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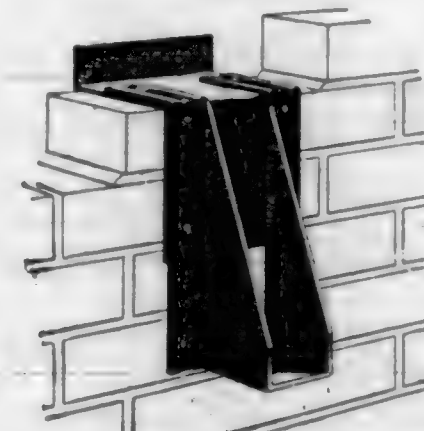


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March, 1899.

THE CALIFORNIA ARCHITECT AND BUILDING NEWS.

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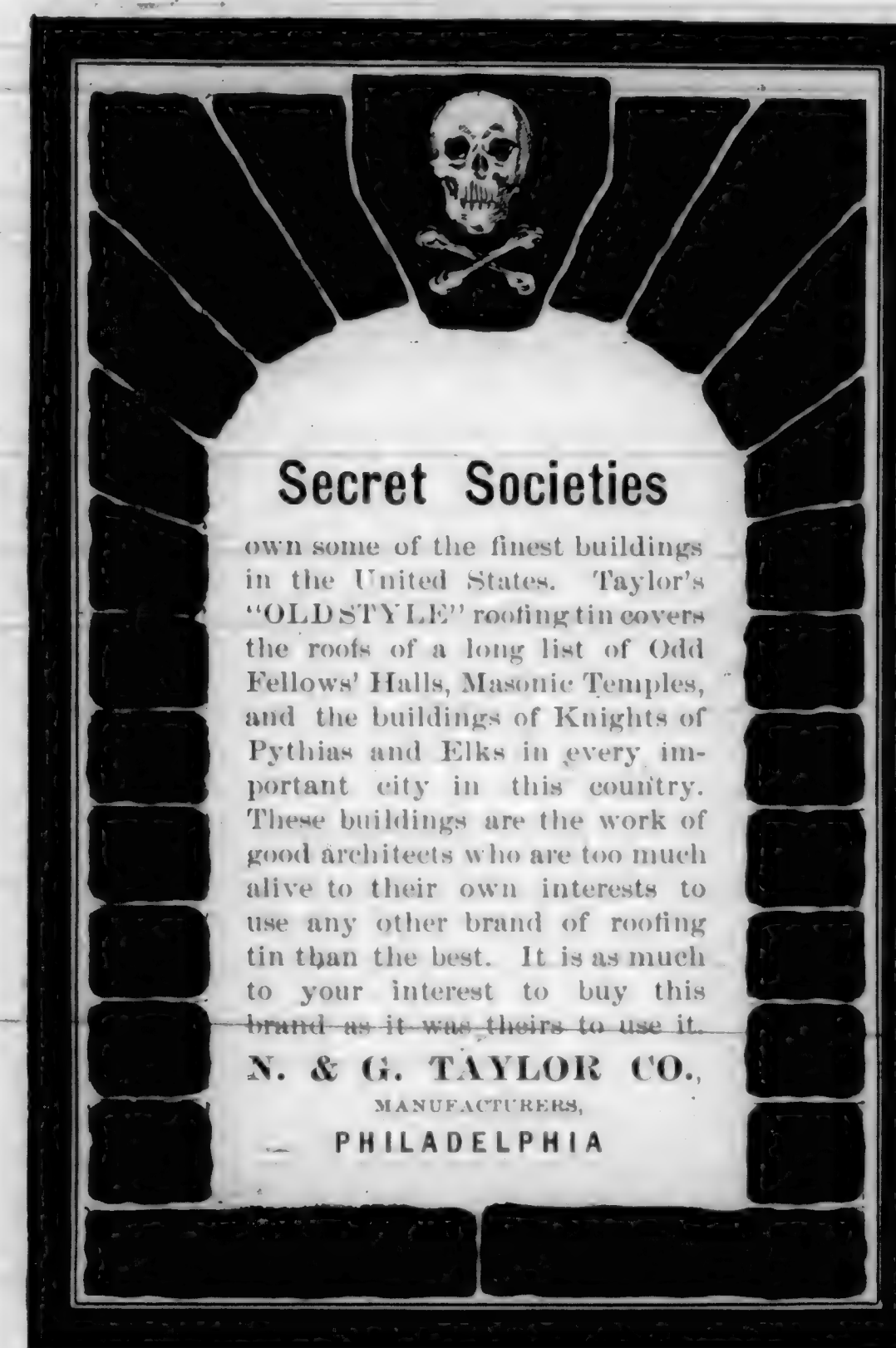


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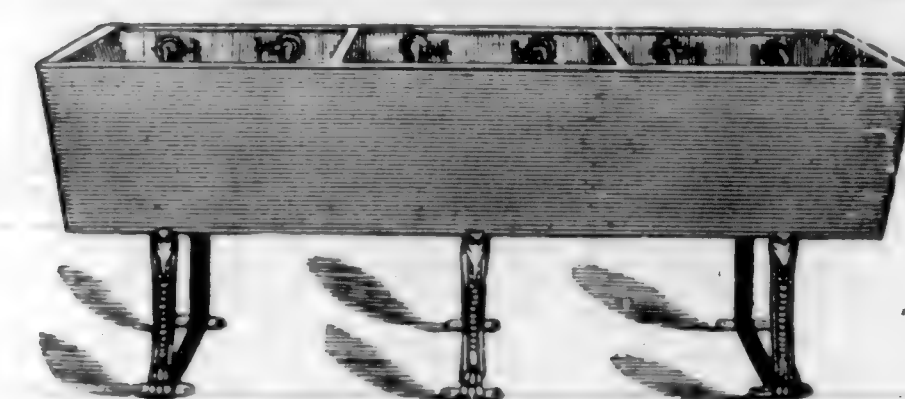
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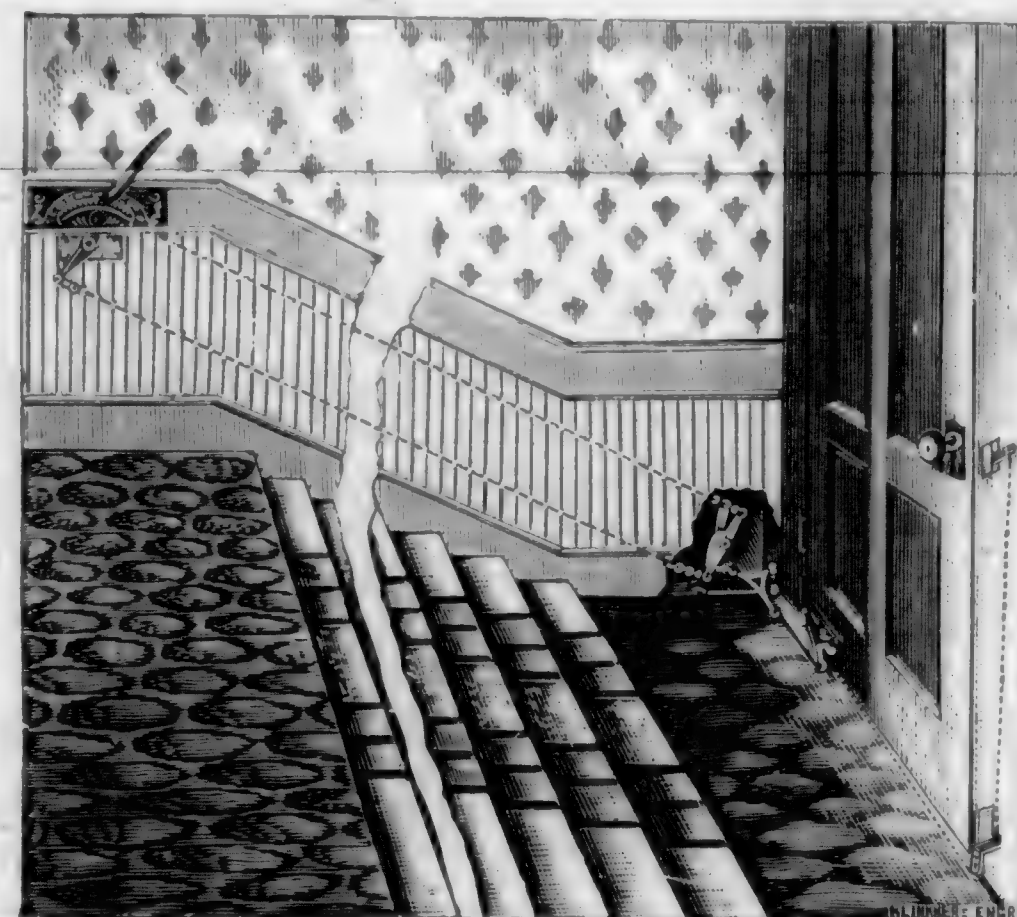
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VOLUME XX.

