

When Morris entered Street's Oxford office in 1856, the chief clerk was a tall, thin rather serious young man called Philip Webb. They were to be lifelong friends, committed alike to the causes of art and socialism.

Phillippe Speakman Webb (1831-1915) was the son of a country doctor. He grew up in an Oxford almost untouched by the industrial revolution: a virtually medieval city in an idyllic landscape. Looking back, he wrote, "I was born and bred in Oxford and had no other teacher in art than the impressive objects of the old buildings there, the effect of which on my natural bent have never left me."¹ His teacher in the business of architecture was John Billing, a Reading architect whom he served from 1849 to 1852 after which he spent an unhappy period as clerk in Wolverhampton.

Street's invitation to return to Oxford must have been a godsend to Webb who was never happy unless surrounded by old buildings. From Street, Webb imbibed iron self-discipline and a love of the craft of building. But it was Morris who ignited the fire. Webb was always withdrawn yet Morris could bring him out—to the extent of taking part in a battle of soda syphons when the two, with Faulkner, rowed down the Seine from Paris to St. Opportune in 1858. On the back of one of the maps in the Murray guide used by the three on the Seine trip was a sketch by Webb for his first large commission, a house for Morris.

Both had gone to London when Street moved his practice from Oxford in 1856. Morris drifted away from architecture and into the arms of the Pre-Raphaelites in the next two years. Webb remained with Street until 1858 and, in the early months of the next year, he designed the Red House at Bexley Heath for the newly married Morris—it turned out to be the only house Morris ever built for himself. In it

both owner and architect began to work out their theories in practice, to such effect that when, fifty years later, Lawrence Weaver published *Small Country Houses of Today*, which contains a virtual roll call of Arts and Crafts architects, he felt bound to include the Red House because "It stands for a new epoch of new ideals and practices. Though the French strain which touched so much of the work of the Gothic revivalists is not absent, and the Gothic flavour itself is rather marked, every brick in it is a word in the history of modern architecture."²

The Gothic flavour is to be seen in the very steeply pitched roof topped by the French leaded lantern and in the pointed arches over the loggia and the windows. These are virtually the only motifs directly copied from Gothic. Yet the house is Gothic in spirit, in direct descent from the domestic work of Street and Butterfield (who was one of Webb's few heroes).

Its windows are sized and proportioned and placed to suit what goes on inside the house and are not arranged regularly to suit some imposed style. The red bricks and tiles, which made the house so unusual to contemporaries, used to stucco, were carefully chosen to give variation of colour and to avoid any impression of mechanical perfection. Outside there is virtually no ornament except for the pointed arches over the doors and sash windows, an echo of Butterfield's parsonages and Street at Boyne Hill. Overt Gothicism is fading away, for the arches are flush with the rest of the brickwork as if they are trying to disappear—as they do in most of Webb's more mature work.

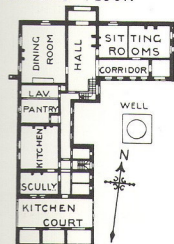
In plan, the house was revolutionary. The most logical layout for an architect wanting to fulfill the ideal of Ruskinian changefulness is a long thin strip of rooms in which the functions of each can be clearly shown on the outside. Webb adopted this chain-like plan with the addition of a corridor down the side



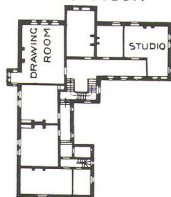
ip Webb. The Red House, Bexley Heath, Kent (designed 1859)

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GROUND FLOOR



FIRST FLOOR



House, plans. The prototypical long, thin, room-and-a-corridor Arts and Crafts plan

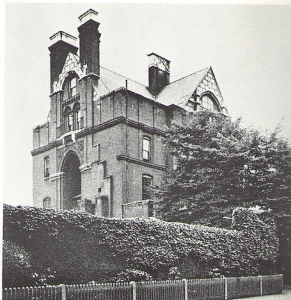
which connected all the rooms and obviated the need for walking through one room to get to another, common in medieval planning, but potentially embarrassing for nineteenth-century Britons (though not, apparently, for their American contemporaries).

