

Wednesday, March 5, 1924.

Vol. LIX, No. 1522.

THE ARCHITECTS' JOURNAL & *Architectural Engineer*

With which is incorporated "The Builders' Journal."



FROM AN ARCHITECT'S NOTEBOOK.

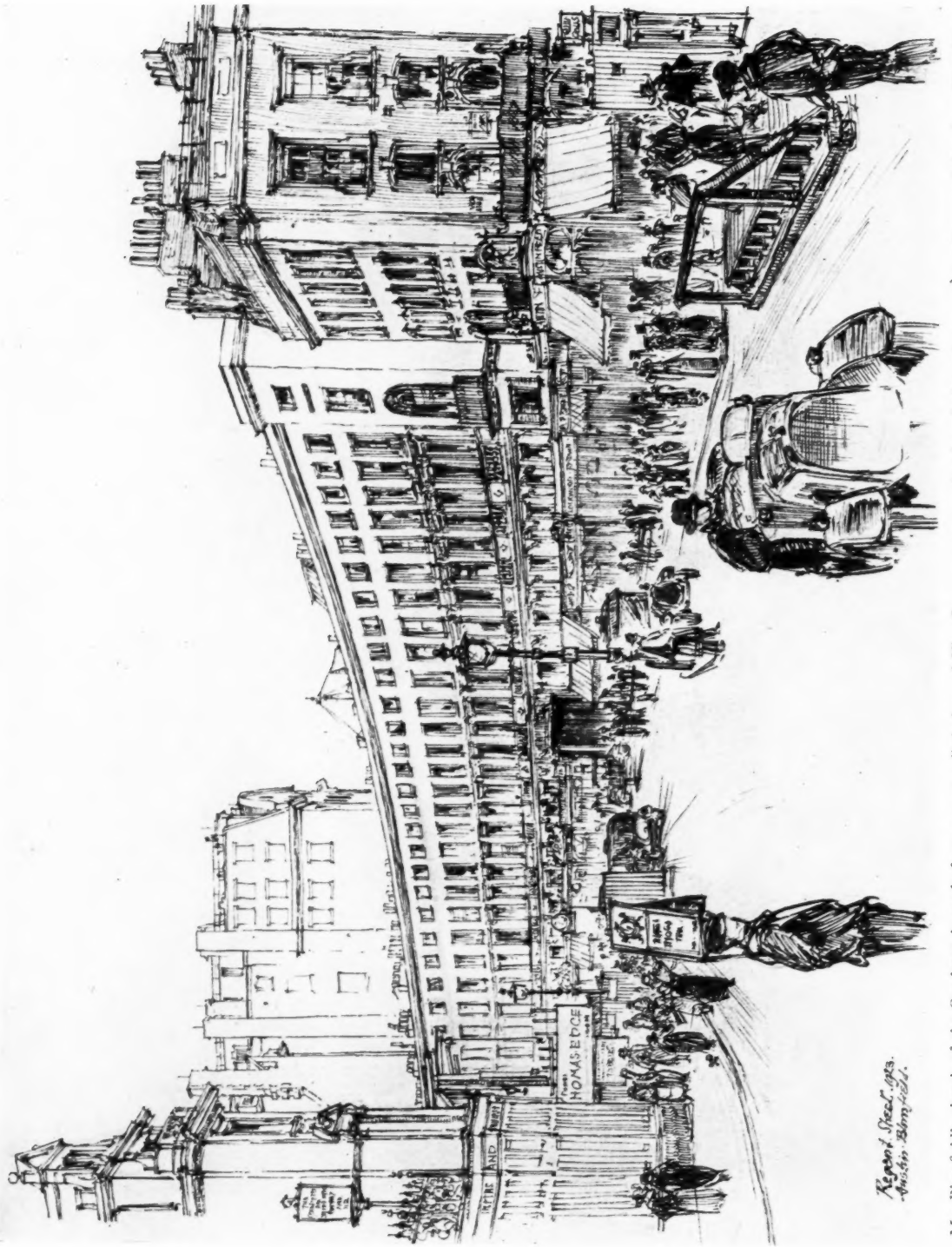
. . . Ah, to build, to build,
That is the noblest art of all the arts.
Painting and Sculpture are but images,
Are merely shadows cast by outward things
On stone or canvas, having in themselves
No separate existence. Architecture,
Existing in itself, and not in seeming
A something it is not, surpasses them
As substance shadow.

HENRY WADSWORTH LONGFELLOW.

27-29 Tothill Street, Westminster, S.W.1.

Drawings of Architecture. 2.—The Quadrant, Regent Street

From a Pen-and-Ink Sketch by Austin Blomfield, A.R.I.B.A.



Mr. Blomfield's sketch of the Quadrant is made from a spot a little beyond Vigo Street—an unusual point of view, the conventional aspect being from Piccadilly Circus. Some large gaps have already been made in the inner side of the Quadrant, but the outer section shown in the drawing is still untouched.

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The Architectural Significance of Housing

AN architect in pre-war days, trained in an architectural school, could seldom have escaped from a half-conscious regret that with all the training in design at his disposal and the knowledge that he had assimilated, he was unlikely ever to be commissioned to apply either to the common run of small houses or shops. In the years immediately preceding the war house design was taught very well; and the architect was capable of turning out something satisfactory if he were asked to design a cottage or a block of cottages for a rich client who was eccentric enough to turn to an architect. But for practical purposes he was never consulted, and we are only now fully realizing what the consequent divorce between housing and architecture has meant to this country.

The architect has surrounded himself with a ringed fence of technicalities, a fence that has grown so high that he and the public fail to see each other over the top. Architecture in the eyes of the public means a knowledge of the correct use of the classical orders, of ovolo, scotia, and cavetto mouldings. Fan vaulting, carved capitals, ornamental motifs, poppy-heads, and crocketed canopies in themselves present a bewildering array which is fatal to a healthy curiosity about architecture on the part of the layman. The medical profession has done the same thing; but since medicine is not an art, but a profession that is necessary to our lives, the more obscure doctors can make their deliberations; and the more the public is frightened by their terminology the better for the doctors. The architect is, or should be, more an artist than a professional man. The purely professional part of his business can be carried out by others—the surveyor, engineer, quantity surveyor, lawyer, and builder; but the art of architecture is the architect's sole monopoly. Hence the architect, in puzzling the public by the excessive use of obscure technical terms, has frightened it away from the one aspect of his work with which he alone can deal, and for which public co-operation is indispensable—the art of architecture. The public can get on without architecture, while it cannot get on without medicine; the fact that the loss of architecture is really quite as serious as would be the loss of medicine being beside the point.

While splendid service can be given to the cause of social reform by the concentration of architects as individuals upon the wider aspects of housing, yet it should be clearly understood that such activities are not required of an architect more than of anyone else. If an architectural student is led to believe that he cannot deal adequately with the architectural side of housing without knowing how many plasterers there were in 1913, how the speculative builder found his money in 1909, or what the present house shortage amounts to, he cannot be blamed for fighting shy of the whole subject. Architectural training of necessity abounds in technicalities, and if to these we add a further burden of housing minutiae the enthusiasm of the average student must be extinguished. Architects should

therefore combat any impression that they are of necessity concerned with the economic, as apart from the economical, aspect of housing. An architect must know how to build cheaply without the sacrifice of character, and he must be capable of planning healthy houses and housing schemes. But to expect every architect to know, even in outline, the vast mass of available statistics is to lose sight of the architect's true function. Plenty of social reformers will see that statistics get a hearing, but if the architect does not defend the architecture nobody else can be expected to do this for him.

The advent of a Labour Government is likely to affect profoundly the future of our art. The price of our disregard of beauty has to be paid mostly by the labouring classes who are forced to live under intolerable conditions, and a Labour Government is therefore far more likely to deal with building on the broader basis of quality and design than any conceivable Conservative Government. It appears strange at first sight that commercial conservatism should have been as strongly drawn to ugliness as Mephistopheles to the Phorkyads:—

“Worse than our hags, an Ugliness unbounded!
How can the deadly sins then ever be
Found ugly in the least degree,
When one this triple Dread shall see?
We would not suffer them to dwell
Even at the dreariest door of Hell . . .
And Yet the like of them ne'er met my sight
Silent am I, and ravished with delight.”

But the reason for this morbid fascination is easily found. Ugliness has been the parasite living on commercial prosperity. Together they grew up and together they reached the summit of greatness. The confusion of thought that results from assuming that industrial greatness is inseparable from ugliness leads naturally to satisfaction with the latter for the sake of the former, with which it is erroneously believed to be inherently associated. In reality ugliness need no more be tolerated because it is found in conjunction with industrial greatness, than dry rot because it is associated with timber.

Many an architect, who fully realizes how frightful our housing has become, persuades himself that this is, after all, a minor form of art, that large works of architecture are to housing what the great works of literature are to the tract and the pamphlet. This comparison will not stand. The architecture of a people or an epoch is dependent upon the mass of building, which is and always must be housing; and this, for its right expression, depends on the application of the eternal principles of art. Poisoned or diseased roots can never produce beautiful flowers. Rather, therefore, than attempt to tend each separate flower we must concentrate upon drastic root pruning, the roots of architecture being deep in the lives of the people. Having thus secured a healthy tree we may confidently expect our reward in the fruits and flowers.

MANNING ROBERTSON.

Notes and Comments

Architectural Education : What is to Happen ?

Like all creative movements, architectural education—in the school sense as opposed to the pupilage system—after going through the formative period of trial and experiment, has settled down on certain more or less well-defined lines. Despite a certain standardization of method, however, aims and ideals continue to be divergent, and tend more and more to harden into opposite, indeed, irreconcilable schools of thought. London and Liverpool to-day have little in common in underlying inspiration or apparent objective. Up to a few weeks ago—to be exact, the night of Professor Richardson's paper on "The Renewal of Vitality in Building" at the A.A.—this could not truthfully have been said; the professor's unequivocal assertion that the European tradition has been found by experiment to be closed to expansion left, however, no doubt as to the outlook of the London University School, which would now appear to be definitely ranged alongside the A.A. in a policy of exploration among fresh fields and pastures new. Liverpool remains true to its classical tradition, and thus to-day we have at least two distinct and incompatible forces at work in English architectural education. The situation is full of interest for those who happen to be of a speculative turn of mind. What is likely to happen? Will London become more and more experimental, and Liverpool more and more conservative? Or will there be a *rapprochement*, ending in the establishment of a common curriculum and the acceptance of a universal ideal? We will not attempt to prophesy. The forces at work on both sides are so strong that neither is likely to be disposed to yield to the other, and each on its achievements is perfectly justified in the adoption of an attitude of independence. One thing at least may be said, and that is that the existing state of affairs provides an awkward situation with regard to the national competitions. In the case of the Rome Scholarship, nine of the designs submitted for the preliminary competition are from Liverpool, three from London, two from Manchester, and two from Aberdeen. The A.A., the biggest school of architecture in the country, does not compete. This is one of the little problems that are likely to stimulate a lot of hard thinking at the forthcoming conference on architectural education.

A Remarkable Bridge

That British firms can still compete successfully for work abroad is convincingly shown by the acceptance by the New South Wales Government of the tender of Messrs. Dorman, Long & Co., Ltd., for the construction of the North Shore Bridge over Sydney Harbour at a cost of £4,200,000. Tenders were submitted by two Australian and two British firms, and one Canadian and American bridge-building firm, so competition for the work must have been fairly keen. In these strenuous times, when the condition of overseas trade is not so healthy as we should like it to be, this gratifying success comes not only as a stimulus to manufacturers who look abroad for a proportion of their business, but as a great encouragement to the country at large. In its tonic effect upon industry the bridge is worth infinitely more than its contract price. In other respects, also, the bridge is of uncommon interest. From the illustrated description which we publish elsewhere in this issue, some idea may be gained of the extraordinary character of the work. The bridge's principal opening is a single arch of 1,650 ft. span, which will be the largest in the world. The height to the top of the arch will be 450 ft., with a head-room of 170 ft. at high water. These colossal dimensions afford some notion of a bridge that, in point of bulk, will be exceeded only by the Forth and Quebec cantilever bridges.

A New Eccentricity

We have frequently commented upon the eccentricities of detail that from time to time, and for some inexplicable reason, seize upon architecture with all the violence and completeness of an epidemic. Any number of past outbreaks will come to mind on a moment's reflection—enormous keystones, "nut-and-bolt" columns, broken pediments, pendulous "drops," exaggerated swags, meaningless panels, prodigious mouldings around windows, and so forth. Just now a new eccentricity is becoming apparent in the sphere of domestic architecture; that is, the widely-projecting eaves cornice. If you would be in the fashion you must give your house an eaves that resembles nothing so much as the brim of a Stetson hat. Whether this eaves is intended as an additional protection against the wetness of an unduly rainy season, or as a provisional shelter from the sun which is optimistically expected to shine during the coming summer, we know not. All we do know is that the wide eaves is the fashionable thing for houses, no matter how much it may add to the cost of your roof.

Against St. Paul's Bridge

A conference specially appointed by the Councils of the R.I.B.A., the Town Planning Institute, the London Society, and the Architecture Club has just presented to the Prime Minister a statement on the question of the St. Paul's Bridge, together with a letter asking permission to appear before him by deputation, or, if that is impossible, that a hearing be allowed before the Ministry of Transport. This action is a timely one, for which the institutions concerned deserve thanks. We cannot recall a public project of similar importance to that of St. Paul's Bridge that has been put forward with so little real regard for the public interest. The arguments for it are so slight, and against it so heavy, that it is difficult to see how the City Corporation can continue to press on with the scheme and at the same time preserve a reputation for ordinary intelligence. The objections to the bridge have never been answered, for the simple reason that they are unanswerable. They are clearly summarized by the conference in the brief but convincing statement which we publish elsewhere in this issue. It will be very extraordinary if, in face of such an array of expert opinion, we ever again hear of St. Paul's Bridge. The time is ripe for a comprehensive consideration of London's bridge communications in relation to the traffic problem as a whole. Piecemeal methods are worse than useless. In the words of the signatories to the conference statement, "no large and important road and bridge schemes within the Metropolitan area should in these days be taken in hand without the previous preparation of a complete and comprehensive plan for the re-arrangement of London's traffic ways."

Lingering War Buildings

It is a singular fact that after five-and-a-half years of peace, "temporary" war buildings are still in existence and in some cases occupy valuable sites, for which the Government pays heavy ground rents. At a meeting of the L.C.C. last week it transpired that in Ruskin Park and on Hackney Marsh war buildings still linger on. For those at Hackney, which are now being removed, the Government has had to pay a rent of no less than £2,500 a year pending clearance and reinstatement of the land occupied. Even in Whitehall there is still a war-time building. It is next door to the Board of Trade offices, and seems to be derelict. How much longer will it be allowed to violate the amenities of the most notable street in Westminster? Perhaps it is being preserved as a souvenir of the Great War.

A MONTHLY CAUSERIE

Joking Apart

Hats Off!

"SELLING is the big end of business," say the great of this generation, and the venerable the Royal Society of Arts is moving to establish the principle that selling is the big end of art also. It has observed that though church windows are given prominence and retailed at the same counter with onion seed and garden rollers, they have not yet been pushed as a "special line" by any of the great departmental stores. It is aware, also, that the upholsterer's man who goes down to take measurements for curtains at a new mansion often has very great difficulty in displacing the architect and bringing away a commission for real, industrial steam-carved library furnishings, or proper reach-me-down plaster Georgian swags and arabesques to complete the design of the drawing-room. It is aware that builders often have to deal in umbrellas, bathing drawers, and lino in order to keep going; and suffer so keenly from the competition of architects that they are sometimes put to the trouble and expense of causing models of houses, designed by architects, to be exhibited on their counters, and are compelled to offer to build in a similar style in order to persuade customers to grant them the honour of their esteemed favours. It knows, too, the refractory and difficult nature of the artist in all fields; how he obstinately cuts himself off from trade and starves himself in courting egotistical ambitions of self-expression, instead of embracing the opportunity of peacefully earning a fixed income by doing what he is told and thus fulfilling his duty as an Englishman to the true interests of his country by designing what the salesman knows to be profitable, and the manufacturer can cheaply reproduce, so that the community may enjoy abundance of what is dainty, charming, fascinating, tasty, *chic*, the latest and all the rage.

Impressed by these facts the Royal Society of Arts has devised annual competitions carrying diplomas, money prizes, and travelling studentships, with the object of persuading the rebellious architect and turbulent craftsman to turn from their erring path and fulfil their proper destiny by helping the shopkeeper, who, conscious of his duty to the community, strives to encourage the public to spend its money and so augment the wealth of the nation. To this end it has enrolled various sectional committees, composed of manufacturers, salesmen, upholsterers, proprietors of emporiums, and skilled exploiters of craftsmen, with a proportion of painters, sculptors, and architects, by whose advice and co-operation it hopes to shepherd the arts within the august portals of the departmental stores which have so long stood open to them.

It is no discredit to the Society of Arts that the principle underlying this idea is not new. We have been insistently told that "Poetry Pays" by those who wish to teach us to versify; that literature and pictorial art can be made remunerative when nourished on a pay-first-and-see-what-you'll-get-but-on-no-account-tell-anyone correspondence course, and on all sides we are taught that the money it brings is the final test of all achievement. The Society, therefore, cannot take credit for surprising the great doctrine that selling is the big end of art, but it is using its weight to establish the principle; and in the political sense of leadership—of leading, that is, in the direction in which you are pushed—it has undoubtedly led. No men are greater, it has been said, than the times in which they live; and if this is true, the members of the Royal Society are qualified to be numbered among the great in their effort to rehabilitate the arts, for the commercializing of the arts is a salient characteristic of the times.