MARCH 20th, 1899.

NUMBER 3.

A MONTHLY JOURNAL DEVOTED TO THE ARCHITECTURAL INTERESTS OF THE PACIFIC COAST.

CAUTION—Pay no money to persons representing themselves to be connected with the CALIFORNIA ARCHITECT AND BUILDING NEWS unless a written authority to receipt for the same is shown and accept no receipt unless it be on our printed blanks. All Checks and Drafts are to be made payable to the order of E. H. Burrell.



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

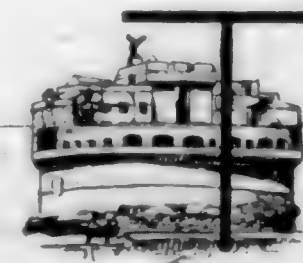
seem moving. The Olympic games and gymnasium tended to the same result.

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 order, 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



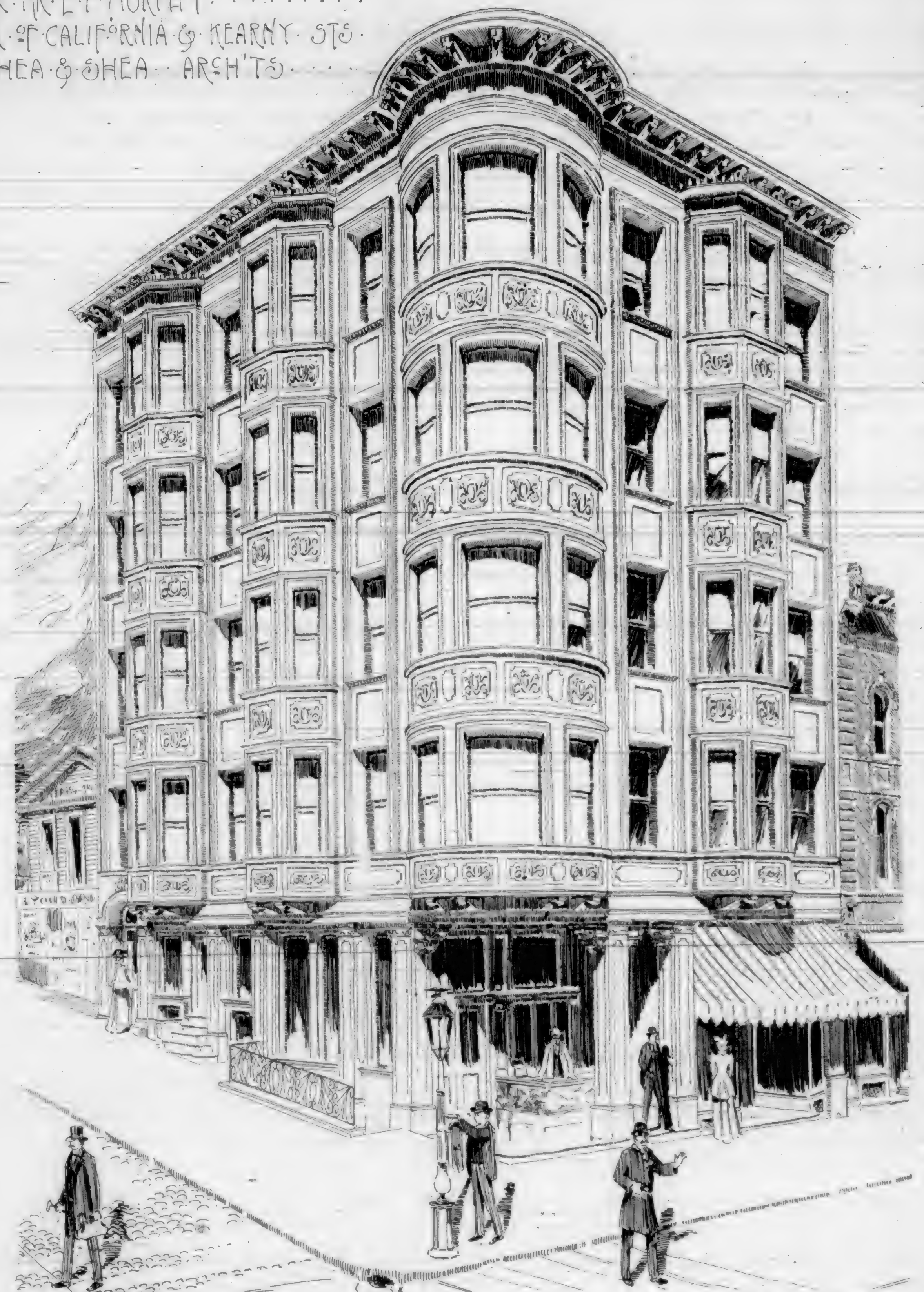
△△ HOTEL PHOENIX △△

△△ PHOENIX - ARIZONA △△



DRAWING BY
C. H. RUSSELL.

SKETCH OF OFFICE BUILDING
 FOR MR. E. P. MURPHY
 COR. OF CALIFORNIA & KEARNY STS.
 SHEA & SHEA ARCH'TS.



CALIFORNIA ARCHITECT & BUILDING NEWS
 SAN FRANCISCO.

BRITTON & REY. PHOTO-LITH

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js, was appointed by the present President of the United States.

Mr. Allison—As I understand, he was appointed under an order spreading the blanket of the civil-service law over the Office of Supervising Architect.

