

4, VERULAM BUILDINGS,
GRAYS INN, W.C.

TELEPHONE, HOLBORN 4888.

May 20th 1921

EDWIN COOPER, F.R.I.B.A.

Dear Mr. de Laszlo,

I received your letter and am pleased to hear that things are going well with you in the States, I fully understand how anxious you feel about the Studio, but assure you everything is being done that is possible. There is great trouble here, owing to the Coal Strike, in obtaining materials and it is almost impossible to get Plasterers on any of the work I have in hand. The Builders have been told repeatedly that you are returning the end of June, and that every effort must be made so that you can commence to paint early in July. At the present time they are putting on the Roof Timbers and hope that within another 10 days, they will have the tiles on. I have gone carefully into the question of the two columns and two pilasters in the Scagliola of the sample of Cippolino you showed me and find the additional cost will be approximately £120. With regard to the lighting, my Electrical Engineer has given this careful consideration and is against indirect lighting as it will be a source of continual trouble, and for private use is most expensive, double the amount of power being necessary for the same amount of light as is obtained by the direct light, and it will cost you £125 extra. What has been provided for the Studio is a point of great power in the centre of the Dome and from this you could hang an alabaster bowl which would reflect the light back upon the ceiling and also give a fine tone of colour from the alabaster. Please give this your consideration and let me have your wishes as quickly as possible. With regard to Hunt I am afraid, that after making a close inquiry into his accounts to see what can be deducted you will have to pay him, but unless he becomes very troublesome this can be left over until you return. I shall not finally settle with him until I have seen you.

Personally, so far as I can judge, I think you will be pleased with the final result of the Studio. The Foreman in charge seems to be a decent sort of person, and is doing his best to push the work on as much as possible. At least twice a week some of my people visit the work and therefore it is no use your worrying as it is impossible to do more than is being done at this end for you. The other week I saw a portrait of our friend and thought it very fine. The painting of the hands seems to me to be an excellent piece of work, of what I imagine must have been rather difficult pose. The other morning I told him of your letter and he most kindly asked what you had told me about yourself and the sort of time you were having.

When you are in New York if you come across any photographs of the best class of work please get a few for me as I am very interested in the fine specimens the best Americans are producing. You will be pleased to hear that I am hoping to make a start down at Cambridge in about a fortnights time and that all the scaffolding has been removed from the outside of the Port Building, so that on your return we shall be able to make that long delayed visit which after your American visit you should be able to give just criticism.

Should you have the opportunity in New York, try and see some of Mckim, Meade and White's best work, also if by chance you should be in Boston see the Library. I only wish it were possible for me to come over while you are there and return with you, but I am afraid it is not, only I yearn to see, in the flesh, what some of the best men have been doing.

With kind regards,

Believe me sincerely,

A handwritten signature in cursive script, appearing to read "Edmund Lockyer". The signature is written in dark ink and is positioned to the right of the typed name "Edmund Lockyer".

P.S. I am pleased you like the Railway Station, that is by Mckim Meade and White's.