

THE AMERICAN ARCHITECT

VOL. CIX

WEDNESDAY, APRIL 19, 1916

NUMBER 2104

THE PICTURESQUE AT GLASTONBURY

By P. M. STRATTON, A.R.I.B.A. PART II*

Illustrated by sketches by the author

IT has already been remarked that the historical picturesque dominates the suggestive and the grotesque at Glastonbury. By the suggestive picturesque is meant any accidental juxtaposition of forms the impression of which is able to be a nucleus of future design. The progress of the styles has been largely due to such suggestiveness. Although the story that the inventor of the Corinthian capital obtained his inspiration from an acanthus luxuriating beneath an idle basket may be a legend, yet it is thought that legends generally are the stones of the well of truth, and that the water of such well is known by the reflections of its sides. And, no doubt, the first pointed arches were looked on as

parasitical and freakish by the grave professors of their day. They were a regrettable compromise with structural necessity till the Gothic masons took the hint from them and produced a new style. Of course, one is skeptical as to the possibility of a new manner now, but at Glastonbury a group of

buildings in the main street and the Abbot's Kitchen suggest that one feature of architecture, the chimney, has never come into its own. There have been periods, such as the early renaissance in England and in France, which revelled in chimneys. There have been transient ages when from even stone houses red brick shafts have risen like flaming chariots to the sky, and of many a mud-walled and straw-thatched cot-



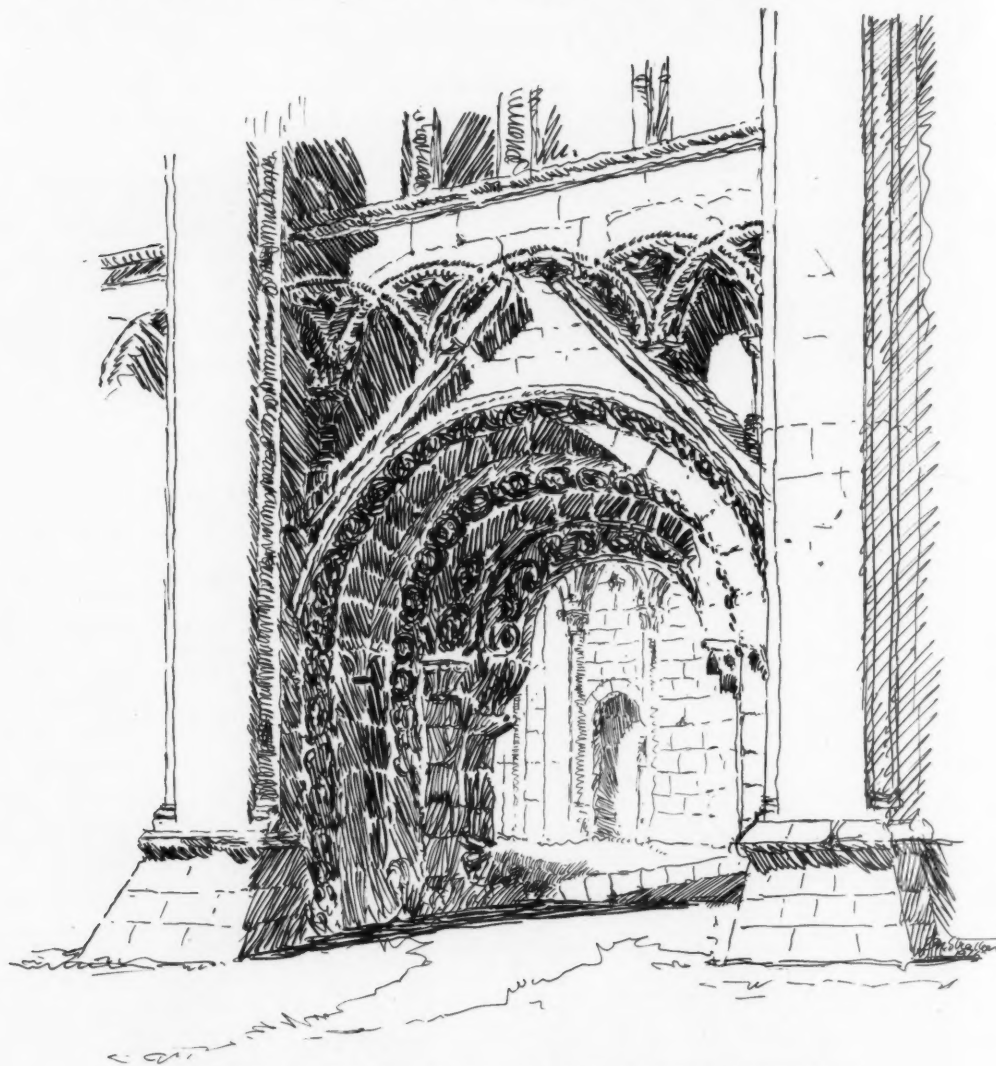
THE ABBOT'S KITCHEN

*For Part I see issue March 1, 1916, No. 2097.

