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THE NEW SAN FRANCISCO BEAUTIFUL

AS THE DESTROYED CITY WILL APPEAR REBUILT AFTER ADOPTED PLANS



The Proposed New San Francisco from the Twin Peaks

WHEN San Francisco arises from its ashes and desolation, when modern buildings and wide avenues replace frame walls and narrow streets, it is expected to be the most beautiful city in the New World.

An elaborate scheme of systematic adornment, unadopted heretofore because of its great cost, is made possible by the recent calamity, which in years to come, may be regarded as having been a blessing in disguise.

As a guide to the beautification of the new San Francisco, a Committee of Forty, appointed to consider ideas for reconstruction, has adopted the plans of Architect D. H. Burnham, originally made two years ago and revised to meet the unexpected opportunities now offered.

Utility and beauty are combined in the plans, which contemplate a higher expression of the art of modern city building than has ever been known in America.

Nineteen streets will be widened or extended, five or six new avenues will be laid out to relieve congestion in the crowded business districts; parks, circles, boulevards, rows of trees and flower beds will add their adornment in every direction.

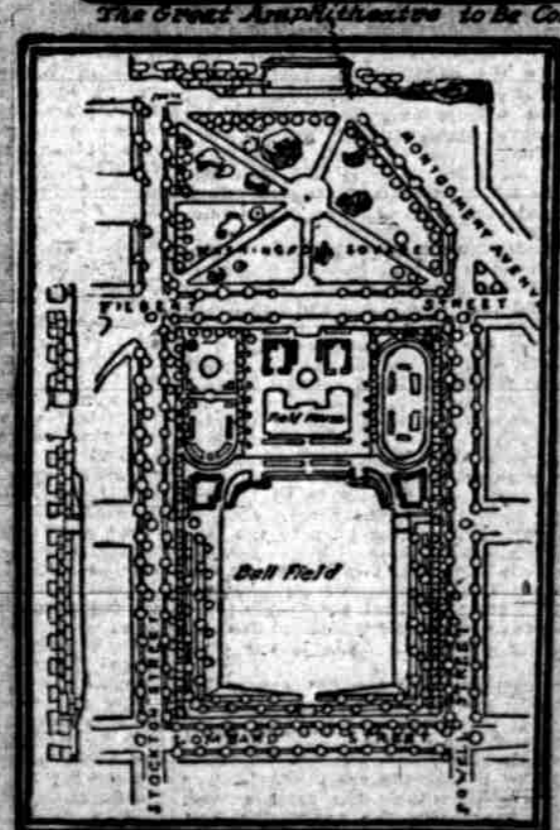
Natural picturesqueness of hill and valley, in which the city is so rich, will be utilized to its fullest extent. Handsome new public buildings are to be grouped, with an eye to artistic effect.

Few cities have a location and environment lending themselves so completely to a really great scheme of systematic adornment as San Francisco, and of her advantages she will take the fullest advantage.

IT WAS not the double calamity of earthquakes and fire, leaving the fair city by the Golden Gate prostrate in its ruins, that deterred the people to plan for future pre-eminence in municipal attractiveness.

During years past the question of a new and splendid San Francisco has been discussed. Two years ago a number of public-spirited citizens established a fund to be used in securing plans for civic betterment.

For a city with such magnificent natural advantages, it was felt that San Francisco had not



Big Playground and Park Planned at Washington Square

measured up to the opportunities afforded for the erection of a "place beautiful." Of recent years its vastly enhanced commercial importance has stimulated business along all lines, and San Francisco has prospered as never before in its history.

As its volume of trade through the Golden Gate expanded, the city grew, but in the growing it followed the usual American method, impatient

of seeming obstacles, and without thought of conserving its natural beauty.

They plowed their streets straight up and over and down the hills, regardless of contour, regardless of everything except "get there," remarked a writer not long before the fire.

"At first view from the bay the city looks like a checkerboard, marked in every direction by what seem to be ditches, cut at right angles. These are later seen to be streets."

When San Franciscans found that their city was growing rapidly, but that the growth was that of the untrained, uncouth country lad, running all to bone and muscle, without graceful lines, and even without taking advantage of the picturesque effects supplied so liberally by nature, they decided that some general scheme of municipal adornment should be adopted.

So they called upon Mr. Burnham. It was his brain that conceived the majestic scheme of the World's Fair buildings at Chicago. Since then he has come to be known as "the builder of cities," because of his study of municipal architectural needs and the many plans he has made for the beautification of American towns.

Under his direction a corps of engineers took up the problem of creating an ideal San Francisco, and upon these plans they worked for more than a year.

Of course, neither Mr. Burnham nor the public-spirited citizens who had engaged him foresaw the wholesale destruction that was to lay waste so much of the city's area.

Confronted, however, with the necessity of constructing a new city, it was realized that an opportunity without parallel for improvement had come.

Chicago and Boston, rebuilding upon smoking ruins, made little improvement in general city plan; created a better class of buildings, and let it go at that.

Baltimore widened a number of streets and extended others; she vastly improved her architectural appearance, but even here no such oppor-



The Proposed Great Plaza and The Civic Centre of San Francisco

tunity for wholesale betterment as that presented to San Francisco, was at hand.

The peninsula upon which San Francisco was built extends northward like a long finger, between the bay of that name and the Pacific Ocean. Upon a bird's-eye map the city itself would represent the finger nail.

As it existed upon the fateful morning of the calamity, San Francisco was almost square, its

lines extending about six miles each way. Generally it has been called the City of a Hundred Hills. In whatever direction one goes, he cannot journey far without going up hill and down again into a valley; then up hill and down again, time and time over as the jaunt progresses.

From the standpoint of the landscape artist, planning a city of beauty, while bearing in mind all utilitarian requirements, these hills present possibilities of added charms, instead of being merely obstacles of street extension, as the San Franciscans appear to have regarded them in the past.

The climate is conducive to luxuriant verdure, so that parks, tree-lined streets, smaller squares and attractive yards may readily be provided.

As a setting for such a municipal gem, the magnificent sweep of encircling water—the ocean, strait and bay—reaching around three sides of the city site, cannot be surpassed.

These natural charms are taken advantage of in full in plans for the new San Francisco.

The original San Francisco was burdened with the rectangular block system of streets that mars so many otherwise attractive American municipalities. Wherever possible in his plan—and the general scheme of readjustment was drawn before the fire—Mr. Burnham provided for the existing streets.

By cutting a few diagonals, making some extensions and adding a few winding roadways here and there, he converted a commonplace, unsightly arrangement of streets into an artistic, elastic plan.

After the fire the possibilities of improvement became far greater. A waste now remains to be built, instead of having to re-adjust the heart of an existing city.

In a general way, it is planned that the new San Francisco shall consist of a magnificent hub, or Civic Centre—San Franciscans now spell this with capital letters—about whose rim the streams of travel and business may flow, and which, farther out, is to be encircled by three concentric systems of boulevards.

The core of the plan is to be about the geographic centre of the city—at Market street, which extends, in a general way, east and west, and Van Ness avenue, running north and south. From this hub avenues will radiate in all directions, like the spokes of an enormous wheel.

About the Civic Centre, too, within a radius of some dozen blocks, it is planned to collect all the administrative and public intellectual life of the city.

The postoffice—it was a \$2,500,000 building when the calamity reached it, and will, of course, be reconstructed—and the splendid new City Hall will be rebuilt there. A \$1,000,000 public library is planned.

Other buildings proposed to grace this Civic Centre are an Opera House, Municipal Theatre, Concert Hall, Academy of Art, Museum of Art, a Technological and Industrial School, a Museum of Natural

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