City Surveys and Town Planning.

By the Rt. Hon. John Burns, M.P.

LADIES AND GENTLEMEN,—The pleasant task falls to my lot to open this small but interesting exhibition of City Surveys and Town Planning, and in so doing may I congratulate this Settlement on the increasing and intense interest they have displayed in this subject and their intention to make this ancient and beautiful building, with fine town-planning traditions, a centre for the study of this important subject.

This exhibition is another manifestation of the growth of a movement that has spread more rapidly in the last four or five years than any movement for the improvement of towns and cities and their populations that I have seen in my long and varied public life. The advantage of this exhibition is that it is a movable replica of the Guildhall Conference of October last and of the magnificent exhibition of city surveys and town planning, which, thanks to the sympathy of the Royal Academy, was brought within the walls of that fine building. And you will be pleased to have from me, as President of the Local Government Board, and as the author of the Housing and Town Planning Bill, a word or two as to the progress that has been made in a direct and practical form for the application of some of the theories which Professor Geddes has made so interesting and attractive during the last ten years, north, south, east and west. Let me summarise it, giving you only two or three instances. Within the last month I have had the pleasure of provisionally approving the three instances of the way in which many local authorities are beginning to see their duty and the necessity of keeping pace with the growth and the proper disposition of the population. And now I will ask this audience to remember, too, how the local authorities and the central authority have moved in this direction. The architects, not only of London, but of the Kingdom, invited the architects of the world to attend in London a great Town Planning Conference, and I ventured there to suggest to the architects that the time had arrived when they should put themselves in alignment with the artistic tastes and social needs of the people as adapted by their profession to the development of towns and cities. And that great and beautiful profession adapted themselves to this movement with a generosity and intensity that is worthy of all praise. But it is not sufficient that we should have artistic bricklayers and aesthetic architects taking up town planning. The civil engineers who are also moving in the right direction, the surveyors, the housing reformers, the sanitarians, the electricians, who, ten, fifteen, or twenty years hence, will help us to solve the smoke nuisance in a way that it should have been solved years ago—are each, from their respective points of view, taking up this movement with remarkable rapidity. And, perhaps, as well and equally as rapidly, but from the point of view of enlightened self-interest, the railway companies, who, in the past, have been allowed to run riot over London, to vandalise its river, to curse some working-class districts by ugly viaducts that have cut into sections districts that ought not to be allowed to run riot over London, to vandalise its river, to curse some working-class districts by ugly viaducts that have cut into sections districts that ought to have been brought closer together—the railway companies find that from the point of view of their commercial advantage it is time they should take an interest and a hand in town planning. There is need of this, as rapid transit of people and quick traction of goods is a permanent element in all communities which becomes increasingly important as needs increase. Well, I welcome them, and shall be only too pleased to devise any method by means of which the community, in cooperation with the South-Eastern and Chatham and Dover Railway, could adopt my old idea which Captain Swinton has adapted, and in so doing has humorously criticised in the “Nineteenth Century,” coupled with the admirable suggestion of moving Charing Cross Station to the Surrey side, and undertaking in the future not to ask Parliament to bring in similar structures across the river such as they have been allowed to bring in the past. Here, then, we now have the artist, the architect, the engineer, the surveyor, the railway

