

SUPPLEMENT TO THE NEW AGE

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THURSDAY, NOVEMBER 3, 1910.

A SYMPOSIUM ON TOWN-PLANNING.

Conducted by Professor PATRICK GEDDES.

IN editing this Supplement, or rather Symposium, let me first return thanks for friendly replies from many who write that their time and cares have prevented them from replying to the (perhaps too comprehensive) questionnaire sent out by Huntly Carter, General Editor of NEW AGE symposia:—The Earl of Crewe, K.G., the Bishop of London, Sir William Richmond, R.A., Sir Ralph Neville, K.C., Herbert Vivian, J.P., M.P., Colonel Roberts, Mr. Harold Shawcross, Mr. John Slater, Vice-Pres. R.I.B.A., Professor Percy Gardner, LL.D. (Oxford), Professor Arthur Smithells (Leeds University), Harold C. Dowdall, M.A., B.C.L. (Liverpool University).

Next, the reader from his high judgment seat will naturally call for this questionnaire to be recited before him. Here then it follows:—

1. *Have recent events in your opinion shown an advance in the direction of the beautifying of our cities.*

2. *Has the Town Planning Conference in your opinion advanced the cause of the beautifying of our cities; and, if so, in what direction?*

3. *Do you think the lessons of the Conference are such as to justify further steps being taken to enforce them?*

4. *If so, what steps in particular ought to be taken?*

(a) *Do you agree that the new Act makes sufficiently for artistic reform; should it be amended?*

(b) *Are you in favour of the establishment of permanent Municipal Exhibitions of Town Plans, etc., etc., affording a comparative view of past, present, and possible town and city development, for the purposes of guidance, comparison, adaptation, inspiration, and education? And would you further agree that such an exhibition ought to be carried further and made the foundation for a Museum or Gallery of Civic Art, suggesting how every place within the city's limit might be made as beautiful as its character (and the available means) would allow, and thus serving to advance the improvement of city areas, the general beautifying of centres, the erection of public buildings in due co-operation with the public authorities, and in many ways offering a wide field of inspiration and usefulness to artists? If so, do you think a start at a permanent exhibition might be made in local museums where a section could be set apart for outlining and suggesting this full concept of the city?*

(c) *Is it possible that some of the materials as well as the incentive of the present R.I.B.A. Town Planning Exhibition be made available in this way—that is, made to form the nucleus of a permanent exhibition?*

(d) *Are you in favour of the formation of local art advisory committees empowered to act with Town Councils in the town planning interests of communities? Or would you suggest the formation of special Town Planning Committees to be drawn from all classes, and thereby specially constituted to express both the economic, hygienic, and artistic needs of the public?*

5. *Have you any criticisms or further suggestions?*

(In some instances special questions were put, and these are indicated by the answers.)

Now for the answers. First, of course, for every reason, that from the Minister responsible for the Town Planning Bill and its administration now as an Act; the President, too of our Town Planning Congress and Exhibition—the Rt. Hon. John Burns himself. His answers are such models of brevity and directness as to need little space and still less room for discussion:—

1. Yes. 2. Yes. 3. Yes. 4. Yes.

I have replied to all the questions in the affirmative. Geddes knows my general views.

(Signed) J. B.

(The question relating to the New Act was not put to Mr. Burns.)

An encouraging answer, yet not without its difficulties, for to state general views for another, however fully one may think one understands and feel one sympathises with them, is not an easy matter to accomplish satisfactorily to all concerned: for though on ground-plan we may claim to know another mind, its perspective cannot be precisely reproduced. In this case of our at once Town Planning Minister, Conference and Exhibition President, the task is easy and uncontroversial: we have not merely his Bill and Act, but better still for the present purpose, his excellent opening address of a fortnight ago, still fresh in our minds, and soon to be printed in the Congress volume. With two words then, one of hearty thanks for his participation in the symposium, and the other of satisfaction over his outspoken and unmistakeable approval of the suggestions of our questionnaire, not only the retrospective, but the prospective ones—and notably, then, that of the creation of future exhibitions, both local and central, to continue that great movement of municipal and public education which the Congress just closed has so happily initiated—we proceed to give the replies of others not less eminent in their own spheres.

After the President, there can be no doubt who next deserves to be heard in this matter before all others—unmistakeably one whom we recognise as the first citizen of the greatest of the regional capitals of England since the industrial age—Mr. T. C. Horsfall, of Manchester, whose long discipleship of Ruskin has ameliorated his city and region in more ways than we can here even name, and to whose independent inquiries and travel we owe one of the main factors both of the Town Planning movement in general as it is, and that of our present exhibition, in particular his call of 1904 to profit by “the example of Germany.”

Here, then, is Mr. Horsfall's reply. We are sorry he so largely differs on one important point from Mr. Burns and from ourselves: but without difference of opinion we can open no symposium:—

MR. T. C. HORSFALL, J.P., M.A.

I can only say that I believe that it is very desirable that before very long a permanent exhibition of town plans shall be formed; but that I also believe that at present the attention of all interested in town planning should be almost exclusively given to consideration of the ways in which they can best induce and help municipal authorities to use their new powers wisely. Plans ought to be prepared without delay for those areas on which building is sure to be carried on in the near future, and all that we can hope to get those authorities to think of at present is to take care that the new districts shall be as wholesome, as convenient and as beautiful as possible. The work which the new Act, as interpreted in the directions of the Local Government Board, imposes on those authorities which wish to make town plans is so heavy and troublesome, that it is to be feared that many authorities will be inclined to let things go on in the old way, and if authorities are told that before making any plans they ought to carefully study the existing state of the whole of their towns and the history of the towns, the inclination towards inaction will probably be strengthened.

I think that for the present the action of the R.I.B.A. in advising its allied Societies to form Committees is enough.

Edinburgh seems to have gained much from architects having the right to be represented on the Authority which controls the planning of the city, and it seems to me to be desirable that architects shall eventually have a similar right in all towns. But the time for that is not yet.

Now let us hear the Professors of Architecture and of Town Planning respectively: Professor J. W. Simpson, Professor Banister Fletcher, of London University; Professor Adshead, of Liverpool University; Professor F. J. Haverfield, of Oxford; and Dr. Thomas Ashby, of the British School at Rome.

PROFESSOR JOHN W. SIMPSON, F.R.I.B.A.

I am in entire sympathy with Professor Geddes' proposals, and my answer is, in essence, "Yes," to all your questions, except perhaps the third—the material in the Exhibition being largely from abroad. Professor Geddes' own exhibit is in itself a most valuable and convincing object-lesson.

PROFESSOR BANISTER FLETCHER, F.R.I.B.A.

