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The Foreign Architectural Book Society and Architectural Elitism

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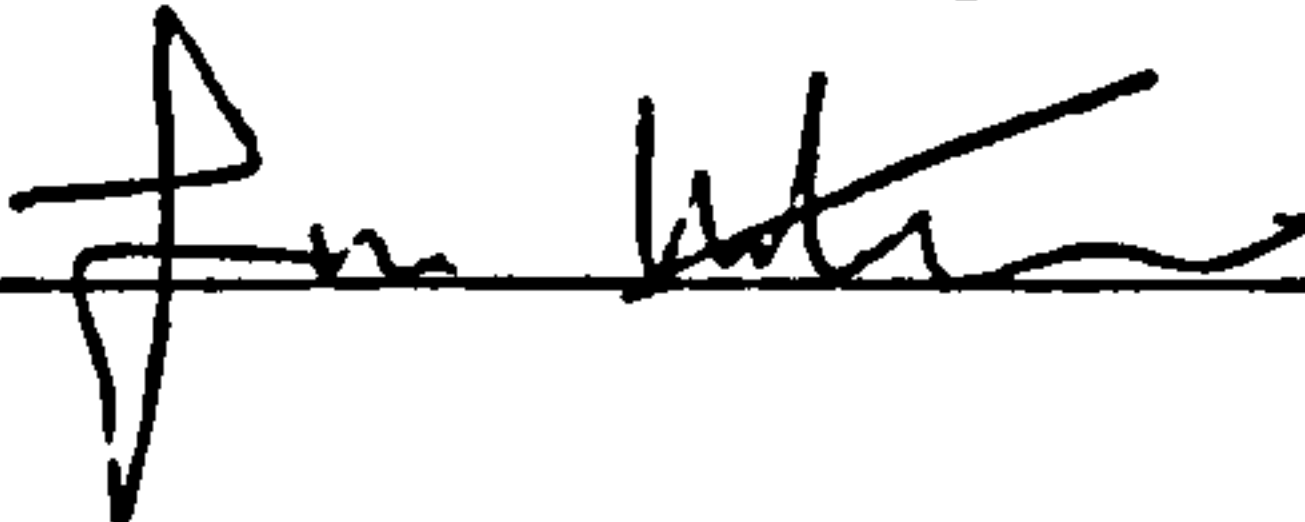
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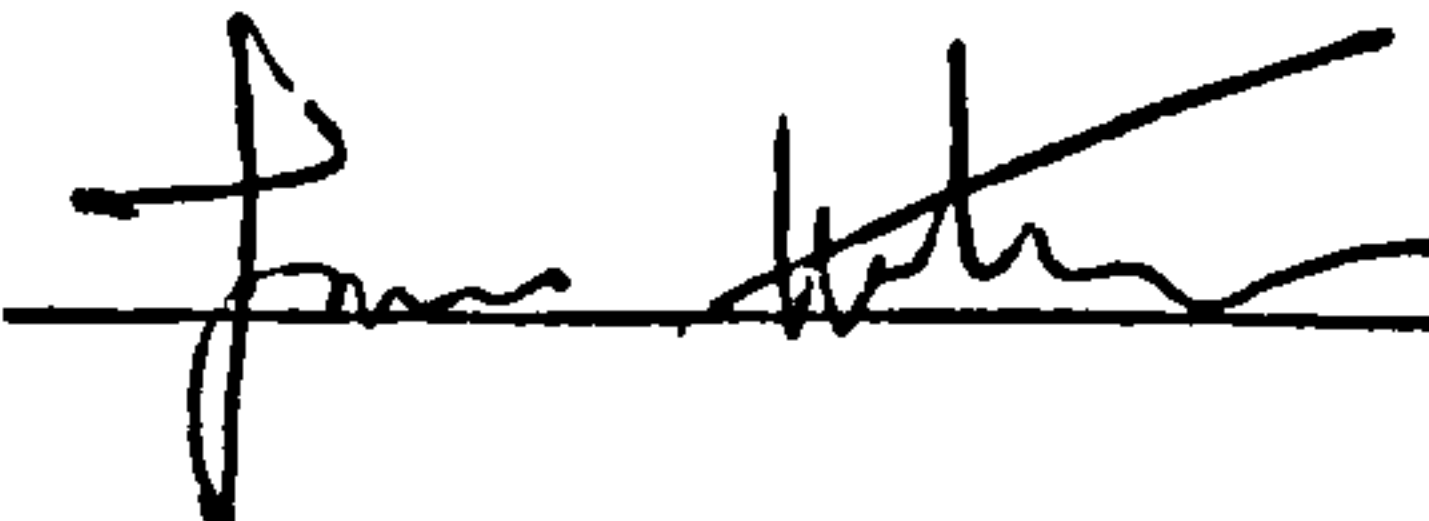
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The Foreign Architectural Book Society and Architectural Elitism

Abstract

This study investigates the Foreign Architectural Book Society [F.A.B.S.] and its members from its foundation in 1859 through to the 1930s. Particular attention is given to the second generation of F.A.B.S. members, active between 1890 and 1920, who shared scholarly interests apparent in the architectural values they promoted in publications and their own buildings. In this period these F.A.B.S. members also occupied positions of power within the profession and influenced their contemporaries by encoding Beaux-Arts values in a reformed architectural education system. These developments are analysed using certain aspects of elite theory: this highlights the protectionist aspects of this education system and explains the survival into the 1930s of architectural values promoted by F.A.B.S. members.

The F.A.B.S. was founded with the intention of internally circulating foreign architectural books and this study examines how the society operated. The functioning of the F.A.B.S is analysed in relation to other societies its members joined, establishing their high social standing and a network of scholarly organisations through which architectural values were formed.

An analysis of publications and buildings by the second generation of F.A.B.S. members reveals the fact that they promoted two architectural styles, Neo-Wrenaissance and Monumental Classicism. It is argued that Wren's influence was central to the formation of the values embodied in these styles. In the case of the Neo-Wrenaissance it is shown that this is a more appropriate term to describe works usually noted as examples of Neo-Georgian architecture. When examining Monumental Classicism it is noted that F.A.B.S. members used Beaux-Arts compositional devices, as encoded in architectural education, but promoted it as a national style by invoking the example of Wren.

In conclusion it was argued that F.A.B.S. members encoded these stylistic values in the reformed architectural education system and this partially explains how the outmoded values of the Neo-Wrenaissance and Monumental Classicism managed to survive as valid stylistic options until the end of the 1930s.

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Abbreviations and Acronyms

A.A. - Architectural Association.

A.C.E.S. - Arts and Crafts Exhibition Society.

A.R.A. - Associate of the Royal Academy.

A.R.I.B.A. - Associate of the Royal Institute of British Architects.

A.W.G. - Art Workers Guild.

B.A. - Bachelor of Arts.

C.B.E. - Commander of the British Empire.

D.C.L. - Doctor of Civil Law.

F.A.B.S. - Foreign Architectural Book Society.

F.R.I.B.A. - Fellow of the Royal Institute of British Architects.

F.R.A.S. - Fellow of the Royal Astronomical Society.

F.R.S. - Fellow of the Royal Society.

F.S.A. - Fellow of the Society of Antiquaries of London.

G.C.V.O. - Grand Commander of the Royal Victorian Order.

K.C.V.O. - Knight Commander of the Royal Victorian Order.

LL.D. - Doctor of Laws.

M.I.C.E.I. – Member of the Institute of Civil Engineers of Ireland.

M.A. - Master of Arts.

O. M. - Order of Merit.

P.I.C.E.I. – President of the Institute of Civil Engineers of Ireland.

P.R.I.B.A. - President of the Royal Institute of British Architects.

R.A. - Royal Academician.

R.I.B.A. - Royal Institute of British Architects.

RIBAJ - Journal of the Institute of British Architects.

R.S.A.I. – Royal Society of Antiquaries of Ireland.

Introduction

This study examines the activities of the Foreign Architectural Book Society [F.A.B.S.] and its members from its inception in 1859 through to the 1930s. In analysing this material specific attention is given to the period 1890 to 1920 when, it is argued, the members shared certain scholarly interests that were apparent in the architectural values they promoted in their publications and their own architecture. At this time F.A.B.S. architects also occupied positions of power within the profession through which they directly influenced their peers and successors. This was primarily achieved by encoding their preferred architectural values in the system of education adopted by the profession in the first decades of the twentieth century. These developments are explained using certain aspects of elite theory, an approach that highlights the protectionist aspects of this education system and the long term survival of the architectural values favoured by F.A.B.S. members.

The F.A.B.S. was established with the declared intention of circulating foreign architectural books amongst the membership at monthly meetings, a practice that continued into the 1930's when the circulation of such works virtually ceased. During the period covered by this study there were fifty-four members of the F.A.B.S. in total but membership was, from the outset, limited to fifteen at any one time, with all members having to be qualified or practising architects. This basic selection criterion still applies for current members of the F.A.B.S. although membership has been increased to sixteen and they now only meet biannually.

From its foundation in 1859 the F.A.B.S. membership included leading architects of the day; for example, the original membership included A. W. Blomfield, Horace Jones and F. P. Cockerell, yet the society has received scant attention from architectural historians. One exception is the monograph on Burges by J. M. Crook in which he notes Burges' membership of the F.A.B.S., outlines the activities of the society and names other members in this period.¹ Crook's sources regarding this information were abstracts from Burges' diaries and a slim volume by W. G. Newton titled F.A.B.S. An Outline of its Early History 1859-1909.² This was a private publication produced

by Newton in 1930 for circulation amongst the members of the society. Although being a useful document it is hardly a comprehensive historical account, as it is only thirty-seven pages long, with eight of these pages consisting of lists of the members, the venues for their Annual Recreation Meetings and the guests who attended these meetings.

Crook's monograph and Newton's book are the only architectural histories that give detailed attention to the F.A.B.S. which could suggest it was some kind of secret society, but an examination of the obituaries of members suggests otherwise. In total five obituaries for F.A.B.S. members, published in the architectural press between 1878 and 1924, specifically mention the society as playing an important part in the life of its members. Much can be learnt from these references: for example, an obituary of F. P. Cockerell, written on his death in France in 1878, stated that

... the "Fabs", a well-known and exclusive club were to have dined at Cockerell's house on the very night that sorrowful friends were journeying to Paris to attend his funeral.³

This indicates that in 1878 the existence of this society was common knowledge within the architectural profession and that it was deemed worthy of mention in honouring his memory. This statement also shows that meetings of the society were usually held at members own houses. The obituary for Charles Fowler in 1903 also outlines part of the operational framework of the society.

He was for years the Honorary Secretary of the Foreign Architectural Book Society [a social reading club].⁴

This tells us that not only did the F.A.B.S. have an acting secretary but also that in 1903 it still functioned as a book circulating organisation. In the obituary notice for Ernest Newton in 1922 it was noted that he had been

... for many years a member and regular attendant at the meetings of the Foreign Architectural Book Society.⁵

The phraseology of this statement suggests that Newton displayed a keen loyalty to the society and continued to attend meetings even in old age. Newton and Fowler were, respectively, sixty-six and eighty on their deaths yet both seem to have continued to attend meetings right up to their demise. This notion of loyalty is supported by the obituary for J. A. Gotch from 1942.

... he enjoyed above all things the annual excursions of the F.A.B.S., a select society of architects and literati, meeting with minds attuned to his own, and until the war he still attended a number of their London meetings.⁶

This statement means that Gotch was still attending meetings of the F.A.B.S. in his late eighties, but more importantly it also highlights two inter-related aspects of the society: its exclusivity and the scholarship of its members.

The reference to scholarship is not surprising given the society's intent to circulate foreign architectural books amongst the members, however, the exclusivity of the society bears closer examination. The exclusiveness of the F.A.B.S. was indicated in an obituary for T. E. Collcutt from 1924.

His cheerful company and frank expressions of opinion are lost to a large circle of friends - a circle which extended both beyond the Institute and that select group of kindred spirits who solemnly entitle themselves The Foreign Architectural Book Society.⁷

The obituarists for Collcutt, Gotch and Cockerell, all remarked on the select or exclusive nature of the F.A.B.S., so clearly this aspect of the society was important to contemporary commentators. This

factor, along with the rigid restrictions placed on membership of the society, suggests that the members were part of an elitist organisation, a notion that is explored in detail throughout this study.

The concept of elitism is central to this study and is an effective tool in helping to explaining certain actions of F.A.B.S. members both individually and collectively. To support this notion it is important to give an outline of the key concepts that together form the theory of elites and see how these ideas apply to the particular case of the F.A.B.S.. The first question to be addressed is how elite groups can be defined, or more specifically how a selective interest group such as the F.A.B.S. can be considered as an elite?

The starting point for most theories of elites is some attempt at defining the characteristics of elite individuals or groups. The founders of elite theory, Mosca and Pareto, developed their ideas in the late nineteenth and early twentieth centuries, and their concepts still continue to inform theoretical debates concerning the study of elites.⁸ Pareto gave a very elementary definition of elites in his book The Mind and Society, first published in Italy between 1915-19.

Let us assume that in every branch of human activity each individual is given an index which stands as a sign of his capacity, very much the way grades are given in the various subjects in examinations in school. The highest type of lawyer, for instance, will be given 10. The man who does not get a client will be given 1 – reserving zero for the man who is an out-and-out idiot....So let us make a class of the people who have the highest indices in their branch of activity, and to that class give the name of elite.⁹

Even though it may be possible to demonstrate that most F.A.B.S. members would be given a high index rating, this definition is rather basic and therefore not particularly useful in determining the elitism of F.A.B.S. members. This definition was, however, only a starting point for Pareto and he developed a concept of elites where all societies were composed of a non-elite and an elite, with the elite itself being sub-divided into governing and non-governing sections. Both Pareto and Mosca

were interested in political power as exercised or influenced by elite groupings, and although they also recognised that the governing elite is constituted by different social groups, this factor was on the whole marginalised in their writings. Subsequently these divorced elements were reunited in the work of H. D. Lasswell and Raymond Aron who both attempt to examine governing or political elites in relation to more general social forces and classes.¹⁰ These shifts in the focus of elite theory were effectively surveyed by T. B. Bottomore in his book Elites and Society and this enabled him to produce a basic definition of elites that may serve as a starting point for gauging the elitism of F.A.B.S. members both individually and collectively.

The term 'elite(s)' is now generally applied, in fact, to functional, mainly occupational, groups which have high status (for whatever reason) in a society; and henceforward I shall use it, without qualification, in this sense.¹¹

The criteria of function, occupation and high status that Bottomore sees as defining elites can be applied to the F.A.B.S.. The society had one very clearly defined function which was to circulate foreign architectural books and was centred on an occupational basis as all members had to be practising architects. The issue of high status is rather more complex but the comments of the obituarists of F.A.B.S. members previously quoted suggest that membership of the society was a significant factor in indicating status to others within the architectural profession. It could be countered that this final point is rather vague and subjective, so to further support the notion of F.A.B.S. members as part of the elite, it is essential to turn to the political aspects of elite theory.

Bottomore turned to political factors when refining his basic definition of elites and stated that

If the general term 'elite' is to be applied to these functional groups, we shall need another term for the minority that rule a society, which is not a functional group in exactly the same sense, and which in any case is of such great social importance that it deserves to be given a distinctive name. I shall use here Mosca's term, the 'political class', to refer to all those

groups which exercise political power or influence, and are directly engaged in struggles for political leadership; and I shall distinguish within the political class a smaller group, the political elite, which comprises those individuals who actually exercise political power in a society at any given time.¹²

Clearly F.A.B.S. members cannot be considered as significant figures in Victorian and Edwardian political life but they were influential members of the equivalent political class and political elite within the microcosm of the architectural profession. During the period covered by this study the Royal Institute of British Architects [R.I.B.A.] was the premier organisation in terms of governing architectural affairs and all but two out of the fifty-four members of the F.A.B.S. examined here were members of the Institute. It is possible that simply through their membership of the R.I.B.A. architects who joined the F.A.B.S. were part of the political class of the profession, however, other related factors indicate that they were certainly members of the profession's political elite.¹³

Thirty-eight F.A.B.S. architects were members of their profession's political elite because they sat on the Council of the R.I.B.A., the main decision making body of the Institute. In addition, twenty-seven of these F.A.B.S. architects also held various executive posts within the Institute. This means that during the late nineteenth and early twentieth centuries many F.A.B.S. architects were in a position to directly influence decisions made by the profession's premier organisation. Most notably they held the post of President of the R.I.B.A. almost exclusively at the turn of the century, between 1894 and 1916 F.A.B.S. members were President in all years except 1904 and 1905 and they also held this office exclusively in the period 1921 to 1928.¹⁴

These observations raise the question of which decisions taken by the R.I.B.A. were influenced by F.A.B.S. members. This in turn suggests a further question, whether there are discernible factors which distinguish decisions made or influenced by F.A.B.S. architects from those of their peers in the political elite. These questions can be partially answered by examining debates concerning the architectural profession that took place within the R.I.B.A.. However, before outlining these key

issues, it is important to note that an answer to the second question may also be informed by focusing on other aspects of the F.A.B.S. activities. Bottomore states that:

The study of such elites is fruitful in several ways: the size of the elites, the number of different elites, their relations with each other and with the groups that wield political power, are among the most important facts which have to be considered in distinguishing between different types of society and in accounting for changes in social structure.¹⁵

This suggests that changes to the organisation of the architectural profession that occurred because of decisions influenced by F.A.B.S. members could be accounted for by examining the F.A.B.S. in relation to other elite groups. An approach similar to Bottomore's was advocated by Mayeur who refined this basic methodology by introducing the notion of prosopography.

In the history of elites, prosopography offers a particularly useful approach. The term and the method were first used in Roman history: through the juxtaposition of individual biographical sketches it was possible to pinpoint the various families of the Roman nobilitas, and trace their matrimonial alliances and political following... It is enough to note that prosopography is restricted neither to a purely genealogical type of research, nor to contributions to a biographical dictionary... The aim of prosopography is to create a working instrument, a reference tool at the service of different researchers, but also to describe elites in the light of political sociology. The aim, above all, is to retrace individual destinies in the context of family networks, interest groups, educational, religious and ideological solidarity. This approach allows emphasis on duration and diachrony, while avoiding the pitfalls of purely statistical studies of social groups. Prosopography allows us to integrate the individual and the event into social history.¹⁶

The advantages of this prosopographical approach in mapping the relationships between various groups and individuals are clearly outlined by Mayeur. This methodology is particularly useful in

tracing the connections between members of the F.A.B.S. and other organisations, and can then also be used to trace some of the factors which distinguish them from their peers in the political elite of the architectural profession. In the period covered by this study a total of fifty-four architects became members of the F.A.B.S. and ninety-six guests attended their Annual Recreation Meetings. Therefore, given the large number of individuals involved, two appendices containing general biographical outlines of the members and guests have been included. These provide an essential source of information for analysing the links between individuals and organisations, and additionally include contextual information impossible to incorporate effectively in the main body of the text.

The use of prosopographical approaches has been criticised by Suleiman for focusing on the social background of elite members to the exclusion of other factors. In his study of French elites he advocated a methodology that concentrated on structure and organisation.

A distinction needs to be made, as Putnam notes, between the fate of individuals and that of social groups. This distinction is observed in the present study, for what we are above all concerned with are elites as definable structures and organisations... We concentrate instead on the *functions, interests* and *power* of the elite. In fact, this study will have little to say about the social composition of the French elite, an omission that may seem startling and totally out of keeping with what is expected of elite studies. However, it is a conscious omission, and one that is dictated by the requirements of a study of political power and behaviour.¹⁷

The approaches suggested by Mayeur and Suleiman are not, however, mutually exclusive since biography at its most basic level must be employed if the institutions that need to be examined in terms of their organisation and inter-relationships are to be identified. In this present study both of the approaches outlined above are used to explore the network of institutions and societies linked by members of the F.A.B.S.. An analysis of the achievements of both individual members of the

F.A.B.S. and the institutions they joined means that some of the distinctive features of the society can be identified by taking account of these networks in terms of functions, interests and power.

In chapter one the structure and organisation of the F.A.B.S. is examined, focusing on the rules and regulations of the society and the activities its members engaged in. Some of the key factors analysed here are: the election of members, the arrangements for monthly meetings of the society, its book circulating function, the Annual Recreation Meetings and the guests invited to these meetings. The main features drawn out of this analysis are: the exclusiveness of the election process employed by the society, the types of buildings they visited on their Annual Recreation meetings and the calibre of both the members and the guests of the society.

Having outlined the F.A.B.S. own functions and interests, the next chapter examines the gentlemen's clubs and freemasons lodges that F.A.B.S. members also joined. This analysis maps part of the network of elite groups that they moved in and moreover helps to establish their general social status. This section notes the modes of election used by these societies and compares these with the method used by the F.A.B.S. before going on to look at the potential functions of such societies.

Another factor investigated here is the relationship between gentlemen's clubs and the educational background of their members. It is noted that attendance at certain public schools and universities could aid in obtaining election to these clubs and also played a part in establishing gentlemanly values. This does not, however, help in distinguishing F.A.B.S. members from their peers as many other architects belonged to such societies. To uncover these distinctive features it is necessary to analyse the scholarship of F.A.B.S. members.

When examining the scholarly aspects of the F.A.B.S. two main issues arise. Firstly, exactly which foreign architectural books did they circulate and how did these influence their taste and value judgements. Secondly, were the F.A.B.S. members in a position to influence the architectural values of their peers. Since the records of the books the society circulated no longer exist, this first question is answered by examining foreign architectural books cited in publications by F.A.B.S. members.

The second question is partially answered by examining these publications and this investigation is continued by looking at other ways in which information was disseminated and thus influenced other architects. Besides the books they published other areas examined in this section include: the editorship of magazines and journals, membership of scholarly societies and papers delivered by F.A.B.S. members at the meetings of these societies. This analysis provides a map of the network of scholarly groups they belonged to which expands on the map of elite groups established in the previous chapter. This investigation is also useful in revealing the architectural values promoted by F.A.B.S. members. From their writings it seems clear that a group of F.A.B.S. members at the turn of the century were concerned to promote architecture of the English Renaissance as an exemplar for contemporary practice. In particular they promoted the work of Wren and notably extended the concept of the English Renaissance to include work produced as late as the eighteenth century.

Having established some of the architectural values promoted by F.A.B.S. members subsequent chapters then investigate the notion that F.A.B.S. architects can be distinguished from other members of the profession's political elite because of their scholarship and the architectural values they supported. To expand on these issues chapters four and five specifically focus on the relationship of F.A.B.S. members to the architectural profession and the R.I.B.A., an investigation that makes it possible to identify the full range of architectural values they promoted.

In the first of these two chapters F.A.B.S. architects are examined as members of the political elite of the profession in terms of the positions of power they held and the influence they had on decision making processes. All these factors are then analysed in relation to the aspects elite theory outlined above and this argument continues by considering general concepts surrounding professionalisation and the pronouncements of F.A.B.S. members on the state of their own profession in the late nineteenth and early twentieth centuries. In particular the debate concerning the registration of architects is investigated as this was a major area of dispute during this period. Members of the F.A.B.S. are notable in this respect as a number of them resigned from the R.I.B.A. because they did not want the profession to become subject to the enforced registration of practitioners. Within a

decade, however, those F.A.B.S. members who had resigned all rejoined the Institute and they also eventually supported registration.

It is important to evaluate why these F.A.B.S. architects changed their minds regarding the central issue of registration. To explain this development the next chapter investigates the examination and education of architects, an issue that was inextricably bound up with debates concerning registration. In this chapter it is noted that many F.A.B.S. members sat on the committees of the R.I.B.A. that dealt with educational affairs and were therefore in positions that allowed them to influence any future developments. This argument then centres on the wholesale reform of architectural education and examination in the early twentieth century.

These reforms were carried out by the Board of Architectural Education which was set up in 1904 specifically to appease those who resigned from the Institute over the issue of registration. During this period of educational reform a significant proportion of the board members also belonged to the F.A.B.S.. By analysing the changes this board made to the architectural syllabus and examination system it is argued that F.A.B.S. members interests were evident in the reforms initiated. Two main developments are explored here and both centre on the notion that scholarship and elitist interests had an impact in determining the decisions made or influenced by F.A.B.S. members. Firstly, there was an increased emphasis on the critical study of the history of architecture in the revised versions of the Intermediate and Final stages of the R.I.B.A. examinations, an observation that clearly relates to the F.A.B.S. members own scholarly concerns. Secondly, an attempt is then made to determine why an educational and examination system strongly influenced by the French Beaux-Arts state system was adopted. At a simplistic level it could be argued that the scholarly interests of F.A.B.S. members meant they would be more conversant than their peers with the Classical proportional systems and axial symmetry advocated by Beaux-Arts theory and practice. However, to develop a more complex argument concerning the adoption of a Beaux-Arts educational system it is necessary to examine its structure and organisation, as well as its content, by turning again to the theory of elites.

The importance of educational systems in forming and maintaining elites has been stressed in a number of studies. Such studies usually examine the occupation of positions of power in society by tracing those who attended certain schools or universities and thereby gained an educational advantage disproportionate to the actual qualifications gained.¹⁸ In his study of French elites Suleiman added more complexity to this approach and stated that

We are dealing therefore with what can be called state-created elites who are trained, promoted and legitimised by a highly selective educational system and who use state education and state service as a base from which to launch themselves into other careers... What is being described is a system of recruiting, training, legitimising and privileging an elite.¹⁹

Suleiman's argument continued by describing and investigating these hierarchical systems in detail noting their organisation and structure. A similar approach can be used when analysing the reforms made to architectural education in Britain at the beginning of the twentieth century. The important factors to come out of this investigation are an increased emphasis on design in the revised examinations and the adoption of the *en loge* method of testing candidates, both elements that were borrowed from the French Beaux-Arts system. The summit of the French Beaux-Arts system was the *Grand Prix de Rome* and this too was emulated in the British educational reforms with the establishment of the Rome Scholarship and the Henry Jarvis Travelling Studentship. Members of the F.A.B.S. were central to the creation of these awards and were members of the Faculty of Architecture at the British School in Rome, that was created to administer the competitions for the awards and supervise the work done by award winners during their studies in Rome.

These educational developments are explained by focusing on the following issues: the increased emphasis placed on design, the overall hierarchical structure created and the principles of exclusion behind the examination methods adopted. Taken together these issues point to the development of

an architectural education system that served elitist interests in a number of ways. The overall hierarchical structure was obviously elitist in that the selection process was designed to promote only two students each year to the top of the system. The main consequence of this development was that it would ultimately lead to the creation of an educationally engineered elite for the profession, an elite that would eventually promote the Beaux-Arts values that had been the basis of its own architectural training. The emphasis on design in educational reforms can also be linked to elitism since it was essentially a protectionist measure against encroachment on the profession by surveyors and engineers. By focusing on design it was intended to preserve the position of the architect as leader of the overall design team on architectural projects, a position that could only be maintained if design was perceived as the core of an architect's practice and a skill that only the architect possessed. This aim was reinforced by the adoption of the *en loge* examination method which stressed the importance of individual creativity, a notion that could be used to support the status of the architect over and above all other professionals in the construction industry.

The most important fact to emerge from examining F.A.B.S. members in relation to the architectural profession is that certain members of the group in the late nineteenth and early twentieth centuries promoted architectural values derived from French Beaux-Arts theory and practice. These values were encoded in the form of the newly adopted education system which could potentially result in the creation of an elite group that would continue to promote Beaux-Arts values throughout the profession. An attempt to explain the affects of this self-perpetuating protectionist system leads to the final aspect of elite theory used in this study, the notion of the circulation of elites.

This concept, as with other aspects of elite theory, was first developed by Pareto and Mosca and it examined two main areas, the movement of individuals from the non-elite to the elite and the replacement of one elite group by another. The central issue at stake in both cases is to explain why certain elite groups survive social transformations and others do not.²⁰ Pareto suggested that elite groups are more likely to endure if they are open to recruitment from the non-elite and that a failure to transform quickly enough along these lines would eventually result in their replacement by other

elite groups. These concepts can be used to explain the overall ramifications of the educational methods adopted by the architectural profession. By creating a codified education and examination system the architectural profession fashioned a formula that only required proficiency in a select set of architectural values. Although this system could be considered as a form of meritocracy the guidelines for success and entry to the profession's elite were so severely restrictive that those with other architectural interests would be unable to gain access to the higher reaches of the profession. The end result of these developments was that the profession was unable to respond to change because its political elite was imbued in, and continued to maintain, the values that had been used in its own selection. Only those architects in sympathy with Beaux-Arts architectural values would flourish in this situation, and Modernist approaches to architecture were successfully resisted in Britain by this codified architectural ideology until the end of the 1930s.²¹

In the light of the observations made above, theory surrounding the circulation of elites additionally suggests a three phase chronology for the developments of the F.A.B.S.. Firstly, between the 1860s and the 1890s it can be considered as an interest group that through scholarship focused on developing a knowledge and understanding of foreign architecture that could feed into architectural practice. Secondly, from the 1890s to the 1920s members of the F.A.B.S. can be considered as part of the political elite of the profession who increasingly exercised power through positions of influence in the R.I.B.A.. Thirdly, from the 1920s to the outbreak of the Second World War members of the society can be determined as being defensive and reactionary in the face of new architectural tendencies.

This chronological outline can be supported by looking at recruitment to the society, a factor that relates directly to theory surrounding the circulation of elites. The recruitment of new members to the society was initially a gradual process with twenty-one being elected in the first forty years of its existence. In the late 1890's this process accelerated with fourteen new members being elected between 1894 and 1909.²² Unlike the founders of the F.A.B.S., who were on the whole architects just starting their careers, this "new blood" consisted of architects who were already well established

in the profession, with seven of the fourteen going on to become President of the R.I.B.A.. These factors are indicative of the regeneration of the F.A.B.S. in a period that saw the demise of its remaining founder members. This also shows that as members of the political elite were elected to the F.A.B.S. they increasingly nominated their peers within the elite to join them in the society. This influx of architects from the political elite of the profession continued after 1909 albeit at a somewhat reduced rate. Between 1910 and 1929 ten new members were elected to the F.A.B.S., four of these went on to become President of the R.I.B.A. and the other six all served on the Council or sub-committees of the Institute.

The three phase chronological development summarised above is likewise evident when buildings designed by F.A.B.S. members are examined. In the first of the chapters looking at the F.A.B.S. architectural output their "Queen Anne" designs are contrasted with those of their contemporaries in the 1860s and 1870s. In this period the society was primarily an interest group that disseminated information internally concerning foreign architectural theory and practice. It is argued that this scholarly activity was evident in their "Queen Anne" architecture which displayed a regard for French Renaissance precedents and a tendency towards the symmetrical application of Classical devices that made it distinct from other "Queen Anne" work of the period.

This notion that the scholarship of F.A.B.S. members distinguished them from their contemporaries is developed in chapters seven and eight. In the first of these the F.A.B.S. is directly compared with the Art Workers Guild [A.W.G.] by contrasting the interests, functions and organisation of the two societies. This study focuses particularly on F.A.B.S. architects who were also members of the A.W.G. and attempts to distinguish them from the other architect members of the guild. In basic terms the two societies differed because the A.W.G. had no limit to membership while the F.A.B.S. was limited to fifteen members at any one time. By examining the intentions of these two groups it is possible to show that they held different views about the role of the architect. This issue is explored by analysing the theoretical writings of members of the two factions and this suggests that the A.W.G. viewed the architect as an equal partner in a design team that united all the arts and

crafts, while the F.A.B.S. considered the architect to be the pre-eminent leader of such a design team.

F.A.B.S. architects can also be distinguished from their peers in the A.W.G. because they were the initiators of a Neo-Georgian domestic revival utilising proportion and symmetry rather than specific Georgian motifs. To explore this issue further these Neo-Georgian designs are compared with the domestic architecture typically associated with the arts and crafts movement and the architectural theories of William Morris. The scholarship of F.A.B.S. architects is discussed in relation to these developments by taking into account the buildings they visited on their Annual Recreation Meetings and their publications, and it is argued that designs considered as Neo-Georgian would in fact be better described as examples of Neo-Renaissance architecture.

The next chapter advances the same general thesis that scholarship was a defining feature of the architectural activities of F.A.B.S. members while additionally accounting for their membership of the reforming political elite of the profession. The focus here is on designs by F.A.B.S. members that can be considered as examples of Monumental Classicism, a term that can be reserved for designs that utilised Beaux-Arts principles, in which axial planning, complex symmetry and Classical proportional systems dominated.

This development towards symmetry, order and codified practice manifested itself in architectural projects by F.A.B.S. members for processional thoroughfares in London which represented state power relations through association. This was, in simplistic terms, an attempt by F.A.B.S. members to replicate the representational value of earlier architectural projects, most notably the planning of Paris and the layout of Rome. This can be linked to the Imperialistic pretensions of Britain at the turn of the century, when London was considered inadequate, in representational terms, as the capital of an Empire. Although this would suggest that the F.A.B.S. were under a Beaux-Arts influence it is important to note that a specifically English Classical tradition, as exemplified by Wren, was evoked in support of this Monumental Classicism. This indicates that these projects were

intended to represent concurrent power relations by evoking nationalistic, as well as Imperial, associations and thus maintaining an image of state power and control.

The fact that these schemes, if realised at all, failed to project the required monumental character was noted by F.A.B.S. members who felt that the problem was caused by a lack of co-ordinated intervention on the part of government agencies. However, since they also wanted to maintain the elite position of architects they promoted systems of control for civic design that architects would dominate. As with education and examination the F.A.B.S. members looked to France for solutions to the problem of exercising effective power but were unable to secure the adoption of state sponsored agencies for controlling the built environment in Britain.

Although F.A.B.S. members failed to secure for architects the overall control of new schemes for the built environment the final chapter shows that they did manage to influence architectural competitions through existing channels. F.A.B.S. members dominated the post of President of the R.I.B.A. at the turn of the century and one of the duties of the President was to nominate the assessors for architectural competitions sanctioned by the Institute. Some Presidents of the R.I.B.A. nominated themselves as assessors and we also find those who were members of the F.A.B.S. would nominate fellow society members to adjudicate competitions. By selecting a number of these competitions for scrutiny it is shown that the architectural values of the assessors could be explicitly placed in the regulations governing the submission of designs therefore limiting the options open to competitors. In the case of F.A.B.S. assessors they generally tended to advocated the use Neo-Wrenaissance and Monumental Classicism competition designs. One particular competition examined here is the new building for R.I.B.A. itself, a case study which shows that F.A.B.S. members had some input into the realisation of the scheme, a factor that remains concealed unless the internal deliberations and decisions of the relevant R.I.B.A. committees are considered.

By examining the network of elite groups that were joined by F.A.B.S. members this study reveals that, in general social terms, they enjoyed high status. More importantly an examination of the

scholarly organisations within this network shows the routes through which the architectural values of F.A.B.S. members were formed and through which they could in turn influence their peers and successors. In examining the scholarship of F.A.B.S. members it becomes clear that from the 1890s onwards many of them advocated forms of architecture that can be termed Neo-Renaissance and conveyed nationalist interests. The other scholarly interests of F.A.B.S. architects are uncovered by tracing their involvement, as members of the political elite of the profession, with the educational reforms instituted by the R.I.B.A. in the first decades of the twentieth century. These reforms borrowed from Beaux-Arts concepts but were modified to encompass an interest in national architectural styles something they shared with the Neo-Renaissance. The result of this admixture was Monumental Classicism a style that was, along with the Neo-Renaissance, still being promoted with vigour by F.A.B.S. members as late as the 1930s, a period when they were defending outmoded values in the face of social and architectural transformations.

Notes

1. J. M. Crook, William Burges and the High Victorian Dream, London, 1981, pp. 73-4..
2. W. G. Newton, F.A.B.S. An Outline of its Early History 1859-1909, privately published edition, 1930. A second edition updated by the present secretary of the F.A.B.S., Simon Enthoven, privately published in 1991, has been consulted for all references to this work.
3. "Frederick Peyps Cockerell", The Builder, Vol. 36, 16 November, 1878, p. 1194. The obituary of G. Somers Clarke in The Builder, Vol. 43, 8th July, 1882, p. 60, noted that " He was with the Architectural Book Society on Saturday and Sunday, and returned on Monday, after a pleasant outing to Longleat, apparently perfectly well." Clearly they made a mistake in naming the society for the Annual Recreation meeting of the F.A.B.S. for 1882 was held at Longleat, Wells and Glastonbury.
4. "The late Mr. Charles Fowler [F.].", RIBA J, Vol. 11, 19 December, 1903, p. 116.
5. A. Webb, "The Late Ernest Newton, R. A.", The Builder, Vol. 122, 3 February, 1922, p. 180.
6. L. Gotch, "John Alfred Gotch", RIBA J, Vol. 49, February, 1942, p. 67.
7. B. Pite, "The Late Thos. Edward Colcutt", The Builder, Vol. 127, 17 October 1924, p. 587.

8. V. Pareto, The Mind and Society, 4 Vols., London, 1935 [translation of Trattato di Sociologia Generale, 1915-19]. G. Mosca, The Ruling Class, New York, 1939 [a translation by A. Livingstone of rearranged chapters from the editions of Mosca, Elementi di scienza politica, Turin, 1896]. For a comprehensive synoptic study of elite theory see T. B. Bottomore, Elites and Society, Harmondsworth, 1964. Studies that specifically build on elite theory as created by Pareto and Mosca include: E. A. Albertoni, Mosca and the Theory of Elitism, Oxford, 1987; R. Aron, The Opium of the Intellectuals, London, 1957; F. Lannon, "An Elite of Grace: The Spanish Bishops in the Twentieth Century", in F. Lannon and P. Preston, Elites and Power in Twentieth Century Spain, Oxford, 1990; H. D. Lasswell, D. Learner and C. E. Rothwell, The Comparative Study of Elites, Stanford, 1952; J. H. Meisel, The Myth of the Ruling Class: Gaetano Mosca and the Elite, Michigan, 1958; C. W. Mills, The Power Elite, New York, 1956; E. N. Suleiman, Elites in French Society: The Politics of Survival, New York, 1978. J. Urry and J. Wakeford [eds.], Power in Britain, London, 1973.
9. V. Pareto, op. cit., pp. 1422-3.
10. T. B. Bottomore, op. cit., pp. 8-9, 13.
11. Ibid., p. 14.
12. Ibid., p. 14.
13. The pre-eminence of the R.I.B.A. and whether membership of the Institute conferred membership of the political class is considered in detail in chapter 4.
14. For a detailed account of the positions of power held by F.A.B.S. members in the R.I.B.A. see chapter 4 and appendix 1.
15. T. B. Bottomore, op. cit., p. 14.
16. J. Mayeur, "Analytical Afterword: Towards a prosopography of Elites in Modern and Contemporary France" in J. Howorth and P. G. Gerny [eds.], Elites in France: Origins, Reproduction and Power, London, 1981, p. 242.
17. E. N. Suleiman, op. cit., p. 9.
18. For the use of elite theory in relation to education see: D. Boyd, Elites and their Education, Windsor, Berkshire, 1973; G. Moore and R. D. Alba, "Class and Prestige Origins in the American

Elite”, in P. V. Marsden and N. Lin, Social Structure and Network Analysis, London, 1982, pp. 39-60; P. Gerbod, “The baccalaureate and its role in the recruitment and formation of French elites in the nineteenth century”, J-F. Sirinelli, “The Ecole Normale Superieure and elite formation and selection in the Third Republic”, M. Vaughan, “The grandes ecoles: selection, legitimation, perpetuation”, A. Stevens, The contribution of the Ecole Nationale d’Administration to French political life” all in J. Howorth and P. G. Gerny [eds.], op. cit.; E. N. Suleiman, op. cit., pp. 17-100, 117-25.

19. E. N. Suleiman, op. cit., p. 12.

20. T. B. Bottomore, op. cit., pp. 48-111, gives an outline of the issues surrounding the circulation of elites.

21. In his study of the survival of French elites Suleiman notes that they created a link between education and the political elite that was able to adapt to changing social circumstances by making an education in the Grand Ecoles the only legitimate prerequisite for membership of the elite. It could be said the architectural profession in Britain never secured such legitimacy because they never managed to close the practice of architecture with an exclusive form of registration of architects. For detail on this issue see chapters 4 and 5.

22. W. G. Newton, op. cit., pp. 36-7.

Chapter 1

The Structure and Operation of the F.A.B.S.

It is important to establish the main functions of the F.A.B.S., focusing on the rules and regulations the members observed and the activities they engaged in as a group, before going on to examine the relationship of this society to the architectural profession and Victorian and Edwardian society.

Information concerning the structure and operation of the society is, however, rather limited. From its inception the F.A.B.S. kept minute books, that outlined issues raised in meetings, along with attendance books signed by the members but sadly most of these were destroyed during a bombing raid on London in 1942. The only records maintained by the society to survive were the concurrent minute and attendance books which were commenced respectively in November 1928 and February 1933.¹ To discover more about the society it is necessary to consult W. G. Newton's slim volume F.A.B.S. An Outline of its Early History 1859-1909.² This pamphlet by Newton, who joined the F.A.B.S. in July 1922, was limited to fifteen copies as it was intended only for circulation amongst members of the society. This point was clearly made in Newton's preface where he also noted the impossibility of capturing the flavour of F.A.B.S. meetings.

This little book has been put together to give us some idea about our past. An individual develops because of things that have happened to him, whether he remembers them or not. But a society needs a written record, if they are not to be wasted. For each member, the past, beyond the recollection of his own membership is simply something which does not exist until it is written for him to read.

...You will also, it may be, if you take this little book to bed after a F.A.B.S. evening, with the sound of its vivid and strenuous intercourse ringing in your ears, find it a somewhat dull and pedestrian chronicle...But at their best, minute books, which were the sole source available for this record, are meagre fare; and remembering how your own brilliant talk and far-reaching theories of life and art, which so fascinated members at the

previous meeting, found no echo in tonight's minutes, you will be inclined to be lenient with your chronicler.³

According to Newton's account the formation of the F.A.B.S. can be traced to a meeting held in the rooms of Charles Foster Hayward at 8 Adam Street, Adelphi, London on the 11th of February 1859. Six other architects besides Hayward were present at this meeting, these were William Swinden Barber, Joseph James, William Lightly, James Lockyer, John Norton and T. Roger Smith. At this meeting they agreed to form a society with the intention of circulating amongst the membership architectural books and periodicals published outside Great Britain. The society was to be called the Foreign Architectural Book Society and was to be limited to fifteen members at any one time, each member paying a one guinea subscription fee annually. It was additionally decided that further meetings of the society would be held in rotation at members houses on the first Wednesday of every month. These were to commence at 8 o'clock with the host providing simple refreshments. The F.A.B.S. was to operate within this simple framework, with only a few minor changes, until the 1940's.⁴

The first gathering of the society was held at James' rooms in Furnival's Inn, London on the 2nd of March 1859. In the intervening period between these two meetings the eight members required to bring the society up to full strength had been recruited. Three of these new members attended and were enrolled at the meeting, they were Walter Blackett, Arthur William Blomfield and Charles Fowler. The remaining five new members, though absent, were also enrolled at this meeting, they were Frederick Pepys Cockerell, John Henry Christian, Octavius Hansard, Horace Jones and T. Hatyer Lewis.⁵

Hayward was the initial motivating force behind the F.A.B.S. and instrumental in recruiting members for the society. He had written to R. N. Shaw, then chief assistant to G. E. Street, asking him to join but Shaw wrote back on the 1st of March 1859 declining the offer and wittily wishing the society a good future.

I have no dubs to spare...However you will without doubt easily find a dozen fellows ready to join you and stump up their guineas like bricks...With best wishes for the success of the FABLIMBBS (Foreign Architectural, Book lending, interchanging mutual benefit burial Society).⁶

The issue of a one guinea subscription fee was also raised by Lockyer in a letter dated the 10th of February 1859. In this letter he noted the proliferation of architectural societies and the difficulty of keeping up so many subscriptions.⁷ Membership of the F.A.B.S., it turned out, could be more expensive than just the payment of a subscription fee. Members were also fined for non-attendance at meetings and for failure to circulate books, issues that exemplify the serious intent of the society. In 1859 fines for non-attendance were three pounds and fines for failure to circulate books mounted to seven pounds, three shillings and eight pence. This could prove a significant expense for some members, for example, in 1860 F. P. Cockerell received a total of five pounds in fines for failing to regularly circulate books, though this was subsequently reduced.⁸

The F.A.B.S. income from subscriptions and fines was boosted by the society's annual sale of books previously circulated among the members. The first sale took place in December 1860 and raised eighteen pounds, thirteen shillings and four pence. This was about average for the amount raised by subsequent sales which occurred every December, though in 1886 the sale raised fifty pounds, a record sum.⁹ There is no record of the society having a separate post of treasurer so presumably Hayward, who acted as honorary secretary of the society from its inception until 1865, additionally dealt with the finances of the F.A.B.S. during this period.¹⁰ Since the society had no overheads all monies raised were then used to purchase more books for circulation.

In January 1860 two members resigned from the F.A.B.S., A. W. Blomfield and T. H. Lewis. This raised the issue of how new members were to be admitted to the society. The election process chosen by the remaining thirteen members was as follows, names for new members were proposed

at one monthly meeting and then voted upon at the next monthly meeting. The nominee who received most votes then had his name circulated to all members, if no one objected then the nominee was elected. A single objection was enough to bar the nominee from membership. The name of the objector and any reasons for exclusion were to remain privy to the F.A.B.S. secretary. This was, in effect, a similar system to that used in gentlemen's clubs of the period.¹¹ Of the fifty-four F.A.B.S. members who joined the society between 1859 and 1920, thirty-nine were admitted using this electoral procedure.

A table showing the membership of the F.A.B.S. from 1859 to 1920 provides some interesting information on the shifting composition of the society [Figure 1.1]. An examination of the founding members of the society indicates that from the first the F.A.B.S. formed a congenial, close knit society. Seven of the founder members Hayward, T. R. Smith, Lightly, Cockerell, H. Jones, Christian, and Hansard remained members until death. Two others, Norton and Fowler, remained members until well after they had retired from practice, resigning from the F.A.B.S. as a result of old age and failing health. Poor health also forced fellow founder member Lockyer to leave the society, he became blind in 1861 and resigned from the F.A.B.S. dying some four years later. One resignation by a founder member is particularly worth attention, that of Barber in October 1865. His reason for leaving the F.A.B.S. was his move to Halifax, Yorkshire and it was resolved that he become the first Honorary Supernumerary Member of the society.¹² Besides this distinction Barber's resignation highlights the metropolitan nature of the F.A.B.S.. It was virtually impossible, at least in the mid-nineteenth century, to be a member unless you lived or practised in London.

It has been noted as remarkable that the founders of the society should have been able to develop into such a coherent group.¹³ This coherence was also characteristic of those who later joined the society, of the fifty-four members examined twenty-three remained members until death. Additionally of the thirty-one members who retired twelve did so in extreme old age or due to illness. A table showing the members of the F.A.B.S. in the order that they joined the society further

highlights factors relating to the loyalty of members and the effects of death and retirement [Figure 1.2].

In the 1860's ten architects were elected to the F.A.B.S., which shows that the first decade of its existence was somewhat unsettled for over the next thirty years only fifteen new members were elected at the steady rate of five per decade. However, in the decade 1900 to 1910 nine new members were elected. This rapid influx of new blood can be explained by the fact that three of the founder members, Christian, Hayward and T. R. Smith, died, and two others, Fowler and Norton, retired due to old age. The years around 1900 mark the regeneration of the society and the rise of a second generation of F.A.B.S. members, a generation that was as loyal to the society as the first generation had been. Of the fifty-four members under consideration eight were members for between fifteen and twenty years. Eight were members for between twenty and thirty years, ten for between thirty and forty years and remarkably eight were members for over forty years. The F.A.B.S. lost their last founder member, J. H. Christian, in June 1906 after forty-seven years loyal service to the society. At this time it still functioned as its founders intended, a congenial, foreign architectural book, circulating club. Though for some members such as Christian it had indeed become the FABLIMBBS (Foreign Architectural Book lending, interchanging mutual benefit burial society) that Shaw had suggested on its inception.

This loyalty to the society was highlighted by the member's reaction to the death of George Somers Clarke in July 1882. At the next meeting of the F.A.B.S. it was decided that Pearson and Hansard should raise a fund from members to provide for the education of Somers Clarke's son. By December of that year they had raised amongst themselves three hundred and ten pounds to be invested for this purpose.¹⁴

Even though the members were loyal there was certainly a problem in the early years regarding a lack of attendance at monthly meetings, despite the fact that members were fined for this infringement. For example, at the meeting in July 1866 only six members were present. The

following year was even worse, at the March meeting only three members were present including the host and the secretary and only five members attended the September meeting prompting one of those present, W. E. Nesfield, to offer his resignation. The situation was not as serious as Nesfield's reaction suggested and after 1867 the matter improved but there were further lapses in attendance in April 1874, August 1875 and August 1883. There are two reasons why attendance at meetings could be lax. Firstly, it is possible that loyalty towards the society was slow to build particularly in the first decade after inception. Secondly, an architect's duties often involved visits to inspect work on site, a time consuming task given the transportation systems in place in the middle of the 19th century.¹⁵

Originally the monthly meetings of the F.A.B.S. were scheduled to start at 8pm and be followed by refreshments. In 1862 the rules governing meetings were slightly amended, the host's invitations were to be responded to at least twenty-four hours before the meetings and refreshments were to commence at 10pm.¹⁶ In subsequent years there were a number of proposals to change these arrangements. By 1873 the original light refreshments had developed into supper, for it was resolved in November of that year that supper hour be 9pm instead of 10pm.¹⁷ In December 1874 Somers Clarke motioned that meetings should start between 7pm and 7.30pm with dinner to be followed by society business. This motion was carried in an amended form in January 1875 when it was resolved that meetings should commence at 7.30pm with supper at 8pm.¹⁸

This rule was never changed but over the course of the years light refreshments expanded into supper and then into dinner. This process seems to have begun with the society meeting hosted by Horace Jones in April 1864. He gave the F.A.B.S. membership a banquet in celebration of his appointment as architect to the City of London. The minutes of the meeting stated that

...the host was forgiven his infraction of the rules as to the simple refreshments, and it was resolved that all members, when appointed architects to the City of London have the option of exercising their talents in the same way, and be permitted a similar wide interpretation of the inflexible rules of the F.A.B.S.

This light-hearted approach was continued at the July meeting of 1864. The host was Norton, who lived at Hampton Court, where the F.A.B.S. banqueted and boated in very good humour.¹⁹ By the time of the 1875 amendment to the staging of meetings, the F.A.B.S. habit of dining before the meeting had been established, a practice never abandoned by the society. In this respect the F.A.B.S. resembled the first English architectural society the Architects Club. This club was founded in 1791 and was to meet on the first Thursday of every month with dinner at 5pm and the bill to be presented at 8pm. The Architects Club soon became a dining club with no specific purpose, while the F.A.B.S. had its purpose enshrined in its title and continued to circulate foreign architectural books into the 1930's. Interestingly two of the founders of the Architects Club, Samuel Pepys Cockerell and James Wyatt had descendants, respectively F. P. Cockerell and Matthew Digby Wyatt, who were members of the F.A.B.S..²⁰

Three amendments were made in the 19th century to the rules governing the F.A.B.S. monthly meetings. In December 1869 it was decided that no monthly meetings were to be held in September. Perhaps these meetings were badly attended as this was a time of the year when many architects engaged in continental sketching tours, scouring Europe to refresh their own work.²¹ The other change was a rather interesting proposal, made by Alfred Waterhouse at the November meeting of 1893, when he suggested that no guests should be invited to society meetings unless their experience in the arts or literature would be a positive addition to the gathering. This judgement was left to the discretion of the host of the meeting. This motion was passed and it was also resolved that if a member wished to invite a relative to a meeting then the agreement of the society members should be sought at a previous meeting.²² There is unfortunately no record of the guests who attended the F.A.B.S. monthly meetings but there is a list of guests who attended the F.A.B.S. Annual Recreation Meetings and they can perhaps be considered as representative of the guests as a whole [Figure 1.3].

The development of these Annual Recreation Meetings, which commenced in 1863, can also be linked to the increasing importance of the gastronomic aspect of F.A.B.S. gatherings. At the July

meeting in 1863 Horace Jones proposed that the following month they should meet at Hatfield House on the afternoon of the first Saturday of the month. This excursion was enjoyed by the members and the following year they resolved to visit Knole Park but the event was cancelled due to the death of Lady Amherst.²³ Knole Park was the venue, however, for the F.A.B.S. meeting of July 1865 and from this year the Annual Recreation Meeting was held on the first Saturday of every July.²⁴

Initially this meeting was for Saturday afternoons only but this changed during the 1870's. In 1871 some F.A.B.S. members were stopping over on the Saturday night of the visit to Winchfield, Bramshill Park and Basingstoke. In 1877 the visit to Coventry, Coombe Abbey, Kenilworth, Warwick and Stratford was held over two days, as this was an itinerary that would have been impossible to achieve in only one day. The expansion of these Annual Recreation Meetings can be taken as a sign of the enthusiasm of the F.A.B.S. members for these jaunts. Supper would hardly have sufficed at these meetings so here perhaps can be traced the society's love of dinners, feasts and banquets as remarked upon by W. G. Newton.²⁵ It is notable that the first mention of dinner at monthly meetings was in 1874, at a time when the Annual Recreation Meetings were in the process of increasing in length from one to two days.

The 1877 Annual Recreation Meeting also indicates the close relationship between the F.A.B.S. and its former members. Nesfield had left the F.A.B.S. in September 1867.²⁶ He was the architect responsible for the remodelling of Coombe Abbey and his name appears in the minutes for the meeting of the F.A.B.S. in June 1877.²⁷

Coventry, Coombe Abbey (Lord Craven-Nesfield) ask him as to the coach and horses distance from Coventry.²⁸

Though he was a former member of the F.A.B.S. their record of the meeting in July stated "The party drove to Coombe Abbey and seriously criticised Nesfield's work".²⁹ From this comment it is

clear that Nesfield was not a guest at this outing, however, the guests who were present indicate the nature of F.A.B.S. gatherings. In 1877 the guests were, according to W. G. Newton, Leighton a sculptor, M. Costa, an artist, and P. Cockerell also an artist.³⁰ Frederick Leighton had previously been a guest on the F.A.B.S. recreation meeting to Cambridge in 1869 and had been elected president of the Royal Academy in 1876.³¹ There is no record of an artist called M. Costa practising in England in the 19th century. It is most likely that this was an error in Newton's account and that the artist who attended the meeting was in fact Giovanni Costa, a close friend of Leighton's since their student days in Rome.³² It is also worth noting that Leighton was referred to in the F.A.B.S. record as a painter in 1869 and a sculptor in 1877. This discrepancy may be explained by the fact that in 1877 he had exhibited his first sculpture at the Royal Academy, the life sized bronze cast 'Athlete Struggling with a Python'. The presence of P. Cockerell at the 1877 meeting also presents a problem as no artist practised under this name in Victorian England. It is probable that this was Samuel Pepys Cockerell, younger brother of the F.A.B.S. member F. P. Cockerell.³³

The most notable fact linking the guests in 1877 is that they were visual artists rather than architects. This was no singular occasion, as a listing of the guests at the Annual Recreation Meetings between 1863 and 1918 shows [Figure 1.3]. Between these dates a total of ninety-six guests were invited to meetings, of these twenty-eight were painters and fifteen sculptors. From the first artist guests included the most highly regarded practitioners of the day. Besides Leighton, Costa and Cockerell, the painter guests included H. Stacy Marks, Millais, Marcus Stone, Henry Holiday and Alma-Tadema, all of whom enjoyed considerable commercial success. Their standing within their profession can be measured by the fact that they were all full members of the Royal Academy with Millais elected as President on Leighton's death.

This measure of success can also be applied to the fifteen sculptor guests who included the academicians Woolner, Boehm, Hamo Thornycroft, Alfred Gilbert and Thomas Brock, with Woolner holding the post of Royal Academy Professor of Sculpture between 1877 and 1879. All these sculptor guests achieved some measure of success but their standing within the profession is

perhaps best indicted by the royal patronage bestowed on certain of them. Boehm became Sculptor-in-Ordinary to Queen Victoria, Brock designed the Queen Victoria Memorial outside Buckingham Palace in conjunction with the F.A.B.S. member Aston Webb and Gilbert's design for the Tomb of Prince Albert Victor, Duke of Clarence, Wolsey Chapel, Windsor Castle, was only one of a number of royal commissions he received.³⁴

The only remarkable change concerning the artist guests at F.A.B.S. Annual Recreation Meetings occurred in the mid-1890's. From this point the artist guests produced a greater proportion of their works in relation to architectural settings . Amongst this group were Edwin Abbey, an American muralist and Frank Lynn-Jenkins, an architectural sculptor. Both were members of the Art Workers Guild [A.W.G.], a society that the F.A.B.S. members G. Horsley, M. Macartney and E. Newton helped to found.³⁵

Annual Recreation Meetings must have been popular with both artist guests and F.A.B.S. members for some guests were invited on more than one occasion. As already noted Leighton attended twice as did the painter Gerald Moira and the sculptors Thornycroft, Pomeroy and Goscombe John. The painter David Murray and the sculptor George Frampton both shared the distinction of attending three Annual Recreation Meetings.

Unsurprisingly the majority of F.A.B.S. guests were architects, some thirty-eight of the total of ninety-six guests. Of these thirty-eight architects fourteen went on to become members of F.A.B.S.. Another guest who went on to become a F.A.B.S. member was C. L. Eastlake. Though qualified as an architect he never actually built anything, he was, however, Secretary to the Royal Institute of British Architects [R.I.B.A.] between 1866 and 1878 and Keeper and Secretary to the National Gallery between 1878 and 1898. He is now perhaps best remembered as an essayist and author of a number of influential books including Hints on Household Taste in 1868 and A History of the Gothic Revival in 1872.³⁶

F. C. Penrose, who joined the F.A.B.S. in 1883 and left in 1888, deserves some mention for his attendance at Annual Recreation Meetings.. He was invited as a guest three times, 1882, 1888 and 1898, which shows the close knit nature of the society. In W. G. Newton's guest lists for the F.A.B.S. Annual Recreation Meetings, in 1882 and 1898 Penrose was designated as an architect yet in 1888 he was considered as a writer. This may have been a reference in the F.A.B.S. minutes acknowledging that Penrose had just published a revised and much enlarged edition of Principles of Athenian Architecture which had first been published in 1851.³⁷

Besides Penrose only one other architect guest attended more than one Annual Recreation Meeting. J. A. Gotch was a guest at meetings in 1896 and 1898 before going on to join the society in 1903. Gotch was clearly fond of these annual excursions for in 1909 he took over the running of these events and the first of these under his supervision was held in his home territory, Kettering and the surrounding area, as it had been when he was a guest in 1896. Gotch seems to have relished his new role within the society for from this date he began to plan the meetings meticulously and even issued a program of events with an itinerary worked out down to the quarter hour.³⁸

Gotch is also remarkable in that he was one of only three serving F.A.B.S. members to have a relative attend as a guest at an Annual Recreation Meeting. In 1909 his brother T. C. Gotch , a painter, attended the meeting held at Kettering, Drayton and Kirby. Previously M. D. Wyatt's brother and fellow architect, T. H. Wyatt, had attended the 1868 meeting to Winchester. The case of S. P. Cockerell, brother of F. P. Cockerell, attending the 1878 meeting has already been mentioned and all these instances hint at the informal nature of these gatherings.³⁹

Those guests at F.A.B.S. Annual Recreation Meetings who were not artists or architects are best categorised as making a living from the pen in one way or another and serve as examples of the variety of company kept by F.A.B.S. members. Besides Eastlake this group of writer guests included seven novelists, two antiquarians, an art critic and a civil servant.

The novelist guests were H. Shultz Wilson, George Du Maurier, Anthony Trollope, Edmund Gosse, W. J. Locke, Barry Pain and T. Ansty Guthrie.⁴⁰ Wilson, Du Maurier, Trollope, Pain and Guthrie can all be categorised as humorists and ideal company in the informal, jocular atmosphere of F.A.B.S. Annual Recreation Meetings. The satirical works of Wilson, Pain and Guthrie are now forgotten, but Trollope and Du Maurier are still remembered today, Trollope for his Barchester novels, and Du Maurier for the creation of the saturnine character Svengali and his account of the world of the Parisian art student in the 1850's. Edmund Gosse though a poet and novelist in his own right is perhaps now best known for his critical essays concerning drama and in particular for introducing the work of Ibsen to a wider English speaking audience. His appearance at the F.A.B.S. Annual Recreation Meeting of 1885 can be explained by his close friendship with the sculptor Hamo Thornycroft, who was himself twice a guest at F.A.B.S. meetings. Both were also close friends of the F.A.B.S. member Alfred Waterhouse.⁴¹ The presence of W. J. Locke at the F.A.B.S meeting in 1908 similarly had little to do with his talents as a writer, as in his case the invitation was most likely a consequence of holding the post of Secretary to the R.I.B.A. between 1897 and 1907.

In 1915 the civil servant Lionel Earle was a guest of the F.A.B.S. and as with Locke this was due to his connections with the architectural profession for in 1912 he had been appointed Permanent Secretary to the Office of Works, a post he held until his retirement in 1933. The art critic W. M. Conway attended the F.A.B.S. meeting in 1907 and although he seems to have had little interest in architecture his achievements do indicate the calibre of the guests invited. As well as publishing a number of books on art he had been Roscoe Professor of Art at University College, Liverpool between 1885 and 1888, and Slade Professor of Fine Art at Cambridge University between 1901 and 1904. His achievements outside the academic sphere were even more remarkable, he was a renowned mountaineer and in 1895 received a knighthood for exploring and mapping two thousand square miles of the Himalayas. He was also one of the first English mountaineers to experiment with skis and was president of the Alpine Club between 1902 and 1904 and of the Alpine Ski Club in 1908.

The two antiquarian guests, C. R. Peers and W. J. Loftie, were more typical of the majority of F.A.B.S. guests and members in that they were interested to some extent in the scholarly appraisal of architecture and the Annual Recreation Meetings would have given them the opportunity to study a wide range of buildings in some detail.⁴² For example when Loftie was a guest at the 1893 meeting he would have visited Cowdray House, Parham and the Norman cathedral at Chichester. At Cowdray House the development of English domestic architecture from late Gothic to full blown Elizabethan can be traced in the windows of the courtyard, in contrast Parham is a typically Elizabethan house both in its planning and its use of Classical motifs. At Chichester as well as the cathedral Loftie would have seen examples of domestic architecture from the late 17th century which included a house of 1696 attributed as a design by Wren.⁴³

An examination of all the venues used by the F.A.B.S. for their Annual Recreation Meetings and the buildings they visited shows that the 1893 meeting was typical in the range of building types visited [Figure 1.4]. It is also possible to discern certain trends in the location of these meetings. The majority of meetings between 1863 and 1918 took place in the midlands and the south of England. Only twelve times in this period did they venture beyond Birmingham and even then the furthest north they went was to Lincoln in 1883 and to Matlock in 1890, again highlighting the fact that the F.A.B.S. membership was almost exclusively drawn from architects working in London.

It is also of interest that the society returned to a number of Annual Recreation Meeting venues on more than one occasion. Those venues visited twice were; Penshurst [1867, 1885]; Newark and Southwell [1873, 1898]; Warwick and Stratford-on-Avon [1877, 1902]; Bury St Edmunds [1880, 1895]; Longleat [1882, 1903]; Grantham [1883, 1901]; Montacute, Brympton and Sherborne [1891, 1910]; Kettering, Drayton and Kirby [1896, 1909]; Hampton Court [1915, 1916]. Two locations of F.A.B.S. meetings were so popular the society visited them on three occasions, these were Canterbury [1866, 1884, 1897] and Banbury, Broughton Castle, Compton Wynyates, Wroxton Abbey [1876, 1888, 1904].⁴⁴ In all cases but one there was a gap of at least twelve years between return visits. This can be explained when it is considered that over such periods of time the

membership of the society would have changed and so return would not have been a repetition for some members. The exception to this twelve year time lapse between visits was Hampton Court which the F.A.B.S. visited in 1915 and returned to in 1916. Possible explanations for this unprecedented quick return visit are, a consuming interest in the work of Wren and the restrictions on time and travel imposed by the war effort. These visits also indicate that F.A.B.S. members could have been seeking solace from a symbol of national pride in troubled times.

By the 1870's, when the monthly meetings had become integrated with dining and the Annual Recreation Meetings had become established as weekend affairs, as well as the highlight of the F.A.B.S. year, very little changed in the running of the society. One change that had occurred in the running of the Annual Recreation Meetings was a ruling in democratic spirit in May 1868 that the expenses of guests was to be divided between the members.⁴⁵ Another minor change to the rules of the F.A.B.S. occurred in May 1891 when the society decided to stop book binding as one of its activities.⁴⁶

A more sentimental change to the rules happened in 1899 when Fowler resigned his membership of the society. Fowler had succeeded Hayward as secretary of the F.A.B.S. in December 1865 and retired from the post in November 1896 at the age of 74. At the January meeting in 1895, in recognition of his thirty year service as secretary, the F.A.B.S. had presented Fowler with his portrait by the artist G. S. Watson. This meeting was also remarkable in that his wife and daughters were allowed to attend the presentation, the first time women had been present at one of the society's gatherings. When Fowler finally retired from the society in 1899 the F.A.B.S. created a new distinction beyond that of honorary membership and Fowler became elected the first honorary retired member.

On Fowler's resignation as secretary T. H. Watson was appointed to the post and it was decided to design a silver cup for the society to commemorate Fowler's secretaryship. The inscription for the cup was discussed at the F.A.B.S. meeting in February 1897 and the matter left in the hands of Watson and J. J. Stevenson. At the May meeting the cup was handed to Watson, as secretary, for

safe keeping. The next mention of the cup was a sad affair for the F.A.B.S.. Fowler died in December 1903 and the cup was passed around the members at the F.A.B.S. meeting later that month and they drank to his health.⁴⁷

Watson continued as secretary of the society until December 1902 when the role was taken over by R. S. Wornum. Watson did, however, continue to organise the Annual Recreation Meetings, a task which had previously been the responsibility of the secretary.⁴⁸ Wornum acted as secretary until October 1909 when he resigned and was replaced by G. C. Horsley. At this same meeting Gotch replaced Watson as organiser of the Annual Recreation Meetings, a role he continued to fill until 1937. Horsley continued as secretary until 1916 when he was replaced by E. G. Dawber who fulfilled the role up to 1932.⁴⁹

The secretary's role was to ensure the smooth running of the F.A.B.S., this involved, informing the members as to the host of the upcoming monthly meeting, dealing with communications between members and making sure books were circulated amongst members. As previously noted the secretary, in addition, dealt with the financial affairs of the society since there was no separate post of treasurer. This aspect of his role involved, the collection of the annual subscription fee, ensuring members paid fines accrued and the organisation of the annual book sales held by the society. The secretary was also presumably involved in the selection of books circulated by the society even if it was only to release funds for their purchase.

From its foundation the society had circulated foreign architectural periodicals as well as foreign architectural books. The issue of supplying foreign architectural journals for circulation to members was raised in letters from Fowler written to the first F.A.B.S. secretary Hayward in March 1859 and January 1860.⁵⁰ The practice of circulating periodicals must have continued unbroken until 1929 for at the November meeting of this year it was decided to discontinue the practice and only circulate foreign architectural books.⁵¹ Since the records kept by the society before 1928 were destroyed it is impossible to be certain which periodicals were circulated, particularly since the late

19th century had seen a large increase in the number of publications available. By 1907 at least one hundred and thirteen foreign architectural publications were available on subscription terms in England, with the majority being published in France [22], America [27] and Germany [including Austria] [39].⁵²

It is certain that the F.A.B.S. continued to circulate foreign architectural books amongst its members until the 1930's. It was noted at the November meeting of the F.A.B.S. in 1928 that this function of the society was declining in import. Many members complained that they had not received a circulated book for over a year and the question was raised of continuing the practice of circulating books. The issue must have been resolved to the affirmative since at the November meeting in 1929 it was decided that Ernest Newton and R. T. Blomfield should arrange for the circulation of books commencing in January 1930. It was also resolved that they should return to the original objective of the society and that books to be circulated should be shown to the members at the next meeting for approval before circulation commenced.⁵³ At the next meeting in December 1929 it was decided to circulate books selected by Ernest Newton and any other members willing to help him, additionally three books were sold in the annual book sale.⁵⁴ It seems however that the society could not stop the decline of this function which effectively ceased with the outbreak of war in 1939.

The war marks the most dramatic changes to the operation of the F.A.B.S.. Initially they continued the regular monthly meetings but these ceased in June 1940. The society also decided to cancel all further Annual Recreation Meetings and not admit new members until the end of the war. In March 1942 the society did reconvene to celebrate the award of the Order of Merit to Lutyens, an event that shows the importance they attached to the bestowing of such honours.⁵⁵ They also held an Annual Recreation Meeting in this year, visiting Hampton Court as they had during the First World War.

The society did not meet again until January 1949 when the remaining ten members gathered at the Athenaeum. They decided to alter the existing structure of monthly meetings and to only hold gatherings in January, March, May and November. The Annual Recreation Meeting was retained

and to be held in July or August as before it was, however, to be reduced in length to a single day. The F.A.B.S. also elected five new members at this meeting and so brought the society up to full strength again. This structure remained unaltered until 1960 when meetings were further reduced now with one in the spring and another in the winter, the Annual Recreation meeting being retained unaltered. These arrangements are those still used by the society at the time of writing.⁵⁶

Notes

1. F.A.B.S. Minute Book, November 1928 to June 1969. F.A.B.S. Attendance Book, February 1933 to October 1972. [In the possession of the current F.A.B.S. secretary Simon Enthoven.] This event is recorded in the minute book entry for 30th of March 1942 when the then secretary of the society, H. M. Fletcher told the members that the archive of the society had been destroyed when his offices at Gray's Inn had been bombed.
2. W. G. Newton, The F.A.B.S. An Outline of its Early History 1859-1909, privately published edition, 1930. A second edition updated by the present secretary of the F.A.B.S. Simon Enthoven, privately published in 1991, has been consulted for all references to this work. There are copies of the original pamphlet in the Cambridge University library and the British Library. When Newton's edition was updated by the current F.A.B.S. secretary again copies were circulated among the membership.
3. Ibid., pp. 5-6.
4. Ibid., p. 7, 35. The membership of the society was increased to 16 in 1939 as Arthur Davis fell seriously ill and the society wanted to compensate for his prolonged absence.
5. Ibid., p. 7. Biographical details of all the founder members of the F.A.B.S. can be found on pp. 8-13. The names of all members along with length of membership can be found on pp. 35-37. There are a number of errors in Newton's account concerning these facts, these are generally of a typographical nature or involve the incorrect dating of membership, usually this is a case of an architect continuing membership of the society after his death. These corrected details can be found along with a comprehensive biographical summary of each F.A.B.S. member in appendix 1. Details on each member have been taken from obituary notices in the architectural press along with

information contained in the Directory of British Architects 1834-1900 [compiled by A. Felstead, J. Franklin and L. Pinfield], London, 1993; L. Stephen and S. Lee [eds.], Dictionary of National Biography, earliest times to 1900, London, 1975 and biographical files on individual architects held at the R.I.B.A. library.

6. Letter from R. N. Shaw to C. F. Hayward dated 1st of March 1859, R.I.B.A., MSS, FABS file.

7. Letter from J. Lockyer to C. F. Hayward dated 10th of February 1859, R.I.B.A., MSS, FABS file.

8. W. G. Newton, op. cit., p. 13. The fine was reduced by a subcommittee of the society.

9. Ibid., p. 14.

10. Ibid., p. 19.

11. Ibid., pp. 13-14. The relationship between gentlemen's clubs and the F.A.B.S. is examined in greater depth in chapter 2.

12. Ibid., p. 19.

13. Ibid., p. 8.

14. Ibid., p. 23.

15. Ibid., pp. 20-23. It continued to be a problem for architects to attend F.A.B.S. meetings due to work commitments even in the early twentieth century. In August 1909 Lutyens wrote to his wife describing the problems he had encountered in visiting one of his projects; Great Maytham, a country house in Rolvenden, Kent, then trying to get back to London the same night to attend a F.A.B.S. meeting. For this letter see C. Percy and J. Ridley [eds.], The Letters of Edwin Lutyens To His Wife Lady Emily, London, 1985, p. 172.

16. Ibid., p. 15.

17. Ibid., p. 21.

18. Ibid., p. 22

19. Ibid., p. 15.

20. B. Kaye, The Development of the Architectural Profession in Britain, London, 1960, pp. 58-61.

21. W. G. Newton, op. cit., p. 20.

22. Ibid., p. 25.

23. Ibid., pp. 16-17.

24. Ibid., p. 30-34. Newton's listing of the F.A.B.S. Annual Recreation Meetings includes information on both venues and guests.
25. Ibid., pp. 15-8, 30. The jocular nature of these meetings was outlined by Lutyens in a letter to his wife in July 1938. After describing the itinerary and the amusing characters of the owners of the various houses visited he concluded his letter with the revealing comment "A sumptuous tea and then whiskey.". See C. Percy and J. Ridley [eds.], op. cit., pp. 441-2.
26. Ibid., p.35.
27. For information on Coombe Abbey see R. Moore, A History of Coombe Abbey, Coventry, 1983 and "Coombe Abbey, Warwickshire, Seat of the Earl of Craven", "Country Homes, Gardens, Old and New", Country Life, Vol. 26, 4th December, 1909, p. 796, 11th December, 1909, p. 845 .
28. W. G. Newton, op. cit., p.22.
29. Ibid., p.18.
30. Ibid., p. 30.
31. Ibid., p.30. P. and L. Murray, Dictionary of Art and Artists, Harmondsworth, Middlesex, 1989, p. 232.
32. W. Gaunt, Victorian Olympus, Harmondsworth, Middlesex, 1982, pp. 38-9, 53, 55, 112-3, 126-7, 141, 154. It is also possible that the M. could have stood for monsignor
33. C. Wood, The Dictionary of Victorian Painters, Woodbridge, Suffolk, 1978, p.95. There are errors in Newton's account concerning the guests at meetings that are similar to those concerning the actual membership of the society and where possible such errors have been eradicated. Biographical details concerning the guests at Annual Recreation Meetings can be found in appendix 2, information in this appendix has primarily been compiled from the following sources C. Wood, op. cit., A. S. Gray, Edwardian Architecture, A Biographical Dictionary, London, 1985, Directory of British Architects 1834-1900 [compiled by A. Felstead, J. Franklin and L. Pinfield], London, 1993; L. Stephen and S. Lee [eds.], op. cit., and biographical files on individual architects held at the R.I.B.A. library.
34. For information on these painters and sculptors see appendix 2.

35. For accounts of the formation of the Art Workers Guild see E. S. Prior, "The Origins of the Guild" in H. J. L. J. Masse [ed.], The Art Workers Guild 1884 - 1934, Oxford, 1935, and P. Stansky, Redesigning the World: William Morris, the 1880's and the Arts and Crafts, New Jersey, 1985. For the relationship between the F.A.B.S. and the AWG see chapter 7.
36. For information on Eastlake see appendix 1.
37. For information on Penrose see appendix 1.
38. W. G. Newton, op. cit., p. 29. Eight of these printed programs devised by Gotch are preserved in the F.A.B.S. Minute Book, November 1928 to June 1969.
39. For T. C. Gotch, T. H. Wyatt and S. P. Cockerell see appendix 2.
40. For these novelist guests see appendix 2.
41. E. Manning, Marble and Bronze: The Life and Art of Hamo Thornycroft, London, 1982, pp. 70-78. covers the friendship between Thornycroft and Gosse in some depth.
42. For details on Earle, Conway, Peers and Loftie see appendix 2. The scholarly aspects of the Annual Recreation Meetings are covered in some detail in chapter 3.
43. For information on Cowdray House, Parham and Chirchester see J. A. Gotch. Early Renaissance Architecture in England, London, 1901, pp. 19, 105, 109-110. and R. T. Blomfield, A History of Renaissance Architecture in England 1500 - 1800, 2 Vols., London, 1897, pp. 19, 80, 178, 184, 358-360, 381, 384.
44. See W. G. Newton, op. cit., pp. 30-34, for dates of meetings.
45. W. G. Newton, op. cit., p. 20.
46. Ibid., p. 25. This activity may seem rather unusual but in the nineteenth century it was common for books to be published in loose leaf format and then bound to match the rest of the purchasers collection
47. Ibid., pp. 26-28. Sadly the silver cup was also lost in the bombing raid that destroyed the F.A.B.S. records.
48. Ibid., p. 27.
49. Ibid., pp. 42-43.

50. Letters from C. Fowler to C. F. Hayward dated 17th of March 1859 and 2nd of January 1860, R.I.B.A., MSS, FABS file. The scholarly aspects of circulating books and periodicals are covered in some depth in chapter 3.
51. F.A.B.S. Minute Book, November 1928 to June 1969. Minutes of meeting on 6th of November 1929
52. For a listing of foreign architectural books available on subscription in England in the early 20th century see M. B. Adams, "Architectural Journalism", RIBAJ, Vol. 24, 9th March 1907, pp. 325-6.
53. F.A.B.S. Minute Book, November 1928 to June 1969. Minutes of meeting on 12th of December 1928 and minutes of meeting on 6th of November 1929.
54. Ibid., minutes of meeting 4th of December 1929.
55. The F.A.B.S. members certainly appreciated the value of these rewards for at the Annual Recreation Meeting in July 1902 Emerson's knighthood was honoured by the society at dinner.
56. W. G. Newton, op. cit., p. 27, 44. For these events see also the F.A.B.S. Minute Book November 1928 to June 1969 and the current F.A.B.S. Minute Book December 1969 to the present.

Chapter 2

Clubability

In the second half of the nineteenth century the number of foreign architectural books being published increased every year. Additionally contemporary architectural issues were debated in the increasing number of foreign architectural periodicals before they even saw print in books. The F.A.B.S. circulated both books and periodicals amongst its membership but such a small society could not possibly keep up with the increased output of published material. This meant that the circulation of published material gradually diminished in importance as a function of the society. The decline of this function was also a consequence of changes in the composition of its membership. In 1859 the majority of F.A.B.S. members were, in career terms, relatively young men only recently set up in independent practice as architects in their own right. In 1900 the members were the elder statesmen of the profession. There was a vast difference in income between these type of architects and hence their ability to purchase foreign architectural books.

As the original book circulating function of the society decreased, other social functions, such as membership raising social status and augmenting the networking potential of members, would have increased in importance. It is clear from the comments made by the obituarists of F.A.B.S. members, as examined in the introduction, that membership of the society increased the social standing of individual members within the microcosm of the architectural profession. The status of F.A.B.S. members in more general social terms can be established by examining their membership of gentlemen's clubs and freemason's lodges in the Victorian and Edwardian periods. The main focus of this analysis is on the activities engaged in by these societies and the networking potential membership afforded F.A.B.S. architects. This study also takes account of the formation of gentlemanly values at the public schools and universities attended by F.A.B.S. members, a factor which could assist in their election to both gentlemen's clubs and the freemasons.

The F.A.B.S. in its limited membership and election process, as previously noted, has much in common with the structure of gentlemen's clubs of the Victorian and Edwardian periods. Though club society can trace its origins to seventeenth century coffee houses and dining clubs the Victorian era saw a boom in the formation of new clubs.¹ Before engaging with the relationship of F.A.B.S. members to club society it is important to examine the operational apparatus and potential functions of these clubs.

The standard election process for most gentlemen's clubs was, with minor variations, as follows. A potential member was nominated for election by an existing member, if this proposal was then supported by other members the proposed member entered the election process proper. At this stage the entire membership of the club was entitled to vote for or against proposed candidates. It is at this stage the greatest variation in club policy occurs but as a general rule a veto of over one vote in ten was enough to exclude a proposed candidate. Even if a candidate was successful up to this stage he still might not be admitted if there were not enough vacant positions in the limited membership of the club for all those successful in election. In such cases candidates were usually admitted either in descending chronological order of date of proposal, or in descending order of votes cast in favour of their membership.²

Such stringent election processes were exclusive and membership of gentlemen's clubs was a prestigious status symbol. The gentlemen's club also provided a congenial atmosphere for social peers and could be a meeting place for transactions to be conducted outside the office in more discreet surroundings. An example of such a gentlemen's club was the Reform Club, a radical Liberal club formed, as its name suggests, by those with an interest in reforming the electoral franchise. The implication of such a club was that membership relied on political affiliation. Consequently much party, parliamentary and even government business was conducted behind its doors during the nineteenth century.³ On the opposite wing of the political spectrum was the Carlton Club, a stronghold of Conservatism.⁴

The networking potential of clubs with clear political allegiances was effectively exploited in the City of London in the period 1867 to 1886. Before this period Liberals had controlled the majority of political positions in the City. This dominance was broken by the Conservatives who instituted or took over clubs actually based in the City itself. Eventually by this action they secured a situation where much of the City of London Corporation business was decided in the clubs rather than in open debate at meetings of the Corporation.⁵

As some clubs were formed with the clear intention of serving a political membership so others were formed for those in other spheres of public life. The Athenaeum was founded in 1824 for

...the association of individuals known for their scientific or literary attainments, artists of eminence in any class of the fine arts and noblemen and gentlemen distinguished as liberal patrons of science, literature or the arts.⁶

When Burges was nominated for election to the Athenaeum there were fifty-one supporters of his nomination. These included his fellow F.A.B.S. architects F. C. Penrose, F. P. Cockerell and E. M. Barry. Other supporters included fellow architects, Charles Barry jnr. [brother of E. M. Barry], T. H. Wyatt [brother of the F.A.B.S. member M. D. Wyatt], G. G. Scott, G. E. Street, T. L. Donaldson and J. Fergusson. In addition Burges was nominated by the painters Leighton and Redgrave, the rest of his nominators consisting mainly of nobility or clergymen many of whom had been or were to become his clients.⁷ The networking central to club life worked in two ways. Professional connections and friendships could aid an individual in gaining entry to a club. Once a member of a club the potential client circles of an individual would be widened and his chances of gaining entry to other clubs would be greatly increased. This point was made by Lutyens in a letter to his wife in 1907 when he stated

The only news is that I have been elected to the Athenaeum Club. It makes my status good but is a horrid expense just now.⁸

In total ten F.A.B.S. members joined the Athenaeum , besides those already mentioned these were, R. T. Blomfield, W. D. Caroe, E. Newton, J. L. Pearson and A. Webb [Figure 2.1]. The elections of Newton, Pearson and E. M. Barry to membership of the Athenaeum are remarkable because they did not undergo the usual selection process. Instead they were elected under a special rule which allowed the committee to elect annually up to nine people they felt to be particularly worthy of membership.⁹ Barry was also made club Architect but it appears that little was done to their premises in the period when he held this position, so it can be considered as only a titular post.¹⁰

The Athenaeum remained the premier gentlemen's club for those engaged in the fine arts until the Arts Club was founded in 1863 as an offshoot of the Garrick Club, itself formed in 1831 for the patronage of drama.¹¹ Those who belonged to both the F.A.B.S. and the Arts Club were G. Aitchinson, A. W. Blomfield, Burges, F. P. Cockerell, W. Emerson, C. F. Hayward, H. Jones, M. E. Macartney, Lutyens, L. A. Stokes, A. Webb, R. S. Wornum and M. D. Wyatt. Of these Burges is perhaps most important as he was virtually a founder member of the Arts Club and appears to have been involved in the early refurbishment of the club. Other architect members of the Arts Club included G. E. Street, B. Ferry, P. C. Hardwick, R. W. Edis and E. W. Godwin. Amongst the painter members were Val Prinsip, Whistler, H. S. Marks, D. G. Rossetti and A. Moore, those of a literary bent included George Du Maurier and Swinburne.¹²

The Athenaeum, the Arts and the Garrick were always the most popular gentlemen's clubs with F.A.B.S. members. This is not surprising as these particular clubs functioned as relaxed reflections of more formal societies such as the Royal Academy in serving the artistic community. From the late 1920's many of the F.A.B.S. monthly meetings were being held at gentlemen's clubs, with those named above appearing most often as venues.¹³ Though the Athenaeum and the Arts were those most likely to attract members of the F.A.B.S. some members also joined other gentlemen's clubs. For example A. Webb was a member of the Conservative Club whose allegiances were quite clearly politically directed.¹⁴ L. A. Stokes belonged to the Whitehall Club which had civil service

connections.¹⁵ Emerson was a member of the St Stephen's Club, this was from its foundation in 1870 a Conservative Club but it gradually became associated with consulting engineers.¹⁶

The F.A.B.S. architect M. E. Macartney, as a graduate of Oxford University, naturally joined one of the university clubs in his case this being the New University Club.¹⁷ There were a number of university clubs and universities seem to have thrived on club life. The F.A.B.S. architect F. C. Penrose on graduating from Cambridge University became a member of the "Pudding Club". This was a society of Oxford and Cambridge men with common tastes and ambitions that met and held occasional dinners. Though not strictly a gentlemen's club it was, in its dining element, a throwback to the origins of such clubs and acts as a reminder of the conviviality that in part inspired their creation.¹⁸

The appellation "gentlemen's" applied to these clubs is important in that it indicates their high social status. This designation also invoked a whole set of Victorian and Edwardian values which were orientated around notions of chivalrous and honourable codes of behaviour. The relationship between gentlemanly conduct, chivalry and the public schools in the Victorian and Edwardian eras has been given detailed treatment and shows the importance of these value systems during the period.¹⁹ A total of twenty-seven F.A.B.S. members would have come under the influence of this system in their own education. Fourteen members of the F.A.B.S. attended top public schools, eight attended lesser public schools and five attended grammar schools [Figure 2.2].

It was noted of W. E. Nesfield, who attended Eton, that

He never forgot the famous school... to its influence he doubtless owed much of his uprightness and independence of his character,.... his desire to keep his shield bright as he enthusiastically phrased it, declaring that if Eton did not produce great scholars at all events it turned out gentlemen, by birth and education.²⁰

Those F.A.B.S. members educated in public schools would have been affected by the aristocratic notions that underpinned the concept of gentlemanly conduct. Nesfield's reported use of the expression of "keeping his shield bright" is in accord with these ideas and his affection for his old school was strong enough for one of the last designs he produced, before early retirement, to be for a memorial tablet placed in Eton College Chapel.

This allegiance to former schools was no isolated incident for F.A.B.S. architects. E. Newton produced designs for a memorial hall at his old school Uppingham in 1921. E. P. Warren also designed additions for his old school Clifton College as well as making additions at Westminster School and Rugby.²¹ T. E. Collcutt designed the following at Mill Hill School where he was educated, Ridgeway House, Collinson House, Big School and The Scriptorium.²² R. T. Blomfield produced several design for his old school Haileybury College, a memorial hall in 1886, a sports pavilion, music school and organ case in 1923 and war memorials in 1903 and 1923.²³ His cousin, C. J. Blomfield, though he did not work for his old school Charterhouse became noted for his public school designs doing works at Eton College, Wellington College, Malvern College, Aldenham College and St Edmund College amongst others.²⁴

In an obituary notice on C. J. Blomfield's father, A. W. Blomfield, written by A. E. Street in 1899, it was stated that the elder Blomfield, who had been educated at Trinity College

... owed to the greatest of Cambridge Colleges much of that equipment of the true English gentleman which was characteristic of him.²⁵

Street obviously felt that university education was as important as that of public schools in the formation of those values that went into the making of a gentleman. Besides A.W. Blomfield eighteen other F.A.B.S. members received a university education [Figure 2.2]. Those attending Oxford or Cambridge would have been able to gained entry to the university clubs but all those

F.A.B.S. members going to university would also have been influenced by these inter-related value systems.

One aspect of the university system was the importance of sporting achievement in forming the gentlemanly values of leadership, fair play and team spirit, as well as manliness.²⁶ Certainly some F.A.B.S. members excelled in sports, F. C. Penrose entered Magdalene College, Cambridge University, in 1839 and rowed against Oxford in the Boat Race in the years 1840 to 1842.²⁷ W. D. Caroe joined Trinity College, Cambridge University, in 1876 and was stroke for his college boat for two years, he also trained with the Cambridge crew for the Boat Race though he did not participate in the event itself. While at Exeter College, Oxford University, R. T. Blomfield played at full-back for the University XI.²⁸ The F.A.B.S. architect W. F. Cave did not attend university but exemplified the sporting gentleman during his schooling at Eton College where he played for the cricket and football XI's in 1879, 1880 and 1881, a year in which he also captained the football team. His sporting interests did not cease on leaving Eton, in 1883 he played county cricket for Gloucestershire and was a founder member of the Architectural Association Athletic Club.²⁹

As with the public schools F.A.B.S. members often returned to their universities in the capacity of architect. W. D. Caroe carried out reconstruction of King's Hostel and Whewell's Court at his old college, Trinity College, Cambridge University and combined this with his scholarly activities publishing a book, King's Hostel, Trinity College, Cambridge, in 1909.³⁰ A. W. Blomfield had attended Trinity College and in the 1870's he returned there to design two ranges of students' rooms and repaired the Bishop's Hostel.³¹ F. C. Penrose designed a new entrance gate and carried out general repairs at Magdalene College, Cambridge University and his loyalty to his former college was repaid for he was made an Honorary Fellow of Magdalene College in 1884.³² Similarly, Burges was made a Honorary Fellow by his old college, King's College, London in 1854 and produced designs for reconstructing the College Chapel that were never realised.³³ The importance of such awards to these architects is best illustrated by reference to an obituary notice for R. T. Blomfield written by his friend Professor A. E. Richardson

I remember writing to him [Blomfield] some years ago from college to say the comfort I had derived, during some despondent hours, from reading his French books again. His reply was characteristic: "I envy you your opportunities to live in a seventeenth-century college: of all the things I prize, my honorary fellowship of Exeter College, Oxford, delights me most."³⁴

Having focused on the relationship of F.A.B.S. members to gentlemen's clubs and the creation of gentlemanly values in public schools and universities, all which were exclusive and indicators of social status, it is important to examine the relationship of the F.A.B.S. to the rather less public but equally exclusive freemasons. This study shows the social standing of individual F.A.B.S. members by noting that they reached the highest echelons of freemasonry's hierarchical structure. In addition this also highlights the networking potential of such societies by showing how two freemasonry lodges were linked by members of the F.A.B.S..

Both gentlemen's clubs and freemasonry can be linked to London coffee houses which were often used as meeting places by these emerging societies.³⁵ The link between clubland and freemasonry was made explicit by T. H. Escott in the dedication page of his book Club Makers and Members published in 1872.

To Sir Edward Letchworth, FSA, The Grand Secretary of Freemasons. Himself a clubman of the best type one of the oldest as well as the most valued among those for whose friendship the present writer is indebted to a club life of more than half a century. In grateful memory of a courtesy that nothing could ruffle, of an amiability that nothing could alienate and kindly office suspended by no vicissitude, this volume is inscribed by his grateful and attached T. H. S. Escott.³⁶

Modern freemasonry in England is generally accepted as dating from the foundation of the Grand Lodge in 1717. At this time a constitution was framed where the Grand Lodge controlled a number of provincial or smaller metropolitan lodges. The Grand Lodge was presided over by a Grand Master who was often a member of the aristocracy or even the royal family, for example the Prince of Wales [later Edward VII] was Grand Master from 1874 to 1901.³⁷ Two members of the F.A.B.S. had strong connections with the Grand Lodge as they were both appointed Grand Superintendent of Works, a very high post within the hierarchy of freemasonry. These two architects were F. P. Cockerell, who held the post from 1865 till his death in 1878, and H. Jones who held it from 1882 until his death in 1887.³⁸

This was more than just a titular appointment for both were involved in the construction of Freemasons' Hall in Lincoln's Inn Fields. The first Freemasons' Hall was designed by Thomas Sandby in 1775 and consisted of what is known as the Freemasons' Tavern fronting a simple meeting hall. In 1828 Sir John Soane provided an extension to the building known as the New Hall or The Temple which was again extended by an apsidal addition in 1838 this time Phillip Hardwick being the architect. The Freemasons' Hall remained in this rather unsatisfactory piecemeal state until the Grand Lodge decided in 1864 that they required a grander architectural statement as the parent organisation of freemasonry in Britain. Additionally it was also felt that they should divorce themselves from the activities of the Freemasons' Tavern and obtain a street frontage for the actual hall. To this end the rebuilding was put out to competition and Cockerell submitted the winning design which clearly impressed the Grand Lodge for he was at the earliest opportunity appointed as Grand Superintendent of Works [Figure 2.3].³⁹

In the street frontage Cockerell clearly separated the Freemasons' Tavern from the Freemasons' Hall by giving the hall a grand, symmetrical, stone clad facade that terminated at each end in giant rusticated composite pilasters. To the left of this portion of the facade was the tavern which was less opulent in its use of Classical motifs and constructed mainly in brick with stone reserved for window surrounds, string courses and the cornice. The Freemasons' Hall itself borrowed from contemporary

French sources, such as the Palais de Justice, in its Classical details and sculptural program. These factors along with the striking symmetry suggest that he was specifically influenced by the Beaux-Arts work being produced by his contemporaries in France.

This is not surprising as Cockerell travelled extensively in France from his student days onwards and was a close friend of Joseph-Louis Duc architect of the Palais de Justice in Paris. Cockerell was also the Honorary Secretary of Foreign Correspondence for the R.I.B.A. which must have widened his circle of friends amongst French architects. He died in Paris in November 1878 while engaged on business in his role as secretary for the Institute.⁴⁰ His funeral was attended by Duc; Lefuel who was, architect of the Louvre and the Tuilleries; and Vaudremer architect and Inspecteur of Parisian parish churches.⁴¹ It is probable, given his links with France, that Cockerell was responsible for the presence of Charles Lucas as a guest at the F.A.B.S. meeting in June 1878.⁴² Lucas was in London to attend a R.I.B.A. conference as Secretary of the Société Centrale des Architectes and must have enjoyed his meeting with the F.A.B.S. for in August of that year he sent each member of the society a Société Centrale des Architectes medal.⁴³

In addition to designing the fabric of the Freemasons' Hall Cockerell was also responsible for the remodelling of Sandby's Great Hall [later the Grand Temple] and the designs for a new Banqueting Hall. [Figure 2.4]⁴⁴ The Banqueting Hall has been considered as an example of a High Victorian Baroque interior but the Baroque revival in British architecture only gathered momentum in the 1890's. Given the exterior of Cockerell's design the Banqueting Hall could equally be seen as drawing on the Second Empire style as exemplified by Garnier's Paris Opera House. Cockerell's remodelling of Sandby's Great Hall was extensively damaged by fire in 1883 and his fellow F.A.B.S. architect H. Jones, as successor to Cockerell as Grand Superintendent of Works, was responsible for the second remodelling of this interior, again following the scheme of the original.⁴⁵

As well as being a member of the Grand Lodge Cockerell also belonged to the Westminster and Keystone Lodge, important as a meeting place for the F.A.B.S. members and architects in general. Cockerell was elected to the lodge in April 1863 and became its master in 1868.⁴⁶ He was clearly

well respected in this lodge for on his death they paid him the unusual tribute of three months masonic mourning.⁴⁷

This lodge was founded in 1722 but by 1850 membership had declined severely and no meetings were held between 1850 and 1855. This decline was attributed to the lodge becoming rather showy and losing its traditional membership of respectable tradesmen who were replaced by up and coming young professionals.⁴⁸ This decline was reversed by amalgamation with the Oxford Lodge the Westminster and Keystone Lodge acting as a London base and receiving graduates who moved to the metropolis.⁴⁹ A factor which reinforces the connections between university education and membership of exclusive societies. After the amalgamation of the two lodges meetings were initially held in the Freemasons Tavern adjoining the Freemasons Hall but after 1869 all meetings of the lodge were held in Sandby's refurbished Great Hall. This continued to be the venue for the meetings, which were held every month between February and July with a special meeting in December, until 1905 when they transferred to the New Gaiety Restaurant in the Strand.⁵⁰

The election of Cockerell to the lodge was quickly followed by that of three fellow F.A.B.S. members. W. E. Nesfield was elected in March 1864 and remained a member until his death in 1888. Burges was elected in May 1866 and was still a member on his death in 1881. J. H. Christian was elected in July 1869 and remained part of the lodge until his demise in 1906.⁵¹ Two other F.A.B.S. members, O. Hansard and M. D. Wyatt, attended meetings of the Westminster and Keystone Lodge as guests.⁵² Both architects were members of the Jerusalem Lodge as was H. Jones who was Past Master of this lodge in 1869 and Treasurer in 1887.⁵³

Two other important architects were members of the Westminster and Keystone Lodge, R. W. Edis and R. P. Spiers. Edis joined the lodge in June 1867 was Master in 1874 and followed Jones as Grand Superintendent of Works for the Grand Lodge in 1887.⁵⁴ Spiers joined the Westminster and Keystone Lodge in May 1866 was its Master in 1873 and left in December 1889.⁵⁵ He had trained

as an architect in France at the Ecole des Beaux-Arts and became Master of the Architecture School at the Royal Academy a post he held until 1906.⁵⁶

Membership of the freemasons gave F.A.B.S. members further opportunities to associate with their architect peers and indicates the close fellowship existing within the society with Cockerell having nominated fellow F.A.B.S. members for membership of the lodge and having invited others as guests at lodge meetings. Freemasonry was an important organisation for architects throughout the nineteenth century providing a network outside the professional organisations. It was noted in the obituary of T. H. Lewis, who was for a short time a F.A.B.S. member, that

..it may interest members to know that Professor Hatyer Lewis was sometime Master of the learned Freemasonic Lodge, Quatuor Coronati, with which many members of the Institute [R.I.B.A.] are associated. ⁵⁷

It is not surprising that Lewis was a member of this lodge for it had been founded in 1884 specifically to act as a historical research centre for all freemasonry. To this end all lodges were allowed to subscribe as members of the Quatuor Coronati and the lodge started to collect masonic material that formed a museum and library open to all freemasons. The lodge also published the transactions of its meetings in the Ars Quatuor Coronatorum which contained full texts of the papers read as well as biographies reviews and obituaries relating to masonic matters.⁵⁸ Given its scholarly dimension what better lodge could exist for a F.A.B.S. member and Professor of Architecture such as Lewis.

In examining gentlemen's clubs it has been noted that the associated gentlemanly values were also formed at public schools and universities, with attendance at these institutions often guaranteeing membership of clubs in the future. These gentlemen's clubs were indicators of high social standing and supplied network systems in which F.A.B.S. architects could make contacts which provided them with new clients. Membership of these clubs would also have provided an informal setting,

outside the professional institutions, for F.A.B.S. architects to mix with their fellow artists. F.A.B.S. architects also would have been afforded similar networking opportunities to those enjoyed at gentlemen's clubs through membership of the freemasons. However, the example of Lewis and the Quatuor Coronati points to another factor linking the activities of F.A.B.S. members their scholarship.

Notes

1. H. Ward, History of the Athenaeum, 1824-1925, London, 1926, pp. 3-7. This gives a concise but informative account of the development of gentlemen's clubs. For a fuller and entertainingly anecdotal account of the development see J. Timbs, Clubs and Club Life in London, London, 1872.
2. Ibid., pp. 21-30. I have taken the election procedure of the Athenaeum outlined here as a standard for all gentlemen's clubs.
3. G. Woodbridge, The Reform Club, 1836-1978, London, 1978.
- 4 B. Phelps, Power and the Party - A History of the Carlton Club 1832-1982, London, 1983.
5. P. Claus, Conservatism in the City of London 1867 -1886, unpublished PhD thesis, The Open University, 1996. This topic is covered in the chapter titled "'Real Liberals" and Conservatism in the City of London 1867-1886".
6. H. Ward, op. cit., pp. 11-13. This gives the entire regulations put in place on the foundation of the club.
7. J. M. Crook, William Burges and the High Victorian Dream, p. 79.
8. C. Percy and J. Ridley, op. cit., p. 138, 345. Lutyens found the increase in status useful and seems to have revelled in club life becoming a regular habitu e of the Athenaeum then later the Garrick Club.
9. H. Ward, op. cit., pp. 115-16. This outlines the additional election procedure.
10. Ibid., p. 229.
11. J. M. Crook, William Burges and the High Victorian Dream, p. 78.
12. Ibid., pp. 78-79.
13. F.A.B.S. Attendance book February 1933 to December 1972.

14. Welch and Pike, London at the Opening of the 20th Century, London, 1905, p. 225.
15. Ibid., p. 291.
16. Ibid., p. 255. For information concerning the St Stephen's Club see A. Lejeune, The Gentlemen's Clubs of London, London, 1979, p. 245.
17. Ibid., p. 268.
18. J. D. Crace, "Francis Cramer Penrose", RIBA J, Vol. 10, 1903 *op. cit.*, p.340.
19. M. Girouard, The Return to Camelot: Chivalry and the English Gentleman, London, 1981, pp. 163-76. See also J. Gathorne-Hardy, The Public School Phenomena, London, 1977, and E. C. Mack, Public Schools and British Opinion since 1860, Columbia, 1941 for detailed investigations of these relationships. It is worth noting that the status value associated with such an education allowed Alfred Waterhouse, who was educated himself at a Quaker school, to send his son Paul to Eton and then to Balliol College at Cambridge University. D. Watkin, The Rise of Architectural History, London, 1980, p. 96, 100, notes the importance of the concept of gentlemanly conduct to the architectural writings of R. T. Blomfield.
20. J. M. Brydon, "W. E. Nesfield 1835-1888", Architectural Review, Vol. 1, 1897, pp. 235-36.
21. For Newton see L. Stephen and S. Lee [eds.], *op. cit.*, 1930, p. 634. For Warren see A. S. Gray, *op. cit.*, p.371.
22. M. B. Adams, "The Late Thomas Edward Colcutt", RIBA J, Vol. 32, 1924, p.24.
23. R. Fellows, Sir Reginald Blomfield, An Edwardian Architect, London, 1985, p. 170, 173.
24. "Obituaries, Charles James Blomfield [F]", RIBA J, Vol. 32, 1924, p. 143.
25. A. E. Street, "Sir Arthur Blomfield ARA", RIBA J, Vol. 7, 1899, p. 36.
26. M. Girouard, The Return to Camelot: Chivalry and the English Gentleman, pp. 231-48. This gives an account of the importance of sport in creating the gentlemanly virtues and the importance of universities in the codification of sporting activity in this period. D. Watkin, *op. cit.*, p. 98, also notes the way that Blomfield used the metaphor of sportsmanship when promoting English architecture over its continental rivals.
27. J. D. Crace, "Francis Cramer Penrose", RIBA J, Vol. 10, 1903, p. 338.

