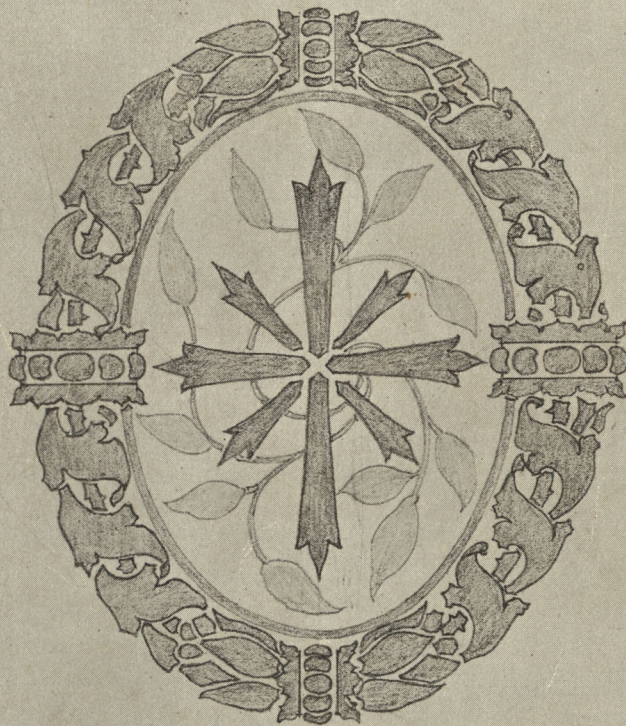


THE ARCHITECT AND ENGINEER OF CALIFORNIA



NOVEMBER - 1918

PUBLISHED MONTHLY IN SAN FRANCISCO

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THE WORK OF JULIA MORGAN

Walter T. Stillberg

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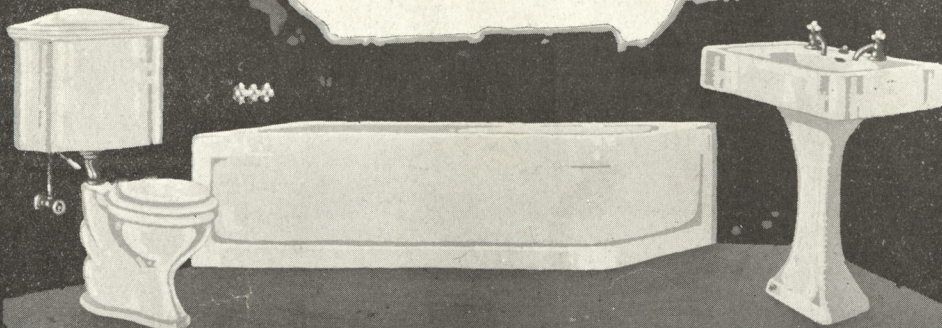
Main Office and Show Room

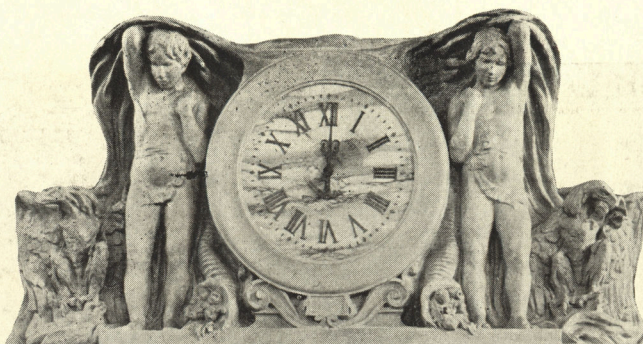
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The Architect and Engineer

Volume LV.

OF CALIFORNIA

Number 2.

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Published monthly at 626-627 Foxcroft Building, San Francisco, in the interest of
ARCHITECTS, STRUCTURAL ENGINEERS, CONTRACTORS AND THE
ALLIED TRADES OF THE PACIFIC COAST

Yearly Subscription, \$2.50
Single Copy, 35 cents

Entered at San Francisco Post
Office as Second Class Matter

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MISS RANSOM AND MISS BRIDGES' SCHOOL,
PIEDMONT. DETAIL OF FORECOURT
JULIA MORGAN, ARCHITECT

THE ARCHITECT AND ENGINEER OF CALIFORNIA

NOVEMBER, 1918



Vol. LV. No. 2.

Some Examples of The Work of Julia Morgan

By WALTER T. STEILBERG

A COLLECTION of an architect's own sketches is certainly the most charming form in which to illustrate his work. But while such a monograph may show his fertility of imagination, powers in large composition, and graphic facility, most of the profession are agreed that working drawings and photographs of executed work illustrate with greater fairness those other necessary qualities which often distinguish the architect from the architectural designer; the capacity to interpret clients' real needs and to secure their cooperation; skill in the handling of detail and in the use of building materials; and that mastery of practical knowledge which enables an architect to keep in the general vicinity of a prescribed cost, and which alone commands the respect of the builders and craftsmen who are his real instruments of expression.

The gathering of a representative collection of photographs of an architect's work may be a pleasure, but it is always a task. One must trust largely to luck to get good lighting. The optical limitations of the camera render it impossible to photograph without distortion buildings which are much above the level of the eye on any but interiors of considerable size. Many a well designed room is spoiled by poor furnishings. Many a fine exterior is ruined by scrubby or over luxuriant planting. In this instance further allowance must be made for the fact that nearly all of the following pictures were taken by the author, an amateur in photography, with a very small camera. While the examples here shown are representative of Miss Morgan's work, for the reasons stated above, many buildings of equal quality could not be illustrated.

Educational Buildings

MILLS COLLEGE—a college for women, finely located among the Oakland foothills. The Campanile, Library, Gymnasium, and Social Hall, now completed, were planned as the beginning of a large college group. The Gymnasium and Social Hall are planned to be connected by pergolas enclosing a swimming pool or garden court. The Library interior, with its high central “nave” and study-alcoves on either side, was designed with the intention of combining with a sense of spaciousness an atmosphere of study and seclusion; a quality often sacrificed in modern libraries for the sake of grandeur.

Miss Ransom and Miss Bridges' School.

A preparatory school for girls. The main building provides accommodations for a number of boarding students as well as class rooms, teachers' rooms, and offices, library and common room. The open-air gymnasium built among the trees on the steep side of a cañon is unique among buildings of its kind and in use has proven highly satisfactory.

The Methodist Chinese Mission.

A mission school for girls in the heart of San Francisco's Chinatown. Class rooms and housing accommodations are provided. Chinese motifs were used in the cornice, the polychrome terra-cotta frieze and entrance vault, and in the iron railings and lanterns, but with the idea of giving the building a Chinese flavor rather than to make it strictly oriental in character.

The Marysville School.

A public grammar school, designed for hot weather conditions. Each room having eight awning-type windows on one side, transom and doors opening onto a gallery on the opposite side, can readily be converted into an open-air class room. The open gallery has proven valuable for drills and games as well as outdoor study.

Primary Group of the Lakeview School, Oakland.

The condition that this school had to be built on the instalment plan (the appropriations extending over a period of several years), and its close proximity to residences on either side suggested a group of three comparatively small buildings as shown on the group plan. These were built one at a time about a year apart and finally connected by porches and play sheds. The planting is not yet done but it is hoped for in the next budget.

Miss Burke's School, San Francisco.

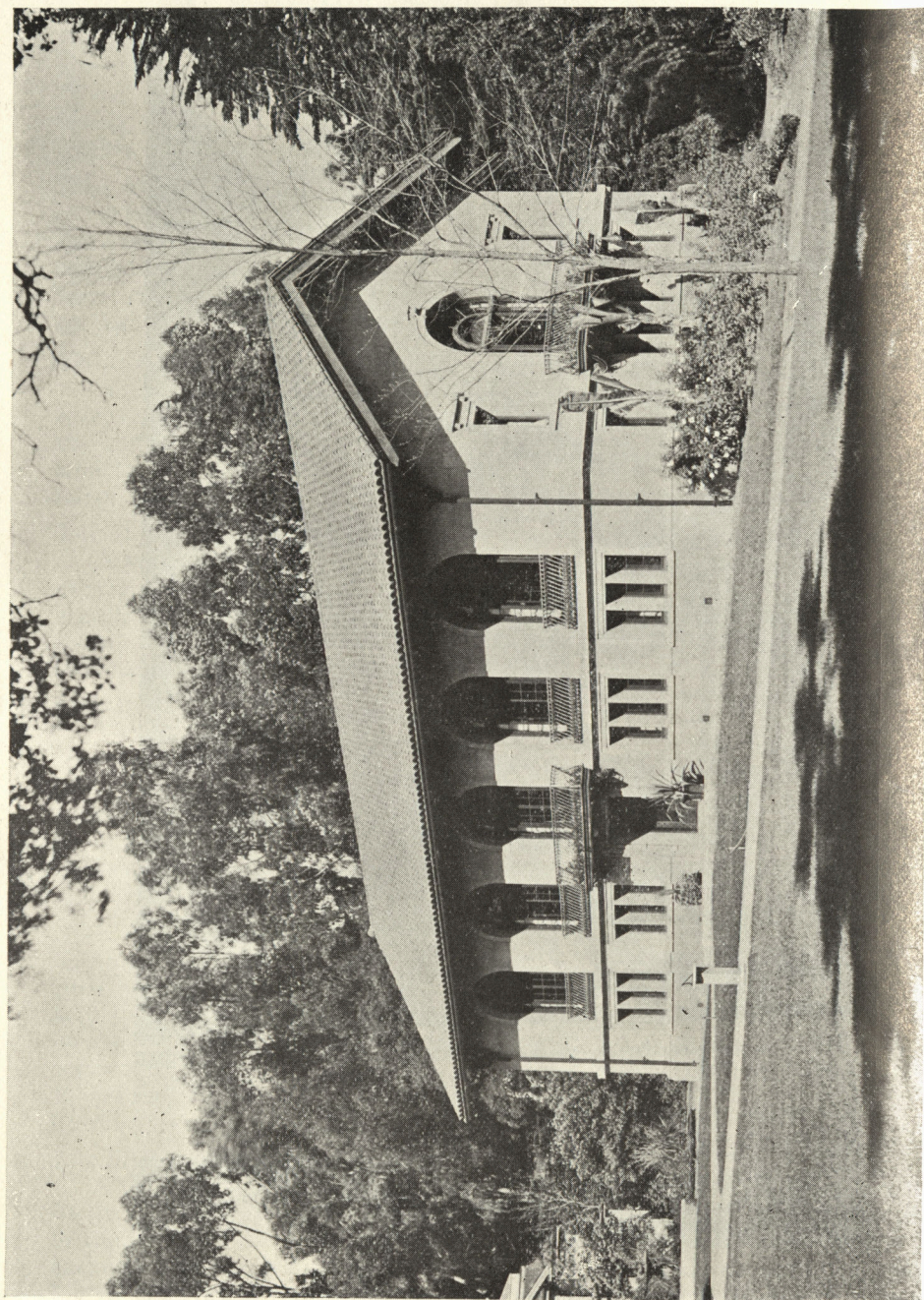
A day school for girls. As the lot had only one street frontage and as good lighting, sun everywhere and privacy were imperative requirements, the principal rooms were grouped around a central garden court, the corridors being kept to the “blind” sides of the building and the less important rooms placed on the street frontage and the rear court. The capitals of the columns in the court are modelled after those of the Italian Building at the Panama-Pacific Exposition, as a recall of the days which are dear to the memory of every Californian.

The Berkeley Baptist Seminary.

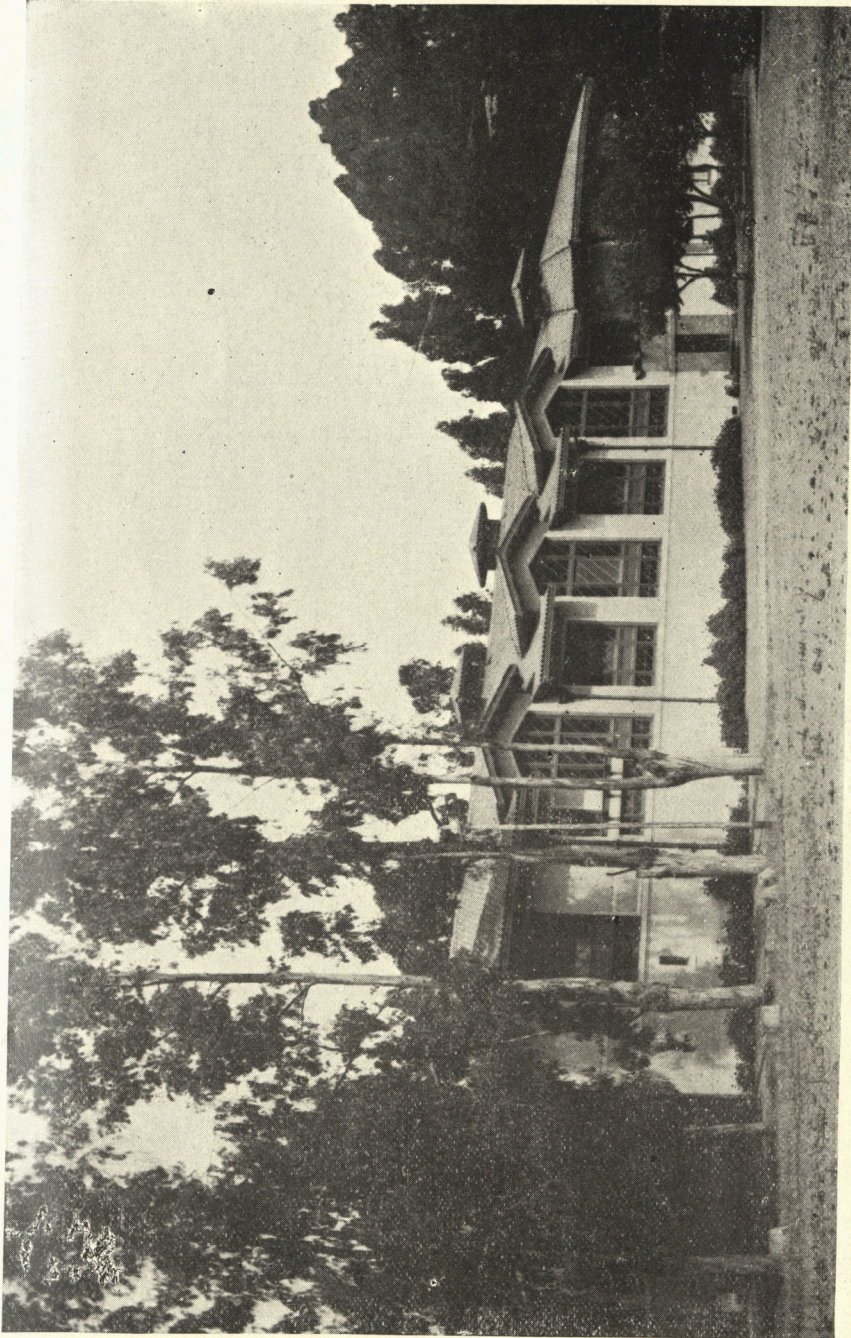
A post-graduate theological college. The library, the chapel, the reception rooms, offices, and class rooms are in the two lower stories of the main portion of the building, the two upper stories being occupied by students' rooms. The east and west wings flanking the garden court are entirely devoted to the housing of students, accommodations being provided for seventy-five in all. The building is to be brick with terra-cotta trim and a slate roof. It will not be erected until the close of the war.