There can be no doubt that in the past ages the principles of town planning have been carefully studied with regard to architectural effect. If we wander down the avenues of Sphinxes which connect the great temples of Karnac and Luxor in Upper Egypt we realise at once the extraordinary skill with which the Egyptians linked together buildings of different appearance and at different angles to form one homogeneous whole. The cities of Greece also well exemplify that idea, as witness the Acropolis at Athens and the sacred precincts of Olympia and Epidauros, while we have only to study such historic centres of civilisation and architecture as the Forum Romanum and the other great forums at Rome, to realise the amount of thought that was given to the practical realisation of the symmetrical treatment of the alignment and design of the buildings of that period. The colonnaded streets of Palmyra show how even in her colonial cities the amenities of town planning were considered necessary and expedient as an expression of the order maintained by the Roman Empire.

In the Mediæval period, who can visit the great group of buildings at Pisa without being struck with this central idea, for the Baptistery lines up with the axis of the Cathedral, which is supported on one side by the Camp Santo, while on the other is the celebrated "Leaning Tower." In many another Continental city we see the same solicitude to obtain a harmonious whole in the "lay out" of, at any rate, the centres of communal life—as at Florence, Siena, Milan, and hundreds of towns in Italy, France, Belgium, Germany and Spain, until in the Renaissance Period we see the grand scheme of Michelangelo for the symmetrical treatment of the Capitol at Rome.

The idea, therefore, is almost "as old as the hills," and it is to be hoped that the public interest in architecture in its relation to town planning will be still further increased by the Town Planning Conference.

Taking the sections put before us in order, therefore we reply to the queries put by the Editor as follows:—

1. In the ancient civilisations it was probably in the periods of Greek and Roman ascendancy that the needs of the people in this respect were best provided for, but in all ages, town planning has been considered as a necessary part of any architectural scheme in order to ensure success.

4b. I am strongly in favour of the establishment of a permanent Cities Exhibition of Town Plans; and I think nothing could be better than a start in the local museums spread up and down the country, where ideas and suggestions could be brought home to the people.

3b. I think this suggestion an admirable one, as it would tend to make every person take an interest in his own city, and might eventually lead the wealthy to leave money for the purpose of improving the city as a memorial to themselves. People like to see a scheme outlined before leaving money to undefined proposals.

4c. It would certainly be a good thing if some of the exhibits could be retained for the purpose you suggest.

4d. I am in favour of local art advisory bodies, who might co-operate with the Royal Institute of British Architects; and am of opinion that it is essential for the motive power of these bodies that the public be encouraged to take a strong interest in them.

PROFESSOR S. D. ADSHEAD, Liverpool University.

Town planning is administering to both an economic and artistic need.

Town planning developments are directed to different ends in every country. Where the direction is the same town planning in this country compares favourably with town planning elsewhere. (Referring to developments abroad.)

1. Certainly.

4b. A permanent exhibition of schemes submitted by qualified persons would be invaluable—a most important suggestion.

4b. Exhibits of local interest were as a rule not of permanent value.

4d. I am in favour of local societies with members representing wide interests being formed to encourage and watch town planning procedure. That they be empowered to act in any way is not possible or practicable.

Apart from local and permanent exhibitions there should be an annual exhibition of town planning in London, followed in the provinces by a selected number of the exhibits.

PROFESSOR F. HAVERFIELD, M.A., F.S.A.

1. The Greeks, Romans, and perhaps also the Chinese, made considerable advances and reached positions which were (in many ways, not in all) ahead of the Middle Ages. But their results could not be imitated now.

4b. Such an exhibition might do good in London—and perhaps also in a very few of our largest towns. I am not in favour of holding it up as an "up-to-date indispensable," for every small free library or city museum in every largish town. If attempted, it should be carried out on a large and effective scale, and this is possible only in the few large towns with first-rate free libraries, etc., to which I have alluded. It would be worse than useless to ask the smaller libraries, etc., to fritter away their strength on half-successful efforts.

4c. I have not seen the present exhibition yet, and cannot say.

4d. Local art advisory committees would be perdition. A central advisory committee might do much good, if worked well

DR. THOMAS ASHBY (The British School at Rome).

I am strongly of opinion that every local museum ought to exhibit as complete a series as possible of plans and bird's-eye views of its own town in the past for reasons of historical study, and in the present and future, as a guide to future development. The latter series would include the best of what has been or is being done elsewhere. A permanent central exhibition in London would be of great value. I am sure that local committees appointed to co-operate with local authorities would have a sufficiently wide experience of what is being or has been done elsewhere. A central consultative committee is wanted at the present stage. Surely until there has been more "education" in the matter of town planning, local committees drawn from all classes would not have sufficient knowledge to be competent advisers. At the same time, as much should be done as possible to create an interest in the matter in every class of the community, so that local committees should soon become a possibility. I am not familiar enough with the Act to know what powers the Local Government Board has; if it can form a consultative committee of persons in whom everyone must have confidence, and which can revise the decisions of local committees, that might be the best of all.

Now the practising architects and surveyors, led in by Mr. Riley, as Superintending Architect of the L.C.C., and by Mr. Raymond Unwin, whose life-work so fully combines the pioneering and the constructive tasks of the town-planner with studious achievement and authorship of what is the first systematic treatise on town planning in our language, and one of the very foremost in any tongue; and then following in (conveniently non-invidious) alphabetical order:—

MR. W. E. RILEY, F.R.I.B.A., Superintending Architect of the L.C.C.

1. In my opinion recent developments have undoubtedly shown an advance in the direction of the beautifying of cities. This is apparent not only in the improvement of old cities, but in the greater thought which is devoted to the development of new cities.

2. I should say that the Town Planning Conference has achieved its main object in calling attention to the necessity of making cities beautiful as well as convenient and healthy.

3 and 4. My official position precludes my offering an opinion as to whether any amendment of the Housing, Town Planning, etc., Act, 1909, is necessary, or whether local art advisory bodies, to act with town councils in town planning, should be formed; but I consider that the establishment of a permanent exhibition of plans such as those now being exhibited at the Royal Academy would give a great impetus to the town planning movement. I can hardly conceive of anything more likely to impress on the public the advantage of convenient and beautiful development than the exhibition at Burlington House.

MR. RAYMOND UNWIN (Hampstead Garden Suburb).

1. I certainly think the Town Planning Conference has considerably advanced the cause of beautifying our cities,

both by showing the best that has been done in town planning in many countries, both in the past and in the present, and by stirring up considerable interest among a somewhat larger public.