28. F. L. Pearson, "Obituaries, William Douglas Caroe", RIBA J, Vol. 45, p. 559. For Blomfield see "The Late Sir Reginald Blomfield RA", The Builder, Vol. 164, 1943, p. 39.
29. "Mr Walter Cave, Versatility in Architecture", The Times, 9th January, 1939, p. 12. M. Girouard, The Return to Camelot: Chivalry and the English Gentleman, pp. 231-48 notes the importance of public schools in forming the relationship between gentlemanly conduct and sporting achievement. This is also covered in some detail in Gathorne-Hardy, op. cit., pp. 144-80.
20. F. L. Pearson, "Obituaries, William Douglas Caroe", RIBA J, Vol. 45, p. 559.
31. "The Late Sir Arthur Blomfield ARA", The Builder, Vol. 77, p. 419.
32. J. D. Crace, "Francis Cramer Penrose", RIBA J, Vol. 10, 1903, p.346.
33. J. M. Crook, William Burges and the High Victorian Dream, pp. 39-40.
34. A. E. Richardson, "Sir Reginald Blomfield, RA", RIBA J, Vol. 50, 1943, p. 65.
35. For these origins see B. Lillywhite, London Coffee Houses, London, 1963.
36. T. H. S. Escott, op. cit., dedication page unnumbered.
37. For a history of the Grand Lodge see A. S. Frere, The Grand Lodge, 1717-1967, London, 1967. For a more general history of British freemasonry nothing can surpass B. E. Jones, Freemasons Guide and Compendium, London, 1956. and D. Knoop and G. P. Jones, An Introduction to Freemasonry, London, 1937.
38. For Cockerell's appointment see J. W. S. Godding, A History of the Westminster and Keystone Lodge No. 10, Plymouth, 1907, p. 258. For Jones see the L. Stephen and S. Lee [eds.], op. cit., Vol. 10, p. 999.
39. J. Stubbs and T. O. Hannch, Freemasons' Hall, London, 1983, gives a complete history of the building.
40. R.I.B.A. Transactions, 1878/79, p. 9. and "Frederick Peyps Cockerell: A Memorial Sketch", R.I.B.A. Transactions, 1879/80, pp. 21-36.
41. D. Van Zanten, Building Paris: Architectural Institutions and the Transformation of the French Capital 1830 -1870, Cambridge, 1994, pp. 155- 57, 275-77.
42. W. G. Newton, op. cit., p. 22.
43. D. Van Zanten, op. cit., p. 179.

44. J. Stubbs and T. O. Hannch, op. cit., p. 14.
45. J. S. Curl, The Freemasonry of Architecture, London , 1991, p. 111. Interestingly E. L. Lutyens and W. Cave were two of the assessors of the competition to replace the Freemasons' Hall in the 1920s.
46. J. W. S. Godding, op. cit., p. 266, 271.
47. "Frederick Peyps Cockerell: A Memorial Sketch", R.I.B.A. Transactions, 1879/80, p. 31.
48. J. W. S. Godding, op. cit., pp. 126-27.
49. Ibid., p. 138.
50. Ibid., p. 144, 267.
51. Ibid., pp. 270-71, 281.
52. Ibid., p. 197, 203.
53. The Builder, Vol. 52, 1887, p. 850.
54. J. W. S. Godding, op. cit., p. 258, 273.
55. Ibid., p. 258, 282.
56. A. S. Gray, op. cit., pp. 334-35.
57. "The Late Thomas Hatyer Lewis, F.S.A.", RIBAJ, Vol. 6, 1899, p. 130.
58. B. E. Jones, op. cit., p. 343.

Chapter 3

Scholarship

The scholarship of F.A.B.S. members is indicated by the simple fact that they belonging to a book circulating society. It is therefore important to establish what kind of books were circulated as this is indicative of the group's interests. The books circulated would have additionally formed a select body of knowledge that played a part in forming shared architectural tastes and values. However, it is equally important to examine the entire scope of their scholarly activities since it was through these that they would have been able to influence the architectural values of their contemporaries. The scholarship of F.A.B.S. members was particularly evident in the books and papers they published and the journals they edited. It was also apparent in their membership of institutions such as the Society of Antiquaries and the Dilettanti, an area that can be examined in relation to the networking potential of scholarly circles.

In 1859, the year of the F.A.B.S. foundation, there was a clear need for a society circulating foreign architectural books since access to such works was severely restricted. There was an architectural lending library at Brompton Square, London, but the main source of foreign architectural books for architects was the library of the R.I.B.A..¹ In 1859 five of the fifteen founder members of the F.A.B.S., Barber, A. W. Blomfield, Blackett, F. P. Cockerell and Christian, would not have had access to the R.I.B.A. library collection as they were not yet members of the Institute. The ten who did have access would also have also found the situation far from satisfactory. Though the R.I.B.A. library had grown steadily since the first purchases were made in 1835 the collection was by no means comprehensive even in 1859. Additionally the books could not be studied at leisure since a loan system was not introduced until 1884.² As the century progressed the facilities provided by the R.I.B.A. steadily improved and the Architectural Association [A.A.], which many of the F.A.B.S. joined, opened its own architectural library. This was founded in May 1862 but did not function

effectively until the 1870's. It became fully effective in 1893 when the opening hours were extended from half an hour before meetings to seven hours everyday.³

Clearly during the nineteenth century access to foreign architectural books was somewhat limited and this begs the question what books did the F.A.B.S. actually circulate? W. G. Newton's account of the society does not help much in this matter but he did state that

The record of the Annual Book Sales may be considered to some extent as an index either of the prosperity of the members or of the richness and interest of the literature circulated.⁴

These records were destroyed in 1942 along with the other records of F.A.B.S. meetings but W. G. Newton did record the titles of works from these accounts that were the first to be circulated by members.. These were the earliest volumes of Monuments Historiques published by the Archives de la Commission des Monuments Historiques in four volumes between 1850 and 1872. The other work mentioned by W. G. Newton was the second volume of Viollet le Duc's Dictionnaire du Mobilier Francais. He also referred to a German book on old christian churches that was presented to J. Lockyer when he retired from the F.A.B.S. due to blindness.⁵ This is, however, very little to go on and in order to speculate about the other books circulated it is necessary to first examine books published by members of the society.

The scholarship of two members of the F.A.B.S., C. L. Eastlake and F. C. Penrose, has already been noted and it is not surprising to find that other members of the society also published books. Of the fifty-four F.A.B.S. under consideration twenty-two published books or papers on the history of architecture.⁶ These published works encompassed a great range of subjects and indicate differing levels of scholarly intent. For example Country Homes in Essex, Worcestershire, Surrey, Kent and Middlesex published by E. George in 1895 and Sketches for Country Residences and A Book of Country Houses, published respectively in 1883 and 1903 by E. Newton, were nothing more than

attempts at self-publicity as they consisted of illustrations of the architect's own domestic designs. Of a slightly higher scholarly standard were Specimens of Mediaeval Architecture Chiefly Selected from Examples of the 12th and 13th Centuries in France and Italy published by Nesfield in 1862 and Etchings of Old London published by E. George in 1884. These books contained only captioned illustrations with no supporting text, serving as both acts of self-promotion and practical exemplars for architects to use as sources of architectural details.

These works were, however, exceptions and the majority of books published by F.A.B.S. members had a serious scholarly intent. For example T. H. Lewis was architectural contributor to the Encyclopaedia Britannica between 1875 and 1889, while A. Graham was contributor to the architectural dictionaries edited by Dr. R. Sturgis. Other F.A.B.S. architects produced survey works covering specific architectural styles, periods or building types. In 1864 R. P. Pullan published Byzantine Architecture while in 1882 T. R. Smith wrote Architecture, Classic and Early Christian and in 1900 E. G. Dawber produced Old Cottages and Farmhouses in Kent and Sussex. Two of the most prolific F.A.B.S. writers were W. Burges and M. D. Wyatt, both of whom wrote critically about contemporary architecture and design as well as producing historical surveys on a wide range of subjects. The eclecticism of Wyatt's tastes is indicated by the fact that he published Specimens of Geometrical Mosaic of the Middle Ages in 1848 and then went on to write an essay titled Observations on Renaissance and Italian Ornament for inclusion in Owen Jones' The Grammar of Ornament published in 1856. Burges displayed the breadth of his scholarship by publishing papers in the Gentleman's Magazine on subjects as diverse as Medieval mosaic and the polychromy of Swedish churches. Burges himself became the subject of a series of books written by his fellow F.A.B.S. member, and brother-in-law R. P. Pullan in the 1880's, a series that gave a complete catalogue raisonne of his architecture and design work.

This short survey of publications by F.A.B.S. members highlights the range of subjects covered and suggests that the members who published had eclectic tastes. However, if the body of works published by the second generation of F.A.B.S. members in the late nineteenth and early twentieth

centuries is examined in isolation it shows that they had very specific scholarly interests. During this period R. T. Blomfield, J. A. Gotch and M. E. Macartney published what are still regarded as among the most comprehensive books examining the architecture and garden design of the English Renaissance. The first of these works were written by R. T. Blomfield who produced The Formal Garden in England in 1892 and A History of Renaissance Architecture in England 1500-1800 in 1897, the latter being remarkable as the first published account of Wren's work and Georgian architecture. Gotch also produced innovative surveys of the architecture of this period, in his case with a focus on domestic works. Examples of his publications include; The Growth of the English House: a short history of its architectural development 1100 to 1800 in 1909; The English Home from Charles I to George IV: its architecture, decoration and garden design in 1918; and Old English Houses in 1925. In 1901, in collaboration with J. Belcher, Macartney published, Later Renaissance Architecture in England: series of examples of the domestic buildings erected subsequent to the Elizabethan period and he followed this in 1908 with his own book English Houses and Gardens of the 16th and 17th Centuries.⁷

In these books one English architect, Wren, stood pre-eminent in the opinion of the authors. This appreciation of Wren's achievements by F.A.B.S. members was particularly evident in 1923 the bicentenary of his death. In this year the Architectural Press published Sir Christopher Wren, 1632-1723, a collection which included the following essays by F.A.B.S. members; R. T. Blomfield, "Wren: The Artist and the Man"; M. E. Macartney, "The Renovation of St Paul's"; P. Waterhouse, "Wren's Character and Genius". In the same year the R.I.B.A. published a limited edition collection of essays edited by R. Dicks titled Sir Christopher Wren, 1632-1723. This collection of essays included the following contributions by F.A.B.S. members; P. Waterhouse, "Sertorum Deposito"; J. A. Gotch, "Sir Christopher Wren from the Personal Side", M. E. Macartney, "Some Recent Investigations of St Paul's"; A. E. Richardson, "Sir Christopher Wren's Public Buildings"; and E. P. Warren, "Sir Christopher Wren's Repair of the Divinity School and Duke Humphrey's Library, Oxford".⁸ In addition in 1923 the F.A.B.S. architect W. D. Caroe had a pamphlet titled "Wren and Tom Towers, Christ Church, Oxford", published privately.

In the late nineteenth and early twentieth centuries three F.A.B.S. members published significant works on English Renaissance architecture and seven on the life and work of Wren. As this scholarly concern for their own national architecture appeared in print it would have been reflected in the formation of the architectural values held by their contemporaries.⁹ Besides indicating their scholarship and promotion of nationalistic architectural values, works published by F.A.B.S. members can also be used to speculate on the kinds of foreign architectural books they circulated.

Unfortunately most of the publications by F.A.B.S. members do not contain bibliographies or references to source material. An exception to this is Gotch's Early Renaissance Architecture in England published in 1901. In the concluding chapter Gotch noted the influence of foreign architectural pattern books on the development of the English architectural Renaissance and includes a list of such works in his bibliography. In all he refers to nine such books but all are 16th century publications.¹⁰ It is unlikely that the F.A.B.S. would generally have purchased and circulated such rare and expensive volumes but it is worth noting that at the 1886 book sale J. L. Pearson purchased a single book for the grand sum of thirty-six pounds.¹¹

Though there was no bibliography to R. T. Blomfield's A History of Renaissance Architecture in England 1500 - 1800, published in 1897, in the second volume he does discuss English architectural books of the period and makes reference to translations made from foreign architectural works. One of the earliest examples he identified was J. Evelyn's translation in 1664 of R. Freart's Parrallèle de l'Architecture antique et de la moderne, a study of eight Italian and two French architects, first published in France in 1650. Blomfield next identified a group of works translated by R. Pricke which included A-F. Francini's Livre d'Architecture, [Paris, 1621, translation 1669], P. Le Muet's Manière de bien Bastir pour toutes sortes de personnes, [Paris, 1623, translation 1675] and J. Mauclerc's Le Premier Livre d'Architecture, [La Rochelle, 1600, translation 1676]. He then moved his attention to 18th century publications and two translations by John James, C. Perrault's L'Ordonnance des cinq epices de Colonnes, [Paris, 1683, translation 1707] and A. Pozzo's The Rules

and Examples of Perspective, [translation 1710]. Blomfield also refers to the importance of several translations of Palladio, Richard's translation of only the First Book of Architecture from the French in 1663, N. Dubois' translation of the Four Books of Architecture in 1725 and as far as Blomfield was concerned the best 18th century translation of the Four Books of Architecture by I. Ware in 1738.¹² These are all, however, only translations, to discover what knowledge Blomfield had of the foreign sources themselves it is necessary to examine his monumental works concerning French Renaissance architecture.

Both Blomfield's books on this subject, A History of French Architecture from the Reign of Charles VIII till the Death of Mazarin, 1494 - 1661 and A History of French Architecture From the Death of Mazarin till the Death of Louis XV, 1661 - 1774, contain extensive bibliographies. In total he cited one hundred and seventy-five authors and their works, with twenty-two authors being cited in both bibliographies. These bibliographies included titles that ranged from late 16th century books of engravings through to contemporary scholarly works from the early 20th century.¹³

In the introduction to his first book on the French Renaissance Blomfield noted the lack of any scholarly studies of the period in English and fortunately outlined the relative merits of the French books he had turned to for guidance. The contemporary authors he most admired were A. Berty, H. Destailleur, L. Dimier, H. Lemonnier and L. Palustre.¹⁴ Books by Berty cited in Blomfield's bibliography were Les Grands Architects Français de la Renaissance, [Paris, 1860], La Renaissance Monumentale en France, [Paris, 1864] and Topographie Historique du Vieux Paris, [2 volumes, Paris, 1868]. In the introduction itself he referred to Destailleur's Recueil d'Estampes relatives a L'Ornementation des appartemens aux XVIe, XVIIe et XVIIIe Siècles, [Paris, 1863], Lemonnier's L'Art Français au temps de Richelieu at de Mazarin, [Paris, 1893] and Palustre's La Renaissance en France, [3 volumes, Paris, 1879, 1881, 1885]. Blomfield was particularly fond of Palustre's writing for in the bibliography he referred to his death at the age of fifty-four in 1911 and cited three other works by him; L'Architecture de la Renaissance, [Paris, 1902]; "Germain Pilon", Gazette des Beaux-

Arts, [Vol. 1, 1894, p. 5, 273; Vol. 2, p. 281] and "Monumens d'Art de la Ville de Mans", Gazette des Beaux-Arts, [Vol. 1, 1886, p. 299].

After discussing these contemporary sources Blomfield then went on to discuss the other books he had consulted

...the principle authorities are the old ones, the Comptes des Batiments, the engravings of Du Cerceau, Morot, Silvestre, and the Perelles, writers such as Du Breul and Sauval, the notes of Félibien, Germain Brice, Pignol de la Force, Blondel and Dezailier d'Argentville. The works referred to are rare and in most cases costly, and they are little known to English readers.¹⁵

In this passage Blomfield not only notes those sources he had most regard for but also betrayed his bibliophile tendencies. It also highlights the fact that a society such as the F.A.B.S. may have been important in allowing its members access to books that were, if not out of their price range then at least, still difficult to obtain due to their rarity. This bibliophile attitude was continued by Blomfield in the rest of his introduction and supports the notion that books that would have interested F.A.B.S. members were an extremely scarce commodity.

Blondel's "Architecture Français", a work more often referred to than read, is too well known to need any particular notice here....It is a very costly work. The excellent facsimile reprint by Pascal and Gaudet costs 17 pounds ten shillings, and what the cost of an original copy maybe I have no idea.¹⁶

So far all the books mentioned as likely candidates for circulation amongst F.A.B.S. members have been French in origin. Not surprisingly an examination of the bibliographies in Blomfield's two books on French Renaissance architecture reveals only three books published outside France. these are A. Mollet's Le Jardin de plaisir contenant plusieurs desseins de jardinage tant parterres en

broderie, compartements de gazon que bosquets, etc., [Stockholm, 1751], Baron de Geymuller's Die Bankunst der Renaissance en Frankreich, [Stuttgart, 1898-1901] and Serlio's Architettura, [Venice, 1551]. To gain insight into other foreign architectural books published outside France it is again useful to refer to Blomfield's work as a scholar.

In 1935 he published a volume called Six Architects, the architects concerned were Palladio, Bernini, Inigo Jones, Mansart, Gabriel and Wren. For each architect he provided a short bibliographic reference, those for Mansart and Gabriel include mainly French books, those for Wren and Jones contain mainly English works, and those of Palladio and Bernini contain a number of Italian books. These Italian works are, T. Temanza's Vite dei piu celebri Architecti, scultori Veneziani, [Venice, 1778], Palladio's Quattro Libri dell' Architettura, [Venice, 1570], F. Baldinucci's Vita del Cavaliere Gio. Lorenzo Bernini, [Florence, 1682] and S. Fraschetti's Il Bernini, [Milan, 1900].¹⁷

From examining the writings of Blomfield it is clear that a vast range of foreign material was available to architectural scholars in the second half of the 19th century and the beginning of the 20th century. This range included books concerned with concurrent architectural debate and works by contemporary architectural historians as well as original works by architects published in the 16th, 17th and 18th centuries. By circulating publications that were rare, and in the main inaccessible even within the profession, the F.A.B.S. was engaged in an exclusive scholarly process. This aspect of their scholarship means that their own architectural value judgements would have been collectively influenced by examining a select body of architectural books which formed a distinct subcategory within the whole field of foreign architectural publications. Given the uncertainty over which books were actually circulated it is difficult to speculate on the precise nature of any potential influence. However, in following chapters the focus is on the F.A.B.S. members interest in the Beaux-Arts educational system and complex axial symmetry, and it is possible that these interests were stimulated by their exposure to foreign architectural books promoting and outlining these practices and theories.

A consuming interest in foreign architectural books presupposes a working knowledge of foreign languages by F.A.B.S. members, another factor linked to their scholarly skills, and one that was presumably common to all members of the society. The linguistic abilities of two F.A.B.S. members, C. Fowler and E. Newton, were important enough to be mentioned in an obituary notice on Fowler and in Newton's entry in the Dictionary of National Biography.¹⁸ A knowledge of foreign languages was obtained by many F.A.B.S. members on continental sketching tours that formed an important part of most Victorian architects formative, if informal, training. Of the fifty-four F.A.B.S. members under consideration twenty-four travelled on the continent directly after completion of their architectural training [Figure 3.1]. Ernest George did not tour the continent directly on completion of his articles but did travel extensively throughout his career. These travels resulted in the publication of a number of books of etchings of architectural subject matter by him which included scenes from France, Germany, Belgium and Italy. One F.A.B.S. architect, C. Fowler, even completed his architectural training under a German architect, an ideal situation in which to learn the language.¹⁹

A number of the F.A.B.S. membership would have gained an understanding of written foreign languages in more formal educational surroundings. Of the fifty-four F.A.B.S. members under consideration thirty received a schooling that may have been the source of their linguistic skills [Figure 2.2]. Foreign languages were increasingly introduced to the curriculum of public schools in the 1860's and in the 1880's this practice became widespread.²⁰ However, the classics still remained the prime pedagogic tool of the public schools well into the twentieth century

A university education may also have been a factor in developing the linguistic skills of F.A.B.S. members. Of the eighteen who received some form of university education six went to King's College, London. Most probably only attended the architecture courses, though it is worth noting that Burges studied General Literature and Science in pursuit of a King's College Associateship. Before moving up to the college proper Burges had been educated in the college's school where he

had studied Latin, Greek, German and French.²¹ It is also probable that two of the three F.A.B.S. members who went to University College London also attended only the architecture lectures, though it is certain that one, J. M. Lockyer went there specifically to study Italian in preparation for his foreign travels.²²

The six F.A.B.S. architects who attended the Oxbridge universities, four at Cambridge, two at Oxford, would have received a more general education in the humanist tradition, covering at least the classics if not modern languages. Two F.A.B.S. members shared the distinction of attending two universities and in each case would have had ample opportunity to study foreign languages. J. A. Gotch went to the University of Zurich as well as attending King's College, London²³ and J. J. Stevenson went first to the University of Glasgow before completing his education at the University of Tübingen in Germany.²⁴

Having studied the F.A.B.S. members in relation to their own publications, the books they circulated and their acquisition of foreign languages it is important to examine a specifically communal activity, the Annual Recreation Meetings, because it establishes other aspects of their shared scholarship. The gradual development of these meetings has already been outlined and an examination of the buildings they visited reveals some interesting information. In almost every year they had the opportunity to see examples of domestic architecture from the English Renaissance. They visited the great mansions of the Elizabethan and Jacobean periods. The houses of this type visited were Hatfield House [1863], Knole Park [1865, 1885], Bramshill Park [1871], Burghley House [1872, 1887, 1911], Audley End [1875], Longleat [1882, 1903], Hardwick Hall [1886], Montacute [1891, 1910] and Sherborne [1891, 1910].

The F.A.B.S. also took an interest in domestic architecture built in later periods of the English Renaissance. They visited several houses designed by Inigo Jones and his assistant John Webb which saw the flowering of the Classical tradition in England in the mid-17th century. These were Wilton House [1878, 1900], Brympton [1891], Drayton House [1896, 1900] and Raynham Hall

[1907]. They also went to see work by architects, such as Wren, Hawksmoor, Vanbrugh and Talman who developed the Classical tradition initiated by Jones. Buildings by Wren visited were, the Royal Palace at Winchester [1868], Marlborough House [1913] and of course Hampton Court [1915, 1916]. They also visited Vanbrugh's Baroque Blenheim Palace [1879] which was completed by Hawksmoor and Chatsworth House [1890] designed by Talman and Archer.²⁵

Besides these rather grandiose designs they would also have come across examples of smaller buildings infused with, what had become by the late-17th century, a Classical vernacular vocabulary. There was Pocock's School in Rye which they journeyed to after going to Canterbury on their 1897 meeting. The school was built around 1650 and made entirely of brick yet the unknown architect managed to translate the Tuscan order to his design in five giant pilasters, create two triangular pediments over dormer windows and crowned the facade with a central, broken, semi-circular pediment.²⁶ A later example of this kind of vernacular work would have been seen by the F.A.B.S. on their Annual Recreation Meeting to King's Lynn in 1892. Here they would have encountered work from the late 17th and early 18th centuries by the local architect Henry Bell including, a house in Queen Street from 1708, the Duke's Head Inn of 1689 and the Custom House of 1681, all of which displayed a free use of Classical forms and a sensitive use of materials.²⁷

This examination of the buildings they visited so far reflects the scholarly interests they displayed in their publications but they also visited a number of important ecclesiastical buildings. Most of the buildings of this type they visited were cathedrals, these were, Canterbury [1866, 1884, 1897], Winchester [1868], Ely [1875], Salisbury [1878, 1900], Wells [1882], Gloucester [1889], Norwich [1892, 1921], Chichester [1893] and Worcester [1894]. Within these buildings the F.A.B.S. members and guests could trace the development of ecclesiastical architecture in England from Romanesque to Perpendicular Gothic. In some cases such as Canterbury, Gloucester and Winchester they would have been able to see this development in a single building. Besides cathedrals the F.A.B.S. Annual Recreation Meetings also included four abbeys, Bury St Edmunds [1880, 1895], Glastonbury [1882], Southwell [1873, 1898], and Tewkesbury [1889], all of which

were virtually in ruins.²⁸ These would have been of contemporary as well as of historical interest for the F.A.B.S. since the late nineteenth century saw many of the cathedrals undergoing major restoration. This was an issue that provoked much debate in architectural circles and led in part to the formation of the Society for the Protection of Ancient Buildings in 1877. The important factor to note here in relation to the scholarship of F.A.B.S. members is that ecclesiastical sites fell from favour as venues for Annual Recreation Meetings. After visiting six such sites in both the 1880's and 1890's the society visited Salisbury in 1900 and did not visit another cathedral site until they went to Norwich in 1921. During this intervening period domestic architecture of the Renaissance dominated the interests of the society.

Although the Annual Recreation Meetings were organised by Gotch between 1909 and 1937 the venues were discussed and debated by the entire membership and therefore reflected the tastes and interests of the entire group. It is surprising that they never visited the continent given their circulation of foreign architectural books, M. Webb regularly suggested that they go to Paris but this idea was always rejected. A proposed visit to Amsterdam was also rejected on the grounds of prohibitive cost.²⁹ Their interest in foreign books obviously did not extend to collectively visiting foreign buildings which suggests they were happy to give detailed attention to English architecture since they never even visited Wales, Scotland or Ireland.

Annual Recreation Meetings were not just leisure activities as there is evidence that they engaged in some specifically scholarly activities on these visits. The F.A.B.S. archive contains an album of photographs of members of the society at their Annual Recreation Meetings. In this album there is an invitation card to one of the meetings of the Society of Dilettanti. Taped to the verso of this card is a drawing titled "G. D. measuring" and signed "R. B. fabs 1926"[Figure 3.2]. This drawing must have been executed by Blomfield, who was a member of the Dilettanti, and the architect in the drawing, identified as "G. D. measuring", must be his fellow F.A.B.S. member E. Guy Dawber in action measuring one of the buildings visited during the 1926 Annual Recreation Meeting.³⁰

Before leaving the subject of the Annual Recreation Meetings it is worth mentioning their most unusual venue Stonehenge as there is a link between this site and the wide ranging scholarship of one of their members F. C. Penrose. The F.A.B.S. visited this site on two occasions 1878 and 1900. In 1878 they also visited Old Sarum where the ruins of a Norman castle and cathedral could be seen on top of an Iron Age hill fort.³¹ As well as devoting his energies to architecture and the antiquarian study of Classical Greek architecture Penrose was a gifted mathematician and astronomer. He had joined the Royal Astronomical Society in 1867 and was made a Fellow of the Royal Society in 1894 in recognition of his astronomical researches.

His final astronomical investigations brought together the interests that had occupied him all his life. In conjunction with Sir Norman Lockyer he directed his attention to the notion that the ancients orientated their temples in order to calculate the approach of dawn in preparation for the correct moment for sacrifice. He then believed that by calculating the position of stars in previous ages it was possible to determine the age of certain Greek Temples. After this initial study, and again in conjunction with Lockyer, he tested this case out at Stonehenge and presented his results at a meeting of the R.I.B.A. in 1902.³²

Penrose was unique among F.A.B.S. architects in having his scholarship recognised by the Royal Astronomical Society and the Royal Society but many F.A.B.S. members did belong to societies directly linked to scholarship in the sphere of art and architecture. Burges has already been noted as a member both of gentlemen's clubs and the freemasons and he was particularly attracted to clubs and societies connected with the arts. He was a member of the following groups all of which displayed some scholarly concerns. The Hogarth Club, the Verulam Club, the Arundel Club, the Architectural Museum Society, the Architectural Exhibition Society, the Medieval Society, the Royal Archaeological Institute and the Architectural Photographic Association.³³

The Architectural Photographic Association had a number of other F.A.B.S. architects as members, these were, O. Hansard, C. F. Hayward, T. H. Lewis, J. Norton and M. D. Wyatt, all of whom

served on the committee along with Burges. The society held annual photographic exhibitions and gave the membership opportunity of buying copies of prints at discounted rates.³⁴ A similar organisation called the Architectural Illustration Society was established in 1886 when they began to sponsor illustrations published in The Architect which was founded and edited by the F.A.B.S. architect T. R. Smith. As well as acting under the guidance of Smith the society included the F.A.B.S. architects E. Newton, G. Horsley and M. E. Macartney, the latter being the first Secretary. In the following six years this society published over six hundred plates in the periodical. Initially they only reproduced line drawings but by January 1887 they were also producing photographs which soon came to dominate the output.³⁵ Macartney and Newton both went on to sit on the editorial committee of the Architectural Review, with Macartney acting as chief editor of the magazine between 1906 and 1920. During this period Macartney continued the practice established by the Architectural Illustration Society and published collections of architectural photographs in the magazine. Examples of contemporary practice were then collected together and published under his editorship in five volumes with the title Recent English Domestic Architecture. Similarly photographs of historic buildings, drawn mainly from the period of the English Renaissance, were collected together and published under his supervision in seven volumes with the title The Practical Exemplar of Architecture.

By mounting exhibitions and publishing collections of architectural photographs these F.A.B.S. members were able to promote their own scholarly interests and affect contemporary architectural taste. T. R. Smith, as editor of The Architect, and Macartney, as editor of the Architectural Review, were in particularly privileged positions from which they could influence their peers on a regular basis. The scholarship of F.A.B.S. architects was also evident in their membership of other groups whose decisions affected the formation of architectural values during this period. One area in which they had some influence was their membership of the councils or boards of museums. Burges, Hayward and Watson sat on the council of the Royal Architectural Museum, while R. T. Blomfield, F. P. Cockerell, P. Waterhouse and A. Webb were trustees of the Soane Museum. In these roles they

would have been involved in the purchase, selection, display and preservation of a range of artefacts connected with architectural theory, history and practice.

F.A.B.S. architects also affected the development of architectural theory and practice via the Royal Academy. Membership of the Royal Academy was very exclusive with the society being limited to forty Academicians [R.A.] and thirty Associates [A.R.A.] at any one time. The election process closely paralleled that of gentlemen's clubs and as with the F.A.B.S. most vacancies occurred due to the death of incumbents so there was always a shortage of available places. Membership of the Royal Academy conferred on its recipients high status and was particularly sought after by painters, it was symbolic of professional standing and ensured financial success, particularly in the booming picture market of the 1860's, 1870's and 1880's.³⁶ Membership of the Royal Academy only slowly became an equally important measure of success for architects. In 1863 there were only four architects out of the entire membership of seventy, but this situation gradually changed from the 1890's onwards and between 1873 and 1927 fifteen F.A.B.S. members gained admission to the Academy. Of these twelve went on to be appointed full Academicians and two, A. Webb and Lutyens, were elected as President, Webb being the first architect to hold this post[Figure 3.3].³⁷

In terms of scholarship the appointments of E. M. Barry, G. Aitchinson and R. T. Blomfield to the post of Professor of Architecture at the Royal Academy are most noteworthy as they collectively held the post for twenty-nine years between 1873 and 1911. The main duty of the incumbent of this post was to provide an annual series of lectures at the Academy. Since the Academy did not provide in its schools a programme for architectural education the role of the Professor, along with other architect members, was to give lectures and examine student's drawings. This means that all those F.A.B.S. elected to the Academy would have been in a position to impose their preferences on the next generation of architects. In addition the architect members formed the committee that awarded medals annually and biennially for architectural drawings by students and awarded the triennial travelling scholarship, other areas in which they could dictate architectural values.³⁸

The appointment of F.A.B.S. members to the post of Professor shows how their scholarly abilities could be useful in obtaining positions of influence. The same is true of the appointment of F. C. Penrose as Antiquary to the Royal Academy in 1898, for he was then automatically invited to join the Society of Antiquaries of London, the premier organisation concerned with archaeological study in Britain. In total eighteen F.A.B.S. members were elected as Fellows of this society [Figure 3.4]. The society was founded in 1707 and in 1751 was granted a royal charter with George II assuming the title of founder and patron. It was at this time the society developed the structure that has survived up the present day with a governing council and a President elected by the Fellows. The regulations governing election to the society also dated from this period and are substantially the same as those used by gentlemen's clubs.³⁹

The first permanent home for the society was Somerset House which they moved to in 1781 and shared with the Royal Society. They remained here for 95 years before moving to Burlington House in 1876 with the Society of Antiquaries occupying the wing adjacent to the Royal Academy.⁴⁰ From its formation the society was concerned to create a library devoted to antiquarian study an aim they fulfilled on moving into Somerset house. In addition the society also collected prints and drawings, broadsides, brass rubbings and lantern slides as well as publishing their own material. The earliest of these publications was the Vetusta Monumenta which contained mainly illustrations and was published between 1747 and 1906. The second publishing venture by the society was Archaeologia which continues to this day and first came out in 1770.⁴¹ In this periodical essays by F.A.B.S. members were published including, for example, an article on wall painting by Burges dating from the 1860 edition.⁴² A third publication was the Society of Antiquaries Proceedings which began publication in 1849 and contained transcripts of papers delivered at society meetings.⁴³

In scholastic terms the Society of Antiquaries was biased towards Romano-British remains, which was in contrast to the Royal Archaeological Institute, of which Burges was a member, which focused more on the middle ages.⁴⁴ Until 1853 and the foundation of the Journal of the Society for the Promotion of Hellenic Studies the publications of the Society of Antiquaries were the main outlets

for the studies concerning Classical archaeology. Its position was further undermined in 1886 with the foundation of the Annual of the British School in Athens. In 1901 the British School at Rome was founded and in 1911 the Society for the Promotion of Roman Studies was started, both institutions removed material from the Society of Antiquaries collection concerning Italian Classical works and from this date the society focused almost entirely on mediaeval archaeology and abandoned study of the Classical tradition.⁴⁵

It is notable that F.A.B.S. members were central to the formation of both the British School in Athens and the School of Architecture of the British School in Rome, factors that indicate their interest in archaeology study of the Classical world.⁴⁶ Before the formation of these specialist institutions for studying the Classical world scholarship of the period had been maintained by the Society of Dilettanti. George Macmillan, a member of the Dilettanti, for a time served as chairman of the committee of the British School in Athens and was Honorary Secretary and founder member of the Society for the Promotion of Hellenic Studies.⁴⁷ The Society of Dilettanti was founded in 1736 with the intention of studying the Classical world, particularly Greece and again there is a connection with the F.A.B.S..⁴⁸ Penrose joined the society in 1852 and remained a member until his death in 1903, in 1898 he became Father of the society as its longest serving member.⁴⁹ His first contact with the society came in 1846-47 when they commissioned him to study entasis in the columns of the Parthenon and in 1851 in conjunction with the society he published the aforementioned Principles in Athenian Architecture which was republished in an extended and revised form in 1888.⁵⁰

In 1858 Penrose recommended fellow F.A.B.S. architect R. P. Pullan to the society to act as assistant to C. Newton in his excavations at Haicarnassus. They must have been pleased with his work for in 1861-62 they employed him again this to produce drawings of remains at Symrna, Troad, Assos, Ephesus, Priene, Magnesia, Maeadrum and Heraclea. In 1862-63 he was producing measured drawings for the society of the Temple to Bacchus at Teos which he returned to between 1867 and 1869. The intention was for the society to publish his findings, however, due to lack of funds this aim was not achieved until 1881 when they finally published the fourth part of their series

Antiquities of Ionia. Surprisingly the essential funding for this venture was provided by Ruskin who never particularly advocated the promotion of Classical architecture.⁵¹

As noted earlier another F.A.B.S. member to join the Society of Dilettanti was R. T. Blomfield who became a member in 1915. He was appointed Architect to the society in 1917 but this was a purely titular post as the Dilettanti never had a club house of their own.⁵² The venues of their meetings parallel those of the societies examined in previous chapters. From 1843 to 1861 they convened meetings at the New Thatched House Tavern, the next venue was the exclusive club-cum-restaurant Willis's and this was followed between 1889 and 1893 by the dining room of the Grand Hotel.⁵³ In 1893 they moved on again this time to the Grafton Gallery where they dined every Sunday until 1922 when they finally settled at the St James's Club.⁵⁴

There were also a number of guests at the F.A.B.S. Annual Recreation Meetings who were distinguished antiquarians These were C. R. Peers, W. J. Loftie and R. Cochrane. Loftie was a F.A.B.S. guest in 1893 and an important figure in antiquarian circles. He had joined the Society of Antiquaries in 1872 and regularly contributed articles to the Archaeological Journal as well as contributing to a number of national newspapers and periodicals. He was also a founder member of the Society for the Protection of Ancient Buildings and particularly devoted himself to the history of London.⁵⁵

In 1915 both Peers and Cochrane were guests at the Annual Recreation Meeting held at Hampton Court. Peers was the foremost antiquarian of his age and an important figure in the Society of Antiquaries. He became a Fellow of the society in 1901, he was then Secretary between 1908 and 1921, Director between 1921 and 1928, before serving as President between 1929 and 1934. In addition he was awarded the Society of Antiquaries Gold Medal in 1938 but these facts only hint at the range of his achievements within the field. Between 1900 and 1903 he was the honorary editor of the Archaeological Journal, published by the Royal Archaeological Institute, and in 1903 he became the architectural editor for the series of Victorian County Histories of England. Overall

though he exerted most influence in his role as a civil servant. He was appointed as Inspector of Ancient Monuments in the Office of Works in 1910 and in 1913 was promoted to the position of Chief Inspector.

Cochrane practised as an architect in Ireland and can be considered as fulfilling the same role as Peers in his own country. He was a member of the Society of Antiquaries and also a member of the Society of Antiquaries of Ireland for which he served as President in 1911 and 1912. In addition he was the Principle Surveyor of the Irish Board of Works until 1909 and acted as the Inspector of Ancient Monuments for Ireland.⁵⁶

Given the intent of circulating foreign architectural books it is not surprising that the F.A.B.S. should attract such illustrious antiquarian guests and this shows the networking potential of the society itself in terms of promoting scholarly associations. One focus throughout this chapter has been on the relationship between members of the F.A.B.S. and other scholarly institutions thereby effectively mapping this complex network of interrelated organisations. Of central importance here is the notion that through these various associations F.A.B.S. members were able to influence the architectural values of their contemporaries. It was noted that at the turn of the century they were responsible for generating new scholarship concerning architecture of the English Renaissance. In particular they gave precedence to the work of Wren and extended study of the English Classical tradition to include works of the eighteenth century. Through the forum of scholarly debate they were able to participate in the interchange of ideas that related to concurrent architectural practice. However, to explore the influence of F.A.B.S. members on practice in detail it is essential to examine the professionalisation of architecture, an issue that dominated debate in architectural circles from the 1880's until the end of the 1930's.

Notes

1. J. M. Crook, William Burges and the High Victorian Dream, p. 355.

2. S. D. Kitson. "The R.I.B.A. Library" in J. A. Gotch [ed.], The History and the Growth of the RIBA, 1835-1935, London 1935, pp. 132-9.
3. J. Summerson, The Architectural Association, 1847-1947, London, 1947, p. 27.
4. W. G. Newton, op. cit., p. 14.
5. Ibid., pp. 13-14.
6. For publications by F.A.B.S. members see appendix 1.
7. D. Watkin, op. cit., pp. 96-103. Watkin states that Blomfield's book on the Formal garden in England was useful in attracting clients as well as being an important piece of scholarship. In the chapter titled "The History of the 'English Tradition': 1900-1945" he goes on to note that the books by Blomfield, Gotch and Macartney were pre-eminent in terms of research on the architecture of the English Renaissance. He goes on to state that Blomfield's history of the French Renaissance architecture 'still remains the most lively and sympathetic account of the whole period in English', high praise indeed for Blomfield's scholarship. For more detail on the relationship between the books by Blomfield, Gotch and Macartney and the F.A.B.S. architectural works see chapter 7.
8. For more detail on the relationship between these essays and the F.A.B.S. architectural works see chapter 8.
9. The F.A.B.S. promotion of certain architectural values as well as the relationship between their scholarly promotion of a national architecture and their actual buildings are issues explored in detail in chapters 7, 8 and 9.
10. J. A. Gotch, Early Renaissance Architecture in England, pp. 264-270.
11. W. G. Newton, op. cit., p. 14. As yet there is no scholarship concerning the prices of foreign architectural books in this period.
12. R. T. Blomfield, A History of Renaissance Architecture in England 1500 - 1800, pp. 302-319.
13. Idem., A History of French Architecture from the Reign of Charles VIII till the Death of Mazarin 1494 -1661, 2 Vols., London, 1911, pp. XXVii - XXXii and A History of French Renaissance Architecture from the Death of Mazarin till the Death of Louis XV 1661 - 1774, 2 Vols., London, 1921, pp. XXiii - XXVii.
14. Ibid., pp. Xi - Xii.

15. Ibid., p. Xii.
16. Ibid., p. Xiii.
17. Idem., Six Architects, London, 1935, p. 187.
18. For Fowler see "The late Mr. Charles Fowler [F.].", RIBA J, Vol. 11, 19 December, 1903, p. 116.
For Newton see his entry in L. Stephen and S. Lee [eds.], op. cit., 1930, p. 634.
19. "The late Mr. Charles Fowler [F.].", RIBA J, Vol. 11, 19 December, 1903, p. 116.
For Fowler and George see appendix 1.
20. For this change to the public school curriculum see J. Gathorne-Hardy, op. cit., pp. 136-43. and E. C. Mack, op. cit., pp. 7-11. Fourteen members of the F.A.B.S. attended top public schools, eight attended lesser public schools, five attended grammar schools, two were privately educated by tutors at home and one attended a school run by Quakers
21. J. M. Crook, William Burges and the High Victorian Dream, p. 39.
22. "James Morant Lockyer", The Builder, Vol. 109, 1915, p. 361.
23. "Obituary, John Alfred Gotch MA P-PRIBA", The Builder, Vol. 162, 1942, p. 78.
24. "The Late J. J. Stevenson FSA", RIBA J, Vol. 15, 1908, p. 482.
25. W. G. Newton, op. cit., pp. 30-34, for locations of meetings.
26. R. T. Blomfield, A History of Renaissance Architecture in England 1500 - 1800, pp. 356-357.
27. Ibid., pp. 192-194. for other works in King's Lynn see p. 325, 337, 392.
28. For dates of visits to these ecclesiastical buildings see W. G. Newton, op. cit., pp. 30-34.
29. Ibid., p. 43.
30. Ibid., p.26.
31. Everyman Encyclopaedia, 12 Vols., 5th edition, London, 1967, Vol. 11, pp. 12-13. For information on Penrose see appendix 1.
32. RIBA J, Vol. 9, 25th January, 1902, pp. 27-38. Vol. 10, 1903, p. 213, 220. pp. 337-346., Vol. 11, 1904, p. 455.
33. J. M. Crook, William Burges and the High Victorian Dream, p. 74.
34. Ibid., p. 76.

35. A. Crawford, "In Praise of Collotype: Architectural Illustrations at the Turn of the Century", Architectural History, Vol. 25, 1982, p. 58. Crawford gives a detailed account of the development of architectural illustrations in books and periodicals during this period. For the publications of the Architectural Illustration Society see The Architect, Vol. 36, 1886 to Vol. 42, 1892.
36. P. Gillet, op. cit., p. xii, pp. 30-57. This outlines the role of the Royal Academy in securing professional status for the artist, particularly the painter, in the 1850's the process accelerating through the 1860's.
37. B. Kaye, op. cit., p. 134.
38. Ibid., p. 134. The annual Travelling Scholarship of the Royal Academy was awarded in turn to students of painting, sculpture and architecture.
39. For the early history of the society see R. B. Mitford, The Society of Antiquaries of London: notes on its history and possessions, London, 1951, pp. 9-23. An even more comprehensive history of the society can be found in J. Evans, History of the Society of Antiquaries, London, 1956. It is also interesting to note that the society maintained links with masonic societies and that it was connected with the Grand Lodge from its foundation in 1717. Its connections with club life are reinforced when it is noted that there existed within its own membership two even more exclusive groups. These were the Cocked Hats Club founded in 1852 and limited to twenty members and the Essay Club founded in 1907 and limited to thirty members. In both cases the clubs were essentially dining societies which links them both to the F.A.B.S. and the origins of some gentlemen's clubs.
40. R. B. Mitford, op. cit., p. 12.
41. Ibid., pp. 17-23.
42. J. Evans, op. cit., p. 305n, p. 380n.. See also a paper read by Caroe to the society in November 1911.
43. R. B. Mitford, op. cit., p. 22.
44. J. M. Crook, William Burges and the High Victorian Dream, p. 76.
45. J. Evans, op. cit., pp. 339, 376-77.
46. The role played by the F.A.B.S. in the formation of the British School in Athens and the School of Architecture at the British School in Rome is studied in detail in chapter 5.

47. C. Harcourt-Smith, The Society of Dilettanti; its regalia and pictures along with an outline of its history 1914-32, London, 1932.
48. L. Cust, History of the Society of Dilettanti, London, 1898.
49. Ibid., p. 297.
50. Ibid., pp. 180-83, 204.
51. Ibid., pp. 190, 198-203.
52. C. Harcourt-Smith, op. cit., p. 94.
53. L. Cust, op. cit., pp. 192-93.
54. C. Harcourt-Smith, op. cit., p.94.
55. Ibid., p. 32. For more information on Loftie see appendix 2.
56. Ibid., p. 33. For more information on Peers and Cochrane see appendix 2.

Chapter 4

Professionalisation

An examination of the scholarship of F.A.B.S. members established the fact that they promoted certain architectural values through publications and a network of scholarly societies. It was argued that they can be distinguished from their peers within the profession because of this scholarship and the architectural values they supported. To expand on these issues it is now important to focus on the relationship of F.A.B.S. members to the architectural profession, and in particular their membership of the R.I.B.A.. This analysis accounts for some of the developments that occurred within the profession at the turn of the century and makes it possible to identify the full range of architectural values they promoted.

To provide a framework for developing these ideas the status of the R.I.B.A. within the architectural profession is examined. This establishes its pre-eminent position in governing architectural affairs in Britain and leads to a discussion of the status of F.A.B.S. members themselves within the Institute. Since the R.I.B.A. virtually dominated the profession it is then argued that F.A.B.S. architects were members of the profession's political class merely through membership of the Institute. More importantly they are then examined as members of the political elite of the profession because of the positions of power they held in the R.I.B.A. and the influence they had on the policies it adopted.¹

Having outlined the positions of power F.A.B.S. members occupied this analysis continues by considering theories of professionalisation and how these apply specifically to the case of the architectural profession. This section takes into account the comments of F.A.B.S. members concerning professionalisation and their involvement in the debate concerning the registration of architects which was a major area of dispute during this period. In the 1890s the majority of serving F.A.B.S. members supported registration but some future members of the F.A.B.S. resigned from the R.I.B.A. because they were opposed to the idea. In the first decade of the twentieth century these objectors gradually rejoined the R.I.B.A. and supported this policy of registration. This shift in

opinion can be explained by noting the external pressures faced by the profession and examining the internal deliberations of the R.I.B.A., factors that suggest protectionist interests were in operation.

Before examining these complex issues it is useful to note the rising status of architects and their profession during the second half of the nineteenth century. This development was noted by Summerson who stated.

It [the High and Late Victorian periods] covers a period of English life during which the professional classes were continuously in the ascendant. The atmosphere of the 'sixties had been hard - socially and aesthetically; the architect was barely a gentleman unless he had reached the very top; his work was constantly overshadowed by that of the engineer and patronage was in the hands of the hard-headed, self-made philistine. By the 'eighties things had greatly changed. Patronage was then passing to the second Victorian generation - educated as well as affluent - and the architect came in for his full share of employment as a purveyor of middle-class amenities.²

Clearly according to Summerson the status of the architectural profession increased over the period in question, consequently the status of all F.A.B.S. members, whatever their position within the profession itself, would also have increased in value to some extent. Summerson focused on patronage to highlight the increasing status of architects in this period but other factors must be taken into account if this development is to be explained. As Summerson pointed out the most important of these factors was the emergence of the professional classes as dominant social forces during this period. The emergence and consolidation of professional practice implies some form of organisation on the part of practitioners if their status as specialists was to be protected. If this notion is applied to the architectural profession then the only society that fulfilled such a protectionist role effectively was the R.I.B.A..

The mere fact that the R.I.B.A. had been granted a Royal charter distinguished it from all other British architectural societies but other factors ensured that it was prominent in controlling architectural affairs. In 1861 the R.I.B.A. had 338 members which was just under nine percent of the architect population according to the census figures. These could, however, be rather misleading and many of those giving their profession as architect in the census would probably in fact have been builders or surveyors. The first really significant rise in R.I.B.A. membership occurred in 1891 when it increased to eighteen percent of the architect population. The next significant milestone was 1921 when R.I.B.A. membership accounted for forty-eight percent of practising architects.³ These bare facts seem to suggest that the R.I.B.A. actually had limited control over the profession through its own membership in the late nineteenth and early twentieth centuries. This does not, however, take account of its relationship to other architectural societies.

It is important to note that for most of the nineteenth century the R.I.B.A. was primarily a metropolitan society with the majority of members working or living in London and the Home Counties. Consequently the R.I.B.A. was accused of representing the interests of London architects and ignoring those practising in the provinces and this led to the formation of a number of provincial architectural societies based in major cities and towns. To counter these charges of metropolitan nepotism the R.I.B.A. courted these societies and many of them officially became Allied Architectural Societies of the Institute. This relationship was formally cemented in 1889 when the Presidents of the Allied Architectural Societies were given seats on the Council of the R.I.B.A..⁴ A similar act of incorporation occurred in 1925 when the Society of Architects merged with the Institute. This society had been founded in 1884 specifically to promote the registration of architects at a time when the R.I.B.A. was still officially opposed to the idea. When the Institute finally openly adopted a registration policy in 1906 barriers between the two societies were removed but it still took another eighteen years before a mutually agreeable arrangement for incorporation could be reached.⁵ Taken together these factors indicate the dominance of the R.I.B.A. over the architectural profession as it managed to effectively incorporate rival groups into its own body thus increasing its own sphere of influence.

The R.I.B.A. increasingly exercising control over members of its own profession and it cultivated a wider sphere of influence by acting as proscriptive advisor to both local, and national, government bodies formulating legislation for the built environment. They had first been consulted in such matters in 1855 when the Metropolitan Building Act was being drafted and by 1914 the R.I.B.A. considered it to be its public duty to tender advice to the government on all legislation relating to building and architecture. The R.I.B.A. had some form of representation on the committees that framed such legislation from this date onwards and so developed a platform from which they could represent the interests of architects.⁶

The professional supremacy of the R.I.B.A. has been confirmed by noting its gradual increase in membership and the incorporation of rival architectural societies. This means that those R.I.B.A. members who could influence decision making within the Institute and were able to contest the political leadership of the profession, can be considered as part of the profession's political class.⁷ To determine whether members of the F.A.B.S. belonged to this political class the operational framework of the R.I.B.A. must be outlined.

From its inception membership of the R.I.B.A. was divided into two classes, Associate and Fellow. To gain membership certain criteria had to be fulfilled. To become a Fellow you had to have practised as a principal architect for at least seven successive years. To become an Associate you had to have practised or studied architecture for less than seven years and reached the age of twenty-one.⁸ Additionally nominees for both classes had to obtain the sponsorship of at least three architects who were already members of the R.I.B.A., and in the case of Fellows additionally provide a list of their own architectural work.⁹ Even when these criteria were fulfilled the prospective candidate still had to have his election ratified by the Council of the Institute. In 1877 these regulations were slightly amended so that from 1882 all candidates for Associate had to pass an examination set by the R.I.B.A. as well as obtain sponsorship from R.I.B.A. members.¹⁰

This process indicates that the R.I.B.A. was an elitist organisation because it was necessary to have contacts within the R.I.B.A. in order to secure nomination for membership, a procedure that parallels that used by the elite groups already examined. If the election of F.A.B.S. members to the R.I.B.A. is examined then a number of interesting facts emerge[Figure 4.1]. Fifty-two of the fifty-four F.A.B.S. members under consideration became members of the Institute. Clearly they aligned themselves with the elite of the profession and it is not surprising to find that many of their nominators had been, were, or became, members of the society.¹¹ Both E. P. Warren and P. Waterhouse were elected to Associate with the support of three members of the F.A.B.S.. Waterhouse, along with L. A. Stokes and R. S. Wornum, was also elected to Fellow with the support of three members of the society. Two members of the F.A.B.S. nominated R. T. Blomfield, E. G. Dawber and T. Wells for Associate and W. S. Barber, W. D. Caroe, C. L. Eastlake and W. Emerson for Fellow. A further seven F.A.B.S. architects were elected to the Institute with the support of one F.A.B.S. nominator. From this available evidence it is clear that F.A.B.S. members supported each other in election to the Institute.

The election of F.A.B.S. members also highlights the ramifications of the decision to examine candidates for Associate membership from 1882. It was possible to bypass the examination by election directly to Fellow. This course of action was taken by eight F.A.B.S. members, C. J. Blomfield, W. D. Caroe, W. F. Cave, J. A. Gotch, E. L. Lutyens, M. E. Macartney, E. Newton and R. S. Wornum. Since the Associate level could only be circumvented by those who already had contacts within the Institute this suggests that the R.I.B.A. continued to exclude primarily in elitist terms of networking rather than through the newly introduced system of meritocracy.

The hierarchical structure of the R.I.B.A. becomes evident when it is realised that until 1925 Fellows enjoyed voting privileges over Associates which meant that they formed the electoral college that controlled the composition of the Institute's Council. The Fellows made a slight concession in 1881 when the Associates were allowed to vote for two representatives on the Council.¹² This means that Fellows of the R.I.B.A. were by definition members of the political class of the profession as they

were in a position to determine the composition of the Council, vote executive officers into power and stand for these posts themselves. In total forty-eight of the fifty-two F.A.B.S. who joined the R.I.B.A. became Fellows of the Institute and would have enjoyed the privileges outlined above as members of the profession's political class.

The exercise of power within the R.I.B.A. centred on its Council which can be considered as the political elite of the political class given that it was composed of, and elected by, Fellows of the Institute. Until 1864 the Council consisted of the President, three Vice-Presidents, two Honorary Secretaries and twelve ordinary members. This was amended in 1867 to take the number of ordinary members up to fifteen. In the following year it was decided that ordinary members of the Council would be elected for a term of three years rather than one as had previously been the case, a move that suggests a stable and perhaps more effective Council capable of fulfilling long term objectives.¹³ One further change to the composition of the Council came in 1889. Under pressure the R.I.B.A. agreed that the nine Presidents of the Allied Architectural Societies, who represented provincial architects, should be nominated to sit on the Council. Of course this was given the rider that they must also be members of the R.I.B.A. before they could sit on the Council.¹⁴

Between 1860 and 1920 a total of thirty-eight out of the fifty-two F.A.B.S. members who joined the R.I.B.A. sat on the Council in some capacity with many holding the higher posts of President, Vice-President and Honorary Secretary [Figures 4.2 and 4.3]. From 1874 these posts became even more powerful as the holders were entitled to sit on all R.I.B.A. committees as ex-officio members. In total sixteen F.A.B.S. architects became President of the Institute, starting with H. Jones in 1883 and ending with G. G. Scott in 1933. They virtually dominated the position at the turn of the century for between 1894 and 1916 they held the post in all years except 1904 and 1905. It is also notable that five F.A.B.S. architects also held the post between 1921 and 1928. The position of President was more than titular since from 1880 he appointed the assessors for major architectural competitions, thus controlling to some extent the types of project likely to be awarded premiums and be built.¹⁵ F.A.B.S. members were similarly successful in election to the post of Vice-President of the Institute,

eighteen of them holding the position between 1860 and 1919, with a further five holding the post of Honorary Secretary between 1860 and 1918. There was no limit on the number of terms a Fellow could serve on the Council so it was possible to become, virtually, a permanent member. Two extreme examples of this were G. Aitchinson and J. A. Gotch. In the case of Aitchinson he was an ordinary member of the Council between 1885 and 1888, then was Vice-President between 1889 and 1892. He returned to being an ordinary member between 1893 and 1895 then became President from 1896 to 1898. Gotch was an ordinary member of the Council for twenty years between 1891 and 1911 before becoming Vice-President from 1914 to 1918 then acting as President between 1923 and 1924.

The F.A.B.S. played a central part in the decision making of the R.I.B.A. through membership of the Council and as its executive officers, factors which mean they can be considered as members of the profession's political elite. Significantly between 1906 to 1914, when the R.I.B.A. framed its policy on registration and completely reformed the examination and education of architects, serving F.A.B.S. members were well represented on the Council of the Institute. During this period the Council was composed of fifteen ordinary members, the President, two Vice-Presidents and two Honorary Secretaries a total of twenty members. In the years 1906, 1907, 1908, 1910 and 1911, F.A.B.S. members held ten out of the twenty seats on the Council and during the entire period their share never dropped below six seats [Figure 4.4]. Notably in all these years a F.A.B.S. architect was President of the R.I.B.A. and would have held the deciding vote in the case of any tied decisions.

Besides having influence in the Council F.A.B.S. members were appointed to non-voting executive positions in the Institute. Five became Auditor to the R.I.B.A., a post that dealt with the finances of the Institute and reported directly to the Council. The Secretary to the Institute similarly had no voting rights as it was a permanent, non-elected, salaried post, created because the Honorary Secretaries could not cope with the administrative workload as the Institute expanded. The F.A.B.S. architect C. L. Eastlake was the first Secretary and held the post between 1867 and 1877. One of the most notable of these executive posts as far as the F.A.B.S. was concerned was the Honorary

Secretary of Foreign Correspondence a position held by F. C. Penrose between 1860 and 1862 and by F. P. Cockerell between 1871 and his death in 1878. The aim of this post was to foster links with foreign architectural societies and who better than F.A.B.S. members to develop such contacts given their scholarly interest in foreign architecture.

The scholarship of F.A.B.S. members unsurprisingly manifested itself in their membership of committees within the Institute. A total of nineteen joined the Library Committee [the Literature Standing Committee from 1886] with five going on to be Chairman and two Vice-Chairman of the committee [Figure 4.5]. An interest in foreign architectural matters was evident in their membership of two R.I.B.A. temporary committees established to deal with international architectural events. In 1877 the Paris Exhibition Committee was set-up to look at arrangements for the 1879 Universal Exhibition, six of the ten committee members, G. Aitchinson, E. M. Barry, A. W. Blomfield, C. F. Hayward, T. H. Lewis and J. L. Pearson, were F.A.B.S. members. This committee sat again in 1878 with the same composition minus Lewis, and then in 1879 still minus Lewis but with the addition of T. R. Smith.¹⁶ F.A.B.S. architects also dominated the executive committee for the Seventh International Congress of Architects held in London in 1906. Seven of the ten members of this committee were also members of the F.A.B.S., these were, A. Webb, R. T. Blomfield, T. E. Collcutt, E. G. Dawber, A. Graham, M. E. Macartney and L. A. Stokes.¹⁷

Through their membership of the Council and various committees of the R.I.B.A. members of the F.A.B.S. were individually and collectively in a position to influence the course taken by the architectural profession in the late nineteenth and early twentieth centuries. Before considering how their decisions influenced the architectural profession it is necessary to examine theoretical discourse on the formation and operation of the professions, noting its links with elite theory.

The development of professions in the modern sense, as a class signifying particular power relations, has been traced to the early nineteenth century and increasing industrialisation.¹⁸ Central to theories

linking professionalism and elitism is the notion of "functional capability and responsibility".¹⁹ To expand this centres on the idea that

Functional responsibility presupposes a high degree of functional ability. To gain elite position persons must possess - or be assumed to possess - some attribute that is valued by that society.²⁰

The regulation of such expert knowledge created a dilemma that professionalism attempted to resolve. This situation is simply expressed as a correlation between group and individual welfare.

Because of the ignorance of the layman, it is possible for the individual expert to exploit the market by rendering inefficient, unqualified or inadequate services. In time this will lead to the professions falling into disrepute, and a consequent general lessening of demand. It is thus in every professional's long term interest to ensure that the public receives only efficient service from his colleagues.²¹

This argument continues by focusing on a moral or ethical element where

...the function of the professional association is to provide an acceptable substitute for the market relationship...this function it attempts to fulfil by guaranteeing [i] the competence, [ii] the integrity of its members.²²

The issue of ethical integrity has been noted as an essential element in defining elite groupings.²³ It has also been seen as a vital element in the structure of professionalism.

All true professions...are characterised by expert, esoteric service demanding integrity in the purveyor and trust in the client and community, and by non-competitive reward in the form of a fixed salary or standard and unquestioned fee.²⁴

This aspect of professional conduct has elsewhere been given detailed treatment and related directly to the architectural profession.

The fiduciary relationship between professional and client involves certain restrictions on the professional man's methods of charging. It requires that the practitioner shall be financially disinterested in the advice he gives, or at least, that the possibility of conflict between duty and self-interest shall be reduced to a minimum...In the architectural profession this matter was deemed important enough to be instilled in the R.I.B.A. code. An architect is remunerated solely by his professional fees and is debarred from any source of remuneration in connexion with the works and duties entrusted him.²⁵

This was the backbone of the Institute's early moves towards professionalisation and can be considered as 'weak' in comparison with later forms such as registration and examination since it could only be enforced on members of the R.I.B.A.. The majority of members of the F.A.B.S. supported this 'weak' professionalisation by the very fact they joined the Institute and, presumably, wished to abide by its code of conduct. The F.A.B.S. architect T. R. Smith placed this issue at the heart of a paper he delivered at the R.I.B.A. in 1872 titled, "On Professional "Esprit de Corps"".

So in our own profession, a client employing one of ourselves has in professional Esprit de Corps a safeguard that his interests will be attended to, and his work well done and fairly charged for; and on the other hand, that he will have the advantage in negotiations....the matter will be argued as one in which right will be done because it is in the hands of professional men... and were there no professional honour among architects, how many a bad brick and rotten stick would find its way into works where, if professional superintendence was paid on the one hand, professional blindness would be handsomely fed on the other.²⁶

Smith was particularly scathing about any form of indirect remuneration engaged in by architects and this point was supported by his fellow F.A.B.S. member M. D. Wyatt in the discussion that followed the paper.

At the time I was Honorary Secretary of this Institute I received letters occasionally from tradesmen, offering pecuniary considerations if use should be made of their wares. A correspondence was entered into with several of them and inquiries made "Why they sent out such letters". The reply was that they sent to me as they had done to other architects, some of who accepted the terms offered; but on my asking their names, I could never obtain an answer.²⁷

Another financial consideration considered by Smith was the charging of extras in the construction of a building.

Were sufficient forethought exercised and were we firm enough in requiring liberal preliminary estimates to be passed, and sufficiently large money provisions to be introduced, extras might disappear almost entirely from our practice... the result if it became general practice would be to raise the value of architects a hundredfold in the eyes of the commercial world.²⁸

He then went on to outline other issues he considered to be deficiencies in the esprit de corps of the architectural profession. He stated that these deficiencies would be overcome when an architect could trust his fellow architects to fairly, compete for trade, decide any professional dispute and engage in architectural competitions. On this final point he believed

...when each practitioner has a proper professional temper and a fitting professional pride, rules for the regulation of practice and guidance of competitions will almost make themselves. A successful competitor will then receive the congratulations and support of

those professional brethren, who in less happy days would, perhaps, have written damaging letters to the "Times".²⁹

Smith had opened his paper by surveying other comparable professions in an attempt to identify those with the strongest esprit de corps and the factors that gave them a cohesive professional identity. The one profession he felt displayed these characteristics to the full was the Bar. This he believed was because barristers worked in close association, shared a university or public school education and were happy to comply with the discipline of the Inns of Court.³⁰ His reference to the education of barristers is telling but the conclusion to his entire survey of other professions indicates the direction he felt the architectural profession itself should take.

There does not therefore seem to be any rule as to what form of organisation best promotes Esprit de Corps, only it is to be noted that the professions where public spirit is most manifest, seem on the whole to have the most vigorous central ruling power, whether personal or a society, and to be defined by the most strongly marked and most strictly kept boundaries.³¹

In this statement Smith was promoting the role of the R.I.B.A. as the organisational centre of the profession but it is unclear as to what was meant by "strongly marked and most strictly kept boundaries". This hints at some kind of closure for the profession but was not explicit about the form this should take. The method adopted by most professions in achievement of this aim during the nineteenth century was some form of registration of practitioners. The process of registration, with particular reference to the architectural profession, was outlined by Kaye.

Registration consists of the passing of an Act of Parliament setting up a register of qualified persons. Registration may be voluntary or compulsory. If it is voluntary then it is in effect similar to a professional association except that it may acquire public prestige more rapidly in so far as it is a government sponsored institution. There are two stages to compulsory

registration: firstly, that in which only registered persons may use the name of the profession, while unregistered persons may practice, provided they do not use the actual name; and secondly that in which only registered persons may practice. For example since the Architect's [Registration] Act of 1938, no person may describe himself as an architect unless he is on the Register of Architects but anyone may design and supervise the erection of houses provided he avoids the style architect.³²

In Britain the architectural profession has never advanced beyond this position and provided for complete closure but even achieving the limited controls of partial compulsory registration took over fifty years. The first attempt to introduce a registration Bill was in 1886, this was to have included the registration of civil engineers and surveyors as well as architects but did not even reach the Commons stage. In 1889 a new Bill, dealing only with architects, was introduced but defeated at the second reading and from this date the issue of registration prompted the introduction of Bills in 1890, 1892, 1895, 1900 and 1903, all of which were defeated. The R.I.B.A. clearly articulated its objection to all these Bills to government and this suggests that it was opposed to the basic principle of registration. However, its resistance was actually prompted by the desire to introduce a Bill of its own in which the Institute would become the administrative centre for any register of architects.³³

In the early 1890's it would appear that the concurrent F.A.B.S. membership was split on the issue of registration. In this period seven of these serving F.A.B.S. members were in a position to control R.I.B.A. policy through membership of the Council and wished to see the Institute at the head of a closed profession [Figure 4.6]. However, two other serving F.A.B.S. members, Fowler and Stevenson, openly declared their opposition to such registration in 1891. In this year a letter was sent to the Times objecting to the presentation to Parliament of a Bill concerning registration. Included with this letter, and also published by the paper, was a letter sent to the R.I.B.A. outlining objections to the proposed Bill. This letter was signed by forty-five architects, including Fowler and Stevenson, and twenty-four other artists. Besides the two F.A.B.S. architects already noted this list included one former F.A.B.S. member, A. W. Blomfield, and six others who would go on to join the society.

These were, R. T. Blomfield, W. D. Caroe, G. C. Horsley, M. E. Macartney, E. Newton and E. P. Warren.³⁴ The extent of the rift caused by this issue is indicated by the fact that four of these architects, R. T. Blomfield, Horsley, Macartney and Newton resigned their membership of the R.I.B.A. in 1891 and only rejoined the Institute in 1906. Essentially these architects and artists objected to the idea that competence as an architect could be examined and this used as a method of selection for closure of the profession by registration. This point was outlined in the letter sent to the R.I.B.A..

We believe that, while it is possible to examine students in construction and matters of sanitation, their artistic qualifications, which really make the architect, cannot be brought to the test of examination, and that a diploma of Architecture obtained by such means would be a fallacious distinction, equally useless as a guide to the public and misleading as an object for the efforts of the student.³⁵

The publication of this letter was only the beginning of the matter and the ensuing debate resulted in the publication in 1892 of the collection of essays titled Architecture: A Profession or An Art. The main theme followed in the thirteen essays was the qualification and training of architects. The future F.A.B.S. members Blomfield, Horsley, Macartney and Newton all contributed to this collection and articulated their arguments to some degree around the issue of examination. Before going on to look at the F.A.B.S. members control of the development of architectural examinations and education, which is the central issue debated in the next chapter, their shift in opinion towards registration and changes to R.I.B.A. policy on the matter must be explored.

In 1906 the R.I.B.A. adopted a policy designed to unify the profession with the aim of achieving registration of all architects. It was realised that to achieve these aims the Institute needed to expand its membership sufficiently to become truly representative of the overall profession. Since many practising architects were unwilling to take the R.I.B.A. examination for election to Associate, as instituted in 1882, this meant the creation of a new class of membership for the Institute. This new

class, whose members were known as Licentiates, was intended as a temporary measure encouraging rapid expansion of the Institute. It was instituted by a supplement to the R.I.B.A. charter in 1909 and was intended to accommodate architects who had been in practice for five years as a principal and those who had been for ten years or more assistants in practice or students of architecture. This new class was only open to entry between 1909 and 1911, after this date entry to the Institute was again to be achieved through the usual channels. The R.I.B.A. realised it could also effectively expand membership by amalgamation with the Society of Architects, which had been formed in 1884 with the singular aim of promoting registration. The R.I.B.A. adopted this suggested amalgamation as policy in 1911 but difficulties, including the Institute's own charter and the intervention of the First World War, meant that this aim was not finally achieved until 1925. This expansion of the R.I.B.A. membership meant that the Architects [Registration] Act was finally passed as law in 1931 then amended to its final form in 1938.³⁶

This basic outline of the drive towards registration allows the activities of F.A.B.S. members in this area to be charted in relation to developments initiated by the R.I.B.A.. As noted a number of F.A.B.S. architects had objected to registration in the 1890's but by 1914 they came not only to support registration but to be actively involved in framing the relevant legislation within the R.I.B.A.. As noted earlier, during the period 1906 to 1914, when the Institute's policy on this issue was decided, serving F.A.B.S. members came to dominate positions of power in the R.I.B.A. [Figure 4.4]. In this period thirteen of the fifteen F.A.B.S. members served on the Council in some capacity. In four of these years ten F.A.B.S. members were on the Council and there were always at least six serving on the Council in any one year. Even those F.A.B.S. members who had resigned from the Institute in 1891, Blomfield, Horsley, Macartney and Newton, rejoined and held posts on the Council between 1906 and 1914.

The F.A.B.S. members developed a considerable power base in the R.I.B.A. but this does not explain why they should change their opinion on such an important issue as registration. In fact it

seems that Blomfield was never truly convinced about the issue. In 1932 when discussing his involvement with the anti-registration campaign of 1891 he stated that

The result of our efforts was to thrust Registration into the background; it postponed the evil day for forty years.³⁷

However, this statement seems to directly contradict Blomfield's opinion on registration as expressed at a meeting of the R.I.B.A., held in 1913, to discuss a report from the Council on this matter. He was chair of the meeting in his capacity as President of the Institute and roughly outlined a "history" of the Institute's attempts to solve the issue in the previous twenty-five years. He continued his opening statement by noting that since 1907 the Institute had decided to come to some form of compromise over registration, then listed the obstructions that still remained to be surmounted. He concluded by placing on the record his own position on the issue.

There are one or two remarks that I would like to make to you in my personal capacity... simply as a member of the Institute. I have been told that my own personal attitude in this matter has been supposed to be hostile on this question. I may tell you gentlemen that it is nothing of the sort. [Hear, hear.] I say, in order to put a stop to any such foolish rumours, that it is nothing of the sort, because I am convinced by the logic of facts, whatever one may have thought twenty years ago, that some organisation of our calling is necessary. [Applause.]...I am in favour of this scheme because I hope it may settle this great and burning question which is before us every year, and I hope that if we can arrive at settlement and determine the policy which is to govern our action in this matter, it will free us for activities in other directions which are very urgently needed [Applause].³⁸

In this speech Blomfield was concerned that this issue had to be resolved for the good of the profession as it had already taken up too much of the Institute's energies. More importantly he stated that he was "... convinced by the logic of facts...some organisation of our calling is necessary".

Unfortunately he did not elaborate on this matter but this seems to suggest that external factors had forced him, and others in the profession, to consider registration as the only way forward. In basic terms this change in opinion by those such as Blomfield was a protectionist measure. The R.I.B.A. and its members considered the profession's autonomy threatened by the encroachment of civil engineers and surveyors. This period saw the formation of an increasing number of institutions governing allied professions, the Royal Institution of Chartered Surveyors in 1868, the Institution of Municipal Engineers in 1873, the Chartered Auctioneers and Estate Agents Institute in 1886, Institute of Sanitary Engineers 1895, Waterworks Institute in 1896, Heating and Ventilation Engineers in 1897 and the Concrete Institute in 1908 which became the Institute of Structural Engineers in 1922. This situation became more threatening in the first decades of the twentieth century as technological advances in the Edwardian age made the architect's position more vulnerable.³⁹

The origins of this threat can be traced to the middle of the nineteenth century and was exemplified, all be it implicitly, in T. R. Smith's aforementioned paper of 1872, "Professional "Esprit de Corps"". In this paper he noted that

The amount of Esprit de Corps among civil engineers may be fairly admitted to be considerable... their profession has reached a high social status, and the public and other works entrusted to it are of Imperial importance and magnitude, so that a civil engineer has great cause to take pride in it... Their society is more powerful in various ways than ours: the leading men devote time to its management, and attend discussions with a regularity remarkable, when we consider the money value of their time; and if I am not misinformed, its control over the proprieties of professional life is vigorously exercised.⁴⁰

This shows the perceived pre-eminence of civil engineering over architecture in 1872 and it can be argued that in 1900 a comparable situation existed. The architectural profession was equally threatened by the encroachment of surveyors on their territory. This threat was usually articulated by

architects around the notion that surveying was a completely separate activity and that surveyors had no place in the R.I.B.A.. This was the case put forward by E. Newton in his essay "Architects and Surveyors" included in Architecture: A Profession or An Art in 1892. Newton's essay was prompted by the opinion expressed by promoters of registration that "...the architect must be artist, constructor and man of affairs." He took this to mean that "...broadly speaking it is a combination of the constructor and business man, the so-called 'practical architect' who is set up as the standard of modern architectural excellence."⁴¹ His argument continued with the observation that

If he who is a 'practical' man and nothing more has no claim to be considered an architect at all, what claim has he who is the business man par excellence, the 'surveyor architect' or 'architect and surveyor', who forms the class of which about half the 'profession' consists?⁴²

Newton went on to describe the duties undertaken by this class of 'professional' and the wider social forces that had caused its emergence.

The 'architect and surveyor' will advise on light and air cases, easements, party walls, perpetual and interim injunctions; will take out quantities, measure extras and omissions; in fact do almost anything except architecture... Lawyers are largely responsible for this. For legal purposes an architect is a surveyor; he is dragged into cases to give evidence as an expert on points having no connexion whatever with architecture.⁴³

His argument was continued with reference to the various branches of surveying that had developed during the nineteenth century with the overriding observation that architecture and surveying were two distinct professions that should remain clearly separated.⁴⁴ In promoting these ideas Newton was not specifically coming out against registration he was more interested in maintaining a separation of the two professions. This was, of course, going to be rather difficult for, as he had pointed out himself, at this time over half the membership of the R.I.B.A. would have fallen into his category of 'architect and surveyor'. It seems that Newton was implying that the Institute should not

attempt closure since it was already contaminated by surveyor members and the situation would only get worse if registration was enforced.

Newton seems to have taken a particularly idealistic line on this issue even for a supporter of the art faction in the debate over registration. In the second half of the nineteenth century it was common practice for architects to engage in duties properly defined as the province of surveyors. For example, the F.A.B.S. architect W. E. Nesfield, whose artistic credentials were unquestionable, engaged in the valuation of land and property because of the financial rewards.⁴⁵ Considering these factors it is probable that the formation of the Royal Institution of Chartered Surveyors in 1868 would have given some concern to the majority of architects many of whom would have derived at least part of their income from surveying activities.

By the end of the nineteenth century the Royal Institution of Chartered Surveyors had become an effective professional society, a position it maintained into the first decades of the twentieth century.⁴⁶ The strength of both the Royal Institution of Chartered Surveyors and the Institute of Civil Engineers was noted by A. Webb in 1914 when he was discussing possible problems regarding legislation for the registration of architects. He initially focused on legislation that would prevent these professions from engaging in any form of architectural practice.

And the reason it would not be possible to ensure that nobody should be allowed to practise architecture unless he had passed a certain standard was because it required legislation by Parliament always an extremely difficult thing to get, but especially so in this case. Engineers, for instance would say, "Well, but I am not going to undertake always to employ an architect; do you mean to say I am not to design any of my iron work, or to design anything which approaches architecture, and have nothing to do with anything of that kind?" The Engineers are an extremely strong body who would be against us. And surveyors again - I hardly think it fair to expect that a surveyor who has a large estate to manage should not do any of the work on that estate. It is obvious he would oppose such a proposition, and we

know the Surveyors' Institution would... The penalising clauses of such a Bill, we believe, Parliament would never pass.⁴⁷

In the first two decades of the twentieth century all three of these professions considered the others as competing for trade and consequently desired to control this particular sphere of activity. This notion of competition was discussed by A. Webb after he had noted the inevitable failure of preventing other professions from engaging in architectural design. He saw that the next alternative open to the architectural profession was to restrict use of the term architect to those who had passed certain examinations, but saw this measure as flawed in terms of implementation.

... and even if such a proposal were passed, the surveyor would still come in. He would say, "I don't care at all because I shall still call myself a surveyor." Christopher Wren was a surveyor; he was surveyor of St Paul's Cathedral, and he was the architect of St Paul's. The late Mr Norman Shaw used to say, "I do not mind; I shall simply call myself a surveyor." There would be endless other ways of keeping out of the Act. The serious difficulty which is brought before us by members who practise out of London is that surveyors and estate agents do so much work which properly ought to fall to architects. I feel that, too; it is very annoying that should be so. I wish we could prevent it. But the Act will not prevent it; they will still be surveyors.⁴⁸

It was noted earlier that for Blomfield the logic of the situation created by these external factors meant that closure of the profession had become an inevitable choice even for those architects originally opposed to the process. This point was supported by Webb who believed that closure was a complex matter which could not be effectively achieved through government regulation. It could only be achieved by the indirect method of controlling the selection processes to be used in testing the competence of those to be registered. This was from the outset centred on some form of examination yet another area F.A.B.S. architects had opposed during the profession or art controversy of the 1890's. Specifically they objected to the testing of design skills but, as with the

issue of registration, these architects then changed their position and by the early 1900's supported a stringent examination, influenced by the Beaux-Arts system, focused specifically in this area. To understand why such a change occurred it is necessary to look the examination and education systems for architects developed by the R.I.B.A..

Notes

1. The theory surrounding political class and political elite formations is outlined in the introduction to this study.
2. J. Summerson, The Architectural Association 1847 -1947, p. 29. This issue is also a central premise in M. Girouard, Sweetness and Light, Oxford, 1977.
3. B. Kaye, op. cit., pp. 173-5.
4. Ibid., pp. 125-7.
5. Ibid., pp. 147-53. This provides a clear and concise account of these events as does H. Barnes, "The R.I.B.A. and Statutory Regulation of Architects", in J. A. Gotch [ed.], A History of the R.I.B.A. 1835-1935, London, 1936, pp. 68-84.
6. The increasing importance of the R.I.B.A. as an advisory body in framing government legislation is outlined in A. Mace, The R.I.B.A.: A Guide to its Archive and History, London, R.I.B.A. Publications, 1986, pp. 211-12. For a listing of Acts of Parliament relating to architectural matters see A. Ravetz, The Government of Space: Town Planning in Modern Society, London, Faber and Faber, 1986, pp. 149-50.
7. For an outline of the concept of a political class and a political elite in elite theory see the introduction to this study.
8. B. Kaye, op. cit., pp. 80-1.
9. See Nomination Papers for Fellows and Associates held at the R.I.B.A..
10. B. Kaye, op. cit., pp. 129-30.
11. A number of Nomination Papers have been lost or destroyed over the years so it is not possible to give the names of all nominators.
12. B. Kaye, op. cit., pp. 80-1, 125-7, 147-51.

13. The simplest way of examining these changes to the R.I.B.A. Council is to look at the lists of Council and committee members provided in the R.I.B.A. Transactions, 1859/60 to 1893/4, and the R.I.B.A. Kalander, 1894/5 to 1919/20. Figures 4.2, 4.3 and 4.4 have all been compiled from these sources.
14. B. Kaye, op. cit., pp. 125-7.
15. For a detailed examination of this issue see chapter nine.
16. See R.I.B.A. Transactions 1876/7, 1877/8, 1878/9, lists of committee members, unpaginated sheets.
17. R.I.B.A. Kalander, 1904/5, p. 5.
18. H. Perkin, "The Birth of Class" in R. S. Neale [ed.], History and Class, Essential Readings in Theory and Interpretation, Oxford, 1983, pp. 165-9.
19. D. Boyd, op. cit., pp. 26-7.
20. Ibid., p. 26.
21. B. Kaye, op. cit., p. 15.
22. Ibid., p. 15.
23. D. Boyd, op. cit., pp. 27-9.
24. H. Perkin, op. cit., p. 189.
25. A. M. Carr-Saunders and P. A. Wilson, The Professions, Oxford, 1933, p. 426. This same kind of code was also installed in the regulations of the Institute of Civil Engineers where similar problems occurred with contractors offering inducements.
26. T. R. Smith, "On Professional "Esprit de Corps"", R.I.B.A. Transactions, 1871/2, p. 25.
27. Ibid., p. 32.
28. Ibid., p. 28.
29. Ibid., p. 26. This point was seconded by a fellow F.A.B.S. member, C. F. Hayward, in the discussion following the paper.
30. Ibid., p. 21.
31. Ibid., p.23.
32. B. Kaye. op. cit., p.19.

33. Ibid., pp. 136-41, 147-8.
34. R. N. Shaw and T. G. Jackson [eds.], op. cit., pp. XXXiii-v.
35. Ibid., p. XXXiv.
36. B. Kaye, op. cit., pp. 147-53. This provides a clear and concise account of these events as does H. Barnes, "The R.I.B.A. and Statutory Regulation of Architects", in J. A. Gotch [ed.], A History of the R.I.B.A. 1835-1935, pp. 68-84. To gain a more complex version of events as deliberated in the R.I.B.A. see the following texts. C. M. Hadfield, "Legal Registration of Architects" [letter to the editor], RIBA J, Vol. 10, p. 526. B. Pite, "The Registration of Architects", RIBA J, Vol. 11, 1904, pp. 221-34. W. D. Caroe, "Examination and Diploma", RIBA J, Vol. 13, 1906, pp. 314-5. "Report of the Council on the Resolutions Regarding the Question of Registration passed 3rd April 1906", RIBA J, Vol. 14, 1907, pp. 327-34. J. W. Simpson, "With Share and Matlock", RIBA J, Vol. 17, 1910, pp. 212-8. "The Institute and the Society of Architects: Draft Agreement: Discussion", RIBA J, Vol. 19, 1912, pp. 306-20. "The Statutory Registration of Architects", RIBA J, Vol. 21, 1914, pp. 80-103, 167-74, 429-38, 515-22, 597-604.
37. R. T. Blomfield, Memoirs of an Architect, London, 1932, p. 65.
38. "The Statutory Registration of Architects", RIBA J, Vol. 21, 1914, pp. 93. By this time the Council had realised that it was very unlikely that any registration bill would be passed by Parliament until they could show that they truly represented the whole profession. This could only be achieved by amalgamation with other architectural societies which meant redrafting the charter of the Institute. This redrafting had been in hand since 1912 and was the main subject of meetings on the matter of registration in 1913 and 1914. It is notable that the F.A.B.S. members Gotch, Newton, Stokes, Warren and Webb, all contributed to the open debate on the issue at this time.
39. R. Fellows, Edwardian Architecture, Style and Technology, London, 1995. T. F. Peters, Building the Nineteenth Century, Cambridge, Massachusetts, 1996. These books gives an outline of technological advances and the ramifications for architects in this period. See W. H. Armytage, A Social History of Engineering, London, 1961, pp. 245-6, 356, for dates of foundation of the professions allied to architecture.
40. T. R. Smith, "On Professional "Esprit de Corps"", p. 23.

41. E. Newton, "Architects and Surveyors", in R. N. Shaw and T. G. Jackson [eds.], op. cit., p. 87.
42. Ibid., p. 91.
43. Ibid., pp. 92-3.
44. Ibid., p. 94.
45. A Deuce of an Uproar; W. E Nesfield's Letters to the Rector of Radwinter, Radwinter, Essex, 1988, p. 276, 284. In a letter dated the 10th of January 1870, sent to his client the Reverend Bullock, Nesfield apologised for having to cancel a meeting because of an engagement arranged by a lawyer for him to value a house in Portland Place for mortgage. He cancelled another meeting with the same client in October 1874, in this case so he could value some land.
46. A basic account of the relationship between architects and surveyors is found in B. Kaye, op. cit., pp. 72-3, 75-9, 90-1, 151, 173. A more detailed account is to be found in F. M. L. Thompson, Chartered Surveyors, the growth of a profession, London, 1968, pp. 70-2, 79-93, 128-72.
47. "The Statutory Registration of Architects", RIBA J, Vol. 21, 1914, pp. 167.
48. Ibid., p. 168.

Chapter 5

Formalised Architectural Accreditation

The issue of registration was inextricably bound to debates concerning architectural examination and education in the late nineteenth and early twentieth centuries. An analysis of the wholesale reform of architectural education and examination that took place in this period can be used to explain how F.A.B.S. members reconciled their original opposition to registration with the realisation that closure of the profession was inevitable, and essential for its future development. These major reforms of architectural education were executed under the control of the Board of Architectural Education whose membership included a significant number of F.A.B.S. architects. By analysing modifications made to the architectural syllabus and examination system it is argued that F.A.B.S. members concerns were apparent in the amendments they incorporated.

This argument focuses on the notion that scholarship and elitist interests determined the decisions made or influenced by F.A.B.S. members. The two main changes to these systems considered are: the stress placed on the history of architecture and the increased emphasis on design skills. This first issue evidently relates to the scholarship of F.A.B.S. members, while the second shows the influence of the French Beaux-Arts educational system. Any explanation of the adoption of a codified Beaux-Arts type of education with examinations focused on design skills is rather problematic. Those F.A.B.S. members who had originally opposed registration in the 1890s had also opposed examination of design skills. However, within a decade, these same F.A.B.S. architects were members of the Board of Architectural Education and put in place an examination system that focused on the testing of “pure” design skills as distinct from any practical abilities.

This shift in opinion is explained by the fact that the prominence of design in these educational reforms was, in essence, a defensive measure against the intrusion of surveyors and engineers. It was believed that by placing design at the core of architectural practice it was possible to support the notion that the architect should direct all matters concerning building projects. This argument can be

vindicated by inspecting the structure and organisation of the systems adopted, as well as, their actual content. This analysis focuses on two main issues: the overall hierarchical education structure created and the principles of exclusion behind the examination methods used. The principal outcome of these developments was the rise of a pedagogically manufactured elite for the profession that would, in due time, advance the Beaux-Arts values that had been the foundation of its own architectural training. It is argued that F.A.B.S. members supported the creation of a system in which professional success could only be obtained by architects who utilised the aesthetic values that they had promoted and instilled in the system. This system would obviously have created and ensured the survival of a political elite for the profession that shared certain architectural values. This system has parallels with equivalent educational structures that have ensured the survival of elite groups and is therefore connected to the theory of the circulation of elites which was discussed in the introduction to this study

Before exploring these developments in the architectural profession it is necessary to look at theory surrounding examination and professionalisation. Examination has generally been considered as a method of formalising the validity of individuals to practice in a professional capacity.

Merit of course entered into all systems of recruitment: merit adjudged by the patron, by the impersonal market, or the acceptance of one's fellow workers. But in the professional ideal merit meant ability and diligence in one's chosen field of expertise and could be judged only by other professional experts in the same field. The principle technique for such selection was the examination.¹

This process can then be related to the professions in general by noting its essential social functioning.

Examinations were a method of ensuring that the candidate was capable of performing the function for which he was selected...The professions were bound to justify the privileges -

incorporation, self-government, control of entry, and ultimately a legal monopoly of the occupation - which they increasingly claimed from the state, by the service that they provided for the community.²

This idea can of course be directly linked to the factors discussed regarding registration and the notion of competition between closely allied professions. If examination was used to justify the right of a body to control a profession then its implementation would confer governmental and public support on the body concerned. The closing decades of the nineteenth century saw an increasing number of professional institutions adopt examination as a mechanism controlling membership. As previously noted the R.I.B.A. started examining candidates for Associate in 1882. Other professions that took this route were: [date of introduction of examination for membership in brackets] the Royal Institution of Chartered Surveyors [1881], the Institution of Municipal Engineers [1886], the Chartered Auctioneers and Estate Agents Institute [1892] and the Institute of Civil Engineers [1897].³

The examination is a method of control which highlights the power-knowledge relationship operating in certain social fields. In his assessment of the examination Foucault stated that it

...combines the deployment of force and the establishment of truth...The superimposition of the power relations and the knowledge relations assumes in the examination all its visible brilliance.⁴

Consequently, if the adoption of a Beaux-Arts influenced system of examination by F.A.B.S. members is to be explained, it is important to investigate both the form the examination process took and the specifics of the subjects examined. The adoption of a certain pedagogical approach both creates and constrains its recipients. This is achieved primarily through the examination process itself, which is additionally, a reflection of the power-knowledge interests of the examining body.

To understand how the changes in examination reflected the scholarly interests of F.A.B.S. members and relate to elite theory it is necessary to look at the history of examinations controlled by the R.I.B.A.. The first examinations run by the Institute were the Statutory Examinations which had to be passed to practice as a District Surveyor in London. The R.I.B.A. took the role of examining body as a result of the Metropolitan Building Act of 1855 which repealed the Act of 1844.⁵ The role of District Surveyors was outlined by Summerson who stated.

They were men in private practice who, after submitting to an examination, were authorised to collect fees for passing plans submitted by other architects for buildings in their allotted districts. In 1860 there were fifty-six of these officers covering the metropolitan area.⁶

Such surveyorships were highly sought after by architects as they could in some districts ensure an annual income of a thousand pounds. Besides providing their own substantial income these posts gave high status to architects offices so attracting more clients.⁷ District Surveyors have also been noted by F. M. L. Thompson as an elite group.

In the meantime it was plain that in the middle of the nineteenth century the District Surveyors - and the certified candidate members - formed a special kind of elite. Thus in the brief discussions of Disraeli's happily abortive scheme for introducing a corporate state through his fancy franchise proposals in 1859, the District surveyors were singled out as a group entitled to the vote equally with the older professions of law and medicine.⁸

The three F.A.B.S. members who held District Surveyor posts, G. Aitchinson, C. F. Hayward and T. R. Smith, would have been privileged by this distinction if it had become law but were in any case the subject to the high status it conferred.⁹ It is notable that in Thompson's assessment even certified candidate members, those who had passed the examination but did not hold a post, would have been subject to the same privileges. There is evidence to suggest that since this was the only architectural

examination available at the time it attracted many entrants who wanted formal qualification without intending to become District Surveyors.

The Board of Examiners for this test of proficiency was chosen by the President and Vice-Presidents of the R.I.B.A., often F.A.B.S. members, along with the President and Vice-President of the Institute of Civil Engineers.¹⁰ Besides the three who became District Surveyors a number of F.A.B.S. members showed an interest in the posts by sitting on the Board of Examiners and thus controlling the quality of candidates certified to practise as District Surveyors [Figure 5.1]. Twelve F.A.B.S. members sat on this board, with six of these taking a particular interest in its affairs. Four were long serving members of the Board of Examiners, G. Aitchinson served for a total of twenty years, C. F. Hayward for thirty consecutive years, T. H. Lewis for eighteen years and T. H. Watson for twenty-eight consecutive years. Two other F.A.B.S. members gained positions of power on the board, C. Fowler was Vice-Chairman between 1881 and 1884 and had two spells as Chairman, 1886 to 1888 and 1891 to 1895. In comparison T. R. Smith had three, two years, spells as Vice-Chairman and was Chairman between 1896 and 1899.

As members of the Board of Examiners these F.A.B.S. members would have had some influence on the actual examination and the candidates who were successful. In discussion after a paper concerning District Surveyors, delivered to the R.I.B.A. in 1895, T. R. Smith noted.

In the conduct of the examination,...they [the Board of Examiners] had endeavoured to direct it towards ascertaining to some extent the practical qualifications of the candidates, as well as their knowledge of construction and theory of architecture.¹¹

This suggests that the examination was weighted towards practical issues such as construction and legal requirements rather than design skills. Candidates were required to produce working drawings as part of the examination only after 1880, and the ability to produce architectural designs always remained a minor element within the examination structure.¹² Given that the District Surveyor was

essentially a regulatory post, not an arbiter of taste, then this focus on pragmatic concerns is understandable.

To discover more about the relationship between F.A.B.S. members and the examination of design skills it is necessary to look at the R.I.B.A. examinations. In 1861 the Institute founded its Voluntary Examination, this was first sat in 1863 and consisted of two separate levels, a Class of Proficiency and a Class of Distinction. This examination, with only minor changes, remained in place until 1882 when it was replaced by the Obligatory Examination for Associateship of the R.I.B.A.. In 1887 this single examination format was replaced by a three-tiered system of Preliminary, Intermediate and Final examinations. This system, with minor changes in 1898, effectively stayed in place until 1911 when the Intermediate and Final examinations were considerably revised, this new structure, with occasional modifications, then remained in place until 1960.¹³

A total of twenty F.A.B.S. members sat on the boards controlling R.I.B.A. examinations, T. H. Watson being exceptional in that he sat on this board and the Board of Examiners for District Surveyors simultaneously [Figure 5.2]. The body controlling the R.I.B.A. examinations had four different names in the period 1863 to 1920 but in most years was known as the Board of Examiners in Architecture. Three F.A.B.S. members, E. G. Dawber, P. Waterhouse and A. Webb, gave unstinting support to this board at the turn of the century, as they respectively served on it for, thirteen, fourteen and eighteen consecutive years. Members of the F.A.B.S. also held positions of power on this board, again around the turn of the century. R. S. Wornum served as Vice-Chairman between 1896 and 1909, A. Waterhouse was Chairman from 1896 to 1900, he was followed in this post by A. Webb in 1901 and W. Emerson between 1902 and 1906.¹⁴ The power invested in this board and the Council of the Institute can be judged by comments by A. Cates in 1898 concerning changes made to the examination syllabus.

It is to be regretted that changes so closely affecting the principles of architectural education should have been in so bald a manner published to members of the Institute, and the public

at large, as settled facts, determined on by the Council, and to come in force in June next, without one word of explanation of the reasons or necessity [should such exist] which may be supposed to justify the changes in a programme, the result of long consideration and discussion before the Progressive Examinations were established.

The Council may be within their rights in so proceeding, without taking the general body into their confidence; but it would certainly have been desirable that an expression of opinion on the proposed changes should have been elicited before they were announced as accomplished facts.¹⁵

This attests to the power vested in the Council, and hence the F.A.B.S., in enforcing decisions concerning central aspects of the profession's activities regarding examination and education. This incident also highlights the power of the Board of Examiners in Architecture for in a memorandum reply to Cates they insisted that they had reflected on the matter at some length and that their recommendations had been adopted by the Council without revision.¹⁶

The Board of Examiners in Architecture remained in control of R.I.B.A. examinations until 1910 when it was replaced by the Honorary Examiners in Intermediate and Final Examinations.¹⁷ This was not an independent body like its predecessor as it came under the jurisdiction of the Board Of Architectural Education, which had been formed in 1904 to develop a syllabus for architectural education that would shape both the R.I.B.A. examinations and the curriculum of university courses. Webb, who was then President of the R.I.B.A., saw this board as a way of reintroducing those who had resigned over the art or profession issue to the Institute including, of course, a number of his fellow F.A.B.S. members.¹⁸ The F.A.B.S. were to dominate the Board of Architectural Education in the first years of its existence and thereby influence the Institute's policy on the examination and education of architects. Even though the Board of Architectural Education debated and framed the reform of architectural education in the early twentieth century it is significant that these were only recommendations and all decisions had to be ratified by the Council of the R.I.B.A.. As previously

noted during this period the Council contained a high proportion of F.A.B.S. members, many of whom additionally sat on the Board of Architectural Education.

A total of fourteen F.A.B.S. members sat on the Board of Architectural Education between 1904 and 1919 [Figure 5.3]. On its formation in 1904 the board consisted of a Chairman, a Vice-Chairman, two Honorary Secretaries, twelve ordinary members and twelve advisory members, the last of whom had no voting rights. By 1911 the number of ordinary members of the board had expanded to eighteen and included the serving President and Honorary Secretary of the R.I.B.A., positions at that time usually occupied by F.A.B.S. members. Seven F.A.B.S. members were elected to the board in 1904, they included A. Webb, the first Chairman, and R. T. Blomfield, one of the Honorary Secretaries, both of whom filled these posts until 1909. In this period F.A.B.S. members generally controlled around a third of the posts on the board proper and can be considered as forming a significant sub-group on the committee, a position they maintained until 1919. As had happened with other R.I.B.A. examination boards and committees a number of F.A.B.S. members became virtually permanent fixtures on the Board of Architectural Education. Blomfield served on the board for ten consecutive years following its formation, with Webb serving for sixteen consecutive years. Newton sat on the board from 1908 to 1919. Dawber sat on the board from 1904 to 1913 then returned between 1916 to 1919. Cave was a member from 1910 to 1913 then from 1915 to 1919.¹⁹

F.A.B.S. members also monopolised positions of power on the board. For example, R. T. Blomfield, E. Newton and P. Waterhouse followed Webb as Chairman of the board, between them holding the post exclusively between 1904 and 1913, with Waterhouse regaining the position for the F.A.B.S. from 1916 to 1919. Three F.A.B.S. members, E. Newton, W. C. Green and G. C. Horsley, followed Blomfield as Honorary Secretary of the board. Additionally four F.A.B.S. architects, Newton, Webb, P. Waterhouse and W. F. Cave, served single terms as Vice-Chairman of the board in the period 1910 to 1919.

Evidently the F.A.B.S. members were in a position to influence the course of examination and education in the early twentieth century. As noted earlier the Board of Architectural Education included, from the first, those F.A.B.S. members who had resigned from the Institute over the issues of registration and examination in the profession or art controversy. In this debate both Blomfield and Macartney had been very specific in their objections to examination. Macartney's essay "The Protection of the Public" articulated around the notion that

No pretext that the Royal Institute of British Architects can advance in favour of their system of a qualifying examination for architects is so plausible and at the same time so misleading as that such examinations are a protection to the public against incompetent architects.²⁰

He continued his argument by giving a basic Vitruvian theory of architecture before going on to look at what he believed to be the failings of the R.I.B.A. examinations.

...; such an examination in fact as any youth of average ability ought to be able to pass with little more preparation than the diligent study of text books. Give him a commission to design and carry out some simple building, and it is 'all Lombard Street to a China Orange' that he will be quite unable to apply his ill-digested theoretical cramming to designing anything which could be called architecture...²¹

He then outlined his position on the matter considering such examinations as the first steps in the education of the architects, a path that he believed could only be fulfilled by practical experience in addition to theoretical training. Basically his point turned around the notion that

Now it is admitted on all sides that artistic qualifications cannot be brought to the test of examination, and as letters therefore are no guarantee that a man can design, how is protection afforded to the public against bad design or planning.²²

Unfortunately Macartney did not support this assertion with any argument so it is difficult to estimate his precise objections to the R.I.B.A. examinations and the testing of design skills. Blomfield was more directly critical in his essay "The Institute Examination, and Architecture", but still did not precisely outline objections to the examination. Instead he initially attacked the examination for being a tool used by the Institute to increase its membership.²³ He then echoed Macartney by criticising the mediocrity of the examination before going on to outline his notion of the 'ideal' architect. Blomfield contrasted his 'ideal' architect with the type of architect that he felt the R.I.B.A. was promoting, through its examination system, the Institute suggested that the architect had to be equally a man of "artistic taste, scientific knowledge and business proficiency".²⁴ In the following passages Blomfield went on to show that business proficiency had no great relevance to architects beyond the interests of any other professional man and that construction and design could never truly be separated in producing good architecture. His most telling remarks about design directly criticised the examination.

Those who passed it would show a capacity for accumulating knowledge, but not the slightest evidence of the faculty of design, the one faculty, par excellence, which qualifies a man to be an architect...In a word, this examination, which professes to show that a man is qualified for the work of an architect, leaves out of account the one quality essential for such work; and more than this, even its advocates admit that it must always and necessarily be so.²⁵

Blomfield's and Macartney's objections to the examination can be expanded on by looking at the content of the Compulsory Examination. As previously noted, in 1887 the R.I.B.A. instituted a three-tiered examination system consisting of Preliminary, Intermediate and Final stages. The Preliminary examination was a very basic affair that was to test the general education of the candidate. Only forty of the five hundred marks available were awarded for 'artistic' skills. The

majority of marks, two hundred and sixty, were reserved for mathematics, technical drawing and mechanics.

In contrast, for the Intermediate stage, the candidate first had to submit a Testimony of Study of nine sheets of drawings before advancing to the examination proper. The first six sheets were to be studies of existing buildings and be accompanied by a short memoir on the examples chosen. These six drawings were to consist of; two sheets covering two of the Orders, one sheet of details of Classical ornament, two sheets of examples covering two periods of Gothic architecture, and one sheet of Medieval ornament. The other three sheets were to be purely constructional exercises, a diagram with details of a timber framed truss roof, floor construction in different materials and details of joiners work.

The Intermediate examination itself, consisted of seven papers, four of which looked at architecture from a stylistic viewpoint. These examinations in style were ; Classic Ornament; Characteristic English mouldings and ornament, 1000 - 1550; The Orders - their origin, development and application; History of European medieval and Renaissance Architecture. As with the Testimonies of Study a balance was struck in these papers between Gothic and Classical examples. In total these papers were worth two hundred and fifty of the five hundred marks available for the entire examination. In contrast the two technical papers, Theoretical construction and Descriptive geometry, were, together, worth only one hundred and twenty-five marks. The remaining one hundred and twenty-five marks were awarded for the paper in Elementary applied construction. This can be considered as the only element in the Intermediate examination close to a test of design skills and as such a target for the criticisms of those opposed to the examination as proof of artistic competence.

The Final examination would have fared little better in the opinion of those against examination. Again the candidate had to submit Testimonies of Study before advancing to the examination proper. Five separate Testimonies were required; a study of ornament in the round; a design of a

building of moderate dimensions, to include plans, elevations, sections and a perspective; measured drawings of a historic building, to include plans, elevations, sections and details; diagrams of arches or vaults in masonry or brick; diagrams of a roof truss in iron or steel, to include structural calculations.

The examination itself consisted of seven papers. Five of these were concerned with technical matters; Materials - nature and properties; Drainage, water supply, ventilation, lighting, heating; Specifications and estimating; Construction - foundations, walls, floors etc.; Construction - iron and steel, shoring and underpinning. In total these accounted for four hundred and fifty marks of the one thousand available for the overall examination. The examination of styles of architecture in general was awarded two hundred marks. The remaining three hundred and fifty marks were awarded for the design of a building of moderate dimensions or a portion of a larger edifice. This was to include full drawings with details with the subject given a few days before the examination took place. In terms of the testing of design skills this was a slight improvement on the Intermediate examination but still only just over a third of the marks were given to this skill that Blomfield and Macartney suggested lay at the heart of the architect's practice.²⁶

In 1910 the Board of Architectural Education, which at that time had ten F.A.B.S. members serving on it, gained control of the examination and initiated a series of sweeping reforms. For the Intermediate examination the candidate still had to provide Testimonies of Study, basically this was the same requirement as previously outlined with minor adjustments. The candidate still had to provide the same three constructional drawings and two sheets on two of the orders, they were then given the choice of drawings of either Classical or Medieval ornament. The Testimonies of two examples of details of Gothic architecture were replaced by a detailed series of measured drawings of an existing building with no stylistic restrictions.²⁷ According to Blomfield these changes were to act as

...first-hand evidence of the student's ability, or want of it, in the observation of facts and their presentation.²⁸

These Testimonies now counted towards the examination itself and were worth one hundred of the total eight hundred marks available. The examination proper was radically altered with two compulsory sections, one in the history of architecture the other in construction, both worth two hundred and fifty marks. The third section offered the candidate a choice of one of three papers; Historical Architecture; Mathematics and Materials; Design - dealing with simple subjects; and was worth two hundred marks. Although design was not compulsory at this level at least the subject had been introduced. Blomfield again explained the reasoning behind the board's decision.

