

HOTEL PHOENIX

PHOENIX - ARIZONA



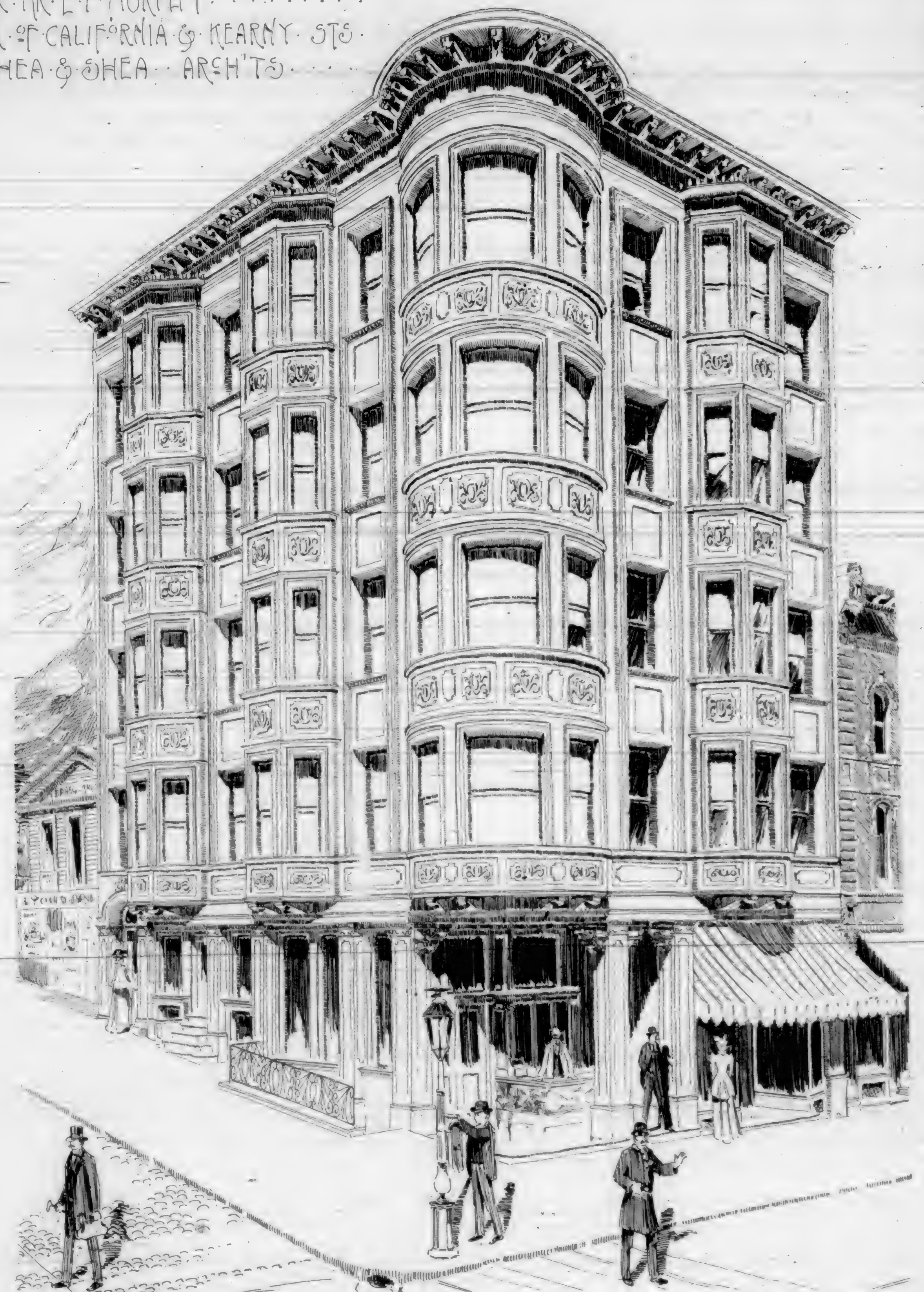
DRAWING BY
C. H. RUSSELL

CALIFORNIA ARCHITECT & BUILDING NEWS
SAN FRANCISCO

BRITTON & REY. PHOTO LITH.

VOL XX N° 3 MARCH 1899

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



CALIFORNIA ARCHITECT & BUILDING NEWS
 SAN FRANCISCO.

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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.

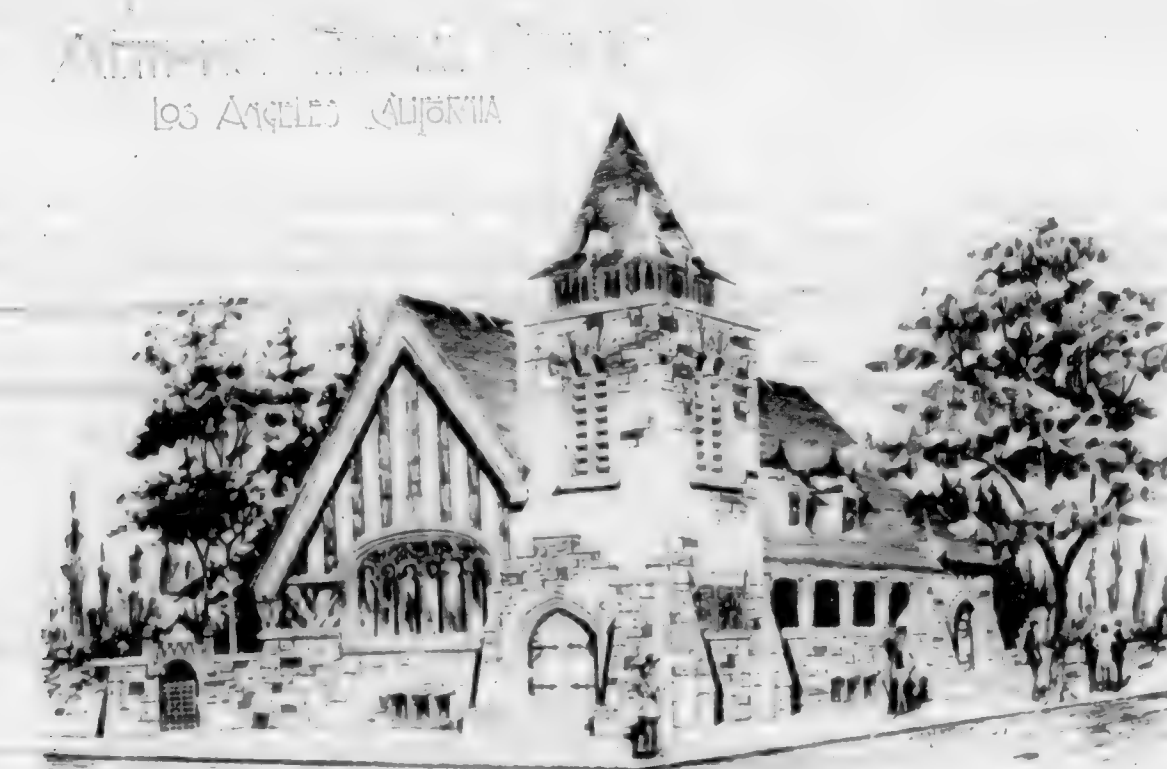
Mr. President, I desire to express my hearty approval of what the Senator from New Hampshire, Mr. Gallinger, has said in regard to the administration of the civil-service law.

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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NO WHEELS—There are no wheels to bind by reason of warped or sagging track. The movement is perfectly **PARALLEL** and insures against binding.

NOISELESS—The operation is noiseless and extremely easy.

DOORS EASILY ADJUSTED—The door can be readily adjusted plumb, raised or lowered by drawing them into the opening which gives easy access to the adjusting screws.

