

There is a legend that when Lethaby was confronted by an irate woman client saying, "I cannot see, Mr Lethaby, that you have done a single thing that I asked you to do", he replied, "Well, you see, my first duty as an artist is to please myself."<sup>1</sup> If even the diffident and mild mannered Lethaby could take such a high-handed aesthetic line, the lady could count herself lucky that she was not dealing with the much more fiercely independent Edward Schroder Prior (1852-1932), a co-founder of the Art Workers' Guild with Lethaby and perhaps the most brilliantly original of all Shaw's pupils.

At first sight, Prior appears to be a typical late Victorian hearty. A Harrovian and son of a barrister, he was a Cambridge blue (high jump, long jump, hurdles) and was amateur high jump champion before entering Shaw's office in 1874. There he joined in the horse-play with more than ordinary vigour. "He could take off his trousers one day in the office because they were wet, or on another occasion he could tie up O'Neill, one of the dimmer pupils, in a brown paper parcel and leave him in the lobby."<sup>2</sup>

The tough, bullying manner never left him: the *Architect and Building News* commented when he died, "He could be something of a grizzly bear at times for he was pertinacious, and his opinion, once formed was hardly to be changed . . . Yet it was a kindly bear withal, that would emerge, honours divided, from a wordy warfare with a joyous twinkle in its eye; and for any small personal attention or service, it would be immensely grateful and appreciative."<sup>3</sup>

Inside the bear's skin was a scholar and artist. His books on Gothic architecture and sculpture, widely acclaimed in their day, helped him achieve the Slade Professorship of Fine Art at Cambridge in 1912, a post which he used to found the Cambridge school of architecture.

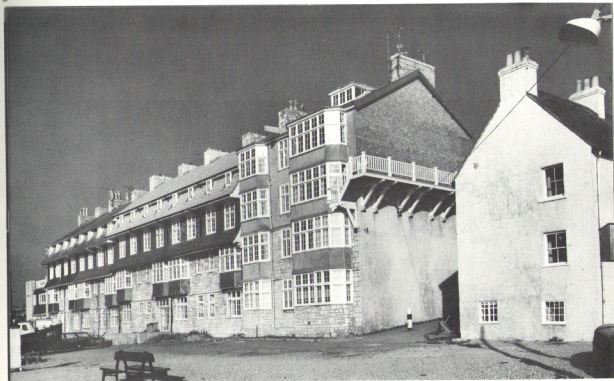
By then his creative life was virtually at an end. It had started thirty years earlier with a series of essays in Norman Shaw's styles: Carr Manor in Meanwood, Leeds (1879-82), a remodelling of an original house, has touches of Old English half-timbering and big plastered coved eaves a bit like those Shaw was using fifteen years before; High Grove, Harrow (1880-1) is Queen Anne at its most formal, and the Red House, Harrow (1883-4) is an example of half-timbered Queen Anne.

Shaw had been right when he wrote to Prior's mother about Edward that "it really does not matter when a man begins. He is certain to do but little for a year or two, barely perhaps making both ends meet, and the sooner he gets over this dull period the better . . . but once he gets a bit of a start, he won't want much help from anyone."<sup>4</sup> Prior's start was at Carr Manor, but even at this early stage there is evidence of the mature architect. Shavian touches are kept to the stables and cottages. The main block is a many gabled, irregular composition in local stone, pierced by long rows of leaded windows, which are divided by stone mullions. One of its sources is plainly the Old English style, but the dark stone severity is all West Riding—owing much to local seventeenth-century halls like those at Riddlesden and Sowerby. In this, Prior's earliest work (it seems to have been Shaw's setting-up commission to him), he showed a tremendous Puginian affection for local materials and techniques which distinguished all his later work.

In 1885, at West Bay, near Bridport, Dorset, Prior built Pier Terrace along one side of the harbour. He took up local themes: squared warm limestone rubble for the lower two storeys with, on the second floor and round the bay windows of the first, slates cut to an almost (but not quite) hexagonal pattern which can be seen on many other buildings in the area. The whole is topped by a mansard of Roman tiles, under



52 Edward Schroder Prior. Carr Manor, Leeds, West Yorkshire (1879–1882), the main front



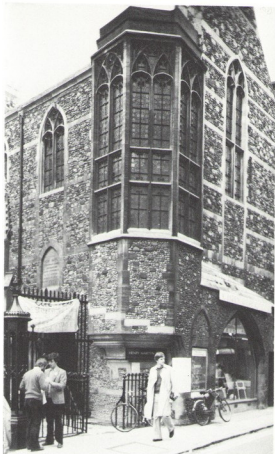
53 Prior. Pier Terrace, West Bay, Dorset (1885). The two bays nearest the camera are not by Prior.

which the fenestration, at first appearing to be regular, moves up and down and changes in shape according to the dictates of slope and internal need.