The Society calls its project "Scheme for the Improvement of Industrial Design," and describes its main object to

be "the raising of the general standard of decoration to a higher level" to meet the desire of the manufacturer who is "anxious to find designers of exceptional ability." This ambition of the manufacturer to raise the standard of decoration is well exemplified in his past achievements, as may be seen in his fancy stationery and furniture, and in shop, church, and public-house fittings, and in the decoration of cinema halls and all other spheres in which the obstructive claims of the individual craftsman have been overcome. The manufacturer's artistic imitations of stone, marble, brick, and tiles, and of oak, walnut, and other rare woods, exhibit his aspiration to excel Nature herself; and his simplification of the tedious processes of carving, chasing, tooling, and embossing so that the most costly and intricate achievements of craftsmen may be exactly simulated and repeated and placed within reach of all until even the poorest refuse to reach for them, is only a further instance of his love of the beautiful and his good offices in the cause of art.

"The Times," in the same leading column in which it shortly afterwards commended the principles which have led Mr. Henry Ford to his magnificent achievement in industrial production, welcomed the Society's scheme, which "acts as if the manufacturer and retailer were the friends of art." The words *as if* seem, however, out of place, and the confusion is increased when the writer says, "the idea is to educate the manufacturer and the retailer." That statement is misleading. The Society's idea is to give the manufacturer and retailer a chance of educating the artist, and his education is to be effected in the following manner. (I confine myself to that section of the scheme which is of special interest to the readers of this JOURNAL, namely, the Architectural Decoration section.) Under the direction of a strong committee representative of manufacturers and retailers, prizes are, this year, offered for (1) *Design for a reception room in an important municipal building* (decorative painting); and (2) *Design for a library suitable for a small but rare collection of books* (architectural decoration).

It is trusted that gifted young men trained as painters and architects will compete, and diplomas and money prizes will be awarded to those showing conspicuous industrial instincts; the designs will be exhibited, and manufacturers and departmental stores will, it is hoped, feel justified in extending their decorative painting and architectural factories and counters. Church windows will in a few years, it is hoped, be found worthy, by our stores and advertising drapers, of segregation from onion seed and garden rollers, and the reredos find a commercial importance which will divorce it from conjunction with stuffed bears supporting electroliers.

It may be objected that the design of schemes of decoration for important public buildings and the architectural treatment of private libraries for honouring rare books is not the province of manufacturers and retailers, and that even the execution of such works should properly be entrusted to the skill of minor craftsmen and not to industrial artificers. That, however, is precisely the obstructive prejudice of the artist and the highbrow which the Royal Society of Arts desires to break down. The motive of the manufacturer and retailer is altruistic; he has no desire but to please, and to please the greatest number of his fellow men. He is even coloured with philanthropy. "We desire to serve you," he tells a sophisticated, doubting public. "We earnestly counsel you to attend our sale," he advises those who are too apt to meet his candour with suspicion; but the artist thinks of nothing but his own satisfaction in self-expression. He is glad enough to be paid for his work,

it is true, and gratified by wide appreciation, but he makes no effort to please the multitude, and frequently refuses to do a thing at all unless he is allowed to do it his own way. He talks about art for art's sake, and even goes to the length of affecting to think immediate and general popularity to be a sign of demerit. What can industry make of such men; how employ them on their own terms? They even resist using the same design twice, and waste time, energy, and material in altering the original pattern or making a new one in place of it.

The salesman who is the man recognized to be in charge of the big end of business and who is in touch with the customer, knows what is wanted, and he gives his orders to industry accordingly. How, then, can the individual artist be made to lend his weight to the trade of the country? Obviously only by inducing him to yield his position, accept employment in the manufacturer's designing room and the warehouse of the great stores, and do what he is told—which is what the public wants and what it is profit-

able for trade to deal in and advantageous for the salesman to earn a commission out of.

The last claim of the individual craftsman is surely disposed of when industry can effect the mellowing and beautifying effect of time; and antique furniture, in which even the worm-holes are faithfully reproduced, is delivered by the machine in quantities which can satisfy every demand. Beautiful antique brass utensils, artistically dented and stained with lacquer, and too precious to be used except as ornaments, are as readily to be obtained as examples of modern metal-work in which the brass is embossed to represent the ever-popular crocodile-hide pattern so much endeared to us in leatherette writing-cases. If architecture and decorative art are to take their due place in the scheme of civilization they must unbend; realize that the salesman is the man who, in the final issue, will decide what is best in art; give service to industry and, incidentally, acknowledge by the truest token of gratitude, indebtedness to the solicitude and enterprise of the Royal Society of Arts. KARSHISH.

A Travellers' Rest House in Rome

Oriolo Frezzotti, Architect

By S. ROWLAND PIERCE

IN several towns in Italy there have been established, during the last few years, places of centralized accommodation for the convenience of travellers by rail or sea. The necessity has arisen by reason of the lengthy journeys between distant parts of the country and across the frontiers of neighbouring countries. The convenience of finding such requirements adjacent to the station is a great boon to the voyager, who may find himself with several hours to spare between train connections. A further use for the "Casa" is found by those commercial and other travellers who pause for a few hours to conduct business before journeying further. In these directions the recently completed "Casa del Passeggero" in Rome provides accommodation; a traveller of either sex can here use baths, hair-dressing, manicure, and pedicure saloons, quiet-rooms for sleep, a restaurant, information bureau, and offices for the booking of luggage and for the purchase of tickets for further travel.

The "Rest House" in Rome has been constructed with considerable difficulty in the basement of already existing buildings on the angle of the Via Viminale and the Piazza delle Terme. The latter Piazza faces directly on to the front of the Terminal Station, and the main entrance of the "Casa" faces the busy Via Principe Umberto, in which terminate all the long-distance tramways that serve the districts in and about the Alban Hills; it is thus conveniently placed.

The massive piers supporting the buildings above have been left untouched, and the vaults of the old basements now form the ceilings of the new establishment. The main floor level is about three metres below the street level, and could not be taken lower owing to difficulties of drainage. This difference of level, fortunately, has been partly overcome by the introduction of external steps approached directly from the street pavements. This was possible owing to the considerable projection of the angle rotunda of the Baths of Diocletian ("Terme di Diocleziano") into the Via Viminale. These remains of the ancient baths, however, provided a great difficulty for the architect; they could not be touched materially in any way. A passage was, however, opened up, communicating with a small covered yard, and providing access to the kitchens and staff rooms, for the service of the restaurant. In this part, also, are the boilers

for the supply of hot water to all parts of the building—arranged in two relay batteries of three.

The difficulties of planning so complicated a building on a site so restricted are obvious, and were not eased by the lack of direct lighting and ventilation; in many parts both artificial light and ventilation have proved unavoidable. The plan is grouped around the central entrance or waiting hall ("Salone di Aspetto"), which is reached by a stone staircase from the street. In communication with this central space are all the services of the building. On the right, on entering, is the office for sale of railway and steamship tickets ("Agenzia Ferrovia e Marittima"), which is balanced on the left by the luggage store. Beneath this store is a letter-distribution room, with lock-up letter-boxes on the post-office "poste restante" principle, reached by a staircase from the restaurant; on each side of the entrance stairs are boot-cleaning stands (B). On the left, also, is the small restaurant, with a "bar" (both connected with the kitchen services by back passages); in one corner are two public telephones (T), and at one end is a small cloak-room ("rispostiglio"). In the angles of the central hall are arranged stalls for information and enquiries ("Informazione"), for the sale of books and periodicals (P), and other commodities, as tobacco (C); while at (A) are the ticket desks where checks are purchased for whatever parts of the services the traveller wishes to use; he takes his check to the attendant on duty in the section of the building required, and the attendant collects the check and indicates vacant accommodation.

The central hall is furnished with settees and easy-chairs, and freshness is given to it by two small fountains, composed of kneeling bronze figures and stone basins, at the points marked (F). At (DD) are two plans of the city, painted on the walls, and forming a useful part of the decoration, showing on one the tram and bus routes, and on the other the principal places of interest.

To the right of the central hall is the men's hairdressing saloon ("barbiere"), from which is reached, through a revolving door, the corridor to the lavatories and w.c.s ("gabinetti da toletta"); this part is also reached by a cross corridor from the bathrooms. Entrance to the women's accommodation—baths, showers, manicure room—and to the children's hairdressing saloon ("parrucchiere per



THE MAIN FACADE.



DETAIL OF LION'S HEAD ON BALUSTRADE.

CASA DEL PASSEGGERO, ROME. ORIOLO FREZZOTTI, ARCHITECT

bambini"), is from the central hall; there are ten compartments containing baths and lavatory accommodation.

The men's section is reached from the restaurant, an awkward arrangement, but one that is apparently due to the restriction of the site; it consists of six shower and washing rooms and twenty bathrooms, and manicure and pedicure rooms. Opening from the back corridor are ten rest- or sleeping-rooms ("gabine da riposo"), with direct access to the servery for supply of refreshments. These small rest-rooms are each fitted with a settee-bed, with a reading-lamp over it, a writing-table with telephone, and an easy chair; they are practically silent, being cut off from the noisier services by sound-proof partitions and doors. At various points of the corridors are store-rooms for towels and other requirements ("biancheria").

The corridors, bathrooms, w.c.s, and lavatories have white tiled walls and floors, the fittings being mostly of Italian manufacture. In the larger and more public rooms the plastered vaults are designed with bands of stucco ornament, the main surfaces being finished rough. Quite interesting, also, is the appropriateness of special features of the decoration; the miniature "barbers' poles," for example, that support the wall-lamps in the main hairdressing saloon, and the frieze of laughing children's heads in low relief in the children's saloon. All these saloons, as well as the manicure and pedicure rooms, are tiled with dull-glaze green tiles on the walls, and grey composition cement tiles on the floors.

The woodwork panelling, counters, tables and chairs, in the central hall, restaurant, and the booking offices, are in chestnut, stained and oiled to a brownish-yellow. The floor and some decorations to the vaults of the restaurant are executed in mosaic (laid as mosaic, but with coloured artificial stone instead of marbles); the patterns here are reminiscent of the antique wineshops of Ostia and Pompeii. The



THE ENTRANCE.

various electric-light fittings, such as the restaurant ceiling lights and the standards at the foot of the entrance stairs, in bronze or brass, polished dully and lacquered, are worthy of attention; as also is the ingenious design of the vaulting, with its pleasant though somewhat small-scaled plaster decorations over the entrance stairs.

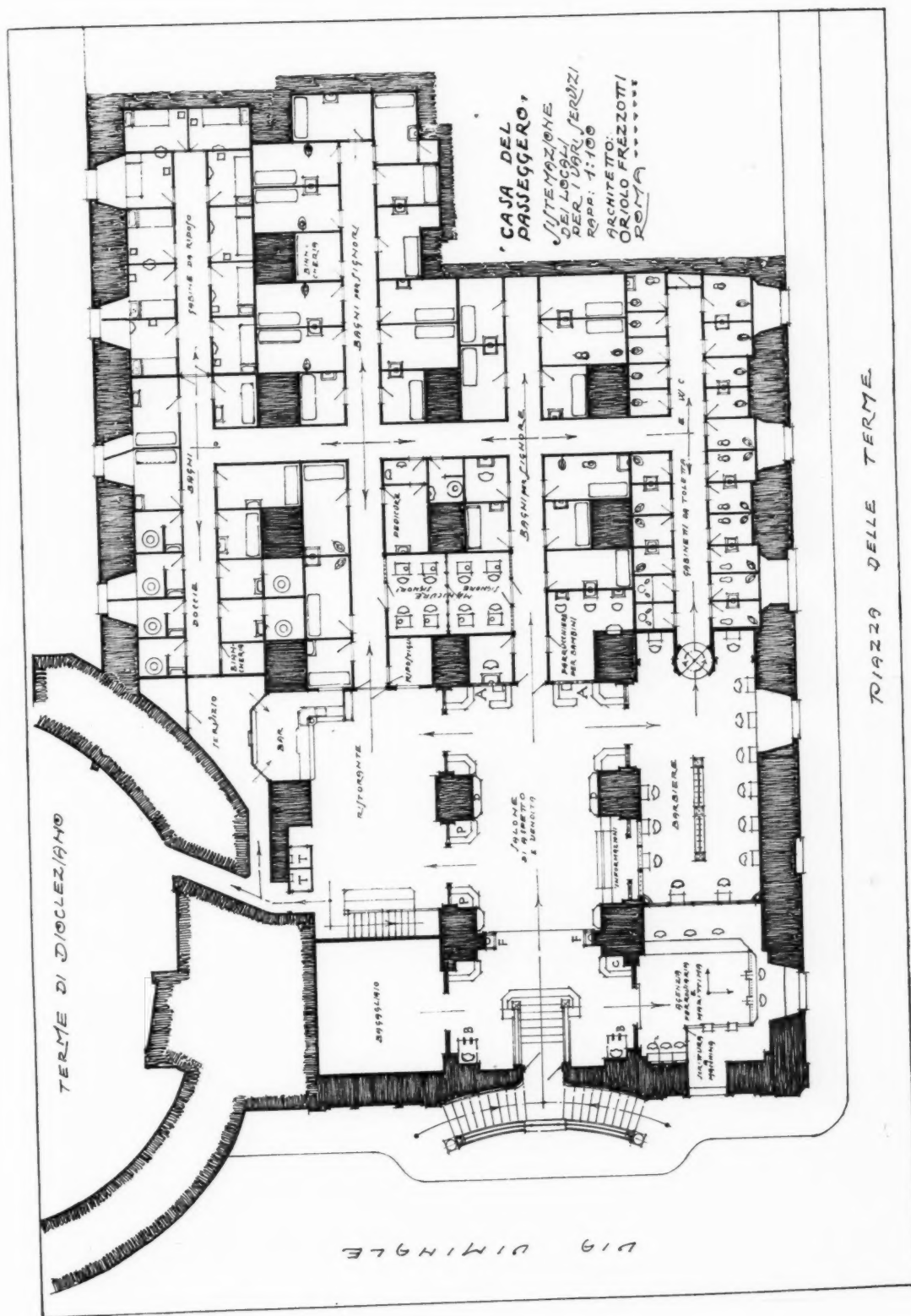
Externally the architect has had to design an attractive advertisement in the shape of a façade—with the minimum of advantages; an entrance half buried beneath the pavement, and existing windows to the premises above to be preserved. A sense of welcome and unity is obtained by the metal and glass marquise, rising in the centre to mark the principal but depressed entry, in contrast to the two doors to the shop (to the right), and the upper premises (to the left). Though perhaps the architectural detail of this front may be somewhat too small and complicated, the main lines are a successful solution of a difficult problem. The stone used for the front, and for the fountains and other parts in the central hall, is a close but soft limestone from Trani, on the east coast. It is much like the English Hoptonwood stone in colour and texture, and was supplied and worked by the Stabilimento Ciro Filacchioni, of Rome. The lions' heads and the small figures on the façade, shown in the detail photographs, were designed and executed by the architect.

Although in some ways this Roman "Rest House" would not meet the requirements of English by-laws and regulations, the idea of providing such accommodation for travellers might well be adapted to English needs in London, or in other large centres. That it meets a strongly-felt need in Rome is shown by the crowded state of the "Casa" at all hours of the day. It would prove an interesting problem in design and planning on a more ideal site, near one of the London termini, and with accommodation more openly planned and segregated than was possible under the difficult circumstances of this "Casa del Passeggero."

The architect was Sig. Oriolo Frezzotti, of Rome—a young man who has carried out, also, several quite distinctive shops in Rome.



DETAIL OF SCULPTURE ON WALL AT ENTRANCE.



CASA DEL PASSEGGERO, ROME: THE PLAN. ORIOLO FREZZOTTI, ARCHITECT.