MILLS COLLEGE
THE CAMPANILE



MILLS COLLEGE
THE LIBRARY



MILLS COLLEGE
THE GYMNASIUM



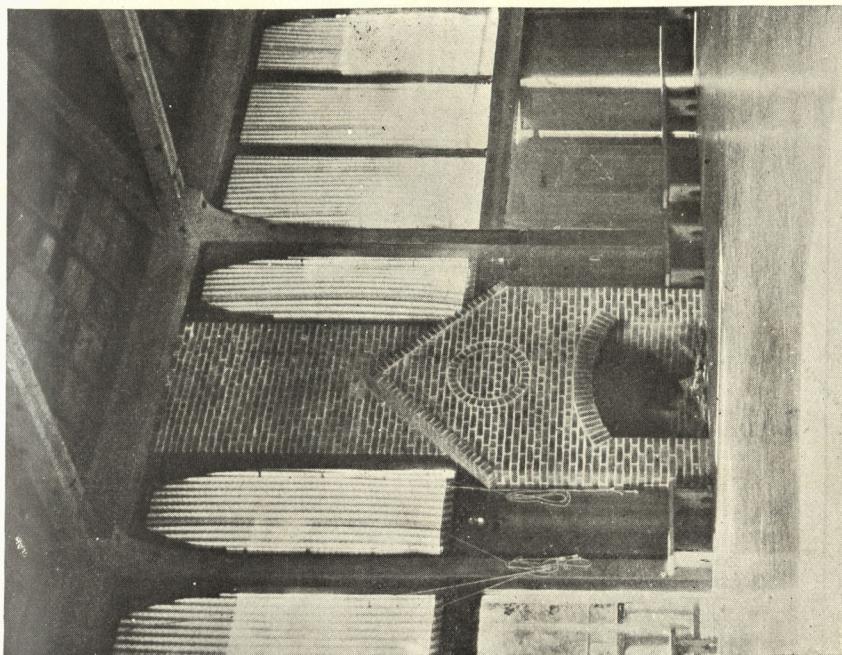
MILLS COLLEGE
LIBRARY INTERIOR



MISS RANSOM AND MISS BRIDGES' SCHOOL,
PIEDMONT. DETAIL OF FORECOURT

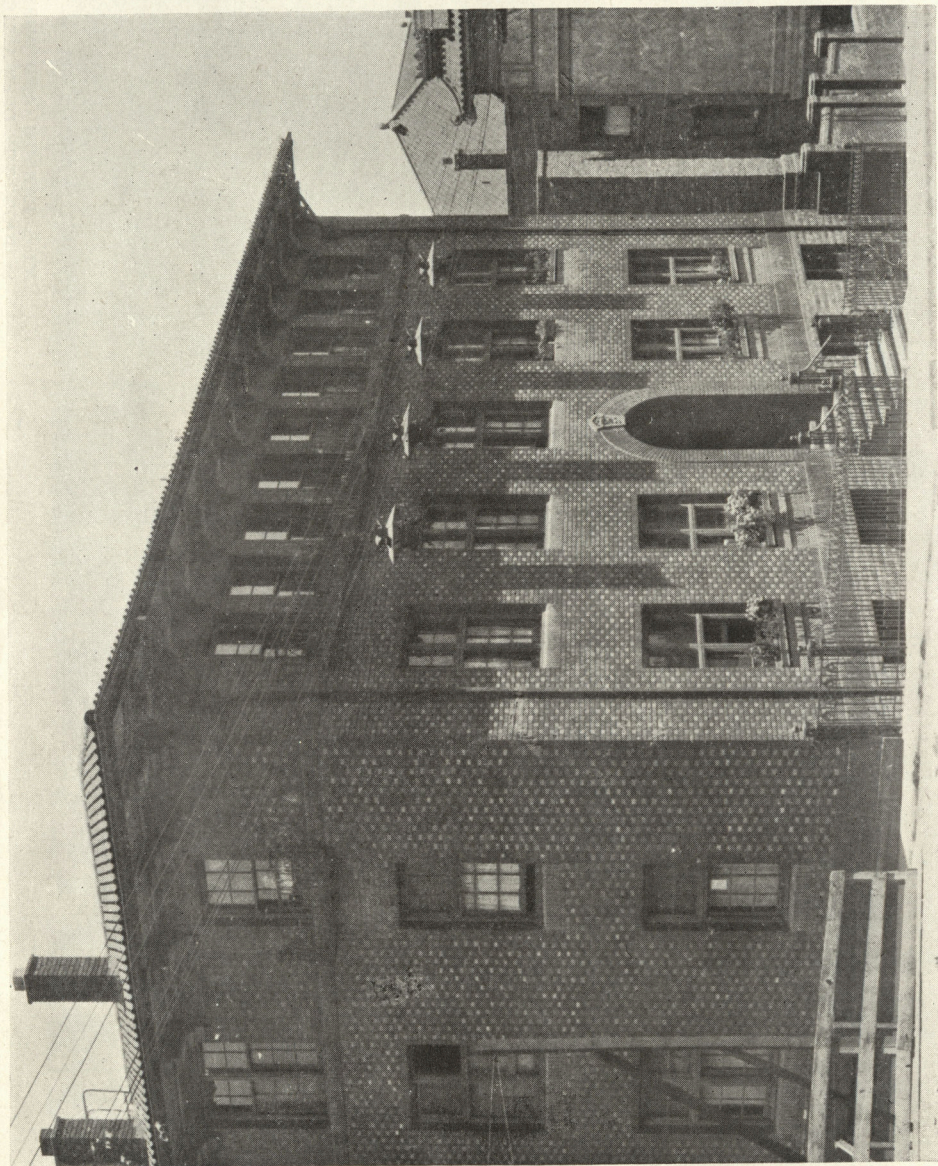


MISS RANSOM AND MISS BRIDGES'
SCHOOL. DETAIL OF THE FORECOURT

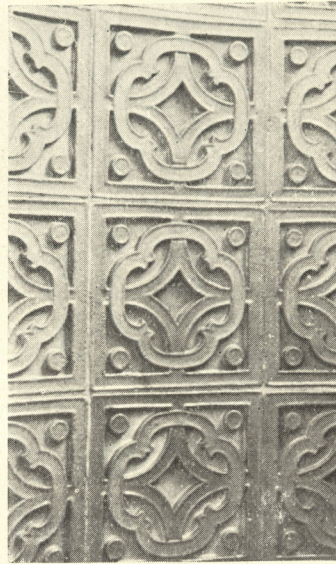
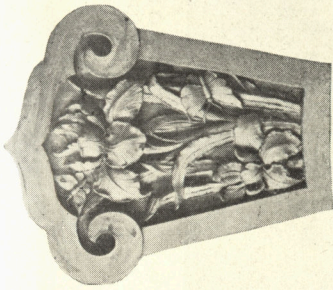
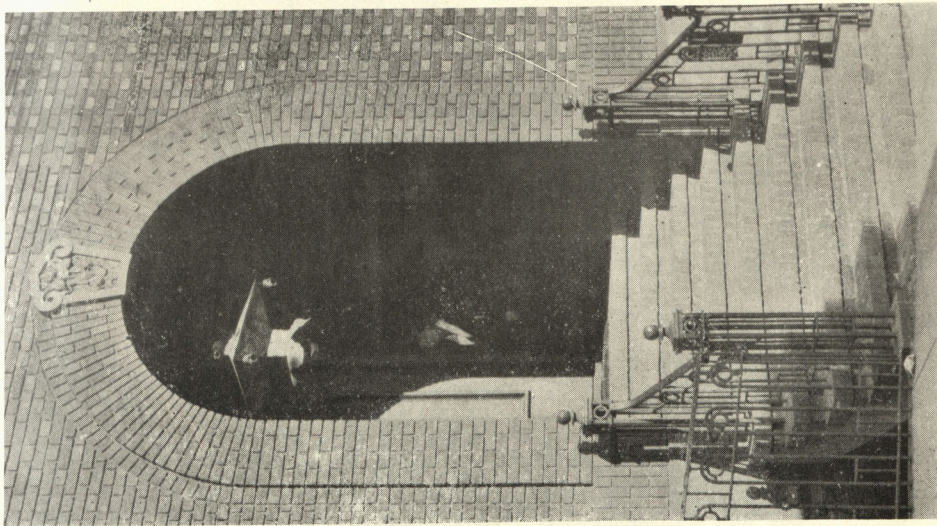


MISS RANSOM AND MISS BRIDGES'
SCHOOL, THE OPEN-AIR GYMNASIUM

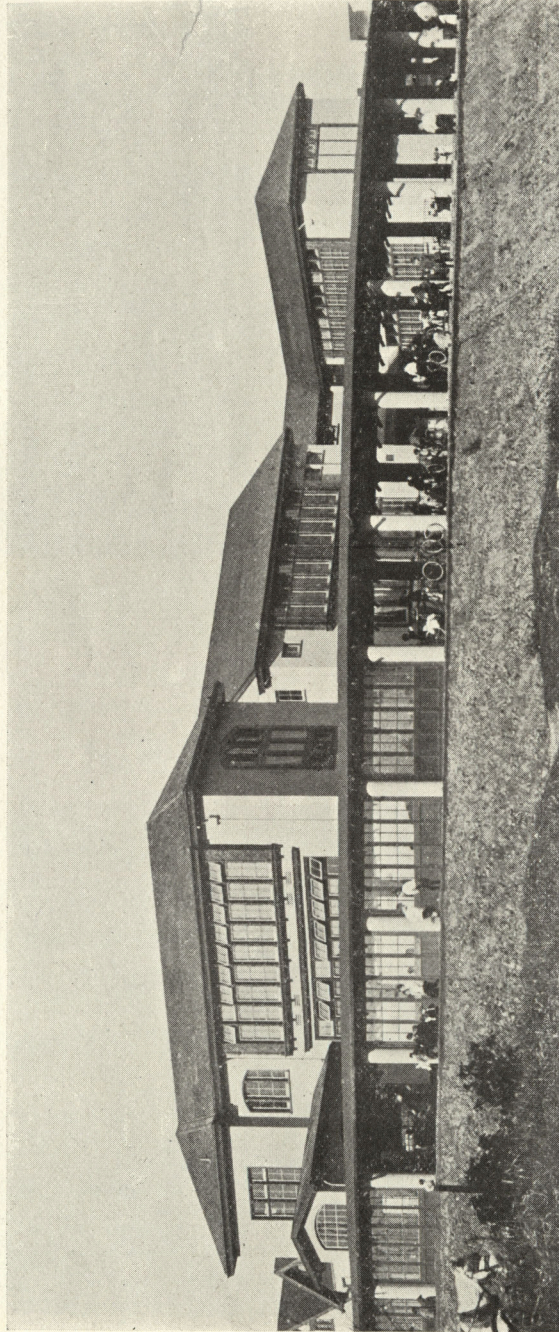




THE METHODIST CHINESE
MISSION, SAN FRANCISCO



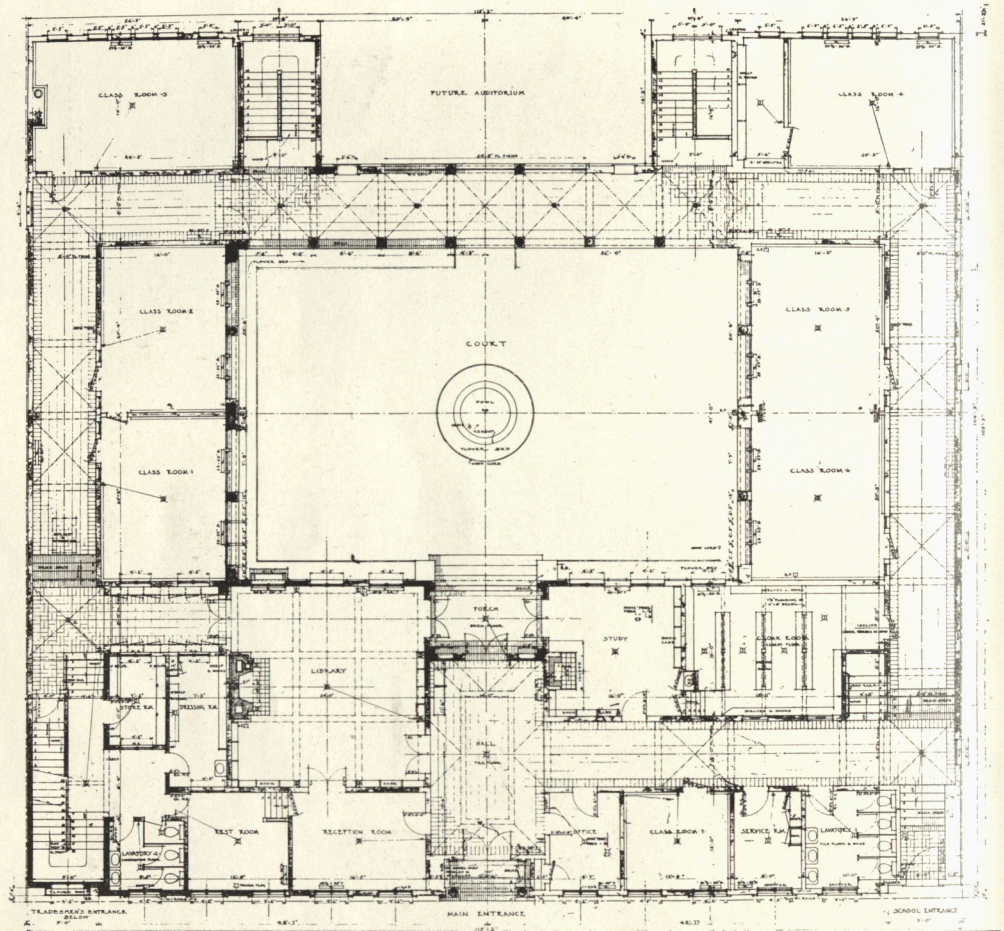
THE METHODIST CHINESE MISSION, MAIN ENTRANCE.
DETAILS OF VAULT, SOFFIT AND KEY BLOCK



PRIMARY GROUP OF THE
LAKEVIEW SCHOOL, OAKLAND



MARYSVILLE SCHOOL



MISS BURKE'S SCHOOL, SAN FRANCISCO
MAIN FLOOR PLAN



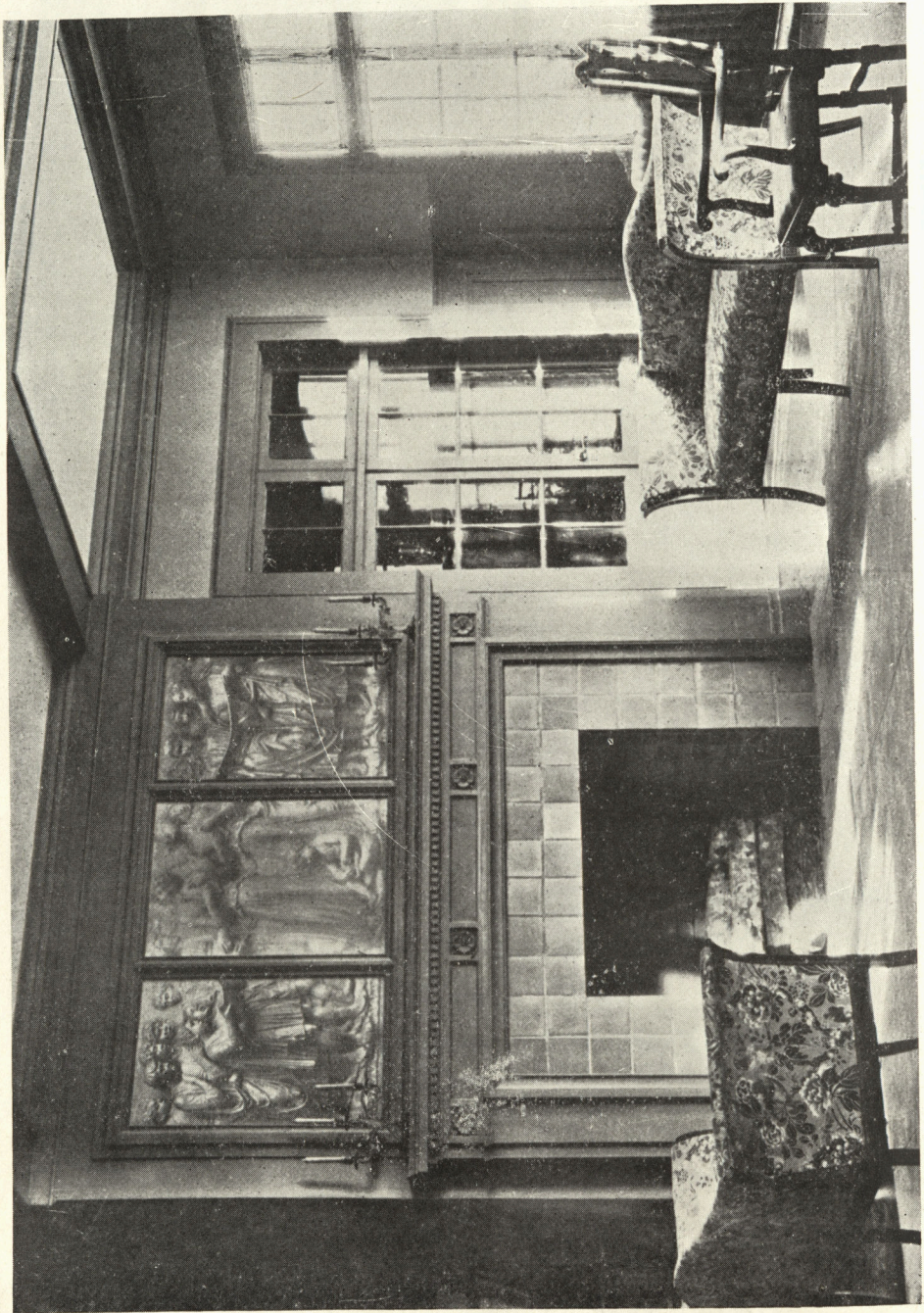
MISS BURKE'S SCHOOL,
MAIN ENTRANCE DETAIL