Webb bent this one-room-and-a-corridor strip into an L shape forming a courtyard round the well (necessary because no mains water was available). The result is like a Butterfield parsonage cut down the middle with the two halves set at right-angles to each other. Butterfield himself had occasionally experimented with L-shaped plans but never honed them down to the room and a corridor width. For this, there were precedents in the vast castellated country houses of architects like Anthony Salvin, but Webb was one of the first to apply the scheme to a quite small house; it was to be echoed in innumerable Arts and Crafts plans before the end of the century though Webb himself never re-used it.

If the layout was a powerful precedent, the orientation was not. All the principal rooms faced north in the Georgian fashion; the kitchen faced west (which gave it the maximum amount of heat from the sun just when dinner was being prepared) and the garden round the well was faced by no more than the long thin corridor. Later, as his friend and assistant George Jack recorded, "Webb often said that he never wanted to see [the Red House] or hear about it again, and that no architect ought to be allowed to build a house until he was forty."³

The interior was restrained but greatly enlivened by Burne-Jones and Rossetti murals. There was massive furniture designed by Morris and Webb, including a settle from Red Lion Square: a mad and splendid combination of cupboard, bookshelf and sitting bench, very plain joinery but illuminated with panels designed by Rossetti. There was stained glass in the leaded lights of the corridors and above the staircase in its corner tower was what Weaver called a "tall pyramidal roof left open on the inside and patterned in blue and green, a little Persian in feeling".⁴ Besides his furniture, Webb contributed designs for table glass and metal work, none of which Morris could find on the market to fit his exacting standards. There is no evidence to show how much influence each of the collaborators had on the design of the Red House, but it is probably safe to say that the dark glowing interiors owed more to Morris while the rather austere exterior had more of Webb in it.

While Morris was fierce, ebullient, febrile, and eloquent, Webb was his alter ego. Gentle, modest,



18 Webb. Number 1 Palace Green, Kensington, London (1869)



19 George Frederick Bodley and Philip Webb. Abermule, Montgomeryshire (1869)



Webb. 19 Lincoln's Inn Fields, London (1869)

patient and deeply reserved in public, he refused to have his buildings published, and virtually the only light so far shed on Webb is by his disciple and biographer William Lethaby. Yet in private he was affectionate and kindly, fond of jokes, good claret and snuff which in moments of stress he would take in enormous quantities. He was generous—for instance though he did not smoke, he always had an inexhaustible supply of cigars for his friends. George Jack, writing of Webb after his death said, "it is like trying to remember past sunshine—it pleases and it passes, but it also makes things to grow and herein Webb was like the sunshine, and as little recognized and thanked."⁵

Unthanked he may have been, but his buildings were enormously influential. Of his largest town house, number 1 Palace Green, Kensington, built in 1869 for the future Earl of Carlisle, Lethaby wrote that it was remarkable "as having furnished precedents for fashionable house builders for a whole generation. Here first, so far as I know, cut-and-rubbed brickwork forming moulded and dentilled cornices was used in recent times." Here too, are pilaster strips in brickwork, 'aprons' under the window sills, a coved cornice, a carved panel, ornamental arrangements of brickwork, silver-grey slating, wrought-iron balconies, big sash windows with wide wood-frames, some little circular windows and a firm lead-covered dormer. All these things came in naturally in their places and grew out of the circumstances without effort, but this house furnished a pattern-book of 'features' for architects who designed by compilation from cribs.¹⁶

Webb himself had a horror of copying. Yet he was unwilling to divorce himself entirely from the past. The Palace Green house has great Gothic pointed

arches as well as eighteenth-century sash windows. Number 19 Lincoln's Inn Fields, designed in the same year, is much more Georgian in feeling (it was after all set in an eighteenth-century terrace), but with its gable-hooded porch and central stone bay projecting from the reserved brickwork on either side, it is very far from being a neo-Georgian building.