Birmingham has now, we should have had around Battersea Park finer houses and better roads and streets more in keeping with the beautiful Park. Birmingham, not content with that, has decided on the East side, that requires it most, to town-plan 1,500 acres; whilst Ruislip and Northwood, that ten or fifteen years hence will be to Charing Cross what Chelsea now is to that centre, have decided to town-plan 6,000 acres with a view to London moving forward in that direction. I could give many other instances of the way in which many local authorities are beginning to see their duty and the necessity of keeping pace with the growth and the proper disposition of the population. And now I will ask this audience to remember, too, how the local authorities and the central authority have moved in this direction. The architects, not only of London, but of the Kingdom, invited the architects of the world to attend in London a great Town Planning Conference, and I ventured there to suggest to the architects that the time had arrived when they should put themselves in alignment with the artistic tastes and social needs of the people as adapted by their profession to the development of towns and cities. And that great and beautiful profession adapted themselves to this movement with a generosity and intensity that is worthy of all praise. But it is not sufficient that we should have artistic bricklayers and aesthetic architects taking up town planning. The civil engineers who are also moving in the right direction, the surveyors, the housing reformers, the sanitarians, the electricians, who, ten, fifteen, or twenty years hence, will help us to solve the smoke nuisance in a way that it should have been solved years ago—are each, from their respective points of view, taking up this movement with remarkable rapidity. And, perhaps, as well and equally as rapidly, but from the point of view of enlightened self-interest, the railway companies, who, in the past, have been allowed to run riot over London, to vandalise its river, to curse some working-class districts by ugly viaducts that have cut into sections districts that ought to have been brought closer together—the railway companies find that from the point of view of their commercial advantage it is time they should take an interest and a hand in town planning. There is need of this, as rapid transit of people and quick traction of goods is a permanent element in all communities which becomes increasingly important as needs increase. Well, I welcome them, and shall be only too pleased to devise any method by means of which the community, in cooperation with the South-Eastern and Chatham and Dover Railway, could adopt my old idea which Captain Swinton has adapted, and in so doing has humorously criticised in the “Nineteenth Century,” coupled with the admirable suggestion of moving Charing Cross Station to the Surrey side, and undertaking in the future not to ask Parliament to bring in similar structures across the river such as they have been allowed to bring in the past. Here, then, we now have the artist, the architect, the engineer, the surveyor, the railway

* Report of speech delivered at Crosby Hall on February 6, 1911.
companies, the Tube companies, and even the motor omnibus companies, lending convenience, communication and locomotion to the needs of town planning for the future's increasing population.

I come now, for a moment, to Parliament. Some will say, "Parliament has done in this matter what Parliament should have done?" Now, I may be wrong, but I believe that in passing the Housing and Town Planning Bill, Parliament boldly stepped better than it knew. That Act gives to the public protection. It gives to the generous landlord opportunity. It gives them all their chance of cooperation in the conscious ordering of the community and the local development both of its physical growth and its architectural development. Housing reform and park and garden authorities and improvement syndicates have, within the four corners of this Act, all that is needed for the next ten years. But in the event of improvements being suggested, and amendments desired, I am quite willing to meet any unforeseen conditions that the Act has not grappled with, and to make any necessary amendments. But what I want to point out is this. That without violence, without confiscation, there is now a means of "each for all and all for each," for the making of cities such as Aristotle described the city which ought to be "a place where men live a common life for a noble end."

Now, I must make a point. It has been impossible in Britain for Aristotle's ideal and aim to be in any sense realised, because you have only to go to any of our industrial towns and commercial cities and you will see that what beauty there may be in road, street, park, garden, or architecture is never the accidental or is the result, if one may put it so, of spontaneous confusion rather than of well-ordered growth. But the inspiration of comparatively few minds has influenced others, and thus, as a few splendid examples in this country show, housing reform and town planning, has managed often to do the right thing. But that there is much more to be done is evident to all who go to towns like Bruges, or Ghent, Nuremberg, or Rothenburg, or Paris, or other cities on the Continent. They have been able, owing to town planning of a certain type—many cases not applicable to our own country, its characteristics, customs and climate—to make other towns and cities more attractive than similar towns in the country. The natural instinct for beauty, knowledge, health, fellowship, and comfort calls for deliberate regulation, disciplined expansion, rather than chaotic and disorderly growth.

This should be a subject for the London University—for a Chair to be founded, as at Liverpool University, with scholarships to be granted, with a professor of high personal and practical attainments—above all, with fine ideals and with imagination, because without a vision the people perish, and that is the result, if one may put it so, of spontaneous confusion rather than of an intelligent city decay. And I am here to persuade, if I can, the London University to imitate Liverpool; and if there is a public-spirited man here who will imitate Mr. Lever and give £300 a year to the London University for my purposes, I shall be delighted to be the medium of transmitting it to-morrow morning if I receive it to-night as I go out of the hall.