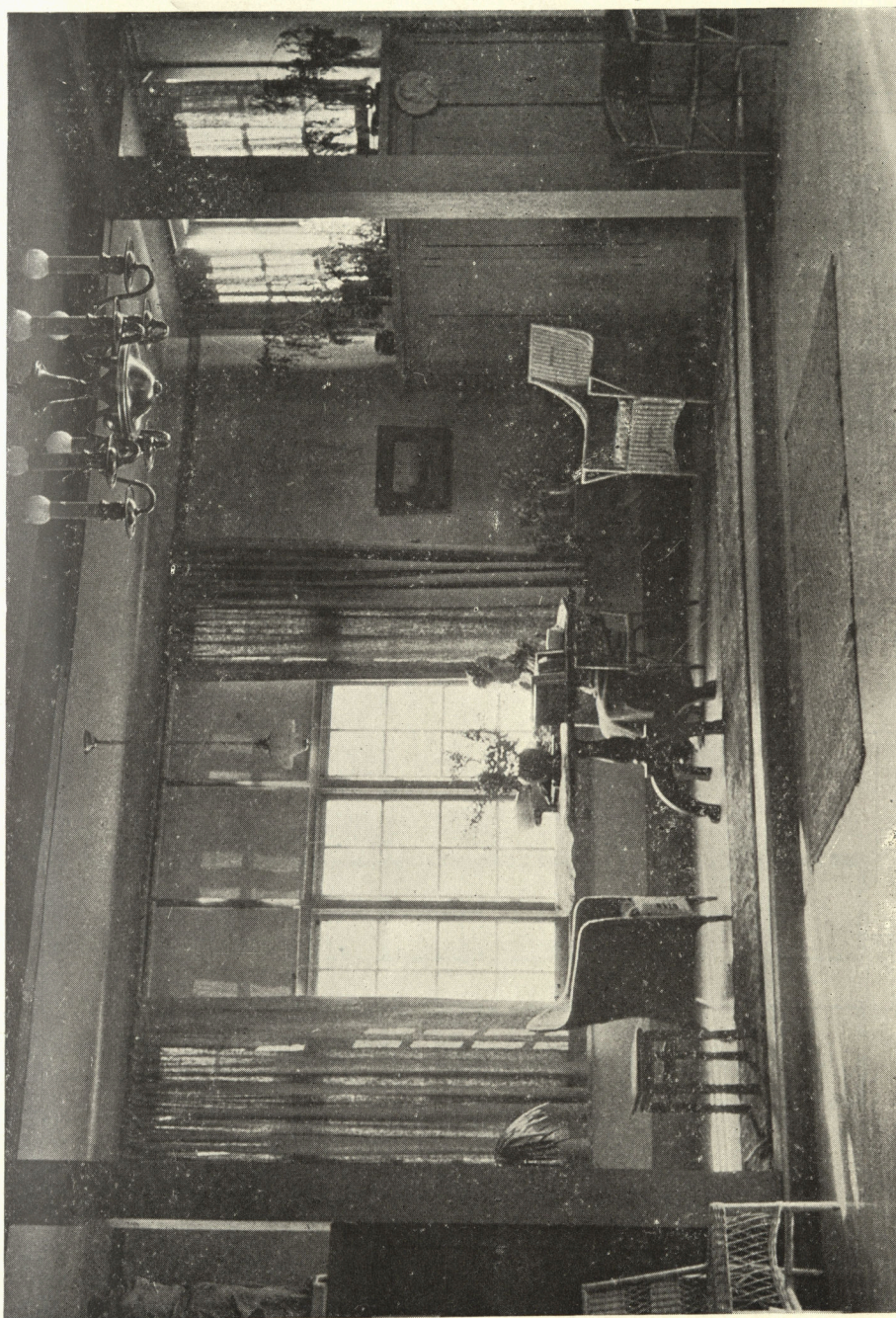
MISS BURKE'S SCHOOL,
STAIR HALL



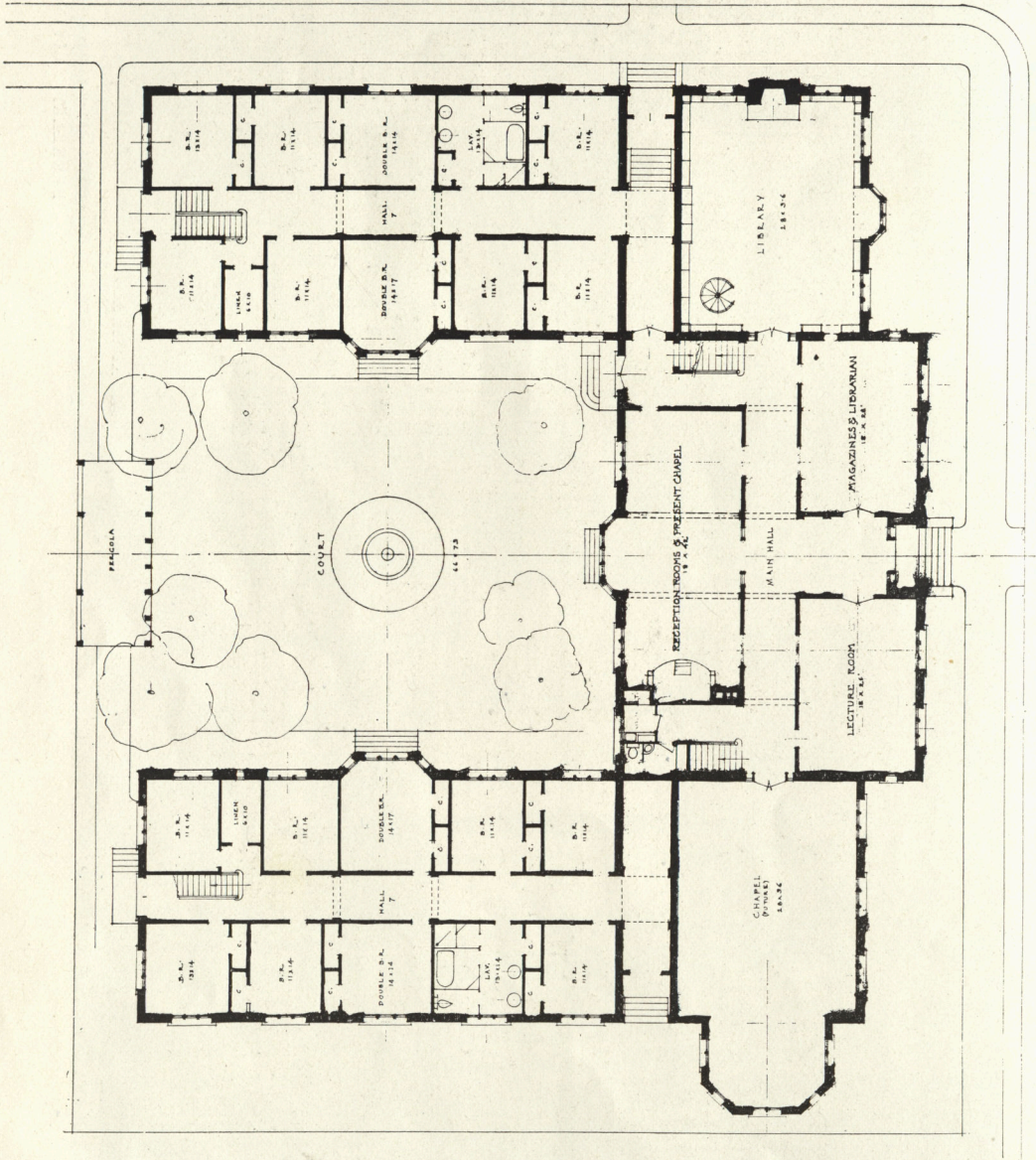
MISS BURKE'S SCHOOL.
THE GARDEN COURT



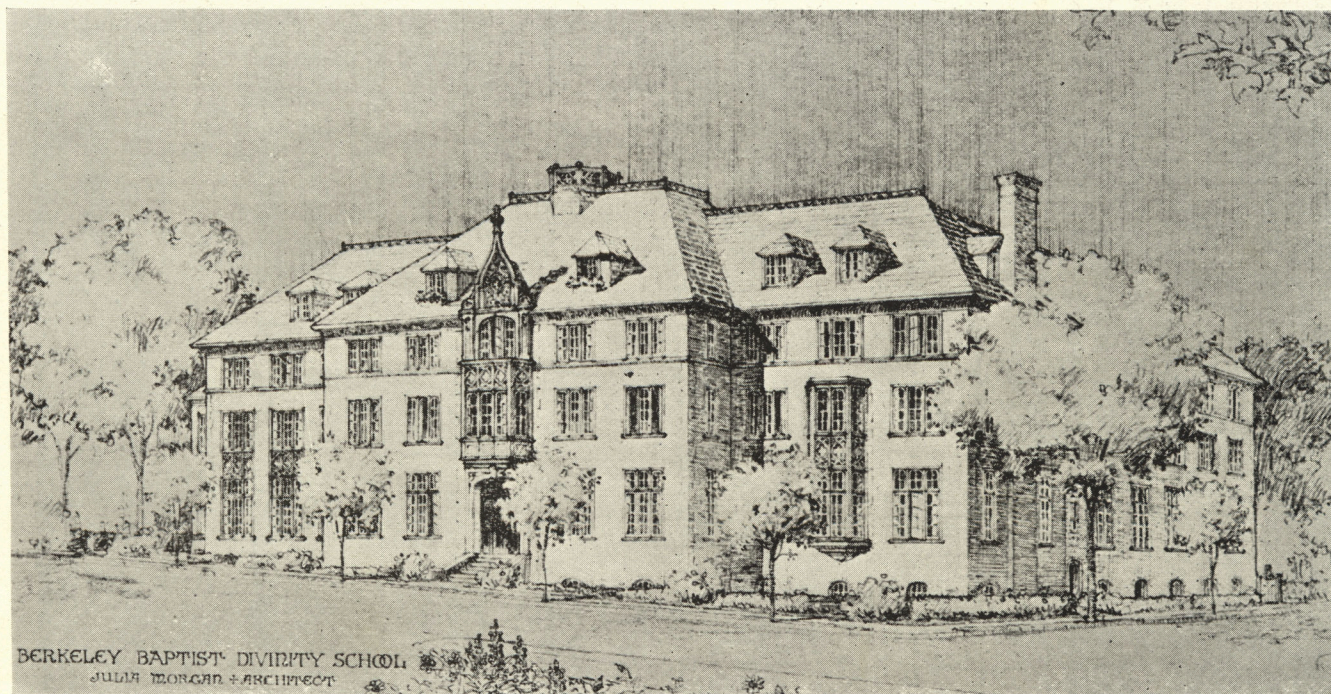
MISS BURKE'S SCHOOL,
THE LIBRARY



MISS BARNARD'S SCHOOL,
BERKELEY. LIVING ROOM



THE BERKELEY BAPTIST DIVINITY
SCHOOL. FIRST FLOOR PLAN



THE BERKELEY BAPTIST DIVINITY
SCHOOL. ACCEPTED DESIGN

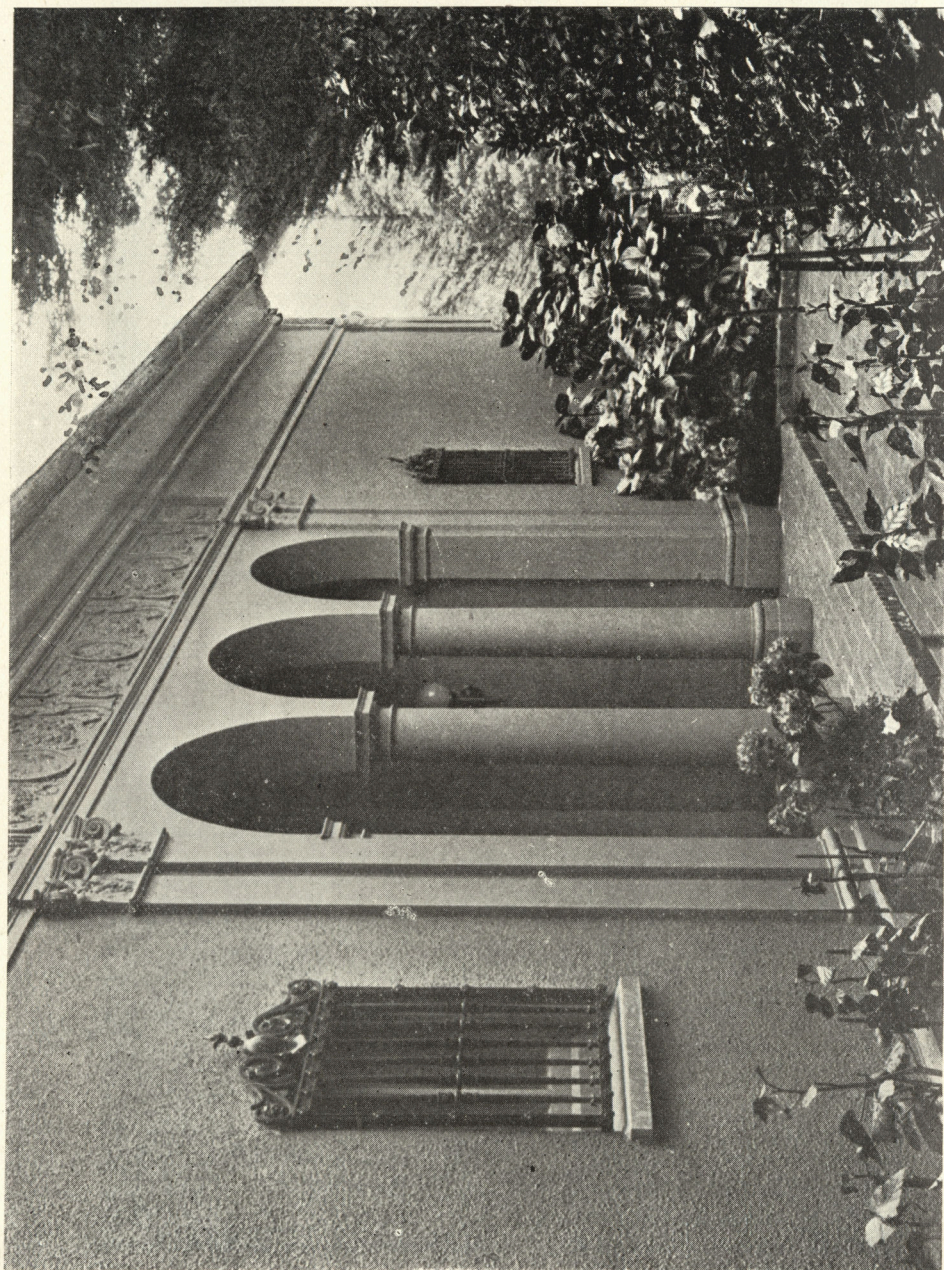
Residences

GONE are the good old days when domestic architectural design was simply a matter of crowning a hilltop with a picturesque pile that would keep out most of the rain and all of the neighbors. Of the many and varied branches of a modern architect's work, the residence problems are the most exacting; in few other types of buildings are the functions of use more insistently prescribed, and in none are the means of fulfilling these functions so thoroughly tested. To acquire a sympathetic understanding of the real needs of a family, to satisfy its complex requirements and express the best of its ideals and traditions with means which are usually all too scant, to bring the exterior into harmony with its environment—and at the same time to keep faith with one's own architectural principles is indeed a task. For all the trials of temper, ingenuity and patience, it is the personal element and the many sidedness of domestic architecture that makes it always interesting, always fresh and vital, whether the problem be a small cottage or a large estate. And there is ample evidence that it is a dangerous procedure to ignore these influences and requirements which are not purely artistic. By regarding architecture as an art like painting or sculpture, that has only to be beautiful to be great, and by designing in an arbitrary spirit, placing one's own mannerisms of expression far above the client's real needs, an architect may produce spectacular and even charming results. But the qualities thus apparently gained often prove in the end to be superficial and ephemeral.