Not very much later (1885–1887), Prior was building the Henry Martyn Hall, Cambridge, an impeccably Gothic building but one which, again, showed much knowledge of local building techniques. Pugin would have been pleased with its strung courses of ashlar separating broad bands of pebble, flint and stone, mixed higgledy piggledy in the manner of Cambridgeshire churches. The stair in the turret is made visible by allowing its treads to emerge on the outside; it is a building of great savageness and changefulness in which the effect is as much due to the craftsman as the architect.

Prior, for all his belief in the individuality of the artist, was perhaps closer to Ruskin's ideal of the building designer than any other Arts and Crafts architect of the first generation. He made his position quite clear in 1901 when discussing the Liverpool Cathedral competition. He advocated that the client (the Church of England) should decide on the overall dimensions, lighting, access and furniture requirements and then the building should be produced by a team of craftsmen working together under the direction of an administrative ("planning") architect who, at all costs, must not design himself. For Prior believed that "there are now no Gothic architects, but no Classic either—or any of other designation able to impress upon building that individuality of earnestness which the great architects of the nineteenth century achieved."<sup>15</sup> An architect of some sort was necessary to cope with "the complexities of modern life, the varied requirements of denser population, the by-laws of controlling authorities".<sup>16</sup>

But he should make it his business only "to find and quarry the best stone, make the best brick, forge the best iron, cut the best timber, so season and dress and build as will make the best construction . . . Cannot an architect be found who will so consent to be builder without thought of design?"<sup>17</sup> The execution and design of the work would be left to "masons skilled to work and lay stone, bricklayers to build, carpenters, plumbers and ironworkers expert in the crafts to make a building."<sup>18</sup> Never, in any of his work, did Prior achieve this easy, direct relationship between architect and craftsman, so perhaps his Liverpool manifesto was not supposed to apply fully to ordinary building but was particularly intended for a great cathedral where Prior, quoting Matthew Paris,



54 Prior. Henry Martyn Hall, Cambridge (1885–1887). There was originally a spire on top of the Gothic oriel

urged that "*congregati sunt artifices*"—or at least they ought to be.

The highest flowering of architecture, Prior believed, happens when "instead of art being the province of a sect, the whole people combines in the pursuit of beauty and becomes endowed with the faculties of artists."<sup>19</sup> Yet in the imperfect late Victorian world, where this revolution had not yet occurred, Prior was totally opposed to the growing practice of "professional" architects employing collective platoons of assistants who did the real work. In *Architecture: a Profession or an Art*, Prior's essay on "The profession and its ghosts" was scathing about such architects, in whose practices the problems of keeping the organization running meant that "little time can be left for even that directorate of architectural

'designing' which is the ostensible groundwork of all this business . . . Pecksniffs go unabashed in these days."<sup>10</sup>

"So the mechanical look of our architecture is readily explained. The world, by employing the professional architect, does not admit of Architecture being an art."<sup>11</sup> The architect must be an artist (except when designing cathedrals) but Prior had nothing but contempt for the nineteenth-century concept of the artist: "our art is always the expression of strong individuality; so that each artist is a school of himself—with a rise, a flourish, perhaps a decadence—and then complete extinction: he can hand on no torch to his successor."<sup>12</sup>

The way forward, for Prior, was not traditionalism. He was sure that "the 'styles' are dead . . . such things are gone by. The saviour of his art to the architect is no longer in knowledge but in experiment, in the devices of craftsmanship, in going back to the simple necessities of Building and finding in them the power of beauty."<sup>13</sup>

Prior, the individual artist who wanted to be simply the chief supervisor of craftsmen, the traditionalist who believed the future lay in experiment,

emerged as an integrated architect when he designed the Barn on a hill overlooking Exmouth in 1896.