Now, some will say, "But is this necessary, Mr. Burns?"

Now, let me give you only one instance. I have recently been having interviews with several bishops and archbishops, and half-a-dozen big landlords and a generous mine-owner, who have property, interest, and influence in a Midland coalfield that at this moment has about twelve straggling hamlets, which are not villages, but which within fifteen years will probably carry £250,000 or £300,000 colliers and iron and steel workers with their wives and children. Now there is an opportunity! That coalfield will probably be one of the richest in the Kingdom, and my estimate of its population fifteen years hence is probably under the mark. Now it would be monstrous—it would be a scandal to all of us, if we were to allow that area to become a series of ugly, insanitary, squallid, pit villages, the like of which at one time were found in some of the towns that I have visited in the Black Country; and in these days of growing education, and rapidly-increasing susceptibility on the part of the poor to reciprocal education, and knowledge, and health, and amenity to needs of the community, science of urban life—the adaptation of site settlement, environment, and amenity to needs of the community, so arranging the physical life of a hamlet, village, town, city, that they can grow naturally and at each stage avoid the costliness, nuisance, ugliness and squallor which one sees whenever the growing town impinges on the country. The natural instinct for beauty, knowledge, health, fellowship, and comfort calls for deliberate regulation, disciplined expansion, rather than chaotic and disorderly growth.
great, but that they should lay hold of town planning and make it as universally applicable to daily life for the very poor as it is becoming popular in sentiment with all classes of men.

Now I will give you one or two instances, if I may, out of the ordinary line of housing reform and town planning. I agree with Professor Geddes that, important as town planning and housing reform are, the need for city survey is becoming popular in sentiment with all classes of men.

But I will say this, that I never yet saw a reservoir in any country that was strictly beautiful. You may put your banks at whatever height you please, you may grass them as you please, but they are never so beautiful as natural, undulating scenery. Now, what do we see? Land that fifty years hence will be needed for gardens, parks, houses and villas is covered with large reservoirs extending from Hammersmith right up to the Thames. And there is a proposal that still more should be acquired. The result is, that land is unprofitably utilised. The river is marred: the scenery is blotted out: all because, in the past, Board of Trade and Parliament had not the wisdom and courage to do the bold, the generous, and the ideal thing, and go to the right place—cloudland—for the water that is now running to waste in the most extravagant way in the West Country.

Now there is one branch of London's government that certainly is better done than either water, traction, bridges, roads, architecture, and streets, and that is its drainage, which you never see and rarely smell. The drainage of London is, in many ways, I think, the most remarkable thing in the world. When you look at the prescience on the part of our governors in the past you see enormous tracts of land scheduled for use as reservoirs. The reservoirs extending from Hammersmith right up to the Thames have now to be drained, the originaI idea, and the trunk systems are so arranged that as population grows, instead of it being a disadvantage to take in the drainage of the outside areas, it is an asset: to the outside areas, for the inner metropolis that they should have a collective drainage and water-shed system, which is not only, from the engineering point of view, the marvel of the world, but is, from the point of health, to a great extent responsible, since it was inaugurated, for making London the most healthy large city in the world. In 1850, when the main drainage was put in, London had a death-rate of 24 per thousand. To-day it has a death-rate of 26 per thousand. That is 3 per thousand. That is a Healthy and a sound investment, and I only mention these things to show that it is wise, it is generous, it is statesmanlike and prescience of the highest order to plan in advance.

I do not think it is lack of money that has prevented town planning advancing more quickly than it has. I think it is the poverty of imagination in our governors. They lack ideas; they lack initiative. They have not civic inspiration that it is the intention of the architects and of, I trust, the London University, to fill in with, by better tracts of land scheduled for use as reservoirs, the scenery is blotted out: all because, in the past, Board of Trade and Parliament had not the wisdom and courage to do the bold, the generous, and the ideal thing, and go to the right place—cloudland—for the water that is now running to waste in the most extravagant way in the West Country.