THE AMERICAN ARCHITECT

tage the only solid part was a great chimney which stood as significant as a steeple, the very backbone of the house, and outstayed fire and tempest to serve as a nucleus for the restored home. There has been, however, no chimney architecture and no subordination of the other parts of the building to this

up High Street with the Tribunal on the left, its great plain mass of chimney stack is brought into juxtaposition with the frail and faery tower of St. John's. One grants that the stack is an excellent foil and the contrast of surface is charming. But the stack is perched on the roof of its structure with as

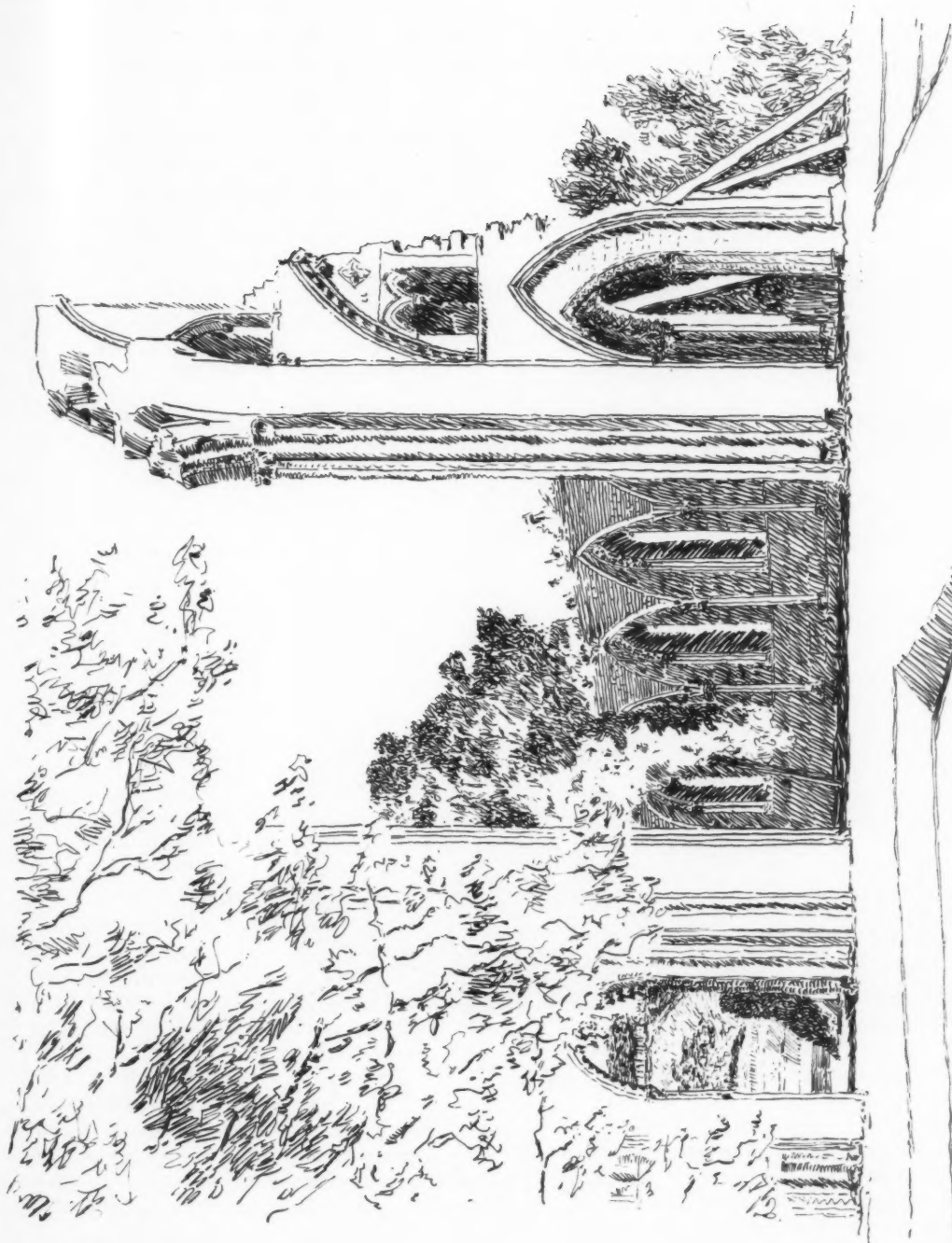


SOUTH DOOR TO ST. MARY'S CHAPEL, GLASTONBURY CATHEDRAL

feature and no use of it as a derivative motive in the ornamental parts of the design. Even the most fanciful Jacobean, when he wanted to glorify his chimneys, only metamorphosed them into such columns as upheld his doorway.