To raise the standard of architectural excellence, by allowing more scope for design, and freeing examinations from a cast-iron mechanical routine.²⁹

The changes made to the Final examination were even more drastically oriented towards design issues. The previous series of five Testimonies of Study, which included only one design for a building, were replaced by four testimonies all of which were to answer design problems. For Blomfield this was a key development for

The object of this is to recall the student's attention to design and draughtsmanship, as essential elements of architecture, which have been rather left out in the cold in recent years.³⁰

As previously the Testimonies counted for two hundred marks towards the final total but the examination system itself was drastically altered and the overall total of marks available increased from one thousand to one thousand two hundred. The examination now consisted of two distinct sections with the candidates also submitting a final thesis worth three hundred and fifty marks. The thesis echoed the new Intermediate examination in that the candidate was invited to choose a subject

from one of three basic options; Historical Architecture; Science As Applied To Building; Design Including Decoration. It was felt that the introduction of a thesis would give the student the chance to show the results of his own researches and in the words of Professor Reilly be

...a fine and enjoyable exercise summing up his entire student career, and giving him a chance of distinction which the R.I.B.A. will always recognise.³¹

The examination papers proper focused on practical considerations. There were two papers on construction in steel, iron and concrete which were together worth one hundred and fifty marks. There was one paper on drainage, ventilation, heating and lighting worth fifty marks. A paper on the properties and uses of building materials worth fifty marks. A paper on specifications and contracts also worth fifty marks.

The most important element of the overall examination process was the design for a building or a portion of a building. This was to run over two days with the candidate depositing his original design or a tracing of the design with the moderator at the end of the first day. This design and the final thesis had an equal weighting of three hundred and fifty marks. Now it was possible for a candidate to focus on design in this Final examination. At the very least they had to submit designs for five hundred and fifty of the total of one thousand two hundred marks available. If the candidate took the design option for the final thesis then this total rose to nine hundred marks or three-quarters of the overall total marks available. The intervention of F.A.B.S. members of the Board of Architectural Education had resulted in a system where the testing of design skills was of paramount importance.

The scholarship of F.A.B.S. members was also evident in the reforms made to both the Intermediate and Final examinations. In the case of the Final examination the paper on the history of architecture was worth two hundred marks out of the overall total of one thousand that were available. In the revised examination the history of architecture could be avoided but if the student focused on this

subject for their thesis then it was worth three hundred and fifty marks out of the total of one thousand two hundred available, which was a slight increase on the percentage available in the original Final examination. In the case of the Intermediate examination the percentage increase was even more dramatic. In the original Intermediate examination the history of architecture was worth only sixty marks out of the total of five hundred. In the revised version it was possible for the student who chose history of architecture in the optional section of the examination to gain four hundred and fifty marks out of the overall total available of eight hundred. Even if the student only did the compulsory sections on the history of architecture they would still have been examined on the subject for two hundred and fifty of the overall marks. In both these cases there was an increased emphasis on the history of architecture which suggests that the Board of Architectural Education considered this to be a core subject in the training of architects.

It is notable that one of the original objections to testing design skills articulated by F.A.B.S. members was that it was too subjective a matter for objective examination. By 1911 Blomfield and other F.A.B.S. on the Board of Architectural Education had reconsidered their position for they could confidently state in the explanatory notes concerning the changes to the examination that

By the methods proposed for the judgement of these designs, free play is allowed to individual methods and idiosyncrasies, and a healthy rivalry between local centres will do much to improve architectural training throughout the country.³²

The methods by which designs were to be judged were not revealed but it is doubtful they would provide any explanation for this shift in opinion by the F.A.B.S. members. To find any reason for this change it is necessary to look again at the wider social circumstances that prompted the F.A.B.S. members, after their initial opposition, to support the registration of architects. As the allied professions of surveying and engineering gained strength then the architectural profession was forced to focus on design and aesthetics. This was territory that the F.A.B.S. members of the Board of Architectural Education, along with the body of the profession, felt to be the province of

architects and as such unbreachable by the other professions. This point was made, all be it implicitly, by Blomfield in the explanatory notes concerning changes to the examination.

The practice of modern architecture is so complex that a student might spend his whole life in vain in the attempt to master each and all of the special subjects which, in one way and another, come within the range of architecture.

The only fair and reasonable course is to insist on a minimum of technical knowledge, Building Construction, Mechanics, Mathematics, on the one hand, and History on the other, and to allow the student to make up his marks by proficiency in one or other of the special subjects offered for his choice.³³

Design thus became the main focus of the Final examination and can be seen as a protectionist measure enabling the architect to maintain his elite position in the face of competition from other professions.³⁴ The increasing importance of this design aspect can be measured when it is noted that in 1921 the examination in design was lengthened from two to three days with a further increase to four days following in 1925.³⁵

In essence the design section of the R.I.B.A. Final examination was a diluted form of the pedagogic practices of the *École des Beaux-Arts*. This system was based around a series of increasingly complex competition stages run by a centralised, state controlled, academy. The first stage was to work in an atelier under a patron [architect and teacher] to prepare for the entrance examination of the *École des Beaux-Arts* which focused on architectural composition. Each year sixty students gained entry and entered the Second Class of the *École*. At this stage the student was titled *Élève de l'École des Beaux-Arts* and able to enter competitions set by the *École*, however, essentially the student still received most of his instruction in the atelier, not only from the patron but also from his fellow students. In fact the usual practice was for one of the students to act as a monitor for the atelier in the patron's absence. The competitions or concours at this stage covered a wide range of subjects including, esquisses [sketches], drawings of the orders, figure drawings and history of

architecture. Success in these studies led to the student being awarded valours [points]. When a certain number of valours had been obtained the student was elevated to the First Class and then entered one of the ateliers sponsored by the École. At this stage the competitions became more complex and involved working on designs for large projects. These competitions were organised so that the student would produce an esquisse in confined isolation, *en loge*, which was then worked up into a finished design over a set time limit. The *en loge* process was to ensure the individuality of the initial design and composition for the student was allowed to produce the final drawings with the help of fellow students in the atelier and with the advice of his patron. This process was adapted by the R.I.B.A. for the Final examination where the individuality of the design was ensured by retaining the original or a tracing of the original after the first days work.

If a student of the First Class at the École des Beaux-Arts received enough placings in competitions then they were allowed to sit the examination for a diploma which was a prerequisite for employment by the government. However, the true culmination of studies for a few fortunate students at the École was to win the *Grand Prix de Rome* which entitled them to study at the French Academy in Rome for four or five years with state sponsorship. This competition was organised in three stages which gradually eliminated candidates on the evidence of their submission. The final stage of the *Grand Prix de Rome* followed the process of the École's other competitions in that the student had to produce an original design *en loge* which was then completed in the atelier with assistance.³⁶ The reasoning for the *en loge* production of an *esquisse* in this competition was outlined in a letter sent by a French architect, F. Billerey, to the Journal of the R.I.B.A. in 1913.

...- but the work required on this programme is specially and purposely limited to an esquisse, or sketch, and purposely only twenty-four hours is given for its execution. Indeed, the student must not be tempted to waste his time in showing his ability on details [he has already been tried on those]; one wants to see his power of composition; one wants to know whether he sees clearly through a complicated programme, and what direction he will give to its main elements.³⁷

The French *Grand Prix de Rome* was first emulated in Britain in 1912 with the establishment of the Rome Scholarship which was first awarded in 1913. The recipient of the award was to be based at the British School at Rome for four or five years and receive a stipend of two hundred pounds per annum. The British School at Rome had been founded in 1901 for the use of classicist scholars, historians and archaeologists.³⁸ This school followed the example of the British School of Archaeology at Athens which had been founded in 1883 with the help of the F.A.B.S. architect F. C. Penrose. He was an active member of the committee constituted to establish the school and designed the new buildings for the school without charging a fee. He also went on to act as the school's first director in 1886, a post he held again in 1890.³⁹ In many ways the foundation of the British School at Rome was seen as an essential addition to that in Athens allowing for the comprehensive study of the Classical tradition. Both schools were important to architects as well as archaeologists and were reported on in the Journal of the R.I.B.A. well before the establishment of the Rome Scholarship in architecture in 1912.⁴⁰ In 1908 a report was published in the journal that looked at the relationship between the two schools.

The creation of the British School at Rome was in a sense the compliment of the foundation of the School at Athens, the work of which has been mainly devoted to the study of the civilisations antecedent to the civilisation of Rome.⁴¹

According to Blomfield the idea of a British School at Rome had started in the R.I.B.A. and was most actively pursued and promoted by himself and Webb. He did, however, acknowledge that nothing positive happened until 1911 when The Commissioners for the Exhibition of 1851 were persuaded to support the venture.⁴² The Commissioners had been convinced by Lord Esher to endow scholarships in architecture, sculpture and mural painting and pay for the building of a new building to house the school. The British Ambassador to Italy Sir Rennel Rodd had then convinced the Syndic of Rome to donate the site of the British Pavilion at the International Exhibition of Fine Arts held in Rome in 1911 to the new school. The Pavilion building, which was an adaptation of the

west front of Wren's St Paul's Cathedral and designed by the F.A.B.S. architect Lutyens, was then in modified form taken as the design for the new school and rebuilt in stone.⁴³

Once the establishment of the new school was confirmed the R.I.B.A. appointed a committee to oversee the building work and consider the role of the Faculty of Architecture. In 1911 the Architectural School in Italy Committee consisted of ten members with five of these, Blomfield, E. George, A. Graham, P. Waterhouse and Webb, also being members of the F.A.B.S..⁴⁴ In 1912 the committee was expanded to fifteen members and besides those mentioned above now included five more F.A.B.S. members, W. F. Cave, E. G. Dawber, G. C. Horsley, L. A. Stokes and W. J. Tapper.⁴⁵ In 1912 ten of the fifteen members of the committee were also members of the F.A.B.S. showing that they dominated this higher level of examination to an even greater degree than they had the reform of the R.I.B.A. examinations. In 1912 the first Faculty of Architecture for the school was chosen and again F.A.B.S. members dominated holding six of the ten posts. These architects were Blomfield, W. C. Green, Lutyens, Newton, Stokes and Webb.⁴⁶ Blomfield remained Chairman of the Faculty of Architecture until 1942 but the overall membership of the Faculty of Architecture changed constantly in this period.⁴⁷ In the following years three other F.A.B.S. members who had joined the society by 1920 also served terms on the Faculty of Architecture, these were, E. G. Dawber, G. G. Scott and P. Waterhouse.⁴⁸

The main function of the faculty was to set and judge the competition for the, Rome Scholarship and Henry Jarvis Travelling Studentship, and then monitor the progress of successful candidates. The Henry Jarvis Travelling Studentship was founded in 1912 and funded by the R.I.B.A. rather than the Commissioners. As with the Rome Scholarship the recipient of this studentship received two hundred pounds per annum but in this case they only studied at the British School at Rome for two, rather than four or five, years. Initially this studentship was effectively the second prize in the competition but in 1928 the R.I.B.A. agreed to fund the Rome Scholarship itself so the Henry Jarvis Travelling Studentship lapsed.⁴⁹ These awards were clearly set as the summit of education as well

as being the final stage in a hierarchical examination process focused on design and composition.

Blomfield later described the educational function of these awards.

It enables the student, after he has gone through his technical training, to settle down for two or three years and try to see where he really stands in relation to architecture of the past and the architecture of the present.⁵⁰

If this was to be, as Blomfield suggested, the most important stage in the education of an architect then why was it restricted in access to, at most, two new students each year? This approach to educational matters indicates the elitism of the overall system introduced and betrays the inherent elitism of both the F.A.B.S. and the R.I.B.A.. This notion of elitism can be explored further by looking at the chosen mode of selection for these awards in more detail.

Originally the competition for the Rome Scholarship and the Henry Jarvis Travelling Studentship followed its French predecessor in being held over three competitive stages. At the first stage candidates had to submit within one month a series of scale drawings, with accompanying details, for a simple design. This was basically to eliminate those without a clear understanding of Classical architecture, its ornament and underlying systems of proportion. At the second stage successful candidates then had to submit plans, scale drawings, details and a perspective for a project intended to test their powers of composition. After this stage a number of candidates, always limited to ten, went on to the final competition. This final stage was held *en loge* over ten days in London. At this stage the student had to produce a general plan, a plan of the principal floor, details of a significant portion of the design and a perspective. At the end of the first day the student's *esquisse* or sketch design was sealed by a moderator with tracing paper to ensure that the student stuck with his original design. In 1914 this competition process was altered since it was seen as too demanding in the early stages. To this end the first two stages of the competition were merged and the candidate now given five months to complete the necessary drawings at this stage. Ten candidates then went on to the final stage which remained unaltered.⁵¹ As before the project was more complex in this final stage.

For example, in 1914 the initial open competition was for an art gallery in a provincial town.⁵² In contrast the final competition was, tellingly, for a British School at Rome, a more complex project since a greater number of functional requirements had to be taken into consideration.⁵³

In 1922 a more drastic revision of the competition was made and both stages held with initial *en loge* sessions. At the first stage the *en loge* session lasted for twelve hours and the candidates given thirty-one days to complete their design. At the final stage the *en loge* lasted thirty-six hours and the student was given twelve weeks to complete the required drawings.⁵⁴ It was also now impossible for all the entrants at the first stage to be accommodated in London to compete *en loge* so this part of the process was moderated and controlled by the architectural schools in universities. This process and its pedagogic influence was described in some detail by the head of the Liverpool School of Architecture C. H. Reilly.

There from column to column could be erected loges for esquisses *en loge*, that is to say for the first stage of a prize competition in which a general solution to the programme set is made by the student in solitary confinement so that one is sure it his own work. He then deposits a copy of this and works out his design at leisure with any assistance from any other students he can procure who, needless to say, learn a great deal in the process.⁵⁵

The *en loge* method focused initially on the creativity of the individual and then on the individual's ability to direct others in completing the envisage project. The competitor was placed in an elite position as head of a design team divorced from any constructional or practical considerations. The F.A.B.S. had managed within a decade or so to reform the architectural examination system along elitist lines taking as their cue methods employed by the Ecole des Beaux-Arts. If the chief of these methods, the *en loge* process, is investigated in terms of the relationship between power and knowledge then its elitist implications also become manifest.

In studying educational reform in late eighteenth and early nineteenth century France it has been noted by Goldstein that

Cousinian pedagogy both created and constrained its recipients. It conferred a literal gift of selfhood ...But at the same time it exacted assent to a set of fixed immutable principles about "the true, the beautiful and the good" ...by conferring its gift of selfhood only on the elite segment of the population which attended the lycees, Cousinian psychology implicated itself still more deeply in power relations.⁵⁶

This appraisal closely parallels the situation of those candidates undertaking the *en loge* examination. Their selfhood was conferred in focusing on the humanist individuality ensured by the seclusion enforced for the initial design process itself. At the same time they were assenting to a set of fixed immutable principles by working in the Classical tradition which can be considered as centring on notions of the true and the beautiful if not the good.

By successfully negotiating the selection process, and so conforming to the ideals of the dominant architectural discourse, the winners of the Henry Jarvis and Rome Scholarships would themselves be eligible to join the profession's political elite. This point can be confirmed by analysing the competition for these awards in 1913. The subject for the final stage of the competition was to design, "A city centre or modern forum surrounded by important public buildings", a brief encouraging Beaux-Arts designs if not positively excluding other possible solutions. The board awarded the Rome Scholarship to H. Carlton Bradshaw and the Henry Jarvis Scholarship to L. De Soissons.⁵⁷ These first recipients of the awards eventually completed their studies in Rome, which were interrupted by the war, and went on themselves to become members of the board of the Faculty of Architecture. Through membership of the Faculty they gained access to the profession's political elite and continued to promote the values for which their own awards had been granted. This suggests that the system could guarantee some form of stability with scholarship winners returning to teach in the Faculty of Architecture.

Bradshaw and De Soissons were also elected to membership of the F.A.B.S., in 1938 and 1949 respectively.⁵⁸ In both cases election to the F.A.B.S. was not the result of continuing support as the F.A.B.S. members who had been instrumental in awarding their scholarships had left the society or died. These elections can, however, be accounted for by realising that as Rome scholars Bradshaw and De Soissons were, from the beginning of their careers, singled out as prospective members of the profession's political elite. This also indicates that F.A.B.S. members maintained outmoded architectural values into the 1930's and 1940's, a period when their ability to influence architectural affairs had waned as social circumstances changed.

In returning to the central issue of architectural education it is important to note that Blomfield stated in 1911 that the Board of Architectural Education

...has addressed itself to this task humanising the Institute Examinations and bringing them into touch with education.⁵⁹

With this comment he was certainly referring to both civilising the examination and the Classical, Humanist, tradition as exemplified by the Ecole des Beaux-Arts. This comment also serves as a reminder that the Board of Architectural Education was initially founded, as its name suggests, to reform the entire education system for architects not merely to administer the R.I.B.A. examinations.

A number of studies have outlined in detail the development of architectural education in Britain and its relationship the French Beaux-Arts system.⁶⁰ However, none of these studies account for its adoption in a very convincing manner. For example Crinson and Lubbock stated that

The growth of interest in the French system can quite simply be characterised and positioned in relation to the growth of apparatuses of control in architectural education... For want of anything better, it was felt that academic education had to be the framework for a reformed

architectural education. This at least accorded with the views of those who upheld the notion of an architectural profession with a clear position within the building industry and with power to control entry into its own ranks. A Beaux-Arts system fitted well with the aims of these professionals and could easily infiltrate a situation that was already sympathetic to academic education.⁶¹

Although it is true to say that the majority of architects desired mechanisms controlling entry to the profession this conclusion is rather unsatisfactory. Firstly, it is unclear as to what kind of "clear position within the building industry" was desired by the architectural profession. Secondly, this account attempts to deal with the profession in isolation without reflecting on the wider social circumstances that promoted such protectionist measures by architects. Thirdly, it is suggested that the Beaux-Arts system was the only model of architectural education that was suitable for adoption by the profession. This was simply not the case for, at the turn of the century, the architectural profession could have adopted a number of educational approaches. Besides the French Beaux-Arts these were, the German state system, an American variant of Beaux-Arts training that emphasised construction and, closer to home, an Arts and Crafts approach as promoted by Lethaby and his followers.

An examination of the Journal of the R.I.B.A. in the period 1895 to 1921 reveals that rather than being focused on the French system of education more coverage was given to the development of university education in America. In the period 1895 to 1910 only three articles appeared on the French system compared to nine about the various university courses in America. In 1903 there was even an article on the methods employed in the German technical schools. It was only after the reforms to examination and education had been set in place that coverage of the French system gained prominence.⁶² This indicates that during the period of reform other educational systems were also under consideration. If the main reason for the interest in, and influence of, the French system was the development of apparatuses of control any of these competing educational systems could have been just as easily adopted. In fact it would be reasonable to expect that the home grown

Arts and Crafts design philosophy of Lethaby and his followers would have also competed on equal terms with the French influenced Beaux-Arts system adopted. In fact what differentiates the Arts and Crafts, American and German systems of education from the Beaux-Arts influenced system adopted is that they all gave more importance to construction in the educational syllabus. Crinson and Lubbock did note this split between Arts and Crafts philosophy and the Beaux-Arts influence system.

To reconcile design with building was to compromise professional and academic integrity by infecting the autonomy of design with the commercial pragmatics of the construction industry.⁶³

Crinson and Lubbock continued their argument in relation to educational reforms by looking at the increasing importance of formal education and the decline of pupilage.

Instead the new model was to be the kind of curriculum established at Liverpool by C. H. Reilly, with its emphasis on the systematic studio led teaching of design based on classical principles; easier to teach and supposedly easier to assess. Furthermore, pupilage, in this French-tinted vision, could never adequately convey these principles: education had to be within the academy; ateliers would replace pupilage, becoming the hub of the educational wheel.⁶⁴

A similar interpretation has been offered by Powers.

The character of most of the institutions now existing in architectural education was formed during the period 1900 to 1914. After this period, it became increasingly clear that architectural education would in future only be received in institutions, in contrast to the previous tradition of pupilage.⁶⁵

Both accounts do indeed outline the situation that ultimately developed but fail to take account of the intentions of the Board of Architectural Education, and its F.A.B.S. members, in instituting reform. As Blomfield categorically stated in 1909.

Apprenticeship - the training in an architect's office - had begun to go out of fashion altogether. They had hoped, when they were at work on this scheme of education, that they would put their boys and their young men through their facings in a school – that they should learn at any rate the drudgery of the preliminary technique, and then come fairly trained into an architect's office, when they might be better qualified to learn than if they came perfectly crude from the school or the university. He regretted to say that idea had not been followed out loyally, but had been a good deal wrested from its original intention; and apprenticeship, so far as he could observe, and so far as other more experienced men could observe, seemed to be going out of fashion in this country. And he thought it was a great mistake that it should go out of fashion. He attached great importance to preliminary training at schools, but he would rather sacrifice that than give up apprenticeship altogether.⁶⁶

This point was also clearly made in the original report of the Board of Architectural Education made to the Council of the R.I.B.A. in 1905.

It is recommended that the total course should occupy at least four years - two years preliminary work in the schools, followed by two years in an architect's office, either as pupil, improver or assistant; that training in the schools should continue during the term in an architect's office,⁶⁷

Pupilage was seen as an essential part of the education process and was certainly not to be eradicated. In fact it was seen as a vital part of an architect's education which could not be taught within the confines of the architectural school. Such education was only designed to prepare the

student for the rigors of commercial practice. In 1938, when discussing his tenure at the School of Architecture at Liverpool University, C. H. Reilly commented that it took some time for pupilage to disappear from the educational system. He noted that when he joined the university in 1904 the students only received minor concessions from the R.I.B.A..

At the end both alike were allowed one year off their articles and the Intermediate Examination of the R.I.B.A.. That is to say that they still paid premiums to architects, and still worked a further three or four years for them for nothing, but now the latter felt no responsibility for their education. No wonder that the architects of the town mildly supported the School of those days, or rather 'Department' as I found it called though I soon changed that; and no wonder, when I began to alter the courses and lengthen them out and get the students direct from their public or secondary schools and stop their paying premiums in addition to their university fees, they began to oppose me. It was a good fight and lasted for years and it was not until after the war that it was really won. Then it was that the courses were lengthened to five years and students began to pour in from all parts of the country as well as from overseas, and the R.I.B.A. exempted them from its Final Examination, allowing them to qualify on the spot, as the General Medical Council did the medical students.⁶⁸

This exemption from the Final examination of the R.I.B.A. was granted to the Liverpool School in 1920 when students at the A.A. School were also granted an exemption.⁶⁹ Although the university courses did eventually gain exemption from direct R.I.B.A. control it is important to realise that this did not occur until the 1920's and it was still possible for the architectural student to complete his training while working in an office well into the 1930's.⁷⁰ It was never the intention of the Board of Architectural Education and its F.A.B.S. members that pupilage should be phased out for it remained an area of direct control for the established architect in practice. This enabled the established architect to maintain his elite position within the profession and supposedly groom the next generation of architects, a position they were reluctant to relinquish.⁷¹

This is not to say that the F.A.B.S. members were not keen to emulate the French system of education in other ways. Lutyens and A. Davis, who went on to join the F.A.B.S. in March 1933, were both instrumental in the formation of The First Atelier so named because it was the first of its kind in Britain.⁷² Davis and C. Mewes acted as the joint patrons of the atelier and it was founded under the patronage of the French Société des architectes diplômés par le Gouvernement. The intention of the atelier was outlined in a prospectus which stated that

The atelier will be conducted as far as possible on similar lines to those in Paris, and will enable architectural students in England to receive a like training in the principles of design. As the atelier will devote itself solely to the study of architectural composition, such other knowledge as is necessary to the practising architect must be acquired from the sources already existing for the purpose.⁷³

The formation of an atelier was one thing but as Blomfield noted it did not constitute the same situation as existed in France.

They had, of course nothing of the sort, because all ateliers and any atelier must centre round some great central school, and in Paris they centred round the École des Beaux-Arts. Therefore, while this atelier might be a very valuable step in educational reform, yet it was not equivalent to the establishment of an École des Beaux-Arts in the midst of them, because the two were supplementary to each other...The advantage of the atelier was that the student's attention was concentrated on design, and he was not distracted by having to attend to those disagreeable but important other matters in the education of the architect. Another thing was that the student was associated with other students who were bound up in the same objects as himself, and his designs were criticised by the competent head of the school.

These were desirable things, but they had in one of the largest schools of the country those

advantages and one or two others. The school to which he referred was the Architectural School of the Royal Academy.⁷⁴

As a former Professor of Architecture at the Royal Academy he may have been rather biased in viewing it as the premier architectural institute but he was to get his wish in 1920 when a number of ateliers affiliated themselves with the academy.

The several Ateliers in London are about to be federated, and the conditions of entry, scheme of organisation, and system of education standardised, so that while each Atelier will retain its independence and separate existence under the direction of its patron, it will be one of a group affiliated with the Royal Academy.⁷⁵

This paralleled the École des Beaux-Arts closely in its structure although it was limited to only three other ateliers besides the Royal Academy, a pale imitation of the atelier structure in France. The ateliers federated to the Royal Academy were, The First Atelier, the University College Atelier and the A. A. Atelier. This federation was virtually identical to the Ecole des Beaux-Arts in its entrance requirements and structure.

Admission will be by examination only, to include design, drawing, modelling, mathematics, archaeology, and oral examination...Candidates qualifying by examination...will be admitted to full membership, and be able to participate in all competitions, etc., and to have the advantage of the assistance of the Patron and Sous-Patron, and to compete for the Diplomas, mentions, Medals, Certificates, and other awards, ...A candidate after passing the entrance examination is admitted into membership of the second class, and when he has obtained a minimum number of mentions in various subjects will be admitted into membership of the first class; after obtaining a further minimum of mentions he will be eligible to sit for the Diploma Examination.⁷⁶

In addition this federation copied the studio system of the French ateliers by appointing monitors to act in the patron's absence. They also introduced bi-monthly exhibitions and criticisms as well as an annual exhibition of prize drawings. The most interesting factor was the composition of the jury panel of five put in place to judge competitions in the atelier. F.A.B.S. members dominated this panel with four of the five, Blomfield, G. G. Scott, Davis and A. E. Richardson, belonging to the society.⁷⁷ Within the space of sixteen years members of the F.A.B.S. who were prominent in the political elite of the profession had completely changed the scope of architectural education and finally establish, albeit temporarily, a British equivalent to the Ecole des Beaux-Arts as a summit to the entire education system.⁷⁸

F.A.B.S. members were prominent in all aspects of the reform of architectural education in the early twentieth century. They were members of the Board of Architectural Education that altered the examination system to give more attention to the history of architecture and architectural design. They were also well represented on the Council of the R.I.B.A. which ratified these amendments to the educational system. There was one development in architectural education that was virtually the sole responsibility of F.A.B.S. members, the creation of the Faculty of Architecture at the British School in Rome and its associated scholarships. One objective of these overall changes was to preserve the elite position of the architect within society, a reaction to external pressures created by the professionalisation of surveyors and engineers. The new educational system could be regarded as a form of meritocracy but the criteria for attainment were so proscriptive that only those with Beaux-Arts interests could achieve entrance to the higher reaches of the profession. This created a situation where the profession was unable to respond to change because its political elite was imbued in, and continued to maintain, the values that had been used in its own selection. The final result was a profession that was, in the 1920s and 1930s, defensive and conservative in the face of new architectural theories and practices.

Notes

1. H. Perkin, *op. cit.*, p. 193.

2. Ibid., p. 193.
3. W. H. G. Armytage, op. cit., p. 238. G. Millerson, The Qualifying Associations: A Study in Professionalism, London, 1964, p. 126. An account of the development of education in engineering is to be found in R. Thorne, "Educating the Engineer", in N. Bingham [ed.], The Education of the Architect, Proceedings of the 22nd Annual Symposium of the Society of Architectural Historians of Great Britain, Edinburgh, 1993, pp. 22-6.
4. M. Foucault, Discipline and Punish: The Birth of the Prison, London, 1977, p. 185.
5. B. Dicksee, "An Enquiry into the Origin of the Office and Title of "District Surveyor"", RIBAJ, Vol. 12, pp. 256-8.
6. J. Summerson, The London Building World of the 1860's, London, 1973, pp. 21-2. For a fuller account of the District Surveyors see H. Lovegrove, Some Account of the District Surveyors Association of London, Beckenham, 1915.
7. Ibid., p. 21.
8. F. M. L. Thompson, op. cit., p. 143.
9. See appendix 1 for the District Surveyorships held by the F.A.B.S. members.
10. F. M. L. Thompson, op. cit., pp. 141-2. The board governing the examination for District Surveyors was known by four different names in the period covered by this study. For ease of identification it has been considered as the Board of Examiners since this was its name in the majority of years. For the composition of the board see the relevant years of the R.I.B.A. Transactions, 1860/1 to 1893/4, then the R.I.B.A. Kalendar, 1894/5 to 1919/20.
11. T. R. Smith in discussion after a paper delivered by fellow F.A.B.S. member W. D. Caroe, "The Recent Falling off of Candidates in the Statutory Examination for the Office of District Surveyor", RIBAJ, Vol. 1, 1895, p. 89.
12. Ibid., p. 86.
13. M. Crinson and J. Lubbock, Architecture: Art or Profession, Manchester, 1994, pp. 184-94. The synoptic notes in this appendix contrast R.I.B.A. examinations in this period and give a concise account of the development. Contemporary accounts dealing with this development are, T. R. Smith,

- "The New Examination and what it involves", The Architect, Vol. 13, 1881, pp. 363-6 and "The Examinations for Admission to Candidature; An Historical Note", RIBAJ, Vol. 1, pp. 137-41.
14. For membership of the Board of Examiners in Architecture see lists in the R.I.B.A. Transactions, 1860/1 to 1893/4, then the R.I.B.A. Kalendar, 1894/5 to 1919/20.
15. A. Cates, "The Examinations: Revised Scheme An Expostulation", RIBAJ, Vol. 5, 1898, pp. 136-7.
16. Ibid., p. 137. The memorandum appeared directly after Cates article and was signed on behalf of the Board of Examiners in Architecture by the serving Chairman, and F.A.B.S. member, A. Waterhouse.
17. "Report of the Board of Architectural Education", RIBAJ, Vol. 18, 1911, p. 447. This notes that the Board had taken charge of the examinations.
18. C. H. Reilly, Scaffolding in the Sky, A semi-architectural autobiography, London, 1938, p. 115. See also M. Crinson and J. Lubbock, op. cit., pp. 186-7.
19. For membership of the Board of Architectural Education see the R.I.B.A. Kalendar, 1904/5 to 1919/20. A number of other architects who sat on the board in this period also went on to join the F.A.B.S. after 1920. These were W. G. Newton, M. Webb, H. A. Hall, H. M. Flecher and A. J. Davis, who joined the F.A.B.S. respectively in, July 1922, November 1922, April 1930, May 1931 and March 1933. See W. G. Newton, op. cit., p. 37. Davis and Webb sat on the board as advisory members in 1914. H. A. Hall was an advisory member in 1915 as was H. M. Flecher between 1916 and 1918. Davis continued to be an advisory member until 1919 and in this year Webb joined the board as a full member with W. G. Newton joining as Honorary Secretary. All this indicates that the society maintained a controlling interest in the board into the 1920's with the influx of a new generation of F.A.B.S. members. A. E. Richardson also sat on the board from 1915 onwards but he did not join the F.A.B.S. until November 1953.
20. M. E. Macartney, "The Protection of the Public" in R. N. Shaw and T. G. Jackson [eds.], op. cit., p. 73.
21. Ibid., pp. 75-6.
22. Ibid., pp 76-8.

23. R. T. Blomfield, "The Institute Examination, and Architecture", in R. N. Shaw and T. G. Jackson [eds.], op. cit., p. 36, 41.
24. Ibid., p. 39.
25. Ibid., p. 39.
26. These details were taken from the examinations for 1902-3. See M Crinson and J. Lubbock, op. cit., pp. 186-7.
27. R. T. Blomfield, "A Note on the Recent Changes to the R.I.B.A. Examinations", RIBAJ, Vol. 18, 1911, pp. 767-70. This gives an outline of the changes to the exam along with the reasoning behind the boards decisions.
28. Ibid., p. 768.
29. Ibid., p. 768.
30. Ibid., p. 768.
31. Ibid., p. 768.
32. Ibid., p. 768.
33. Ibid., p. 768.
34. M. Pawley, Theory and Design in the Second Machine Age, Oxford, 1990. Pawley argues that British architects have on the whole retreated from technological solutions to architectural problems since the decline of Modernism. I would argue that this retreat can be perceived in the late nineteenth century, a view congruent with Pawley's approach.
35. M. Crinson and J. Lubbock, op. cit., p.191.
36. R. Chaffe, "The Teaching of Architecture at the École des Beaux-Arts" in A. Drexler [ed.], The Architecture of the École des Beaux-Arts, New York, 1977.
37. F. Billerey, "The British Prix de Rome" [a letter to the editor], RIBAJ, Vol. 20, 1913, p. 524.
38. L. Campbell, "A Call to order: The Rome prize and early twentieth-century British architecture", Journal of the Society of Architectural Historians of Great Britain, Vol. 32, 1989, p. 131, 135.
39. J. D. Crace, op. cit., p. 345.
40. The British School at Athens was reported on in the Journal of the R.I.B.A. in 1895-8, 1901, 1907-8, 1912, 1916. The British School at Rome was reported on in 1900-7, 1909-16, 1921.

41. "The British School at Athens and Rome", RIBAJ, Vol. 14, 1907, p. 162.
42. A. G. S. Fidler and W. G. Holford, "The British School at Rome", RIBAJ, Vol. 44, 1937, p. 544.
- Blomfield's comments came in the discussion after the papers.
43. L. Campbell, op. cit., p. 135.
44. R.I.B.A. Kalendar, 1910/1, p. 4.
45. R.I.B.A. Kalendar, 1911/2, p. 5.
46. See a list compiled by the then Secretary of the British School at Rome, A. Jones, in 1969, available in the library of the British School at Rome.
47. L. Campbell, op. cit., p. 136.
48. See a list compiled by the then secretary of the British School at Rome, A. Jones, available in the library of the British School at Rome.
49. "The Henry Jarvis Studentship", RIBAJ, Vol. 20, 1913, p. 410. "The British School at Rome", RIBAJ, Vol. 20, 1913, p. 314. "Rome Scholarship in Architecture", RIBAJ, Vol. 20, 1913, p. 612.
- L. Campbell, op. cit., p. 135. From 1924 the Faculty of Architecture additionally sent one of its members to Rome annually to assess the progress of award holders.
50. A. G. S. Fidler and W. G. Holford, op. cit., p. 345. see Blomfield's comments in the discussion following the paper.
51. L. Campbell, op. cit., pp. 135-6. For an outline of objections made to the original competition process see F. Billerey, "The British Prix de Rome [a letter to the editor]", RIBAJ, Vol. 20, 1913, pp. 524-5.
52. "Architectural Scholarship, British School at Rome: Second Year", RIBAJ, Vol. 20, 1913, p. 686.
53. See for example, E. Cormier, "A British School at Rome", esquisse, Rome Scholarship competition, 1914, R.I.B.A. Drawings Collection. For a full list of all competition subjects from 1913 to 1939 see L. Campbell, op. cit., pp. 148-9.
54. L. Campbell, op. cit., pp. 136, 138, 148-9. In 1924 the en loge competition process was adopted by the R.I.B.A. for the Tite, Soane and Victory scholarships. In 1930 the preliminary stage of the competition was abolished.

55. C. H. Reilly, Scaffolding in the Sky, A semi-architectural autobiography, p. 133. As an aside it is interesting to note that at Liverpool University yet another elite grouping, The New Testament, virtually dictated university policy outside of the actual senate, see pp. 162-9.
56. J. Goldstein, "Foucault and the Post-Revolutionary Self: the Uses of Cousinian Pedagogy in Nineteenth-Century France" in J. Goldstein [ed.], op. cit., p. 104.
57. L. Campbell, op. cit., p. 148.
58. W. G. Newton, op. cit., p. 37.
59. R. T. Blomfield, "A Note on recent Changes to the R.I.B.A. Examinations", RIBAJ, Vol. 18, 1911, p. 767.
60. For the importance of the École des Beaux-Arts to British architectural education see the following works: M. Crinson and J. Lubbock, op. cit., pp. 74-86; A. Powers, "Architectural Education in Britain 1880 - 1914", PhD thesis, University of Cambridge, 1982; A. Powers, "Architectural Education and the Arts and Crafts Movement in England", Architectural Education, Vol. 3, 1983, pp. 42-71; A. Powers, "Edwardian Architectural Education: A Study of Three Schools", AA Files, Vol. 5, 1984, pp. 48-59; A. Powers, "Arts and Crafts to Monumental Classic: the institutionalisation of architectural education, 1900 to 1914", in N. Bingham [ed.], The Education of the Architect, Proceedings of the 22nd Annual Symposium of the Society of Architectural Historians of Great Britain, pp. 34-38; L. Campbell, op. cit., pp. 131-51. Although all these works by Powers outline this development very effectively he does not tackle the ramifications of adopting such a rigorous examination procedure.
61. M. Crinson and J. Lubbock, op. cit., p. 77, 86.
62. The main articles dealing with foreign architectural education, were, in chronological order: "French Architectural Education", RIBAJ, Vol. 2, 1896, pp. 185-8; P. Waterhouse, "American Education", RIBAJ, Vol. 3, 1896, pp. 440-1; A. Cates, "Architectural Education in the United States of America", RIBAJ, Vol. 7, 1900, pp. 394-7; A. Cates, "The Higher Education of Architects", RIBAJ, Vol. 8, 1901, pp. 16-9, 39-44, 52-4, 96-100, 189-96, 256-9; E. W. Hudson, "German Technical High Schools, in relation to construction and architecture", RIBAJ, Vol. 9, 1903, pp. 504-5; E. W. Hudson, "Architectural and Technical Education in the United States of America", RIBAJ,

- Vol. 9, 1903, pp. 542-5; "The Problem of Architectural Education", RIBA J, Vol. 14, 1907, pp. 563-6; A. D. F. Hamlin, "Architectural Education in America", RIBA J, Vol. 17, 1910, pp. 141-61; F. Billerey, "Modern French Architecture", RIBA J, Vol. 20, 1913, pp. 317-44; "The Franco-British Conference on Architectural Education", RIBA J, Vol. 28, 1921, pp. 17-et seq.
63. M. Crinson and J. Lubbock, op. cit., p. 82.
64. Ibid., p. 82.
65. A. Powers, "Arts and Crafts to Monumental Classic: the institutionalisation of architectural education, 1900 to 1914", in N. Bingham [ed.], The Education of the Architect, Proceedings of the 22nd Annual Symposium of the Society of Architectural Historians of Great Britain, p. 34.
66. A. D. F. Hamlin, op. cit., pp. 156-7. A report of Blomfield's involvement in the ensuing discussion following delivery of the paper.
67. "Board of Architectural Education, Report", R.I.B.A. Kalendar, 1905/6, p. X.
68. C. H. Reilly, Scaffolding in the Sky, A semi-architectural autobiography, p. 82.
69. Ibid., p. 212.
70. In conversation with the architect and architectural historian J. Brandon-Jones he explained that he undertook most of his architectural training while in Voysey's office before rejoining the A.A. Schools in the early 1930's to complete the R.I.B.A. Final examination.
71. It could also be argued that many architects were reluctant to forego the premiums they received from pupilage.
72. W. G. Newton, op. cit., p.37.
73. "Beaux-Arts Courses in Britain", RIBA J, Vol. 20, 1913, pp. 262-3. It is interesting to note that as early as 1887 the F.A.B.S. architect T. R. Smith was suggesting the formation of architectural studios not dissimilar to the atelier even suggesting that his fellow F.A.B.S. member F. C. Penrose would make an ideal patron. See T. R. Smith, "A Studio for Architecture: a Suggestion", The Architect, Vol. 19, 1887, pp. 266-7.
74. R. T. Blomfield, "Architectural Training: The Atelier", RIBA J, Vol. 20, 1913, p. 493.

75. "Royal Academy Ateliers: New Conditions of Entry", RIBA J, Vol. 27, 1920, p. 323. It has generally been considered that such a final school with associated ateliers was never established in Britain. See for example L. Campbell, op. cit., p. 134.

76. Ibid., pp. 323-4.

77. Ibid., p. 324. Note Richardson was admittedly an extreme late comer to the F.A.B.S. only joining the society in 1953.

78. It is worth noting that another small society, The Eighteen Club, was central to the adoption of Beaux-Arts principles in Canada in the period around 1900. See K. Crossman, Architecture in Transition From Art to Practice, Montreal, 1987, pp. 85-105.

Chapter 6

French Renaissance Revivalism and "Queen Anne" Architecture

This chapter focuses on the "Queen Anne" and French Renaissance Revivalist work of the F.A.B.S. members, E. M. Barry, F. P. Cockerell, W. E. Nesfield, J. J. Stevenson, T. R. Smith and M. D. Wyatt, all of whom can be considered as pre-eminent in the introduction of these styles. Later in the century a number of other F.A.B.S. members, T. E. Collcutt, R. T. Blomfield, G. Devey, E. George, M. E. Macartney, E. Newton and A. Webb went on to produce "Queen Anne" designs. Even though G. Devey has been considered as one of the originators of the "Queen Anne" style he has been omitted from this study as he was only a member of the F.A.B.S. for eleven months and as such cannot be considered as particularly influential within the society. E. George and T. E. Collcutt have also been considered as originators of "Queen Anne", however, they did not join the F.A.B.S. until 1898 and 1901, respectively, many years after the development of the style and when it had been part of the speculative builder's vocabulary for nearly two decades. Similarly by the time R. T. Blomfield, M. E. Macartney, E. Newton and A. Webb joined the F.A.B.S. "Queen Anne" was a well established style, and, additionally, they only produced a few early works in this manner before developing a stricter application of Classical devices in their buildings.

The 1860's and 1870's saw the formation of a style that came to be categorised as "Queen Anne" architecture, a style that utilised elements borrowed from Elizabethan, Jacobean, Flemish, French Renaissance and Georgian buildings. Such rampant eclecticism confused contemporary critics and makes any simplistic analysis of the "Queen Anne" style impossible. By contrasting "Queen Anne" and French Renaissance Revival designs by F.A.B.S. architects with the work of their contemporaries it is possible to clarify the conditions under which the "Queen Anne" style emerged. This comparison shows that F.A.B.S. members played a significant role in the development of "Queen Anne" architecture. It also indicates that their work formed a distinct sub-category within the

style, displaying a distinct leaning towards symmetry and regularity stimulated by the appropriation of motifs from French Renaissance architecture.

It has elsewhere been argued that much of the Classical detailing appropriated for use in "Queen Anne" architecture of the 1870's had as its source examples of French Renaissance architecture illustrated in books published in France in the 1860's and 1870's. Such source books included: C. Sauvageot, Palais, chateau, hôtel et maison de France, Paris, 1862-7; A. Berty, La Renaissance monumental en France, Paris, 1864; C. Daly, Motifs historiques d'architecture, Paris, from 1869.¹

These books certainly influenced British architects and members of the F.A.B.S. were more likely than most to have access to these works. However, what is under consideration in this study is not so much the borrowing of particular architectural details but the effect French Renaissance Revivalism had on the overall composition of certain buildings.

It is possible to see this effect, most notably an overall tendency towards symmetry, in the "Queen Anne" designs of William Eden Nesfield. He joined the F.A.B.S. in January 1860 and left in September 1867, when he was the architect responsible for the Classically inspired Kinmel Park. Regularity was a feature of Nesfield's work at Kinmel Park, both in the entrance lodge and the remodelling of the main house. These have been noted as early examples of "Queen Anne" architecture with Nesfield playing a central role in the revival.² The lodge displayed almost complete symmetry with only an offset chimney breaking the regularity of the design [Figure 6.1]. The slightly splayed pavilion roof, rusticated quoining and Classical details were reminiscent of early seventeenth century French Renaissance architecture and indicate the complexity of attempting to define the "Queen Anne" style with any certainty.³

This French influence has also been noted in Nesfield's remodelling of the Greek Revival mansion at Kinmel Park. The entrance front displays this influence in the over-arching main mansard roof and

in the pavilion roof over the entrance porch [Figure 6.2]. The triangular and segmental pediments over the dormer sash windows may also have been inspired by French examples but the use of red brick with light stone quoining has been firmly linked to Wren's work at Hampton Court. This connection is easy to make given that Nesfield went on a sketching trip to Hampton Court in 1868 in the company of Mr Hughes his client at Kinmel Park. This influence can also be seen in the main gates at Kinmel Park which were inspired by the wrought iron screens by Tijou at Hampton Court.⁴

Symmetry and formality dominated the composition of the entrance front of the main house at Kinmel Park with its projecting entrance porch and end bays but this denied the actual internal arrangement of rooms. Due to this irregular planning the side elevation, containing the library, ball room and drawing room, could not be strictly symmetrical [Figure 6.3]. Nesfield, however, implied symmetry in the roofscape which had a centrally placed dormer with identical dormers at either end of the elevation. These end dormers were rather unusual as each contained a chimney stack separating the sash windows and breaking the pediment, another feature with French precedents.

This kind of forced or implied symmetry was also evident in Nesfield's remodelling of Bodrhyddan Hall, only two miles away from Kinmel Park, in the early 1870's.⁵ The new entrance elevation has been referred to as an example of "Queen Anne" work and appears to be completely symmetrical [Figure 6.4]. As at Kinmel Park, the house was made of red brick with white stone quoining and dressings, and, again the windows were small-paned sashes. The slightly projecting entrance porch had a shaped gable with perhaps Dutch origins and above this was a semicircular pediment containing a shell like design with possible French sources. The apparent symmetry of the entrance front was continued either side of the main block by identical single storey structures. The structure to the left of the entrance contained a billiard room and behind this service quarters. There was in fact no actual structure to the right, this was simply a wall used to screen a greenhouse that could only be reached via the garden. In this Nesfield abandoned any attempt at functional expression and

used blatant artifice to obtain a symmetrical facade.

In utilising French Renaissance sources at Kinmel Park and Bodrhyddan Hall Nesfield was following the lead of the two architects he had trained under, William Burn and his uncle Anthony Salvin. Both had used French Renaissance devices in the 1850's when Nesfield had served his pupilage in their offices. His use of artifice in these designs may also be explained in part by this pedagogic influence. Nesfield trained when Gothic Revivalism and the associated doctrine of functional expression was at its height. Salvin, however, can be thought of as an architect working in a tradition still informed by notions of the Picturesque which had at their centre the concept of artificiality.⁶

Regularity was also a feature of the country house work of F. P. Cockerell, a founder member of the F.A.B.S..⁷ His Woodcote Hall of 1876 was truly symmetrical, unlike the artificiality of Bodrhyddan Hall, but similarly it also contained a fusion of architectural elements from a variety of different sources [Figure 6.5].⁸ Cockerell utilised red brick for the main body of the house relieved by white stone quoining and window surrounds. He differed considerably from Nesfield in giving his sash windows heavy Gibbs type surrounds. Woodcote had a low pitched roof and so had no dormer windows in the roof but the entrance front was enlivened by the use of shaped gables with crowning pediments. The house was given further variation with a series of towers capped by ogee domes that enriched the skyline.

The red brick walls, small-paned sash windows and shaped pedimented gables places the house as a "Queen Anne" work but other elements used by Cockerell are unusual in such designs. The Gibbs surrounds had Georgian origins and the ogee domes were Jacobean features. The Jacobean influence may be explained by reference to the F.A.B.S. Annual Recreation Meetings. The first of these meetings was held at Hatfield House in 1863 and the towers there were capped by domes virtually

identical to those on Woodcote Hall. In later years the F.A.B.S. visited other Jacobean mansions on their Annual Recreation Meetings: in 1865 they went to Knole Park in Kent and in 1871 they visited Bramshill Park in Hampshire. In 1875, only a year before Cockerell designed Woodcote Hall, the F.A.B.S. visited Audley End in Essex a Jacobean mansion that directly influenced Woodcote Hall.⁹ The overall design of Audley End was symmetrical and even though portions had been destroyed over the years this quality was still detectable in the entrance front. Even more striking in relation to Woodcote Hall at Audley End the low roof was concealed with a balustrade and had ogee capped turrets or towers.¹⁰

In 1877 Cockerell designed Crawley Court and introduced Elizabethan elements into a "Queen Anne" design. The house was symmetrical with an E-shaped plan. The entrance facade drew on Elizabethan examples with a central porch and turrets in the angles of the entrance court. The gables and window surrounds were in the "Queen Anne" manner, made of moulded and rubbed red brick which contrasted with the grey of the flint walls.¹¹

The intrusion of Elizabethan and Jacobean elements into what have been noted as symmetrically composed "Queen Anne" designs can be explored further by examining "Queen Anne" buildings by other architects. The "Queen Anne" style first attracted critical appraisal in the architectural press as a result of designs submitted to the Royal Academy Exhibition of 1873. The periodical The Architect, edited by F.A.B.S. founder member T. R. Smith, covered this exhibition in detail paying particular attention to two of the 'Queen Anne' designs with a third of the article devoted specifically to the "Queen Anne" style.¹² The two works examined in detail were R. N. Shaw's New Zealand Chambers and G. F. Bodley's School Board Offices. New Zealand Chambers had pargetted oriel windows, a pargetted coved cornice and a broken pedimented entrance, the School Board Offices used Classical details derived from Flemish sources. Both used elements such as pediments, red brick, articulating pilasters and sash windows, that have since been considered as typical of "Queen

Anne" architecture. The tendency towards symmetry in these designs is, however not typical of "Queen Anne" works and can be explained by the fact that they were essentially designs for facades rather than entire buildings.

In the use of devices regarded as typically "Queen Anne" these designs equate with the country houses by Nesfield and Cockerell already discussed. They are, however, two different building types, terrace office buildings and country mansions, the one presenting only a facade the other free-standing. A far better comparison for Nesfield's and Cockerell's works are the London Board Schools by E. R. Robson and J. J. Stevenson. The first of these designs were also shown at the Royal Academy in 1873 and The Architect stated that Winstanley Road School was the best of these designs with all of the three school designs showing

...something of quaint picturesqueness about them, but withal excessively ugly, with great windows divided into little panes, and curiously shaped and pedimented gables.¹³

The Winstanley Road School serves as a representative example of these designs. As with the "Queen Anne" works so far examined the school had red brick, small-paned sash windows and a free use Classical forms. For reasons of economy the school was less ornate than other "Queen Anne" designs on show at the exhibition, but more striking was the asymmetry of the executed design. The south elevation of the main block of the school had an entrance marked by a large hexagonal tower, battlemented and with a low conical roof. This was emphasised by identical ribbed chimneys to either side, but from this point on symmetry in the composition was absent.

In contrast the design for Ballard's, a country house by Cockerell which was also on show at the Royal Academy in 1873, had a symmetrical composition that The Architect described as

...a somewhat heavy building of the "Queen Anne" type of work, with red brick dressings and curved gables of the usual character,¹⁴

The terminology employed in this quotation implies that "Queen Anne" was already generally accepted as a term describing a distinct architectural style. Symmetry, however, was rare in the application of this style to country house designs. Shaw's Lowther Lodge of 1872 has been described as "...the country house come to town."¹⁵ but even though it was based on an regular E-plan the placing of the entrance in one of the wings disturbed the symmetry of the layout. The low stable block emerging from the other wing completely destroyed any sense of symmetry and this was compounded by the balanced but varied roofscape of gables, tall ribbed chimneys and dormers. Again the "Queen Anne" elements of red brick, Classical forms loosely applied and small-paned sash windows all appeared to be present. It is worth noting that the latter were in fact casement windows fitted into sash type frames purely for appearances sake.

A further useful comparison with Nesfield's and Cockerell's work is J. J. Stevenson's Ken Hill of 1879 a rare example of the "Queen Anne" country house.¹⁶ Stevenson joined the F.A.B.S. in February 1879, when he had already developed his ideas about "Queen Anne", or as he preferred to term it "Free Classic", architecture in both theory and practice.¹⁷ The entrance front to Ken Hill was composed so that the internal layout was expressed by projecting bays and the irregular fenestration. It was made of local carstone, a deep brown colour, and so differed from most "Queen Anne" designs, but it was typical of the style in the use of freely applied Classical devices and the presence of small-paned sash windows.

It is worth elaborating on Stevenson's opinion of the "Queen Anne" style. At an R.I.B.A. conference held in June 1874 he presented a paper titled "On the Recent Reaction of Taste in English Architecture." in which he outlined the opinion that "Queen Anne" architecture had arisen, in part, as

a reaction to the "Battle of the Styles". He then positioned such work in relation to the development of architecture during the English Renaissance emphasising the survival in this period of the freedom, particularly in terms of planning, allowed in Gothic architecture. He concluded this section of his paper with the statement

And the form of free Classic which thus arose was naturally determined by local conditions. Englishmen working in brick, and using sliding sash windows according to the custom of the land....found the natural expression of their feelings in the brick architecture of the Restoration, of Queen Anne, and the Georges.¹⁸

Obviously Stevenson believed "Queen Anne" to be thoroughly English in character. In the debate that followed the paper Professor Kerr noted this fact and then expressed the subversive opinion that

...the probability was that the Queen Anne architect would, in the course of time, become a practitioner of the French Renaissance...It was exceedingly difficult really to define what was the Queen Anne style, and he presumed that Sir Digby Wyatt's house at Kensington would come within it.¹⁹

Contemporary reaction shows that there were problems in defining the style and works which came under its remit. So far the emphasis has been on the qualities shared by examples of "Queen Anne" architecture and the symmetry of Nesfield's and Cockerell's work in contrast to that of their contemporaries. To develop a better understanding of these issues it is essential to investigate the stylistic nature of such architecture using contemporary labelling of what has since become accepted as "Queen Anne" work.

It has already been shown that buildings categorised as "Queen Anne" could include a combination of Elizabethan, Jacobean, Flemish, French Renaissance and Georgian elements. The confusion of contemporary critics when confronted by "Queen Anne" buildings was apparent in their comments concerning the aforementioned Alford House, a design of 1872 by the F.A.B.S. architect M. D. Wyatt. As already noted, Professor Kerr presumed this to be a "Queen Anne" design even though he found it difficult to say exactly what constituted the characteristics of this stylistic manifestation [Figure 6.6].²⁰ A perspective drawing of the design was exhibited at the Royal Academy in 1872 and The Architect commented that it believed it to be an example of "...Italian domestic architecture".²¹ The Builder refused to give it a stylistic category but noted "...the very steep pitched roof above, which forms an important part of the design."²² The Building News on the other hand was very specific in its thoughts

...a building in red brick and terra cotta, French Renaissance in style, is covered in rich ornament and its mansard roofs and dormers give something of the air of a glorified specimen of Queen Anne's style.²³

This view was supported in 1874 by an article, "The 'Queen Anne' style - the Reaction of Taste" published in the Building News, where Alford House was regarded as a representative example of the style.²⁴ In 1870 Wyatt published his lectures as Slade professor at Cambridge and at the end of the chapter on architecture and theory he stated that

If we unite the objective practice of Pugin and the mediaevalists to the excellent subjective system transmitted to us from the classical ages I believe we shall have no reason to fear in our practice the attainment of results commensurate with theirs, and yet reflecting simply and justly the condition and historical situation of our nationality and advanced scientific culture.²⁵

This could be read as promoting "Queen Anne" architecture as conceived by Stevenson but does not equate with Wyatt's design for Alford House. This design was certainly "Queen Anne" in that it used freely applied Classical devices and sash windows, elements essential to the style. However, the design also contained symmetrical fronts and utilised a number of French Renaissance details such as decorative swags and mansard roofs. In these respects Wyatt's practice contradicted his statement of 1870 with its concern for combining the irregularity of Puginian planning with national character in architecture.

Wyatt had previously designed buildings in the Gothic, Tudorbethan and Italian Renaissance styles. Alford House was his only design considered as "Queen Anne" and the only occasion he turned to the French Renaissance for inspiration which suggests some intimate relationship between the two styles.²⁶

French Renaissance elements were also detectable in three designs by E. M. Barry, a fellow F.A.B.S. member, exhibited alongside the Alford House design at the Royal Academy in 1872. These designs exhibited by Barry in 1872 were all for country houses with what has since generally been regarded as a French Renaissance or Loire-chateau flavour. At the time The Builder described the design for Cobham Park as "...an Italian design, rather too much broken up with small pinnacles, many and various pedimented dormers.". His design for Wykehurst was categorised as "...Italian treated in a Gothic manner, with high roofs, round turrets with an arcaded open storey at top." The third design Shabden barely received a mention.²⁷

The Building News on the other hand gave Shabden most coverage in its review and regarded it as "A mansion in the style of François I.... one which is eminently suited for use in English mansions." This magazine also felt that Wykehurst had "...a very good porch" and that Cobham Park was a

design at "...a very commonplace level.". All three designs it believed were "...spoiled by an excessive prominence of the roofs."²⁸

The Builder had considered Barry's Cobham Park and Wykehurst to be Italian in origin. Similarly, The Architect had considered Wyatt's Alford House to be inspired by Italian examples. If Alford House and Wykehurst [Figure 6.7] are contrasted then it is clear that shared features occurred mainly in the roofscape above the cornice, and that both had French inspired, pedimented and pilastered, dormers projecting from prominent French type roofs.²⁹ Clearly the influence on both works was if anything French not Italian..

Although the entrance front at Wykehurst was basically asymmetrical the projecting entrance lobby formed in itself a symmetrical centrepiece that defined one axis of the main reception rooms. This axis continued into the garden frontage with the drawing room opening onto a small loggia with symmetrically disposed bays at either side [Figure 6.8].³⁰ Even though Wykehurst could never be considered as displaying a rigid symmetry in elevation or planning it is certain that such formality was a concern in Barry's design for Shabden. This design had the same French Renaissance dormers and roof as Wykehurst but in addition it was planned in the French manner with octagonal and half octagonal rooms being related to each other along two main axes [Figures 6.9 and 6.10].³¹

Barry was regarded in his obituary in The Builder in 1880 as an architect who was "...distinctly Classic, but his Classic design was not by any means confined to accepted types."³² A comment that perhaps attempted to account for the introduction of French Renaissance elements in his work. He turned again to the French Renaissance in 1879 for additions to Stancliffe Hall, one of his last designs.³³ This 17th century building had already been enlarged and remodelled by T. R. Smith, another founder member of the F.A.B.S., in 1872. As he was editor of The Architect Smith's design unsurprisingly received praise in the periodical, which described it as

...thoroughly true in style [that which we understand as the François Premier as our neighbours term it]...This is the stuff of which our mansions should be designed.³⁴

Smith, who had previously worked exclusively in Gothic styles, returned to French Renaissance forms in his North London Hospital for Consumption, Hampstead, in 1878 [Figures 6.11 and 6.12]. The design was rigidly symmetrical externally and the planning was basically regular, centring on a spinal corridor running the length of the building.. The red brick and white stone combination was reminiscent of the works by Nesfield and Cockerell and hinted at the English Renaissance. However, the style could also be regarded as François Premier. This was seen not only in the turrets and Classical motifs but was present in the use of loggias. In this case they seem to have been derived in form from the Chateau de Madrid in the Bois de Boulogne. This had been illustrated in Du Cerceau's Les plus excellents batiments de France, a book originally printed in the 16th century which had been reprinted in France between 1868 and 1870. Who better than a F.A.B.S. member to be directly influenced by such a book.³⁵

The various stylistic elements displayed in "Queen Anne" architecture were reconciled to an extent in an article "The Queen Anne School" published in The Architect in 1873. This argued that "Queen Anne" had very little to do with architecture of that period and was far better termed Renaissance or "Re-Renaissance". Bodley's School Board Offices were seen as Renaissance of Flanders and the article concluded that

...the confederates whose names have been cited might just as readily, in their pursuit of novelty, have taken Renaissance of France, of North Italy, of the Rhine, or of Jacobean England.³⁶

This matter is further complicated in the case of F.A.B.S. architects when it is realised that their Annual Recreation Meeting of 1872 was held at Stamford, Burghley and Barnack.³⁷ At Burghley they would have found an English country mansion, primarily constructed in the 16th century, that combined French Renaissance elements with a grand version of the English vernacular and a dash of Flemish decorative work.³⁸ If this ostensibly English house was taken as a model by F.A.B.S. members then Re-Renaissance could be seen as a very appropriate term for "Queen Anne" architecture in the late nineteenth century.

From the designs studied it is clear that in the early 1870's a number of F.A.B.S. architects working in the emerging styles of "Queen Anne" and French Renaissance Revivalism shared common interests. They borrowed similar Classical forms and displayed an interest in symmetrical elevations and planning. Five of the F.A.B.S. architects examined, Nesfield, Cockerell, Wyatt, Barry and Smith, shared a common interest in regularity and symmetrical designs. It is possible that these qualities may not have been exclusively derived from French sources, they are present for example in Elizabethan and Jacobean mansions, but it is notable that these qualities were most often combined with French Renaissance architectural elements.

The work produced by Stevenson in the 1870's was an exception which can be explained when it is acknowledged that he did not join the society until 1879 when he had already produced many "Queen Anne" designs. He had, in the 1870's, come to the conclusion that "Queen Anne" architecture should be English in character so it is not surprising that initially his work was not influenced by French Renaissance architecture. By 1880, however, Stevenson had changed his position somewhat and he was willing to admit that the study of French Renaissance architecture could be profitable for "Queen Anne" architects.³⁹ This change of heart by Stevenson indicates that the links between "Queen Anne" architecture and French Renaissance sources were so strong that even his initially nationalistic rationale had to acknowledge the relationship.

Given that the prime function of the F.A.B.S. was to circulate foreign architectural books it is not surprising to find that motifs gleaned from French Renaissance architecture are present in their "Queen Anne" work. However, such appropriation was common amongst architects in the period and, as has been shown, it is more remarkable that the F.A.B.S. members maintained an interest in symmetry and regularity. These F.A.B.S. members acknowledged the principles underlying French Renaissance architecture rather than just focus on particular stylistic motifs. These underlying principles were, in essence, those ideals which had become codified in Beaux-Arts architectural theory in France during the seventeenth century. They can be simply categorised as; axial planning; the even distribution of elements in a plan; symmetry and regularity in both plan and elevation. Although F.A.B.S. architects examined in this chapter did not apply such principles rigidly in their work they were clearly more sympathetic to these ideas than other "Queen Anne" architects in the 1860's and 1870's, a period when emerging French Renaissance Revivalism and "Queen Anne" architecture, ran parallel courses.

Notes

1. D. Basset, " "Queen Anne" and France", Journal of the Society of Architectural Historians of Great Britain, Vol. 24, 1981, pp. 83-91. This study of the relationship between nineteenth century French architectural texts and "Queen Anne" architecture mainly examines the appropriation of certain motifs rather than overall compositional trends.
2. M. Girouard, The Victorian Country House, London, 1979, pp. 318-28. Idem, "Kinmel, Denbighshire", Country Life, Vol. 146, 1969, pp. 542-5, 613-7.
3. D. Basset, op. cit., p. 86, explicitly links Kinmel to French work of the period of Louis XIII.
4. This is noted in a Nesfield sketchbook held at the R.I.B.A.
5. C. Aslet, "Bodrhyddan, Flintshire, The Seat of Lord Langford", Country Life, Vol. 164, 1978, pp. 158-61.

6. D. Basset, op. cit., p. 87. For Nesfield, Salvin and the Picturesque see D. Watkin, The English Vision: The Picturesque in Architecture, Landscape and Garden Design, London, 1982, pp. 131-47. For the notion of artifice in Picturesque theory see S. K. Robinson, Inquiry into the Picturesque, London, 1991, pp. 93-116. Salvin used French Renaissance motifs in his design for Keele Hall, Staffordshire.
7. W. G. Newton, op. cit., p. 35.
8. For references to Woodcote Hall see M. Girouard, The Victorian Country House, p. 425. P. Reid [ed.], Burke and Savill's Guide to Country Houses, Vol. II, London, 1980, pp. 120-1.
9. W. G. Newton, op. cit., p. 30.
10. M. Girouard, The Victorian Country House, p. 425. Categorises Woodcote Hall as a "Queen Anne" influenced design. Idem, Sweetness and Light, Oxford, 1977, p. 129. Here Woodcote Hall is seen as an attempt to make "Queen Anne" sufficiently important for a country house by putting the accent on symmetry.
11. M. Girouard, The Victorian Country House, p. 403.
12. "Architecture at the Royal Academy", The Architect, Vol. 9, 1873, p. 258-9. For New Zealand Chambers see A. Saint, Richard Norman Shaw, London, 1976, pp. 133-7. For the School Board Offices see M. Girouard, Sweetness and Light, pp. 56-7 and "Visits of the Architectural Association", The Building News, Vol. 28, 1875, pp. 651-2.
13. "Architecture at the Royal Academy", The Architect, Vol. 9, 1873, p. 259. For a fuller discussion of the early board schools see; M. Girouard, Sweetness and Light, pp. 64-71; E. R. Robson, School Architecture, Leicester, 1972 [reprint of 1874 edition]; D. E. B. Weiner, Architecture and Social Reform in Late Victorian London, Manchester, 1994.
14. "Architecture at the Royal Academy", The Architect, Vol. 9, 1873, p. 259.
15. A. Saint, op. cit., p. 140. For a full account of Lowther Lodge see pp. 137-42.
16. For more on Ken Hill see M. Girouard, The Victorian Country House, pp. 366-74.
17. W. G. Newton, op. cit., p. 30, 36.

18. J. J. Stevenson, "On the Recent Reaction of Taste in English Architecture", This paper was reprinted with a report of the ensuing debate in The Architect, Vol. 11[supplement], 1874, pp. 9-11.
19. Ibid., p.10.
20. For Alford House see N. Pevsner, Matthew Digby Wyatt, Cambridge, 1950, p. 11, and J. M. Robinson, The Wyatts an Architectural Dynasty, Oxford, 1979, pp. 216-7.
21. "Architecture at the Royal Academy", The Architect, Vol. 7, 1872, p. 222.
22. "Architecture at the Royal Academy", The Builder, Vol. 30, 1872, p.358.
23. "Architecture at the Royal Academy", Building News, Vol. 25, 1872, p.217.
24. "The "Queen Anne" Style -The Reaction of Taste", Building News, Vol. 27, 1874, p. 45.
25. M. D. Wyatt, Fine Art; its History, Theory, Practice [Slade Lectures at Cambridge], London, 1870, p. 80.
26. J. M. Robinson, op. cit., pp. 251-2.
27. "Architecture at the Royal Academy", The Builder, Vol. 30, 1872, p. 358.
28. "Architecture at the Royal Academy", Building News, Vol. 25, 1872, p. 401.
29. For the development of the use of French roofs in English Victorian architecture see M, Girouard, The Victorian Country House, pp. 292-6.
30. Ibid., pp. 297-99. For additional information on Wykehurst see "Wykehurst", The Builder, Vol. 30, 1872, pp. 565-7.
31. Ibid., p.299. For additional information on Shabden see "Shabden", The Builder, Vol. 31, 1873, pp. 624-7..
32. "The Late Edward Middleton Barry, Professor of Architecture", The Builder, Vol. 38, 1880, p.148.
33. M. Girouard, The Victorian Country House, p. 421.
34. "Architecture at the Royal Academy", The Architect, Vol. 7, 1872, p. 269.
35. D. Basset, op. cit., p. 89-90, The French Influence on this design is convincingly argued in this article.

36. "The Queen Anne School", The Architect, Vol. 9, p. 271. It is quite possible that this uncredited article may have been the work of T. R. Smith since he was editor of the periodical at the time.
37. W. G. Newton, op. cit., p.30.
38. N. Pevsner, An Outline of European Architecture, London, 1990 edition, pp. 356-9.
39. D. Basset, op. cit., pp. 85-6, 91.

Chapter 7

The Art Workers Guild and Neo-Georgian Architecture

In the previous chapter it was noted that F.A.B.S. architects showed an interest in symmetry and regularity in their "Queen Anne" designs. In this study it will be shown that they also displayed such interests in their Neo-Georgian designs produced in the 1890's and 1900's, a period when many F.A.B.S. architects were also members of the Art Workers Guild [A.W.G.]. The guild has, in most accounts been linked directly to the design, and hence ideological theories of William Morris.¹ As Stansky states

It was in the 1880's that Morris's concerns and message were taken up by others, frequently organised in groups. Among the most important were the Century Guild, the Art Workers Guild and the Arts and Crafts Exhibition Society. To a considerable degree they spread his ideas and practices.²

This association is easy to make in relation to the A.W.G. as Morris became a member of the guild in 1888 and was its master in 1892.³ When specifically discussing this relationship Stansky notes the central role played by architecture in the guild and Morris's theories.⁴ These factors suggest that there existed a kind of architecture produced by A.W.G. members that can specifically be categorised as "Morrisian". This tends to simplify the matter and ignore the diversity of works produced. Buildings by A.W.G. architects that have been characterised stylistically as Neo-Georgian have been marginalised in this process. Some balance can be restored by focusing on such buildings by A.W.G. members who also belonged to the F.A.B.S.. By contrasting these Neo-Georgian works with those more usually associated with Arts and Crafts practice it is possible to establish grounds for considering F.A.B.S. members of the A.W.G. as a distinct sub-group holding views on architecture quite different to those promoted by the guild.

Before examining these works it is essential to give an outline of the organisation and functioning of the A.W.G.. The origin of the A.W.G. can be traced to 1883 when a number of R. N. Shaw's pupils formed the St George's Art Society, a kind of debating society on art, architectural and design matters.⁵ This group met on five occasions in 1883 and during the fifth meeting the committee resolved that their aims of reuniting art and architecture deserved a wider audience. It was decided to send two members of the committee, M. E. Macartney and G. C. Horsley, to elicit the advice of Shaw. They reported back to the other three committee members E. Newton, E. S. Prior and W. Lethaby at a meeting held on the 22nd of October 1883. Shaw's advice included the following statement.

In France Architects, Painters and Sculptors were trained together in one common school of arts. If Architecture in England was missing its way it was for the young men to bring her back from professionalism. The Architects of this generation must make the future for themselves and knock at the door of art until they were admitted.⁶

This statement was a precursor of the profession or art debate of the 1890's and reflected an early interest in the French system of architectural education in providing a solution to concurrent conditions in England. With Shaw's advice and their own deliberations upon the matter it was resolved by the committee of the St George's Art Society to take action. They decided to

...invite...the co-operation of eminent Artists, Sculptors and Architects, in forming with this committee a new society for promoting more intimate relations between Painters, Sculptors, Architects and those working in the Arts of Design.⁷

During November 1883 the five founding members communicated their ideas concerning the nature of the new society to each other in a series of letters. These letters formed the basis of an open letter they then circulated to artists and architects in January 1884, inviting them to assist in the formation of the new society. The founding five additionally canvassed their friends in the arts and on the 18th

of January 1884 a meeting was held to discuss the objectives of the society. The circulated letter and personal contacts had resulted in the formation of a group of twenty-five, twenty-one of whom attended this meeting when they resolved that

It is desirable that an Association should be formed for creating greater intercourse among the arts... That at present the proposed society shall not aim at publicity...the society should consist of Handicraftsmen and Designers in the arts.⁸

At a meeting of fifteen of the interested parties held on the 11th of March 1884 after much discussion it was decided that the society should be called the Art Workers Guild and twenty-six general rules for the society were set in place. All twenty-five interested artists and architects were then incorporated into the guild and a provisional committee was empowered to elect another twenty-five members to bring the total of members up to fifty.⁹

The first meeting of the newly formed society was held on the 15th of May 1884, when the provisional committee reported that the guild now had fifty members and then as a body stood down. A new committee was elected consisting of J. Belcher, H. Thomeycroft, J. D. Sedding, Lethaby and Newton. L. F. Day became the treasurer and the secretaries for the year 1884 were Horsley and Macartney.¹⁰ Initially the founding members held positions of power within the guild and so had limited control over its early growth.

Three of the five architects instrumental in the formation of the A.W.G. were later to join the F.A.B.S.. These were Macartney, Newton and Horsley who respectively joined the F.A.B.S. in 1900, 1902 and 1907. In total sixteen architects were members of both societies, besides the three already mentioned these were, J. J. Stevenson, W. D. Caroe, E. George, R. T. Blomfield, J. A. Gotch, L. A. Stokes, W. F. Cave, E. L. Lutyens, E. P. Warren, E. G. Dawber, P. Waterhouse, W. J. Tapper and W. C. Green .[Figure 7.1]¹¹

This table indicates that by 1918 fourteen of the fifteen serving F.A.B.S. members were additionally members of the A.W.G., a number that had increased dramatically after Caroe's election to the F.A.B.S. in 1896. In twenty years a certain select section of the A.W.G. membership had effectively colonised the F.A.B.S.. This chapter focuses on the notion that these architects shared interests and qualities that set them apart from the majority of A.W.G. members, particularly those most associated with Arts and Crafts architecture. This is a distinction that can be discerned in their buildings, writings on architecture and the different structures of the two societies.

Of the sixteen architects who belonged to both societies only one, Stevenson, was a member of the F.A.B.S. before joining the A.W.G..¹² As such he may have been influential in introducing A.W.G. members to the Annual Recreation Meetings of the F.A.B.S. and perhaps even nominating A.W.G. members for election to the F.A.B.S.. Nine A.W.G. members who joined the F.A.B.S. had initially been guests at Annual Recreation Meetings. Besides Stevenson these were in chronological order of attendance at meetings, Caroe, Gotch, Stokes, Horsley, Cave, Waterhouse, Green and Tapper.¹³ This order was also virtually paralleled in the dates they respectively joined the F.A.B.S., which suggests that attendance at these meetings was an essential prerequisite before being invited to join as a member.

From the middle of the 1880's virtually every Annual Recreation Meeting had at least one guest who was a member of the A.W.G. [Figure 7.2].¹⁴ Between 1868 and 1918 a total of forty-four guests who attended the F.A.B.S. Annual Recreation Meetings were members of the A.W.G.. This indicates close links between the two societies and reflects the growth of the A.W.G.. In the decade after 1885 the membership of the guild almost tripled reaching a total of one hundred and eighty-two in 1895, so it was inevitable that the F.A.B.S. should come into contact with its members.¹⁵ The A.W.G. members who attended F.A.B.S. Annual Recreation Meetings consisted of nineteen architects, fourteen painters and eleven sculptors. In this the F.A.B.S. meetings were emulating the aim of the A.W.G. in "...promoting greater intercourse between the arts..."¹⁶

In fact even before the formation of the A.W.G. the guests at F.A.B.S. meetings had predominately been artists. Increasingly from the middle of the 1890's these A.W.G. artist guests were those who painted and sculpted in relation to architectural projects as well as producing independent art objects. In this they were manifesting an interest in the A.W.G. ideal of achieving unity of the arts. The sculptor guests Sir G. J. Frampton, H. A. Pegram, F. Lynn-Jenkins and F. W. Pomeroy produced work to fit architectural needs as well as portrait busts and statuary.¹⁷ The guest painters Sir G. Clausen and Professor G. Moira were both easel painters and accomplished muralists.¹⁸

There were clearly many links between the F.A.B.S. and the A.W.G. but a comparison between their respective organisations shows essential differences. The clearest distinction was the exclusiveness of the F.A.B.S. which was always limited to fifteen members. In contrast the A.W.G. had an open recruitment policy with no limit to total membership.¹⁹ Their respective election processes also highlight the exclusivity of the F.A.B.S. in relation to the A.W.G.. In the F.A.B.S. even if only one member objected to a nominated candidate then he was refused entry. In the A.W.G., however, originally a nominated candidate would only be refused if he was blackballed at one of the monthly meetings in the ratio of one to ten. This method of election was abandoned in 1888 and replaced by a procedure where a candidate was elected if nominated by a guild member then seconded by another an even more open method of selection.²⁰ H. J. L. S. Masse stated in his history of the A.W.G. that the members were "...not clannish, they were not exclusive...they remained brothers always."²¹ Certainly the F.A.B.S. remained "brothers always" but they were also clannish and exclusive as a society.

Another major difference between the two societies was manifested in their avowed main objectives. The F.A.B.S. prime function was to circulate foreign architectural books amongst its membership. The A.W.G. had a more sweeping project in mind, the clear objective to promote reform in the conditions of architectural and design production then prevalent in Great Britain. Practically they aimed to achieve this in part at the monthly meetings of the guild. These were to include lectures and practical demonstrations on a wide range of architectural, art and design topics, with a certain bias

towards technical matters.²² When the matter of these presentations was discussed at the founding A.W.G. meeting on the 18th of January 1884 Onslow Ford, the sculptor, expressed a desire that these should commence forthwith. He also hoped that the A.W.G. would come to something more than just a dining club.²³

The A.W.G. has been perceived as indebted to the theories and ideology of William Morris. Before contrasting architectural works by F.A.B.S. and A.W.G. members it is therefore useful to examine the question, is there such a thing as "Morrisian" architecture. This is a rather vexed question as Morris never designed any architectural works himself. The answer may, however, be found by examining the houses he chose to live in and his writings on architecture.

The Red House, Bexleyheath, was designed by Philip Webb in 1859. It was Morris' first house and it has been viewed by various historians as; one of the sources of "Queen Anne" as a distinct architectural style,²⁴ a sign of the stirrings of Modernism,²⁵ and as an example of High Victorian Gothic.²⁶ Morris himself believed it to be in the style of the 13th century, however, he moved out after only five years as the house was uncomfortable to live in.²⁷ His life was filled with contradictions and his choice of home was no exception. In 1878 he moved into a Georgian house in Hammersmith which he renamed Kelmscott House. He could only remark that this dwelling was "without gross vulgarity" hardly high praise for his own home.²⁸ This type of praise was reserved for Kelmscott Manor, his country house from 1871 until his death in 1896. Morris lovingly described Kelmscott Manor in his last year as

....built of well-laid rubble stone of the district, the wall of the latter part being buttered over, so to say, with thin plaster which has now weathered to the same colour as the stone of the walls, the roofs are covered with the beautiful stone slates of the district, the most lovely covering which a roof can have, especially when as here and in all traditional old houses of the countryside they are sized down; the smaller ones to the top and the larger towards the eaves, which gives one the same sort of pleasure in their orderly beauty as a fish's scales or a

birds feathers.²⁹

Clearly Morris was attracted to traditional building techniques that utilised local building materials, an attraction to the vernacular. For Morris the Romantic rural associations of both Picturesque cottages and vernacular architecture may have been important. Such Romantic rural associations had parallels in literary and socio-political commentaries from the late 18th century onwards.³⁰ Carlyle and Ruskin were writers who appropriated such associations and both were cited by Morris as direct influences.³¹ He specifically acknowledged Ruskin as an inspiration in an article "The Revival of Architecture" published in 1888. Here he stated that

....The essence of what Ruskin then taught us was simple enough like all great discoveries. It was really nothing more than this, that the art of any epoch must of necessity be the expression of its social life, and that the social life of the middle ages allowed the workman freedom of individual expression which on the other hand our social life forbids him.³²

With his interests in vernacular architecture, functional expression and Ruskin's theories it is easy to categorise Morris as a Mediaevalist and as such in sympathy with Gothic architecture.³³ In part this was true for when discussing architects using the "Queen Anne" style he stated that

...with the best of them it was not the differentia of the "Queen Anne" style that was the attraction...it was the fact that in the style there was yet left some feeling of the Gothic.³⁴

This emphasises the fact that his interest in Gothic was a concern with functional expression rather than an engagement with its stylistic manifestations. Rather than promoting a particular style Morris optimistically turned to social aspects of society in looking to a brighter future for architecture.

...the society that is developing out of ours will not need or endure mechanical drudgery as is the lot of the general population...it will produce to live, and not live to produce as we do. Under such conditions architecture, as a part of the life of people in general, will again become possible.³⁵

This notion can be further understood if related to the A.W.G. and its aims as a society. As has already been stated the A.W.G. had, at its core, an ideal of promoting greater unity between the arts and more importantly all craftsmen of the arts.³⁶ The A.W.G. was organised as an open and democratic society, encouraging contact between architects and artists employed on architectural projects. This can be seen as a small step in the direction desired by Morris but the A.W.G. was never going to be in a position to offer all workmen the freedom of expression demanded in his writing. This gap between idealist theory and working practice was a contradiction inherent in Morris' own manufacturing enterprises.³⁷

This fact was acknowledged by Morris in his preface to Arts and Crafts Essays, a collection of pieces written by members of the Arts and Crafts Exhibition Society [A.C.E.S.] and published in 1893.³⁸ The A.C.E.S. was a direct response to issues declared at the meetings which saw the formation of the A.W.G.. The members had resolved that the new society should find some way of exhibiting their works collectively. The issue was partially resolved by the A.W.G. in the autumn of 1888 when the guild organised the first A.C.E.S. show.³⁹ Morris' preface to the 1893 collection of A.C.E.S. essays showed that he believed it would take more than the A.W.G. and the A.C.E.S. to change current conditions of production across the arts. It additionally gives insight into his attitude regarding style in the arts.

Such art as we have is not the work of the mass of craftsmen unconscious of any definite style, but producing beauty instinctively; conscious rather of the desire to turn out a creditable piece of work than any aim towards positive beauty. That is the essential motive power towards art in past ages; but our art is the work of a minority composed of educated

persons, fully conscious of their aims of producing beauty, and distinguished from the great body of workmen by the possession of that aim.⁴⁰

Morris felt that true style in architecture could only be developed through the instinctive techniques of the craftsman not the application of styles from different eras. He also indicated that he felt that artists and architects were guilty of setting themselves up as an aesthetic elite, a position occupied by members of the F.A.B.S.. To explore this idea it is necessary to examine the notion that the F.A.B.S. held views on architecture that were subtly distinct from the views of the majority of A.W.G. members, particularly those closely associated with the Arts and Crafts architecture. This can be achieved in part by comparing two essays from Arts and Crafts Essays with the ideas and ideals of Morris. The two authors in question were the Arts and Crafts theoretician Lethaby and the future F.A.B.S. member Blomfield, later an advocate of strictly formal Classicism.⁴¹

The first of these essays "On Cast Iron" by Lethaby was a study of examples of ornamental work drawn from many cultures and exhibiting a number of stylistic variations.⁴² Lethaby ignored any questions of style concentrating instead on technical matters and universal principles of design as derived from material properties. He concluded the essay with a set of guidelines for producing good work in cast-iron. The first three of these principles were

[1] The metal must be both good and carefully manipulated.

[2] The design must be thought out through the material and its traditional method.

[3] The pattern must have the ornament modelled not carved, as is almost universally the case now, carving in wood being entirely unfit to give the soft suggestive relief required by both the nature of the sand-mould into which it is impressed and the crystalline structure of the metal when cast.⁴³

This concentration on technique and design through craftsmanship along with his disregard for style marked Lethaby as an adherent of Morris' theories. In the year previous to writing this essay Lethaby

had published Architecture, Mysticism and Myth in which he followed another strand of Morris' design theory as derived from Ruskin, namely the relationships between nature, design and architecture.⁴⁴ In this book Lethaby followed Morris' socialist views, likewise finding it impossible consider an improvement in the output of all artworkers without envisaging wider social change.⁴⁵

In the second A.C.E.S. essay for consideration "The English Tradition" Blomfield presented a very different attitude.⁴⁶ He took as his subject matter furniture of the English Renaissance, therefore unlike Lethaby he promoted a particular style and felt that the best work in this field was done in the period 1600-1660. His argument continued by noting that this tradition of good craftsmanship had continued until the middle of the eighteenth century, remarking that

If that century [the 18th] was not particularly inspired it at least understood consummate workmanship. The average of technical skill in the handicrafts was far in advance of the ordinary tradework of the present day.⁴⁷

Blomfield also believed that the English tradition was not just a matter of motifs but was continued by the skill of craftsmen born into the tradition.⁴⁸

There is evidence to prove the existence in England of hereditary crafts in which the son succeeded the father for generations, and to show that the guilds were rather the guardians of high traditional skill than mere trade unions.⁴⁹

Many of Blomfield's comments accorded with Morris' theories. For example, there was his emphasis on traditional craft skills as essential in producing good quality artworks and a belief in the guild system. In one area, however he was not in accord with Morris or Lethaby, he was not in sympathy with their socialist outlook regarding collaborative projects.

The importance of the architect in influencing craftsmen in all such matters as this cannot be overstated. He has, or ought to have, sufficient knowledge of the crafts to settle for the craftsman the all important points of scale and proportion to the rest of the design; and this is just one of those points in which contemporary architecture, both as regards the education of the architect and current practice, is exceedingly apt to fail.⁵⁰

Blomfield thought that a revival of traditional craftsmanship could improve architectural production, not through the individual expression of freedom of the workman but by the architect directing such skills as he desired. In essence this was an elitist outlook particularly when contrasted with the idealism of Morris and Lethaby. For Blomfield the architect was set apart from the mass of craftsmen by his ability to mastermind an entire architectural scheme, only the architect could work out the all important matters of scale and proportion.

The Arts and Crafts movement was perhaps most successful in, and influential on, domestic designs, both houses and their furnishings.⁵¹ By contrasting domestic designs by A.W.G. "Morrisian" and F.A.B.S. architects it is possible to explore the notion that it was an application of proportions and a sense of scale derived from late English Renaissance examples that distinguished the latter from the former. A useful contrast is again that of Lethaby and Blomfield.

Lethaby had only six of his architectural designs executed and of these only four were designs for domestic work. The first of these, The Hurst, Four Oaks, Warwickshire, built in 1893, owed much to the work of R. N. Shaw, which is unsurprising as Lethaby was his chief assistant in the 1880's.⁵² Additionally all of Lethaby's domestic designs showed the influence of Webb, this is again unsurprising as Lethaby was to write a biography on Webb and his architecture in which he outlined the philosophy that informed Webb's approach to building.⁵³ This influence was notable in Lethaby's Melsetter House, Hoy Island, Orkney, built between 1898 and 1902 [Figure 7.3]. The plan was based around two interlocking L's, an advance indebted to the additive L-shaped plans used by Webb. Both Webb and Morris would have approved of Lethaby's use of materials in Melsetter

house. The roof was covered in stone flags from nearby Caithness, there were crow-stepped gables and the roughcast covered walls were pierced by small paned sash windows with heavy stone dressings. In all these features Lethaby was following the local building traditions, which were admirably suited to the prevailing weather conditions. The rough-cast it could be argued went against Arts and Crafts notions by concealing the construction of the walls but this was essential to ensure complete waterproofing of the walls in this harsh climate.⁵⁴

In contrast as early as 1892 Blomfield produced two of the first houses built in a style that came to be known as Neo-Georgian.⁵⁵ These houses were Swiftsden and Hillhurst both erected in Hurst Green, Sussex.⁵⁶ The main body of Hillside was composed of red brick walls resting on a plinth constructed of stone, the same stone being used in the emphatic quoining [Figure 7.4]. The other notable features, symmetry in the main block, sash windows, hipped roofs, dormers and plain rectangular chimneys, indicate that Blomfield was influenced by the work of Wren and smaller English houses of the late seventeenth and early eighteenth centuries, the period he covered in his contribution to Arts and Crafts Essays. At Hillside although good craftsmanship was evident the vernacular building methods favoured by Arts and Crafts architects were absent. The symmetrical fenestration in the main block of Hillside indicated the internal layout but such formality would have held little interest for the "Morrisian" architect.

It has been commented that Neo-Georgian does not usefully describe an easily definable body of work by architects in the 1890's and early 1900's.⁵⁷ By examining domestic architecture from this period by F.A.B.S. architects it is possible to clarify what could be considered as essential elements in Neo-Georgian designs so making the term a more useful stylistic category. Besides Blomfield the following F.A.B.S. architects produced works that can be described as Neo-Georgian, W. F. Cave, E. G. Dawber, E. George, E. L. Lutyens, M. E. Macartney, E. Newton, L. A. Stokes, W. J. Tapper and E. P. Warren. Two of these, Macartney and Newton, have, along with Blomfield, been cited as the foremost architects in creating the Neo-Georgian style.⁵⁸ Houses by Macartney that have been

described as such include; Firthwood House, Middlesex , 1900; ⁵⁹ Bussock Wood, Berkshire, 1908; Kennet Orleigh, Woolhampton, 1909; The Red House, Surrey, 1911.⁶⁰

The entrance front of the main house at Bussock Wood was basically a symmetrical design with a range of single storey service rooms extending unobtrusively to one side [Figure 7.5]. The main body of this elevation was in itself symmetrical apart from a chimney on one of the projecting bays. The corners of the two identical bays projecting either side of the entrance were defined by brick quoining, each bay containing four large sash windows. The recessed entrance bay was the most ornate feature of this front and was defined by a single storey, in antis, hexastyle, portico. This was composed of Tuscan columns surmounted by a Roman Doric entablature the centre of which was crowned with a small triangular pediment. The garden front was even more ornate than the entrance with the slightly projecting end bays this time defined by stone quoining [Figure 7.6]. The entrance to the garden was surrounded by stone and surmounted by a segmental open-topped pediment. The symmetry of this front was reinforced by the sunken rectangular pool in the garden aligned with the steps to the entrance. The whole house was encircled by a deep, projecting, cornice and topped by a hipped roof containing dormers with casement windows.

Many of these features were also present in Kennet Orleigh which Macartney designed for his own use [Figure 7.7].⁶¹ Again the main house was basically symmetrical apart from offset chimneys in the hipped roof with deep cornice which also contained small dormers. As at Bussock Wood the corners of the house were defined by subtle brick quoining but now the windows were casements with stone surrounds. The garden front had three projecting bays, the central one containing a loggia supported with Tuscan columns. One new feature in these elevations was the introduction of a brick string course dividing the ground and first floors. The plan of the ground floor was rather unusual in that the drawing room appears to be placed at the centre of the building with the billiard and dining rooms placed to either side in the garden frontage [Figure 7.8]. This form of central planning allowed for a large entrance hall and enabled the drawing room to open directly into the loggia in the

garden elevation, thus providing an transitional covered porch between house and garden. Symmetry was then an important feature in both elevations and planning.

Many of the devices that featured in Macartney's work also appeared in Newton's Neo-Georgian designs which included; Redcourt, Surrey, 1894;⁶² Steep Hill, Jersey, 1902;⁶³ Ardenrun Place, Surrey, 1906; Luckley, Berkshire, 1908; Dawn House, Hampshire, 1909.⁶⁴ Newton's design for Ardenrun Place was much grander than either of the Macartney buildings examined yet it shared many common elements with them. In the entrance elevation of Ardenrun Place symmetry dominated the design [Figure 7.9]. There were two identical projecting end bays defined by regular stone quoining and containing regularly disposed sash windows. The entrance porch was also made of stone and contained engaged Tuscan columns topped with Corinthian capitals, these being the most specific Classical details in the entire design. The entrance porch was visually reinforced by two unusual features in the roofscape with its dormers and projecting cornice. These were the bold triangular pediment over the central dormer window and a surmounting cupola, both of which emphasised the symmetry of this elevation. This symmetry was continued into the garden elevation with a semicircular porch, containing Tuscan columns this time with Ionic capitals, covering the entrance. This centrality was reinforced by broad steps leading down from the terrace into the garden proper and two projecting end bays to the elevation. The grandeur of the design was shown in the use of stone to act as a string course between the ground and first floors as well as for keystones above the sash windows. This overall emphasis on symmetry was also evident in the plan of the house [Figure 7.10]. The entrance porch opened into a series of inter-linked, octagonally defined, spaces with the main staircase leading off to one side. This corridor then opened out into a rather grand hall containing the garden entrance with the two other reception rooms, the dining and drawing rooms, placed at either side. The axuality of this plan revealed the regularity hinted at by the entrance and garden elevations.

Even though Newton's design for the smaller Luckley was much simpler than Ardenrun Place many of the same devices can be seen in scaled down form. This scaling down had an effect on the

entrance elevation which had asymmetrical projecting bays enabling a reduced service wing to be incorporated [Figure 7.11]. The plan of the ground floor does reveal, however, symmetry in the garden front which had two projecting wings containing the dining and drawing rooms, both of which had large bay windows. The plan also shows the axial arrangement of the front and garden entrances with the reception hall and main staircase placed either side of the linking corridor.

The garden elevation was symmetrical but gone were the surmounting cupola and dormer windows of his grander design at Ardenrun Place [Figure 7.12]. These elements were unnecessary, and additionally impossible, to incorporate given the size of the house and would have appeared out of scale in such a design. For the same reasons only a little stonework was employed in this elevation where it was reserved for the simple porch over the entrance. Even though there were many differences this elevation still contained elements common to the buildings by Newton and Macartney already examined. Firstly, there was the tendency towards symmetry in the overall planning and composition. This elevation emphasised this, if somewhat simplistically, in the central focus of the stonework in the entrance porch, which was itself emphasised by a brick string course dividing ground and first floors in the central bay. The identical end bays were defined by brick quoining which was not raised as was usual but was achieved by the use of different coloured bricks. As with all the designs so far examined the house had a hipped roof with a deep projecting cornice.

From this analysis elements that can be considered as the defining characteristics of Neo-Georgian domestic designs were as follows. A tendency towards axial symmetry in plan and elevation. The use of brick rather than stonework except on central features such as entrances or in more grandiose designs for quoining and string courses. The use of quoining and string courses, be they brick or stone, as compositional devices. A restricted use of Classical devices which could, however, when employed be combined in unconventional ways. Hipped roofs and deep projecting cornices. When these features are contrasted with the work of other A.W.G. architects such as E. S. Prior and E. Gimson the work of F.A.B.S. members shows different preoccupations. In *The Barn*, Devon, 1896, Prior used an X or butterfly plan to integrate the house with its natural surroundings. Gimson's

Stoneywell Cottage, Leicestershire, 1898, was also integrated with nature, as it was rooted to the rocky outcrop it was built on.⁶⁵ This kind of integration was also present in Gimson's cottage in Sapperton, near Cirencester, Gloucestershire where the organic thatched roof linked the house with its surroundings [Figure 7.13].⁶⁶ As would be expected Prior and Gimson only used local materials in these works.

All the works by Newton and Macartney examined so far were illustrated in volumes of Recent English Domestic Architecture a supplementary publication produced periodically by The Architectural Review under the editorship of Macartney. In the introduction to the second volume of this series Macartney praised the return of the Georgian style, as he termed it, in some depth. His comments on the matter help to define the characteristics of the emerging Neo-Georgian style.

In brick counties, and more especially the home counties, the Georgian tradition usually obtains, and the use of thin 2 in. brick is daily increasing. Architects have been paying very special attention to the colour of bricks, and the deadly monotony and uniformity of tone which was at one time a desideratum is now, happily, quite at an end. Broken colour and a play in tone in facing bricks are among the principal requirements of the modern architect, and with thin bricks and wide mortar joints very good walling can be obtained. Mr Cave has used Luton purple mottled bricks for his Bengo House, Hertford...Falkner's Farnham house, in typical quiet Georgian style, has two well known brands employed in its construction. Dawn House, Winchester, by Mr Ernest Newton, and Mr Macartney's own house, Kennet Orleigh, Woolhampton, both preserve the quite charm which was a feature of Georgian house-building.⁶⁷

Brick was obviously an important element in these designs and this focus on materials shows that Neo-Georgian designs adhered to this aspect of Arts and Crafts design philosophy. Besides using himself and Newton to illustrate his point Macartney made reference to a design by another F.A.B.S. architect W. F. Cave. Although his Bengo House was only superficially symmetrical in its

elevations it contained many other Neo-Georgian features in the rest of the design [Figure 7.14].⁶⁸ It used emphatic, if somewhat unusual, raised brick quoining and a deep, raised brick, string course. The roof was hipped with a very deep overhanging cornice and its dormers had casements which contrasted with the sash windows used in the main body of the house.

Sash windows can also be considered as a defining feature of Neo-Georgian work. In his introduction to Recent English Domestic Architecture Macartney stated that

Metal Casements with leaded lights are still largely used for windows; but in the Georgian type of house the sash window with stout bars holds its own, and the layman is apparently getting over a somewhat unreasonable objection to small panes.⁶⁹

Sash windows dominated the entrance front to Yew Tree Lodge designed by another F.A.B.S. architect, L. A. Stokes, in 1898 [Figure 7.15].⁷⁰ Not only were they used in the main body of the house but they also appeared in the smaller dormers in the roof, an unusual application but in keeping with the other Neo-Georgian features. The corners of the house were defined by different coloured brick quoining, the entrance porch was the only significant stonework in the entire composition and contained a segmental, open-bed, pediment. The roof was hipped and had a broad projecting cornice. A sash window over the entrance porch stressed the centre of the frontage and the overall symmetry was achieved in the regularity of the rest of the fenestration. This symmetry was continued in the garden elevation which was at the side rather than the rear of the house [Figure 7.16]. The plan shows that this elevation contained identical segmental bays either side of the garden entrance. Because of the orientation of the entrance and garden axially could not be incorporated into the plan which followed the usual practice of placing the dining and drawing rooms in the garden front.

The relationship between house and garden was another area considered by Macartney as an important feature of house design.

One noteworthy development in modern architecture is the increasing attention paid to gardens. It has taken a long time to persuade the layman that the planning of the garden is an important part of the architects work. The importance of design in the grounds around a house can hardly be over-estimated. One has, as it were, in the house a purely artificial creation in the midst of natural surroundings, and it is the function of the gardens to form a connecting link between the two, a link which combines the artificial and the natural in a formal arrangement of growing plants and trees.⁷¹

Initially this statement reads like Arts and Crafts theory and seems applicable to the work by Prior and Gimson examined earlier. However, the key words in Macartney's text are formal and artificial, these suggest that he had symmetry and regularity in mind rather than total integration with the natural surroundings. This approach effectively distances the house from its environment invoking what could be considered as an Enlightenment rationale. In 1908 Macartney published English Houses and Gardens of the 17th and 18th Centuries which showed the depth of his interest in this relationship.⁷² In this work he was following the lead of Blomfield who had published The Formal Garden in England in 1892 which also focused precisely on this relationship. His approach emphasised the artificiality of the garden and that the architect was the right person to control this area of design.⁷³ Macartney also felt that the architect should be in charge of garden design and both can be considered as displaying their elitism by wanting to control all aspects of the design process. A position far removed from the fellowship envisaged by most Arts and Crafts practitioners.

Both Blomfield and Macartney would have approved of the garden design at Heath Lodge produced by their fellow F.A.B.S. member E. G. Dawber [Figure 7.17]. The plan shows a rigid symmetry and formality in the gardens to the side and the rear of the house. The side garden was particularly formal with a centrally placed pool relating directly to the axis of the corridor running the length of the house. This axial arrangement was also present in the relationship between the main and garden

entrances. In the garden this axis was continued in a long walkway joining onto another formal garden. In the entrance this axis was continued into a circular carriageway which led off to the main carriageway at ninety degrees. The entrance front of the main house was also rigidly symmetrical [Figure 7.18]. The Classical detailing was limited to a segmental pediment over the central dormer and a porch with two columns with Ionic capitals supporting a triangular pediment. As expected from a Neo-Georgian design it had sash windows with a hipped roof and a projecting cornice.⁷⁴

The F.A.B.S. architect E. L. Lutyens also produced Neo-Georgian works in the first decades of the twentieth century, when he changed direction from an Arts and Crafts style initially influenced by R. N. Shaw and Phillip Webb.⁷⁵ One such design of this new type was Great Maytham Hall of 1909 [Figure 7.19].⁷⁶ This house displayed many of the features essential to Neo-Georgian architecture. The only overtly Classical details in the garden elevation were the broken-bed pediment and Corinthian pilasters of the doorway and the pediments to the dormer windows, all elements in keeping with the basic framework of the Neo-Georgian. As with other examples of Neo-Georgian architecture cited it contained sash windows and an overhanging cornice with an emphasis in the overall composition on symmetry.

So far the focus has been on country houses but Neo-Georgian was also considered as an eminently suitable style for urban designs. Lutyens produced such a design in 1912 for a pair of houses in Little College Street, Westminster, London [Figure 7.20].⁷⁷ Given the restrictions of the site and the London building regulations he had to adopt a mansard roof rather than the usual hipped type, though this did have a broad projecting cornice. The mansard roof allowed him to use two sets of dormers in the roof with the lower ones having sash windows. Overall the fenestration of sash windows appeared regularly and symmetrically disposed. But examination of the ground floor below the dividing string course shows that this was not the case, as the placement of the two doorways indicates. These entrances were separated by a sash window with the house on the right consequently reduced in size.

Actual symmetry and Neo-Georgian detailing can, however, be seen in urban designs by other F.A.B.S. architects. In 1913 at No. 1 Campden Hill, London, E. P. Warren used sash windows, a projecting cornice and quoining in the symmetrical south front [Figure 7.21].⁷⁸ The symmetry of this front was obvious in the two projecting end bays and emphasised by the pedimented dormer placed directly above the entrance. The Convent of the Reparation, Blackfriars Rd, London, built by W. J. Tapper in 1911 also had sash windows, a projecting cornice and a symmetrical main facade [Figure 7.22].⁷⁹ Quoining was absent but the storeys were separated by a brick string course. The entrance was reinforced by the placement of a sash and dormer windows directly above it. The entrance was itself provided with a semicircular hood supported on stone corbels.

