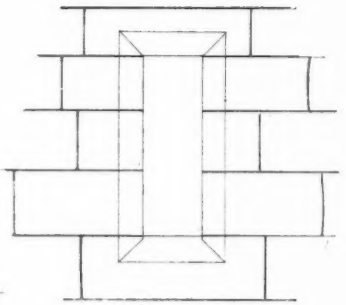
Elevation of West Window
Arbuthnott Aisle.



Elevation of S. Window
Arbuthnott Aisle.



Elevation of North Door
Nave.



Elevation of E. Window,
Aisle.

S. TERNAN'S, ARBUTHNOTT. DETAILS. MEASURED AND DRAWN BY J. B. SCOTT.

of rubble. The three small windows in the east gable are quite new, although there were originally, no doubt, windows somewhat similar. Little more need be said about the chancel, as the drawings show everything of note.

The nave—which must have been standing when the south aisle was built, as the west turret was added then—is much altered from its original state, as it was almost entirely burned in the year 1889, and restored by Mr. Marshall Mackenzie, architect, in 1890. Before the fire the entrance to the church was by a door on the west gable, but this was closed up, and two old doors which had been built up long before, one on the south and one on the north, were again brought into use. An iron stair which was on the outside of the north wall and led up to the Arbuthnott loft was also removed and the loft taken down. The roof of the nave had originally been at a steeper pitch, as the marks show on the west turret.

Little can be said about the nave, as there is so very little remaining of what had been before the Reformation. On entering by the south door on your right-hand side there are the remains of a stoup, evidently destroyed after the Reformation; between the nave and chancel there is a small Gothic arch about 8 ft. 6 in. across; on the arch the holes for the rood-screen may still be observed.

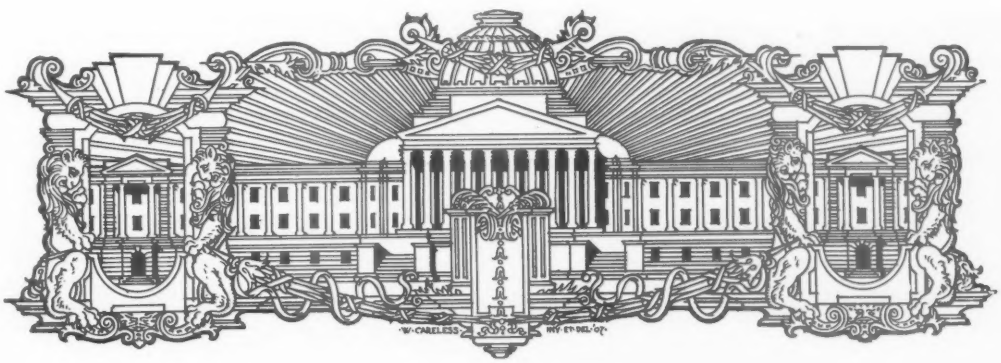
A small stone is built into the south wall of the nave, with two mullets and a heart carved upon it. The size of the shield is in every way similar to the others on the effigy in the aisle, and I think it most probable that this stone had at one time belonged to the effigy. It, however, was found in one of the walls after the fire. The piscina in the south aisle has no outlet for water.

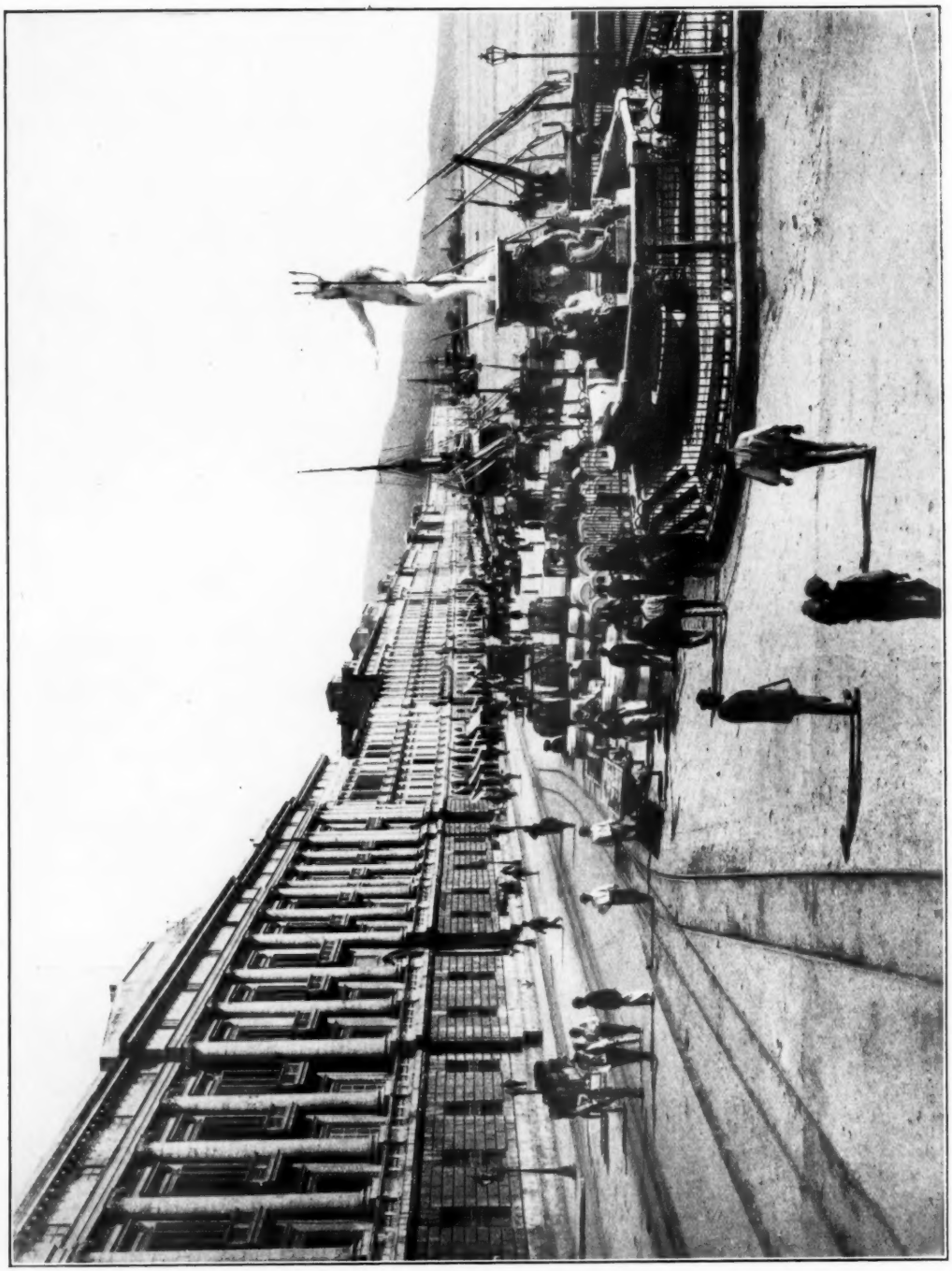
A very finely-carved stone is built into the wall of the south gable of the old school-house beside the gate to the church (a drawing of this is given). The initials and coats of arms on the stone are—Robert Arbuthnott; Thomas Allardyce of Allardyce; David Sibbald (Minister); Thomas Burnett of Castleton; John Sibbald (Minister); Robert Arbuthnott (Minister). This stone is in excellent condition, and bears the date 1654. What the stone was put here for I do not know, but the family names are well known still round Arbuthnott.

On the two buttresses supporting the west gable are little niches with accolade heads. As will be seen from the elevations the arch over the south door to nave is composed of three stones. All over the south aisle the mason-marks are very distinct, and the same marks are visible on the west turret, again proving that the two parts are of the same date. On the turret of the south aisle there are, very rudely cut, the letters T . B and a ✣, and on another stone J . L and an 8; these are the marks all over the aisle. There is a small stone now built into the wall near the pulpit. This stone was found in one of the walls after the fire. A drawing is given; it bears the letters AL. AR. 1573, and the Arbuthnott coat of arms. This must have been put up to Alex. Arbuthnott, who was Principal of Aberdeen University in the year 1573.

I would take the opportunity of thanking Mr. Arch. Mason, Arbuthnott, for much information which he has given me with regard to Arbuthnott.

JAMES BUYERS SCOTT.





MESSINA. THE QUAY BEFORE THE EARTHQUAKE.
THE STATUE OF NEPTUNE HAS NOT BEEN INJURED.

Public Buildings in the Sicilian Earthquake.

WHAT a terrible tragedy! What desolation! Even though our purpose is to deal with the buildings which formerly embellished the towns of Reggio and Messina, and the picturesque places surrounding them, one cannot at the first blush realise anything but the misery of the people and families wiped out, decimated and ruined by the cataclysm of December 28 last. The earthquake of 1783 will be recalled, which overthrew a number of cities, towns, and villages in Calabria and Sicily, and buried fifty thousand persons under the ruins, destroying Messina. But the recent catastrophe is much more terrible, being the greatest which this picturesque region—unfortunately very liable to earthquakes—has ever suffered. The English newspapers have given full details. The catastrophe happened at about five o'clock in the morning; a subterranean roar was heard, and this was followed by a series of irregular shocks which, in a few seconds, overthrew the buildings and houses. Those who were not buried fled through the streets and among the ruins, imploring help and mercy with hands raised towards heaven, whilst the tidal wave swept over the quays and completed the disaster. The earth shook continuously and roared; sulphurous vapours arose, fissures were formed in the ground, flaming meteors travelled through the air; the fury of the elements was at its highest, for a fierce fire burned and raged for several days. Then the news was telegraphed far and wide that Reggio in Calabria, and Messina, as well as several of the coast villages, were nothing but a heap of ruins. And the thousands of dead! It is assumed that nearly two hundred thousand have perished. Let us hope that this frightful number will be diminished when the truth is known. What has since become evident is the exceptional gravity of the tragedy as regards the churches, the palaces, the monuments, and buildings of every kind. And permit me, as an Italian and an artist, knowing the beauties of Sicily, and knowing the generous efforts of foreigners, especially the British and Russian seamen who happened to be within Sicilian waters—permit me here to convey a word of gratitude to those seamen who at imminent risk saved dozens of the unfortunate inhabitants of Messina.