During the '70s, Webb elaborated the symmetry first seen in Lincoln's Inn Fields. Houses like Rounton Grange near Northallerton, Yorkshire (1872–1876), Joldwynds near Dorking, Surrey (1873) and Smeaton Manor, Yorkshire (1876) were all variants of symmetrical planning, with the main accommodation crammed into a big rectangular block. The exteriors of this period were all more or less derived from Georgian—but the details were much simplified and were used with the same kind of austere insouciance that makes Lincoln's Inn Fields so distinctive.

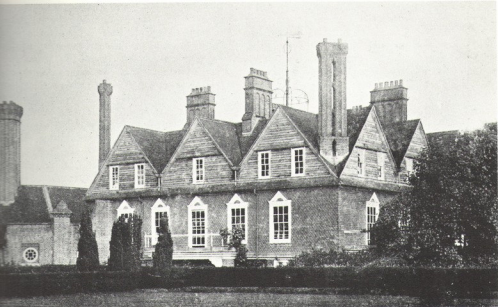
Much of the '80s was taken up with designing and building Clouds at East Knoyle near Salisbury which was burnt down soon after completion and then rebuilt. Now half destroyed and much mutilated, the house was partly symmetrical but, on a much larger scale, it showed a move back towards the relaxed planning of the Red House.

Clouds was a foretaste of the freedom of Webb's masterpiece, Standen, near East Grinstead, Sussex, designed in 1891 and completed by 1894. Unlike many of the houses of the '70s and '80s, Standen was not designed for a landed family but for J. S. Beale, a successful solicitor, which may explain its lack of formality. There is no tinge of symmetry about Standen, which has a long, thin L-shaped plan two rooms deep with a corridor in the middle. This allowed all rooms to be orientated in the way late Victorians preferred, main family spaces: conservatory, drawing, dining rooms face south; the morning room and kitchen face east and the servants' hall looks west.

Outside, the building is a monument to Ruskinian changefulness and Puginian fidelity to place. The existing old farm house was incorporated into the complex at Webb's insistence. Its traditional tile hanging is echoed in the new work and complimented by all sorts of local materials and techniques: rough-cast, clapboard, brick and stone, each of which enabled Webb to emphasize different functions. Even the windows are carefully differentiated, with leaded lights to show the circulation spaces (hall, corridor and so on) and big sash windows to indicate the

* Lethaby was wrong, as Gavin Stamp has pointed out to me. Bodley and Nesfield, for instance, had both used rubbed brick cornices earlier. George Frederick Bodley (1827–1907) was one of the greatest later Victorian ecclesiastical architects. He was one of the early (1863) and constant patrons of the Morris firm for stained glass. His career was crowned, a year before his death, with the commission for the Episcopal Cathedral, Washington (still building to modified designs).

His domestic architecture was often a blend of brick-and-gabbling with symmetrical planning and windows with Georgian sashes. Bodley and Webb were close—so much so that when, for instance, Bodley fell temporarily, but seriously, sick, he asked Webb to complete Abermule, Montgomeryshire (1869), a house that had much in common with Webb's architecture of the next decade, with severe rubbed brick detailing, virtually symmetrical main fronts, Georgian windows and interior detailing. Changefulness was confined to the less important elevations and the stable block.



Webb, Joldwynds, Surrey (1873—now destroyed)



Webb, Smeaton Manor, Yorkshire (1876)



23 *Webb. Clouds, East Knoyle, Wiltshire (1880s)*



24 *Webb. Standen, Sussex (1891-1894)*

rooms. Apart from these windows, all references to past styles have disappeared; the only mouldings are the minimum needed to keep the building waterproof. The result is a big house that looks as if it grew up in stages over many years—the effect that Devey tried so hard to produce, but without any of Devey's curious picturesque jumbles of materials—each change of material is sharp, showing exactly where internal arrangements stop and start.