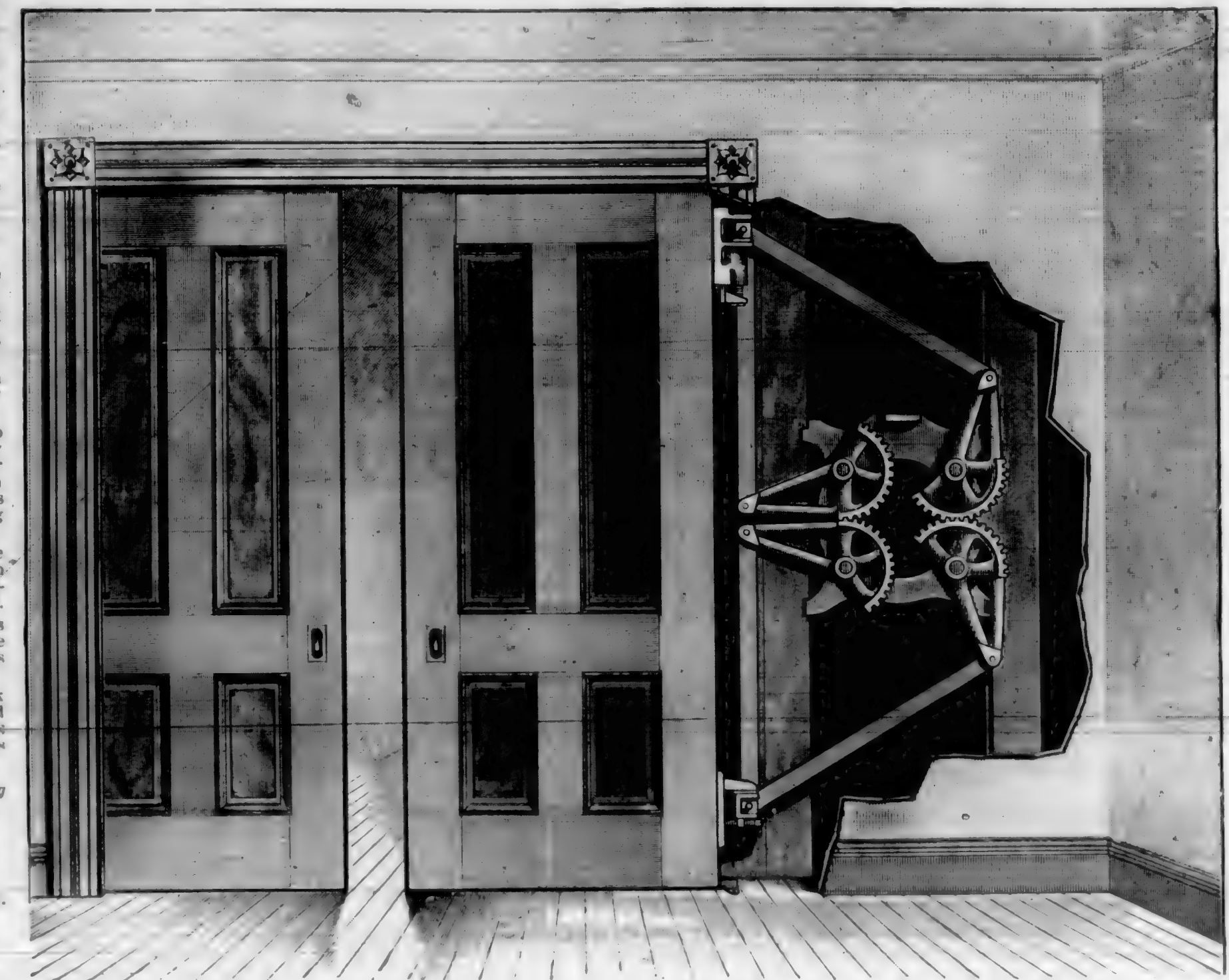
QUICKLY PUT UP—The Hangers can be put up in one-third the time required for overhead hangers.

SUBSTANTIAL—The parts are made to carry three times the weight of doors of the sizes given.

ONE PACKAGE—We pack the Hangers fully assembled and ready to attach, in one package, including all bolts and screws necessary.

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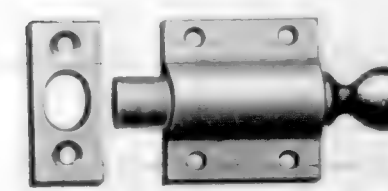
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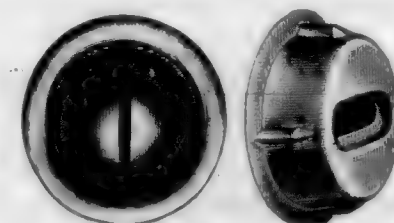
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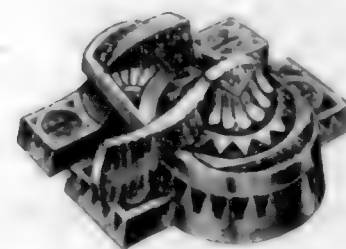
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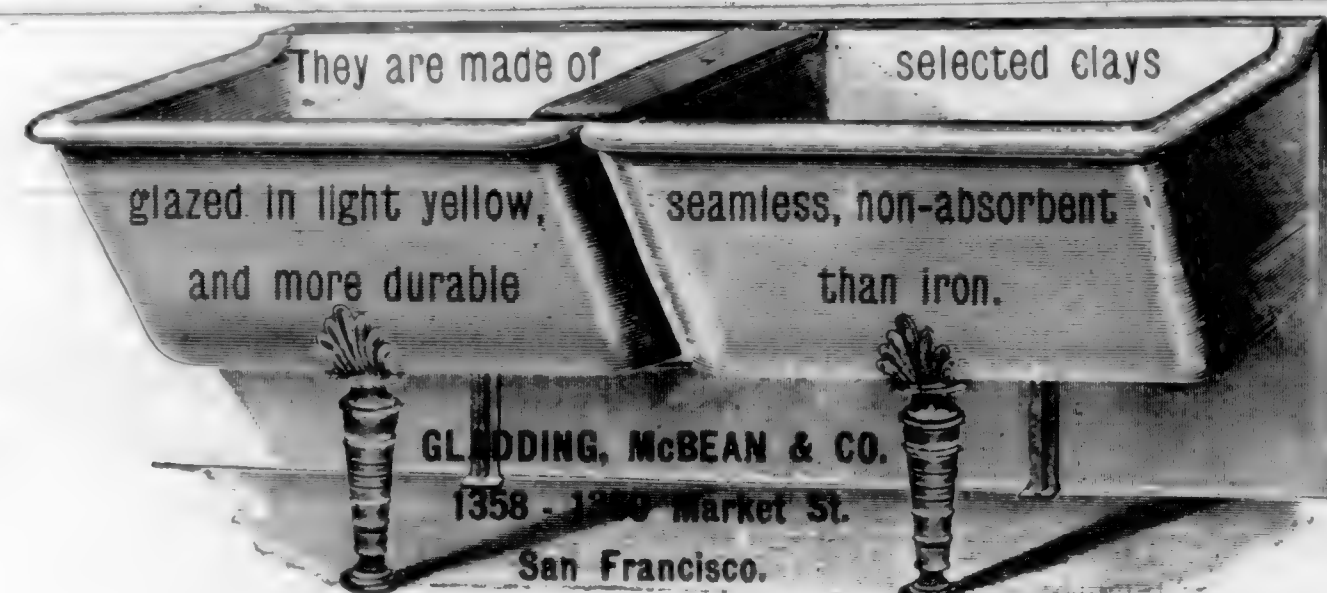
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March, 1899.

THE CALIFORNIA ARCHITECT AND BUILDING NEWS.