Mr. Cockrell—Under President Cleveland's order?

Mr. Allison—I think so.

Mr. Cockrell—Then it was the duty of the present incumbent of the Presidential office, if he did not approve of that order, to refuse to carry it out, to rescind it. The orders of one President, under the civil-service law, have no binding force upon his successor, and his successor has ample authority to make any change or modification he may desire.

Mr. President, I desire to express my hearty approval of what the Senator from New Hampshire, Mr. Gallinger, has said in regard to the administration of the civil-service law.

let out for another part of it, and so it goes, one part waiting upon another, instead of having a contract made such as can be made and such as is made by individuals and corporations in the construction of great buildings.

If there is not a change for the better, I shall insist that we devise some other plan of constructing public buildings than the plan we have pursued, which has proved such an ignominious and disgraceful failure.

Mr. Perkins—Mr. President, I wish to say one word in relation to the Supervising Architect; not to criticize civil-service reform or to criticize the qualifications of the Supervising Architect. I do not pretend to know anything about his qualifications, but it is the result to which I desire to direct attention. A tree is known by its wood or the fruit it bears.

Congress has appropriated a million and some odd hundred



The order extending the operation of that law to its present scope is, in my opinion, the most deleterious action which could have been taken. The idea of putting a messenger, or a watchman, or a laborer, or a copyist, or a cook, or any employe of that kind under the civil-service law is, to me supremely ridiculous. I see no justification for it. The selection of an officer of the character necessary to fill the position of Supervising Architect, with all his responsibility, should never be left to a mere technical examination. It is too important an office for that. There are millions and hundreds of millions of dollars entrusted to his expenditure, and in the large cities where public buildings have been authorized they are commenced and they are hardly ever completed. Before such buildings are completed they run almost through two or three administrations. That is not done in the private affairs of individuals and corporations and bodies that erect large buildings, and there is no reason why it should be done by the Treasury Department of the United States.

It is just as easy in these buildings to draw the plans and specifications entire for the whole work, let it out by contract, and have it completed within a given time, as it is to do it by piecemeal. Now a contract is let out for a part of a building, and when this part is done than a contract will be

thousand dollars for a site for a building in the city and county of San Francisco. The building is to cost two or three million dollars or more. It is to contain the post-office, it is to hold the land office, the sub-treasury, the different courts of California, and the circuit court in that city. The building should be an ornament to the city and a credit to Government. The plans have been submitted to the judges who compose that circuit and judicial district, which embraces four States and three Territories. Their criticism of the plan is that it is not suited for the purpose of a court-room; that the library-room, the offices of the marshal, and the general arrangements of the building are such that they are not suitable to be occupied by our United States courts.

The plan was submitted to architects in San Francisco, and they revised it and made an estimate of the cost of changing the interior part of the building, and the estimate of its cost. This was submitted to the Supervising Architect in this city. He went over it and said he knew what they required better than the people did themselves. Yet these judges are appointed for life; they hold their positions, not as the result of civil-service examination but by reason of their judicial knowledge, by reason of their high character and standing as lawyers and citizens of the country. They

will now have jurisdiction of our new possessions in the Pacific Ocean, as well as of Alaska and Arizona, the States of Washington, Oregon and California. Yet the Supervising Architect, although they have sat upon the bench for years and years, say they do not know what kind of a court-room they should occupy: that they have no knowledge of the requirements of the jury-rooms, of the waiting-rooms, of the marshal's room or the library; but they must take this plan, the Architects says, without any back talk.

Our people felt so wrought up and indignant at this action that they have said: "We will ourselves raise a fund and donate it to the Government for the purpose of planning a building whose exterior shall be pleasing to the eye and which shall compare favorably with the private buildings erected by private capital in our city. We will have the plan so arranged—we will have the architect so arrange the different court-rooms that they will be acceptable to the judges, convenient to the jurors, and the litigants who there assemble from time to time to have their cases adjudicated." I have a picture of the building proposed, as it appears in the report of the Supervising Architect. I submit it to any impartial critic. I want to say parenthetically, although perhaps it is not necessary for me to say so, that I am not versed in architecture. Yet I know Grecian from Gothic; I know Byzantine from Moorish architecture; but I know, what is better than all, that which is agreeable and pleasing to the sight and the senses.

There are in San Francisco one thousands buildings whose exteriors, as compared with the proposed building, are as a painting by one of the masters compared to a chromo, and yet we must take this. We can appropriate the money for this purpose, but the building must be constructed against the protest of the judges of the court, against the protest of our people. The building must be thus constructed, and we must make appropriations for it, because the Supervising Architect, who has passed a civil-service examination, says he knows what we want.

Mr. Tillman—(examining picture.) Is this the picture of the building which the Senator from California has so eloquently described?

Mr. Perkins—That is the picture. It is the Supervising Architect's report.

Mr. Tillman—It looks like a cotton-factory.

Mr. Perkins—Our jail in San Francisco is a pleasant picture as compared with that. We have a half-dozen power-houses that generate power to run printing-presses more beautiful to the eye than that splendid picture here, submitted as a work of art by this architect.

I did not intend to say anything about this matter at the present time, as it is not the time or the occasion, but I could not resist, after hearing the remarks of my friend, the Senator from New Hampshire. At the proper time I shall propose that the people of San Francisco, public spirited as they are, may raise the money by public subscription to pay an architect—one of our architects in San Francisco, who has grown up from an office-boy to his present high position, and who has constructed some of those magnificent buildings—to design a building. The design shall not cost the Government a cent. I hope when the proper time comes that those of you who have looked at the picture of this beautiful structure will join me in saying that such a monstrosity shall not be erected in the great metropolis of the Pacific Coast, where the Pacific Ocean sings the sunset song of the nation.

Mr. Cullom—I hope the reading of the bill will be pro-

ceeded with. There is no amendment pending before the Senate.

Mr. Gorman—Mr. President, I have no word of criticism of the present occupant of the office of Supervising Architect of the Treasury. I know nothing of him. I take it for granted he is as competent a man as can be had for the compensation allowed for this office, \$4500 per annum. I had nothing to do with the mode of his appointment and I have no criticism to make upon it. But I think it would be a wise and proper thing if Congress at this session were to increase the compensation of the Supervising Architect of the Treasury, and so enable the President or the Secretary of the Treasury, without regard to the technical examination by the Civil-Service Commission, to appoint a proper man to that position, with sufficient power to control his office. I see no reason why we should not do it. I believe in economy at the right place.

Mr. President, this bill bristles from the first chapter to the last with increased appropriations for clerks. How many new men are provided for I do not know, and I think it would be a very difficult matter for any Senator or member to ascertain just the number of small offices it is proposed to increase.

The organization of the office of the Supervising Architect has been imperfect for a long time. It is imperfect now. It stands with the second executive office in control held by a man whom the Secretary of the Treasury can not reach directly, nor can he select his successor without reference to examination.

I assert without fear of contradiction that there are but few men, sufficiently skilled, who would submit themselves to technical examination before the appointment was tendered to them. It is an embarrassment to the Government. I happen to be informed from some familiarity with that office, and I do not hesitate to say now, upon the floor of the Senate, that the man who is in charge of the executive branch of it—I do not mean the Architect, but his assistant—if he were in my employ, would not remain five minutes. Yet he is held there because he is under the civil service. That is one reason. There may be others of a general and political nature.