The plan was revolutionary. Prior took the basic long, thin Arts and Crafts layout, one room and a corridor deep, and broke it like a chicken's leg, snapping back the two limbs to 90°. They are joined by the cartilage of the entrance hall and the knuckles, the drawing room and dining room, stick out at either side. The intentions were to obtain wide views of the sea from the principal rooms, to provide a sun trap in the angle between them and to reduce the amount of circulation space necessitated in the long thin plan by keeping the corridor on the inside of the angle. It is said by some historians<sup>14</sup> to have been modelled on Norman Shaw's Chesters (1891–3), a mighty classical house in Northumberland which has elements of an X plan but which had (partly because it was a late great nineteenth-century palace) none of the virtues of prospect or economy which Prior achieved in the Barn.\* Prior's butterfly plan was to have great influence in the next two decades.

\* An equally probable source was a house by the French architect Hector Horeau in Avenue Road, near Prior's St. John's Wood house. Built in 1856, it had two wings set at 45° to the central irregular hexagon containing the drawing room and circulation spaces. The house (demolished in the 1950s) was published in the *Builder* (1859).

## 55 Prior. *The Barn, Exmouth, Devon (designed 1896)*





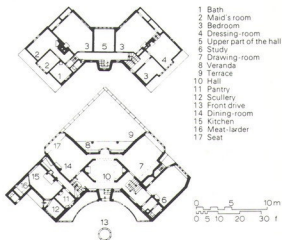
56 *The Barn, texture of the walls: savage building realized*

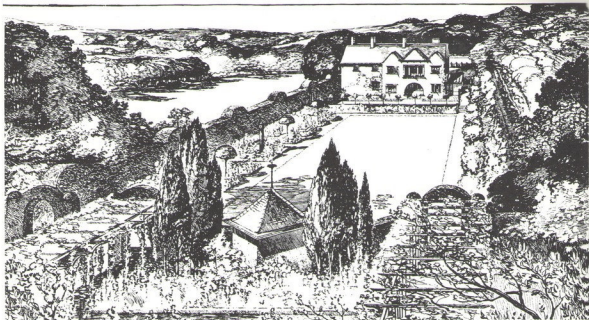


57 *The Barn, entrance front*

Externally, Prior expounded his beliefs in Puginian fidelity to place and Ruskinian savageness in a great, soft tea-cosy roof of local thatch supported by walls of local stone. Warm grey ashlar is mixed haphazardly with passages of red boulders and little *arpeggios* of sea pebbles, all combined to give a wonderfully varied texture that could never had been exactly specified by the architect but which must have come at least as much from the craftsman's sensibilities as from the drawing board. Sadly, there are no records of Prior's relationships with his masons, but letters from the local estate office show that Prior was fiercely living up to his ideal of the architect as specifier of good materials and was closely supervising the works from his father-in-law's rectory at Bridport.<sup>15</sup>

Prior, the experimental architect, tried two novel techniques at the Barn: a concrete first floor reinforced by tree trunks (an eminently sensible fire-proofing and sound deadening technique in an area where tree trunks were cheap) and, to obtain approval from the local council, he treated the thatch with an "incombustible solution". Neither was of much help when the Barn burnt down on 4th October, 1905. It

58 *The Barn, plans*



was re-roofed in slate and refloored in timber, but the main lines of the house (now a private hotel) can still be seen; the rather run-of-the-mill Queen Anne fenestration was restored and the texture of the literally unique walls was unaffected. And unchanged too was the house's relationship with its garden.

Through William Morris, the Arts and Crafts garden inherited an affection for English cottage plants, such as sunflowers and stocks, but to anyone imbued with the attitudes of Ruskin and Morris it seems remarkably formal: terraced, pleached, pergolaed, clipped and axial, the gardens of Prior, Voysey and Mackintosh seem in direct contradiction to the naturalness and changefulness their authors so carefully created in their buildings.\* Prior explained his attitude in a series of essays in the *Studio* on garden making. He attacked the natural garden which pretended to look "more beautiful than anything that man can make. Such should go by the name of the unnatural garden—for, since man is a part of Nature, his natural garden will be that which shows itself his, not by its wildness, but by the marks of order and design which are inseparable from his work."<sup>16</sup>

The necessity of putting humanity's stamp on nature was clear: "the formality of the enclosure gives

