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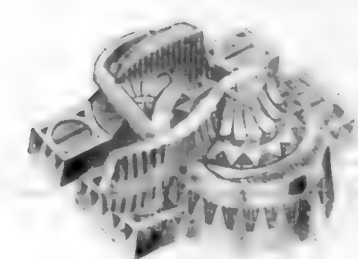
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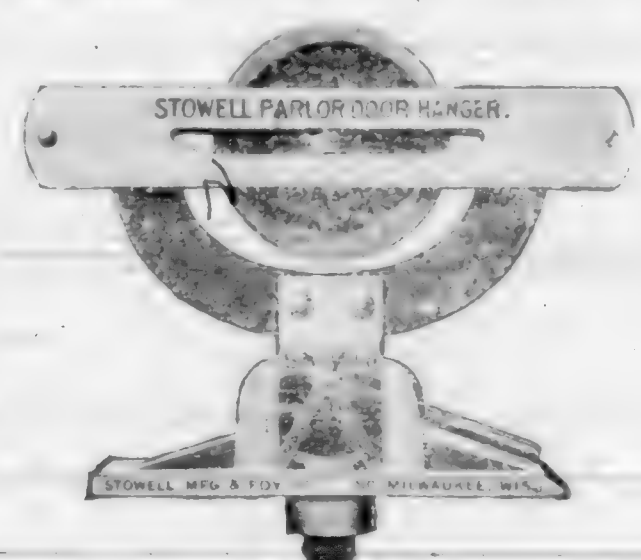
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150.	Knox, Cook, contractors and builders.	Stratton, Geo. S.; house mover.
151.	Kuss, P. N.; painter, decorator and wood finisher.	Sullivan, J. P.; painter and decorator.
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BUILDING NEWS.

CONCORD

Two-story frame. Owner, A. W. Maltby. Robert Carr, c. Relf & Alderson signed, Oct. 5; cost \$1650.

EAST OAKLAND

East 14th. To build: o. E. B. Stone; a. Albert Sutton; A. L. Whitney signed, Dec. 7; filed, Dec. 13; cost \$1200.

Fifteenth Avenue east 21st. To build: o. Agnes and James Brown; c. Anderson & Stockholm signed, Sept. 25; filed, Oct. 3; cost \$1250.

ERETVALE

Fruitvale Alta 1924. To build: o. Laura A. Cowan; c. A. Benning; c. Henry Hahn signed, Nov. 7; filed, Dec. 15; cost \$1150.

OAKLAND

Eighteenth St. To build: o. George H. Garrett; A. W. H. Ransom signed, Dec. 23; cost \$2500.

Oakland view home-lead association. To build: o. J. J. Stewart; a. A. W. Smith; c. C. S. Barnard signed, Dec. 2; filed, Dec. 12; cost \$3000.

Twelfth St. No. 1225. Alter and addition; o. Lizzie C. and J. W. Nelson; a. A. W. Smith; c. Anderson & Stockholm signed, Sept. 23; filed, Oct. 3; cost \$200.

Nose Ave. near Broadway. Maternity cottage; o. Fabiola Hospital Assn.; a. D. F. Oliver; c. Mohr & S. J. Schindler signed, Nov. 26; filed, Dec. 29; cost \$1200.

Sixteenth and Myrtle. To build: o. Corrie L. Booth; a. F. H. Barnes signed, Dec. 12; filed, Dec. 5; cost \$2300.

West near Durant. To build: o. S. R. Scaphum; a. William Kirk; c. Eber & Libbey signed, Dec. 13; filed, Dec. 16; cost \$1200.

SAN RAFAEL

Lot 3, block 8, Townsite. Heating, ventilating, etc.; o. Board of Education; a. Cunningham Bros; c. Morgan Bros signed, Nov. 18; filed, Nov. 23; cost \$3000.

Margaretta Point. Club House; o. San Rafael Golf Club; a. Newson & Meyer; c. Jensen & Schlosser signed, Dec. 2; filed, Dec. 8; cost \$2000.

Lot 3, block 8, Townsite. School building; o. Board of Education; a. Cunningham Bros; c. Thos. O'Connor signed, Nov. 18; cost \$10,143.

LOS ANGELES

Architect Geo. H. Wyman has prepared plans and is now taking bids for the estate of M. Mueller, for a two-story and basement business building which will connect with the present building on the north west corner of Fifth and Broadway. The outer dimensions are 40x100 feet. The front elevation will be laid up in Sycamore stone. The first floor is designed for the use of the Los Angeles Electric Company and the second floor for apartments. The inside finish will be in Oregon pine. A cement floor will be laid in the basement.

The same architect has prepared plans for the scaffolding, for an additional story to the hospital building 60x100 feet, to be used as nurses' quarters also for a two-story frame building 64.8 feet to be used as a bakery; the bids for which will be opened to day.

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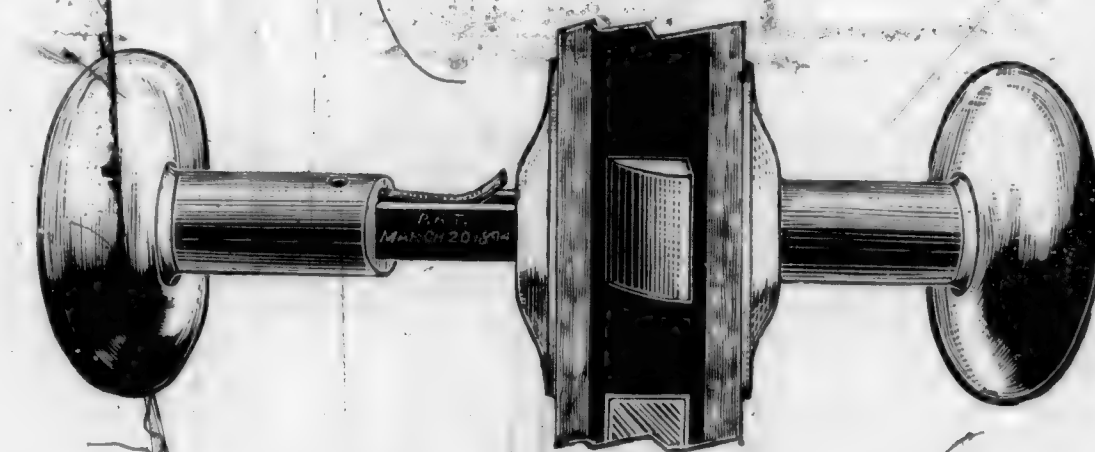
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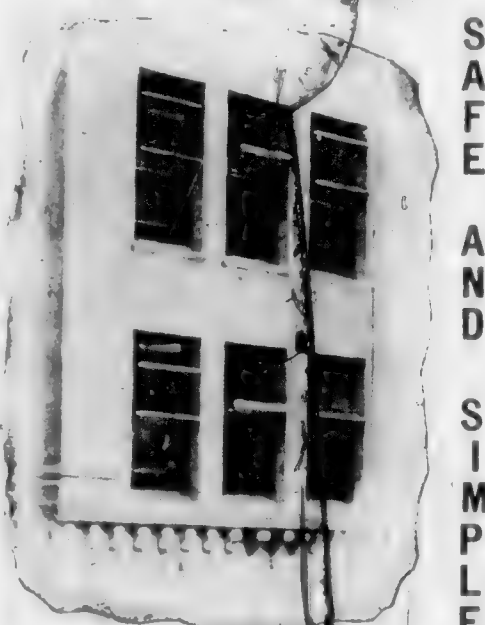
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1898.