Standen dramatically illustrates Webb's abiding passion for traditional building and local materials which was strong even in his most classicizing days—the roof of Rounton Grange for instance was a north Yorkshire combination of pantiles and stone slates; Joldwynds, like Standen, was in a mixture of local brick, hung tiles and weatherboarding; at Smeaton Manor the bricks were fired from clay found near the site.

Webb was passionate about good building; he spent much time discussing technique with the craftsmen of his day who still built as their forebears had done for hundreds of years. Lethaby remembered that “He was deeply interested in limes and mortars, the proper ways of laying roof tiles and forming chimneys, of finishing plaster ceilings and mixing whitewash. He forced himself to become an expert in ventilation and drainage.”⁷⁷

As important to Webb as right building was the necessity of relating his building to the site and to local traditions of building. In a letter to a client at Arisaig, Argyll (1882) he urged: “if you should fail in getting whin stone of sufficient size to do the memorial from stone got from your own ground, it would seem hardly to the purpose to get that sort of stone from elsewhere—unless it could be got from somewhere near by. Still, I think, in the rude little churchyard, with its ancient ruins standing by, the native stone would look more congruous than any imported stone would; but if the whin stone is not to be come at I think *unpolished* granite would be the next best, though in that case I should have to make a fresh design as the design you have is quite unsuited to the working of granite.”⁷⁸ Truth to materials and respect for locality could not go much further.

To get the effects of traditional craftsmanship that he wanted, Webb could be as stubborn as Pugin. Building the house at Arisaig twenty years earlier, he found that few of the men could understand English. “He managed however, to make them understand one thing—that he meant to have his own way; for he set them to building experimental slabs of walling, in

order to settle the kind of facing the house was to have . . . The old traditional way of using this stone had died out in favour of imported stone and fancy surfaces. Webb got his way, however, more or less, as he always did, for he was an obstinate man. He taught the masons their business, much to their disgust at the interfering foreigner.”⁷⁹ He could be autocratic with clients too and would threaten to reduce the size of the drawing room if a client would not allow enough space for the servants.

But the autocracy was not aimed at building monuments to himself—or, apart from his symmetrical gestures, to his clients. In everything he did, including the beautiful animals and birds drawn for Morris's designs (the originals of which have a tenderness and accuracy which recall Dürer), Webb was concerned to let the object speak for itself and to withdraw his own personality as much as possible. Jack recalled, “I remember one design he did for a house that was never built, wonderfully elaborate and interesting. As the days went on, I found he had been using his india rubber very freely and he made the remark to me ‘Whatever you do, cut out, cut out.’”⁸⁰ He wanted to achieve the commonplace, to be at one with the old craft traditions. Like Morris, he saw that this was only possible after a social revolution. Like Morris, he was condemned by the contradictions of his ideals to serving the luxury of the rich and to dictating design to his workmen. His last years of practice before he retired in 1900 to a country life of increasing poverty and cheerfulness, were much devoted to the Society for the Protection of Ancient Buildings which, under Webb's gentle tutelage became “a real school of practical building—architecture with all the whims which we usually call ‘design’ left out.”⁸¹

Almost his last commission was for memorial cottages to William Morris at Kelmescott. The little grey houses, true in every detail to Cotswold tradition, varied only by a relief carved by Jack, are a fitting monument to Morris and to his architect—“the best man that he had ever known”.⁸²

Influential though he was on W. R. Lethaby and the next generation, Webb left no direct architectural descendants. Of his very few assistants, only Jack made a career for himself and that was as furniture designer for Morris & Co. rather than as architect. It was Richard Norman Shaw (1831–1912)—Webb's almost exact contemporary—whose office became the most prestigious nursery of Arts and Crafts talent.