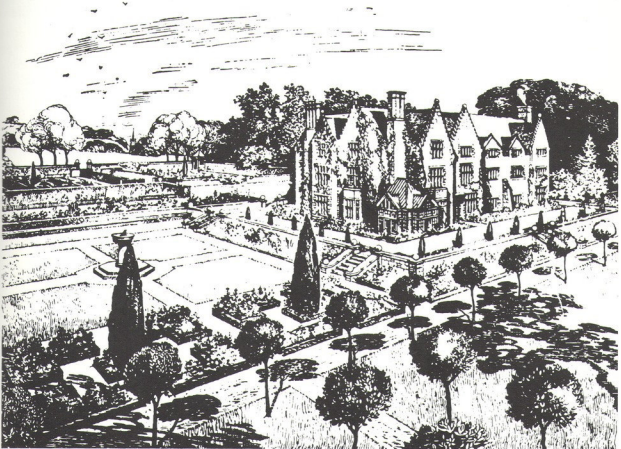
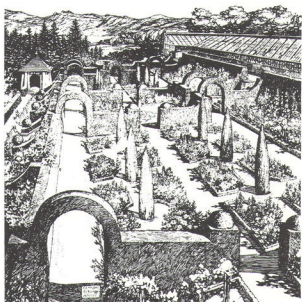
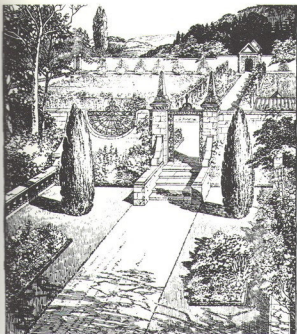
#### 59, 60, 61, 62 Thomas Mawson. Garden designs

indeed the true garden motive, that of a plot separated for a man's fancy . . . made to be another chamber of a man's house".<sup>17</sup> Axiality and regularity, he believed, are "not set forth here as being rules or recipes of art but only as the examples of that direct common sense which should govern all garden operations".<sup>18</sup> Yet he was urgent that no commercial, machine-made products be used in gardens—only hand cut stone flags and hand made stock bricks and, amongst these, he would allow to grow "harebell and fragile toadflax [which] may year by year spring up in zigzags of delicate greenery, and seem not out of place"<sup>19</sup> as they do now under the feet of the High Court judges who alone stride the terraces of Carr Manor. (These terraces have remained virtually untouched, though the remaining grounds of the Leeds Judges' Lodging have been turned into a miniature landscaped park which would have made Prior sick.)

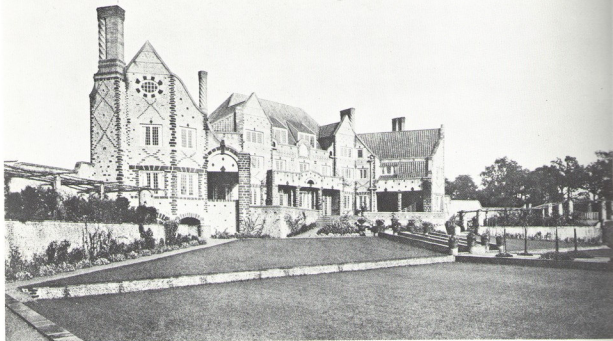
This disgust with "natural" gardening was partly a reaction to the eighteenth-century ideal in which the house, a perfect artefact, was set in an idyllic Claudian landscape. The Arts and Crafts ideal was almost exactly opposite, with a "natural" house set in a formal landscape. The original Arts and Crafts formality in garden making\* was gradually broken

\* The Arts and Crafts Garden inherited from the High Victorian Italian fashion a love for terraces, topiary and little trees in tubs. But most Arts and Craftsmen rejected the Italianate taste for carpet bedding; their middle class clients could not afford the cost.

\* Beautifully catalogued by Thomas Mawson in *The Art and Craft of Garden Making*.<sup>20</sup>





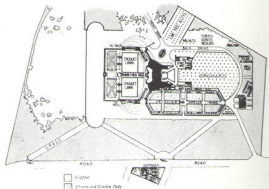
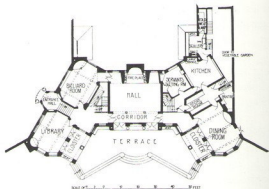


63 Prior. Home Place, Holt, Norfolk (1903–1905)

down, but never by Prior's generation; Gertrude Jekyll and William Robinson\* brought changeable principles to gardening—yet ironically Miss Jekyll worked hand in hand with Lutyens, the great convert to classical architecture. Jekyll enjoyed direct contact with the soil: “to the diligent worker its happiness is like the offering of a constant hymn of praise”.<sup>21</sup> She was “strongly for treating garden and wooded ground in a pictorial way, mainly with large effects . . . I try for beauty and harmony everywhere especially for harmony of colour.” And she made “no parade of conscious effort.”<sup>22</sup>