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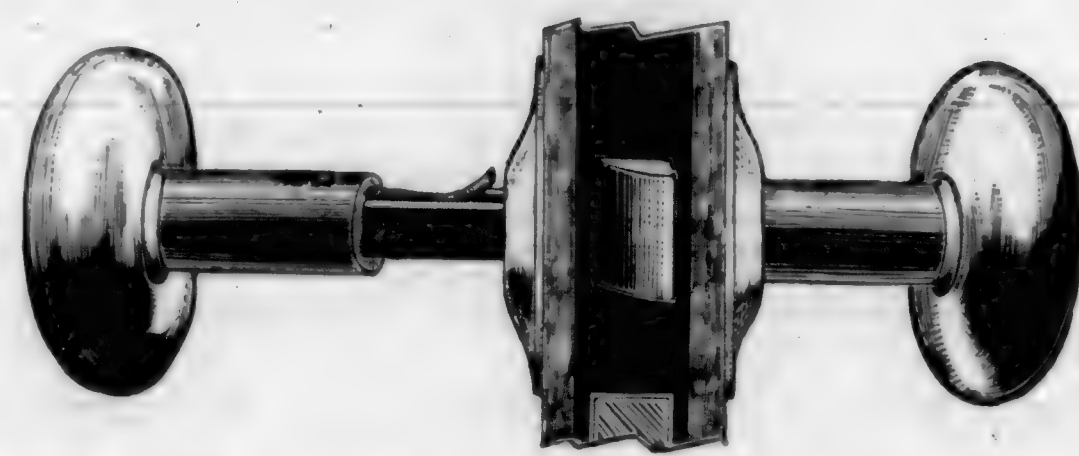
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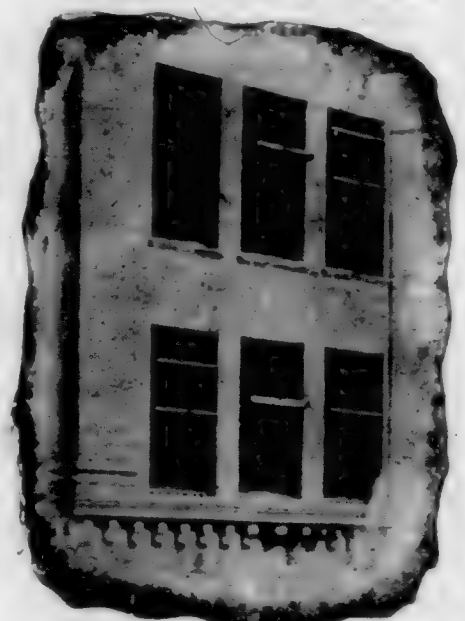
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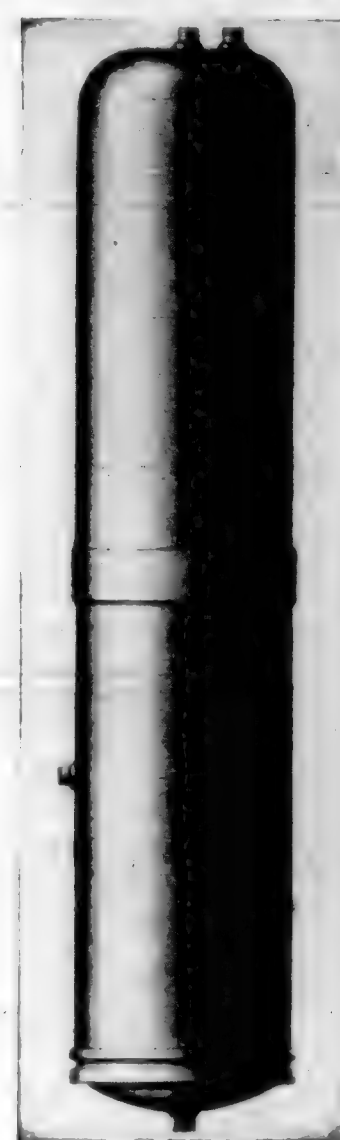
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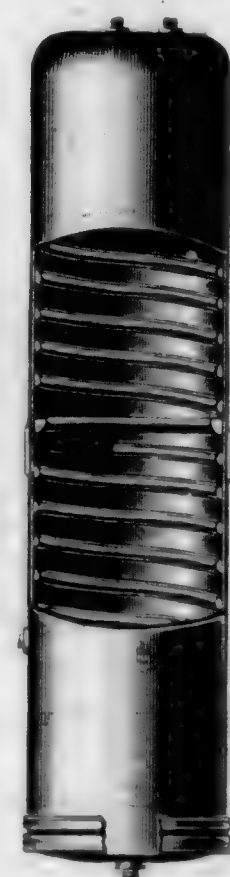
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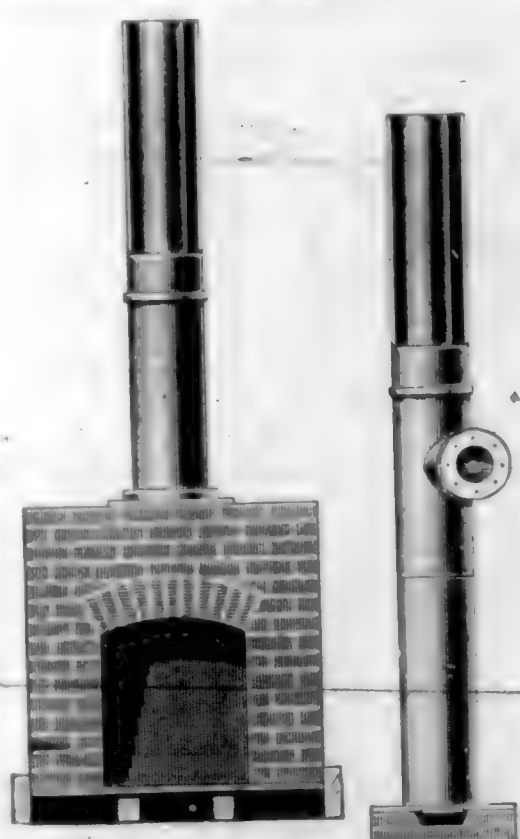
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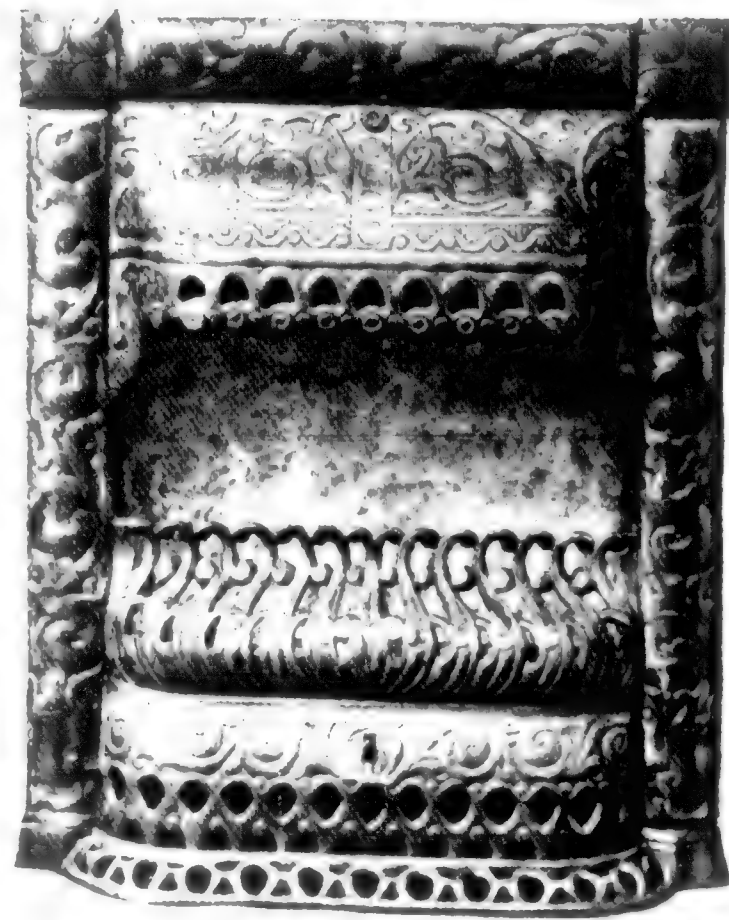
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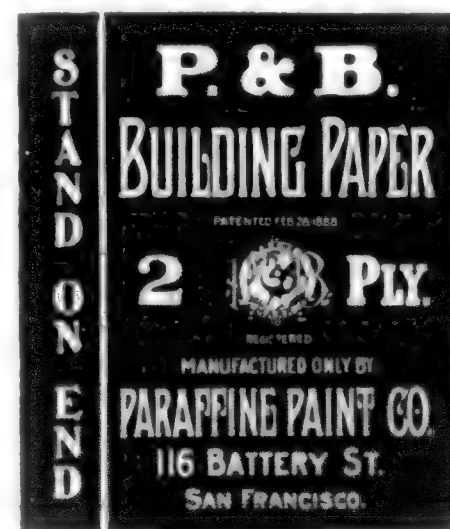
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Baker near Greenwich. To build; o. Otto Kaiser and wife; a. Martins & Coffee; c. S. B. Kress; signed, May 2; filed, May 3; cost \$1882.

Bluxome near 4th. Concrete, etc; o. City of S. F.; a. T. J. Welsh; c. F. A. Williams; cost \$15,301. Excavations, etc; c. San Francisco Bridge Co; cost \$2118.50. Plumbing, etc; c. J. E. Britt; cost \$1187.

Broad near Plymouth. To build; o. Father J. A. Cooper; a. B. J. Clinch; c. J. H. Hughes; signed, May 3; filed, May 25; cost \$236.

Broderick near Sacramento. To build; o. Geo. E. Ames; a. Wm. Koenig; c. Ira W. Coburn; signed and filed, May 18; cost \$12700.

Broderick near California. To build; o. J. H. and C. T. Dumbrell; c. R. C. Stiller; signed and filed, May 3; cost \$3875.

Bryant Ave. near 21st. To build; o. H. Jacoby; a. Salfeld & Kohlberg; signed and filed, May 8; cost \$3025.

Buchanan near Golden Gate. To build; o. Alex. Levison; a. A. J. Barrett; c. John Ogilvie; signed, May 5; filed, May 12; cost \$4095.

California near Scott. To build; owner and contractor, J. F. Ortman; days work, cost \$8000.

California near Franklin. Plumbing, etc; o. Kasper; c. W. F. Wilson; signed, May 12; filed, May 13; cost \$2912.

Capp near 16th. To build; o. Louis Weule; a. Aug. Nordin; c. J. T. Lorenzen; signed, May 5; filed, May 8; cost \$4500.

Castro near 18th. To build except brick work, etc; o. T. L. Trouin; a. C. M. Rousseau; cost \$1075.

Clay near Locust. Carpentry, etc; o. Dr. J. C. Spencer; a. F. R. Van Trees; c. W. H. Bauger; signed, May 10; filed, May 12; cost \$5500. Painting, etc; c. J. H. Keefe; cost \$900. Plastering, etc; c. J. R. Tobin; cost \$185. Painting, etc; c. G. C. Sweeney; cost \$953.

Drum near Pacific. One-story brick; o. A. B. McCreery; a. Herbert B. Mang; c. J. W. Wissing; signed, May 9; filed, May 18; cost \$12,200.