It is known to everybody that no such mismanagement has taken place in any other department of the Government. Yet in this very bill you have an extraordinary provision, such as ought not to be found in any appropriation bill for any of these offices. It provides that the expenditures on account of those who will be employed in providing plans and for the superintendence of these buildings shall be paid out of the general fund, the appropriation for public buildings not to exceed \$200,000 per annum. It is a lump appropriation. It is true it is always provided that the Secretary of the Treasury shall, in his annual estimate, report to Congress the number of men and the compensation of the persons so employed. But that ought to be placed upon a business basis, as every other department of the Government is placed, making him estimate for the number of clerks, the number of draughtsmen, the number of engineers he desires to employ, and let us appropriate for them and place them all under the Secretary of the Treasury, and then hold him responsible for the work.

Mr. Cullom—Mr. President, there is no amendment before the Senate, and I shall therefore say only a word. I appreciate the remarks of the Senator from Maryland, that when these appropriations are made it is difficult to cut them off, even after the occasion for them has in any degree passed

away. The bill in many of its provisions has tried to anticipate the time when these extraordinary expenditures of money for clerks, etc., shall pass away. There are provisions limiting the appropriations to a given time. But we find ourselves involved in extra expenses on account of the war, on account of the general situation, which is new, and which we all hope, at least, will pass by in a very short time, when much of the expenditures provided for in the pending bill for clerk-hire and for other purposes to carry on the Government shall have passed away.

As to the Architect's office, we all agree that that has been badly managed and that there ought to be a new law providing for the conduct of that office and getting rid of the present mode of selecting the Architect. I do not know who is in the office now, and if I have said anything which reflects upon any individual I hope it may be understood that I do not know the gentleman. I have had no occasion to have anything to do with the office during the present administration, or at least since a very short time after the administration came in, when I tried to bring about a general arrangement and secure the appointment of some man who would not have to go through a civil-service examination, because the very best architects in the country declined to do that.

Now, Mr. President, I hope the reading of the bill will be proceeded with.

Mr. Cockrell—In response to what the Senator from Illinois said, I will state that neither do I know the Supervising Architect. I do not even know his name. I do not know that I ever heard it.

Mr. Cullom—Nor I either.

Mr. Cockrell—What I have said has no reference to him personally, but it is to the system of administration that has existed there ever since I have known the office.

Mr. Cullom—That is my feeling about it.

Mr. Cockrell—It has been one continuous system, and no one has made any improvement upon it.—*Congressional Record.*

TRADE NOTES.

A FINE half-tone plate, about 11x15" in size, of the new Terminal Station at Boston, from a negative by Soderholtz, is being sent out to architects by Mr. Samuel Cabot of Boston. Interesting statistics in regard to the building (which is the largest railway station in the world) are given, and attention called to the fact that 62,000 sq. ft., of Cabot's Insulating Quilt were used to insulate the heating and ventilating ducts, under specification of Prof. S. Homer Woodbridge, the expert, who has used the Quilt many times before in his work, notably the Rutland Hospital at Rutland, Mass., the Highschool at Newton, Mass., the Insane Hospital at Medfield, Mass., etc. The Quilt is made with or without the Asbestos covering and is a wonderfully efficient and cheap insulator and deadener; and it is claimed for the Asbestos Quilt that it is the only article made, which combines the qualities of a heat insulation, sound deadening and fireproofing.

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NOTICE OF MEETINGS.

SAN FRANCISCO CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS, meets second Friday of each month at 408 California street, at 4 p. m.

SETH BABSON, Pres. H. A. SCHULTZ, Vice-Pres.
OLIVER EVERETT, Sec. JOHN M. CURTIS, Treas.

SOUTHERN CALIFORNIA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS, meets first Wednesday of each month at 114 Spring street, Los Angeles, Cal.

THEO. A. EISEN, Pres. ARTHUR B. BENTON, Vice-Pres.
WILLIAM C. AIKEN, Sec't. AUGUST WACKERBARTH, Treas.

WASHINGTON CHAPTER AMERICAN INSTITUTE OF ARCHITECTS, regular meetings at 8 o'clock P. M., the first Friday of each month, except July and August.

JOS. C. HORNBLLOWER, Pres. JAS. G. HILL, Vice-Pres.
E. W. DUNN, JR., Sec. W. J. MARSH, Treas.

ASSOCIATION OF ARCHITECTS OF ARIZONA, meetings held at Phoenix, Arizona.

D. W. MILLARD, Pres. T. H. MADDOX, Vice-Pres.
W. R. NORTON, Sec. and Treas.

TECHNICAL SOCIETY OF THE PACIFIC COAST, meets first Friday of each month at Academy of Sciences Building.

GEO. W. PERCY, Pres. W. F. C. HASSON, Vice-Pres.
OTTO VON GELDERN, Sec. EDWARD T. SCHILD, Treas.

MASTER PLUMBERS' ASSOCIATION, meets every first and third Friday of each month at the Flood Building.

JAS. E. BRITT, Pres. J. L. E. FIRMAN, Sec.

BUILDERS' EXCHANGE, Directors meet first Friday in each month at Mission and New Montgomery.

S. H. KENT, Pres. JAS. A. WILSON, Sec.

MASONS' AND BUILDERS' ASSOCIATION, meet first Friday evening of each month.

ADAM BECK, Pres. M. V. BRADY, Sec.



The management of this journal desires to extend a cordial invitation to all architects on this coast and elsewhere to contribute designs for publication.

Drawings should be made with perfectly black lines on a smooth white surface. Good tracings, if made with black ink, answer the purpose.

The designs selected will be published without charge. All drawings, whether accepted or not, will be returned to their authors, who must bear express charges both ways.

SKETCH of Office Building for E. P. Murphy, enr. California and Kearny streets, Shea & Shea, Architects.

HOTEL PHOENIX, Phoenix Arizona, C. H. Russell, Del.

PERSPECTIVE SKETCH, J. Murry, Architect.

INFORMATION CULLED FROM OUR EXCHANGES.

When the present growth of cypress timber is harvested that wood will practically disappear, for it is so extremely slow in maturing that there will be no second growth.

There are about 400 different species of so-called timber trees in the United States, but only about 20 of them attain commercial prominence, the rest being either too small or unfitted for commercial purposes, or consumed in small quantities for special uses.

The fact that the locust tree attains in 25 to 30 years the same thickness as the pine in 50 and the oak in 100 years, caused L. Kausch to conduct experiments with this variety of wood. The author gained the conviction that acacia wood has an important future, especially as regards its use for mining purposes. Acacia timber excels by great firmness and durability, and is, therefore, also well suited for many other purposes, such as wheels, bungs, ladder steps, etc. The locust tree thrives in the poorest soil, even in the rubbish of sandstone quarries and in slaty declivities. All that is necessary is to make a little hole in the latter, to fill it with mother soil, and to plant the young tree therein. In wet soil the locust tree does not thrive.