Shaw followed Webb as Street's chief clerk in 1859

and he shared some of his predecessor's reserve. Yet he was free of Webb's puritanism and he never shunned publicity. His prodigious volume of ever changing work figured large in the magazines of the '70s and '80s, while Webb's relatively small output of buildings was only rarely seen and had to be searched out by devotees.

Webb survived on the patronage of a few sympathetic clients. Shaw set himself up to cater for the taste of the *nouveaux riches*, initially producing a neo-medieval work for a generation raised on Walter Scott, then changing to take in new fashions of the class (p. 157). Webb he respected, but he could not stomach his austerity. Webb was, he thought, "a very able man indeed, but with a strong liking for the ugly."¹³

Before joining Street, Shaw had trained under William Burn, an eclectic Scottish classicist, and under the last great Gothick country house architect, Anthony Salvin. His work owed much to his early years under these two masters of the picturesque.

A digression is worthwhile to see the office that Shaw entered as an assistant at 28, an unusually late age for an up and coming Victorian architect. It shows the pattern of training of many Arts and Crafts people. Shaw told Street's son: "We worked hard—or thought we did—we had to be at the office at nine o'clock and our hour of leaving was six o'clock—long hours—but he never encroached on our own time and as a matter of fact I am sure I never stayed a minute past six o'clock.

"There were some interesting men in the office, and we were thoroughly happy. I am sure we were loyal, and believed in our master entirely, so that our work was really a pleasure; [Street] was our master—and let us know it—not by nagging or in an aggressive spirit, but by daily showing that he knew more than any of us and could in a given time do about twice as much. When a new work appeared, his custom was to draw it out in pencil in his own room—plans, elevations and sections—even putting in the margin lines and places where he wished the title to go; nothing was sketched in; it was *drawn* and exactly as he wished it to be, so that really there was little to do except to ink in his drawings and tint and complete them."¹⁴ Street's own T square rattled long into the night. Shaw's chief assistant, W. R. Lethaby remembered him saying, "Street, you know, would not let us design a keyhole."¹⁵

So if a mid-Victorian architect was to rise above being a tracer and a copier of his master, he had to

seek further inspiration. Immediately after leaving Street in 1862, Shaw went on sketching trips to west Kent and Sussex with his old friend from Burn and Salvin days, William Eden Nesfield (1835–88). They sketched Devey's work at Penshurst Place and, like Devey, extensively studied local vernacular cottages. As Andrew Saint, Shaw's biographer, records "immediately the 'Old English' style emerges."¹⁶

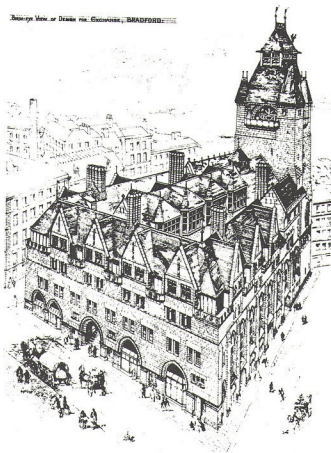
"Old English" was a Deveyan mixture of half-timbered or tile-hung upper storeys surmounting brick or stone ground floors with mullioned windows and leaded lights, all dominated by tall clusters of decorative brick chimneys. The style is both savage and changeful in Ruskin's sense. The first example of Shaw's personal style is a tiny cottage design of 1862 which in its crashing juxtaposition of porch and gable has the studied clumsiness of Butterfield's Coalpit Heath parsonage of nearly twenty years before. And it was from Butterfield, not Devey, that Shaw learned his use of fake timbering and of the hipped gable, both of which were to become ingredients of "Old English".

By 1864, Shaw felt sufficiently confident to submit an entry for the Bradford Exchange competition. It started off on the ground floor as a sort of Gothic with pointed arches and gradually rose through a carefully controlled series of irregular windows punched in a plain stone wall to a complex of hips, gables, balconies and half-timbering on top. The whole is dominated by a picturesquely irregular tower capped by a series of pitched French hats. Old English tried to come to town but was not acceptable; the design was placed sixth in a field of eight.

