A SYMPOSIUM ON TOWN-PLANNING.

Conducted by Professor PATRICK GEDDES.

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 late 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 about to be printed in the Congress volume.

For two words then, one of hearty thanks for his participation in the symposium, and the other of satisfaction over his outspoken and unmistakable approval of the suggestions of our questionnaire, not only the retrospective, but the prospective ones—and notably, 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—unmistakably 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 travels 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 the 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 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 constructs the Union Buildings. 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 respectfully. 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 testimony makes it 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 skill with which the Egyptians linked together buildings of different appearance and at different angles to form one. The colonnaded streets of Palmyra show how even in her periods of Greek and Roman ascendancy that the needs of order maintained by the Roman Empire. The idea, therefore, is almost "as old as the hills," and the practising architects and surveyors, led in their relation to town planning will be still further increased by the Town Planning Conference. The practising architects and surveyors, led in their relation to town planning will be still further increased by the Town Planning Conference. They are 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 that may be 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 are (in many ways, not all) ahead of the Middle Ages. But their results could not be imitated now.

2. 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 large 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 fetter away their strength on half-successful efforts.

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

4. 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 have an exhibition as its permanent exhibition of 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 cooperate with local authorities would have a sufficiently wide experience of what is being or has been done elsewhere. A central consultative committee is wanted for the present stage. Surely until there has been more "education" in the matter of town planning, local committees drawn from all classes would have substance and not be petulant 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 whom everyone must have confidence, and which can revise the decisions of local committees, that might be the best of all.

5. Now the practising architects and surveyors, led in Mr. Riley, asSuperintending 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 systematic and practical treatises 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. 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 continued; but I consider that the establishment of a permanent exhibition of the work 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 imbue the public with 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 wise 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) Local town planning 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 similar purposes where schools of students who would make use of them, would also be of value.

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.

I think, therefore, that while it is tempting to follow up the conference with the formation of local committees, this last is likely to be more difficult to say how largely they will be used. At the conference convened by the Royal Institute of British Architects, while every meeting was crowded. This effect will last is impossible to say at present. With reference to town planning, the Act is 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 popular 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 made up by the local committees when the conditions obtaining in any particular city, town, etc., to take place.

Mr. C. H. B. Quennell, F.R.I.B.A.

I quite agree that the interest taken in the Conference was not home-made but was served in the meeting was crowded. This seems to be the same as if it were a bomb that might go off at any moment. It 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 popular one. I do not see how the present exhibition could be possibly used for this purpose.

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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, etc., and the officers of these districts might afford, or for the use of the public and establish a collection of material and establish a development of the citizens.

Would it not be quite agreeable to 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 citizens—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 the 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, Alderman Thompson, whose experience as a veteran housing reformer and the weighty words of Alderman Thompson, whose standard authority on the subject—in fact its veritable encyclopedia—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 some cities, both in Continental Europe (Vienna) and in America to preserve large tracts of wood and meadow land in the neighbourhood of cities from the encroachment of new suburbs. It appears 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 development of the parks 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, and how to make it to work, and develop 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.

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 of answers with the letters, first, of the most representative woman of the Housing the 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, Alderman Thompson, whose experience as a veteran housing reformer and the weighty words of Alderman Thompson, whose standard authority on the subject—in fact its veritable encyclopedia—makes him peculiarly worthy of attention.

Alderman William Thompson (Chairman National Housing and Town Planning Council).