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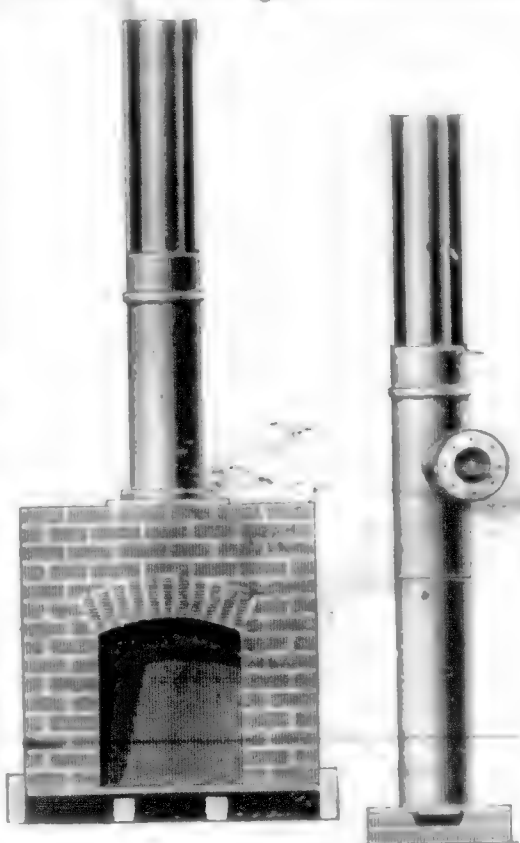
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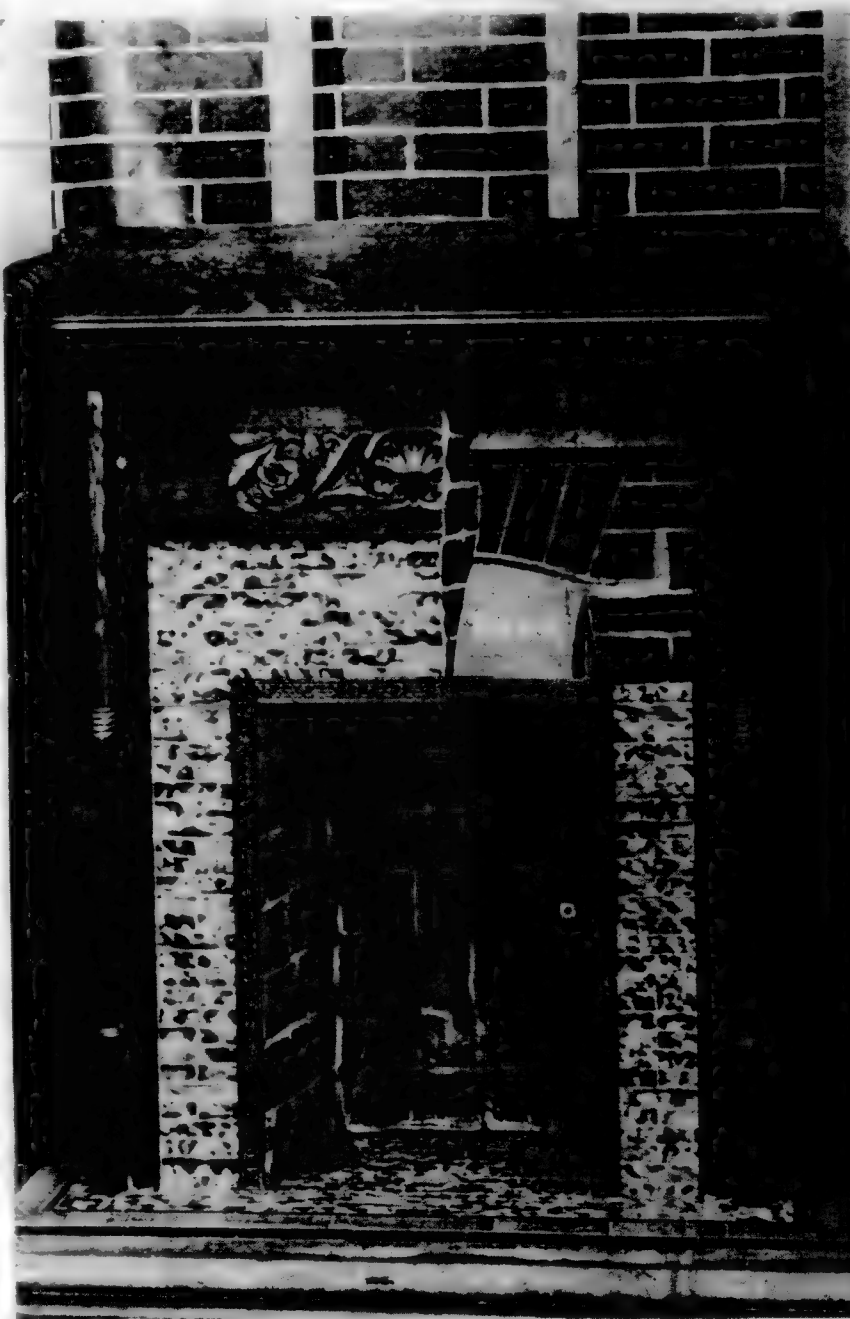
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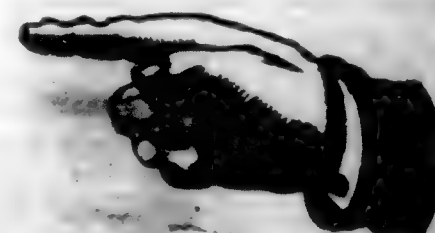