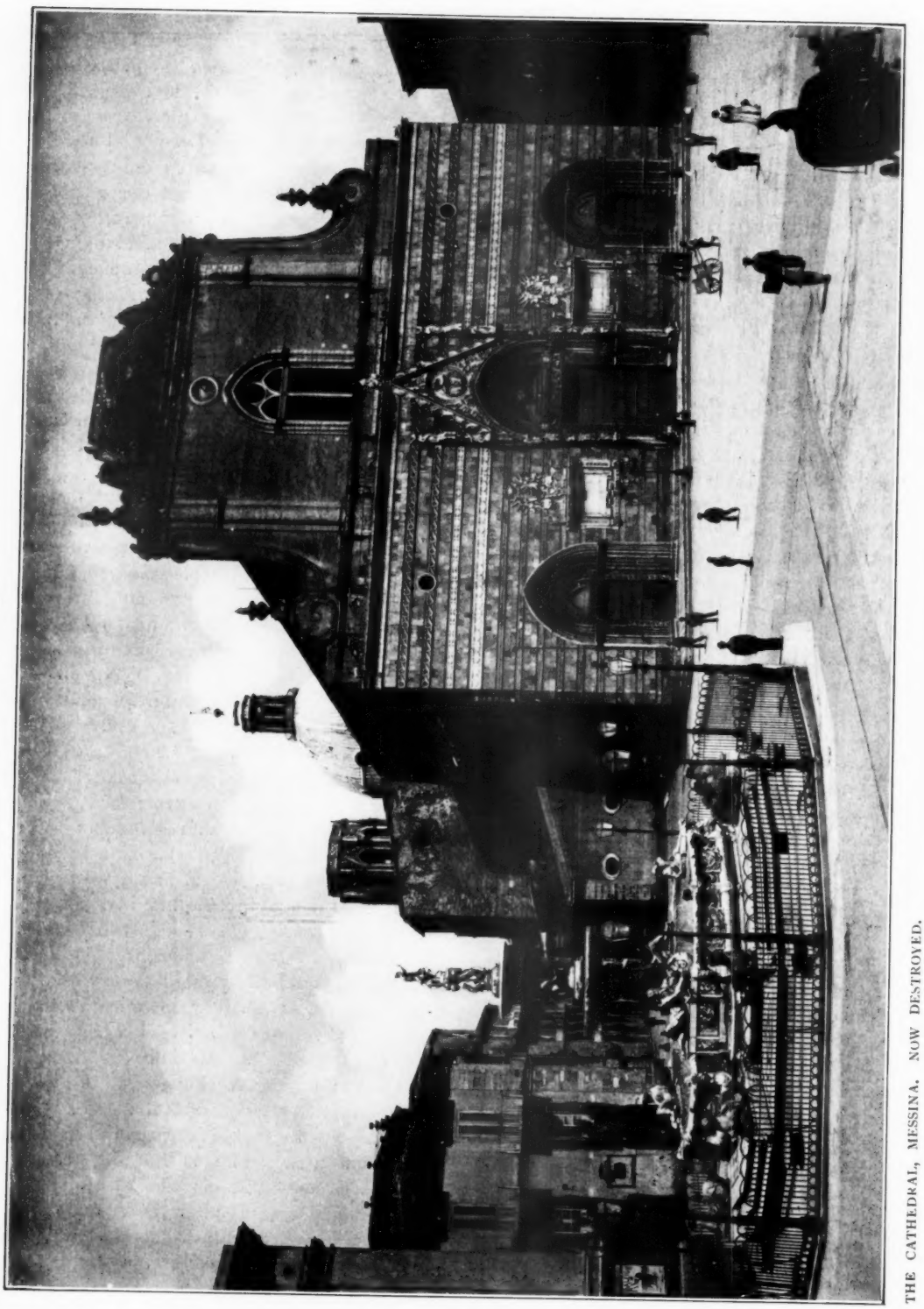
* * * * *

Messina, really the pearl of the artistic and picturesque marine crown surrounding the island of Sicily, constitutes the most important loss from the artistic point of view. Apart even from the singular character of the monuments which have been dashed to pieces, Messina formed an enchanting picture, or series of pictures. The Strait separating Messina from Reggio, about nine miles in width, giving these two towns the appearance of two sirens looking at each other from the sea-shore and through orange-groves, is such a seductive spectacle that one would desire this luminous and superb panorama to be rendered universal, to the great benefit of mankind. But everyone is well acquainted with the enchantments of the Calabrian and Sicilian towns, for it is well known that nature in an unwilling and pitiless mood expended her treasures of charm and greatness in those lands where architecture is more beautiful and strange than anywhere else, owing to the bright colouring, which is admired by all those who are lovers of the ardour of talent and the passion of inspiration.

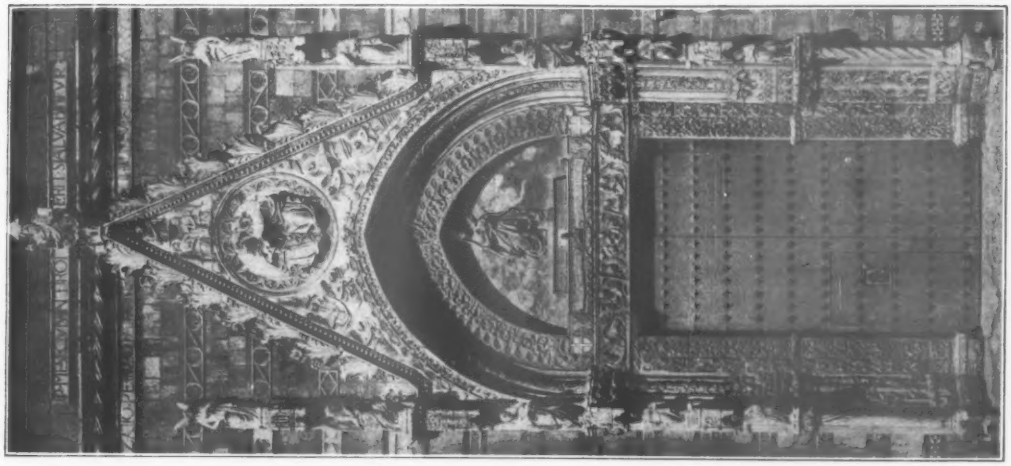
And it ever was so. Messina was one of the most ancient Greek colonies of Sicily; however, if any one Sicilian town fails to preserve traces of its bygone past, it is just Messina that does so. Thus of the Greek and Roman city (Cicero refers with admiration to its monuments) only a few rare traces have been discovered, and this is everywhere explained by the position of our city—as I have just remarked, a position fortunate for its beauty, but unfortunate for its safety.

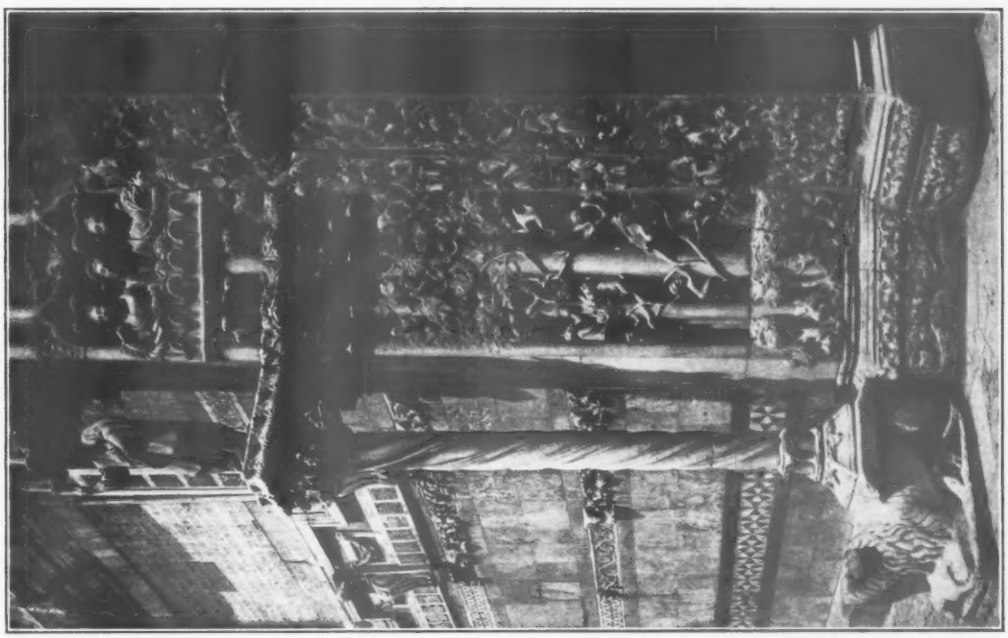
Fertile and flourishing, Messina, however, again grew beautiful, and became repopulated upon its ruins, as will now happen again; for Italy of the present day is unwilling that on the spot where the overturned city stood men may at a future time cry out: "This is where Messina, with its population of 150,000 inhabitants and its wealth, perished in 1908." The Italian people and their Government are going to undertake this obligation towards the world and present-day civilisation.

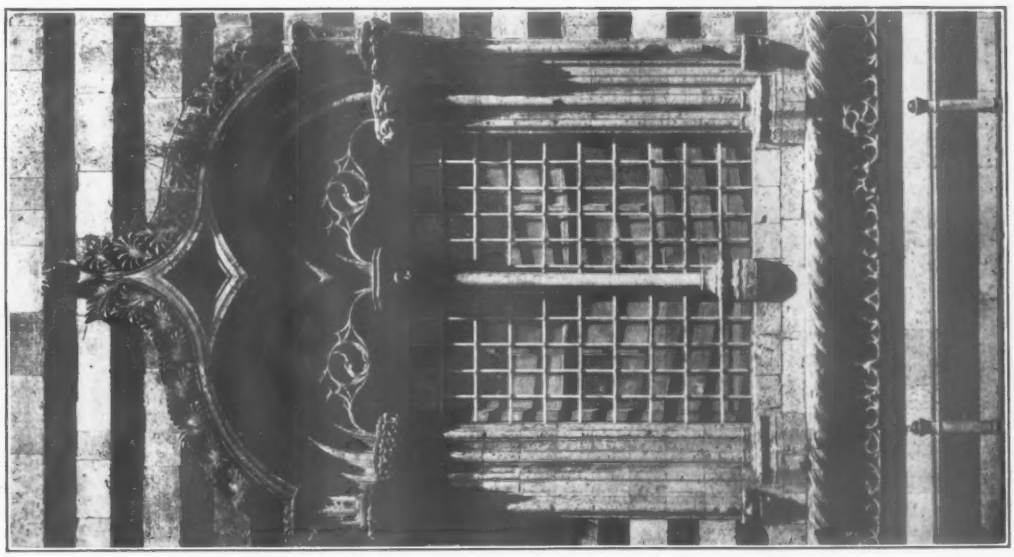
Meanwhile, we shall weep over the sufferers and over the ruins of the city, over her churches, over her palaces, her fountains, and over her cathedral in particular, which occupies a foremost position in the heritage of Italy. The cathedral is a link with the noble Norman tradition which in Sicilian architecture is no less remarkable than the Greek tradition; and although it was renewed and decorated after the fall of the Normans, the Messina Cathedral is a very eloquent page of Norman architecture, and attests the wealth of the country in which it was built. Its consecration does not date back further than 1197, but its origin carries one back to the time of King Roger, who wanted it to become one of the greatest monuments of Sicilian architecture of the twelfth century. The dream of the Norman



THE CATHEDRAL, MESSINA. NOW DESTROYED.







DETAILS OF THE CATHEDRAL, MESSINA. NOW DESTROYED.

THE PREFECTURE. NOW DESTROYED.

king could not be realised, for he died before the cathedral of Messina was finished. However, the church was completed in a manner worthy of its founder. The builder who continued the work, Guidotto de Tabiatis, Archbishop of Messina, far from reducing King Roger's ideas, extended them in such a way as to give an exceptionally valuable front to the "chiesa Matrice." It was, however, in the fourteenth century—to be precise, in the year 1330—when the cathedral was finished. Thus our cathedral, connected with the Norman art of the Sicilian churches, such as the Palatine Chapel, the Martorana at Palermo, and the cathedral of that town, and nearly a dozen less ancient edifices than the above-mentioned buildings (the cathedral of Palermo dates back to 1185; founder, Archbishop Gualtiero)—our cathedral transforms the eclectic architecture of the Normans into the pointed Gothic style, loaded with ornament. It has been asserted, with good reason, that the main door on the façade of the Messina Cathedral is without an equal in Sicily as regards wealth of ornamentation. It is reputedly the work of a Lombardian artist, Pietro de Bontate, who was at Messina in 1468, but about whom little else is known.

The illustrations conduct the reader into the field of reality. It is needless to add that this doorway has been saved; but the mosaics of the cathedral have perished. These mosaics of the fourteenth century were not the most interesting ones of the island, which has the admirable examples of the twelfth century, more especially at the cathedral of Cefalù; but they possess great historical value, because in the apses the artists of the fourteenth century reproduced the figures of King Frederick and of Guidotto the archbishop.

As regards the interior of our cathedral, its primitive character has been changed, but the pulpit of white marble by Andrea Calamech (close of the sixteenth century), a Carrara artist who attained a high position in Sicily, the baptisma fonts, and a statue of St. John by Antonello Gagini (1478–1536), the master of Sicilian statuary of the sixteenth century, are among the treasures that have perished in the terrible catastrophe. The tomb of the Archbishop Guidotto must also be recalled, which is attributed to Gregorio of Siena (fourteenth century), and the high altar richly incrusted with mosaics made of costly marbles.

ALFREDO MELANI.

(*To be concluded.*)

[The publication of articles on this subject has been purposely deferred, with the object of obtaining more definite information than is even yet procurable. A further article from our Italian correspondent will be illustrated with photographic views showing the actual condition to which some of the more noteworthy buildings have been reduced.—ED.]

Architecture in the United States.

V.—The Commercial Buildings.—The Banks.

JUST when the first bank of ancient times was built, and just when or where banking began, would be difficult to say. There are distinct records of banking transactions which took place in Babylonia during the reign of Nebuchadnezzar, as may be seen upon some of the tablets in the Metropolitan Museum in New York. Coin as a medium of exchange seems to have been in existence as long almost as the human race. Abraham, like "his seed for ever," appears to have been possessed of some of it, as it is recorded that he bought a certain field from one Ephron for the sum of four hundred shekels of silver "current money"—which we may suppose was good money, good enough at least for somebody else to take later on. No business deal of importance is ever put through without somebody getting the better of it; and for a guess that will be very near right we may put it that a man with a long, straight nose, or a man with a hooked nose, has always had the better of the bargain with a man with any other kind of nose. What this feature has to do with success we shall leave for somebody else to decide; but the fact remains, if we may judge from the portraits handed down since the earliest days, that the leaders of men of all times have possessed almost invariably one of the two varieties mentioned; and leadership has not been generally gained without financial assistance, and as far back as there has been a great leader there has probably also been some form of bank. Whether Crœsus and Atreus looked like great leaders or other great financiers I know not. But one is reported to have had more money than he could carry around in his waistcoat pocket, so probably he had some other place to store it; while the other built, owned, or possessed the celebrated Tholos, or treasure-house, which may have been a sort of cellar where he kept his own precious metals, oil, and wines, or a strong-room where was guarded the wealth of several of the inhabitants of Mycenæ—hence an early example of the bank. There are also records of the Greek civilisation which go to prove that a certain room—the opisthodomos—in the temples, especially in those dedicated to Athena and Aphrodite Urania, was

FIG. 48.—THE OLD CITY NATIONAL BANK, WALL STREET, NEW YORK CITY.
ISAIAH ROGERS, ARCHITECT.