Dupont near California. To build; o. Tong Bong; a. J. J. Newson; signed, May 10; filed, May 11; cost \$1200.

Eddy near Webster. Brick, stone, etc, two-story brick; a. Percy & Hamilton; c. Peacock & Butcher; signed, April 27; filed, April 28; cost \$7780.

Ellis near Powell. Grading and bulkheading; o. Henry Kahn and Jules Levy; a. Albert Pissis; c. John Tuttle; signed, May 4; filed, May 5; cost \$1500.

Ellis street No. 418. Electric elevator; o. Mrs. E. and R. J. Hancock; c. W. L. Holman; signed, May 24; filed, May 26; cost \$2400.

BUILDING NEWS.

Fell near Masonic Ave. To build; o. J. Meyer; a. Cartens & Coffee; c. C. Schutt; signed, May 5; filed, May 6; cost \$9600.

Fourteenth and Jessie. Excavation, etc; o. College of Physicians and Surgeons; a. H. A. Schutze; c. Siller Bros; signed, March 23; filed, March 28; cost \$22,565. Plumbing, etc; c. Leckelmer Bros; signed, March 23; filed, March 28; cost \$4634.

Geary and Stockton. Two-story brick; o. Chas. C. Butler; a. G. A. Betrud; c. Wm. Bell; signed, May 16; filed, May 18; cost \$16,350.

Green near Buchanan. To build; o. Arthur McCracken; a. Wm. Mosser & Son; c. Peterson & Person; signed, May 4; filed, May 6; cost \$3183.

Haight near Baker. To build; o. Mrs. Bessie McFadden; c. H. Keenan; signed, April 26; filed, April 28; cost \$5,500.

Jones near Washington. To build; o. J. B. Arrambide; a. C. I. Wilson; c. A. Christensen; signed, May 12; filed, May 13; cost \$10,200.

Kearny and California. Concrete work, etc; o. Eugene P. Murphy; a. Shea & Shea; c. A. L. nch; signed, April 26; filed, April 27; cost \$2465.

Larkin near Turk. To build; o. George Gampfer; c. G. G. Gillespie; signed, May 10; filed, May 20; cost \$2400.

Market street, No. 325. 1 electric elevator; o. Claus Spreckels; c. W. L. Holman; signed, May 16; filed, May 24; cost \$2096.

Ninth near Folsom. To build; o. John Tamoney; carpenter supt., Alex. McKay; cost \$6000. Plumbing, etc; c. W. T. O'Brien; cost \$1150.

Noe and Henry. To build; o. Angelo O'Reilly; c. B. Martin; signed, May 18; filed, May 18; cost \$6050.

Oak near Central Ave. To build; o. L. Friedlander; c. Wilson & Long; signed, May 2; filed, May 3; cost \$325.

Oak and Ashbury. Carpentry, etc; o. Ellen B. Copp; c. C. Winchler Hansen; cost \$10,621. Plumbing, etc; c. James F. Ford; cost \$1888.

O'Farrell near Pierce. To build; o. D. Cassassa; a. W. H. Armitage; c. W. Horstmeier & Co; signed, May 22; filed, May 25; cost \$7300. Plumbing, etc; c. John Doherty; signed, May 23; filed, May 25; cost \$1175.

O'Farrell near Powell. Grading, etc; o. Emilie M. Chafot; a. Shea & Shea; c. J. Tuttle; signed, April 21; filed, May 2; cost \$1172.

Pacific and Franklin. Alterations; o. Henry Meyer; a. Salfeld & Kohlberg; c. Geo. R. Lang; signed, April 27; filed, April 28; cost \$1196.

Page near Devisadero. Brick work, etc; o. H. Mangies; a. H. Gelfuss; signed and filed, May 8; cost \$1140.

BUILDING NEWS.

Primrose near Waller. Cottage; o. F. Nelson; day's work; cost \$20,000.

Pine near Octavia. Carpentry, etc; o. Jonas Schoenfeld; a. Salfeld & Kohlberg; c. Val Franz; signed, May 15; filed, May 22; cost \$13,940.

Rhode Island street. To build; o. B. J. Curtin; c. P. Rasmussen; cost \$1100.

Sacramento and Franklin. Carpentry, etc; o. Esthre Hellman; a. J. E. Kraffe; c. C. Chisholm; signed, April 25; filed, April 28; cost \$5585.

Sansome near California. Alterations and additions; o. Mutual Life Ins. Co; a. N. Blaisdell; c. R. McKillean; signed, May 10; filed, May 13; cost \$15,000.

Second and Minna. Four-story brick; o. C. Froelich; a. A. Sutton; c. J. A. Wilson; signed, May 5; filed, May 9; cost \$15,033.

Stockton and Pacific. To build and alterations; o. Twinkling Star Imp. Co.; a. Bert Hasty; c. Hannah Bros; signed, May 8; filed, May 9; cost \$23,250.

Sutter near Grant Ave. Four-story brick; o. Goldberg, Bowen & Co; a. Edward R. Swain; c. George R. Lang; signed, May 20; filed, May 22; cost \$12,750. Roofing, etc; c. Wm. Cronan; cost \$919. Plastering, etc; cost \$1320. Excavation, brick work, etc; c. John F. Riley; cost \$1050. Cast iron work, etc; c. Cal. Artistic Metal and Wire Co; cost \$3370. Plumbing, etc; c. Richard Rice; cost \$2500.

Sycamore Ave. near Valencia. To build; o. August G. Wiemann; a. M. J. Welsh; c. Thos. L. Bassett; cost \$2500.

Tennessee near 22d. Cottage; o. Michael E. Gray; c. G. J. Antweiler; cost \$1300.

Twenty-third Ave. near Pt. Lobos. To build; o. W. A. Deane; c. E. C. Blaisdell; c. E. C. Bletch; cost \$3979.

Waller near Primrose. Four two-story frames; o. F. Nelson; cost \$20,000.

Washington and Laguna. Excavation; c. Wm. G. Irwin; a. Reid Bros; c. Gray Bros; signed, May 8; filed, May 20; cost \$8200. Cast and wrought iron; c. Judson Mfg. Co; cost \$11,277.

Webster near Fillbert. To build; o. A. J. Kennedy; a. M. J. Bugbee; c. E. A. McCarthy; cost \$2200.

Union near Octavia. To build; o. Johanna Slattery; a. J. F. Dunn; c. Douglass & Campbell; cost \$3175.

Vallejo near Octavia. Carpentry etc; o. Joseph Goetz; c. Wm. Plant; cost \$8825. Plumbing, etc; c. J. E. Britt; cost \$1090.

Van Ness and Union. To build; o. Mrs. Antonio F. Bendmann; a. M. J. Lyon; c. G. Roberts Elder; cost \$3350.