2. It seems to me well worth while to follow up the conference with further efforts.

3. Especially by the promotion of further local exhibitions in perhaps smaller towns in the provinces and further conferences of smaller size to discuss and perhaps focus the main points raised at this conference.

(a) I think it would be wiser to test the working of the Town Planning Act in regard to its reference to the artistic development of towns before considering the possibility of forming it on these lines.

(b) Permanent local exhibitions, if properly selected and having a definite bearing on the local problem, could not fail to be of great value, and a few permanent exhibitions for reference, particularly where there are schools of students who would make use of them, would also be of value.

(c) I think that the actual material used in the Town Planning Exhibition would, not much of it, be available for a permanent exhibition, and also for that purpose it would be better to have specially prepared material.

(d) I think that local advisory committees giving voluntary advice and suggestions, if they are carefully constituted, would be of much value in guiding local authorities from an artistic point of view. It would be necessary for them, however, to be sufficiently authoritative to command local respect, and probably one of their best services would be to criticise and advise upon all local schemes from the artistic point of view. For example, when a housing scheme is proposed by a local authority, it is considered from a hygienic point of view by the medical officer, from a surveying point of view by the borough surveyor, from a financial point of view by the town clerk or borough accountant. It should also be considered from an artistic point of view by the borough architect or by some other person whose business it is to consider the scheme from that particular point of view and report upon it.

MR. PERCY W. LOVELL, A.R.I.B.A.

I feel quite sure that the interest taken in the Conference exceeded expectations. There were over 160 delegations from municipal bodies, and over 1,200 members joined the Conference, while every meeting was crowded. This seems certainly to indicate that great interest was felt in its objects.

I think that, while it lasted, the Conference caused great interest to many who could not attend it, but how long the effect will last is impossible to say at present. With reference to the Town Planning Act, I prefer not to express any opinion at present, but I think the suggestion of a permanent exhibition of town planning a good and feasible one. I do not see how the present exhibition could be possibly used for this purpose.

I think the formation of local committees a good suggestion. It seems essential that there should be a definite plan of action with regard to the lines on which the future development of any particular city, township, etc., is to take place.

MR. C. H. B. QUENNELL, F.R.I.B.A.

1. One can hardly say that any definite advance has been made as yet in the direction of beautifying our cities. Sufficient time has not yet passed for the word "amenity" to sink into the limpid well of the intelligence of the average citizen. The word in itself is a notable addition to a Parliamentary Bill, and hope lies in the fact that it should have been thought desirable to use it. It will be remembered that Part II., Section 54 (1), says that town planning schemes may be made with the general object of securing proper sanitary conditions, amenity, and so on.

It must be noticed, though, that sanitation comes first, and quite rightly so, and as well that the Town Planning Act is really more concerned with the housing of the working classes than anything else. It provides the local authority with powers to prepare schemes, or to buy land, or rearrange civic centres, but these powers are in reality tacked on as a measure of housing reform, and it is difficult to say how largely they will be used. At the moment the local authorities regard the measure somewhat as if it were a bomb that might go off at any moment. Many, one feels, are anxiously awaiting enlightenment as to the meaning of "amenity." It is hoped that the Town Planning Conference will serve to elucidate this point.

4b. I am in favour of any movement, and care not how it expresses itself, so long as beauty is recognised once again as a factor of existence. Since the days of the Luddites, say, men have led a more and more mechanical life—the craftsman has become a machine tender. The average working man would probably scoff at the idea of Art or Beauty being a factor at all, but he had in the craftsman days the immense help of doing work which exercised

both head and hand. His work to-day makes little call on the faculties, so that unless they are to atrophy, it becomes a necessity that in his leisure-time he should be given an environment that will in some measure re-create him. Exhibitions, then, having the end you express of "making every place within the city beautiful" would serve this end. If the worker in the Black Country can see green trees, or the miner breathe fresh air after his day's work, he will be refreshed; and so again if his usual surroundings are dull, dreary, and drab, as an alternative the City Beautiful must make him a happier citizen. The problem seems to be, whether it is ever going to be possible again to have the Art that Morris spoke of—an Art of the people and for them, springing out of their joy in existence and their perception of Beauty in Nature.

4c. Doubtless many of the town plans to be included in the forthcoming exhibition will be available after by means of reproductions, but until it has been held, it is a little difficult to say in how large a degree this will be possible; but it is probable that a very large amount of interesting material will be brought together.

4d. The Town Planning Act appears to offer two ways by which an improvement scheme can be carried through. In the one local authorities by buying land can develop it themselves; in the other by calling together the interested parties a town plan can be prepared which shall form the basis of its orderly development and growth, the same being carried out by private enterprise. Of the two alternatives the latter is the one more in accord with English traditions, and the likely one to be followed.

Local art advisory bodies should therefore fulfil a useful function in co-operation with the landowners and other interested parties. Much will depend on the measure of support the landowners are prepared to accord to the scheme. Other details to be considered are Land Transfer and the provision of capital on easy terms.

The old, bad, commonplace towns and suburbs sprang into being largely by reason of adverse conditions. The Town Planning Act has no magic in it to alter these. Its success must, therefore, be largely dependent on (1) landowners falling in with properly thought-out schemes which are more likely to enhance the value of their land than otherwise; (2) by the adoption of land registration which facilitates land transfer; (3) by the provision of capital to builders on cheaper terms than it is now possible to obtain it. That this is the case can be known by reference to the conditions obtaining in the garden cities. Their success has been very largely dependent on a general reduction of costs and charges throughout.

MR. W. H. SETH-SMITH, F.R.I.B.A.

The projected town planning supplement of THE NEW AGE if it fulfils the purpose you have in view, namely, to create an artistic public opinion on this great question, will indeed do a great work, since no reform on such a scale as is necessary in town planning can possibly be realised without a large, non-expert support.

The efforts at town planning initiated before Mr. Burns' Act were, of course like all private and pioneer enterprises, very limited in their scope, but were all the more praiseworthy since they evoked public interest sufficiently to make such an Act as that of 1909 possible. The movement thus courageously undertaken has grown beyond all expectations within the last three or four years, as garden cities and garden suburbs testify. Already building speculators find the only hope of disposing of their houses is to treat roads and buildings alike on artistic principles.

All this is full of hope since it has been proved that a large public already demand the unit of artistic town planning, viz., the estate.

Many of our municipalities, large or small, already have their town planning committee, and, under the provisions of this Act, are beginning to safeguard their communities from utilitarian schemes which would prejudice the future amenities of their towns.

Whether the council will consult competent architects as well as engineers and surveyors, and how far the ratepayers will go in supporting them remains to be seen; hence the great importance of forming strong voluntary committees composed jointly of experts and influential laymen. Such committees, especially if working in harmony with the town council, can do much in vigilance and in planning work, thus saving the ratepayers not only expense, but from many an unwise scheme.

