





## Pacific Coast Association of Architects.

The regular monthly meeting of the Pacific Coast Association of Architects was held in the rooms of the Art Association, on Friday eve, April 7th. President Laver presiding.

Owing to the absence of the secretary through illness, his place was ably filled by J. B. Whittemore.

A proposition for membership was received and referred to a special committee, owing to the absence of the regular investigating committee.

Theo. A. Eisen, Esq., then delivered an able speech, which is printed in full in another part of this issue. It was well received by the members of the association, who vied with each other in favorable comments upon the subject-matter and views as presented by the speaker.

A motion was made and carried that the committee on the new heading for the CALIFORNIA ARCHITECT AND BUILDING NEWS reconsider their report as presented to this association in January, so that, if deemed advisable, premiums will be awarded to the best two designs.

(It will be remembered that the association offered two prizes of \$25 and \$15 for the best two designs for a new heading of this journal. At the December meeting, 1881, seven designs were presented. Nearly all of them had one serious fault—WANT OF ORIGINALITY. One of them being almost a counterpart of an Eastern journal as regards the shape of the letters and the flourishes between them. As the intention of all parties concerned was to have something different from any journal printed, it was deemed advisable to raise the premium, and call for new designs. This action did not meet with the approval of many who felt interested. The above resolution is simply placing the matter in the hands of the committee for the purpose of reconsidering their report, so that the two premiums offered at the time referred to may be awarded if the committee so decide.—Ed.)

A recess of five minutes was then taken for the purpose of examining the new designs for the heading of the CALIFORNIA ARCHITECT AND BUILDING NEWS. Designs were submitted by the following parties: A. T. Matthews, Oliver Everett, Wm. Schrof, and Vesta Schallenger. The designs were referred to the same committee that reported upon those received last December; viz., Messrs. Sanders, Curlett, and Curtis.

Motion made and carried that a special meeting of this association be called on Friday evening, April 15th, to consider the subject of forming this association into a Chapter of the American Institute of Architects. A committee consisting of Messrs. Babson, Wright, and Eisen were appointed to make a report upon the subject at that time. Secretary was instructed to announce the above-mentioned meeting in the usual manner.

## Cats vs. Imperfect Plumbing.

An ingenious woman in Hoboken, N. J., recently invented what may perhaps prove to be an improvement on the peppermint test for leaky waste-pipes. Noticing an offensive odor in the parlor of the house which she occupied, she suspected a defect in the waste-pipes, and sent to the agent to request that a plumber might be sent to examine them. The agent assured her that the plumbing was perfect; but this did not satisfy her, and after consultation with her neighbors, she procured a vial of oil of peppermint and poured it into a washbowl in the upper story. The perfume of peppermint was soon apparent in the parlor, and the woman went again for the agent, assuring him that there must be a leak in the pipe on the first story. He was still incredulous, and to make her proofs still more convincing, she devised a new test. After borrowing two cats from her

friends, she purchased some oil of valerian, and stationing the cats in the parlor, went upstairs, and poured the valerian into the basin, in the same way that the peppermint had been previously applied, and then descended to watch the result. Cats are extremely fond of the odor of valerian, and it was not long before both of them began to sniff the air, and move toward the door of a closet through which the waste-pipe ran. The door was opened for them, and they immediately sprang upon a certain shelf, where they remained, purring with satisfaction. A third time the woman went to the agent, who, though still unbelieving, consented to send a plumber to make further investigations, and on cutting away the plastering so as to expose the pipe, a joint was found completely separated at the place which the cats had indicated.—*American Architect and Building News.*

## "Huckstering" Mill-Work.

The complaint is general among mill-owners in reference to a far too common practice among contractors, of what is termed "huckstering the mill-work" of buildings around, with a view to securing all legitimate, and sometimes forcing advantages of questionable fairness. The complaint is reasonable in itself, and we presume fully justified by the prevailing practices of many contractors; but not all. Some rise to the right standard, and place true values to themselves upon work figured on by them, and are willing to accept what to them may appear as reasonable on the part of "mill-men" and others for the respective portions of the work contemplated.

It is presumed that when a contractor is entrusted by an owner or architect with plans and specifications for estimate, that the intention of the party figuring is to carry out as nearly as possible the true and fair meaning and requirements thereof. Upon receiving the plans the first effort is to secure a low mill bid. For this purpose one or several of the mill owners are requested to bid for furnishing the mill-work. In good faith the mill-man spends his time and labor, and gives to the contractor an estimate, for which he agrees to deliver at the building all such mill work as may be necessary to complete that part of the work. Securing the lowest bid, the contractor uses it for the purpose of forming a correct estimate to hand to the architect. Generally, before the bids are opened by the latter party, the estimates of the different mills are "well talked over" among the contractors. Upon the awarding of the contract, it has got to be too common a custom for the successful party to either segregate the work, or secure a still lower bid by visiting mills that have not figured on the work, and endeavor to obtain a lower estimate. Failing to obtain a concession, the contractor commences to piece-work the job. To one he will give the making of the frames; to another will be given the cornice, etc., and so on. It frequently happens that the mill work of several different parties is put into a house, the result being anything but favorable to the mill having the largest share of the work.

The contractors declare that they have a right to get their work done in the cheapest manner, as long as it is satisfactory to the architect. This we do not deny; it is in the way they take that is so galling to the mill-man. If the contractor should figure his own mill-work, and after a contract has been awarded to him should strive by all legitimate means to get the work done at a lower figure than his estimate, the mill-man would not have quite so just cause for growling. But, for the purpose of getting a low bid, for the contractor to go around and secure estimates by notifying the mill owners that the lowest bid would secure the work, and then after the contract has been awarded to endeavor by HUCKSTERING to secure a still lower figure, is a

practice that cannot be too severely commented upon.

We have been repeatedly called upon to lay this matter before our readers, but have refrained from so doing, hoping that with the increasing volume of trade that is being showered in our midst the practice would become obsolete. The competition among mechanics, however, is so great, that the evil appears to be on the increase, and should call for energetic action from our mill-men.

The remedy is very simple. Let each mill-man keep a black list, in which should be entered the names of every one that is acting in accordance with the above complaint, and refuse in future to estimate upon any work whatever for such parties as seek to make a living by the HUCKSTERING or PIECE-OUT of mill-work.

## Fire-Proof Dwellings.

In view of the many destructive fires amongst domestic dwellings, we wonder that the use of light iron joists and fire-proof floors is not more extensive than at present. Half the danger and destruction resulting from a fire in some domestic dwelling would be avoided by the use of such. It is generally the case that fires are first discovered when localized by a single room, and it is only the rapid destruction of the whole of the interior of a dwelling house, and often serious loss of life, which we at present take as a matter of course. We think that in a few years to come the entire destruction of a dwelling because one room has caught fire will be thought as outrageous as the destruction of a row of houses from a conflagration in one would be at present. A fire may very easily be starved out by want of combustible material, a great deal easier than it can be extinguished by water when wood or other combustible material has once caught. In the localization of a fire in the room in which it occurred would lie best protection to life and property against fire. It is not as if such protective means need require excessive outlay. A floor of iron joists and non-inflammable material can be laid, we believe, almost as cheap as the present wooden floors. To complete the isolation of each room the doors may be made, at no increase of present cost of wood, so impregnated with chemicals that it is no longer inflammable. These improvements will surely come in time; like all others, they may be foretold long before the public eventually receives the benefit of them.—*The Mechanic.*

## Registration of Draughtsmen.

Draughtsmen should awaken to their interests and adopt some place for their headquarters. We have on hand now applications from Oakland, Portland, Santa Barbara, and two offices in this city for draughtsmen. We have the addresses of several, but all of them happen to be busy. We want to make a complete directory of all the draughtsmen on this coast. We shall charge a fee for registering of \$2.50. This to be paid only once, and entitles the one paying to the privilege of securing information in regard to work for as long time as he remains in the State, whether six months or six years. No other fee whatever will be exacted as long as the party's name is on our books. We have found it necessary to charge a small fee, owing to the fact that postage-stamps, etc., cost money; and in answering the various applicants, we have found that, in the course of a month, many stamps are necessary. We think that it is no more than right that the parties benefited should be the ones to pay the costs. Hence we shall exact a registration fee of \$2.50.

Subscription price of this journal is \$2.00 in advance.

## Description of the Steel Square.

In our first article on the HISTORY OF THE STEEL SQUARE, it was clearly shown that as a constructive tool the square antedated the building of Solomon's Temple. Its use then, no doubt, was limited to the squaring of timbers, and as a measure for lengths and widths. We have carefully searched the records of history, and have found no proof of its ever having been used for any other purpose. So we have deduced the conclusion, that as a constructive tool the square may be considered as a modern instrument. It is the HEADWORK TOOL of the mechanic's kit.

We design, in the course of these articles, to so clearly illustrate the numerous uses to which the square can be applied, that the mechanic can, with a little practice of the rules herein given, frame on his trusses each and every piece required in the erection of a building from the mud sills to the ridge board.

If the architect draughts his details with such precision that the mill man can take the drawings and produce their fac-simile in wood or other materials, and each and every piece fit exactly in the proper place, surely each one of them must have certain rules by which said exactness is produced; and it is for the general mechanic to be so conversant with the various rules used by the architect, that he can with ease apply their principles in framing a building, and thus place himself far above those who only know how to make a joint by repeatedly fitting and cutting.

In order to thoroughly understand all the uses to which we may apply the Steel Square, it is absolutely necessary that the mechanic should be acquainted with some of the principles of geometry. It is to the latter science that we are indebted for many of the explanations that are necessary in order to comprehend fully the many problems on the Steel Square, which we propose to thoroughly explain in these articles. It is not our intention, by any means, to fill up these pages illustrating problems that may be found by any one in a work on geometry. But we do propose to commence by informing our readers of the simplest and best way in which any geometrical figure can be drawn, and then give the figures on the square, which, if put against a line, will enable the mechanic at once to obtain the bevel to cut his timbers or rafters, so that when they are put together a figure of any given number of sides will be formed.