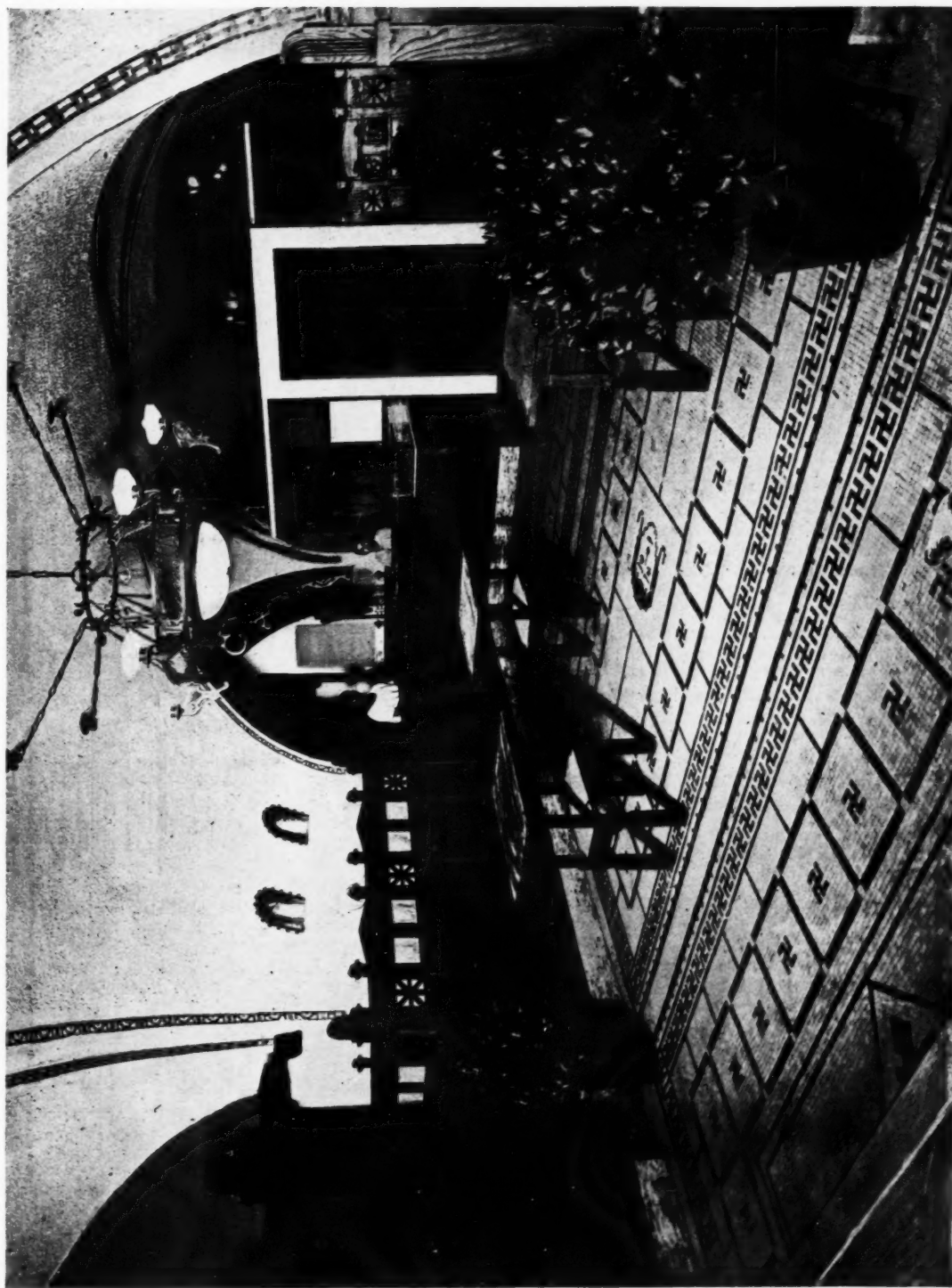


THE MEN'S HAIRDRESSING SALOON.



THE MEN'S HAIRDRESSING SALOON: ENTRANCE TO LAVATORY.
CASA DEL PASSEGGERO, ROME. ORIOLO FREZZOTTI, ARCHITECT.

Current Architecture. 225.—Casa del Passeggero, Rome : The Restaurant
Oriolo Frezzotti, Architect



The floor and some of the decorations to the vault of the restaurant are executed in mosaic (laid as mosaic, but with coloured artificial stone instead of marbles). The patterns are reminiscent of the antique wine-shops of Ostia and Pompeii.

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Grigori Ptuch. The Man and his Work

The following article on the life and work of Grigori Ptuch, the apocryphal Central European architect, reaches us from a correspondent who has made a close study of the new movement in Mongothtrian architecture.

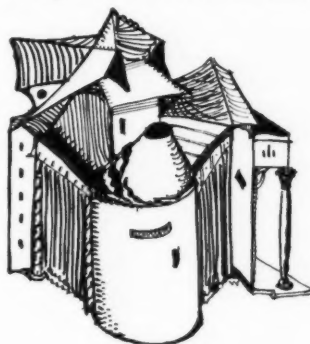
GRIGORI PTUCH (pronounced Hoich) is one of the few architects of the present day whose name will be remembered by posterity. Though he has built little, his theoretical work, especially his lecture before the Mongothtrian Arkittettklub on "The Ecstatic Ego in Architecture," commands respect from all who have at heart the welfare of the "Mother of all the Arts."

Ptuch was born in 1871, in the remote hamlet of Plink on the banks of the Plonk, in the Government of Plunk, which is the largest (and only) division of the Mongothtrian Empire.

His ancestry, which is said to extend back as far as Adam, though many intermediate links are missing, is unremarkable. His grandfather was a dumb charcoal-burner, who drank, and his grandmother, who was deaf, was the youngest daughter of a dwarf at the Imperial court. His father, who was both deaf and dumb, was a well-known breeder of marmuks in his humble way.

There can be no doubt that the little Grigori was greatly humoured and indulged by his doting parents, for at the early age of seven he distinguished himself by hurling a small but powerful bomb, which wiped out a passing district Samovar and his official bodyguard of three Nubian Droschkys. For this wanton act he was sentenced to three years in the Cascara Mines of the Sagrada Valley, during which time he spent his evenings in the study of classic architecture from books which his old nurse, Glinka,

which had been procured for him through the influence of the faithful Glinka. Success came to him quickly, for within the year he won the Imperial competition for "A Small Lobby to a Sentry Box." His design was an eminently architectonic essay which thoroughly satisfied that delight in ardent plasticity which is one of the most pleasing traits



"Study for a National Theatre."

of Mongothtrian character, and, had it been erected, would have proved conclusively that "hundreds and thousands," relieved by quicklime painted to imitate congealed blood, are the building materials of the future.

Since that first memorable success he has designed upwards of three buildings, including a combined Backgammon Room and Halma Hall and a Perambulator Garage with potting shed over for the Imperial Palace of Sans Souci; unhappily, none of these has been erected, for various reasons which, to avoid prolixity, we need not discuss.

Ptuch has no truck with traditional architecture. Ungarnished with the "accretif triepmassen" (his own term) of thirty centuries of historic ornament, his designs stand forth chaste, cosmic, and compelling as an elephant on an iceberg. He goes direct to Nature for his inspiration.

In conclusion I will quote from the Emperor's speech upon the occasion of the opening of a new ropewalk at his secret naval base; he said: "Those who doubt the greatness of Grigori Ptuch are those whose architectonic ego has been stunted by the continued practice of architecture, for it is only the true cognoscenti, the men who have never attempted to paint, draw, write, sing, dance or speak, who are sufficiently receptive to understand the elemental virility, the cosmic universality, and the truth-from-out-the-slough-groping forcefulness of our Grigori Ptuch." FELIX.



"Study for an Ideal Home."

bought for him out of her scanty earnings as a dancer at the Municipal Ballet. On the eve of his release he kicked to death a warder who disagreed with him over the method of lighting Greek temples, and was sentenced to be hung. Happily for architecture, the rope broke three times, and his sentence was reduced to seven years' study of Byzantine needlework. He was released after ten years, but, thanks to his iron constitution, he escaped with no worse disability than a chronic stiff neck. Since then he has never looked behind.

Four days after his release he arrived at Fittelborg, the capital city of Mongothtria, to take up the position of Arkittettur-Doktor at the Imperial Gymnastik-Teknik,



A Pair of Houses at Belsize Park

ARTHUR WELFORD, A.R.I.B.A., Architect

THESE houses have been designed to secure the utmost economy in the cost of upkeep and the greatest convenience of service. Externally they are constructed of sand-faced multicoloured bricks, and the windows are of steel, requiring a very small amount of paint; the soffit of the eaves needs no attention, being formed of roofing tiles. Externally wood has been used only for the doors and their frames, and for the shutters.

The main front of the houses has a southern aspect. On this front architectural effect has been obtained by simple means—by the emphasis of the sitting-room and the bedroom above of each house, and the symmetrical arrangement of the windows, the chimney-stacks, and even rainwater pipes. The houses owe much of their effect to the manner in which the porch, the chimney-stacks, and the decorative panel, three of the most notable features of the exterior, have been treated. The houses are covered with a hipped roof, on to which the wings formed at the front and rear are hipped back, thus forming an interesting roof line.

The decorative panel over the front doors is done in true fresco, and is the work of Mr. F. Ernest Jackson. It is interesting to note that this medium has withstood the London air and weather perfectly, and shows no sign of deterioration. It is an example of the use of an inexpensive and effective form of exterior

decoration for small houses which, although fairly often used on the Continent, is not common in England. The colouring is skilfully arranged so that it holds its own without competing with the surrounding brickwork.

On the ground floor the accommodation in each house includes a sitting-room, dining-room, maids' room, and kitchen, and on the first floor there are five bedrooms. A garage has also been provided. Among the most important features of the plan are the sitting-room, the staircase, and the kitchen; the sitting-room, being planned away from the party-wall, is quiet, and the staircase is amply top lit, and in the opinion of Mr. Welford is warmer than one with a window. The kitchen is conveniently placed. It is tiled and has two sinks, one deep and the other shallow, and "through" dresser cupboard and drawers. A hatch communicates with the covered trades' entrance. The small sitting-room behind the kitchen and the dining-room can be used as a maids' room or as a study.

Central heating is installed in all the rooms and in the hall. The hot water supply is on Messrs. Freear's "Duplex"

system, by sectional automatically controlled boiler and calorifier. The floors are constructed of pitchpine beams and light deal joists. Sand-faced multi-coloured bricks were supplied by the Dorking Brick Company, and windows by the Crittall Manufacturing Company, Ltd.

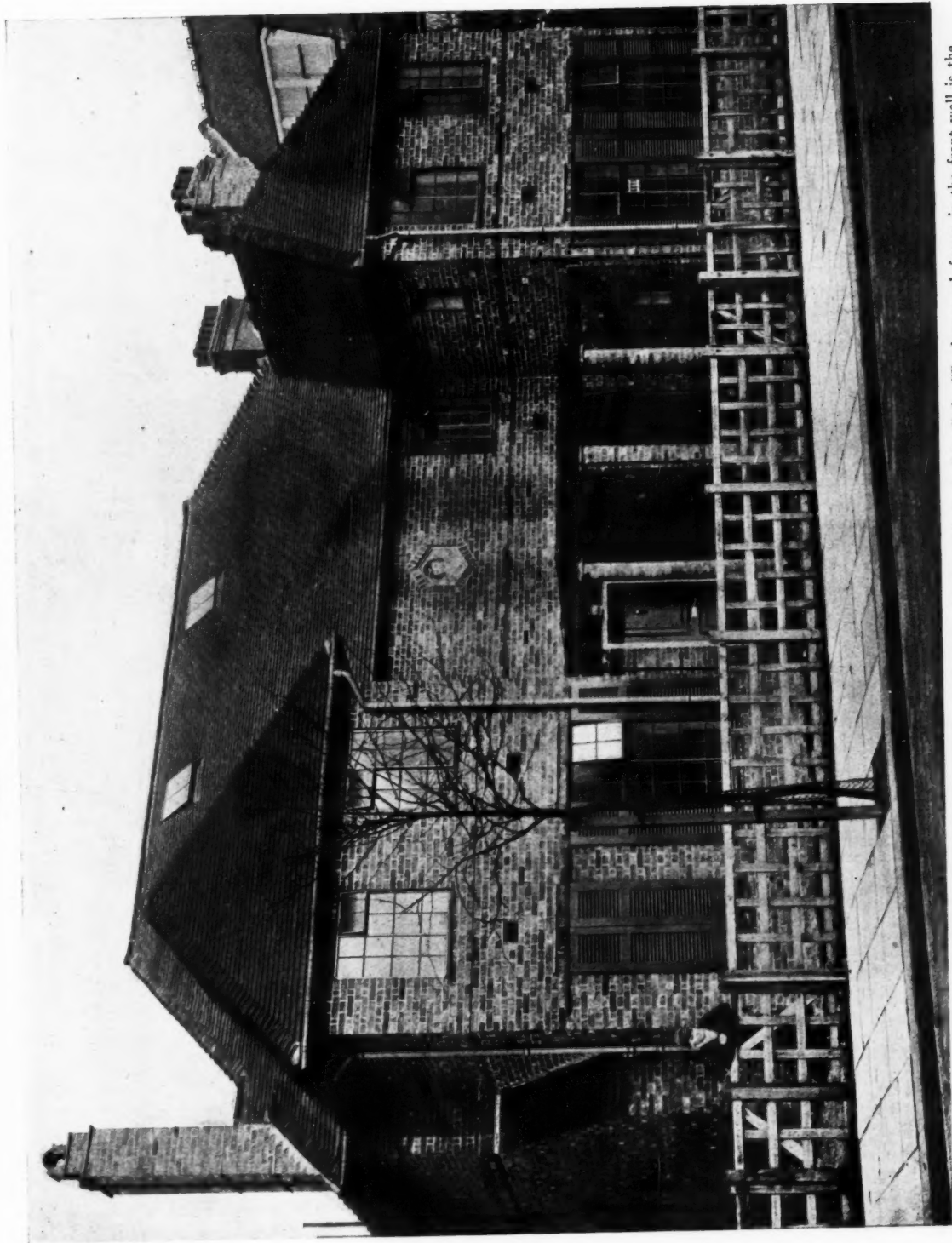


THE FRESCO ON THE FRONT WALL
BY F. ERNEST JACKSON.

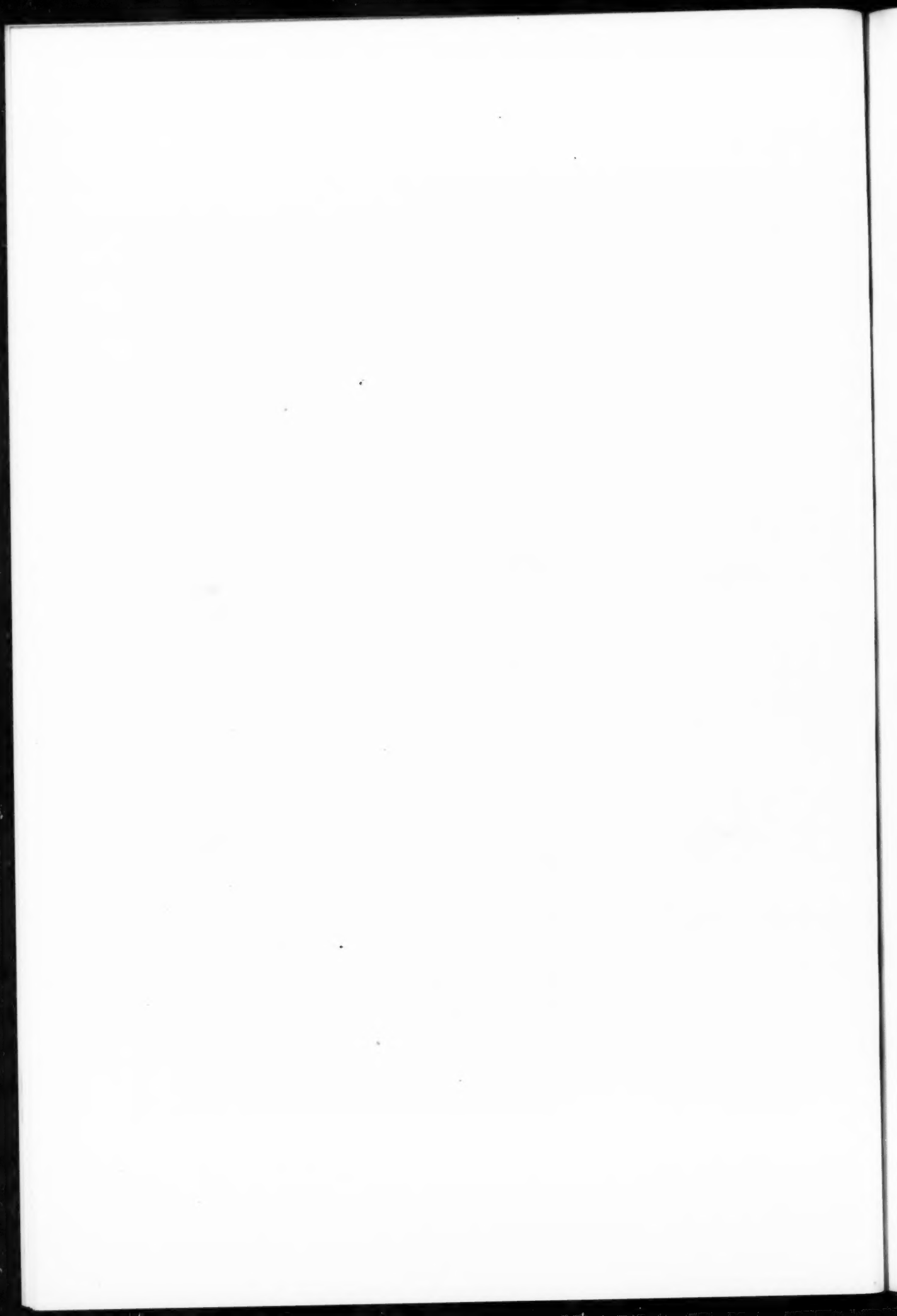


GROUND- AND FIRST-FLOOR PLANS.

Modern Domestic Architecture. 77.—A Pair of Houses at Belsize Park, London
Arthur Welford, A.R.I.B.A., Architect



These houses are built of multi-coloured sand-faced bricks, the windows are of steel, and the roof is tiled. The hexagonal fresco in the front wall is the work of Mr. F. Ernest Jackson.





HOUSES IN BELSIZE PARK, LONDON: A DETAIL OF THE ENTRANCE FRONT.
ARTHUR WELFORD, A.R.I.B.A., ARCHITECT.