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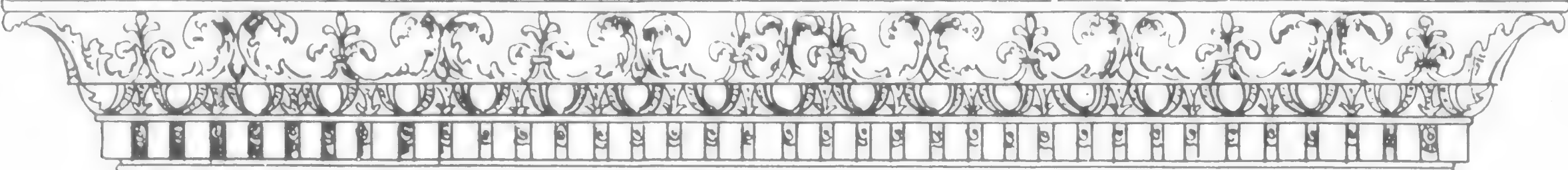
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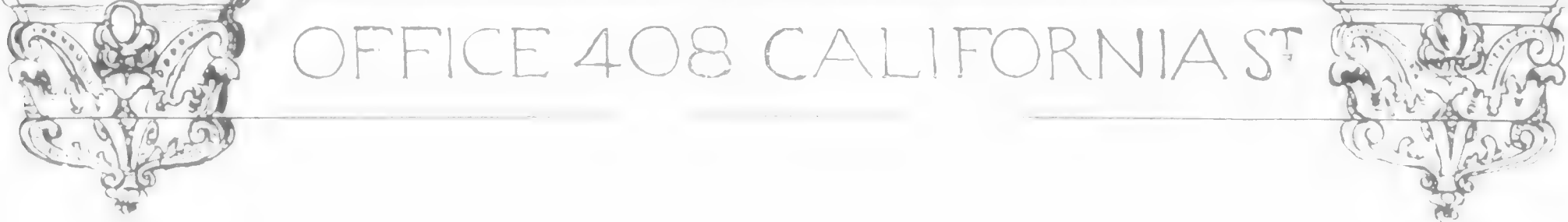
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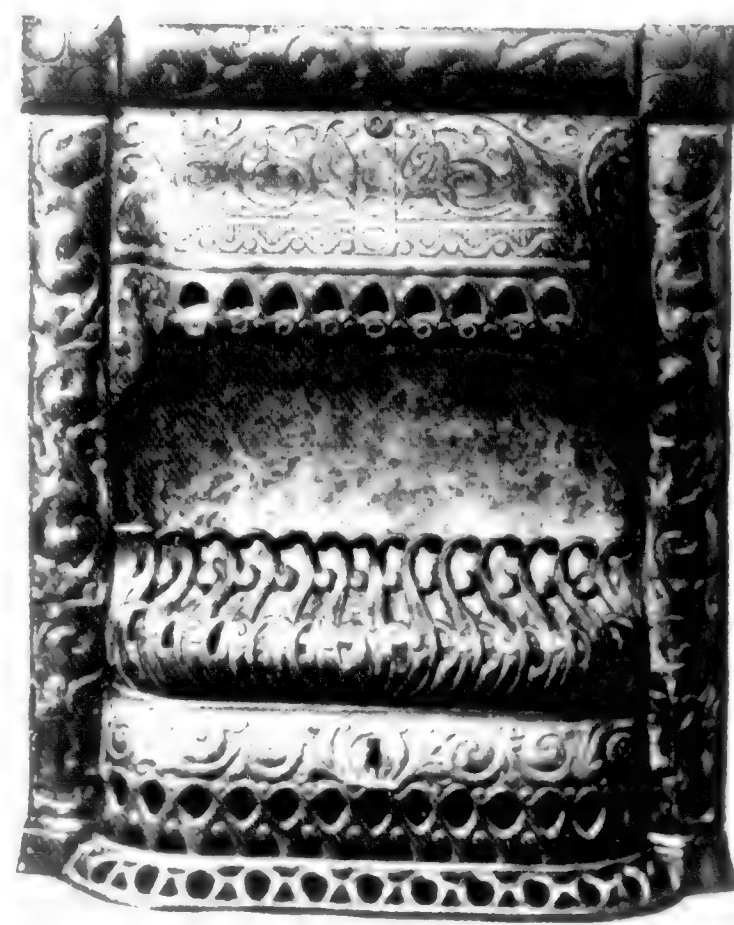