In looking at the view of Glastonbury

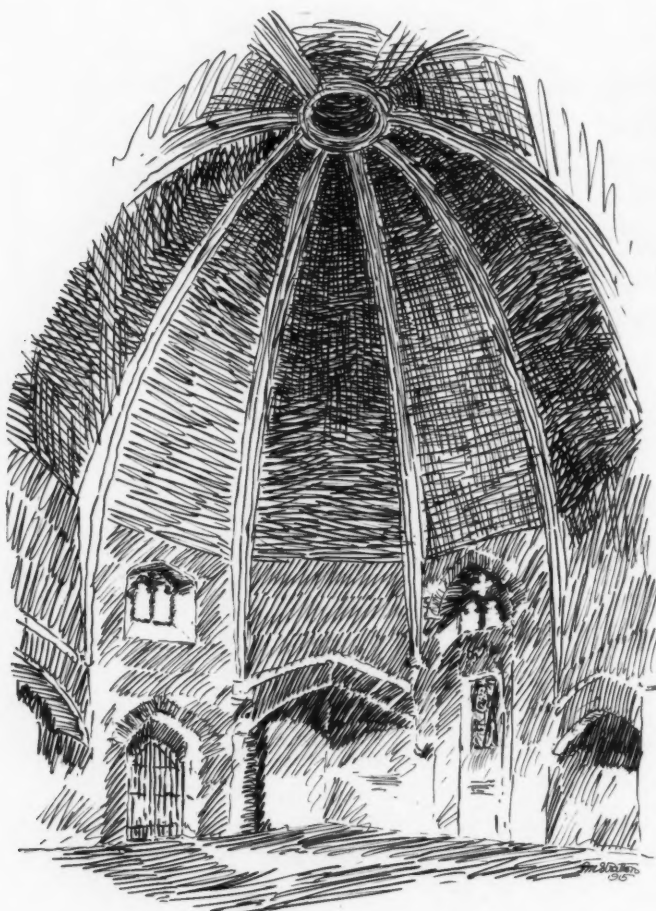
much awkward independence as a block of offices on its plate glass shop-window: whilst the tower, one knows, rises from the ground in a succession of supporting stories and is the crown of a church where every buttress is a tower, of which the tower form as pinnacle is a recurring decorative motif. Hence



THE CHANCEL ARCH, GLASTONBURY CATHEDRAL.

Sketch by P. M. Stratton, A. R. I. B. A.

comes the suggestion of a radical change being possible in architecture. The chimney is the outward sign of things so diverse yet so important to man as the household charities and sanctities, those Christian Lares and Penates, and the convivial warmth of the hearth. By the agency of tall chimneys man has captured the light of the sun and turned night to day, and has melted the metal of the earth into acquiescent obedience.



INTERIOR OF THE ABBOT'S KITCHEN

One waits for a decorative expression of all this. One sees no reason why chimneys should not appear as stable and dominating as spires or towers, the focus of converging avenues, and hued like the high clouds of a strange new sunrise.

Some such inspiration seems wrought into the design of the Abbot's Kitchen. The

plan of this building is a square with ovens at each corner, the flues of which rise and meet in the centre round the stone lantern, forming with it a stack from which the smoke debouches and the smells and steam dissipate. All to do with the ovens and the flues is on the heroic scale, but the windows and the doors are small and inconspicuous. The building is a monument to the feeding of the hungry.

The grotesque is the intentional, considered and perhaps, one may say, the permanent picturesque. It is the standing protest against primness and dullness in architecture. Its function is to prevent symmetry and even stability being overdone to the point of being pompous. It stands to architecture in the relation of the medieval jester to his sovereign. Like the jester it carries its apparent irrelevance into the most sacred places and grins beneath a miserere seat: like the jester it flashes color into contrasts so bright as to be witty. At Glastonbury the Pilgrim's hostel has the little that is left of such gaiety. The pier and bracket for the inn sign break across the pattern of the stiff fifteenth century panelling with a convincing swagger.

Yet here, still, the historical tragedy haunts one and to the inn resort the pilgrim ghosts of the forgotten and the remembered builders of Abbey and town who wait the promised coming of Arthur and the restoration of the English Jerusalem. Nor have they a far journey to this assembling, for they seem to step, grey ghosts from the shadows of the grey stones of Glastonbury.

The Chicago Architectural Exhibition

The twenty-ninth Annual Architectural Exhibition, opened in Chicago on April 6 under the joint auspices of the Chicago Architectural Club, The Illinois Society of Architects and the Illinois Chapter of the A.I.A., will be fully illustrated and described in an early issue of THE AMERICAN ARCHITECT.

RED GUM

BY SAMUEL J. RECORD

Assistant Professor of Forest Products, Yale University School of Forestry

ONE hears much of late about the advantages of using red gum lumber. A stranger within our gates would be justified in assuming that a previously unknown forest of this species had just become available. He might further assume that there was a widespread conspiracy against recognizing its claim to a position among the best of American woods.

Red gum is no recent discovery; on the contrary, it has been much in evidence ever since the hardwood stands of the South first began to be exploited. But for years it was the pariah of the forest. Though of stately proportions, with long, smooth boles, it was a mere encumberer of the earth. So far as possible the lumberman ignored it, though ever in his way and in the way of the farmer who would clear new fields.

From a lumberman's standpoint a tree is judged not by its looks, but by the quality of the lumber it produces. And red gum lumber was decidedly refractory. The beauty of the wood was recognized and various attempts were made to use it for interior finish, but the results were disappointing. As one writer vividly expresses it: "The material was restless and tried its best to leave the wall to which it was nailed and crawl around the room. Gum got so black an eye that no one wanted it at any price.

Persistent salesmen occasionally persuaded reluctant customers to try it and only incurred the enmity of the customer afterward."