The Rome Scholarship

A Criticism of the Designs

WITH the recent disappointing exhibition of R.I.B.A. prize drawings in mind, one hoped that a visit to the Royal Academy galleries at the present juncture would provide some compensation for the previous show of poor work, and engender a feeling that the students were not doing so badly after all.

Taken as a whole, however, the exhibition of drawings submitted this year in the preliminary competition for the Rome Scholarship in Architecture provides some of the poorest examples that have ever been submitted in this competition. Moreover, it is disappointing to find in what a lopsided manner the various educational centres are represented.

Of the sixteen entrants nine are from Liverpool University, two are from Manchester, two from Aberdeen, while London produces the grand total of three, representing one of her schools only. There is room for some little surmise as to the reason why the important students' competitions are meeting with such a poor class of response.

The arrangement whereby students successfully completing five years at the recognized schools are now eligible for election as Associates R.I.B.A. may have something to do with it. Advanced students are no doubt more desirous of making certain of their school career, for the above reason, than they are of taking a chance in a competition, however important, in consequence of the time and preparation necessary to do it justice. Also the limitation of size of drawings now imposed in prize competitions, however advantageous it may be in some ways, undoubtedly detracts from the romance of the thing—which romance surely inspired most of the best prize drawings that we can remember.

This year a very obvious lack of "thrill" is evinced by the competitors, and the drawings almost without exception give the impression of boredom. All that seems to be realized is the necessity for putting in a certain amount of "donkey work" at the problem, and being meanwhile a little extra careful of the draughtsmanship.

The subject is "A Memorial Lecture Theatre and Approaches in connection with a Military College for Cadet Officers." The site is on slightly raised ground at the foot of a wooded hill, facing at some distance the parade ground; the intervening space, flanked by existing buildings of the college, to be laid out as an approach. A small stream runs between the site and the approach space.

One or two facts peculiar to the conditions would seem to need primary consideration in working towards a solution:—

1. Silhouette.—The new building is to stand out against a steep background of dark trees; hence the importance of a fine simple outline.

2. The building, although a memorial, is to take the form of a lecture theatre; thus the necessity for an auditorium acoustically sound in section and plan.

3. The site is comparatively narrow back to front, and would seem to call for an oblong plan with its broad side towards the approach.

The solutions offered seem to neglect these facts with varying degrees of completeness.

Among those selected to compete in the final stage of the competition, Mr. Herbert Thearle (University of Liverpool) is perhaps the most ambitious. His design—No. 29—has a certain fairly well marked military character, enhanced by the use of some nice "fat" columns on his elevation. The silhouette is simple and pleasing; the plan, however, in the form of a Greek cross, is not the shape to stand against a hill. This building would do better as a central block to a group of buildings on a flat site; as an auditorium his circular hall would be impossible.

No. 31, by Miss Elsie Rogers (Manchester University) makes the best attempt to provide a lecture hall where a lecture would be audible. The elevations are simple and dignified; the direction of the plan is in harmony with the site, but the arrangement is clumsy, and the circulation awkward. The presentation is thin and rather timid.

No. 25, Mr. Francis X. Velarde (Liverpool University) seems to have produced the most satisfactory scheme submitted, considering all things. His plan reads well and is functional. The success of his semicircular auditorium depends largely on its size, but is certainly much ahead of a circular one. His building fits the site, and is dignified in elevation, and has a good simple silhouette. It is a pity he uses so much "stock" detail.

No. 24, by Mr. Derek L. Bridgwater (Liverpool University) is reminiscent of the Mausoleum at Halicarnassus. There could be but little harmony here with the existing buildings. There is a great bravado of pavements and mosaics.

As usual the problem of acoustics has not been given a thought. This is also the case with No. 23, by Mr. Donald Brooke (Liverpool University). Here the elevation masses up well, an effect largely gained by lateral wings housing "Museum of Arms," which are not asked for in the programme.

Entries Nos. 17 and 26 would be difficult to distinguish from each other were they not hung on opposite sides of the room. Both are rather ponderous mausoleums with clumsy silhouettes.

No. 28, by Mr. Marshall A. Sisson (London University) is an attempt at modern expression, but one cannot say that it is successful. An appearance of structural weakness is here more apparent than any military character, and one feels that the concussion of a rifle shot in the vicinity of such a building would cause a dire calamity. This building both in scale and detail seems to be designed for construction in cardboard.

There is an idea among a good many people that to "do something modern" is probably the easiest way out of their difficulties. On occasion it may be the sanest, but that it is the easiest is the fallacy of ignorance.

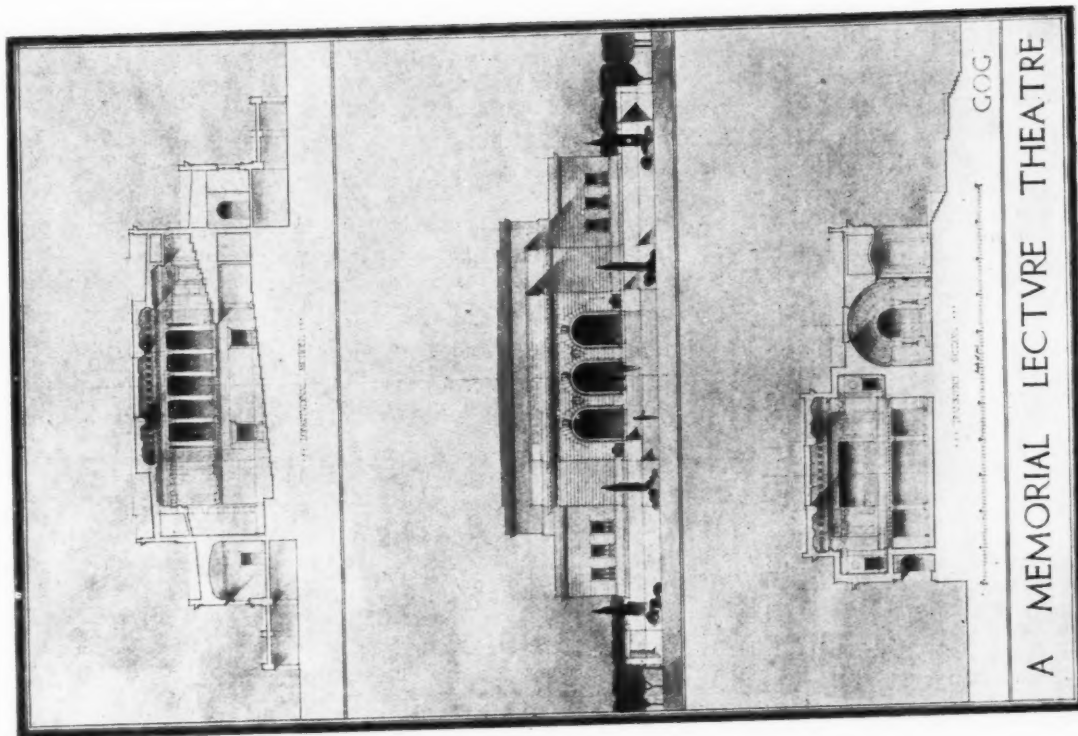
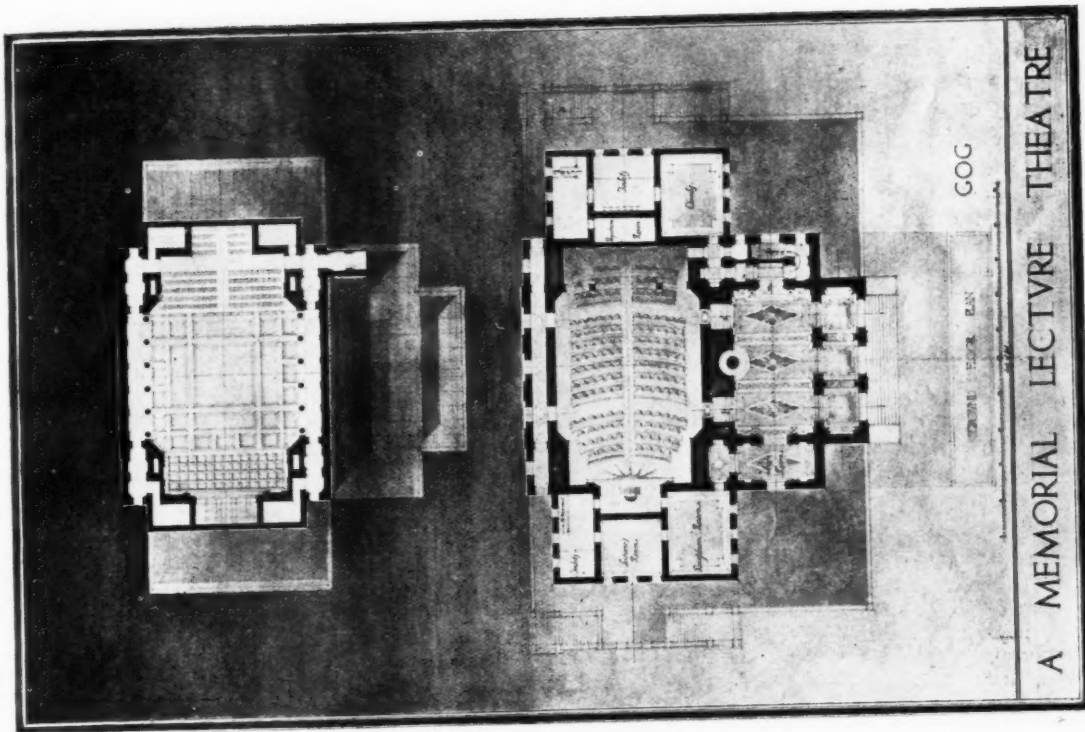
A good deal might be said as to the scale of parts, placing of staircases, arrangement of circulation, and other incidental features of planning; but it is perhaps sufficient to observe that the use of these fundamentals is very imperfectly understood even in the more mature schemes.

Of the unplaced designs, the least said the better. Their immaturity is in most cases pitiful.

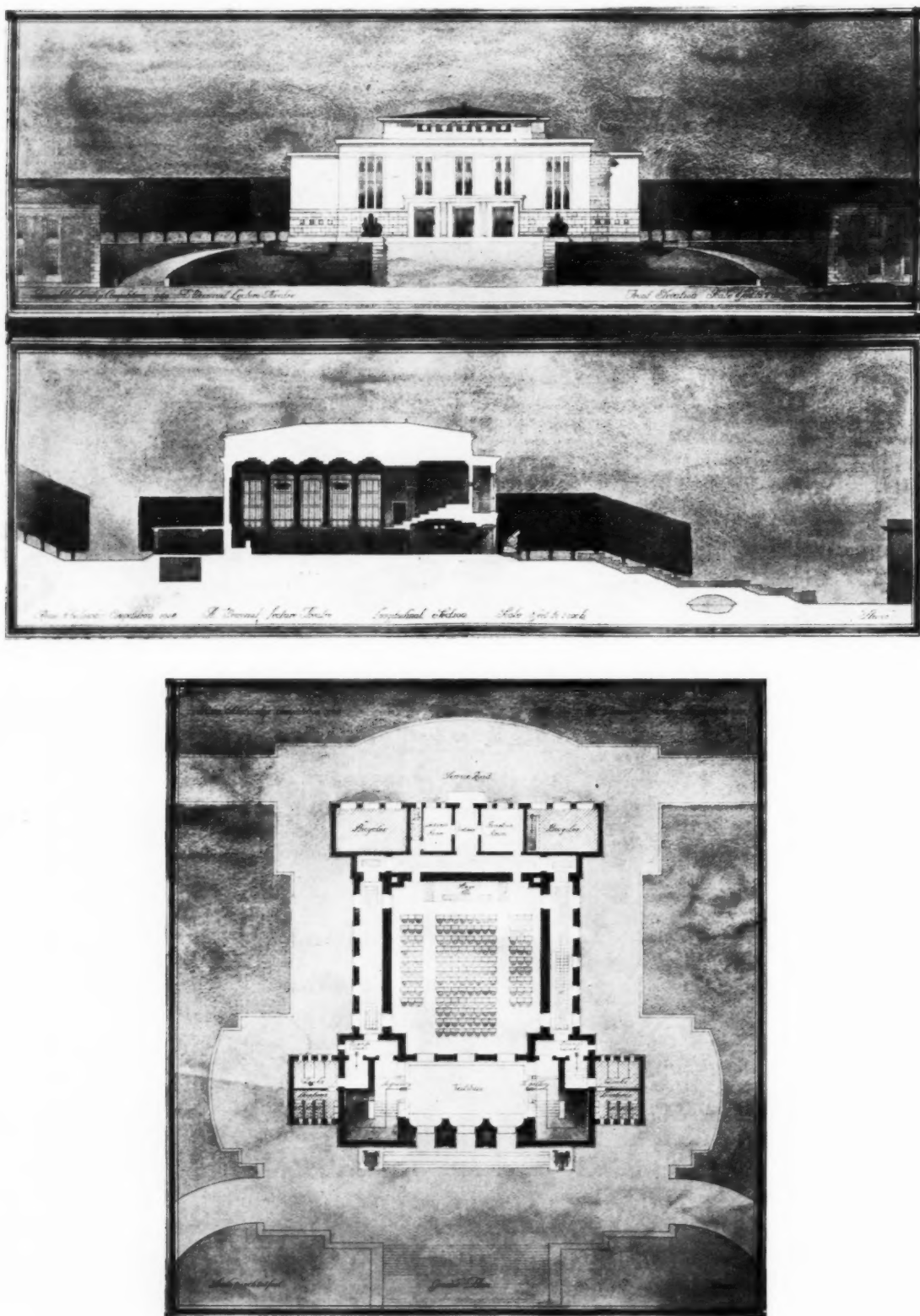
Of the four schools represented, Liverpool easily predominates in quantity of work submitted, and almost as easily in quality, largely due to lack of competition. There is an atmosphere of "fluffy" sentimentality about the presentation of most of the Liverpool drawings, and one feels that the term "rendering" is not understood. The drawings rely on "snappy" pencil work, and a good deal of debased Roman detail not quite applicable to a building which is to be a memorial to a great soldier of our own time. The period when big guns were catapults has surely passed!

Irrespective of type, few of these designs have any memorial significance whatever. The standard of presentation throughout the exhibition is poorer than has been seen for a very long time. Our schools of architecture must surely realize that the Rome Scholarship is one of the senior prizes, and that to allow junior students to enter serves only to throw this scholarship into disrepute, and to lower its standard generally, and perhaps finally.

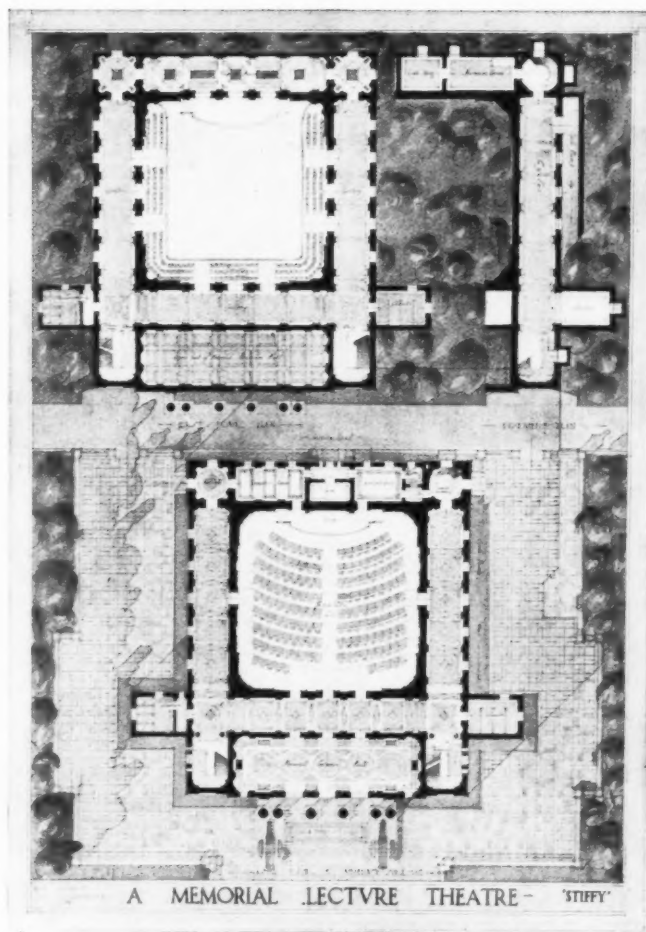
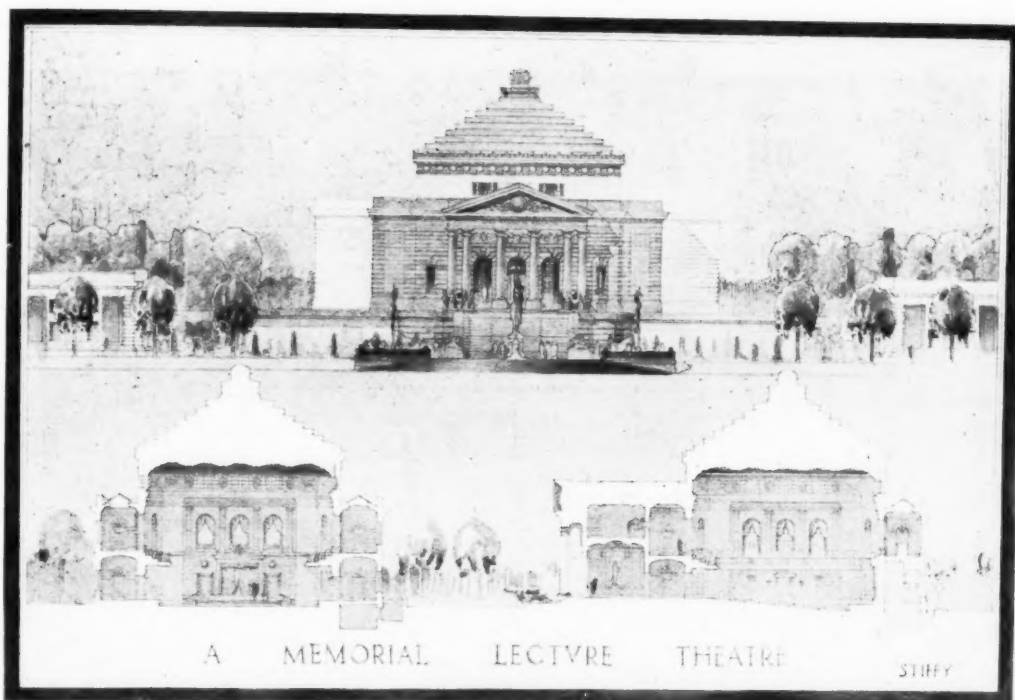
E. W. A.