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ence. Their sites were selected because they were best fitted for what were half forts, half residences and beacons. And in those days, as Professor Geddes has told us, partly for strategic reasons for taxation purposes, those eminences were occupied so as to overawe the people in the plains, from whom taxes were drawn. But whether intentional or not—and the question is a debated one—there is the fact that some of the finest instances of how to occupy sites, of how to embellish eminences, and how to erect fine houses, we owe to the six or seven hundred feudal chieftains who converted those places into the beautiful sites that they are. And why was it that William the Conqueror exchanged Battersea for Windsor with the Abbey of Westminster. Battersea was on the river; was subject to floods; and would not be suitable for purposes as a fort. There was no eminence there, except Lavender Hill, which, although not without attraction, is not such an eminence as eminence there, except Lavender Hill, which, although not such an eminence as

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ness, both bodily and mental—namely, the common home of the common people.

Now I want to say this: the poor are hungry for your help. It is most creditable to them that when transferred from one class of property to a better, they behave as Trafalgar, for instance, taking, like Tooting or Norbury, or like fifteen or twenty garden suburbs or housing colonies that the London County Council have erected in the last 20 years, and you will find that the tendency is for the people, as they get a good, to come up to a higher level of their new environment; and I think that there is no reason for us to be depressed so far as the people are concerned. So I have come here, Professor Geddes, to-night, to wish you good luck in your new surveying enterprise. I have come here to launch this interesting exhibition, so that by generous contributions towards its objects this exhibition can go, I trust, to fifty or one hundred towns and cities, and kindle a greater interest in this subject than it has ever now assumed; and I shall be more than compensated, if, as a result of coming here, we have been able to interest a few people in this important, useful and growing subject. And, above all, I want the rich and the nominal free, and you who are playing in a position higher than the average workman, to realise this. A lady-poet—I should say a woman poet, because in the Republic of Letters man and woman are equal citizens—said: The stately homes of England. How beautiful they stand! But if that be true—as generally it is of the homes of the middle and upper classes—then the extent to which you are superior in average level to those who do not enjoy what you possess, should be the measure of the repairation and compensation that you ought to make to those classes who do not enjoy what you possess. You owe this to the present, and above all, you must save posterity the heritage of ugliness and squalor our forbears left to us. And I shall be more than compensated if, as a result of coming here to-night, you will pay me a penny more than you are paying now in rates and taxes. For all this improvement is in the region of idea, of imagination, of education, of organisation, and of the co-ordination of existing agencies to this common end—that cities shall be dignified; that towns shall be beautiful, that they shall retain the witchery and mystery of their ancient past, record in pleasant features the history of the present, and be the nucleus of the ennobled beauty of the city of the future; and that even the meanest body of men working at the most dangerous and noxious trades shall have something better to live in than that which they have now. And if you are doing this, we shall soon, I hope, be inspired again, you with a resolve to take an interest in this subject, then I say to you, join with me in cordially launching this exhibition, in opening its door so that all may enter and may learn. I am delighted to be here to open this exhibition, and I can assure you, as the author of the Housing and Town Planning Bill, I have never done in my life, with others, anything which shows greater promise of blessing in the immediate future than that which is ahead of us and this glorious work in which we are engaged. Much of this work is embodied in Professor Geddes' lectures—in Raymond Unwin's splendid plans and schemes, and in all the ideals, visions—dreams, if you like—of the architects and others who have identified themselves with this movement that has made such rapid progress in the last 10 years. And on behalf of that movement, in a hall where More wrote his "Utopia"—in a district, Chelsea, that is known through history as the "City of palaces" and in an area blessed by Sir Christopher Wren with one of his most simple, useful, yet dignified buildings, it is only appropriate that the London University should adopt my suggestion; have a Fellowship of the Church and give semblance, activity and life to this growing movement. In that way will the London University come abreast of a movement with which the people heartily sympathise; for which the leaders of the Labour movement have been struggling for many years, and which is the function of More's House Settlement to lead in making universally accepted by all citizens in this country of ours.