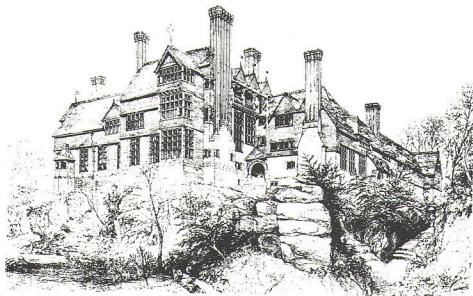
But the style *was* at home in the country. By the late '60s, Shaw was building really large country houses, Glen Andred and Leys Wood at Groombridge in Sussex, for instance, which show the Old English style at its purest and most confident. In both, a masonry lower storey is topped with a medley of tile-hung walls and roofs terminating in a riot of gables and dormers. The wall planes project and recede, and the levels subtly change. The great intricate mass is held together by the mullioned windows and pinned down by the gigantic vertical shafts of the great chimneys.

Like Webb, Shaw began to adopt a free classical style in the '70s, particularly for the London work he was then beginning to attract. Webb's use of renaissance motifs was always extremely idiosyncratic but Shaw was a much more clear-cut exponent of the Queen Anne style which had been pioneered by, among others, Nesfield, Shaw's partner of the early

Isometric View of Design for Exchange, Bradford



25 Shaw. Bradford Exchange competition entry (1864)



26 Shaw. Leys Wood, Groombridge, Sussex (1867-1869)

years. Mark Girouard, the style's historian, defines it as "a kind of architectural cocktail, with a little genuine Queen Anne in it, a little Dutch, a little Flemish, a squeeze of Robert Adam, a generous dash of Wren and a touch of Francois 1^{er}."¹⁷

With its great range of expression, Queen Anne was eminently suitable for use by architects who continued to believe in Ruskinian changefulness but who wanted to enrich the diet of Gothic and vernacular models. Shaw's own house at 6 Ellerdale Road, Hampstead, designed in 1874, is largely composed of renaissance elements but they are assembled in such a free manner that it would have made the hair of even the most uncultivated eighteenth-century country builder stand on end. The main elevation starts off being apparently symmetrical under a cornice and two gables, but from there down everything is free. The up-hill end with its oriel windows is, almost perversely, four storeys high, while the lower end, with its brick bay, has only three main floors, dominated by the great one-and-half storey dining room window. Between the oriels and bay are a series of windows of several shapes and sizes disposed round a big staircase light to maximize the clash between the two series of floor levels.



27 Shaw's own house, 6 Ellerdale Road, London (1874)



28 Shaw. Bedford Park. Shaw house types arranged on a typical avenue (*Building News*, 21 December, 1887)

The dining room, Saint says, is "the house's *pièce de résistance*. It is almost a cube, a storey and a half in height. It has high panelling, quarry tiles round the carpet and a massive inglenook to the west, the first to be used in town . . . Above it accommodates the precious workroom or 'den' where Shaw's drawing was done".¹⁸ This was reached by a little private stair; it had a porthole window looking down the road and another internal window so that Shaw could communicate with his family.

In 1877, when Shaw was alternating between Old English and Queen Anne, he got what to him must have been one of his least important commissions, yet it was to have a profound effect on domestic architecture of the next four decades. In the mid '70s, a speculator called Jonathan Carr bought an estate, Bedford Park,¹⁹ near the new railway station at Turnham Green and asked E. W. Godwin and the firm of Coe & Robinson for house designs for a development of small detached and semi-detached villas.

Godwin's designs were attacked in the *Building News* and Carr turned to Shaw for a new set of standard drawings. Shaw produced standard house designs and did not supervise the works. He started

with tile-hung variants of Old English, echoing Godwin, but moved towards the cheaper Queen Anne as the economics of speculative building began to bite. Only for the Tabard, a mixture of pub, coffee house and department store, was enough cash available to do a more or less pure Old English job.