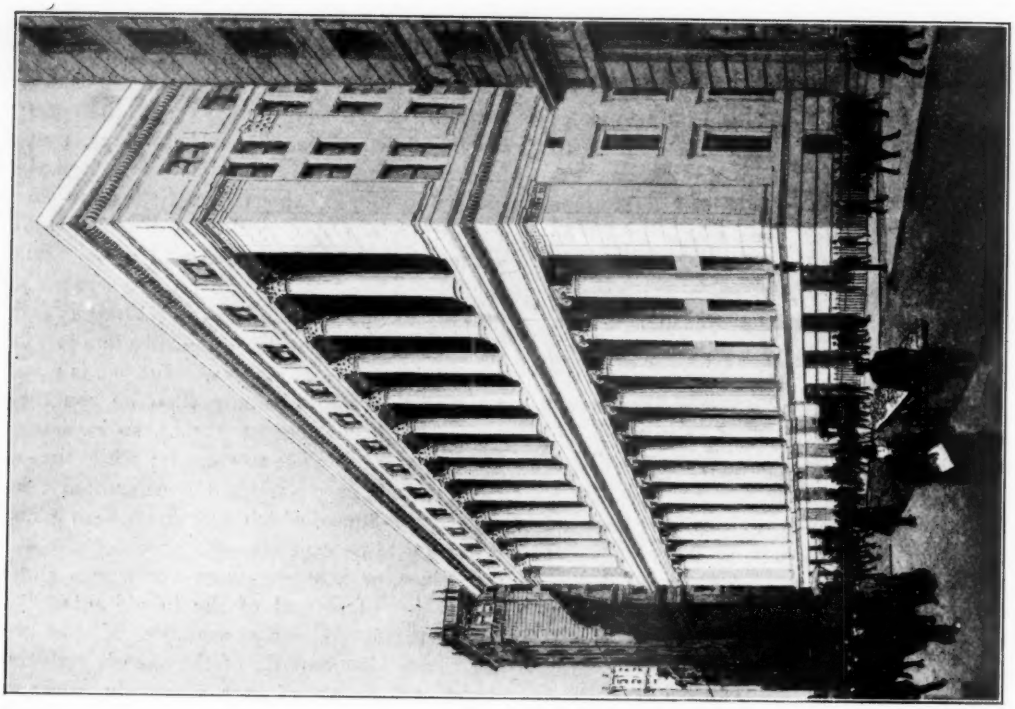


FIG. 50.—THE NATIONAL CITY BANK, NEW YORK CITY.
AS ALTERED BY McKIM, MEADE AND WHITE, ARCHITECTS.

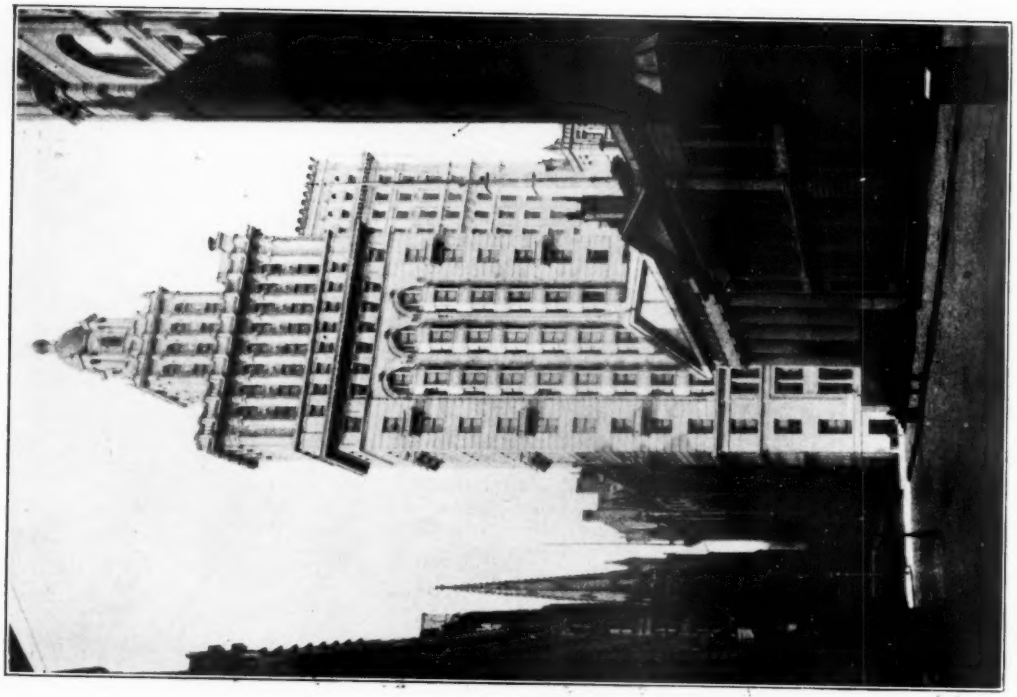


FIG. 49.—WALL STREET, NEW YORK CITY,
LOOKING TOWARDS TRINITY CHURCH.

FIG. 51.—BANKING HALL, NATIONAL CITY BANK, NEW YORK CITY.
McKIM, MEADE AND WHITE, ARCHITECTS.

used as a depository for money and other valuables of the people, or of the different states; the priests of the period being a kind of trusted functionary of the government, and performing at once the duties of the modern bishop, banker, and solicitor; the religion of the people, who regarded the temples as sacred, affording protection to the wealth so stored in times of war. The temples in Rome were also used as a kind of savings bank by important government officials known as Argentarii, Mensarii, and Numularæ. These banks paid no interest, and were in reality only safe depositories, and it is not improbable that the temples were used during both the Greek and Roman civilisations as much for this purpose as for places of worship. There were also the merchants of Athens, who carried on private banking on an extensive scale; as likewise the money-changers and speculators in Rome, who probably had their benches in the forum. These private bankers were not held in great esteem, and it is probable they bore some such relation to the government bankers as the curb trader of to-day does to a dealer of the Lloyd's or "on 'Change."

According to the historians of Venice the Jews, though the objects of innumerable regulations, had as early as the sixth century A.D. claimed the monopoly of money-changing. In the twelfth century the Bank of Venice was founded to help the state out of its debts; in the thirteenth we find the President—*prior*, or first man—of the Guild of Money-changers one of the seven *priori* who ruled the municipality of Florence; and "in the fourteenth," according to Yriarte, "the Medicis had sixteen counting-houses in different cities of Europe," and he goes on to quote Varchi, who says "Giovanni founded the influence of the Medicis family upon corruption" in his banking methods—he made many "loans" without interest—"and bought his way to supreme power." This same Medicis supplied funds to King Edward IV of England, who probably did pay a substantial rate of interest. It is to the methods of the Medicis and other Florentine bankers (who were originally goldsmiths) that modern banking systems may be directly traced. The word *bank* is derived from the Italian *banco* (French *banc*), or bench, which the Lombardy money-changers used in the market-places. When one of these bankers could not meet his obligations, his bench was broken up by the public, and from this circumstance arises the name *bankrupt*. To the Bank of Amsterdam, founded in 1609, with its four burgomaster directors, who were changed annually, is attributed the credit of being the

FIG. 53.—ROTUNDA, OLD NATIONAL CITY BANK, NEW YORK CITY.
ISAIAH ROGERS, ARCHITECT.

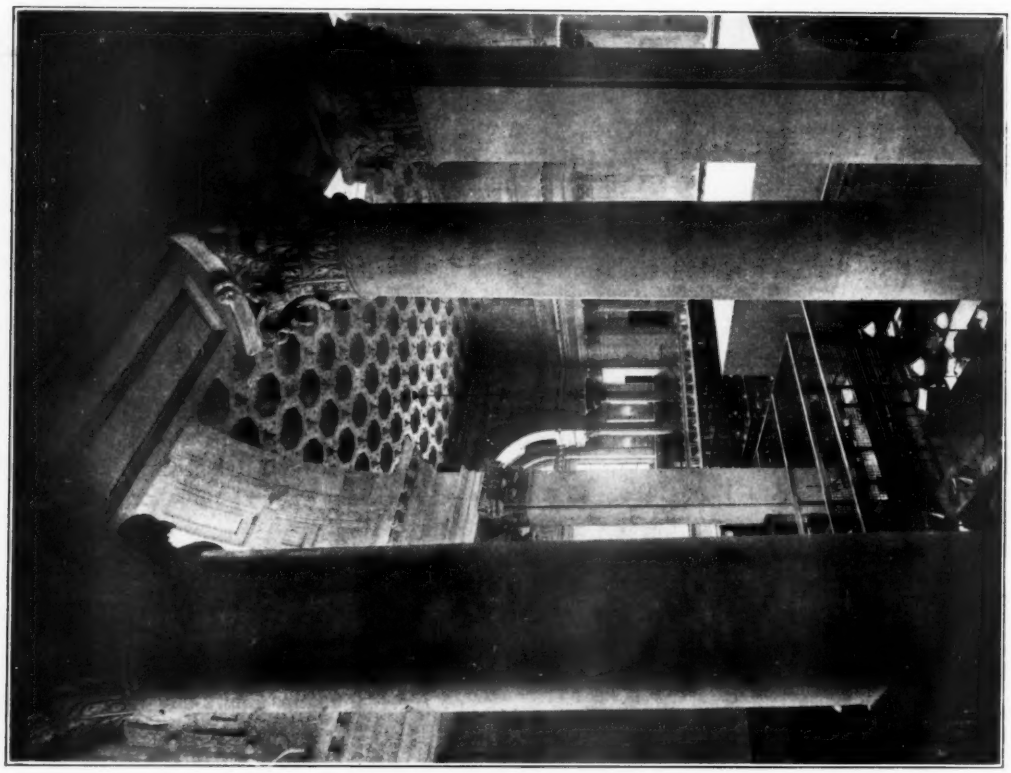


FIG. 52.—DETAIL, THE NATIONAL CITY BANK, NEW YORK CITY.
McKIM, MEADE AND WHITE, ARCHITECTS.

FIG. 54.—ILLINOIS TRUST AND SAVINGS BANK.
D. H. BURNHAM AND P. J. WEBER, ARCHITECTS.

first modern banking institution, and the model upon which practically all European banks have been based. The Bank of England, to-day the strongest financial institution in the world—practically its clearing house—was the fourth national bank of importance to be founded in modern times. The first bank established in America was the Bank of North America, in Philadelphia, in 1782.

When Soane designed the Bank of England the so-called "Greek Revival" had begun in the architecture of England, and very great interest was being taken in the investigations and works of Stuart and Revett. It is doubtful whether he knew, or, if he knew, gave a thought to the fact that the Greek temples were the earliest type of building used for banking purposes—in fact state banks. It is due to the same "revival"—at least the classic revival, which had taken place throughout Europe, and especially in France—that the earliest banks built in the United States were classic in design, and with very few exceptions all banks throughout the country have been designed on classic lines, and are classic in spirit if not always classic either in form or detail. In the United States there are three classes of banks: the National banks, which are organised under the national laws; the State banks, including commercial and savings banks and the trust companies organised under the laws of the various States; and the private banks, which in some States may be opened by anybody with sufficient credit and capital, and which are not subject to any regulations more than other private business enterprises. In the State of New York, excepting National banks, the title *bank* can be used only in connection with institutions duly conducted under the restrictions and provisions of the State laws. The American banking system, it will be seen, differs materially from the English or Canadian in that while in the latter countries each bank is usually a very large institution with a head bank in London or Montreal, and with numerous branches all over the country, in the former practically every bank throughout the country is an independent institution, and each bank building is, consequently, the "head bank"; which fact alone accounts for the number of costly and monumental structures which have sprung up and are continuing to spring up in every State.