We do not desire to be prosy on the subject, but we would especially call the attention of our mechanics to the necessity of impressing their memory each week with at least one of the "RULES" that will be given in this work from time to time. A large number of our mechanics to-day will, if asked to give the numbers on a square to represent the bevel required to form an octagon, give the erroneous figures 7 to 17, instead of the correct ones 7½ to 18. And if asked for those to give the bevel to form a triangle, cannot do so without at first drawing the triangle on a board or piece of paper, and by applying the square find out the required figures.

We propose to first demonstrate the proposition,

and then give the exact figures, so that if the mechanic is required to frame any work showing three, five, seven, or more sides, he can at once take his square, and without drawings at once cut his lumber to the required length, and give the ends the proper bevel.

In order to have uniformity in all our illustrations, we will inscribe all our figures in a CIRCLE.

A CIRCLE is a plane figure bounded by a curved line. To find the center of a circle—

PROB. 1. From the middle (D) of any chord, A B, draw diameter C F at right angles to it. The center E of the line C F will be the center of the circle.

To draw a tangent to a circle—with a pair of compasses set off C A equal to C B; join A B; draw D F parallel to A B. It is evident that a tangent to a circle can, by this problem, be easily drawn from any given point in its circumference. We shall have occasion to refer to this problem many times in the course of these articles.

PROB. 2. To describe an equilateral triangle in a given circle.

Upon any given point A in the circumference, with the radius A G, describe the arc B G F. Draw B F. Make B D equal to B F. Join D F. B D F will be the equilateral triangle required.

## RULE 1.

To find the bevel of a cut necessary to be made for a right angle triangle. Place the blade of the square on 7, and the tongue on 4. The bevel to use is the one formed by the blade or long arm of the square. Any multiple of the above-mentioned figures may be used, as 3½ to 2, 14 to 8, etc. Take 3 pieces of scantling, or other lumber, apply the square as per rule, cutting all 3 pieces of equal length and with the same miter; by putting the pieces together a perfect equilateral triangle will be formed.

TO BE CONTINUED.



### Methods of Chemically Reproducing Drawings.

The following excellent account of the various processes in use for copying plans by the agency of light is translated in the *American Architect* from the pages of *Le Génie Civil*:

For reproducing a drawing at a different scale from the original, or for copying plans on very thick paper, the assistance of a camera, sensitive plates, re-agents of various kinds, and an operator skilled in the difficult manipulations of the photographic art will be needed; but anything which is or can be drawn in line on thin paper or tracing cloth may be copied with simple materials and without skilled assistance.

The simplest method of accomplishing this consists in the employment of the so-called ferro-prussiate or "Marion" paper, which is prepared by covering one side of the sheet with a mixture of red prussiate of potash (ferrocyanide of potassium) and a salt of peroxide of iron; under the influence of light, that is, under the white portions of the drawing to be copied, the ferric compound is reduced to the state of a ferrous salt, which gives with the red prussiate of potash an intense blue coloration, analogous to Prussian blue. This coloration is not produced in the portions of the sensitive paper protected from the light by the black lines of the drawing to be copied, and on washing the print the design appears in white lines, on a blue ground.

The formula for preparing the sensitive paper is as follows:

Dissolve 8 parts of red prussiate of potash in 70 parts of water; dissolve separately 10 parts of ammoniacal citrate of iron in 70 parts of water; filter the two solutions through ordinary filtering paper, and mix them. Filter again into a large flat dish, and float each sheet of paper to be sensitized for two minutes on the surface of the liquid, without allowing any of this to run over the back of the paper. Hang up the sheets in a dark place to dry, and keep them from light and dampness until used. They will retain their sensitiveness for a long time.

The paper being ready, the copy is easily made. Procure either a heavy sheet of plate glass, or better, a photographer's printing-frame, and lay the drawing to be copied with the face against the glass; on the back of the drawing lay the prepared side of the sensitive paper, place upon it a piece of thick felt, and replace the cover of the printing-frame, or in some other way press the felt and papers firmly against the glass. Expose, glass side up, to sunshine or diffused daylight, for a time varying with the intensity of the light and the thickness of the paper bearing the original drawing from a few minutes to several hours. It is better to give too much than too little exposure, as the color of a dark impression can be reduced by long washing, while a feeble print is irremediably spoiled. By leaving a bit of the sensitive paper projecting from under the glass, the progress of the coloration can be observed. When the exposure has continued long enough the frame is opened and the sensitive sheet withdrawn and thrown into a pan of water, to be replaced immediately by another, if several copies are desired, so that the exposure of the second may be in progress while the first is being washed and fixed. The water dissolves out the excess of the re-agents used in the preparation of the paper, and after several washings with fresh water the print loses its sensitiveness and becomes permanent. It is advantageous, after several washings with water, to pass over the wet surface a weak solution of chlorine or of hydrochloric acid, 3 or 4 parts of acid to 100 of water, which gives brilliancy and solidity to the blue tint, and prevents it from being washed out by long soaking. This should be followed by two or three rinsings with fresh water, and the print may then be

hung up to dry, or placed between sheets of blotting paper.

This mode of reproduction, whose simplicity has led to its adoption in many offices, has the inconvenience of giving a copy in white lines on a blue ground, which fatigues the eye in some cases, while the application of other colors is impracticable. By repeating and reversing the process, copying the white line print first obtained on another sensitive sheet, a positive picture, representing the black lines of the original by blue lines on a white ground, can be obtained; or the same result may be reached by a different mode of treating the sensitive paper.

Several varieties of paper called "caynoferic," or "gommoferic," are sold, which have the property of giving a positive image. The mode of preparation is nearly the same for all: Three solutions, one of 60 parts by weight of gum-arabic in 300 of water; one of 40 parts ammoniacal citrate of iron in 80 parts of water; one of 25 parts perchloride of iron in 50 of water, are allowed to settle until clear, and are then decanted, mixed, and poured into a shallow dish, the sheets being floated on the surface as before, and hung up to dry. The solution soon becomes turbid, and must be used immediately; but the paper once dry, is not subject to change, unless exposed to light or moisture. The reactions involved in the printing process are more complex than in the first process, but present no particular difficulty. Under the influence of light and of the organic acid (citric) the perchloride of iron is reduced to a protochloride, and on being subjected to the action of ferrocyanide of potassium the portions not reduced by the action of the light, that is, the lines corresponding to the black lines of the original drawing, alone exhibit the blue coloration. The gum plays also an important part in the process by becoming less soluble in the parts exposed to light, so as to repel in those portions the ferrocyanide solution. The mode of printing is exactly the same as before, but the paper is more sensitive, and the exposure varies from a few seconds in sunshine to fifteen or twenty minutes in the shade. The exact period must be tested by exposing at the same time a slip of the sensitive paper under a piece of paper similar to that on which the original drawing is executed, and ruled with fine lines, so that bits can be torn off at intervals, and tested in the developing bath of ferrocyanide of potassium. If the exposure is incomplete, the paper will become blue all over in the ferrocyanide bath; if it has been too prolonged no blue whatever will make its appearance, but the paper will remain white; if it is just long enough, the lines alone will be developed in blue on a white ground.

During the tests of the trial bits the printing-frame should be covered with an opaque screen, to prevent the exposure from proceeding further. After the exact point is reached the print should be removed from the frame and floated for a few moments on a bath of saturated solution of ferrocyanide of potassium, about one part of the solid crystals to four of water. On raising it the design will be seen in dark blue lines on a white ground. It is necessary to prevent the liquid from flowing over the back of the paper, which it would cover with a blue stain; and to prevent this, the edges of the print turned up all around. On lifting a corner, the progress of the development may be watched. As soon as the lines are sufficiently dark, or blue specks begin to show themselves in the white parts, the process must be immediately arrested by placing the sheet on a bath of pure water. If, as often happens, a blue tint then begins to spread all over the paper, it may be immersed in a mixture of 3 parts of sulphuric acid, or 8 parts of hydrochloric acid, to 100 parts of water. After leaving it in this acidulated liquid for ten or fifteen minutes, the design will seem to clear, and the sheet may then be rinsed in a large basin of

water, or under a faucet furnished with a sprinkling nozzle, and a soft brush used to clear away any remaining clouds of blue; and finally, the paper hung up to dry.

The ferrocyanide bath is not subject to change, and may be used to the last drop. If it begins to crystallize by evaporation, a few drops of water may be added. The specks of blue which are formed in this bath, if not removed by the subsequent washings, may be taken out at any time by touching them with a weak solution of carbonate of soda or potash. The prints may be colored in the usual way.

### Rapid Destruction of Lumber East.

The most of the lumber now used in the Atlantic States is drawn from Michigan, Minnesota, and Wisconsin. It has lately been officially estimated that the supply of lumber in those States will be exhausted in ten or eleven years. When the supply in those three States is exhausted, it is almost certain that the Atlantic States will begin to draw upon the red and pine woods of the Pacific Coast for building lumber and railroad ties. The destruction of timber for these and other domestic purposes East is unparalleled. During the year 1881, over one billion eight hundred million feet of lumber entered Chicago alone. Redwood and good pine timber land on this coast will advance very much within the next ten to fifteen years, we think. On the subject of the rapid destruction of timber, the *N. Y. Nation* says:

Chicago is now the greatest lumber center the world has ever seen. Its shipments reach the Atlantic and to beyond the Rocky Mountains. The Chicago Lumber Exchange regulates the lumber trade of the country. In lumber Chicago is king; but its reign is almost over. Its immense lumber yards will soon be empty, and with the pine forests of the lakes will disappear the commercial advantages which its central position in relation to these forests has given to it as their chief point of distribution. No city of the United States can ever hope to rival Chicago in the volume of its present lumber business. New Orleans or San Francisco will probably become the successful competitor in the race for second place. Both are the natural outlets for vast forests of great commercial importance, and both are conveniently situated for a great foreign and domestic lumber trade.