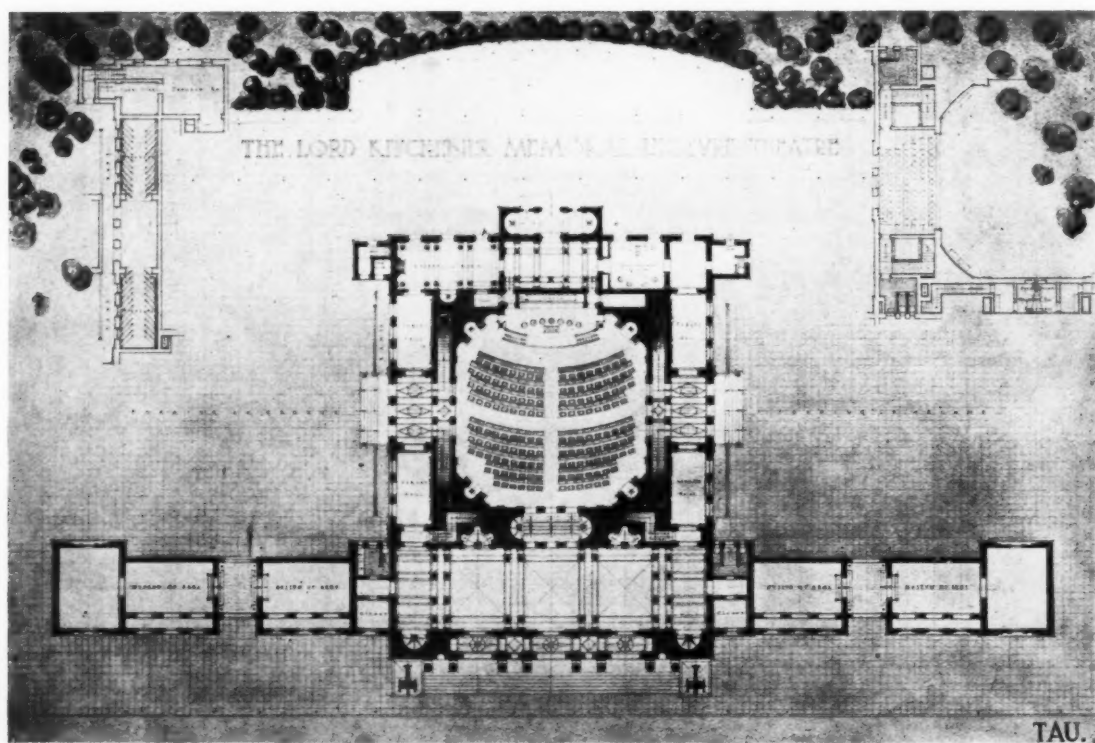
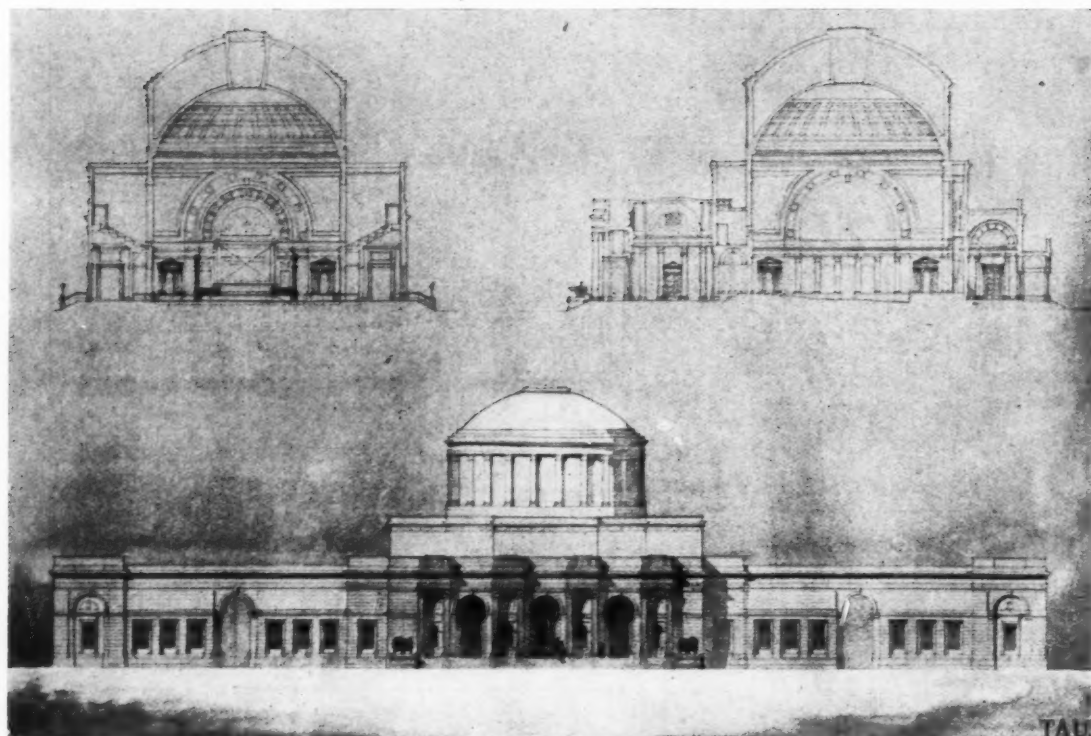
THE ROME SCHOLARSHIP IN ARCHITECTURE.
DESIGN SUBMITTED BY ELSIE ROGERS (MANCHESTER UNIVERSITY).



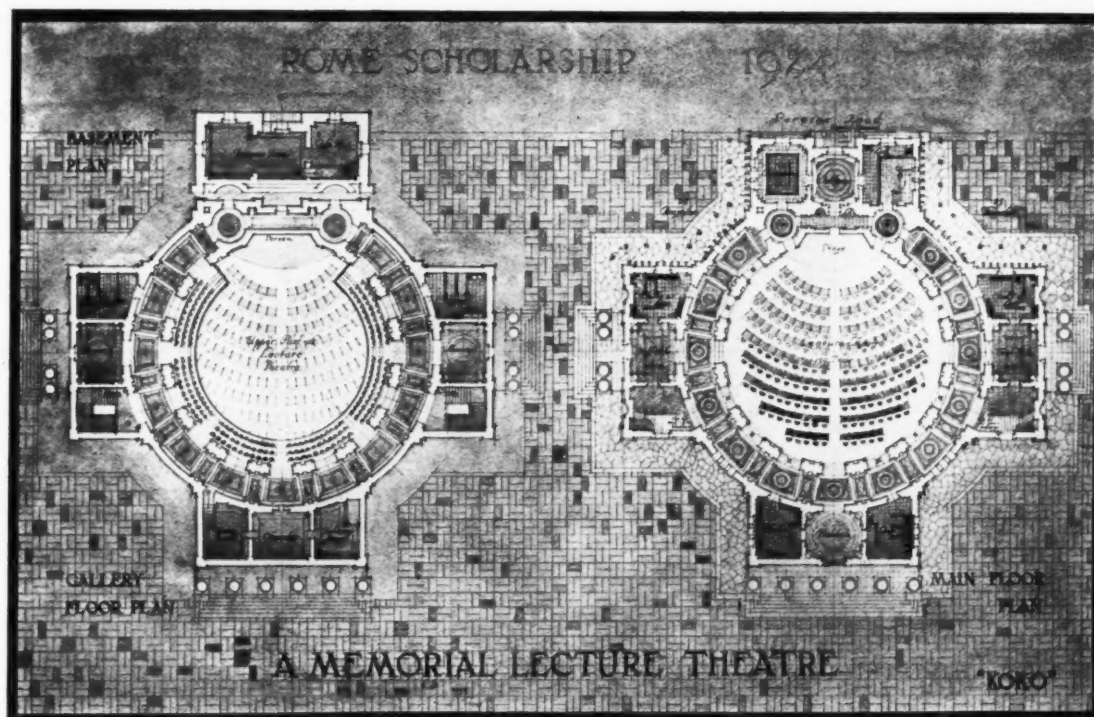
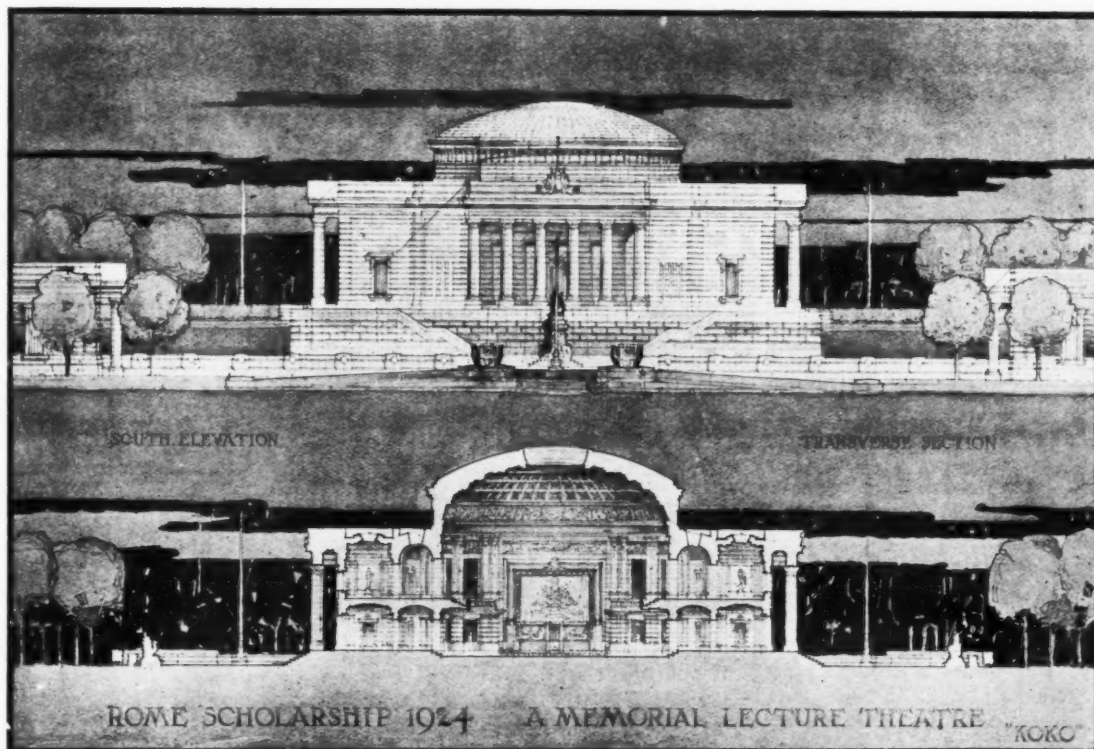
THE ROME SCHOLARSHIP IN ARCHITECTURE.
 DESIGN SUBMITTED BY MARSHALL A. SISSON (LONDON UNIVERSITY).



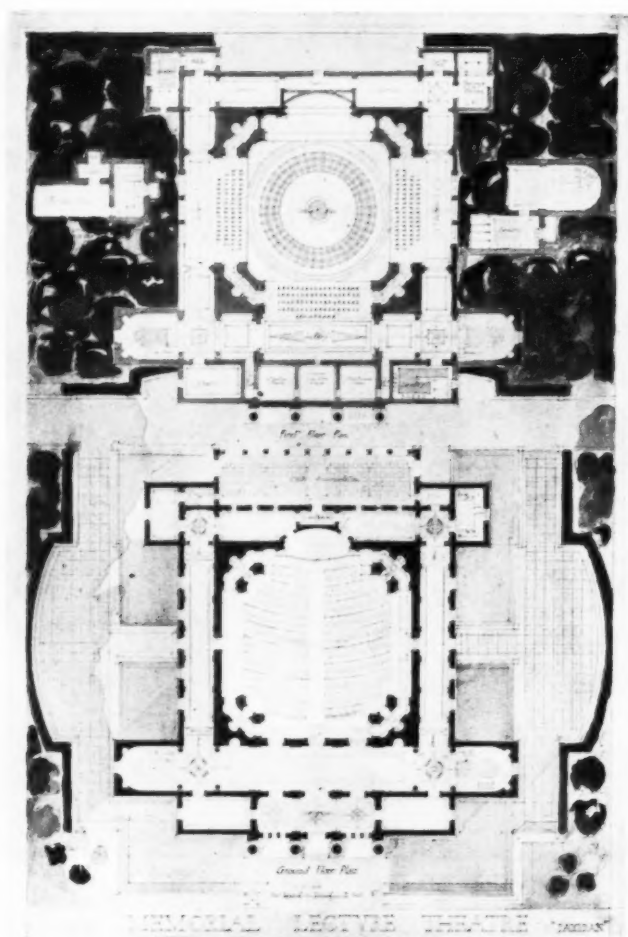
THE ROME SCHOLARSHIP IN ARCHITECTURE.
DESIGN SUBMITTED BY D. L. BRIDGWATER (LIVERPOOL UNIVERSITY).



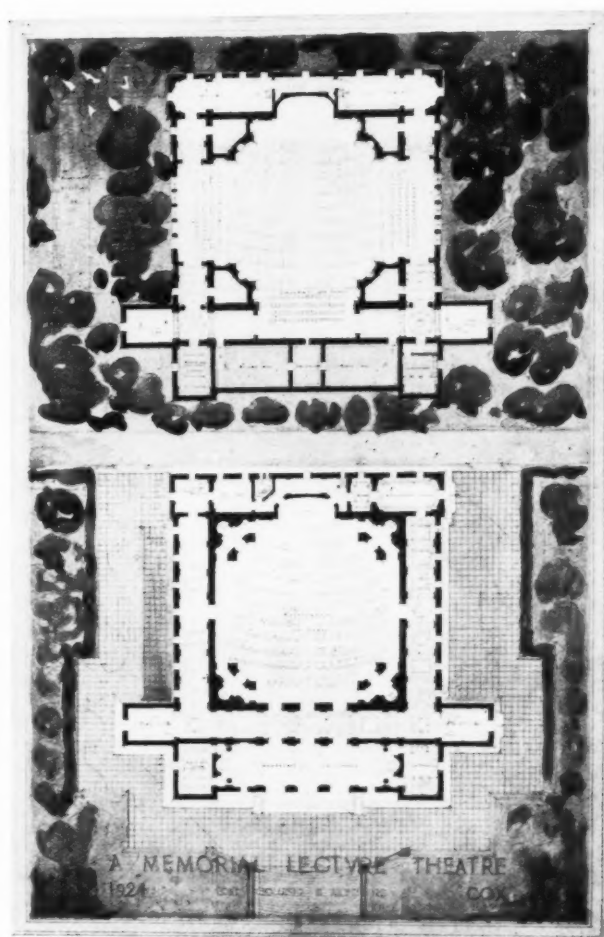
THE ROME SCHOLARSHIP IN ARCHITECTURE.
 DESIGN SUBMITTED BY DONALD BROOKE (LIVERPOOL UNIVERSITY).