Prior would have despised the informality but he would certainly have agreed with the large effects. As he got older, the formality of his gardens began to invade his houses. His next butterfly house, Home Place (1903–1905) near Holt in north Norfolk was symmetrical not only at front and back but on the entrance side as well. Each of these symmetrical ele-

\* Since 1883 William Robinson had been inveighing in *The English Flower Garden* against “styles” of gardening and arguing for a horticulture responsive to the needs of topography and natural growth of plants. Jekyll, who contributed regularly to his magazine *Gardening Illustrated*, integrated Robinson’s Ruskinian gardening naturalism into the practice of design by late Ruskinian architects like Lutyens.



64 Home Place, ground floor and garden plans

vations faced an axially arranged garden. The house showed Prior in his most savage mood. It was built of solid concrete\* faced with pebbles found on the site, zigzag patterns of thin tiles (showing their edges only) and, at the corners, cut local stone. The effect is aggressively restless, almost hiding the symmetrical formality of the plan and even overwhelming the horrid modern porch which has been slapped onto the main front and the standard metal window frames that have replaced many of Prior's casemented leaded lights. The result is confusing because, though all the materials were local (including the Norfolk pantiles on the roof), and the patterns used all had precedents in local vernacular building, the whole effect had a strangely foreign exuberance, compared by Pevsner to Gaudi's daring.<sup>24</sup>

It was in technique of building that Prior got nearest to the Ruskinian ideal. Instead of a contractor, Prior used Randall Wells as site clerk; Wells must have been a concrete expert for he also supervised Lethaby's Brockhampton church. He hired labour and bought materials as they were needed and he saw to it that the services subcontractor fitted his work in with the rest. The aggregates for the concrete and the pebbles for the exterior were found by excavating a flower garden an acre in extent and six feet deep in front of what was to be the main elevation. (Prior believed that by using his own materials, the client had virtually covered the cost of digging this enormous hole.) The construction of the concrete walls was Roman fashion, "without planking"<sup>25</sup> and the concrete upper floors were reinforced by "iron chainage" instead of the then common steel joists. The roof timbers and the rest of the carpentry were of oak, which "for this use could be obtained locally at a cost hardly above that of good deal." Prior claimed with glee that by not using a builder "the expenditure . . . has been kept to the sum of the estimate, £8,000" but warned readers of the *Architectural Review* that his direct labour system had some disadvantages—principally not having a contractor to blame for the size of the final bill. Yet Prior's toughness was not daunted by such problems, as Lethaby's gentler nature had been after his similar experiment at Brockhampton, and he went on to complete his finest church: St.



65 Prior, Bothenhampton Church, Dorset (1887–1889)

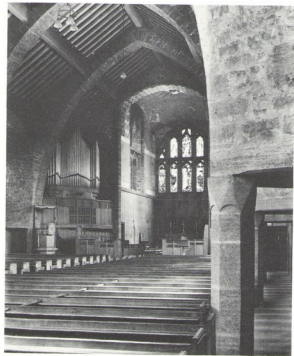
Andrew, Roker, County Durham, in 1907.

Prior had started his church building career with Holy Trinity, Bothenhampton, Dorset, built between 1887 and 1889. It is a small church, built very simply. From the outside, it seems quite conventional, a quiet nineteenth-century exercise in Early English Gothic with lancets in the chancel and narrow coupled windows between the buttresses of the nave. Inside, the space is very simple, with the unadorned timber roof of the nave supported on three plain stone arches which follow the external buttresses and which spring smoothly out of the walls very low down.

The chancel is a little more complicated, with similar stone arches springing high up between strange corbel-like structures which are virtually the only decoration: there is scarcely a moulding to be seen anywhere.

As at Lethaby's Brockhampton church, the effect is of great serenity: because the arches spring so low, just above waist height, the space is comfortably enclosing, like a big kindly cave. The cave-like feeling is enhanced by the very deep embrasures of the windows through which light ripples, muted and never

\* Both Prior and Lethaby were interested in concrete, which became quite a popular Arts and Crafts material. They must have learned about it in Shaw's office, for in the '70s and early '80s Shaw was experimenting with concrete in various ways, following his own master, Street, who had used Roman concrete for economy as far back as 1870.<sup>23</sup>

66 *Prior, Roker Church, Northumberland (1907)*67 *Roker Church, interior*

glaring, across the warm limestone. Then, beyond is the narrow high chancel in which the eye is drawn heavenwards by the corbels and the little trefoil window over the lancets at the east end.