### Science of Perfumes.

By a process known as infleurance, which is the exposure of beef fat to fresh flowers in close boxes until it is thoroughly permeated and charged with their odors, the perfumes of six flowers are obtained, which could in no other manner known to science be preserved apart from the fresh petals. Those flowers are violet, jasmine, tube-rose, rose, orange flower, and cassia (cinnamon flower). From those six there are fifty or more combinations made for the simulation of the odors of other flowers. Sweet-pea is made with jasmine and orange flower; hyacinth is counterfeited by jasmine and tube-rose; lily of the valley by violet and tube-rose. But the resources of the perfumer are by no means confined to the pomades, as the scented fats are termed. He uses many essential oils, the principal of which are sandal-wood, bergamot, lemon, rosemary, neroli (made from bitter orange flowers), patchouli, and otto of roses. It is very difficult to get the last named in a pure state, because its great cost tempts to dishonest adulteration. Very often rose-geranium oil is substituted for it. Musk is another important ingredient, entering, as it does, into almost all perfumes, except those which are actually imitations of flower odors, or, as styled by perfumers, "natural," as, for instance, heliotrope, tube-rose, white rose, and violet.—*Boston Herald*.

### The Consistency of San Francisco Architecture.

Architecture, or the art of constructing abodes for mankind, has its origin in the human necessities, as regards shelter and protection. And as the exigencies in reference to the climate of different portions of the world, combined with the social and business relations of inhabitants of any stated era and place, are and have been of such various natures, so must architecture, to be true and consistent with the appellation, be in strict concord with such deviations of custom.

The earliest houses that were built having perished long before histories were written, such structures therefore cannot now be recorded nor described. It is, however, easy to conceive, though impossible to know with certainty, how they arrived at their different stages of improvement; for, as we have above alluded, architecture must have owed its birth to necessity, as it owed its embellishments afterwards to luxury.

Man's first care would naturally be directed to the discovery or construction of some kind of shelter against the inclemencies of the weather the region in which he was placed; for as cold in and heat in their extremes could not well be endured under the bare canopy of heaven, his best affections, no less than his natural wants, would prompt this. The cave of the Egyptian shepherd or the hut of the savage are no more connected with science and forethought than the lair of the wolf or the more artful structures of the fowls of the air.

Probably one of the first authenticated accounts rendered us of building in contradistinction with the primitive abodes above referred to, we find in the eleventh chapter of Genesis, when they built a city upon the plains of Shinar, "and a tower reaching up to the heavens." But as to the style and taste displayed, we know of nothing more than their work, taken from an artificer's standpoint, must have been of a substantial character.

Now let us consider the above as fundamental to the various degrees of improvement which is manifest in the architecture of succeeding eras. Let us begin with the time when Caesar invaded England, and which was immediately afterwards characterized by England accepting the more advanced and enlightened ideas of Roman work, in striking contrast with the wattle and clay huts which were formed by stakes driven into the ground, interwoven with wicker-work, and afterwards having the interstices and crevices filled with moss, daubed upon the exterior with clay, and the roof thatched with dried coarse grass as security against the weather. Let us touch upon the various degrees of improvement succeeding the same; works under the Norman regime, owing their massive construction and battlemented parapets to the warlike spirit of the time, and indicative of ordinary comfortable shelter, allied with defense against invasive trespassers; works under the Plantagenets and following reigns, where fortification qualities are secondary to the luxury and comfort of the people.

In accepting England as a criterion of progression, we do not intentionally overlook the Roman and Grecian empires, the cradle of architecture; but our reference to the Saxon work being made, as being a more thorough exemplification of progression, resulting in the present degree of perfection or imperfection attending our present condition. Our present condition! What is it? Are the works now being constructed and prosecuted by the enlightened community of the nineteenth century, and particularly of San Francisco—are they in as strict concord with the usages, customs, and conditions of the people? Are they as thoroughly consistent with our wants and domestic

customs as the primitive huts were to the inhabitants of the barbarous ages? In a measure, we are regretfully compelled to answer in the negative; for apparently the designs of façades, as exhibited in our modern buildings, fall far short in a majority of cases of being a truthful index of the purpose and method of construction of the same. We must admit that we are but sham imitators of truthful import.

What is more inconsistent than a huge pile of brick and mortar carried up until the required altitude is attained, during which performance wooden scantling brackets are left protruding for the purpose of retaining cornices, belt courses, bay-windows, and massive pilasters supporting the same, and which are affixed after the structure has been virtually finished, and not until then is the work deemed substantial and correct.

We heard a gentleman exclaim the other day, upon perceiving a remarkable truthful representation of oak graining executed upon a redwood surface, "What a palpable lie!" We suppose the interpretation of this utterance in thorough terms would be, that a commonly called "white lie," relying upon its own merits as a lie only, would be admissible, and deserving of some honor; but a lie or sham assuming the arrogance of a truthful representation, and withholding the least key to the penetrable eyes of truth, is beyond all claims to respect.

We are compelled to admit that the mass of our designs to be perversions of truthful intent, in reference to the copied style prevailing, considered with the modes of construction and materials used; but are we, as architects, to blame? No, and yes; No, because many of our profession, whose daily bread is dependent upon their avocation, and perchance in the employ of a client whose architectural ideas are orthodox in a local sense, and persistent that his structure shall possess all the parasitical appendages upon its face, in the shape of galvanized iron, wooden, and cemented ornamental work, jointed, perhaps, with putty-knife rulings; are they, then, to refuse him the culmination of his fancies, and jeopardize his consideration in the way of lucre? However great our allegiance may be to the glory and honor of the profession, the temptation to cater to the necessities of life will generally override many conscientious scruples relative to our professional feelings and pride, and we are thus prone to yield to the desires of our employer.

Although there are cases in which an architect is granted full license to render, both in design and in plan, as he may deem worthy and practicable, he in such a case bears the entire responsibility of the completed works, assuming the satisfactory standard, in a speculative point of view, to the eyes of the owner, aside from the many adverse criticisms oftentimes tendered by such an owner's friends. What bliss it is for an architect to have but the owner to satisfy! an owner with judgment to guide and direct, as he may desire, independent of the many proffered suggestions, both *pro* and *con*, from members of his social and business circles, is indeed a boon to an architect.

It being an architect's misfortune to have his productions monumental, and ocular illustrations of his ability or disability, as the case often is, it is indeed unfortunate for him that his inspirations should be so biased by extraneous causes, and for which denial of executive freedom he has no remedy, save that of ability and standing, acknowledged by the public at large, and which is generally only attained by years of so-called experience, and independence, perhaps, in a pecuniary sense. We therefore offer this last in palliation for a San Francisco architect to essay productions, for which he himself may have no sympathy with. Thus far for the negative; and in assuming the affirmative to the question above cited, "Are we as architects to blame?" we vouchsafe the statement that the

fault has lain with the architects as a body in their failure in establishing a precedent as to genuine artistic taste, and which we are happy to state is now fast being acquired. You perhaps ask the question how, to which we answer, by what we are now doing, and have been doing the past year, enjoying a professional union, at present as a local body, and perhaps in the immediate future in constituting ourselves a chapter of the "American Institute of Architects."

As a local body we stand before the public, not as members of a trades-union, nor of a protective association, guaranteeing ourselves a stated commission as compensation for services rendered, but as a body whose members meet in social fellowship for the exchange of professional ideas and the promulgation of high art, endeavoring to establish that model of taste in design and adaptation to climate and materials as shall be consistent with the wants of our community; and with the help of our Eastern brethren serving to mold the architectural ideas of the general public into that channel which leads to perfection.

Having so far touched upon an evil and the hopes of eradicating the same, let us now go farther into the minutiae of this evil, and where these departures from the path of architectural rectitude lie; and having so far opened fire upon brick business blocks, with non-fireproof excrescences, let us now direct our artillery upon those wooden houses, sometimes styled mansions, those models of classic architecture, with Frisco-American variations, and of which the more humble often exhibit the best evidence of taste, as exemplified by the sides and rear of such houses, looking upon the back yards, where at least there is no sham, but the outlines of an honest shingle roof.

Imagine the incongruity of these honest outlines being concealed upon the principal façade by a classic cornice, balustrading and ribbed parapets, porticoes supported by massive columns, these in turn borne by concealed two-by-four and four-by-four-inch posts, all of these adornments constructed of wood, and with the ingenuity of the house-painter so dyed as to represent the clearest white marble or the exquisite sandstone, and as such appears until the sun has left its gauge-marks in the nature of warps, checks, etc., a glaring condemnation and advertisement of "sham"—"I would I were, but I am knot."

If we must have the bodies of our houses constructed of wood, in compliance with our desires as California residents, and which seem to have been principally instigated by the fear of earthquakes and the close proximity to the timber regions, why shall we not allow the materials to suggest the style, and not allow the incubus of a foreign style to fasten its tentacles upon bogus rock?

The advent of the prevailing Eastern domestic architecture should be hailed with satisfaction in our midst, and with certain modifications is undoubtedly consistent with the above interpretation. Why should not we as Californians, a people famed for their originality, be at par with the humble Swiss, who in his chalet shows no prevarication of its construction; on the contrary the lines of beauty delineated in its adornments, being in quiet harmony with the surroundings, and a truthful index of its formation and uses.