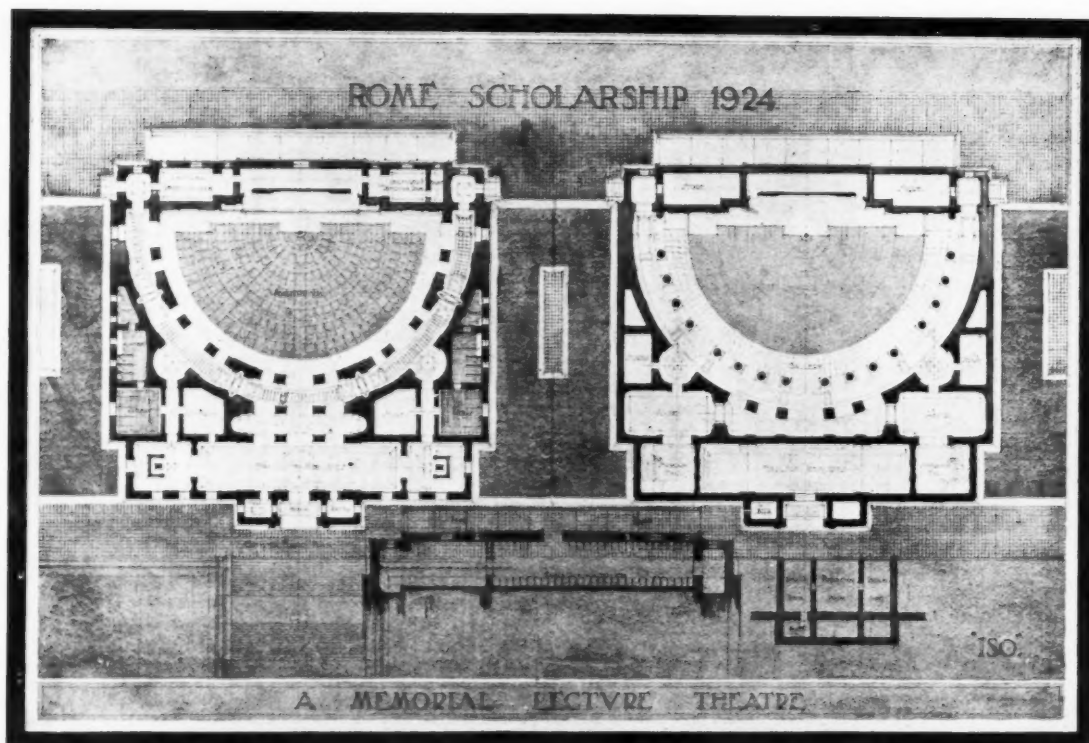
THE ROME SCHOLARSHIP IN ARCHITECTURE.
DESIGN SUBMITTED BY HERBERT THEARLE (LIVERPOOL UNIVERSITY).



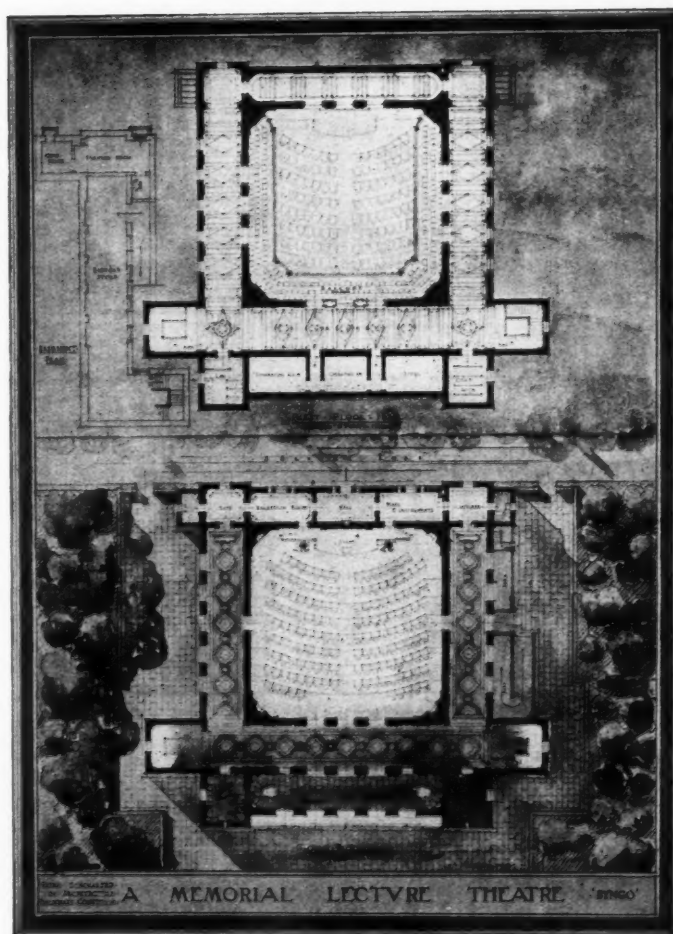
THE ROME SCHOLARSHIP IN ARCHITECTURE.
DESIGN SUBMITTED BY J. H. L. OWEN (LIVERPOOL UNIVERSITY).



THE ROME SCHOLARSHIP IN ARCHITECTURE.
DESIGN SUBMITTED BY C. T. BLOODWORTH (LIVERPOOL UNIVERSITY).



THE ROME SCHOLARSHIP IN ARCHITECTURE.
 DESIGN SUBMITTED BY F. X. VELARDE (LIVERPOOL UNIVERSITY).



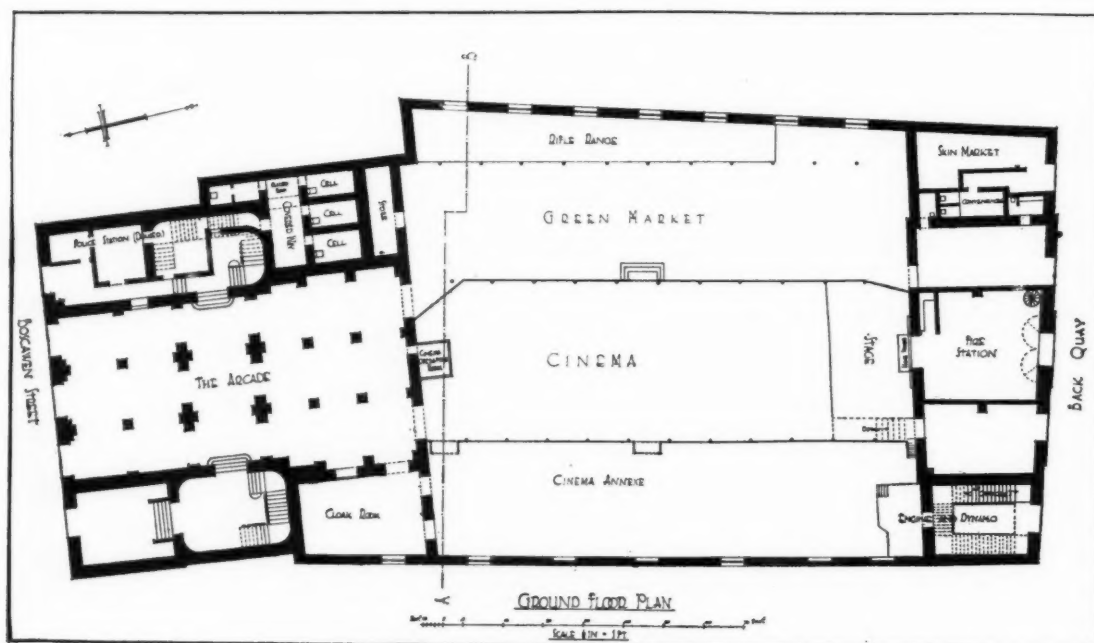
THE ROME SCHOLARSHIP IN ARCHITECTURE.
 DESIGN SUBMITTED BY H. S. SILCOCK (LIVERPOOL UNIVERSITY).

The Truro Public Hall Competition

The Selected Design. Thornely and Rooke, Architects

THE Truro City Council invited competitive designs for the conversion of the existing market hall, etc., now used as a cinema theatre and annexe, into a public hall accommodating approximately 1,000 persons on the ground floor, with the usual cloakrooms, etc. A stage, suitable for the presentation of stage plays, and dressing- and retiring-rooms, were also asked for, with the additional stipulation that the existing annexe, or Green Market, should be so arranged that it could be utilized in connection with the public hall when required. This annexe, again, had to be planned so that it could be

used for entertainments, etc., independently of the hall, and consequently separate cloakrooms were desired if it were found possible to provide them. A gallery to seat 250 to 300 persons and a lantern room for cinema exhibitions in connection with the public hall were also wanted, but in the form of a future extension. The existing buildings at either end of the market hall had to remain untouched, with the exception of the old police station and cells, which were available for use in connection with the new scheme, if so required, by competitors. The existing staircase, in close proximity thereto, had to remain, but



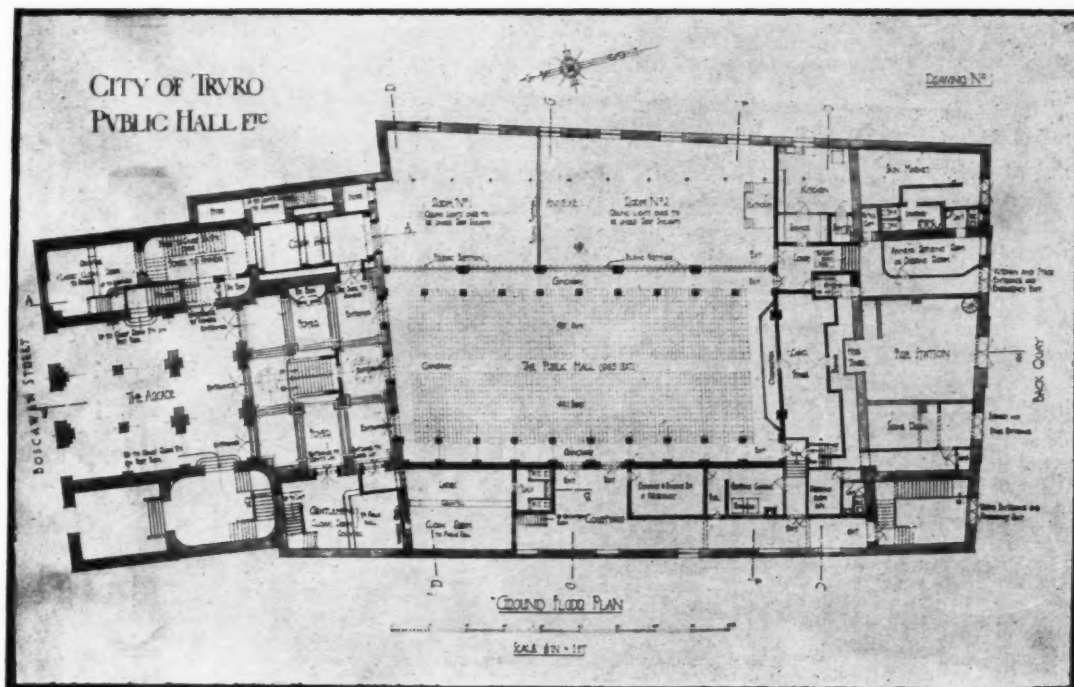
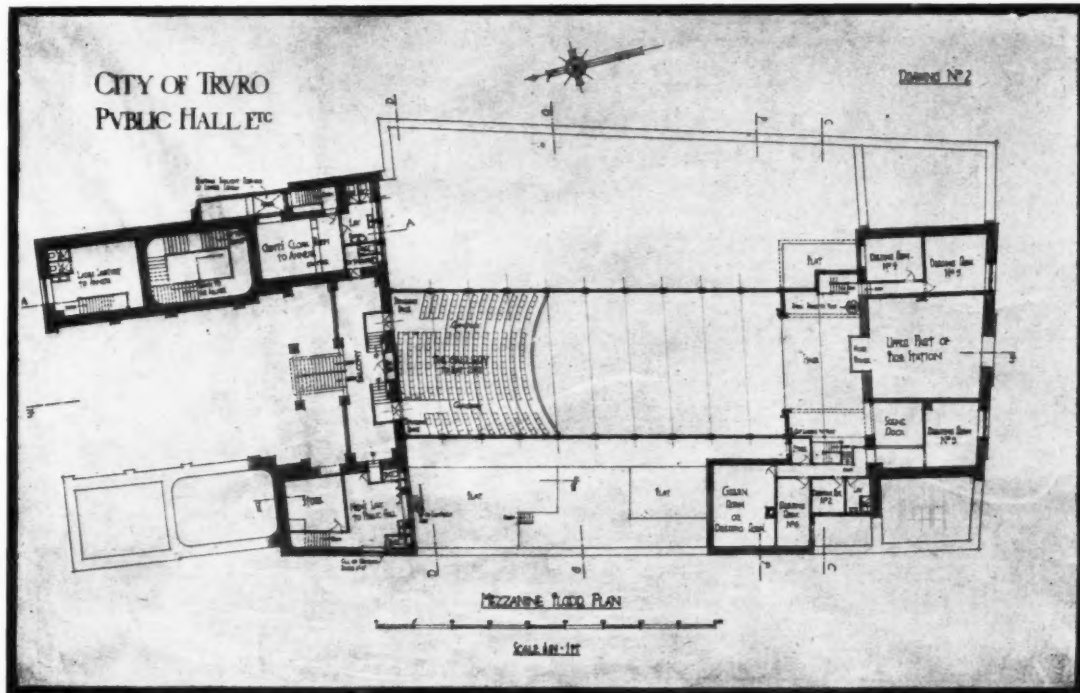
THE MARKET HALL AS IT IS.

could be remodelled if desired. The problem, therefore, resolved itself into remodelling the existing premises, to obtain, as far as possible, the usual amenities generally found in connection with a public assembly hall. No elevations were required by reason of the existing façades remaining untouched, or practically so, and consequently plans and sections only were asked for.

The expenditure was limited to £6,000 in the first instance, but competitors were permitted, apart from the extensions

to be incorporated in the plans, to make any further suggestions that might, in their opinion, tend generally to improve the scheme as a whole.

The selected design has been kept within the limit of expenditure laid down, so far as the first portion of the scheme to be proceeded with is concerned, but the extensions and further amenities suggested by its authors bring the total outlay, in the event of this work going forward, up to about £12,000.

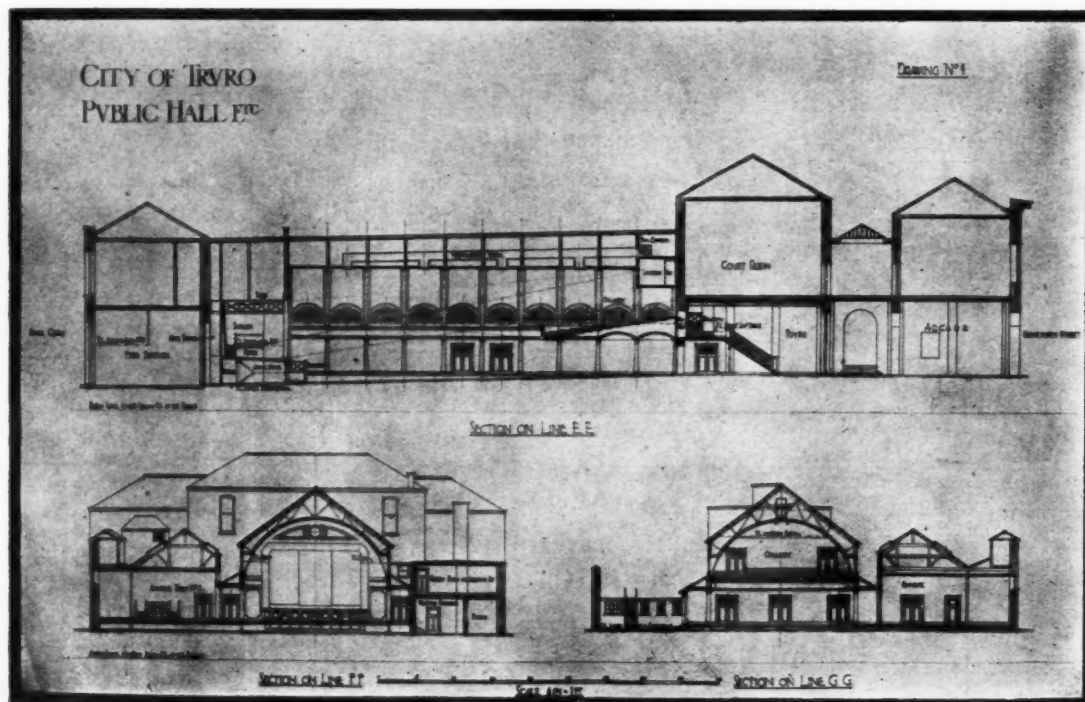
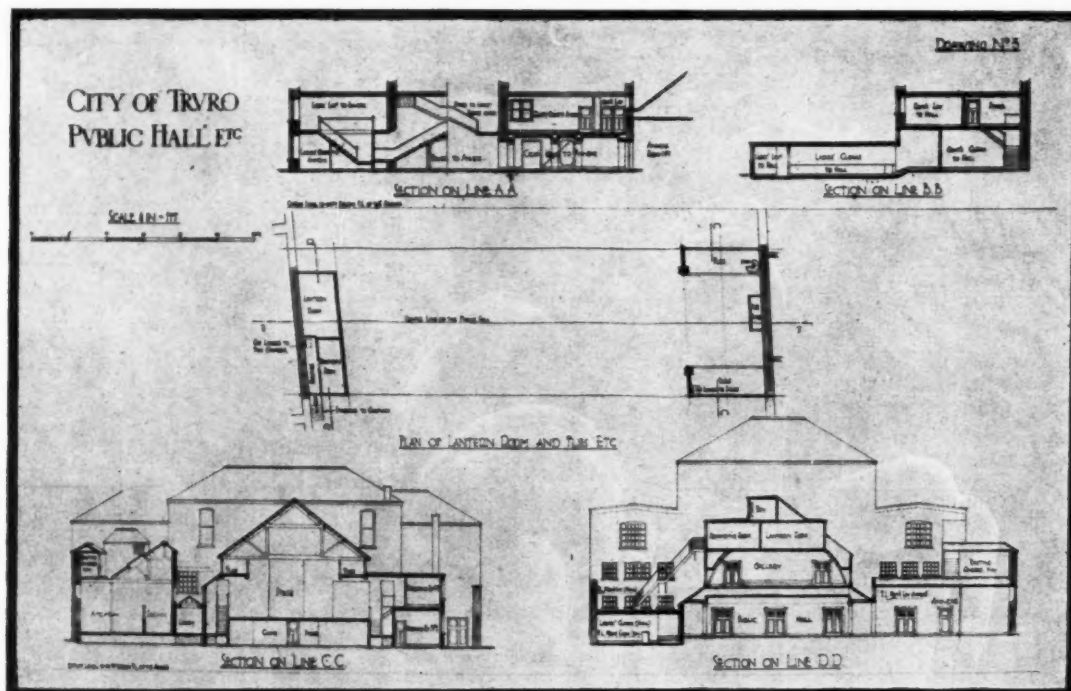


Photos: P. E. Surbey, Truro.