Many people think, says the *Canadian Trade Review*, that because there are dark streaks in maple flooring when it is first put down, that those dark streaks will remain to mar the

floor. But this is an error. After the floor has been laid for a time and has frequently been scrubbed, as all maple floors usually are, the dark streaks are merged into the uniform light gray of the ordinary maple floor. Thus the appearance of a maple floor after it has been used for some time is very different from what it was when first put down.

In some cases architects have complained that where maple flooring has been specified the stock delivered was not all white lumber, and therefore should not be classed as clear flooring. They would have no trouble in securing such stock if the contractors were willing to pay the difference in price between that and the ordinary firsts and seconds. There are many dealers who make a separate grade of strictly white flooring and sell it at a price about \$10 a thousand higher than that of the ordinary grade. But the clear white lumber must be treated differently from the ordinary run. It must be set on end and thus dried, because it will stick stain if dried in the common manner, and other precautions must be taken to protect it against stain.

In converting maple logs into lumber no great depth of cutting can be done before the saw runs into the heart. Even when the effort is to take off the white side clear of dark wood the saw is apt to run into the heart portion and streaks are left in the lumber. The most profitable way is to utilize all the log except the soft heart, which is worthless, and grade up the whole without reference to color. Then, if the manufacturer's trade requires all of the white flooring it can be selected out. One of the most prominent maple flooring concerns refuses to guarantee all white strips in its sales. Its first and second flooring includes both white and dark, with 50 per cent. of white as a general thing. On this basis large contracts are taken to supply office buildings, stores, public structures, etc., at the regular price of firsts and seconds. When such lumber is laid in floors the color becomes so nearly uniform in a short time that it gives entire satisfaction.

THE ADVANCEMENT OF PUBLIC TASTE IN ARCHITECTURE.

PAPER PRESENTED AT THE ELEVENTH CONVENTION OF THE ONTARIO ASSOCIATION OF ARCHITECTS.

BY MR. SIDDALL.



FEW weeks ago Mr. Langton came to my office and asked for the title of the paper I was to read at the Conference this year. This was the first intimation I had received that a paper was expected from me. However, I believe it is the duty of every member of the society to do his share towards making our annual meeting a success, and although through want of leisure my attempt will not be of the value I would like it to be; I will not withhold it on that account, but give it for what it is worth.

A few days after the interview with Mr. Langton, I have

just mentioned, I had the privilege of hearing the Rev. Mr. Shortt lecture to the Toronto Chapter, and he gave me the keynote for my remarks to-day in deploring the state of ignorance existing in the public mind regarding architecture, and suggesting that some method should be found and used, by architects, for its enlightenment. I therefore selected the subject you find on the agenda, "The advancement of Public Taste in Architecture." I will not, however, promise to stick very closely to my text, as I shall have, perhaps, quite as much to say about the taste of architects themselves.

The architect from the popular point of view is a pictorial artist on a large scale, and of all the arts his is the one most capable of prolonged effort in design, music and poetry coming next. Again the painter will produce pictures to frame and hang on a wall to be seen only by a chosen or limited number; a sculptor will adorn a pedestal with his effort, and only those who seek it find it; music and poetry reach an increased number, but architecture, as a decorative art, is seen by all men at all times, and its silent influence, consciously or unconsciously, affects the minds of the cultured and uncultured.

To speak broadly, there are two faculties displayed in the architectural art—invention and imagination—one constructional and the other æsthetic. Invention has to do with the plan and scheme of a building and the relationship of its parts—the artist calling this faculty into play in much the same way as the dramatist creates characters, disposes of their destinies; thinks out the course of events in his story, and sets the scenes. This can all be done by the faculty of invention. Having made the plan and settled the scheme of the structure, its heights and sizes, imagination does the rest, and clothes it with beauty. The construction will, of course, give the motive of the design. Every structural problem will be met and solved before the building is begun, and the architectural design keep pace step by step with the construction, partly modifying it and making it obedient to artistic consideration.

It is of the decorative or imaginative side of the art that I wish to speak—the side which appeals most to the public.

We are all the time seeing and handling things which are beautiful and give us pleasure, or ugly and give us pain. There is nothing, however, to compel us to look at poor pictures or distorted statues; but we cannot escape the ugly buildings which disfigure our streets. Nor can we prevent the baneful influence of such bad buildings on the minds of our children, who, unfortunately, grow familiar with them, and whose tastes will, in all probability, become as corrupt as those of the public to-day.

Considering then that architecture as a decorative art is so transcendently important, is it not astonishing that the bad architecture should have been so long a matter of indifference, or at any rate so long tolerated by the educated public?

The first question I ask therefore, and will endeavor to answer is—"How is the Public Taste to be trained to a better judgment in matters of architecture—a better appreciation of art—and taught to know good architectural design from bad?"

The first essential is, that the public shall be induced to take an interest in architecture, and shall be educated to do so. How is this to be achieved? Not so much by talking as by doing. Not so much by lectures and papers and art criticism as by our actual work in stone and brick and wood. By the quality of the art set before it will the public taste

be healthy or unhealthy. It depends, therefore, upon the architects themselves in the greatest measure whether there shall be any advancement in the popular appreciation of our art.

The next essential is closer and more friendly relations between the public and the profession. While I don't agree that the feeling of contempt that is sometimes spoken of exists, except amongst the least thinking class, it is undoubtedly true that there could be a more mutual feeling of respect between them.

It is said that culture only means the development of new relations between ourselves and the world around us—a better understanding of how one thing affects another. This can be made clear perhaps by imagining the way in which every individual would conduct himself towards the rest is a society of the highest possible culture. Courtesy would of course be the rule. Each person would recognize the welfare of the whole as of the utmost importance, and do all in his power to establish it. Nothing would be done in a spirit of selfishness or to draw attention. All would be in sympathy and work in harmony. Under conditions such as these architecture could attain to something like popular appreciation.

My second question is—"Are we architects going to work in the right way to produce the best of which we are capable, or are we working under hopeless conditions, which must prevent not only any originality, but even tolerably good work?"

Any art is valuable only so long as the artist can be seen in it. The inanimate material which the artist handles, be it a lump of clay, a stretch of canvas, or a heap of stones or bricks, is quickened into life by the artist's communication of his own spirit into the thing. I mean, of course, without pre-meditation, resulting in unconscious expression. We all know of some buildings which have been erected under conditions where the thought of the architect can be read, and his hand traced not only in the general design but in the minutest feature. Such buildings are interesting because they have character, and they owe it to the impress of the architect's personality on his work; and it is only such that can charm and interest the uneducated as well as the educated, and that really deserve the name of architecture.

In the middle ages very much was left to the trained workmen which the architect—or master builder—employed, but they worked under his personal direction, and he was always on the spot to tell them what to do and how to do it; and often himself worked with mallet and chisel on the sculpture which adorned the building.

If this supervision over every part of the building was necessary then, when the architect had under him a skilled body of artisans, trained to the methods of a single school: how much more necessary must it be at the present day when he has no such traditions? They have to work one week in one style and the next in another, and then probably in no style at all. No wonder they are hopelessly at sea when left to themselves. The architect of to-day should, therefore, think no part of his work too small for his attention; everything should be thought out, studied, and the smallest detail designed as carefully as the more important.