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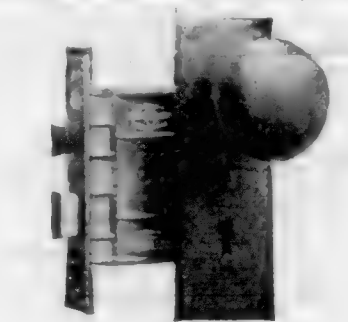
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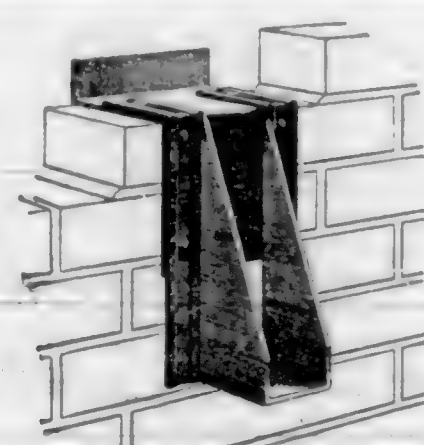
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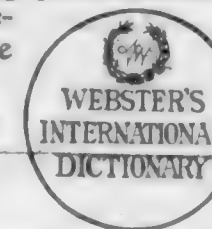
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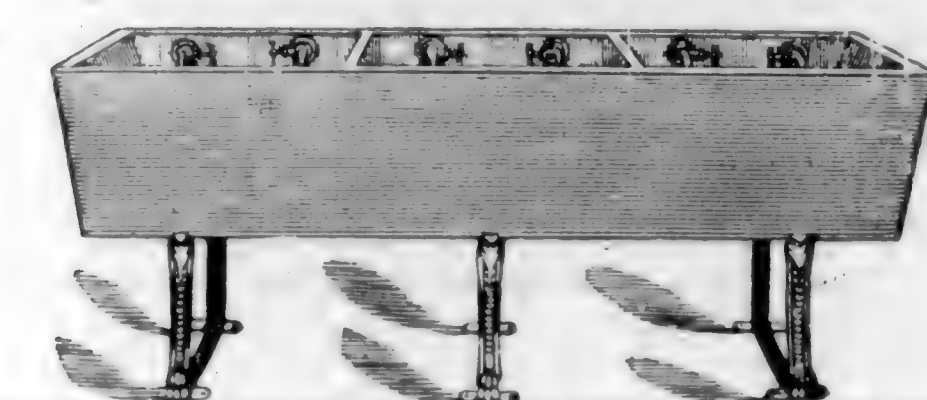
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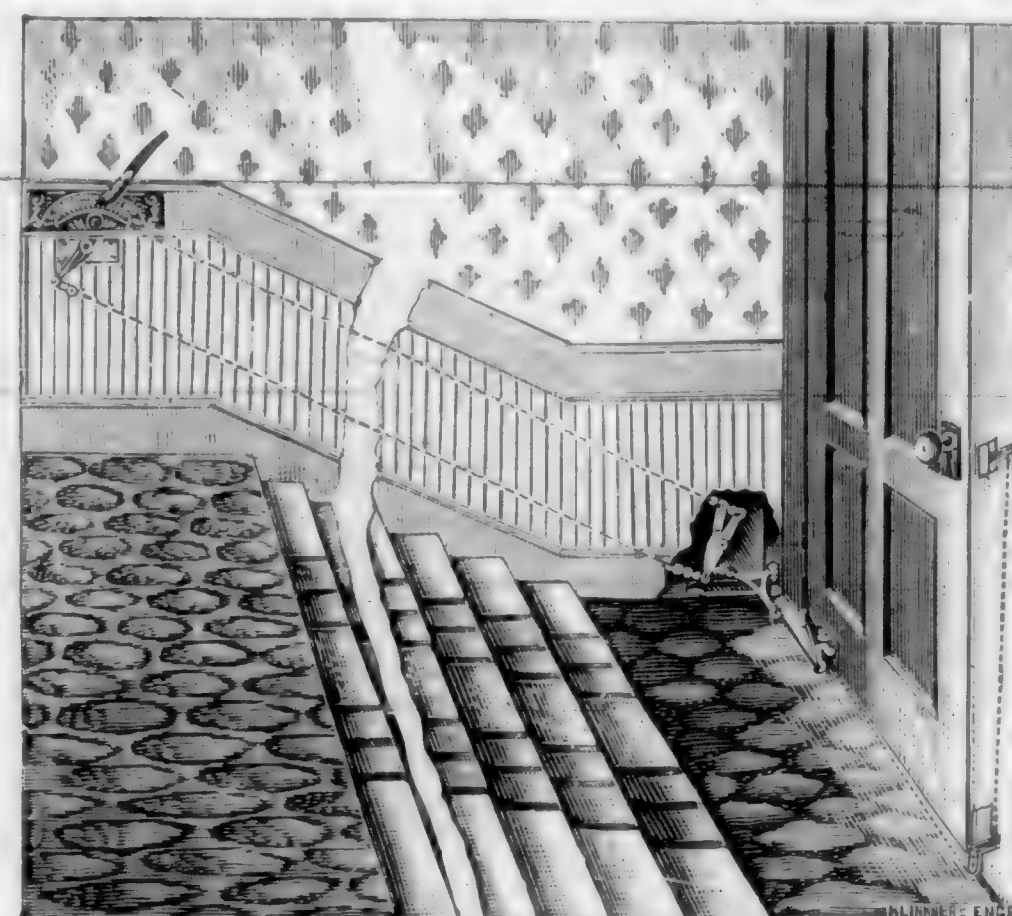
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THE CALIFORNIA ARCHITECT AND BUILDING NEWS

13.00 PER YEAR

PUBLISHED ABOUT THE 20TH OF EACH MONTH BY

E. H. BURRELL LESSEE, PUBLISHER.

OFFICE 408 CALIFORNIA ST. SAN FRANCISCO CAL.

ESTABLISHED IN 1879 NOW IN THE NINETEENTH YEAR. INCORPORATED 1889

VOLUME XX.

MAY 20th, 1899.

NUMBER 5.

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.



THE critical judgment nothing is more offensive than the positive, pretentious and false in art. A small boy may show us his drawing of a horse, expecting commendation, which we give, in a degree, because the work has some merit as the attempt of an untutored child. But when a man of mature years presents us a Rosinante on canvass as a work of art, we feel an impulse to devote it to the flames. The fact that the author of the work has so poor an opinion of our taste and judgment as to attempt to impose upon us, arouses our resentment. His reputation as an impostor is at once established, and although he may afterwards produce a fairly creditable work, we regard him with suspicion.

Hence a house painter, or a man who decorates furniture, carriages and steamboats may not assume to belong to that profession which furnishes pictures for the art institute or the salon. If he is a good house painter or decorator, let

him be satisfied to be that. If a stone cutter can hew out architectural details in stone, according to the design furnished him, let him do that as perfectly as he can, but not call himself a sculptor. In doing his own work well lies the true distinction.

One may read, in a by-street of an eastern city, on a swinging sign, this legend: "Professor of Whitewashing." Of course the professor is a colored individual whose ambition is to be above his humble calling. But however we may sympathize with his aspirations, we are forced to smile at the vanity which prompted the title he has given himself.

In the case of the professor of whitewashing no harm is done, because nobody is deceived. It is a different proposition when men who have no right to call themselves architects go about the streets of San Francisco spying out contemplated improvements, and offering building plans which they too frequently get accepted because of their alleged economy.

A man is not an architect who is only a carpenter or a

builder. It is true that he must thoroughly understand the principles of carpentry and building, and the various ways and methods of their application in the practice of his profession, in order to be an architect in the proper sense; but to these must be added scientific knowledge, and the artistic quality of brain. With all these, and an honest intention to apply them for the benefit of his clients, for a reasonable amount of pay, he may be permitted to make contracts.

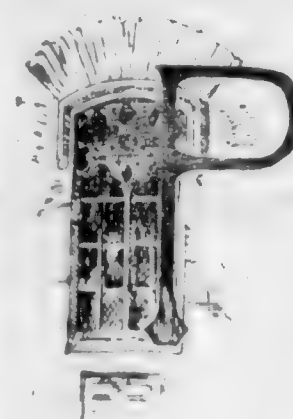
There is a great deal of false economy practiced by property owners in this city, by which the tenant class of householders and others suffer damage. In the first place there is the cheap "architect." He brings in the cheap contractor. They stand in together. A house is quickly built, for a seemingly low price, but in such a way as to leave a good margin of profit for the contractor. The lumber in it would hardly make a respectable woodpile for a New England household during a New England winter.

The walls of the structure are scarcely thicker than a packing-box. The floors are faulty, the stairs creak, the flues are unsafe, the plumbing is bad, the plaster cracks, and, in fact, the whole thing is a miserable pretense. But when the owner first sees his completed house, in all the glory of newness, before winds or earthquakes have shaken it, before sun and sand have defaced it, before it has shrunk, twisted, faded, grown old, he looks upon this creation with much satisfaction. Not being an architect, nor even a carpenter, he does not at first detect the fraud. The sense of being cheated comes, however, in a very few years, if not in a few months. Tenants are always asking for repairs, and moving to newer houses. If he is unlucky enough to own several of these tenements in a row, he has the pleasure of seeing the windows placarded with TO LET month after month, until he is tempted to join the street urchins in stoning them. In vain he ponders on the problem of how to get interest on the value of his real estate. The longer his houses are empty the less willing is he to tempt renters by lowering the rent. He says he cannot afford it. There are two factors entering into this condition of the property owner's mind. The first is the excessive value put upon ground in San Francisco; the second the cheapness of the buildings erected upon the high priced ground. The value of the ground increases, or should do so, while the value of the improvements rapidly decreases, and the joint value is not sustained. Neither can it be restored, except by tearing down, and building up again.

No city in the United States of the size of San Francisco shows so many vacant houses. The impression it gives the passing observer is that the population is growing less. This is not, however, the case. The vacancies occur chiefly from the inferior character of the houses that are built to let. The new houses are taken as soon as completed, and in a few years are in turn deserted. There is, all around, room for reform in business methods. Let us have it.

Subscribe for THE CALIFORNIA ARCHITECT AND BUILDING NEWS for the year '98.

THEN AND NOW IN ARCHITECTURE.



PLACES of religious worship have in every country led the architectural idea. The temples of Egypt, India, Persia, Assyria, Greece, Rome, were the structures on which the genius and the wealth of these countries were lavished. Palaces or government buildings came next in importance, not only because kings, princes and captains were possessed of great wealth, but because in ancient times these persons were revered as half divine—demigods—and entitled to honors next to the supreme deity. Tombs of great men for the same reason were made costly, and as nearly imperishable as possible—they contained the mummies or the ashes of sacred personages.

Imitation led to the adoption of certain adaptable features of public buildings in private houses; hence the use of columns, which we have seen was the foundation of all the ancient "orders." The destruction which fell upon ancient Rome left only a few ruins as examples of its architectural achievements. The removal of the capital to Byzantium, and the introduction of Oriental ideas even into the Christian religion, which Constantine had forced upon the people, had a tendency to obliterate something of the past, while it had not strength enough to substitute any very positive features in place of those that were lost.