In closing and in recapitulation, it behooves us to maintain the credit which is due San Francisco in the production of works, which certainly, as far as pertaining to the tenantable convenience of its hotels, business blocks, and residences, it bids fair to ultimately rank secondary to none; and here we again exemplify that architecture is contingent to the customs and conditions of mankind. The mass of San Francisco's residents, living in better style proportionate to their circumstances than perhaps elsewhere, their abodes are endowed with the latest improvements conducing to comfort and ease, and



the interior arrangement of our houses is generally of a high and novel order.

But this is not sufficient for the rapidly increasing refinement of our people. Gratification to physical comfort does not satisfy a refined mind, unless that comfort is associated with the truly beautiful and consistent adaptation.

"Such is the strength of Art, rough things to shape,  
And of rude commons, rich enclosures make."

THEO. A. EISEN.

### Removal of Fixtures.

During the past month we have been consulted in several instances in regard to the liabilities of landlord and tenant, and the right of the latter to remove gas fixtures, bells, etc., which he may have placed in a building during his occupancy thereof. We have examined the law applying to such cases, as given in various decisions in courts in different parts of the country, and give the result in as concise language as possible:

"The presumption of law which arises from the position of the parties, when they stand to each other in the relation of landlord and tenant, is one in the least degree favorable to an intention to permanently benefit the freehold; in fact, an intention to permanently benefit the freehold, on the part of a tenant annexing articles to the soil, can never be presumed solely from the relation of the parties as landlord and tenant.

"It will depend in a great degree of a consideration of the mode and degree of annexation, the nature and character of the fixture, and the use for which it is intended, to determine whether a fixture is 'movable' or 'irremovable'; in other words, these two latter incidents now become the most important indices of the intention.

"If the article is so firmly annexed to the freehold, or incorporated therewith, that it cannot be removed without permanent injury to the freehold, the tenant will not be allowed to remove it. It is a proper question for a jury to determine whether the removal of a fixture would cause substantial injury to the freehold, and such a direction on the part of the judge is a good test of the mode and extent of annexation."

"Where a yearly tenant of a house had, at his own expense, hung bells, but quitted the premises without removing them, it was held that, by remaining fixed to the freehold after the expiration of the term, they become the property of the landlord, and that the tenant could not maintain trover—i.e., action for goods found—for them after the landlord had severed them from the freehold."

In a later case, the tenant had caused to be placed in the building a system of electrical bells, for his own convenience, and claimed the right to remove them, although in his lease all improvements were to revert to the landlord. The tenant did remove them, and the landlord recovered full damages, with a little extra thrown in.

"In the absence of a special contract, tenant's fixtures cannot be removed after the termination of a lease, and this rule applies whether the lease determines by effluxion of time or by re-entry on forfeiture."

The result of the authorities may be stated—first, that fixtures go, at the expiration of the term, to a landlord, unless the tenant has, during the term, exercised his right to remove them; secondly, that the tenant may remove the fixtures, notwithstanding the term has expired, if he remains in possession of the premises; thirdly, that his right to remove fixtures after his term has expired, is subject to this further qualification, viz., that the tenant continues to hold the premises under a right still to consider himself as tenant.

"The right of a tenant to sever and remove

movable fixtures is frequently governed by express covenants. When this is the case, the rights of the parties will, of course, depend upon the legal constructions of such covenants."

"A general covenant to repair extends not only to buildings but to fixtures, and a tenant is precluded by such a covenant from removing fixtures. A tenant may also deprive himself of his right to remove fixtures, by undertaking to repair and yield up in good repair, improvements and fixtures.

"If a tenant, on the determination of his tenancy, takes any fresh interest in the premises, he should take care to reserve expressly his right to remove those fixtures which he had, under the old tenancy, a right to sever and remove, otherwise the tenant may lose his property in them altogether; and it may be generally stated that the right of a tenant to remove fixtures may be divested by any new agreement for the use and employment of the land in which there is no mention of the fixtures. Suppose a tenant from year to year, or without any express covenant to repair, erects structures or improvements, and subsequently takes a lease of the same premises, with a general covenant to repair, the lessee would be restrained from removing those fixtures at the determination of the tenancy so created, although he might have removed them previously to the commencement of his lease.

"Where the outgoing tenant stipulates with the incoming tenant for the purchase of the fixtures at a valuation, the landlord should, in all cases, be made a party to such an agreement; otherwise, if the fixtures are allowed to remain until the incoming tenant has taken possession, the landlord may dispute the right of purchase and sale, and claim the fixtures, on the ground that the outgoing tenant has divested himself of the right to remove the fixtures by neglecting to exercise his right during the term."

### Paper-Hanging.

The art of putting on, or "hanging" paper is very simple, and is easily learned; but to make a tasteful choice of paper for various situations is not so easy, hence the following remarks, which may be of service to the workman or others on whom the selection of paper may devolve.

Walls to a room should be regarded only in the light of a frame-work to what the room contains, and should be decorated so as to bring into prominence, and not eclipse, the other parts of the chamber. Nothing destroys the effect of a room so much as a handsome but staring wall paper, or a wall so profusely ornamented as to strike upon the eye to the exclusion of the rest of the decorations, thus bringing forward what should be the background into the most conspicuous place. A modern drawing-room is always difficult to decorate artistically, because of the taste of its builders for heavy cornices, prominent mantelpieces, and rooms too lofty for their size; and as all these misnamed "embellishments" are too costly to remove by tenants, the only plan to pursue is to destroy their effect by exercising both taste and ingenuity. First, with regard to the ceiling, the ornamental plaster boss in its center should be removed, and the ceiling tinted a color that harmonizes with the wall paper, as no harmonies can be hoped for when what produces them is surmounted with the glaring white of an ordinary ceiling. The tint used must be one that softens into the wall paper, not one that contrasts; thus, if the tone of the room is that of a soft gray-blue, the ceiling should be a clear flesh-pink; or should a gray-green, picked out with black, be the chosen color, then it should be colored a subdued lemon.

Some people cover their ceilings with a whole colored paper, and border it with a stenciled pattern representing the thin garlands so familiar upon Queen Anne decorations; but this is a more troublesome plan than the simple coloring, which answers all the purpose. The walls, if they are lofty, require a high dado. These high dados give a look of comfort and "home," that is absent from the modern high pitched room papered with one uniform pattern. The dado is divided 3 feet to 4 feet from the ceiling, and the coloring of the lower portion must always be heavier than that used on the upper, or a top-heavy look will be given to the room. When many pictures are to be hung up, the lower part of the dado should be of a whole color, either a whole colored paper, or a painted wall, as pictures are only shown off upon such a background. Where a whole tint is used for the lower part of the dado, the upper portion should be decorated with a frieze paper of a good bold pattern, but of subdued coloring, and of tint that harmonizes with the lower. Thus, the color used about the frieze should be the same as that on the lower part, but of a lighter shade, intermixed with some other colors that form a harmonious link between the two shades. Contrasts must be carefully avoided, but pale pinks, blue, and ambers can be blended together above a subdued gray-blue ground. The two portions of the dado should be joined together with a light wooden (black or brown) railing, or with a line of paint.

The dado decorations can be altered by placing the pattern paper upon the lower part, and leaving the upper plain colored, with or without a stenciled pattern upon it. This will suit a room where not many pictures are required, or that is already rather dark. Some part of the wall should always be in plain color, as the eye requires rest; and no pattern, however subdued in hue, can give the relief to the mind that a bit of plain coloring affords; and this scarcity of ornament in one part of a room is amply repaid by the effect it gives to such parts as are bright and should be bright. The true theory of effect is to use but one or two bright colors in a room, and to surround them by soft and subdued tints that throw up and do not destroy their brilliancy; a number of bright colors placed together destroy each other, and leave no impression upon the mind but glare and vulgarity. Having settled upon your paper and ceiling, have the wood-work and cornice of the room painted either a shade lighter or darker than the walls, and shroud up the mantelpiece with curtains, etc., of satin sheeting embroidered with crewels, and instead of the usual looking-glass over the fireplace, have a mirror surrounded with brackets holding china; or have a black, wooden mantelpiece made with squares of looking-glass set in. The background of your room being thus completed in a manner really to be a background, your furniture will look twice as well as if it were stared out of countenance by the walls; and one need hardly add that all your friends will delight in a room that throws up and brings out their dresses and faces, instead of killing them by its glaring tints.—Hints for Painters.

### Asphalt, and its Commercial Value.

Asphalt, on account of the high value it has in the market, is often adulterated with coal-tar pitch. Formerly, its purity was determined by testing its elasticity, or determining the depth to which a weighed iron point would penetrate. These, however, are unsatisfactory for practical determinations. A new method proposed by H. Hauschild is as follows: One gramme, which has previously been heated up to 200°, is shaken up with five cubic centimeters of alcohol. If the solution contains only two per cent. of pitch, it will show a distinct yellow to green fluorescence, which becomes more intense as the percentage of pitch increases.—D. Töpfer and Zgl. Ztg., 12, 401.

### EVERYBODY'S COLUMN.

"FAS EST AD HOSTE DOCTERI."

[While this column is open to all, farmers as well as mechanics, engineers as well as architects, we would call particular attention to one and all to have their questions and the information desired to be in accord, as far as possible, with the interests of this journal and for the carrying out of those principles for which the only monthly of its kind this side of the continent, was established. We will endeavor to answer all questions in a fair and impartial manner, and if it becomes necessary, will furnish cuts for the illustrations of any problem, provided we regard the solution thereof as beneficial to the majority of our readers. We would urge upon our patrons the necessity of being pointed in their questions, concise in the language used; let the writing be distinct, and one side of the paper only to be used; give full name and address, and particularly mention if their proper name shall be used.

We want it distinctly understood that the responsibility of signed articles rests with the authors. Correspondents will please direct all communications to the business manager of this journal—240 Montgomery street, rooms 12 and 13.]