It is hardly necessary to say that this has not been done with a large proportion of the buildings in our cities. It is a melancholy fact that much that has been produced is either positively bad or absolutely uninteresting. The buildings

that are offensively bad are so from sheer ignorance or contempt for the recognized rules of art, and those that are dull and stupid often are so from the mere mechanical repetition of stock forms and stale ideas, which do duty for thought and save trouble of invention. With others truth has been sacrificed to whim, orders have been painfully caricatured, the details are inappropriate and often out of their proper position—a meaningless combination of forms, freaks and devices, dressed up to look fresh and clever. An uncultured and unappreciative public will call any extravagance fresh and clever until they are taught to know that there is a violation of some law. But the architect who does these things wins a cheap, but doubtful, reputation by pandering to a taste, which if he does not know is bad it is because his taste is no better than their own. He does not fear to blunder in his details, because he knows there is no one to detect them. His safety is in public ignorance.

How essentially different was it when the Greek architects were building. They were encouraged or admonished by the knowledge that they were watched by the trained and cultured eyes of all the Athenian people.

Every citizen was an intelligent critic. No Greek architect could deceive the public with a false proportion or vulgar profile; neither were they deceived by abundance of ornament covering a weak design. Nothing but purity and perfection obtained for the architect a reward. But when their high ideal of art was reached the appreciation and applause were promptly and ungrudgingly given and the reward—riches, honor and fame.

But alas for the architect to-day who is endowed with creative imagination and a keen sense of duty—whose profession is dear to him because of his love for his art. There is little in the condition of public sentiment from which he may draw inspiration and encouragement. He will see bad work pretty generally admired poor work too often approved. I now come to the question, "Is not the public taste in Architecture retarded by a want of respect amongst architects for each other, and for which they are responsible more or less? I mean an absence of professional etiquette—the esprit-de-corps of other professions."

Sometime ago I read in a professional journal of an incident which occurred in the States and was singularly like one in which I was personally interested. A brother architect was in the witness box, having been called by the plaintiff to testify in certain points regarding professional charges. On cross-examination the opposing counsel asked "Is it not very common for architects to offer to submit plans on a venture, hoping that they may be accepted?" The question was objected to by the plaintiff's counsel, but the objection was not sustained by the judge, who remarked that the architectural profession was not like that of doctors or lawyers who never solicited work, but that it was well-known that architects were always glad to compete. The incident shows how little the architect's point of view is appreciated even by the educated portion of the community. But was it not to some extent true? The temptation to get work at any price is a constant one, and while the profession is open to any one, irrespective of ability, it is not strange that good and bad should be lumped together by the public in a single category.

It is true that there is a fundamental difference between the architectural profession and the others mentioned. A lawyer to practice must be a member of the Bar, the physician must have received his degree from the Medical University. The architect, however, is let loose upon the public

with or without training. It is not to be expected then that there shall be respect in the public for a profession which does not discriminate amongst its own members, and which is content to let its professional name be used by untrained individuals. Law and medicine have taken measures to protect the public from inefficiency. Architecture has not.

Another element in the want of appreciation of architecture as an art by the public is the established level charged for the services of all; the authoritative schedule of charges sanctioned by the mass of the profession.

The most carefully educated and gifted man gets no more for his services than an ignorant bungler. In other professions, such as music, painting, sculpture, medicine and law, artistic ability is so remunerated that there is always an incentive and opportunity for still further increase, and the public demand for a high artistic standard is established in these professions. It is evident that the value of the work of a true artist is greater than that of the man of small ability. Moreover, the system takes little account of the nature of the design and the amount of brain work required to produce it; the carefully studied and elaborate detail of a first-class residence is of no more value, judged by the existing standard, than the unadorned school house or barn.

A writer in one of the papers has summed up the question in these words—"By the present mode of payment the public first refuses to recognize the difference in the artistic capacity of individuals; second, it refuses to recognize the artistic difference in widely varying services rendered by the same individual; and, third, it refuses to pay the architect in a way that will enable him to give its work his best attention." But the strangest anomaly of all is, that the financial interests of the architect and his client are diametrically opposite. Take the case of a building of the normal value to say \$50,000, the commission for which would be \$2500. An architect unskilled and giving little thought to his work would probably spend \$60,000 in carrying out the work, for which he would be paid a commission of \$3000. Another architect by thought, labor and diligence, and making various studies and changes in his drawings is enabled to reduce the cost by \$5000. His faithfulness and care are rewarded, not by extra payment for extra study and labor; he receives no payment at all for that, and the original commission is reduced by \$250.00, 5 per cent on the amount saved for his client. The better he serves his client the more his commission is reduced.

To recapitulate and conclude, I would say, that before we architects accuse the public of being indifferent we shall do well to look at home and see whether the work we turn out has any real claim to be interesting, and before we claim that they do not know good work from bad, it is our business to ask ourselves whether we have given them a fair chance of seeing what good work is. We shall educate them to be critics by giving them good and faithful work as a standard by which to judge the quality of the whole, and we can depend that every piece of really meritorious work will be an object lesson for the education of the popular taste and public appreciation.—*The Canadian Architect and Builder.*