The Roker church, designed with Randall Wells, is a much bigger affair. Prior reused his theme of a comparatively wide nave with a simple timber roof supported on great plain arches springing low down.\* At Roker, though, the buttresses are almost completely on the inside, which means that the arches spring from quite deep within the church. At the bottom ends, the buttresses are cut off just above head height and their inner edges are supported on simple paired hexagonal columns allowing a passage way between the columns and the wall—the cave effect is enhanced by these little tunnels under the buttresses which allow access to the north and south ends of the pews.

Prior again had a narrow, high chancel to which the wider nave is spliced in typically robust fusion by a pair of arches angled in plan, giving a canted entrance to the transepts. The chancel is curious because it sits under the massive tower which was placed at the east end to make it visible far out to sea. Over the chancel and under the tower is a ceiling painted like the sky† in a way Lethaby would have approved. Though the building itself is very plain, its furnishings are sumptuous examples of high Arts and Crafts work, including a tapestry reredos by Burne-Jones, an altar cross of wood with ebony and metal inlay by Ernest Gimson and a stone font carved by Randall Wells.

Externally, the building looks pretty Gothic until you get close up and realize that all the curves of traditional tracery have been straightened out to become simple diagonals of stone supported on unadorned polygonal mullions. The relationship of chancel and tower is particularly strange. Instead of firmly siting the tower at the east end, Prior allowed the chancel to project a few feet to the east, retaining the ridge height of the nave so it seems that the church has been punched through its tower from west to east—a true if rather wilful expression of Ruskinian changefulness. Needless to say, the whole building was constructed in local stone, grey and rough from a neighbouring hillside.

For his last big church, St. Osmond's at Parkestone in Poole, Dorset (1913–16), Prior must have been

\* At Roker the arches are of concrete reinforced with iron rods, and the ridge and purlins are in concrete reinforced with steel.

† Painted in 1927 by Macdonald Gill to a programme by Prior.



68 Prior. St. Osmond's, Parkestone, Poole, Dorset (1913-1916), west front





69 St. Osmond's, interior

puzzled to find a suitable material, for he was building round an existing brick structure in the Byzantine style by G. A. B. Livesay. In the end he "persuaded makers of simple pottery by the shores of Poole harbour to turn their clay to bricks of every colour from purple to vivid orange".<sup>26</sup> Again Prior (who was working with Arthur Grove) used simple arches, round this time, to roof the nave. But they are supported on mighty columns topped by terracotta Byzantine capitals and flanked by aisles covered by concrete barrel vaults. The simple interior (so kind to Livesay's work that you cannot see the join) is of roughcast relieved by terracotta. Outside, the building wears a fantastic but muted coat of many colours and patterns in which Prior's special bricks are made to dance in diapered and patterned work. The lines are as usual simple, with windows topped by semi-circular arches and roundels in the clerestory. The great west rose window consists of two concentric circles connected by straight glazing bars—an echo of the straightened Gothic of Roker.

The overt use of (ideosyncratic) Byzantine motifs

is an echo of Prior's use of overt stylism in the Cambridge Medical Schools (finished in 1904, only three years after his polemic on the Gothic principle for Liverpool had been published in the *Architectural Review*). In 1904 the same magazine\* reported of the Cambridge building that "classic forms have been used to ornament the fronts, but the work is plain towards the courtyards, upon which the large microscope rooms look."<sup>27</sup>

The heavily rusticated street fronts of the building are inexplicable within Ruskinian cannons—though the plan is changeful, with the medical museum darting out at an angle to the main body of the work, and the classicism of the elevation is full of wit and surprise. The only possible Arts and Crafts justification for the building's style is its context: a neo-classical street in central Cambridge, which therefore possibly deserved the grand classical manner.

Perhaps classical formality was important to Prior when he was working for official clients. His design for the government medical school at Netley in Hampshire (1900), in no way subject to a classical

\* Presumably the article was written by Prior himself or by prior agreement.



