



CENTRAL CRIMINAL COURT: ENTRANCE GATE.



CENTRAL CRIMINAL COURT: STAIR HEAD.

Halsbury, and Dr. Adler, the chief Rabbi, can be clearly discerned. The motto beneath the picture is:—

“Poise the cause in Justice equal scales.”

These paintings were executed in oils, on canvas, in the artists studio, and affixed to the wall in sections. They have a lead backing, which will, it is believed, render them quite permanent.

The front looks as if it had been designed to face a wide open space, and one feels that the building would have presented a stately appearance if it could have been placed, for example, where the National Gallery stands, facing Trafalgar Square. As it is, one is inclined to think that this treatment of a frontage which must face a mean and narrow street is a mistake, unless, we are to credit the architect with a seer's vision of the day when a broad *place* shall have been constructed in front of his building. Above a granite base is a first story of rusticated stonework, in which are a series of arched windows, and the main entrance also arched and surmounted by a boldly sculptured group. The sculpture is by Mr. F. W. Pomeroy, A.R.A., and consists of three symbolical figures of large scale representing Law, Justice, and Truth. Above the main entrance, marking the first and second storeys, are two pairs of Ionic columns flanked by triangular pediments resting on pilasters. The tympana are filled with relief sculptures—Law and Justice respectively—and on the centre portion of the frieze is carved the motto “Defend the children of the poor and punish the wrongdoer.” Above the parapet rises the copper-covered dome, completing a fine central feature, albeit it is not literally in the centre of the facade, being nearer the Newgate-street end than the lower end.

The dome is the boldest thing about the design. It argues no little courage to build a dome so near to the great dome of St. Paul's, probably the finest architectural feature in all London. Comparison is inevitable. The comparatively small and light cupola of the justice hall altogether lacks the extraordinary dignity and impressiveness of Wren's mighty dome, yet it is not an ineffective feature of the

design, and the great gilt figure of Justice which surmounts it has furnished London with a new and striking landmark. This great figure is also the work of Mr. Pomeroy. It stands 22ft. high, and represents Justice, with arms extended, holding in one hand a drawn sword, and in the other the traditional scales.

The exterior of the building, it may be here stated, is entirely of Portland stone, the most suitable of all stones to withstand the weather and the smoke of London, and is a good example of sound masonry. Indeed, the structural work throughout the building is of the most solid and lasting character.

The courts are mostly panelled in unpolished oak; the furniture is of the same material, the seats of the judges being upholstered in green leather. The accommodation is ampler and the aspect brighter than is usual in most law courts, but little attempt is made at architectural or decorative display. The architectural interest of the interior is, in fact, concentrated on the entrance hall, the main staircase, and the central hall on the first floor.

Through the main entrance in the Old Bailey, where the gate is a fine example of wrought iron and copper work, one passes to a great marble hall or vestibule with its great staircase flanked by massive columns of green marble—the shafts of richly veined cippolino, the bases of the darker verde antico. The balustrade is of alabaster and verde antico, the walls at the side of the staircase are lined with various coloured marbles, and under the arches, which support the ceiling of the staircase, are two stained glass windows by Professor Gerald Moira.

### Insurance Losses at San Francisco.

The fire loss at San Francisco, through the calamity of last April, is not likely to be ever accurately known. Probably the most reliable estimate yet given is that furnished by a special committee of the Board of Trustees of the San Francisco Chamber of Commerce. They put the value of the buildings and contents destroyed in the fire

at about 350,000,000 dols. (say £70,000,000). This figure is arrived at by the consideration of insurance liability, the known ratio of insurance to value being about seventy per cent., and by estimating that about five per cent. of the property was insured. The total area burned was about 3,000 acres, or about 4.7 square miles, containing 520 blocks and about 25,000 buildings, one-half being residences.

### A New Range.

The Prince of Wales, when visiting the model dwellings erected by the Chelsea Borough Council, remarked to the architect, Mr. Charles S. Joseph, what an advantage it would be if the tenants could utilise the same fire for cooking and for heating the living room. The upshot of this chance remark is the “Prince of Wales” range, which Mr. Joseph has invented, and which the *Morning Leader* illustrates and describes. The fire is placed in the division wall between kitchen and sitting-room, and extends from room to room. One flue serves for both fires. An iron shutter divides it in the middle. If you wish to transfer the kitchen fire to the sitting-room, you simply raise the partition, and also the false bottom of the range. You can then shoot out the fire into the sitting-room grate, and close the partition again. It sounds very simple, and if it proves also to be efficient, there should be a decided future for the Prince of Wales range.

### The Building of Churches.

“If you have to build cheaply, you should at least build solidly, and not waste money on moulded dressings of Bath stone, or even baser materials. Simplicity in design is the best way of securing cheapness. Simplicity is consistent with dignity, but the use of shoddy material can never be anything but mean.”

(Sir C. Nicholson and Mr. Corlette before the R.I.B.A. on a recent occasion.)

N.B.—Many red columns in N.Z. Parliament House are of tin.