Even the F.A.B.S. architect Ernest George, who had been a leading "Queen Anne" architect in the 1880's and 1890's, turned towards formal Neo-Georgian designs in the first decades of the twentieth century. This transformation was first apparent in his design for Holwell House, Hertfordshire, from 1900, which used simpler Classical detailing and greater regularity than his earlier "Queen Anne" work. Though Holwell House still contained some "Queen Anne" elements, the pedimented shaped gable for example, by 1902 George had abandoned these forms for the restraint and formality present in his design for an apartment block, Queen Alexandra's Court, Wimbledon, London.⁸⁰

The Neo-Georgian domestic designs of Blomfield, Macartney and Newton have been noted as influenced by smaller English houses of the period 1650 to 1720 and more specifically the work of Wren. This suggests that they did not follow Georgian examples but were interested in the Classical designs that immediately preceded them.⁸¹ So far the focus has been on individual members of the F.A.B.S. but this interest was shared by the whole society in visits made during their Annual Recreation Meetings. Between 1897 and 1901 they visited a number of sites where works from this period could be seen.⁸²

In 1897 they visited Rye where they would have seen Pocock's School dating from around 1650. This building was considered by Blomfield to be a fine example of the Classical tradition adapted to

the vernacular by local builders. The main body of the school was made of brick and used Tuscan details.⁸³ At the 1898 Annual Recreation Meeting the F.A.B.S. visited Newark where they would have seen the town hall designed by Carr. Even though this design dates from 1786 it has been noted as rather provincial and behind the times as well as being a fine example of the Classical tradition combined with a brick built vernacular.⁸⁴ In 1900 one of the places visited on the summer tour was Mompesson House in Salisbury, which has been described as being built in the Wrenaissance style, and dates from 1701.⁸⁵ This description has also been given to Belton House which they visited in 1901. This was designed by William Stanton and built between 1684 and 1686.⁸⁶ Both these Wrenaissance houses contained features that have been considered as essential in defining Neo-Georgian architecture. Belton House was the larger and grander of the two designs and the entrance front was basically symmetrical. The entrance bay was surmounted by a large triangular pediment and identical bays projected at the ends of the elevation, this composition was then united by a bold string course the ground and first floors. The roof was hipped over a projecting cornice and contained dormer windows, the whole being surmounted by a centrally placed cupola. Mompesson House was a much simpler design but the entrance front was also strictly symmetrical. The main body of the house was made of thin brickwork and contained regularly disposed sash windows. The entrance doorway contained the only stonework of the facade in its surround and broken-apex segmental arch. This centrally placed entrance was emphasised by a sash window placed directly above with a corresponding dormer in the roof. The roof besides containing dormers was hipped and had a deep cornice. From these observations it is clear that the F.A.B.S. Neo-Georgian designs owed more to Wrenaissance works than they did actual Georgian examples.

Even though the F.A.B.S. architect J. A. Gotch produced no Neo-Georgian designs there is another connection between him and this style, his work as a scholar. In the light of the F.A.B.S. aim to circulate the books enshrined in their name it is not surprising that among their number were some noted architectural historians. Gotch published a number of works that dealt specifically with the English Renaissance. These included; Architecture of the Renaissance in England: illustrated by a series of views and details from buildings erected between the years 1560-1635, in 1894; The

Growth of the English House: a short history of its architectural development 1100 to 1800, in 1909; and The English Home from Charles I to George IV: its architecture, decoration and garden design, in 1918.⁸⁷ In the last two works, and particularly the latter of these, Gotch covered works that could be considered as Renaissance. These works cannot, however, be seen as influential on Neo-Georgian architects as they were published some time after the revival had begun. This was not the case though for publications by two other F.A.B.S. scholars, Blomfield and Macartney.

Blomfield was an even more prolific architectural historian than Gotch and his writings included A History of Renaissance Architecture in England, 1500-1800 which was published in 1897.⁸⁸ Until this publication the term English Renaissance usually referred to the period 1525 to 1625. With this book Blomfield provided the first history of the architecture of Wren and the Georgian period, building up a knowledge that informed his own work and that of other Neo-Georgian architects. Blomfield's hero was obviously Wren but he also reserved some praise for Gibbs' pattern book Book of Architecture, containing designs of Buildings and Ornaments published in 1728 and a book of supplementary plates published in 1735. Blomfield stated that

This book gives rules for the proportions of every part of the orders, for the use of orders above orders and inter-columnations....Proportions are given for rooms and ceilings, and in every case directions are given for setting out every possible architectural detail in the Classical manner, as then understood, by geometrical methods and an exact system of proportions...these books had a wide circulation at the time and partly account for the correct proportion found in the vernacular of the eighteenth century.⁸⁹

It is possible that Macartney had these pattern books in mind when he published Later Renaissance Architecture in England, in collaboration with J. Belcher, between 1898 and 1901. This book documented buildings with a combination of photographs and related measured drawings along with a commentary by the authors. The majority of works covered in this book came from between the

years 1650 to 1720 rather than later Georgian period, again showing an interest in Wren and his contemporaries.⁹⁰

Even more influential on Macartney's own contemporaries was The Practical Exemplar of Architecture which was published in seven volumes under his editorial control between 1908 and 1927. These volumes were reprints of examples originally published in the Architectural Review and followed roughly the same formula as his book on Renaissance architecture. In this case, however, there was no textual commentary on the buildings selected and the volumes consisted only a short introduction followed by photographs and line drawings. These examples were placed in groups under generic headings such as doorways and were again derived mainly from late seventeenth and early eighteenth century buildings. In these volumes Wren's buildings, including St Paul's and Hampton Court, were illustrated as examples. One building studied in some detail was his Royal Hospital at Chelsea. One generic example from this building chosen was the wooden cornice, an important feature in Neo-Georgian designs [Figures 7.23 and 7.24]. Another example from the same building was a chimney stack which was shown in relation to the whole building, so giving a sense of scale and proportion to the individual detail [Figures 7.25 and 7.26]. These volumes also included examples of Renaissance domestic architecture such as the Cathedral closes at Canterbury and Salisbury. Included in the examples of work from the close at Salisbury was Mompesson House. Macartney called this "The Judge's House" and speculated that it may in fact have been the work of one of Wren's pupils. The generic heading for the work examined here was doorways and the focus was on the Classical detailing around the main entrance [Figures 7.27 and 7.28]. As with the chimneys at the Royal Hospital at Chelsea the entry included photographs that placed the detail within the context of the whole building.

This simple structure, focused on visual observation, gave Macartney's volumes the quality of pattern books of the early eighteenth century as if aided by the intervention of photography. The overriding concept was to provide the architect with a clear reference work, noting construction and also matters of proportion and scale. His architectural hero, Wren, had used French and Italian

pattern books as sources for the specifics of Classical architecture to supplement his firsthand knowledge, so the practice had an impressive pedigree beyond that of the provincial builder. Perhaps with this work Macartney hoped to improve the vernacular of his own period so emulating the effect eighteenth century pattern books had in their own time.⁹¹

The F.A.B.S. had different architectural interests from the majority of A.W.G. members a factor which manifested itself in their Neo-Georgian designs. This category has been noted as rather difficult to define, a difficulty that stems from the use of the term Georgian. From analysing the designs of F.A.B.S. members it is clear that they were influenced by Wren and his contemporaries rather than Georgian examples. Given this it is possible that a more useful term for the designs produced by F.A.B.S. members in this period would be Neo-Wrenaissance. The main factors categorising these works were symmetry, regularity, scale and proportion. These interests were not, however, confined to domestic designs produced by F.A.B.S. architects, they also informed their theory and practice in planning the urban environment during the same period.

The A.W.G. can be considered as desiring a fellowship between all artists be they craftsmen, painters sculptors or architects. In contrast the F.A.B.S. believed that the architect should be the leader of a design team in all collaborative works, even taking on the role of landscape gardener in country house designs. This elitist outlook showed a desire for control that was to also manifest itself in the monumental planning projects they promoted in the first decades of the twentieth century.

Notes

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1. These accounts are; H. J. L. J. Masse [ed.], The Art Workers Guild 1884-1934, Oxford, 1935; P. Davey, Arts and Crafts Architecture, London, 1980; G. Naylor, The Arts and Crafts Movement,

London 1971; E. Cumming and W. Kaplan, The Arts and Crafts Movement, London 1991; P.

Stansky, Redesigning the World: William Morris, the 1880's, and the Arts and Crafts, New Jersey, 1985.

2. P. Stansky, op. cit., p.39.

3. H. J. L. J. Masse [ed.], op. cit., p. 99, 139.

4. P. Stansky, op. cit., p.145.

5. A. S. Gray, op. cit., p. 43.

6. E. S. Prior, "The Origins of the Guild", in H. J. L. J. Masse [ed.], op. cit., pp. 6-7.

7. Ibid., p.8.

8. Ibid., pp. 10-1.

9. Ibid., pp. 11-13.

10. Ibid., p. 13.

11. Their respective memberships of the A.W.G. can be found in H. J. L. J. Masse [ed.], op. cit., pp. 133-43, 147, 183-92.

12. Ibid., p. 143.

13. W. G. Newton, op. cit., pp. 32-3, p. 36. See Figure 5.2.

14. Ibid., pp. 31-3

15. E. S. Prior, op. cit., p. 14.

16. Ibid., p. 6.

17. More detail on each sculptors work can be found respectively in A. S. Gray, op. cit., pp. 183-4, p. 282, 246, pp. 289-90. See also appendix 2.

18. Ibid., pp. 142-3, 262-3.

19. E. S. Prior, op. cit., p. 13.

20. H. J. L. J. Masse [ed.], op. cit., pp. 71-2.

20. Ibid., p. 23.

31. E. S. Prior, op. cit., p. 13.

23. Ibid., p. 11.

24. H. Muthesius, The English House, Oxford, 1979, p. 15-et. seq.. Many later commentators have generally agreed with Muthesius and placed Webb in this position.
25. N. Pevsner, The Sources of Modern Architecture and Design, London, 1969, p. 23.
26. R. Dixon and S. Muthesius, Victorian Architecture, London, 1986 [2nd edition], pp. 50-1.
27. Quoted in G. Stamp and A. Goulancourt, The English House 1860-1914, the Flowering of English Domestic Architecture, London, 1986, p. 60.
28. N. Pevsner, Some Architectural Writers of the 19th Century, Oxford, 1972, pp. 282-3.
29. J. Mackail, The Life of William Morris, 2 Vols., London, 1922, [reissue of 1899 edition], Vol. 1, p. 225.
30. R. Williams, Culture and Society, 1780-1950, Harmondsworth, 1963, pp. 23-64, 137-65.
31. R. Macleod, Style and Society, architectural ideology in Britain 1835-1914, London, 1971, pp. 40-4.
32. W. Morris, "The Revival of Architecture", Fortnightly Review, May, 1888. Reprinted in N. Pevsner, Some Architectural Writers of the 19th Century, pp. 319-et. seq..
33. See C. Miele, "William Morris the 'Love of the Middle Ages' and the Art of Sensuous Seeing" in A. Crawford [ed.], op. cit., pp. 5-22. This essay explores the relationship between Morris' literary Romanticism and his writing on architecture.
34. N. Pevsner, Some Architectural Writers of the 19th Century, p. 321.
35. Ibid., p. 323.
36. H. J. L. J. Masse [ed.], op. cit., pp. 102-3. This gives a list of all the subjects of lectures given at A.W.G. meetings between 1884 and 1934 showing the artforms acknowledged by the guild.
37. C. Harvey and J. Press, William Morris, design and enterprise in Victorian Britain, Manchester, 1991.
38. Arts and Crafts Exhibition Society [A.C.E.S.], Arts and Crafts Essays. Lectures delivered to the Arts and Crafts Exhibition Society, London, 1893, pp. Vii-Xii.
39. H. J. L. J. Masse [ed.], op. cit., pp. 25-7 gives a short account of the development of the A.C.E.S.. The society in relation to Morris is covered in P. Stansky, op. cit., pp. 171-262.
40. A.C.E.S., op. cit., pp. Vii-Viii.

41. This identification of Lethaby with the Arts and Crafts movement is made concisely in P. Davey, op. cit., pp. 56-67 and R. Macleod, op. cit., London, 1971, pp. 40-67. For Blomfield see R. Fellows, Sir Reginald Blomfield, An Edwardian Architect, London, 1985, is a comprehensive study of the architect but much is to be learnt from his own publications.
42. W. R. Lethaby, "On Cast Iron" in A.C.E.S., op. cit., pp. 184-95.
43. Ibid., p. 194.
44. W. R. Lethaby, Architecture, Mysticism and Myth, London, 1892. Idem., Architecture, Nature and Magic, London, 1928.
45. P. Davey, op. cit., pp. 56-67.
46. R. T. Blomfield, "The English Tradition", in A.C.E.S., op. cit., pp. 289-301. R. Macleod, op. cit., pp. 106-8, has noted that the A.W.G. contained such ideologically diverse characters as Lethaby and Blomfield.
47. Ibid., p. 293.
48. Ibid., p. 291.
49. Ibid., p. 290.
50. Ibid., p. 294.
51. A.C.E.S. op. cit., pp. 261-288. Two essays, "Furniture and the Room" by E. S. Prior and "Of the Room and Furniture" by H. Ricardo, show the importance of domestic design to Arts and Crafts practitioners.
52. P. Davey, op. cit., pp. 56-60.
53. W. R. Lethaby, Phillip Webb and his Work, London, 1979. A reprint of the 1935 edition printed after Lethaby's death in 1931.
54. P. Davey, op. cit., p.62.
55. A. Service, Edwardian Architecture, London, 1977, p. 170. This refers to a single house designed by Blomfield in the Neo-Georgian style but does not identify the building.
56. R. Fellows, Sir Reginald Blomfield, An Edwardian Architect, p. 81.
57. R. Gradidge, Edwin Lutyens Architect Laureate, London, 1981, p. 44.
58. W. Kaplan and E. Cumming, op. cit., p. 55. and A. Service, op. cit., p. 170

59. A. Service, op. cit., pp. 170-3.
60. M. E. Macartney [ed.], Recent English Domestic Architecture, Vol. 1-5, London, 1908-12. Vol. 1, pp. 129-32, Vol. 2, pp. 126-32, Vol. 4, p. 8, 12.
61. Ibid., Vol. 2, p. 126.
62. G. Stamp and A. Goulancourt, op. cit., pp. 158-9.
63. A. Service, op. cit., p. 170. See also A. S. Gray, op. cit., pp. 337-42.
64. M. E. Macartney [ed.], Recent English Domestic Architecture, Vol. 1, pp. 133-40. Vol. 2, pp. 38-42.
65. Ibid., Vol. 1, pp. 14-5.
66. A. Service, op. cit., pp. 24-8.
67. M. E. Macartney [ed.], Recent English Domestic Architecture, Vol. 2, p. iv.
68. Ibid., pp. 47-50.
69. Ibid., p. iv.
70. G. Stamp and A. Goulancourt, op. cit., pp. 202-3. This suggests that this house is not a conventional Neo-Georgian design but it conforms to all the characteristics shown to be central to the style.
71. M. E. Macartney [ed.], Recent English Domestic Architecture, Vol. 2, p. iv.
72. Idem., English Houses and Gardens of the 16th and 17th Centuries, London, 1908.
73. R. T. Blomfield, The Formal Garden in England, London, 1892. For Blomfield's part in the debate concerning the formal garden and other competing styles see R. Fellows, Sir Reginald Blomfield, An Edwardian Architect, pp. 35-41.
74. M. E. Macartney [ed.], Recent English Domestic Architecture, Vol. 4, pp. 17-23.
75. R. Gradidge, op. cit., pp. 44-62.
76. A. S. Gray, op. cit., p.243-6.
77. E. and W. G. Newton [eds.], Recent English Domestic Architecture, Vol. 6, London, 1922, pp. 96-7.
78. Ibid., pp. 96-7.
79. M. E. Macartney [ed.], Recent English Domestic Architecture, Vol. 4, pp. 147-8.

80. A. Service, op. cit., pp. 172-3.

81. For information concerning Macartney's sources I am indebted to Alan Crawford and his unpublished paper titled "Arts and Crafts and Neo-Georgian" presented at the A.W.G. in November 1974.

82. See chapter one for more detail concerning the Annual Recreation Meetings.

83. R. T. Blomfield, A History of Renaissance Architecture in England 1500-1800, 2 Vols., London, 1897, Vol. 2, pp. 356-7.

84. Ibid., p. 261.

85. D. N. Durant, op. cit., p. 119.

86. Ibid., p. 118.

87. J. A. Gotch, The English Home from Charles I to George IV: its architecture, decoration and garden design, London, 1918; Architecture of the Renaissance in England: illustrated by a series of views and details from buildings erected between the years 1560-1635, [assisted by W. Talbot Brown], [2 Vols.], London, 1894; The Growth of the English House: a short history of its architectural development 1100 to 1800, London, 1909; Old English Houses, London, 1925.

88. R. Blomfield, A History of Renaissance Architecture in England 1500-1800.

89. Ibid., p.315. In conversation with architectural historian and architect J. Brandon-Jones he stated that as late as the 1930's he, and other architectural students, would consult Gibbs' and James Paine's pattern books when devising their own architectural schemes.

90. J. Belcher and M. E. Macartney, Later Renaissance Architecture in England: series of examples of the domestic buildings erected subsequent to the Elizabethan period, London, 1901.

91. M. E. Macartney [ed.], The Practical Exemplar of Architecture, 7 Vols., London, 1908-27.

Chapter 8

Monumental Classicism

In previous chapters it has been argued that the F.A.B.S. members interest in Classical architecture focused on symmetry, regularity, scale and proportion, rather than the adoption of specific stylistic modes or motifs. The Monumental Classicism of architectural projects by F.A.B.S. from the first decades of the twentieth century show that these formal qualities were central to their designs for whole schemes as well as individual buildings. This development was, indisputably, linked to Beaux-Arts theory and practice but can also be related to elitism. This concept enables these designs to be seen as more than just the appropriation of a system of design and to be linked to wider social forces and concerns.

The Monumental Classicism of these schemes relates to elitism in three ways. Firstly, it can be examined in terms of representational value where the architectural forms adopted signify certain power relations within society. Secondly, the adoption of Beaux-Arts planning principles can be seen as stylistically non-committal. The concern was not the appropriation of specific styles from Beaux-Arts examples such as Neo-Grec or Second Empire, it was rather the adoption of a planning framework flexible enough to incorporate many forms of Classicism. Given these loose parameters it is notable that members of the F.A.B.S. promoted a specifically English Classical tradition and were evoking nationalistic associations. Thirdly, Monumental Classicism can be noted as an attempt by these architects to maintain and extend their control over urban design in the face of competition from the development of civic design and town planning as distinct professional disciplines.

Architectural schemes projected by F.A.B.S. members can be grouped under the heading of Monumental Classicism, a term which needs some explanation. In 1910 the F.A.B.S. architect E. Newton reviewed The Liverpool Architectural Sketch Book for the Journal of the R.I.B.A.. This contained examples of work produced by students at the Liverpool School of Architecture with an introduction by the head of the school C. H. Reilly. Newton titled his review article "Monumental

Architecture" and he was much taken by the contents of the introduction to Reilly's book and the philosophy espoused.

This is much more than an ordinary introduction; it is really a profession of faith, and as such it is a clear, straightforward, and logical...Liverpool, for reasons very clearly set out in the introduction, has decided that "Monumental Architecture" shall be the basis of their system of education. No doubt in the actual teaching "Monumental" has a somewhat elastic interpretation. Professor Reilly very truly says that all early training must be academic, and he emphasises that the aim of a School of Architecture should be the training of future architects rather than of future assistants.¹

Newton was in agreement with Reilly on these issues which hinted at elitism with the notion that all training should be focused on producing architects rather than assistants. He also agreed that all training in schools of architecture should be academic, an argument he outlined in the remainder of his review.

In the same way, the careful measuring and study of fine buildings and exercises in academic design train the mind, the eye and the hand. The future architect may never have to build a Campo Santo or a School of Architecture in the Greek or any other manner, but it is certain that he will approach his future - possibly much humbler problems - with a certainty of knowledge, a quick perception and a confidence which no other system of training will give him.²

When considering the illustrations in the book Newton made it clear what qualities an architect educated in this manner would display.

From the more ambitious designs down to the simple cottage there is, in most of the examples, refinement, scale, proportion, and a distinct sense of style. One feels that

whatever lines these students may develop, they will always be guided by definite principles applicable to all architectural expression, instead of drifting aimlessly from one caprice to another.³

"Monumental Architecture" encompassed the qualities of refinement, scale and proportion, whatever size the design produced; but Newton insisted that the architect should be trained with large scale designs in mind in the belief that the skills developed would be evident in all the architect's work. Similar points were made by F. Billerey in an article "Modern French Architecture" published in 1913.⁴ In this essay he contrasted the practice of provincial architects in England and France when called upon to design a town hall and school. He noted that the English architect would develop his design in a functional way by using an additive process and equated this with Gothic architecture. In contrast he noted that the French architect would set to work in a completely different manner.

The French agent-voyer does not analyse details in the same way; he conceives at once a little monument; he knows roughly what elements he has to deal with, and will make a synthesis of it. The Mairie will form the central block, the boys' school on the one side will balance an exactly similar girls' school on the other side - north and south do not matter - windows are the same on the left as on the right, equally spaced; no ditch will interfere, but the Mairie must be on the axis of the village green. One may smile at this rather naive sense of symmetry in such small buildings, but I like to consider that this born tendency to balance, however ridiculous it may be on these small lines, is a marked proof of the French inclination towards monumental architecture.⁵

Billerey's provincial French architect was remarkably similar to the type Newton hoped would be practising in England as a result of Reilly's pedagogy centred on "Monumental Architecture".

Newton noted the qualities of refinement, scale and proportion as being important to "Monumental Architecture" and the equivalent values for Billerey were symmetry and balance. Both promoted Classical values in the qualities they emphasised for it was impossible to conceive of "Monumental

Architecture" without reference to an academic tradition. This suggests that a far more accurate term for this type of work is Monumental Classicism.

Two other F.A.B.S. architects, E. P. Warren and R. T. Blomfield, noted the importance of the defining qualities of Monumental Classicism in the debate following Billerey's paper. Warren was particularly impressed with French examples when contrasted with architecture in England.

What struck him [Warren] as the chief excellence of civic architecture as he saw it upon his repeated visits to France, were the prevalent sense of symmetry, to which Mr Billerey had so fully alluded, the feeling for proportionate mass and scale, the general elegance and high finish, and the almost invariable sense of style - not archaic style, by no means always pleasing style, but a definite and pervasive character...The French handling of a public monument, commemorative, symbolic or other, almost invariably presented, in its bold salience, and courageous scale, and sometimes in its fearless defiance of static conditions, a tremendous contrast to the respectable little sculptural timidities we had to accept in Great Britain.⁶

These points were endorsed by Blomfield in his summing up as Chairman of the meeting when he commented on the pedagogic triumph of the French system of education.

Mr Billerey had told them that the function of the École des Beaux-Arts was to do away with the difficulties of expression. That was the real achievement of the French training, and that, as Mr Billerey said, was the real French tradition.⁷

Blomfield then praised the Classical tradition in France, which he considered as showing a regard for scale, symmetry and proportion rather than the refinement of stylistic modes. The Monumental Classicism of projects designed by F.A.B.S. members was directly influenced by French examples but the matter was more complex than just this direct correlation. In his Presidential address

delivered to the R.I.B.A. in 1902, A. Webb, noted the importance of continental Monumental Classicism but also referred to works being undertaken in America.

Continental examples set us a great example in this respect, and though we may consider their love of straight avenues and boulevards is often carried to monotony, we cannot but admire the dignified and monumental surroundings they almost invariably contrive to provide for their buildings...The Americans, who are generally credited with a keen eye for the financial side of a question, are fully alive to this point, and are laying out their cities with great monumental dignity. It seems almost impossible to exaggerate the importance of the architectural surroundings of a building...And yet in England how often this is entirely ignored.⁸

In his Presidential address delivered in the following year Webb again praised Monumental Classicism in the planning of American cities.

The visit of Mr McKim last summer naturally brought into prominence American practice in matters connected with our art, and especially with the control exercised in America over public improvements, and he left in our library a book containing a report which deals with the improvement of Washington by laying it out on a large and comprehensive scale; I commend a study of this book to all interested - and what architect is not? - in the laying out and improvement of our great cities.

This book recounts how a small body of experts were appointed to prepare and submit a general plan for the development of the entire park system of the District. This committee, I understand, virtually put aside their large and profitable private work for nearly a year and devoted their time and experience to the service of the nation, a sacrifice made without any pecuniary reward.⁹

Monumental Classicism was a topic of great interest to the F.A.B.S. in practice as well as theory in the first decades of the twentieth century. One notable project was E. L. Lutyens design for government buildings at New Delhi executed between 1912 and 1938. In 1931 C. H. Reilly praised Lutyens designs for New Delhi in relation to continental and English sources while ignoring the appropriation of Indian motifs.

...his imaginative great plan of New Delhi, which I saw last year, with all its palaces and other great buildings culminating in one rivalling Versailles, but loveable like Hampton Court.¹⁰

Lutyens, along with R. T. Blomfield, was appointed as architect to the Imperial War Graves Commission on its formation in 1917 and the work they produced for this body was dominated by Monumental Classicism. They produced designs for the layout of cemeteries for the dead and missing from the war which employed a restrained Classical formality with Blomfield explicitly insisting that the planning of the grounds should follow the methods of the Formal Garden.¹¹ In addition to these projects Lutyens and Blomfield produced, respectively, designs for the Stone of Remembrance and the War Cross, the idea being that one of each would be included in the design of the majority of war cemeteries.¹²

In addition to this work for the Imperial War Graves commission these architects also produced the designs for two important war memorials erected on the continent, one at the site of Ypres and the other for the British dead of the Somme. At Ypres Blomfield produced the Menin Gate a large, elliptical coffered, tunnel over a roadway executed in a severe Classical style using the Doric order.¹³ In contrast Lutyens' Thiepval Memorial Arch in Picardy employed the triumphal arch motif but had no specific Classical details using only symmetry, scale and proportion to achieve a monumental effect.

Although these works are examples of Monumental Classicism, particularly in their symbolic content, they do not display the problems inherent in adopting this style for civic design as they were isolated developments on new sites. In these designs Lutyens and Blomfield were free to create rigidly symmetrical and axial plans but the real challenge for Monumental Classicism was to prove itself adaptable to existing urban conditions. To explore this dilemma it is necessary to focus on designs by F.A.B.S. members for the redevelopment of London. At the turn of the century, when the F.A.B.S. were active in promoting such schemes, London was widely regarded as architecturally inadequate as an Imperial capital.¹⁴ For example, there was no clear scheme linking the major centres of power be they royal, judicial, governmental or commercial. F.A.B.S. members had some influence on the schemes intended to rectify this situation, these developments being, the Holborn-Strand Improvement Scheme [judicial], the rebuilding of Regent Street [commercial], the improvements to the Mall and Buckingham Palace [royal-governmental]. [Figures 8.1 and 8.2]. In addition F.A.B.S. members produced a great number of designs in St James's. This area had no specific functional character but as well as containing clubland it attracted banks and insurance companies in the first decades of the twentieth century so becoming a secondary financial centre.

Even though their architectural efforts were focused on central London F.A.B.S. members considered the planning of the whole metropolis. In 1913 the London Society held meetings considering the need of a planning strategy for London. These meetings were endorsed by four members of the F.A.B.S., R. T. Blomfield, L. A. Stokes, P. Waterhouse and A. Webb, who all contributed to an article titled "The Problem of London" published in The British Architect in 1913. Blomfield believed that the problem was in need of urgent attention.

The present state of affairs in regard to the planning of London is far from satisfactory. The authorities are not co-ordinated. Each controls some fraction of authority, but there is no central power, and no plan for the systematic laying-out of the new main thoroughfares in London and greater London. It is the preparation of such a plan that seems to be most urgently wanted.

...We suffer great inconvenience from the want of foresight of past generations, but at the rate of expansion of the London of to-day, it will be nothing to what the next generation may be in for. For years past architects have pleaded for more serious consideration of civil architecture, and the time has come for a resolute effort to concentrate public attention on this important problem.¹⁵

Blomfield's final point was reiterated by Stokes and by P. Waterhouse in their short essays with Waterhouse giving a detailed outline of the various bodies then involved in planning London's streets.¹⁶ In his contribution Webb painted a bleak picture of the situation before promoting the formation of a central authority for the planning of London.

Derelict London! Vast and shapeless! Ever growing, and growing, and early taking its toll of green fields and streams, and turning them into unlovely, irregular streets and sewers.

To-day London is beleaguered by over twelve town planning schemes encircling the perimeter of its site, prepared by different bodies without central authority to guide, direct or control, and London, like Paris, helpless and fearful, calls aloud for a plan, and again no plan is forthcoming to secure a rhythmical and reasonable way into and out of London...

What is immediately wanted is some central authority, with power to sanction and lay down a plan for the main arteries in and out of London, before these town planning schemes receive the final sanction of the Local Government Board. Much of the spade work for such a plan has already been done, and with such a main road plan once agreed upon, the rearrangement of central London would become easier and more practicable.¹⁷

The architectural forms to be adopted were not discussed since the formation of some overriding plan was a more pressing concern but the F.A.B.S. contributions to this debate highlight the role of architects in this town planning process. Nine of the fourteen contributors to the essay were

architects but two of these, S. D. Adshead and R. Unwin, were leading members of the new professions of civic design and town planning.

The first major scheme for the replanning of central London involving F.A.B.S. members was the Holborn-Strand Improvement Scheme.¹⁸ Most of the activity involving F.A.B.S. members in this area occurred at the turn of the century but as early as 1882 C. F. Hayward provided a design to link Holborn with the Strand so providing a north-south communication to the soon to be completed Law Courts by G. E. Street. Hayward's plan set the agenda for all future schemes in the area and was illustrated and reviewed in The Builder which described in some detail the existing slum conditions.

Only the London cabman can be trusted to find an exit through the tortuous and narrow ways from Bloomsbury or the neighbourhood of Lincoln's Inn Fields to Somerset House or that part of the Strand between St. Mary's Church and St. Clement Danes. If a stranger try it, he is as likely as not to get into a very dirty and once really dangerous cul de sac, and be set upon by little ragged urchins offering to show him the way out, hoping for some little trifle for so doing.¹⁹

Hayward's plan intended to continue the north-south route from Euston via Russell Square into Little Queen Street on the other side of Holborn [Figure 8.3]. Little Queen Street was to be extended past Lincoln's Inn Fields by a new road which would bear towards the Law Courts and terminate with a circus. At this circus a second new road would lead off to towards Somerset House thus taking traffic west towards the Strand and on to Trafalgar Square and another road widening was suggested which would improve communications with Longacre and Covent Garden. Hayward's plan would, however, improve the situation while basically following the existing road system.²⁰

This plan came to nothing and it was to be 1895 before any action was taken to deal with the problems this area presented. The London County Council asked the R.I.B.A. to assist them in producing a plan to improve the roads in this area and its Art Standing Committee was to report on

the matter. The committee's findings and plan were submitted to the London County Council who rejected the proposals in detail but concurred with the general outline of the suggested improvements.²¹

The plan suggested by the R.I.B.A., and endorsed by the F.A.B.S. architect A. Waterhouse as Chairman of the Art Standing Committee, followed the route suggested by Hayward but made less of a concession to existing streets and buildings. The Art standing Committee was not impressed with the rejection of its suggestions by the London County Council and provided an alternative plan which was in essence the scheme as finally adopted [Figure 8.4]. Now the new street leading from Holborn had no circus to interrupt the flow of traffic and it terminated at the Strand end in two equal spurs. This new road was to be named Kingsway in honour of King Edward VII and the area defined by the two spur roads was to be called Aldwych. The first of the new proposals for this development was that the street width for the Kingsway be increased to one hundred and twenty feet, rather than the ninety preferred by the County Council. It was also recommended that the spur streets and the Strand at this point should also be increased to one hundred feet. Secondly, the R.I.B.A. committee felt that neither St. Mary's Church or Somerset House would provide a satisfactory termination to Kingsway so they suggested that the triangular site created by the spur roads be used for the new London County Council buildings. Thirdly, they felt that the spur heading towards the Law Courts could be continued down to the river and a new bridge built, provided it was far enough away so as not to obstruct Waterloo Bridge.²² One major problem with this development was the sharp drop in gradient from the termination of Kingsway and the Strand. The Art Standing Committee believed that their proposals dealt with this problem and

...the cost should not differ materially from Plan A, while the scheme will be of a monumental character, reflecting great credit on the Council.²³

In 1898 it was reported that the County Council had accepted in principle the suggestions of the R.I.B.A. but modifications made by the Improvements Committee of the Council included the

reduction of the road widths to one hundred feet and the termination of Kingsway in a crescent rather than a triangular site. This would help with the problem of the steep gradient present at this point so providing a more gentle slope to the two spur roads.²⁴

In 1899 the F.A.B.S. architect M. E. Macartney criticised the proposed plan in its detail and outlined possible improvements in an article published in the Architectural Review. He began his critique with a review of examples in London that could provide solutions to the problems faced, coming to the conclusion that the best example was the lower part of Regent Street and its continuation into Waterloo Place. The main problem of the proposal for the Holborn-Strand he felt lay in the crescent and the treatment of the spur roads. This would result in many awkward rounded angles with the wedge shape of the crescent creating sites that could not be given an orderly architectural treatment [Figure 8.5].²⁵

Macartney's suggested improvements to the plan were illustrated in a layout contrasted directly with the London County Council proposal [Figure 8.6]. The basic framework was retained with Kingsway and the crescent maintaining the same positions but now a broad flight of steps bisected the crescent and a circus terminated the Kingsway. This circus was designed so a monument could be placed at its centre so terminating the vista provided by the new main road. The steps were introduced in direct imitation of Waterloo Place and provided a framing device for the retained St. Mary's Church. Other changes Macartney suggested were all subtle modifications to the design, introduced to avoid awkward, narrow, building plots. The corners of the crescent were squared off, as was the spur road towards the Law Courts which had been rounded in the County Council design to provide easier passage for traffic. Kingsway also needed to be altered for similar reasons according to Macartney so he introduced side roads at ninety degrees rather than following the existing roads.

These revisions would have given the development a monumental quality where factors such as symmetry, proportion and scale would have dominated the design unlike the final design which

compromised with existing conditions. This monumental character of Macartney's design would rest on the circus emphasising the termination of Kingsway and the series of interlinked vistas through the principal axis of the site.

In 1900 a number of architects proposed alternative plans and opinions on the scheme which were published in the Architectural Review. As well as Macartney these contributors were, R. N. Shaw, R. T. Blomfield, H. Ricardo, T. G. Jackson, J. Belcher, W. R. Lethaby, R. Weir Shultz and E. Newton.²⁶ Shaw and Jackson provided plans to illustrate their opinions. These departed radically from the County Council design. In both cases they retained the idea of splitting the main road from Holborn into two to meet the Strand but the division was to occur opposite Lincoln's Inn Fields so creating a triangular plot between the two spurs. These plans returned to the principles advocated by Hayward in 1882 and represented the ideas of an older generation of architects.

Macartney's contribution outlined his previous ideas but emphasised the importance of providing a new bridge over the river as suggested by the Art Standing Committee in 1895. He illustrated this point with a new plan showing the importance of traffic flow between Waterloo and Charing Cross stations [Figure 8.7]. Blomfield's article generally agreed with Macartney's assessment of the problem and his proposals for a solution. He was particularly in favour of providing a flight of steps through the crescent to frame St. Mary's Church but suggested that the new main road should meet Holborn slightly further to the west so that it would then be directly aligned to the orientation of the church. This would have given the overall layout an even stronger axial accent and allowed for a easier north-south flow of traffic. He also agreed with Macartney that the main road should terminate in front of the crescent in a circus and added that a circus would provide an excellent termination at Holborn, so easing traffic congestion. These points were all reiterated in his conclusion where also stated that the

...outlets on to the Strand should be dealt with architecturally, and not by loose irregular curves and unsymmetrical treatment;²⁷

Symmetry and axuality were major concerns for Blomfield and these themes were echoed in Newton's contribution to the debate. He was particularly taken with the suggestion that St. Mary's Church should be a focus of the overall layout and agreed that a flight of steps through the crescent would give the desired result. He concurred with Blomfield regarding the realignment of the new main road in that it would create a symmetrical and dignified scheme but he felt that the road would then have to be extended directly through Bloomsbury and Russell Squares to create the required axial emphasis, a plan he believed to be far too radical to be adopted at the time.

As far as the County Council was concerned the plan for the development was now settled so debate in the architectural press on the issue was to no avail. In 1900 they did, however, invite the co-operation of architects and instituted a limited competition to produce designs for elevations at the Strand end of the site. The County Council itself recommended four architects to submit designs and asked the R.I.B.A. to suggest four more architects to participate in this limited competition. The rules stipulated that the architects should provide block plans for the treatment of the crescent, the only alteration to the plan allowed, and take Somerset House as the key for their designs, so producing work which it considered to be Palladian freely-treated. The R.I.B.A. did not approve of this limitation and their Secretary wrote back to the County Council stating that the Council of the R.I.B.A. felt it was best for the architects be allowed the freedom to decide on the artistic treatment of the elevations but the County Council would not relent on this point.²⁸

Four of the eight architects selected to provide designs for this scheme, R. T. Blomfield, E. George, M. E. Macartney and L. A. Stokes, were members of the F.A.B.S.. R. N. Shaw was invited by the County Council to judge the result even though earlier in the year his suggestions for the scheme had departed completely from their plan. He declared the design by H. T. Hare as the winner but this was not adopted by the County Council and they retained the services of Shaw to advise them on future proposals for the sites.²⁹

An article published in the Architectural Review in November 1900, unattributed but bearing the unmistakable tone of Macartney, severely criticised the approach taken by the County Council and the fact that the competition was instituted when the layout of the scheme had already been determined.³⁰

This is to treat the architect with contempt, as a mere designer of elevations, and to take out of his hands the most important and fascinating part of his work - that part in which he would have the best chance to display any unusual grasp of mind, or any really great qualities of imagination or judgement.³¹

This article was scathing about the restrictions imposed in the rules of the competition which specified that a public building was to be erected on the crescent. The function of the building to be erected on this site had not, however, been decided on and the author felt that the entire enterprise a futile exercise the production of imaginary elevations. The eight plans submitted for the competition were reproduced in this article and it is notable that Macartney, in opposition to the County Council, included in his plan the circus he believed should terminate Kingsway [Figure 8.8].

At this point F.A.B.S. members ceased to be directly involved with this scheme which slowly proceeded along the lines outlined by the County Council with debate concerning the details being continued in the architectural press.³² Although the scheme, as built, effectively linked the judicial centres of Lincoln's Inn Fields and the Law Courts with a Monumental throughfare as suggested by F.A.B.S. members it was essentially a diluted design in relation to the ideas they promoted. The strict axiality and symmetry favoured by Macartney, Blomfield and Newton, were not acted upon by the authorities. The unfulfilled potential of this scheme was lamented by Webb in his Presidential address to the R.I.B.A. in 1903.

Again there is the most thorny question of the control of the great new street from Holborn to the Strand. The committee of the County Council paid us the compliment of

consulting us in the early stages, while the laying out of the street was under consideration, and also with obtaining designs, with every intention, we fully believe, of carrying the accepted one through; but nothing has been done so far, and this, as we firmly believe, not from want of will on the part of the committee and officials, but from want of power, which the strong opinion of a generally recognised competent authority would have supplied.³³

Webb was arguing for the creation of a central planning committee, to consider all issues relating to the laying out of London's streets, which would be receptive to ideas promoted by architects and the R.I.B.A.. This point was reiterated by Stokes in his R.I.B.A. Presidential address of 1911 when he was particularly scathing of the final results of the Holborn-Strand development.

Kingsway is quite out of scale with its neighbourhood, and has, as I have told you once before, two ends at one end, and no proper end at all at the other.³⁴

The opening of Kingsway by King Edward VII on the 18th of October 1905 emphasised its processional character but was marred by the lack of progress in developing plots on the road. This event also highlighted French influences as the Municipal Council of Paris were invited to the ceremony. This was lampooned in a cartoon titled "The New John Boule-Vard" published in Punch, which depicted Madam London displaying her rather imitative, yet impoverished, costume to Madam Paris [Figure 8.9].³⁵

Although the targeting of this cartoon was accurate, in general terms London imitated the corsetry not the corsage of Paris. Buildings erected in this development did not borrow from concurrent French examples but the overall scheme was indebted to notions of Monumental Classicism derived from Beaux-Arts planning. These qualities would have been given a sharper focus if the planned Palace of French Arts and Industries had been built on the Aldwych crescent. In 1910 the French Palace Development Syndicate placed a proposal with the County Council to erect this building on the central portion of the crescent. It was to contain a permanent display of French arts and industries

in the main hall which was also to be used for official functions. There were to be one hundred shops selling French goods, a number of French banks and a club exclusively for Frenchmen. The entrance front was to face Kingsway so that its elevation would form the main architectural focus as seen from Holborn. The tympanum of the entrance porch was to contain a bas-relief representing the signing of the Entente Cordial in 1905 by King Edward VII and Loubet, who was the French President between 1899 and 1906.³⁶

The redevelopment of Regent Street in the first decades of the twentieth century had a chequered history similar to that of the Holborn-Strand development with F.A.B.S. members again playing an important role. For Summerson Regent Street, from its inception, formed part of the most ambitious plan for London to ever be completed.

Once, and only once, has a great plan for London, affecting the development of the capital as a whole, been projected and carried to completion. This was the plan which constituted the 'metropolitan improvements' of the Regency, the plan which embraced the Regent's Park layout in the north, St James's park in the south, the Regent Street artery connecting the two, the formation of Trafalgar Square and the Suffolk Street area;.. The whole of this immense plan, which gave a 'spine' to London's inchoate West End and had a far-reaching effect on subsequent northward and southward expansion, was carried out under the presiding genius of John Nash.³⁷

Nash's development scheme had a number of different functions and was primarily executed between 1811 and 1825. The main function was to provide a north-south road between Regents Park and Carlton House so allowing access from the north to Parliament, government offices and the old Law Courts in Westminster. One result was that the area surrounding the park and north of Oxford Street could now be populated by the nobility and professional men and a boundary was drawn between the rookeries of Soho and the mansions of the West End [Figure 8.10]. The unusual sweep of Regent Street, which included the Quadrant, was designed so that its southern arm could be

aligned directly at right-angles to Carlton House which was then the main royal residence in London. To this end Waterloo Place, one of the first elements of this scheme completed, was created to connect Carlton House with Regent Street. This original function for Waterloo Place did not last long, in 1821 King George IV petitioned Parliament for funds for the conversion of Buckingham House into a royal palace. In reality this was a new design by Nash rather than a remodelling, executed between 1825 and 1836 this became in time the main royal residence in the capital. As a result Carlton House was demolished in 1828 and replaced by the two blocks that formed Carlton House Terrace, also designed by Nash.³⁸

During the nineteenth century Regent Street had become an exclusive retail area, particularly in the arcaded Quadrant, but by 1900 the shops had become less exclusive and more concerned with the gaudy display of goods. Additionally, by this time, the rather defective building materials employed by Nash had started to deteriorate and the Crown Commissioners of Woods and Forests, who were in charge of the area, demolished sites as the leases ran out. Even though they wanted to replace Nash's work there was no overall plan for the rebuilding of the street beyond imposing increased height restrictions for cornice and roof in all new buildings. This presented no problem for the rebuilding of upper Regent Street which was a piecemeal affair but the replacement of Nash's Quadrant was too important an undertaking to be thrown to the mercy of commercial enterprise. This problem was highlighted in 1905 when a company brought the lease for land impinging on the Quadrant and going through the block onto Piccadilly. They intended to erect a hotel on the site and provided a design by the architect W. Woodward which was rejected by the Crown Commissioners. To rectify this situation a committee comprising of, A. Webb, a F.A.B.S. member, J. Belcher, a F.A.B.S. guest and J. Taylor of the government Office of Works, was appointed by the Crown Commissioners and they recommended that R. N. Shaw should act as consulting architect for the hotel.³⁹

While preparing designs for this hotel, the Piccadilly, Shaw provided a new plan and elevations for the Quadrant and Piccadilly Circus. In this design the circus was to be turned into a square with the

Shaftesbury Memorial at its centre. The overall scheme was rejected by the Building Act Committee of the London County Council because of the expense involved in such a remodelling but they agreed to his designs for the hotel and the Quadrant.⁴⁰ This design was supported by the F.A.B.S. member E. George in his Presidential address to the R.I.B.A. in 1908 when he was also critical of the Holborn-Strand improvement scheme.

We must always regret the opportunity lost in the Strand, the County Council having taken expert advice on a grand scheme for rebuilding that quarter of the town, a scheme which was allowed to die a natural death. My personal feeling is against the rigid following of a set elevation through the length of a street. We do not wish to see London "Haussmannised." Violent diversity should be avoided, while the cornices and leading lines of buildings should be taken up where practicable.

The case of the Regent Quadrant is exceptional, and we value the decision of the crown that the original scheme of Nash shall be followed in a glorified form, as we already see it in the strongly characteristic of the new portion just completed. It is in the sky-line that the beauty of the curve or sweep of the Circus can be appreciated, and this line can only be preserved by the following of one design...The Circus carried out on Mr. Norman Shaw's design will have great distinction, and will form a dignified example of street architecture.⁴¹

In his appraisal George noted the completed portion of the Quadrant design which was a reference to the Piccadilly Hotel completed in 1908. The design for the rest of the Quadrant was, however, opposed by the shopkeepers who felt it would give them inadequate facilities for the display of goods and be extremely costly. Questions were asked in Parliament about the design of the Quadrant but Shaw refused to alter his designs and the Commissioners, under government pressure, supported the retailer's objections by appointing a new committee to consider the design of the Quadrant.⁴² This committee, which was supported by the Treasury, consisted of the F.A.B.S. architect R. T. Blomfield, H. Tanner representing the Office of works and J. Murray, Surveyor to the Office of Woods and Forests.⁴³ This committee made a detailed report to Parliament in March 1913 which

basically agreed with Shaw's design for the entire Quadrant but made some concessions to the retailer's by omitting a suggested arcade and reducing the number of giant Ionic columns so giving more window space for the display of wares. The committee did, however, retain Shaw's concept of using the Piccadilly Hotel elevation as the centre of a symmetrical design for the entire facade. The two wings either side were to follow the main lines of the hotel in fenestration and cornice but would be much simpler in terms of ornamentation. In the roof the large chimneys of the hotel were to be omitted and the dormers simplified so providing more light on the north side of the street. This overall design was then to be adopted for the north side of the street in its entirety and this basic design used for all the buildings on Piccadilly Circus itself.⁴⁴

These recommendations were rejected and Murray asked to provide new designs for the whole Quadrant.⁴⁵ These new designs had been provisionally accepted when in 1915 a new committee was appointed by the Commissioners to consider the matter.⁴⁶ This committee had six members and was an expanded amalgamation of the previous two committees. The committee members were J. Murray and H. Tanner, representing government agencies and four architects, R. T. Blomfield, E. Newton, A. Webb and W. Woodward.⁴⁷ Later Blomfield stated that he suggested the involvement of his fellow F.A.B.S. Newton and Webb and that the Commissioners asked the three of them to provide a modified design. Blomfield's account noted that as he had been connected with the scheme from the first his fellow architects asked him to complete the new designs and they only signed the drawings on completion.⁴⁸

Blomfield's version of events may be somewhat simplified but it is certain that he was the driving force behind the designs, as executed, for the north and south sides of the Quadrant. These elevations, completed in 1917, included the County Fire Offices at the north-west corner of Piccadilly Circus and the elevation on Piccadilly as far as Shaw's hotel [Figure 8.11]. In 1918 Blomfield provided designs for the buildings at the top of Lower Regent Street, thus completing the south-east and south-west corners of Piccadilly Circus. Again the essentials of Shaw's design were retained by Blomfield who used the Piccadilly Hotel as the centre of the symmetrical composition of

the southern elevation of the Quadrant. Stylistically this design was an eclectic affair which has been noted as deriving in form from French urban design of the eighteenth century but which could equally be considered as deriving many of its forms from Italian Renaissance examples.⁴⁹ Far more interesting is the stress on symmetry in all parts of the design as executed. This is shown within the individual units themselves such as the southern part of the Quadrant but also in the overall plan. For example, the northern elevation of the Quadrant echoed the southern portion even though it was concave rather than convex and the two buildings flanking the top of Lower Regent Street were identical.

Although the elevations for the Quadrant and parts of Piccadilly Circus were provided by Blomfield the interiors were designed by other architects including Newton who designed the County Fire Office. Work on the overall scheme did not commence until 1923 and was only completed in 1927 when it was opened by King George V.⁵⁰ The King and Queen Mary drove in state through the entire length of Regent Street thus emphasising its processional origins and its monumental character.⁵¹

This was not the end of the scheme as far as Blomfield was concerned for in 1929 he produced a design for the redevelopment of the whole of Piccadilly Circus. In this he followed Shaw's notion of providing a large square similar to French examples with the buildings basically following the style set in his elevations for the Quadrant [Figure 8.12]. After he had submitted the design Blomfield realised that some of the leases on the circus had many years still to run and so he suggested that the County Council retain a copy that could be used when the opportunity arose to rebuild.⁵² Symmetry was an important feature of this design, Blomfield intended that the County Fire Office should be replicated in the building on the corner of Glasshouse and Shaftesbury Avenue. Similarly the termination of the Quadrant going round into Piccadilly was to be faced by an identical block on the corner of Shaftesbury Avenue and Coventry Street. Blomfield was attempting to impose regularity and order through the symmetrical disposition of identical blocks of buildings. In this example of Monumental Classicism symmetry and axuality were to be accommodated in the scheme where

possible even though the existing road layout mitigated against the wholesale adoption of such order and regularity.

F.A.B.S. members also designed buildings in the exclusive area of St James's as bounded by Piccadilly and Pall Mall. As well as being members of gentlemen's clubs a number of F.A.B.S. members brought their architectural skills to clubland. The senior university club was the United Universities Club which was founded in 1821.⁵³ The original design for the club in Suffolk Street, Pall Mall, was by W. Wilkins and his restrained, stucco fronted, design integrated unobtrusively with the Regency work by Nash that dominated the rest of the street. In 1905 the lease on the site of the club was up for renewal and they contemplated relocation to other sites in Pall Mall. Eventually they managed to secure a renewal on the old lease but in the interim had realised that the old clubhouse was inadequate for their needs. To this end they secured the services of R. T. Blomfield to provide them with a new design. In this role as architect to the club he succeeded his uncle and fellow F.A.B.S. member, A. W. Blomfield, who had held the post from 1878 until his death in 1899.

The old clubhouse was pulled down in 1905 and the new building was completed by April 1907. Though this new design was confined to the same ground plan as the original clubhouse the accommodation was greatly increased by the use of extra storeys containing bedrooms suites for members. These extra bedrooms were specifically requested by the club's committee as this kind of accommodation was glaringly deficient in the old clubhouse and this provision was seen as capable of generating extra income.⁵⁴ The new clubhouse was a success for Blomfield was asked to extend his original design twice, first in 1924 then again 1938 [Figure 8.13]. Stylistically this design has been regarded as indebted to French Renaissance architecture of the eighteenth century, an influence that has been directly related to Blomfield's scholarly activities which culminated in the publication of his books on French Renaissance.⁵⁵ Given that this design was executed in several phases the extent of its overall symmetry in the elevations is remarkable and most evident in the side elevation with its three recessed bays rising through the first and second storeys.

In 1906 Blomfield was employed as architect to the Oxford and Cambridge Club in Pall Mall. His designs were limited initially to internal remodelling of the strangers' dining-room and the main staircase. The dining-room was enlarged and the original fresco designs removed and replaced by simple Grecian mouldings. The staircase maintained its previous form but all decorative elements were changed including the balustrade, corniced handrail, balusters and frieze panels. The most dramatic change to this space was the replacement of the original three window lights in the south wall by a large Doric Venetian window. The club was originally designed in a Graeco-Roman Italic style by Sydney Smirke. The only change to this external appearance was made by Blomfield in 1912. He added a pavilion roof with eight pedimented dormers that rose above the crowning entablature and balustrade. As with the roof space at the United University Club this was taken over for the provision of extra bedrooms.⁵⁶

Blomfield was also involved in the remodelling the Carlton Club which had also originally been designed by Smirke. Smirke's design of 1846 had been executed in Caen stone which had rapidly deteriorated in the London atmosphere. The situation had become so bad by 1923 that Blomfield was called in to replace all the external facades. Smirke's design was, at first floor level, a loose adaptation of Sansavino's Libreria di San Marco, Blomfield through necessity kept to the same basic outline as this design in the arrangement of fenestration and bay units but changed the stylistic orientation [Figure 8.14]. It has been commented that Blomfield's design is a reworking of themes seen in the work of the Mannerist architect Sanmichele.⁵⁷ However, Blomfield does not seem to have taken an active interest in this architect's work and it displays little of the Mannerist distortions usually associated with Sanmichele. It seems more reasonable to concur with the view that the remodelling has much in common with austere Beaux-Arts designs and is an example of Monumental Classicism.⁵⁸ The design was strictly symmetrical in its elevations with emphasis being given to the slightly projecting entrance bay with its paired Doric columns at first floor level and centrally placed plaque in the roof balustrade. This symmetry was continued in the side elevation with its seven recessed, arched windows on the ground floor, this stressed the regularity of

the design by focusing on the centre of the elevation in using an odd number of openings to articulate the wall.

Other F.A.B.S. members who acted as club architects in St James's were A. Webb and T. E. Collcutt. In 1914 Aston Webb added an extra storey to the Junior United Services Club, as with Blomfield's work at the Oxford and Cambridge Club, this was done not so much to improve the appearance of the building as to provide extra bedrooms. This extra storey allowed Webb to make small interior alterations including the design of a ladies dining room on the ground floor.⁵⁹ He was also employed by the Athenaeum in 1927 to remodel the interior of the upper storey. This recessed attic storey had been added to the club in 1900 to designs by his fellow F.A.B.S. member T. E. Collcutt. This addition to Decimus Burton's design of 1830 contained improved servants quarters, a card room and a smoking room. This last room was a problem the club had been trying to deal with effectively from the late 1860's, when smoking first gained widespread popularity, as this activity was prohibited in all other areas of the club.⁶⁰

The gentlemen's clubs examined all share one common architectural feature, stylistically they were variations on some form of Classicism with Renaissance sources. The most imitated model for these design was the Renaissance palazzo but other sources included the English Palladian country house and the French Renaissance royal palace. In choosing variations on this stylistic source material these architects were clearly utilising associational values to give prestige to these club buildings linking them to notions of aristocracy.

A similar process of evoking associational value was at work in other buildings by F.A.B.S. members in St James's. This area increasingly became a financial sector in the first decades of the twentieth century and Classical forms were the chosen style of institutions such as banks and insurance companies. The F.A.B.S. architects W. C. Green and E. L. Lutyens both produced buildings for financial institutions actually on Piccadilly.⁶¹ Green produced the design for the Westminster Bank on the corner of Piccadilly and Abermale Street which displayed a rather severe

Classicism with a round arch motif included in the ground and second storeys [Figure 8.15]. As with other F.A.B.S. designs in St James's the stone clad facades displayed symmetry in the disposition of the Classical elements with the main Piccadilly elevation being rigidly symmetrical.

Symmetry was also present in Lutyens's design for the Midland Bank on Piccadilly [Figure 8.16]. As with Green's design the Midland Bank only had two facades facing the street and in this case both had basically symmetrical elevations. The only break with symmetry in the entrance facade was the fact that only one of the main arches contained a doorway, a factor that emphasised the reliance on an overriding symmetry to articulate the elevation. This building adjoined Wren's St James's Church and unsurprisingly borrowed much from Wrenaissance architecture particularly in its use of brick with stone reserved for window and door surrounds and the prominent quoining.

Lower Regent Street and Waterloo Place form the eastern boundary of St James's and continue Regent Street towards the Mall. As noted earlier they had originally aligned directly with Carlton House which had been demolished and replaced by Carlton House Terraces in the 1820's. In 1910 the F.A.B.S. architect W. Emerson produced designs for the rebuilding of Waterloo Place to replace Nash's work. Emerson provided a scheme in which symmetry dominated with his block at the crossing with Pall Mall following closely the example of the retained Athenaeum Club on the opposite corner. This symmetry was continued through the length of Waterloo Place as it widened above the steps leading down to the Mall, with the buildings mirroring each other across the open square. As with Blomfield's work on Regent Street Emerson only designed the elevations and other architects were brought in to execute individual buildings.⁶² At the centre of Waterloo Place was an equestrian statue of King Edward VII by the F.A.B.S. guest E. B. Mackennal with an architectural base designed by the F.A.B.S. architect Lutyens. This memorial statue aligned with the existing Duke of York column and reinforced the monumental and axial character of the remodelled space.⁶³

R. T. Blomfield clearly felt that the entire redevelopment of Nash's original metropolitan improvement scheme was essential for in 1932 he suggested the removal of Carlton House Terraces which would be replaced by two blocks to his own design also fronting the Mall [Figure 8.17]. He had previously designed an eight story block of flats at 4 Carlton Gardens on the Mall which were eventually executed but the design for the new terraces caused controversy in the national, as well as, architectural press and was ultimately rejected. In this case Blomfield found the entire profession ranged against him and resentment over his dogmatic preaching on architectural matters over the previous thirty years fuelled his opponents. The design he suggested for the new terraces consisted of two identical eight storey blocks flanking the steps leading to the Duke of York monument. Again symmetry and regularity were the important qualities in this unexecuted design rather than the use of any specific Classical style.⁶⁴ In effect this was projected as the culmination of the entire remodelling of Regent Street. This would have been in its entirety another example of Monumental Classicism using order and regularity to articulate the commercial area of Regent Street and Piccadilly Circus as well as the more exclusive area of St James's.

In representational terms the most important scheme worked on by F.A.B.S. architects in London was the improvement to the Mall itself, which created a processional way out of what was virtually a private road fronting the royal apartments of Clarence House, St James's Palace and Marlborough House, the latter being designed by Wren in 1709. The Mall had originally been used by King Charles I to play the game of paille-malle, a forerunner of croquet, in St James's Park which he also had landscaped by the French gardener Le Notre. In the 1820's King George IV had commissioned Nash to improve the park and he designed the still existing lake and bridge to complement his remodelling of Buckingham Palace.

After these improvements the Mall remained unchanged until Queen Victoria's death in 1901 when it was suggested that the space in front of Buckingham Palace should be used to create a memorial to her. To this end the Committee of the National Memorial to Queen Victoria was established to administer a public fund and decide on the form of monument adopted. The Executive Committee

for the National Memorial consisted of; E. J. Poynter, President of the Royal Academy; L. Alma-Tadema, Fellow of the Royal Academy; W. Emerson, F.A.B.S. member and President of the R.I.B.A.; S. Colvin, the art critic; Viscount Esher, Chairman of the committee; Lord Windsor; Sir A. Ellis and A. B. Mitford.⁶⁵

The first action taken by this committee was to appoint Thomas Brock, a F.A.B.S. guest, as sculptor for the monument.⁶⁶ Brock produced a sketch design for the project that was accepted by the committee and this design with little alteration became the final monument [Figure 8.18]. The sculptural scheme he projected had a square pedestal surmounted by a winged Victory figure supported by figures of Courage and Constancy. The figure of Queen Victoria was then placed on the side of the pedestal facing down the Mall with a figure of Truth on the face to the right and a figure of Justice on the face to the left. The whole sculptural program rested on a circular plinth which was reflected in the main base containing basins with fountains to the north and south, the whole being reached by a flight of steps.⁶⁷

While Brock was producing his sketch design the executive committee instituted a competition for the design of the architectural setting of this memorial sculpture in which they were closely advised by Emerson as executive committee member and President of the R.I.B.A.. The committee considered three options regarding the appointment of an architect. The first option was to take a totally elitist stance and appoint an eminent architect of their own choosing, the second was to hold an open competition, the third was to hold a limited competition inviting a select number of architects to provide designs. The committee adopted this final course of action which was slightly elitist in that it restricted the number of participants.⁶⁸

This decision caused consternation within the R.I.B.A. with many of the members believing an open competition should be held.⁶⁹ The objectors managed to force a special meeting on this subject where Beresford Pite articulated their point of view effectively and managed to submit an amendment to the Institute's position on the matter.⁷⁰ Despite these efforts by R.I.B.A. members the

executive committee decided to stick with their original decision and appoint their own selection of architects to compete for the scheme.⁷¹ The five architects invited to produce designs were R. Anderson, T. Drew, E. George, T. G. Jackson and A. Webb. As Emerson was on the selection committee it is not surprising that two of the five, Webb and George, were fellow F.A.B.S. members and it is notable that Drew had been a guest at their Annual Recreation Meeting in 1902.⁷²

This competition had three elements, the architectural setting around the monument, the replanning of the Mall, the link between the Mall and Trafalgar Square. These elements were described in detail in an article in the Architectural Review which published the designs of all the competitors.⁷³ In this article these elements were called the Queen's, King's and public's plans the point being that the it would be difficult to reconcile these separate elements in a single design. The Queen's plan basically related to the monument itself with the National Memorial committee insisting that it should be surrounded by an enclosure so providing a quite retreat. The King's plan represented the committee's desire to provide a processional way so that the monarch could approach the main entrance of Buckingham Palace directly along the Mall. This suggested that the link with Trafalgar Square could be best treated with some kind of archway. The public's plan was the fact that this scheme would open up the congested links between Trafalgar Square and the Mall which at the time consisted only of very narrow streets. This would mean that east-west traffic would increase on the Mall and require unobstructed roadways in front of the palace allowing free flowing access to Constitution Hill and Buckingham Palace Road.⁷⁴ It was concluded in the Architectural Review that this project was a compromise on all three fronts and that:

Their idea was, you will perceive, a highly characteristic committee-project. The Memorial comes out like a Bill amply amended, with a give and take of the different interests to which architecture must accommodate itself as best as can. We are to have a Memorial of the Queen placed on the ground in front of the Palace, but placed [1] so that it shall deflect and obstruct as little as possible the King's exit in procession; [2] so that it shall stand in a reserved garden or court kept free from the main traffic and marked by an architectural

enclosing screen; yet [3] so that it shall be visible from the three approaches and the Palace.⁷⁵

As a consequence of the extensive restrictions outlined above all five submitted designs were examples of Monumental Classicism. The plans displayed a tendency towards symmetry and all were axial in emphasis with the Mall as the focus of the overall improvement scheme [Figures 8.19, 8.20, 8.21, 8.22, 8.23]. The analysis of these plans in the Architectural Review revealed some interesting points and speculated on the criteria used to select the winner of the competition. The designs by Anderson, Drew and George were all criticised for placing the actual monument too far away from the railings of Buckingham Palace. The result of this placement was that processions would be deflected in their passage from the palace and the normal traffic would flow directly around the monument, thus failing to provide the secluded gardens requested by the committee. Also in all these cases the public and processional roads were one and the same so traffic flow would have to be interrupted during royal processional days. The criticism relating to the placement of the monument was also levelled at Jackson's design which was also considered defective in that this placement in his case allowed traffic to flow north-south between the palace and the memorial. This would have prevented him from providing a secluded garden around the monument thus breaking with the committee's requirements. His plan was then revealed to be even more at fault in that his solid enclosure for the monument would impair views of the monument and physically block the progression of any procession. This processional element was further denied in his design by the fact that the central portion of the Mall was to be made into a walkway rather than a carriageway.⁷⁶

In the face of such criticism Webb's design received high praise indeed. It was considered that his placement of the monument directly against the palace railings allowed for a free flow of traffic for processions and public alike. The screen around the monument in Webb's design was pierced so that clear views could be obtained from all sides particularly down the Mall [Figure 8.24]. The author of this review article considered that in all these points Webb had satisfied the conditions set out by the committee and then went on to praise another factor considered in his design. Webb had terminated

the eastern end of the Mall with a circus which connected with Trafalgar Square with a slightly off-set arm, this meant that this road aligned directly with the Strand thus effectively articulating both these major roadways [Figure 8.23]. The circus, which had a monument at its centre masked the slight irregularity and was considered an ingenious solution.⁷⁷

In August 1901 the executive committee appointed Webb as architect for the scheme and approved the construction of that portion of the design surrounding the memorial statue. In principle they approved the development of the Mall but postponed construction until the amount of subscription to the fund was known.⁷⁸ Webb then began to alter his design extensively and the final scheme bore little relation to the original. It was 1906 before work started on construction of the scheme, by this time Webb had omitted the circus at the Trafalgar Square end of the Mall. Instead the awkward articulation towards the Strand was to be achieved using a massive triumphal arch. This was to be known as Admiralty Arch and contain office accommodation for this government department in its upper stories and wings which were surmounted by sculptures designed by Brock. The awkward axial transition was now overcome by making both faces of the archway concave and so embracing each vista with its projecting wings [Figure 8.25].

The construction of Admiralty Arch highlights some of the problems encountered by architects committed to Monumental Classicism in civic design. As late as 1913 it was clear that the approach to the arch from the Strand was going to be blocked by existing buildings. This factor caused questions to be asked in Parliament on the sale of a vacant plot land at the entrance to the Mall. This land originally belonged to the London County Council and its sale meant that Admiralty Arch would never have the clear approach it deserved. This matter was raised by Webb in a letter to The Times in February 1913.

I think it should be known that in the summer of 1911, Mr George Drummond, being anxious to see a worthy completion of the scheme, called upon me and made a most generous offer to submit an alteration to the end of Messrs. Drummond's Bank, and give up

the land liberated free of cost, if the County Council would make the alteration and set back the buildings on the other side of the roadway. This offer, I understand was declined by a committee of the Council, and thus what was apparently a great opportunity was lost.⁷⁹

This debate continued in the press and resulted in a memorial, signed by 311 Members of Parliament, presented to the Prime Minister requesting a government contribution to aid with the cost of constructing a suitable approach. These memorialists contended that both the London County Council and Westminster Council were willing to contribute generously to the scheme as long as the government was willing to provide financial assistance. To resolve the situation it was decided that a meeting should be held between the two Councils and the government Office of Works. It was also agreed by the Prime Minister, Asquith, that the government would make a significant contribution towards any costs.⁸⁰ It then became apparent that an independent committee was required to consider the matter from an architectural viewpoint, though of course taking into account financial considerations.⁸¹ The members of this committee were; Lord Plymouth, President of the London Society; R. T. Blomfield, as President of the R.I.B.A.; L. Earle, a F.A.B.S. guest, as Secretary of the Office of Works; S. Cocks, ex-Mayor of London; L. Thomson, Mayor; and representatives from the London County and Westminster City Councils.⁸² The decision of this committee was that the approach to Admiralty Arch was to have a minimum width of ninety feet which would involve the purchase and demolition of a number of buildings in Charing Cross and Spring Gardens. The cost was to be in the region of 115,000 pounds and be divided equally between the two Councils and the government.⁸³ Blomfield subsequently acted as architect for Drummond's Bank in the remodelling of their premises to open the approach but views of Admiralty Arch from the Strand were still blocked by surrounding buildings. This was a compromise solution and the link between the Mall and Trafalgar Square remained "a highly characteristic committee-project".

The double function for Admiralty Arch, as office space and memorial, meant that the Treasury, as well as the National Memorial Fund, contributed to its construction. Webb made greater savings for the project when he produced a new design that omitted the colonnades surrounding the memorial

statue itself. The money saved was allocated to the remodelling of Buckingham Palace with the entire eastern front being refaced in Portland stone [Figure 8.26]. This remodelling took the rather ordinary designs by Nash and Blore and imposed a greater sense of regularity and order on the facade which now had its end pavilions emphasised by pediments echoing the main entrance block.⁸⁴

Webb's executed design for the improvement of the Mall was a manifestation of Monumental Classicism and attempted, in a sophisticated manner, to articulate the relationship between the Mall and the Strand to create an axial link between the judicial and royal seats of power. As the Holborn-Strand development linked judicial elements so the Mall linked the Royal apartments. The Mall development was an attempt to emulate the symmetry of the Louvre-Tuilleries complex in Paris along with its axial extension in the Champs Elysees and termination in the Arc de Triomphe. In contrast to the Mall this French complex represented changing power relations during the course of its development over three centuries. Initially this representation of power was focused directly on the monarch as absolute head of state but in the nineteenth century this major axis was developed under all heads of state, be they absolute or titular, and under all forms of government, be they monarchy, empire or republic. Increasingly it was the state rather than the individual inscribed in this representation but the actual architectural form it took remained stable.⁸⁵

In imitating these forms the Mall was a conscious attempt to appropriate such representational values for London as an Imperial capital. As with the eventual form of the Louvre-Tuilleries complex the focus of the Mall was on state power given representational value by evoking a royal lineage.

Architecturally the Mall acted as a physical link between the royal apartments of Marlborough House, St James's Palace, Clarence House and Buckingham Palace, while embracing the site of the demolished Carlton House. Similarly in Paris the remodelled Louvre encompassed the site of the Tuilleries Palace which was only represented by its remaining gardens.

In both these cases the representation of state power was purely associational for the sovereign 'ruling' elites had effectively been disempowered by government controls. This brings into question the true representational value of the Mall. Certainly this processional way focused attention on the monarchy, past and present, as the head of both nation and Empire. In terms of actually controlling matters of state the monarch's position was titular but in constitutional terms both Houses of Parliament and all government offices were only empowered by consent of the Crown. This constitutional prerogative is physically inscribed in the Mall as it forms the first part of the processional route taken by the monarch for the state opening of Parliament. It is notable that this route passes through Admiralty Arch then precedes past the Government Offices in Whitehall before terminating at the Palace of Westminster.

In one sense the Mall can be considered as representing the true constitutional links between the Crown and the government but conversely it can be argued that the Mall was a false representation distracting from the true centres of authority by drawing attention to the monarchy. For example, by 1884 the electoral franchise had been widened sufficiently to ensure democratic representation and the interplay of party politics but the House of Lords still retained the right to veto decisions concerning budgetary affairs until 1911. In this kind of interpretation established elites maintained positions of power and would welcome the focus on a supposedly sovereign authority as displayed by the Mall. Whichever interpretation is favoured it is clear that the Monumental Classicism of this scheme served to reinforce existing power relations and represent elitist interests.

In the improvement schemes examined the influence of both Beaux-Arts principles and French examples can be detected but F.A.B.S. members also stressed the importance of English architecture in informing their Monumental Classicism. In his Presidential address to the R.I.B.A. of 1906 the F.A.B.S. architect T. E. Collcutt expressed dismay that the competition for the London County Hall was to be open to foreigners.

There is no precedent for such a course; and I think a vigorous protest should be made, in the interests of both the English public and the English architect, against a course which appears to be unnecessary and unjust, and one which no other nation would think of adopting. It is no question of dislike to meet our foreign brethren in competition that prompts this protest; it is that I feel that an international competition would be a direct slight to English art, and that it is to the English architect we must look for the production of a design that will illustrate the best traditions of English work.⁸⁶

In evoking national tradition in relation to Monumental Classicism, notably an English rather than a British tradition, F.A.B.S. members were specific as to suitable precedents. In 1913 Blomfield listed sources he considered of importance in his comments following Billerey's paper on contemporary French architecture.

...no one would who was familiar with the work done in England at the end of the seventeenth century and in the eighteenth century - Whitehall, Greenwich Hospital, Hampton Court, St Paul's Cathedral or the great country houses of the eighteenth century - would admit that we held a place second to any nation. He was sure that Mr Billerey himself would modify his opinion on that point, and would allow, also, that the English architects had some aptitude - it may be small, or it may be great - for monumental and Neo-Classic architecture.⁸⁷

The majority of specific buildings cited to support Blomfield's argument were designed by Wren. The influence of Wren on Neo-Georgian domestic designs by F.A.B.S. members has already been examined and it was noted that Lutyens adopted Wrenaissance motifs in his Midland Bank design of 1922. Lutyens' design for the government buildings at New Delhi appropriated sources from Wren's work at Hampton Court Palace where he also designed the bridge over the Thames in imitation of Wren's style.⁸⁸ This was not just an individual preference, for Hampton Court Palace found particular favour with all F.A.B.S. members as shown by their Annual Recreation Meetings at the

site in 1915 and 1916.⁸⁹ Hampton Court Palace along with Wren's hospitals at Greenwich and Chelsea were all ideal examples to support the notion of an English Monumental Classicism through their display of symmetry and order. However, in symbolic terms St Paul's Cathedral was Wren's most important contributions to London and a number of F.A.B.S. architects had an intimate relationship with the building.

The F.A.B.S. architect F. C. Penrose was Surveyor to the Fabric of St Paul's Cathedral between 1852 and 1899 and supervised many important additions to the building including the Wellington monument, the portico in the north transept and the Bourdon bell and new clock in the north campanile. He also made archaeological investigations that resulted in the discovery of the site of the mediaeval St Paul's Cross in the churchyard.⁹⁰ Penrose was followed as Surveyor by G. Somers Clarke Jnr. whose father had been a member of the F.A.B.S.. As noted earlier he was personally a recipient of the society's generosity for on his father's death in 1882 the F.A.B.S. set up a fund to provide for his education.

In 1906 Somers Clarke was succeeded by the F.A.B.S. architect Macartney as Surveyor to St Paul's Cathedral, a post he held until shortly before his death in 1932.⁹¹ In 1910 his fellow F.A.B.S. member Blomfield designed the architectural base for a new St Paul's Cross, built on the foundations of Penrose's discovery. The sculptor E. B. Mackennal, a guest at the F.A.B.S. Annual Recreation Meeting in 1909, designed the figure of the saint and decorative details for the new cross.⁹² During Macartney's tenure one major concern was the stability of the cathedral and in the 1920's he was assisted in resolving these difficulties by C. S. Peach, who had been a guest at the F.A.B.S. Annual Recreation Meeting of 1914.⁹³ To this end in 1928 Peach designed a model of St Paul's Cathedral which could be stressed to show potential areas of weakness in the structure.⁹⁴

The bicentenary of Wren's death was marked in 1923 by the publication of two books concerning his achievements which together included eight essays by F.A.B.S. members, again indicating his importance as a national symbol.⁹⁵ Besides these publications the occasion was marked by a

banquet held in Wren's honour attended by many dignitaries including deputations from architectural societies in America and France. The opening speech, titled "Wren's Character and Genius" was delivered by the F.A.B.S. architect P. Waterhouse and focused on the scope of his achievements and speculated on the character of the man.⁹⁶

Might it be said in conclusion that a possible definition of a great part of Wren's character may be summarised in calling him a gentleman? I use the word in a rather old-fashioned and possibly obsolete sense, meaning primarily a man of at least moderate good birth with an immoderately good education. Wren was to the full a gentleman in this sense; he was further a gentleman in the degree, which is common to all the best definitions of the word, that he could and would do the right thing in an emergency.⁹⁷

The transcript of this oration is revealing in that Wren's character, and hence his identity as a symbol of national pride, was equated with the ideal of the Victorian gentleman. This is remarkable in revealing the elitist outlook of the speaker and shows the survival of Victorian notions through the Edwardian age and into the 1920's.⁹⁸ Waterhouse's speech was followed by a paper delivered by Blomfield which also contained nationalistic overtones this time in relation to Wren's ability as a planner.

Consider, for instance, his scheme for the laying out of London. He may not have mastered the technique of architecture in his six months' stay in Paris, but no Frenchman could have helped him to that masterly scheme, in which he anticipated most of the theories of our modern town planners, the linking up of buildings, the axis line and the radial treatment, the conception of the city as a whole and not as a collection of details.⁹⁹

The importance of Wren to town planners is undoubted since Abercrombie and Adshead contributed essays on this subject, both including facsimiles of his plan for London, to the bicentennial publications [Figure 8.27].¹⁰⁰ The relevance to modern civic design of the principles embodied in

Wren's plan had been stressed some twenty years earlier by the F.A.B.S. architect A. Webb in his Presidential address to the R.I.B.A. delivered in 1902.

Why is the National Gallery site so frequently pointed to as an ideal one? Surely because it has, as so few buildings have in London, a slightly elevated site, with a large open space in front of it, and is approached by a main thoroughfare leading directly to its facade. The Royal Exchange has a fine site, for a similar reason. Wren carefully planned the most splendid approaches to St Paul's, which would have made the city one of the finest in the world; but the greed and disputes of the citizens unfortunately prevented his scheme being carried out. Most of our public buildings have no dignified approach, and usually a general view can only be obtained in sharp perspective, from the roads that run past them, not up to them, and, as Wren says, they are seen sideways. The matter is of still more importance now that the picturesque manner of the Houses of Parliament and the Law Courts is giving place to a more palatial and formal style.¹⁰¹

It could be argued that 'the greed and disputes of the citizens', as represented by their elected governments and local councils, prevented the proposed improvement schemes by F.A.B.S. architects from being executed satisfactorily. These problems in relation to the Holborn-Strand development were noted by Webb in 1903.

The Committee of the County Council paid us the compliment of consulting us in the early stages, while the laying out of the street was under consideration, and also with regard to obtaining designs, with every intention, we fully believe, of carrying the accepted one through; but nothing has been done, so far, and this we firmly believe, not from want of will on the part of the Committee and officials, but from want of power, which the strong opinion of a generally recognised competent authority would have supplied.¹⁰²

In 1911 another F.A.B.S. member, Stokes, made critical remarks about the government and county councils in relation to Webb's Mall improvement scheme.

In this case a processional road starts from a palace, and leaves off, if you please, with a flourish of trumpets behind a row of houses which practically block its further progress. And when the houses have been dodged, further progress is effectively barred by an underground convenience! ...it now looks, I fear, practically impossible ever to make a really good finish towards the Square without spending a further huge sum of money, which might have been avoided if the scheme had been properly thought out from the first, by all three of the large public bodies really interested in the scheme, instead of by one alone, which went to work apparently without any regard to the other two until the last moment, when, alas, it was too late.¹⁰³

Stokes then listed the various authorities then in control of London's affairs. These were the City Corporation, the London County Council, twenty-four Borough Councils, the Office of Works and the Commissioners of Woods and Forests. Stokes believed that confusion and uncoordinated planning would be the inevitable result unless some single governing body was formed to supervise the overall planning and layout of London. He then suggested that this could take the form of a committee of experts headed by a Minister of the Crown.¹⁰⁴

A similar point was made by Blomfield and Webb in their campaign in 1916 to have a new road bridge built over the Thames at Charing Cross to replace the existing railway bridge. In this case the problem was the lack of co-operation between national and local government, an issue that dominated this unsuccessful battle over the next fifteen years.¹⁰⁵ To promote this scheme Webb and Blomfield gained the support of John Burn M.P. and published their proposals in the Observer in October 1916, these articles were then gathered together and published as a pamphlet.¹⁰⁶ As with other planning schemes proposed by F.A.B.S. members this project embodied the principles of

Monumental Classicism, this monumental character was to be achieved through the use of symmetry and axial emphasis while taking into account existing features.

The line of the new road-bridge and its approach from the Surrey side would start from a circle or "rond-point" at the junction of the Waterloo with the York Road, and would be carried in a perfectly straight line from that point to the centre of the tower of St Martin's-in-the-Fields...The fine tower and spire of St Martin's Church would make a splendid architectural monument at the west end of the new roadway, which would open up the whole of the church. At the intersection of the roadway with the west Strand a "place" might be formed, and by shifting the Charing Cross Monument a few feet to the south this would also be on the axis line.¹⁰⁷

In this case monumentality was literally inscribed by retaining an existing monument and given a national architectural character by alignment with Gibbs' church. As well as being promoted for its practical advantages the proposed bridge it was itself conceived as a national monument by Webb and Blomfield.

On some such lines as these it seems to us that an unrivalled opportunity presents itself of carrying out a far-reaching improvement in the architecture of London, a scheme of very real benefit to the public, and a superb national monument, as we all hope it to be, of this tremendous war. On the part of ourselves and our allies that war is being fought for the highest ideals, and when the war is over those ideals should find their expression in some enduring memorial that all may see and all may profit by.¹⁰⁸

This proposal came to nothing but Blomfield and Webb, along with fellow F.A.B.S. member W. D. Caroe, continued to petition the government and the London County Council for a bridge and improvement scheme in Charing Cross until 1920.¹⁰⁹ Blomfield was not easily deterred and he opened debate on the issue again in a series of letters published in the Times in 1925. He continued

this battle throughout the late 1920's and a London County Council Commission was convened to look into the matter in 1928, the Commission's report resulted in the London County Council making their own proposal for a bridge in 1929. Yet another advisory committee was then set in place to examine the proposal with Blomfield acting as representative for the Royal Academy. In his report Blomfield suggested a modified version of his 1916 proposal with the old railway bridge retained and the new bridge running from a "place" in the Strand opposite Charing Cross Hospital to a similar square at the junction of Waterloo and York Road. Without remit he also took it upon himself to provide detailed drawings for the proposed suspension bridge [Figure 8.28]. As with his other Monumental Classical projects he employed a stripped Classicism with few historical references but in this case this would have been completely inappropriate as the suspension bridge principle did not require the massive stone towers he proposed. As with his earlier proposals this also remained unrealised.¹¹⁰

The fact that none of these schemes were realised can be directly linked to the problems inherent in having to reconcile the interests of local and national government. The existing railway bridge, and in fact all bridges in London, were governed jointly by Acts of Parliament and decisions made by local councils. The only solution to reconcile these and other competing interests was to institute an advisory committee but this inevitably resulted in compromise, delay and occasionally abandonment. The limitations of such temporary committees had been realised as early as 1900 when the F.A.B.S. member W. Emerson suggested the formation of a permanent Government Ministry of Fine Arts for the metropolis. The decisions of this body were to be final and it would be composed of leading members of the R.I.B.A. and the Royal Academy with a government minister at its head chosen for his artistic sensibility rather than his administrative abilities.¹¹¹ In 1906 T. E. Collcutt, a fellow member of the F.A.B.S., advocated a similar agency which he considered would act as an architectural tribune.¹¹²

The creation of such boards would have ensured that architects had some authority over the form of the built environment, and F.A.B.S. members specifically drew on the example of France when

suggesting other systems of control. In 1901 the F.A.B.S. architect G. Aitchinson suggested that all new government buildings should have two architects appointed to supervise their construction in direct imitation of the French system of architectural control.¹¹³ In 1903 Webb was even more sweeping in his advocacy of the French system of architectural control and government intervention, though he did not suggest its wholesale adoption in England as this would stifle individuality. He noted that in Paris the care of all public buildings was entrusted to one of four government ministers, each of whom was advised by a council composed of architects of distinction. He then outlined the advantages of this system and noted the fact that it was employed all over France.

Every public building throughout France, great or small, has an architect attached to it, and, where necessary, an assistant architect, who commencing in some humble capacity at the council of civil buildings, in due time is admitted as assistant to this board, or council,...In course of time he is summoned to take the place of Councillor on one of the various Boards, and ultimately the Academy of Fine Arts, who educated him, will hear of him again, and finally elect him to their body.

Thus the state not only assists in providing an efficient system of architectural education, but also provides itself with an efficient body of trained architects to undertake its public buildings, all working on a well defined tradition, and producing works of great excellence, which we cannot but admire.¹¹⁴

This statement shows an appreciation of the French system but it is also important to note that Webb emphasised that power was vested in the architectural boards rather than the government ministers. This point was reiterated in his comments concerning the foundation of such a board in England.

And how enormously such a board would strengthen the hands of the authorities carrying out great works and the architects designing them; public confidence would be increased, and schemes would be executed which are now often dropped altogether or carried through in a half-hearted way as a compromise - a method desirable no doubt in many concerns of

life but fatal where art is concerned. The essence of a work of art is its completeness, and there compromise can find no place.¹¹⁵

Under this proposed system architects would be privileged through being able to control architectural projects rather than having to rely on decisions made by competing government bodies. They would then form an elite that could effectively exercise power in matters of civic design. Webb was very specific in pointing out the educational advantages of the French system, noting the links between the Academy and government control. This system was obviously elitist in that architects who did well in the competitions held by the *École des Beaux-Arts* could expect to be rewarded by important government appointments. These architects would then be rewarded again by their eventual appointment to the Academy of Fine Arts and would continue the architectural tradition by selecting the winners of competitions themselves. The case for adopting a similar system was made clear by Webb in 1908 when he advocated the formation of a Faculty of Architecture at the British School in Rome, a development that has already been linked to the F.A.B.S..

I think if we could bring these few men up through scholarships and bursaries to the Academy, and, finally, to compete for a Prix de Rome on the same system as is done in France, it would be an immense gain for us...I would like to go one step further and approach the Government with a view to seeing whether when a man has become so distinguished as to obtain these prizes, when he returns to this country they could not, at any rate, promise him employment in some Works Department to do as they do in France, give him charge of one of the buildings.¹¹⁶

Webb's suggestion links the exclusivity of architectural education, as reformed by F.A.B.S. members, with the French academic system and actual practice. Under his proposed system the educational elite would gain practical and social advantages over their contemporaries by receiving, as a matter of course, government patronage. To develop Webb's argument it could be assumed that

these privileged architects would then be selected as members of government boards controlling civic design and elected to positions of power in the architectural profession.

In promoting Monumental Classicism and the creation of these boards F.A.B.S. members were attempting to establish control over the emerging disciplines of civic design and town planning. This point was made by the F.A.B.S. architect E. George in his R.I.B.A. Presidential address of 1909.

It has but lately been realised how important is the study of Civic Design and Town Planning. It does not fall to our lot in the old country to scheme new cities on noble lines. We have, nevertheless, most of us seen familiar places change their aspect by degrees, often with lamentable result. There is now a general desire that new quarters of the town and new streets shall not come haphazard and by accident, but shall be the result of forethought, and part of a comprehensive plan with consideration of possible future needs. Architectural effect is to be studied as well as convenience and economy.

These matters have been until now left to surveyors and engineers. The study of such important problems will in future be brought before our architectural students, and, by the generosity of Mr Lever, the Liverpool University is the first to enjoy a professional Chair for this study.¹¹⁷

This was a protectionist measure to ensure that the profession remained pre-eminent in all architectural matters in the face of competition from surveyors, civil engineers and town planners. Monumental Classicism, with its focus on symmetry and axial composition, was the ideal form for architects to control the discipline of civic design. By promoting the establishment of a codified system for such developments F.A.B.S. members were prominent in attempting to place the architectural profession in a pre-eminent position from which it could maintain control over all aspects of the built environment and promote Monumental Classicism as the basis of a 'new' national tradition.

Notes

1. E. Newton. "Monumental Architecture", RIBA J, Vol. 17, 1910, p.132. The book Newton reviewed was The Liverpool Sketchbook: being the Annual of the School of Architecture at the University of Liverpool, London, 1910.
2. Ibid., p. 132.
3. Ibid., p. 132.
4. F. Billerey, "Modern French Architecture", RIBA J, Vol. 20, 1913, pp. 317-44.
5. Ibid., p. 319.
6. Ibid., p. 340.
7. Ibid., p. 343.
8. A. Webb, "The Opening Address. Delivered by the President, Mr Aston Webb, A.R.A. FSA, at the First General Meeting, 3rd November 1902", RIBA J, Vol. 10, 1903, p. 6.
9. A. Webb, "The Opening Address. Delivered by the President, Mr Aston Webb, A.R.A. FSA, at the First General Meeting , 7th November 1903", RIBA J, Vol. 11, 1904, pp. 8-9.
10. C. H. Reilly, Representative British Architects, London, 1931, p. 135.
11. R. T. Blomfield, Memoirs of an Architect, London, 1932, p. 178.
12. R. Fellows, Sir Reginald Blomfield An Edwardian Architect, pp. 103-8.
13. Ibid., pp. 110-4.
14. M. H. Port, Imperial London, London, 1995, pp. 5-57. This outlines the issue of London as an Imperial capital and the whole book examines government building projects in the period 1850 to 1915.
15. "The Problem of London", The British Architect, Vol. 79, 1913, p. 2.
16. Ibid., p. 4.
17. Ibid., p. 4.
18. For a basic outline of this scheme see A. S. Gray, op. cit., pp. 80-2.
19. "New Streets and Communications between Holborn, the Law Courts and the Strand", The Builder, Vol. 40, 1882, p. 650.
20. Ibid., p. 650.

21. "Report of the Art Standing Committee", RIBA J, Vol. 3, 1896, p. 395.
22. "The Holborn-Strand Improvement Scheme suggested by the Art Standing Committee"; RIBA J, Vol. 3, p. 434-6.
23. Ibid., p. 436
24. "The Holborn-Strand Improvement", RIBA J, Vol. 5, 1898, p. 416.
25. M. E. Macartney, "From Holborn to the Strand: An Ideal Street, Architectural Review, Vol. 6, 1899, pp. 239-44.
26. "The LCC New Street: Holborn to the Strand", Architectural Review, Vol. 7, 1900, pp. 118-26, 156-62.
27. Ibid., p. 122.
28. For this exchange of letters and the competition rules see "Holborn to Strand Improvements", RIBA J, Vol. 9, 1900, pp. 435-6.
29. A. S. Gray, op. cit., p. 80. The other architects invited to compete were W. Flockhart, H. T. Hare, E. W. Mountford and E. Runtz.
30. [M. E. Macartney?], "The Holborn-Strand Improvement", Architectural Review, Vol. 7, 1900, p. v, pp. 241-4. It seems reasonable to suggest that Macartney was the author since he was on the editorial board of the periodical at the time and was committed to the resolution of this scheme along satisfactory lines.
31. Ibid., pp. 241-2.
32. See for example: "Holborn to Strand Improvements", RIBA J, Vol. 10, 1903, pp. 508-9; "Holborn-Strand Improvements", RIBA J, Vol. 11, 1904, p. 46.
33. A. Webb, "The Opening Address. Delivered by the President, Mr Aston Webb, A.R.A. FSA, at the First General Meeting , 7th November 1903", RIBA J, Vol. 11, 1904, p. 10.
34. L. A. Stokes, "The Opening Address. Delivered by the President, Mr Leonard Stokes, at the First General Meeting , 6th November 1911", RIBA J, Vol. 19, 1912, p. 2.
35. A. S. Gray, op. cit., pp. 81-2.
36. "The Aldwych Site", RIBA J, Vol. 17, 1910, pp. 644-5.
37. J. Summerson, Georgian London, London, [revised edition], 1988, p. 162.

38. Ibid., pp. 162 -80. For more information on Buckingham Palace and Carlton House see W. Kent, An Encyclopaedia of London, 1937, London, 1937, p. 63, 69.
39. For the redevelopment of Regent Street in the early twentieth century see A. S. Gray, op. cit., pp. 77-80. For the rebuilding of the Quadrant and Blomfield's involvement see R. Fellows, Sir Reginald Blomfield An Edwardian Architect, pp. 114-20.
40. For the initial acceptance of the design see "The Quadrant, Regent Street", RIBA J, Vol. 12, 1905, p. 522.
41. E. George, "The Opening Address. Delivered by the President, Mr Ernest George, at the First General Meeting , 2nd November 1908", RIBA J, Vol. 16, 1909, p. 2.
42. R. Fellows, Sir Reginald Blomfield An Edwardian Architect, p. 115. The shopkeeper's objections to these designs were so strong that one of the companies, Swan and Edgar, offered a premium to architects who had been invited by The Builder in 1912 to provide alternative designs for the Quadrant. For details on this subject see; "The Regent's Street Quadrant", RIBA J, Vol. 19, 1912, p. 464; "The Regent's Street Quadrant", RIBA J, Vol. 19, 1912, p. 531; "The Piccadilly Facade and the Rebuilding of Regent Street: Regent's Park and Bedford College", RIBA J, Vol. 19, 1912, pp. 614-6; "Designs of Public Buildings; Regent Street Quadrant", RIBA J, Vol. 20, 1913, p. 29.
43. "The Regent's Street Quadrant", RIBA J, Vol. 19, 1912, p. 723.
44. "Rebuilding of Regent Street: Committee's Report", RIBA J, Vol. 20, 1913, pp. 361-2.
45. "Regent Street Quadrant : Abandonment of Mr Norman Shaw's Design", RIBA J, Vol. 22, 1915, p. 375.
46. R. Fellows, Sir Reginald Blomfield An Edwardian Architect, p. 117.
47. A. S. Gray, op. cit., p. 79.
48. R. Fellows, Sir Reginald Blomfield An Edwardian Architect, p. 117.
49. Ibid., p. 117.
50. Ibid., p. 118.
51. A. S. Gray, op. cit., p. 80.
52. R. Fellows, Sir Reginald Blomfield An Edwardian Architect, p. 118.

53. J. Thole, The Oxford and Cambridge University Clubs in London, London, 1992, pp. 57-60.

This gives background material concerning the rebuilding of this club.

54. Ibid., p. 60. These bedrooms were to generate an income of two hundred pounds per annum in following years and made the club more attractive to potential members.

55. R. Fellows, Sir Reginald Blomfield, An Edwardian Architect, pp. 95-97. Notably all the external sculpture and ornament for the clubhouse was designed by H. A. Pegram a guest at the F.A.B.S. Annual Recreation Meetings.

56. F. H. W. Sheppard [ed.], The Survey of London St James's and Westminster, Part 1, South of Piccadilly, Vol. 29, London, 1960, pp. 422-23.

57. Ibid., pp. 357-59.

58. R. Fellows, Sir Reginald Blomfield, An Edwardian Architect, pp. 125-26. He places the building within a broad Beaux-Arts context. The Builder, Vol. 118, 1924, p. 628. In an egalitarian gesture not usually associated with gentlemen's clubs was made by members of the Carlton Club. On completion of the remodelling they entertained the entire workforce for luncheon within the club.

59. F. H. W. Sheppard, The Survey of London St James's and Westminster Part 1 South of Piccadilly, London, Vol. 29, 1960, p. 294.

60. Ibid., p. 396.

61. Green and Lutyens also designed a number of other buildings in St James's. Green designed; Scottish Provident Association Building, Pall Mall, 1905; Wolsey Building, Piccadilly, 1921; Stratton House, Piccadilly, 1932. Lutyens designed; 7 St James's Square, 1913, 68 Pall Mall, 1930.

62. A. S. Gray, op. cit., pp. 79-80, 173.

63. Ibid., p. 148, 247. The axial emphasis was continued down the steps and on the other side of the Mall by the similarly aligned Royal Artillery Memorial South African War designed by another F.A.B.S. guest W. R. Colton in 1910. Mackennal and Lutyens had also collaborated on the King Edward VII and Queen Alexander memorial tomb at Windsor in St George's Chapel.

64. R. Fellows, Sir Reginald Blomfield, An Edwardian Architect, pp. 133-8.

65. "The Queen Victoria Memorial", RIBA J, Vol. 8, 1901, p. 465.

66. Ibid., p. 465. See also A. S. Gray, op. cit., pp. 124-5, for Brock's work on the memorial. For more information on Brock see appendix 2.
67. For information on the monument see D. S. MacColl, "The Queen Victoria Memorial", Architectural Review, Vol. 10, 1901, pp. 82-3; "The Queen Victoria Memorial", Architectural Review, Vol. 29, 1911, pp. 351-8.
68. "The National Memorial to Queen Victoria", RIBA J, Vol. 8, 1901, p. 325.
69. Ibid., pp. 324-9.
70. "Special General Meeting", RIBA J, Vol. 8, 1901, p. 334.
71. See the letters sent to the R.I.B.A. by Lord Esher, Chairman of the Executive Committee reprinted in "The National Memorial to Queen Victoria", RIBA J, Vol. 8, 1901, p. 432.
72. For more information on Drew see appendix two.
73. "The Queen Victoria Memorial", Architectural Review, Vol. 10, 1901, pp. 197-212. The author of this article is not identified but it may have been Macartney who was a member of the journal's editorial board.
74. Ibid., p. 199.
75. Ibid., p. 202.
76. Ibid., p. 202-3.
77. Ibid., pp. 203-8.
78. "The Queen Victoria Memorial", RIBA J, Vol. 8, 1901, p. 465.
79. "The Admiralty Arch Approach", RIBA J, Vol. 20, 1913, p. 229.
80. "The Admiralty Arch", RIBA J, Vol. 20, 1913, p. 263 and "The Admiralty Arch: Government Contribution", RIBA J, Vol. 20, 1913, p. 362.
81. "The Admiralty Arch", RIBA J, Vol. 20, 1913, p. 411.
82. "The Admiralty Arch Approach", RIBA J, Vol. 20, 1913, p. 494.
83. "The Admiralty Arch Approach", RIBA J, Vol. 20, 1913, p. 683.
84. A. S. Gray, op. cit., pp. 376-7. For the remodelling of Buckingham House by Nash the Blore in the early nineteenth century see J. Summerson, Georgian London, pp. 190-1. For Webb's new front see "A New Exterior for Buckingham Palace", RIBA J, Vol. 19, 1912, p. 747.

85. D. Van Zanten, op. cit., pp. 74-121. This chapter titled, "The Foreground: The Fundamentals of Representational Building", gives an account of the Louvre-Tuilleries complex and its axial continuation in the Champs Elysees and termination in the Arc de Triumphe noting the complex political background to its development. This point was also made by F. Billerey in, "Modern French Architecture", p. 332, who noted that this axial emphasis was a French tradition that continued to inform urban design throughout the nineteenth century.
86. T. E. Collcutt, "The Opening Address. Delivered by the President, Mr Thomas Edward Collcutt, at the First General Meeting , 5th November 1906", RIBA J, Vol. 14, 1907, p. 4.
87. F. Billerey, "Modern French Architecture", p. 344. D. Watkin, The Rise of Architectural History, pp. 97-8, notes the nationalism behind much of Blomfield's writing on architectural history.
88. C. H. Reilly, Representative British Architects, p. 139.
89. W. G. Newton, op. cit., p. 33.
90. J. D. Crace, op. cit., pp. 343-6. Penrose also wrote the Dictionary of National Biography entry for Wren.
91. A. S. Gray, op. cit., p. 247.
92. Ibid., p. 248.
93. W. G. Newton, op. cit., p. 33.
94. A. S. Gray, op. cit., p. 280.
95. Sir Christopher Wren, 1632-1723, London, 1923. A collection of eleven essays, editor unknown, published by the Architectural press to commemorated the bicentenary of Wren's death. This included the following essays by F.A.B.S. members; P. Waterhouse, "Wren's Character and Genius"; R. T. Blomfield, "Wren: The Artist and the Man"; M. E. Macartney, "The Renovation of St Paul's". R. Dicks [ed.], Sir Christopher Wren, 1632-1723, London, 1923. A limited edition of fifty this collection of essays included the following contributions by F.A.B.S. members; P. Waterhouse, "Sertorum Deposito"; J. A. Gotch, "Sir Christopher Wren from the Personal Side", M. E. Macartney, "Some Recent Investigations of St Paul's"; A. E. Richardson, "Sir Christopher Wren's Public Buildings"; E. P. Warren, "Sir Christopher Wren's Repair of the Divinity School and Duke Humphrey's Library, Oxford".

96. P. Waterhouse, "Wren's Character and Genius", Sir Christopher Wren, 1632-1723, p. 9.
97. *Ibid.*, 10.
98. For a detailed discussion of the notion of the gentleman in Victorian society see chapter 2.
99. R. T. Blomfield, "Wren: The Artist and the Man", Sir Christopher Wren, 1632-1723, p. 11.
100. P. Abercrombie, "Wren's Plan for London after the Great Fire", Sir Christopher Wren, 1632-1723. S. D. Adshead, "Sir Christopher Wren and his Plan for London", in R. Dicks [ed.], Sir Christopher Wren, 1632-1723, London, 1923. Another example of a national planning tradition promoted by F.A.B.S. members was eighteenth century Bath. See letters by E. George and R. T. Blomfield published in "A Plea for Bath", RIBA J, Vol. 16, 1909, pp. 402-4.
101. A. Webb, "The Opening Address. Delivered by the President, Mr Aston Webb, A.R.A. FSA, at the First General Meeting, 3rd November 1902", RIBA J, Vol. 10, 1903, p. 6.
102. A. Webb, "The Opening Address. Delivered by the President, Mr Aston Webb, A.R.A. FSA, at the First General Meeting, 7th November 1903", RIBA J, Vol. 11, 1904, p. 10.
103. L. A. Stokes, "The Opening Address. Delivered by the President, Mr Leonard Stokes, at the First General Meeting, 6th November 1911", RIBA J, Vol. 19, 1912, pp. 1-2.
104. *Ibid.*, p. 2.
105. For a summary of this debate see R. Fellows, Sir Reginald Blomfield, An Edwardian Architect, pp. 138-40.
106. R. T. Blomfield, J. Burn and A. Webb, The Future of Charing Cross, private publication, 1916, [a reprint of articles first published in the Observer on the 8th, 15th and 22nd of October 1916].
107. *Ibid.*, p. 17.
108. *Ibid.*, p. 20.
109. A. Webb, "Charing Cross Bridge", RIBA J, Vol. 23, 1916, p. 278; R. T. Blomfield, J. Burn and A. Webb, "Charing Cross Improvement Scheme", RIBA J, Vol. 24, 1917, pp. 13-4; W. D. Caroe, "Charing Cross Improvement", RIBA J, Vol. 25, 1918, p. 41; R. T. Blomfield and A. Webb, "Charing Cross Improvement", RIBA J, Vol. 27, 1920, p. 135.
110. R. Fellows, Sir Reginald Blomfield, An Edwardian Architect, pp. 138-43. Blomfield had more success in providing a replacement for Lambeth Bridge in 1925. He was also an assessor, along with

fellow F.A.B.S. member G. G. Scott, for the competition for Waterloo Bridge, with Scott eventually being appointed as consulting architect for the project.

111. "The Desirability of Official Control over the Architecture of our Towns and Cities", RIBAJ, Vol. 7, 1900, p. 408. A report on Emerson's paper which was delivered to the International Architectural Congress of 1900.

112. T. E. Collcutt, "The Opening Address. Delivered by the President, Mr Thomas Edward Collcutt, at the First General Meeting, 5th November 1906", RIBAJ, Vol. 14, 1907, p. 6.

113. "Chronicle", RIBAJ, Vol. 8, 1901, p. 432. This was an extract from a letter by Aitchinson concerning the new government buildings in Whitehall originally published in the Times on the 8th of June 1901.

114. A. Webb, "The Opening Address. Delivered by the President, Mr Aston Webb, A.R.A. FSA, at the First General Meeting, 7th November 1903", RIBAJ, Vol. 11, 1904, p. 9.

115. Ibid., p. 10.

116. A. Webb in the discussion following E. George's Presidential address in 1909. E. George, "The Opening Address. Delivered by the President, Mr Ernest George, at the First General Meeting, 1st November 1909", RIBAJ, Vol. 17, 1910, p. 11.

117. E. George, "The Opening Address. Delivered by the President, Mr Ernest George, at the First General Meeting, 1st November 1909", RIBAJ, Vol. 17, 1910, p. 2.

Chapter 9

Architectural Competitions

In the previous chapter it was noted that F.A.B.S. architects were prominent in calling for the creation of committees to control the development of the built environment. These were to be composed of architects who would ensure that their profession remained pre-eminent in the face of the challenge presented by the new disciplines of civic design and town planning. Although these envisaged committees did not come to fruition there was already in existence a limited system of control for the production of some new buildings. This system focused on the regulation of the conditions under which architectural competitions were conducted and F.A.B.S. members played important roles in the operation of this system. A detailed examination of this competition system in the early twentieth century shows that F.A.B.S. members exercised effective power as members of the political elite of the profession and were therefore to some extent able to ensure the survival of their preferred architectural values.