A Symposium on Architecture.

Conducted by Hunley Carter.

3. — Colour.

In the belief that a discussion on colour in architecture would be of general interest, seeing that on the one hand it involves the question of affording painters an opportunity of leaving the studio, and, on the other hand, the question of the beneficial effect on the public mind of large masses of bright colour in coloured cities, the following questions have been put to eminent painters and architects:

1. Have recent developments in your opinion shown an advance in the direction of beauty in architecture?

2. Are you in favour of colour being applied to building as an additional source of beauty?

3. If so, what means of introducing colour to the exterior of buildings do you suggest?

4. Though it is felt that painters have not the training to deal adequately with design and construction in building, yet as specialists in colour might they not be encouraged to co-operate with architects in harmonising the colour of materials and arranging schemes?

5. Would you say that the objections of climate, dirt, expense, of public prejudice, are sufficient to prevent the use of colour in building?

6. Have you any criticisms or further suggestions?

Mr. Basil Champneys, B.A.

1. It is not clear what is meant by "an advance in the direction of beauty in architecture." If the term is taken in a fairly extended sense; if, for example, the present condition of architecture in this country is compared with that of 120 years ago, I shall incline to think that the earlier had been far more favourable.

I should attribute the deterioration not to want of faculty in living architects, of which I think there is an ample endowment, but to the absence of critical judgment and inadequate appreciation of the value of good architecture on the part of the public. It is notorious, that while a large majority of important modern buildings are quite despicable in design, many architects of real talent are excluded from adequate opportunity for its display. No art can flourish in the absence of intelligent patronage.

To the end of the eighteenth century there was so much popular knowledge of the rules of architecture as caused any serious anomaly to be a subject for public satire; in the present the most atrocious solcissims pass muster without general comment.

Also the new fashion of iron construction, by which all organic connection between structure and appearance is abolished, appears to me to strike at the very root of architectural art, which is to make construction beautiful. Is there any prospect that this new problem will be solved satisfactorily?

2. If by so doing and if by coming here to-night, it is taken in a fairly extended sense; if, for example, the present condition of architecture in this country is compared with that of 120 years ago, I shall incline to think that the earlier had been far more favourable.

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3. 3, 4, 5. I presume that external application of colour is mean.

Every building necessarily has colour—that of the materials of which it is built. Such colours may be good or bad in themselves, and may be combined harmoniously or inharmoniously. A designer who does not take colour into consideration ignores an important element of effect.

Probably the questions mean: should special decoration be applied to the exteriors of buildings?

No doubt the divorce of applied colour from form in architecture, as in sculpture, is a departure from the best precedents of antiquity; but the conditions of modern buildings in the north of Europe seem to go far towards justifying it. Paintings or mosaics on the external walls of buildings seem to be more appropriate to a Southern climate and temperament, where people may sit long and lazily in the open air; scarcely to a Northern town, where everyone is bustling through the streets to get through their business, if not to keep up their circulation. An external decoration which called for prolonged study and arrested the passers-by might be an embarrassing element to the civic life. The artist and the enthusiast would probably be called to move on before he had time for appreciation. Moreover, in the case of painting of a useful and artistic kind, this absence would ensure even a moderate degree of permanence in our climate.

There does not, then, seem to me to be any scope for that movement which the people heartily sympathise with, and which the leaders of the Labour movement have been struggling for many years, and which is the function of More's House Settlement to lead in making universally accepted by all citizens in this country of ours.
houses in which the red-brick, mellowed by time, is contrasted with white window-frames, is quite satisfactory in a quiet way. Centuries of wind and smoke have, in stone buildings—as in the case of St. Paul's—produced fine effects, however, whereas the kind of surface on the red bricks of the more sober tints might be used with good effect if a somewhat brighter coloring were desirable.