The preparation of ceilings for whitewashing (or calcimining as this operation is sometimes pretentiously called) is an operation requiring some skill and knowledge of "how to do it." A dirty ceiling, which has been subjected to successive coats of whitewash, whether of lime or of whitening and glue-size, cannot be made solidly and smoothly white by additional whitewashing. The mass has become spongy and sucks up the water so quickly that the material cannot be evenly distributed. In such case the only way is to begin anew, to go at once "down to hard pan" by removing all the previous applications by washing and scraping. This is best effected with a broad-bladed, square-pointed putty-knife, keeping the ceiling wet meanwhile. Plaster (hard finish) is not of uniform density, and some spots are much more absorbent than others. To remedy this a mixture of soft soap and alum, dissolved in water, should be applied with a broad calcimine brush. A mass of unsuitable material may be cheaply put upon a ceiling; but when the same shall require repainting, the cost of labor will be greater in removing the previous coating than will be the whole cost of repainting. These remarks, too, apply equally to all kinds of painting; and reference is made to the whitening and tinting of ceilings only because of the general impression that this kind of work may be performed by anybody.

White lead improves by keeping, and when of good quality will go much farther and last much better than when employed fresh; moreover, paint made with new lead has a tendency to become yellow. It should not be exposed to the air or it will turn gray.—Work Manual No. 2.

Printing from electrotypes was first successfully practiced in 1841, by Jos. A. Adams, a wood engraver of New York.

West Virginia produces nearly one-quarter of all the nails made in the United States.

### False Report Corrected.

In time for our last issue we received a letter from Woodland, Yolo County, furnishing what was supposed by us to be reliable information in reference to the erection of a building at that place. Not supposing that Yolo County could produce a character so despicably mean as to practice the deception of sending us a statement of the kind referred to, containing not a word of truth in any particular, we gave it a place in our list of building reports. As suggested by the *Woodland Democrat*, which journal referred to the matter, it is a pity there is not a law for the punishment of such characters. No man having the least degree of manly honor in his composition would descend to any such unclean work; and we do not begrudge the small-minded Woodland falsifier all the pleasure derivable from his—well, we presume he thinks it smartness.

### The Chinese Craze.

The civilized but sadly unenlightened world is just now grievously afflicted with crazes, due, let us hope, to the culmination of the period of sun spots, and, like the solar disturbances, likely soon to wane and leave the world sane again.

One, perhaps the worst, symptom of the malady shows itself in malignant attacks by the noble Caucasian upon so-called inferior races, because of their unwarranted successes in the struggle for wealth and position. In Europe, the terrible Shemite is the victim. The Jew is essentially bad, and a peril to Christian civilization, because he is industrious, thrifty, prudent in business, and determined to get on in the world. He wickedly amasses wealth, crowds himself into high places in the professions, in art, in literature, and threatens to make himself the political as well as the financial master of Europe. So the noble Caucasian cries, "Down with him!" and, where circumstances favor, proceeds to put him down by mobbing him, destroying his property, and outraging his wife and children.

On this side the Atlantic the anti-Shemite mania afflicts but few; but the anti-Mongolian mania threatens to be general. Already it has raged in Congress to a degree calculated to humiliate all sane Americans now and for years to come. The pictures which Congressmen draw of the certain submergence of Christian civilization in this country by swarming hordes of heathen Chinese is so appalling that Congress threatens to pass a law to prevent it by stopping immigration from that side of the world; thereby adopting towards the Chinese the same policy of exclusion which the Chinese so long exercised against the "outside barbarians." Having compelled China to open her ports and allow Americans to go thither to trade and to upset by missionary operations the social and religious order of the empire, the superior race now finds itself in the position of the fisherman in the Arabian Nights after he had forced the cork of the magically sealed bottle and would fain have the genie shut himself up again. The case would be pitiful if it did not originate in craze and lead to national dishonor.

The reasons for abusing and excluding the Chinese are curiously like those given in Europe for similarly treating the Jews. At first it was said that they were poor and filthy and ignorant; that they were religiously perverse; that they were incapable of becoming good citizens; that they did not, or would not, or could not, "blend" socially and vitally with the superior Caucasian. Now their great fault is that they will not keep down; that they actually aspire to dominate; and that when suffered to compete with their superiors, they show a capacity to come to the front that is positively alarming. The following from the San Francisco *Alta* illustrates this phase of the subject with curious felicity. Changing "Chinaman" to "Hebrew," it might be mistaken for a literal translation of recent French, German, or Russian utterances arising from the peculiar though kindred race mania prevailing in Europe. The *Alta* says: "Wherever a Chinaman gains a foothold there he stays. If, for instance, our lumbermen were to adopt that class of labor, they would exclude other competition, and finally find themselves dependent upon the heathen Chinese. What that dependence means, all who have experienced it know. It means the supremacy of Chinese over Americans. When the Chinaman runs out an American, it is only a question of time when the Chinese capitalist shall run out the American capitalist. His money is cheaper, as the labor of his countrymen is cheaper. In every employment they have entered the Chinese have mastered their work. They are the best imitators in the world. The man who belittles or minimizes a Chinaman is a fool.

The Chinese are dangerous because they are adepts. In all the arts and sciences we find them rapidly catching up with modern progress. They are reaching out everywhere. It was but recently that the advent of a Chinese ship created commotion on the Thames. It will create more commotion before they are done with it. The Chinese go to stay. A few rebuffs do no dishearten them. Knowing their capacity to underlive and undersell their competitors, they are tenacious in the extreme. They don't know any such word as fail.

"If the Chinese were intellectually inferior to Caucasians the danger would be less. But they are not. In commerce especially they are the keenest, wisest, and most forehanded people in the world. Besides, they live cheaper, and can afford to undersell us. Merchants of San Francisco, take this point into your consideration and digest it. You cannot, if you would, evade it. It is a foregone conclusion that every trade the Chinese are admitted into they will finally control. And when Chinese laborers or operatives have displaced Americans, it is simply a little while until Chinese capitalists give their American compeer 'the grand bounce.' They get money cheaper; they live cheaper; how can you compete with them? It can't be done. Our only resource lies in exclusion. We do not sow our fields with thistles, neither should we permit noxious weeds to overspread our commercial garden."

"Merchants of San Francisco, you have a great and pressing duty to perform. Your self-preservation demands Chinese exclusion. See to it that you exclude them in time; else you shall ultimately find your investments unprofitable, your business withering, and your occupation gone. With a full knowledge of the probable effects, we sound this note of warning to American capitalists. They cannot compete with the cheaper capital of China."

"Bill Nye" was a true prophet; and to be consistent, before the craze passes, Congress ought to pass a resolution to the following effect:

"Resolved: America is the home of the Free and the land of the Brave. We are the Smartest people in the world. Our national doors are opened wide; but all immigrants must come under bond that they will not try to compete with us."—Scientific American.

### Our Illustrations.

Plates 1 and 2 represent a front and side view of a very handsome residence now being erected on the southeast corner of Post and Gough, for Jacob Levi, Esq. Plates 3 and 4 being the ground plans for the same. Its cost will be about \$20,000 when completed.

### Henriksen's Elevator Clutch.

We are pleased to notice the success that has met our fellow-townsmen B. E. Henriksen, and his safety clutch. His present address is 108 Liberty St., New York City. Boston, Chicago, Baltimore, and Philadelphia are in his line of travel; and from the flattering notices that have been given of his invention in many of the eastern journals, we have no doubt he has met with the success due to his San Francisco invention. We hope soon to see his smiling, happy face, and can assure him of a hearty welcome back to his home.

### Steel Square Problems.

A new work explaining the uses of the Steel Square. Sent post-paid to any address upon receipt of 50 cents.