From its inception the R.I.B.A. was concerned with controlling the conditions under which architectural competitions were held, and to this end it produced guidelines which had to be followed if the competition was to be sanctioned by the Institute. If the R.I.B.A. refused to approve a competition, because it would not be conducted using their model guidelines, then all R.I.B.A. and Allied Architectural Societies members would be barred from entry to it. However, the R.I.B.A. had no real legislative powers to enforce its policies in these matters so adherence to these guidelines by competition organisers was actually a reflection of the status and authority of the Institute. All issues relating to architectural competitions were initially debated by the main Council of the Institute but in 1883 a special Competitions Committee was formed to draft the Institute's competition guidelines. In the following year an even more significant development occurred and from this date the President of the R.I.B.A. was given the role of appointing assessors to all competitions sanctioned by the Institute.¹

It has already been noted that F.A.B.S. members dominated the post of President of the R.I.B.A. in the late nineteenth and early twentieth centuries, with sixteen holding the position between 1883 and 1933 [Figure 4.3]. They were particularly dominant in the period 1894 to 1916 with a F.A.B.S. architect acting as President in all years except 1904 and 1905. This trend was continued between 1921 and 1929 when a total of five F.A.B.S. architects were President. During these periods F.A.B.S. members would have been in charge of the selection of assessors of architectural competitions. The assessors of competitions were clearly significant in deciding on the winning designs and the resulting buildings erected, but the fact that the President was given sole authority to appoint assessors is equally important since his choices would have indirectly influenced the final result of competitions.

The authority of the President in this matter was, on occasion, challenged. In 1923 the Society of Architects wanted their own President to be given an equal footing with the President of the R.I.B.A. with both of them selecting competition assessors, but this suggestion was understandably rejected by the R.I.B.A..² In January 1927 the Competitions Committee itself suggested that it should assist in the selection of assessors by providing lists of names from which the President could choose. This suggestion was, however, rejected by the committee later in the same year when its own membership had changed as a result of the Institute's annual elections.³ A similar notion was suggested by the Council of the Institute in 1930. They promoted the idea of a Board of Assessors, selected by the Council, from which the actual competitors themselves would select an assessor. As with previous suggestions this idea was abandoned by the Competitions Committee. In this case they considered the operation of such a system to be rather unwieldy and they may have also been reluctant to relinquish their control of architectural competitions back to the Council.⁴ In 1932 the Liverpool Architectural Society, one of the Allied Architectural Societies of the Institute, suggested that assessors should be recommended by the Competitions Committee and approved by the Council of the Institute. This idea was rejected by the executive committee of the Competitions Committee who made the rather informal suggestion that

... The President when appointing Assessors might avail himself of the advice of the two senior Vice-Presidents.⁵

Despite these proposed changes to the system of selection for assessors of competitions the President of the R.I.B.A. was to remain in charge of this matter until the late 1960's. Between 1884 and 1935 a total of twenty-one F.A.B.S. members were nominated by the President of the Institute as assessors to approved architectural competitions [Figure 9.1].⁶ If this list of competitions assessed by F.A.B.S. architects is examined in detail then some interesting facts emerge. In total they assessed eighty-eight competitions and out of this total on sixty-four occasions they were appointed as assessor by a fellow F.A.B.S. member who was the acting President of the R.I.B.A.. More importantly, in fifteen of these cases the assessor was self-appointed for the F.A.B.S. member in question was also the serving R.I.B.A. President. The F.A.B.S. members who appointed themselves as assessors were; R. T. Blomfield, E. G. Dawber, W. Emerson, J. A. Gotch, A. Waterhouse, P. Waterhouse and A. Webb. The most notable examples of self-appointment were those by A. Waterhouse who assigned himself to assess seven competitions between 1888 and 1891.

F.A.B.S. architects who served as President of the R.I.B.A. could therefore influence the outcome of architectural competitions in two specific ways. Firstly, they would appoint architects, often fellow F.A.B.S. members, whose judgement they trusted as assessors. Secondly, they could appoint themselves directly as assessors. In both these cases they would have been in a position to influence the architectural taste of both their professional peers and the general public as architectural competitions generated great specialist, national and local press interest during this period. The President of the R.I.B.A. therefore had a central role in disseminating certain architectural values through selecting favoured architects as assessors of competitions who would share similar tastes and predilections. It has already been noted that F.A.B.S. architects at the turn of the century shared certain scholarly interests through which they promoted the Neo-Georgian, or more correctly the Neo-Wrenaissance, and Monumental Classicism as suitable national architectural styles. Given these

shared value systems it is not surprising that F.A.B.S. architects acting as President of the Institute would nominate their fellow F.A.B.S. members as assessors of competitions.

Having examined the role of the President of the R.I.B.A. in directly and indirectly influencing the outcome of architectural competitions it is important to evaluate the role of F.A.B.S. members who were assessors. Between 1884 and 1935 a total of eight F.A.B.S. members served as assessors on five or more occasions; these were R. T. Blomfield, E. G. Dawber, W. Emerson, A. Graham, H. A. Hall, T. R. Smith, A. Waterhouse and A. Webb. As with the self-appointment of assessors Waterhouse was at the forefront as he acted as an assessor on twenty-four occasions between 1885 and 1900. In this he is rather exceptional but it is notable that there was a general tendency for F.A.B.S. architects to be appointed as assessor on more than one occasion. This point can be reinforced by looking at all the architectural competitions sanctioned by the R.I.B.A. in the 1920s as this also allows the second generation of F.A.B.S. members to be directly contrasted with other assessors.⁷

In this period a total of two hundred and four competitions were sanctioned by the R.I.B.A. and assessed by architects appointed by the President of the Institute, a post that was held exclusively by F.A.B.S. members between June 1921 and June 1929. There were one hundred and ten assessors in this period and of these ten were serving F.A.B.S. members, three were future members of the society and one was a past member.⁸ Initially this does not seem to be a very high percentage but during the whole of the 1920s there were only nineteen members of the F.A.B.S. therefore a remarkable number of them acted as assessors in this period. This suggests that those F.A.B.S. members who were President of the Institute in the 1920s were keen to promote fellow F.A.B.S. members as assessors. This point is strengthened by noting that nine of the fourteen F.A.B.S. assessors were appointed on more than one occasion, whereas only twenty-three of the other ninety-six assessors were appointed more than once. This is even more striking when it is realised that out of the two hundred and four competitions sanctioned by the R.I.B.A. in the 1920s thirty-nine, or

nearly twenty percent, were judged by F.A.B.S. members all of whom had been appointed as assessors by fellow F.A.B.S. members.

The assessors could influence the outcome of architectural competitions through the selections they made and the instructions they placed in the guidelines for competitors. However, it must be remembered that often the winning designs were not built and other architects were invited to execute envisaged projects. The R.I.B.A. guidelines were quite clear in stating that an assessor of a competition could not subsequently act as the architect for the final project. This particular rule was omitted by R. T. Blomfield in 1930 when he drafted the rules governing the competition for the Hull Improvement Scheme. Having awarded the premiums for this competition it was decided that none of the designs actually met the overall requirements and Blomfield was appointed by the competition committee as the architect in charge of the entire project.⁹ Clearly the R.I.B.A. system failed to protect the interests of competitors on this occasion and the eventual result only benefited Blomfield. This a rather extreme example of the importance of assessors in drafting the rules governing competitions but other examples show how architectural values could be specifically encoded in the regulations.

In 1903 A. Webb was the assessor for the Hammersmith Central Library competition. Webb, as President of the R.I.B.A., had appointed himself as assessor and he endorsed the use of red brick and Portland stone in his instructions to competing architects.¹⁰ The competition was won by H. T. Hare who submitted a design that displayed Baroque tendencies with its sculptural programme and main entrance but used restraint in the overall symmetrical composition. The Ionic colonnade at the first storey linked two projecting end pavilions and the overall design mimicked English architecture of the early eighteenth century as advocated by F.A.B.S. members.¹¹ In 1920 M. Webb was the assessor for a competition to design a school in Southport, Lancashire. He drafted the rules and regulations sent to competitors and these were quite specific in detailing the overall requirements. There was information on the type of accommodation to be provided and indications were given as to the sizes of assembly hall and classrooms. More interestingly he detailed the envisaged layout of

the scheme and promoted a symmetrical layout and elevations that used red brick with stone quoining. From this prescriptive advice it seems clear that he was urging competitors only to produce designs that could be considered as Neo-Wrenaissance.¹²

The regulations for these two competitions were drafted to encourage the submission of Neo-Wrenaissance type designs and H. A. Hall gave similar instructions for the Walthamstow Town Hall and Municipal Buildings competition of 1931. In his instructions he likewise suggested the use of red brick and Portland stone dressings but they also included the rather unexpected comment that the overall design should not be done in relation to the surroundings. This indicates that he was more concerned with the propriety of the design in generic terms rather than accounting for the actual siting. Consequently the resulting complex could also be regarded as an example of Monumental Classicism in the way it imposed civic grandeur on what was essentially a market town setting. This competition was won by P. D. Hepworth and it is important to note that he was also the winner of the Rome Scholarship competition for 1914. He would therefore have been influenced by the Monumental Classicism advocated by F.A.B.S. architects who were board members of the Faculty of Architecture at the British School at Rome.¹³

The guidelines to other architectural competitions assessed by F.A.B.S. members specifically advocated Monumental Classicism as a suitable style for civic and memorial works. In his instructions to competitors for the Southampton Municipal Offices and Civic Centre competition of 1928 H. A. Hall advised them to use Portland stone and produce designs fitting for a historic and maritime town.¹⁴ An examination of the winning design by E. B. Webber shows that Hall's instructions meant he was advocating an approach based on the principles of Monumental Classicism. The civic centre, as built, consisted of a square defined by four identical blocks. Each of these blocks had a symmetrical composition consisting of a grand central entrance and identical flanking wings projecting forwards to enclose the central space. The blocks had a fenestration based on Georgian proportions but the overall composition with its complex and complete axial symmetry

was indebted more to Beaux-Arts principles and the result was an example of Stripped Classicism.¹⁵

P. Waterhouse was the assessor appointed in 1921 to adjudicate the Portsmouth War memorial competition. In these competition conditions he stressed that the design should be in Portland stone and exhibit “monumental character, like a cenotaph”.¹⁶ The competition was won by Gibson and Gordon of Old Bond Street, London, and their design followed Waterhouse’s instructions in that there was a centrally raised cenotaph, surmounted by a scalloped funerary urn, half enclosed by a semi-circular screen wall that was twenty-two feet high. To enhance the overall “monumental character” of the composition the memorial was flanked by two symmetrical pedestals surmounted by statues respectively representing the army and the navy.¹⁷

In the architectural competitions examined so far the influence of F.A.B.S. members has centred on their role as assessors or the fact that they appointed assessors. In both cases it is asserted that F.A.B.S. architects were in a position to directly influence the architectural values that manifested themselves in winning competition designs. Specifically it is argued that they promoted Neo-Renaissance and Monumental Classicism as design solutions suitable for civic and public buildings because they embodied nationalist interests by association.

This hypothesis is supported by examining other architectural competitions that are remarkable in that the F.A.B.S. assessor was appointed by a fellow F.A.B.S. member and the winner of the competition later went on to join the society. There were two particular instances where A. Waterhouse was the assessor of competitions won by A. Webb. In the first of these, the Birmingham Law Courts competition of 1885, Waterhouse was appointed as assessor by H. Jones. In the second case, the South Kensington Museums [now the Victoria and Albert Museum] competition of 1891, Waterhouse as President of the R.I.B.A. took it upon himself to act as assessor.¹⁸

These designs cannot strictly be considered as examples of Monumental Classicism or Neo-Renaissance architecture, which is not surprising as they predate the introduction of these styles by some years. They can, however be seen as transitional works which link mid-Victorian buildings, based on early English and French Renaissance precedents, to a restrained form of Baroque Revivalism. The Birmingham Law Courts design has been categorised as being in an early Renaissance manner following the French style of Francois Premier, which links it to the French inspired “Queen Anne” designs by F.A.B.S. members discussed in an earlier chapter.¹⁹ However, other commentators have found the building impossible to categorise in stylistic terms and instead consider it to be an example of Late Victorian eclecticism with its windows which are “neither semicircular or pointed”.²⁰ There seems to be similar confusion about categorising Webb’s winning design for the Victoria and Albert Museum. On the one hand it has been described as a ponderous and eclectic mixture of Renaissance and Romanesque motifs.²¹ Its eclecticism has, in contrast, been noted as drawing on mediaeval traditions in its surmounting cupola and Venetian campanile in its towers.²² Yet others have perceived the red brick and Portland stone main elevation as combining early Renaissance details into a Baroque design with swagger.²³

Both designs clearly defy any simplistic stylistic characterisation but they do share the common feature of an application of symmetry in their main elevations.²⁴ This is remarkable in the case of the Birmingham Law Courts design as Webb had to take account of a plan and awkwardly shaped site that mitigated against the use of symmetry. The entrance elevation of the Victoria and Albert Museum displayed an even clearer use of symmetry. The actual main entrance to the museum projects slightly from the identical bays to either side which appear to be recessed as the wings terminating the composition at either end project slightly forward of the line of the entrance bay itself. These identical terminating wings are themselves defined at the roofline by surmounting domes which appear above slightly projecting end bays. These bays are defined by pediments and giant pilasters which in turn refer back to the design of the entrance block. Even though the overall design uses architectural details borrowed from many sources the underlying composition of this elevation uses complex symmetry to organise its parts. This would seem to mitigate against the

opinion that this design displays a swagger drawn from Baroque sources and suggests that it was a forerunner of Monumental Classicism.²⁵ The complex symmetry employed here actually suggests an attempt was made to produce an overall restfulness and repose, qualities that Webb specifically promoted in a paper on design delivered to the Architectural Association in 1900.²⁶

Besides the competitions involving Waterhouse and Webb outlined above there were other instances where an architectural competition adjudicated by a F.A.B.S. member was won by an architect who later went on to joined the society. In 1909 M. E. Macartney was appointed as assessor to the Berkshire County Council Offices competition by the President of the R.I.B.A. his fellow F.A.B.S. member E. George. As with other competitions discussed Macartney was clear on the type of designs he considered as suitable. His guidelines insisted that the main elevation should be of red brick with Portland stone dressings, with all other elevations executed in red brick.²⁷ The competition was won by the F.A.B.S. architect H. A. Hall in collaboration with his then partner S. Warwick. Their design has been described as a lively form of free Palladian but could also be termed a Neo-Wrenaissance design with its use of materials and references to the English Classical tradition of the eighteenth century.²⁸ It is not surprising that Macartney would have awarded the competition to such a design given his promotion of the style in his publications and the fact that he worked in this idiom himself in his only executed design for a public building, the Islington Public Library on Essex Road, London, of 1916.²⁹

There was also one competition which was adjudicated by two F.A.B.S. assessors and won by a future member of the society, the Board of Trade [now the Ministry of Defence] competition of 1913. The assessors were R. T. Blomfield and A. Webb, Blomfield was President of the R.I.B.A. at this time so he appointed himself and Webb to judge this important government competition which was held in two stages. In the guidelines they provided for competitors they stated that designs should be Classic in conception but could not use a columnar treatment for the external elevations.³⁰ The competition was won by E. V. Harris whose original design followed these instructions in detail. The building was, however, delayed in execution for forty years and in the

intervening period the design was altered and the steep pitched roof was replaced by a flat roof with tabernacles.³¹ The tabernacles in this revised design were linked in the main entrance facade by a giant colonnade of Tuscan columns, a development that partially broke with the original competition guidelines.³²

These were the only major changes Harris made to his designs and so all other features of the building as executed can be considered as having qualities admired by Blomfield and Webb as assessors. The whole building is seven stories high and at ground level alternate windows are detailed with Gibbs surrounds, above this level the windows are all of a rather plain Georgian type.³³ Both the main facade facing the Thames and the entrance elevation present a rather bleak utilitarian aspect but they are also distinguished by being strictly symmetrical in themselves. The entrance front is slightly curved and has a central entrance porch supported by Tuscan columns, the facade terminates at either end with windowless blocks that project slightly and are treated as if articulated by pilasters even though they contain no Classical detailing. The elevation facing the Thames was even more simplistic in its treatment and contains no specific Classical details besides the aforementioned Gibbs surround to some windows. It is composed of five bays and the two projecting bays that terminate the facade are identical to the bay in the centre of the elevation. In this way the composition of this facade echoes the articulation of the entrance elevation and the consistent application of such symmetry helps to unify the overall design. Even though the use of Classical motifs is very restricted it is still possible to consider this design as an example of Monumental Classicism because of this rigid use of proportion and symmetry throughout the whole composition.

The fact that Hall and Harris were appointed as competition winners by fellow F.A.B.S. members might suggest there was some form of partisanship evident in these instances, however, they did not join the society until 1930, many years after these competitions were held.³⁴ Even though these were not examples of direct patronage being exercised by F.A.B.S. assessors on behalf of their fellow society members, it is still notable that the designs by Hall and Harris followed the stylistic

preferences of F.A.B.S. architects. This is explained by focusing on the idea that these architects had an affinity based on a set of shared architectural values, since Hall and Harris produced work that conformed to these value systems it is not surprising that they were elected to the F.A.B.S. later in their careers. An important point to note here is that the architectural values promoted by F.A.B.S. architects in the first decade of the twentieth century were still qualities they admired at the beginning of the 1930s. This supports the notion that in the late 1920s and the 1930s the society was a conservative body that attracted architects, such as Hall and Harris, who were reactionary in continuing to uphold what had become outmoded architectural values.

The final architectural competition considered in this study initially seems to have little that connects it to the activities of F.A.B.S. members but an examination of the relevant committees of the R.I.B.A. reveals a very different picture. This competition was that for the new premises of the R.I.B.A.. This project was of great importance as it would result in the only building that could be directly linked to the Institute. It would, therefore, be perceived as a concrete statement representing the architectural values of the whole profession. The subject of new premises occupied the R.I.B.A. throughout the 1920s and into the 1930s, the New Premises Committee was formed to deal with this matter in December 1923 and the competition to decide on the design was finally held in 1932.³⁵ It was won by E. G. Wornum with a design that has been noted as distinctly twentieth century Scandinavian.³⁶ Given its significance this competition was assessed by five architects rather than just the one, these selected assessors were: R. Atkinson, C. Holden, H. V. Lanchester, G. G. Scott and P. S. Worthington.³⁷ Initially the assessors were to be appointed by the President of the Institute who would automatically be a member of the assessment panel. The President declined his automatic appointment as assessor and then the New Premises Committee decided that the competition was so important the President should be assisted in selecting assessors by the Vice-Presidents and the Honorary Secretary. At the time the President of the Institute was B. Flecher and he was assisted in forming the competition assessment panel by H. V. Astley and H. M. Flecher, the Vice-Presidents, and E. S. Hall, the Honorary Secretary.³⁸ So far it appears that the selection process for this competition had very little to do with the F.A.B.S. as only one of the selectors of

assessors, H. M. Flecher, and one of the actual assessors, G. G. Scott, were members of the society. This viewpoint is given a different perspective if we return to 1923 and examine the subsequent deliberations of the New Premises Committee of the R.I.B.A.. As previously noted the New Premises Committee was put in place in 1923. It had a total of eight members and at the outset three of these, J. A. Gotch, H. M. Flecher and W. Tapper, were also members of the F.A.B.S.. As the serving President of the R.I.B.A. Gotch was co-opted onto the committee but in future years he had very little to do with the project whereas Fletcher and Tapper served on this committee throughout its entire nine year existence.³⁹

This original committee did not get far with its deliberations so in 1925 a joint meeting of the New Premises Committee and the Institute's Finance and House Committee was held. This joint committee had eleven members, three of these were F.A.B.S. architects with Fletcher and Tapper being joined by H. C. Bradshaw. This committee debated various options concerning the provision of improved accommodation for the Institute: they could rebuild on the present site in Conduit Street, move to an existing building Burlington Gardens, rebuild in Bedford Square in a joint venture with the Architectural Association or find a new site in Westminster or Bloomsbury.⁴⁰ No definite decision was made by this joint committee and in March 1926, at a meeting of the New Premises Committee, it was realised that no decision could be made until they had produced a schedule for the required accommodation.⁴¹ Consequently, at the committee's meeting in June, when this schedule had been prepared, it was decided that the existing Conduit Street site could not satisfactorily meet their requirements, so they were left with the option of finding a new site or taking the existing Burlington Gardens building.⁴²

In 1927 the committee first investigated the option of purchasing a site for redevelopment in Portland Place but in May they decided to try and buy the existing building in Burlington Gardens.⁴³ This year is also notable for the election of F.A.B.S. members to the New Premises Committee. It had been decided to expand membership of the committee to thirteen with the serving President and Honorary Secretary of the Institute automatically being given places. This meant that

in 1927 five of the committee members were F.A.B.S. architects, with the aforementioned Tapper, Bradshaw and Fletcher being joined on the committee by E. G. Dawber and M. E. Webb. Tapper, as President of the R.I.B.A. then suggested that the committee be expanded even further and he put forward a list of potential members. On the non-architect side this list included six Honorary Fellows and four Honorary Associates of the Institute, as well as, the Vice-Chancellors of the Cambridge, Oxford and London Universities, and two Members of Parliament. This list suggest that Tapper was keen to use the status of board members to enhance the reputation of the project. Interestingly there were only eight architects included in the list produced by Tapper, four past Presidents of the Institute and four winners of the R.I.B.A. Gold Medal. Not surprising five of these, R. T. Blomfield, A. Webb, J. A. Gotch, G. G. Scott and E. Lutyens were also members of the F.A.B.S..⁴⁴ In January 1928 the committee was expanded along the lines suggested by Tapper, thirty-one members were now appointed to the committee with ten of these being F.A.B.S. architects.⁴⁵

Between May 1927 and February 1928 there had been a hiatus in developments towards providing new accommodation due to protracted negotiations with the owners of the building in Burlington Gardens . Eventually the R.I.B.A. offer was turned down and this forced the New Premises Committee to have reports made by its members on thirty potential sites for the new building.⁴⁶ During this lengthy evaluation process the committee was again expanded, this time to thirty-four members, but it was also split into advisory members and full committee members. There were nineteen advisory members, five of whom were F.A.B.S. architects, and fifteen full committee members, five of whom were also members of the F.A.B.S..⁴⁷

Essentially only full members could control the decisions made by this committee and in January 1929 they were presented with a report concerning another potential new site in Portland Place. Ten out of the fifteen full committee members attended this meeting, included the ever present F.A.B.S. architects Tapper, Bradshaw and Fletcher, as well as the increasingly present, M. E. Webb. They decided that the Portland Place site was the best option they had seen so far and decided to pursue

negotiations as quickly as possible.⁴⁸ To this end a small sub-committee consisting of Tapper, Webb and E. S. Hall was formed and their negotiations must have proceeded very smoothly for only three weeks later they were able to agree on the purchase of the site.⁴⁹

It is notable that Tapper and Webb sat on this important sub-committee and in the following months F.A.B.S. members also dominated the proceedings of the committee proper. In March only seven committee members, who included Tapper, Bradshaw, Fletcher and Webb, attended a meeting to discuss the accommodation schedule that had been prepared in 1926. After examining these schedules the committee decided that Webb should be entrusted with the task of producing detailed plans of the accommodation and submit these to the President for amendment before presenting them to the committee.⁵⁰ On the seventeenth of April these same seven committee members approved Webb's plans subject to the removal of one floor whose accommodation was to be relocated in the basement.⁵¹ On the second of May nine committee members, including the usual four F.A.B.S. architects, convened to consider three proposals provided by Webb. None of these proposals were considered entirely satisfactory so Webb was again asked to rework the plans.⁵² These revisions were then submitted on the twenty-sixth of July and approved without alteration by the committee at this meeting.⁵³

Webb's detailed plans were outlined in the regulations for competitors and as such bypassed the usual process whereby the assessor, or in this case the panel of assessors, would frame the conditions for the competition. In planning the layout of the new building Webb placed certain restrictions on competitors which meant they had to accommodate specific spatial relationships between the various floors. These restrictions meant that the most successful designs would be those that adhered to the proportions used in the surrounding Georgian houses. Indeed for all its modernity the references to Classical precedents are a striking feature of E. G. Wornum's winning design. This building has also been noted as borrowing from twentieth century Scandinavian civic architecture but this is probably a reference to the sculptures flanking the entrance and the reliefs on the side elevation rather than a comment on the forms used to articulate the main body of the building.⁵⁴

This building was important as it was a public declaration of the state of the architectural profession. This meant that the winning design had to satisfy both progressive and conservative tendencies within the profession so it is not surprising that the result was an eclectic fusion of traditional and modern architectural features.

In all fairness, however, this design should be considered as much the work of Webb as it is of Wornum. Although the proportioning of the facades is generally admired most commentators have reserved their greatest praise for other aspects of the design. For example, Pevsner considered the interior as “notable for its ingenious handling of spaces of different sizes”.⁵⁵ A contemporary appraisal of the building was, however, even more lavish in its compliments.

The elevations, in which regard is given to classical precedent, are combined with an original and ingenious plan interrelating a series of spacious conference halls, committee rooms, offices, and library. Inside, the display of materials and craftsmanship, both in sculpture and applied design, joins with the feeling of light and space deriving from the plan to produce a whole of singular and colourful distinction.⁵⁶

Webb clearly formulated those aspects of the design that have been acclaimed and he was also in a position to supervise the actual execution of the building. In October 1930 he was one of four architects appointed to reappraise the schedule of accommodation to be provided, with Tapper also being one of these selected architects.⁵⁷ More significant still was the fact that Webb was appointed as chairman of the New Building Committee, which was founded specifically to supervise all aspects of its construction.⁵⁸

The example of the R.I.B.A. New Premises competition shows that even though usually only the President of the R.I.B.A. and the assessors he appointed exercised authority over architectural competitions in this case their power was tempered by decisions made by specially appointed committees. An examination of the deliberations of these committees has shown that F.A.B.S.

architects were able to influence the outcome of the competition by developing a detailed plan for the accommodation. This plan had to be respected by all competitors and therefore would have directly influenced the final building regardless of who actually won the competition.

The winner of this competition, E. G. Wornum, was a guest at the F.A.B.S. Annual Recreation meeting in 1933.⁵⁹ It is, however, of even greater interest to examine the fact that the F.A.B.S. discussed the R.I.B.A. competition in one of their own meetings held on the first of May 1929.

Fifth meeting of the year. Chelsa House, Claredon Place. re RIBA new premises in Langham Place. Tapper as president of RIBA asked the Fabs as to the method most suitable to obtain a really good building for the premises of the Institute in Langham Place. Various suggestions were put forward - to nominate one architect of eminence who's work is well known and of recognised merit - gradually culminating with the inevitable and to invite a few architects to compete and so on - the discussion though exceedingly useful did not result in any definite method to be adopted.⁶⁰

This extract is interesting, not because the ideas they suggested were adopted or influenced the actual competition, but rather because it highlights the attitude of the society's members in relation to architectural competitions. Firstly, the final line and overall tone of this entry suggest that if a firm decision had been reached by the F.A.B.S. members at this meeting then it would have been adopted by Tapper and placed before the New Premises Committee for consideration. The extract makes it clear that the F.A.B.S. themselves considered the society to be an important, if informal, decision making body. Secondly, the selection methods for the competition they suggested were elitist to some extent. The notion that a few architects should be invited to compete is far removed from the concept of an open competition but to promote the idea that the hierarchy of the R.I.B.A. should appoint an architect without consulting its members is elitist in the extreme.

Throughout this chapter it has been argued that F.A.B.S. members were in a position to influence the outcome of architectural competitions by appointing assessors or being assessors themselves. It has

been shown that in these positions of authority they were able to promote their preferred architectural styles of Neo-Renaissance and Monumental Classicism into the 1930s when they had become rather outmoded and reactionary. However, their own deliberations examined above suggest that they would have welcomed even greater powers being granted to the assessors, powers that would have allowed them to appoint their own chosen architects without the need for any form of open competition.

Notes

1. For information concerning architectural competitions in the nineteenth century see R. Harper, Victorian Architectural Competitions: An Index to British and Irish Architectural Competitions in "The Builder" 1843-1900, London, 1983. For information on the relationship of the R.I.B.A. to architectural competitions see A. Mace, op. cit., pp. 267-8 and H. V. Lanchester, "Architectural Competitions" in J. A. Gotch [ed.], A History of the R.I.B.A. 1835-1935, pp. 99-116.
2. Minutes of the R.I.B.A. Competitions Sub-Committees, 1922-23, pp. 32-4.
3. Minutes of the R.I.B.A. Competitions Committee, 1925-27, P. 228, 242.
4. Minutes of the R.I.B.A. Competitions Committee, 1928-30, p. 129.
5. Minutes of the R.I.B.A. Competitions Committee, 1932-34, p. 74.
6. This table was compiled from information in R. Harper, op. cit.; R.I.B.A. Library Register of Competitions, 1920-30; R.I.B.A. Competitions Conditions Collection 1884-1935.
7. These competitions are recorded in the R.I.B.A. Library Register of Competitions, 1920-30.
8. These serving F.A.B.S. architects were [dates an assessor in brackets]; R. T. Blomfield [1921[2], 1927, 1930], W. Cave [1921, 1924, 1925, 1926], E. G. Dawber [1922[2], 1923[3], 1926, 1927], J. A. Gotch [1924], W. C. Green [1923[2]], E. L. Lutyens [1923, 1924[2], 1927] G. G. Scott [1925], E. P. Warren [1923, 1924], P. Waterhouse [1923], A. Webb [1921, 1923[2], 1924]; the future members were, L. de Soissons [1930], H. M. Flecher [1923, 1927] and H. A. Hall [1924, 1925, 1928, 1930]; the past member was C. J. Blomfield [1927]. This list was compiled from information in the R.I.B.A. Library Register of Competitions, 1920-30 and with reference to W. G. Newton, op. cit., pp. 36-7.

9. Minutes of the R.I.B.A. Competitions Committee, 1928-30, pp. 101-3.
10. See the copy of the competition regulations held in the R.I.B.A. Competitions Conditions File for 1903-4.
11. B. Cherry and N. Pevsner, Buildings of England, London 3, North West, Harmondsworth, 1991, p. 209.
12. See the copy of the competition regulations held in the R.I.B.A. Competitions Conditions File for 1920. Due to a lack of precise information in the R.I.B.A. Competitions Conditions File and the R.I.B.A. Library Register of Competitions it is impossible to determine if this school was actually built and who won the competition.
13. See the copy of the competition regulations in the R.I.B.A. Competitions Conditions File for 1931. The civic complex was eventually built from 1937 onwards by the competition winner P. D. Hepworth in a stripped Classical style, see D. Dean, The Thirties: Recalling the English Architectural Scene, London, 1983, p. 83.
14. See the copy of the competition regulations held in the R.I.B.A. Competitions Conditions File for 1920-1. It could be argued that he was making a direct reference to Lutyens' Cenotaph designs with this comment.
15. For information on the Portsmouth War memorial Competition see D. Boorman, At the Going Down of the Sun: British First World War Memorials, York, 1988, pp. 115-6.
16. See the copy of the competition regulations held in the R.I.B.A. Competitions Conditions File for 1928. The use of Monumental Classicism in war memorial designs by F.A.B.S. members is outlined in chapter 8.
17. When discussing the Municipal Office and Civic Centre in Southampton Pevsner notes the overall design to be Free Classic, see N. Pevsner, Buildings of England, Hampshire and Isle of Wight, Harmondsworth, 1967, pp. 526-7. Interestingly E. B. Webber also won the competition for Peterborough Town Hall in 1927, a competition that was assessed by R. T. Blomfield, see R.I.B.A. Library Register of Competitions 1920-30. When discussing this Neo-Georgian, or Neo-Wrenaissance design, Pevsner commented that "The choice of style at so late a date may be deplorable, but the building is tastefully fitted into the street architecture of Peterborough", see

N. Pevsner, *Buildings of England, Bedfordshire, Huntingdon and Peterborough*, Harmondsworth, 1973, pp. 326-7. This indicates that Blomfield's choice of design has been subsequently considered reactionary and conservative, a point raised in relation to all F.A.B.S. assessors in the early twentieth century in the conclusion to this chapter.

18. For the dates of Waterhouse's role as an assessor in these competitions and Webb's success as a competitor see R. Harper, *op. cit.*, p. 313.

19. A. Service, *op. cit.*, p. 149.

20. R. Dixon and S. Muthesius, *op. cit.*, p. 176.

21. A. Service, *op. cit.*, p. 67, 149.

22. A. S. Gray, *op. cit.*, p. 375.

23. R. Dixon and S. Muthesius, *op. cit.*, p. 180.

24. *Ibid.*, p. 176. They note the underlying symmetry of the Birmingham Law Courts design.

25. *Ibid.*, p. 180.

26. A. Service, *op. cit.*, p. 149.

27. See the copy of the competition regulations held in the R.I.B.A. Competitions Conditions File for 1905-10.

28. N. Pevsner, *Buildings of England, Berkshire*, Harmondsworth, 1966, p. 202.

29. A. S. Gray, *op. cit.*, p. 247. This was the only public building of note actually executed by Macartney his output being confined on the whole to domestic buildings.

30. See the copy of the competition regulations held in the R.I.B.A. Competitions Conditions File for 1912-13. Note a third assessor for this competition was J. Belcher who was a F.A.B.S. guest at their Annual Recreation Meeting in 1893.

31. A. S. Gray, *op. cit.*, p. 207.

32. N. Pevsner, *Buildings of England, The Cities of London and Westminster*, Harmondsworth, 1973, p. 538.

33. *Ibid.*, p. 538.

34. See W. G. Newton, *op. cit.*, p37 for the elections of H. A. Hall and E. V. Harris to the F.A.B.S. in 1930.

35. See the minutes of the R.I.B.A. New Premises Committee for the 8th of December 1923. As with other committees of the R.I.B.A. this was elected every June by the Fellows of the Institute.
36. B. Cherry and N. Pevsner, *op. cit.*, p. 648.
37. See the copy of the competition regulations held in the R.I.B.A. Competition Conditions File for 1931.
38. See the minutes of the R.I.B.A. Competitions Committee for October 1929, pp. 89-93. See also the minutes of the meeting of the R.I.B.A. New Premises Committee held on the 26th of June 1930.
39. See the minutes of the R.I.B.A. New Premises Committee between 1923 and 1932 for the membership of the committee in this period.
40. See the minutes of the R.I.B.A. New Premises Committee for the 22nd of December 1925.
41. See the minutes of the R.I.B.A. New Premises Committee for the 10th of March 1926.
42. See the minutes of the R.I.B.A. New Premises Committee for the 6th of June 1926.
43. See the minutes of the R.I.B.A. New Premises Committee for the 25th of May 1927
44. See the minutes of the R.I.B.A. New Premises Committee for the 28th of November 1927.
45. See the minutes of the R.I.B.A. New Premises Committee for the 26th of January 1928.
46. See the minutes of the R.I.B.A. New Premises Committee for the 29th of February 1928.
47. See the minutes of the R.I.B.A. New Premises Committee for the 8th of October 1928.
48. See the minutes of the R.I.B.A. New Premises Committee for the 31st of January 1929
49. See the minutes of the R.I.B.A. New Premises Sub-Committee for the 21st of February 1929
50. See the minutes of the R.I.B.A. New Premises Committee for the 13th of March 1929.
51. See the minutes of the R.I.B.A. New Premises Committee for the 17th of April 1929.
52. See the minutes of the R.I.B.A. New Premises Committee for the 2nd of May 1929
53. See the minutes of the R.I.B.A. New Premises Committee for 26th of July 1929.
54. B. Cherry and N. Pevsner, *op. cit.*, p. 648.
55. *Ibid.*, p. 648.
56. Unidentified author, *Recent English Architecture 1920-1940*, London, 1947, unpaginated captions to plates 24 and 25.
57. See the minutes of the R.I.B.A. New Premises Committee for the 9th of October 1930.

58. See the minutes of the R.I.B.A. New Premises Committee for the 30th of June 1932.

59. W. G. Newton, *op. cit.*, p. 39.

60. F.A.B.S. Minute Book November 1928 to June 1969. Entry for 1st of May 1929.

Conclusion

In the introduction to this study the concept of the circulation of elites was used to provide a three stage chronology for the development of the F.A.B.S.. It was argued that from 1860 to 1890 the F.A.B.S. was an interest group that internally disseminated information concerning foreign architecture, which informed the members scholarship and the buildings they produced. Between 1890 and the end of the 1920s a second generation of F.A.B.S. architects continued to take a scholarly interest in foreign architecture but, additionally, they were members of the profession's political elite and as such were able to exert authority through positions of power in the R.I.B.A.. This chronological outline concluded by noting that from the late 1920s onwards F.A.B.S. members resisted change by continuing to promote traditional architectural forms in opposition to Modernist tendencies, even though they gradually lost the authority to direct the profession.

This study has been focused mainly on the activities of the second generation of F.A.B.S. members because they occupied positions of power within the profession and therefore directly influenced their contemporaries. However, architectural values can be formed and conveyed through routes other than professional organisation, and to explore this issue F.A.B.S. members have been examined in relation to the other societies they joined. In some cases, such as the freemasons and gentlemen's clubs, membership was indicative of social standing but did not serve to distinguish F.A.B.S. members from other leading architects of the period, or identify the architectural values they promoted. Other groups examined, such as the Society of Antiquaries and the Dilittanti, could be directly identified with scholarly activity and thus would have provided a network through which the architectural values of F.A.B.S. members were formed and which in turn allowed them to influence other architects.

F.A.B.S. members also directed the architectural tastes of their contemporaries through the ideas contained in the books and articles they published. An analysis of these publications revealed that the scholarship of the second generation of members was distinguished by the fact that they

promoted examples of architecture from the English Renaissance, with a particular focus on the work of Wren. This body of scholarship was later examined in relation to designs for domestic architecture produced by this second generation of F.A.B.S. members. The influence, on these buildings, of seventeenth century English Renaissance sources was highlighted by focusing on elements common to all these designs. These elements were noted as: the use of quoining and string courses as compositional devices; the limited application of, sometimes exaggerated, Classical devices; the use of red brick in the main body of the building with stonework being reserved for features such as window surrounds; and the employment of complex symmetry in both plan and elevation. These buildings by F.A.B.S. architects have usually been noted as examples of Neo-Georgian architecture but in this study it has been argued that this stylistic term is not particularly appropriate as Georgian examples did not inform their work. Instead it was argued that a better term to describe this architecture would be Neo-Wrenaissance, since F.A.B.S. architects looked to the work of Wren and his contemporaries for inspiration.

The Neo-Wrenaissance was only one strand of the architectural values advocated by the second generation of F.A.B.S. members and to reveal their other interests it was essential to examine their relationship to the mechanisms of control, operating in the architectural profession. By referring to certain aspects of elite theory it was argued that the majority of this second generation of F.A.B.S. architects were also members of the profession's political class and more importantly its political elite. An investigation of positions of power in the R.I.B.A., occupied by these F.A.B.S. members, revealed that they played a significant role in the reform of architectural education and examination by dominating the relevant boards and committees.

The revisions made to the R.I.B.A. examination system, adopted by the profession in 1910, emphasised the history of architecture and the importance of design. The scholarship of F.A.B.S. members was evident in the expanded interest in the history of architecture, but in this study the stress F.A.B.S. architects placed on design was considered of even greater significance as it emphasised the protectionist concerns that lay behind the reforms. It was argued that the

architectural profession was threatened by the encroachment of the related disciplines of civil and structural engineering and the emergence of the new disciplines of civic design and town planning. To protect the pre-eminent position of the architect, educational reform focused on the notion of testing “pure” design skills divorced from any practical concerns. To this end it drew on the example of the Beaux-Arts education system employed in France and specifically adopted the *en loge* method of examination. This examination method was structured around the idea that the architect was first and foremost a creative artist who should be examined in isolation to ensure the individuality of his initial designs. In the second stage of this examination process the student completed his drawings using a number of assistants which meant that he was effectively positioned as the head of a design team. This examination process placed the architect in a pre-eminent position with regard to both the conception and execution of architectural projects. The philosophy behind such a system presumed that the architect should control all aspects of the building process and consequently direct all the professional disciplines engaged in architectural projects.

The Beaux-Arts system also provided the model for the creation of a Faculty of Architecture at the British School at Rome in 1913, a development that was directly linked to F.A.B.S. members who dominated the faculty board during the first decades of the twentieth century. The Faculty of Architecture of the British School at Rome was an exclusive institution attended only by the winners of the annual Rome and Henry Jarvis Scholarship competitions which were themselves created in imitation of the French Prix de Rome. It was intended that these British scholarships would serve as the apogee to an architect’s education; they provided the summit of the reformed education system and highlight the fact that this was structured on a hierarchical basis. To determine the winners of Rome scholarships the *en loge* examination method was again used and scrutiny of the competition papers shows that the set subjects positively encouraged solutions based on Beaux-Arts principles.

At all levels of the reformed architectural education system the second generation of F.A.B.S. architects promoted architectural values that could be best expressed through “pure” design skills. In advocating this approach they appropriated the Beaux-Arts notion of complex axial symmetry, a

concept that the French system considered to be of paramount importance when assessing the success of architectural designs. Reformed English architectural education also followed the lead of the Beaux-Arts in stressing the rigorous application of scale and proportion in architectural design even though both systems did not advocate the use of specific Classical idioms.

It would seem that the architectural values encoded in the design process advocated by the new examinations were heavily indebted to Beaux-Arts principles. An analysis of the pronouncements of second generation F.A.B.S. members revealed that they considered these values to be encompassed by the term Monumental Classicism. However, in defining this term these F.A.B.S. architects deliberately turned away from French sources and specifically drew on the example of Wren in suggesting Monumental Classicism could form the basis for a new national architectural style. Since Wren was invoked in support of Monumental Classicism it is not surprising that this style exhibited some features that were also present in Neo-Wrenaissance designs. These common features were: the use of scale and proportion; the application of limited, but often exaggerated, Classical devices and a focus on symmetry and regularity.

In this study the distinguishing features of Monumental Classicism were revealed by examining architectural schemes for London developed by the second generation of F.A.B.S. architects. In analysing these projects it was noted that F.A.B.S. members were actively seeking to change the image of the metropolis in an attempt to give it the representational qualities required of an imperial capital. However, these projected schemes often failed to convey the required monumental character as they were restricted by the existing layout of the city and the plethora of authorities who exercised control over the planning of London. This hindered the attempts of F.A.B.S. architects to promote Monumental Classicism as a style appropriate for a national architecture and in order to change the situation they suggested the creation of a central authority, composed of architects rather than politicians, to control architectural affairs.

These envisaged committees remained unrealised but F.A.B.S. architects did managed to ensure the survival of the ideals embodied in Monumental Classicism through the systems of control that governed architectural competitions held in the early twentieth century. Here it was noted that F.A.B.S. architects, when acting as assessors of competitions, advocated and selected designs that were based on the Neo-Renaissance and Monumental Classicism. An analysis of specific architectural competitions showed that a third generation of F.A.B.S. architects, in addition to the second, promoted these values but in all cases they were reliant on the fact that competitors would be conversant with these styles because they were encoded in the reformed architectural education system.

A number of studies have used aspects of elite theory to examine the notion that educational systems have assisted in forming and maintaining elite groups. In this study it has been suggested that the reformed architectural education and examination system of the early twentieth century served elitist interests in several ways. It has been argued that, since this hierarchical education system only promoted two architectural students a year to the highest level, the intention was to create an educationally constructed elite for the profession. Furthermore, this elite would naturally go on to occupy positions of power within the profession from which it could continue to advocate the values that had informed its own architectural education.

The ramifications of this self-perpetuating architectural education system were explored by turning again to the concept of the circulation of elites. This concept focuses on two main issues: the movement of individuals from the non-elite to the elite and the replacement of one elite group by another. The issue at stake, in both cases, is to explain how it is that some elite groups survive general social transformations and others do not. It has been argued that elite groups that withstand social transformations actually do so by transforming themselves through recruitment from the non-elite. If they fail to transform then they are replaced by other elite groups. By using these concepts to examine the reformed educational and examination methods adopted it is possible to explain how the development of the architectural profession in the first decades of the twentieth century was

restricted. In creating a codified education and examination system F.A.B.S. architects had helped to devise a method of testing students that required only an aptitude in a preferred set of architectural values. The criteria for success, and thus entry to the profession's elite, were so confining that those with other architectural interests were incapable of advancing to the highest levels of the profession. The end result of these developments was that the profession could not respond to shifts in architectural practice because its political elite was infused in and sustained the values that had been used in its own selection. Only those architects in sympathy with the architectural values of Monumental Classicism could prosper in this situation, and throughout the 1930s this codified ideology continued to oppose Modernist architectural advances.

This study has primarily focused on the second generation of F.A.B.S. members because between 1890 and 1930 this small society was on the whole composed of architects who were in a position to control professional developments and thereby directly influence their peers and successors. An examination of this material, in conjunction with an analysis focused on the scholarship and architecture of the second generation of F.A.B.S. architects, has shown that they promoted specific architectural values which made a lasting impression on the profession. By examining the activities of these F.A.B.S. members it has been possible to partially explain how the outmoded values of the Neo-Renaissance and Monumental Classicism managed to survive as valid stylistic options until the end of the 1930s.

Appendix 1

This information has been compiled from ; Directory of British Architects 1834-1900 [compiled by A. Felstead, J. Franklin and L. Pinfield]; L. Stephen and S. Lee [eds.], Dictionary of National Biography, earliest times to 1900; and W. G. Newton, F.A.B.S. An Outline of its Early History 1859-1909. In addition obituary notices published in the architectural press have been consulted for each architect and referenced at the end of each entry.

NAME - George Aitchinson [1825-1910]

MEMBERSHIP OF F.A.B.S. - September 1865 to January 1901.

GENERAL EDUCATION - Merchant Taylors' School 1835-41. London University 1848-51.

ARCHITECTURAL EDUCATION - Studied with his father George Aitchinson 1841-?. R.A. Schools 1847.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - In practice with his father 1855-61.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 3rd of March 1862. P.R.I.B.A. 1896-99. Vice-President 1889-92. Member of Council 1871-3, 1885-8, 1893-5. Board of Examiners 1870-2, 1879-95. Architecture Examination Committee 1874-7. Board of Examiners in Architecture 1883-6. Literature Standing Committee, member 1887, 1888, 1895, Chairman 1891-4.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Honorary member of the Societe Centrale des Architectes Francais 1885. Honorary member of the Societe Centrale de Architecture Belgique [date?].

ARCHITECTURAL AWARDS - Royal Gold Medal 1898.

ARCHITECTURAL POSTS HELD - Architect to St Katherine's Dock Co. 1861-65. Surveyor to the Worshipful Company of Founders [dates?]. District Surveyor East Wandsworth and Tooting Gravney 1861-?. District Surveyor of Woolwich 1868-?. Architect to Parish of Allhallows, Barking [dates?]. Member of the Fine Arts Commission, Royal Commission, for the Paris Exhibition 1900. Member of the Comite Permanent des Congres Internationaux des Architectes, for the Seventh International Congress of Architects in London 1906.

TEACHING POSTS HELD - R.A. Professor of Architecture 1887-1905. Visiting Examiner for the Science and Art Department South Kensington schools [dates?]. Visiting lecturer A.A. [dates?]. Member of the Advisory Council to carry out the scheme of introduction of Day Classes of the A.A. School of Architecture 1901.

OTHER HONOURS AND AWARDS - Refused a knighthood [date?].

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1881. R.A. 1898. President of Architects Benevolent Society 1897-98. Foreign Associate of the Royal Academy of Belgium [date?]. Foreign member of the Royal Academy of Arts Stockholm [date?]. Officer of Public Instruction Paris [date?]. Arts Club [date?].

PUBLICATIONS - Ward's Principles of Ornament [ed.] [1892].

OTHER INFORMATION - Travelled on the continent 1853-55.

OBITUARY NOTICES - The Builder, Vol. 98, 1910, p. 592. RIBA, Vol. 17, 1910, p. 581, 583.

NAME - William Swinden Barber [?-1898]

MEMBERSHIP OF F.A.B.S. - February 1859 to October 1865.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1866 in Halifax with James Mallison almost certain to have been in own London practice prior to this.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. on the 23rd of January 1860, proposed by J. Whichcord, C. R. Cockerell and J. Clarke. Elected F.R.I.B.A. 17th of November 1873, proposed by F. P. Cockerell, J. Whichcord and H. Jones.

OTHER INFORMATION - Travelled in Italy with F. P. Cockerell for six months in 1855-6.

NAME - Edward Middleton Barry [1830-1880]

MEMBERSHIP OF F.A.B.S. - December 1865 to October 1872.

GENERAL EDUCATION - Private school in Walthamstow.

ARCHITECTURAL EDUCATION - Kings College, London [dates?]. Articled to T. H. Wyatt [dates?], then in fathers office [dates?]. R.A. schools 1848-?

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1857. Took over his father's practice on his death in 1860.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 17th of December 1855, then F.R.I.B.A. 18th of June 1860. Vice-President 1870, 1879-80. Member of Council 1861-2, 1865-6, 1877- 8. Board of Examiners 1870.

TEACHING POSTS HELD - Professor of Architecture R.A. 1873-80.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1861. R.A. 1869. Treasurer of R.A. 1874-80. Associate member of Royal Academy of Amsterdam [date?]. Associate of the Imperial and Royal Academy of Vienna [date?]. Associate of Institution of Civil Engineers 1860. Member of council of Institution of Civil Engineers 1861. Athenaeum Club 1871.

OBITUARY NOTICES - The Builder, Vol. 38, 1880, pp. 123, 147-50, 203-04. R.I.B.A. Transactions, 1879/80, pp. 201-04.

NAME - Walter Blackett [?-?]

MEMBERSHIP OF F.A.B.S. - March 1859 to April 1861.

ARCHITECTURAL EDUCATION - Pupil of James Pigott Pritchett Snr. and James Pigott Prichett Jnr. of York.

MEMBERSHIP OF R.I.B.A. - Not a member.

NAME - Arthur William Blomfield [1829-1899]

MEMBERSHIP OF F.A.B.S. - March 1859 to January 1860 then December 1861 to July 1863.

GENERAL EDUCATION - Rugby School [dates?]. Trinity College, University of Cambridge, B.A. 1851, M.A. 1854.

ARCHITECTURAL EDUCATION - Articled to P. C. Hardwick 1852-55.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1856.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. on the 20th of May 1867, proposed by G. G. Scott, R. Brandon and J. P. Seddon. Vice-President 1886-89. Member of Council 1869-71, 1877-80, 1882-3, 1885. Architectural Examination Committee 1875. Board of Examiners in Architecture 1886-88. Literature Committee 1887.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. 1859. President of the A.A. 1861. Vice-President 1860.

ARCHITECTURAL AWARDS - Royal Gold Medal 1891.

ARCHITECTURAL POSTS HELD - Diocesan Architect to See of Winchester, Architect to Lincoln Cathedral, Architect to the Committee for the restoration of Chichester Cathedral, Architect to the Bank of England, Architect of the Bank of Scotland 1883.

OTHER HONOURS AND AWARDS - Knighted 1889. Order of the Dannebrog [3rd class] 1887.

MEMBERSHIP OF SOCIETIES AND CLUBS - Elected A.R.A. 1883. F.S.A. 1881. Elected Honorary member of the Royal Academy of Arts of Copenhagen [date?]. Royal Societies Club [date?]. Arts Club [date?].

OTHER INFORMATION - Travelled Europe with F. P. Cockerell in 1855-56. Trustee of the Sir John Soane Museum.

OBITUARY NOTICES - The Builder, Vol. 77, 1899, p. 407, 433, 449, pp. 418-9. RIBAJ, Vol. 7, 1900, pp. 19-20, 36-7. The Times, 1st November 1899, p. 7.

NAME - Charles James Blomfield [1862-1932]

MEMBERSHIP OF F.A.B.S. - June 1906 to February 1908.
GENERAL EDUCATION - Charterhouse School [dates?].
ARCHITECTURAL EDUCATION - R.A. Schools 1888-?. Articled to his father A. W. Blomfield [dates?].
IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1884.
MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 1901.
ARCHITECTURAL POSTS HELD - Architect to the Dean and Chapter of St Saviour, Southwark, London [dates?]. Surveyor to Eyre Estate, St John's Wood, London [dates?].
MEMBERSHIP OF SOCIETIES AND CLUBS - Officer in the Artist's Rifles [dates?].
OBITUARY NOTICES - The Builder, Vol. 143, 1932, p. 968. RIBA J, Vol. 40, 1933, p. 143.

NAME - Reginald Theodore Blomfield [1856-1942]

MEMBERSHIP OF F.A.B.S. - April 1899 to February 1930.
GENERAL EDUCATION - Haileybury College, Hertfordshire 1869-?. Exeter College, University of Oxford [dates?].
ARCHITECTURAL EDUCATION - Articled to his uncle A. W. Blomfield 1881-83. R.A. Schools 1881-?.
IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1884.
MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 23rd of May 1881, proposed by P. C. Hardwick, A. W. Blomfield and A. Waterhouse. F.R.I.B.A. 1906. P.R.I.B.A. 1912-14. Vice-President 1909-11. Member of Council 1890, 1906-8, 1915-?. Board of Architectural Education, Member 1912-3, Honorary Secretary 1904-9, Chairman 1910-1. Literature Committee 1888-90.
MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Officier de l'instruction publique and Honorary Corresponding member of the S.A.D.G. [date?]. Honorary Corresponding member of the Society of Architects of the Argentine [date?].
ARCHITECTURAL AWARDS - Royal Gold Medal 1913. Student prize at R.A. ? [date?].
ARCHITECTURAL POSTS HELD - Architect to the Imperial War Graves Commission [date?].
TEACHING POSTS HELD - Professor of Architecture R.A. 1907-11.
OTHER HONOURS AND AWARDS - Knighted in 1919. Chevalier of the Legion of Honour [date?]. Officer of the Orders of the Crown and Leopold I and Leopold II of Belgium [date?]. Honorary Fellow Exeter College, Oxford University [date?]. Litt. D. Liverpool University [date?]. Member of the Royal Fine Art Commission [date?]. Member of the Board of Ancient Monuments [date?]. Member of the Advisory Council of the Victoria and Albert Museum [date?]. Trustee of the Soane Museum [dates?].
MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1905. R.A. 1914. Honorary member of the American Academy of Arts and Letters [date?]. Honorary member of the Royal Academy of Belgium [date?]. Honorary member of the National Academy of Design of America [date?]. A.W.G. 1887-1903, 1921-23. Society of Dilettanti 1915. Architect of Society of Dilettanti 1917. Athenaeum [date?].
PUBLICATIONS - The Formal Garden in England [1892]. A History of Renaissance Architecture in England [1897]. A Short History of Renaissance Architecture in England [1900]. Studies in Architecture [1906]. The Mistress Art [1908]. A History of French Architecture 1894-1661 [1911]. Architectural drawing and Draughtsmanship [1912]. A History of French Architecture 1661-1774 [1920]. The Touchstone of Architecture [1925]. Byways; Leaves from an Architect's Notebook. [1929]. Memoirs of an Architect [1932]. Modernismus [1934]. Six Architects [1935]. Sebastian le Prestre de Vauban [1938]. Life of R. Norman Shaw [1940].
OBITUARY NOTICES - The Builder, Vol. 164, 1943, pp. 39-40. RIBA J, Vol. 50, 1943, pp. 65-7, 88-9.

NAME - William Burges [1827-1881]

MEMBERSHIP OF F.A.B.S. - September 1863 to April 1881

GENERAL EDUCATION - King's College School, London 1839-43. King's College, London 1843-4.

ARCHITECTURAL EDUCATION - Articled to Edward Blore 1844-49. Worked in office of M. D. Wyatt 1849-51. Then in partnership with Henry Clutton 1851-56.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1851.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 21st of May 1860. Member of Council 1863, 1870-2. Member of Professional Charges Committee 1871-72.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Architectural Museum Society [dates?]. Architectural Exhibition Society [dates?]. Architectural Photographic Association [dates?].

OTHER HONOURS AND AWARDS - Honorary Fellow King's College, London 1857.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1881. Royal Archaeological Institute 1851-81, member of council 1861-81. Mediaeval Society 1857-58. Hogarth Club 1860-62. Arts Club 1863-81. Verelum Club. The Athenaeum 1874-81. Arundel Club [dates?]. Freemason, Westminster and Keystone Lodge 1866-1881.

PUBLICATIONS - For a full list of publications by Burges see J. M. Crook, William Burges and the High Victorian Dream, pp. 417-24.

OTHER INFORMATION - Travelled on the continent principally 1853-6.

OBITUARY NOTICES - The Builder, Vol. 40, 1881. R.I.B.A. Transactions, 1881/2, pp. 17-30.

NAME - **William Douglas Caroe** [1857-1938]

MEMBERSHIP OF F.A.B.S. - February 1896 to February 1938 .

GENERAL EDUCATION - Trinity College, University of Cambridge, B.A., 1879.

ARCHITECTURAL EDUCATION - Articled to Edmund Kirby 1879-80 then to J. L. Pearson 1881-83.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1883. In partnership with Herbert Pasmore from 1905.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 16th of June 1890, proposed by J. L. Pearson, A. W. Blomfield and J. Brooks. Member of Council 1894-1907.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. [date?]. President of the A.A. 1895-96.

ARCHITECTURAL POSTS HELD - Architect to the Deans and chapters of Canterbury and Durham. Architect too the cathedrals of Southwell, Hereford, Brecon and Exeter St David's. Architect to the Charity Commission and to the Ecclesiastical Commission from 1895. Consulting architect to the Diocesan Boards of Canterbury, Lichfield, Wells, Bath and Newcastle.

TEACHING POSTS HELD - Master of the Worshipful Company of Plumbers.

OTHER HONOURS AND AWARDS - Ridder of the Order of St Olaf of Norway [RStO], Freeman of the City of London.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. 1894. A.W.G. 1890-1910, 1933-?. Athenaeum [dates?]

PUBLICATIONS - Sefton: Topographical History [1893]. King's Hostel, Trinity College, Cambridge [1909], Wren and Tom Towers, Christ Church, Oxford [1923]. Booklets for the Incorporated Church Building society. Two pamphlets on Canterbury Cathedral [1905, 1912]. Pamphlet on the cloister of St David's Cathedral [1934].

OTHER INFORMATION - Travelled on the continent 1877-82.

OBITUARY NOTICES - The Builder, Vol. 154, 1938, p.435. RIBAJ, Vol. 45, 1938, p. 459, pp. 558-9.

NAME - **Richard Herbert Carpenter** [1841-1893]

MEMBERSHIP OF F.A.B.S. - December 1889 to April 1893.

GENERAL EDUCATION - Charterhouse School [dates?].

ARCHITECTURAL EDUCATION - Articled to William Slater in 1857.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1863. In partnership with W. Slater 1863-72, then with Benjamin Ingelow 1878-1893.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 15th June 1863, proposed by W. Slater, H. Baker and G. J. J. Mair. Member of council 1892. Vice-Chairman Of the Standing Committee for Art [date?].

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. [date?]

OBITUARY NOTICES - The Builder, Vol. 64, 1893, p. 303, 310, 319. R.I.B.A. Proceedings, Vol. 9, 1893, p. 339.

NAME - Walter Frederick Cave [1863-1939]

MEMBERSHIP OF F.A.B.S. - November 1908 to December 1929.

GENERAL EDUCATION - Eton College 1877-82.

ARCHITECTURAL EDUCATION - Articled to A. W. Blomfield 1882-? R.A. Schools [dates?]

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1889.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 1910. Vice-President 1917-21. Member of Council 1908, 1910-16. Board of Architectural Education Member 1910-17, Vice-Chairman 1918.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. [date?]. President of A.A. 1907-08.

ARCHITECTURAL POSTS HELD - Surveyor to the Gunter Estate, South Kensington [dates?].

Consulting Architect to the Whitley Trust.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.W.G. 1889-1917.

OBITUARY NOTICES - The Builder, Vol. 156, 1939, p.116.

NAME - Joseph Henry Christian [1831/2-1906]

MEMBERSHIP OF F.A.B.S. - March 1859 to June 1906.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - In partnership with Ewan Christian and Charles Henry Purday [dates?].

MEMBERSHIP OF R.I.B.A. - Not a member.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. [date?]. President of A.A. 1864-65.

MEMBERSHIP OF SOCIETIES AND CLUBS - Freemason, Westminster and Keystone Lodge 1869-1906.

OBITUARY NOTICES - The Builder, Vol. 91, 1906, p.19.

NAME - George Somers Clarke [1825-1882]

MEMBERSHIP OF F.A.B.S. - December 1863 to July 1882.

ARCHITECTURAL EDUCATION - Articled to Sir Charles Barry [dates?].

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 31st of March 1845. Elected F.R.I.B.A. 13th of June 1859. Member of Council 1863-4.

OTHER INFORMATION - Travelled on the continent after completing articles.

OBITUARY NOTICES - The Builder, Vol. 43, 1882, p. 60, 94, 160.

NAME - Fredrick Pepys Cockerell [1833-1878]

MEMBERSHIP OF F.A.B.S. - March 1859 to November 1878.

GENERAL EDUCATION - Winchester College 1845-48. King's College, London 1848-50.

ARCHITECTURAL EDUCATION - Worked for M. D. Wyatt 1850-51. School of Design 1850-53. Articled to P. C. Hardwick 1854-55.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1858.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 9th of January 1860, proposed by P. C.

Hardwick, C. R. Cockerell and C. C. Nelson. Elected F.R.I.B.A. 30th of May 1864. Honorary Secretary of Foreign Correspondence 1871-78. Auditor 1865. Member of Council 1866-7. Board of Examiners 1872.

MEMBERSHIP OF SOCIETIES AND CLUBS - Trustee of Soane Museum [dates?]. Grand Superintendent of Works, Grand Lodge of Freemasons 1865-78. Freemason, Westminster and Keystone Lodge 1863-78. Arts Club [date?]. Athenaeum [date?].

OTHER INFORMATION - Travels on the continent 1850-56.

OBITUARY NOTICES - The Builder, Vol. 36, 1878, pp. 1183, 1194-95, 1230, 1393, 1433.

R.I.B.A. Transactions, 1878/9, p. 9; 1879/80, pp. 21-36.

NAME - **Thomas Edward Colcutt** [1840-1924]

MEMBERSHIP OF F.A.B.S. - April 1901 to December 1920.

GENERAL EDUCATION - Cowley [dates?], Mill Hill [dates?].

ARCHITECTURAL EDUCATION - Articled to R. W. Armstrong in 1856.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1869. In partnership with Stanley Hinge Hamp from 1906.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 13th of January 1879, proposed by G. E. Street, J. Brooks and E. R. Robson. P.R.I.B.A. 1906-8. Vice-President 1901-4. Member of Council 1889-93, 1899-1900, 1910-3, 1915-8. Board of Examiners in Architecture 1891-3. Retired Fellow 1920.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Member de la Societe des Artistes Francais, Honorary Member de la Societe Centrale d'Architecture de Belgique.

ARCHITECTURAL AWARDS - Royal Gold Medal 1902. Grand Prix for Architecture, Paris Exhibition 1899.

OBITUARY NOTICES - The Builder, Vol. 127, 1924, p. 587, 594. RIBA J, Vol. 31, 1924, pp. 666-68.

NAME - **Edward Guy Dawber** [1861-1938]

MEMBERSHIP OF F.A.B.S. - May 1912 to April 1935.

ARCHITECTURAL EDUCATION - Worked in office of E. George and H. Peto 1882-6. Articled to W. Adams 1887-91. R.A. Schools 1883-?.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1890. In partnership with A. R. Fox [dates?].

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A., 3rd of June 1889, proposed by E. George, W. Emerson and J. Belcher. Elected F.R.I.B.A. 1903. P.R.I.B.A. 1925-27. Vice-President 1909-12. Honorary Secretary 1913, 1917-9. Board of Examiners in Architecture 1897-1909. Board of Architectural Education 1904-13.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. President 1904-6. Founder member of the Council for the Preservation of Rural England [dates?].

ARCHITECTURAL AWARDS - Royal Gold Medal 1928.

OTHER HONOURS AND AWARDS - Knighted 1936.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1927, R.A. 1935. F.S.A. [dates?]. A.W.G. [dates?].

PUBLICATIONS - Old Cottages and Farmhouses in Kent and Sussex [1900], Old Cottages, Farmhouses and other Stone Buildings in the Cotswolds [1905].

OBITUARY NOTICES - The Builder, Vol. 141, 1938 pp. 824-27. RIBA J, Vol. 45, 1938, pp. 631, 633, 666-68, 770.

NAME - **George Devey** [1820-1886]

MEMBERSHIP OF F.A.B.S. - November 1869 to July 1870.

GENERAL EDUCATION - King's College, London [dates?].

ARCHITECTURAL EDUCATION - Articled to Thomas Little [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1840.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 15th of December 1856, proposed by T. Belamy, J. Thompson and G. Pownall.

OTHER INFORMATION - Travelled in Greece and Italy [dates?].

OBITUARY NOTICES - The Builder, Vol. 91, 1886, p. 728. R.I.B.A. Proceedings, Vol. 3, 1887, pp. 46-7.

NAME - Charles Locke Eastlake [1836-1886]

MEMBERSHIP OF F.A.B.S. - March 1882 to August 1886.

GENERAL EDUCATION - Westminster School [dates].

ARCHITECTURAL EDUCATION - Articled to Phillip Hardwick [dates?]. Studied at R.A. schools [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - Never practised as an architect.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 19th of April 1869, proposed by P. C. Hardwick, A. W. Blomfield, J. P. Seddon, C. Barry, J. Clarke, J. Peacock, E. Christian, A. Waterhouse, M. E. Hadfield and J. Edmeston. Secretary of the R.I.B.A. 1866-78. Library Committee 1881. Literature Committee 1888-92.

ARCHITECTURAL AWARDS - R.A. Silver Medal.

PUBLICATIONS - Hints on Household Taste [1868]. A History of the Gothic Revival [1872].

OTHER INFORMATION - Director And Keeper of the National Gallery 1878-98.

OBITUARY NOTICES - The Builder, Vol. 91, 1906, p. 607. RIBA J, Vol. 14, 1907, p. 59.

NAME - William Emerson [1843-1924]

MEMBERSHIP OF F.A.B.S. - April 1888 to November 1912.

GENERAL EDUCATION - King's College, London. [dates?]

ARCHITECTURAL EDUCATION - Articled to Gilbee Habershon and Alfred Robert Pite 1861 then articled to W. Burges.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - Practising in Bombay, India from 1864.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 12th of February 1866, proposed by W. Burges, C. Stone and H. E. Kendall. Elected F.R.I.B.A. 21st of April 1873, proposed by T. H. Lewis, T. R. Smith and C. Stone. P.R.I.B.A. 1899-1901. Honorary Secretary 1894-98. Member of Council 1886-92. Board of Examiners in Architecture Chairman 1902-6. Arts Standing Committee 1886-90, 1903 and 1905, Vice-Chairman 1903-5. Prizes and Studentship Committee 1885-1893, 1899 and 1911. Board of Professional Defence 1904-5.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Member of the General Committee Seventh International Congress of Architects 1906.

ARCHITECTURAL AWARDS - Gold Medal at Paris Exhibition 1900.

OTHER HONOURS AND AWARDS - Knighted in 1902.

MEMBERSHIP OF SOCIETIES AND CLUBS - Arts Club, St. Stephen's Club.

OTHER INFORMATION - Member of the Boards of the Ventnor Consumption Hospital and the Chelsea Hospital for Women.

OBITUARY NOTICES - The Builder, Vol. 128, 1925, p. 2,5. RIBA J, Vol. 32, 1925, p.155, 191.

NAME - Charles Fowler [1822/3-1903]

MEMBERSHIP OF F.A.B.S. - March 1859 to December 1899.

ARCHITECTURAL EDUCATION - Studied under his father Charles Fowler [1792-1867]. Then studied in Germany.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 27th of January 1851. Elected F.R.I.B.A. 17th of March 1862. Member of Council 1869-71, 1886-9. Auditor 1863. Board of Examiners Member 1864-73, 1885, 1889-90, Deputy Chairman 1881-4, Chairman 1886-8, 1891-5. District Surveyors Examination Board 1874-7. Architectural Examination Committee 1874-5, 1880. Library Committee 1876-86.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - President and Honorary Secretary of the District Surveyors Association [dates?].

ARCHITECTURAL POSTS HELD - District surveyor of St Giles and Bloomsbury 1854-71. District Surveyor of Shoreditch 1871-92. Surveyor of the Portland Estate 1872-?. Surveyor to the Wax Chandlers' Company. Surveyor to the Courts of Bankruptcy London [dates?].
OTHER INFORMATION - A good linguist particularly in French and German.
OBITUARY NOTICES - The Builder, Vol. 85, 1903, p.639. RIBA, Vol. 11, 1904, p. 115-16.

NAME - Ernest George [1839-1922]

MEMBERSHIP OF F.A.B.S. - April 1898 to December 1919.

GENERAL EDUCATION - Schools in Clapham, Brighton and Reading.

ARCHITECTURAL EDUCATION - Articled to Samuel Hewitt 1856-60. R.A. Schools [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1861. Retired 1919. Partners with T. Vaughan 1861-71, H. A. Peto 1876-90 and A. B. Yeats 1893-1919.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 2nd of December 1861, proposed by W. A. Boulnois, J. Pennethorne and S. Smirke. Elected F.R.I.B.A. 3rd of January 1881, proposed by R. P. Spiers, J. T. Christopher and T. H. Watson. P.R.I.B.A. 1908-10. Vice-President 1895-8. Member of Council 1890-4, 1901-6, 1910-2. Board of Architectural Education 1904-7.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - None.

ARCHITECTURAL AWARDS - Royal Gold Medal 1896. R.A. Gold Medal 1859.

TEACHING POSTS HELD - Visiting lecturer A.A. [dates?].

OTHER HONOURS AND AWARDS - Knighted 1911.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1910. R.A. 1917. A.W.G. 1889-1901.

PUBLICATIONS - Country Homes in Essex, Worcestershire, Surrey, Kent and Middlesex [1895].

Etchings of Old London [1884]. La Fierce de Saint Roman [1893]. Etchings on the Mosel [?].

Etchings on the Loire [?]. Etchings in Belgium [?]. Etchings in Venice [?].

OBITUARY NOTICES - The Builder, Vol. 123, 1922, p. 855, pp. 857-60. RIBA, Vol. 30, 1923, pp. 106-7.

NAME - John Alfred Gotch [1852-1942]

MEMBERSHIP OF F.A.B.S. - April 1903 to January 1942.

GENERAL EDUCATION - Kettering Grammar School [dates?]. University of Zurich [dates?].

A.A. schools [dates?]. King's College, London [dates?].

ARCHITECTURAL EDUCATION - Articled to Robert Winter Johnson 1871-74. King's College, London [dates?]. In office of James Medland Taylor and Henry Taylor [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1879. In partnership with Charles Saunders and later Henry Ralph Surridge [dates?].

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 21st of June 1886, proposed by J. Gale, C. R. Pink and C. A. Adams. P.R.I.B.A. 1923-25. Vice-President 1914-18. Member of Council 1887, 1891-1911, 1919-22. Literature Committee 1889-93, 1908-14.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. 1878. A.A. President 1886-87. President of the Northamptonshire A.A. [dates?]. Honorary Corresponding member of the American Institute of Architects [date?].

TEACHING POSTS HELD - Visiting lecturer A.A. [dates?].

OTHER HONOURS AND AWARDS - Honorary Fellow, M.A., University of Oxford. Mayor of Kettering 1938.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. [date?]. Member of the Royal Fine Art Commission [dates?]. A.W.G. 1885-1917. Member of Northamptonshire County Council [dates?]. Chairman of the Northamptonshire Records Association [dates?].

PUBLICATIONS - A Complete Account of the Buildings Erected in Northamptonshire by Sir Thomas Tresham 1573-1605 [1883]. The Architecture of the Renaissance in England [with W. Talbot Brown] [1894]. Early Renaissance Architecture in England [1901]. The Growth of the English House [1909]. The English Home from Charles I to George IV [1918]. Old English Houses

[1925]. Inigo Jones [1928]. Squire's Homes and other Old Buildings of Northamptonshire [1939]. A History of the R.I.B.A. [ed.] [1937].

OTHER INFORMATION - Travelled in Belgium [dates?].

OBITUARY NOTICES - The Builder, Vol. 162, 1942, p. 78; RIBAJ, Vol. 49, 1942, pp. 37, 66-7.

NAME - Alexander Graham [1829-1912]

MEMBERSHIP OF F.A.B.S. - December 1886 to December 1902.

ARCHITECTURAL EDUCATION - Articled to J. H. Stevens

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1865.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 9th of June 1879, proposed by C. Barry, E.

I'Anson and J. Whichcord. Vice-President 1893-6. Honorary Secretary 1899-1907. Member of

Council 1887-92, 1897-8, 1909. Board of Examiners in Architecture 1887-98. Board of

Architectural Education 1904-9. Library Committee 1884 -6. Literature Committee, Member 1891-

3, 1899-1902, Chairman 1887, 1890, 1895-1898, Vice-Chairman 1888-9, 1894. Records

Committee [dates?]. R.I.B.A. representative to British Congress on Tuberculosis 1901.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - British Member of the Permanent

Committee International Congresses of Architects 1904. Member of the Committee of the Seventh

International Congress of Architects 1906. Member of the Council of the Building By-Laws Reform

Association.

ARCHITECTURAL POSTS HELD - Draughtsman in the War Office 1859-65. Surveyor to the

Armourers' Company 1869-1911.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. [dates?]. Honorary Secretary of the

National Photographic Record Association [dates?].

PUBLICATIONS - Travels in Tunisia [with Henry Spencer Ashbee] [1887]. Roman Africa: an

Outline of the History of the Roman Occupation of North Africa [1902]. Contributor to Dictionary

of Architecture [ed. Dr R. Sturgis] [date?].

OBITUARY NOTICES - The Builder, Vol. 102, 1912, p. 194. RIBAJ, Vol. 19, 1912, p. 296.

NAME - William Curtis Green [1875-1960]

MEMBERSHIP OF F.A.B.S. - December 1920 to 1960.

GENERAL EDUCATION - Newton College, Newton Abbot, Devon [dates?]. West Bromwich

Technical School [dates?].

ARCHITECTURAL EDUCATION - Birmingham School of Art [dates?]. Articled to John Belcher

[dates?]. R.A. Schools 1895-?.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1898. In partnership with Dunn and Watson, then a partner of A. Dickie.

MEMBERSHIP OF R.I.B.A. - A.R.I.B.A. 1901. F.R.I.B.A. 1911. Member of Council 1911-4.

Board of Architectural Education Member 1913-5, Honorary Secretary 1912. Literature Committee 1908-14.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. [dates?].

ARCHITECTURAL AWARDS - Royal Gold Medal 1942. R.I.B.A. Street Architecture Medal

1922. R.A. Gold Medal and Travelling Scholarship.

ARCHITECTURAL POSTS HELD - Illustrator for The Builder from 1897.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1923, R.A. 1933. A.W.G. [dates?].

OBITUARY NOTICES - The Builder, Vol. 199, 1960, p. 642. RIBAJ, Vol. 69, June 1960, p. 307.

NAME - Octavius Hansard [1826-1897]

MEMBERSHIP OF F.A.B.S. - March 1859 to December 1897.

ARCHITECTURAL EDUCATION - Articled to Thomas Bellamy [dates?].

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 12th of June 1848. Elected F.R.I.B.A. 18th of

June 1860. Member of Council 1863-4, 1874-92. Library Committee 1874-86. Literature

Committee 1887-8.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Architectural Photographic Society [dates?].

MEMBERSHIP OF SOCIETIES AND CLUBS - Freemason, Jerusalem Lodge [dates?].

OBITUARY NOTICES - The Builder, Vol. 73, 1897, p. 502, 515. RIBA J, Vol. 5, 1898, p. 106.

NAME - Charles Foster Hayward [1830-1905]

MEMBERSHIP OF F.A.B.S. - February 1859 to July 1905.

ARCHITECTURAL EDUCATION - R.A. Schools [dates?]. Articled To Phillip and Charles Hardwick [dates?]. Passed District Surveyor Examination in 1857.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - In practice with T. R. Smith [dates?].

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 4th of June 1855. Elected F.R.I.B.A. 4th of March 1861. Honorary Secretary 1862-6. Member of Council 1867-9. Board of Examiners 1863-73, 1878-92. District Surveyors Examination Board 1874-7.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Member of the A.A. 1851.

Architectural Photographic Society [dates?]. Member of the Council of the Architectural Museum 1900-01.

ARCHITECTURAL POSTS HELD - District Surveyor to St George, Bloomsbury and St-Giles-in-the-Fields 1871-1905. District Surveyor St-Martin-in-the-Fields, St Anne's, Soho and St Paul, Covent Garden 1881-1905. Architect to Harrow Local Board Office and Fire Station 1894-1905.

TEACHING POSTS HELD - Visiting lecturer A.A. 1860.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. [dates?]. Member of the Council of the London Topographical Society [dates?]. Member of the Council Westminster School of Art 1900-01. Arts Club [date?].

OBITUARY NOTICES - The Builder, Vol. 89, 1905, p. 72. RIBA J, Vol. 12, 1905, pp. 582-3; Vol. 13, 1906, pp. 11-12.

NAME - Gerald Callcott Horsley [1862-1917]

MEMBERSHIP OF F.A.B.S. - April 1907 to July 1917.

GENERAL EDUCATION - Cranbrook School, Kent [dates?]. Kensington Grammar School [dates?].

ARCHITECTURAL EDUCATION - Articled to R. N. Shaw 1879-82. Assistant to Shaw and then to John Dando Sedding 1882-85. R.A. Schools 1880-86.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1888.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 13th of January 1890, proposed by J. Belcher, R. P. Spiers and E. Newton. Resigned 1892. Elected F.R.I.B.A. 1906. Member of Council 1911-6. Board of Architectural Education Member 1911-2, Honorary Secretary 1913-4.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. [date?]. President of A.A. 1911-13.

ARCHITECTURAL AWARDS - R.I.B.A. Owen Jones Travelling Scholarship 1887-88.

MEMBERSHIP OF SOCIETIES AND CLUBS - St George's Art Society 1883. Founder member of the A.W.G. 1883-1917.

OTHER INFORMATION - Travelled on the continent 1886-88.

OBITUARY NOTICES - RIBA J, Vol. 24, 1917, pp. 220-21, 240-41.

NAME - Joseph James [1828-1875]

MEMBERSHIP OF F.A.B.S. - February 1859 to March 1869.

ARCHITECTURAL EDUCATION - Articled to Samuel Whitfield Daukes [dates?]. Then to a Mr Eppy [dates?]. R.A. Schools [dates?]. Assistant to H. Jones [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1848.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 9th January 1854, lapsed in 1866. Elected F.R.I.B.A. 11th of February 1867.

ARCHITECTURAL POSTS HELD - Architect to the School Board 1873-?

OBITUARY NOTICES - The Builder, Vol. 33, 1875, p. 549. R.I.B.A. Transactions, Vol. 25, 1875, pp. 220-1.

NAME - **Horace Jones** [1819-1887]

MEMBERSHIP OF F.A.B.S. - March 1859 to June 1887.

ARCHITECTURAL EDUCATION - Student at Architectural Society [dates?]. Articled to John Wollen [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1843. Partner of Arthur Ebdon Johnson for three years [dates?].

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 14th of February 1842. Elected F.R.I.B.A. 13th of December 1858. P.R.I.B.A. 1882-84. Vice-President 1871-3, 1879-82. Auditor 1861. Member of Council 1863-4, 1877-8, 1885-6.

ARCHITECTURAL POSTS HELD - Elected Architect and Surveyor and Clerk of the City's Works on 26th of February 1864, in post till death in 1887. Surveyor to Tufnell Park Estate, Duke of Buckingham's Estate and the Barnard Estate, Bethnal Green [all previous to being City Architect].

OTHER HONOURS AND AWARDS - Knighted in 1886. Elected member of the Court of Lieutenancy of the City of London 1885.

MEMBERSHIP OF SOCIETIES AND CLUBS - Grand Superintendent of Works for the Freemason's Grand Lodge [dates?]. Member of the Jerusalem Lodge initiated in 1864 made P.M. in 1869 and treasurer in 1887. Turners' Company. Arts Club [date?].

OTHER INFORMATION - Travelled on the continent in 1841-2 in company of G. Vulliamy, T. H. Lewis and E. Christian.

OBITUARY NOTICES - The Builder, Vol. 52, 1887, p. 799. RIBA Proceedings, Vol. 3, pp. 330-1, 368-73.

NAME - **Thomas Hatyer Lewis** [1818-1898]

MEMBERSHIP OF F.A.B.S. - March 1859 to January 1860.

ARCHITECTURAL EDUCATION - Articled to Joseph T. Parkinson [dates?]. In office of William Tite [dates?]. R.A. Schools 1837-?

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - In partnership with Thomas Finden c.1845-57.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 10th of March 1845. Elected F.R.I.B.A. 7th of January 1852, proposed by W. Tite, J. Shaw and S. Angell. [Refused Presidency for 1882]. Vice-President 1865-6, 1878-82. Honorary Secretary 1860-1. Member of Council 1862-3, 1883-8. Board of Examiners 1860-73. Architectural Examination Committee 1874-5. District Surveyors Examination Board 1875-8. Board of Examiners in Architecture 1882. Literature Committee Chairman 1888-9.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Architectural Photographic Society [dates?]. Royal Architectural Museum [dates?]. Architects' Benevolent Fund [date?].

ARCHITECTURAL AWARDS - R.A. Silver Medal 1839.

TEACHING POSTS HELD - Professor of Architecture at University College London 1864-81. Emeritus Professor 1881. Dean of Faculty of Arts and Laws 1870-71.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. 1862. Freemason, Master of Quatuor Coronati Lodge [dates?].

PUBLICATIONS - The Fine Arts and Their Connection with Education [1865]. The Holy Places of Jerusalem [1888]. Contributor on architecture to Encyclopaedia Britannica [1875-89].

OTHER INFORMATION - Travelled on the continent [dates?].

OBITUARY NOTICES - The Builder, Vol. 75, 1898, p. 565. RIBAJ, Vol. 6, 1899, pp. 99, 104, 126-30.

NAME - **William Lightly** [?-?]

MEMBERSHIP OF F.A.B.S. - February 1859 to July 1865.

ARCHITECTURAL EDUCATION - Articled to Edward I'Anson [dates?].

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 11th of January 1858, proposed by E. I'Anson, T. L. Donaldson and C. Fowler. Elected F.R.I.B.A. 16th of May 1864.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Honorary Secretary of the Architectural Photographic Society [dates?].

OBITUARY NOTICES - The Builder, Vol. 23, 1865, p.437. R.I.B.A. Proceedings, 1865/6, p. 1.

NAME - James Morant Lockyer [1823/4-1865]

MEMBERSHIP OF F.A.B.S. - February 1859 to October 1861.

GENERAL EDUCATION - Ilminster Grammar School [dates?]. University College London [studied Italian] [dates?].

ARCHITECTURAL EDUCATION - Articled to Thomas Little [dates?], then Charles Parker [dates?], then Sydney Smirke [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - Took over practice of his father in 1847. In partnership with Augustus Hullock Morant from 1861.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 21st of February 1848. Elected F.R.I.B.A. 19th of December 1859. Retired 6th of January 1862 and made Honorary Member 14th of December 1863.

ARCHITECTURAL AWARDS - University College London Travel Scholarship 1844-5.

OTHER INFORMATION - Travelled on continent 1845-47. Became blind.

OBITUARY NOTICES - R.I.B.A. Proceedings, 1864/5 [Suppl.], pp. 2-3.

NAME - Edwin Landseer Lutyens [1869-1944]

MEMBERSHIP OF F.A.B.S. - May 1909 to January 1944.

GENERAL EDUCATION - Educated at home by family.

ARCHITECTURAL EDUCATION - South Kensington Schools 1885-87. Articled to E. George and H. Peto 1887-89.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1889.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 1906 . Vice-President 1924-25. Member of Council 1906-11

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. 1887. President of the Incorporated Association of Architects and Surveyors [dates?].

ARCHITECTURAL AWARDS - Royal Gold Medal 1921. Gold Medal of American Institute of Architects 1924.

ARCHITECTURAL POSTS HELD - Consulting Architect Hampstead Garden Suburb 1908-09. Architect to the New Delhi Planning Commission 1913-30. Architect to the Imperial War Graves Commission 1917-?. Consulting Architect to the London Road Survey 1934-44.

OTHER HONOURS AND AWARDS - Knighted in 1918. Appointed K.I.C.E. in 1930. Made O.M. 1942. Officier Legion d'Honour 1924. Honorary degree LL.D. University of Liverpool 1928. Honorary degree D.C.L. University of Oxford 1933.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1913. R.A. 1920. President R.A. 1938-44. F.S.A. [dates?]. Member of Royal Fine Art Commission 1924-?. A.W.G. 1903-?. Master of A.W.G. 1933. Athenaeum 1907, Arts Club [dates?], Garrick Club [dates?].

OBITUARY NOTICES - The Builder, Vol. 167, 7th of January 1944, pp. 6-8. RIBAJ, Vol. 51, 1944, 51-9.

NAME - Mervyn Edmund Macarney [1853-1932]

MEMBERSHIP OF F.A.B.S. - May 1890 to October 1932.

GENERAL EDUCATION - Private education [dates?]. Lincoln College, University of Oxford 1873-77.

ARCHITECTURAL EDUCATION - Articled to R. N. Shaw 1877-80.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1880.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 11th of March 1889, proposed by J. Belcher, E. George and J. D. Sedding. Resigned in 1891, re-elected in 1906. Member of council 1908-9. Board of Architectural Education 1904-9. Literature Committee 1890.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Honorary Corresponding member of the American Institute of Architects [dates?]. Architectural Publication Society [dates?].

ARCHITECTURAL POSTS HELD - Surveyor to the Dean and Chapter of St Paul's Cathedral 1906-31. Consulting Architect to Durham Cathedral [dates?].

OTHER HONOURS AND AWARDS - Knighted 1930.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. [dates?]. St George's Art Society 1883.

Founder member of A.W.G. 1883-1931. Master A.W.G. 1900. Founder member of the Arts and Crafts Society [dates?]. New Universities Club [dates?]. Arts Club [dates?]. President of the Orpheus Glee Club [dates?].

PUBLICATIONS - English Houses and Gardens of the 16th and 17th Centuries [1908]. Recent English Domestic Architecture [1909]. Later Renaissance Architecture in England [with J. Belcher] [1901]. The Practical Exemplar of Architecture [1908-27].

OTHER INFORMATION - Travelled on continent and U.S.A. 1879-80. Sole editor of the Architectural Review 1906-20 having previously served on the editorial committee [dates?].

OBITUARY NOTICES - The Builder, Vol. 143, 1932, p. 760, 765, 846. RIBAJ, Vol. 40, 1933, p. 25-6.

NAME - William Eden Nesfield [1835-1888]

MEMBERSHIP OF F.A.B.S. - January 1860 to September 1867.

GENERAL EDUCATION - Eton College 1844-49.

ARCHITECTURAL EDUCATION - Articled to W. Burn 1850-53, then his uncle A. Salvin 1853-56.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1859. Retired from practice in 1881.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 22nd of April 1861, proposed by A. Salvin, T. L. Donaldson and C. R. Cockerell. Resigned 1869.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. 1851.

MEMBERSHIP OF SOCIETIES AND CLUBS - Freemason, Westminster and Keystone Lodge 1864-1888.

PUBLICATIONS - Specimens of Mediaeval Architecture Chiefly Selected from examples of the 12th and 13th Centuries in France and Italy [1862].

OTHER INFORMATION - Travelled on continent 1856-58.

OBITUARY NOTICES - The Builder, Vol. 54, 1888, p.225, 229, 244, 269.

NAME - Ernest Newton [1856-1922]

MEMBERSHIP OF F.A.B.S. - July 1902 to January 1922.

GENERAL EDUCATION - Blackheath [dates?]. Uppingham ?- 1873.

ARCHITECTURAL EDUCATION - Articled to R. N. Shaw 1873-76 and chief assistant in his office until 1879.

IN ARCHITECTURAL PRACTICE FROM - February 1880 .

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. on the 11th of June 1888, proposed by J. D. Sedding, R. P. Spiers and H. Stannus. Resigned 1891, re-elected 1906. P.R.I.B.A. 1914-17. Vice-President 1910-3. Member of Council 1906-9, 1917-?. Board of Architectural Education Member 1908-9, 1914-8, Chairman 1912-3, Vice-Chairman 1910, Honorary Secretary 1911.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Honorary Member de la Societe Centrale de Architecture de Belgique. Officer d'Academie de France. Membre Correspondant de la Societe des Architectes Diplomes par le Government.

ARCHITECTURAL AWARDS - Royal Gold Medal 1918.

ARCHITECTURAL POSTS HELD - Head of Building Licenses Regulations Department in Ministry of Munitions 1914-17. Architect to the Athenaeum [dates?].

TEACHING POSTS HELD - Member of Prix de Rome Faculty. Visitor to R.A. Architectural School.

OTHER HONOURS AND AWARDS - Awarded C.B.E. 1920. Officier de l'Ordre de la Couronne [Belgium][date?].

MEMBERSHIP OF SOCIETIES AND CLUBS - Elected A.R.A. 1911, R.A. 1919 and R.A. council member 1920-1. St George's Art Society 1883. Founder member A.W.G. 1883-1922. Freemason [dates?]. Athenaeum 1916.

PUBLICATIONS - A Book of Country Houses [1903]. A Book of Houses [1890]. Sketches for Country Residences [1883]. English Domestic Architecture [ed.] [1923]. He was also co-editor of The Architectural Review 1904-20.

OTHER INFORMATION - Studied Dutch language and French conversation and literature. Played the violin and studied acting.

OBITUARY NOTICES - The Builder, Vol. 122, 1922, pp. 180-1 [by A. Webb]. RIBA J, Vol. 29, 1922., p. 191 [by R. T. Blomfield], 212. The Architect's Journal, Vol. 55, 1922, pp. 187-91, 229-31.

NAME - **John Norton** [1823-1904]

MEMBERSHIP OF F.A.B.S. - February 1859 to January 1902.

GENERAL EDUCATION - Bristol Grammar School [dates?]. University College London [dates?].

ARCHITECTURAL EDUCATION - Articled to Benjamin Ferry 1846-?.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - ?. In partnership with Phillip Edward Massey [dates?].

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 4th of February 1850. Elected F.R.I.B.A. 30th of November 1857. Member of Council 1860-1. Library Committee 1887.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. [dates?]. President of A.A. 1858-59. Architectural Photographic Society [dates?].

ARCHITECTURAL AWARDS - First prize University College London Architectural Classes 1848.

ARCHITECTURAL POSTS HELD - Architect to the Empire Club. Architect to the St James's Club. Architect for the Freehold Estate of the Crystal Palace Company. Architect for the Ascot Land Company. Architect for the Totland Bay Estate Company. Architect for the Langland Bay Estate Company.

MEMBERSHIP OF SOCIETIES AND CLUBS - Honorary Secretary to the Arundal Society 1848-98. Member of Council of Artists' General Benevolent Institution [dates?].

OBITUARY NOTICES - The Builder, Vol. 87, 1904, p. 526. RIBA J, Vol. 12, 1905, p. 63, 68.

NAME - **John Loughborough Pearson** [1817-1897]

MEMBERSHIP OF F.A.B.S. - December 1867 to December 1897.

ARCHITECTURAL EDUCATION - Articled to Ignatius Bonomi in 1831, staying in his office until 1841. Worked for A. Salvin then Phillip Hardwick during 1842.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1843.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 5th of March 1860. Member of Council 1862-3, 1867-9, 1877-81. Board of Examiners in Architecture 1894.

ARCHITECTURAL AWARDS - Royal Gold Medal 1880. Gold Medal Paris Exhibition 1878.

ARCHITECTURAL POSTS HELD - Architect to Lincoln Cathedral 1870-?. Consulting Architect to the Incorporated Church Building Society [dates?]. Consulting Architect to Exeter Cathedral [dates]. Consulting Architect to Gloucester Cathedral [dates?].

OTHER HONOURS AND AWARDS - Knight of Legion d'Honneur 1878.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. 1853 [not formally admitted!], A.R.A. 1874. R.A. 1880. Athenaeum 1887.

OBITUARY NOTICES - The Builder, Vol. 73, 1897, p. 514, 539, Vol. 74, 1898, p.90. RIBA, Vol. 5, 1898, p. 106, pp. 113-21.

NAME - Francis Cramner Penrose [1817-1903]

MEMBERSHIP OF F.A.B.S. - March 1883 to January 1888.

GENERAL EDUCATION - Bedford Grammar School 1825-29. Winchester College 1829-35. Magdalene College, University of Cambridge 1839-42.

ARCHITECTURAL EDUCATION - Articled to Edward Blore 1835-39.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 26th of January 1846. Elected F.R.I.B.A. 3rd of April 1848, proposed by E. Blore, W. Tite and T. L. Donaldson. P.R.I.B.A. 1894-95. Honorary Secretary for Foreign Correspondence 1860-2. Member of Council 1867, 1882-8. Board of Examiners 1860-3, 1867. Architectural Examination Committee 1874-7. Library Committee 1878-9.

ARCHITECTURAL AWARDS - Royal Gold Medal 1883.

ARCHITECTURAL POSTS HELD - Surveyor to the Fabric of St Paul's Cathedral 1852-99. With Joseph Gwilt drew up proposals for the Metropolitan Building Act of 1855.

TEACHING POSTS HELD - First Director of the British School of Archaeology in Athens 1886-7, then 1890-91.

OTHER HONOURS AND AWARDS - Knight of the Order of St Saviour [Greece]. Honorary Fellow of Magdalene College, Cambridge 1884. Honorary degree Litt.D. Canterbury University 1898. Honorary degree D.C.L. Oxford University 1898.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. 1898. F.R.S. 1894. F.R.A.S. 1867.

Antiquary to the R.A. 1898. Member of the Pudding Club! [Oxford and Cambridge graduates society] Athenaeum Club. President of Architects' Benevolent Society 1895.

PUBLICATIONS - Principles in Athenian Architecture [1851] [Enlarged and revised edition 1888]. Many papers delivered to the R.I.B.A. and reprinted in its Transactions and Journal between 1850 and 1902.

OTHER INFORMATION - Rowed for Oxford 1840-42. Travelled in France, Germany, Italy and Greece 1842-47 first as Travelling Bachelor of the Cambridge University 1842-45, then commissioned by the Society of Dilettanti to study entasis in Parthenon columns 1846-7. In 1851 inventor with Mr. Bennett of the helicograph, an instrument for geometrically describing the ionic volutes and the scroll work of Grecian architecture.

OBITUARY NOTICES - The Builder, Vol. 84, 1903, pp. 201-2. RIBA, Vol. 10, 1903, p. 213, 220, pp. 337-46; Vol. 11, 1904, p.455.

NAME - Richard Popplewell Pullan [1825-1888]

MEMBERSHIP OF F.A.B.S. - November 1876 to December 1878.

GENERAL EDUCATION - Christ's Hospital [dates?].

ARCHITECTURAL EDUCATION - Articled to Richard Lane [dates?]. Assistant to M. D. Wyatt 1854.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1855.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 4th of March 1861. Member of Council 1876. Architectural Examination Committee 1876.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - None.

ARCHITECTURAL POSTS HELD - Architect to Foreign Office Haicarnassus Excavation Expedition 1857. Architect to Society of Dilettanti Excavation Expedition to Teos 1862. Architect to Society of Dilettanti Excavation Expedition to Priene 1869.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. [date?]. Member of Royal Archaeological Society [date?].

PUBLICATIONS - Byzantine Architecture [with C. Texier] [1864]. Principle Ruins of Asia Minor [with C. Texier] [1865]. The Alter, its Baldachin and Rederos [1873]. Catalogue of Views illustrative of Expeditions to Asia Minor [1876]. Remarks on Church Decoration [1878]. Eastern

Cities and Italian Towns [1879]. Elementary Lectures on Christian Architecture [1879]. Antiquities of Ionia. By the Society of Dilittanti. Part the Fourth. [1881]. Studies in Architectural Style [1883]. Architectural Designs of W. Burges [1883]. The House of W. Burges [1886]. Architectural Designs of W. Burges [2nd series][1887]. Studies in Cathedral Design [1888].
OBITUARY NOTICES - The Builder, Vol. 54, 1888, p. 319, 341. R.I.B.A. Transaction 1890, pp. 249-54.

NAME - Giles Gilbert Scott [1880-1960]

MEMBERSHIP OF F.A.B.S. - June 1920 to 1960.

GENERAL EDUCATION - Beaumont College, Old Windsor [dates?].

ARCHITECTURAL EDUCATION - Articled to Temple Moore ?-1903.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1903.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. [date?]. P.R.I.B.A. 1933-35. Member of Council [dates?].

ARCHITECTURAL AWARDS - Royal Gold Medal 1925.

ARCHITECTURAL POSTS HELD - Architect for Liverpool Cathedral 1907-60.

OTHER HONOURS AND AWARDS - Knighted 1924, O.M. 1944. Knight of the Order of St Olaf [date?]. Honorary degree LL.D. University of Canterbury [date?]. Honorary degree L.L.D.

University of Liverpool [date?]. Honorary degree L.L.D. Trinity College, University of Toronto [date?]. D.C.L. [date?].

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1918, R.A. 1922.

OTHER INFORMATION - Grandson of Sir George Gilbert Scott R.A. [1811-78], son of George Gilbert Scott Jnr. [1839-97], nephew of John Oldrid Scott [1841-1913], brother of Adrian Gilbert Scott [1883-1963].

OBITUARY NOTICES - The Builder, Vol. 199, 1960, pp. 345-46., 360. RIBA J, Vol. 69, March 1960, p. 149.

NAME - Bright Smith [1829-1864]

MEMBERSHIP OF F.A.B.S. - July 1861 to November 1863.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 19th of February 1855.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - None.

ARCHITECTURAL AWARDS - R.I.B.A. book prize 1848, 1850.

NAME - Thomas Roger Smith [1830-1903]

MEMBERSHIP OF F.A.B.S. - February 1859 to March 1903.

GENERAL EDUCATION - Private education.

ARCHITECTURAL EDUCATION - Articled to Phillip Hardwick ?-1853.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1855. In partnership with Arthur John Gale ?-1891 and with son Ravenscroft Elsey Smith from 1888-?.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 31st of March 1856. Elected F.R.I.B.A. 23rd of March 1863. Member of Council 1867-9, 1883-7. Auditor 1881. Board of Examiners Member 1879-85, 1889-90, 1900-1, Chairman 1896-9, Vice-Chairman 1886-8, 1891-5. Architectural Examination Committee 1874-7. Library Committee 1880-3.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. 1851. President of A.A. 1860-61, 1863-64.

ARCHITECTURAL POSTS HELD - District Surveyor for Southwark and North Lambeth 1874-82. District Surveyor for West Wandsworth 1882-1903. Surveyor to the Licensing Justices of Wimbledon and Wandsworth [dates?]. Chairman [representing the R.I.B.A.] on the Joint Committee [with the Surveyors Institution] Amendments to the Law of Ancient Lights 1900. President of the British Institute of Certified Carpenters. Member of the Council of the Sanitary assurance Association. Chairman of the Joint Committee for the Trades Training School of the Carpenters' and other allied City Companies.

TEACHING POSTS HELD - Professor of Architecture and Building Construction at University College London 1880-?. Lecturer and Examiner for the Carpenters' Company [dates?]. Examiner in Architecture for the Science and Art Department, South Kensington [dates?]. Examiner to the City and Guilds Institute [dates?].

MEMBERSHIP OF SOCIETIES AND CLUBS - Master of the Carpenters Company 1901.

PUBLICATIONS - Acoustics [1861]. Architecture, Classic and Early Christian [1882]. Gothic and Renaissance Architecture [with John Slater] [1888].

OTHER INFORMATION - Travelled on the continent 1853-55. Founder and editor of The Architect 1869-?.

OBITUARY NOTICES - The Builder, Vol. 84, 1903, p. 369. RIBA J, Vol. 10, 1903, pp. 276-7, p. 284.

NAME - **John James Stevenson** [1831-1908]

MEMBERSHIP OF F.A.B.S. - February 1879 to April 1908.

GENERAL EDUCATION - Glasgow Grammar School [dates?]. University of Glasgow, M.A. [dates?]. Theological College Edinburgh [dates?]. University of Tubingen, Germany [dates?].

ARCHITECTURAL EDUCATION - Articled to David Bryce 1856-58. Worked in office of Sir G. G. Scott 1858-59.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - ?. In partnership with Campbell Douglas 1860-69, then Edward Robert Robson 1870-75, then Harry Redfern 1896-1908.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 23rd of June 1879, proposed by J. Honeyman, O. Hansard and A. Cates. Literature Committee 1888-9.

TEACHING POSTS HELD - Visiting lecturer A.A. 1875.

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. [dates?]. Committee member of the Society for the Protection of Ancient Buildings [dates?]. A.W.G. 1894-1908.

PUBLICATIONS - Architectural Restoration: its principles and practice [1877]. House Architecture [2 Vols.] [1880].

OTHER INFORMATION - Travelled on continent 1859-60.

OBITUARY NOTICES - The Builder, Vol. 94, 1908, p.551. RIBA J, Vol. 15, 1908, p. 455, 482.

NAME - **Leonard Aloysius Stokes** [1858-1925]

MEMBERSHIP OF F.A.B.S. - February 1904 to December 1919.

GENERAL EDUCATION - Privately educated at home due to poor health [dates?].

ARCHITECTURAL EDUCATION - Articled to Samuel Joseph Nicholl 1871-74. In office of James Gandy 1875. Clerk of Works at Christ Church Cathedral, Dublin for G. E. Street 1876. Then assistant in offices of James Piers St Aubyn, T. E. Collcutt, and G. F. Bodley and T. Garner. Entered R.A. Schools in 1878.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1880.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 9th of January 1882, proposed by G. E. Street, J. P. St Aubyn and R. P. Spiers. Elected F.R.I.B.A. 16th of June 1890, proposed by T. E. Collcutt, A. Waterhouse and A. Webb. P.R.I.B.A. 1910-11. Vice-President 1905-8. Member of Council 1890-1, 1898-1903, 1909, 1912-4. Board of Architectural Education 1904-12.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. 1875. President of A.A. 1889-92.

ARCHITECTURAL AWARDS - Royal Gold Medal 1919. Silver Medal, Architectural Section, Paris Exhibitions 1889, 1900. Pugin Travelling Studentship 1880. R.I.B.A. Silver Medal [date?]. Soane Medallion [date?].

ARCHITECTURAL POSTS HELD - Member of the Committee for the King Edward Memorial 1908.

OTHER HONOURS AND AWARDS - C.B.E. 1919.

MEMBERSHIP OF SOCIETIES AND CLUBS - AWG 1886-1914. Member of Royal Commission for Historic Monuments [England] 1908-?. Councillor Westminster City Council [dates?]. Arts Club. Whitehall Club.

OTHER INFORMATION - Travelled in Germany and Italy 1881-82.

OBITUARY NOTICES - The Builder, Vol. 130, 1926, p.7. RIBA, Vol. 33, 1926, pp. 148-50.