MR. GEORGE CLAUSEN, R.A.

1. Yes I think especially in domestic architecture.

2. Not externally. It seems to me that with good proportion, and that with the proper decoration, the class of buildings that can be obtained. Our climate is not suited to colour on buildings.

3. If necessary an annual or course of paint.

4. No. I think a man should stick to the art which he understands the best. The picture-painter's training does not fit him in any way for decorating a building; nor does his temperament incline him to study that way of colouring in general.

5. Yes.

6. I think it is very necessary that more opportunities should be provided for the study of decoration in buildings, especially of public buildings, with paintings. Here colour can be used with effect. And such a movement would be of the greatest value in developing a good school of painting; not only by enabling painters to acquire greater technical skill (necessary for work on a large scale), but also by enabling the observer to appreciate a good piece of architecture or to condemn a bad one: to him all are alike.

MR. E. GUY DAWBER, F.R.I.B.A.

I do not know of any particularly recent development in architecture. Much admirable work is being done, and we have many buildings which could be admired. But the mass of people in this country care little for architecture. In towns and cities it is different, and here there is much change and activity.

In towns and cities it is different, and here there is much scope for colour. The leaden hues that ensnare all buildings in London have a correspondingly depressing effect on the lives and spirits of the people who live in them.

One of the causes of the peculiar feeling of enjoyment and delight that one has on visiting many Continental cities is the sense of brightness and gaiety in the streets. The houses generally are painted in light tints, with white as the predominating quality, and colour is often lavishly applied. With here, with any external decoration in colour attracts attention at once, for we have as a nation become so accustomed to the drab monotony of our streets, a monotony that is reflected again in the costumes and dress of our people, that anything of this sort is regarded by many with dislike, and is very likely to be condemned. There is no reason why we should not again introduce schemes of colour decoration in our cities, and in some few instances it has been tried with good results. Mr. Halsey Ricardo, for example, has carried his own work, and it is not to be hoped that garishness would be worse in their bad taste and ostentation of decoration in colour; but it is essential these should be simple and restrained, and the treatment adopted should be carried through on a large scale. It is only the wise juxtaposition of varied schemes would be terribly jarring. The painter who only does easel pictures would not be suited for this class of work, and only men accustomed to dealing with domestic decorations, with special training, would be able to carry it out. The pictorial element would have to be avoided, and designs conventionalised to suit the special position and circumstances.

MR. T. RAPFLES DAVISON, HON. A.R.I.B.A.

1. In the essentials of fine architecture I cannot see that there has been much advancement in recent years. We are still too much in a queam of copyism, but that is not the worst of it, for we act as though we had no instinctive apprehension of the prime qualities of building. To keep up the activity in building we do not have to go out of the country. The well-known one by Mr. Halsey Ricardo's fine efforts in office buildings have been tried successfully. The variegated colours of the flowers are all-sufficient. And colour is often lavishly applied to houses, but it would, I think, have this result—that by work being done "because we wanted and had a use", the art would gain greatly in vitality.

2. I would like to see Gower Street or Portland Place white-washed to get people accustomed to the effect of a light street, and then gradually to introduce harmonious schemes.

3. Yes.

4. I think a conspicuous failure in our modern building is partly judged by the buildings it erects. The houses generally are painted in light tints, with white as the predominating quality, and colour is often lavishly applied. With the oaken screens and roofs of churches were a mass of bright colours and gilding, the panellings and fittings of houses, the plant and walls painted in white colour would not be applied to the exteriors they were white-washed. The Tower of London was white-washed, and a Royal Precept was sent to the Governor to see that the leaden rain water heads and spouts were in good order, to prevent the water from the roofs staining the newly whitened walls. The effect of all this colour and brightness must have been particularly hagard (for) and cheesing, and if some return could be made it would have an appreciably inspiring effect on our people. One reason we know why the modern building has fallen somewhat into ill-favour has been owing to its ill-considered application and over-elaboration, and as a consequence a reaction has set in, and we are now seeking something as a relief. One has only to think of the garishness of many of our restaurants and such places to appreciate this.