70 Prior. Cambridge Medical Schools (1904)

context, was to have been executed in most rigorous neo-classical symmetries. Was symmetry (itself always dear to Prior) the generator of Prior's later urban style?

After the War, Prior's practice evaporated, partly because of his academic commitments. Yet he never lost his early inspiration. An ex-student recalled, "His ideal to make the Cambridge School in fact what it was called—a school of architectural studies—, had something in it deeper and wider than any dallying with the crafts. It aimed, through cultural training, at a recognition of the whole field of art as *practice*, not theory; the production of a world of builders (not architects) who would build with direct knowledge of working conditions, controlling workmen (not contractors), yet fully cognisant of the business of building and the implications of a contract with the client. An impossible ideal, perhaps [but] with him it was the conviction of a lifetime."<sup>28</sup> It was this unyielding adherence to an ideal that made Prior the man he was and gave all his architecture such an individual stamp.

To his excessively successful classical contemporary Reginald Blomfield, Prior "of all Shaw's men . . . was the strongest personality. Somehow I think his real ability should have taken him further than it did; perhaps he was too unyielding, constitutionally incapable of accepting the *via media*."<sup>29</sup>

Yet in the end, which went further? Every one of Prior's buildings repays study with delight and interest. Can anyone say that of the endless acres of Blomfield's work?

<sup>2</sup> *Ibid.*, p. 186. Again from Robert Shaw's notes.

<sup>3</sup> *Architect and Building News*, Vol. CXXI, 1932, p. 23

<sup>4</sup> Blomfield, R. *Richard Norman Shaw*, *op. cit.*, p. 88

<sup>5</sup> Prior, E. S. "The New Cathedral for Liverpool", *Architectural Review*, Vol. X, 1901, p. 145

<sup>6</sup> *Ibid.*

<sup>7</sup> *Ibid.*, p. 146

<sup>8</sup> *Ibid.*

<sup>9</sup> Prior, E. S. *A History of Gothic Art in England*, George Bell & Sons, London 1900, p. 7

<sup>10</sup> Prior, E. S. in Shaw and Jackson *Architecture—a Profession or an Art*, *op. cit.*, pp. 107–108

<sup>11</sup> Prior, E. S. "Church building as it is and as it might be", *Architectural Review*, Vol. IV, 1898, p. 108

<sup>12</sup> *Ibid.*, p. 106

<sup>13</sup> *Ibid.*, p. 158

<sup>14</sup> For instance Franklin, Jill "Edwardian Butterfly Houses", *Architectural Review*, April 1975, pp. 220–225

<sup>15</sup> The correspondence between Prior and the Rolle estate is extensively quoted in Hoare, Geoffrey and Geoffrey Pyne *Prior's Barn and Gimson's Coxen*, privately published by the authors, Seaforth, Little Knowle, Budleigh Salterton 1978.

<sup>16</sup> Prior, E. S. *Studio*, Vol. XXI, 1901, p. 28

<sup>17</sup> *Ibid.*, p. 31

<sup>18</sup> *Ibid.*, p. 94

<sup>19</sup> *Ibid.*, p. 182

<sup>20</sup> Nowhere better shown than in Mawson, Thos H. *The Art and Craft of Garden Making*, Batsford, London 1907

<sup>21</sup> Jekyll, G. *Wood and Garden*, Longmans, 1904, p. 2

<sup>22</sup> *Ibid.*

<sup>23</sup> Saint, A. *Norman Shaw* *op. cit.*, p. 165–171 gives an interesting description of Shaw's use of concrete

<sup>24</sup> Pevsner, N. *Buildings of England: North East Norfolk and Norwich*, Penguin, Harmondsworth 1973, p. 169

<sup>25</sup> This and the following short quotations on construction are taken from *Architectural Review*, Vol. IXX, 1906, pp. 70–82

<sup>26</sup> Huges, H. C. *RIBA Journal*, Vol. XXXIX, 1932, p. 859. Huges was one of Prior's earliest students at Cambridge.

<sup>27</sup> *Architectural Review*, Vol. XV, 1904, p. 159

<sup>28</sup> Fyfe, Theodore *RIBA Journal*, Vol. XXXIX, 1932, p. 814

<sup>29</sup> Blomfield, R. *Richard Norman Shaw*, *op. cit.*, p. 90

<sup>1</sup> Saint, A. *Shaw*, *op. cit.*, p. 145. Saint is quoting from notes left by Robert, Richard Norman Shaw's son.