Among the earliest of notable American banks was the fine structure in Wall Street, New York (Fig. 48), for the City Bank, now the National City Bank, designed by Isaiah Rogers, used for many years as the Customs House, which held a respectable place as a work of architecture. This has quite recently been again converted into a bank, and materially altered and improved by the addition of a superimposed order and magnificent banking rooms from designs by Messrs. McKim, Meade and White (Figs. 50–2). This bank was organised by a special Act of the New York Legislature in 1812 with a capital of only £160,000. At that time there were only eighty-eight banks in the United States, while in 1908 there were 21,346 banks with a combined capital which runs to an unconscionable number of millions of pounds sterling, of which ten millions is the capital of this institution alone. Formerly with its great rotunda (Fig. 53) it was almost typical of the ideal modern plan, but it is now an unusual example owing to the fact that the banking rooms are arranged on more than one floor. This is probably due to the very high value of land in this part of New York—especially in Wall Street, where a site twenty-five feet by one hundred feet will bring as much as two hundred thousand pounds, or eighty pounds per square foot. Where possible it is considered desirable to place the whole of the bank's staff upon one floor, or upon one floor and an open gallery, so that all may fall immediately under the eye of the manager.

Some of the best examples of the large bank are to be found in the west or middle-west of the United States. Notable among which is the fine building of the Illinois Trust and Savings Bank, which covers a large island site in the heart of Chicago (Fig. 54), Messrs. D. H. Burnham and P. J. Weber being the architects. It indicates what a great impression must have been made upon the people of Chicago by the buildings of the Columbian Exposition of 1892–3, because it was not only one of the first classical designs to be built of permanent materials in Chicago, but to the keen business-like minds of the directors of the bank it must have seemed like sacrificing the chance to obtain a large income on the altar of beauty. One may be sure they knew that it might easily have been

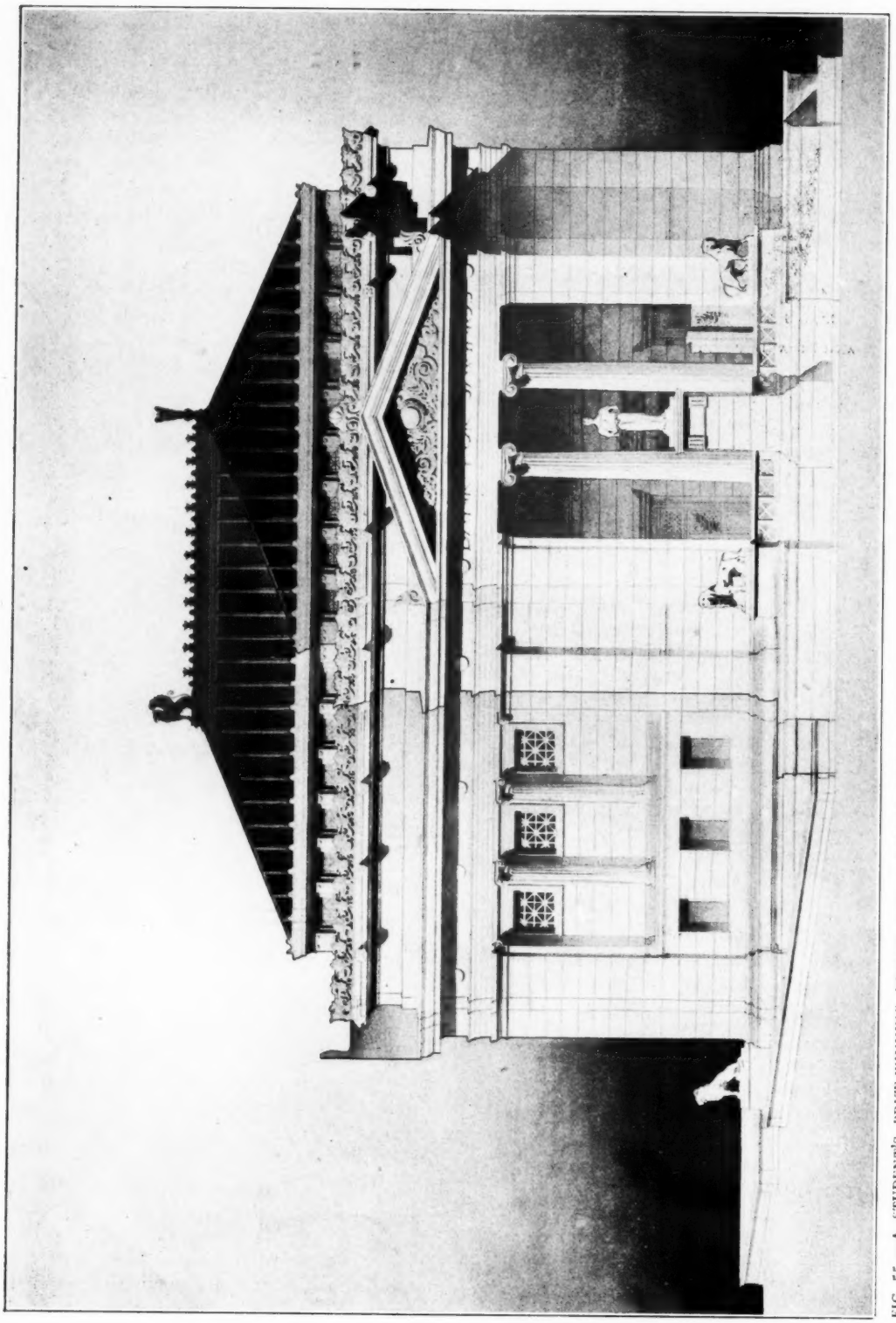


FIG. 55.—A STUDENT'S PRIZE-WINNING DESIGN FOR A SAVINGS BANK.
JOHN RUSSELL POPE, ARCHITECT.

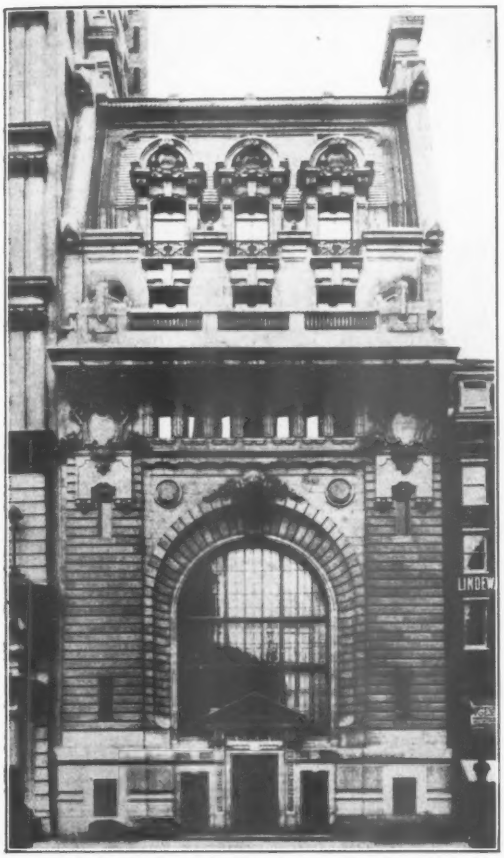
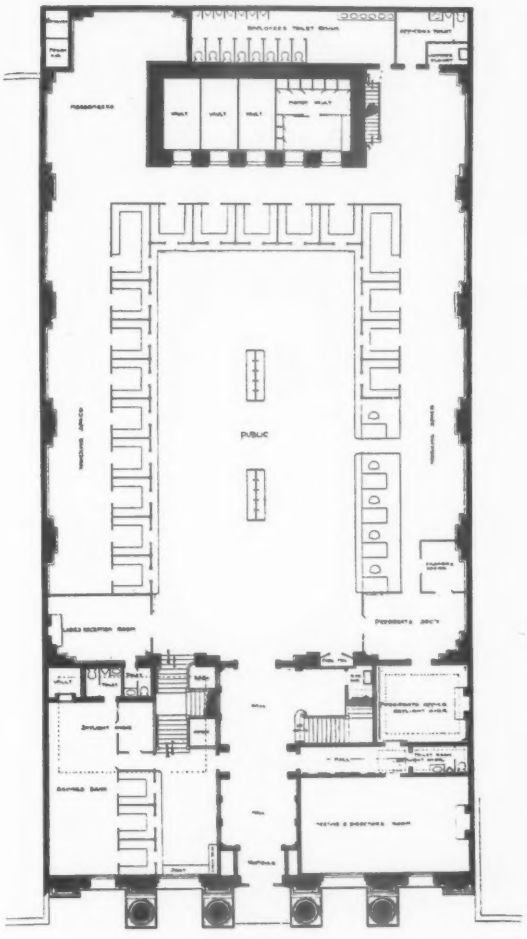


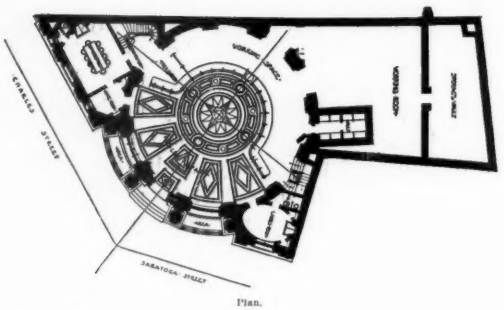
FIG. 56.—THE NATIONAL PARK BANK,
NEW YORK CITY.
DONN BARBER, ARCHITECT.

made twenty storeys high, also that from such a building a very large revenue could be derived; but they chose to build beautifully rather than for profit. They had seen the "sort of stuff that dreams are made of," they wanted some of it to remain in materials that would last, and they got not only the beauty of the dream, but one of the best practical bank plans in the world. The interior arrangement is well acknowledged externally; the plan consisting of a large, square, glass-covered court serving as the main banking-room, surrounded on three sides by a two-storeyed arcade and a row of departmental offices, which the arcade separates from the banking-room and to which it affords access. The fourth side is occupied by the public hall, which is screened off from the clerical room by a marble counter running the full width of the banking-room and surmounted by a bronze grille of simple and effective design; at either end of this public space are private rooms for the use of the bank's customers, and the offices of its president, manager, and other officials. All of the offices are lighted by large practical windows; in the ground storey provided with transoms, in the first storey with double-hung sashes only, but all made so that they can be easily opened; for be it remembered that a variation of more than one hundred degrees Fahrenheit may be looked for between the hottest days of August and the coldest days of January or February in all of the larger cities of the northern United States: that modern American heating and ventilation apparatus will maintain an even temperature as desired from sixty-five to seventy-two degrees indoors, while the thermometer outside registers several degrees below zero. But when the "good old summer-time" comes, with ninety or more degrees in the shade, the water left on the dry and dusty brick or asphalt roads is converted into vapour, and at the level of the street there is hardly a movement to the air; not even the refrigerating apparatus of ammonia pipes and powerful fans which discharge cold blasts into the banking-room can be counted upon to be very effective as regards the offices on the side of the building exposed to the sun's rays. Awnings, and a portable electric fan drawing



PLAN.

FIG. 57.—CHICAGO NATIONAL BANK, TYPE A.
JENNEY AND MUNDIE, ARCHITECTS.



Plan.

FIG. 58.—PLAN, METROPOLITAN SAVINGS BANK, BALTIMORE.
PARKER AND THOMAS, ARCHITECTS.

from the main room and discharging out of the window, help some; but the open window—one that is as large as practicable for handling—is essential.

In the Illinois Trust and Savings Bank the windows express clearly the position of the offices, and a belt-course "accuses," as our French friends say, the level of the first floor. The large Corinthian colonnade offers a spacious entrance portico, protects one side from the sun's rays, and its extent indicates at the same time the width and height of the main banking-room. The detail, like the composition of the building itself, is straightforward. There are no wreaths offered to the memory of the dead, no smiling cherubs purloined from the decoration of a church. There is not even that central point of interest in the form of a block or cartouche, so frequently present in designs of this character, to break the balustrade or blocking course, with the almost inevitable accompanying effect of weakening and causing an apparent sag in the horizontal lines of the entablature—a defect most apparent when the colonnade is a long one. Internally, as externally, the ornament is beautiful and appropriate; only in the capitals to the columns of the upper

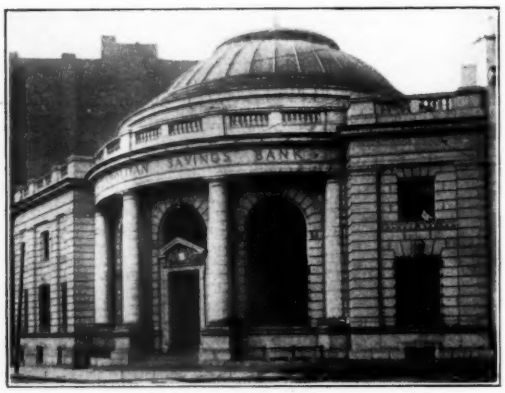


FIG. 59.—METROPOLITAN SAVINGS BANK, BALTIMORE.
PARKER, THOMAS, AND RICE, ARCHITECTS.

arcade and the plaster vaulting and treatment of the pilastered wall-surface under the same arcade do we find the close adhesion to precedent without keen artistic discernment. Here there is something mechanical, reminding one of the fidelity shown by Germans in their work in the classic style, without the facility and happy grace so evident in similar examples by Frenchmen. This may be regarded as typical of the accepted character of the American bank building—classic in style and expressive of its purpose. The banking-room, usually from 35 to 60 ft. high, and approximately a cube in its proportions, is acknowledged externally by the employment of the order (Fig. 55), or by the colossal arched window

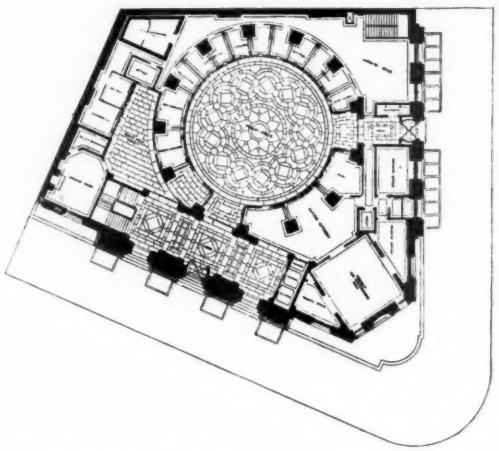


FIG. 60.—PLAN OF BANK, CLEVELAND TRUST CO., CLEVELAND, OHIO.
GEORGE P. POST AND SONS, ARCHITECTS.

within the lines of which the entrance door is usually placed (Fig. 56).