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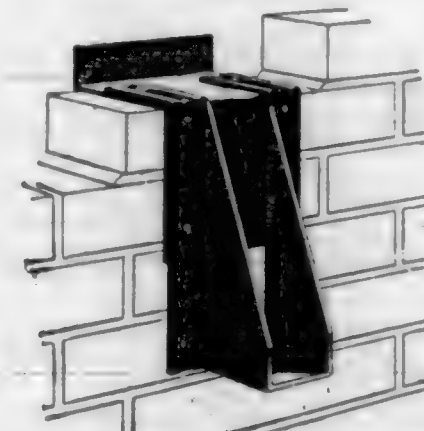


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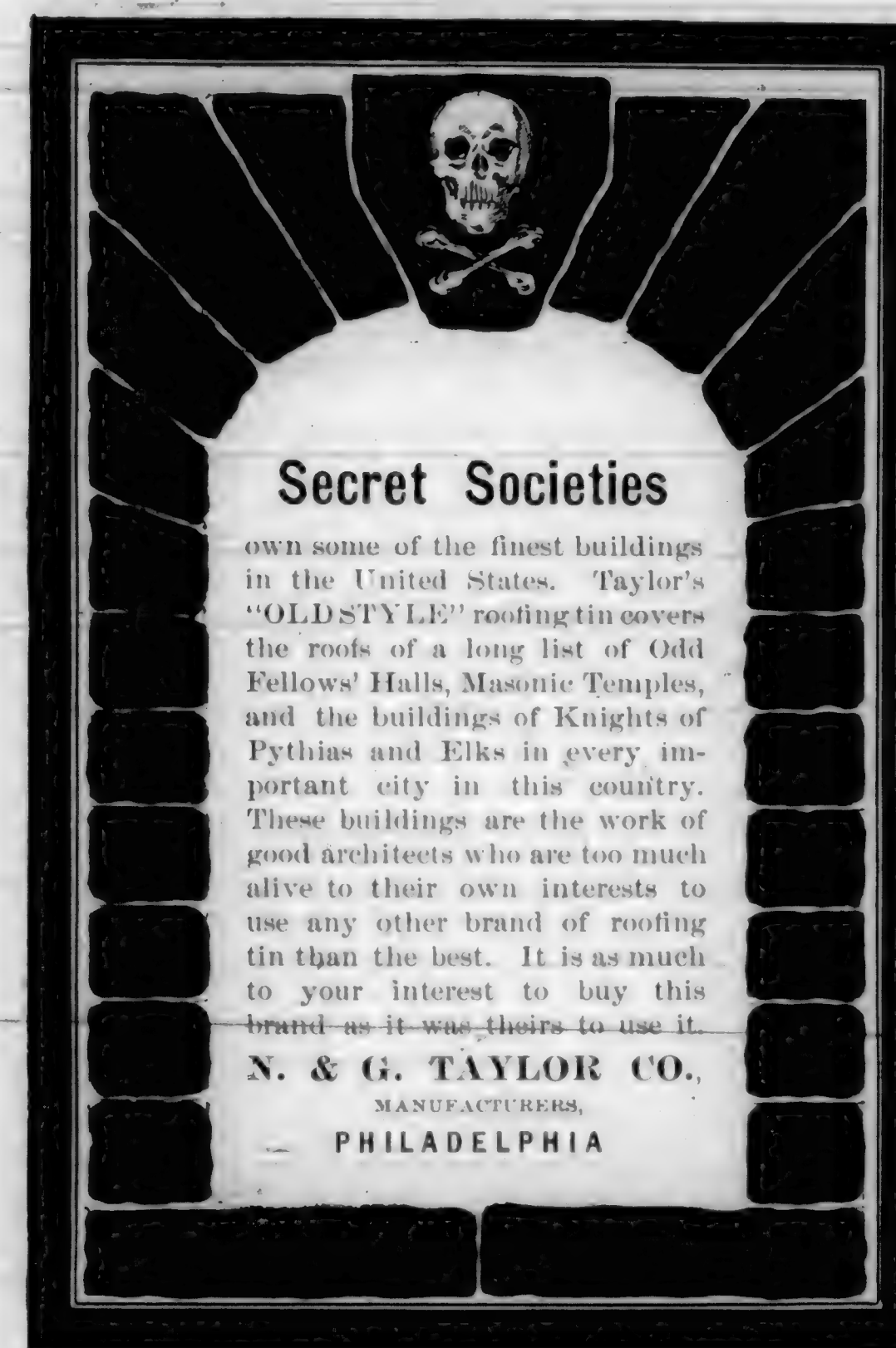


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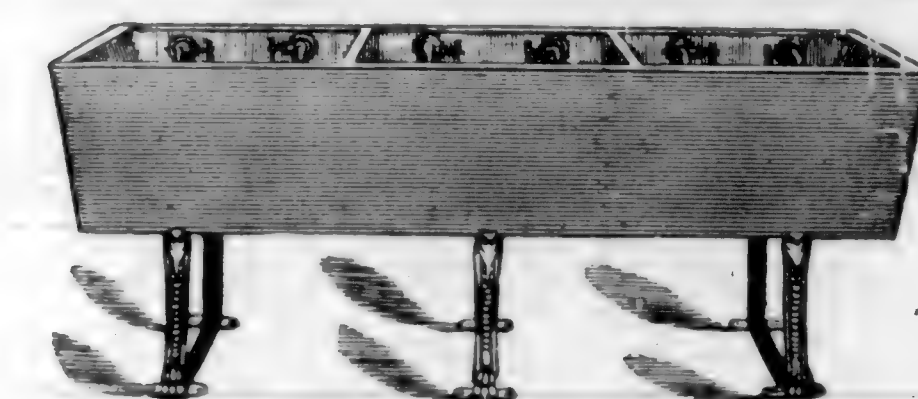
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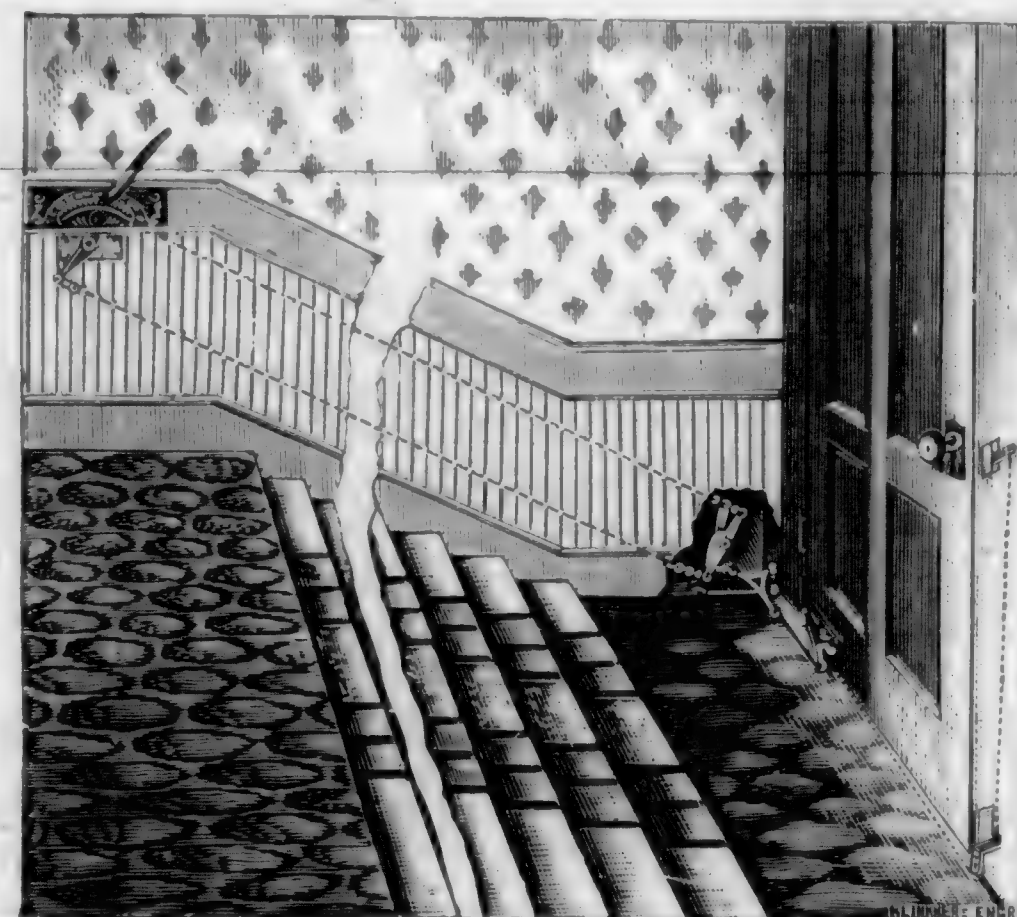
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WHILE the people of the middle and western states provide themselves with caves to avert the fury of cyclones, which from their instantaneous attacks coupled with great power, are a standing menace to property and life, the people throughout the United States submit tamely to be without protection from a danger more terrible than the cyclone, namely, fire. So accustomed are we to putting our trust in our own care, in fire companies, and in insurance companies, that in the midst of the most inventive age the world ever saw, the conditions as to fire remain the same. No, not the same, for in times past people built more solidly, and of materials that would, for a short time at least, resist the progress of fire, as would heavy timbers, and stone walls. To-day, houses erected for the sheltering of valuable property and precious lives are the merest shells—worse than shells, for they are tinder boxes, light and inflammable, story over story,