Such was the ignominious debut of a valuable material whose misfortune it was to be misunderstood. It probably would have gone on being misunderstood indefinitely if

the waning supply and increasing cost of the old reliable woods had not forced it to the fore again. Gradually the old careless methods of seasoning were replaced by scientific processes and the remarkable discovery was made that red gum could be dried flat and still more remarkable that it would stay in place and give perfect service.

There is no longer any doubt about the merit of red gum for interior trim, panels, doors, furniture, cabinet work and floors, *provided it is properly handled*. There is abundant unimpeachable testimony to the excellent service the wood is giving

in all kinds of buildings in all parts of the country. In a personal letter to the writer, a graduate of the Yale School of Forestry speaks of his incidental investigations of the use of red gum in Chicago and cities farther west. He says in part: "In Chicago I saw several lunch rooms and dining rooms fitted out solely with red gum — interior trim, chairs, tables, counters, everything. It seems



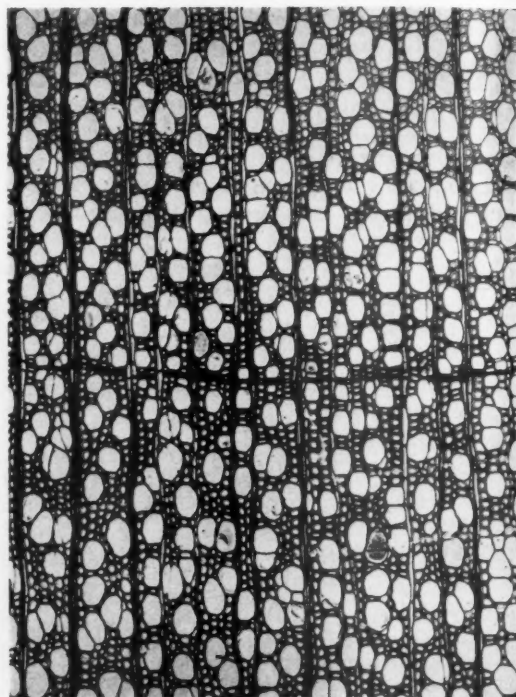
The large tree is Red Gum, photographed growing in Tallahatchie Co., Miss. Most of the cut of Red Gum is from trees not less than 24 inches in diameter at the stump

THE AMERICAN ARCHITECT

to be a very popular wood in that city. In Spokane, at the Hotel Davenport, many of the rooms are finished in red gum and walnut, with furniture to match. The effect is pleasing and restful to the eye and not tiresome like some of the 'loud' woods so frequently encountered. Gum is used in table and chair legs, stiles of doors, and some door casings. The thinner pieces, door panels, table tops, etc., are of walnut veneer. *In none of the many places visited have I seen any gum that had split, warped or shrunk; it seemed to be holding out splendidly everywhere.*" The present writer's experience is in agreement with this statement.

What are generally conceded to be the most beautiful show windows in New Haven are finished throughout with a wood the builder called hazel but that many believe to be Circassian walnut. In reality there is not a bit of Circassian walnut in evidence anywhere, and the term "hazel" is merely a trade name for red gum. And red gum it is—red gum at its best. Just enough figure to be

severe test than in a large show window, where goods of many kinds and hues are displayed. Red gum properly selected and finished possesses the highly desirable quality of providing a pleasing background for almost any setting.



The wood of Red Gum as it appears when magnified 50 diameters. Parts of two annual rings of growth are shown, the narrow dark lines near the middle separating them. The larger openings are the pores, the smaller the wood fibers and the several lines running parallel are the rays. This illustrates the fine and uniform texture of the wood



This is the type of figured Red Gum logs, showing the mottled figure in the red or heart wood and the serrated or ragged sap line. The mottled effect must cover the entire red part of the log. The ragged sap line is not imperative, but preferred

attractive without a trace of garishness; with a rich, quiet tone that is restful to the eye and forms an ever appropriate background for the constantly changing displays.

There are few places where the merit of a wood for interior finish is put to a more

This same quality is important in the choice of wood for the interior trim of office buildings, apartment buildings, and rented houses, where each tenant desires that the finish shall harmonize with his own selection of furniture and furnishings. Red gum comes as near meeting such demands as any wood available, and it has an added advantage of being comparatively inexpensive and readily obtainable.

Another point in favor of red gum trim for such buildings is that it does not mar readily or show finger marks conspicuously. The superintendent of the Woodmen of the World Building in Omaha states that this feature of red gum has reduced materially

THE AMERICAN ARCHITECT

the cost of caring for the woodwork of that building. The same trait also makes its appeal to the housekeeper, who realizes the labor involved in keeping certain kinds of woodwork in presentable condition:

When one considers the increasing number of hotels, bank buildings, churches, lodge rooms and private residences that are using



PANEL SHOWING FOUR SELECTIONS OF RED GUM

1. Plain wood, plain sawed. 2. Figured wood, plain sawed. 3. Plain wood, quarter sawed. 4. Figured wood, quarter sawed. Although No. 1 is called plain wood, it is really slightly figured

this wood for interior trim, paneling, floors and doors one must admit that red gum is coming into its own. And when one has visited some of these buildings and appreciated the beauty and quiet richness of the effect one wonders why the coming has been so long delayed.