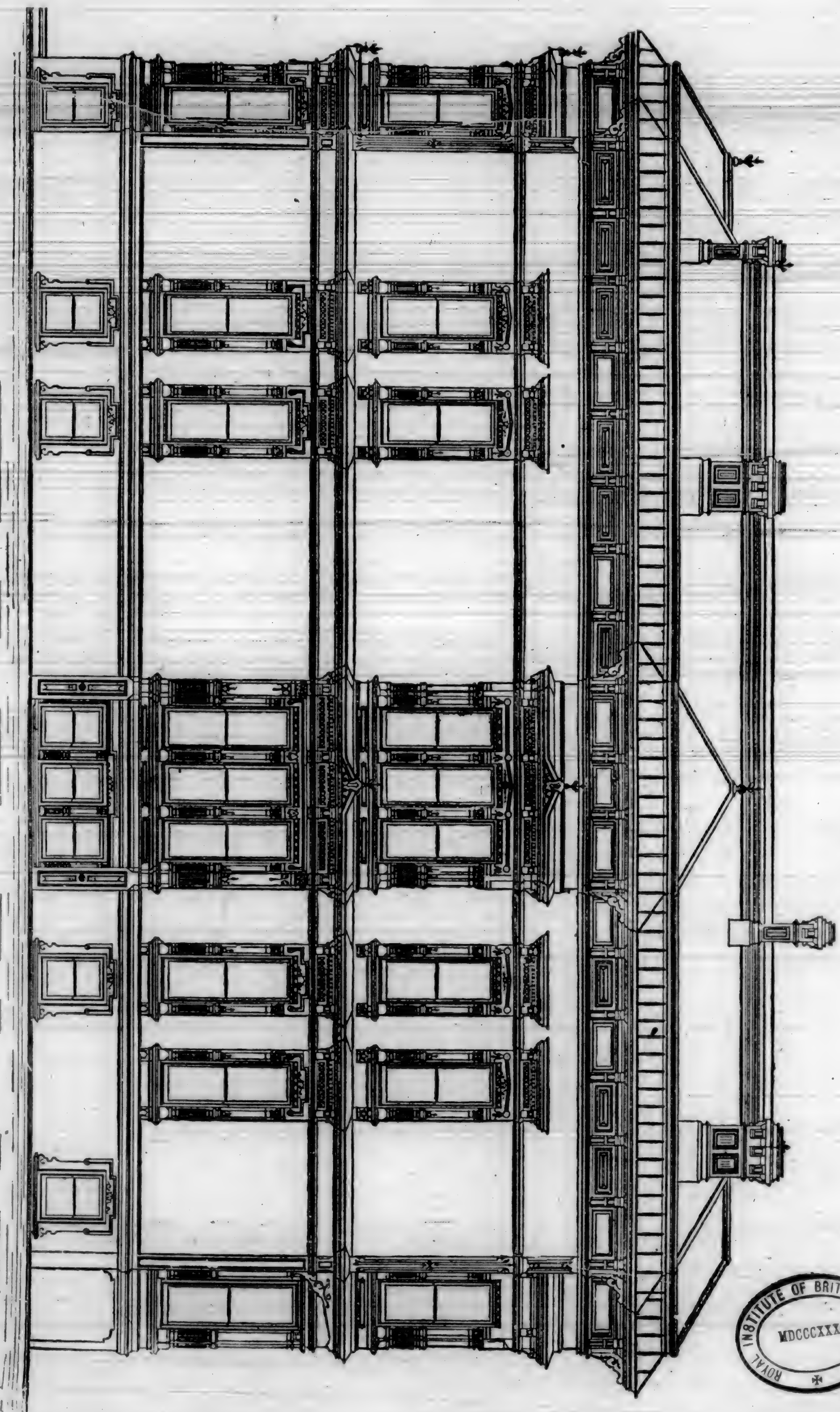




PLATE 1.—FRONT ELEVATION OF RESIDENCE ON CORNER OF POST AND GOUGH.



PLATE 2.—SIDE ELEVATION OF RESIDENCE ON CORNER OF POST AND GOUGH.





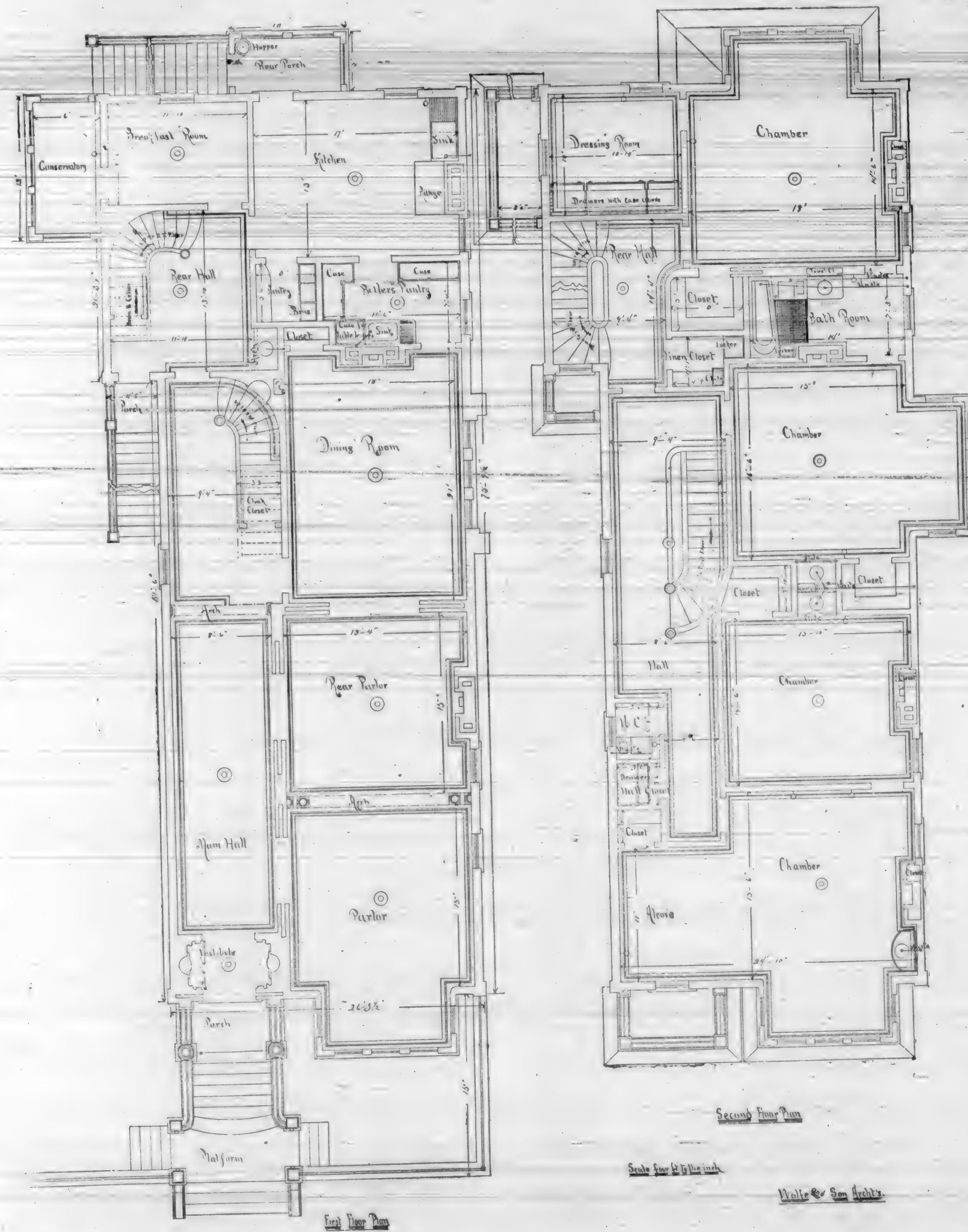


PLATE 3.—GROUND PLAN FOR PLATES 1 AND 2.

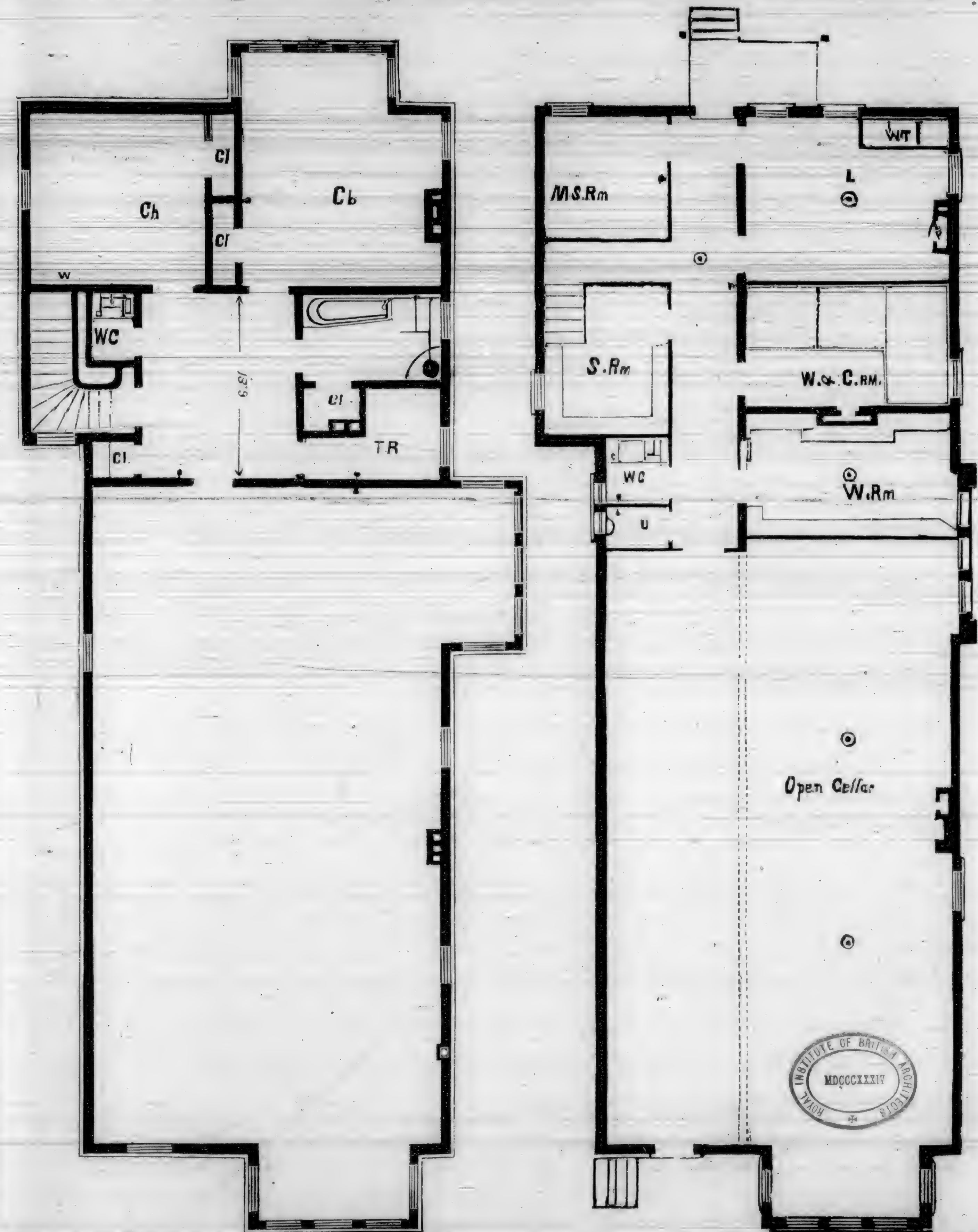


PLATE 4.—GROUND PLAN FOR PLATES 1 AND 2.