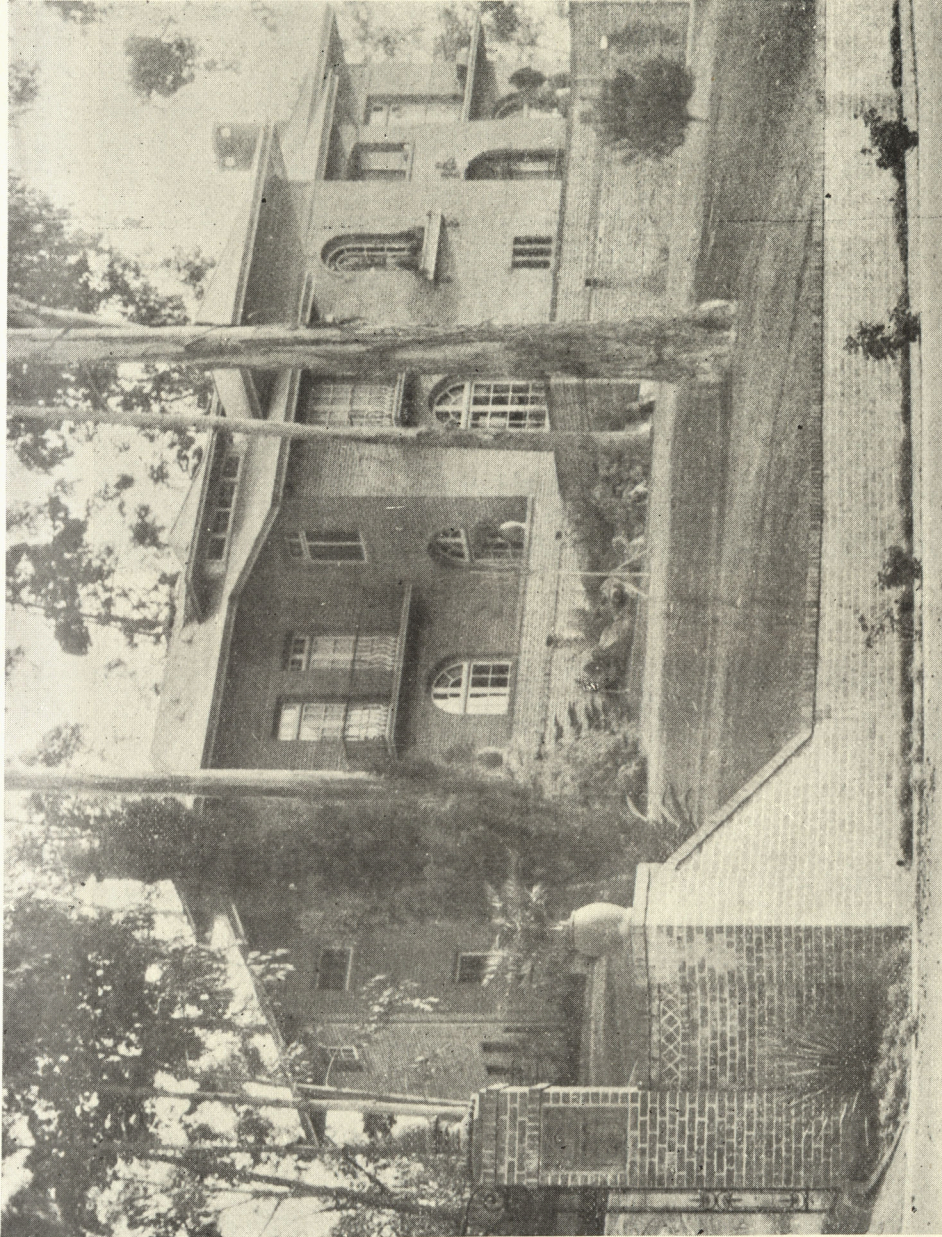
The following examples selected from the several hundred residences which Miss Morgan has built in the San Francisco bay region during the past twelve years, present a wide range of problems in domestic architecture in which almost the only condition in common was that the first effort was to fulfill the needs of their occupants. The clients, for the most part, were persons of culture and broad experience whose ideas and traditions deserved careful consideration, and whose personalities merited interpretation in design. There were, however, not more than a dozen instances in which abundant funds were available for the work, and the great majority of these houses were constructed on rather narrow margins of expenditure. In few cases have the grounds and setting been ample. For the above reasons, the residences here illustrated are varied in type of architectural expression and naturally do not in all cases represent the ideal of their architect, were purely artistic considerations to rule. Each one was designed from the inside out and the object was first of all to build a home.



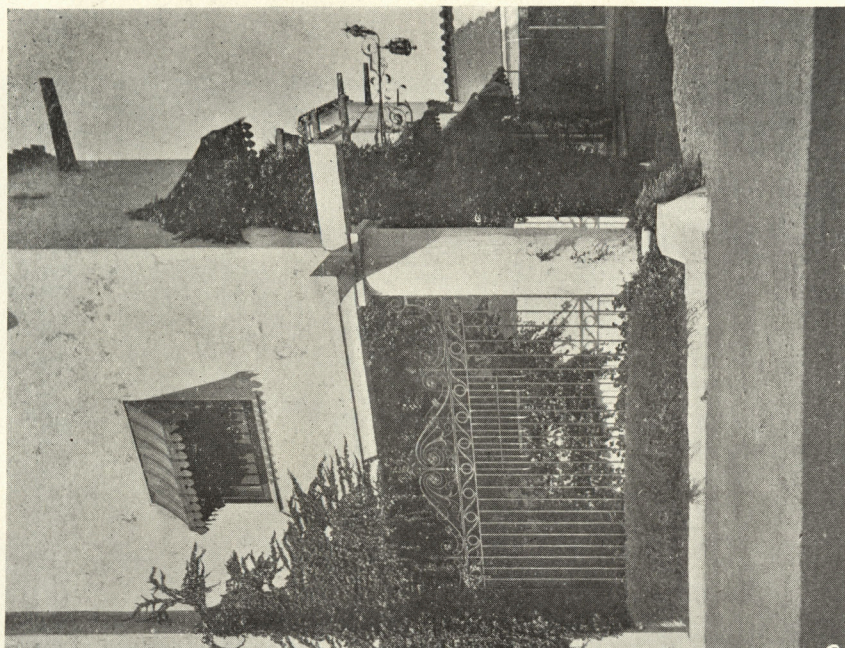
ESTATE OF MR. GORDON BLANDING,
BELVEDERE. CASINO FOUNTAIN



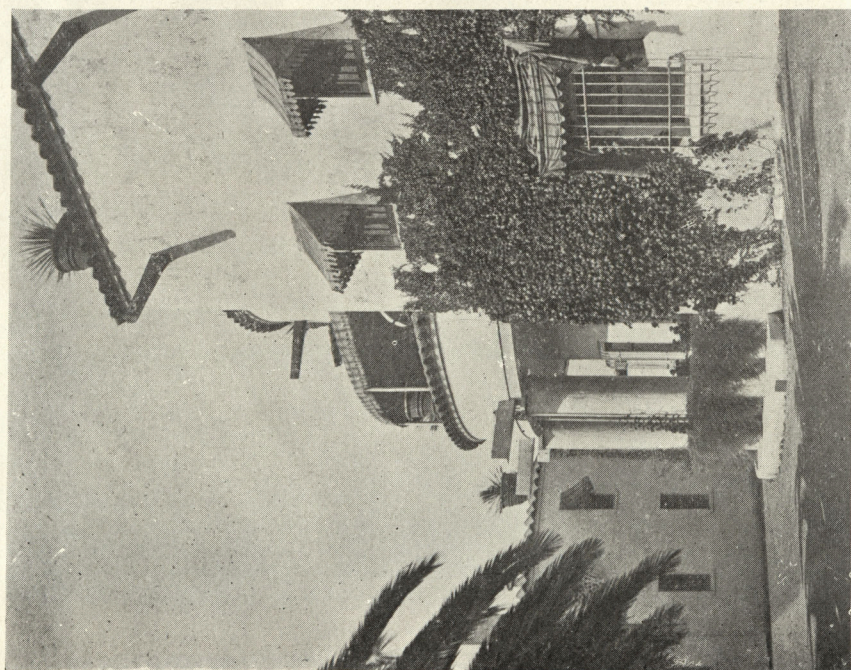
ESTATE OF MR. GORDON BLANDING,
BELVEDERE. CASINO LOGGIA

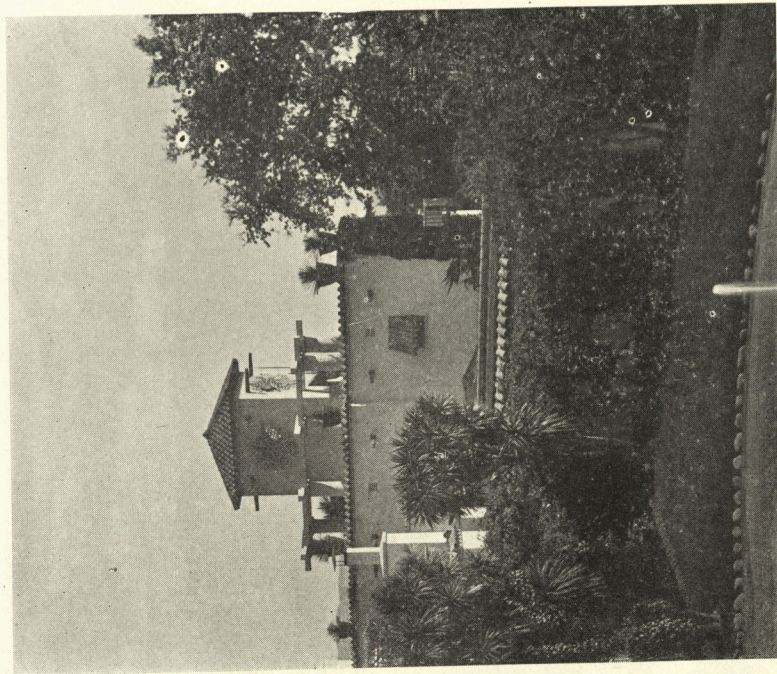


RESIDENCE OF MR. CHARLES B.
WELLS, ROCKRIDGE, OAKLAND

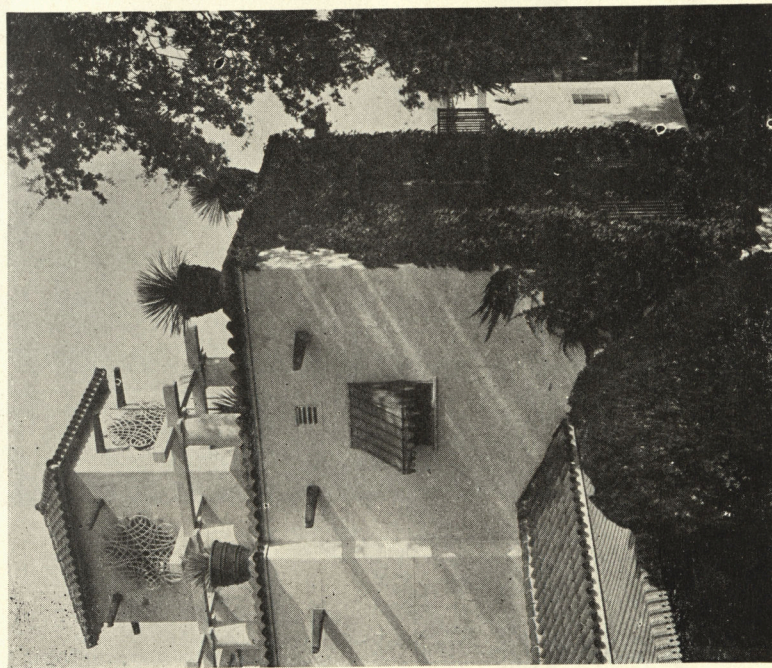


ADDITIONS TO THE HACIENDA OF
MRS. PHOEBE A. HEARST, PLEASANTON





ADDITIONS TO THE HACIENDA OF
MRS. PHOEBE A. HEARST, PLEASANTON.





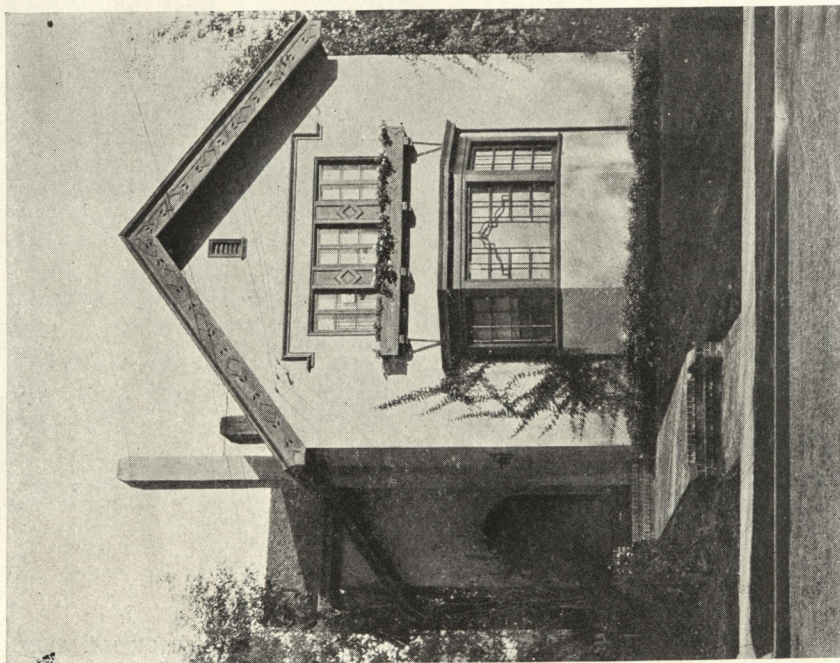
RESIDENCE OF MR. CHARLES
W. MERRILL, BERKELEY



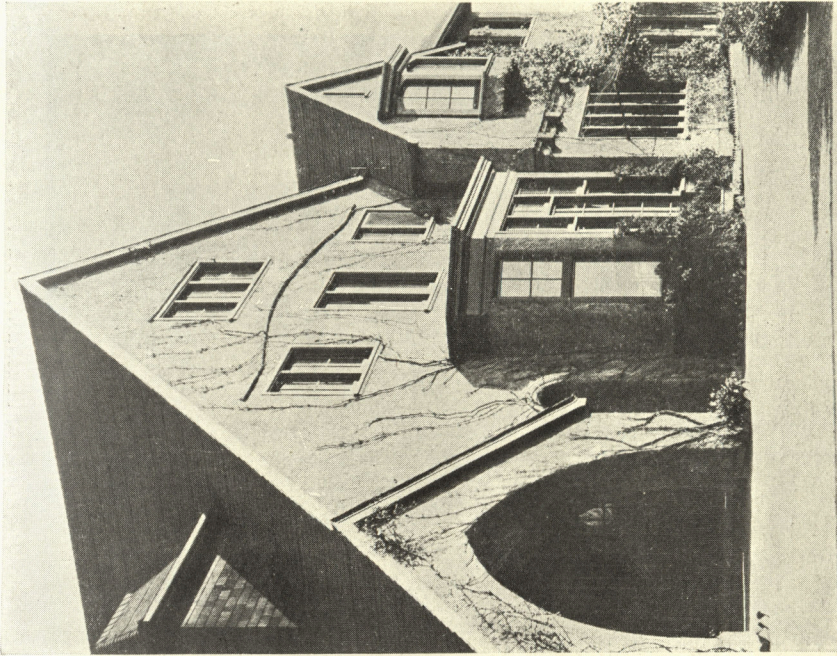
RESIDENCE OF MR. ALLEN
CHICKERING, PIEDMONT



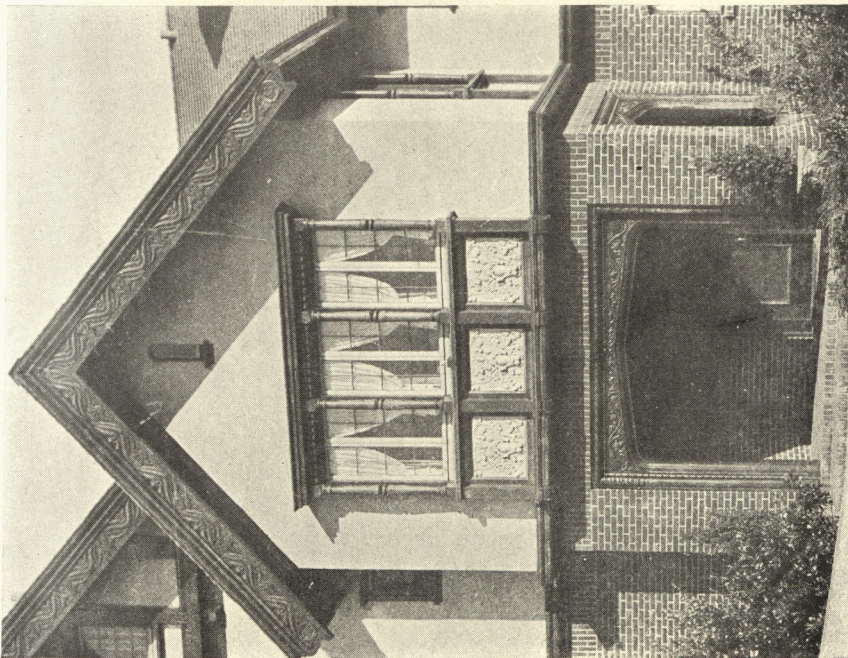
COTTAGE FOR MR. WILLIAM
T. BEATTY, PEBBLE BEACH