I am in favour of the permanent municipal exhibitions you describe, and also of the formation of 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 apparently 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 possible that course possible to enable a town planning 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, and which may provide schemes of such a nature that they are suitable in such cases to be made and carried out under 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 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 health, sanitation, and industrial methods, which have risen out of the squaller and haphazard growth of modern towns. The Exhibition was, however, mainly restricted to schemes for improving the external conditions of our towns and streets—schemes which would make a splendid public square and would be more than a blessing in disguise if we hasten to educate ourselves on all matters connected with their beauty. It is possible, however, that this may be a blessing in disguise if we hasten to educate ourselves on all matters connected with their beauty. 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 health, sanitation, and industrial methods, which have risen out of the squaller and haphazard growth of modern towns. The Exhibition was, however, mainly restricted to schemes for improving the external conditions of our towns and streets—schemes which would make a splendid public square and would be more than a blessing in disguise if we hasten to educate ourselves on all matters connected with their beauty. The Exhibition showed that there is a tendency to regard town planning as an abstraction of streets and buildings to be arranged for the good of the people, and it was evident that the methods applied by their respective adherents as fixed types in view of a presupposed line of future growth. How, ever, 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 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. Merrett of the "Our City 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 encyclopaedias, 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 endeavours have been to unite its wide natural outlook, and its understanding and clear presentment of the growth and change, onwards from its beginnings as a simple rock-fortress through its main stages of development and deterioration—Medieval, 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—yet it seems the ideal 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 efforts and demands only the application of all our 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 cooperation 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, it way over 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 cooperation 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 1864-5), thus pointing the way towards an orderly town extension policy. Other exhibits illustrate the persistence 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, of the severest of conditions, not, indeed, rivaling 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 development 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 which the most essential and 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 greater burden of moral and social evils under which every city toils—that true town comprehensive plan—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 moral. Such a comprehensive survey of past and present, of the physical and the aesthetic, 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 typically small though they were, exhibited an organised beauty of composition and design must be found everywhere in the large public an exhibition requires, though even for these typically small though they were, exhibited an organised beauty of composition and design must be found everywhere.
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 exemplified in the photographs of historic 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 art in the old high significant height, 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, a minimum of crossing being thus practically broad, whereas their broad streets with a maximum of crossing are practically narrow. These illustrations of mediæval survivals in architecture prove incontrovertibly that in the mediæval town and city are to be found 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 unsurpassingly 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 in the spiritual form of the work 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 and artistic aim, artists 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 it was avoided the curse of unintercourse, the looking at these charming old places one is invariably struck with, the desire to another, the Edinburgh—without doubt the 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 eighteenth century, in the naturism, stately perspectives, in gracious squares, and large and airy houses. Then it is lost again in the slums and again the Edinburgh, with the new clean quarters, and of the city 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 rhythmic 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 builders were children at heart; they never lost the charm or freshness or vivacity or spontaneity of children. They took an immense childlike 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.

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 were never a time, not even when men lived for beauty, sweetness and spaciousness, when the making of cities commanded more attention than ever in the civilised world. In this way, then, in the manner and manner of town planning, history is repeating itself. There are abundant signs that men's minds are yearly narrowing observation, 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 to trace how the old High 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 weight 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

The Coming of Beautiful Cities

As Outlined by the Town Planning Exhibition.

By Hunly Carter.

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How it was Lost.

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The Coming of Beautiful Cities

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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-rolled rabbit hutches. For many it was an opportunity for factory owners and builders, of bitter-with-a-large-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 sparsely, 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 any appreciable result. 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 men have no clear conception, let alone a plan.

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 unfailing 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 reconstruction of 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 pantechnicons and houses for perspiring travellers with a great air of proprietor-ship from opposite approaches. Then I would much 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. 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 that there should always be one plan, black or white, to which 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 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 aesthetic 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 hills and woods, Mr. L. H. Parker and Raymond Unwin's models of Hampstead Suburb, though not entirely successful, had 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. 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. 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 that there should always be one plan, black or white, to which 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 drawn, 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).

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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 is not likely they may be, and has,; been, 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 he, therefore, being logically 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 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 union, 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 handled by individuals. 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 great deal towards creating that increasing demand for artistic homes and artistic work. There is something to be done to prepare the ground, 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 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 through them it is comparatively rare. There is, however, and there is always the possibility, that we may do a great deal towards creating that increasing demand for beautiful things without which there can be no recovery of the arts and crafts, and that we may do it by applying the arts and crafts to our towns and cities, though we can avoid doing so, must be severely punished. Secondly, municipal authorities who neglect to take the proper means to apply them, should likewise be severely punished.

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 then by forcible means. If necessary, people who live in ugly villages, towns and cities, though they can avoid doing so, must 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 neglect by 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 aesthetic 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 clumps of vegetation would be seen to advantage it must be when it is dark. The Lancashire enclosure is still there, and has been since the days of the first St. Louis Exposition. They will know there must be a demand for the hand-made product and thereafter ornamented is beautiful. But I will never admit that a thing made entirely by machinery is beautiful, or that a thing made entirely by machinery 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 union, and as machinery is denied the possession of hand, heart, and brain, it cannot attain the result of the unity, namely, beauty.

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