## Building Intelligence.

With this month the building season of 1892 may be said to have been begun. We hope the present activity may continue during all the summer months. This can hardly be expected, however, as the high prices of materials and labor, seriously affect the building of houses for tenement purposes. We know of several jobs after being figured upon, were given up, as the lowest bids offered would not justify the property owners to build, owing to the high prices of lumber, hardware, etc. It will be observed that there are more houses reported that are intended for better class of dwellings than we have been able to chronicle for some time past.

It has always been the aim and object of the managers of this journal to present to its readers as full and as complete a report of buildings being erected as it was possible to obtain both in city and country. To secure information from the interior, it has been our custom to forward to responsible parties each month a blank circular, which, upon being returned to us with the blanks filled out with the necessary information, enabled us to give to our readers news from different parts of the country. We are glad to state that this system will soon be superseded by a much improved plan, the working of which will be seen after this issue in the number of buildings reported from the country.

In our last, one of those smart (?) men who no doubt earn their living by not obeying a certain commandment, managed to get hold of one of our blanks, and filled it out in a manner best suited to his illiterate taste. We refer to the item in our last from the town of Woodland. The report given was incorrect in every particular, no such building by such parties as mentioned being even contemplated. We thank Bro. Saunders of the Woodland Democrat, for his kindness in publishing the card we sent to him, explaining the appearance of the article in this journal. A card in connection with this matter will be found in another part of this issue.

## SAN FRANCISCO.

Bush street between Montgomery and Kearney, four-story and basement brick building. Owner, Mrs. Barbara Suter; architect, H. Geiffuss; contractors, Conrad and Miller; cost, \$35,000.

Two-story frame dwelling, brick basement, on northeast corner of Buchanan and Jackson. Owner, Mrs. Lemmon; architect, W. Cleaveland; contractor, — Munn; cost, \$12,000.

Southwest corner of Laguna and Sacramento. Two-story frame dwelling with basement. Owner, J. O. Reis; architect, Schmidt & Havens; contractor, C. Christolm; cost, \$19,000.

North side Golden Gate Avenue between Van Ness and Franklin, double two-story and basement frame dwelling. Owner, H. Frazier; architect, Schmidt; contractor, Langstaff; cost, \$7,000.

Three-story frame building on northwest corner Larkin and Grove. Owner, — Klineclaus; architects, Kenitzer & Raun; contractor, E. Klatt; cost, \$8,000.

One-story and basement brick addition to building No. 31 Market street. Owner, M. J. O'Connor; architect, P. Huernie; brick work, O. E. Brady; carpenter work, — McCready; cost, \$4,050.

Two-story frame building on corner of Twenty-fourth and Valencia. Owner, P. Schenckel; architect, — Apponyi; contractor, Dryer; cost, \$9,540.

Three-story brick building with basement on Bryant street near Eighth. Owners, Spivale & Forman; contractor, J. Grant; cost, \$15,000.

Two-story frame dwelling on Beaver street. Owner, Rev. Dr. Beckwith; architect, Chas. Geddes; contractor, R. B. Hicks; cost, \$4,000.

Repairs and remodeling building corner Drumm and Oregon streets. Owner, S. C. Hastings; day's work; cost, \$4,000.

Two-story frame dwelling on south side of O'Farrell between Jones and Taylor. Owner, H. Schmidt; contractor, — James; cost, \$3,000.

Two-story frame building, brick foundation, on southwest corner McAllister and Buchanan. Owner, T. Juncker; architect, — Bayless; contractor, J. T. O'Brien; cost, \$5,000.

North side Fell between Octavia and Laguna streets, two-story and basement frame dwelling. Owner, W. Howe; architect, W. Winterhalter; contractor, W. Howe; cost, \$3,000.

Two-story frame building on Hayes street near Gough. Owner, Mrs. Kalzee; architect, W. Schreyer; contractor, H. Meyn; cost, \$9,000.

Two three-story frame dwellings on north side Fell between Franklin and Gough streets. Owner, T. Sullivan; architects, Schmidt & Havens; contractor, J. Furness; cost, \$11,000.

Two-story and basement frame dwelling on southeast corner of Post and Octavia. Owner, — Anspacher; architect, C. Geddes; contractor, R. Hicks; cost, —.

Two-story frame dwelling on south side Geary between Octavia and Laguna streets. Owner, Mrs. Joseph; architects, Schmidt & Havens; contractors, Waterbury & Maxwell; cost, \$4,000.

Two-story and basement frame dwelling, brick foundation, on south side Geary between Webster and Fillmore. Owner, D. Cole; contractor, — Fish; cost, \$10,000.

Two-story and attic frame dwelling on east side Scott between California and Sacramento streets. Owner, M. Norwood; architect, J. Marquis; contractor, W. M. Fletcher; cost, \$5,000.

Three-story frame dwelling on south side of Pine near Scott street. Owner, — Lewis; contractor, — Pluss; cost, \$4,500.

Two-story frame dwelling on southeast corner of Pacific and Fillmore. Owner, G. E. Ludington; architects, Percy & Hamilton; contractor, — Jackson; cost, \$5,000.

Two-story frame dwelling on Geary street between Octavia and Laguna. Owner, —; architects, Schmidt & Havens; contractors, Waterbury & Maxwell; cost, \$5,000.

Three-story frame dwelling on corner of Gough and Bush. Owner, J. E. Ruggles; architect, — Smith; contractor, — Sanchez; cost, \$7,000.

Two-story frame dwelling on northeast corner Pacific avenue and Scott street. Owner, Capt. Williams; contractor, — Treadwell; architect, — Smith; cost, \$4,500.

Additions to building on Beale street between Mission and Howard. Owner, J. R. Sims; contractor, Thos. Day; cost, \$2,200.

Alterations to building corner Fourth and Clara streets. Owner, — Marron; architect, T. J. Welsh; contractors, McCann & Jeffers; cost, \$2,000.

Two one-story and basement frame dwellings on Church street between Twenty-eighth and Twenty-ninth. Owner, and builder, R. Bergfeld; cost respectively, \$1,200 and \$1,700.

One-story frame dwelling on Doré street between Harrison and Bryan. Owner, F. Birch; architect, J. T. Kidd; contractor, T. Sullivan; cost, \$300.

Two-story frame tenement on Central Avenue between Bush and Sutter. Owner and builder, D. F. McGraw; cost, \$2,400.

One-story frame building on Sutter street, near Broderick. Owner, Maggie McKee; contractor, — McKee; cost, \$2,700.

Two-story frame building on southeast corner of Pine and Fillmore streets. Owner, — Schoenfeld; architect, W. Winterhalter; contractor, F. Crowley; cost, \$5,000.

Repairs and alterations to building on south side of California near Fillmore. Owner, F. Wittrann; contractor, — Jackson; cost, \$2,500.

Repairs to building on Webster street between Bush and Pine. Owner, Mrs. Phillips; day's work.

Five frame dwellings on northeast corner of Ellis and Laguna streets. Owner, H. Hicks; day's work.

One-story frame dwelling on Broderick between California and Sacramento streets. Contractor, — Pluss; cost, \$1,000.

Additions to building on Baker between Sutter and Post streets. Owner, W. Ellard.

Two-story frame dwelling on Buchanan street near Golden Gate Avenue. Owner and builder, — Cram; cost, \$1,500.

Repairs to building on Hayes street near Laguna. Owner, Gallagher; day's work.

Repairs on building corner Jackson and Leavenworth street. Owner, —; drawing, contractor, J. T. Blake; cost, \$900.

Three two-story frame dwellings on east side of Fillmore between Washington and Jackson streets. Owner, J. F. Fortmann; day's work; cost, \$7,500.

One-story frame building at Black Point, for the Phelps Manufacturing Company. Day's work.

One-story frame dwelling on northeast corner of Filbert and Buchanan streets. Owner, Jas. Sudden; contractor, Frichette; cost, \$1,500.

Repairs to two-story frame on north side Ellis between Taylor and Jones streets. Owner, W. O. Davis; contractor, J. Grant; cost, \$1,500.

Repairs to dwelling on Leavenworth between Green and Union streets. Owner, L. Waddams; contractor, W. Simon; cost, \$1,500.

Alterations and repairs to building corner of Jackson and Larkin streets. Owner, H. Pierce; architect, Ed. Swain; contractor, A. Flood; cost, \$4,000.

Alterations to building 1215 Geary street. Owner, J. Kahn; architect, — Blum; contractor, A. Flood; cost, \$5,000.

Repairs to dwelling on Post street between Powell and Mason. Owner, Mr. Frank; architects, Schmidt & Havens; contractor, A. Norton.

Repairs and alterations to building junction of Vallejo and Montgomery Avenue. Owner, Mr. Boem; day's work; cost, about \$2,500.

Two-story frame on Pacific street between Sansome and Battery. Owner, G. Costa; day's work; cost, \$1,000.

Repairs to building junction of Market and Oak streets. Owner, D. Nightingale.

One-story frame on Nineteenth near Castro street. Owner, Mr. Lyons; contractor, — McInerney; cost, \$700.

One-story frame on Douglas near Seventeenth street. Owner, M. Meibach; contractor, E. Ehrmann; cost, \$900.

Four one-story and basement frame dwellings on Fifteenth near Dolores street. Owner, Mrs. Thompson; day's work; cost, \$3,000.

Two-story and basement frame dwelling on Valencia near Sixteenth street. Owner, Chas. Welsh; day's work; cost, about \$3,700.

Repairs and alterations in rear 1058 Howard street. Owner, — Ross; contractors, S. G. Haupp & Co.; cost, \$1,100.

One-story and basement frame dwelling on Jessie street between Seventeenth and Eighteenth. Owner, Miss E. Donahue; contractor, M. D. Killelea; cost, \$1,250.