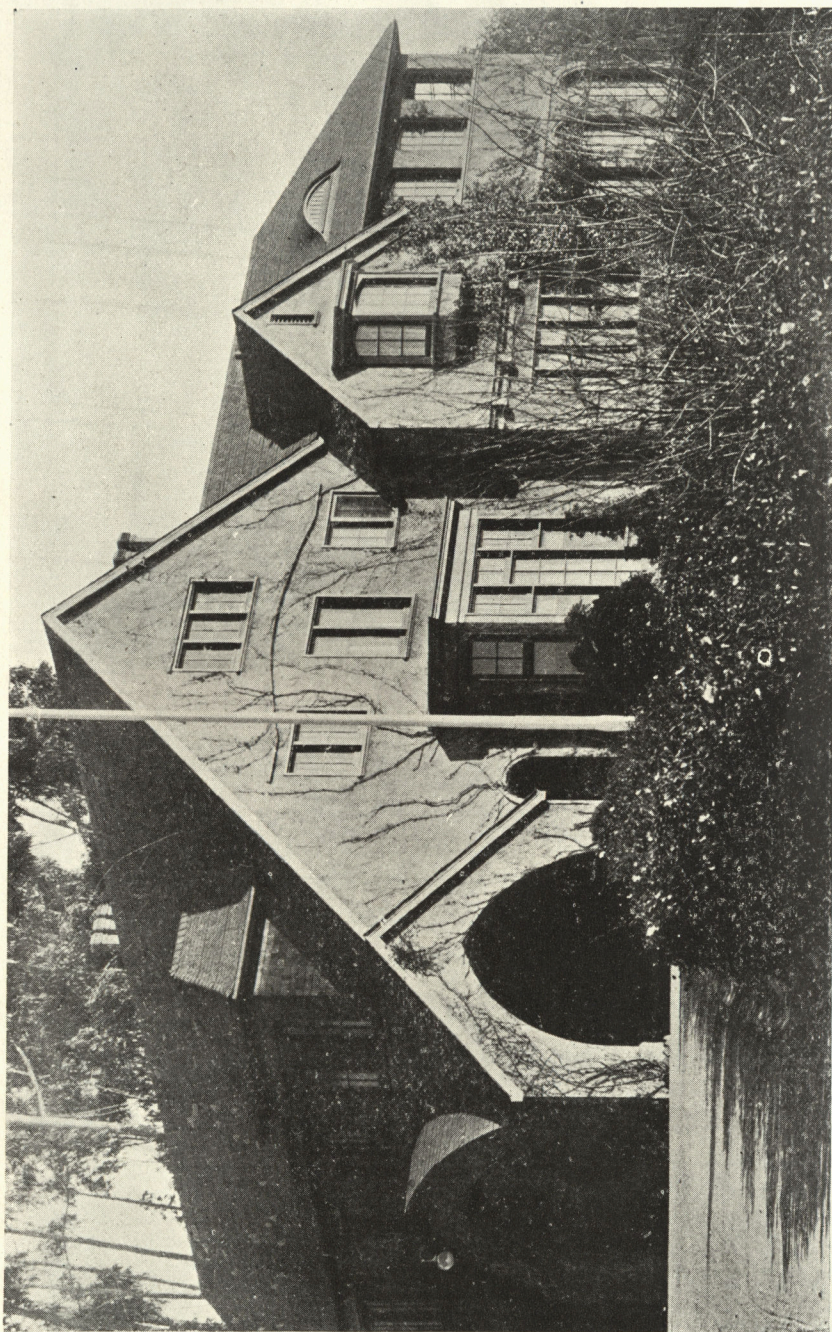
RESIDENCE OF DR.
WALLACE, BERKELEY



RESIDENCE OF MISS CHARLOTTE
PLAYTER, PIEDMONT



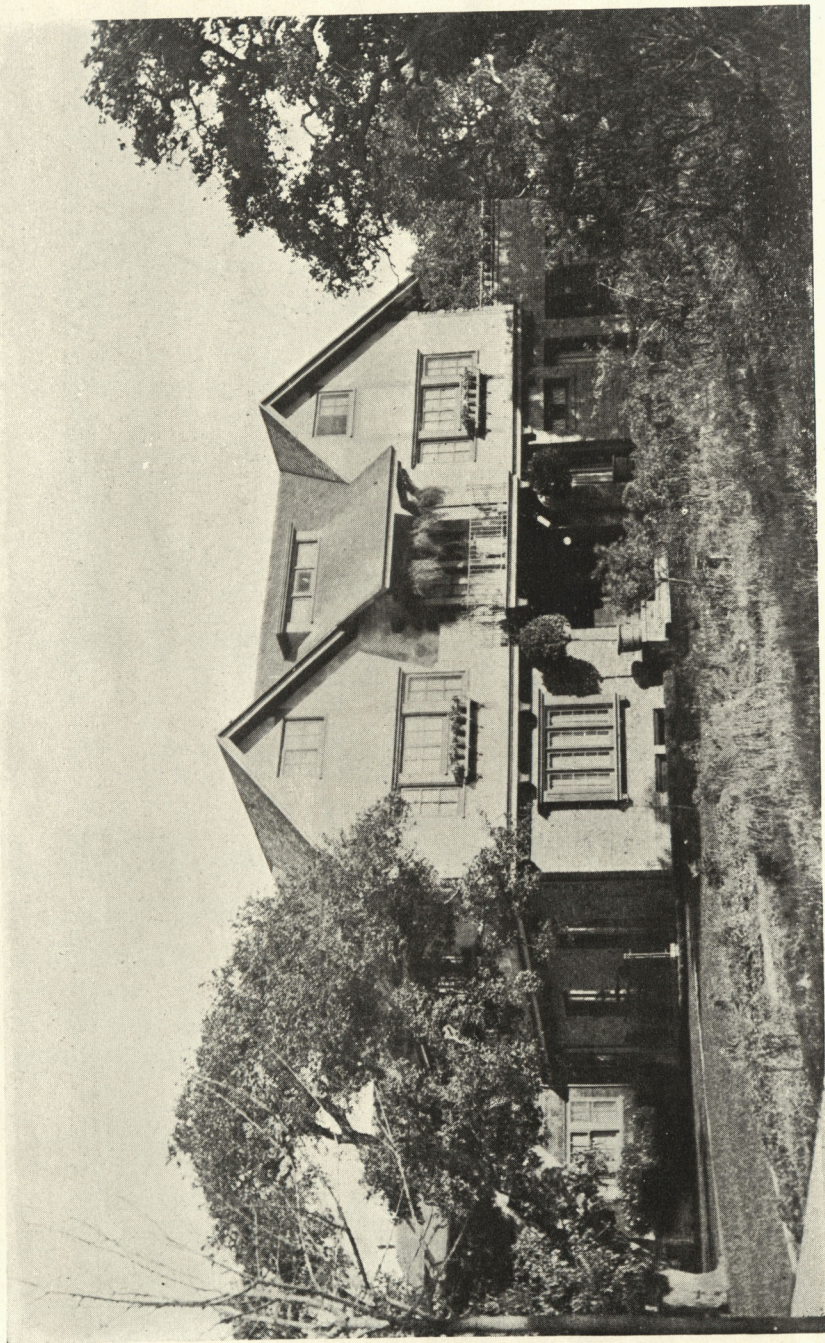
RESIDENCE OF RICHARD B. AYER
ENTRANCE DETAIL, PIEDMONT



RESIDENCE OF MISS CHARLOTTE
P L A Y T E R , P I E D M O N T



RESIDENCE OF MR. RICHARD
B. AYER, PIEDMONT



RESIDENCE OF MR. GEORGE
L. WALKER, ALAMEDA



RESIDENCE OF MR. JAMES L. LOMBARD, PIEDMONT
Original sketches by Young & Macintosh, Croydon, England



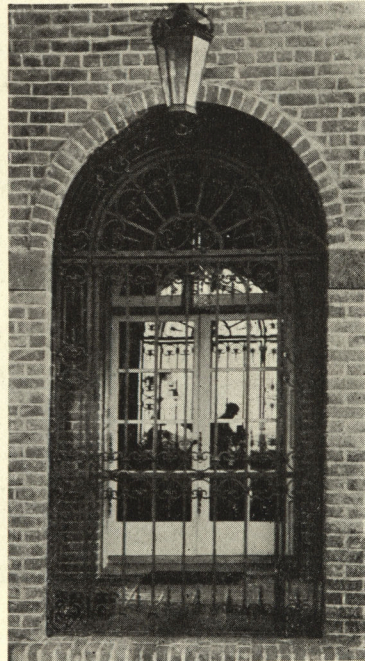
RESIDENCE OF MR. RICHARD
A. CLARKE, BERKELEY



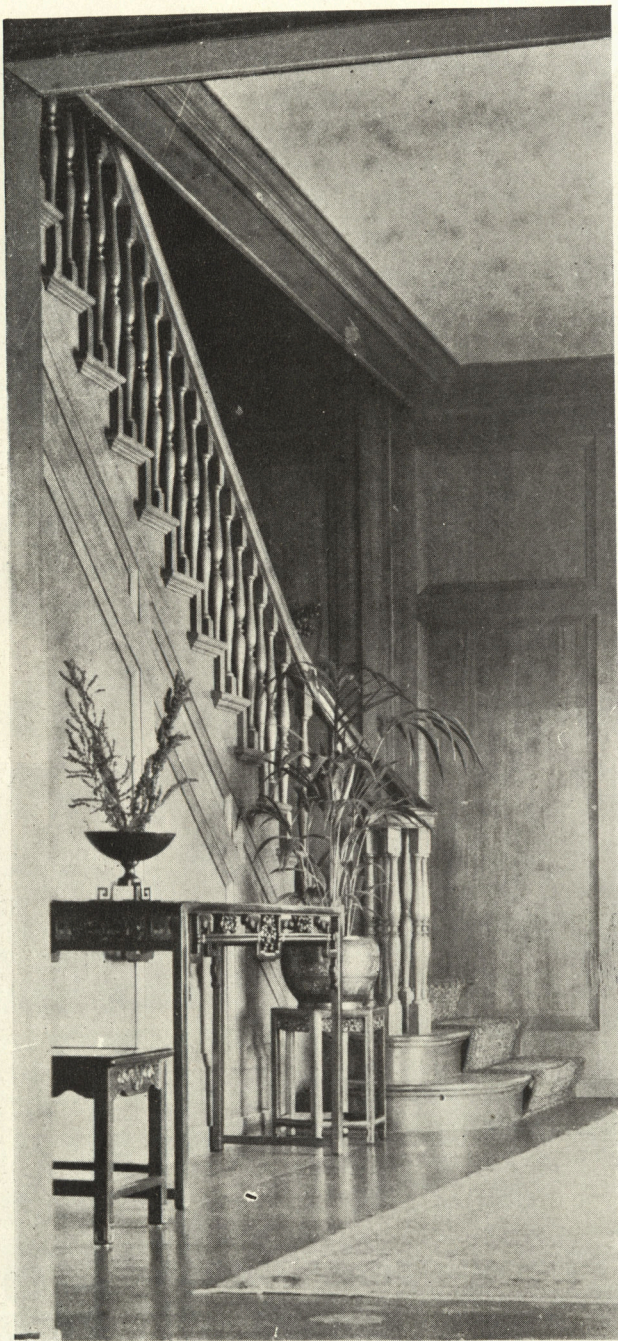
COTTAGE FOR MR. CHARLES B. WELLS, ROCKRIDGE, OAKLAND



RESIDENCE OF MR. E. W. LINFORTH, BERKELEY. ENTRANCE DETAIL



RESIDENCE OF MR. CHARLES B. WELLS, ROCKRIDGE. WROUGHT IRON ENTRANCE GRILLE



RESIDENCE OF MR. ABRAHAM
ROSENBERG, SAN FRANCISCO



RESIDENCE OF MR. ABRAHAM
ROSENBERG. ENTRANCE HALL



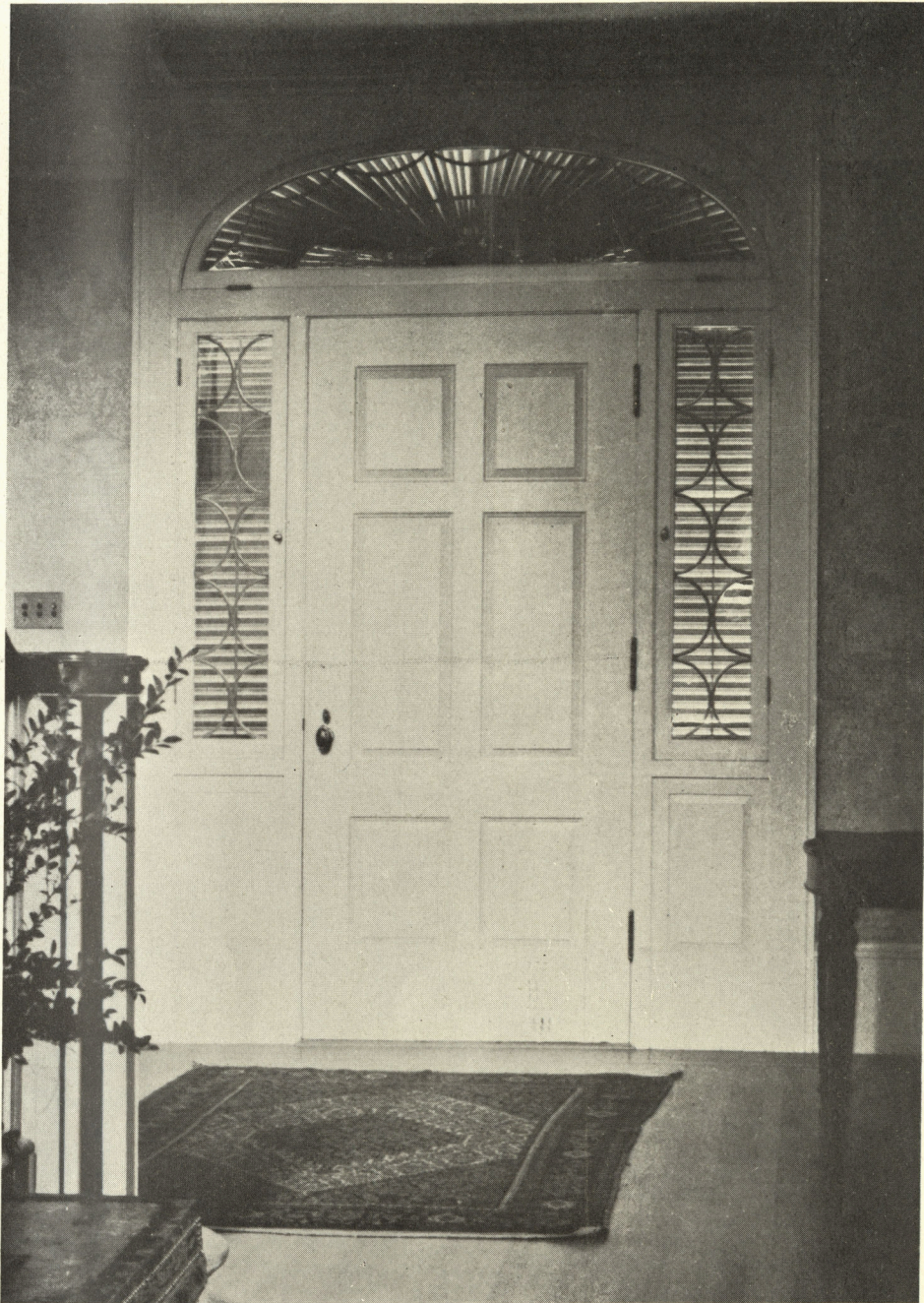
RESIDENCE OF MR. ABRAHAM
ROSENBERG, SAN FRANCISCO



RESIDENCE OF MR. DUNNING RIDEOUT,
MARYSVILLE. DINING ROOM



RESIDENCE OF MR. CHARLES HEXTER.
MARYSVILLE. SUN PORCH



RESIDENCE OF MR. DIXWELL
DAVENPORT, SAN FRANCISCO



RESIDENCE OF MR. DIXWELL DAVENPORT
DINING ROOM FIREPLACE



RESIDENCE OF MR. DIXWELL
DAVENPORT, LIVING ROOM

Institutional Buildings

A WOMAN'S CLUB, a hotel, a gymnasium, a school, a bath house, a restaurant, a public auditorium and several other things rolled into one, constitute a Young Women's Christian Association building. To properly unify these diverse elements in one building and at the same time to so dispose them as to permit their separate use, presents a nice planning problem. And since the object of the Association is service it is necessary to constantly exercise a strict sense of economy in design and detail in order that the building may serve as many as possible.