TRURO PUBLIC HALL COMPETITION: THE WINNING DESIGN.
THORNELEY AND ROOKE, ARCHITECTS.

It was found that if the existing market hall and annexe roofs were pulled down and re-erected so as to obtain greater height, the amount at disposal would be entirely inadequate, and the problem was further complicated by reason of the existing queen post trusses to the market hall being quite unsuitable for the new hall roof, to say nothing of these principals not being of sufficient height above the existing floor line to give the required altitude. For pur-

poses of economy the existing unsightly cast-iron columns carrying the queen post trusses had again to be left alone. A practical, and comparatively inexpensive, solution of the problem was found by the introduction of light steel trusses segmental in outline fixed to the sill of each of the existing wood ones and bolted to plates attached to the caps of the existing cast-iron columns, thus enabling the existing wood principal rafters to be bolted to the steel trusses, and the



Photos: P. E. Surbey, Tyro.

TRURO PUBLIC HALL COMPETITION: THE WINNING DESIGN.
THORNELY AND ROOKE, ARCHITECTS.



MR. H. L. THORNELY.



MR. A. V. ROOKE

remaining members of the queen post trusses to be cut away. This method allowed of a new segmental plaster ceiling of adequate height to be introduced with clerestory lighting and natural ventilation by semicircular openings groining into it on both sides of the hall.

The existing cast-iron columns have again been masked by wood casings in the form of Doric columns carrying the entablature from which this segmental ceiling springs, and the removal of the roof to one of the side annexes has allowed it to be converted into an open courtyard, thus making it possible to obtain the advantages of side emergency exits to the hall and additional and valuable light and air.

The existing buildings at either end of the market hall having a height from their ground floor to ceiling line of 20 ft., advantage was taken of this fact to introduce the numerous cloak- and retiring-rooms required, in the form of mezzanines, and it was again possible to arrange by a similar method for an adequate crush hall, or balcony, in connection with the future gallery, approached by a wide central staircase with direct access from the public hall foyer.

Comparison of the buildings as existing and as proposed to be altered, as illustrated by the drawings we reproduce in this number, will clearly show the nature of the problem

involved, and how it has been solved by the authors of the design selected by the assessor, Sir A. Brumwell Thomas, F.R.I.B.A.

The Secretaryship of the Fine Arts Commission

Mr. Chalton Bradshaw Appointed

Our congratulations to Mr. Chalton Bradshaw on his appointment as secretary to the recently established Commission of Fine Arts. Mr. Bradshaw, who is at present lecturer in History of Architecture at the Architectural Association School of Architecture, though only thirty-one years of age, has already made a considerable mark in the world of architecture. Here is a tabloid record of his career:—

Born Liverpool, February 15, 1893; educated School of Architecture, University of Liverpool; Holt travelling scholar, 1913; Lever prizeman, 1913.

First Rome scholar in architecture, 1913.

Honourable mention Soane medallion, 1913 and 1914; Medaille, Paris Salon, 1922.

Placed first in competitions for Watton Hall Park (Liverpool), 1914; Guards' Memorial, 1923 (with Mr. Gilbert Ledward); and has designed smaller memorials and houses.

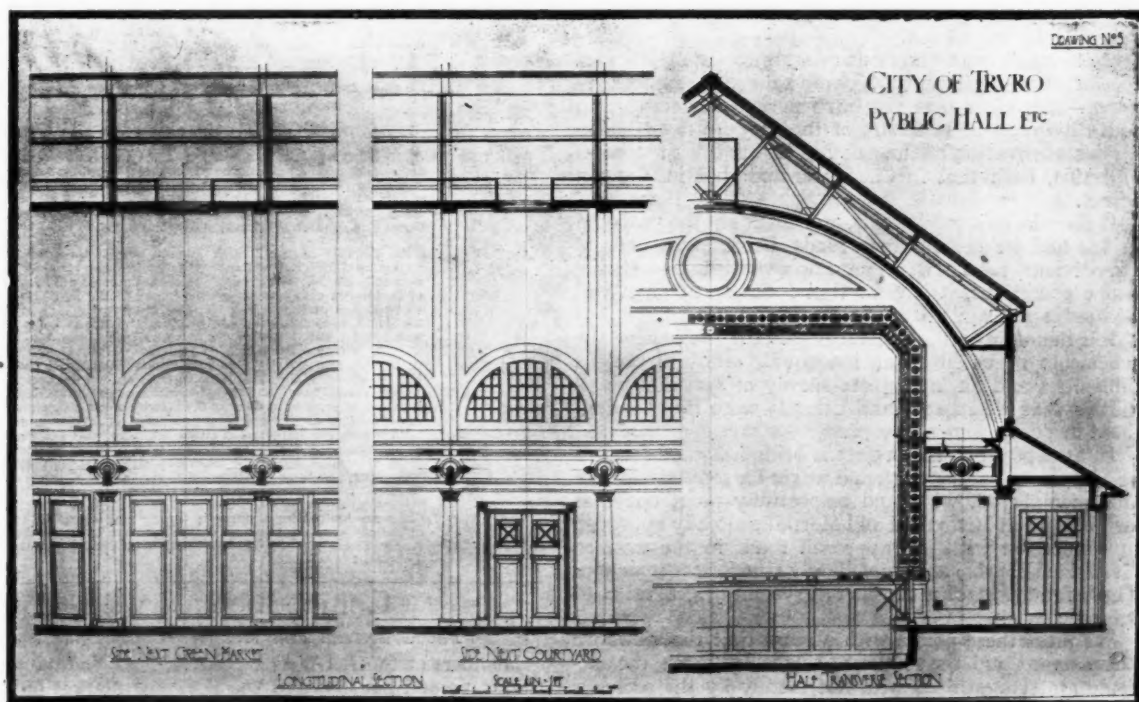
Hon. Secretary, Faculty of Architecture, British School at Rome; member of Council R.I.B.A.; member Board of Architectural Education; member Literature Standing Committee; member Exhibition Joint Committee; examiner R.I.B.A.

Member Arts Council, British Empire Exhibition; member of the Franco-British Union of Architects; member Exhibition sub-Committee, Architecture Club.

Undertook the organization of the Bristol School of Architecture (Royal West of England Academy School of Architecture) until after its official opening by H.R.H. Prince of Wales, 1922.

Served in Royal Engineers (Field Company), France and Italy, 1915-1919. Captain. Awarded Croix de Guerra.

We must apologize for the absence of a portrait. Mr. Bradshaw modestly declines to have one published.



TRURO PUBLIC HALL COMPETITION: THE WINNING DESIGN.

A Conference on St. Paul's Bridge

The following statement has been addressed to the Prime Minister :—

The undersigned, being members of a conference specially nominated by the Councils of the Royal Institute of British Architects, the Town Planning Institute, the London Society, and the Architecture Club, have, at a session held on Friday, February 22, 1924, issued by unanimous resolution the following statement of their opinion :—

It appears to us as representing societies, all of whom are concerned in a greater or less degree with the attempt to consider practically, aesthetically, and economically the problem of London's need and development, that the expenditure of public or other funds on the scheme for a St. Paul's Bridge, which is, we believe, now before the Court of Common Council, the L.C.C., and possibly the Ministry of Transport, should be vetoed or deferred. We protest against it chiefly because it seems to us to be conceived without sufficient breadth of outlook. To many of us it is a matter of conviction that no large and important road and bridge scheme within the Metropolitan area should, in these days, be taken in hand without the previous preparation of a complete and comprehensive plan for the re-arrangement of London's traffic ways. London's great size, far from being an excuse for piecemeal changes, actually renders them, in our opinion, inexcusable. Apart from this consideration we feel that the scheme lacks forethought and ignores certain existing conditions.

Its road connections on the Surrey side appear to unite it with a point which already has direct and easy access to the little-used Southwark Bridge, which is within 300 yds. In this respect it would seem that its utility is unimportant. In any case it is not, as far as the public knows, linked up with any thought-out scheme for the town planning of the Surrey area.

On the Middlesex side, its utility again is questionable, while its disadvantages are obvious.

The choice of the east end of St. Paul's Churchyard as a space for the encouragement of additional traffic appears to us singularly unfortunate, and it appears likely that the arches carrying the approaches between viaduct and viaduct may produce an embarrassment of street planning and of hygienic arrangement in a crowded area which is not yet fully considered.

Quite apart from questions relating to the stability of the cathedral—questions which we believe are sufficiently grave—it is clear that the introduction of a north and south highway at this part of the City must lead to a serious obstruction of the existing east and west streams of traffic, both that in Cheapside and that in Cannon Street.

If there is, as it seems to us, any chance of the proposed bridge and its contributory roads becoming a definite impediment rather than an improvement to existing traffic conditions, it is clear that funds spent on it will be funds spent amiss.

It is therefore on the general ground that we believe the scheme to be based on an inadequate study of present difficulties and an incomplete survey of remedial possibilities that we most conscientiously urge its abandonment or postponement.

If, as is possible, the project is being hastened forward as a means of finding work and wages for some sections of the unemployed, we would respectfully point out that two bridges at Richmond and Mortlake already approved in connection with the approach roads in the western river-side suburbs, are immediately ripe for construction. These form part of a considered system of general road improvement.

We press these points with a sense that the views we put forward and the anxiety of which they are the outcome are sympathized with not merely by the societies which appointed us, but by a large section of the thinking public, who would with us deplore the calamity of large

public expenditure on a work which may easily prove to be a costly blunder likely to add to rather than diminish the difficulties of the traffic problem.

Carmichael Thomas, William Davison, David Barclay Niven, S. D. Adshead, W. R. Davidge, R. A. S. Paget, W. Rees Jeffreys, James Bone, E. Vincent Harris, R. M. Barrington-Ward, Ralph Knott, Banister Fletcher, Paul Waterhouse, H. V. Lanchester, Harry Barnes,		
	On behalf of the London Society.	
	On behalf of the Town Planning Institute.	
	On behalf of the Architecture Club.	
	On behalf of the Royal Institute of British Architects.	

In a covering letter to the Prime Minister the signatories suggest that the scheme should be at once submitted to the consideration of the Commission of Fine Arts.

R.A. Receiving Days

The receiving days for the Royal Academy exhibition are as follows :—

Water-colours, pastels, miniatures, black and white drawings, engravings, and architectural drawings, Friday, March 28.

Oil paintings, Saturday, March 29, and Monday, March 31. Sculpture, Tuesday, April 1.

Hours for the reception of works, 8 a.m. to 10 p.m., except Saturday, March 29, 8 a.m. to 2 p.m. All works must be delivered at the Burlington Gardens entrance. None will be received at Piccadilly entrance. Forms and labels can be procured (during the month of March only) from the Academy. Applications by letter must be accompanied by a stamped addressed envelope.

List of Competitions Open

Date of Delivery.	COMPETITION
March 8	The Newcastle-upon-Tyne Education Committee, having received sanction to proceed with the planning of the proposed Heaton Secondary School (500 boys and 500 girls), invite architects practising in the vicinity of Newcastle to apply for the work by sending, on or before Saturday, March 8, a registered letter of application to Mr. Thos. Walling, Director of Education, Northumberland Road, Newcastle-upon-Tyne.
March 27	New Police and Fire Brigade Station for the Newcastle City Council. Apply Town Clerk.
April 3	A competition has been promoted by the Canadian Government for designs for a full-length statue of the late Sir Wilfrid Laurier to be erected in the grounds of the Parliament Buildings, Ottawa. The winner will be commissioned to carry out the work. Second premium, \$1,000. Apply the Secretary, Public Works Department, Room 784, Hunter Buildings, Ottawa.
April 26	At the instance of the British Drama League the proprietors of "Country Life" have promoted a competition for designs for a national theatre. The proprietors of that journal will bear the cost of building a complete large-scale model of the first prize design, to be shown at the British Empire Exhibition. Jury of Award: Mr. J. Alfred Gitch, President R.I.B.A.; Sir Edwin Lutyens, R.A., F.R.I.B.A.; Sir Lawrence Weaver, K.B.E., F.S.A.; Professor C. H. Reilly, F.R.I.B.A.; Professor Hubert Worthington, A.R.I.B.A.; Mr. Harley Granville-Barker; Mr. Albert Rutherford. Mr. Geoffrey Whitworth, Hon. Secretary. First prize, £250; second prize, £100; for the best model sent in with a design, £25; for the best perspective view of the interior of the larger auditorium, £25. Designs are invited from architects, or architects associated with decorative designers, of either sex, who must be British born or of British parentage. The work of such architects resident in the British Dominions will be especially welcomed. Apply Editor, "Country Life," 20 Tavistock Street, Covent Garden, London, W.C.2.
Sept. 30	Designs are invited for a statue in bronze and a pedestal (at a cost of about £5,000) in honour of the late Sir Ross Smith, K.B.E. Apply The Agent-General for South Australia, Australia House, London.

Competition News

The Gravesend and Hereford Competitions.

Members of the R.I.B.A. are advised not to take part in the Gravesend housing and the Hereford market buildings Competitions, the conditions not being in accordance with the Regulations of the R.I.B.A.



The Sydney Harbour Bridge

A Big Contract for an English Firm

RALPH FREEMAN and G. C. IMBAULT, Consulting Engineers

THE proposed bridge across Sydney Harbour, the contract for which has just been secured by Messrs. Dorman, Long & Co., Ltd., of Middlesbrough, has been under consideration in New South Wales for over thirty years. In view of the urgent necessity for improving communications, the matter was taken up actively by the present Government, and an Act of Parliament was passed in 1922 authorizing the construction of a bridge to cross the harbour in one span at a height sufficient to allow the passage of the largest liners.

Specifications were prepared by Mr. J. J. C. Bradfield, M.E., M.Inst.C.E., chief engineer of the N.S.W. Government, defining the exact position of the bridge and providing for four railway tracks as well as an 80 ft. width of roads and footways, but throwing upon tendering firms the entire responsibility for preparing the designs and the erection scheme.

In response to an invitation open to all the world, tenders were submitted by two British, one Canadian, and one American bridge-building firms. Tenders were also sent in by two Australian firms, and it is known that the project received the consideration of Continental manufacturers.

The specifications mentioned that importance would be attached to the æsthetic features of the designs put forward. Messrs. Dorman, Long & Company devoted special attention to this, realizing that a bridge of such great magnitude to be constructed in a situation unique in its natural beauty must be inherently attractive in its outline and dimensions, and that any decorative or architectural features introduced should be in keeping with the character of the bridge and its surroundings.

The company submitted alternative designs for a cantilever bridge, a cantilever arch bridge, and an arch bridge with various arrangements of the architectural treatment and span, making in all seven alternative tenders.

The accepted tender is that for an arch bridge whose principal opening is a single arch of 1,650 ft. span with heavy decorative granite abutment towers.

The total length of the arch and of the approach spans will be 3,770 ft., and the head room for vessels passing in or out of the harbour will be 170 ft. at high water. The height to the top of the arch will be 450 ft.

This will constitute by far the largest arch bridge in the world, the nearest to it having a span of about 1,000 ft. It will also rank among the largest of any type of bridge,

being exceeded only by the Forth and Quebec cantilever bridges.

An exceptional feature is the unusually heavy rail and roadway accommodation, which necessitates a total width of bridge of 150 ft. The main span is therefore of extraordinarily massive dimensions, and it is believed that it will, in fact, be the heaviest single span in the world.

Messrs. Dorman, Long & Company have engaged the services as consulting engineers, of Mr. Ralph Freeman, M.Inst.C.E., M.Am.Soc.C.E., of Sir Douglas Fox and Partners, and Mr. G. C. Imbault, and the design and erection schemes have been prepared under their personal direction.

The manufacturing programme and the general supervision of the construction project are under the personal direction of Mr. L. Ennis, general manager of Messrs. Dorman, Long & Company, who, with Mr. G. C. Imbault, is now in Sydney on their behalf.

Whilst the specification requires that certain of the lighter material should be of Australian origin, it is understood that the greater part of the heavy steel plates will be manufactured in the Middlesbrough works.

Some years ago the company established constructional yards at Sydney and Melbourne, and the whole of the material required for the bridge will be fabricated on the spot in special workshops that are to be built close to the bridge, whilst the construction of the arch will proceed simultaneously from both shores of the harbour.

This contract is of exceptional interest to British engineers, on account of the fact that since the erection of the Forth Bridge, it represents the first bridge of first-class magnitude, with the exception of that at Quebec, to be erected in any part of the British Empire.

In a cable from Sydney it is stated by the correspondent of "The Daily Telegraph" that the next lowest tender for a bridge of the same type was that of Sir William Arrol. The Government adopted the recommendation of Mr. Bradfield, the Government engineer, which was endorsed by Mr. Ball, Minister of Works. The price is £100,000 below Mr. Bradfield's original estimate and considerably below the sum authorized by Parliament, which was £6,325,100, including land resumptions. Mr. Ball stated that he was glad the work was to be kept within the Empire, especially as the successful firm had already established branches in Australia.