There are two usual types of plan: First, that with the public space in the centre and the tellers' cages all round (Fig. 57, Type A), and the working space arranged around these; or in a separate wing, as in the Metropolitan Savings Bank, Baltimore, Md., by Messrs. Parker and Thomas (Figs. 58 and 59), and the Cleveland Trust Company's Building at Cleveland, Ohio, by Messrs. George B. Post and Sons (Figs. 60 and 61), which are the same type arranged to fit irregular sites and with the banking-room under a dome. This is usually the most effective type of plan, and is customarily arranged so that the officers' and directors' rooms are very accessible to the public—that is, towards the front—and not in direct connection with the working portion of the bank, the arrangement most frequent with the trust companies.

FRANCIS S. SWALES.

(To be continued.)

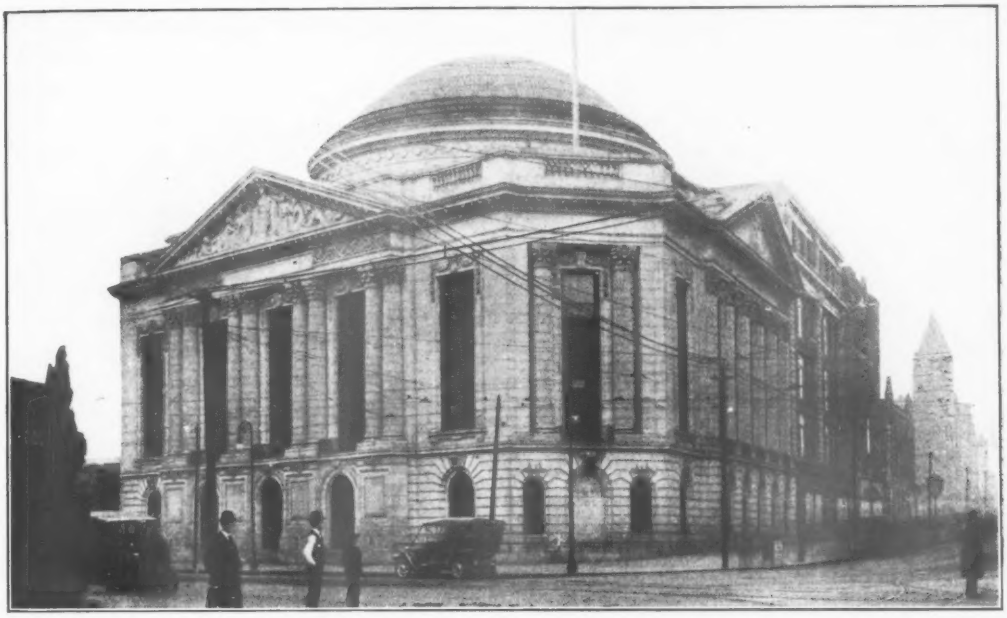


FIG. 61.—BANK, CLEVELAND TRUST CO., CLEVELAND, OHIO.
GEO. B. POST AND SONS, ARCHITECTS.

Current Architecture.

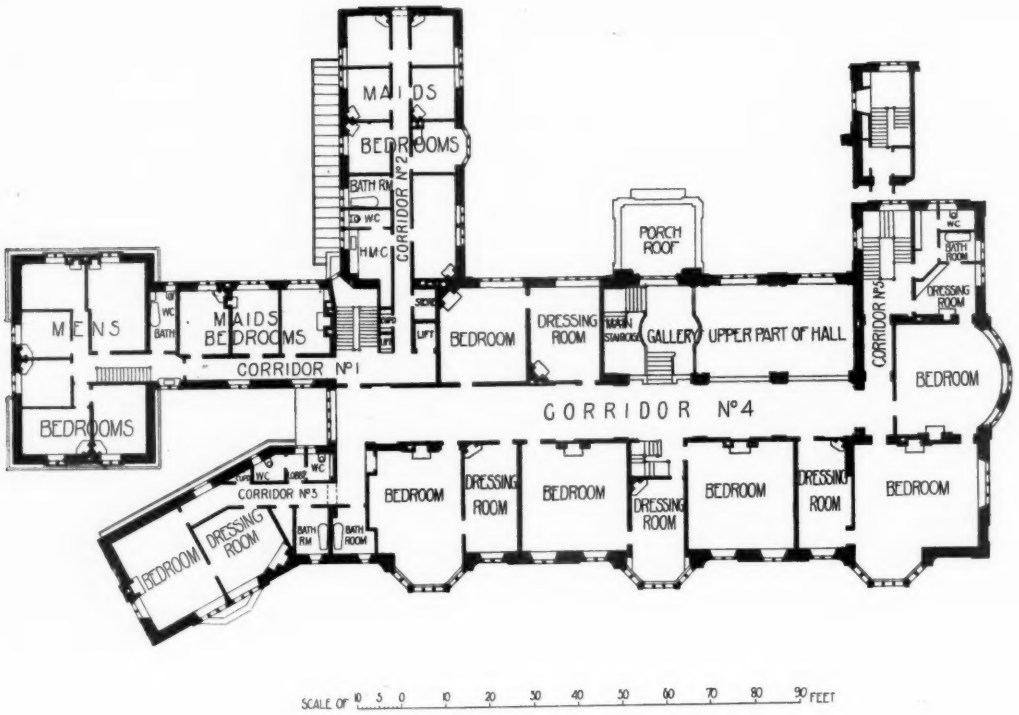
MINTERNE HOUSE, CERNE ABBAS.

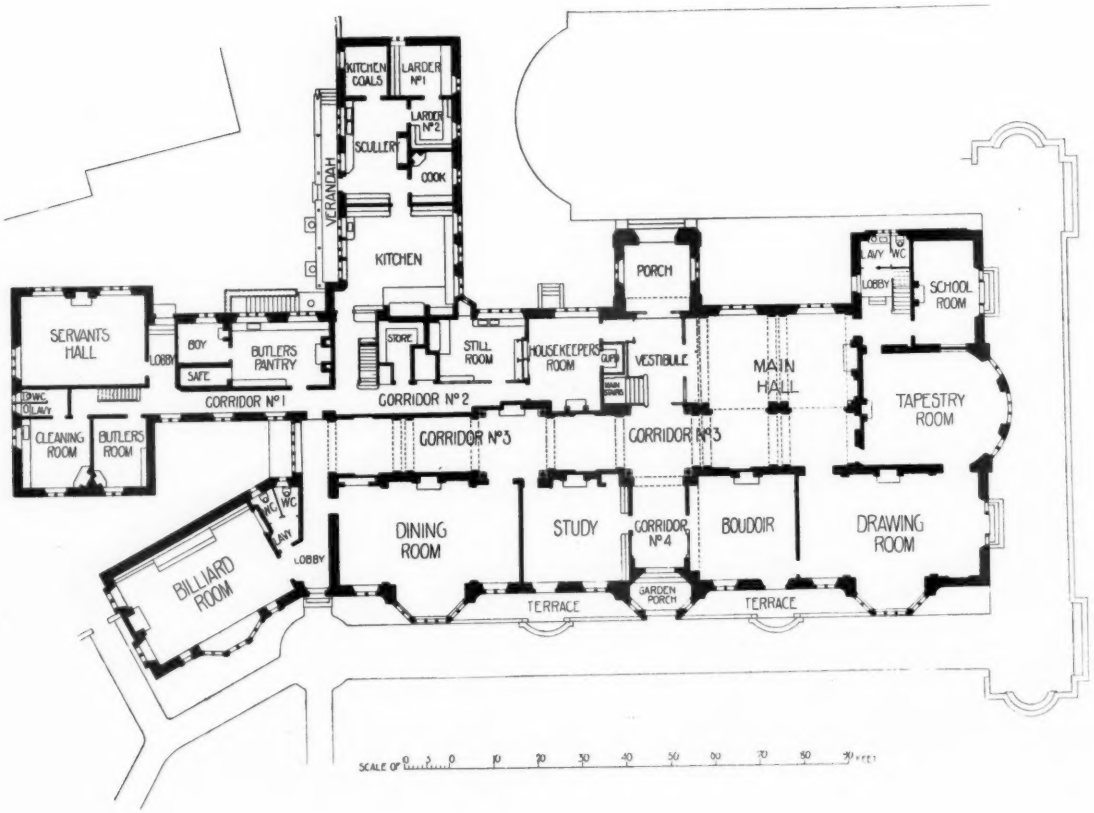
LEONARD STOKES, ARCHITECT.

MINTERNE HOUSE, Cerne Abbas, near Dorchester, Dorset (for Lord Digby), is situated on a level site at the end of a valley some 600 ft. above the sea, with a south-east aspect, and is built of Ham Hill stone; the dressings to window and door openings, &c., as well as the mouldings, being finished with a dragged face. The bands are finished with a neat vertical tooled face, and the remaining stone, mainly consisting of ashlar, shows a hammer-dressed face, in courses about 3 in. or 4 in. high. The internal walls are of brick, with occasional Mack partitions. Messrs. Davies's Precelly rustic random slates, from Gilfach Quarries, cover the roof. The architect is Mr. Leonard Stokes, F.R.I.B.A. The stone carving was executed by Mr. M. Murphy of Chelsea.

The chimney caps and terrace wall are of Doulting stone from the Chelynch bed. All the stonework, amounting to about 30,000 cubic feet, was prepared by the Ham Hill and Doulting Stone Company, Ltd., at their quarries, and was fixed and cleaned down by their men.

The electric light installation, which was supplied by Drake and Gorham, Ltd., London, S.W., comprises two 20 h.p. working-load gas engines, with gas producer and two 14 kw. dynamos. The central station type battery consists of 106 cells, capacity 840 amps. and cells burnt together. A milling booster is provided. The booster is fixed in the engine-room, and bare copper leads run the full length of the battery-room, to which connections can be made by means of special clamps from any cell that may require extra charging. The wiring is for about 650 lamps, in screwed steel tubing. All the switches, except those in the servants' quarters, are fitted in cast-iron boxes, sunk in the walls. The covers of the boxes are all cast brass, to prevent rust discolouring the plaster. Ornamental covers of chased brass are fitted on the surface of the wall in the reception-rooms. In all the bedrooms the covers of switches and plugs are of ivoride. All fuses and main switches are contained in cast-iron boxes. The vacuum cleaner is driven by electric motor fixed in the basement, and connected by wrought-iron piping with specially designed bends to connectors fitted at intervals in all the





MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE.

LEONARD STOKES, ARCHITECT.