built in blocks and in flats they seem to invite conflagration. The use to a very great and growing extent, of inflammable oils for fuel and lighting increases the danger. A mis-step, the accidental overturning of a lamp, or, as frequently happens, an explosion, starts a conflagration which may consume the product of the labor of years for many householders, may destroy the gains of corporate industry to a vast amount, or lay in ashes the property of the municipality.

But that is not the worst of it. Every now and then there is a holocaust, when some great hotel, some theatre, or other place of entertainment, takes fire, and many lives are sacrificed. Everything depends upon the firemen, who amid fearful perils are striving to save frenzied people, suddenly confronted with a horrible death. Too often in their efforts they go down, themselves, the victims of the existing conditions.

Why is it that this ever present haunting threat of death by fire is not met with that intelligence which is applied to other affairs. If those who live in dread of cyclones provide means of safety from the storm which may come any day, shall not we who live in hotels, flats, or in blocks of tenant

houses be made comparatively at least, secure from a never absent peril? The ancients suffered much less by fire than we. The causes of their exemption are not far to find. Their public buildings were of stone, and their decorations were not of a kind easily ignited or affected by heat, being mostly of sculpture, and of painting on hard walls. In warm countries there were no arrangements for heating, and the only fire introduced was the sacred flame kept alive by constant attendance, on the altars of their Gods. Their dwellings also were of adobe, brick, or stone, not high, and had non-combustible roofs. Even in streets where a wheeled vehicle could not pass conflagrations were rare, and seldom extensive. In the colder countries of Northern Europe there was similar immunity, the great fire-place with its logfire, or in more modern times the porcelain stove, being unproductive of accidents. Not so with us. We build to burn, and with our resinous lumber, our paint and varnish, our lavish furnishings and our elevator shafts to produce the fatal draft, we resign ourselves to our fate.

When is the man going to appear who will find a remedy for this condition? How are we to render safe our public or our private buildings, in whole or in part? Who will produce, and teach us how to apply the material which will make wooden houses fire-proof? Failing in that, who will so construct a building that some portion of it, say the hall and staircases, will be a safe refuge for a reasonable time, where helpless people may await succor or find means of escape? Some flooring ought to be invented which could not be eaten up by flames before persons suddenly awakened out of sleep could reach and traverse it. In the same way certain walls should be made secure against the irruption of flames. Probably builders will at once fancy that to effect such changes will involve great expense. But granting that it would, which is by no means certain, the money saved in the long run in the general outlay of cities would be quite sufficient to cover the additional cost, while public buildings would undoubtedly improve in the direction of permanency and good taste.

THEN AND NOW IN ARCHITECTURE.



MAKING Egypt, as we have, for the starting point of architectural orders, and assuming as we must, that Greece derived her fundamental ideas from Egypt there are still some questions remaining unanswered as to the means by which this knowledge was conveyed to Greece, and the route taken. From about the time, 1300 B. C., that Moses led the Israelites out of Egypt, temple building ceased, and architecture declined. But in the meantime Assyria had risen into power, and exhibited its affluence and its pride in costly structures, which however, took the form of palaces rather than of temples. The materials of which they were built were not able, like the granite of Egypt, to resist the tooth of time, and they crumbled to the ground carrying their history with them. Enough only remained to show that the general form of their palaces was square; that they were built upon a raised platform, and approached by stairs, or by long slopes. A large courtyard was a feature of these buildings, placed at one side of the platform, instead of centrally, the apartments opening upon it. The walls of the

oldest building yet discovered in Assyria dating back more than 2200 B. C., are built with a series of vertical projections thickening them at regular intervals like a pilaster or a straight buttress, and later walls have the same vertical treatment in the form of reeds, which would suggest Egyptian derivation, especially as they are alternated with flat surfaces which may have been reserved for decoration. In certain details also, the Assyrian architecture followed Egyptian examples. But the most striking similarity between Egyptian and Assyrian ideas was the placing as guardian at their gates the Sphinx—a bull with a human head, and winged—in which respect it differed from the Egyptian sphinx. That the Assyrians modified, and as they believed, improved upon the earlier styles of Egypt, a declining power, is a natural conclusion.

Several centuries later, after having reached a height of luxury which made her the envy of the neighboring nations, Assyria herself was conquered by the Medes and Persians, who in their turn became copyists of whatever they chose in the works of the subjugated people. The resemblance between the palaces of Assyria and Persia are remarkable, even to the placing of them upon platforms, approached by a grand flight of steps. Although like those of Assyria they were constructed of perishable materials, enough is left to show a more artistic spirit than that they displayed in their models. Even the slab supporting each step of the grand entrances of the palaces at Persepolis was decorated with bas-reliefs of royal sports in the hunting field, and groups of royal personages with their attendants. The remains of the Egyptian type of building are seen in the placing of columns, equally spaced, inside their great halls, although it could not have had the motive or the meaning attaching to them which it had in Egypt where they were used in the first place to support the roof, and in a religious sense to deepen the solemnity of the approach to the mystery concealed in the darkest chamber of their temples. In the Assyrian palaces small windows may have been placed near the top of the wall, above the line of capitals of the lower ranges of columns, as was sometimes done in Egypt, in what are termed hypostyle halls, which were thickly set with columns, of which the side rows were lower, leaving a space above the lintels which could be utilized for the admission of as much light as was sifted through barred stone windows. The Persians, while evidently expending vast sums upon their architectural creations, evolved little that was worthy of imitation. They obtained certain details plainly Egyptian, and like every nation which has left us architectural remains, attempted to form new orders of capitals for the pillars or columns first designed in the Nile country. One of these seems wholly a reminiscence of Egypt, with its reedy column, and its spreading top like the seed-pod of the water-lily—very simple and pleasing in so far as it retains this character, but awkwardly surmounted by a bundle of reeds with curling ends, forming another capital inferior in character to the first, and spoiling the effect of the whole. On the other hand the bull-capital, which is a double bracket facing in opposite directions, has a decidedly artistic effect, and is peculiar to Persia. The roofs of Persia, like those of Egypt and Assyria were usually, and necessarily, in their columnar halls particularly, flat. There have been found, however, on their bas-reliefs some representations of domed buildings. Whether they were fanciful or were reminiscences from Asiatic sources imported by foreign artists is not certainly known.