In European countries the value of red gum, there known usually as "satin walnut," has long been recognized. It is ranked with

Circassian walnut as a cabinet and furniture wood. When certain of these countries, for tariff purposes, classed red gum as a cabinet wood, it was with considerable difficulty that they were induced to reduce its rank to that of our standard commercial woods. The American promoters of the wood were placed in the anomalous position of extolling the merits of red gum as a cabinet wood at home, and at the same time trying to convince foreign governments that it wasn't! This paradoxical situation still obtains in this country, when it is considered that a wood suited for the many exacting purposes described is principally employed for the most lowly purposes to which wood is put.

Although there is only one species of red gum, there are several kinds of lumber recognized. In every large tree there is heartwood and sapwood. The heartwood is reddish brown in color, the sapwood white or creamy. The proportion of sapwood is sub-



A panel of quarter-sawed Red Gum, figured wood, matched

ject to considerable variation, not only with the size and age of the tree, but also with locality of growth and even with the individual. Sap gum is sometimes called "unselected" gum. This trade term also includes

(Continued on page 259)

RECENT LEGAL DECISIONS

ARCHITECTS ENTITLED TO VALUE OF SERVICES

California.—Though a contract of employment of architects stipulated that the plans and specifications were to be accepted in writing, and the contractor procured was to be satisfactory to defendant, they are entitled to compensation for services rendered and damages for prevention of complete performance, where the specifications were approved by defendant, and there is no evidence that the contractor was objectionable.—*Rouseau vs. Cohn.*

"BUILDING" CONSTRUCTED BY SUPREME COURT

Missouri.—An ordinance of the city of St. Louis defined a "building" as any structure for the support, shelter or inclosure of persons, and defined buildings of the fourth class as any building not of the first three classes, and provided that no fourth-class building should be built within the fire limits. Defendant constructed a moving pic-

ture theatre, 97 feet long, 58 feet wide, with a height along the center of 30 feet, using telegraph poles joined by wire cable and guy cables to support, and attached a canvas covering and at the rear built a stage of wood, with wings composed partly of wood and partly of canvas, made a floor of boards nailed to crosspieces sunk in the ground, equipped the stage and the whole structure with electric lights, the front with doors of wood and glass, and a ticket booth of wood, and furnished it with stoves for heating and with benches to seat 640 persons, which, if a building, was a building of the fourth class. Rev. St. 1909, Sec. 8057, declares that words in statutes are to be regarded as used in their plain, usual, and everyday meaning. Held, that the structure was not a "tent," defined as a pavilion or portable lodge consisting of canvas, etc., supported and sustained by poles used for sheltering persons from the weather, especially soldiers in camp, in that it lacked the element of portability and was constructed of other materials than those ordinarily used in tents, but was a "building" within the intent of the ordinance.—*City of St. Louis vs. Nash*, 181 S. W. 1145.

NORTHERN ITALIAN DETAILS

No. 63—GARDEN NICHE, BRESCIA

BRESCIA, lying on the southern slope of the Alps on the great highway between Milan and Venice, was probably founded by the Ligurians. The capital of the Celtic Cenomani up until the sixth century, B. C., it became a Roman colony known in the days of the Empire as Colonia Augusta Civica. After the storms of the barbaric invasions it rose to renewed prosperity as the seat of a line of Lombard dukes and enjoyed the special favor of King Desiderius. In 1167 Brescia became one of the most active members of the league of Lombard towns. It was vainly besieged in 1238 by Emperor Frederick IV, but twenty years later it fell into the power of Ezzelino. In 1311 the town after being partly laid in ruins opened its gates to Emperor Henry VII. In 1331 it passed into the hands of the Scaliger Martino II and then into those of the Visconti from whom it, however, rap-

idly passed into the possession of Venice.