The cultural impact of Bedford Park was tremendous; writers and artists flocked to live in the jolly red houses along tree lined streets, and the new suburb was given the widest publicity. Its (quite) low density pattern of basementless brick houses in a bosky setting became the pattern for the late nineteenth-century suburb and eventually for the Garden City movement.

By the mid '80s, Shaw was still working in both the Old English and the Queen Anne styles. His house for the illustrator Kate Greenaway at 39 Froggnal, a few hundred yards from Shaw's own house, is tile-hung on a brick base with a gable and mullioned windows: it is a cottage compressed into a small tower with, on top, a studio ingeniously diagonally orientated to obtain north light and to complicate the outline. The

29 Shaw. *The Tabard Inn, Bedford Park, the suburb's Old English pub (1879-80)*





30 Shaw. Kate Greenaway's house, Frognal, London (design 1884)

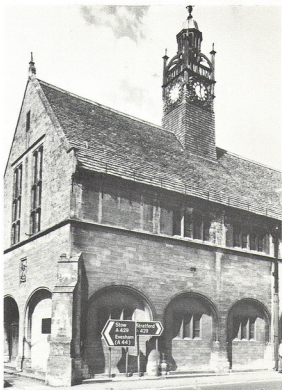


31 Shaw. 180 Queen's Gate, Kensington, London (design 1883, now destroyed)

design of the Greenaway house started in 1884, and the year before Shaw had designed 180 Queen's Gate, a mighty, full-blown example of Queen Anne, much more obviously organized than the Ellerdale Road house but still very free, with the main rooms emphasized by a bay and by an arch-covered recess. Terminated with symmetrical tall pillaster-clad chimney stacks and great scrolled gables, the house fore-shadowed Shaw's transition to a much more orthodox formality in the decades around the turn of the century.

As the Fognal and Queen's Gate houses show, Shaw's work was still extraordinarily free and full of variety in the mid '80s. At the time, his office was staffed by men who were to become leading figures of the next generation. But before going on to them, it is worth glancing at a couple of Shaw's contemporaries whose practices were breeding grounds for Arts and Crafts talent.

Ernest George (1839–1922) set up on his own at the age of twenty-two, after training under the obscure Samuel Hewitt. His extremely successful practice,

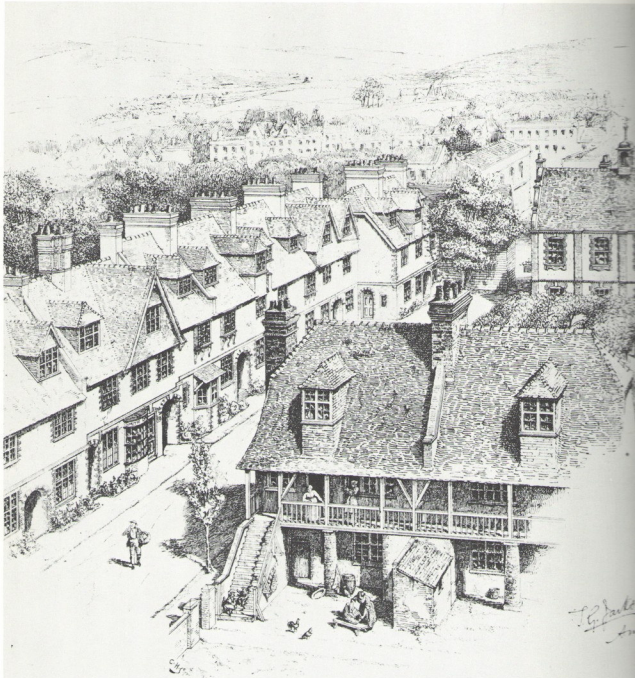


32 Ernest George. Market Hall, Moreton in Marsh, Gloucestershire (1887)

which continued virtually until his death, handled work of all kinds but the bulk was country houses, some of which were based on local traditions of building, handled with gentleness and sympathy by George and his succession of partners: Thomas Vaughan, Harold Peto and Alfred Yeates.