The development of architecture, as recognized by us,

proceeded westward through Asia Minor towards the Mediterranean; but here as in Assyria and Persia, the materials used lacked this enduring qualities of Egyptian stone, and remains of any value are rare. Many interesting examples are found of the more ancient rock-hewn temples and monuments. The period of their execution is suggested by their imitation of timber construction, even to the hewing out of the beams on which the floor is supposed to rest, and the projecting ends of other beams and supports used in a wooden building. Some of these houses are cut out all round, and have gabled roofs, with a frieze, cornice and triglyphs under the architrave, thus mingling some of the architectural features of stone buildings with those belonging to a period when architecture as a science did not exist. Subterranean tombs and galleries have also been discovered with the stones laid in regular courses, the printed arch being used for the openings, and are supposed to date about 1000 B. C. Not strictly belonging to architecture, they may be referred to as guides to some subsequent developments of this science. These are not peculiar to Asia Minor, but are found also in Greece and Italy, and are known to writers on architecture as "Pelagic".

That which strikes us in following the traces of an art or a science, is not that we are able to discover proofs of the migration of certain forms of civilization, but that such long periods of time as centuries should have passed between these movements, the territories often lying adjacent. Two reasons are historically given for this, namely, the jealousy with which each nation guarded its frontier from invasion and the prohibition of foreign forms of worship. As temples were the expression of religious ideas they could not be copied except by people who had first embraced the religion they represented; wholly, or in part. Owing to this inhibition we do not find the Egyptian temple proper in Assyria, although through wars and commerce many features of Egyptian architecture were grafted upon whatever original ideas these people possessed. In like manner some of these characteristics were carried beyond into neighboring nations, and modified according to the sentiments of those receiving them.

There is not in Grecian architecture the same evidence of an amalgamation of styles that is found in Assyria or Asia Minor, but there is apparent a deliberate choice of Egyptian styles, with also a deliberate intention to improve them. The Egyptians were not naturally an artistic people. They built up slowly and ponderously an impressive but not a beautiful style. The Greeks, on the contrary, having attempted the development of art had various examples to choose from. With their extraordinary love for, and insight into its true principles, they arrived in the course of two or three hundred years at a greater perfection than Egypt had attained in as many thousand. Without aiming at originality in the creation of orders, taking for models those originating in Egypt, they preserved the principal features, treating them in a manner reminiscent of the founders yet with a result quite different, more refined and more beautiful. The Greeks, like the Egyptians, were temple builders, both nations being polytheistic, and worshipping the same deities under different names, and with less austerity; and these differences had undoubtedly some influence in modifying their architectural creations.

The points of likeness and unlikeness which are to be observed are, for the former, the simplicity of shape and the use of columns to support beams over head instead of any

arched or domed support; for the latter, the different disposition of the columns, and the change from a flat to a sloping roof, with the additional features of the architrave, frieze, cornice and pediment. Having formed a style they adhered to and perfected it, making it the admiration of the world for all time. Out of the heavy and rather squat Egyptian models they produced the light yet strong and symmetrical Doric column; stripping it of all suggestion of natural objects such as were characteristic of the parent style, retaining only the vertical lines of the fluting as essential to the upward effect. The Doric capital was entirely without ornament, being a simple block expanding by graduated curves towards the top into the just mathematical proportion to express its purpose in supporting the entablature. Indeed, the perfect charm of this style of columnar architecture was its scientific proportion, and its delicacy of finish, corresponding with it. This care as to effect is illustrated in the elevation of some straight lines into curves to correct optical illusions. There was a deviation made of about half an inch from the straight line in a height of a little more than thirty-one feet in the Doric column, to prevent the tendency to appear slightly hollow. Accurate observation has shown that this long curve has its apex about one-third up the shaft. In accordance with this principle in optics the steps of the Parthenon, the top one of which measures one hundred feet in length, gave an unward curve of about four inches, and the end cornice is carved to correspond. On the other hand, an angle column was made slightly thicker than the others to allow for the lessening effect of a dark object seen against the light. Not only these optical illusions were rectified in the best specimens of Grecian architecture, but the whole body of columns was made to lean slightly inwards, while the entablature was given a just discoverable backward deviation from the perpendicular. So nice was the Greek sense of symmetry, recognizing that principle in pictured art which requires an object to be represented as it seems, rather than as it actually is; and in architecture to make it seem as it should.

In both Egyptian and Greek architecture the column was the main feature. The Egyptian built walled temples with several chambers opening into each other, each smaller than the preceding one, giving them great longitudinal extent. The larger and outer one enclosed rows of columns, and was not roofed. The second chamber had also its rows of columns, and was only dimly lighted from the first (except in the so-called hypostyle halls); the third chamber was filled with a forest of columns obstructing the view completely; and the fourth or last, had a group of columns before the entrance on the inside. The several chambers were separated by walls, the doors being in the centre and opposite to each other. The last partition however, was pierced on each side of the main entrance to give access to several smaller chambers or cells. It was here that the sacred "mystery" of the Egyptian religion resided. The Greeks, on the other hand, placed their columns outside of the temple walls. The eastern *cella* of the Parthenon, one hundred feet in length, which contained the magnificent ivory and gold statue of Athene, and the Virgins chamber beyond it, were concealed from view by the outer and inner rows of columns surrounding it which formed the portico, and was thus given a semblance of the seclusion of the Egyptian temples. But the spirit of the whole was different. One represented an impenetrable idea, the other invited observation by its exquisite charm and ease of approach. The

Athenians had also chosen an elevated position for the temple of their tutelary deity, another method of removing it from profane encroachment. The Parthenon was built of white marble on a base approached by three steps which was one hundred feet front and two hundred and twenty-eight on its sides. From the upper step to the top of the pediment was fifty-seven feet. The portico had on its outer edge forty-six columns, eight supporting the pediment at each end, and fifteen on each side exclusive of the end columns. Within the outer row, and two steps higher than this, was a second row of columns. The spaces of the intercolumniations, and the size of the capitals vary slightly, according to their position. Upon the eastern pediment the sculptures related to the birth of Athene, and consisted of independent statues resting upon the cornice. Upon the western pediment was represented the dispute of Minerva or Athene with Neptune respecting the land of Attica. The Metopes upon

these of Egypt; and the statues, although showing just proportions, having all a conventionally smiling countenance without expression. On these, and on the sculptures of the best Athenian period, color and gilding were used, traces of which remain on the frieze of the hall in which stood the statue of Athene. This practice was directly derived from Egypt.