Rome for centuries after Christianity was nominally accepted as the religion of the people, was still pagan in sentiment, as her thousands of Christian martyrs give evidence. Not until the eighth century did the Church have strength enough to possess itself of temporal rule, and thus secure an opportunity to revive theocracy in a new form. With that revival came the necessity for Christian temples, or churches. Naturally the earliest Christian architecture was a modified, and often a very meager form of the older Roman. In fact the first public places of worship were pagan temples despoiled of their magnificence, as the Pantheon.

But before this period, while Christians were suffering persecutions which prohibited public worship, certain architectural ideas became fixed in their minds, which govern church architecture to this day. Their root was in the Egyptian temple, which had the portico, the vestibule, the cella, and at the end another more sacred enclosure. The Greeks had the same gradual approach to the mysteries, although their columns were outside, instead of inside the walls. The Romans, as has been shown, retained this idea in their public halls, or basilicas, even to having at the end a semi-circular apse behind a row of columns. This was used by the magistrates for hearing complaints. Even a Roman dwelling had its columned portico and hall, beyond which were the private apartments.

Therefore, whether it was the basilica or the private residence, in which the persecuted Christians first held religious services, that was imitated in the earliest churches, it clearly is still the inside form of our church edifices from the simple village structure to the grandest cathedral. To the long straight hall, growing darker as it was more deeply penetrated, there have been added side aisles, with apses, and niches to accommodate statues, with other modifications; but the Egyptian, Grecian and Roman model of temple-build-

ing, with the sacred enclosure from which the worshipper was excluded, remains to us.

The mediæval period showed a transition from classicism evidently experimental, as when the basilica form was raised to two or three stories, each narrower than the other until the uppermost elevation became insignificant, and the whole outline unpleasing. Buttresses were developed from the Greek pilaster, being merely a thickening of the flat wall at points where greater strength was required. The tendency

were employed as the base from which sprang arches of nave and transept, or the supports of the dome itself. They divided the interior of churches into three aisles, and formed colonnades in lateral projections, adding grandeur but not mystery to the sacred place. Domed roofs, high arched windows, lofty bell towers and great size united to impress the beholder.

But all these were simply the back ground on which, in the Renaissance of the arts, painting and sculpture, with



A STUDY

to accentuate upward lines instead of horizontal ones gave a different character to buildings, and the introduction of windows as a feature, were all innovations which produced a style called Romanesque, or early Gothic (on account of its rudeness) but out of which the perfected Gothic in the course of half a dozen centuries was evolved.

Columns, as the change progressed, became adjuncts to instead of the main features of a building. While they still occupied their former position as supports to the roof of a portico, they were replaced in the walls by flying buttresses used to resist the pressure of the roofing, and on the inside

mosaic and bronze work, were employed. Inside and outside, churches were decorated with a richness wonderful and worthy of admiration, if not in every instance in correct taste. The guild of masons was granted by the Popes special privileges and exceptions on account of their importance in church architecture. Artists of every guild received high honors and rich rewards. The treasure of all Europe was at the disposal of the church. Cities rivalled each other in patronizing art, and princes surrounded themselves with scholars and men of genius.

To this sunburst of imagination and learning the Crusades

had contributed not a little. Religion, romance, adventure had given life to the germs of intellectual activity which during the many centuries of mental darkness in Europe had lain dormant. From the Orient the fittest to survive returned with new knowledge. Those who had gone simply as mendicant pilgrims perished by thousands. Others who remained a home, in the absence of their feudal lords learned to become their own masters, and although the wealth which was brought back went chiefly into the coffers of the church, it was the Crusades that first lifted the yoke of surfdom from the neck of darkened Europe, and gave a fresh impulse to civilization.

Not only was Rome awakened to new life, but many cities of southern Europe, Venice, Pisa, Sienna, Perugia, Florence and Milan. In Italy, with others in France, Spain, Germany and England strove together for five centuries to discover new styles which should combine the religious sentiment with grandeur and beauty in the most perfect form.

The trade of the Mediterranean cities with the east, the invasion of Spain by the Saracens, the study of the remains of classic art all contributed to the development and completeness of the Gothic style. In this pursuit the suggestions of climate are plainly evident, the more northern countries contributing to Gothic architecture a greater slant in the roof with more projecting cornices, and more projecting buttresses than were thought necessary in the south of Europe. Also the sculptures used as architectural features had a character of their own, as different as the legends of the early northern writers are different from the classic poetry of Greece and Rome. Despite these characteristics the architectural idea continued to soar heavenward on lines of ever-increasing beauty until there seemed nothing left, in some instances, to be desired.

The clever critic, however, who approaches St. Peters at Rome, so commonly regarded as the show church of the world, soon becomes sensible of a defect in its proportions. The designer had not sufficiently studied perspective and proportion to give the beholder a true idea of its great size, or even a magnified one, which would be better. There is nothing with which to compare it, or scale by which to measure it, and it becomes commonplace by looking like a smaller building seen through a spectroscope. The rule in Gothic architecture is the height of a man multiplied, not exaggerated. It is this careful study of proportion, both real and seeming, which constituted the charm of Grecian art.

The interior of the St. Peters has the fault just referred to, the paintings upon the dome being of special scriptural subjects, whereas at such a distance from the eye they should be of a decorative style only, and simple for effect as ornament, while the coloring should be so delicate as to increase the apparent height instead of lowering it, as very strong colors would do. But even Micheal Angelo had some things to learn; and besides, his patrons required scriptural subjects visibly portrayed.

But the glory of St. Peters was the successful erection of so vast a dome, the effect of which was afterwards lessened by the lengthening of the nave, causing it to sink, apparently, as the structure is approached from the west front. With its magnificence in size, in decoration, in art treasures, and material wealth, to which each one of the long succession of Popes has added something, St. Peters may well be regarded as an architectural wonder, the rival to which our age is not likely to produce, because the conditions can never again be the same that they were from the eighth to the sixteenth centuries.

As a matter of fact, Italy never fully adopted the pointed Gothic style, although it is found with modified features in such structures as the cathedrals at Florence, Sienna and Milan. The latter, indeed, is architecturally faulty, being impressive chiefly on account of its size and its richness of ornament rather than its design. The Gothic period ended with the beginning of the Renaissance in the thirteenth century, but it is to the monuments constructed during its continuance that we turn with most interest. It is the history of architectural experiment carried on for a thousand years, and under many hampering vicissitudes. It shows us combinations which, if lacking in classic simplicity and elegance, suggest strength, invention, sentiment, and achievement lacking in this our age.

Although the germ of the ancient temple, as has been stated, had been preserved in the portico, the columned aisle, and the apse at the east end of the aisle (an Oriental idea) the change in religion in the Christian period called for changes in the interior and exterior arrangement of churches which gave great scope to all the arts. The campanile or bell-tower, and the baptistery were usually separate structures, treated often in a style quite different from the church. The pulpit and the choir afforded opportunities for the employment of original designs, both by architects and sculptors. Upon these features were lavished years of labor and large sums of money.

Taking for example the pulpit of the baptistery at Pisa in Italy, executed in the latter half of the thirteenth century: It is of marble in a hexagonal form, supported upon seven pillars, while two more support the staircase. Three of the columns rest upon figures of lions with smaller animals in their claws. Three animal figures, a lion, a tiger and a griffin support the central column, and at the foot of the stairs is the recumbent figure of a lion. The shafts of five of the main columns are of different kinds of granite, while the two under the stairs are of Parian marble, and two others are of Sicilian jasper and brocatello. There are two desks so placed as to constitute ornamental features. Above the columns are allegorical figures of Prophets and Evangelists. There are, carved in relief upon the five sides of the pulpit, scenes from the Annunciation, the birth of Christ, the Adoration of the Kings, the Presentation in the Temple, the Crucifixion and Last Judgment.

All this suggests the early Pagan idea of ornamentation, which indeed it resembled; the details being brought out with painful minuteness, black paste being used to accentuate the pupils of the eyes, the cavities of the nostrils and ears, and the lines about the lips. The hair and ornaments were gilded, and the figures all in such high relief as to be very nearly detached.

It has been remarked concerning this work that the figures are two grand and noble for the proper representation of such scenes, which called for tenderness and humility. The explanation is to be found in the fact that the artist, who was also the architect, had studied the Roman antiques. The same artist being called upon to invent devils to suit the popular notion of Satan and his imps, made them with repulsively grotesque head and features, the body and claws of a vulture, joined to the legs of an ox. Such was the luxuriance of the mediæval imagination applied to church building, both inside and outside.