But George was by no means a convinced vernacular revivalist. He was a picturesque architect with a great armoury of styles, and he would as happily adopt the romanesque for a crematorium as French renaissance for a music school. Lutyens, one of his many distinguished Arts and Crafts pupils and assistants,* remembered that in the '80s George was "a distinguished architect who took each year three weeks' holiday abroad and returned with overflowing sketch books. When called on for a project he would look through these and choose some picturesque turret or gable from Holland, France or Spain and round it weave his new design. Location mattered little and

* Others included Robert Weir Schultz, Herbert Baker and Guy Dawber.



33 Thomas Graham Jackson. Design for cottages at Sevenoaks, Kent (before 1897)

no provincial formation influenced him, for at that time terra cotta was the last word in building."²⁰

Thomas Graham Jackson (1835-1924) had a distinguished Oxford career before being apprenticed to Sir George Gilbert Scott like Street and Bodley. From that High Goth, Jackson acquired a passion for medievalism, on which he wrote a spirited apologia *Modern Gothic Architecture*. His secular Gothic buildings, for instance the Oxford Examination Schools and the Brasenose Master's house, were highly regarded by contemporaries for their toughness and masculinity, earning him the nickname of Anglo-Jackson. Yet he could be delicate and charming as his design for workmen's cottages at Sevenoaks shows.

Jackson had a remarkably flexible definition of Gothic "I regard all buildings which conform to the conditions of English climate, material and habit as Gothic."²¹ This allowed him to adopt a wide range of elements, including Flemish gables and even, when he was feeling particularly perverse, large chunks of renaissance architecture. As the *Architectural Review* remarked censoriously, "his work seems to us varied to the verge of eclecticism."²²

It was from the eclectic work of men like Shaw, George and Jackson that the Arts and Crafts architects set out to find a new direction.

1 Lethaby W. R. *Philip Webb and his Work*, Oxford 1935, p. 7. The book is a collection of articles first published in *Builder* during 1925.

2 Weaver, Lawrence *Small Country Houses of Today*, Vol. I, Country Life, London n.d., p. 180

3 Jack, George "An appreciation of Philip Webb", *Architectural Review* Vol. XXXVIII, p. 1915, p. 3

4 Weaver, L. *op. cit.*, p. 182

5 Quoted in Lethaby *Philip Webb, op. cit.*, p. 194

6 Lethaby *Philip Webb, op. cit.*, p. 88

7 *Ibid.*, p. 122

8 *Ibid.*, p. 129

9 Jack *op. cit.*, p. 4

10 Quoted in Lethaby *Philip Webb, op. cit.*, p. 137

11 Lethaby, W. R. *Ernest Gimson, his Life and Work*, Stratford London and Oxford 1924, p. 3

12 S. C. Cockrell quoted in Lethaby *Philip Webb, op. cit.*, p. 230

13 Lethaby *Philip Webb, op. cit.*, p. 75

14 Quoted in Street, A. E. *Memoir of George Edmund Street RA*, John Murray, London 1888, p. 283

15 Lethaby *Philip Webb, op. cit.*, p. 75

16 Saint, Andrew *Richard Norman Shute*, Yale 1976, p. 28

17 Girouard, Mark *Sweetness and Light: the Queen Anne Movement 1860-1900*, Oxford 1977, p. 2

18 Saint *op. cit.*, p. 179

19 Saint *op. cit.* gives a detailed explanation of the development of Bedford Park on pp. 201-210

20 Quoted in Hussey, Christopher *The Life of Sir Edwin Lutyens*, Country Life, London 1950, p. 17

21 *Architectural Review*, Vol. I, 1897, p. 140

22 *Ibid.*