NAME- **Walter John Tapper** [1861-1935]

MEMBERSHIP OF F.A.B.S. - July 1918 to September 1935.

ARCHITECTURAL EDUCATION - Articled to Rowell and Sons 1874. In office of Basil Champneys 1882. Chief assistant to Bodley and Garner for 18 years.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1893.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 3rd June 1889, proposed by A. Cates, J. Brooks and J. Slater. Elected F.R.I.B.A. 1912. P.R.I.B.A. 1927-29. Member of Council 1911-4. Honorary Examiner Intermediate and Final Examination 1910-1.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Member of A.A. [dates?].

ARCHITECTURAL POSTS HELD - Surveyor to York Minster 1928-?. Surveyor to Westminster Abbey [dates?]. Consulting Architect to the Gas Light and Coke Company 1924-?.

OTHER HONOURS AND AWARDS - Knighted 1936, K.C.V.O. 1935.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1926, R.A. 1935. A.W.G. [date?]. F.S.A. [dates?].

OBITUARY NOTICES - The Builder, Vol. 149, 1935, pp. 526, 532. RIBA, Vol. 43, 1935, pp. 1158-60.

NAME - **Edward Prioleau Warren** [1856-1937]

MEMBERSHIP OF F.A.B.S. - April 1910 to September 1930.

GENERAL EDUCATION - Clifton College [dates?]. University of Bristol [dates?].

ARCHITECTURAL EDUCATION - Articled to G. F. Bodley and T. Garner [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - Passed qualifying examination 1882.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 9th April 1883, proposed by F. C. Penrose, T. H. Watson and H. Jones. Literature Committee Member 1910, Chairman 1911-14.

ARCHITECTURAL POSTS HELD - Seconded as architect to Serbian Army in First World War.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.W.G. 1892, Master A.W.G. 1913. F.S.A. [dates?].

PUBLICATIONS - Biography of Bodley [date?].

OBITUARY NOTICES - The Builder, Vol. 153, 1937, p. 965. RIBA, Vol. 45, 1937, pp. 203-4.

NAME - **Alfred Waterhouse** [1830-1905]

MEMBERSHIP OF F.A.B.S. - December 1878 to December 1898.

GENERAL EDUCATION - Friends School Grove House, Tottenham, London [dates?].

ARCHITECTURAL EDUCATION - Articled to Richard Lane 1848-53.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1853 in Manchester. Office in London from 1865. In partnership with his son Paul Waterhouse from 1891. Retired in 1901.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 4th of March 1861. P.R.I.B.A. 1888-90. Vice-President 1870-2, 1885-7. Member of Council 1866-8, 1877-84. Board of Examiners 1870. Board of Examiners in Architecture Member 1882-8, 1892-5, Chairman 1896-1900.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. 1866.

ARCHITECTURAL AWARDS - Royal Gold Medal 1878. Gold Medal Paris Exhibition 1869. Rappel Paris Exhibition 1878.

ARCHITECTURAL POSTS HELD - Committee member for the Imperial Institute [dates?].

Committee member for the Westminster Abbey Commission [dates?]. International Juror Paris

Exhibition 1889. Member of Fine Arts Committee of the Royal Commission for Paris Exhibition 1900. President of the Polytechnic School of Architecture 1902.

TEACHING POSTS HELD - Visiting lecturer A.A. [dates?].

OTHER HONOURS AND AWARDS - Lord of the Manor Yattendon, Berkshire.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1878. R.A. 1885 [retired 1903]. Treasurer of R.A. 1898. Member of the Royal and Imperial Academy, Vienna 1869. Associate of the Academie Royale des Sciences, des Lettres, et des Beaux-Arts de Belgique 1889. Member of the Royal Academy of Arts Brussels 1886. Member of the Royal Academy of Arts Milan 1888.

Member of the Royal Academy of Arts Berlin 1889. Member of the Royal Academy of Arts Antwerp 1887. Correspondant d'Academie des Beaux-Arts, Institute de France 1893. Honorary degree LL. D. Victoria University [date?]. President of the Society for checking the Abuses of Public Advertising [dates?]. Treasurer of the Artists' General Benevolent Institution [dates?].

PUBLICATIONS - 'Architects', Unwritten Laws and Ideals of Active Careers [ed., Miss Pitcairn] [1889].

OTHER INFORMATION - Travelled in France, Germany and Italy [dates?].

OBITUARY NOTICES - The Builder, Vol. 89, 1905, pp. 231, 237-8, 253-4. RIBA J, Vol. 12, 1905, pp. 605, 609-18.

NAME - Paul Waterhouse [1861-1924]

MEMBERSHIP OF F.A.B.S. - May 1913 to December 1924.

GENERAL EDUCATION - Eton College [dates?]. Balliol College, University of Cambridge, M.A. [Classics] [dates?].

ARCHITECTURAL EDUCATION - Articled to his father Alfred Waterhouse in 1880 and 1884-7. Passed qualifying examination in 1888.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - Remained as assistant and in partnership with his father 1891-1901. Was partner with son Michael Waterhouse 1919- 24.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 11th March 1889, proposed by A. Waterhouse, A. W. Blomfield and G. Aitchnison. Elected F.R.I.B.A. 11th March 1895, proposed by A. Waterhouse, W. Emerson, B. Ingelow and E. George. P.R.I.B.A. 1921-23. Vice-President 1915-8. Member of Council 1891-1910, 1914, 1919-?. Board of Examiners in Architecture 1892-1909.

Honorary Examiner in Intermediate and Final Examination 1915. Board of Architectural Education Member 1910-4, 1917, Vice-Chairman 1915, Chairman 1916. Literature Committee Member 1891-1903, 1912, Honorary Secretary 1889-90, Vice-Chairman 1904-10.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. Vice-President [dates?].

ARCHITECTURAL AWARDS - R.I.B.A. Essay Prize 1886.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.W.G. [date?]. F.S.A. [dates?]. Trustee of the Soane Museum [dates?].

PUBLICATIONS - Old Towns and New Needs [1912]. Sir Christopher Wren [1923].

OBITUARY NOTICES - RIBA J, Vol. 32, 1925, pp. 141-43.

NAME - Thomas Henry Watson [1839-1913]

MEMBERSHIP OF F.A.B.S. - January 1879 to 1911.

ARCHITECTURAL EDUCATION - Studied with his father John Burges Watson [dates?]. R.A. Schools [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - In practice with Robert Hesketh [dates?]. Later in partnership with his son Arthur Maryon Watson 1901-7.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 17th of February 1862, proposed by T. Bury, T. H. Wyatt and F. J. Francis. Elected F.R.I.B.A. 5th of November 1877, proposed by R. Hesketh, T. L. Donaldson and T. H. Wyatt. Auditor 1866. Architectural Examination Committee 1876-7, 1880. Board of Examiners in Architecture 1882-5, 1900-1. Board of Examiners 1885-1909. Honorary Examiner for Statutory Examination 1910-12.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - A.A. 1866. Vice-President A.A. 1869-70. President of A.A. 1870-1. Member of council of Royal Architectural Museum and Westminster school of Art 1901. President of London District Surveyors' Association 1905-6.

ARCHITECTURAL AWARDS - R.A. Gold Medal 1861. Three R.A. Silver Medals 1860. R.A. Travelling Scholarship 1863. R.I.B.A. President's Prize 1862. Soane Medallion 1864.

ARCHITECTURAL POSTS HELD - District Surveyor of St George's, Hanover Sq., [North] [dates?].

TEACHING POSTS HELD - Visiting lecturer A.A. 1870.

MEMBERSHIP OF SOCIETIES AND CLUBS - None.

OBITUARY NOTICES - The Builder, Vol. 104, 1913, p. 98. RIBAJ, Vol. 20, 1913, p. 195.

NAME - **Aston Webb** [1849-1930]

MEMBERSHIP OF F.A.B.S. - February 1894 to August 1930.

ARCHITECTURAL EDUCATION - Articled to Robert Richardson Banks and Charles Barry 1866-71. Studied A.A. classes [dates?].

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1874. Collaborated with Edward Ingress Bell [dates?] and in partnership with his son Maurice Everett Webb [dates?].

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 9th of February 1874, proposed by C. Barry, A. Frere and H. Currey. Elected F.R.I.B.A. 8th of January 1883, proposed by C. Barry, T. R. Smith and R. P. Spiers. P.R.I.B.A. 1902-3. Vice-President 1893-6. Honorary Secretary 1889-92. Member of Council 1886-8, 1897-1901. Board of Examiners in Architecture Member 1885-98, Chairman 1901. Board of Architectural Education Member 1910, Chairman 1912-8, Vice-Chairman 1911.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Member of A.A. 1867. President of A.A. 1884. Honorary member of the Société Centrale des Architectes Français [date?]. Honorary member of the American Institute of Architects [date?].

ARCHITECTURAL AWARDS - Royal Gold Medal 1905. Gold Medal American Institute of Architects 1907. Pugin Travelling Studentship 1873.

OTHER HONOURS AND AWARDS - Knighted 1904. C. B. 1909. K.C.V.O. 1914. G.C.V.O. 1925. Honorary degree L.L.D. University of Canterbury 1923. Albert Medal of the Royal Society of Arts 1927.

MEMBERSHIP OF SOCIETIES AND CLUBS - A.R.A. 1899. R.A. 1903. President of R.A. 1919-24. Member of the Royal Academy of Sweden 1924. F.S.A. [dates?]. Member of Royal Fine Art Institution 1924-?. Trustee of Soane Museum [dates?]. Chairman of the Executive of the London Society [dates?]. Treasurer of the Artists' General Benevolent Fund [dates?]. Arts Club [date?]. Athenaeum 1904. Conservative Club [date?].

PUBLICATIONS - London of the Future [ed.] [1921].

OTHER INFORMATION - Travelled on the continent 1871-72.

OBITUARY NOTICES - The Builder, Vol. 139, 1930, p. 329-30, 333, 380, 1034. RIBAJ, Vol. 37, 1930, p. 710, 744.

NAME - **Thomas Wells** [?-?]

MEMBERSHIP OF F.A.B.S. - October 1870 to October 1895.

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 2nd of December 1867, proposed by E. Christian, W. Burges, J. L. Pearson and J. P. Seddon.

OBITUARY NOTICES - RIBAJ, Vol. 3, 1896, p.359.

NAME - **Ralph Selden Wornum** [1847-1910]

MEMBERSHIP OF F.A.B.S. - April 1898 to November 1910.

ARCHITECTURAL EDUCATION - University College London ?-1863. South Kensington Schools 1864-65. Articled to T. R. Smith 1865-67. R.A. Schools 1866-?.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - 1876 in partnership with Edward Salmons until 1888.

MEMBERSHIP OF R.I.B.A. - Elected F.R.I.B.A. 19th of November 1888, proposed by E. Salmons, G. Aitchinson, T. R. Smith and J. Norton. Member of Council 1897. Board of Examiners in Architecture 1892-5, Vice-Chairman 1896-1909. Board of Architectural Education 1908-9.
ARCHITECTURAL AWARDS - Donaldson Medal University College London] 1864, 1865. R.A. Travelling Scholarship 1872.
MEMBERSHIP OF SOCIETIES AND CLUBS - Arts Club [date?].
OTHER INFORMATION - Travelled in France, Italy, Germany and Holland 1872-73.
OBITUARY NOTICES - The Builder, Vol. 99, 1910, p. 332. RIBAJ, Vol. 18, 1911, p. 68, 100.

NAME - **Matthew Digby Wyatt** [1820-1877]

MEMBERSHIP OF F.A.B.S. - May 1860 to August 1876.

ARCHITECTURAL EDUCATION - In office of his brother Thomas Henry Wyatt from 1836-?.
R.A. Schools 1837-?.

IN INDEPENDENT ARCHITECTURAL PRACTICE FROM - ?

MEMBERSHIP OF R.I.B.A. - Elected A.R.I.B.A. 3rd of December 1849. Elected F.R.I.B.A. 27th of November 1854, proposed by O. Jones, T. L. Donaldson and T. H. Wyatt. Vice-President 1860-1. Honorary Secretary 1855-59. Member of Council 1865-6. Board of Examiners 1860-1. Architectural Examination Committee 1975.

MEMBERSHIP OF OTHER ARCHITECTURAL BODIES - Member of Institute of Civil Engineers [date?]. Architectural Photographic Society [dates?].

ARCHITECTURAL AWARDS - Royal Gold Medal 1866. Telford Medal Institute of Civil Engineers [date?].

ARCHITECTURAL POSTS HELD - Surveyor too the East India Company 1855-?. Secretary to the Executive Committee for the 1851 Exhibition.

TEACHING POSTS HELD - Slade Professor of Fine Art, University of Cambridge 1869-72.

OTHER HONOURS AND AWARDS - Knighted 1869. Knight of the Legion of Honour [date?] .
Honorary degree M.A. University of Cambridge [date?].

MEMBERSHIP OF SOCIETIES AND CLUBS - F.S.A. [date?]. F.R.S. 1846. President of the Graphic Society [date?]. Freemason, Jerusalem Lodge [dates?]. Arts Club [date?].

PUBLICATIONS - Specimens of Geometrical Mosaic of the Middle Ages [1848]. A Report on the Eleventh French Exposition of the Products of Industry [1849]. The Industrial Arts of the Nineteenth Century [1851-53]. An Attempt to Define the Principles which should determine Form in the Decorative Arts, Lectures on the Results of the Great Exhibition [1852]. Specimens of Ornamental Workmanship in Gold, Silver, Iron, Brass and Bronze [1852]. Metalwork and its Artistic Design. [1852]. The Byzantine and Romanesque Courts in the Crystal Palace [with J. B. Waring] [1854]. The Italian Court in the Crystal Palace [with J. B. Waring] [1854]. The Renaissance Court in the Crystal Palace [with J. B. Waring] [1854]. Views of the Crystal Palace [1854]. An Address delivered in the Crystal Palace at the opening of an Exhibition of Works of Art belonging to the Arundel Society [1855]. Observations on Renaissance and Italian Ornament [in The Grammar of Ornament, O. Jones] [1856]. Paris Universal Exhibition; Report on Furniture and Decorations [1856]. Notices of Sculpture in Ivory [Arundel Society] [1856]. Specimens of Geometrical Mosaics manufactured by Maw and Co. [1857]. Influence Exercised on Ceramic Manufacturers by the late Herbert Minton [1858]. Illuminated Manuscripts as Illustrative of the Arts of Design [1860]. The Art of Illuminating [with W. R. Tymms] [1860]. Report on the Art of Decoration at the International Exhibition [1868]. Introduction and Notes on Examples of Decorative Design, Selected from Drawings of Italian Masters in the Uffizi at Florence [1869]. Fine Art; its History, Theory, Practice [Slade Lectures at Cambridge] [1870]. Report on Miscellaneous Paintings, London International Exhibition [1871]. An Architects Notebook in Spain [1872]. On the Most Characteristic Features of the Buildings of the Vienna Exhibition of 1873 [1874].

OTHER INFORMATION - Travelled on the continent 1844-46.

OBITUARY NOTICES - The Builder, Vol. 35, 1877, pp. 541, 545-47, 550. R.I.B.A. Transactions, 1877/8, pp. 7-8.

Appendix 2

This information has been compiled from ; Directory of British Architects 1834-1900 [compiled by A. Felstead, J. Franklin and L. Pinfield]; A. S. Gray, Edwardian Architecture. A Biographical Dictionary; W. G. Newton, F.A.B.S. An Outline of its Early History 1859-1909; L. Stephen and S. Lee [eds.], Dictionary of National Biography, earliest times to 1900; and C. Wood, The Dictionary of Victorian Painters.

NAME – Lawrence Alma-Tadema [1836-1912] [Painter]

EDUCATION – Gymnasium at Leewarden, Holland. Academy of Arts, Antwerp, 1852. Studied under Delaye in Antwerp. Pupil of Hendrick Leys.

HONOURS AND AWARDS – R.I.B.A. Gold Medal 1906. Knighted 1899. O.M. 1907.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1876. R.A. 1879. A.W.G. Honorary member 1898-1901.

NAME – Henry Hugh Armstead [1828-1905] [Sculptor]

EDUCATION – From the age of eleven worked in his fathers workshop as a heraldic chaser. School of Design, Somerset House 1841-?. Mr. Leigh's Academy, Maddox Street, London. Joined R.A. Schools [dates ?].

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1875. R.A. 1879.

NAME – John Belcher [1841-1913] [Architect]

EDUCATION – School in Luxembourg. Articled to his father John Belcher 1857. In office of Richard Bell [dates?] In father's office until 1865.

HONOURS AND AWARDS – Royal Gold Medal 1907.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – ARIBA 1879. FRIBA 1882. PRIBA 1904-6. A.R.A. 1900. R.A. 1909. A.W.G. 1883.

NAME – Joseph Edgar Boehm [1834-1890] [Sculptor]

EDUCATION – Studied in Paris, Rome and Vienna.

HONOURS AND AWARDS – Knighted 1889. Sculptor-in-Ordinary to Queen Victoria.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1878. R.A. 1880. Lecturer in sculpture at the R.A.. Member of the Athenaeum.

NAME – George Boyce [1826-1897] [painter]

EDUCATION – Trained as an architect.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Associate of the Old Watercolour Society 1864, member in 1877, retired in 1893. Member of the Hogarth Club.

NAME – John Brett [1831-1902] [Painter]

EDUCATION – Drawing classes in Dublin. R.A. Schools 1854.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1881. A.W.G. 1884. Master of A.W.G. [dates?]. Member of the Royal Astronomical Society 1871.

NAME – Thomas Brock [1847-1922] [Sculptor]

EDUCATION – Government School of Design Worcester [dates?]. Studio of J. H. Foley 1866-7. R.A. Schools 1867-?

HONOURS AND AWARDS – Knighted 1911. R.A. Sculpture Gold Medal 1869.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1883. R.A. 1891.

NAME – **T. Gaul Browning** [dates?] [Architect]

NAME – **Basil Champneys** [1842-1935] [Architect]
EDUCATION – Charterhouse School dates?. Trinity College, Cambridge University dates?.
Articled to J. Prichard.
HONOURS AND AWARDS – Royal Gold Medal 1912.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. dates?.

NAME – **George Clausen** [1852-1944] [Painter]
EDUCATION – St Mark's College Chelsea. Scholarship at National Art Training School dates?.
Assistant to Edwin Long dates?. Studied in Paris with Bouguereau and Robert-Fleury.
HONOURS AND AWARDS – Knighted 1927.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1895. R.A. 1908.
Professor of Painting at the R.A. 1903-6. A.W.G. 1893. Master of the A.W.G. 1909.

NAME – **Samuel Peyps Cockerell** [1844-1903] [Painter]
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. 1891.

NAME – **T. B. Cockerton** [no information available]

NAME – **Robert Cockrane** [1844-1916] [Architect]
EDUCATION – Queen's University, Belfast 1862-?. Articled to Henry Smith 1867-74.
HONOURS AND AWARDS – I.S.O. date?. LL.D. Queen's University, Belfast.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – FRIBA 1892. F.S.A. dates?.
President of R.S.A.I. 1911-12. M.I.C.E.I. 1882. P.I.C.E.I. 1904-6.

NAME – **William Robert Colton** [1867-1921] [Sculptor]
EDUCATION – Lambeth School of Art dates?. South Kensington Schools dates?. R.A. Schools 1889-?.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1903. R.A. 1919.
Professor of Sculpture at R.A. 1907-11. A.W.G. 1894-1903.

NAME – **Martin Conway** [1856-1937] [Art Critic and Mountaineer]
EDUCATION – Repton School dates?. Trinity College, Cambridge University dates?.
HONOURS AND AWARDS – Knighted 1895. Awarded a peerage in 1931. Honorary degrees awarded by Durham and Manchester Universities in 1919.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Roscoe Professor of Art, Liverpool University 1885-8. Slade Professor of Fine Art, Cambridge University 1901-4. Director-General of the Imperial War Museum 1917-?. President of the Alpine Club 1902-4. President of the Alpine Ski Club 1908.

NAME – **Giovanni Costa** [1826-1903] [Painter]
EDUCATION – Studied in Rome 1846

NAME – **Devey-Browne** [no information available].

NAME – **Walter Donne** [1867-1916] [Painter]
EDUCATION – Trained at the Ecole des Beaux-Arts dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Principal of Grovesnor Life School. A.W.G. 1907-16.

NAME – Thomas Drew [1838-1910] [Architect]

EDUCATION – Pupil of Charles Lanyon 1854. Principal assistant to W. G. Murray 1862-7.

HONOURS AND AWARDS – Knighted 1900.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – FRIBA 1874. President of the Royal Institute of Architects of Ireland 1895-7..

NAME – George Du Maurier [1834-1896] [Writer and Illustrator]

EDUCATION – University College, London 1851-?. Studied art in Paris 1856-7. Studied art in Antwerp 1857-60.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Worked for Punch from 1864.

NAME – Lionel Earle [1866-1948] [Civil Servant]

EDUCATION – Marlborough School dates/. Educated in Gottingen and the Sorbonne dates?. Merton College, Oxford University dates?.

HONOURS AND AWARDS – C.B. 1911. K.C.B. 1916. K.C.V.O. 1921. G.C.V.O. 1933.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Permanent Secretary of the Office of Works 1912-33. Helped to establish the Royal Fine Art Commission in 1924.

NAME – Alfred East [1849-1913] [Painter and Etcher]

EDUCATION – Kettering Grammar School dates?. Government School of Art, Glasgow 1875. Studied in Paris at the Ecole des Beaux-Arts dates?.

HONOURS AND AWARDS – Knighted 1910. Cavaliere of the Crown of Italy 1903.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1899. R.A. 1913. A.W.G. 1891.

NAME – Horace Field [1861-1948] [Architect]

EDUCATION – Pupil of J. J. Burnet dates?. Articled to R. W. Edis dates?.

NAME – Edward Onslow Ford [1852-1901] [Sculptor]

EDUCATION – Academy of Fine Art Antwerp dates?. Studied under Wagnmuller in Munich dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1888. R.A. 1895. A.W.G. 1883. Master A.W.G. 1895.

NAME – George James Frampton [1860-1928] [Sculptor]

EDUCATION – Lambeth School of Art dates?. R.A. Schools 1882-7. Studied in Paris dates?.

HONOURS AND AWARDS – Knighted 1908. Gold Medal and Travelling Scholarship R.A. Schools date?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Slade School of Art. Director of Central School of Art 1894-?. A.R.A. 1887. R.A. 1902. A.W.G. 1887. Master A.W.G. 1902.

NAME – Alfred Gilbert [1854-1934] [Sculptor]

EDUCATION – Heatherly's School of Art, London dates?. R.A. Schools 1874. Studio of Boehm dates. Studied at the Ecole des Beaux-Arts dates?.

HONOURS AND AWARDS – Knighted 1932. M.V.O. 1897.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1887. R.A. 1892. Professor of Sculpture R.A. 1901-8. A.W.G. 1888.

NAME – Edmund William Gosse [1849-1928] [Writer]

HONOURS AND AWARDS – Knighted 1925. C.B. 1912. Order of St Olaf 1901. Polar Star of Sweden 1908. Order of the Danneburg 1912. Legion of Honour 1925.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES -

NAME – **T. C. G. Gotch** [dates?] [Painter] [Brother of F.A.B.S. member J. A. Gotch]

NAME – **Thomas Anstey Guthrie** [1856-1934] [Writer]
EDUCATION – Kings College School dates?. Trinity Hall, Cambridge University dates?.

NAME – **Stanley H. Hamp**. [dates ?] [Architect]
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. 1904. A.W.G. committee member 1921-3.

NAME – **Henry Holiday** [1839-1927] [Painter]
EDUCATION – Leigh's School of Art, London 1854. R.A. Schools 1854.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. 1884. Editor of Aglaia The Journal of the Healthy and Artistic Dress Union dates?.

NAME – **Benjamin Ingelow** [?-1925] [Architect]
EDUCATION – Articled to A. S. Sheen 1852. Assistant to William Slater dates?.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – FRIBA 1882. Partner of Richard Carpenter from 1872.

NAME – **Charles Samuel Keane** [1823-1891] [Cartoonist and Illustrator].
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Worked for Punch and the Illustrated London News dates?. Member of the Langham Sketching Club dates?.

NAME – **William Goscombe John** [1860-1952] [Sculptor]
EDUCATION – Studied with his father who worked for Burges at Cardiff Castle. Cardiff School of Art dates?. Lambeth School of Art dates?. R.A. Schools 1884. Studied in Paris with Mercie 1890-1.
HONOURS AND AWARDS – Knighted 1911. Gold Medal Paris Salon 1900. Gold Medal Royal Society of British Sculptors 1942. LL.D. Cardiff University date?. R.A. Gold Medal and Travelling Studentship 1889.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1899. R.A. 1909. A.W.G. 1891.

NAME – **Frederick Leighton** [1830-1896] [Painter and Sculptor]
EDUCATION – Studied in Florence, Frankfurt, Brussels and Paris dates?.
HONOURS AND AWARDS – Knighted 1878. Made Baronet 1886. Awarded a peerage 1896. D.C.L. Oxford University 1879. LL.D. Cambridge University 1879. LL.D. Edinburgh University 1879.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1864. R.A. 1868. President of the R.A. 1878-96.

NAME – **James Linton** [1840-1916] [Painter]
EDUCATION – Leigh's School of Art dates?.
HONOURS AND AWARDS – Knighted 1885.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Associate of the New Watercolour Society 1867. Member of the Royal Institute of Painters in Watercolour 1870. President of the Royal Institute of Painters in Watercolour 1884-98, 1909-16. A.W.G. 1884-91.

NAME – William James Locke [1863-1930] [Writer]
EDUCATION – Queen's Royal College, Trinidad dates?. St John's College, Cambridge University 1881-4.
HONOURS AND AWARDS – Chevalier of the Belgian Order of the Crown date?.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Secretary of the R.I.B.A. 1897-1907. Corresponding member of architectural societies in Holland, Spain, Portugal and America.

NAME – William John Loftie [1839-1911] [Antiquarian]
EDUCATION – Trinity College, Dublin University 1859-62. Took holy orders in 1865.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – F.S.A. 1872. Writer for The Guardian dates?.

NAME – William Mouat Loudan [1868-1925] [Painter]
EDUCATION – Dulwich College dates?. R.A. Schools dates?. \studied in Paris with Bougureau.
HONOURS AND AWARDS – R.A. Gold Medal and Travelling Scholarship date?.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. 1894-1924. Member of the National Portrait Society dates?.

NAME – Frank Lynn-Jenkins [1870-1927] [Sculptor]
EDUCATION – Lambeth School of Art dates?. R.A. Schools 1893-8.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. 1900.

NAME – Douglas Sutherland MacColl [1859-1948] [Painter, Art Critic and Art Gallery Director.]
EDUCATION – University College School, Hampstead, 1873-6. University College, London 1876-82. Lincoln College, Oxford University 1882-5.
HONOURS AND AWARDS – LL.D. Glasgow University 1907. D. Litt. Oxford University 1925. Newdigate Prize, Oxford University 18882.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Member of the New English Art Club 1906. Founder of the Contemporary Art Society date?. Honorary Associate of the R.I.B.A. date?. A.W.G. 1892. Art critic of The Spectator 1890-6. Art critic of the Saturday Review 1897-1906. Editor of the Architectural Review 1901-5. Council member of the British School in Rome 1925. Trustee of the Tate Gallery 1917-27. Member of the Royal Fine Art Commission 1925-9. Keeper of the Tate Gallery 1906-11.

NAME – Edgar Bertram Mackennal [1863-1931] [Sculptor]
EDUCATION – Studied with his father an architectural sculptor dates?. National Gallery Schools, Melbourne, Australia dates?. R.A. Schools 1893. Studied in Paris dates?.
HONOURS AND AWARDS – K.V.C.O. 1921.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1909. R.A. 1922. Head of Department of Pottery at Coal port Works, Shropshire.

NAME – Henry Stacy Marks [1829-1898] [Painter]
EDUCATION – Leigh's School of Art, London dates?. Studied in Paris 1851-3.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1870. R.A. 1878. A.W.G. 1884. Member of the Royal Watercolor Society dates?.

NAME – John Everett Millais [1829-1896] [Painter]
EDUCATION – Sass's School of Art 1838-9. R.A. Schools 1840-7.
HONOURS AND AWARDS – Baronet 1885. Officer order of St Leopold date?. Order of St Maurice date?. Honorary degree, Oxford University 1880. Honorary degree, Durham University date?. R.A. Gold Medal 1847.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1853. R.A. 1863.
President of the R.A. 1896. Member of the Academies of Vienna, Belgium, Antwerp, Rome and Madrid. Founder member of the Pre-Raphaelite brotherhood 1848-9.

NAME – Gerald Moira [1867-1959] [Painter and Muralist]

EDUCATION – R.A. Schools 1888-?.

HONOURS AND AWARDS – R.A. Armitage Prize date?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Principle of Edinburgh College of Art 1924-31.

NAME -Henry Moore [dates?] [Painter]

EDUCATION – Studied with father, William Moore dates?. York School of Design dates?. R.A. Schools dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1885. R.A. 1893.
Associate Royal Watercolour Society 1876. Member Royal Watercolour Society 1880.

NAME – David Murray [1849-1933] [Painter]

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1891. R.A. 1905.
Associate of the Royal Scottish Academy 1881. A.W.G. 1891.

NAME – Charles Nicholson [1867-1949] [Architect]

EDUCATION – Rugby School dates?. New College, Oxford University dates?. Articled to J. D. Sedding date?.

HONOURS AND AWARDS – R.I.B.A. Tite Prize 1893.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – FRIBA 1893. A.W.G. 1898-1921.

NAME – Walter William Oules [1848-1933] [Painter]

EDUCATION – Victoria College, Jersey dates?. R.A. Schools 1865-?.

HONOURS AND AWARDS – Chevalier Legion of Honour date?. Order of Leopold date?. Gold Medal winner at Berlin, Paris, Vienna and Munich dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1877. R.A. 1881.
Senior Academician R.A. 1924.

NAME – Barry Eric Pain [1876-1939] [Writer]

EDUCATION – Sedbergh School 1879-83. Corpus Christi College Cambridge University 1884-6.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Editor of Cornhill Magazine 1891-7. Editor of Today 1897-?.

NAME – Charles Stanley Peach [1858-1932] [Architect]

EDUCATION – Marlborough College dates?. University College, London dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – FRIBA 1892.

NAME – Frank Loughborough Pearson [1864-1947] [Architect]

EDUCATION – Pupil of father J. L. Pearson 1881.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – FRIBA 1900.

NAME – Charles Reed Peers [1868-1952] [Architect and Antiquarian]

EDUCATION – Charterhouse School dates?. King's College, Cambridge University 1890-?. Studied in Dresden and Berlin dates?. Articled to T. J. Jackson in 1893.

HONOURS AND AWARDS – Knighted 1931. C.B.E. 1924. Order of St Olaf 1936. D. Litt. Leeds University 1933. D. Litt. London University 1936. Honorary Fellow of King's College Cambridge University date?. R.I.B.A. Gold Medal 1933. Society of Antiquaries of London Gold Medal 1938.
MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – F.S.A. 1901. Secretary of F.S.A. 1908-21. Director of F.S.A. 1921-8. President of F.S.A. 1929-34. Fellow of the British Academy 1926. A.W.G. 1912-30.

NAME – **Henry Pegram** [1862-1937] [Sculptor]

EDUCATION – R.A. Schools 1881-?. Assistant to Hamo Thornycroft 1887-91.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1904. R.A. 1922. A.W.G. 1890.

NAME – **Godfrey Pinkerton** [1858-1937] [Architect]

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. 1925.

NAME – **Arthur Beresford Pite** [1861-1934] [Architect]

EDUCATION – Articled to Habershon and Pite 1876. South Kensington School of Art dates/. R.A. Schools dates?. University College, London University dates?.

HONOURS AND AWARDS – R.I.B.A. Donaldson Medal 1879. R.I.B.A. Soane Medallion 1882.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – ARIBA 1888. FRIBA 1896. A.W.G. 1884. Professor of Architecture Royal College of Art 1900-23. Architectural Director London County Council School of Building, Brixton 1905-28. President A.A. 1896.

NAME – **Frederick William Pomeroy** [1856-1924] [Sculptor]

EDUCATION – Lambeth School of Art dates?. R.A. Schools 1881-?. Studied in Paris and Rome dates?.

HONOURS AND AWARDS – R.A. Gold Medal and Travelling Studentship 1885.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1906. R.A. 1917. A.W.G. 1887. Master A.W.G. 1901.

NAME – **James Ferrier Pryde** [1866-1941] [Painter]

EDUCATION – George Watson's College, Edinburgh dates?. Royal Scottish Academy School dates/. Studied in Paris with Bouguereau dates/.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Vice-President of the International Society dates?.

NAME – **Halsey Ralph Ricardo** [1854-1928] [Architect]

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – FRIBA 1906. A.W.G. 1893-28. Master A.W.G. 1910.

NAME – **William Henry Romaine-Walker** [1854-1940] [Architect]

EDUCATION – Articled to G. E. Street dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – ARIBA 1881

NAME – **Richard Reynolds Rowe** [1824-1899] [Architect]

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – ARIBA 1854. FRIBA 1856. Surveyor to the City of Cambridge dates?. Surveyor to the Diocese of Ely 1871-?.

NAME – **John Pollard Seddon** [1827-1906] [Architect]

EDUCATION – Bedford School dates?. Articled to T. L. Donaldson 1847-51.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – ARIBA 1852. FRIBA 1860.

NAME – George Blackall Simonds [?-1929] [Sculptor]

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. 1884. Master of A.W.G. 1884-5.

NAME – Charles Sims [1873-1928] [Painter]

EDUCATION – National Art Training Schools, South Kensington 1890. Studied in Paris 1891-2. R.A. Schools 1893.

HONOURS AND AWARDS – R.A. Silver Medal date?. R.A. Landseer Scholarship date?. Gold Medal Carnegie Institute, Pittsburg 1912. Gold Medal Amsterdam 1912.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1907. R.A. 1915. Keeper of R.A. Schools 1920-6.

NAME – John Slater [1847-1924] [Architect]

EDUCATION – Articled to J. T. Newman 1865-8. Articled to T. R. Smith 1869-70. University College, London University dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – ARIBA 1879. FRIBA 1881.

NAME – Percival Gordon-Smith [1839/40-1904] [Architect]

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – ARIBA 1866. FRIBA 1879.

NAME – Marcus Stone [1840-1921] [Painter]

EDUCATION – Pupil of his father Frank Stone dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1876. R.A. 1886.

NAME – George Adolphus Storey [1834-1919] [Painter]

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1875.

NAME – George Edmund Street [1824-1881] [Architect]

EDUCATION – Collegiate School, Camberwell dates?. Articled to O. B. Carter in 1841-4. Articled to G. G. Scott 1844-9.

HONOURS AND AWARDS – R.I.B.A. Gold Medal 1879.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – FRIBA 1859. PRIBA 1881. A.R.A. 1866. R.A. 1871. R.A. Professor of Architecture 1880. F.S.A. 1853.

NAME – John Macallan Swan [1847-1910] [Painter]

EDUCATION – Worcester School of Art dates?. Lambeth School of Art dates?. R.A. Schools dates?. Studied in Paris dates?.

HONOURS AND AWARDS – LL.D. Aberdeen University date?. Silver Medal Paris 1879. Gold Medal Munich 1893 and 1897. 2 Gold Medals Chicago World Fair 1897. 3 Gold Medals Paris Exhibition 1900.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1894. R.A. 1905. A.W.G. 1887.

NAME – William Hamo Thornycroft [1850-1925] [Sculptor]

EDUCATION – Macclesfield Grammar School dates?.. University College School, London, dates?. Studied with his father, a sculptor, dates?. R.A. Schools 1869-?.

HONOURS AND AWARDS – Knighted 1917. R.A. Gold Medal 1875. R.I.B.A. Gold Medal 1923.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1881. R.A. 1888. A.W.G. 1884.

NAME – Anthony Trollope [1815-1882] [Writer]

EDUCATION – Harrow School dates?. Winchester School dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Surveyor for the Post Office 1834-64.

NAME – John Tweed [1869-1933] [Sculptor]

EDUCATION – Glasgow School of Art dates?. Ecole des Beaux-Arts 1893.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. 1904.

NAME – Charles Francis Annesley Voysey [1857-1941] [Architect]

EDUCATION – Articled to J. P. Seddon dates?.

HONOURS AND AWARDS – R.I.B.A. Gold Medal 1940.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.W.G. 1884. Honorary member of A.W.G. 1922.

NAME – Henry Shultz Wilson [1824-1902] [Writer]

EDUCATION – Private school in Highgate dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – Member of the Alpine Club dates?.

NAME – Edmund Woodthorpe [1812-1887] [Architect]

EDUCATION – Articled to P. Hardwick dates?.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – ARIBA 1839. FRIBA 1846. District Surveyor for Limehouse 1839-?. District Surveyor for Northern Division of London 1853-?.

NAME – Thomas Woolner [1825-1892] [Sculptor]

EDUCATION – R.A. Schools 1842-7.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – A.R.A. 1871. R.A. 1874. Professor of Sculpture R.A. 1877-9. Member of the Pre-Raphaelite Brotherhood 1848-?.

NAME – Thomas Henry Wyatt [1807-1880] [Architect]

EDUCATION – Articled to P. Hardwick dates?.

HONOURS AND AWARDS –R.I.B.A. Gold medal 1873.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – FRIBA 1839. PRIBA 1870-3. Honorary Secretary R.I.B.A. 1879-80. District Surveyor for Hackney 1832-61.

NAME – Alfred Bowman Yates [1867-1944] [Architect]

EDUCATION – Articled to A. Cates 1885-8. R.A. Schools 1889.

MEMBERSHIP OF SOCIETIES AND PROFESSIONAL BODIES – ARIBA 1890. FRIBA 1905. F.S.A. date?. In partnership with E. George.

Archive Sources

F.A.B.S. Minute Book, November 1928 to June 1969. [In the possession of the current F.A.B.S. secretary Simon Enthoven.]

F.A.B.S. Attendance Book, February 1933 to October 1972. [In the possession of the current F.A.B.S. secretary Simon Enthoven.]

R.I.B.A. Competitions Committee Minutes 1920-67.

R.I.B.A. Competitions Conditions Collection 1884-1935.

R.I.B.A. Library Register of Competitions, 1920-30.

R.I.B.A. Drawings Collection.

R.I.B.A., MSS, FABS file. This contains letters sent to the first F.A.B.S. secretary during the foundation of the society in 1859.

R.I.B.A.. MSS, Nomination Papers for Fellows and Associates.

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Illustrations

Figure 1.1 - Alphabetical Listing of F.A.B.S. Members 1859 to 1920.

Name	Date Born	Date Died	Joined F.A.B.S.	Left F.A.B.S.
G. Aitchinson	November 1825	May 1910	September 1865	January 1901 [Ro]
W. S. Barber	?	1898	February 1859 [F]	October 1865 [R]
E. M. Barry	June 1830	January 1880	December 1865	October 1872 [R]
W. Blakett	?	?	March 1859 [F]	April 1861 [R]
A. W. Blomfield	March 1829	October 1899	March 1859 [F]	January 1860 [R]
		Then rejoined in	December 1861	July 1863 [R]
C. J. Blomfield	1862	1932	June 1906	February 1908 [R]
R. T. Blomfield	1856	1942	April 1899	February 1930 [R]
W. Burges	December 1827	April 1881	September 1863	April 1881 [D]
W. D. Caroe	?	February 1938	February 1896	February 1938 [D]
R. H. Carpenter	July 1841	April 1893	December 1889	April 1893 [D]
W. F. Cave	September 1863	January 1939	November 1908	December 1929 [R]
J. H. Christian	1831 or 1832	June 1906	March 1859 [F]	June 1906 [D]
G. S. Clarke	?	July 1882	December 1863	July 1882 [D]
F. P. Cockerell	March 1833	November 1878	March 1859 [F]	November 1878 [D]
T. E. Colcutt	March 1840	October 1924	April 1901	December 1920 [Ro]
E. G. Dawber	1861	April 1938	May 1912	April 1935 [Ro]
G. Devey	1820	November 1886	November 1869	July 1870 [R]
C. L. Eastlake	March 1836	November 1886	March 1882	August 1886 [Ro]
W. Emerson	December 1843	December 1924	April 1888	November 1912 [R]
C. Fowler	1822 or 1823	December 1903	March 1859 [F]	December 1899 [Ro]
E. George	June 1839	December 1922	April 1898	December 1919 [Ro]
J. A. Gotch	September 1852	January 1942	April 1903	January 1942 [D]
A. Graham	1829 or 1830	February 1912	December 1886	December 1902 [R]
W. C. Green	1875	1960	December 1920	1960 [D]
O Hansard	April 1826	December 1897	March 1859 [F]	December 1897 [D]
C. F. Hayward	1830	July 1905	February 1859 [F]	July 1905 [D]
G. C. Horsley	1862	July 1917	April 1907	July 1917 [D]
J. James	1828	May 1875	February 1859 [F]	March 1869 [R]
H. Jones	May 1819	May 1887	March 1859 [F]	May 1887 [D]
W. Lightly	?	July 1865	February 1859 [F]	July 1865 [D]
J. M. Lockyer	1823 or 1824	March 1865	February 1859 [F]	October 1861 [Ro]
T. H. Lewis	July 1818	December 1898	March 1859 [F]	January 1860 [R]
E. L. Lutyens	March 1869	January 1944	May 1909	January 1944 [D]
M. E. Macartney	September 1853	October 1932	May 1900	October 1932 [D]
W. E. Nesfield	April 1835	March 1888	January 1860	September 1867 [R]
E. Newton	September 1856	January 1922	July 1902	January 1922 [D]
J. Norton	September 1823	November 1904	February 1859 [F]	January 1902 [Ro]
J. L. Pearson	July 1817	December 1897	December 1867	December 1897 [D]
F. C. Penrose	October 1817	February 1903	March 1883	January 1888 [R]
R. P. Pullan	March 1825	April 1888	November 1876	December 1878 [R]
G. G. Scott	1880	1960	June 1920	1960 [D]
B. Smith	1829	1864	July 1861	November 1863 [Ro]
T. R. Smith	July 1830	March 1903	February 1859 [F]	March 1903 [D]
J. J. Stevenson	1831	May 1908	February 1879	April 1908 [D]
L. A. Stokes	1858	December 1925	February 1904	December 1919 [Ro]
W. J. Tapper	1861	September 1935	July 1918	September 1935 [D]
E. P. Warren	1856	1937	April 1910	September 1930 [R]
A. Waterhouse	July 1830	August 1905	December 1872	December 1898 [R]
P. Waterhouse	1861	December 1924	May 1913	December 1924 [D]
T. H. Watson	November 1839	January 1913	January 1879	December 1911 [Ro]
A. Webb	May 1849	August 1930	February 1894	August 1930 [D]
T. Wells	?	?	October 1870	October 1895 ?
R. S. Wornum	1847	November 1910	April 1898	November 1910 [D]
M. D. Wyatt	July 1820	May 1877	May 1860	August 1876 [Ro]

Key

F - Founder member. R - Retired member. D - Died as member. Ro - Retired due to old age or ill health.

Figure 1.2 - Chronological and Graphical Listing of F.A.B.S. Members 1859 to 1930.

Name	Joined F.A.B.S.	<1859 ----- 1930>	Left F.A.B.S.
W. C. Green	December 1920	=====>	1960
G. G. Scott	June 1920	=====>	1960
W. J. Tapper	July 1918	=====>	September 1935
P. Waterhouse	May 1913	=====	December 1924
E. G. Dawber	May 1912	=====>	April 1935
E. P. Warren	April 1910	=====>	September 1930
E. L. Lutyens	May 1909	=====>	January 1944
W. F. Cave	November 1908	=====	December 1929
G. C. Horsley	April 1907	=====	July 1917
C. J. Blomfield	June 1906	=	February 1908
L. A. Stokes	February 1904	=====	December 1919
J. A. Gotch	April 1903	=====>	January 1942
E. Newton	July 1902	=====	January 1922
T. E. Colcutt	April 1901	=====	December 1920
M. E. Macartney	May 1900	=====>	October 1932
R. T. Blomfield	April 1899	=====>	February 1930
R. S. Wornum	April 1898	=====	November 1910
E. George	April 1898	=====	December 1919
W. D. Caroe	February 1896	=====>	February 1938
A. Webb	February 1894	=====>	August 1930
R. H. Carpenter	December 1889	=	April 1893
W. Emerson	April 1888	=====	November 1912
A. Graham	December 1886	=====	December 1902
F. C. Penrose	March 1883	=====	January 1888
C. L. Eastlake	March 1882	=====	August 1886
J. J. Stevenson	February 1879	=====	April 1908
T. H. Watson	January 1879	=====	December 1911
R. P. Pullan	November 1876	=	December 1878
A. Waterhouse	December 1872	=====	December 1898
T. Wells	October 1870	=====	October 1895
G. Devey	November 1869	=	July 1870
J. L. Pearson	December 1867	=====	December 1897
E. M. Barry	December 1865	=====	October 1872
G. Aitchinson	September 1865	=====	January 1901
G. S. Clarke	December 1863	=====	July 1882
W. Burges	September 1863	=====	April 1881
B. Smith	July 1861	=	November 1863
M. D. Wyatt	May 1860	=====	August 1876
W. E. Nesfield	January 1860	=====	September 1867
O Hansard	March 1859	=====	December 1897
J. H. Christian	March 1859	=====	June 1906
H. Jones	March 1859	=====	May 1887
F. P. Cockerell	March 1859	=====	November 1878
T. H. Lewis	March 1859	=	January 1860
C. Fowler	March 1859	=====	December 1899
W. Blackett	March 1859	=====	April 1861
A. W. Blomfield	December 1861	=	July 1863
	March 1859	=	January 1860
J. Norton	February 1859	=====	January 1902
W. S. Barber	February 1859	=====	October 1865
W. Lightly	February 1859	=====	July 1865
T. R. Smith	February 1859	=====	March 1903
J. M. Lockyer	February 1859	=	October 1861
J. James	February 1859	=====	March 1869
C. F. Hayward	February 1859	=====	July 1905

Figure 1.3 - Guests at F.A.B.S. Annual Recreation Meetings 1863 to 1918.

Year	Guest and Occupation.
1863	None.
1864	None.
1865	None.
1866	G. E. Street, Architect.
1867	A. Waterhouse, Architect [M]. P. G. Smith, Architect.
1868	T. H. Wyatt, Architect[R]. H. S. Marks, Painter.
1869	F. Leighton, Painter.
1870	T. Woolner, Sculptor. C. L. Eastlake, Writer/Architect [M].
1871	None.
1872	T. G. Browning, Architect. H. S. Wilson, Novelist/Essayist.
1873	J. E. Millais, Painter. G. Du Maurier, Novelist/Illustrator.
1874	A. Trollope, Novelist, C. S. Keane, Painter.
1875	J. J. Stevenson, Architect [M]. G. P. Boyce, Painter. R. R. Rowe, Architect.
1876	None.
1877	F. Leighton, Painter. G. Costa, Painter, S. P. Cockerell, Painter [R].
1878	J. E. Boehm, Sculptor.
1879	I. Alma-Tadema, Painter.
1880	W. W. Oules, Painter.
1881	H. H. Armstead, Sculptor.
1882	F. C. Penrose, Architect [M]. M. Stone, Painter. G. B. Simonds, Sculptor.
1883	G. A. Storey, Painter. W. H. Thornycroft, Sculptor.
1884	None.
1885	T. Woodthorpe, Architect. E. W. Gosse, Essayist/Poet.
1886	A. Graham, Architect [M]. H. Holiday, Painter.
1887	A. Webb, Architect [M]. A. Gilbert, Sculptor.
1888	J. Brett, Painter. F. C. Penrose, Architect/Writer [FM].
1889	H. Moore, Painter
1890	None.
1891	B. Ingelow, Architect.
1892	J. P. Seddon, Architect. T. Brock, Sculptor. D. Murray, Painter.
1893	J. Belcher, Architect. W. J. Loftie, Antiquarian.
1894	None.
1895	F. O. Ford, Sculptor. W. D. Caroe, Architect [M].
1896	J. A. Gotch, Architect [M]. G. Clausen, Painter. F. W. Pomeroy, Sculptor. Devey-Browne, ?.
1897	G. J. Frampton, Sculptor.
1898	E. A. Abbey, Painter/Illustrator. R. T. Blomfield, Architect [M]. F. C. Penrose, Architect [FM]. J. A. Gotch, Architect [M].
1899	J. D. Linton, Painter. J. M. Swan, Painter.
1900	W. G. John, Sculptor. L. A. Stokes, Architect [M].
1901	A. B. Pite, Architect.
1902	A. East, Painter. T. Drew, Architect. D. S. MacColl, Painter.
1903	B. Champneys, Architect. J. Tweed, Sculptor.
1904	G. C. Horsley, Architect [M]. H. A. Pegram, Sculptor. G. Moira, Painter.
1905	H. Ricardo, Architect
1906	W. F. Cave, Architect [M]. D. Murray, Painter.
1907	W. M. Conway, Art Critic/Essayist. J. Slater, Architect. F. W. Pomeroy, Sculptor.
1908	W. J. Locke, Novelist. H. Field, Architect. F. Lynn-Jenkins, Sculptor.
1909	F. B. Mackennal, Sculptor. T. C. Gotch, Painter [R].
1910	W. R. Colton, Sculptor. P. Waterhouse, Architect [M] [RF].
1911	G. Frampton, Sculptor. C. Sims, Painter. Romaine-Walker, Architect.
1912	J. Pryde, Painter. W. C. Green, Architect [M]. W. H. Thornycroft, Sculptor.
1913	W. Donne, Painter. W. Tapper, Architect [M].
1914	B. E. O. Pain, Novelist. W. M. Loudan, Painter. C. S. Peach, Architect.
1915	R. Cochrane, Architect. S. H. Hamp, Architect. C. F. A. Voysey, Architect. Sir R. Adkins, ? L. Earle, Civil Servant. G. Pinkerton, Architect. C. R. Peers, Antiquarian/Architect. G. Frampton, Sculptor.
1916	G. Moira, Painter. A. B. Yeates, Architect. T. B. Cockerton, ?. D. Murray, Painter. T. A. Guthrie, Novelist. W. G. John, Sculptor. C. A. Nicholson, Architect.
1917	F. L. Pearson, Architect [RF].
1918	None.

Key

[M] - Became members of the F.A.B.S.. [R] - Relatives of a serving member of the F.A.B.S..
[RF] - Relative of a former member of the F.A.B.S.. [FM] - Former member of the F.A.B.S.

Figure 1.4 - Location of F.A.B.S. Annual Recreation Meetings 1863 to 1918.

Year	Location
1863	Hatfield House.
1864	Meeting at Knole Park cancelled.
1865	Knole Park.
1866	Canterbury
1867	Penshurst, Chiddingtton, Hever.
1868	Winchester.
1869	Cambridge.
1870	Guildford.
1871	Winchfield, Bramshill Park, Basingstoke.
1872	Stamford, Burghley, Barnack.
1873	Newark, Southwell.
1874	Maidstone, Leeds Castle.
1875	Audley End, Wenden, Ely.
1876	Banbury, Broughton Castle, Wroxton Abbey.
1877	Coventry, Coombe Abbey, Kenilworth, Warwick, Stratford.
1878	Salisbury, Old Sarum, Stonehenge.
1879	Oxford, Blenheim.
1880	Bury St Edmunds, Thetford.
1881	Arundel, Amberley.
1882	Longleat, Wells, Glastonbury.
1883	Lincoln, Doddington, Grantham.
1884	Canterbury.
1885	Sevenoaks, Ingham, Penshurst.
1886	Mansfield, Hardwick, Bolsover, Clumber.
1887	Stamford, Burghley, Wothorpe, Peterborough, Barnack, Bainton.
1888	Banbury, Compton Wynyates, Wroxton Abbey, Oxford.
1889	Gloucester, Tewkesbury, Cheltenham.
1890	Matlock, Chatsworth, Haddon, Wingfield Manor.
1891	Sherborne, Montacute, Brympton.
1892	Kings Lynn, Swaffham, Oxburgh Hall, Norwich.
1893	Midhurst, Cowdray, Parham, Chirchester.
1894	Malvern, Worcester.
1895	Bury St Edmunds, Hengrave, Ely.
1896	Kettering, Drayton, Kirby.
1897	Canterbury, Rye.
1898	Nottingham, Newark, Southwell.
1899	Malmsbury, Cirencester, Fairford.
1900	Salisbury, Wilton, Stonehenge.
1901	Grantham, Boston, Tattershall.
1902	Warwick, Stoneleigh, Stratford-on-Avon.
1903	Bradford-on-Avon, Longleat, Bath.
1904	Banbury, Compton Wynyates, Broughton.
1905	Bridport, Parnham, Melplash, Abbotsbury.
1906	Sudbury, Lavenham, Moynes Park, Castle Heddington.
1907	Lynn, Houghton, Raynham.
1908	Witney, Bampton, Burford.
1909	Kettering, Drayton, Kirby.
1910	Yeovil, Montacute, Brympton, Sherborne.
1911	Stamford, Burghley, Apethorpe.
1912	Badminton, Corsham, Lacock, Badminton House.
1913	Marlborough, Shaw House, Littlecote.
1914	Oakham, Normanton Park, Lyddington, Rockingham.
1915	Hampton Court.
1916	Hampton Court.
1917	Long Wittenham, Berkshire.
1918	Windsor Castle.

Figure 2.1 - F.A.B.S. Architects and Club Membership.

Name	Clubs
G. Aitchinson.	Arts Club [date?].
E. Barry.	Athenaeum 1871.
A. W. Blomfield.	Arts Club [date?].
R. T. Blomfield.	Athenaeum [date?].
W. Burges.	Arts Club 1863. Athenaeum 1874.
W. D. Caroe	Athenaeum [date?].
F. P. Cockerell.	Arts Club [date?]. Athenaeum [date?].
W. Emerson.	Arts Club [date?]. St Stephen's Club [date?].
C. F. Hayward.	Arts Club [date?].
H. Jones.	Arts Club [date?].
E. L. Lutyens.	Arts Club [date?]. Athenaeum 1907. Garrick Club [date?].
M. E. Macartney.	Arts Club [date?]. New University Club [date?].
E. Newton.	Athenaeum 1916.
J. L. Pearson.	Athenaeum 1887.
F. C. Penrose.	Athenaeum [date?]. Pudding Club [date?].
L. A. Stokes	Arts Club [date?]. Whitehall Club [date?].
A. Webb.	Arts Club [date?]. Athenaeum 1904. Conservative Club [date?].
R. S. Wornum.	Arts Club [date?].
M. D. Wyatt.	Arts Club [date?].

Figure 2.2 - General Education of F.A.B.S. Architects.

Name	Institutions Attended
G. Aitchinson.	Merchant Taylor's' School 1835-41. London University 1848-51.
E. Barry.	Private school in Walthemstow [dates?]. King's College, London [dates?].
A. W. Blomfield.	Rugby School [dates?]. Trinity College, Cambridge University, B.A. 1851, M.A. 1854.
C. J. Blomfield.	Charterhouse School [dates?].
R. T. Blomfield.	Haileybury College 1869-?. Exeter College, Oxford University [dates?].
W. Burges.	King's College School, London 1839-43. King's College, London 1843-44.
W. D. Caroe.	Trinity College, Cambridge University, B.A. 1879.
R. H. Carpenter.	Charterhouse School [dates?].
W. F. Cave.	Eton College 1877-82.
F. P. Cockerell.	Winchester College 1845-48. King's College, London 1848-50.
T. E. Collcutt.	Cowley School [dates?]. Mill Hill School [dates?].
G. Devey.	King's College, London [dates?].
C. L. Eastlake.	Westminster School [dates?].
W. Emerson.	King's College, London [dates?].
E. George.	Private schools in Clapham, Reading and Brighton [dates?].
J. A. Gotch.	Kettering Grammar School [dates?]. University of Zurich [dates?]. King's College, London [dates?].
W. C. Green.	Newton College, Devon [dates?]. West Bromwich Technical School [dates?].
G. C. Horsley.	Cranbrook School [dates?]. Kensington Grammar School [dates?].
J. M. Lockyer.	Ilminster Grammar School [dates?]. University College London [dates?].
E. L. Lutyens.	Privately educated at home due to ill-health [dates?].
M. E. Macartney.	Private Schools [?] [dates?]. Lincoln College, Oxford University 1873-77.
W. E. Nesfield.	Eton College 1844-49.
E. Newton.	Blackheath School [dates?]. Uppingham School [dates?].
J. Norton.	Bristol Grammar School [dates?]. University College London [dates?].
F. C. Penrose.	Bedford [Grammar] School 1825-29. Winchester College 1829-35. Magdalane College, Cambridge University 1839-42.
R. P. Pullan.	Christ's Hospital [dates?].
G. G. Scott.	Beaumont College, Old Windsor [dates?].
T. R. Smith.	Private education [dates?].
J. J. Stevenson.	Glasgow Grammar School [dates?]. University of Glasgow M.A. [dates?]. Edinburgh Theological College [dates?]. University of Tübingen, Germany [dates?].
L. A. Stokes.	Privately educated at home due to ill-health [dates?].
E. P. Warren.	Clifton College [dates?]. Bristol University [dates?].
A. Waterhouse.	Friends School Grove House, Tottenham, London [dates?].
P. Waterhouse.	Eton College [dates?]. Balliol college, Cambridge University, [dates].
R. S. Wornum.	University College London ?-1863.

Figure 2.3 - Freemasons' Hall, Great Queen St, London, 1864, F. P. Cockerell.

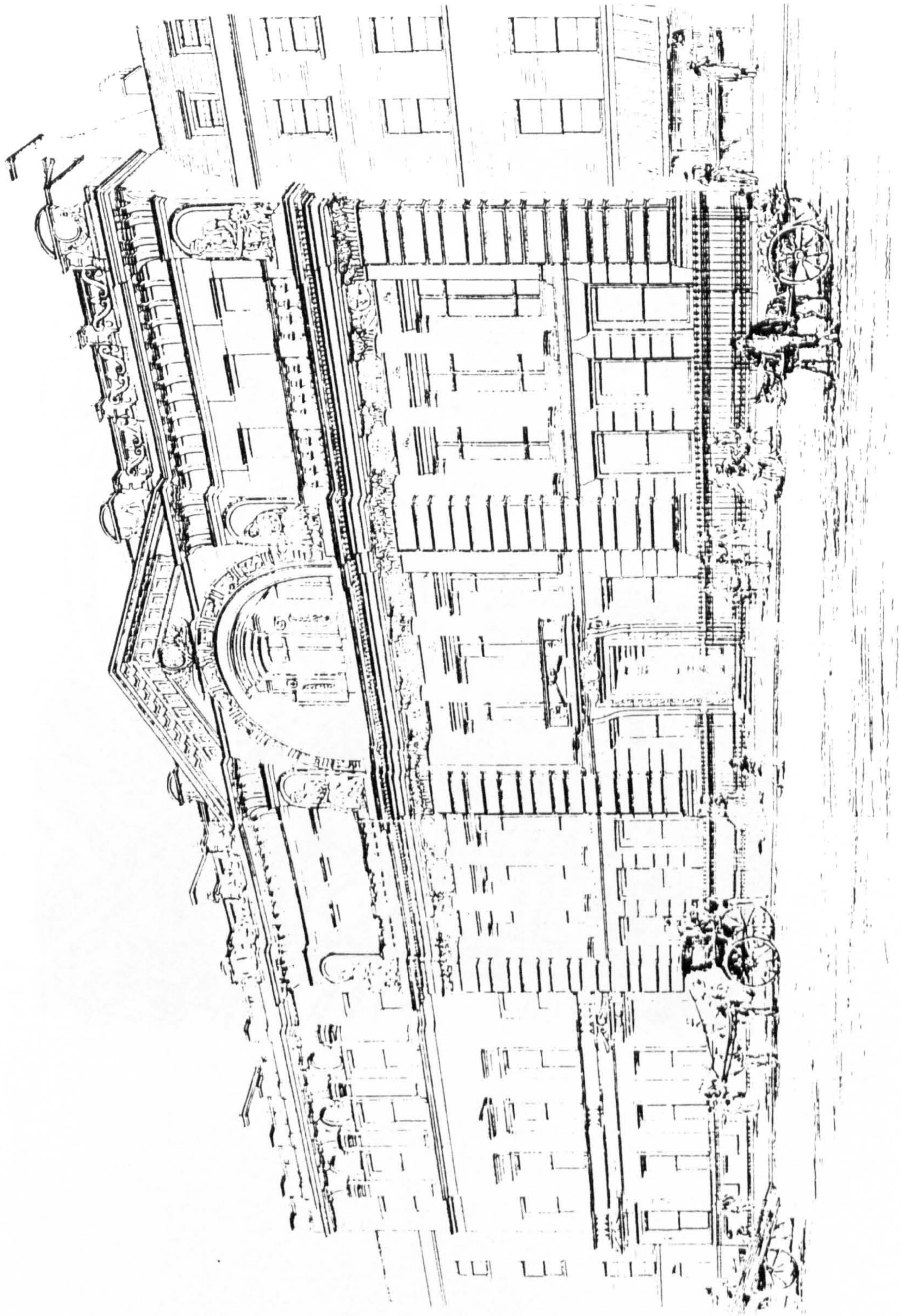


Figure 2.4 - Banqueting Hall, Freemasons' Hall, 1864, F. P. Cockerell. Restored by H. Jones 1883.

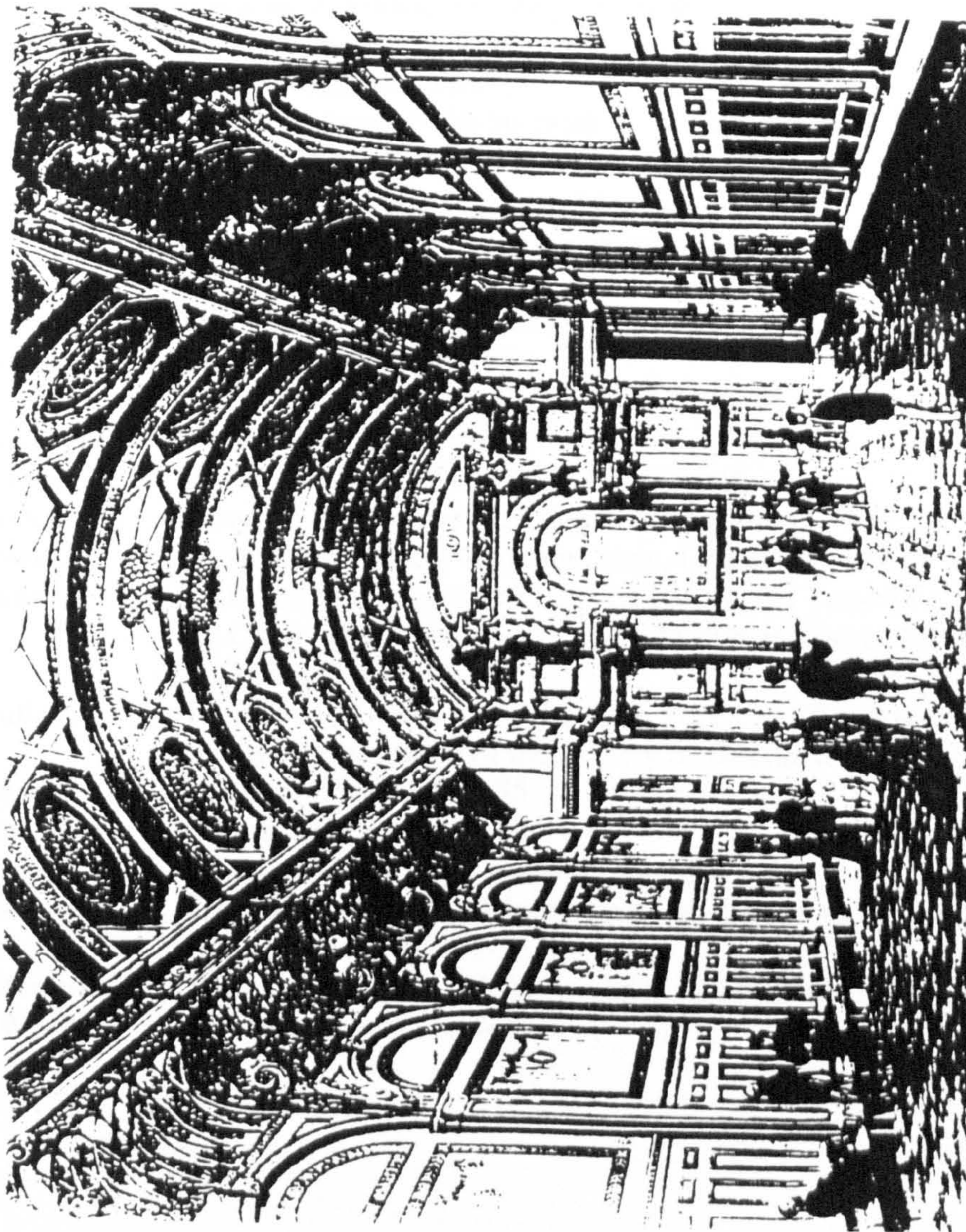


Figure 3.1 - Foreign Travels by F.A.B.S. Architects on Completion of Articles.

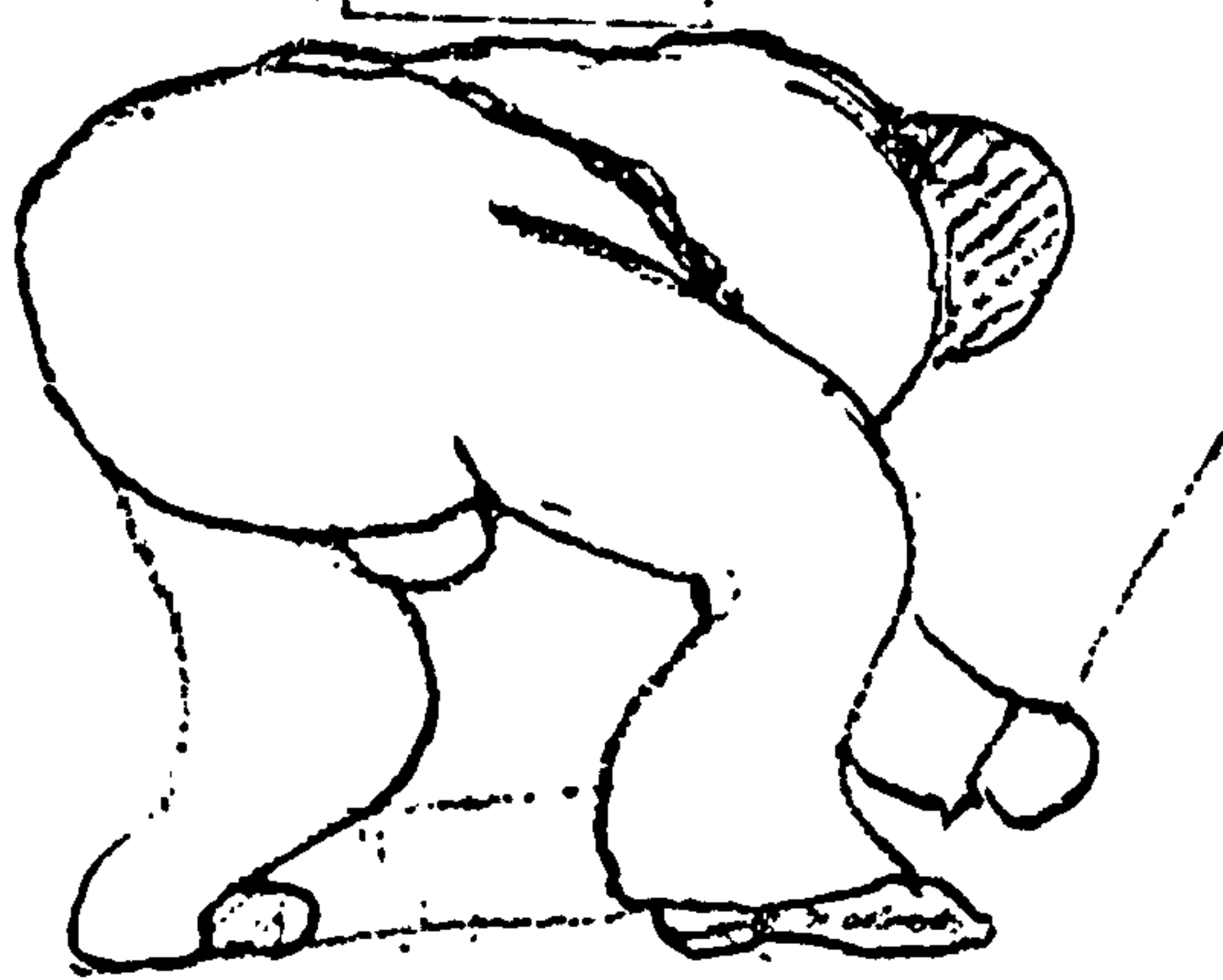
Name	Destinations
G. Aitchinson.	On the continent 1853-55.
W. S. Barber.	Travelled in Italy 1855-56 [with A. W. Blomfield and F. P. Cockerell].
A. W. Blomfield.	Travelled in Italy 1855-56 [with W. S. Barber and F. P. Cockerell].
W. Burges.	Travelled in France, and Italy 1853-56.
W. D. Caroe.	On the continent 1877-82.
G. S. Clarke.	On the continent [dates?].
F. P. Cockerell.	On the continent 1850-56 [with W. S. Barber and A. W. Blomfield in Italy in 1855-56].
G. Devey.	Travelled in Italy and Greece [dates?].
C. Fowler.	Completed his architectural training with an architect in Germany [dates?].
J. A. Gotch.	Travelled in Belgium [dates?].
G. C. Horsley.	On the continent 1886-88.
H. Jones.	On the continent 1841-42 [with T. H. Lewis].
J. M. Lockyer.	On the continent 1845-47,
T. H. Lewis.	On the continent 1841-42 [with H. Jones].
M. E. Macartney.	Travelled on the continent and in the U.S.A. 1879-80.
W. E. Nesfield.	Travelled in France, Germany, Italy, Greece and Turkey 1856-58.
F. C. Penrose.	Travelled in France, Germany and Italy as the Travelling Bachelor of the Cambridge University in 1842-45 then in Greece for the Society of Dilettanti in 1846-47.
R. P. Pullan.	Travelled in Greece as Architect to Foreign Office Expedition in 1857 and as representative of the Society of Dilettanti in 1862 and 1869.
T. R. Smith.	On the continent 1853-55.
J. J. Stevenson	On the continent 1859-60.
L. A Stokes.	Travelled in Germany and Italy 1881-82.
A. Waterhouse.	Travelled in France, Germany and Italy [dates?].
A. Webb.	On the continent 1871-72.
R. S. Wornum.	Travelled in France, Germany, Italy and Holland 1872-73.
M. D. Wyatt.	On the continent 1844-46.

Figure 3.2 - R. T. Blomfield's invitation card to meeting of the Society of Dilettanti held on the third of April 1927. Taped to the verso of this card is a drawing titled "G. D. measuring" and signed R. B. fabs 1926.

SOCIETY OF DILETTANTI.

1927
The honor of your company is desired
to dine with the Society of Dilettanti
at the St. James Club, Piccadilly
on Sunday the 3rd of April
Dinner on the table at 8 o'clock precisely.

R.S.V.P.



measuring
R. B. fabs 1926.

Figure 3.3 - F.A.B.S. Architects and Election to the Royal Academy in Chronological Order of Appointment to Associate.

Name	A.R.A.	R.A.	President	Professor	Treasurer	Antiquary
E. Barry	1873			1873-80	1873-80	
J. L. Pearson	1874	1880				
A. Waterhouse	1878	1885				
G. Aitchinson	1881	1898		1887-1905		
W. Burges	1881					
A. W. Blomfield	1883					
A. Webb	1899	1903	1919-24			
R. T. Blomfield	1905	1913		1907-11		
E. George	1910	1917				
E. Newton	1911	1919				
E. L. Lutyens	1913	1920	1938-44			
G. G. Scott	1918	1922				
W. C. Green	1923	1933				
W. J. Tapper	1926	1935				
E. G. Dawber	1927	1935				
F. C. Penrose						1898-1903

Figure 3.4 - F.A.B.S. Architects Membership of the Society of Antiquaries of London.

Name	Date elected F.S.A.
A. W. Blomfield	1881
W. D. Caroe	1894
R. H. Carpenter	?
E. G. Dawber	?
J. A. Gotch	?
A. Graham	?
C. F. Hayward	?
T. H. Lewis	1862
E. L. Lutyens	?
M. E. Macartney	?
J. L. Pearson	1853 [not formally admitted]
F. C. Penrose	1898
R. P. Pullan	?
J. J. Stevenson	?
W. Tapper	?
E. P. Warren	?
P. Waterhouse	?
M. D. Wyatt	?

Figure 4.1 - F.A.B.S. Architects Membership of the R.I.B.A..

Name	Date Elected Associate with Nominators Where Known	Date Elected Fellow with Nominators Where Known
G. Aitchinson		March 1862.
W. S. Barber	January 1860. J. Whichcord, C. R. Cockerell and J. Clarke.	November 1873. <i>F. P. Cockerell</i> , J. Whichcord and <i>H. Jones</i> .
E. M. Barry	December 1855.	June 1860.
W. Blakett	Not a member.	
A. W. Blomfield		May 1867. G. G. Scott, R. Brandon and J. P. Seddon
C. J. Blomfield		1901.
R. T. Blomfield	May 1881. P. C. Hardwick, <i>A. W. Blomfield</i> and <i>A. Waterhouse</i> . Resigned 1892.	1906.
W. Burges		May 1860.
W. D. Caroe		June 1890. <i>J. L. Pearson</i> , <i>A. W. Blomfield</i> and J. Brooks.
R. H. Carpenter	June 1863. W. Slater, H. Baker and G. J. J. Mair.	
W. F. Cave		1910.
J. H. Christian	Not a member.	
G. S. Clarke	March 1845.	June 1859.
F. P. Cockerell	January 1860. P. C. Hardwick, C. R. Cockerell and C. C. Nelson.	May 1864.
T. E. Collcutt		January 1879. G. E. Street, J. Brooks and E. R. Robson.
E. G. Dawber	June 1889. <i>E. George</i> , <i>W. Emerson</i> and J. Belcher.	1903.
G. Devey		December 1856. T. Belamy, J. Thompson and G. Pownall.
C. L. Eastlake		April 1869. P. C. Hardwick, <i>A. W. Blomfield</i> , J. P. Seddon, C. Barry, J. Clarke, J. Peacock, E. Christian, <i>A. Waterhouse</i> , M. E. Hadfield and J. Edmeston.
W. Emerson	February 1866. <i>W. Burges</i> , C. Stone and H. E. Kendall.	April 1873. <i>T. H. Lewis</i> , <i>T. R. Smith</i> and C. Stone.
C. Fowler	January 1851.	March 1862.
E. George	December 1861. W. A. Boulnois, J. Pennethorne and S. Smirke.	January 1881. R. P. Spiers, J. T. Christopher and <i>T. H. Watson</i> .
J. A. Gotch		June 1886. J. Gale, C. R. Pink and C. A. Adams.
A. Graham		June 1879. C. Barry, E. l'Anson and J. Whichcord.
W. C. Green	1901.	1911.
O. Hansard	June 1848.	June 1860.
C. F. Hayward	June 1855.	March 1861.
G. C. Horsley	January 1890. J. Belcher, R. P. Spiers and <i>E. Newton</i> . Resigned 1892.	1906.
J. James	January 1854, lapsed in 1866.	February 1867.
H. Jones	February 1842.	December 1858.

Name	Date Elected Associate with Nominators Where Known.	Date Elected Fellow with Nominators Where Known.
T. H. Lewis	March 1845.	January 1852, proposed by W. Tite, J. Shaw and S. Angell.
W. Lightly	January 1858. E. I'Anson, T. L. Donaldson and <i>C. Fowler</i> .	May 1864.
J. M. Lockyer	February 1848.	December 1859. Retired January 1862. Honorary Member December 1863.
E. L. Lutyens M. E. Macartney		1906. March 1889, J. Belcher, <i>E. George</i> and J. D. Sedding. Resigned in 1891, re-elected in 1906.
W. E. Nesfield	April 1861. A. Salvin, T. L. Donaldson and C. R. Cockerell. Retired 1869.	
E. Newton		June 1888. J. D. Sedding, R. P. Spiers and H. Stannus. Resigned 1891, re-elected 1906.
J. Norton	February 1850.	November 1857.
J. L. Pearson		March 1860.
F. C. Penrose	January 1846.	April 1848. E. Blore, W. Tite and T. L. Donaldson.
R. P. Pullen		March 1861.
G. G. Scott		?
B. Smith	February 1855.	
T. R. Smith	March 1856.	March 1863.
J. J. Stevenson		June 1879. J. Honeyman, <i>O. Hansard</i> and A. Cates.
L. Stokes	January 1882. G. E. Street, J. P. St Aubyn and R. P. Spiers.	June 1890. <i>T. E. Collcutt</i> , <i>A. Waterhouse</i> and <i>A. Webb</i> .
W. J. Tapper	June 1889. A. Cates, J. Brooks and J. Slater.	1912.
E. P. Warren	April 1883. <i>F. C. Penrose</i> , <i>T. H. Watson</i> and <i>H. Jones</i> .	?
A. Waterhouse		March 1861.
P. Waterhouse	March 1889. <i>A. Waterhouse</i> , <i>A. W. Blomfield</i> and <i>G. Aitchnison</i> .	March 1895. <i>A. Waterhouse</i> , <i>W. Emerson</i> , B. Ingelow And <i>E. George</i> .
T. H. Watson	February 1862. T. Bury, T. H. Wyatt and F. J. Francis.	November 1877. R. Hesketh, T. L. Donaldson and T. H. Wyatt.
A. Webb	February 1874. C. Barry, A. Frere and H. Currey.	January 1883. C. Barry, <i>T. R. Smith</i> and R. P. Spiers.
T. Wells	December 1867. E. Christian, <i>W. Burges</i> , <i>J. L. Pearson</i> and J. P. Seddon.	
R. S. Wornum		November 1888. E. Salmons, <i>G. Aitchinson</i> , <i>T. R. Smith</i> And <i>J. Norton</i> .
M. D. Wyatt	December 1849.	November 1854. O. Jones, T. L. Donaldson and T. H. Wyatt.

F.A.B.S. members who were nominators are highlighted in italics

Figure 4.2 - F.A.B.S Architects and Membership of the R.I.B.A. Council 1860 to 1920.

Name	Council Member
G. Aitchinson	1871-3, 1885-8, 1893-5
E. M. Barry	1861-2, 1865-6, 1877-8
A. W. Blomfield	1869-71, 1877-83, 1885
R. T. Blomfield	1890, 1906-8, 1914-16
W. Burges	1863, 1870-2
W. D. Caroe	1894-1902, 1905-7
R. H Carpenter	1892
W. F. Cave	1908, 1910-1, 1913, 1915-6
G. S. Clarke	1863-4
F. P. Cockerell	1866-7
T. E Collcutt	1889-93, 1899-1900, 1905, 1910-8
E. G. Dawber	1897, 1904-8
W. Emerson	1886-92
C. Fowler	1869-71, 1886-9
E. George	1890-4, 1901-6, 1910-2
J. A. Gotch	1887, 1891-1911, 1919
A. Graham	1887-92, 1897-8, 1909
W. C. Green	1908, 1911, 1913-6, 1919
O. Hansard	1863-4, 1874-92
C. F. Hayward	1867-9
G. C. Horsley	1911-3, 1915-6
H. Jones	1863-4, 1877-8, 1885-6
T. H. Lewis	1862-3, 1877, 1883-8
E. L. Lutyens	1906-11
M. E. Macartney	1908-9
E. Newton	1906-9, 1917-19
J. Norton	1860-1
J. L. Pearson	1862-3, 1867-9, 1877-81
F. C. Penrose	1867, 1882-8
R. P. Pullan	1876
T. R. Smith	1867-9, 1883-7
L. A. Stokes	1890-1, 1898-1903, 1909, 1912-4
W. J. Tapper	1911-4
A. Waterhouse	1866-8, 1877-84
P. Waterhouse	1891-1902, 1905-10, 1914, 1919
A. Webb	1886-8, 1897-1901
R. S. Wornum	1897
M. D. Wyatt	1865-6

Note - All posts run May to May until 1881 after this date they run June to June, all dates referred to date post taken by F.A.B.S. member.

Figure 4.3 - F.A.B.S. Architects and Positions of Power in the R.I.B.A 1860 to 1920.

Name	President	Vice-President	Other Posts
G. Aitchinson	1896-8	1889-92	
E. M. Barry		1870, 1879-80	
A. W. Blomfield		1886-8	
R. T. Blomfield	1912-3	1909-11	
W. F. Cave		1917-9	
F. P. Cockerell			A 1865. HSFC 1871-8
T. E Collcutt	1906-7	1901-4	
E. G. Dawber	1925-6	1909-12, 1919	HS 1913, 1917-8
C. L. Eastlake			AS 1867-70. S 1871-7
W. Emerson	1899-1901		HS 1894-8
C. Fowler			A 1863
E. George	1908-9	1895-8	
J. A. Gotch	1923-4	1914-8	
A. Graham		1893-6	HS 1899-1907
H. Jones	1883-4	1871-3, 1879-82	A 1861
T. H. Lewis	Refused	1865-6, 1878-82	HS 1860-1
E. Newton	1914-6	1910-3	
F. C. Penrose	1894-5		HSFC 1860-2
G. G. Scott	1933-4		
T. R. Smith			A 1881
L. A. Stokes	1910-1	1905-8	
W. J. Tapper	1927-8		
A. Waterhouse	1888-90	1870-2, 1885-7	
P. Waterhouse	1921-2	1915-8	
A. Webb	1902-3	1893-6	HS 1889-92
T. H. Watson			A 1866
M. D. Wyatt		1860-1	

Key

A - Auditor

HS - Honorary Secretary

S - Secretary

AS - Associate Secretary

HSFC - Honorary Secretary for Foreign Correspondence

Note - All posts run May to May until 1881 after this date they run June to June, all dates referred to date post occupied on election or re-election.

Figure 4.4 - F.A.B.S. Architects and Positions of Power in the R.I.B.A. 1906 to 1914.

Name	1906	1907	1908	1909	1910	1911	1912	1913	1914
R. T. Blomfield	CM	CM	CM	VP	VP	VP	P	P	CM
W. D. Caroe	CM	CM							
W. F. Cave			CM		CM	CM		CM	
T. E. Collcutt	P	P			CM	CM	CM	CM	CM
E. G. Dawber	CM	CM	CM	VP	VP	VP	VP	HS	
E. George	CM		P	P	CM	CM	CM		
J. A. Gotch	CM	CM	CM	CM	CM	CM			VP
G. C. Horsley						CM	CM	CM	
E. L. Lutyens	CM	CM	CM	CM	CM	CM			
M. E. Macartney			CM	CM					
E. Newton	CM	CM	CM	CM	VP	VP	VP	VP	P
L. A. Stokes	VP	VP	VP	CM	P	P	CM	CM	CM
P. Waterhouse	CM	CM	CM	CM	CM				CM

Key

P - President

VP - Vice-President

HS - Honorary Secretary

CM - Council Member

Figure 4.5 - F.A.B.S. Architects Membership of the R.I.B.A. Library and Literature Committees. [In 1886 the Library Committee was dissolved and its duties taken over by the Literature Committee].

Name	Dates Member of Committee
G. Aitchinson	1887-8, 1895. Chairman 1891-1894.
A. W. Blomfield	1887.
R. T. Blomfield	1888-90.
C. L. Eastlake	1881, 1888-1892.
C. Fowler	1876-86.
J. A. Gotch	1889-93, 1908-12.
A. Graham	1884-6, 1891-3. Chairman 1887, 1890, 1895-1902. Vice-Chairman 1888-9, 1894.
W. C. Green	1908.
O. Hansard	1874-8, 1880-8. Chairman 1879.
T. H. Lewis	Chairman 1888-9.
M. E. Macartney	1890.
J. Norton	1887.
F. C. Penrose	1878-9.
T. R. Smith	1880-3.
J. J. Stevenson	1888-9
E. P. Warren	1910, Chairman 1911-2.
P. Waterhouse	1889-1903, 1911. Vice-Chairman 1904-10.
R. S. Wornum	1898
M. D. Wyatt	1874-5

Figure 4.6 - F.A.B.S. Architects and Positions of Power in the R.I.B.A. 1890 to 1895.

Name	1890	1891	1892	1893	1894	1895
G. Aitchinson	VP	VP	VP	CM	CM	CM
R. H. Carpenter			CM			
W. Emerson	CM	CM	CM		HS	HS
A. Graham				VP	VP	VP
O. Hansard	CM	CM	CM			
A. Waterhouse	P					
A. Webb	HS	HS	HS	VP	VP	VP

Key

P - President

VP - Vice-President

CM - Council Member

Figure 5.1 - F.A.B.S. Architects and Membership of the Examining Board for the Statutory Examination of District Surveyors 1860 to 1920.

Name	Dates Member of Board
G. Aitchinson	1870-2, 1879-95.
E. M. Barry	1870.
F. P. Cockerell	1872.
C. Fowler	1864-80, 1885, 1889-90; Vice-Chairman 1881-4; Chairman 1886-8, 1891-5.
C. F. Hayward	1862-92.
H. Jones	1864-6.
T. H. Lewis	1860-75, 1877-8.
F. C. Penrose	1860-7.
T. R. Smith	1880-5, 1889-90, 1893, 1900-2; Vice-Chairman 1886-8, 1891-2, 1894-5; Chairman 1896-9.
A. Waterhouse	1870.
T. H. Watson	1885-1912.
M. D. Wyatt	1860-1.

Note - The examination for District Surveyors was monitored by the Board of Examiners between 1855 and 1874 when it changed name to the District Surveyors Examination Board. This lasted until 1879 when it reverted to its old name then 1910 it was renamed the Board of Honorary Examiners for the Statutory Examination.

Figure 5.2 - F.A.B.S. Architects and Membership of the Examining Board for R.I.B.A. Voluntary and Obligatory Examinations 1863 to 1920.

Name	Dates Member of Board
G. Aitchinson	1874-7, 1883-6.
A. W. Blomfield	1875, 1886-8.
T. E. Collcutt	1891-3.
E. G. Dawber	1897-1909.
W. Emerson	Chairman 1902-6.
C. Fowler	1874-5, 1880.
A. Graham	1887-98.
H. Jones	1882-4.
T. H. Lewis	1874-5, 1882.
J. L. Pearson	1894.
F. C. Penrose	1874-5, 1877.
R. P. Pullan	1894.
T. R. Smith	1874-7, 1880.
W. Tapper	1910-1.
A. Waterhouse	1882-3, 1885-8, 1892-5; Chairman 1896-1900.
P. Waterhouse	1892-1909, 1915.
T. H. Watson	1876-80, 1882-5, 1900-1.
A. Webb	1885-98; Chairman 1901.
R. S. Wornum	1892-5; Vice-Chairman 1896-1909.
M. D. Wyatt	1875.

Note - Between 1863 and 1874 the R.I.B.A. examinations were monitored by the Board of Examiners [see Figure 3.7]. In 1875 a new board, the Architectural Examination Committee, took over the role but the Board of Examiners returned in 1878 only to be replaced by the Architectural Examination Committee again in 1880. The situation was final resolved in 1882 with the formation of the Board of Examiners in Architecture. This was in turn replaced by the Honorary Examiners in Intermediate and Final Examinations in 1910.

Figure 5.3 - F.A.B.S. Architects and Membership of the Board of Architectural Education 1904 to 1919.

Name	Dates Member of Board
R. T. Blomfield	1912-3; Honorary Secretary 1904-9; Chairman 1910-1.
W. F. Cave	1910-3, 1915-8; Vice-Chairman 1919.
E. G. Dawber	1904-13, 1916-8.
E. George	1904-7.
A. Graham	1904-9.
W. C. Green	1913-5; Honorary Secretary 1912.
G. C. Horsley	1911-2; Honorary Secretary 1913-5.
M. E. Macartney	1904-9.
E. Newton	1908-9, 1914-9; Honorary Secretary 1911; Vice-Chairman 1910; Chairman 1912-3.
G.G.Scott	1919.
L. A. Stokes	1904-12.
P. Waterhouse	1910-4, 1917; Vice-Chairman 1915; Chairman 1916-9.
A. Webb	1912-9, 1910; Vice-Chairman 1911; Chairman 1904-9.
R. S. Wornum	1908-9.

Figure 6.1 - The Lodge, Kinmel Park, Denbighshire, 1868, W. E. Nesfield.



Figure 6.2 - Entrance Front, Kinmel Park, Denbighshire, 1871-4, W. E. Nesfield.

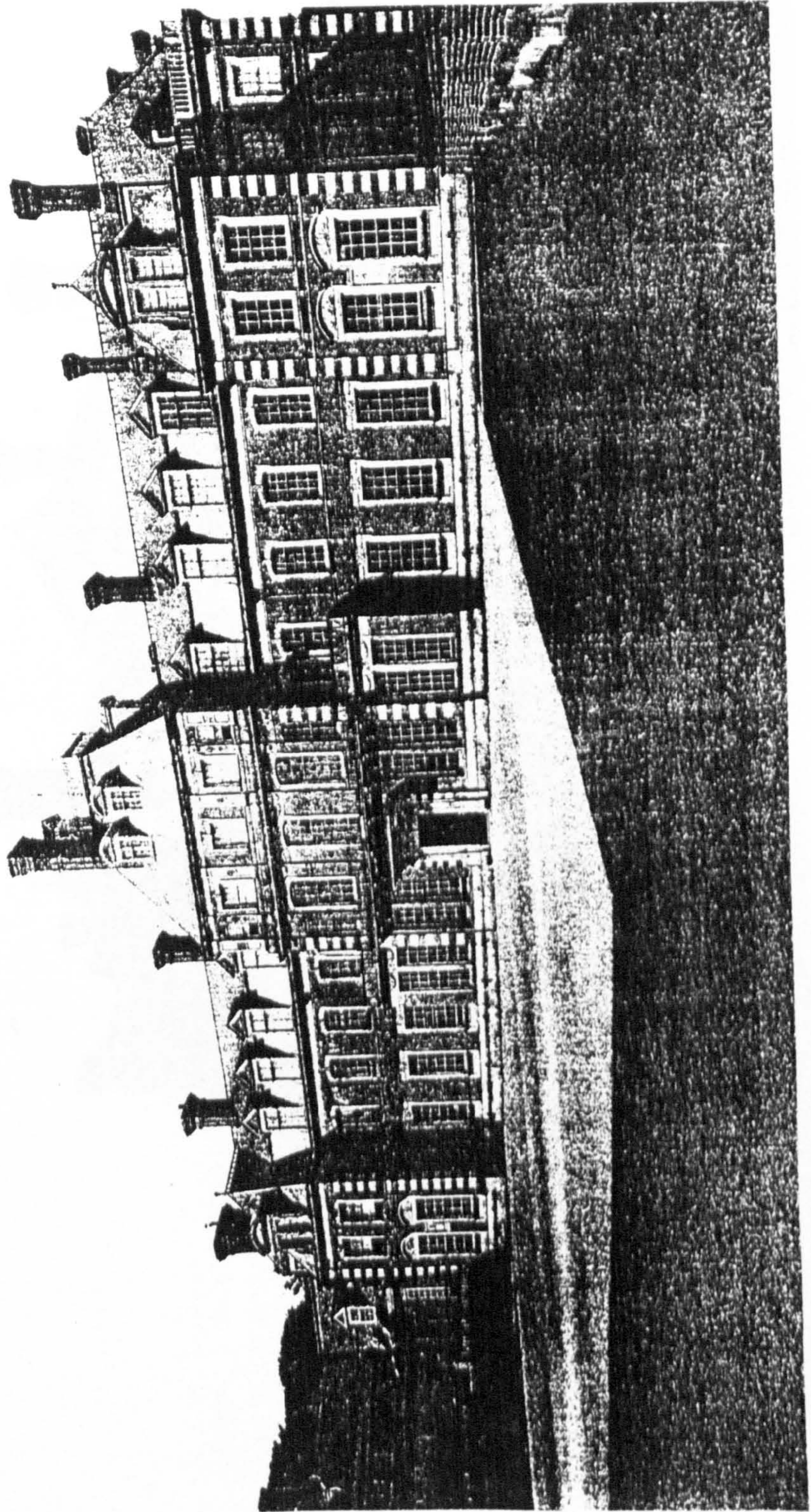


Figure 6.3 - Side Elevation, Kinmel Park, Denbighshire, 1871-4, W. E. Nesfield.

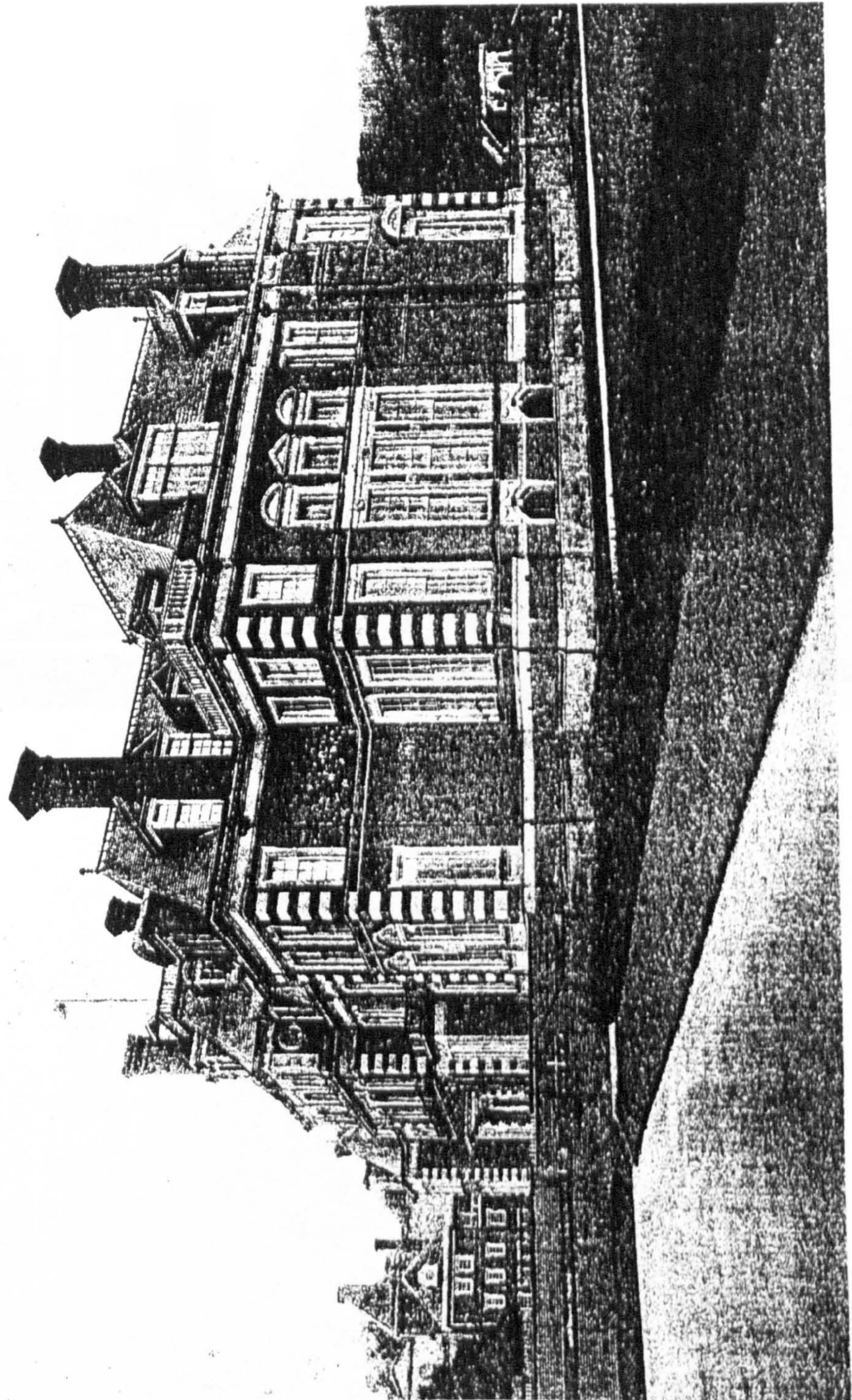


Figure 6.4 - Entrance Front, Bodrhyddan Hall, Denbighshire, 1872-4, W. E. Nesfield.



Figure 6.5 - Woodcote Hall, Shropshire, 1876, F. P. Cockerell.

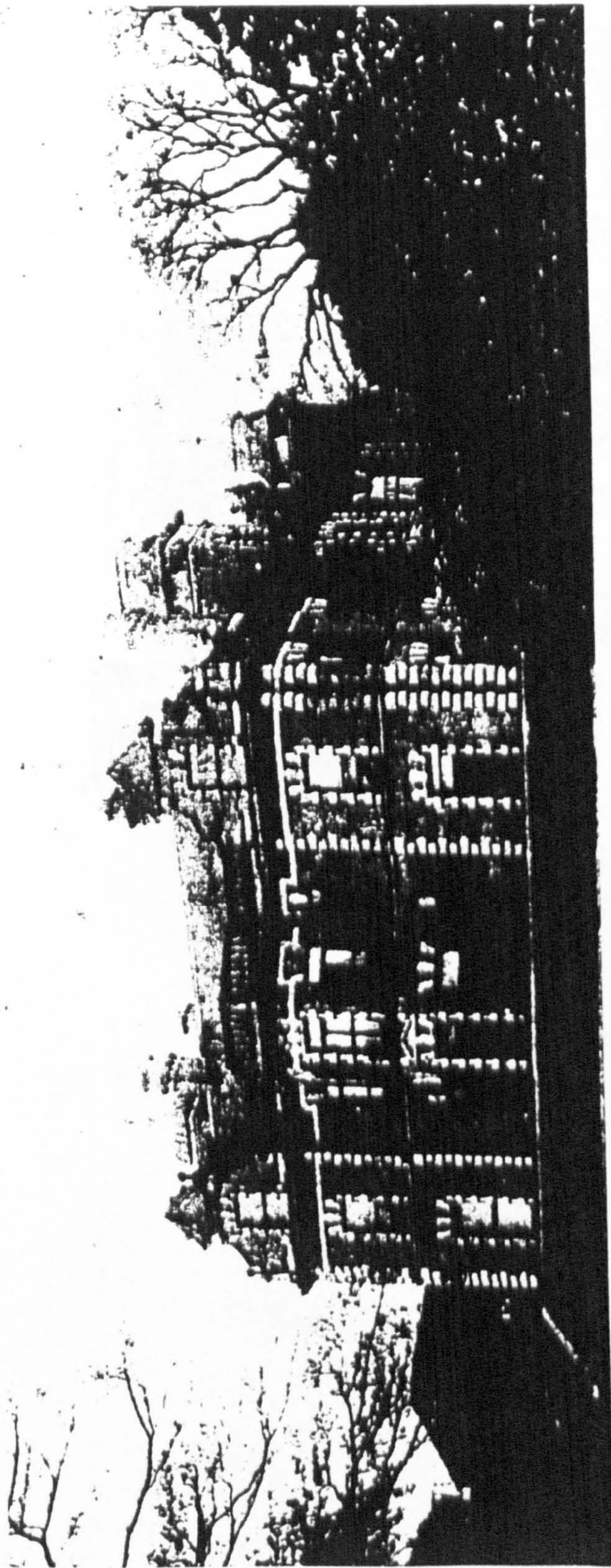


Figure 6.6 - Alford House, Kensington, London, 1872, M. D. Wyatt.

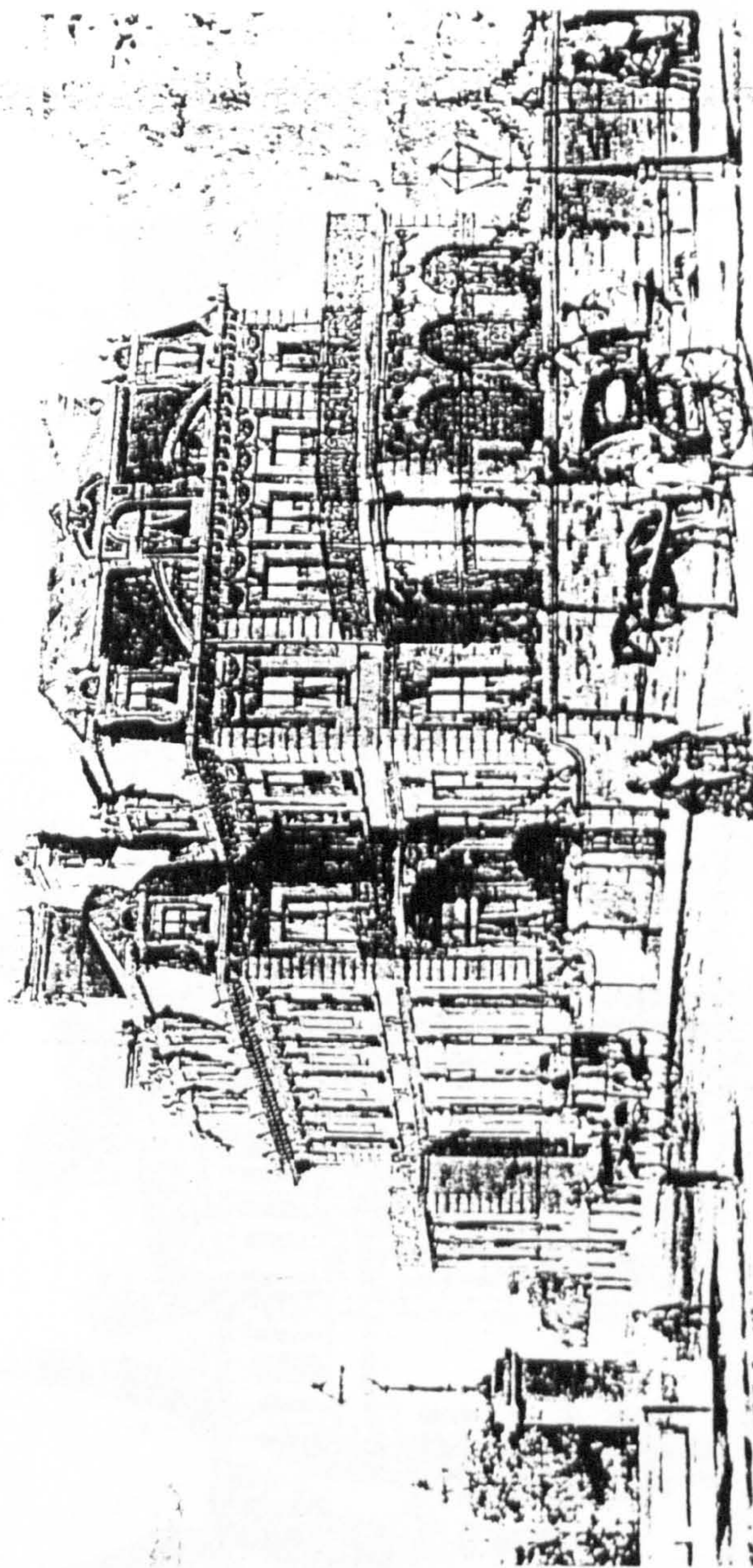


Figure 6.7 - Wykehurst, Sussex, 1872-4, E. M. Barry.