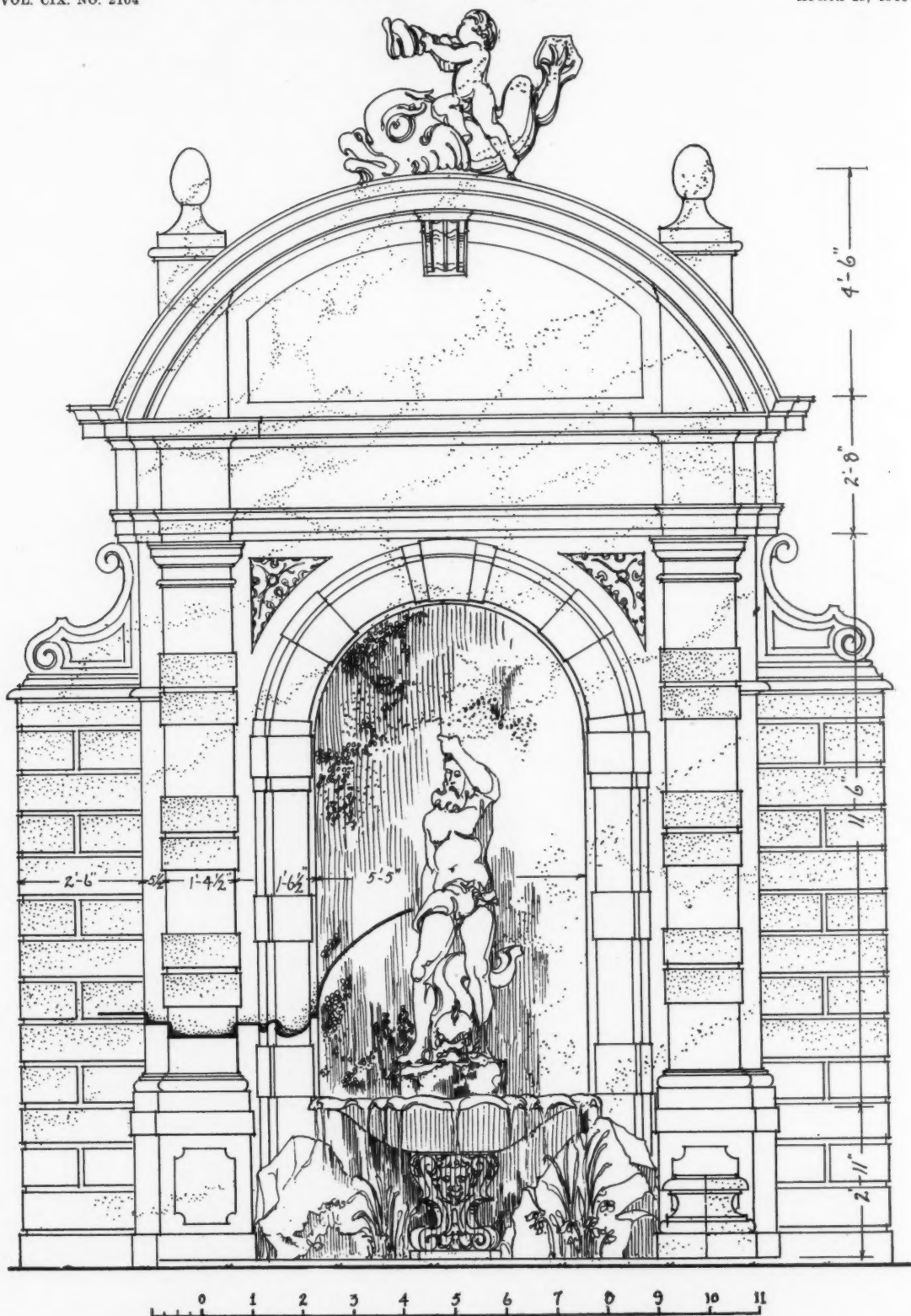
Under Venetian supremacy Brescia rapidly rose to be the most prosperous town, next to Verona, of the "Terra Firma" and successfully defied a Milanese army under Piccinino. In 1512 Brescia was sacked and burned by the French under Gaston de Foix after an obstinate defense. Five years later it was restored to Venice, but it has never recovered its ancient importance. After the unsuccessful revolt of 1848 Brescia alone of all the Lombard towns rallied to Charles Albert's renewed attempt, but it was bombarded by the Austrians and taken after ten days of obstinate street fighting. Arnold of Brescia, a pupil of Abelard, was one of the most prominent leaders of the reform movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated was executed at Rome.