All the most famous cathedrals of Europe are restorations of the earlier Christian churches, as, for instance, that of Milan, so celebrated by writers of books of travel. The name of its original architect is not known, but the architect

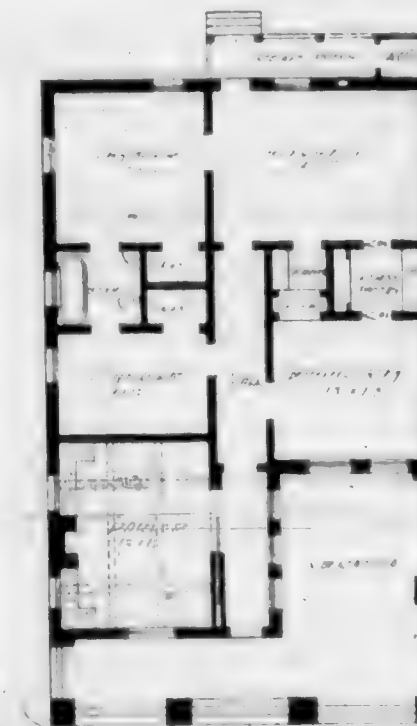
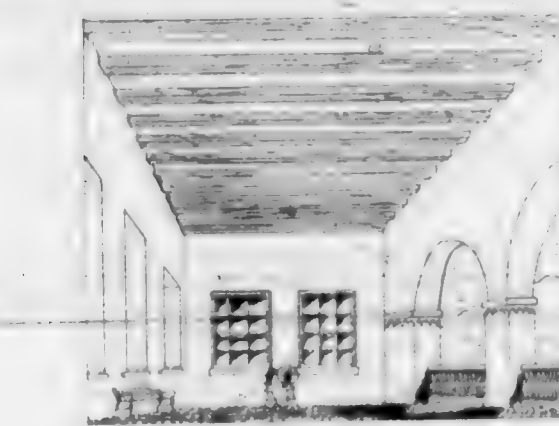
who undertook its reconstruction, in 1386, was an Italian Giam Galeazzo Viconti. The work proceeded slowly, notwithstanding that masons were called from Germany to assist in it.

It was not finally completed until 1805. The form is that of a cross, the length four hundred and seventy-seven feet, with a width of one hundred and eighty-three feet. The height of the nave is one hundred and fifty-five feet, that of the cupola two hundred and twenty-six, and of the tower three hundred and sixty feet.

A work done by so many masters could not have a perfect

fully proportioned. The life of the Virgin is illustrated in nine scenes in bas-relief, two upon each face of the basement, and the ninth, a large scene, covering the back of the tabernacle or shrine. All the work is graceful and refined, including the beautiful statuettes and the clustered columns and pinnacles. Its rich mosaics and exquisite finish make good its claim to be called the "Jewel of Italy." Its cost was eighty-six thousand gold florins—money that had been poured into the treasury of the church during the prevalence of the plague of 1348, when miracles were worked by the shrine of the Virgin.

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purity of style. The Gothic style of the first intent is destroyed by Romanesque windows, portals, and other features. The interior has two aisles, and there are aisles in the transepts. The roof is supported by fifty-two columns, with canopied niches for statues in place of capitals. The painted glass windows of the apse are very brilliant; the carvings are elaborate; there are hundreds of colossal statues upon the cornice, roof and various projections, all of which, together with the immensity of the white marble pile form an object bewildering as captivating to the beholder. But the Cathedral of Milan cannot be said to have a distinct place in the history of architecture.

Rome had converted basilicas into churches. In the beginning of the fourteenth century Florence converted a market place into the church of Or San Michele, the artist taking eleven years to complete the change. A shrine to the Virgin was erected in the form of a Gothic pyramid, of white marble, which rose nearly to the roof, and was beauti-

In the beginning of the fifteenth century there was a meeting of engineers at Florence, competing for the acceptance of plans for raising the cupola of the Cathedral San Marcia del Fiori, the largest dome, measured diametrically, in the world. The work was entrusted to architect Filippo Brunellesco, who was also a sculptor. It was of an excellence of construction that has never been surpassed, but Michael Angelo, who greatly admired it, made the dome of St. Peters to excel it in beauty.

Brunellesco had much to do with the Renaissance or rebuilding period of architecture in Italy. He rebuilt the church of San Lorenzo at Florence, and built the church of Santo Spirito, the interior of which is in his best style. He was one of the competitors for the honor of designing the second bronze door of the Baptistry at Florence which was secured by Lorenzo Ghiberti, and begun in 1403, and which has been the admiration of the world for four and a half centuries, as it must continue to be for all time.

Turning from churches to palaces, Brunellesco designed the Pitti Palace, at Florence, which is among the earliest efforts of the Renaissance in this branch of architecture. It is monumental in grandeur, with a facade four hundred and sixty feet in length, of three stories, each forty feet in height, and built of undressed stone, or fragments of rock rugged and dark. Immense round arcades support the windows, and a simple balustrade runs along the top of the wall. No attempt is made to imitate any order.

Some reason other than indifference to architectural effects should be looked for in accounting for the bestowal of all the arts could bring to beautify churches, while the residences of princes were still rude in construction. That reason was probably to be found in the fact that churches were places of sanctuary, where life and treasure were safe from foes or plunderers, while palaces in the frequent wars between neighboring states were points of attack. Gradually as civilization developed the reign of peace, the embellishment of dwellings amplified, and there arose in the sixteenth century many instances of the genius of the age applied to the homes of the rich and powerful.

The farther from Rome we pursue the subject, the more we find of originality of fancy in combinations of styles. From Venice to London, through France, Spain and Germany, there occur continually new features. The Romans adhered more or less tenaciously to the classic, or ancient Roman models. Florence violated this classic idea by superimposing several stories of columns supported by cornices, with arched windows between, in flat walls. Venice hung balconies and oriels out from her windows, and was profuse in wall decorations, both as to design and color, using different marbles to produce effects. The French built their chateaux with round towers at the angles and steep roofs, dormer windows in the upper story continuing the architectural design above the cornice; while their town houses made up for this simplicity by a confusion of orders and details which, while not strictly correct, were undeniably picturesque.

England had less to do with the Renaissance than continental Europe. What corresponds to it, known as the Elizabethan period, is really the perfection of the Gothic style of which England furnishes the finest examples, St. Paul's in London being the chief. About the middle of the seventeenth century the restoration of the old St. Paul's church was projected, and undertaken by Sir Christopher Wren, who promised to remodel it "after a good Roman manner," and also not "to follow the Gothic rudeness of the old design." In the same year, however, London was burned, and only a portion of the walls of St. Paul's left standing.

Two or three years afterwards Wren was again commissioned to execute the rebuilding of the church. His first plan had too many features of the "Roman manner" to please the dean and chapter, and another was substituted in which the architect finally modified and improved upon the former ones, the result being the present St. Paul's, whose symmetry is unrivalled by any Gothic structure in Europe. He overcame the defect in St. Peter's of the apparent sinking of the dome, by placing a second external higher dome of wood over the internal one, thus preserving the interior proportion while giving the necessary elevation on the outside. By an ingenious device he furnished adequate support to the stone lantern surmounting the dome, which gives the effect of great elevation to the structure.

Wren rebuilt several of the many churches destroyed by

the great fire, besides designing numerous public buildings in London and elsewhere. His genius is impressed indelibly upon English architecture.

Germany was less affected by the revival of art than was England. Spain was subject to such conditions, through the influence of the Moorish spirit, as to take it out of the category of the countries prompted by the Renaissance spirit. Of the great buildings erected during this period the most noted are St. Peters in Italy, the Escorial in Spain, Versailles in France and St. Paul's in London. In contemplating its glorious achievements the student of architecture must be reverently impressed with the power of the human intellect, and be led to ask himself, "What of the future?"



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.

