large city to undertake. It will mean besides the doing of many new things, the more difficult overturning and undoing of much that has been done imperfectly or wrongly. Mr. Burnham does not minimize this. He has said: "It will take more years than we will live; it will take more millions than we can guess." But San Francisco is willing, that is the point. She is conscious of a great future. She is willing and ready to tax herself to meet it. Says Mr. Burnham, "We must not forget what San Francisco has become in ten years,—what it is still further to become. The city looks toward a sure future wherein it will possess in inhabitants and money many times what it has now. It follows that we must not found the scheme on what the city is, so much as on what it is to be. We must remember that a meager plan will fall short of perfect achievement, while a great one will yield large results, even if it is never fully realized. Our purpose, therefore, is to stop at no line within the limits of practicability. Our scope must embrace the possibilities of development of the next fifty years." And again, "It is not to be supposed that all the work indicated can or ought to be carried out at once, or even in the near future. A plan beautiful and comprehensive enough for San Francisco can only be executed by degrees, as the growth of the community demands and as its financial ability allows."

THE KEYNOTE OF MORRIS’S ART DOCTRINE

"A TRUE architectural work is a building duly provided with all the necessary furniture, decorated with all the true ornaments according to the use, quality and dignity of the building, from mere moldings or abstract lines, to the great epical works of sculpture and painting, which, except as decorations of the nobler forms of such buildings, cannot be produced at all. So looked on, a work of architecture is a harmonious cooperative work of art, inclusive of all the serious arts, all those which are not engaged in the production of mere toys or of ephemeral prettinesses."

—William Morris.