The principal object of the present Town Planning Conference convened by the Royal Institute of British Architects is to demonstrate that the economic and hygienic requirements of the public, dissociated from beauty, must end in ultimate disappointment and loss.

Those who give even cursory study to the exhibition of illustrations and models in the Royal Academy must soon be convinced on this question.

The vast expenditure by America and Germany during

the last forty years on a systematic and highly artistic development of their great centres of population is evidence enough.

Although there is a small and highly intelligent public who will study this exhibition and attend the lectures, etc., we shall find the visitors to consist mostly of members of town councils and their officers, and this is exactly what is most wanted.

As regards your suggestion for a permanent municipal exhibition of town plans, large and wealthy cities might afford, or have presented to them, such a collection; and where established they would undoubtedly be an education and inspiration to the citizens.

One would, however, expect every town to exhibit its own schemes, prospectively and permanently.

Finally, since Town Planning, after all, is ultimately for the needs and for the sake of the citizen—which the whole body of previous specialists from constructive statesman and national administrator to the simplest working architect alike exist to serve—let us conclude this series of answers with the letters, first, of the most representative woman of the Housing and Town Planning movement, Miss Sybella Gurney; next that of Mr. Aneurin Williams, whose work towards urban betterment is so well-known, and whose impulse will yet be increasingly felt; and, finally, wind up the whole series with the weighty words of Alderman Thompson, whose experience as a veteran housing reformer and the standard author on the subject—in fact its veritable encyclopædist—makes him peculiarly worthy of attention:—

MISS SYBELLA GURNEY (of the Tenant Co-partnership Movement).

I am not quite sure in what sense the first question is intended. It appears to me somewhat to limit the scope of the conference to one aspect, though that is an important one. Further, does the question refer only to existing cities or to their surroundings also?

Taking the question in the latter sense, the conference and exhibition organised in connection with it appear to me to have been very useful in showing us in England how much is being done on the Continent (notably at Vienna) and in America to preserve large tracts of wood and meadow land in the neighbourhood of cities from the builder, thus keeping natural beauty within the easy reach of the masses. It should stimulate us to do much more in this direction. With regard to beauty within cities, it appeared to me that the plans showing the American park system in Boston and elsewhere by which parks are connected up by green parkways, thus forming a whole for the enjoyment of the citizens, are full of suggestion. Further, we must all be grateful to Professor Geddes for his very complete survey of Edinburgh, showing us what has been done, both to adorn it and to spoil it, and its possibilities. This room appears to me to be the key of the exhibition and to give a model for future developments of municipal exhibitions. It is hard to exaggerate its importance.

2 and 3. It appears to me highly desirable that a representative civic committee should be formed which should organise such exhibitions and form a permanent centre for collecting material, etc., to be in touch with local civic committees. I venture to think it is unfortunate that the scope of the Act should be limited so as to exclude the improvement of existing town areas, and further, that it apparently does not contemplate (a) such general schemes of town planning involving the keeping open of large areas for health and beauty as is carried out, say, by the city of Vienna; or (b) such a system of regional development involving better communications, together with planning on a larger scale, as will become increasingly necessary with a town population whose limits are expanding from year to year, and a neglected countryside whose interests should be considered.

The Act appears to have in mind the mere creation of garden suburbs in certain directions rather than any general schemes. It is possible, however, that this may be a blessing in disguise if we hasten to educate ourselves on what is best before obtaining larger powers. Municipal exhibitions would be invaluable for this purpose, and especially if they are organised by men and women representing not merely one point of view, but from all sides. It would be most unfortunate if Professor Geddes' survey of Edinburgh was dispersed. If it could be secured it would make a splendid nucleus for a permanent exhibition. I am strongly in favour of the formation of permanent town planning on local lines, committees to be drawn from all classes to act in concert with the central civic committee in educating public taste and helping people to realise what can be done by the holding of exhibitions and

conferences—suggesting improvements, etc., thus forming a public demand for these developments. Further, I think it very desirable that such a body should be at hand to advise the town council in any steps they may take.

In conclusion, may I express my sense of gratitude to THE NEW AGE for organising this symposium and bringing this important subject forward for discussion.

MR. ANEURIN WILLIAMS, M.P. (Chairman First Garden City, Limited).

The first thing we ought to demand in town planning is that it shall secure round our towns areas in which working people will be able to get cottages with a garden to each cottage. If we could bring up our population under such conditions we should very soon have them strong enough and enlightened enough to see that the æsthetic side of town planning was not neglected. On the other hand, by putting the æsthetic first, I fear we are in very great danger of sacrificing the health and material interests of the working people to the superficial beauty of our towns, as they have done in Germany. In saying this I yield to no one in my desire to see our towns beautiful.

ALDERMAN WILLIAM THOMPSON (Chairman National Housing and Town Planning Council).

I am in favour of the permanent municipal exhibitions you describe, and I also approve of the formation of special town committees to consider town building and planning, but whether these should be advisory or statutory depends on local conditions.

I think the new Act should be amended by simplifying the procedure and deleting the words "in course of development or appears likely to be used for building purposes" from section 54, so as to enable a town plan to be made and carried out under the Act, as well as a suburb or site plan. It is of course possible that the Local Government Board may so interpret the words defining areas that may be the subject of the town plan as to enable existing towns and streets to be re-arranged, but I think the procedure in such cases will be so costly and intricate under any powers of the present Act as to prevent any schemes getting through in nine towns out of ten.

In the meantime, I think the wisest course for local authorities is to schedule all the land they can bring within the corners of the Act and get through a scheme enabling them to protect agricultural or other vacant land, and to purchase, under section 60 of the Act, first those areas adjacent to what I may call strategic points in the projected development of the town, and secondly, as large an area of cheap land on the outskirts as is being required in Ulm, Amsterdam, Frankfurt, and other Continental towns. This is fundamental, for at present the owner or owners have the paramount power in getting through and carrying out a scheme under the Act.

Towns that buy land largely will do their town planning at less cost than others, and will certainly do more for securing cheap and healthy dwellings for the people. Finally, they can thus perhaps create and maintain for all time the agricultural belt, so necessary round all our existing urban areas.

In this connection I most heartily endorse and emphasise the proposal of Mr. Pepler that the London and Greater London local authorities should at once construct a noble parkway with facilities for varied traffic all round the metropolis. Why not make this a memorial to our late King and call it King Edward's Way? Let it be linked up with housing schemes, new garden suburbs, and reconstructed towns by using the land purchase powers of section 60, so as to be a work of which London and England may be proud to establish in honour of a great monarch whose heart was always in our great cause.