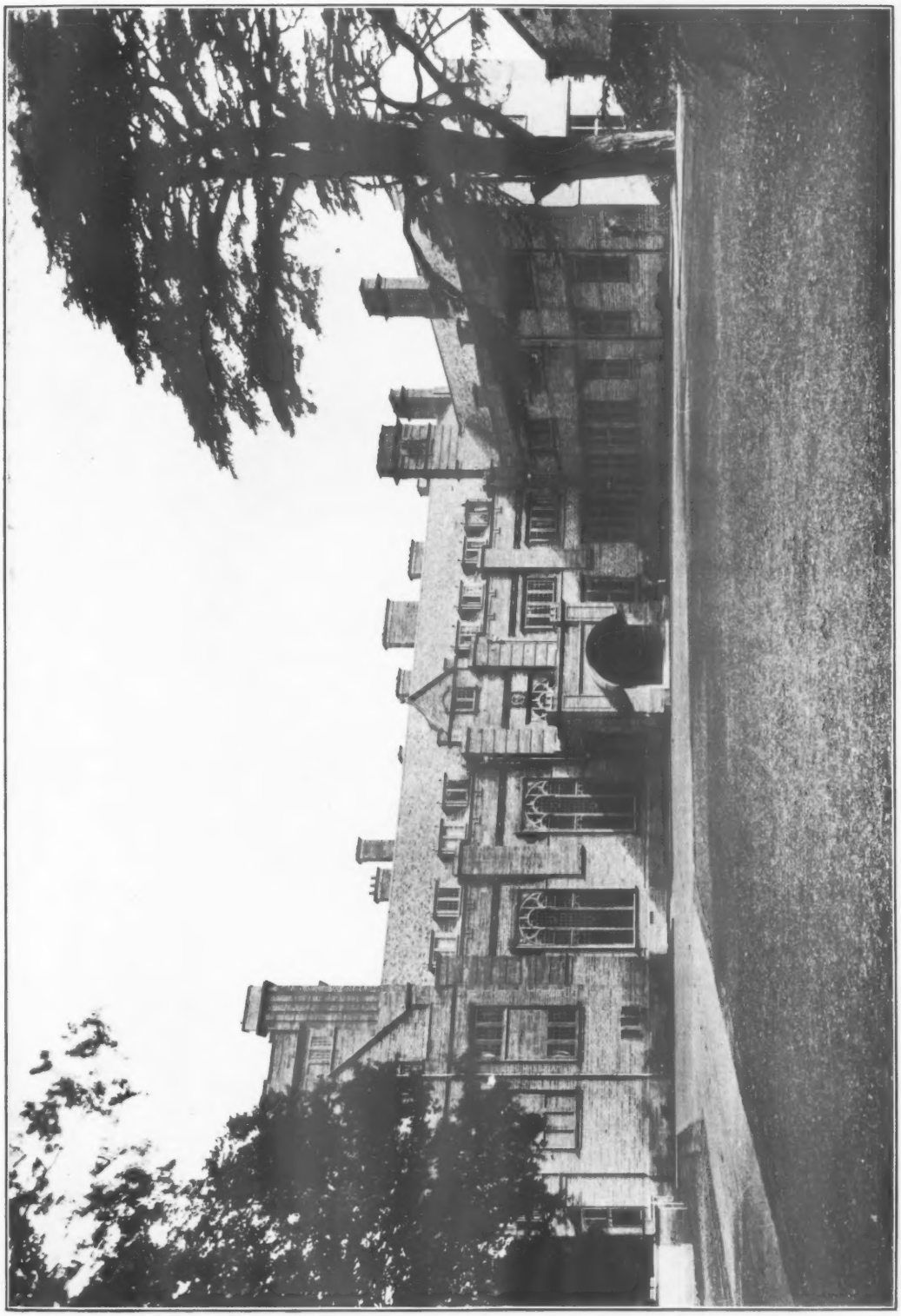


Photo: T. Lewis.

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE. ENTRANCE FRONT.
LEONARD STOKES, ARCHITECT.

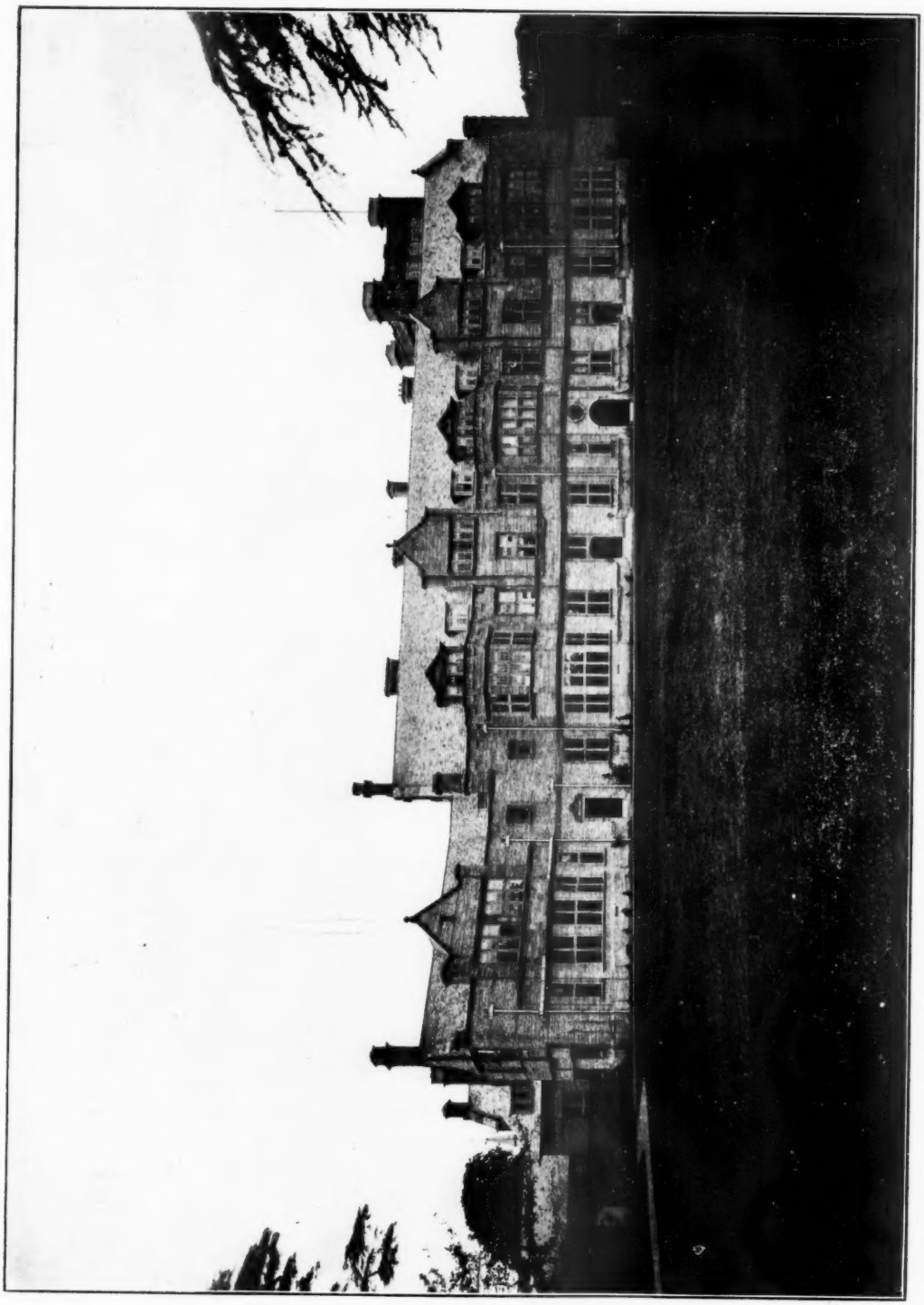


Photo: T. Lewis.

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE. GARDEN FRONT.

LEONARD STOKES, ARCHITECT.

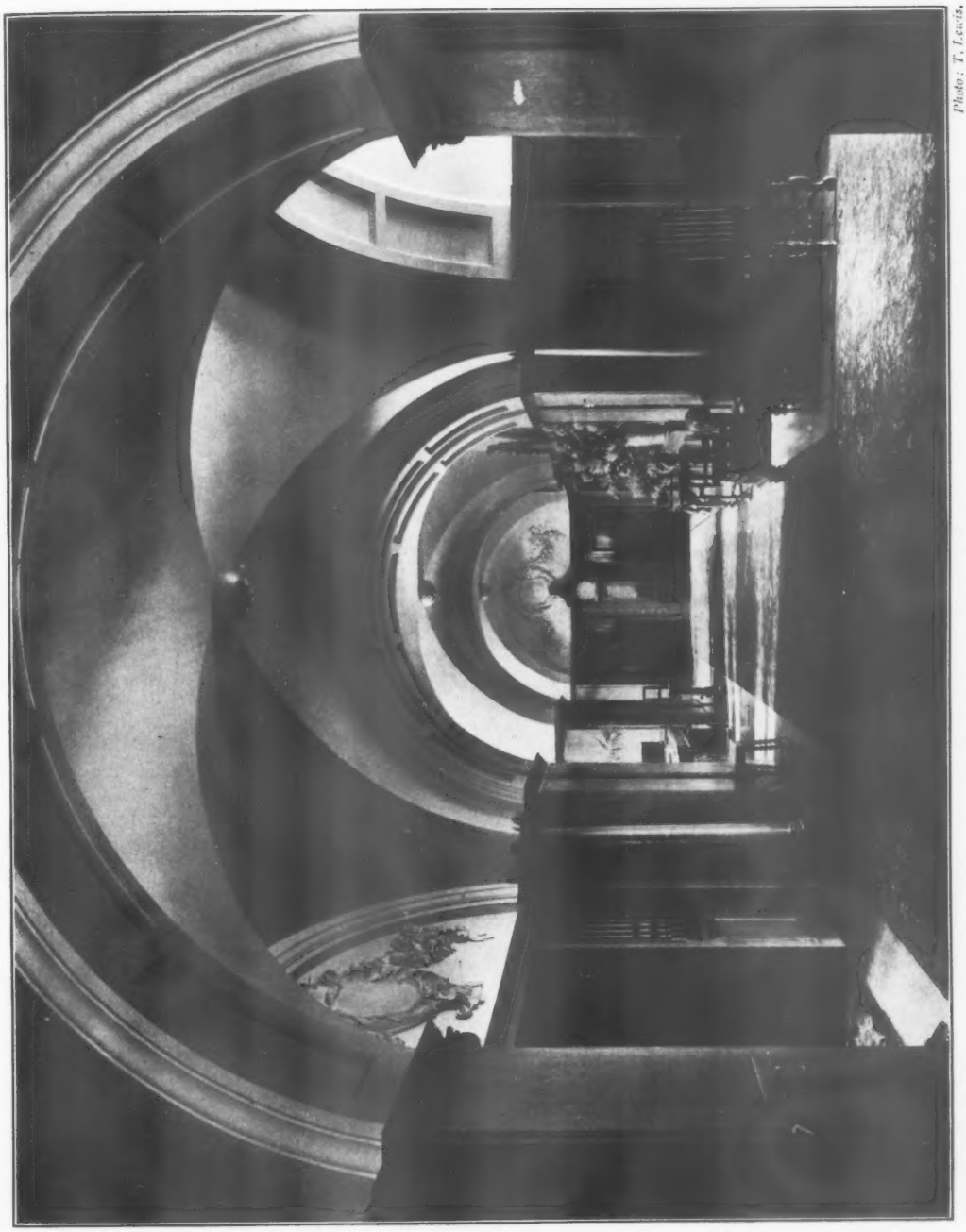


Photo: T. Lewis.

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE. THE CORRIDOR, GROUND FLOOR.

LEONARD STOKES, ARCHITECT.

Photo: T. Lewis

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE. THE TERRACE WALK.
LEONARD STOKES, ARCHITECT.

corridors. From these connectors hose pipes can be taken to every room in the house.

The heating arrangements were carried out by Edward P. Milne, of the Strand, W.C. The system installed for the heating and hot-water services to the baths, lavatories, and sinks is Milne's duplex system of heating and hot-water supply. The water in the domestic service is heated by the water which supplies heat to the radiators, but the two waters are absolutely separate, and do not mix, and there is no incrustation from the hardness of the water in the district. The heating mains are under separate control, and can be shut off in the summer time. One boiler works both systems instead of two as in the ordinary arrangement, effecting economy in fuel and

Photo: T. Lewis.

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE. THE HALL.

LEONARD STOKES, ARCHITECT.

attention. The radiators in the corridors and the principal rooms are encased by wood panelling with metal grilles, most of them having fresh-air inlets.