As to the domestic architecture of Greece, there could have been only differences between the Grecian and the Roman houses. Examples of the latter which have been uncovered at Pompeii, showing the same elegant simplicity of the Egyptian houses of the best period of refinement in the Nile valley. In the centre of the dwelling there was usually a garden, in the middle of which was a marble basin with a fountain flowing into it, the whole enclosed by a portico of columns. Figures of lions, children, dogs, fauns and other animal forms were grouped about the fountain. The rooms



the frieze represented in bas-relief the battles of Hercules and Theseus, the centaurs and Amazons, with other mythological and historical subjects. The frieze around the upper border of the cella represented the Panathenaic festival in honor of Minerva which occurred every four years, and was the highest festival of the Athenians. At this time the sacred garment, or peplos, woven and embroidered by Athenian maidens, was borne in procession to the temple. This ceremony, as represented on the frieze, has the peplos preceded by Gods and Goddesses, and followed by Virgins with offerings, and by horsemen, chariots, and sacrificial animals. Amid hundreds of figures no two of which are alike, all are full of action, grace and majesty. Such was the perfection to which the Doric order of architecture, and sculpture had attained in the Periclean age, about four-and-a-half centuries, B. C.

Two other orders the Ionic of Asiatic origin, and the Corinthian mainly Egyptian, were developed. Yet the earliest examples of Grecian art found at Corinth, dating somewhere between 500 and 600 B. C., are distinctively Egyptian in proportion, the columns being even more massive than

constituting the dwelling surrounding the garden, had their walls painted in red and black, which contrast produced a pleasing effect in a semi-obscurity. Arabesques of a charming airiness were used to relieve the dead level of the foundation color—not copies of familiar objects, but gods and goddesses, cupids, dancing women, young girls in graceful attitudes, slight landscape views or a half mythical animal like the griffin—the coloring of the decorations being designedly subdued, the object being to entertain the mind without subjecting it to the fatigue of criticism, by suggestions of poetic grace with healthful activity. Such might well have been a Grecian house. Music, dancing, and recitation of verse were Athenian accomplishments. The dwellings of the lyric poets were conservatories where pupils thronged to be taught, and which furnished choruses for funeral or wedding pageantries. The Athenians believed that their gods were gratified by the spectacle of beautiful well-developed bodies in all attitudes displaying health and strength. This made their most sacred festivals operatic processions, and displays of grace. The influence of this art sculpture in teaching attitudes, was inestimable; it made their bas-reliefs

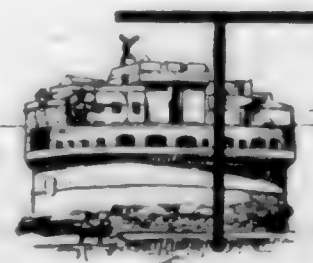
seem moving. The Olympic games and gymnasium tended to the same result.

From the Greek love of beauty, grace, poetry and activity, came the idea of the theatre, which was a place for the display of all these. It was a building, at least not an enclosed one, but an amphitheatre in the open air. The site selected was a concave slope, laid out with concentric stone seats in rows raising one above another. The usual form was semi-circular, the centre being reserved for the orchestra, which fronted the rather narrow stage, backed, it is supposed, by a colonnade. A colonaded gallery sometimes ran around the upper circle. The colosseum at Rome, derived from the Greek theatre, was more strictly architectural being built up from the ground, and its outer walls pierced with arched windows between which were pillars or the semblance of them, placed merely for ornament. The one exception discovered, to the semi-circular form of Greek auditorium, is found at Megalopolis, of date probably about 370 B. C. It is square, with parallel rows of columns, one within the other, carried completely around three sides; the columns being placed in radiating lines from the centre of the fourth side, or stage, to interfere as little as possible with the view of the spectators. This idea is the exact opposite of the Egyptian method, of obstructing the view by the arrangement of columns, as the motives were opposite—one to impress the spectator with awe the other to give him pleasure.

The Grecian tomb, as described by Homer, and the few examples discovered, have little resemblance to the tumuli of Egypt, except that they may have had a pyramidal roof. They had neither the extent, nor the significances of the pyramids of the Nile valley. One mausoleum, at Halicarnassus, appears to have been constructed in steps, and had a chariot group at the apex. But however slight the resemblance, in every order and style of Grecian architecture, and however modified by other influences, we find the germs if not the flower of the temple-building worshippers of Osiris and Isis.

To be continued.

THE SENATE AND THE SUPERVISING ARCHITECT.



THE Senate, as in Committee of the Whole, resumed the consideration of the bill (H. R. 11,114) making appropriations for the legislative, executive, and judicial expenses of the Government for the fiscal year ending June 30, 1900, and for other purposes.

The reading of the bill was continued to the end of the clauses making appropriations for "Office of the Supervising Architect," on page 35, line 12.

Mr. Cockrell—I should like to ask the Senator from Illinois to what extent the provision on page 34 and 35 has been carried out in the Treasury Department? The provision reads:—

And the service of skilled draughtsmen, civil engineers, computers, accountants, assistants to the photographer, copyists, and such other services as the Secretary of the Treasury may deem necessary and specially ordered, may be employed in the office of the Supervising Architect exclusively to carry into effect the various appropriations for public buildings, to be paid for from and equitably charged

against such appropriations: *Provided*, That the expenditures on this account for the fiscal year ending June 30, 1900, shall not exceed \$210,000, and that the Secretary of the Treasury shall each year in the annual estimates report to Congress the number of persons so employed and the amount paid to each.

To what extent has that been carried out? In other words, when a public building is authorized to be erected, does the Supervising Architect of the Treasury under this provision employ draughtsmen to complete the drawings, the plans, the specifications and the estimates, so that the Supervising Architect can advertise and make a contract for the completion of the entire building within a given reasonable time?

Mr. Cullom—All that I know about the subject is found in the "Book of Estimates," on page 353:—

APPENDIX B.

In connection with the estimates for "Salaries, Office of Supervising Architect."

List of employes in Office of Supervising Architect, Treasury Department, and amounts paid each, during the fiscal year ended June 30, 1898, from appropriations for public buildings, furnished under requirements of the Act of Congress approved March 15, 1898, "Statutes at Large," vol. 30, p. 288.

Then follows a long list of names, the positions the persons occupy, the salaries they get, and I think, if it could be run down to the end, it would show exactly where the money goes in connection with each public building.