Correspondence

R.I.B.A. Defence and Registration Controversy

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—This matter might be clarified if the opponents of the Defence League would say for how many more years are the fences of the R.I.B.A. to be lowered before they shall be finally fixed by registration.

What the Defence League claims to state is that we have been jockeyed into letting in nearly all and sundry by the prospect held out that the process was temporary, and that it was the way to get registration, and that this state of things appears to be likely to go on indefinitely, registration, meanwhile, being as far off as ever; and what we fear is that we never shall get registration, and that we shall lower the standard of qualification to practise as an architect implied by the possession of membership, whether as Fellow, Associate, or Licentiate of the Institute.

It is idle to say that the Licentiates or such are not members. Who, of the public, is going to appreciate the difference?

Would that the Council and powers that be understand that *we all want registration*, and country members especially, and we will fall into line with any reasonable scheme for getting it. So far as I have seen, however, no answer has ever been given to our objection to sacrifices unaccompanied by any reward in the shape of attainment of our object.

As to the possibility of getting registration, there is to my mind great doubt. There is an increasing tendency for small, medium, and even very extensive and expensive domestic buildings to be absorbed by the house and estate agent who can advertise to any extent, and advertise himself as an architect too, and who has a tremendous pull over the architect, since the latter maintains 'he only attitude compatible with correct professional conduct, while the former is a dealer in land, and naturally can easily net an architectural client while he is concluding his bargain with him as a purchaser of land. How is registration going to deal with that sort of thing?

I saw in "The Times" of a few days ago the picture of a house *about to be built* at Wimbledon or thereabout, with full description of accommodation, name of architect whose advertisement it was—F.R.I.B.A., I think, but am not sure; price may have been given, perhaps, and so on. Doubtless this is the unfortunate architect's reply to the activities of the house agent. That sort of thing will increase out of self-defence, but it is bound to undermine the position of a professional man, the essence of which is that it is a fiduciary one, whereas that of the man who offers a building is not so, but merely a trading one. How can these difficulties be solved? If the Council of the R.I.B.A. has a solution, for goodness sake let it be produced and, if it will work, the opposition of the R.I.B.A. Defence League will very soon disappear.

W. B. HOPKINS, A.R.I.B.A.

Furniture in Living Rooms

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—“Ajax” on books is interesting, and I am content to let this point rest as a difference of opinion, but “Ajax” on wardrobes is completely out of date.

The four best-known types of men's wardrobes are “Compactum,” “Everitt,” “Alwyn,” and “Kon-tayn-al,” all of which provide accommodation for hanging suits, but none for storing them on sliding shelves.

But I am always willing to learn, and I adopted “Ajax's” suggestion and consulted a well-known Piccadilly tailor, and he was most emphatic in saying that a suit must be hung

to retain its shape, and should never be folded away on a shelf.

Criticism is normally most useful in providing a healthy exchange of ideas, but a critic who deliberately writes to the Press without taking the trouble to verify his facts is little more than a public nuisance.

PERCY V. BURNETT.

[This correspondence is now closed.—ED. A.J.]

Students' Mural Paintings

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—In my view, our first need is the establishment of a school of artistic technology, or better still, of an artistic section to some existing school of technology. At such school the craft of mural painting would be studied historically and experimentally. I believe that any *conscious* search for large scale decorative effect had best be postponed till by actual handling of the materials the elements of the craft have been perceived.

For such experimental training any naked piece of brickwork or stonework will serve. JOHN D. BATTEN.

The Shortage of Skilled Building Labour

Some important suggestions for meeting the requirements of the building industry as regards skilled labour are made in a report issued by a committee appointed by the National Housing and Town Planning Council. The committee, composed of persons interested in housing questions, representative members of local authorities, architects and surveyors, building trades employers, and building trades operatives, have compiled practically a unanimous report, and this has been signed by Mr. F. M. Elgood, chairman of the council, and Mr. Henry P. Aldridge, the secretary of the council. The following recommendations are made:—

(a) All builders engaged on public work, either national or local, or engaged in building houses in respect of which subsidies are given, should be required, as a condition of their contract or the receipt of the subsidy, to train a specified proportion of apprentices.

(b) A central committee of employers and operatives should be set up and be charged with the definite duties of arranging for the recruitment of apprentices and the provision of adequate facilities for their training.

(c) New apprenticeship schemes, the operation of which shall be limited for a certain agreed period of time, should be formed with, as their definite object: (1) The placing aside of the present ratio of apprentices to craftsmen in favour of a new ratio to be mutually agreed upon; (2) the training of a certain number of apprentices (whose age is greater than the present agreed age of sixteen) for a shortened period of not less than three or four years, the amounts to be paid by the employers to these older apprentices to be supplemented by grants made by the State; (3) the modification of certain restrictions at present in operation governing the number of apprentices allowed to be in training under any one employer.

(d) Sympathetic and constructive consideration should be given to the valuable suggestion that the crafts of the building industry should be regarded as falling into four great groups or divisions, and that provision should be made for the concentration of the energy of the craftsmen coming within the limits of these four groups on the performance of work in regard to which delay in execution must seriously prejudice the activities of craftsmen in other groups.

Other suggestions are that a system of insurance should be set up to provide for payment for time lost in inclement weather, and that various improvements should be made in the status of the craftsmen and in the conditions of employment with the definite object of making the industry more attractive.

Law Reports

Surveyor and his Fees—Failure of his Appeal

Nixon v. Erith U.D.C.

February 20. Court of Appeal. Before Lords Justices Bankes, Scrutton, and Sargent.

This was an appeal by Mr. E. D. Nixon from a judgment of Mr. Justice Bailhache, in favour of the Erith U.D.C. Appellant sued the defendants for £1,150 for work done by him in preparing quantities in connection with a housing scheme which the defendants wished to carry out. It appeared that in 1921 the Council acquired the Lisney Farm Estate for a housing scheme, and by a resolution the House and Town Planning Committee authorized their architect, Mr. Booty, to request a surveyor to prepare quantities, and the appellant was approached. It was finally agreed that the quantities were to be for seventy-nine pairs of houses of "No. 2 type," and appellant was supplied with a plan and also a form of quantities for houses of "No. 3 type." He had to make the necessary alterations to suit "No. 2 type." The architect was informed that the work would cost over £1,000 when completed, and tenders were advertised for. Appellant heard no more till he saw an announcement in a newspaper that tenders had been opened. The Council then wrote appellant to send in his invoice on the form supplied, to which the appellant replied asking for the amount of the lowest tender so that he could properly answer the request. This was not done, and the Council wrote that they had not accepted any tender and were not going on with the scheme and were not prepared to pay the plaintiff's account as they considered it excessive. No reference was made in the correspondence to the fact that appellant's appointment was not under seal, and this was the defence set up by the Council. Justice Bailhache found on the facts in favour of the appellant, but decided that the Council were in the position of a corporation on whom statutory powers were conferred, and that as the contract was for more than £50, it should have been under seal, and he gave judgment for the Council.

Mr. Schiller, K.C., argued the case for the appellant, and contended that the learned judge was wrong in his version because section 56 of the Housing of the Working Classes Act, 1920, referred to the Public Health Act, 1875, and gave powers which were referred to in that Act. It therefore imported all the restrictions.

The Court, without calling upon Mr. Montgomery, K.C., for the respondents, dismissed the appeal, holding that Mr. Justice Bailhache had arrived at the right conclusion on the law of the case.

A Bungalow on an Estate

Felpham Beach, Ltd. v. Bishop.

Feb. 21. Chancery Division. Before Mr. Justice Tomlin.

In this case, the plaintiffs, the Felpham Beach, Ltd., of Bognor, sought an injunction against the defendant, Mr. H. S. Bishop, of Snaresbrook, Felpham Beach, to restrain him from using or permitting to be used a building in the rear of Snaresbrook as a dwelling or sleeping apartment or otherwise than as a summer-house and from bathing therefrom in alleged breach of restrictive stipulations in a conveyance dated August 20, 1913, made between Henry Seymour Chamberlain of the first part, the plaintiff company of the second part, and Wm. Henry Forbes Montanaro of the third part. Plaintiffs also asked for an order upon defendant to remove alterations and additions made by him to a summer-house in breach of the restrictive covenants.

Mr. Parton, who appeared for the plaintiff company, stated that it was formed in 1912 to develop an estate at Felpham of twenty-six acres, and Mr. Chamberlain, the then owner of the estate, entered into a contract with the company to sell the estate to them. That contract was not completed by conveyance till October, 1916. The plot in question in this case was conveyed to Commander Mon-

tanaro in August, 1913. The restrictive covenants in question prohibited the erection of any building less than 15 ft. from the road and the erection of more than one house on any lot. The stipulations also laid it down that the houses should be detached, that no building should be used as a shop or warehouse, that plans should be deposited and approved by the company, that no hut, caravan or shed on wheels adapted or intended for use as a dwelling would be permitted, but that a summer-house might be erected in the rear of the plot to be used for the purpose of a summer-house and bathing therefrom subject to the plans being approved by the company's architect. Commander Montanaro submitted a plan for a summer-house and that was approved. A substantial summer-house was put up and used in accordance with the covenants by Commander Montanaro, who died in 1919. The property was subsequently conveyed to the present defendant, Mr. Bishop, who in the early part of last year submitted a plan showing enlargements of the summer-house which meant converting it into a small bungalow. The company refused to sanction these alterations and additions as they were considered inconsistent with the company's policy for development of the estate. The additions were in asbestos and timber, and the company's policy was to require the erection of buildings of a permanent character. Notwithstanding the company's refusal to approve the plans, defendant got them approved by the rural district council and made the alterations and additions.

Replying to his lordship, who asked if an owner submitted plans for a building which was going to cost less than £150 had the company an absolute discretion to refuse its consent, counsel said he did not think it necessary to put his case as high as that, but he submitted that the company must have some discretion and act reasonably. They insisted on the erection of a building of a substantial character.

Mr. H. S. Chamberlain, solicitor, of Bognor, one of the first directors of the plaintiff company, said they wanted to avoid what had taken place in another part of the village, where old railway carriages had been converted into dwelling houses, making a terrible eyesore. They stipulated for the erection of substantial houses of brick on the estate. They had had numerous requests for the erection of flimsy buildings and had refused them all.

Mr. Hunt, for the defendant, said the point at issue turned largely upon the true construction of the restrictive covenants—whether there had been a breach, and if so, whether in the circumstances a mandatory order should be made against defendant.

The defendant said he bought the house as the result of an advertisement, which described it as a bungalow. In 1923 he proposed making additions and submitted plans to the local authority, who approved them. The plan left with Mr. Dickey was not the one in accordance with which the additions were ultimately made. Mr. Dickey refused to consent to the alterations and told witness to pull the place down and put up a brick building. Witness only wanted a small place in which he and his wife could spend a little time in the summer. The additions had cost about £150. The original building had two rooms, one fitted as a bedroom, the other as a sitting-room. Witness had added two rooms and a kitchen.

His lordship said he came to the conclusion that this was not a case for a mandatory injunction, and he should, therefore, direct an inquiry as to damages, if any, the defendant to pay the costs of the action. The costs of the inquiry would be reserved. Defendant had nearly doubled the size of the place, and had converted it from a summer-house into what was really a small bungalow, and there had been a breach of the covenant by erecting what was substantially a new house without getting the plans approved by the company.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

Private Enterprise and Housing.

The Labour party's Rent Restrictions Bill has been read a second time in the House of Commons by 248 votes to 101. A Unionist amendment urging that the Bill should be rejected until a full enquiry had been held into the working of the present Act and the nature and extent of any alterations which might be advisable, was rejected.

Mr. Wheatley, the present Minister of Health, strongly supported the Bill. He said that the opposition knew that the control of rents and the provision of houses were indissolubly associated. It was not the Socialists who had frightened private enterprise out of the business of providing housing for the working classes. No man to-day with ordinary business intelligence and no lawyer would advise a client to invest money in the provision of working-class houses. The days of private owners investing capital in houses to be rented by the working-class had gone for ever. But the economic circumstances of probably three-fourths of the community were such that they had to depend for housing accommodation on their ability to rent, and it was towards the provision of houses for that section that he wished to direct attention. He declared that the amendment urging an inquiry was not honest. Of all the defects of the Bill there was only one from the Opposition point of view, and that was that it would reduce the rents of working-class houses.

The Prices of Building Materials.

At question time, Mr. Wheatley informed Sir Kingsley Wood that the question whether the Inter-Departmental Committee appointed to survey the prices of building materials should be continued in its present form, or whether there should be an extension of its scope and powers, was under consideration. The arrangements made by the committee for the collection of information as to prices were being continued.

The Erection of Private Houses.

Answering Sir H. Cautley, Mr. Wheatley stated that detailed statistics were not available of the number or cost of working-class houses built last year by private enterprise without subsidy. A return obtained from the local authorities for the six months ended September 30 last, showed that in that period 20,982 houses had been completed of not more than £26 rateable value in the provinces, and not more than £35 in the Metropolitan Police district. A similar return obtained in March, 1923, showed that 9,971 similar houses had been completed by private enterprise from October 1, 1922, to March, 1923. This return did not include building in the areas of district councils. From these returns it appeared that in the year ended September 30, 1923, the number of small houses of the type described was not less than 31,000.

Loans Under the Small Dwellings Acquisition Act.

Mr. Wheatley informed Captain Bullock that since the passing of the Act of 1923 loans had been sanctioned under the Small Dwellings Acquisition Act to eighty local authorities, to a total of £836,989.

Sir Charles Ruthen.

Mr. Costello asked the Minister of Health whether Sir Charles Ruthen was still honorary director of housing.

Mr. Wheatley said the answer was in the affirmative. Sir Charles Ruthen was appointed Director-General of Housing in a voluntary capacity by the then Minister of Health on April 20, 1921. He received an allowance of £500 a year to cover his out-of-pocket expenses while living in London, and the cost of a season ticket between London and Swansea. The total amount so paid to him since his appointment was £1,796 15s. He was at present responsible for the general control of the arrangements for the approval of housing schemes carried out by local authorities, and for advising the Minister on technical matters arising in connection with housing administration.

Contemporary Art

The New Chenil Galleries.

One of the most hopeful signs on the horizon of London art is the issue of the prospectus of the company which is to make an entirely new departure in the history of art exhibitions, a departure, however, based on an excellent tradition—that of the Chenil Galleries by the Town Hall at Chelsea. Augustus John and William Orpen were the predecessors of Ambrose McEvoy, Eric Gill, Mark Gertler, and others, the most symptomatic of the new twentieth-century British school, now happily established by their work. But the old galleries prove too small for present-day requirements of men who have now become famous, and whose appeal is to a very large public. Recourse has had to be made to West End galleries, such as the Alpine Club, where the Chenil Gallery direction is holding an exhibition of the sculpture of Nena Jackson Brennecke during March. The number of these galleries, however, is decreasing, and only smaller ones, such as the Beaux-Arts Gallery in Bruton Street, are taking their place. It has become imperative that new facilities should be provided, and the present scheme is for the purpose. The impossibility of West End rents locates it at Chelsea; the ease of travelling by underground and bus, and the character of Chelsea as the chief artistic centre, make the location desirable. The new company's capital is £35,000, and with this sum exhibition galleries, studios, an art school and library are to be built, but what gives the scheme an even livelier air is the restaurant which is to be part of it, which, with the projected art, literature, and music society, will render it a veritable home of the arts. The prospectus has just been issued, and may be obtained from Mr. John Knewstubb, the secretary, at 183a Kings Road, Chelsea, S.W.3. Plans have been made by G. L. Kennedy and F. B. Nightingale, and the elevation to the Kings Road is of a simple but effective character.

The Prices of Pictures.

With more reasonable charges for commission and rent, artists should be able to put a more reasonable price on their works. The thirty-guinea idea for all pictures and drawings exhibited was so well received and responded to at the Beaux-Arts Gallery, that Major Lessore has organized another show, including works by Augustus John, Sir William Orpen, Julius Olsson, George Clausen, and others, which promises to be equally successful. The logical outcome of this is for one of our well-known artists to have a one-man show in which all the pictures are of the same price, not necessarily thirty guineas, or three hundred, but either more—or less! I should like to see an exhibition of sculpture on the same lines, and I hope that at this gallery, and under the new Chenil scheme, sculpture will take its proper place. It has for too long been called Cinderella. Major Lessore is a sculptor; he might take this in hand at once.

Societies and Single Shows.

It is interesting to note that the Southern Society, which was, until now, exclusively for Surrey members, has widened its scope and made Algernon Talmage, A.R.A., hitherto associated with Cornwall, its new president. His work is always good, and so is that of Hesketh Hubbard, A. E. Waite, and Tatton Winter. The show is being held at the Arlington Gallery.

At the Gieves Gallery adjacent, Adrian Hill presents a selection of architectural and other drawings in water colour, entitled "Facts and Fancies," and it depends solely on the beholder as to which are considered the better, for all are charming.

At Bromhead Cutts & Co.'s gallery at 18 Cork Street, Burlington Gardens, Alfredo Vaccari, of Genoa, has a distinguished show of paintings and drawings of animals of a character seldom seen in London. The horses and dogs are particularly well observed and presented.

KINETON PARKES.

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