Public prejudice could be overcome. It is more from timidity and uncertainty of artists than from any lack of opportunity.

Of course, to class all in such a category would be absurd, as there are many exceptions, and these are they who are fighting the uphill battle for good, thoughtful, restrained architecture.

But the mass of people in this country care little for their surroundings, forgetting that the art and history of a country is partly judged by the buildings it erects.

In schools as a general rule, the picture-painter's training is not considered and over-elaboration, and as a consequence a reaction has set in, and we are now seeking something as a relief. One has only to think of the garishness of many of our restaurants and such places to appreciate this.

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In schools as a general rule, the picture-painter's training is not considered and over-elaboration, and as a consequence a reaction has set in, and we are now seeking something as a relief. One has only to think of the garishness of many of our restaurants and such places to appreciate this.

One would like to see Gower Street or Portland Place white-washed to get people accustomed to the effect of a light street, and then gradually to introduce harmonious schemes. One of the causes of the peculiar feeling of enjoyment and delight that one has on visiting many Continental cities is the sense of brightness and gaiety in the streets. The houses generally are painted in light tints, with white as the predominating quality, and colour is often lavishly applied.

With any external decoration in colour attracts attention at once, for we have as a nation become so accustomed to the drab monotony of our streets, a monotony that is reflected again in the costumes and dress of our people, that anything of this sort is regarded by many with dislike, and is very likely to be condemned. There is no reason why we should not again introduce schemes of colour decoration in our cities, and in some few instances it has been tried with good results. Mr. Halsey Ricardo, for example, has carried his own work, and it is not to be hoped that garishness would be worse in their bad taste and ostentation of decoration in colour; but it is essential these should be simple and restrained, and the treatment adopted should be carried through on a large scale. It is only the wise juxtaposition of varied schemes would be terribly jarring. The painter who only does easel pictures would not be suited for this class of work, and only men accustomed to dealing with domestic decorations, with special training, would be able to carry it out. The pictorial element would have to be avoided, and designs conventionalised to suit the special position and circumstances.
The art of building. With few exceptions, our cottages spread like poisonous diseases on the face of the world. Our cockney villas prick their ears above the treetops where once the art of building found expression in cottages, mansions and factories. Yet, with every individual beauty, and all in harmony with their natural surroundings.

3. That proceed to the next question on your list—"Are you in favour of colour being applied to building as an additional source of beauty?"—the answer to this may perhaps be inferred to be, yes, that the sign of health in art is not, in art "tints," but in bright and simple colour. In medieval times, churches and cathedrals which are brilliantly decorated are now with gold and colour. Think of Westminster with all the dazzling brilliance of its gilded shrine! Think of Bourges with its white-painted houses.

4. Passing on to your next query—"What means of introducing colour to the exterior of building do you suggest?" It is necessary to differentiate between country colour and town colour. In the country it seems best to let Nature do most of the colouring, and to employ materials that will really become beautiful in this way. In the town mosaic is perhaps the best material.

5. In reply to question 4—"Though it is felt that painters have not the training to deal adequately with design and construction in building, yet as specialists in colour might they not be encouraged to co-operate with architects in harmonising the colour of materials, and arranging schemes of colour?"—the reason why the painter has not as yet been able to participate in this craft, is not so much that they have no decorative instinct which subordinates subject to the conception of a pattern of colour in relation to other surrounding colours. They are too anxious for the assumption that domestic architecture is a matter involving no kind of obligation. We are obliged to build in a sensible and simple way, obeying certain principles of construction; but when it comes to ornament, that is only justified if it is a spontaneous expression of delight in beauty.

Mr. H. Heathcote Statham, F.R.I.B.A.