GARDEN NICHE, BRESCIA

PHOTOGRAPH AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

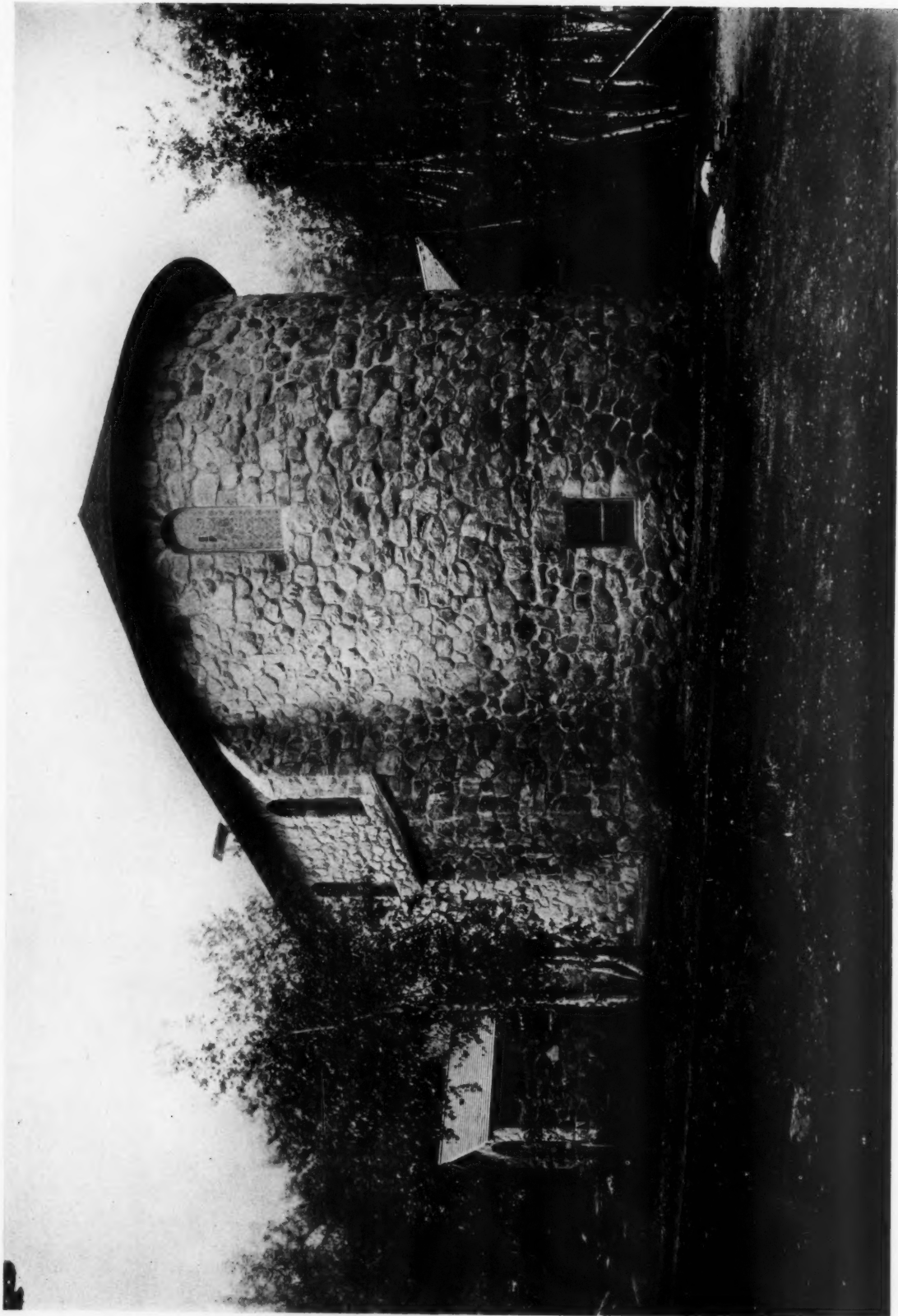
ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 129



