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serviceableness. Such is the general view, but it is not that of Mr. Edgar Wood, whose interesting flat-roofed house of "Upmeads," Stafford, is illustrated and described in *Country Life*. The writer of the article, who no doubt expresses the architect's views on the subject, tells us of the advantages of flat roofs. With such roofs, he points out, the plan can have any sort of projection or recess, without the creation of difficulties higher up. Access to a pitched roof for the repair of slate or tile or for the change of a chimney-pot is often troublesome, and not seldom involves the use of scaffolding. A flat roof can be made absolutely weather-proof. It allows a reduction in the number of down pipes necessary to carry off rain water, and gives immunity from the vagaries of wind and driven rain and snow, which are apt to try slate or tile beyond their endurance. From the point of view of habitability must be mentioned the avoidance of sloping ceilings in attic bedrooms, though they are no great harm, and the provision of an additional outdoor living-room in summer. From such an elevation there may, perhaps, be enjoyed fine distant views, invisible from the garden by reason of encircling trees, and in any case the garden itself lies open beneath one's eyes like an unrolled map. Probably most people would agree that the appearance of "Upmeads" is somewhat forbidding. But it is a bold departure from the conventional which might win more approval if it were less unfamiliar.

Architects and Drawing.

("Illustrated Carpenter and Builder.")

The relation between draughtsmanship and architecture was the subject discussed at the recent meeting of the Architectural Association. Mr. Gerald C. Horsley introduced the subject in a paper, which boldly proclaimed its main contention: "That fine draughtsmanship conduces to fine architecture." It is interesting to find an eminent architect putting in a plea for fine drawing in this uncompromising way, because the trend of discussion on this subject lately has been rather in the direction of belittling drawing as a handmaid of architecture. The misleading character of some perspectives and the difference in effect produced by the drawing and by the actual building have been commented upon,

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