MR. F. C. MEARS.

The Town Planning Exhibition showed that a recovery of the sense of beauty in towns is taking place, in continuation of the great improvements in communications, sanitation, and industrial methods, which have risen out of the squalor and haphazard growth of modern towns. The Exhibition was, however, mainly retrospective, and further, gave little space to the problem nearest home: that of the internal reorganisation of our overgrown towns with their thousands of empty houses: while the modern hygienists with their suggestions for healthy living (as opposed to preventive sanitation) were hardly on view at all (certain luxurious garden villages excepted).

The Exhibition showed that there is a tendency to regard town planning as an abstraction of streets and buildings to be arranged formally—or in studious irregularity—and these methods were applied by their respective adherents as fixed types in view of a presupposed line of future growth. However, standards of living vary in large degree throughout the country—and still more from time to time—hence a town planning scheme designed without close local know-

ledge must be foredoomed to miss its purpose at least in part, and so degenerate into squalor.

The great danger of town planning schemes is that of to-day's suburb becoming to-morrow's slum—not through decay—but through misdirected purpose bringing its Nemesis all too soon. Hence the need of an arrangement whereby local knowledge and effort may be stimulated by outside initiative, and this might be attained by a system of shows produced by local committees, with full regard to their natural surroundings and history; with an occasional visit of a general exhibition, kept up to date, and giving the latest suggestions from other districts and countries.

I am desired to say a word of the exhibit prepared by Mr. Mears and myself—the “Outline of a Survey of Edinburgh,” at the Town Planning Exhibition—and this not only as regards its local meaning, but also the applicability of its principle to other cities.

First, it is the tradition and purpose of the Outlook Tower, as in principle the most ambitious (and, therefore, also the most incomplete) of the long succession of Edinburgh encyclopædias, not only to keep watch and record of the movements of the times, but as far as may be to advance and stimulate the progress of knowledge and of education; and its work has, therefore, lain not only in physical geography and nature study, but in human studies, especially in history and sociology. From its very inception its endeavour has been to unite its wide natural outlook, and its yet more comprehensive civic outlook into a single interpretation of Edinburgh as a typical city-region, a region peculiarly representative of the inter-relation of environment and life, of place and folk with each other. Hence from its practical beginnings, more than twenty years ago, rooms have been devoted to Edinburgh, to Scotland, etc., yet the present survey exhibit expresses some advances in its understanding and clear presentment of the growth and state of Edinburgh. These are made intelligible by means of a series of representative drawings and plans, photographs and pictures, characteristic of each period of growth and change, onwards from its beginnings as a simple rock-fortress through its main stages of development and deterioration—Mediæval, Renaissance and Industrial. Coming to the present, the complex city of to-day, a fresh series of panels sets forth examples of the main products and factors of contemporary life—industrial and artistic, hygienic and educational, social and moral.

Such a comprehensive survey of past and present, of our inherited and our contemporary conditions, necessarily leads to the preparation of corresponding practical suggestions towards the future. This future we view as by no means a mere abstract Utopia, but seek to visualise in definite terms—sketches, plans, and even beginnings—towards the practical and possible “Eutopia”—here defined as that which is realisable with ordinary energy and goodwill, and such economic resources as these may reasonably hope to develop within the opening generation. The drawbacks and the advantages of Edinburgh thus come alike clearly to be recognised and pointed out. Again, each and every policy of civic progress is seen to involve a fuller co-operation in citizenship. This is neither municipal nor individual alone; but requires the increasing mutual recognition and aid of the many and various bodies and interests which at present work for the most part in detached and isolated fashion, and hence accomplish far less than would be their collective result.

Thus as practical examples of such beginnings of co-operation towards the common weal illustrations are shown from among the practical activities initiated and carried on in past years from the Outlook Tower, e.g., the creation of garden suburbs, and these among the earliest in Britain (since 1894-5), thus pointing the way towards an orderly town extension policy. Other exhibits illustrate an insistence for the past twenty-five years upon the cleansing, preservation and utilisation of the historic heritage of Old Edinburgh from Castle to Holyrood, and this largely in its renewal as an academic street, enriched by a series of collegiate halls of residence, not, indeed, rivalling the colleges of Oxford or Cambridge in wealth or magnificence, but rather continuing that association of democratic simplicity with

general culture and professional education which is the tradition of the Scottish Universities. Old Edinburgh is thus far more than a half-appreciated, half-neglected museum of the past; is already in progress of renewal as a living city; reviving as a home of industry and art, of health and education, of social life and civic influence, and even of spiritual intensities no less than of old.

Yet the second use of this exhibit is to exemplify some of the methods of that city survey which is essential to all satisfactory town planning, without which, indeed, no town plan worth the name is possible, without loss of the best element of every city, the stamp of its historic individuality, the uniqueness of its social heritage.

Such surveys have now to be made of other cities, and can easily be made. It is quite a mistake to suppose that such a survey will indefinitely delay the preparation of a town plan; what I trust it will delay is only the preparation of a bad and crude town plan. The real town plan, that which seeks to develop the advantages of the local and regional situation, geographical and industrial, historic and social, and to abate, if not eliminate, the drawbacks and difficulties and defects of the material situation, and the yet graver burden of moral and social evils under which every city toils—that true town plan develops day by day as the survey proceeds, and not otherwise.

It is plain that the aggregation of a number of such city surveys as that of Edinburgh would furnish a new type of exhibition or museum, at once geographic, historical, and sociological; at once needing all the sciences—the physical and the æsthetic, the medical and the educational, the economic and the ethical group—for its interpretation, and correspondingly advancing each and all of these.

This leads me to a further plea—that for the future, the coming exhibition should be not merely of town planning, but of cities and civics generally—in a word, a cities exhibition proper—such as there have, indeed, been many beginnings and suggestions towards, yet which the world has not yet adequately seen.

Recall this first Town Planning Exhibition. Consider its possibilities towards a further exhibition, for experience here and the example of other countries alike show that it cannot be long delayed; indeed as a matter of fact it is already under discussion in various quarters. Mere town plans cannot, of course, interest the large public an exhibition requires, though even for these a public is rapidly being created; but even this exhibition has shown popular possibilities. Recall, for instance, the models like those of garden cities, and notably the Swedish, which, small though they were, exhibited an organised beauty of composition and general effect which must make Mr. Unwin and his colleagues look to their laurels. See also the perspectives of all kinds. Drawings as contrasted as those of Mr. Burnham for Chicago, or of my colleague, Mr. Mears for our exhibit of Edinburgh, alike teem with suggestions for a further treatment of panoramic character. This was magnificently done for Stockholm, and for many other cities, upon a smaller scale, in the Paris Exhibition of 1900, which so largely owed its success to these features, by which indeed it is still remembered, “L'exposition des Panoramas,” just as its predecessor by the Eiffel Tower.