1. The architecture of public buildings remains pretty much as it was at the time of the old Government Offices competition and the Law Courts competition. There is now a spirit of DESIGN in such buildings. The new War Offices and Government Offices are evidence of this. They are meritorious buildings, but can hardly claim higher praise than the competition for the Houses of Parliament. The County Hall showed the same ten-dency; the selected design was a good and what may be called a sensible design, and well planned, but it hardly showed genius, and the result will not be what might have been expected from such a splendid opportunity.

In the case of municipal buildings in provincial towns there does seem to be an increased desire to provide buildings of architectural beauty, and some fine provincial town halls have been erected of late years.
branch of the great art of sculpture, one which in the past has been in close association with architecture," as Professor Lethaby reminds us in his helpful preface. Continuing, he points out that the volume contains some of the best suggestions as to architectural ornamentation under modern circumstances, and further emphasises the need for architects to provide something architecturally effective in the façade, and money is far more liberally spent with this object than would have been the case twenty years ago.

While the views have become more liberal in regard to architecture, private owners seem to have become more liberal; and this seems to imply that there is a growing public opinion in favour of more attention being given to street architecture. Commercial firms would hardly spend so much money on their frontages if they did not feel that they would get something out of it.

2. It is a difficult question for this country. Bright-coloured architecture is a natural development of bright sunshine; it is apt to lose its effect in a dull climate, and through the fog and smoke in northern towns. Moulding and surface modelling generally is a more powerful means of effect in a northern climate (see, for example, the strongly trenched sections of the medieval mouldings), and moulding and colour do not go well together. All strongly-coloured architecture in hot countries is produced also by flat surfaces and few mouldings, and those generally poor in profile. Exterior colour, to have any chance of lasting in this climate, must be strong to begin with, and if used in large masses there would be a good deal of inharmonious clashing of colour in a long street.

On the whole, while in favour of employing colour to heighten and brighten effect of architecture, I think it should be introduced in small rather than in large surfaces, and in such a manner as to appear framed in the architecture rather than forming an integral or structural portion of it.

A good deal of effect might be produced, not in strong colour, but in what may be called tint or tone, by the use, for instance, of stones of contrasted colour for the upper and lower portions of a building. More might have been done with this.

3. There is nothing like mosaic for combining colour with architecture in friezes or panels. Intarsia in coloured marbles might also be used, but its surface texture is not so effective. A great deal of colour can of course be introduced by glazed brick, but the shiny surface is unpleasant and looks commonplace.

In regard to the contrast of surface tones, referred to under heading 2, an agreeable general colour effect may be produced by a white portion or panels. Intarsia in coloured marbles, or intarsia in colour, can of course be introduced by glazed brick, but the shiny surface is unpleasant and looks commonplace.

A painter must co-operate where there are figure decorations, as well as by chiaroscuro and surface modelling generally is a more powerful means of effect in this climate, must be strong to begin with, and if used in large masses there would be a good deal of inharmonious clashing of colour in a long street.

4. A painter must co-operate where there are figure decorations, as well as by chiaroscuro and surface modelling generally is a more powerful means of effect in this climate, must be strong to begin with, and if used in large masses there would be a good deal of inharmonious clashing of colour in a long street.

5. I do not think there are any objections other than the limitations implied above.

The Recovery of Art and Craft.

By Hunley Carter.

Human needs fall broadly under five divisions, namely, food, clothing, shelter, transport, sport. All occupations spring from these needs and may be classified accordingly. I have dealt with the first three; and it is possible to continue in the order indicated in spite of the fact that the aim of the editor of the Artistic Crafts Series of Technical Handbooks (Hogg) has been to bring together a number of artist craftsmen in friendly collaboration, as it were, to produce a splendid series of fully illustrated text books which should inspire Art and Craft with a new life, and lead men and women to enrich the world with beautiful productions, rather than to produce a great epic of hand-craft having all its parts related and embracing in five canots, so to speak, the activities of the whole art and craft world.

The next volume, then, is that by Mr. George Jack, who writes convincingly on "Wood Carving," one