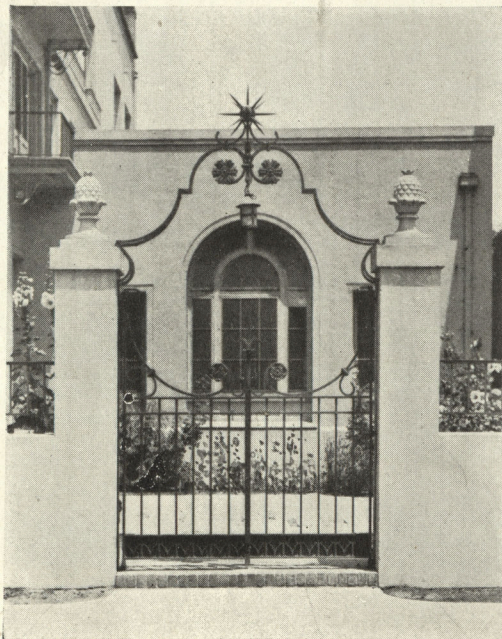
The Oakland Y. W. C. A. building, one of the largest in the West, has as its central motif a court suggested by Bramante's masterpiece at Santa Maria della Pace in Rome. Galleries around this court on the first, second and third stories provide the main circulation connecting the various departments of the institution while on the higher stories the court gives light to class rooms, club and bedrooms. At the third floor line the court is covered with a timbered skylight, permitting its furnishing and use as a place of gathering and centre of sociability. The building has a steel frame and masonry walls and was erected in 1914 at a cost of less than 19 cents per cubic foot.

The San Jose Y. W. C. A. building, although considerably smaller than the Oakland building, has the same complex functions. The main

mass is a simple oblong rectangle with the lower swimming pool building along one side. The latter is set back from the street far enough to provide space for a small garden serving as an approach to the main entrance.

In both of these buildings the gymnasium is spanned by steel trusses built into the partitions of the stories above.

The Recreation Centers at San Diego and San Pedro serve much the same purposes as a Y. W. C. A. building. These are both frame structures and in a sense temporary, as they were built primarily to provide wholesome and properly supervised recreation for the girls engaged in war industries at these seaports.



Y. W. C. A., SAN JOSE. THE GARDEN GATE



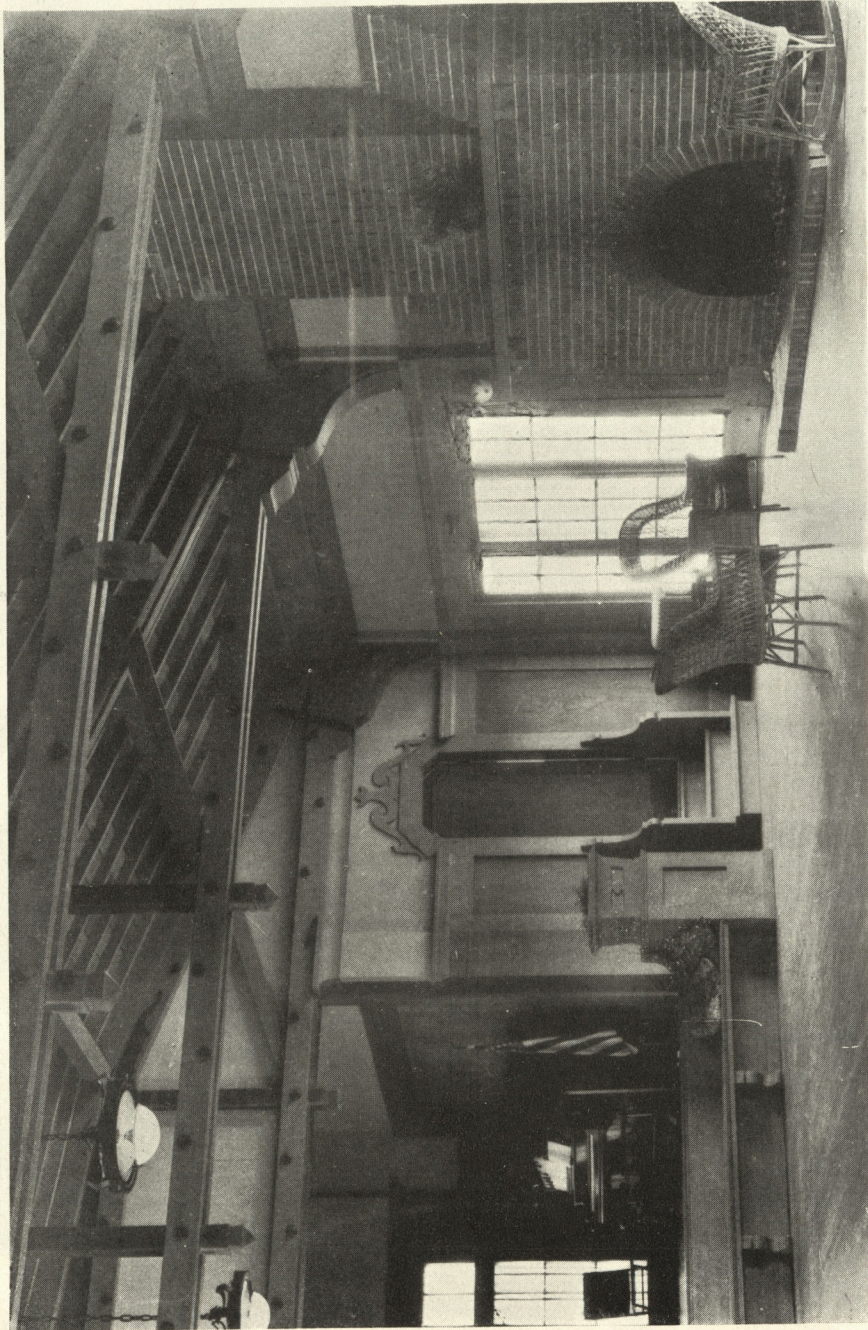
BUILDING FOR THE YOUNG WOMEN'S
CHRISTIAN ASSOCIATION, SAN JOSE



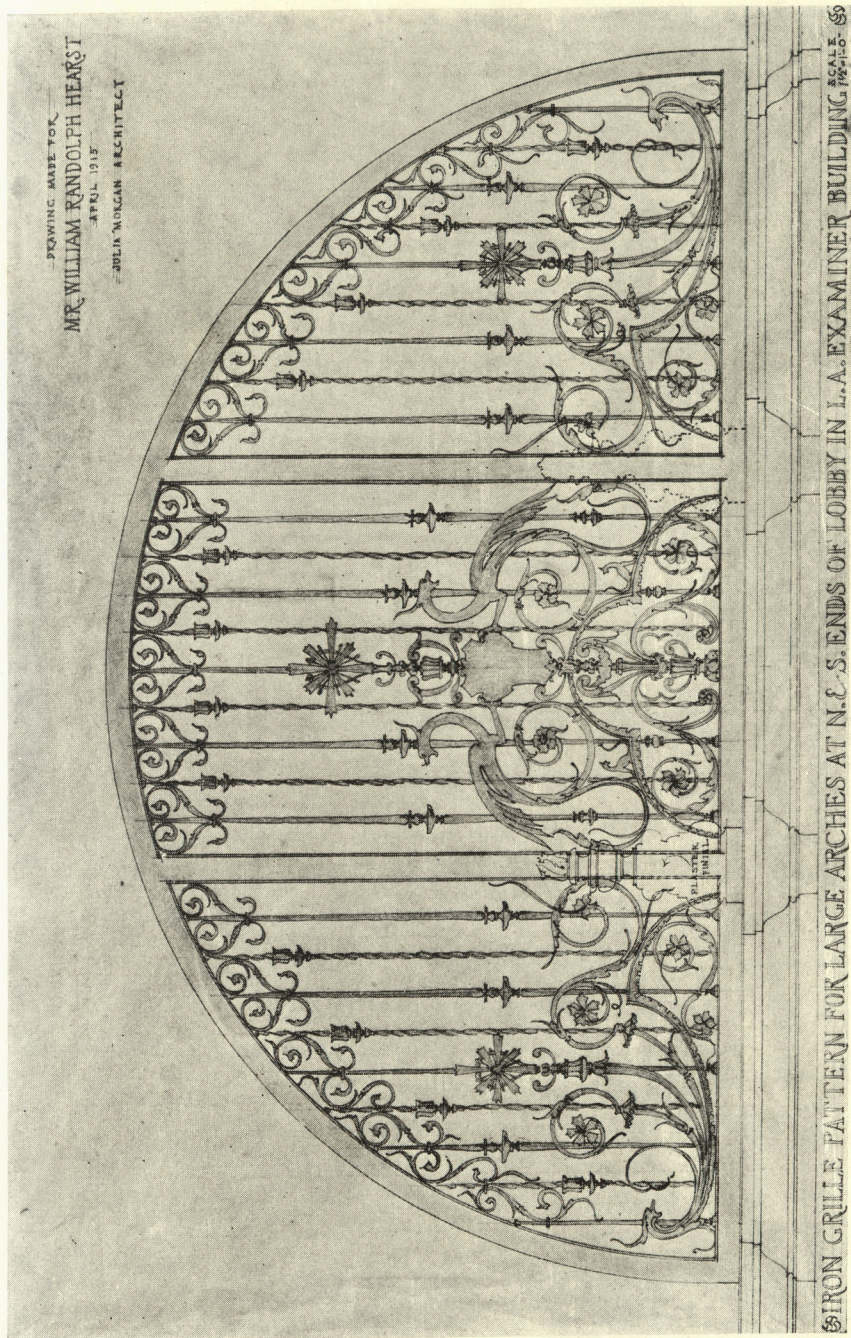
BUILDING FOR THE YOUNG WOMEN'S CHRISTIAN
ASSOCIATION, SAN JOSE. LOBBY

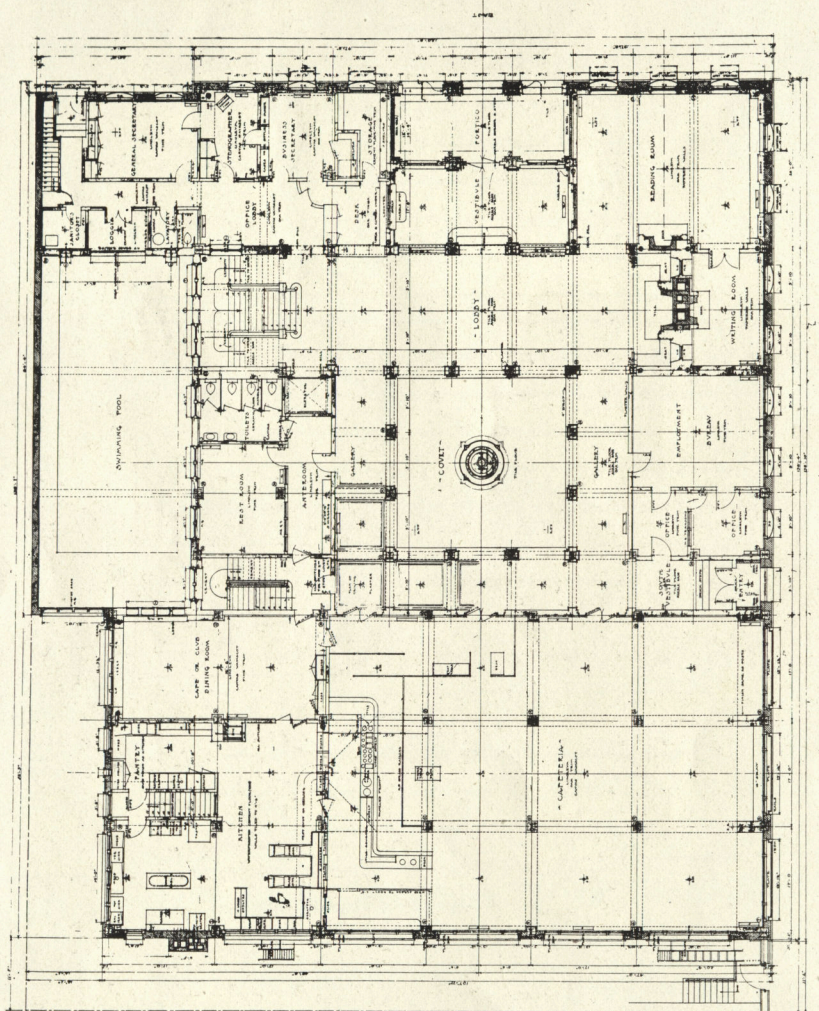


BUILDING FOR THE YOUNG WOMEN'S CHRISTIAN
ASSOCIATION, SAN JOSE. THE SWIMMING POOL

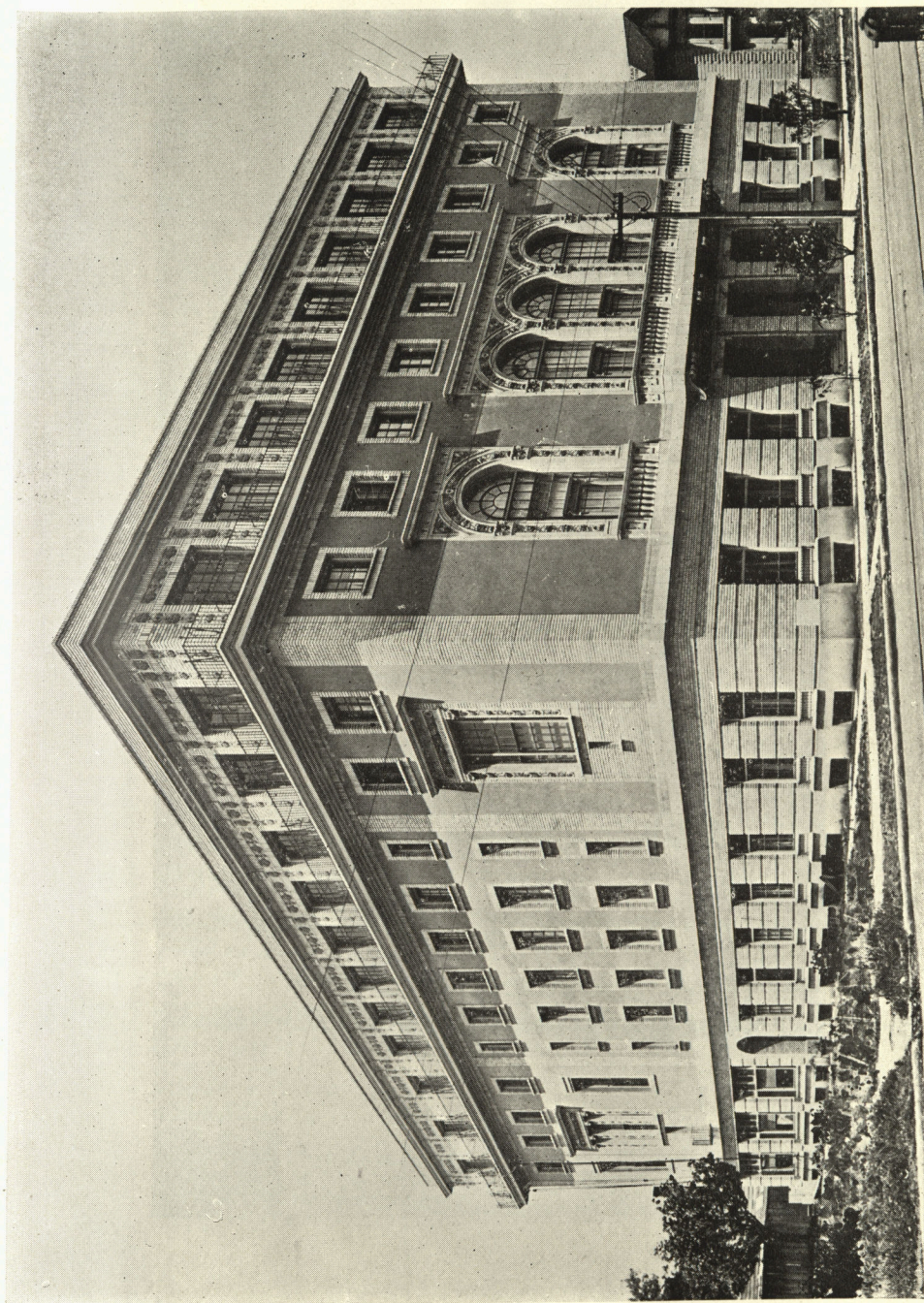


BUILDING FOR THE YOUNG WOMEN'S CHRISTIAN
ASSOCIATION, SAN JOSE, SOCIAL HALL





BUILDING FOR THE YOUNG WOMEN'S CHRISTIAN
ASSOCIATION, OAKLAND. FIRST FLOOR PLAN



BUILDING FOR THE YOUNG WOMEN'S
CHRISTIAN ASSOCIATION, OAKLAND



BUILDING FOR THE YOUNG WOMEN'S CHRISTIAN
ASSOCIATION, OAKLAND. THE COURT



BUILDING FOR THE YOUNG WOMEN'S CHRISTIAN ASSOCIATION, OAKLAND. THE COURT

Hospitals

THE King's Daughters Home, Oakland, is a sanatorium for patients not usually admitted to other hospitals. Privacy is secured by placing the group back and well above the street and by enclosing a large garden court on all sides but the south. The buildings are so oriented that all patients' rooms and wards are sunny. The administrative and service elements are housed centrally on the northerly side of the group. The exterior walls are of ochre grey and warm brown brick with frieze and insets of polychrome terra-cotta.