This Town Planning movement is still, no doubt, in its infancy, but this is now a very rapidly growing one, as this Exhibition with its Conference of 1,200 members has plainly shown. Encouraged by this, let us go on to discuss the possibilities of another exhibition, which should be carefully and comprehensively designed. This should first arouse the visitor's interest by varied and panoramic glimpses into great historic cities, the strange magnificence of Nineveh and Jerusalem, the beauty of Athens, the grandeur of Rome. It should show the Mediæval City within its walls, and with its town house and cathedral, the Renaissance City with its palaces and their magnificence, and then the Industrial City in its alternate gloom and glare. Upon this the various developments and purposes of modern

Town Planning would follow. On one side would be the imperial and monumental line of development—of Paris and Berlin, of Washington and Chicago; on the others the domestic charm of garden villages. From both these types again there would be further city developments, Utopias of all kinds—in fact, the architects at play.

Now, for such an exhibition it is no easy matter to find the space in London. The Crystal Palace has a great asset in its excellent collection of casts, in its Architectural Courts, etc., which would not only give an admirable background and wealth of illustration to a Cities Exhibition, but themselves become of renewed appeal and usefulness.

This might notably profit by the reaction against South Kensington Museum, whose deplorable rejection of all historic and civic arrangement has finally ruined both its popular interest and its educational use. In fact, such an exhibition is needed to redeem the character of exhibitions from triviality and of museums from confusion. It is time to revive and head the opening developments of national and international progress as did the Exhibition of 1851, and again the Crystal Palace at Sydenham in subsequent years.

Bringing now my suggestion to a point:—It is that the organisers of the Conference and Exhibition just closed should not disperse, but rather consider the practicability of placing themselves at the head of the present and growing Civic Movement, by organising a really adequate Cities Exhibition—a “Beautiful Cities Exhibition”—a “Towneries,” as it would come to be called. This should be done in the first place in co-operation with all bodies interested in Town Planning and thus not only with the professional and artistic associations, the scientific societies of London and other cities, but with our municipalities, London, British and foreign; for these would generously respond. This has been proved in each of the city exhibitions of the past ten years, French, German and American, each city contributing an exhibit of its best. By such an exhibition the interests of Londoners would be revived in their own metropolis, and this in its best form, that of civic pride. A new attraction would be given to visitors from the provinces, from the Empire, the Continent, on whom, after all, every exhibition so largely depends.

This civic exhibition might well be linked up with the pageant movement and other artistic developments on one side, with movements of social betterment and uplift on the other.

The Coming of Beautiful Cities As Outlined by the Town Planning Exhibition. By Huntly Carter.

The Rescue of Tradition.

HISTORY, like a dull person, has the bad habit of repeating itself; but unlike the dull person it never repeats itself quite in the same way. There have been periods of town planning and city building, but there never was a time, not even when men lived for beauty, sweetness and spaciousness, when the making of cities commanded more attention throughout the civilised world. In this way, then, in the matter and manner of town planning, history is repeating itself. There are abundant signs that men's minds are turning once more towards tradition, and there can be no doubt that the town planning movement has at last turned in quest of beauty. The extensive exhibition of town plans, etc., that has just been held at Burlington House in connection with the Town Planning Conference may be regarded as the first and urgently necessary step in this direction.

The Buried Gold of Cities.

Passing through these well-arranged but badly ventilated galleries, it was not difficult to see where the heavy wealth of sunshine lies hid that men are seeking to bring into modern places, not difficult to detect the ideas and ideals that are being employed by city breaker

and maker, in the development and embellishment of towns and cities. The accumulated knowledge which is being communicated by past generations to the present, could be clearly seen enshrined in the plans and photos and illustrations of cities and architecture, pre-Hellenic, Hellenic, Mediæval, and of Italy of the early Renaissance. It was particularly noticeable in the drawings, plans, and models of German cities of the Middle Ages, with their masterpieces of building as seen in the old wooden houses with their high roofs and richly decorated fronts; and with their miracles of planning, including the application of the great discovery of the Middle Ages of the avoidance of street crossing; their narrow streets with a minimum of crossing being thus practically broad, whereas our broad streets with a maximum of crossing are practically narrow. These illustrations of mediæval survivals in architecture prove incontestably that in the mediæval town and city are to be found stored up the necessary clues to the beautifying of the modern town and city. They reveal that if the Middle Ages was one of the great periods of planning when town plans were surpassingly practical, it was also a period when buildings were surprisingly beautiful. Then, indeed, towns and cities were not only healthy and convenient, but thoroughly artistic. And they were artistic because they were the expression of a common unselfish ideal; the expression indeed of the spiritual aspiration, not of one or two charitable citizens, but of the greater number of the citizens. In fact they were the result of the harmonious co-operation of master and man, of artist, artisan and citizen. At that time such work was done in accordance with a general scheme, the workers being pledged to the service of the whole, and not of the part, as is the case to-day. Everyone concerned was content to place himself under the direction of an efficient overseer or master-workman, and there was none of the modern competition to take the centre of the stage, and to become immortal for life, so to speak. Each separate achievement, though maintaining its individuality, was duly subordinated to the whole. Hence was avoided the curse of uniformity. In looking at these charming old places one is invariably struck by the orderly co-operative and logical systems upon which they are based. Another feature that stands out is the joy of life in them. They are indeed full of the joy of life; full of charm, variety and telling artistic details; full of rhythmical singing lines, lines that mean something. Even the chimney lines are eloquent; they compose with the roof lines and sing. The truth is the mediæval city builders were children at heart; they never lost the charm or freshness or vivacity or spontaneity of children. They took an immense child-like interest in their work; they knew how to play at work, and they built practical and beautiful cities, because to them it was good to build such cities. Moreover, they were not swayed by commercial considerations, seeming to know that when money enters at the door art flies out at the window. In a word, these mediæval builders and planners discovered the child's secret of joyously praising life. This is the secret they stored up in their wood and stones, and which men are to-day seeking to discover. It is the buried gold of cities.

How it was Lost.