The general contractors are John Mowlem & Co., of Westminster; and among the sub-contractors are the following: Stone (generally), Ham Hill and Doulting Stone Company; fire-proofing construction, Potter & Co., Victoria Street, Westminster; wall and floor tiles and marble work, Martin Van Straaten, London, E.C.; slates, Davies Bros., Portmadoc; casements and casement fittings, Henry Hope & Son, Birmingham; stoves, grates, &c., Bratt,

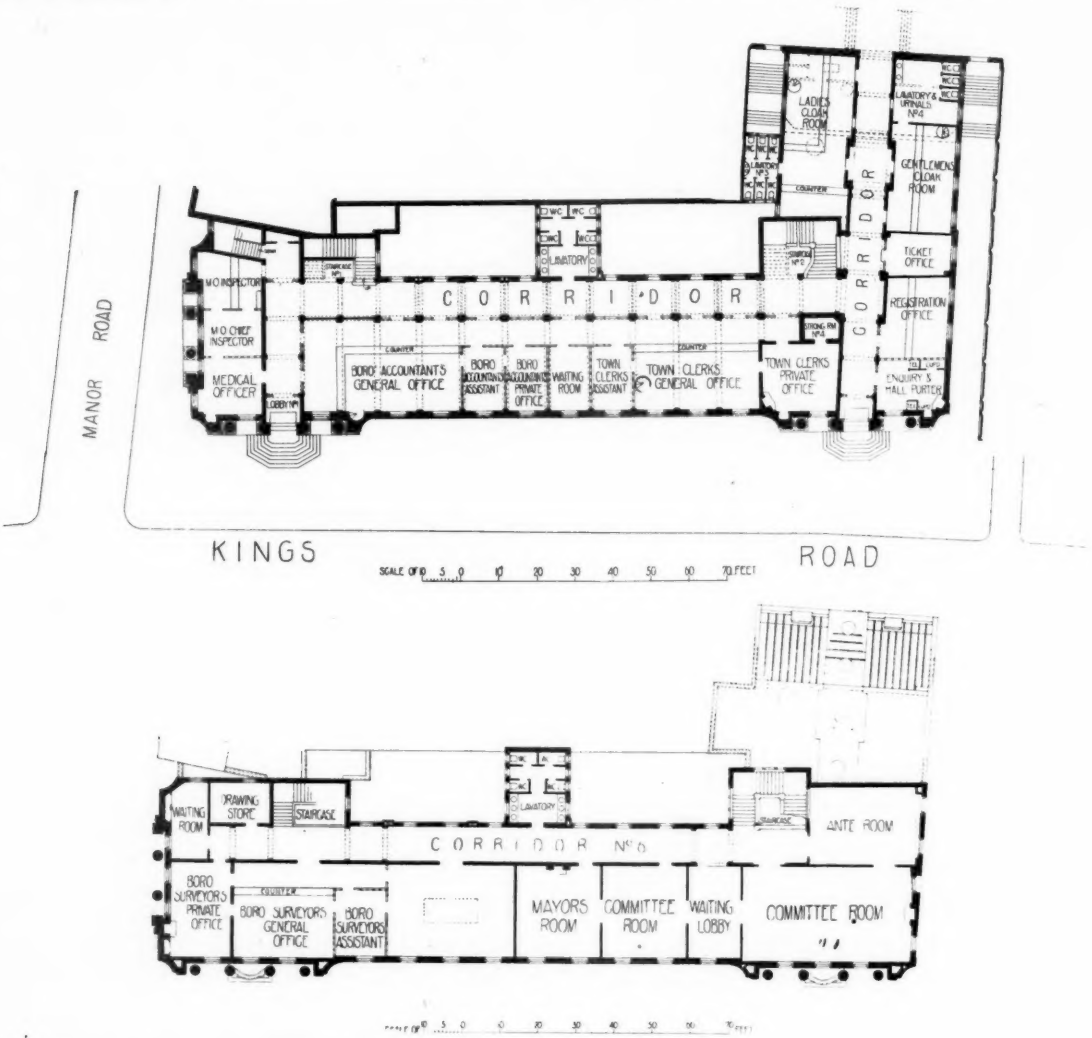
Colbran & Co., London, W., and Longden & Co., London, W.; plumbing and sanitary work and fittings, Dent and Hellyer, London, W.C.; special leadwork, door furniture, &c., Thos. Elsley, Ltd., London, W.; bells, &c., Charles Carr, Smethwick. The woodwork was supplied by W. W. Howard Bros., and made and fitted by the general contractors.

CHELSEA TOWN HALL EXTENSION.

LEONARD STOKES, Architect.

THIS building, which has just been completed, has been erected on the site of the old vestry offices and of the former entrance to the public baths in King's Road, Chelsea. It provides accommodation for the Council's officials. The existing Town Hall, to which this building is an addition, was erected from the designs of the late J. M. Brydon, and, as far as practicable, the general detail of his work has been followed. The building is of brick, faced on the King's Road and Manor Street elevations with Portland stone and Cornish granite.

The floors and partitions are fire-resisting, and the roofs are constructed with steel principals, and Mack slabs upon which the battening and slating are laid. The internal joinery is throughout of American walnut. The balustrading to the staircases is of polished Hopton Wood stone. The general contractor is A. N. Coles of Plymouth. The carving is by A. Broadbent of Fulham. A. G. Cross, F.S.I., of Caxton House, Westminster, was the quantity surveyor employed by the Borough Council. The following are some of the sub-contractors: Portland stone, Williams & Co., Chelsea Bridge; fireproofing construction,



CHELSEA TOWN HALL EXTENSION. PLANS.
LEONARD STOKES, ARCHITECT.

Photo: Arch. Review Photo. Bureau.

CHELSEA TOWN HALL EXTENSION. DETAIL OF EASTERN BAY.

LEONARD STOKES, ARCHITECT.

D. G. Somerville & Co., Westminster; wall tiling, mosaic work, and marble, Martin Van Straaten & Co., London, E.C.; electric glazing, the British Luxfer Prism Syndicate, Finsbury; stoves and grates, gates and railings, Thos. Elsley, Ltd., London, W.; sanitary fittings, J. Bolding & Sons, Ltd., London, N.W.; electric light fixtures, Wright Bros., Chelsea; door furniture, N. F. Ramsay & Co., Westminster; electric wiring, the Electric and General Engineering Company, London, E.C.; heating and ventilating installations, James Gray, Chelsea; clock works and bell, Gillett & Johnston, Croydon; strong-room doors, Ratner Safe Co., London, E.C.; ornamental iron grilles, the Falkirk Iron Company, London, E.C.; telephones, the National Telephone Company, Ltd.

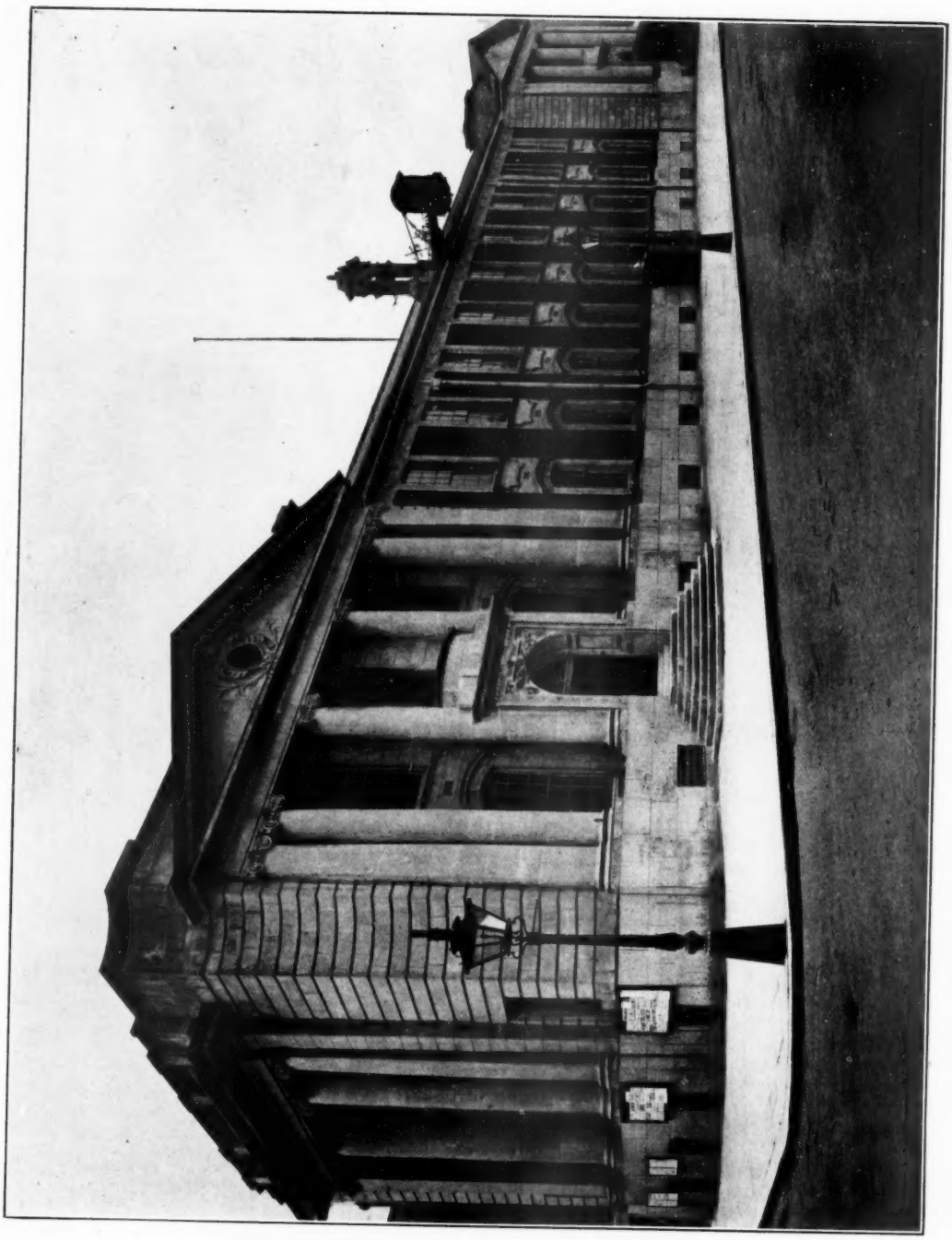


Photo: Arch. Review Photo Bureau.

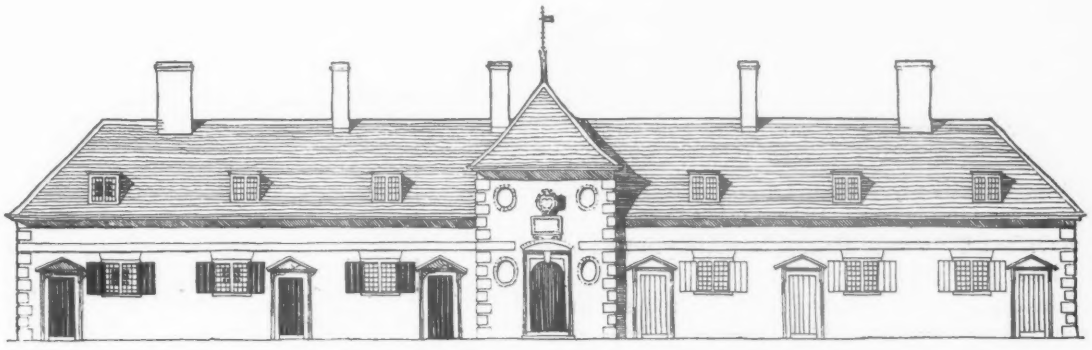
CHELSEA TOWN HALL EXTENSION. GENERAL VIEW.
LEONARD STOKES, ARCHITECT.

The Committee for the Survey of the Memorials of Greater London.

LORD ROSEBERY is reported to have said the other day before the London Topographical Society: "We survive our London. We live in a city almost as fleeting as an encampment. We do not strike our tents, but our leases run out just when our judiciously-constructed houses are going to pieces. Let the Society garner up carefully what is worth preserving in a great city built not for time or posterity, but for the business exigencies of a leasehold tenure." Which is a saying full of truth and full of wit and worth not a little reflection.

There are, however, buildings in London of so respectable an age that by their very existence they prove that they were built for something more than the transitory "present" that saw their erection; and among these there are none more significant than the almshouses and "colleges" for the poor and the aged which have been designed to shelter and survive many generations. Not that their ability to survive has, in the event, saved the majority from destruction. Business exigencies have been very busy in London in many ways, and where the charities themselves have not been swallowed up, their valuable sites have been taken and the buildings rebuilt on the outskirts or in the country. From Stow one may learn how full of almshouses was London in the days of Elizabeth, but it will puzzle anyone to find them now, save perhaps the buildings at Charterhouse. At Croydon still stands the beautiful little hospital founded by John Whitgift, Archbishop of Canterbury, in 1597, which Stow characterised as "that notable and memorable monument of our time." It has long been in rather a precarious position owing to the rapid growth of the commercial part of the town around it, but we hope that the conscience of Croydon has been sufficiently aroused to ensure its preservation.