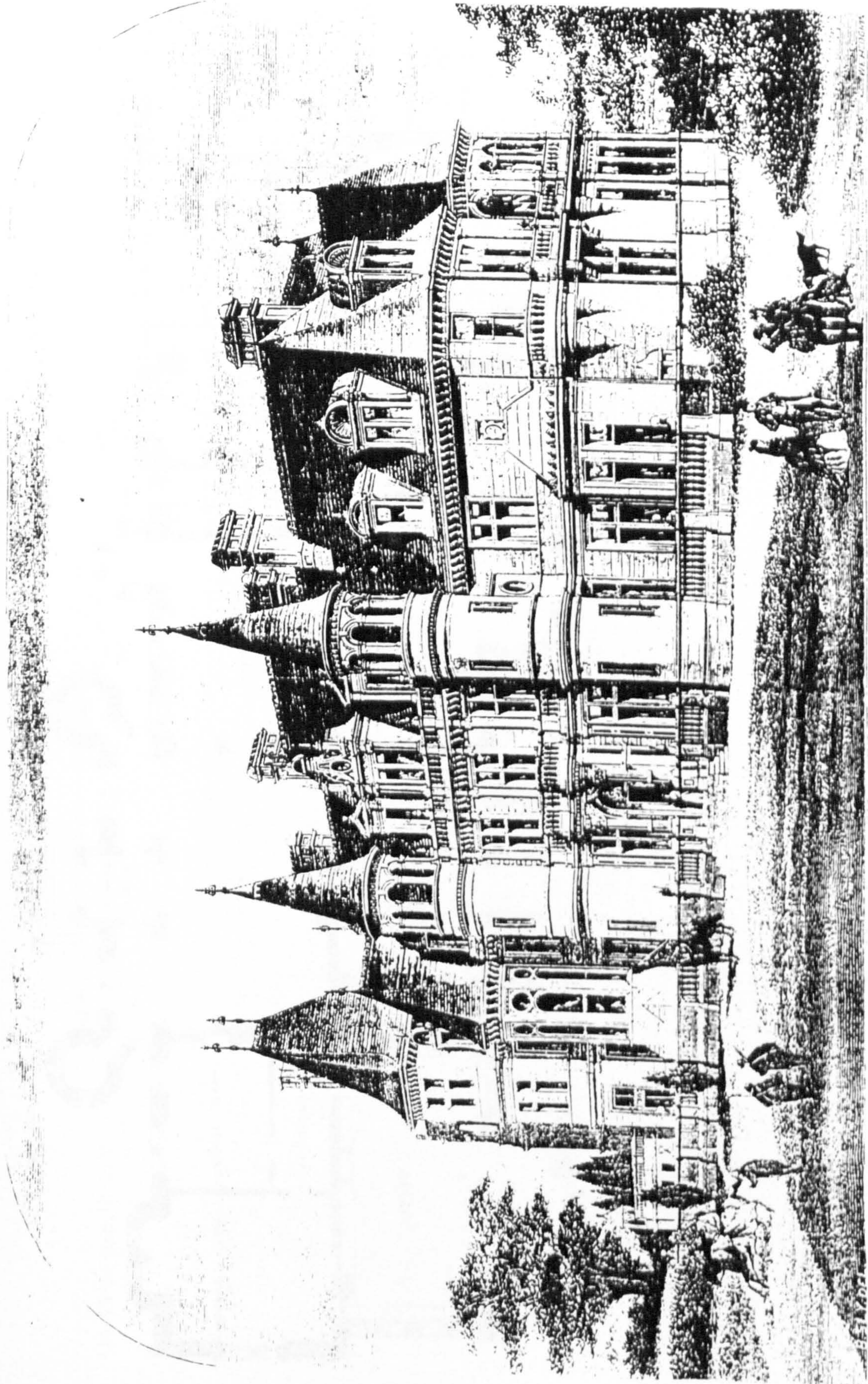


Figure 6.8 - Plan of Ground Floor, Wykehurst, Sussex, 1872-4, E. M. Barry.

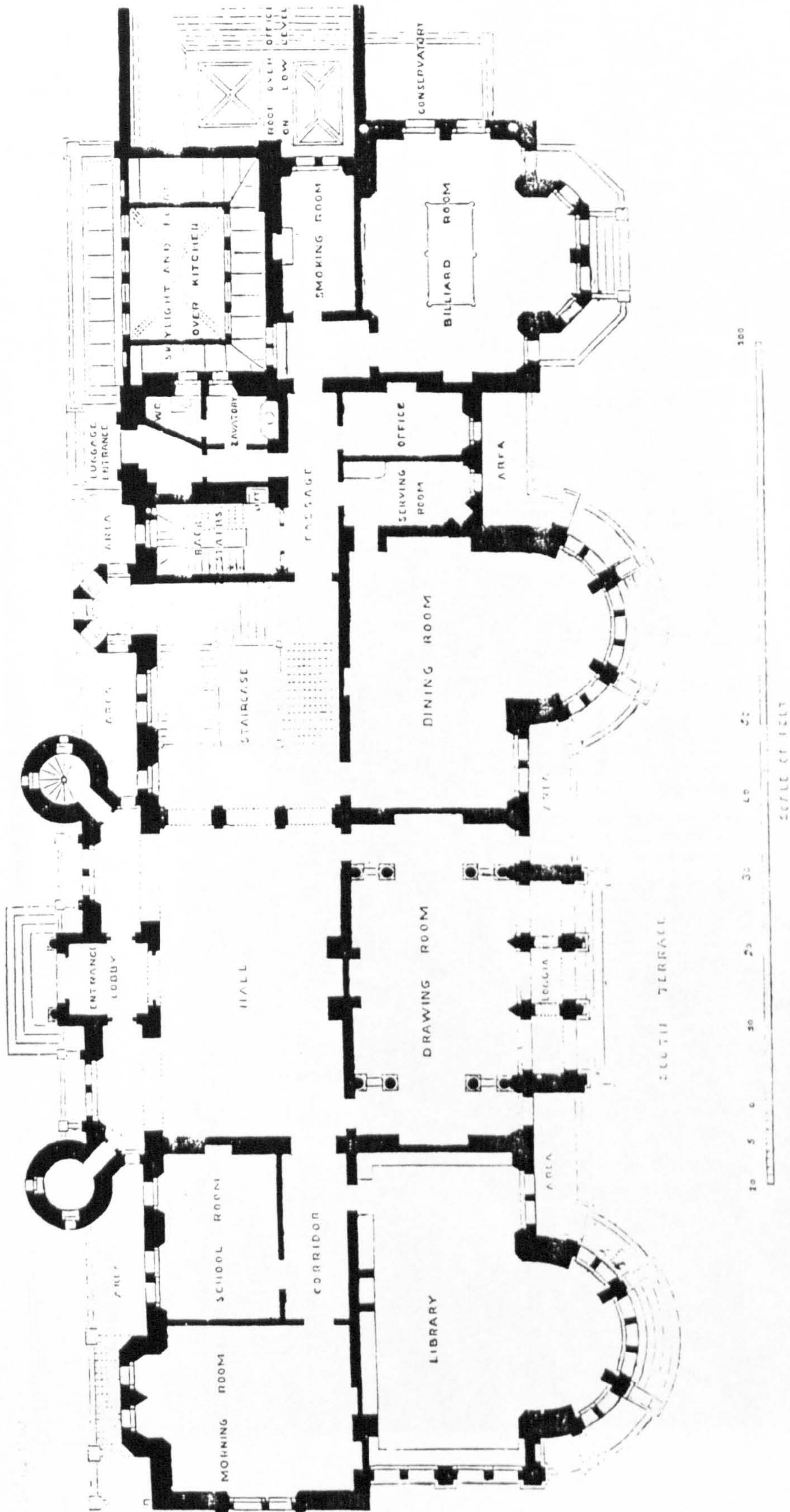


Figure 6.9 - Shabden, Surrey, 1872-3, E. M. Barry.

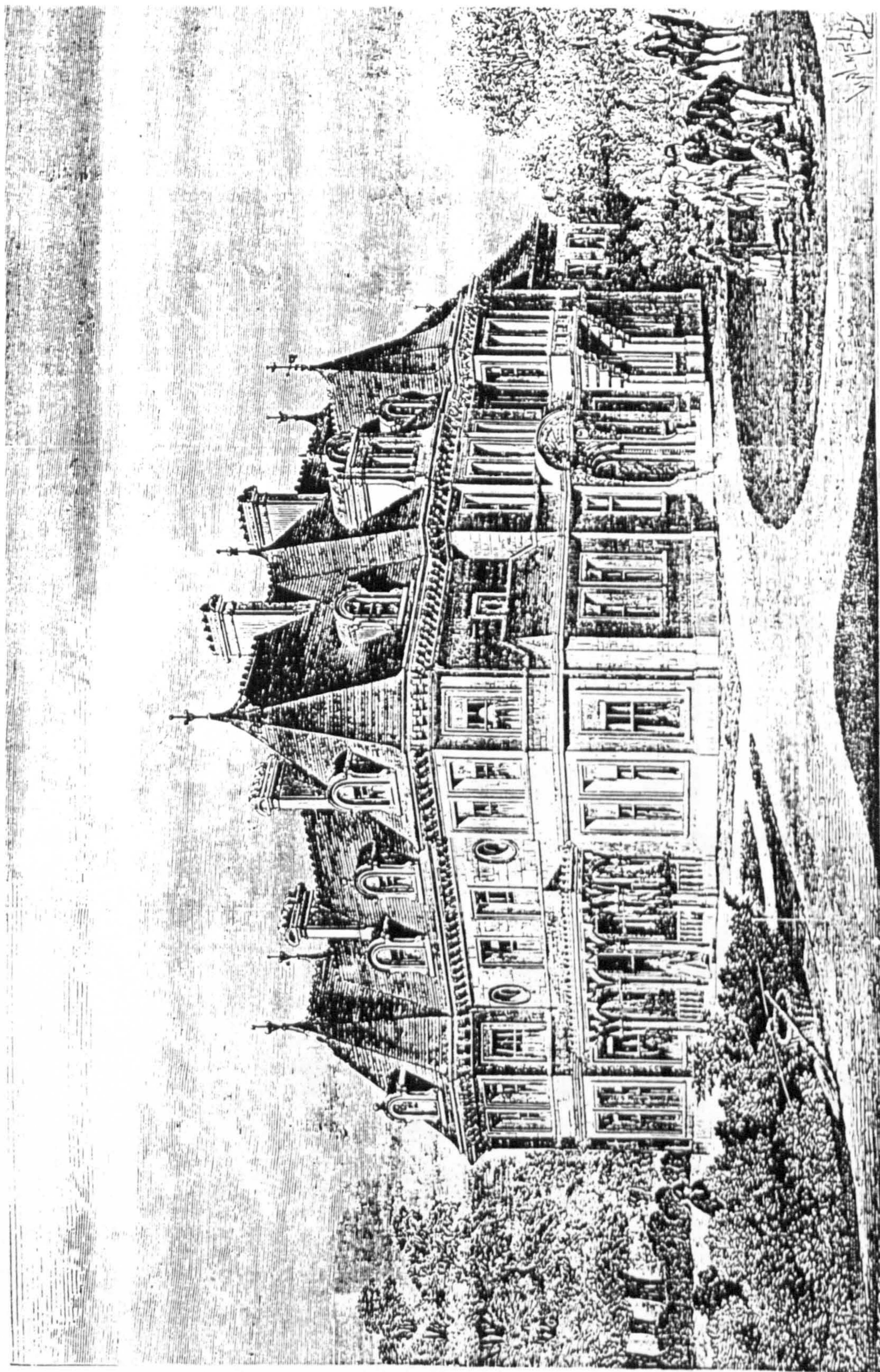
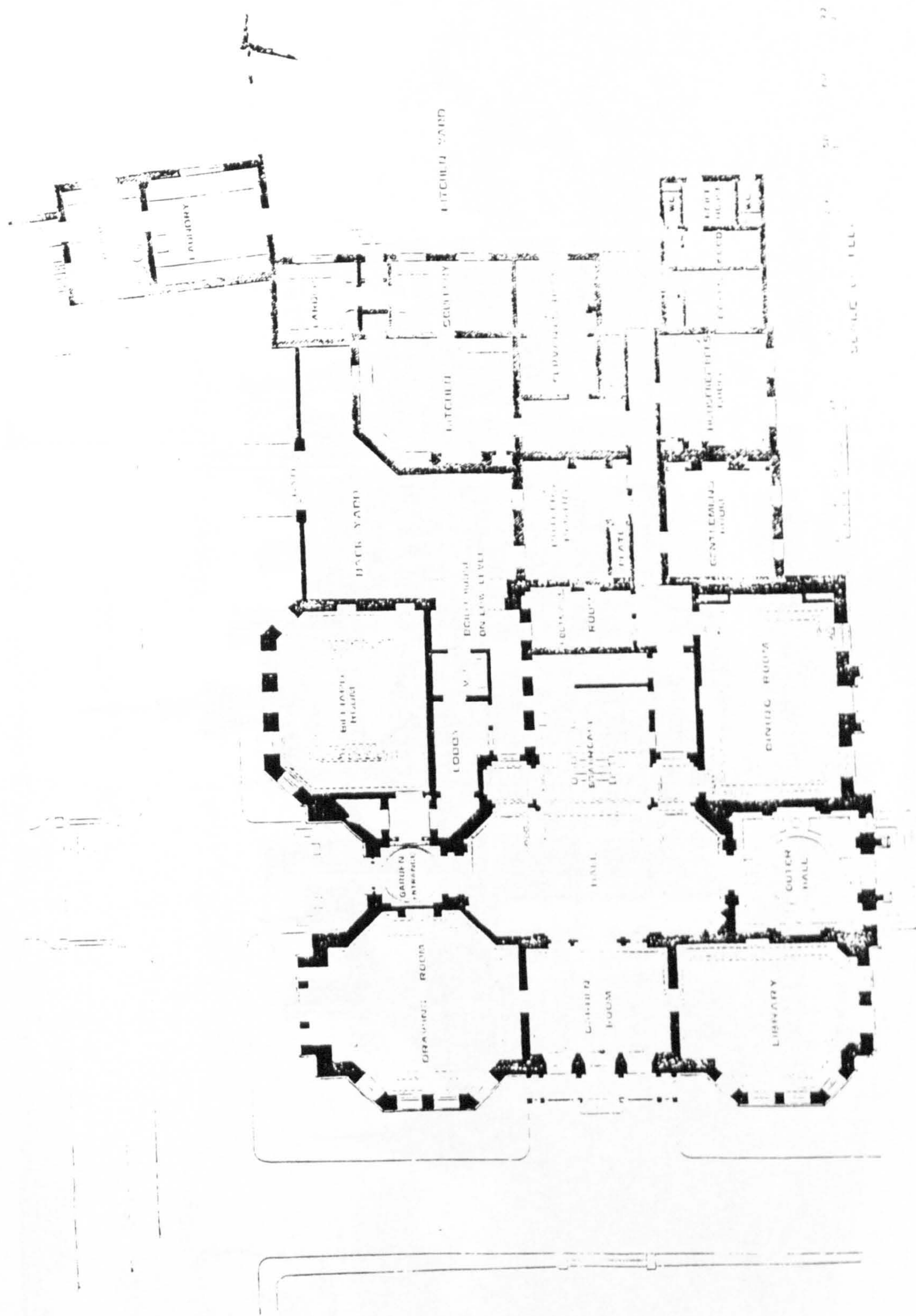


Figure 6.10 - Plan of Ground Floor, Shabden, Surrey, 1872-3, E. M. Barry.



SHABDEN, SURREY. Plan of the Ground Floor.

Figure 6.11 - North London Consumption Hospital, Hampstead, London, 1878, T. R. Smith.

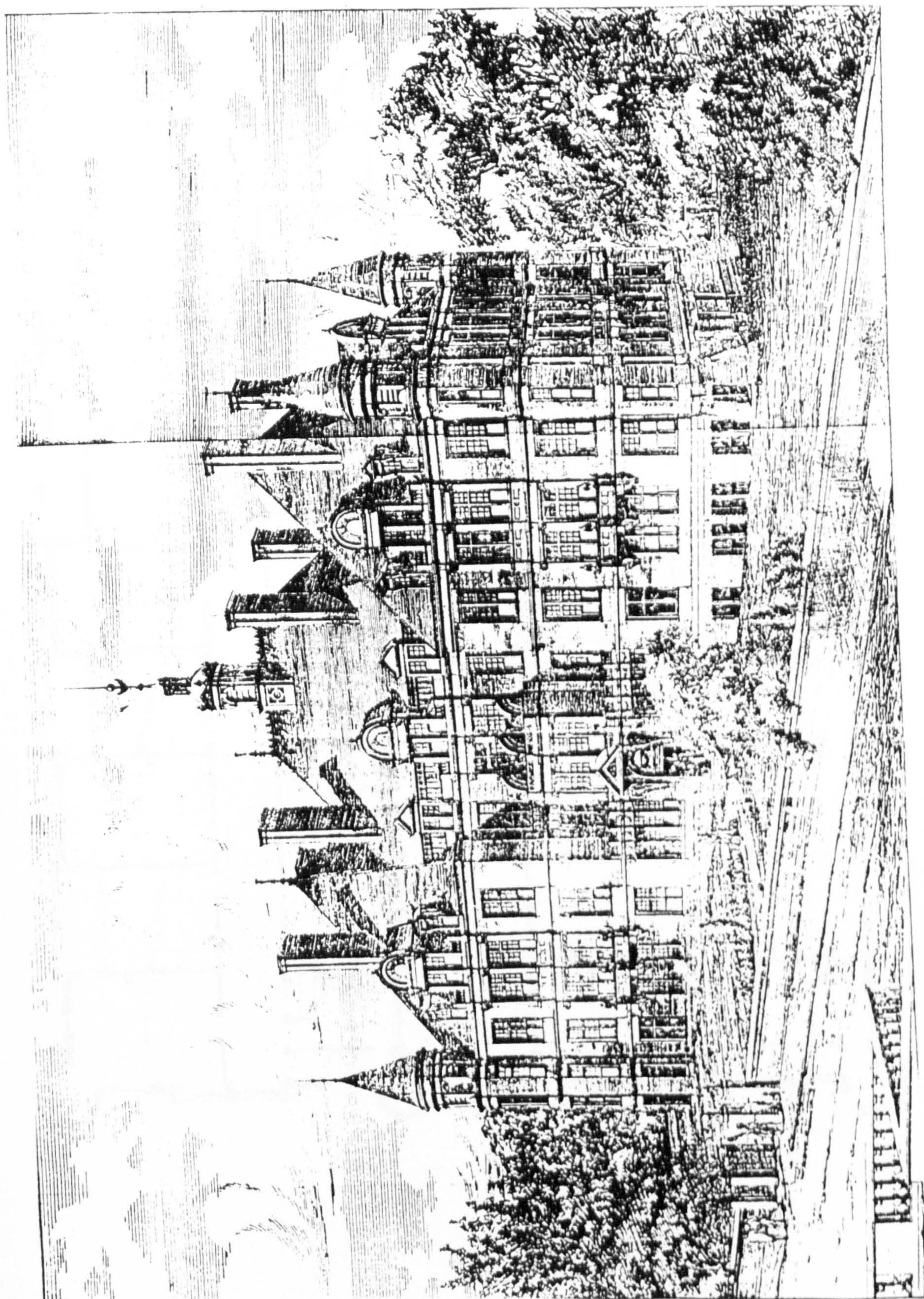


Figure 6.12 - Plan of Ground Floor, North London Consumption Hospital, Hampstead, London, 1878, T. R. Smith.

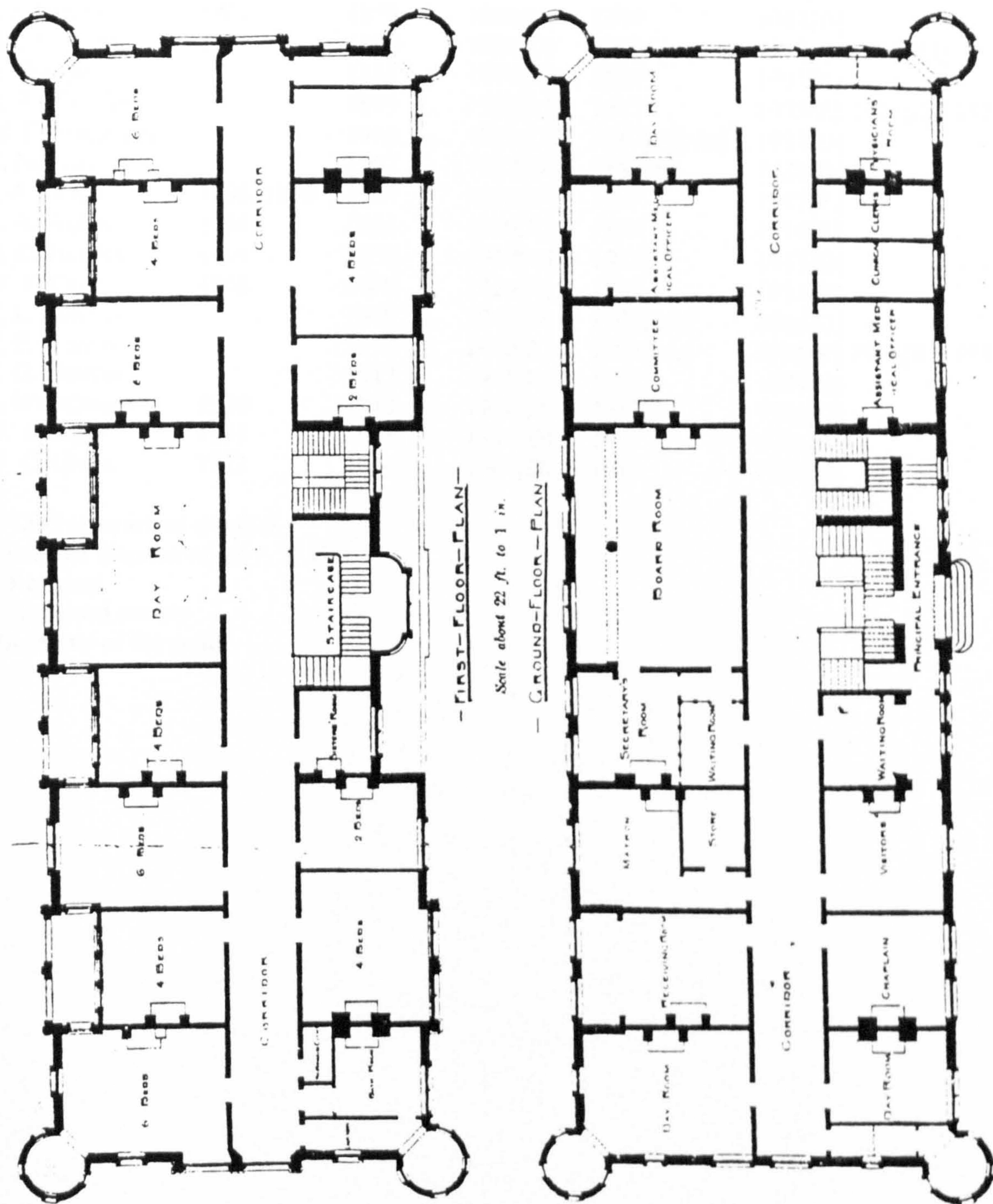


Figure 7.1 - Architect members of both the F.A.B.S. and the A.W.G..

Architect	Guest of F.A.B.S.	Joined F.A.B.S.	Left F.A.B.S.	Joined A.W.G.	Left A.W.G.
J. J. Stevenson	1867	1879	1908[D]	1894	1908[D]
W. D. Caroe	1895	1896	1938[D]	1890	1910[R],1933[RJ]
E. George		1898	1919[R]	1889	1901[R]
R. T. Blomfield		1899	1930[R]	1887	1903[R],1921[RJ],1923[R]
M. E. Macartney		1900	1932[D]	1883[F][Ma]	1932[D]
E. Newton		1902	1922[D]	1883[F]	1922[D]
J. A. Gotch	1896, 1898	1903	1942[D]	1885	1917[R]
L. A. Stokes	1900	1904	1919[R]	1886	1914[R]
G. C. Horsley	1904	1907	1917[D]	1883[F]	1917[D]
W. F. Cave	1906	1908	1929[R]	1889	1917[R]
E. L. Lutyens		1909	1944[D]	1903[Ma]	1944[D]
E. P. Warren		1910	1930[R]	1892[Ma]	1904[R],1906[RJ],1937[D]
E. G. Dawber		1912	1935[R]	1897	1929[R]
P. Waterhouse	1910	1913	1924[D]	1913	1924[D]
W. J. Tapper	1913	1918	1935[D]	1907	1932[R]
W. C. Green	1912	1920	1960[D]	1911	1927[R]

D-Died as an active member.

F-Founder member of the A.W.G.

R-Resigned.

RJ-Rejoined society

Ma-Master of the guild.

Figure 7.2 - A.W.G. Members who were Guests at F.A.B.S. Annual Recreation Meetings [excepting future members of the F.A.B.S.].

Guest name	Artistic field	Year a guest of FA.B.S.	Year joined the A.W.G.	Year left The A.W.G.
H. S. Marks	Painter	1868	1884[Mc]	1891[R]
S. P. Cockerell	Painter	1877	1891[M]	1917[R]
L. Alma-Tadema	Painter	1879	1906[H]	1910[R]
G. B. Simonds	Sculptor	1882	1884[Fc][Ma]	1890[R], 1900[HR]
H. Thorneycroft	Sculptor	1883, 1912	1884[Fc]	1901[R]
H. Holiday	Painter	1886	1884[Fc]	1916[R]
A. Gilbert	Sculptor	1887	1888[M]	see note below
J. Brett	Painter	1888	1884[Mc][Ma]	1902[D]
D. Murray	Painter	1892, 1906, 1912	1891[M]	1901[R]
J. Belcher	Architect	1893	1883[Fc]	1903[R]
O. Ford	Sculptor	1895	1883[Fc][Ma]	1899[R]
F. W. Pomeroy	Sculptor	1896, 1907	1887[M][Ma]	1924[D]
G. Clausen	Painter	1896,	1893[M][Ma]	Elected honoris causa.
G. Frampton	Sculptor	1897	1887[M][Ma]	see note below
J. D. Linton	Painter	1899	1884[M]	1891[R]
J. M. Swan	Painter	1899	1887[M]	1894[R]
W. G. John	Sculptor	1900	1891[M]	1900[R], 1921[HR]
B. Pite	Architect	1901	1884[Mc]	1904[R]
A. East	Painter	1902	1891[M]	1894[R], 1900[RJ], 1913[D].
D. S. MacColl	Painter	1902	1892[M]	1896[R], 1924[HR]
B. Champneys	Architect	1903	1884[Fc]	1896[R]
J. Tweed	Sculptor	1903	1904[M]	1909[R]
A. H. Pegram	Sculptor	1904	1890[M]	1904[R]
G. Moira	Painter	1904, 1916	1898[M]	1911[R]
H. Ricardo	Architect	1905	1893[M][Ma]	1928[D]
H. Field	Architect	1908	1889[M]	1906[R]
F. Lynn-Jenkins	Sculptor	1908	1900[M]	1904[R]
W. R. Colton	Sculptor	1910	1894[M]	1903[R]
W. Donne	Painter	1913	1907[M]	1916[R]
W. M. Loudan	Painter	1914	1894[M]	1924[R]
S. H. Hamp	Architect	1915	1904[M]	?[D]
G. Pinkerton	Architect	1915	1925[M]	?
C. F. A. Voysey	Architect	1915	1884[M][Ma]	1922[HR]
C. R. Peers	Architect	1915	1912[M]	1930[R]
C. A. Nicholson	Architect	1916	1898[M]	1921[R]

Fc-Founder consulted by the original five founders of the A.W.G.

M-Member elected by the membership of the A.W.G.

Mc-Member elected by the provisional committee of the A.W.G.

R-Resigned.

RJ-Rejoined.

Ma-Master of the guild

HR-Honorary retired member

Note Both Gilbert and Frampton had fraught relations with the guild leaving and rejoining many times

Figure 7.3 - Melsetter House, Hoy Island, Orkney, 1898-1902, W. R. Lethaby.



Figure 7.4 - Hillside, Hurst Green, Sussex, 1892, R. T. Blomfield.

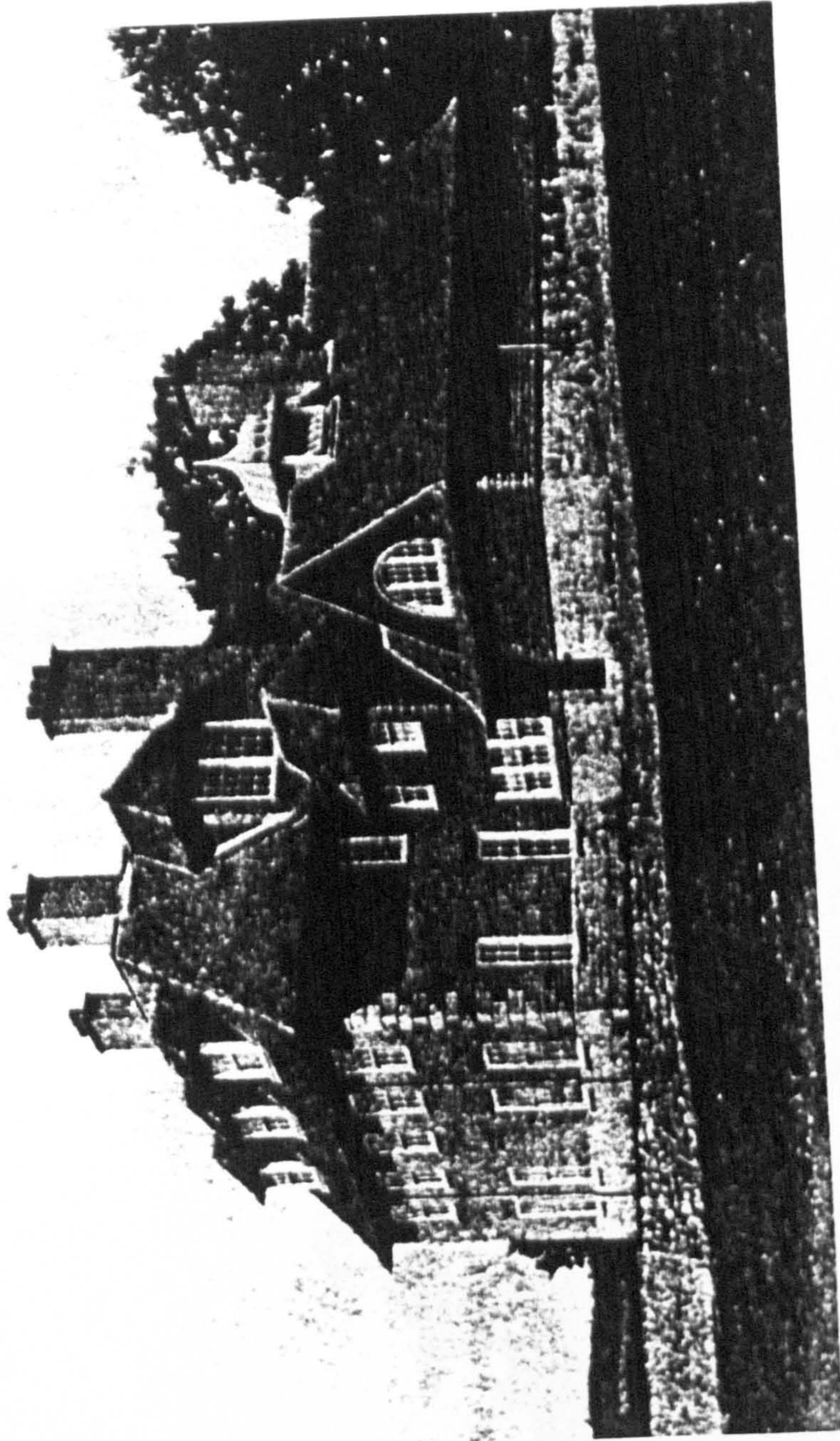


Figure 7.5 - Entrance Elevation, Bussock Wood, Newbury, Berkshire, 1908, M. E. Macartney.

Architect: MERVYN E. MACARTNEY, London.

THE ARCHITECTURAL
REVIEW

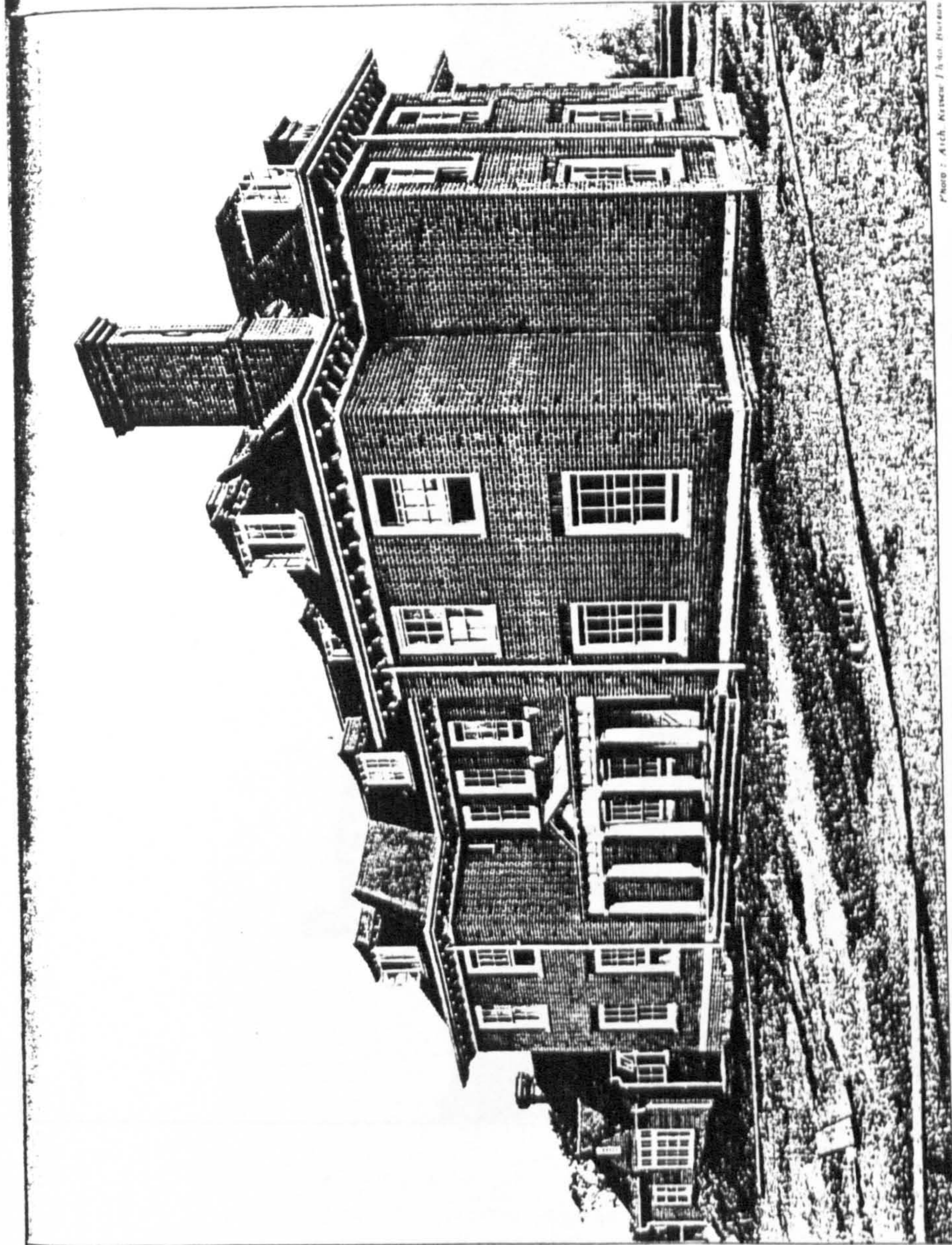
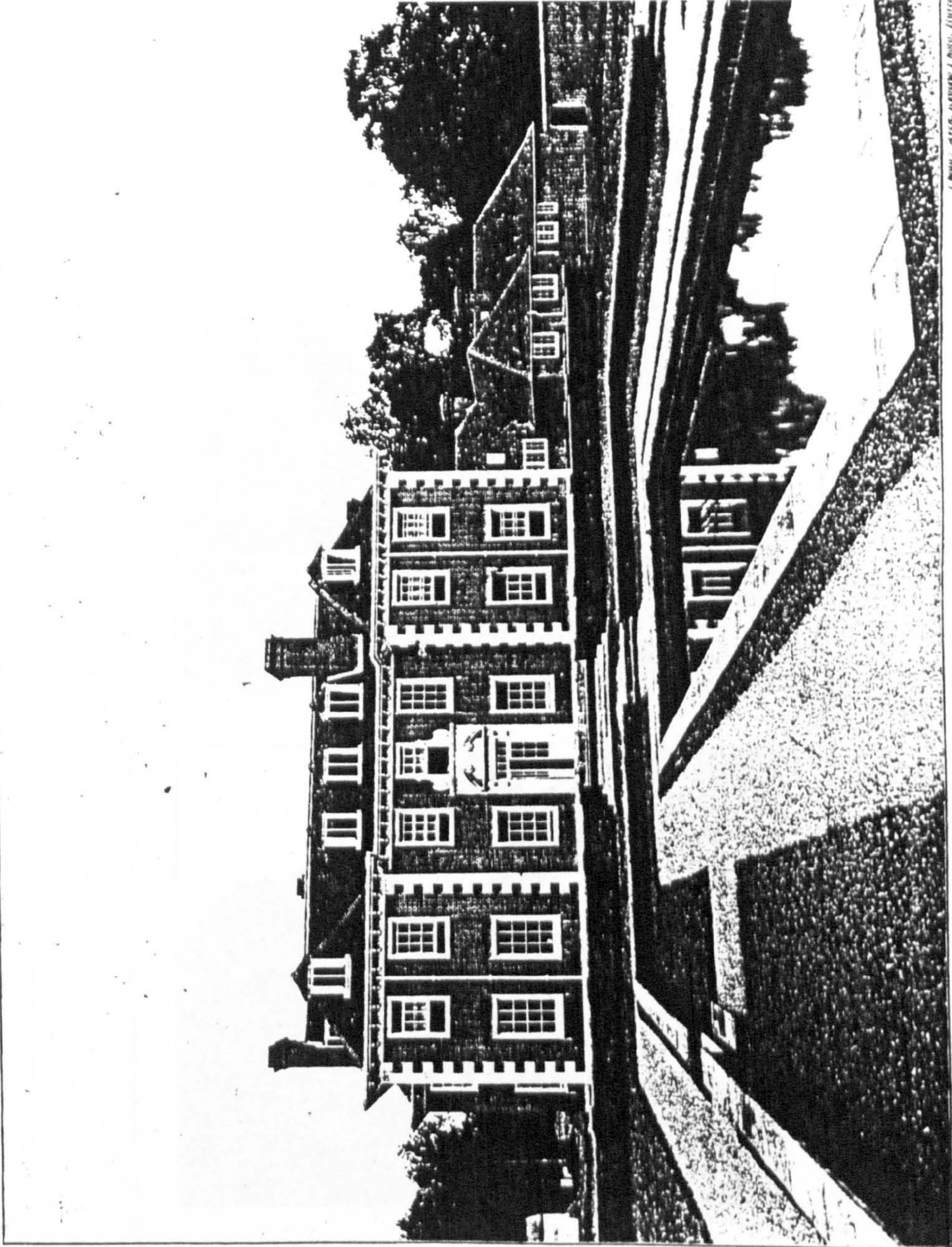


Photo: Arch. Anst. J. H. G. H. G.

Front Elevation. Élévation. Aufriß.
BUSSOCK WOOD, (Maison en Campagne; Landhaus bei) NEWBURY, BERKSHIRE

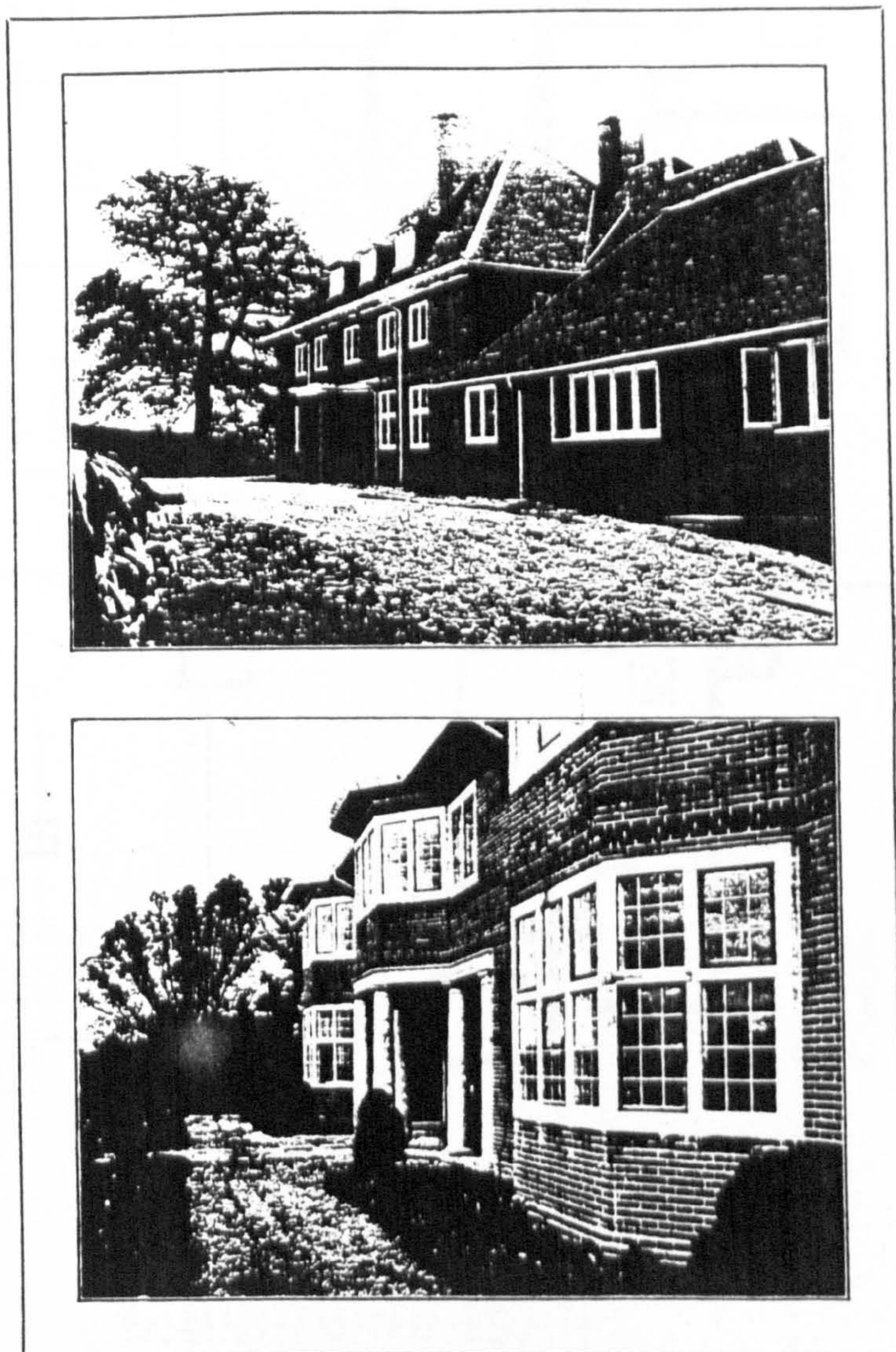
Figure 7.6 - Garden Elevation, Bussock Wood, Newbury, Berkshire, 1908, M. E. Macartney.



Garden Front. Façade au jardin. Gartenseite.
BUSSOCK WOOD, (Maison en Campagne) (Landhaus bei) NEWBURY, BERKSHIRE.

Figure 7.7 - Entrance and Garden Elevations, Kennet Orleigh, Woolhampton, 1909, M. E. Macartney.

MERVYN E. MACARTNEY, *Architect*, LONDON.



The top view of the entrance front shows the projecting porch; the kitchen offices are in the foreground. The loggia, seen in the centre of the bottom view (garden front), is entered from dining, drawing, and billiard rooms.

KENNET ORLEIGH.
WOOLHAMPTON. ENTRANCE .
AND GARDEN FRONTS.

Figure 7.8 - Ground and First Floor Plans, Kennet Orleigh, Woolhampton, 1909, M. E. Macartney.

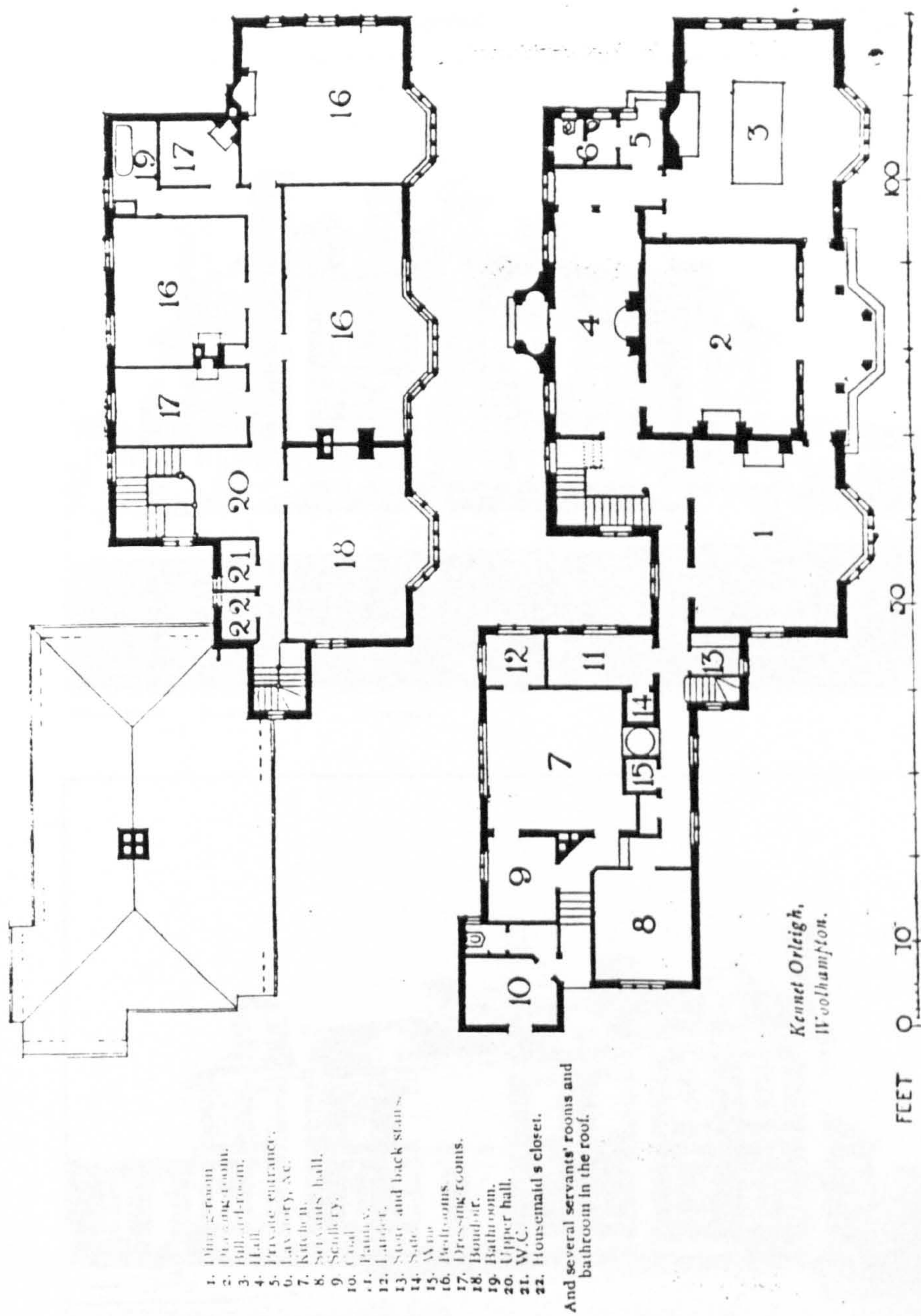
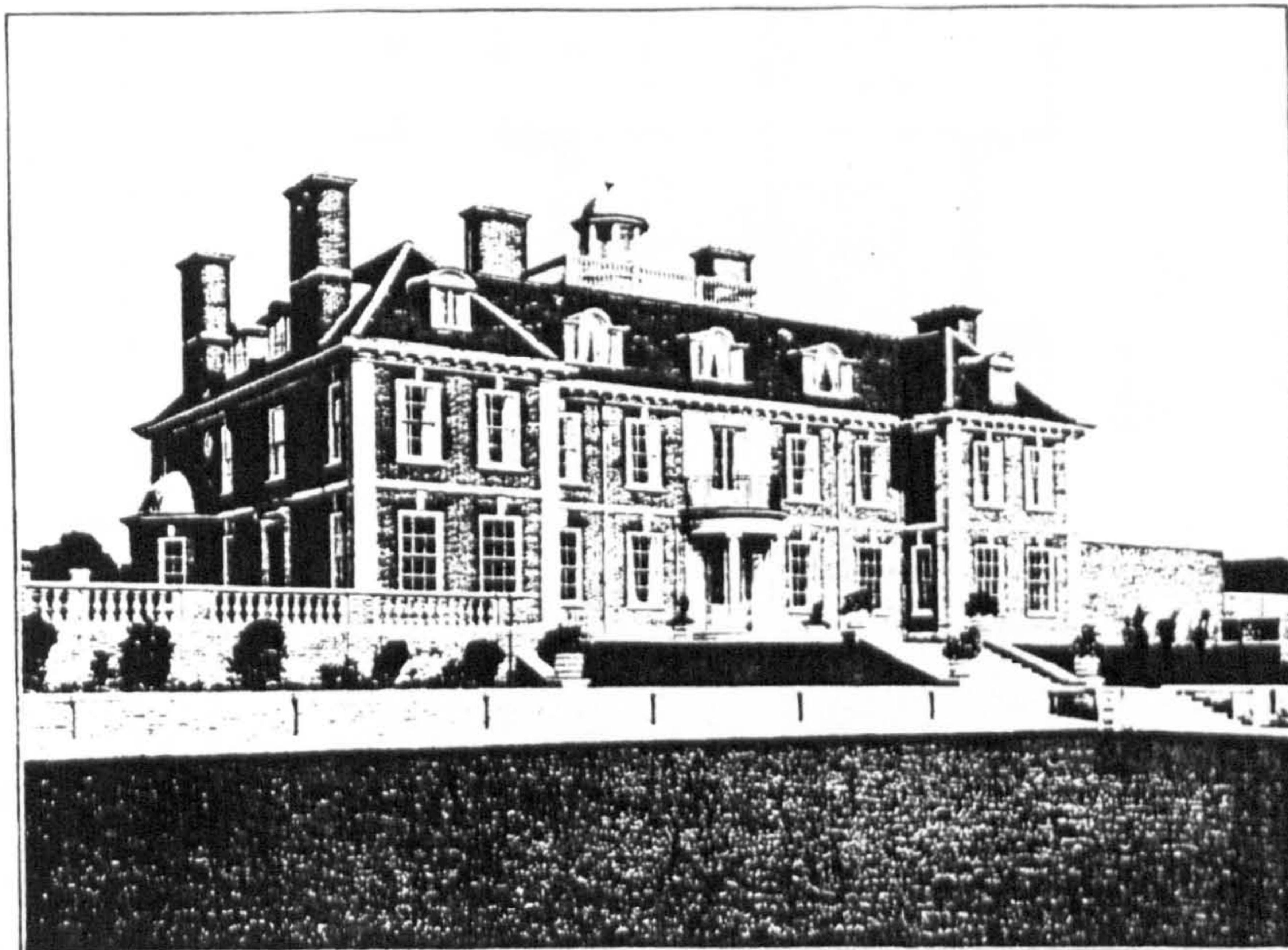


Figure 7.9 - Entrance and Garden Elevations, Ardenrun Place, Surrey, 1906, E. Newton.

Architect: ERNEST NEWTON, London.

THE ARCHITECTURAL
REVIEW.



Garden Front Façade au jardin Gartenseite.

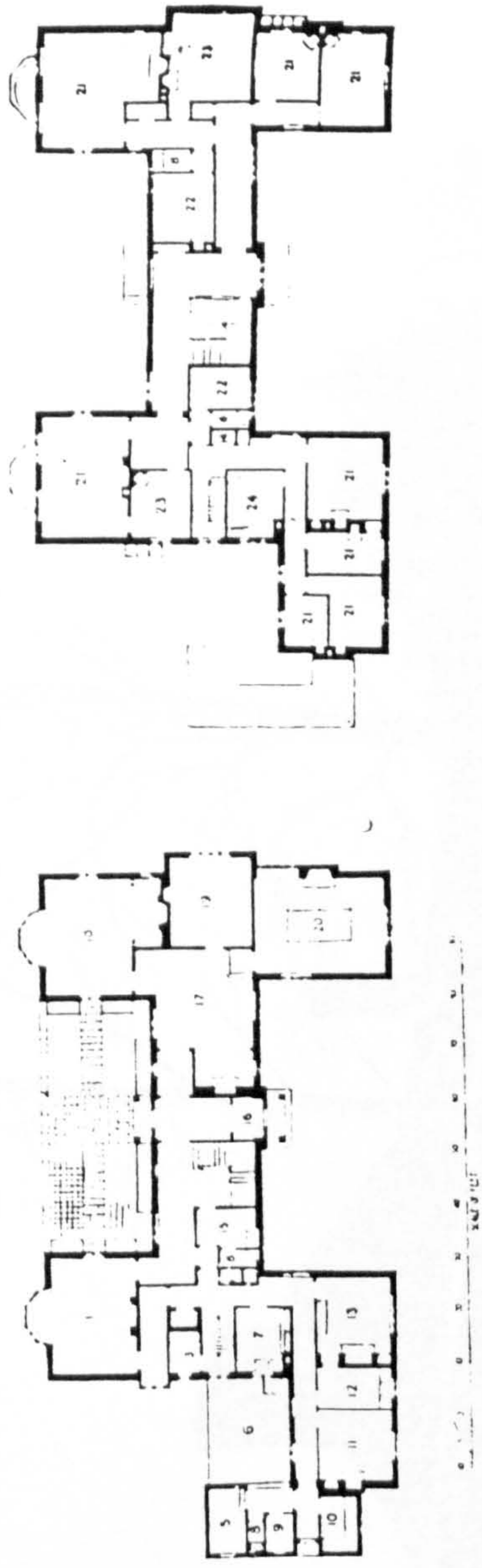


Entrance Front. Élévation. Aufriss.

Photos: T. Lewis.

ARDENRUN PLACE, (Maison en Campagne) (Landhaus bei) BLINDLEY HEATH, SURREY.

Figure 7.11 - Ground and First Floor Plans, Luckley, Berkshire, 1908, E. Newton.



LUCKLEY, (Maison en Campagne) (Landhaus bei WOKINGHAM, BERKSHIRE.

- | | | | | | |
|----------------------|------------------------|-----------------------|-------------------------|----------------------|-----------------|
| 1. Dining-room. | Salle à manger. | Esszimmer. | 13. Kitchen. | Cuisine. | Küche. |
| 3. Store. | Magasin. | Vorratskammer. | 15. Lavatory. | Lavatoire. | Waschplatz. |
| 5. Coal. | Charbon. | Kohle. | 16. Entrance Lobby. | Entrée. | Eingang. |
| 6. Yard. | Cour. | Hof. | 17. Hall. | Salle. | Halle. |
| 7. Pantry. | Office. | Anrichteraum. | 18. Drawing-room. | Salon. | Drawing-room. |
| 8. W.C. | W.C. | W.C. | 19. Study. | Bureau. | Arbeitszimmer. |
| 9. Knives and Boots. | Couteaux et bottes. | Messer- und Putzraum. | 20. Billiard-room. | Salle de billard. | Billardzimmer. |
| 10. Larder. | Garde-manger. | Speisezimmer. | 21. Bedroom. | Chambre à coucher. | Schlafzimmer. |
| 11. Servants' Hall. | Salle des domestiques. | Dienerszimmer. | 22. Bathroom. | Salle de bain. | Badzimmer. |
| 12. Scullery. | Lavoir. | Spülkuche. | 23. Dressing-room. | Cabinet de toilette. | Ankleidezimmer. |
| | | | 24. Housemaid's Closet. | Cabinet de servante. | Reinmacherraum. |

Figure 7.12 - Garden Elevation, Luckley, Berkshire, 1908, E. Newton.

Architect: ERNEST NEWTON, London.

THE ARCHITECTURAL
REVIEW.

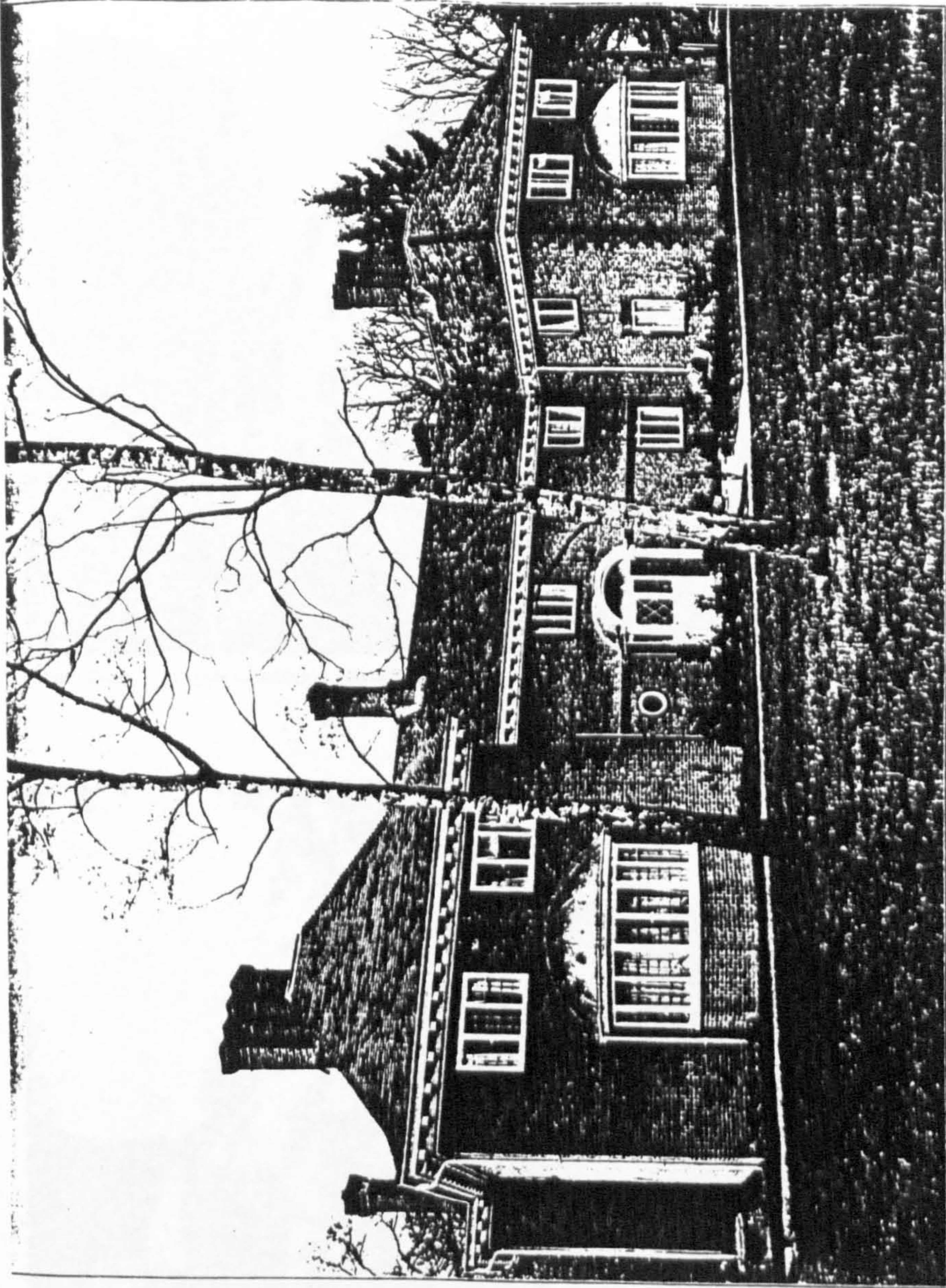


Photo: Arch. Review Photo Bureau.

Garden View. Façade au jardin. Gartenseite.
LUCKLEY, (Maison en Campagne) (Landhaus bei) WOKINGHAM, BERKSHIRE.

Figure 7.13 - Entrance and Garden Elevations, Cottage, Sapperton, Cirencester, Gloucestershire, 1911, E. Gimson.

Architect: ERNEST GIMSON, Sapperton, Cirencester.

THE ARCHITECTURAL
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Garden Front. Façade au jardin. Gartenseite.



Entrance. Entrée. Eingang.

COTTAGE IN THE COTSWOLD DISTRICT, GLOUCESTERSHIRE.

Figure 7.14 - Entrance Front, Bengoe House, Hertford, 1909, W. F. Cave.

WALTER CAVE, *Architect*, LONDON.

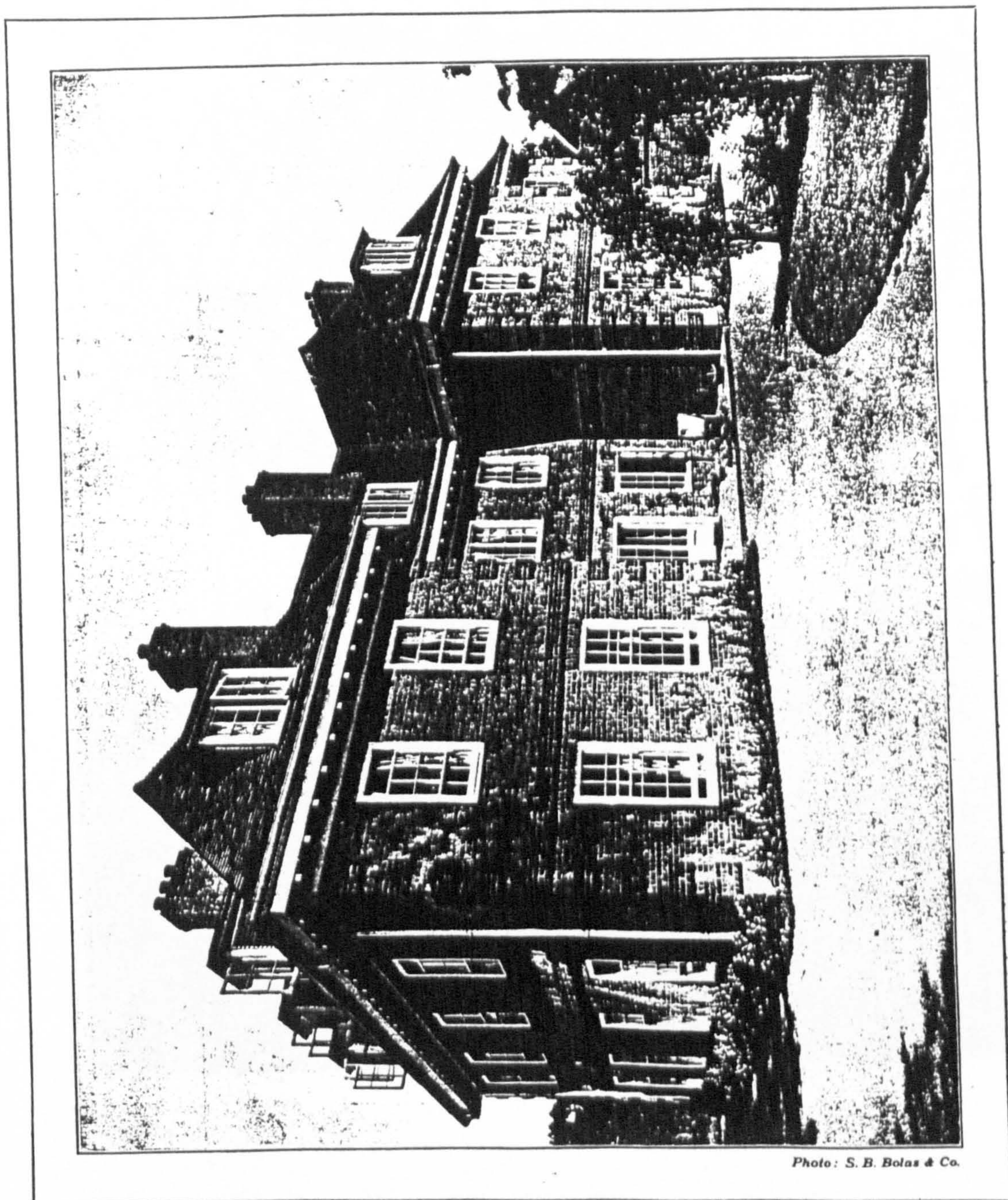


Photo: S. B. Bolas & Co.

This is a new house, erected in the Georgian manner, on the site of an old one destroyed by fire. The walls are faced with purple mottled Luton bricks, with red brick for the quoins, stringcourses, and other dressings.

BENGEO HOUSE, HERTFORD.
ENTRANCE FRONT.

Figure 7.15 - Entrance Elevation, Yew Tree Lodge, Streatham Park, London, 1898, L. A. Stokes.

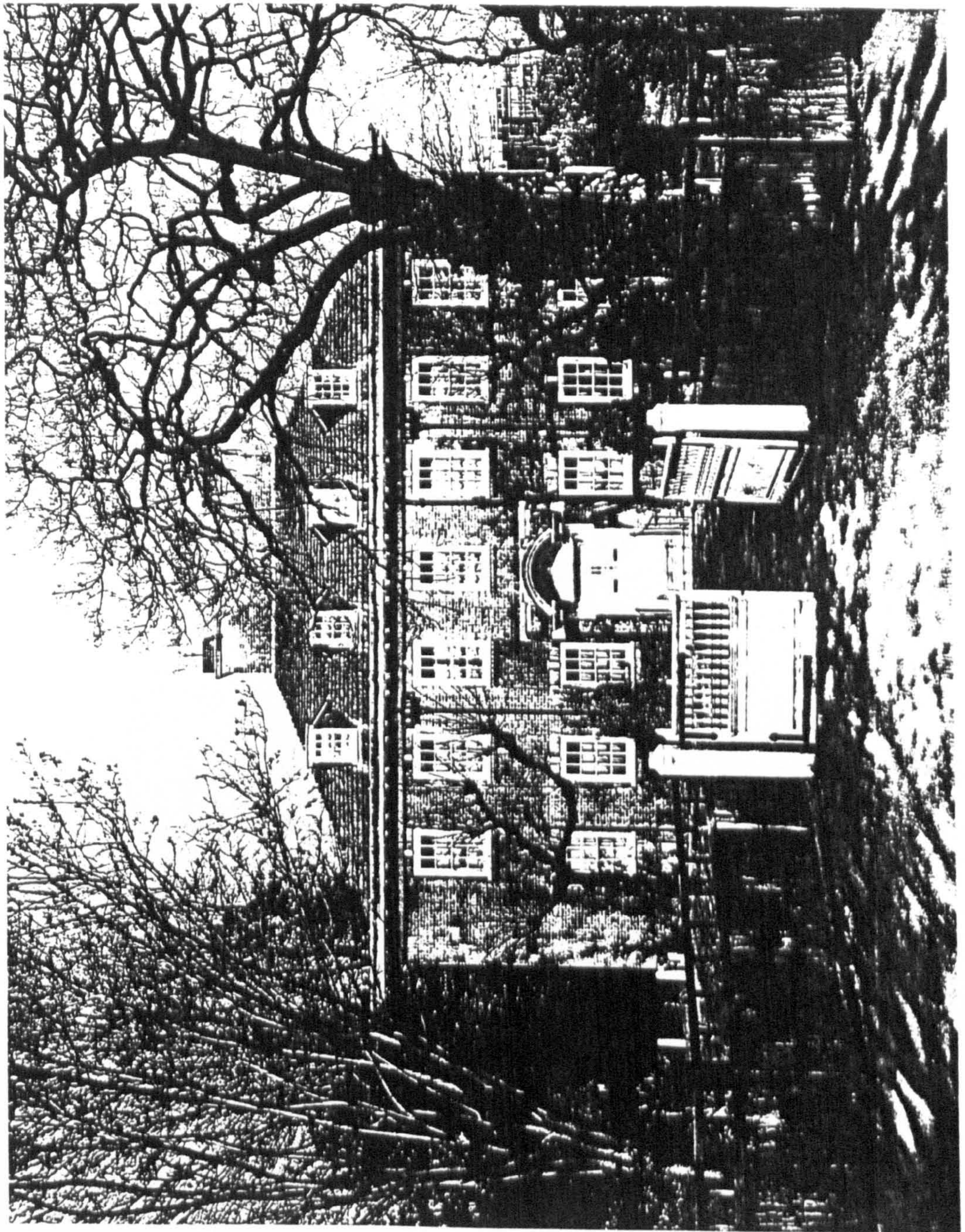


Figure 7.16 - Ground Floor Plan, Yew Tree Lodge, Streatham Park, London, 1898, L. A. Stokes.

SCALE: 0 5 10 15 M
0 5 10 20 30 40 50 F



Figure 7.17 - Ground Plan, Heath Lodge, Headley, Surrey, 1911, E. G. Dawber.

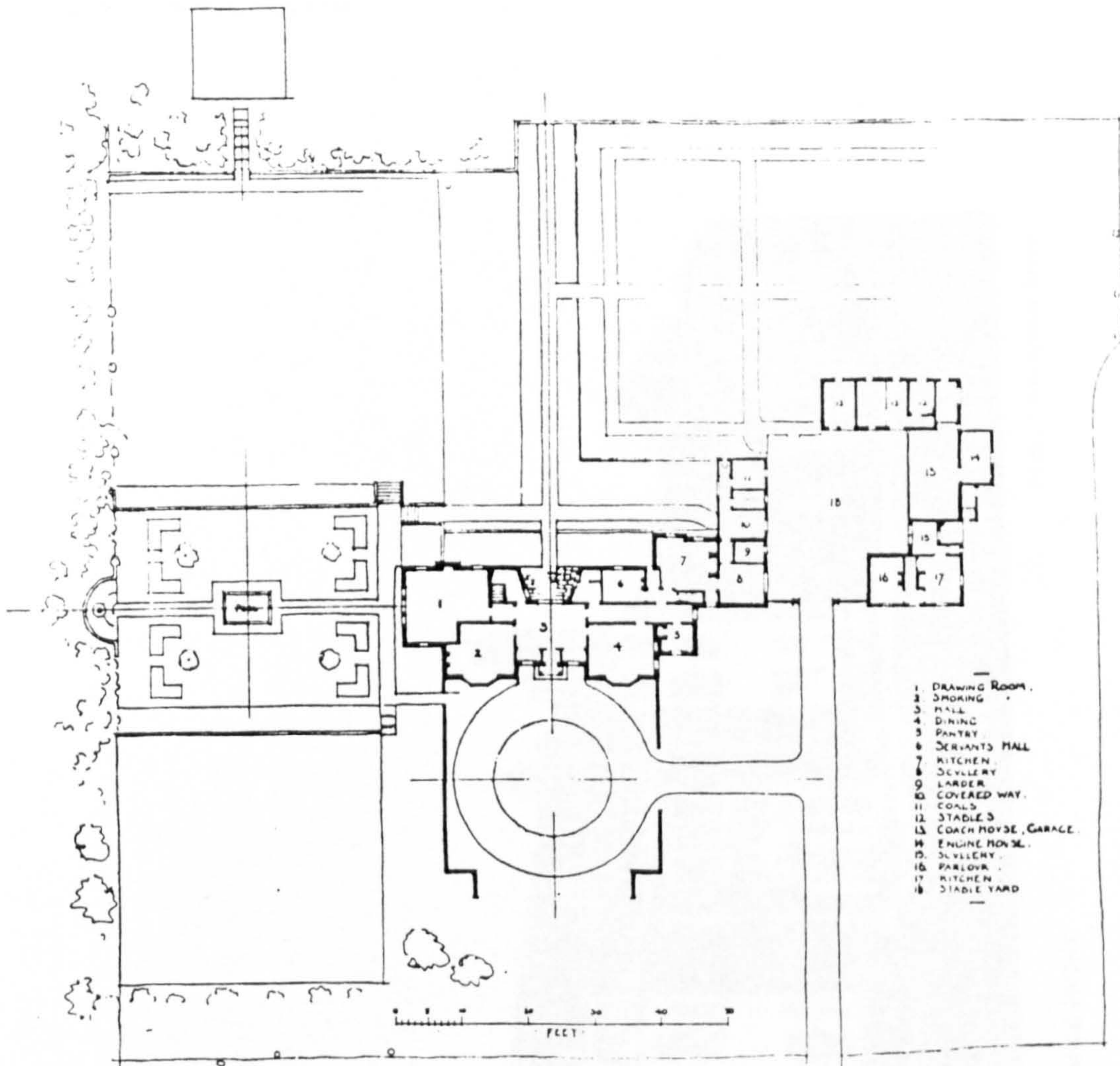


Figure 7.18 - Entrance Front, Heath Lodge, Headley, Surrey, 1911, E. G. Dawber.

E. GUY DAWBER, Architect.

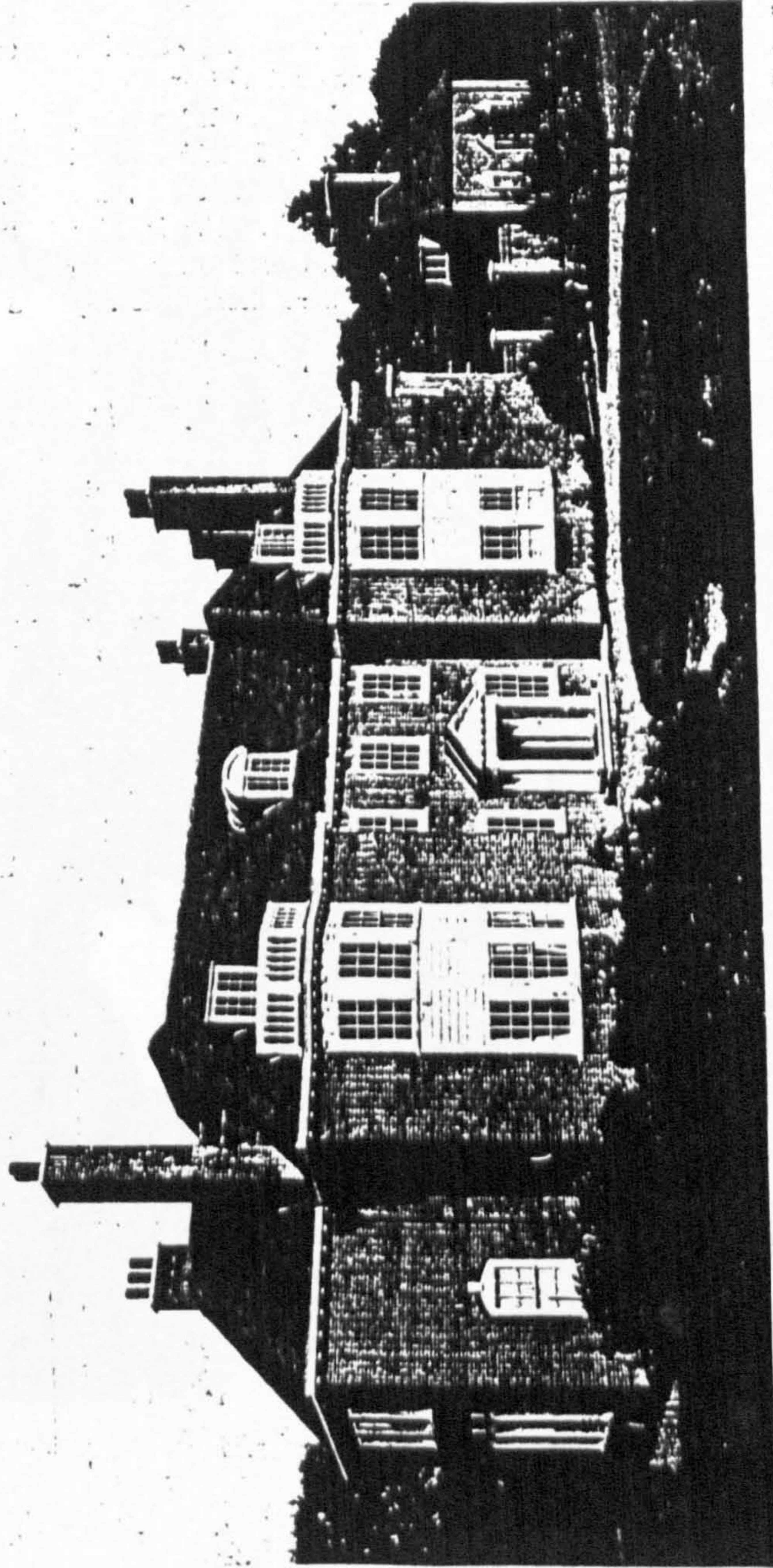


Photo : "Architectural Review."

"HEATH LODGE," HEADLEY, SURREY : ENTRANCE FRONT

Figure 7.19 - Garden Elevation. Great Maytham Hall, Kent, 1909, E. L. Lutyens.

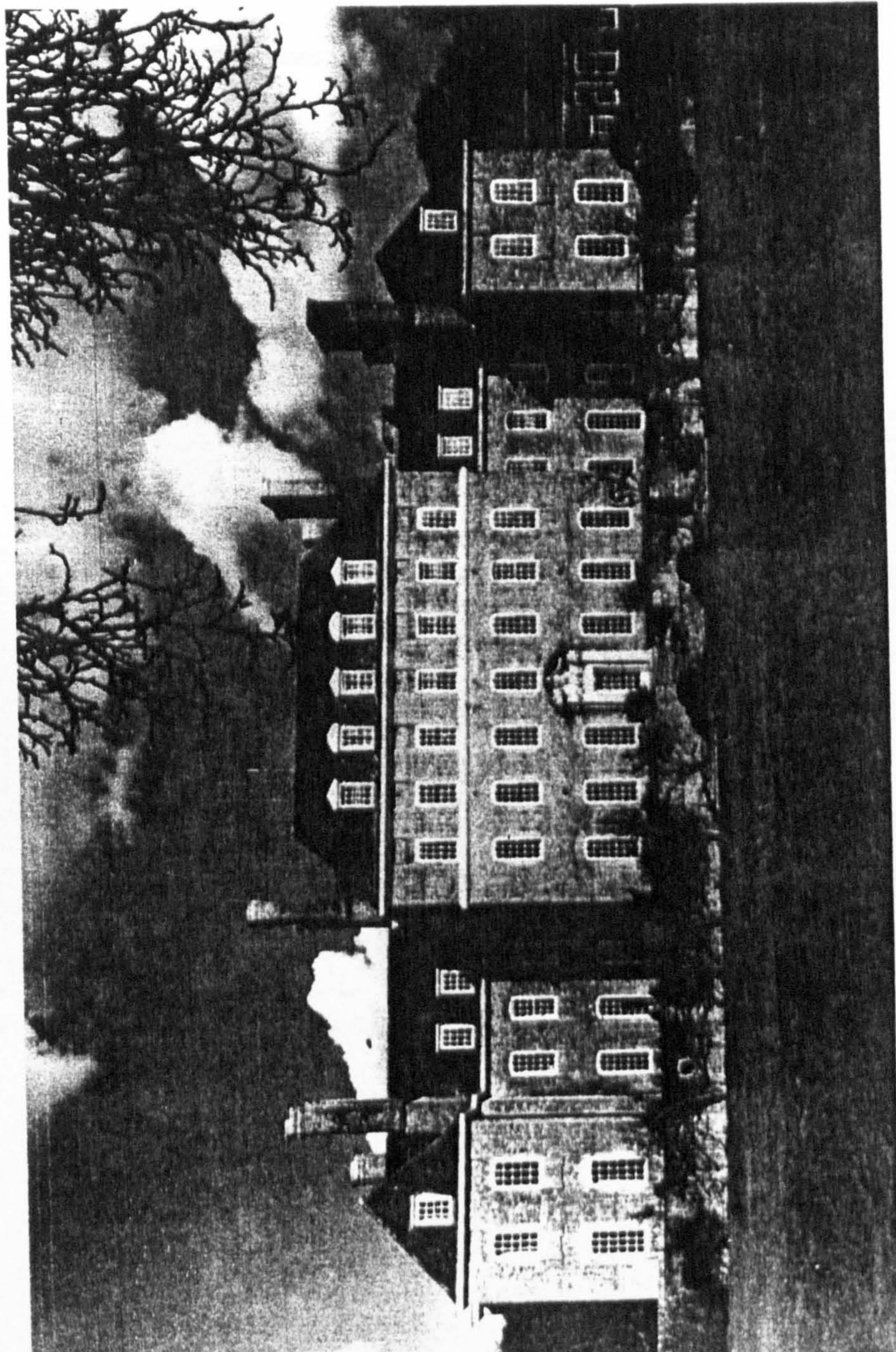


Figure 7.20 - A Pair of Houses, Little College Street, Westminster, London, 1912, E. L. Lutyens.

Corner Houses, Cowley Street, Westminster.



This is a block of two houses on a site fronting Wood Street, Little College Street, and Cowley Street. The building is built out in red brick with a tiled roof.

Figure 7.21 - South Front, No. 1, Campden Hill, London, 1914, E. P. Warren.

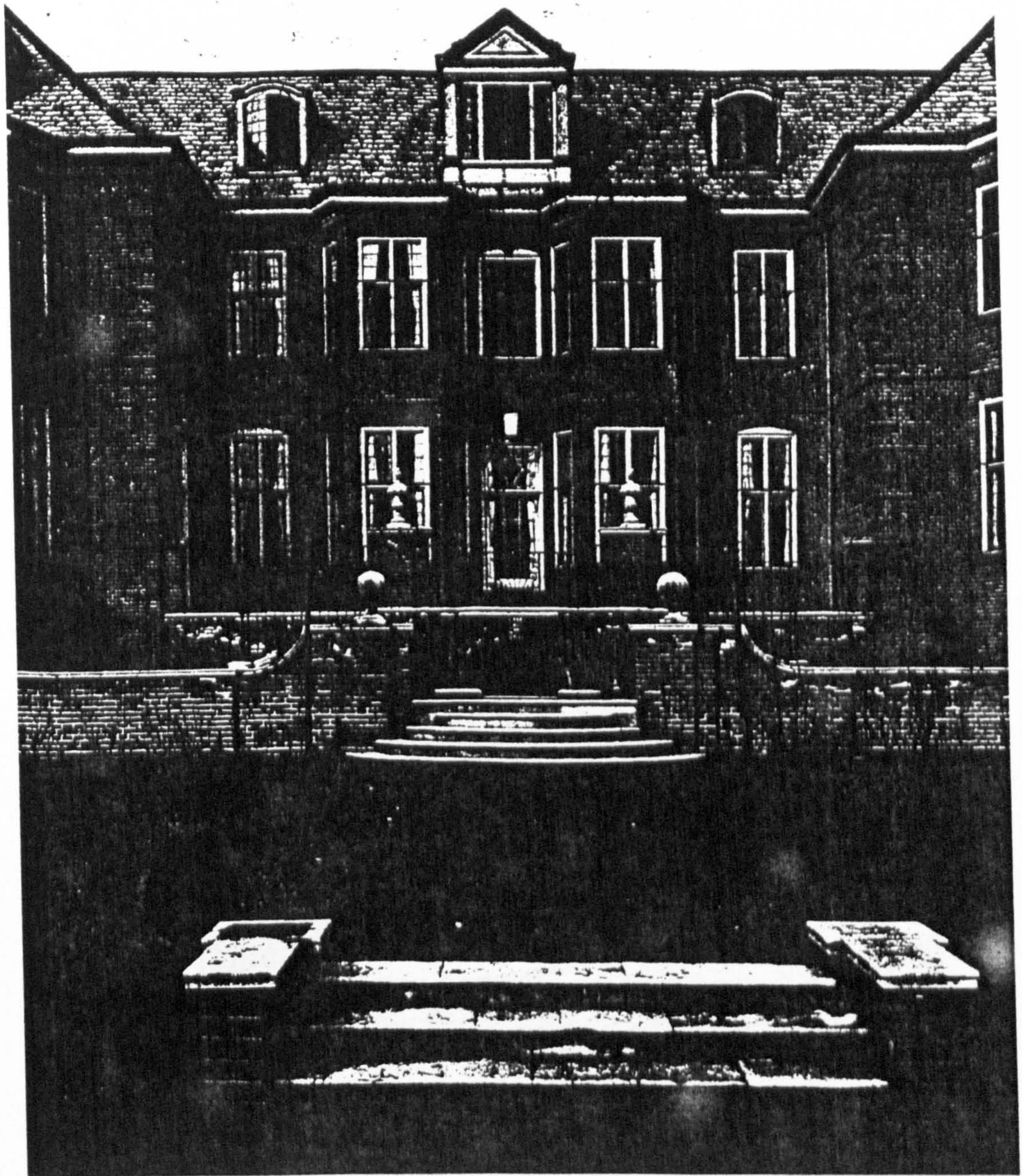


Figure 7.22 - Convent of the Reparation, Blackfriars Road, London, 1911, W. J. Tapper.

WALTER J. TAPPER, Architect.



Photo: Cyril Ellis.

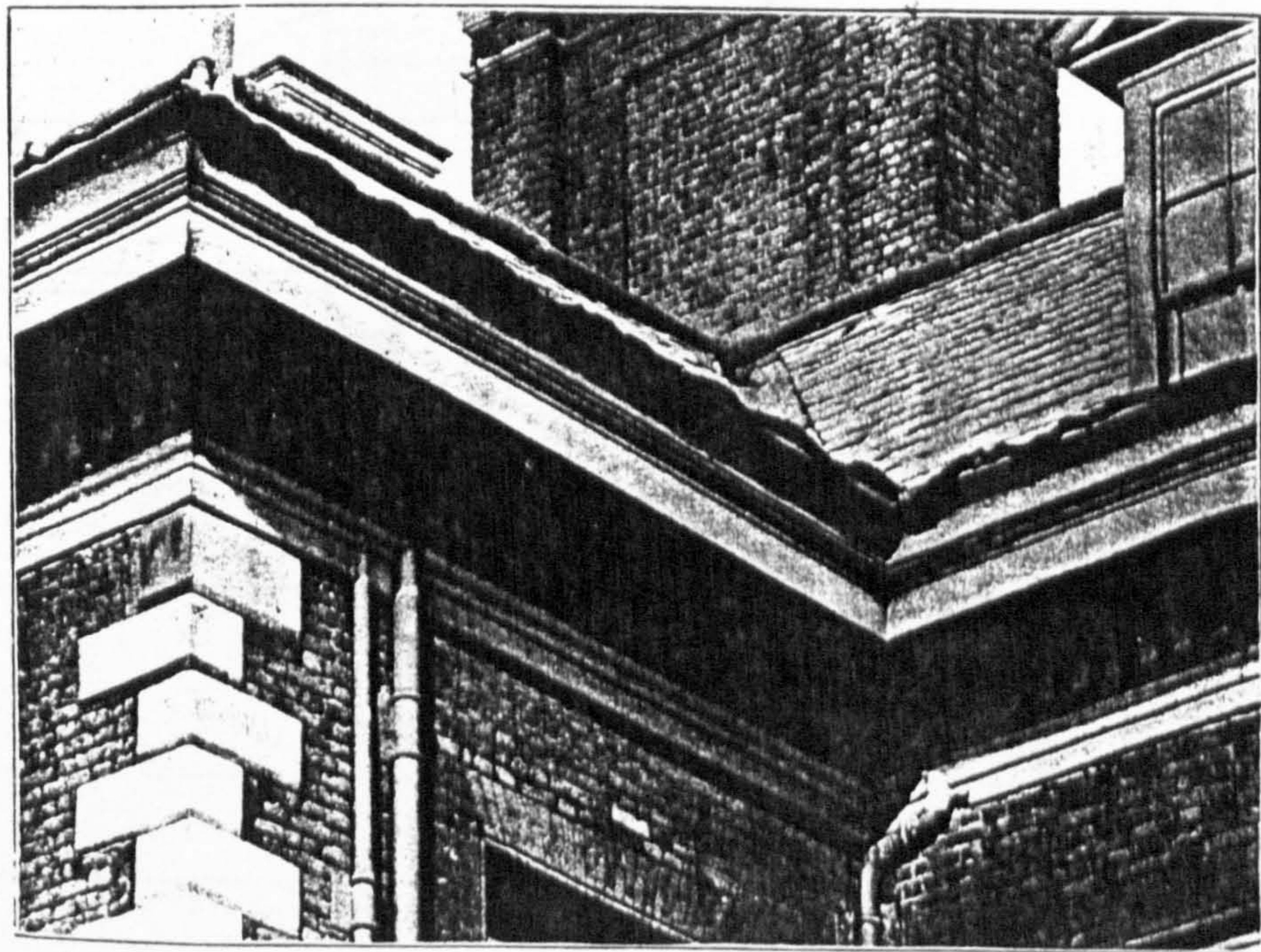
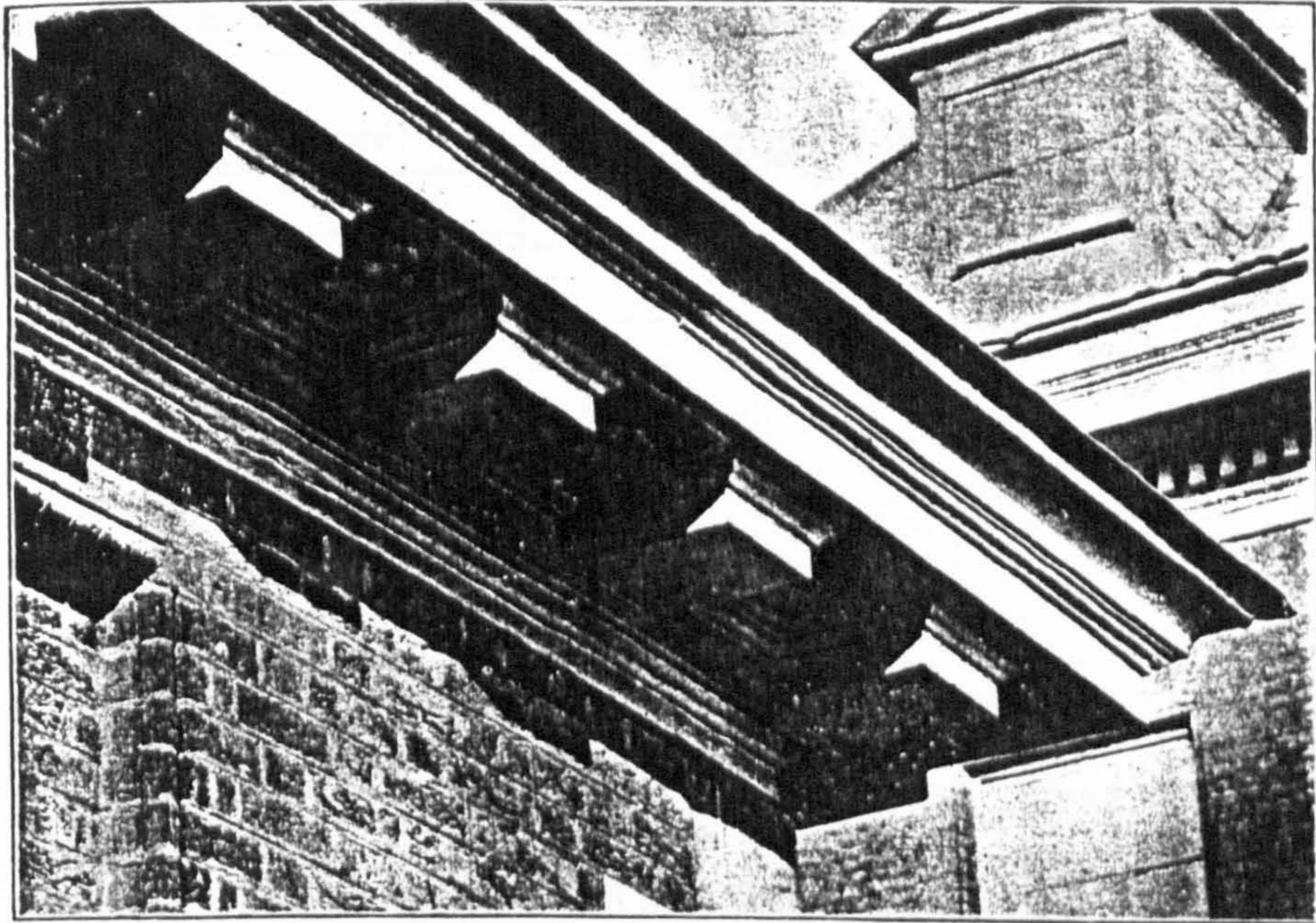
THE CONVENT OF THE REPARATION, BLACKFRIARS ROAD, LONDON, S.E.

Figure 7.23 - "Two Wooden Cornices, Royal Hospital Chelsea, London, England", plate from The Practical Exemplar of Architecture.

Plate 29.

Cornices (wood).

The Practical Exemplar
of Architecture.



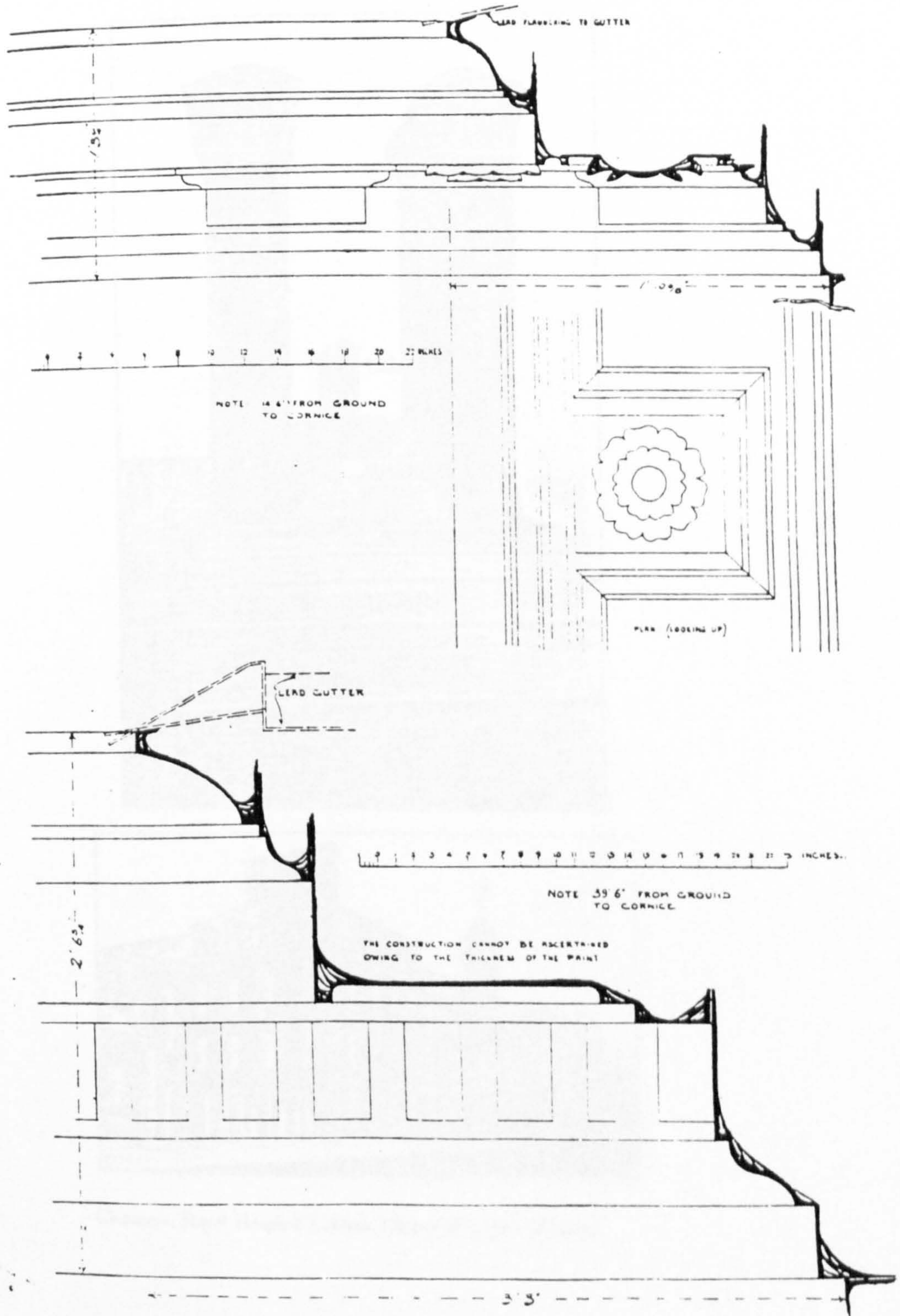
Two Wooden Cornices, Royal Hospital, Chelsea, London, England.

Figure 7.24 - "Two Wooden Cornices, Royal Hospital Chelsea, London, England", plate from The Practical Exemplar of Architecture.

Plate 30.

Cornices (wood).

The Practical Exemplar of Architecture.

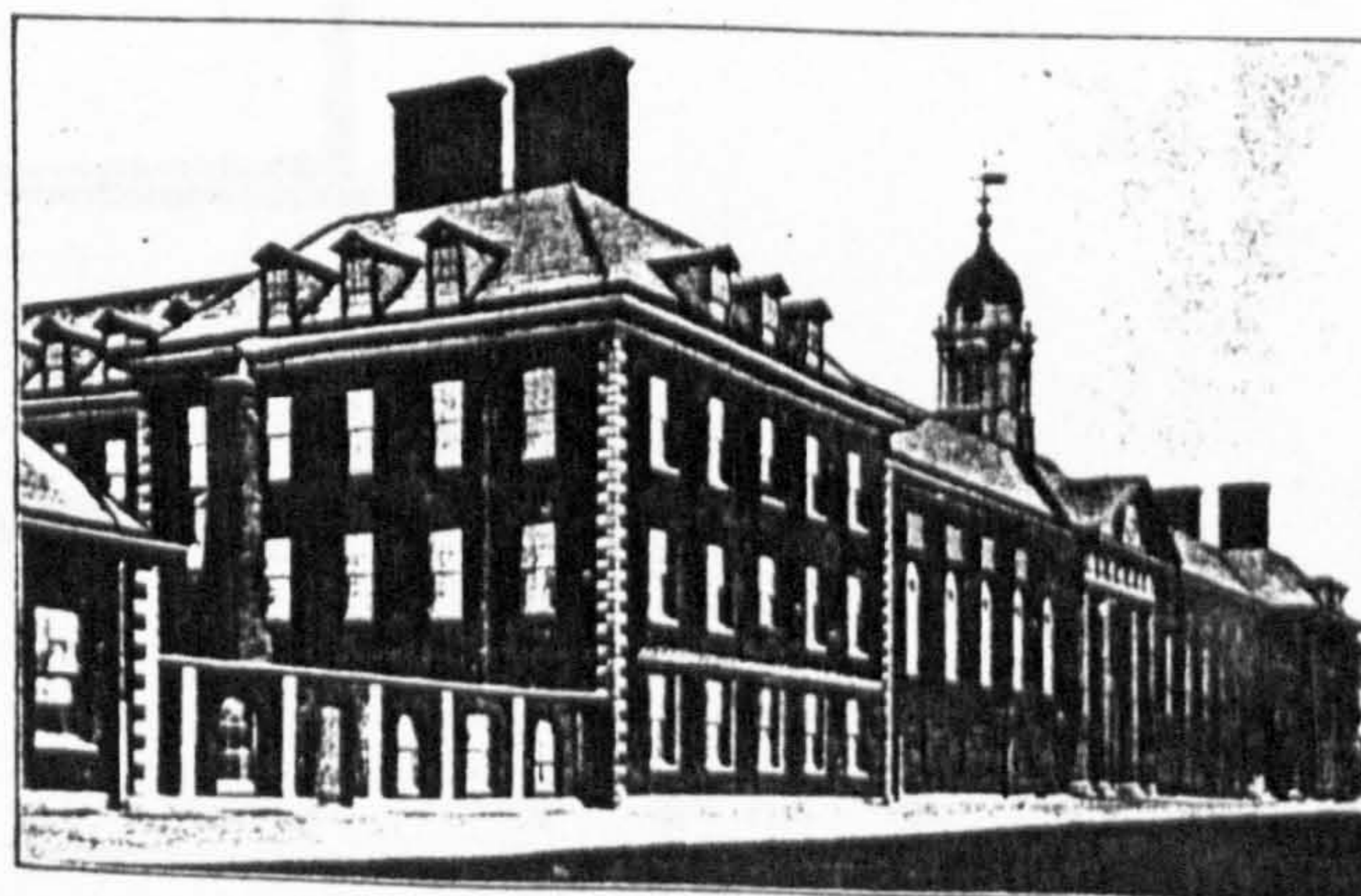
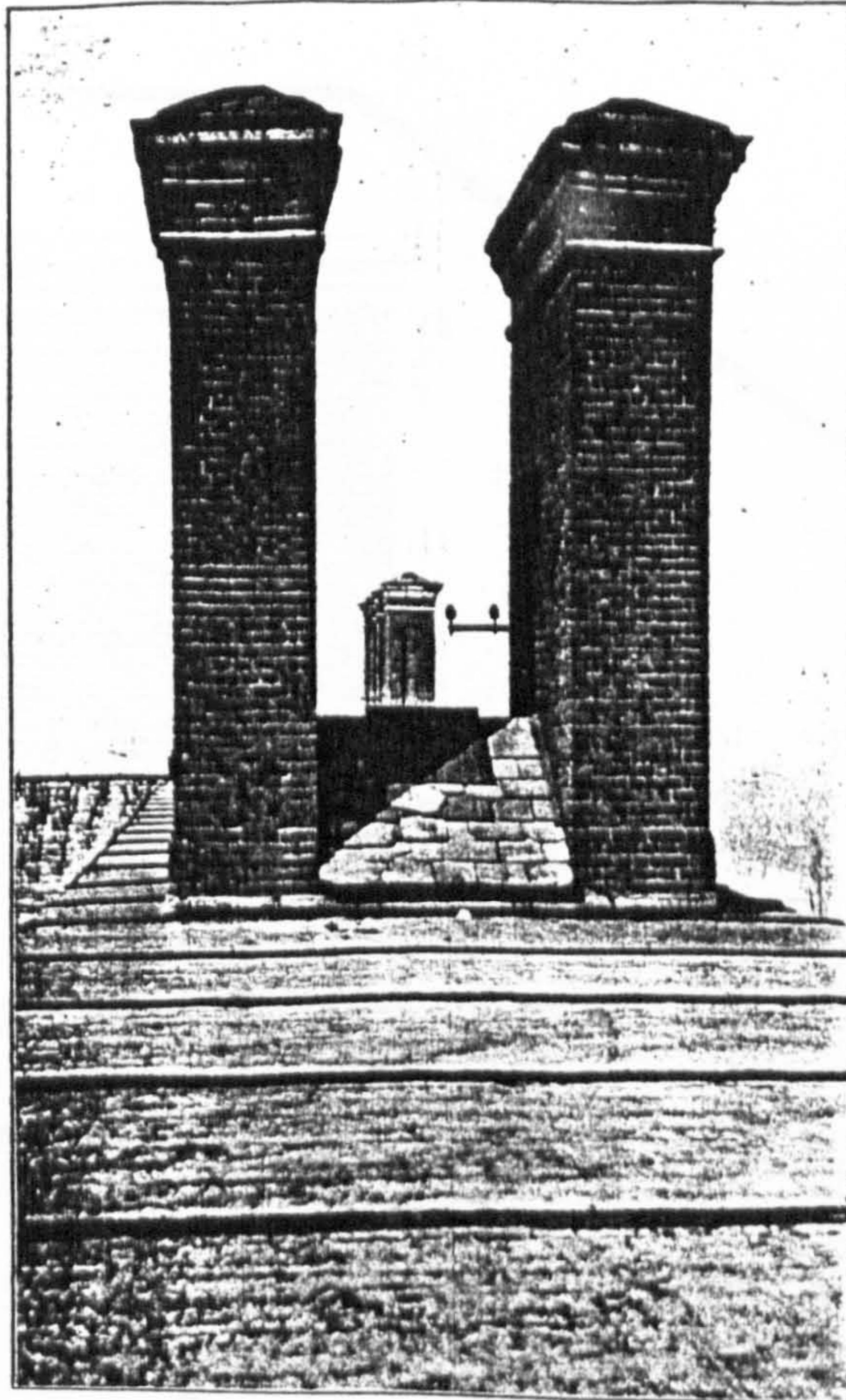


Two Wooden Cornices, Royal Hospital, Chelsea, London, England.
Measured and Drawn by Francis Bacon.