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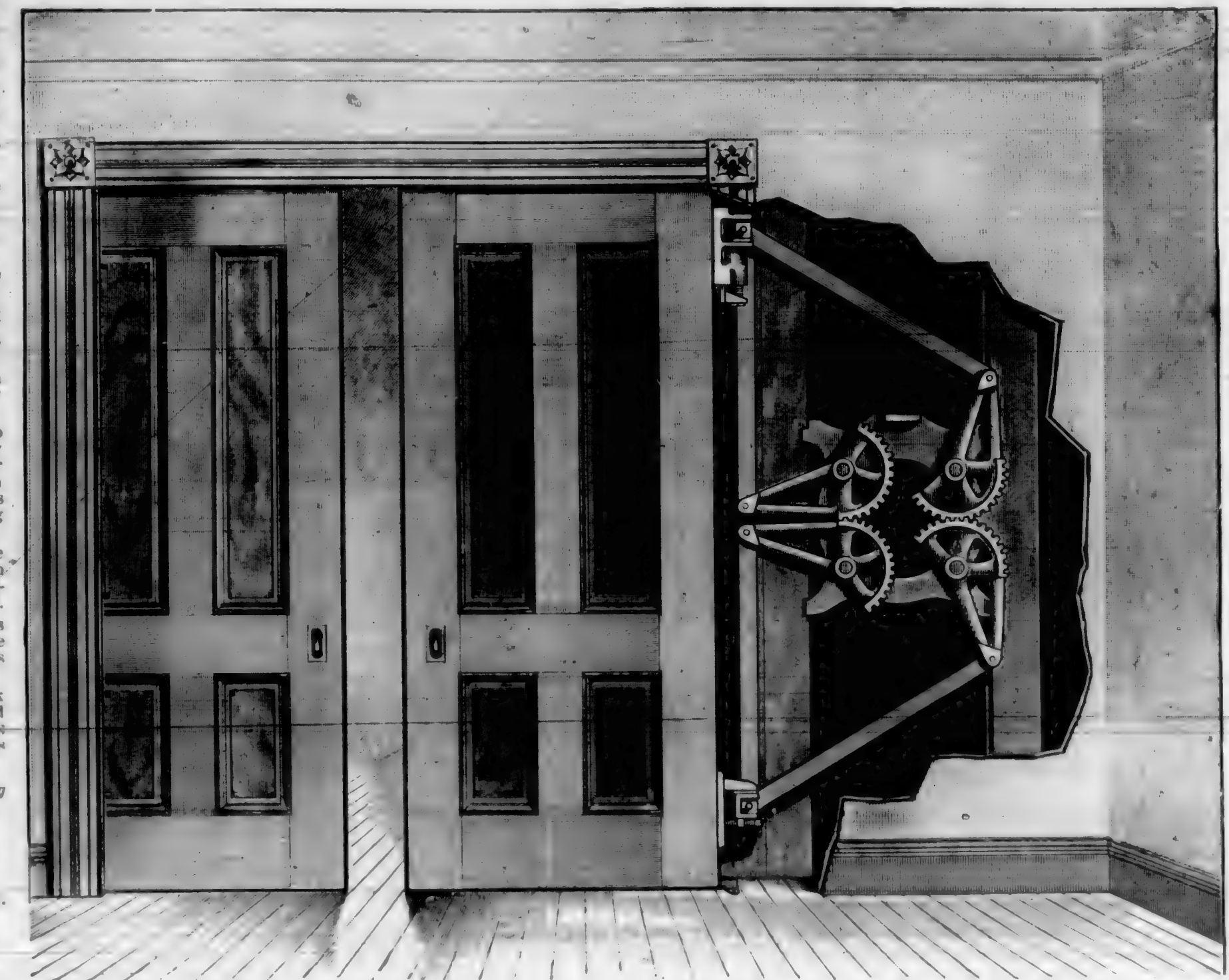
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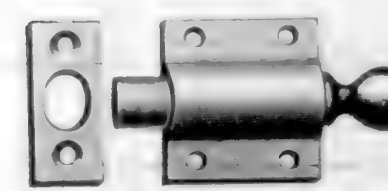
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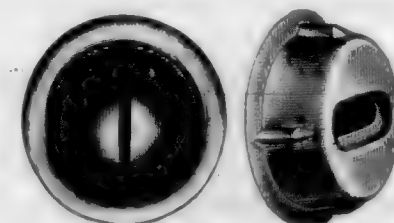
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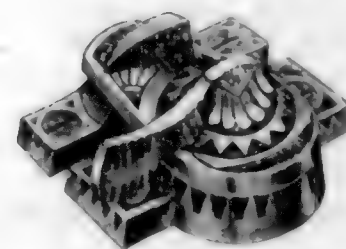
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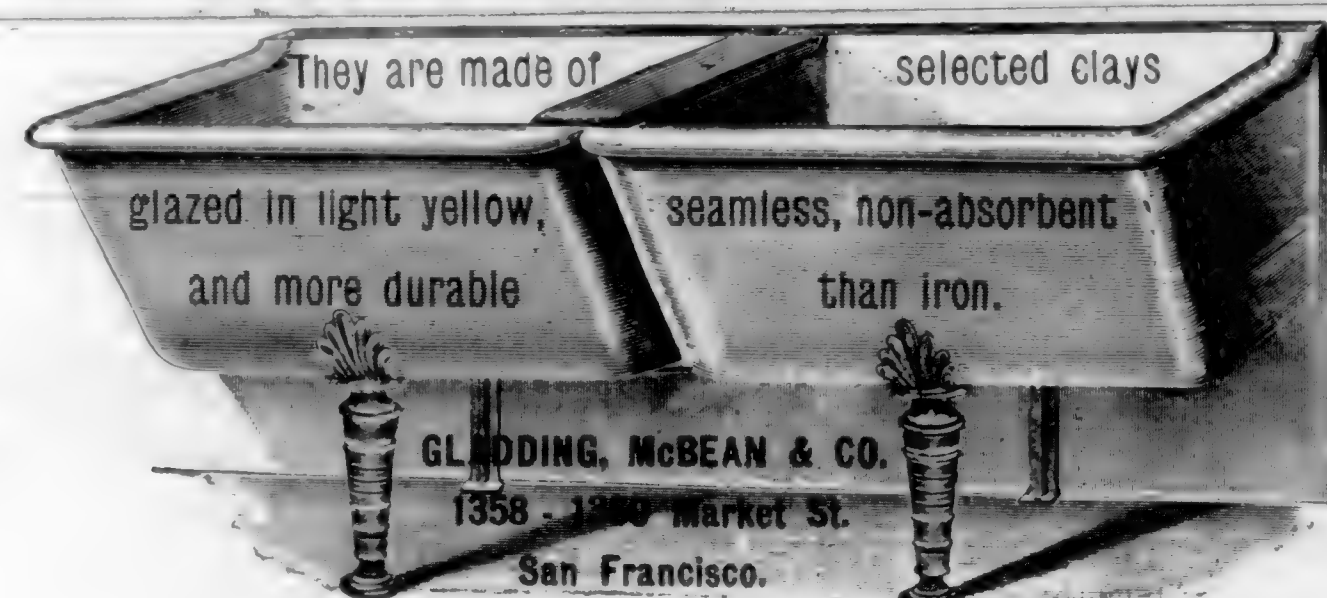