The practical expression of charity in the foundation of almshouses did not stop with Elizabethan times: indeed, it seemed to grow until the period after the Restoration, which saw the rise of so many institutions of great size and importance. It is of these that we have still several fine examples in spite of such recent losses as the Trinity Hospital at Deptford, and Lady Dacre's beautiful Emmanuel Hospital in Westminster. The almshouses of the Trinity House Corporation in the Mile End Road, which formed the subject of our first Survey monograph, were built in 1695, and Mr. Ashbee has suggested that they were probably modelled upon the earlier buildings at Deptford. The student will notice, however, that they depart from the early closed-quadrangle plan with its arched entrance beneath the gatehouse, being open towards the street save for a wall and iron gates. The two long sides containing the almshouses converge upon the chapel which with two cottages formerly closed the further end. The latter have since been removed, and the chapel alone remains, the goal of the avenue formed by the pollarded trees of the garden and the houses on either side. There is much to be said in favour of the tradition that Wren designed the Trinity Almshouses, and this honour is claimed with greater certainty, I believe, by Morden College, Blackheath, also built in 1695. Sir John Morden's foundation, upon which we are issuing shortly an exhaustive monograph by Mr. Frank Green, was designed on an elaborate scale, and the buildings are of the greatest interest to the student of the architecture of the time. The plan is not quite typical, however, but has been influenced by that of the fine college founded by the Bishop of Rochester at Bromley, Kent, which was built in 1666. There is a connection between the



COLFE'S ALMSHOUSES, LEWISHAM, 1664.

history of the two "colleges," and both retain the early quadrangle plan, cloistered within, but with a difference and individuality of treatment in every feature. These two buildings are necessarily somewhat more elaborate and complex than the ordinary almshouse, but much the same development can be seen in the less as in the larger buildings. Norfolk College (1616)—companion to the two other almshouses founded by the Earl of Northampton at Castle Rising and Clun—in its secluded quay, not far from its great neighbour Greenwich Hospital, is typical Jacobean. Colfe's Almshouses (1664), Lewisham, the Ironmongers' Almshouses, Kingsland Road (both lately threatened, but now happily saved), and several other groups in the suburbs, show the expanded front of 18th-century design. The buildings still serve the original purpose effectively and well, and as long as they can be protected from the destroyer they have an even higher object in the upholding of past ideals of that architecture which, though unpretentious, is full of quiet dignity and a happy proportion.

WALTER H. GODFREY.

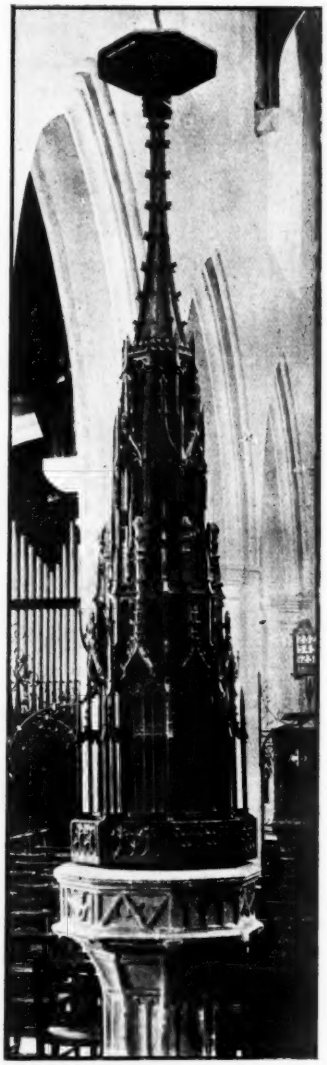
Books.

THE PLACE OF BAPTISM.

Fonts and Font Covers. By Francis Bond, M.A. 9 in. by 5½ in. pp. xv, 347. Illustrations 426. 12s. nett. London: Henry Frowde, Oxford University Press.

AFTER screens, fonts—Mr. Bond's activities are as admirable in result as they are persistent. This book was really wanted, a form of praise that can be given to few. Combe and Paley's work was hopelessly out of date and small; Simpson's smaller still. Monographs in plenty there are, but buried deeper than ever plummet sounded in Archæological Proceedings. So much one sees in Mr. Bond's Bibliography, which might even have been fuller with advantage. Our author proceeds by the historical method, and deals with the rite of baptism from the point of view of the structural effect on the font of the development of Christian belief. Classification, he wisely says, is practically impossible. When he comes to symbolism he shows a healthy scepticism as to symbolic intention in many cases which are hailed as proven by the symbolist. But where is Mr. Bond's theology? He rejects symbolic value in octagons *pace* some verses attributed to Saint Ambrose. There we agree with him. The ease with which a square block of stone is reduced to an octagon is sufficient explanation of a popular shape. Glossing St. Ambrose, he says, "the reason (of an octagonal baptistery and font) being that it was desired that both the building and the tank should embody the *fact* that our Lord rose from the grave *eight* days after the Crucifixion." We suggest to Mr. Bond that the Resurrection was on the third day, and that he is wrong in his fact. Where was the reader of the Oxford University Press, the great printers of Bibles?

There are not twenty-nine lead fonts so far recorded, but thirty. "At Chobham, Surrey, is a lead font with wooden panels," says Mr. Bond. This is a loose description, as the lead lining is altogether cased in with panelling. But these are small faults which do not prejudice the prevailing excellence of a book which introduces the



SUDBURY ST. PETER.
From Bond's "Fonts and Font Covers."

LEWKNOR FONT.
From Bond's "Fonts and Font Covers."

architect and ecclesiologist to a wealth of illustrations of infinitely varied types. On font covers Mr. Bond has Mr. F. C. Eden for coadjutor, and a delightful chapter they have produced. The late fourteenth-century example at Hatfield Regis has been too recently rescued from an attic to find a place. The Somerleyton font is referred to, but not the interesting Elizabethan cover. Another admirable example of the same date is at Methley. While we should not admit that it is the most notable example of its period, as do some, it certainly deserves mention, as does also the late fourteenth-century cover at Heston, near Hounslow. These, however, are hints merely for a second edition.

For the industry and discrimination which have gone to make this unique collection of notes and illustrations and for their arrangement there can be nothing but gratitude. The announcement of a further volume on stalls, bench ends, bishops' thrones, chairs, etc., increases by anticipation our debt to Mr. Bond.

TUDOR WORK.

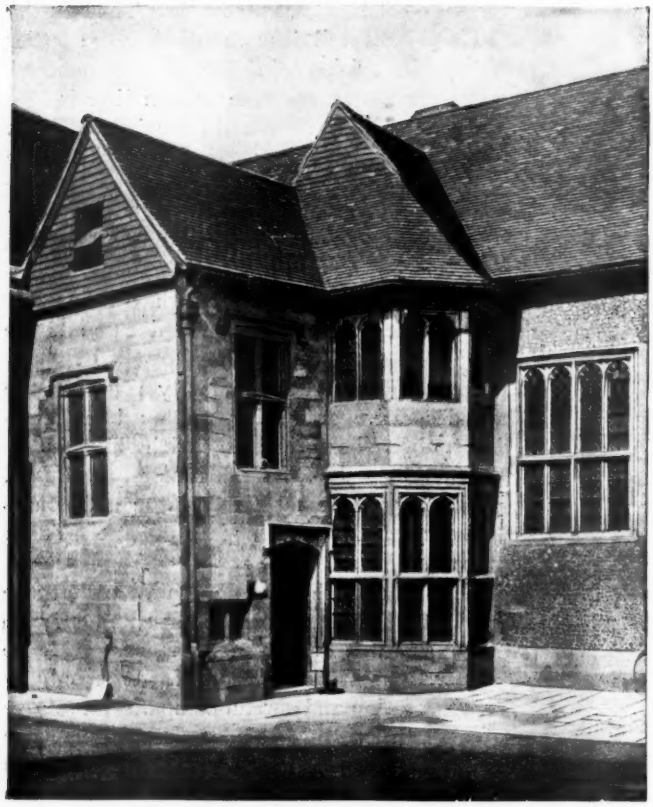
The Domestic Architecture of England during the Tudor Period. By the late Thomas Garner, Architect, and Arthur Stratton, A.R.I.B.A. Folio, 19 in. by 14 in. To be completed in 3 parts. Part II. now issued. pp. 46. Plates 65, in portfolio. Price of the complete book, 6 guineas. London: B. T. Batsford, 94, High Holborn.

"AS there are neither family papers of the Comptons nor old plans of their house preserved, it is difficult to fix the date of the erection of this famous manor house." Thus Mr. Stratton opens his description of Compton Wynyates, and the words are an apt commentary on the dim rays that light the path of the historian of Tudor architecture. Though the period is not less well documented than the earlier well-marked divisions in the development of English work, the available information is less by far than in Elizabethan and later times. When one deals with ecclesiastical buildings of say the thirteenth and fourteenth centuries, the details are insistent to tell their story and to date their surroundings. Though the increasing tide of the Renaissance introduced motives of the most conflicting sort, the early seventeenth century was prodigal of decorative dates, and documents are fuller.

There is, moreover, the difficulty caused by the minor decorative arts being employed in Elizabethan and Jacobean times to enrich Tudor buildings. In the result dates are infinitely confused, and it is only in comparatively untouched houses that one can get a coherent idea of purely Tudor practice.

With such a house as Compton Wynyates the architectural critic must play the disentangler with pious and patient examination of every evidence that is written in the work itself. It is only by acute observation and careful comparison that one can hope to distinguish Tudor work (particularly in cases where questions of plan are involved) from the earlier building which it so often incorporated, and from accretions in rising styles.

TURRET TOP, WEST STOW HALL.
Reproduced from "The Domestic Architecture of England during the Tudor Period"



THE COURTYARD OF THE CHURCH HOUSE, SALISBURY.

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It is not too much to say that many of the great Tudor houses would need years of patient study before their origins and development could be set down with anything approaching confidence. As in the criticism of Greek sculpture, when epigraphic sources fail, the stylistic method can alone prevail.

Our sympathies are with Mr. Stratton in a most difficult task. He has, perhaps, accomplished it as adequately as the literary scheme of this splendid publication allowed. It is not from lack of appreciation of the editing and notes that we say that the chief value is in the fine series of plates. We can refer to few only. The melancholy ruin that was Cowdray House bears tribute to the sound craftsmanship that reared the walls, for the house fell to the flames in 1793. The delightful leaded lantern survives in picture only, but happily an admirable series of drawings of the building was made before the destruction.

The wantonness and restless effect of the over-elaborate half-timber work of Cheshire is well shown by the photograph of Little Moreton Hall, and contrasts with the reasonableness and sobriety of Lavenham and Eastington. We are glad to see Througham illustrated, with its queer stone down pipes. Yaverland and Arreton Manor Houses are ripely sane and English.

Newton Surmaville, Yeovil, shows us chimney-pots of an enchanting gaiety. The panelled outer walls of Great Cressingham Manor are nothing short of wonderful, and the overhanging roof throws a delightful angular shadow.

Of the larger splendours of Layer Marney Hall and Sutton Place this is no place to write. Suffice it to say that the great collotypes illustrate their beauties with a softness, and also with a meticulous accuracy of detail, that make them treasures to see and handle.

The plates of the Detail Series are excellent: the panelling at Brenchley Parsonage and Boughton Malherbe is a liberal education, and a sheet of brickwork details strikes us as specially useful. In these two volumes the plates are ahead of the text in number, and we shall hope, when the third is published, to give our final review and to touch on other points which deserve extended mention. If anything, the second volume is finer than the first.

WISTARIA AND CHERRY BLOSSOM.

The Flowers and Gardens of Japan. Painted by Ella Du Cane, described by Florence Du Cane. 9 in. by 6½ in. pp. x, 249. Colour plates 50. 20s. nett. London: Adam and Charles Black, Soho Square, W.

It is a serious description and not an advertising phrase, that of Black's Beautiful Books. Japanese gardens are the paradise of the watercolourist, and Miss Ella Du Cane has made charming use of her opportunities. Her drawings give full value to the brilliant masses of wistaria, azalea, and pæony, and yet convey the cool fragrance of gardens which owe more perhaps than any others to the skilful use of water. Miss Florence Du Cane writes easily and simply of the Japanese love of gardening, of the infinite patience which goes to make the amazing little landscapes, and of the real and enduring pleasure which rich and poor take in their pilgrimages to see the fruit blossoms. We are initiated into the mysterious and complicated rules which govern the shapes of stepping stones and the placing of stone lanterns. It will come as a surprise to some that flowers are used very sparingly in the finest gardens, that indeed they are incidental rather than primary elements. The chrysanthemum is the imperial flower, the cherry blossom the national, and as far as Miss Ella Du Cane's pictures show us the chrysanthemum is a much less beautiful factor in the garden than the fruit blossoms. After all, the wistaria is supreme both in colour and in its exquisite fall.

As for the aged rustic of Claudian's Elegiac, so for the Japanese, "Spring's blossoms, autumn's fruits, his calendar." A beautiful book and a refreshment to read.