Mr. Cockrell—But what has been the effect of the requirement or authorization? Has it hastened the completion of public buildings?

Mr. Cullom—I confess I am not able to state whether it has or not.

Mr. Cockrell—We authorize the construction of a public building and limit the cost. The building goes on year after year, and there is no reason on earth why there should be such delay.

Mr. Cullom—I agree with the Senator fully; but that seems to have been the state of the case for a good many years.

Mr. Cockrell—It has been the case indefinitely—at least for a long time.

Mr. Cullom—I suppose if we had time to investigate the report in the "Book of Estimates" it might explain very much of this matter, but that is all I know about it.

Mr. Cockrell—We have a public building on Pennsylvania Avenue, the City Post-Office Building; we have a building at Kansas City, which has been under construction I do not know how long; and there are other public buildings which will require years and years to complete. No individual and no corporation in this country which constructs a building of that kind ever lets it hang on their hands, year after year, with a superintendent and a parcel of employes drawing salaries out of the appropriation, thus reducing the amount that is actually put into the building.

Mr. Cullom—I fully agree with the Senator that that has been the history of all our public buildings under the system which has been pursued for an indefinite time. I have myself always felt that when a building was begun by the Government its construction ought to be vigorously prosecuted until it is completed and the people who had been employed discharged. I suppose such employes will be discharged if

they ever get a public building finished, but they never seem to succeed to that extent.

Mr. Cockrell—They seldom get a building finished. I see in another branch having coequal authority with this body a large number of bills have been passed for the erection of public buildings. These buildings cost from \$50,000 to \$100,000 or \$200,000 or more. There is no reason in the world why a \$50,000 building, a \$100,000 building, a \$150,000 building, or a \$200,000 building should not be completed in one season. Any individual can do it, and if the Supervising Architect of the Treasury cannot secure persons who can draw the plans, specifications, and details of such work we ought to take the construction of public buildings out of his hands, and place it in the hands of somebody who will do it.

Mr. Cullom—I agree to that fully.

Mr. Gallinger—Mr. President, in that connection I wish to say that I have been very much interested of late to notice that when we propose to erect public buildings we now provide that private architects shall enter into competition in the matter of furnishing plans, as was provided in the case of the Library Building, and I think a similar provision was made for the public building in Chicago. In other words, Mr. President, we have this bureau in the Treasury Department and we have a very expensive force there, and not only are we dawdling along in reference to the erection of public buildings, but we are now commencing the policy of taking from them the work which, under the law, properly belongs to them.

I recall the circumstance that when a Supervising Architect was recently appointed it was done under the civil-service rules. A man came here, a very distinguished architect, who has erected some of the finest buildings in this country. He had not written a letter with his own hand in five years, he told me, but he is one of the most distinguished architects in the United States. He was put down to a table and compelled to write without cessation seven or eight hours, and of course he did not pass a very good examination.

Mr. Cockrell—Will the Senator permit me to ask him a question?

Mr. Gallinger—Certainly.

Mr. Cockrell—Do I understand that a civil-service examination was held for Supervising Architect of the Treasury?

Mr. Gallinger—Certainly; and the man who occupies that position to-day is a product of the civil-service system of the United States. After obtaining that position by a civil-service examination, which, to my mind, is an absurdity, we are now discrediting him and saying that he is not competent to make plans for a public library in Washington or a public building in Chicago, but that we must let out the job to an architect who could not pass the civil-service examination. That is all I care to say on the matter.

Mr. Cullom—I want to add to what the Senator has said that I tried very hard to bring about some sort of system by which an architect could be chosen without going through that performance, because no first-class architect would agree to it. The result is that we have got the kind of a man who has been described—I do not know who he is—and no community as to which a bill has passed for the erection of a first-class public building is willing to trust to the Supervising Architect to build it. So it is in Chicago. We have an architect for the public building there who is a first class architect, and he is in charge of that building because, so far as I was concerned, and so far as the people

there were concerned, we were unwilling to leave it in the hands of an architect such as was usually selected by whoever might be the Secretary of the Treasury.

So I agree with all that has been said about this matter, and I sincerely hope that some of these days we may agree upon a plan that will result in securing an architect who is capable of taking charge of public buildings and constructing them within a reasonable time and in a proper way.

Mr. Gallinger—Or else abolish the office.

Mr. Cullom—Yet; or else abolish the office. I agree to that.

Mr. Cockrell—Mr. President, Judging from the declarations made in the Senate occasionally, and those made by my good friend from New Hampshire, Mr. Gallinger, and those made in another body not a thousand miles distant, the civil-service law must be a terrible failure, for all the sins of maladministration are charged to that law. I want to defend that law, although it may not need a defence. It is not the civil-service law, I say to my friend from New Hampshire, that is to blame for a Supervising Architect being subjected to such an examination under it, but it is the President of the United States.

Mr. Gallinger—Mr. President I do not know that I go that far in agreeing with my friend, but on general principles I agree with him that it is somebody outside of the law. I have never very seriously attacked the original civil-service law, in fact, I am in favor of it.

Mr. Cockrell—All right.

Mr. Gallinger—But what I have attacked has been this aggression, this reaching-out, this grasping of power and bringing under the law classes and individuals who, in my judgment, never were intended to be included in the law and never ought to have been included in it.

Mr. Cockrell—In that I heartily agree with the Senator from New Hampshire. He is exactly right. It is not the law, but it is the executive authority which takes these places and puts them within the provisions of the law. It is within the hands of the President at this moment to make any change he chooses.

Mr. Allison—Will the Senator inform the Senate when the Supervising Architect of the Treasury was placed under the civil-service law?

Mr. Cockrell—I have no idea when, and it is a matter of profound indifference to me whether it was done by the predecessor of the present incumbent of the Presidential office or done by the present incumbent. By whomsoever done, it was unnecessary and unjustifiable, in my opinion.

Mr. Gallinger—It was done for the first time, I will say to the Senator, when the present incumbent of the Supervising Architect's Office received his appointment. I know that from the fact that a friend of mine, a very distinguished architect, came here seeking that position, and, to his surprise, he found that he had to go through a civil-service examination.

Mr. Cockrell—When was the present Supervising Architect appointed?

Mr. Gallinger—I should say two or three years ago, I think, as I remember the matter.

Mr. Cullom—This situation I think, prevailed under a previous administration, but I am not sure when it began.

Mr. Gallinger—It never prevailed before the appointment of the present incumbent, I will say to the Senator, whenever that may have been.

Mr. Cockrell—But the present incumbent, my recollection



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DRAWING BY
C. H. RUSSELL.