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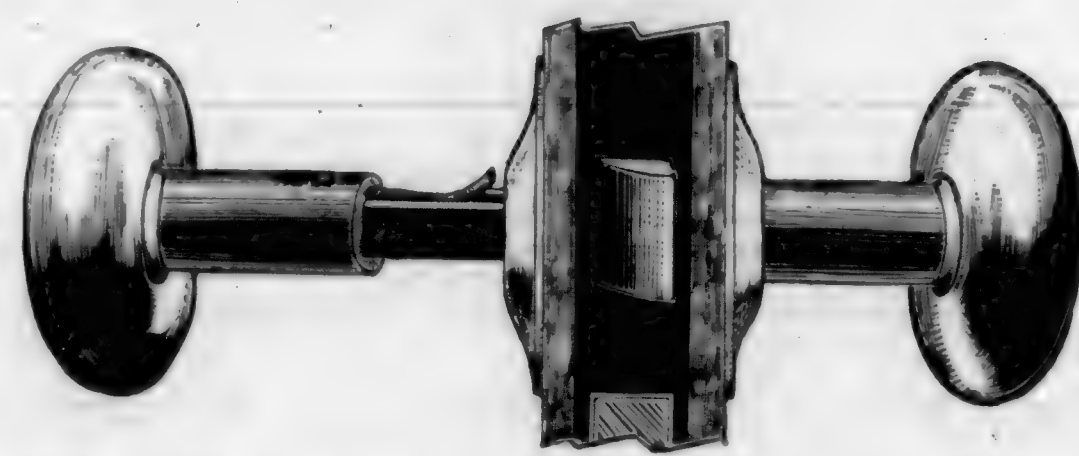
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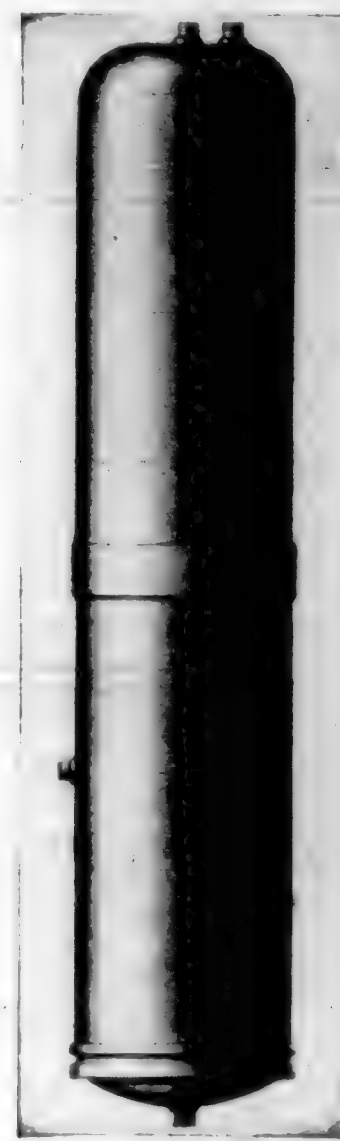
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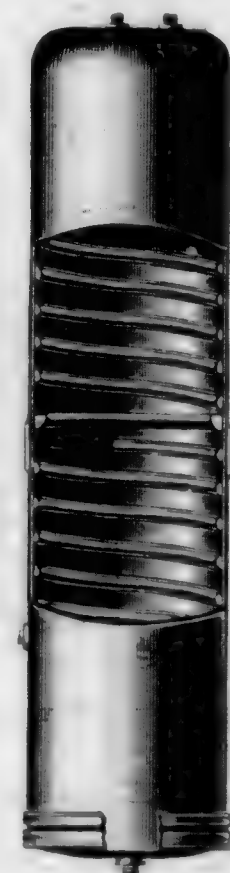
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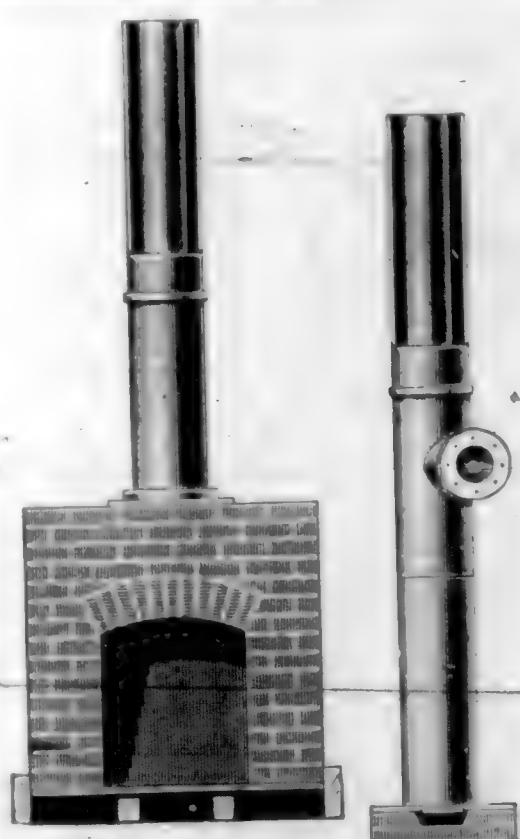
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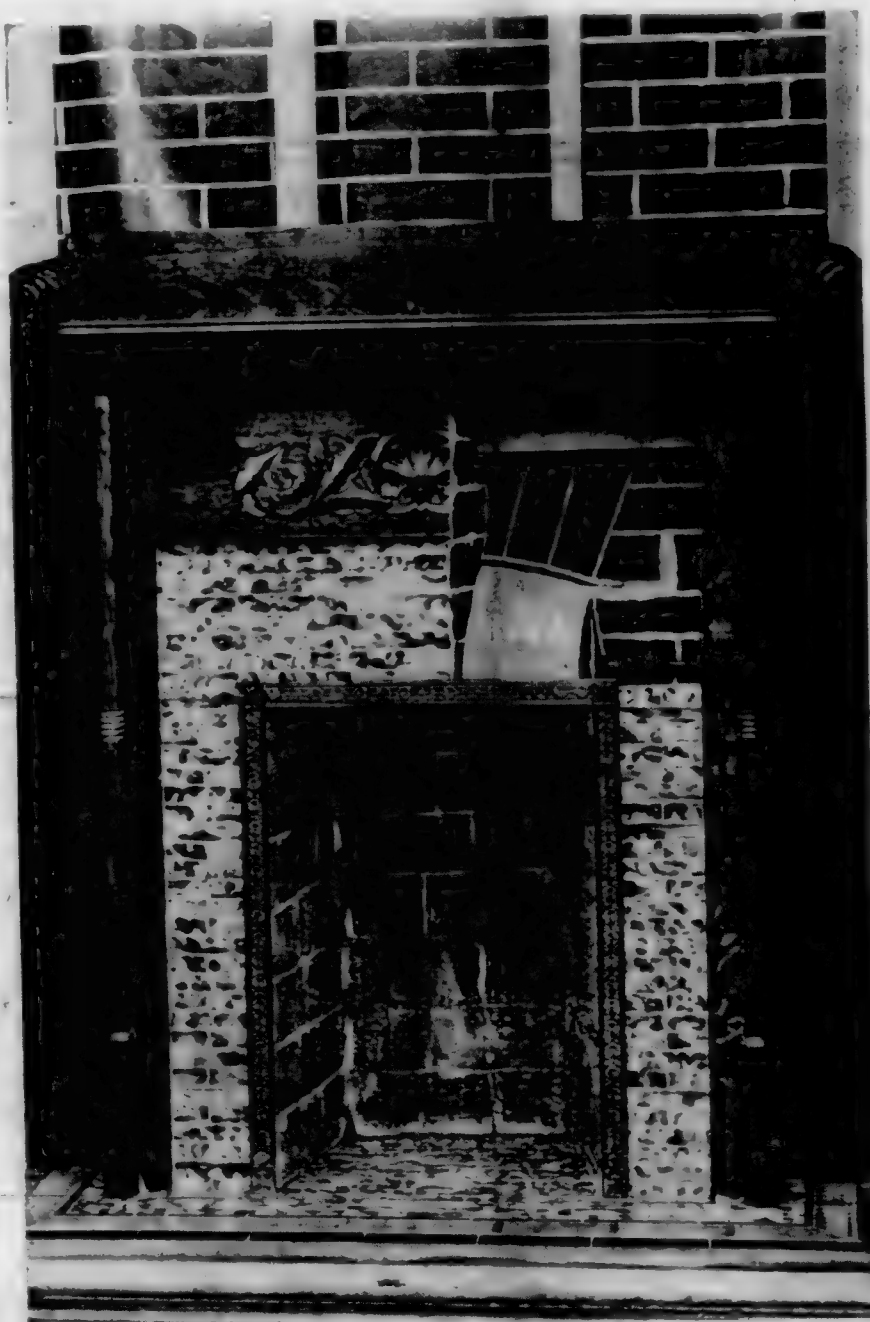
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