Figure 7.25 - "Chimneys, Royal Hospital Chelsea, London, England", plate from The Practical Exemplar of Architecture.

Chimney Stacks.

The Practical Exemplar
of Architecture. 061



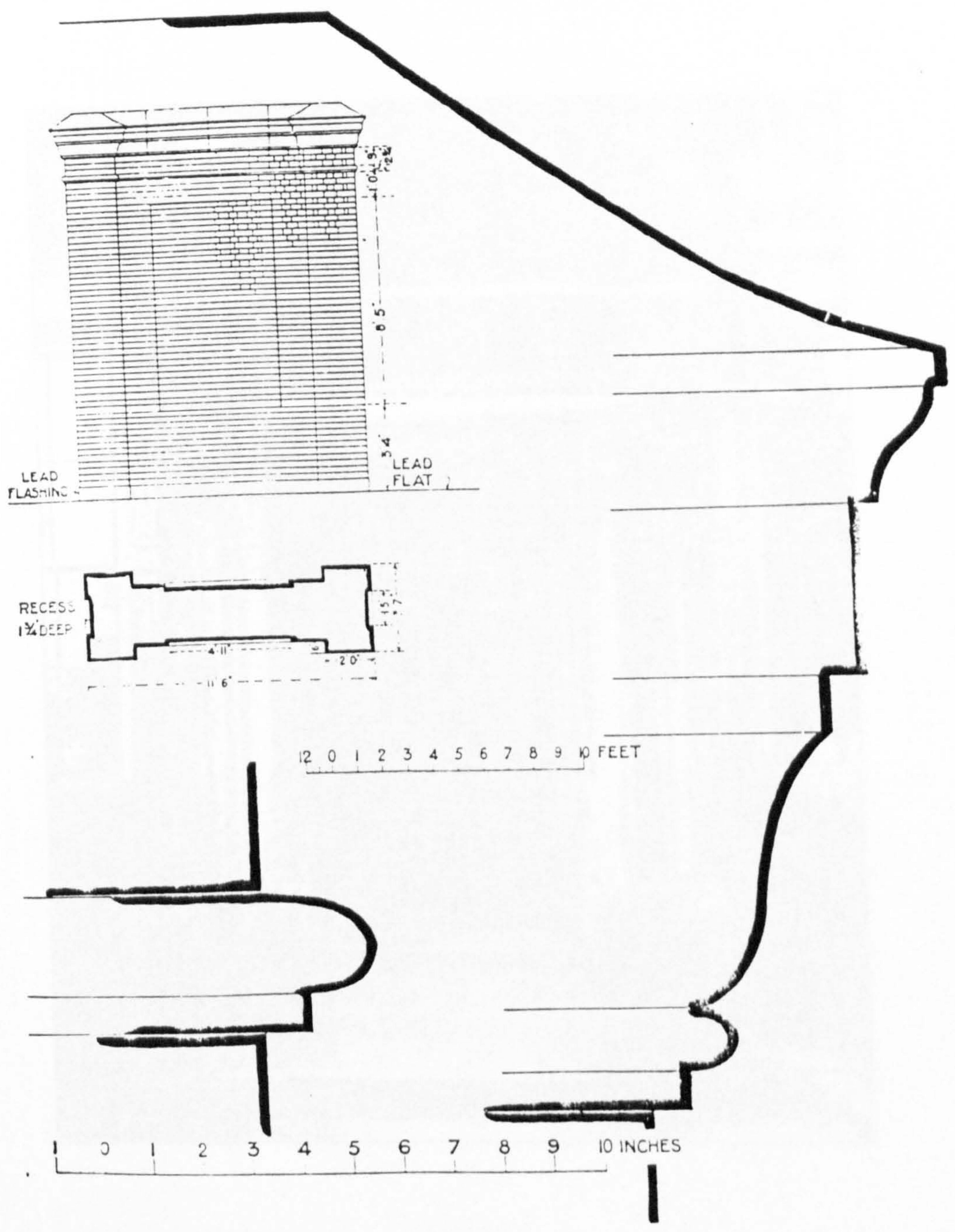
Chimneys, Royal Hospital, Chelsea, County of London, England.

Figure 7.26 - "Chimneys, Royal Hospital Chelsea, London, England", plate from The Practical Exemplar of Architecture.

Plate 15.

Chimney Stacks.

The Practical Exemplar of Architecture.



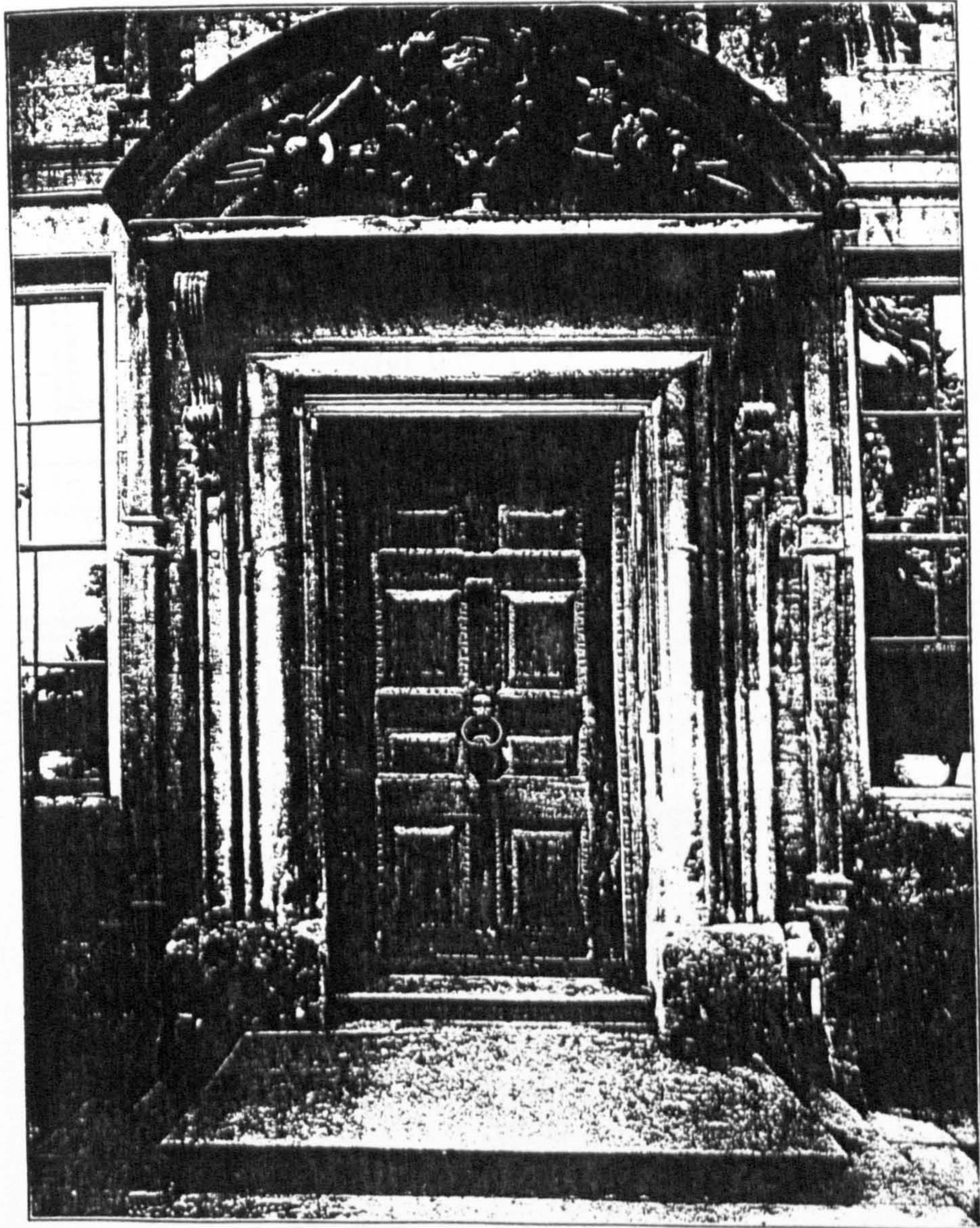
Chimney, Royal Hospital, Chelsea, County of London, England.
 Measured and Drawn by Francis Bacon.

Figure 7.27 - "Doorway 'The Judge's House', The Close, Salisbury", plate from The Practical Exemplar of Architecture.

te 23.
-d Series.

Doorways.

The Practical Exemplar
of Architecture.



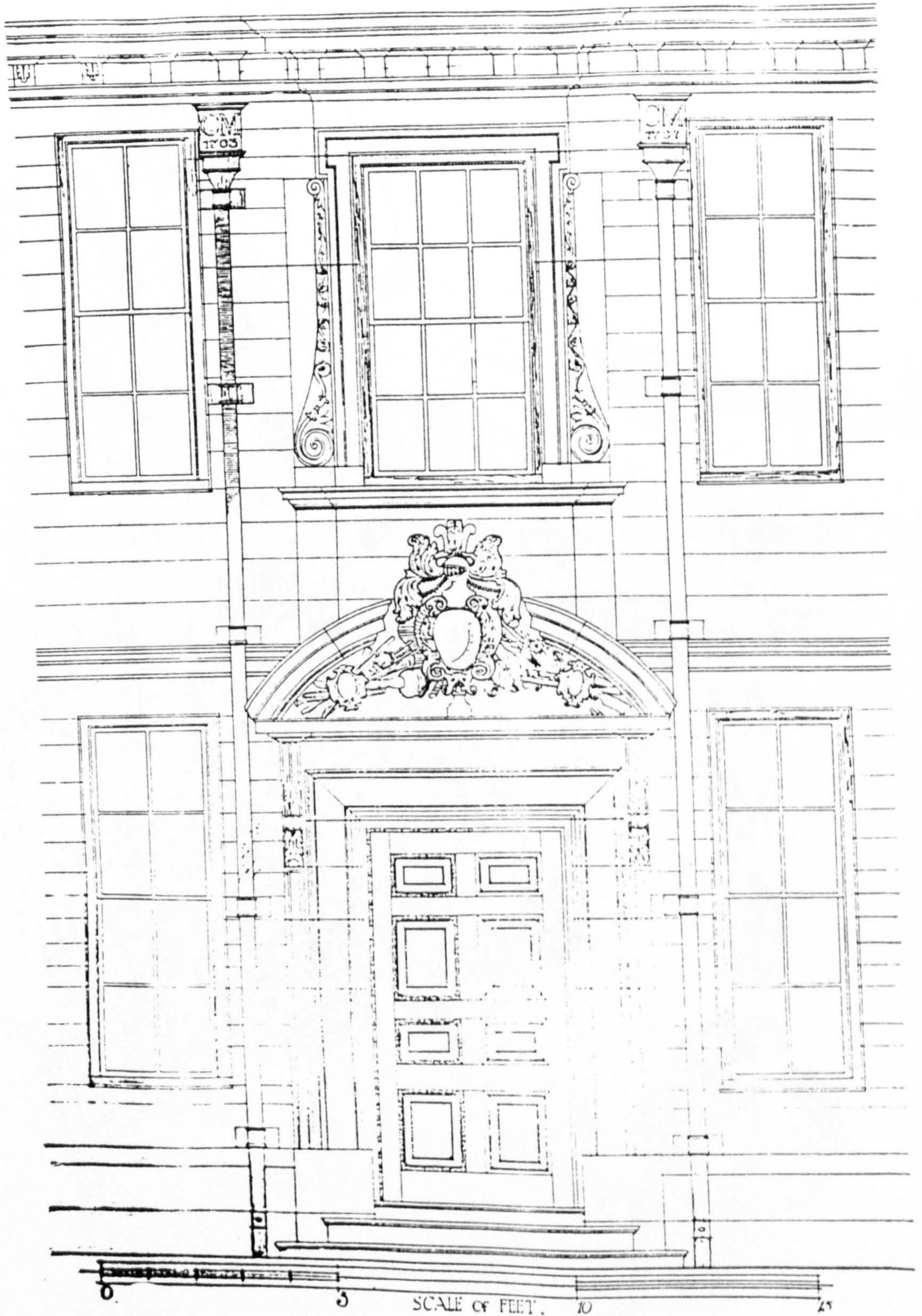
Doorway, "The Judge's House," The Close, Salisbury.

Figure 7.28 - "Doorway "The Judge's House", The Close, Salisbury", plate from The Practical Exemplar of Architecture.

Plate 24.
Third Series.

Doorways.

The Practical Exemplar
of Architecture.



Doorway; "The Judge's House," The Close, Salisbury.

Measured and Drawn by J. M. W. Halley and H. A. McQueen.

Figure 8.2 - Map of Central London Showing Areas Developed by F.A.B.S. Members
[Shaded areas indicate schemes with F.A.B.S. architects involvement. Black areas indicate buildings designed by F.A.B.S. architects. Dotted lines indicate unrealised proposals by F.A.B.S. architects].

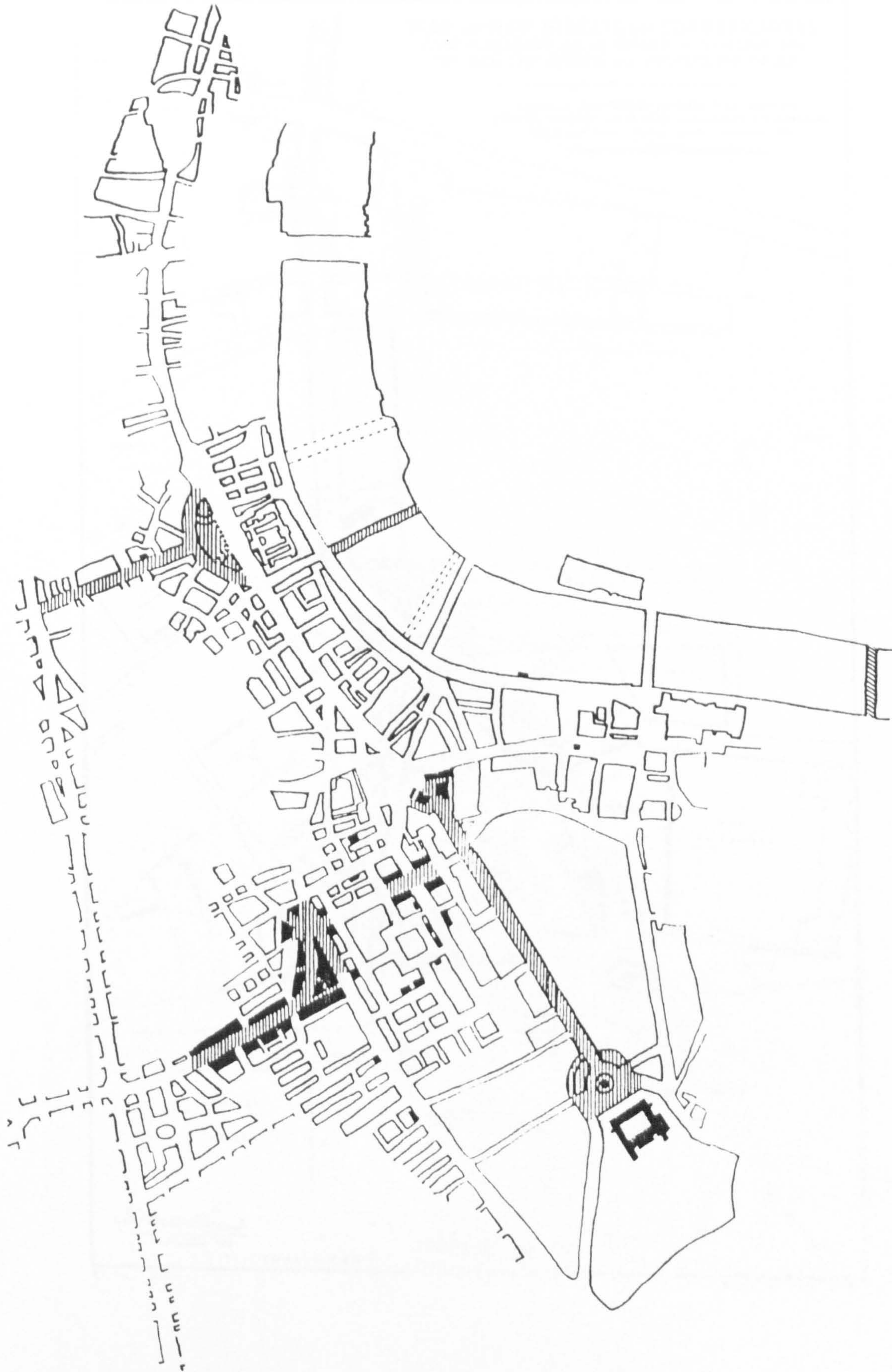


Figure 8.3 - Plan of the New Streets and Communications between Holborn and the Strand in Connection with the New Law Courts and Lincoln's Inn Fields, 1882, C. F. Hayward.

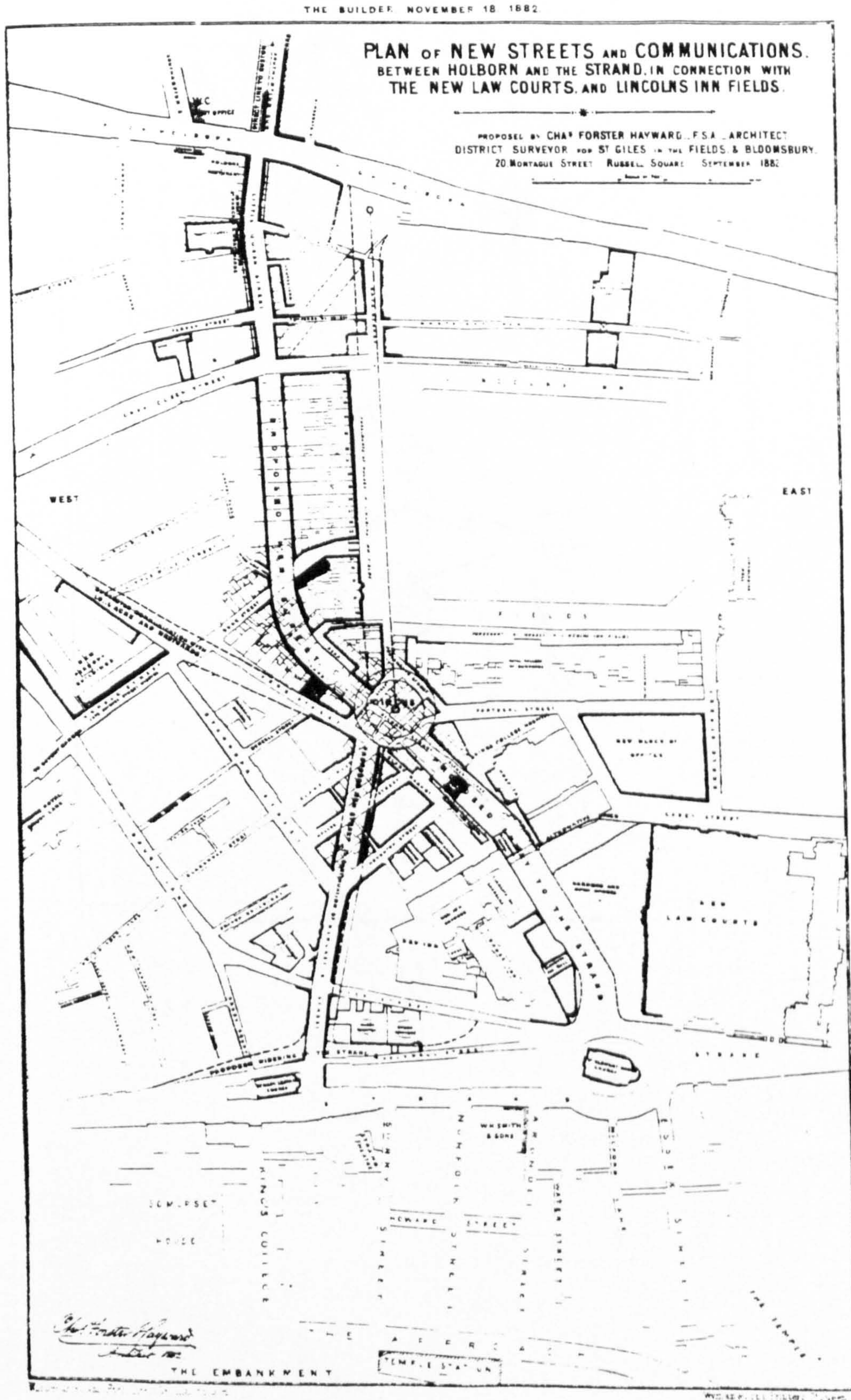
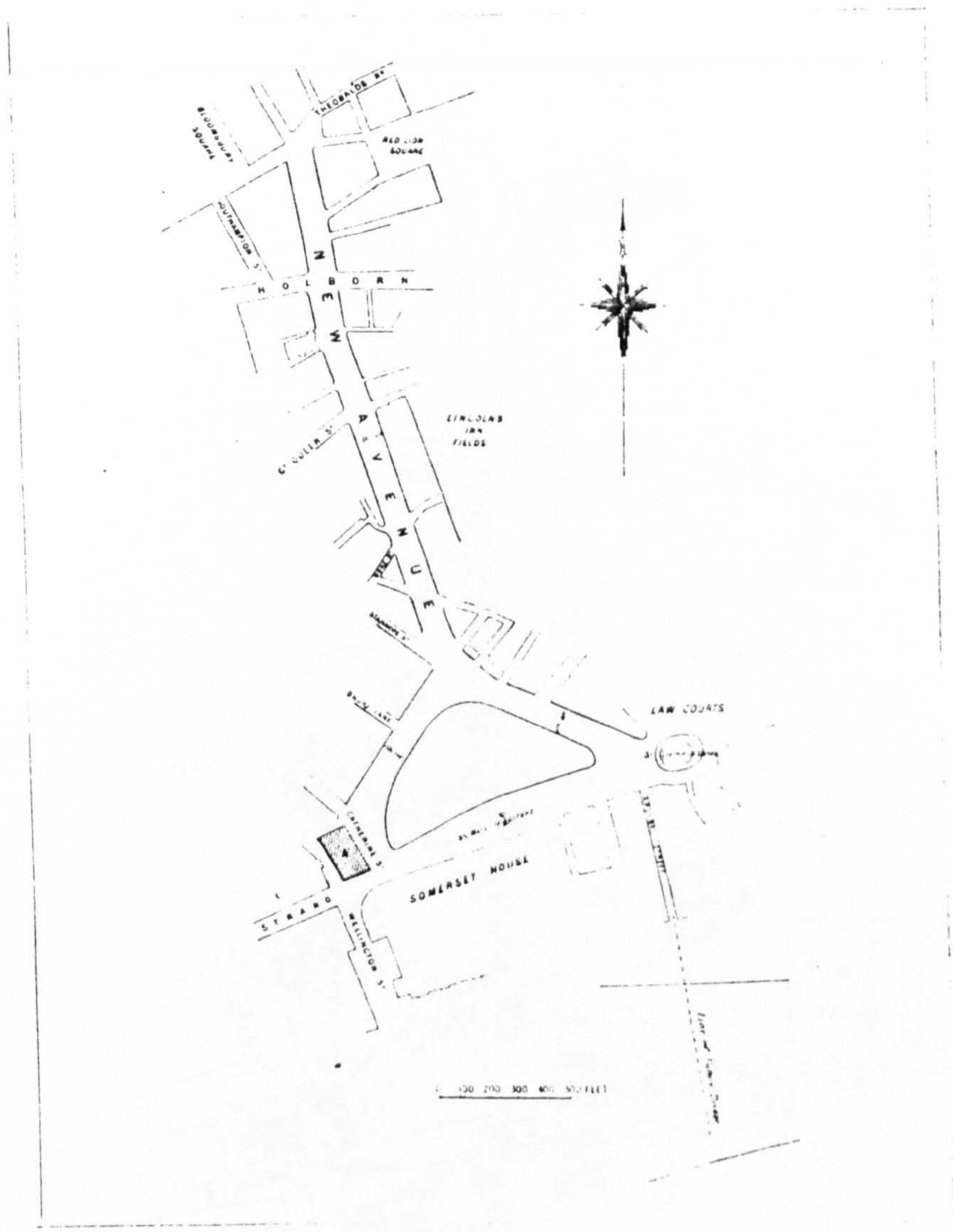


Figure 8.4 - Plan for the Holborn-Strand Improvement, 1896, The Art Standing Committee of the R.I.B.A..



THE ART STANDING COMMITTEE'S PLAN FOR THE HOLBORN-STRAND IMPROVEMENTS.

Figure 8.5 - Plan of the Holborn-Strand Development before removal of buildings as suggested by the London County Council, 1899, M. E. Macartney.

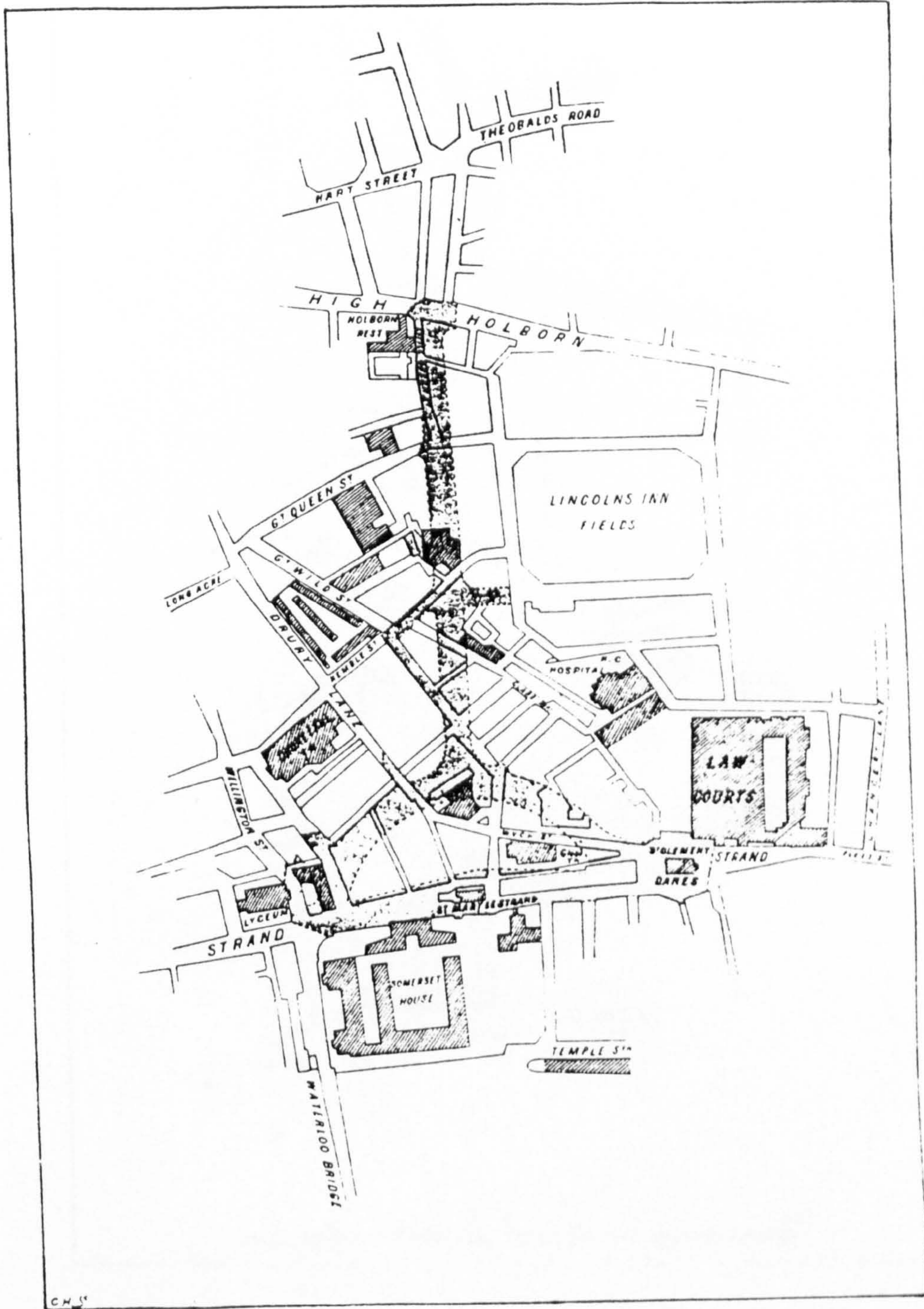


Figure 8.7 - Plan of Holborn to the Strand, 1900, M. E. Macartney.

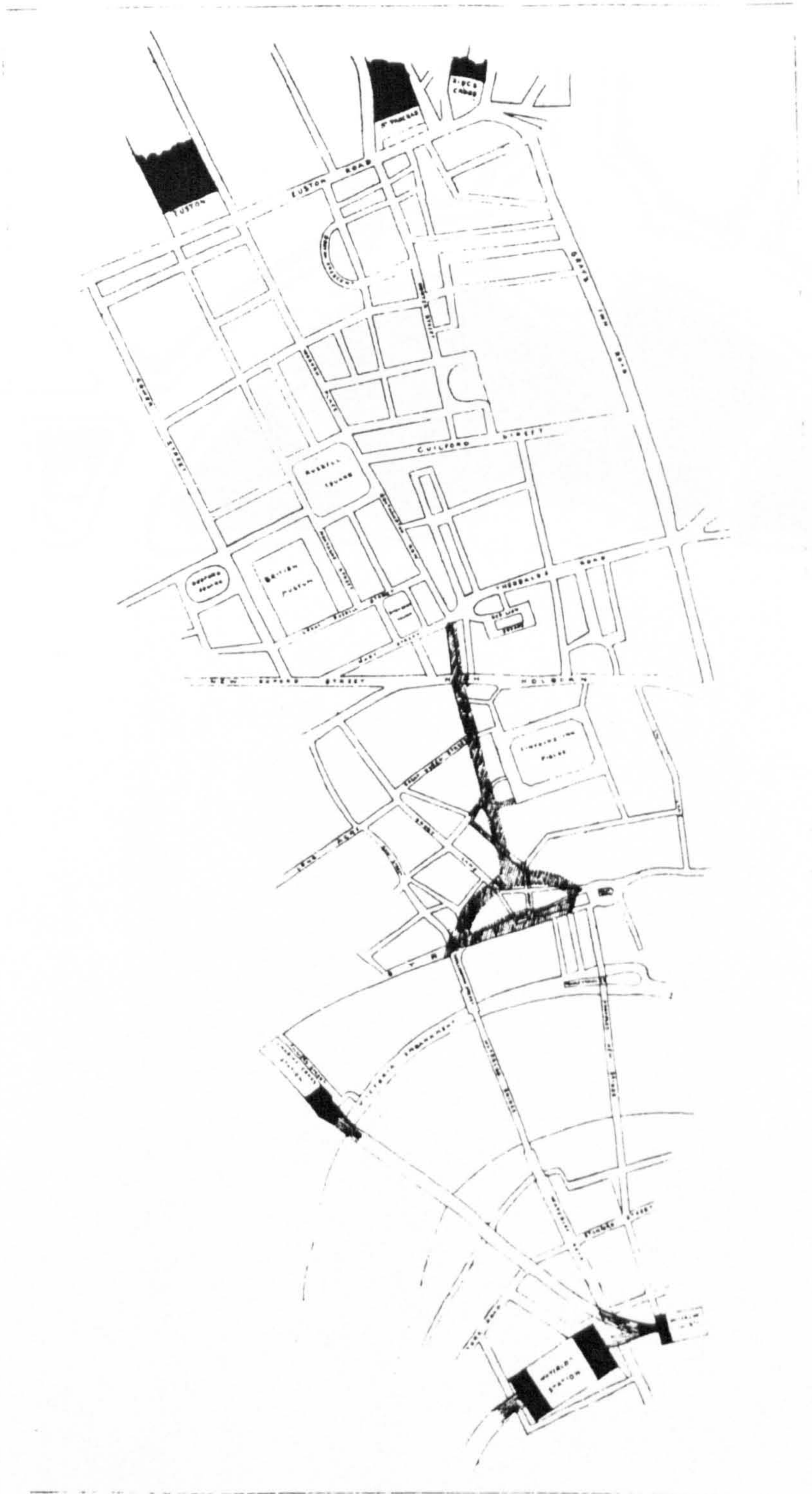


Figure 8.8 - Holborn-Strand Competition, Block Plan, Design No. 20, 1900, M. E. Macartney.

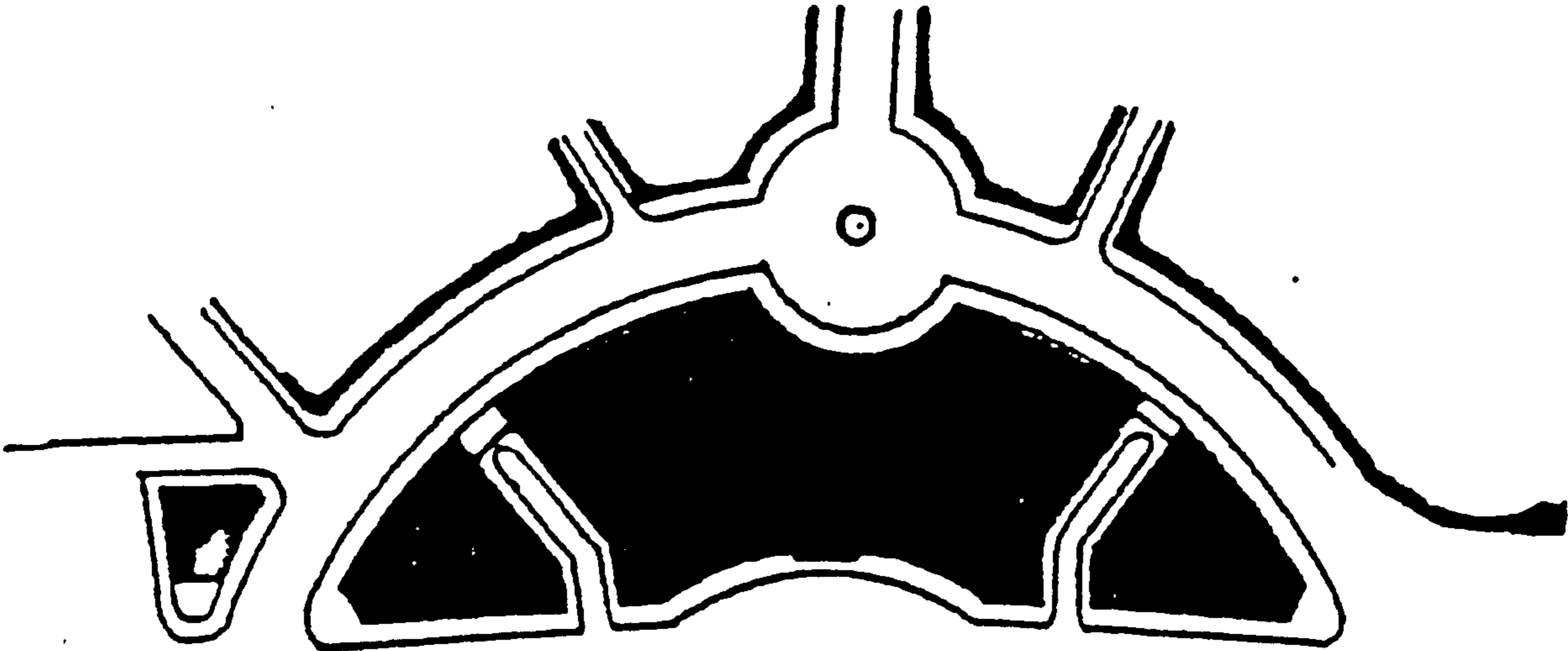


Figure 8.9 - The New John Boule-Vard, 1905, B. Partridge, plate from Punch 18th October 1905.



Figure 8.10 - Map showing Nash's Metropolitan Improvement Scheme.

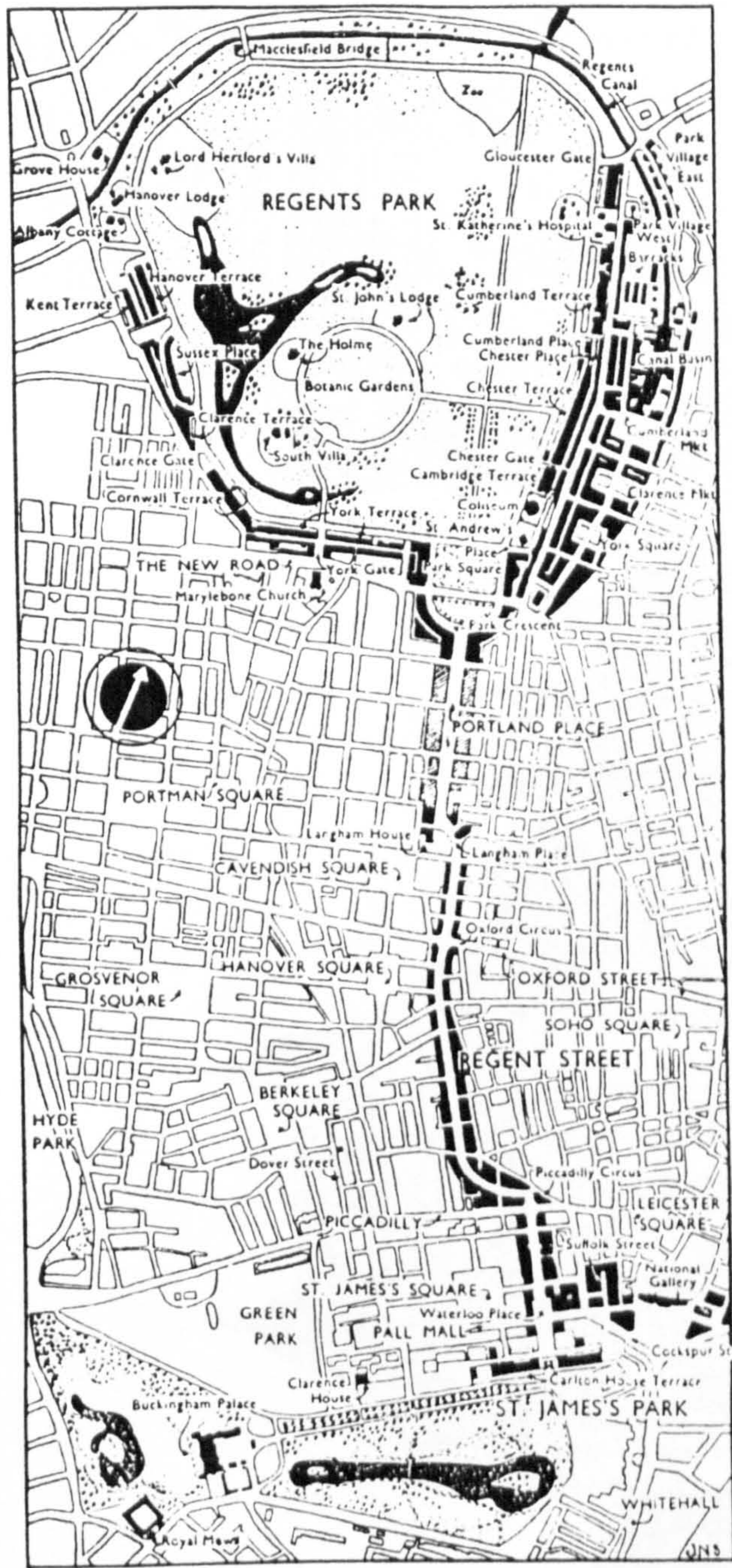


Figure 8.11 - Regent Street seen from Piccadilly Circus, plate from The Builder Calendar 1927.

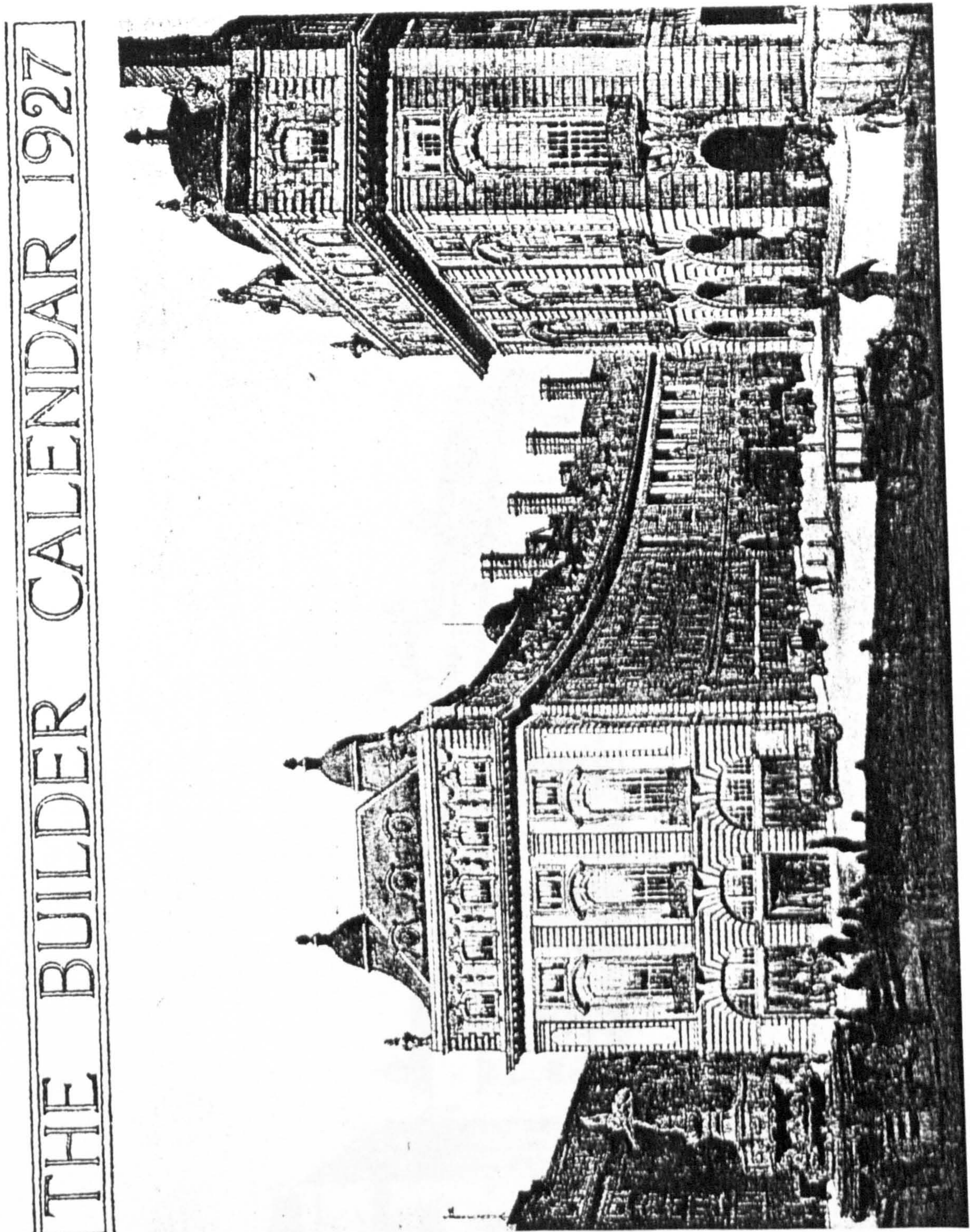


Figure 8.12 - Perspective of scheme to redesign Piccadilly Circus, London, 1929, design by R. T. Blomfield, drawing by C. Farey.

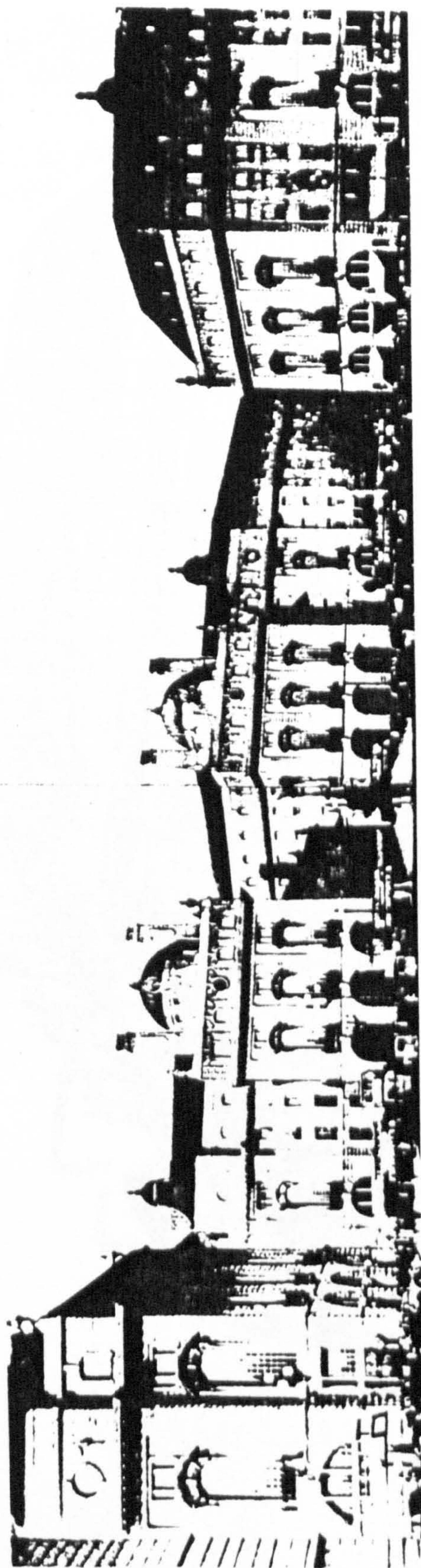


Figure 8.13 - United University Club, Suffolk Street, London, new building 1906, extensions 1924, 1938, R. T. Blomfield. Perspective drawing, 1939, C. Farey.

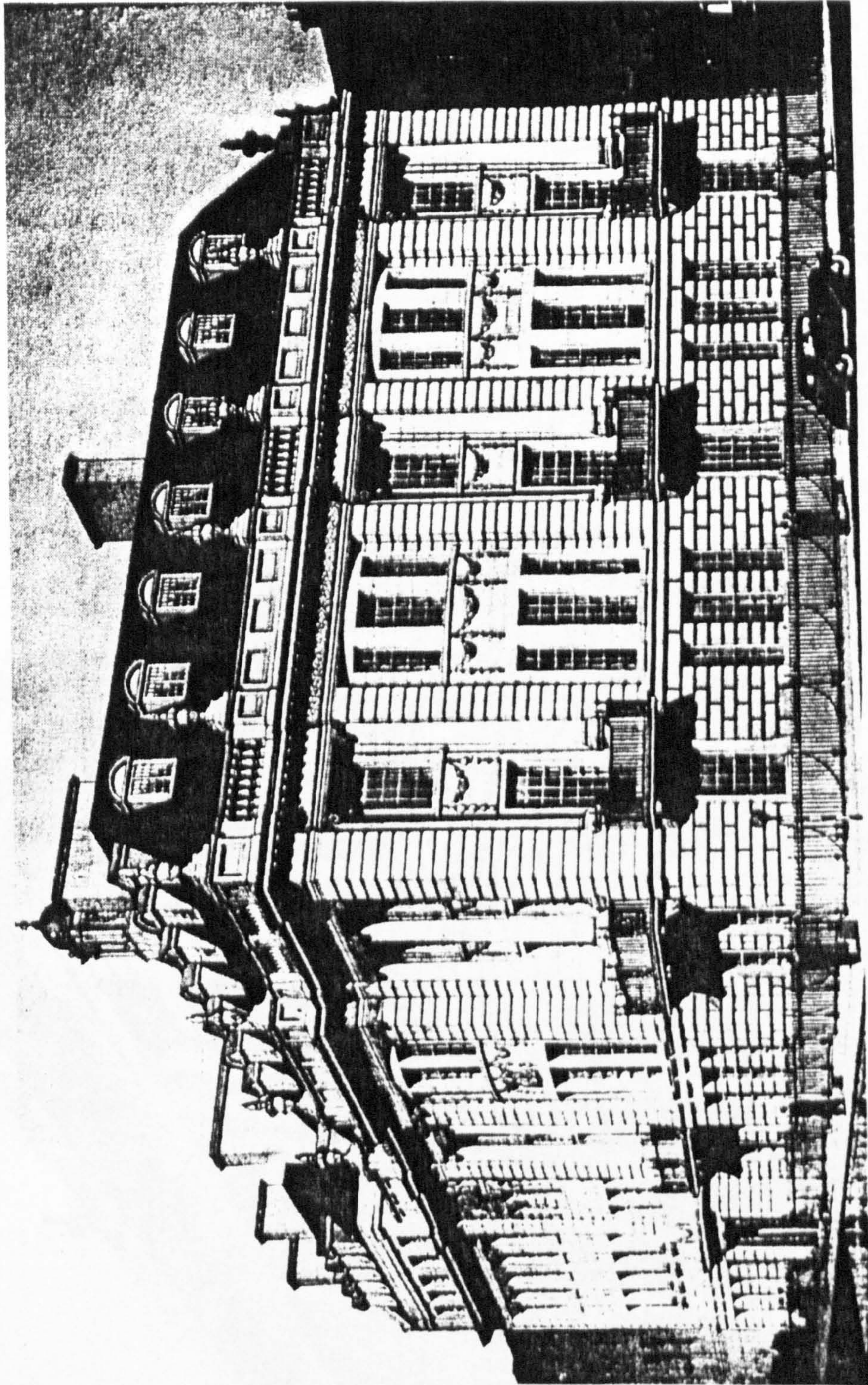


Figure 8.14 - Remodelled exterior of the Carlton Club, Pall Mall, London, 1923, R. T. Blomfield.

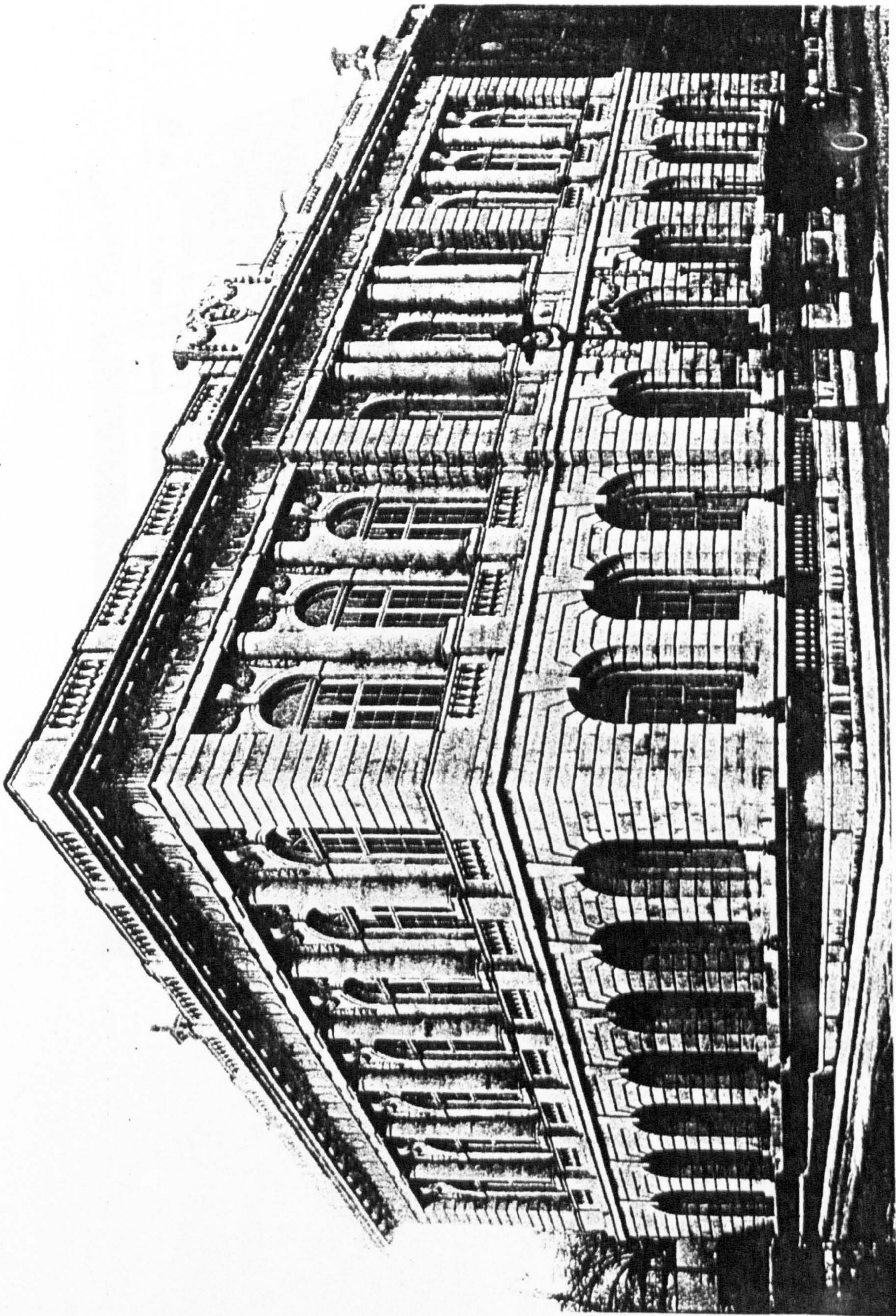


Figure 8.15 - Westminster Bank, Piccadilly, London, 1924, W. C. Green.

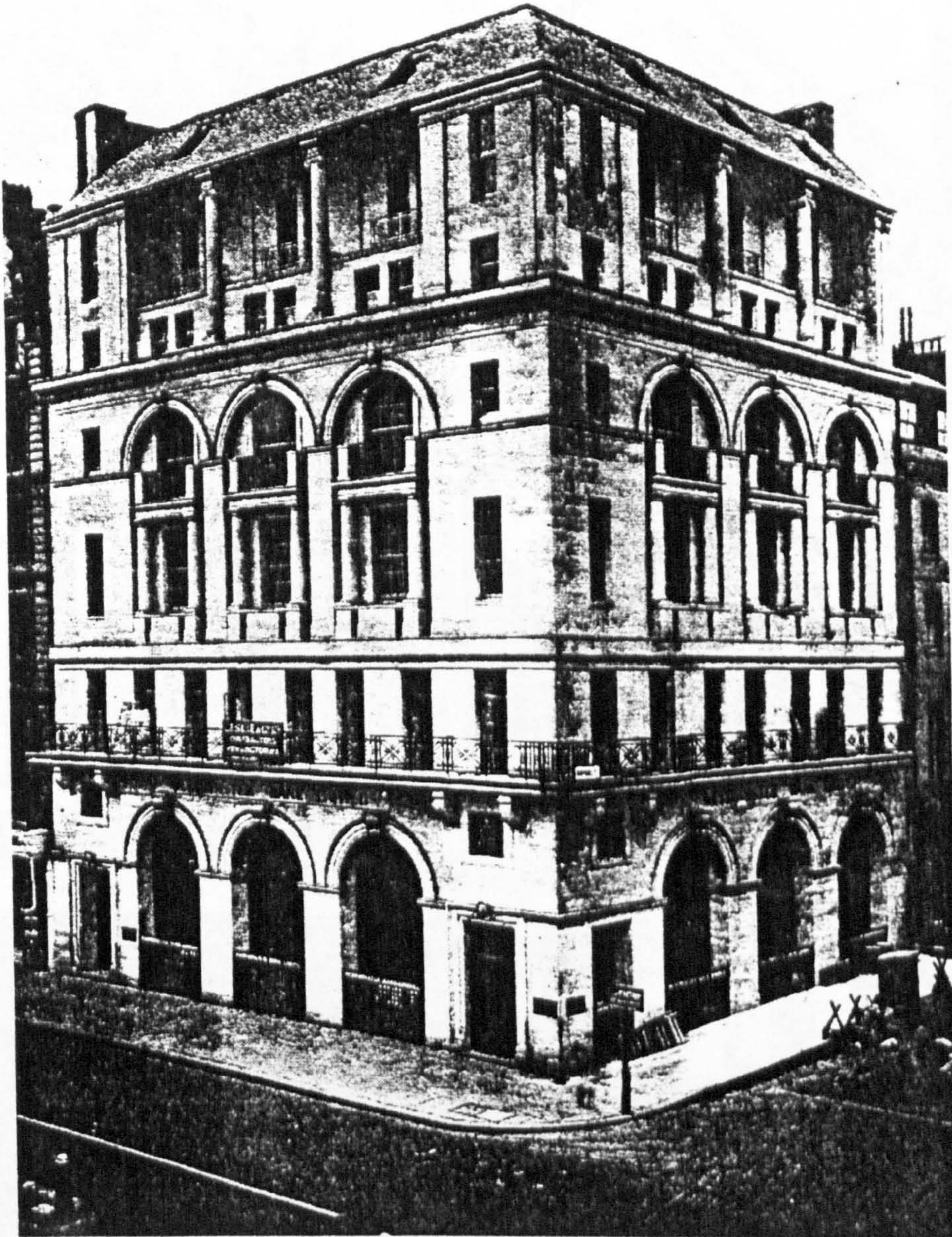


Figure 8.16 - Midland Bank, Piccadilly, London, 1922, E. L. Lutyens.

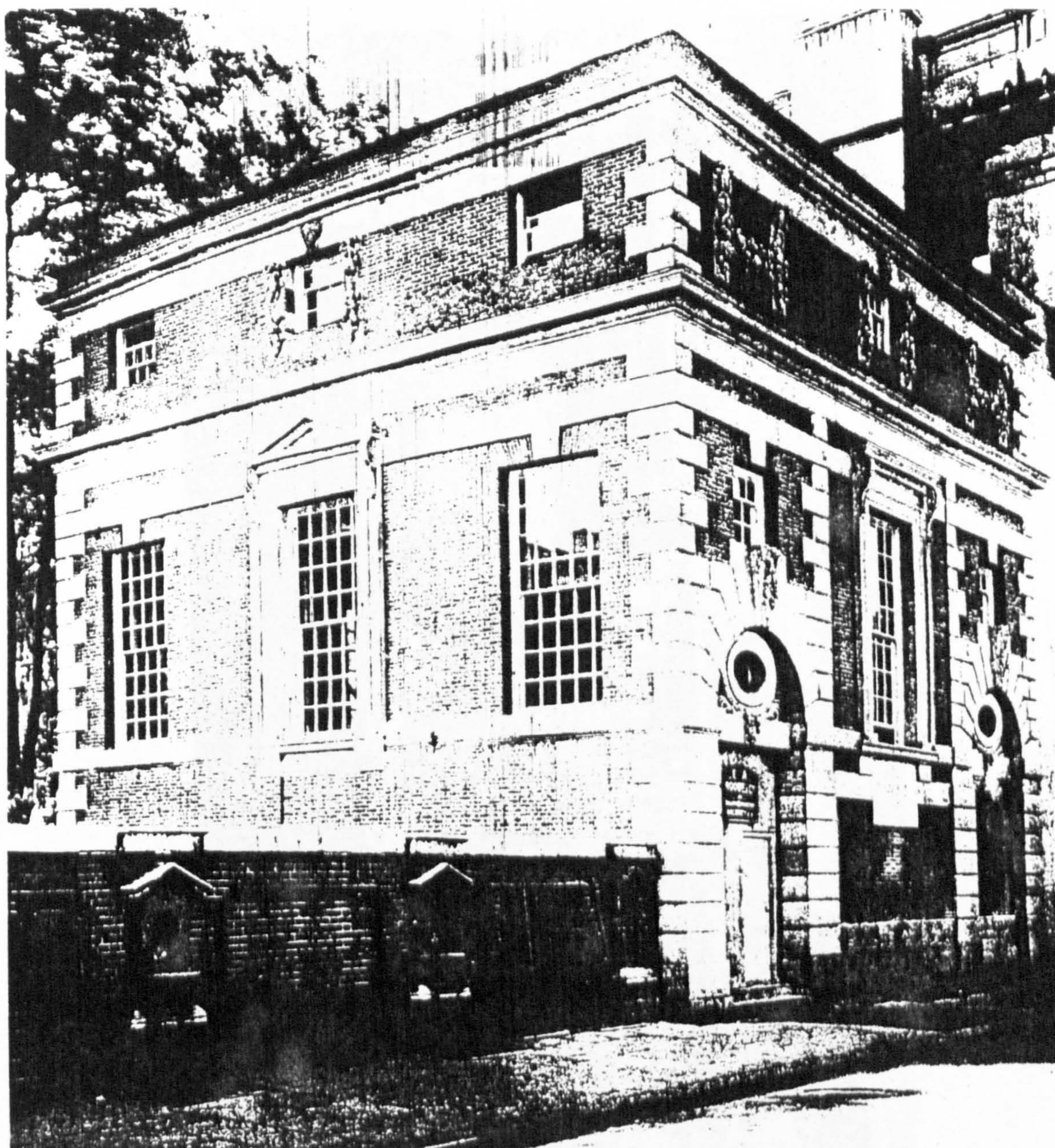


Figure 8.17 - Perspective of scheme to replace Carlton House Terrace, The Mall, London, 1932, design by R. T. Blomfield, drawing by C. Farey.

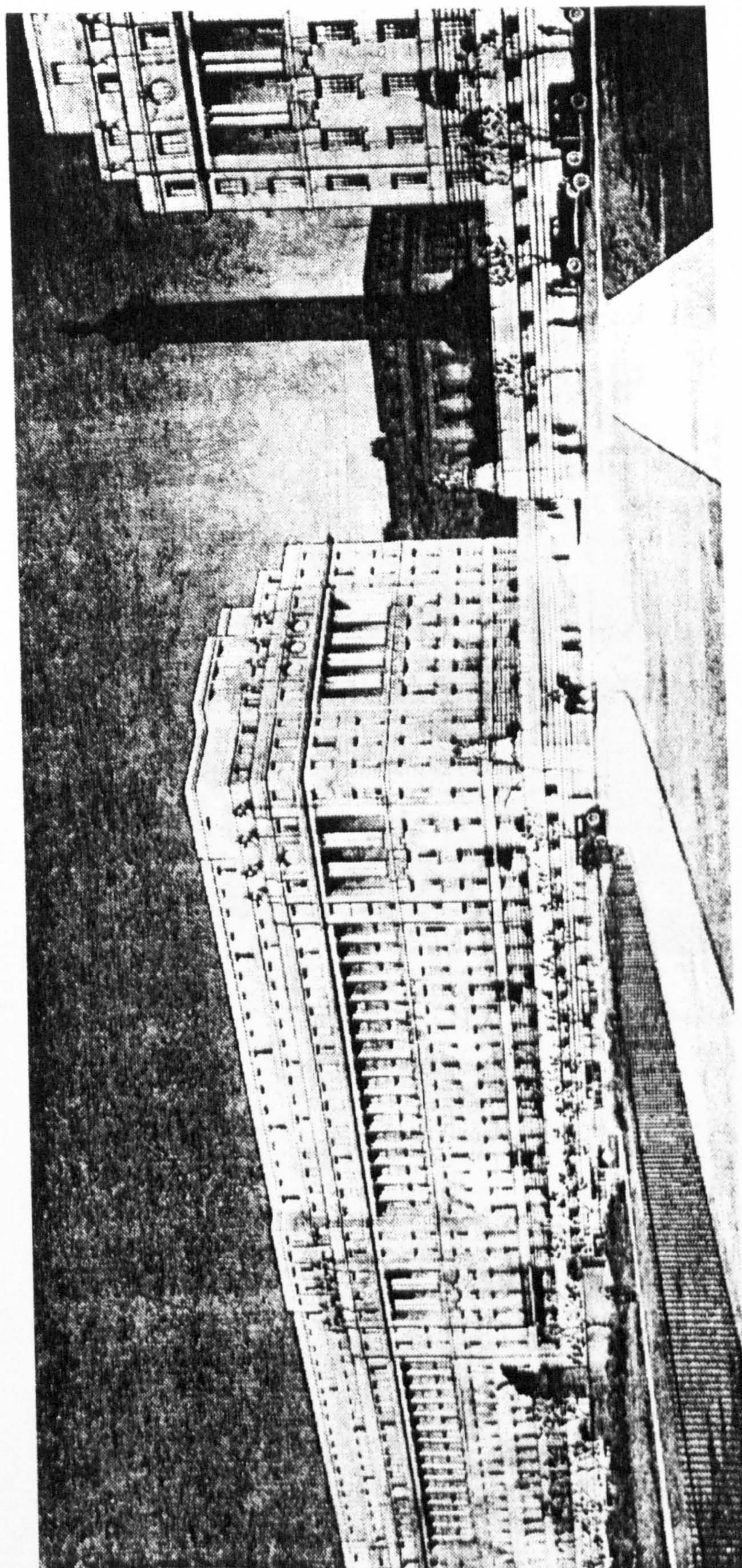


Figure 8.18 - The Queen Victoria Memorial, The Mall, London, 1901-11, T. Brock.



THE PRINCIPAL FIGURE

Telephoto "Architectural Review"

June 1911

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Figure 8.19 - Plan for the Queen Victoria Memorial, 1901, R. Anderson.

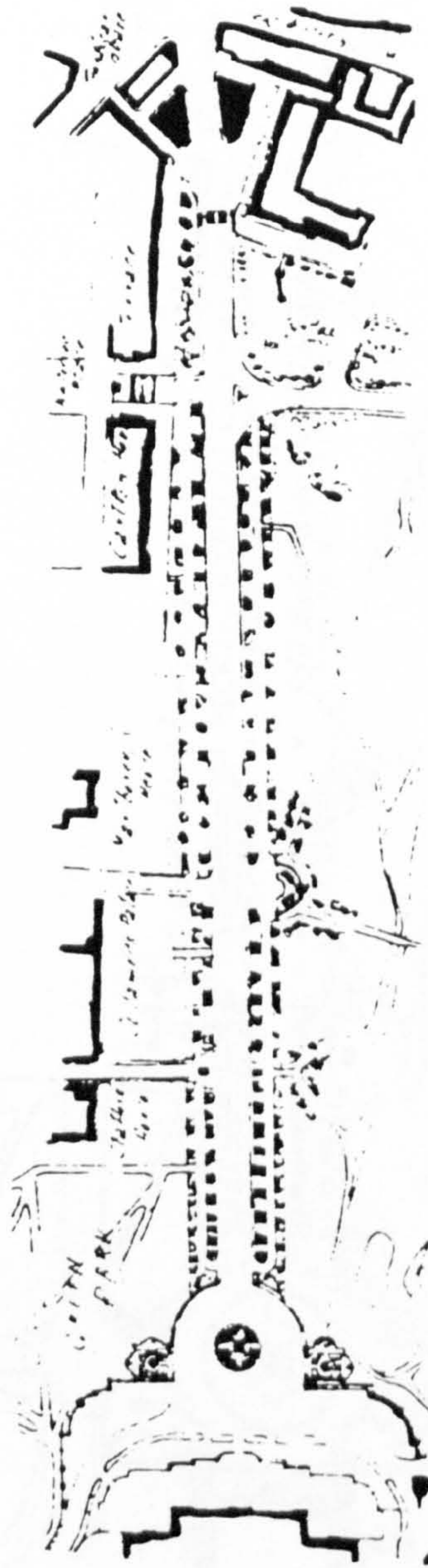


Figure 8.20 - Plan for the Queen Victoria Memorial, 1901, T. Drew.

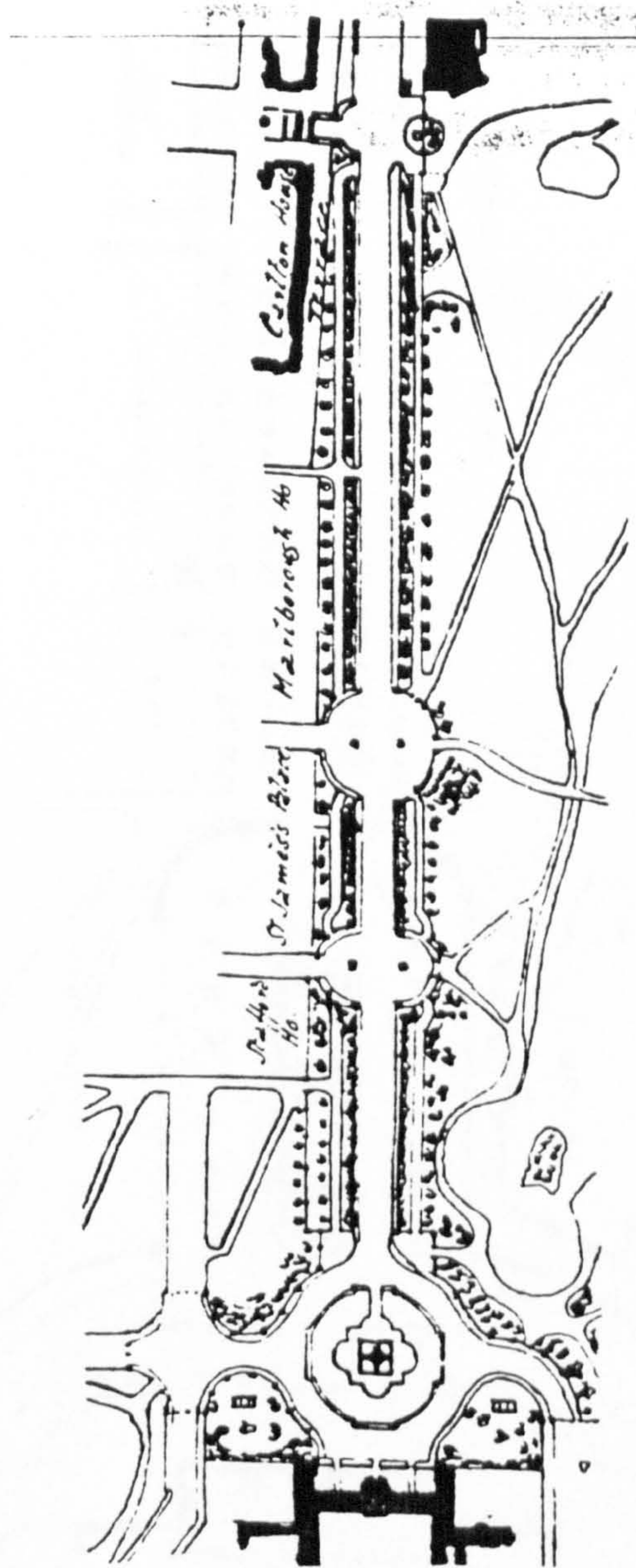


Figure 8.21 - Plan for the Queen Victoria Memorial, 1901, E. George.

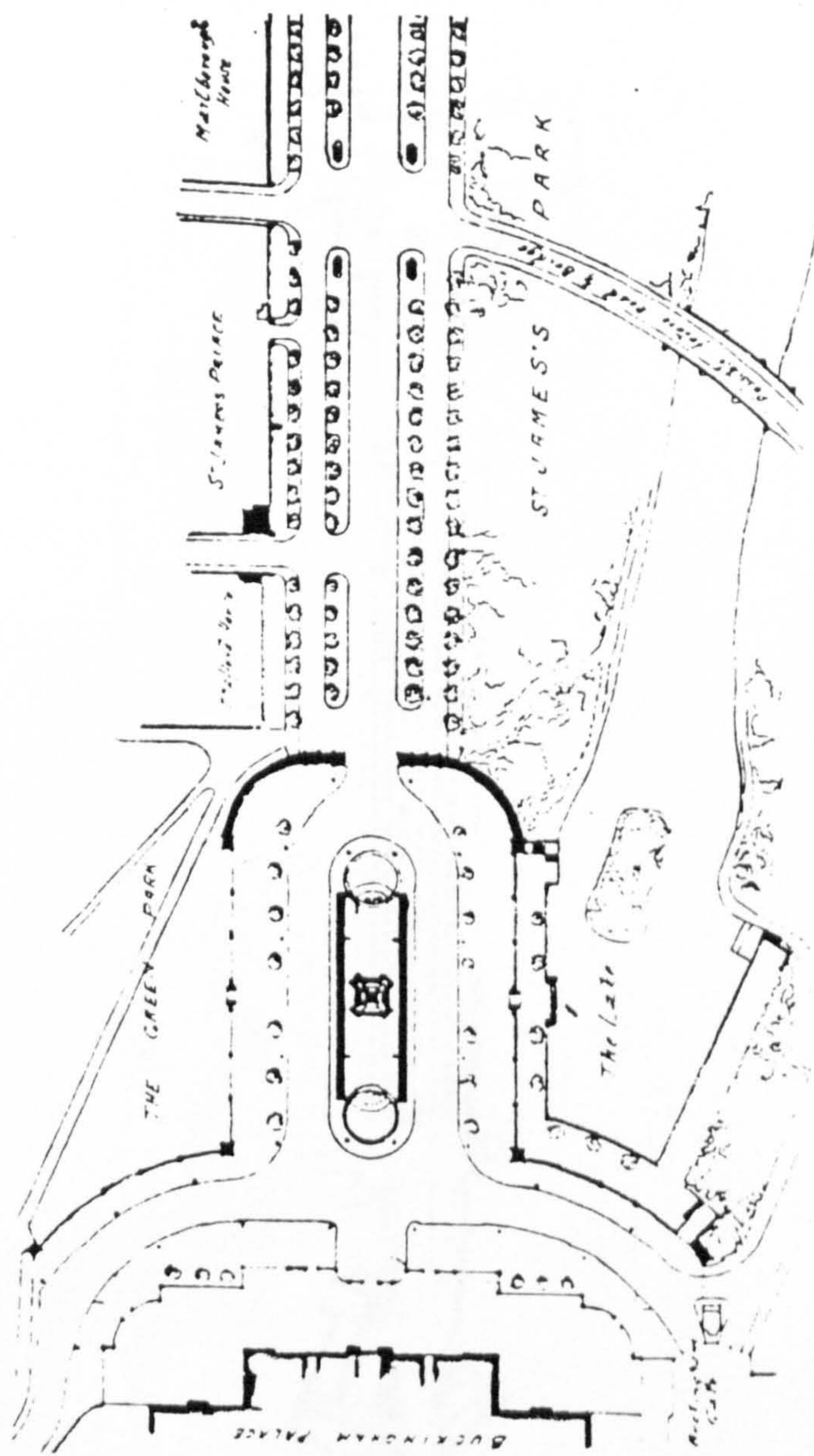


Figure 8.22 - Plan for the Queen Victoria Memorial, 1901, T. G. Jackson.

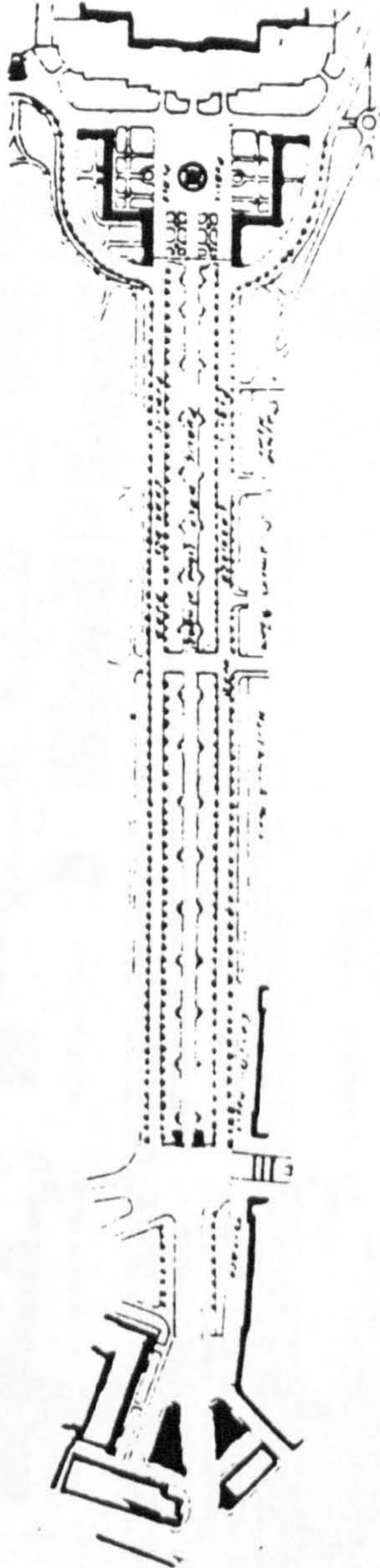


Figure 8.24 - Perspective design for the Queen Victoria Memorial and The Mall, 1901, A. Webb.

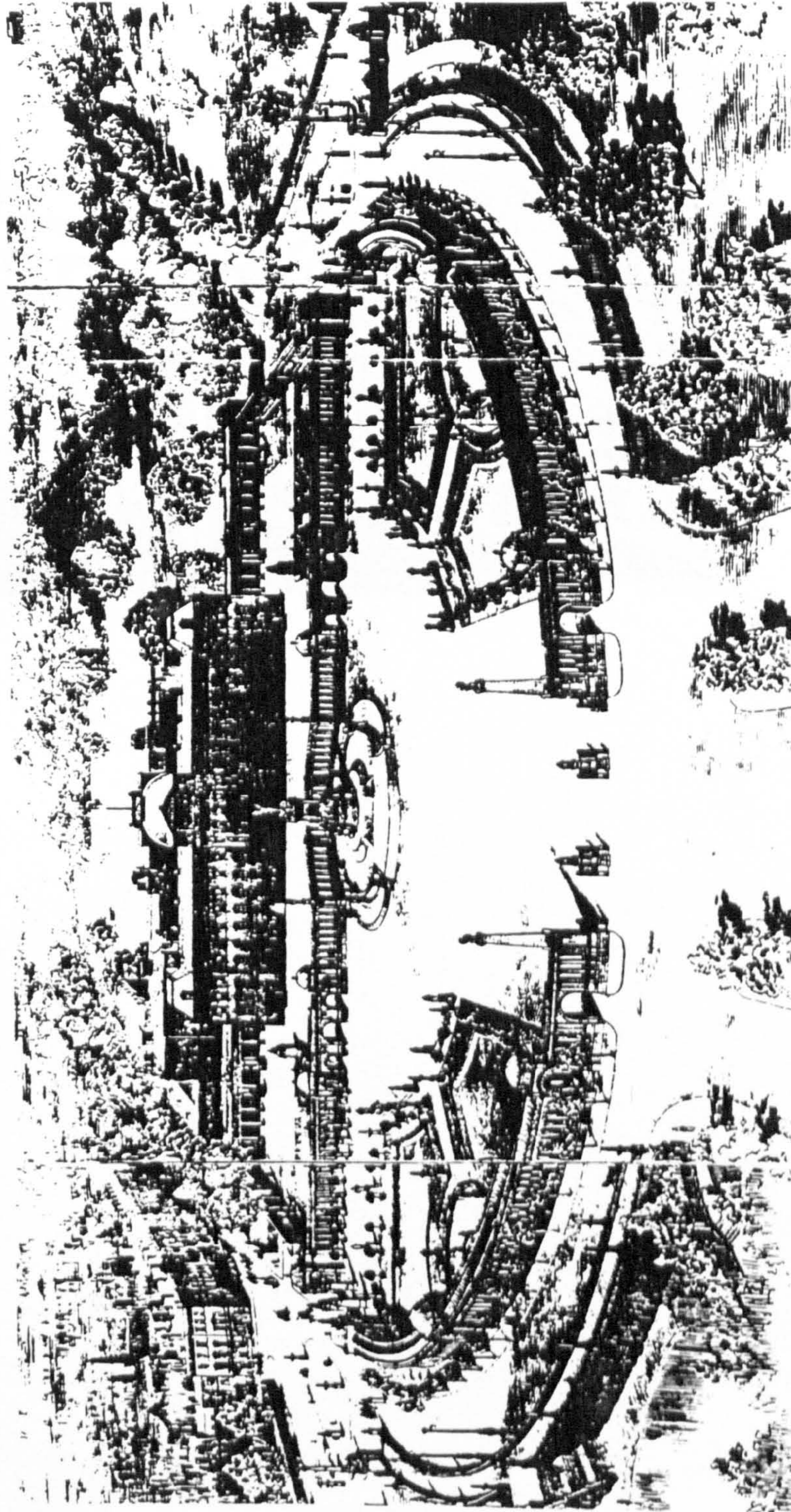


Figure 8.25 - Admiralty Arch, The Mall, London, 1906, A. Webb.

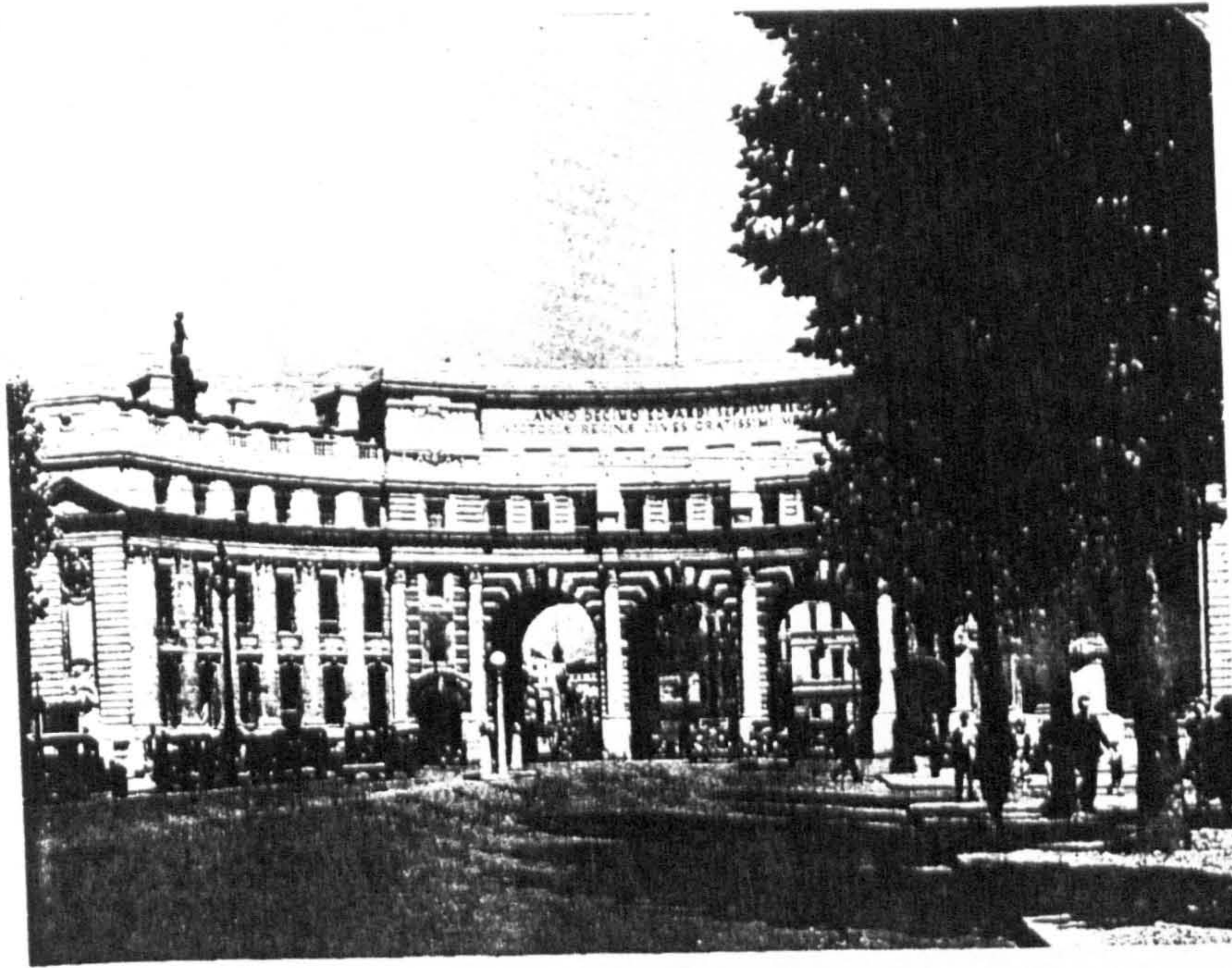


Figure 8.26 - Remodelled east front, Buckingham Palace, London, 1910, A. Webb.

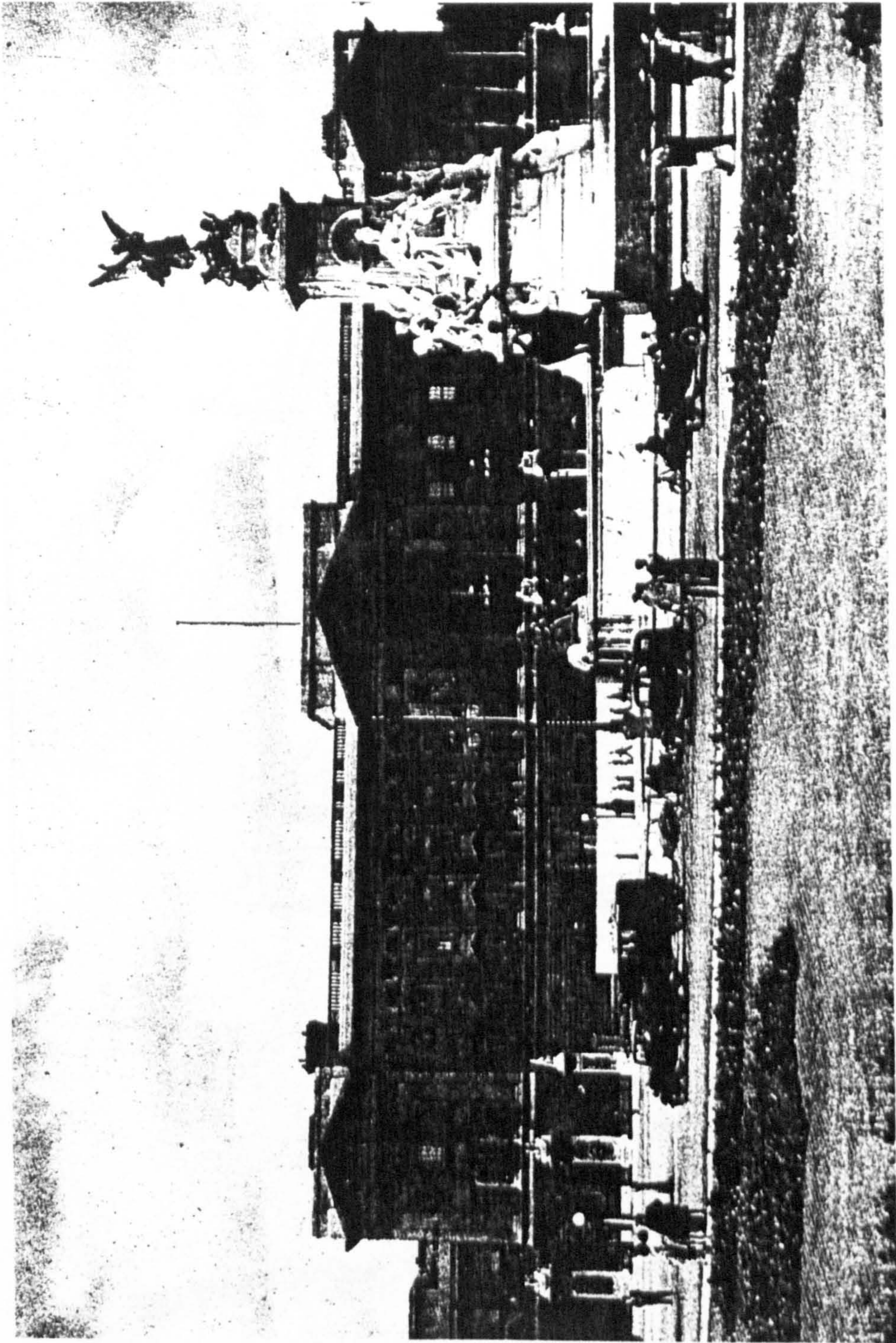
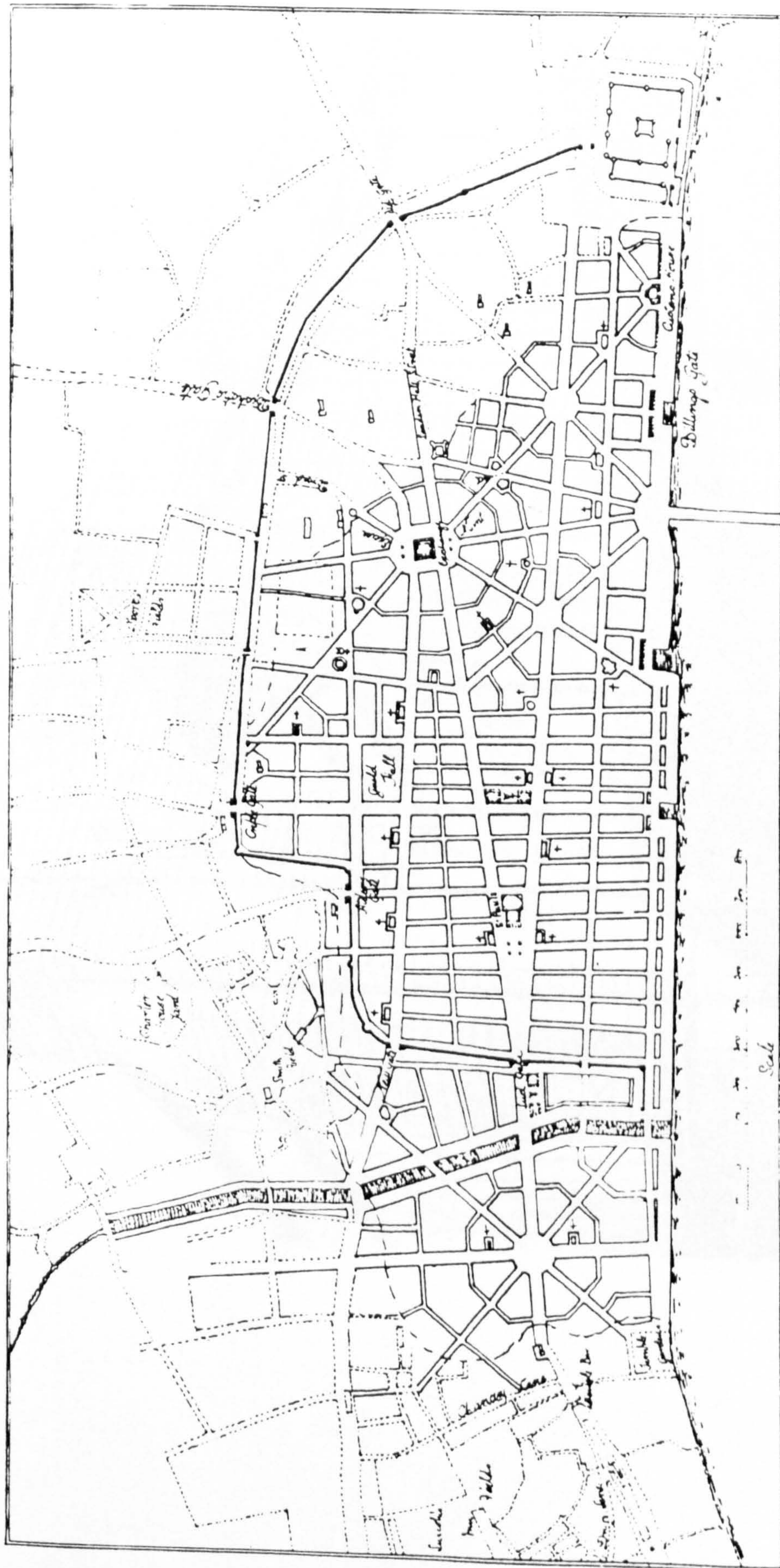


Figure 8.27 - Plan for rebuilding London, 1666, C. Wren.



From a Drawing in the All Souls' Collection.

Sir Christopher Wren's Plan for rebuilding London.

Figure 8.28 - Design for Charing Cross Bridge, 1930, R. T. Blomfield.

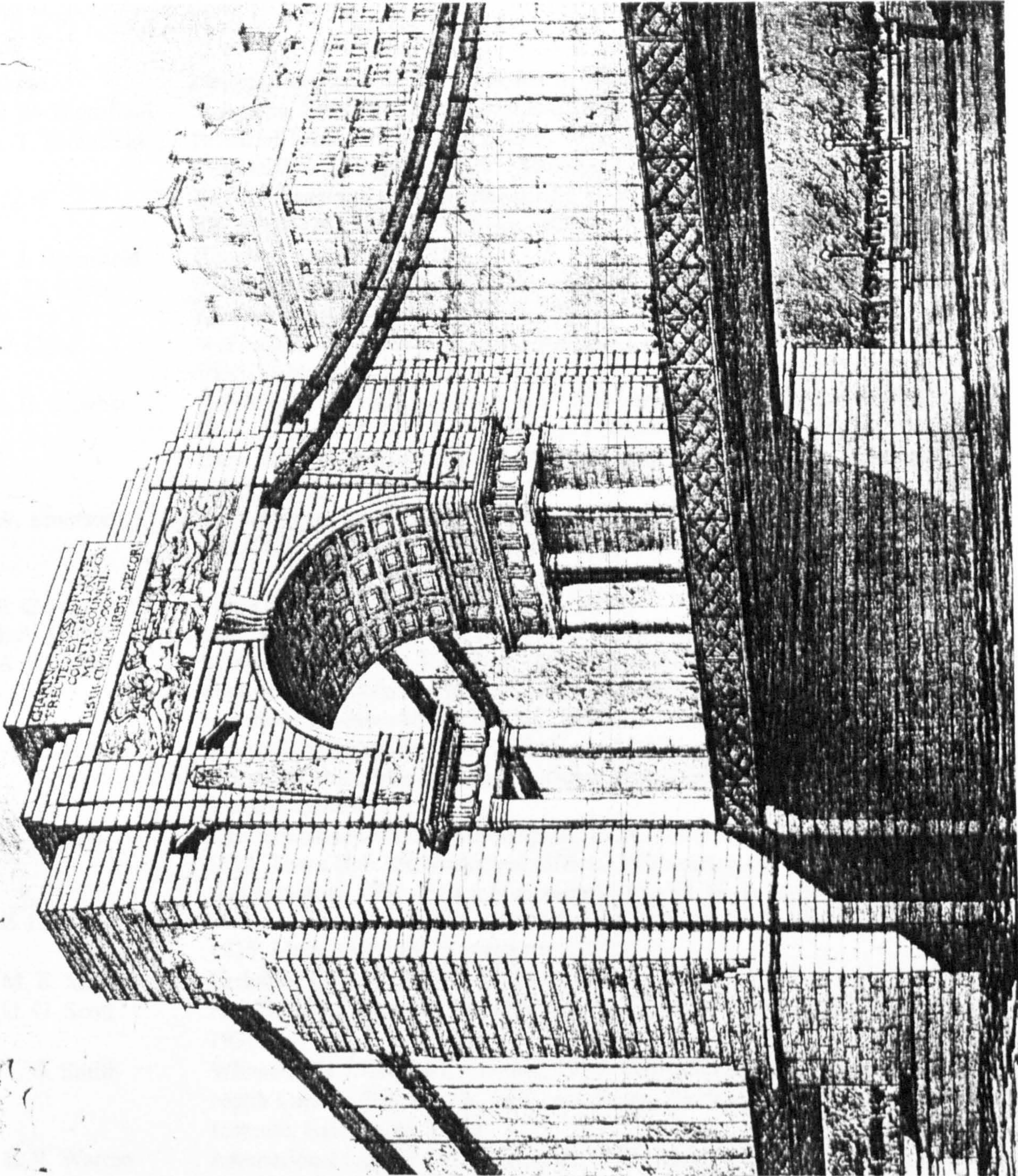


Figure 9.1 – F.A.B.S. Architects as Assessors of Architectural Competitions 1884 to 1935.

Name	Competition and Date Appointed as Assessor
A. W. Blomfield	St Agatha, Sparkbrook, Birmingham, 1898.
R. T. Blomfield	Board of Trade, Whitehall, London, 1912. War Memorial, Paisley, 1921. War Memorial, Birmingham, 1921. Municipal Buildings, Peterborough, 1927. Central Municipal Bank, Birmingham, 1930. Hull Improvement Scheme, 1930. Municipal Offices, Birmingham, 1935.
C. J. Blomfield	Chapel, Caversham, 1927.
W. D. Caroe	Cottage Hospital, Aldershot, 1895. County Girls School, Bangor, 1895. Knaresborough Grammar School, 1897.
W. Cave	War Memorial, Harrogate, 1921. Masonic Temple, Freemasons Hall, London, 1925. Public Hall, Topsham, Devon, 1925.
E. G. Dawber	Municipal Buildings and Town Hall, Coventry, 1910. The Daily Mail Labour Saving Bungalow, 1922. Pavilion and Concert Hall, Tunbridge Wells, 1923. Daily Mail Ideal Houses, 1926. Shakespeare Memorial Theatre, Stratford-on-Avon, 1927.
W. Emerson	Southampton Hospital, 1898. Jubilee Memorial, Margate, 1898. Market Leeds, 1899. Edmonton Public Buildings, London, 1899. St Paul's Bridge, London, 1914.
E. George	Free Library, Fenton, Staffordshire, 1903.
J. A. Gotch	National Theatre, London, 1924.
A. Graham	Smallwood Hospital, Redditch, 1893. Infirmary, Bridgenorth, 1893. Southshields Ingham Infirmary, 1896. Wandsworth Offices, London, 1899. Infectious Diseases Hospital, Bury, 1900.
W. C. Green	Brooke Robinson Memorial Building and Tower, Dudley, 1923. Public Hall, Coroners Court, Museum and Sessions Court, Dudley, 1923. Fire and Police Stations, Bristol, 1923.
H. A. Hall	Administrative offices, Southampton, 1924. Town Hall, Southampton, 1925, 1928. Town Hall and Municipal Offices, Wimbledon, 1925. Town Hall, Walthamstow, 1931. Police Station and Hospital, Bishopsgate, London, 1935.
E. L. Lutyens	National Theatre, London, 1924. Masonic Temple, Freemasons Hall, London, 1925. Market Layout, Nottingham, 1927.
M. E. Macartney	Berkshire County Offices, Reading, 1909.
G. G. Scott	Law Building, Liverpool College, 1925. R.I.B.A. New premises, London, 1930.
T. R. Smith	Whitefield's Tabernacle, London, 1890. Board School, Northampton, 1891. North London Polytechnic, 1895. Infirmary, Tendring, 1896. Technical Institute, Eastbourne, 1900.
E. P. Warren	International Labour Office, Geneva, 1923. Open Spaces and Fortifications, Valletta, Malta, 1924.

Name	Competition and Date Appointed as Assessor
A. Waterhouse	Law Courts, Birmingham, 1885. Municipal Offices, Sunderland, 1886. Harrogate Hospital, 1886. Public Buildings, Edinburgh, 1887. Macarthur Hall, Belfast, 1887. Institute of Chartered Accountants, London, 1888. Municipal Buildings, Gloucester, 1889. Municipal Buildings, Sheffield, 1889. Victoria Institute, Worcester, 1890, Infirmary, Halifax, 1890. Kensington Museums, London, 1891. Art Gallery, Glasgow, 1891. Whitworth Institute, Manchester, 1892. General Hospital, Birmingham, 1892. Technical School, Manchester, 1892. Pump Room, Bath, 1893. North Riding Council Offices, Yorkshire, 1894. Royal Infirmary, Manchester, 1896. City Hall, Belfast, 1896. Town Hall, Cardiff, 1897. Infirmary, Newcastle, 1897. Library, Wolverhampton, 1897. Cartwright Hall, Bradford, 1899. Royal Infirmary, Glasgow, 1900.
P. Waterhouse	War Memorial, Portsmouth, 1921. Art Gallery, Manchester, 1923.
A. Webb	St Jude's, Southwark, London, 1889. Extension to Museum, Liverpool, 1896. Hammersmith Central Library, London, 1903. Board of Trade, Whitehall, London, 1912. Memorial Halls, Sheffield, 1920. North Wales Heroes Memorial, University College, Bangor, 1921. War Memorials to the Missing in France, Bethune, Armenties, Soissons, Cambria, Lillie, 1923. Royal Holbrook Schools, Greenwich, London, 1924.
M. Webb	Secondary School, Southport, Lancashire, 1920.

Note: Dates in bold indicate that the assessor was appointed by a fellow F.A.B.S. member who was the serving President of the R.I.B.A.. Dates in bold and italics indicate the assessor was self-appointed since they were themselves the serving President of the R.I.B.A..