Tubercular Sanitariums for California Counties.

Many of the counties in this State are erecting special tubercular hospital groups in locations adapted to the treatment of the malady. The example here shown illustrates a solution for a typical ward building now under construction. The wards and separation rooms are of the open-air type—the walls being almost entirely replaced by screened openings. Broad decks, which may be sheltered by awnings in very hot weather, permit the beds to be rolled out of doors and provide a lounging place for ambulant patients.

The roof boarding itself forms the ceiling of the wards which are spanned by light timber trusses and have ventilating monitors along the ridge. The spaciousness thus gained, aided by the judicious use of some fresh, bright colors in the interior painting, will, it is hoped, give an air of cheerfulness that is always appreciated by the sick.

Churches

WHILE the old ideal of the monumental, permanently built church is deserving of all respect, there is also much to be said in favor of the wooden church, difficult though it is to express dignity and any great degree of religious feeling in this material. The wooden church building is more easily adapted to the changing needs of a congregation. Its cost is much less than that of the monumental type, thus releasing a large amount of money for charitable enterprises. In this unsettled country of ours, it frequently happens that a very few years after building, a church is suddenly surrounded by garages, office buildings or undertaking establishments, in which case the cheaper the structure the less the loss to the congregation which is compelled to build again in another location. All of these may seem to be sordid considerations in connection with a place of worship, but to ignore them may be to ignore an opportunity to conserve resources for service, the first purposes of the most practical of religions.

St. John's Presbyterian Church, Berkeley, was begun about ten years ago, the small Sunday School building shown at the right of the photo being first erected. As the congregation has grown, the church has grown until it is now one of the largest about San Francisco. As a safeguard against fire as well as for the decorative effects gained in the interior, the framing of all walls, as well as trusses and posts, was left open and treated as a part of the architectural design.

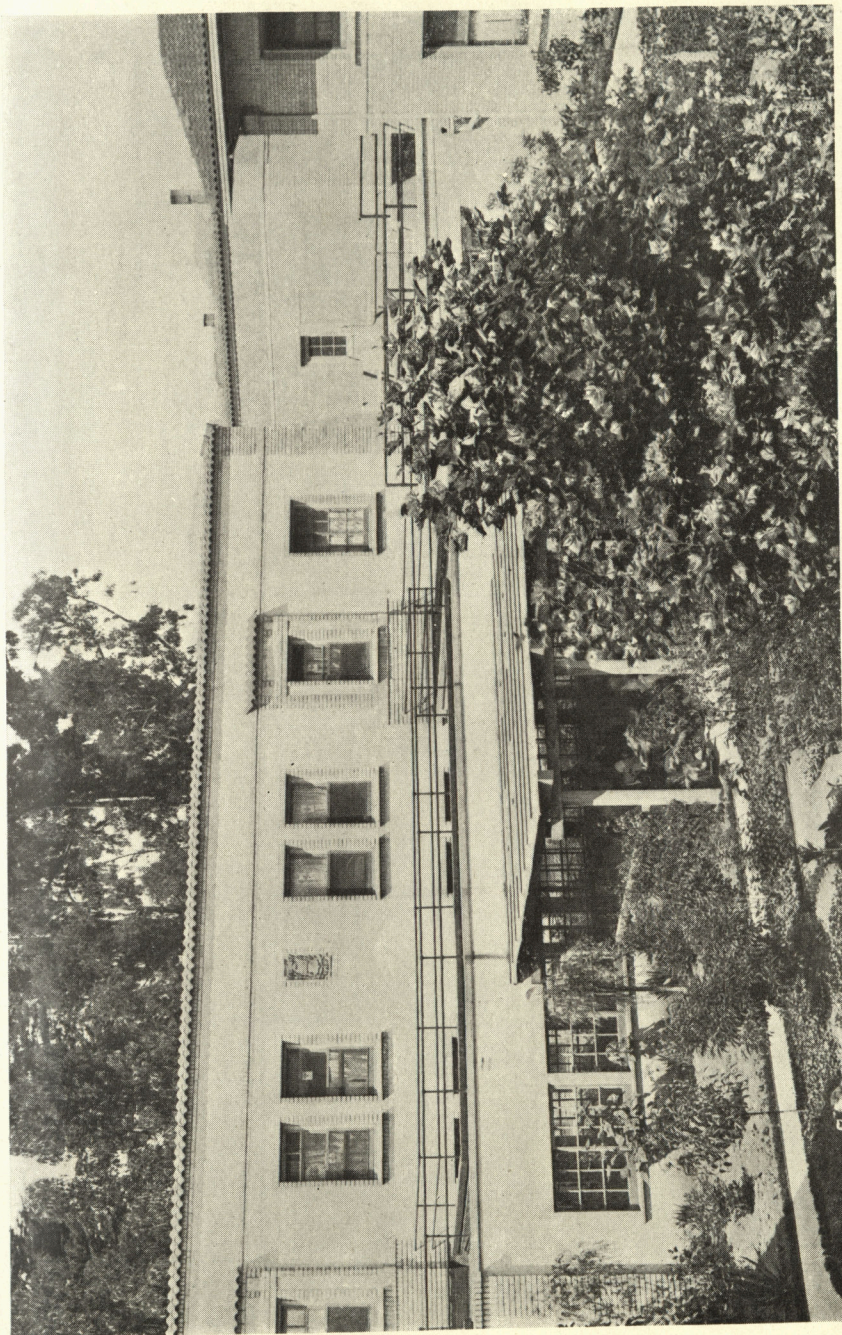
Trinity Church, Richmond, is still in the sketch stage and will be built probably the coming year.



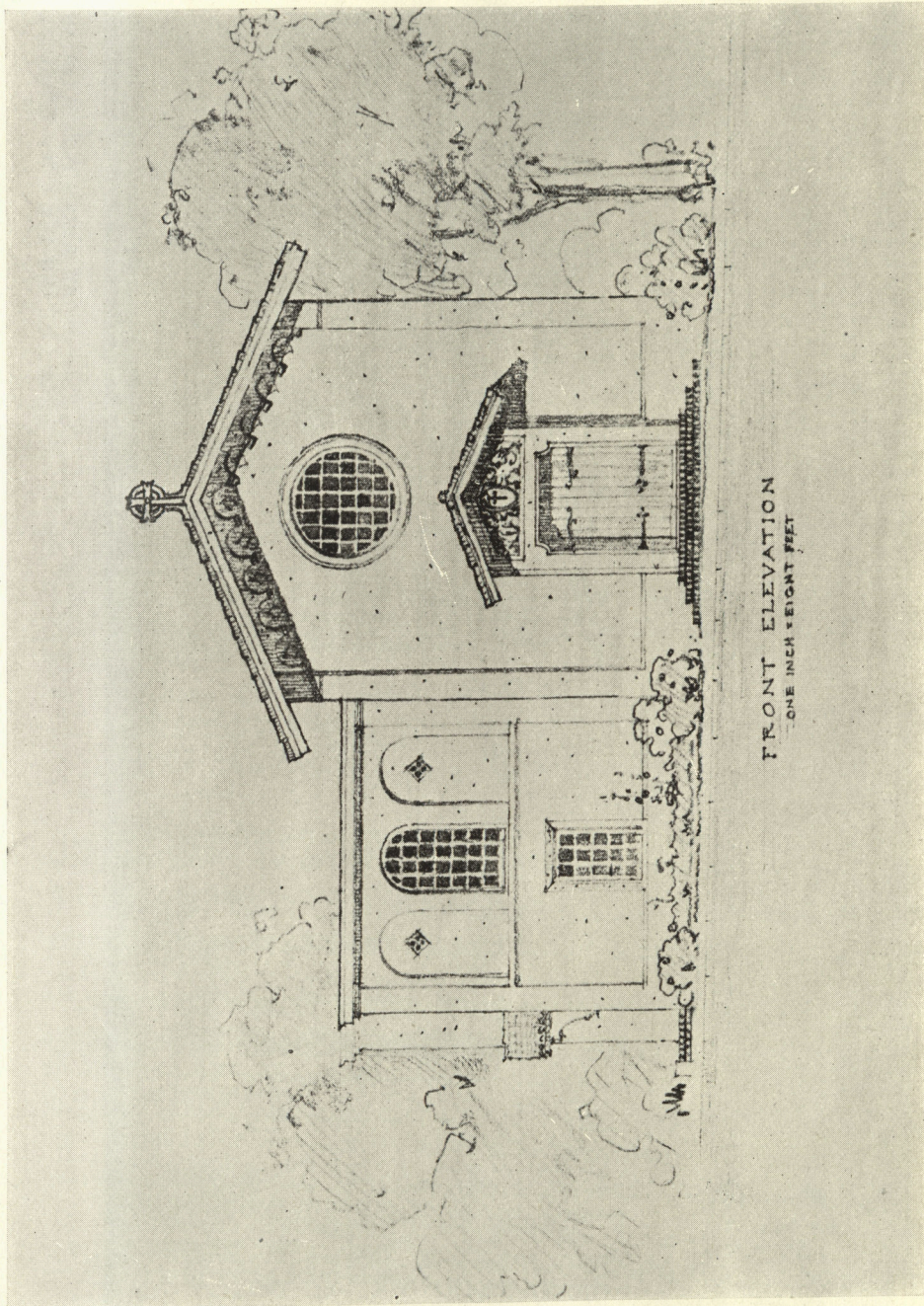
BUILDING FOR THE KING'S
DAUGHTERS, OAKLAND



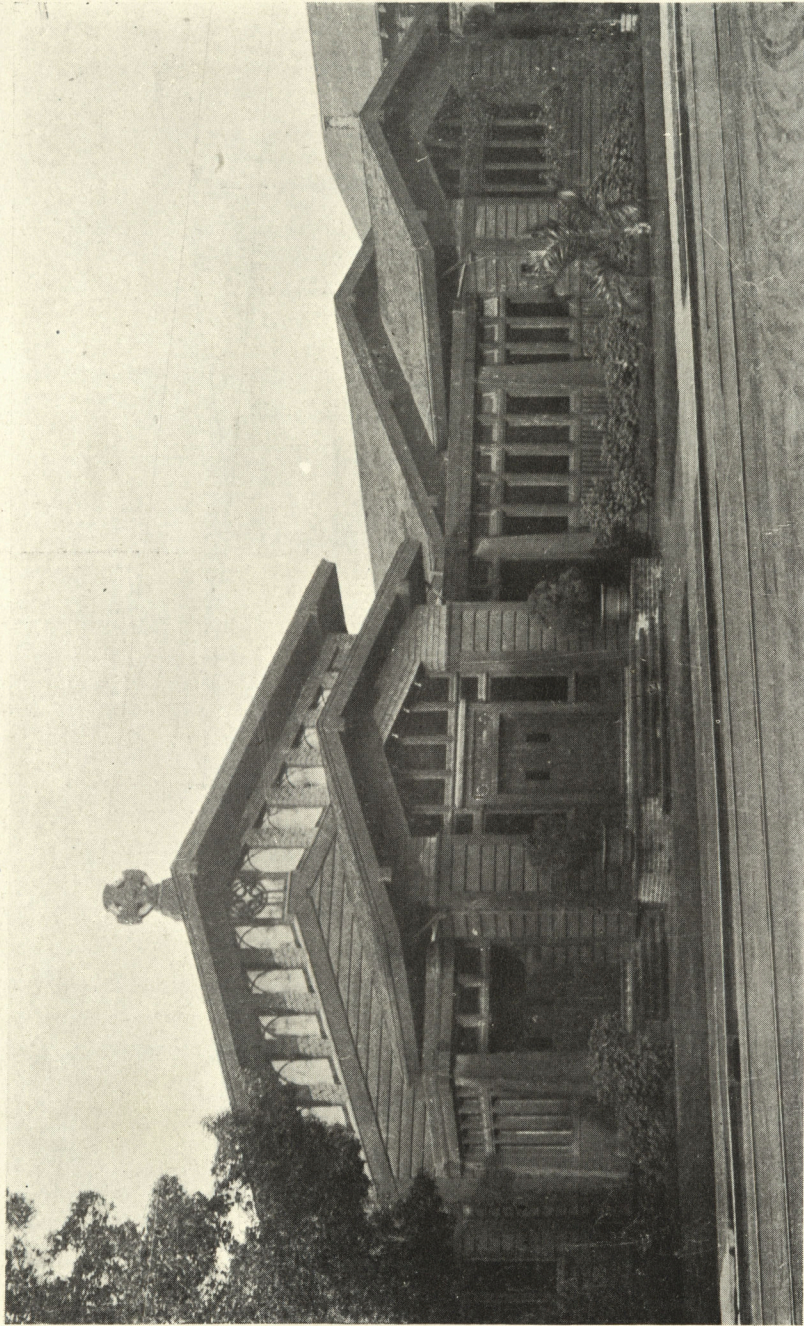
BUILDING FOR THE KING'S DAUGHTERS
OAKLAND. FACADE OF MAIN BUILDING



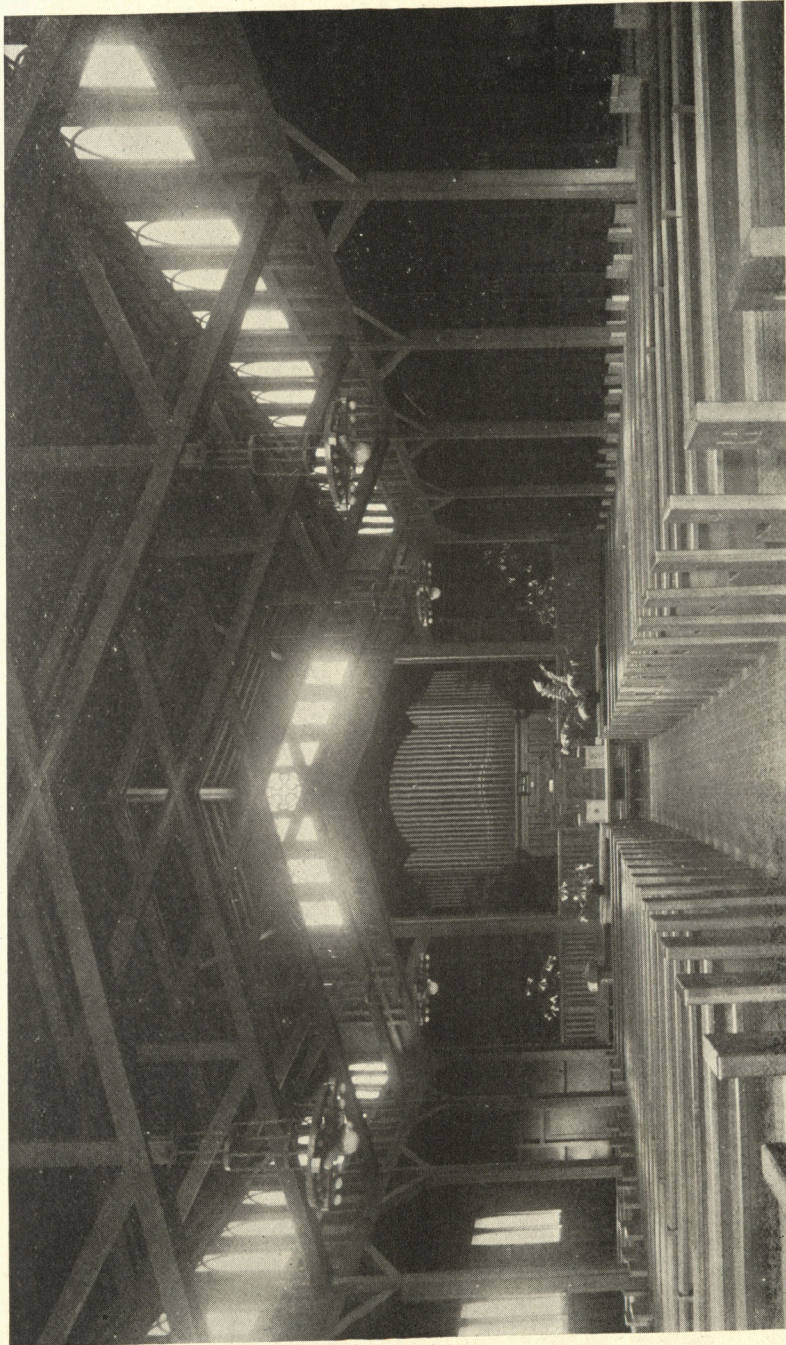
BUILDINGS FOR THE KING'S DAUGHTERS, OAKLAND
A CORNER OF THE GARDEN COURT



TRINITY CHURCH,
RICHMOND



ST. JOHN'S PRESBYTERIAN
CHURCH, BERKELEY



ST. JOHN'S PRESBYTERIAN
CHURCH, BERKELEY

Camp and War Emergency Buildings

EACH of our great war camps has its Y. W. C. A. "Hostess House"; a place where soldiers in training may meet their families, where women visitors to the camp may rest and refresh themselves, and in emergency find a night's lodging.