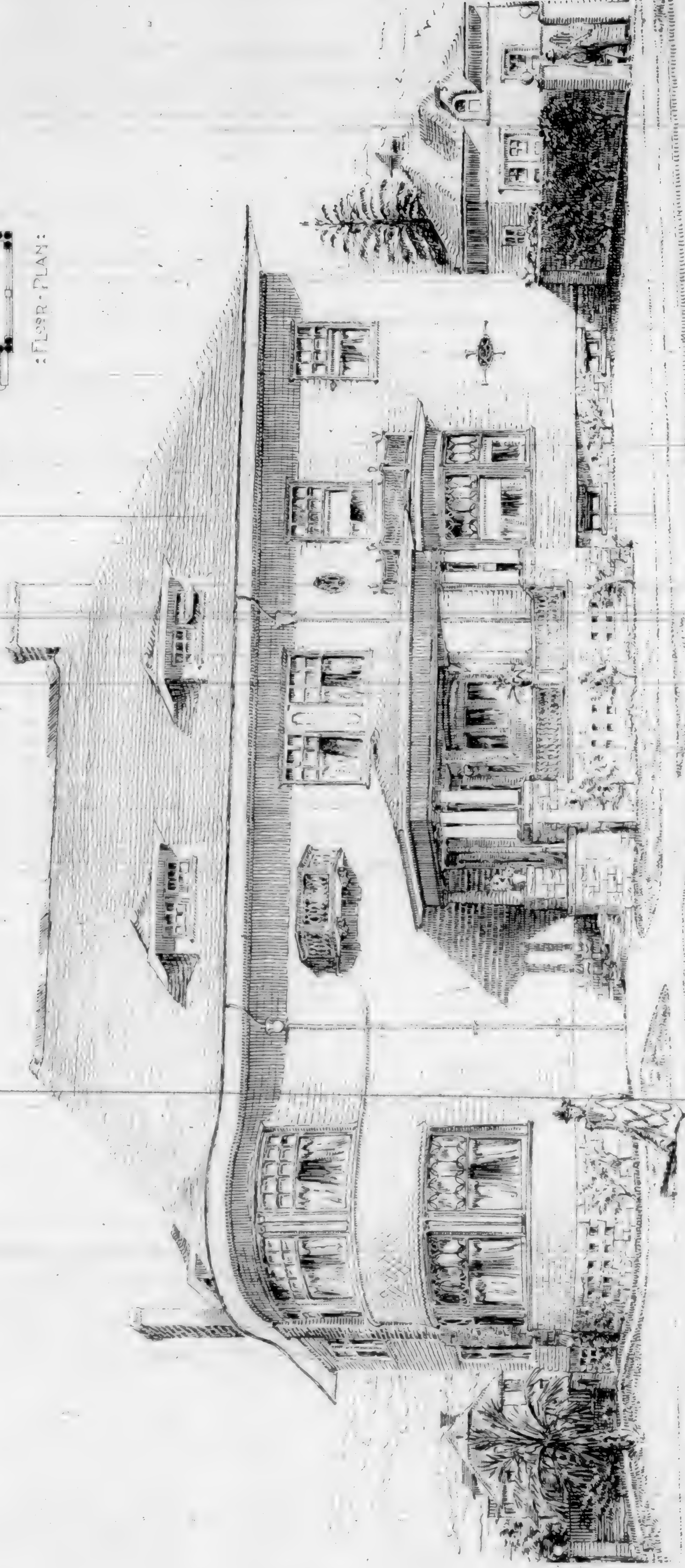
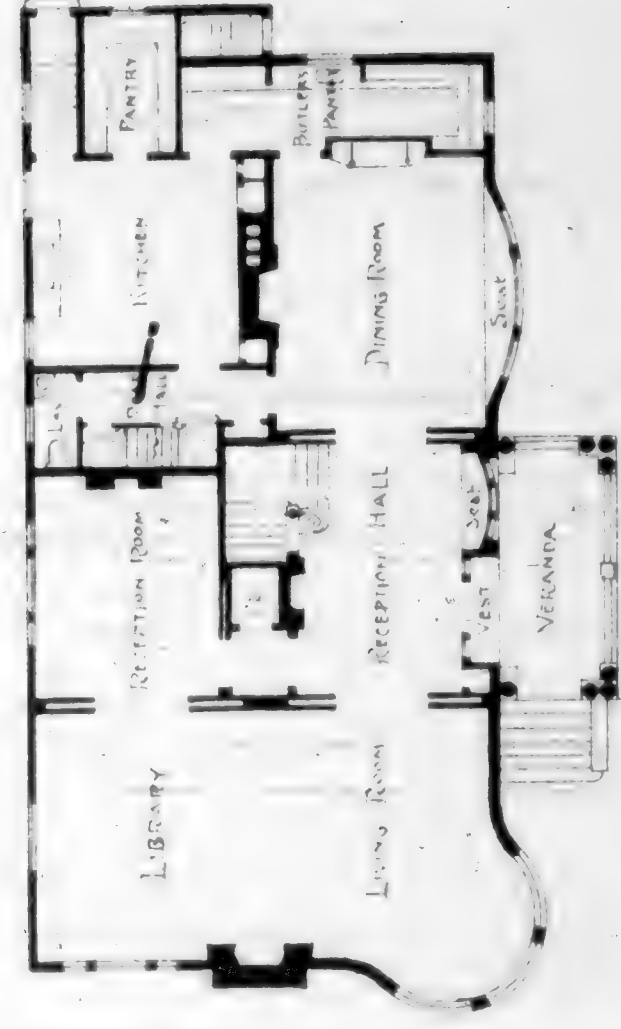
The designs selected will be published without charge. All drawings, whether accepted or not, will be returned to their authors, who must bear express charges both ways.

WORK has commenced on the third \$60,000 structure to be built this year in San Francisco. It will be erected by Frederick Kronenberg on the northeast corner of McAllister and Franklin streets, and will cover an area of 137.6x120 feet. The main front will be on McAllister street, where five stores will be situated on the ground floor with rooms in the rear. Above will be sixteen flats, access to which will be by means of ten tiled vestibules so arranged that each apartment will have its separate entrance. The construction will be of the most modern character and the interior appointments will be of the most convenient kind. In addition to the main building a smaller one containing four flats will be placed on the end of the lot facing on Locust avenue. Salfeld & Kohlberg are the architects of the Kronenberg building.

RESIDENCE for Saml. J. Davis, Berkeley, Cal., Wm. Mooser & Son Architects.

STUDY for a hotel, F. R. Collins, Des. and Del.

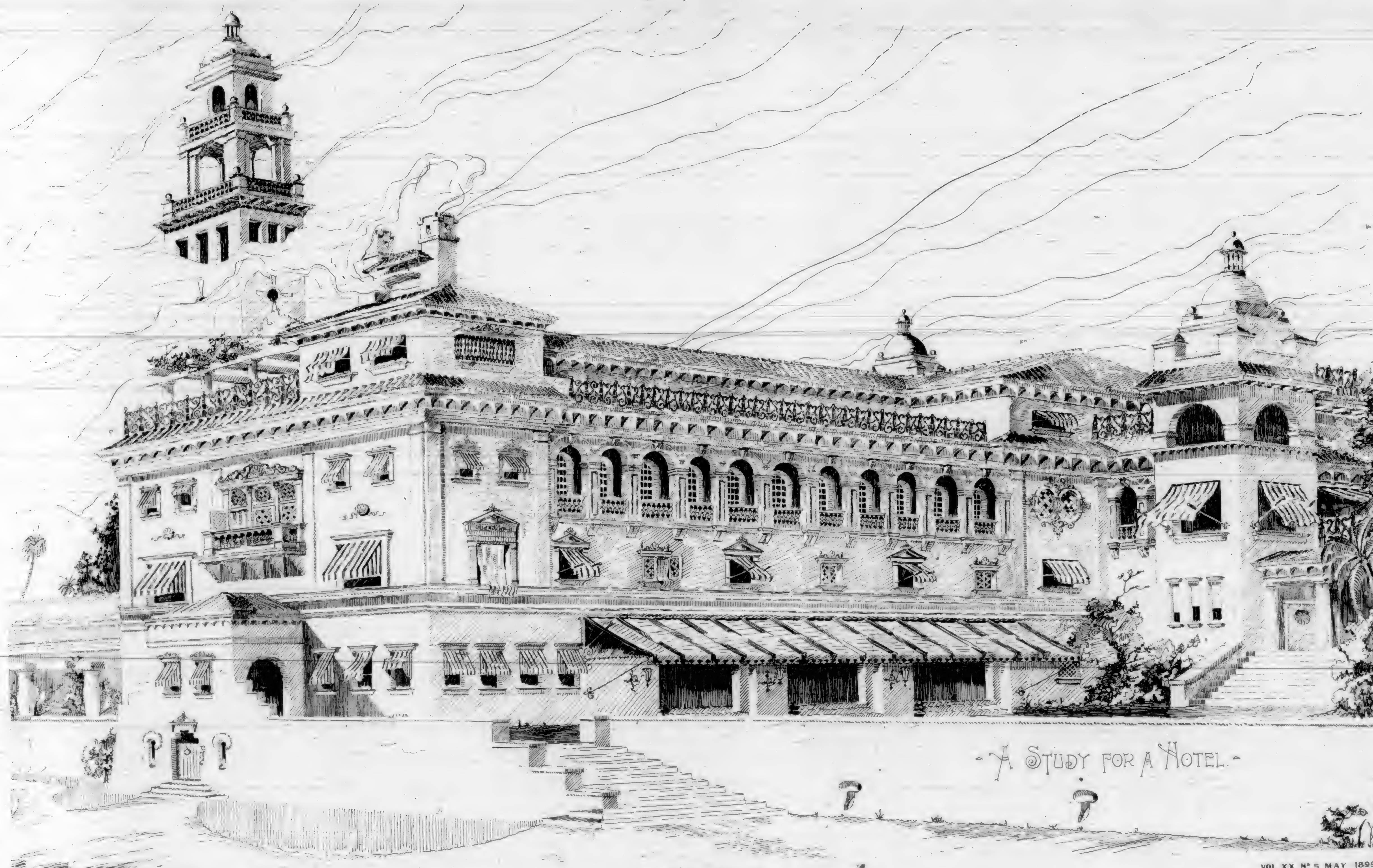
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- A STUDY FOR A HOTEL -