Turning from the largely represented German section to another, the Edinburgh—without doubt the most fertile in general ideas, as well as the most comprehensive panorama of a city's origin, growth, development, contained in the exhibition—it was possible to trace how this secret of the beautifying of cities was gradually lost. It could be seen disappearing in the Renaissance misunderstanding of the Mediæval ideals, and the ugly and disastrous changes wrought by sixteenth century commercialism. It reappears for a brief moment in the late eighteenth century, in spacious planning, stately perspectives, in gracious squares, and large and airy houses. Then it is lost again in the slum age that follows, which began with the migration of the rich into the new clean quarters, and of the poor into the

old dilapidated microbe-infested quarters, and was carried on by war, the industrial revolution and the total lack of civic ideas. Hence arose sordid slums, iniquitous industrial quarters, ugly utilitarian buildings, and jerry-built suburbs composed of iron-railed rabbit hutches. Hence arose the age of factory and slum builders, of bitter-with-a-lange-dash-of-Burton cities.

How it was Found.

Coming next to other exhibits, it was not difficult to see that men are now busy with the rediscovery of the Middle Ages, which roving Anglo-American commissions have recently made the object of most critical investigation and artistic research on the Continent. Starting out by general consent as hygienists with the aim of laying out spaciouly, cleaning, patching and adapting towns and cities to modern uses, town-planners are turning in quest of the beautiful, and seeking to combine the new elements with the old, that an artistic result may be reached.

Its Reinterpretation.

But though there are abundant signs that planners and builders are beginning to help themselves pretty freely to the inheritance which past ages have bequeathed them, there are but few signs that the nature of this inheritance is fully understood or being applied with permanent success. In this country the majority of town-planners would appear to be muddling along without any definite idea as to what really constitutes a beautiful plan or building, and this, no doubt, because many of them have no real artistic perception or ideas. Everywhere town and cities are undergoing development, and everywhere it seems noble citizens are being fobbed off with the best Brummagem ware. Just now the best things by way of beauty, and those that make an unflinching appeal to the imagination, are but suggestions, and suggestions, moreover, that have but little chance of being carried out. In this connection I may mention the suggestions for the improvement of Chelsea, now in the hands of the speculative builder who is doing his level best to transform a fine old piece of Chelsea into Hanley at its worst. Mr. C. R. Ashbee's proposals were full of beautiful features, his compositions very picturesque and containing lines full of charm and interest. The proposed new buildings on the Cadogan estate formed, in particular, an unusually beautiful block of buildings. Mr. H. V. Lanchester's designs were also full of interest. Messrs. Norman Shaw and John Murray's suggested improvement at Piccadilly and Regent Street (not mentioned in the catalogue) were arresting. One would like to see them carried out. Piccadilly and Regent Street reconstructed on such a finely conceived monumental and massive scale would be not only impressive, but a challenge to the foreigner who maintains that we build without imagination, and produce shops like plate-glass pantotechnicons and houses for interviews, and we spread ourselves across the land under the stimulating influence of certain brands of cocoa and the still more stimulating influence of a well-known brand of soap. If he had added that we also find sauce beneficial to our workers, the trio would have been complete.

To all appearances other countries are doing much better in the matter of the application of the growing tradition of the past. Indeed it would seem as though the exhibition had been organised in order to show how boldly Continental and American town-planners are striding along main thoroughfares, whilst our own are limping about back streets. Reference to America naturally turns one's thoughts to the most suggestive exhibits at Burlington House. The American section certainly justified the exhibition. Here were to be seen undeniable proofs of a country, ever accessible to new and to artistic ideas, having already reached the years of discretion in city development, whilst we are but holding our first conference in order to blazon forth our ideas thereon. The plans for the improvement of Chicago could be taken as direct evidence of what one American city at least is doing in the way of big imaginative conceptions worthy of the traditions of a country that ever

thinks in huge masses. Here there was no feeble intention, no faltering purpose, no signs of fleeing in terror from the big achievement. Here there was penetrating vision and masterful interpretation. Moreover, there was full evidence that America does not hesitate to employ the artist to carry out its ideas. For one thing it has employed an artist to draw up many of the Chicago plans, and I can safely say that I never saw plans that reached a higher standard of artistic merit. Mr. Jules Guerin's coloured plans were works of art, both in line, colour and composition. They were far superior to many so-called works of art that hung in the same place a few months ago, and lurched all over the gallery in various stages of inartistic intoxication. One view in particular, "A Bird's-eye View of the Grand Park," and the proposed harbour and lagoon, was perfectly delightful in tone, and possessed a rare Whistler-like harmony of colour. There are of course practical objections to Mr. Guerin's view of improved Chicago. But the artist doubtless expresses how he would like things to appear, how he would like a great city to look, and is only suggesting how beautiful it might be in line, and colour, and composition. I, for one, should like to see Chicago appear as Mr. Guerin wants it to appear. If such conceptions as he has put down so artistically could be realised, Chicago would be a dream city indeed, one worth a life's pilgrimage to see. Possibly he is aware that he is only offering an idea of the colour scheme and arrangement of mass, and knows there should be a complementary black and white plan giving structural details. No doubt he would say there should always be two plans, black and coloured, the one telling us how a city or building should be constructed, the other how it should be coloured. One or two such complementary sets were to be seen in the German section, which also contained some unusually artistic plans by Messrs. H. P. Berlage, Professor Ohmann, and K. Henrici. In another section I noticed an interesting drawing, treated decoratively, by Franz Brantsky (I believe this is the name, there being no attempt made to record the artist's name in any one case).

If the plans and models of our towns and cities did not, generally speaking, exhibit a surprising appreciation of all that is best in the æsthetic line, those of garden cities and suburbs were no better. Though there was noticeable a strong ambition to take every advantage of natural beauties, most of the fragments of the city-dwellers' environment which are beginning to escape beyond city boundaries and to patronise the surrounding landscape by bestrewing it with healthy homes for honest inhabitants, may scarcely yet be dignified by the title of beautiful. At present they mostly have the appearance of a number of respectable and well-behaved foundlings with clean hands and faces, rather ungainly looking and rather spaciouly proportioned, being trotted round for inspection by well-meaning philanthropic foster parents, who display them to perspiring travellers with a great air of proprietorship. Perhaps the most promising offshoot among garden suburb exhibits was the composition by Mr. E. L. Lutyens. Mr. Lutyens is both a painter and an architect, and therefore one naturally turns to him for successful efforts in the direction of artistic planning and designing. One is not altogether disappointed. His lay-out of the central square of the Hampstead Suburb, though not entirely successful, had several very telling features. Its charming mediæval aspect claimed attention. Its nicely-proportioned, well-spaced dwellings were like a fragment of old wall thrown protectingly round the two main buildings. As a whole it was a delightful composition, but in detail it was open to criticism. An objection might be raised as to uniformity, to the lack of beauty in the zigzagging sky line, to the position of the two main buildings masking each other from opposite approaches. Then I would much prefer to see the truncated church tower without the unsightly extinguisher. As to the colour scheme, it was difficult to judge without trees and sky and other modifying details. Next to this Messrs. Barry Parker and Raymond Unwin's models of Hampstead Suburb developments showed exceptional artistic merit, being particularly noticeable for variety and nice arrangement.

of masses. These exhibits were undoubtedly the best, and the rest were nowhere. Indeed, one or two exhibits consisting of homes for workers were simply appallingly ugly. If they were ever to be seen to advantage it must be when it is dark.