Repairs to dwelling on Jessie between Eighteenth and Nineteenth streets. Owner, Mr. Kennedy; day's work; cost, about \$600.

Repairs to Pacific Oakum Factory on corner of Eighteenth and Harrison. Owner, S. F. Weeks & Co.; day's work; cost, about \$1,000.

Repairs and alterations to frame building on Howard street near Nineteenth. Owner, F. Gailhouse; contractor, S. M. Hills; cost, \$2,000.

Two-story frame dwelling on Twenty-fourth street near San Jose Avenue. Owner, G. Edwards; contractor, — Cram; cost, \$2,000.

One-story frame building on west side Treat Avenue between Twenty-fourth and Twenty-fifth streets. Owner, Jos. Cantor; contractor, — Downey; cost, \$1,500.

One-story frame on Alabama near Twenty-sixth street. Owner, W. Dunn; contractor, J. Nelson; cost, \$800.

Two-story frame on Harrison between Twenty-fifth and Twenty-sixth streets. Owner, W. T. Garratt; contractor, L. H. Nolte; cost, \$2,500.

Two-story frame building on Mission and Twenty-ninth streets. Owner, J. Bergstrom; contractor, F. J. Smith; architect, — Smith; cost, \$1,000.

Repairs to frame dwelling on Harrison and Park Avenue. Owner, H. Hugg; contractor, — Tilden; cost, \$800.

One-story and basement brick building on north side of Post street between Dupont and Stockton. Owner, J. Apel; architect, Hoffmann; cost, about \$20,000.

Two-story frame dwelling on north side Geary between

Fillmore and Steiner streets. Owner, Robt. White; architect, H. T. Bestor; contractor, A. Jackson; cost, \$5,000.

Repairs to M. E. Church on Powell near Pacific street. day's work; cost, about \$3,000.

Alterations to building on Green street near Mason. Owner, P. Mariscano; architect, Hillert; contractor, Classen; cost, \$1,500.

Alterations to building on Turk and Polk streets. Owner, O. Mangels; architect, H. Geiffuss; contractors, Conrad & Miller; cost, about \$1,000.

Two-story and basement frame dwelling on Jones near Ellis street. Owner, A. W. Baldwin; architect, H. Geiffuss; contractor, S. Grant; cost, \$4,500.

California between Laguna and Buchanan two-story frame and basement. Owner, Mrs. J. Newgas; architects, Newson Bros.; contractors, Knight & Littlefield; cost, —.

Vault in Masonic Cemetery. Owner, Mrs. A. Mau; architects, Moore & Whittemore; contractors, Matthews, McGrath & Cox; cost, —.

## SAN LUIS OBISPO.

The bank is putting in large vaults. Architect, H. D. Mitchell; contractor, Neagle; cost, \$1,500.

## ALAMEDA.

One-story cottage on Pearl street. Owner, L. A. McDermith; contractor, —; cost, \$2,200.

One-story cottage on Railroad Avenue, near Chapin street. Owner, G. Hart; cost, \$2,500.

One-story cottage on Alameda Avenue, near Willow. Owner, Mrs. Joyce.

## FRESNO.

One-story frame building on Mariposa street. Owner, E. Wimmer; contractor, — Bohunin; cost, \$2,500.

Two-story frame dwelling on I street. Owner, C. A. Munn; contractor, J. Lee; cost, \$2,500.

## RIVERSIDE.

The Congregational Society are erecting a church in the Redlands near town. Cost, about \$2,500.

Frame dwelling and barn. Owners, Judson & Brown; contractor, A. W. Boggs.

## NAPA.

Additions to the Odd Fellows' Building. Contractor, J. Cox; cost, about \$5,000.

## ANAHEIM.

Two-story brick building. Owner, B. Dreyfuss & Co.; cost, \$10,000.

From Kentucky to Florida stretches a nearly continuous forest, which has scarcely been touched by the lumbermen.

## Publication Notices.

All books noticed in these columns can be had at publishers prices at this office. Sent post-paid to any address.

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## The California Architect and Building News.

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The First Chapter of the American Insti-  
tute of Architects West of the Rocky  
Mountains.

At the last meeting of the Pacific Coast Association of Architects, it was decided to change the name and character of the old organization, by making it a Chapter of the American Institute of Architects. A Constitution and By-Laws had been carefully prepared, and were read *ad verbatim*. Printed copies were ordered to be ready in time for the next special meeting, April 12th. This journal will be in print by that time, so we cannot give a report until our June issue, when we will present the Constitution and By-Laws in full.

We bid farewell to the old Association, and extend a cordial greeting to San Francisco Chapter of the American Institute of Architects, by which name, in future, the old organization will be known.

## Our New Heading.

After a greater delay than was anticipated at first announcement, we present in this issue the new design for the heading of this journal. As to its merits in design and artistic execution, we await the criticisms of our readers and contemporaries.

To us it possesses a value far beyond its intrinsic qualities, in the fact that it is the generous, voluntary bestowal of the Pacific Coast Association of Architects, now known as the SAN FRANCISCO CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

For the purpose of inducing our draughtsmen to become more proficient in originality of de-

signs and skillful in execution thereof, the P. C. Association of Architects (at that time called) offered two premiums of \$25 and \$15 for the best two designs for a heading or frontispiece for this journal. It was generally understood by the Association and all parties interested, that *originality* was to be one of the main features. Seven designs were presented, and were referred to a special committee. The committee in their report decided that the drawings were not such as contemplated, and so called for new designs. Twenty dollars was added to the premiums, and three months time was given to present them.

At the meeting on April 1, four designs were presented on the second competitive set. The parties competing were A. T. Matthews, Oliver Everett, Vesta Schallenger, and W. Schrof. Prizes were awarded to the first three in the order named: 1st prize, \$30; 2nd prize, \$20; 3rd prize, \$10.

We congratulate Mr. Matthews upon his success in producing a design so meritorious in character as to win the first premium. A still further source of pride to him lies in the fact that this is the first competitive inducement that has been presented to the students and draughtsmen in the profession on this Coast. In competitions of this character, where the judges are so well qualified by practical experience in the determination of awards as were the committee into whose hands this matter was specially intrusted, and the Association as a whole, before which the designs were laid prior to any action on the part of the committee, the result as given by them must always be gratifying to all parties interested; and we hope that in future contests our young draughtsmen will strive in their efforts to outstrip those in the East. This they can do, but study and strict application are necessary before they can arrive at the high standard necessary.

We regret that the party presenting the second design did not take more time in working out a truly good conception. It received many very complimentary remarks, and had our young friend bestowed the proper amount of care and time upon the study and execution of his *truly original*, his chances for the first premium would have been materially increased. We say in all kindness to the young men in the profession, that success upon merit is a timid bird, unless the degree of merit is very positive. When the contest is close, a single irregular line, a slur, or an innocent blot may turn the issue.

The third design was presented by quite a young student. It is the intention to present to our readers and the public generally the designs as they were handed in to the Association, so that all may judge of their respective merits. By so doing, it will enable those competing to notice in what manner they could have improved their designs, and thus be of much practical value to them.

## After Many Years.

With this issue the CALIFORNIA ARCHITECT AND BUILDING NEWS enters upon a new era of prosperity. Far different is the outlook now from what it was in the dark and dull times when this journal was first started. Then, predictions as to the number of months which we would publish the News were freely discussed on the corner, and generally among the mechanics.

Now, we can truly point to our journal as an example of what determination and energy will

do. At the outset, neither of the editors connected with the publication of this representative organ of the profession enjoyed the least practical knowledge of the necessities and responsibilities that were required to make a success of a journal of this character. We are more than pleased with the success of our efforts.

We can justly point with pride to the

## HIGH STANDARD

of our advertising columns. The first firms in the city and State are represented. Eastern inventors and material-men are beginning to find out that the best way to reach the great mass of the consumers of their various commodities is to put an advertisement in this journal. Those that have done so have reaped a rich reward, as is easily proved by their keeping their "ads" in permanently. Some of them having already favored us for more than a year. This they most certainly would not have done unless they had reaped a

## GOLDEN HARVEST

for their outlay.

It is the aim and object of the editors to make this an influential journal, and a source of valuable information to architects, contractors, mechanics, and others. Strenuous efforts will be made in each number to have it a little better than its predecessor. This we can easily accomplish, but our friends must help us; this they can do by coming forward and help swell our subscription list. We want and we intend to have at least

## TEN THOUSAND

paying subscribers. Measures will keep pace with the means, and the faster and more freely the latter come to hand, the more vigorous will be the former.

## Measuring Dressed Lumber.

A planing-mill owner in the South submits the following: "Please state through the columns of your valuable journal the rules or customary ways of measuring flooring and ceiling as it goes to the planer. Namely, if a board is six inches wide and twelve feet long, would it be measured as having six feet of contents when it comes from the machine? Again: if a board be twelve feet long and six inches wide as sawed, but so crooked upon its edges that an inch in the width must be lost in dressing, would it be measured as six feet, or as but five, when dressed? In other words, will you give us the customary rules for measuring dressed and matched ceiling and flooring?"

Lumber passing through a machine is measured as though in the rough. A six-inch strip of course loses in its width by dressing, but it is customary to call it six-inch strip still when computing it for measurement and sale. Before the days of machine dressing, a purchaser bought his lumber in the rough and handed it over to his carpenter to prepare for laying on the floor. He did not ask the manufacturer to sell it to him for what it would absolutely measure when dressed, neither did he expect the carpenter to pay for the decrease caused by dressing. This was a loss which was as much a contingent necessity as was the loss of ends or widths in boards which must need be cut to fill a certain place in the work. It was a loss which was figured for in the estimated cost of the material needed for the building. The introduction of machinery did not shift the responsibility of this