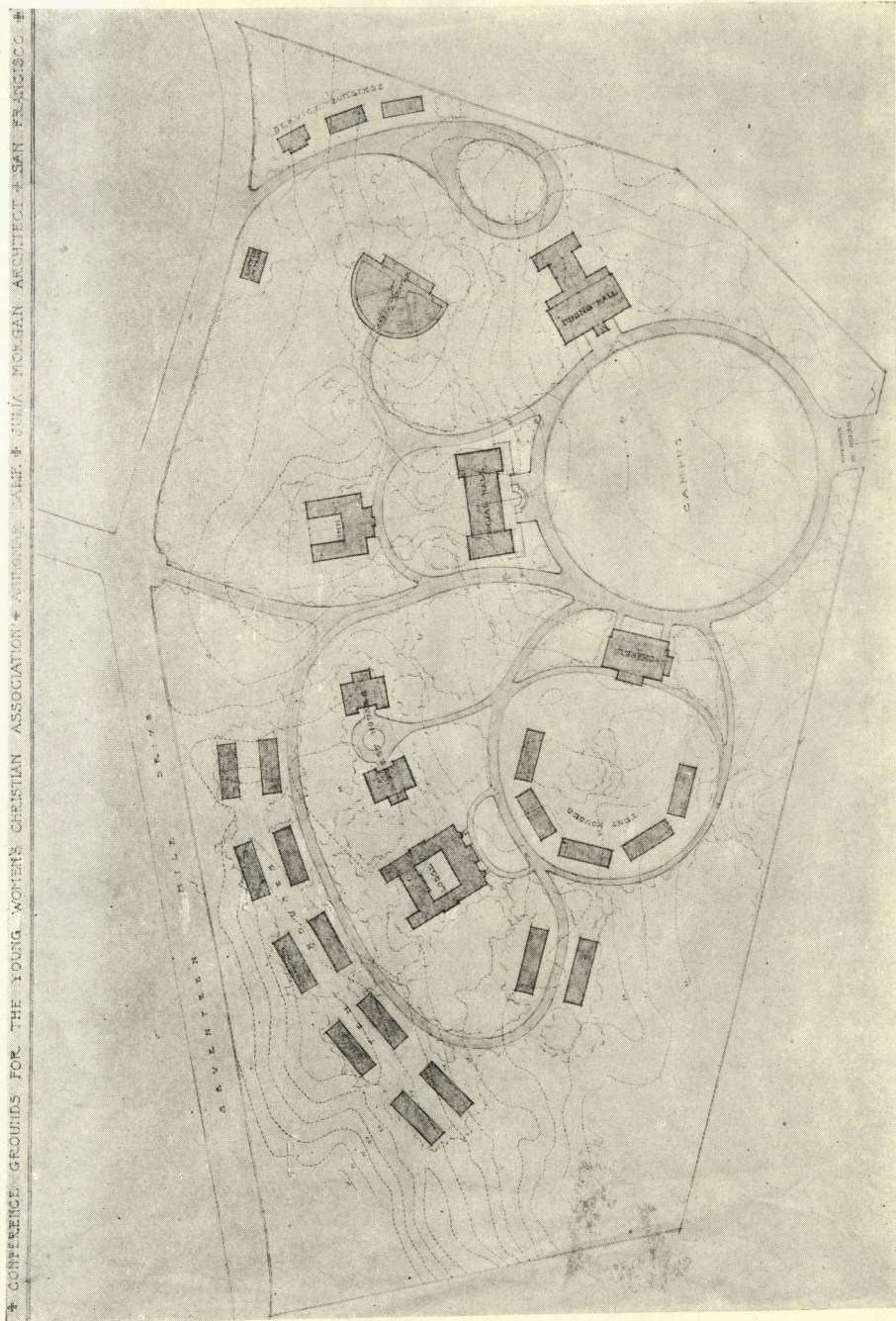
The building usually consists of a large social hall, a cafeteria, cloak rooms and lavatories, a few sleeping rooms, and the service and administrative offices.

For the sake of the men who must spend nearly all their time in and about the bald and ugly barracks, as well as for guests, it is particularly desirable that the Hostess House have as much homelike quality as its uses and the available funds will permit. The Hostess Houses at Camp Fremont and at Camp Kearny are of light frame and board and batten construction, in fact no more extravagant in the use of lumber than the barracks themselves. Both exteriors and interiors have been painted light tans and grays enlivened with a few touches of brighter color in parts of the woodwork and in the hangings and lanterns.

The large group of camp buildings for the National Board of the Y. W. C. A. at Asilomar on Monterey Bay is designed for the use of summer and winter conferences of various organizations and for girls' outings.

The site is heavily wooded with pines which extend down to the beach itself. The main buildings of the group, the social hall, dining hall, and chapel, are placed about a natural, nearly circular and level campus in the edge of the woods and sheltered from the ocean by the sand dunes, with a single fine opening seaward. The other buildings, providing sleeping accommodations for about 500 people, are disposed informally among the trees further back from the shore. The principal buildings have walls and piers of a greyish stone gathered from the fields nearby.

The large halls are spanned by heavy wood trusses and practically all of the timber construction is exposed, itself forming the interior finish.



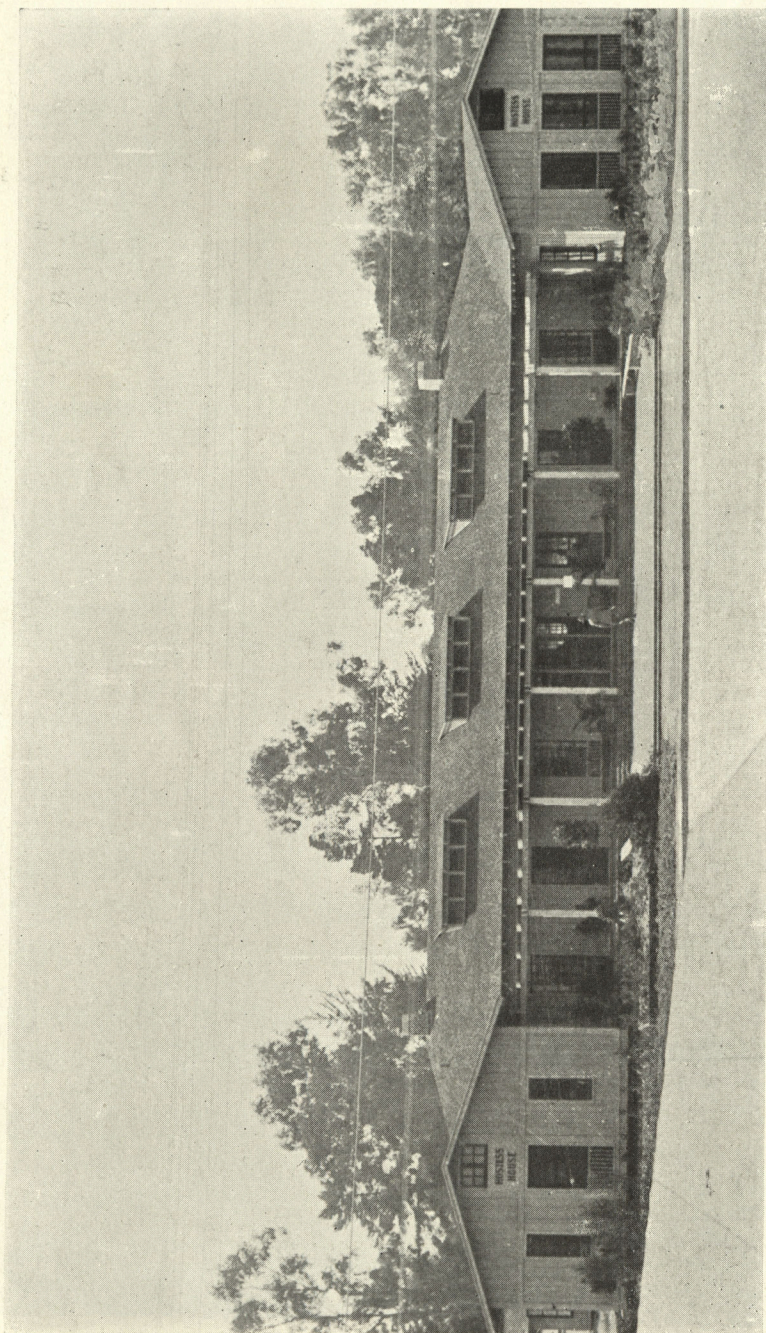
CONFERENCE GROUNDS FOR THE Y. W. C. A.
A S I L O M A R. G R O U P P L A N



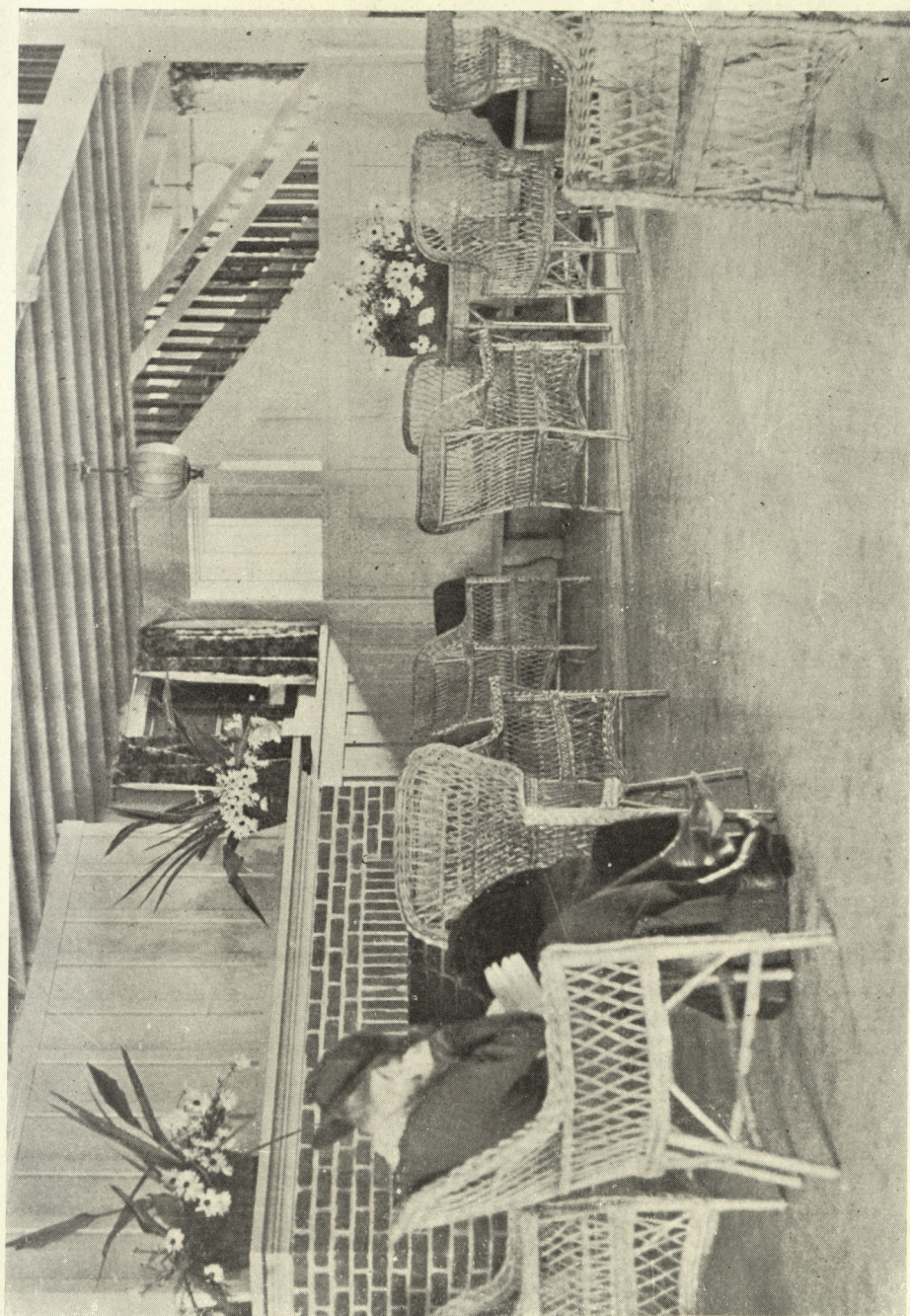
SUMMER CAMP FOR THE
Y. W. C. A., ASILOMAR, LODGE



SUMMER CAMP FOR THE Y. W. C. A.,
A SILOMAR. SOCIAL HALL



Y. W. C. A. HOSTESS HOUSE
CAMP FREMONT



Y. W. C. A. HOSTESS HOUSE.
CAMP FREMONT

More Constructive Criticism

By CHARLES CRESSEY, Architect.*

THERE is hope for the cause of architecture, when two such thoughtful contributions as "Constructive Criticism" and "The Architect in Industrial Building" can be produced in war times.† The charm of language and the obvious concern of the writers for their fellows almost disarms an attempt to criticise the critics.

Mr. Wenderoth and Mr. Kahn are uniform in the trend of their arguments and each adopts the standpoint of men of large affairs, having big-guns for clients, and the continent as a field of action. That standpoint is interesting and educational, but is by no means representative or typical of the architectural problem today. There is an irresistible suggestion of a certain vaunted war machine in the ideal designing and building corporation, recommended by our critics, and the logical extension of their plan, is a central station for the United States, manned by supermen, pouring wisdom and plans to distributing points on every strategic corner of cities at large. Dickens has been a long time dead, and there is now little reason for using the Pecksniffian model, every time a writer wishes to illustrate a typical architect. That bogey is scarcely less a fixture in the minds of architects than in the convictions of the public and is more a fiction today than when first invented. The fool and pretender probably exists less in our vocation than in most others, and one constructive criticism is, to stop building efficiency schemes on the assumed inefficiency of the rest of us.

My brothers-in-arms as a body, have always appealed to me as emphatically practical and far-seeing men, ahead of, rather than behind the times, and having a wholesome contempt for the weakling and incompetent. Because architects are at times conservative in accepting new things at their face value, suggests their having been bitten before, when too liberal and receptive. The business efficiency of architectural offices is usually good and well adapted to the volume of work done by each. This matter of volume, is the real issue and is the rock on which corporation schemes crash when slack times fail to support the organization and overhead. The private office system has in the past, appeared to weather stormy times much better than the all-inclusive departmental plan and with no worse results at other times.

After all, one must recognize that the mass and bulk of architectural building today, consists of moderate sized jobs, generally intricate individual problems, which have in the past been successfully handled by individual architects, who though far from experts in all branches have the all-around ability to grasp and group practical requirements. An unrecognized chain of associates surrounds every private office—financial, promoting, real estate, insurance and bonding, engineering and so on,—businesses running on distinct lines, but "business getters" for each other because of their mutual respect and trust. No self-contained corporation equals it, for "to have friends one must be a friend" naturally and unselfishly at that. The work which attracts or is attracted to the architectural corporation, seems to end automatically or by intent, in easily repeated units, which loom large in combination and form advertisements out of all proportion to the power of design or the building acumen involved. The absence of body to kick or soul to damn, in a corporation is a feature for the

*Quayle Bros. & Cressey, San Diego, California.

†In *Architect and Engineer* for August and September, 1918.