It may be said, then, that according to this exhibition, though health and convenience are toddling along hand in hand across our broad and merry England, from an æsthetic standpoint neither towns nor cities, nor their prolific offspring are big potatoes in the important department of beauty. And it is not unsafe to predict they never will be till our town-planners have fostered some really artistic ideas and have cultivated the musical eye so essential to rhythmical and finely-proportioned effort; nor till they have taken the advice of the Middle Ages in the matter of applying such ideas co-operatively.

Possibly some day nearer the millennium they will do so. Then it will be found they have mastered one or two important secrets revealed by the Town Planning Exhibition. They will know there must be a demand for beautiful cities; and that such a demand must be created at all costs, if by no other means than by forcible ones. If necessary, people who live in ugly villages, towns and cities, though they can avoid doing so, must be severely punished. Secondly, municipal authorities who neglect to exhibit town plans, etc., showing us what sort of places we ought to live in, should also be severely punished. Thirdly, misdirected persons who dabble about with artistic ideas and neglect to take the proper means to apply them, should likewise be severely punished. The means of applying beauty to our towns and cities, it may be mentioned, is no other than the recovery of the arts and crafts. And it will be acknowledged that the recovery of the arts and crafts as the first step in the present important æsthetic movement is the honest humdrum opinion of others than fiery revolutionaries.

The Recovery of the Arts and Crafts.

A YEAR or two ago I stood looking across a wide African region. Its keynote was savagery. It impressed me greatly by its desolation, sterility, its hostility and inhumanity towards man. A far-reaching waste of yellow sands, stretching beneath the blinding sun, it seemed the apotheosis of despair and melancholy. Here and there ugly negro villages blotched its scorched face as with a malignant disease; here and there clumps of vegetation harbouring poisonous reptiles tattooed its nakedness with fantastic devices; here and there great marshy, malaria-sown tracts rested on its broad, bleached surface, silently waiting for sunset to set free their horrors. In such a place I found humanity was at its lowest and most repulsive stage.

It recalled in another way a region in England with which I was familiar. The Lancashire enclosure is in a sense just such another region. There is the same air of savagery, sterility, hostility and gross inhumanity. Its colour scheme is different. It rests beneath the blight of perpetual night. Tall shafts uplift a shroud of black smoke against its sky. Black arid wastes, spotted with horrible black, naked mounds, flow in all directions, intersected by rows and rows of little flat featureless and unutterably dreary black dwellings, in which men, women and children wilt and wither and waste pledged to the hopeless drudgery of producing machine-made utensils, clothes, household goods, vehicles, and, in fact, the necessities and comforts, so-called, of civilised life. Here, too, I found humanity was at its lowest and most repulsive stage.

This waste is really the symbol of the production of utilities without art; it is the mark of the beast that flourishes in our midst, the mark of the monster called machinery.

That nothing beautiful or lasting ever came out of the maws of this creature is clear when one remembers it is impossible to impart to machinery human attributes to which belong the pleasure of first-hand pro-

duction. As soon as a man interposes machinery between himself and his production away goes individuality, the foundation of beauty; away goes the personal note which is alone imparted by direct hand-brain labour. It may be, and has been, objected that machinery is so necessary that we cannot do without it. I admit it is necessary up to a certain point. It is necessary up to that point which Morris long ago indicated, namely, for the purpose of doing the world's drudgery, and it may therefore be legitimately used to prepare certain raw materials which are to be moulded by hand into beautiful and enduring form. But I will never admit that a thing made entirely by machinery is beautiful, or that a thing made entirely by machinery and thereafter ornamented is beautiful. A thing entirely made by machinery is a machine-made product, and no amount of ornamentation will change its character. All that applied art can do is to fake its ugliness into a cheap imitation of artistic ware, and this is what applied art has been doing for a long time past; it has been putting a pretty mask on the product of machine drudgery. The fact remains that beauty is the result of hand, heart, and brain working in unison, and as machinery is denied the possession of hand, heart, and brain, it cannot attain the result of the unity, namely, beauty.

Such, then, is the position of art in the present. It demands to be applied by hand, directed by individuality. It calls for the abolition of machinery in the manufacture of all those things that can be made by hand. In other words, art demands a revolution. We want a new revolt. The organised one has broken down, and there must be an unorganised one. Each man and woman must revolt in his or her way against the machine-made thing, and its message of ugliness. They must resolutely refuse to wear shoddy clothes, to use shoddy ware, to live in shoddy homes, to travel in shoddy conveyances, and to employ shoddy means of recreation both physical and mental. They must protest by every means in their power against unnecessary mechanical labour, against the unnecessary use of the instruments of mechanical labour, against the unnecessary products of mechanical labour. And in this revolt especially should artists and the artistic take a prominent part. The initiative should, indeed, come from them, and though they are comparatively but a few, with steady persistence by converting each person they meet to the new gospel of beauty, they may do a great deal towards creating that increasing demand for beautiful things without which the supply were useless. There must, then, be created a demand for artistic productions. This is without doubt the foremost consideration. The demand must come from those who have the required taste to make it.

I have dealt at some length with the points that we want beauty brought back to life, and that we must recapture the sociological intention that has been lost in the recent movement; that to attain beauty we must remove the obstacle to it; that machinery is the main obstacle, and machinery must go; that we must kill it with the demand for the hand-made product; that the demand must be created by people insisting upon or being forced to insist upon having goods that are a combination of technical skill and artistic workmanship, the product of play, not pay. With the demand once created there can be no question as to the supply. That it is assured may be gathered from the excellent Artistic Crafts Series of Technical Handbooks (John Hogg), now in course of publication under the able editorship of Professor Lethaby. I will only add here that these books are concerned with the recovery of the best technical traditions of handicraft from past times. They serve to emphasize the fact that a genuine revival of good work might take place if there were the proper demand for it, and, moreover, work into which craftsmen might put their individuality. They are designed to encourage craftsmen to design and produce their masterpieces, and to fashion the tools of their craft. In short, to produce good work as soon as the public has cultivated the taste to buy it. Next week I shall start dealing with these works in detail. H. C.