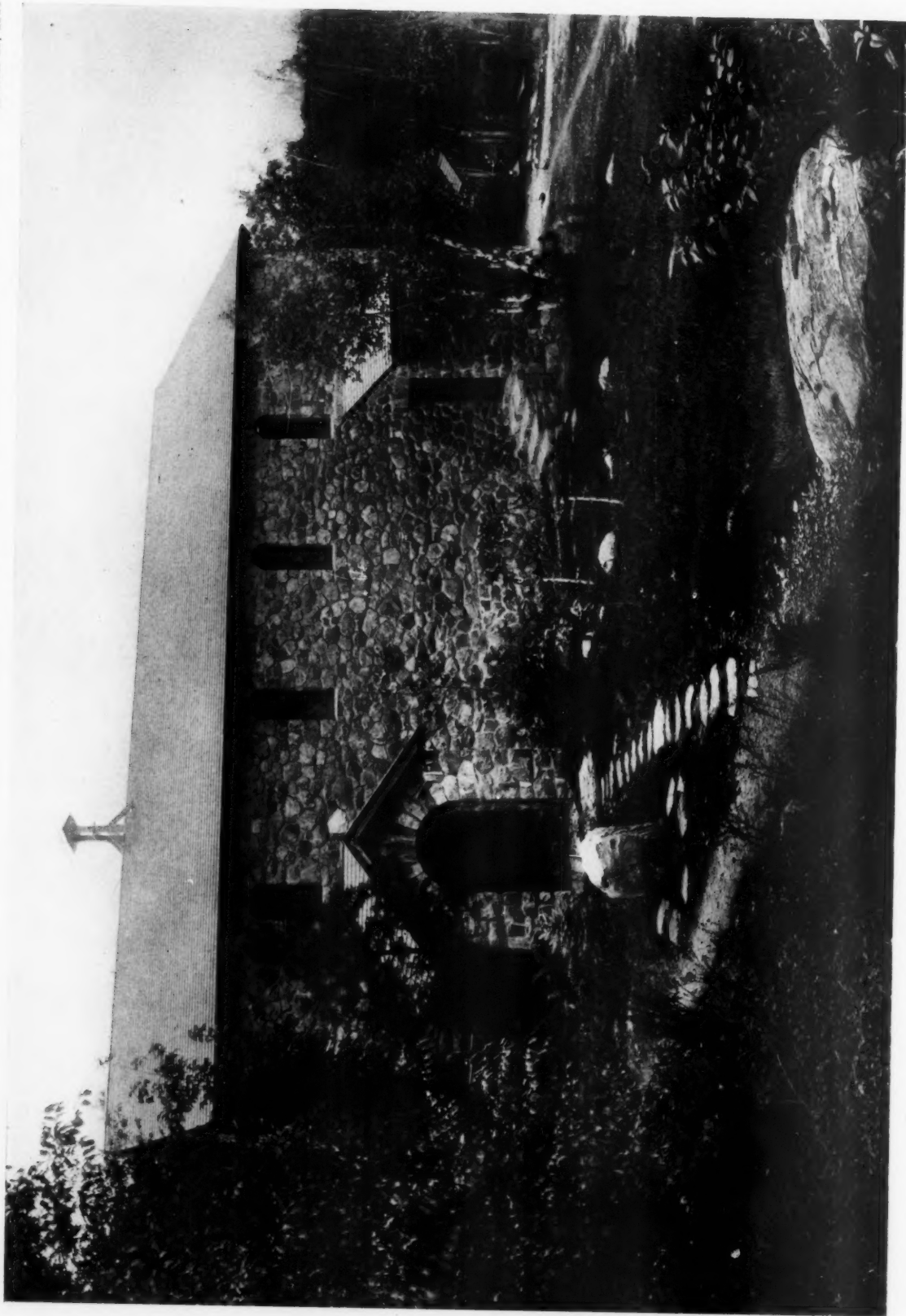
GARDEN NICHE, BRESCIA

PHOTOGRAPH AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 130

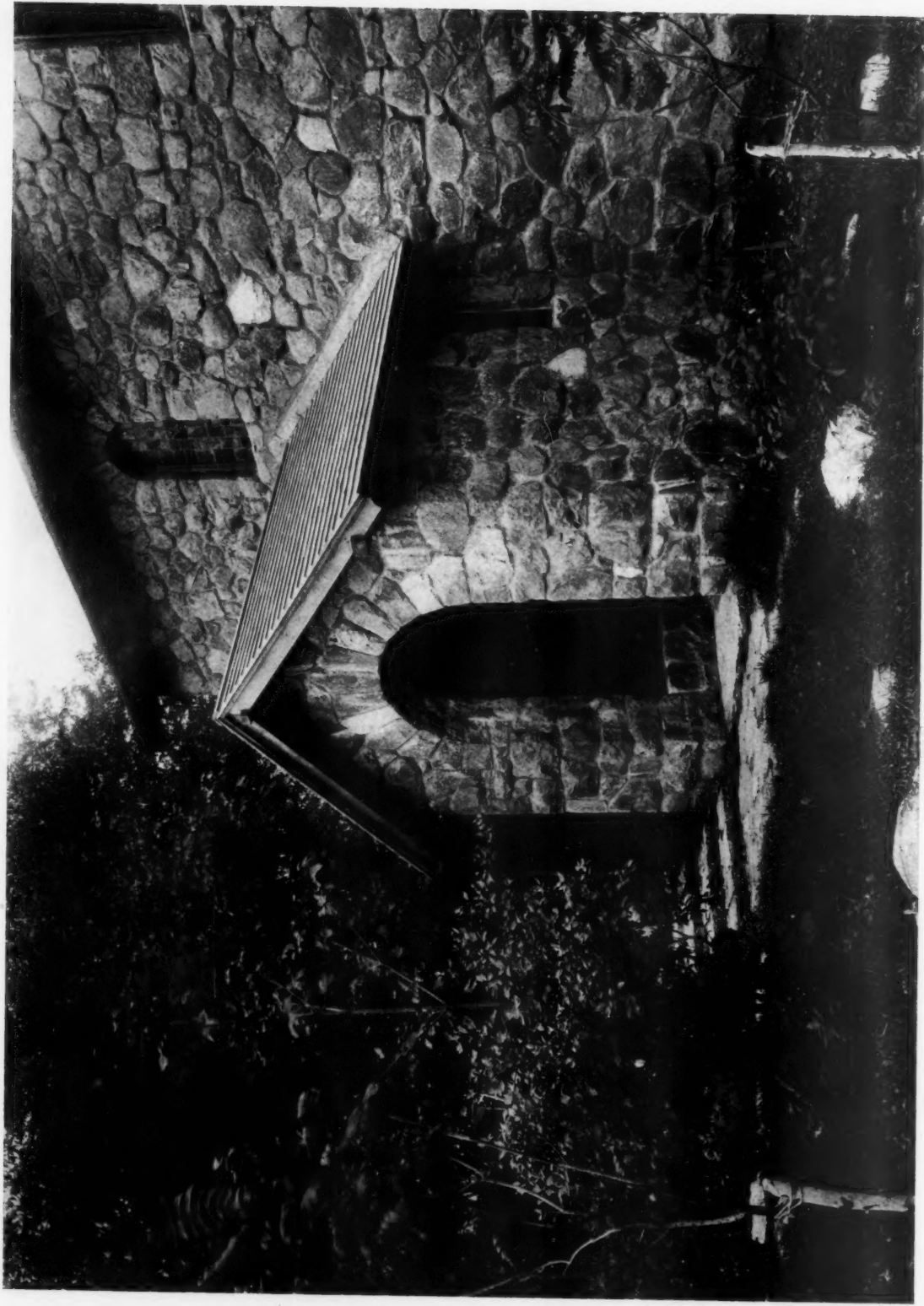


ST. ANNE'S CHAPEL, ARLINGTON HEIGHTS, MASS.
MESSRS. CRAM & FERGUSON, ARCHITECTS



ST. ANNE'S CHAPEL, ARLINGTON HEIGHTS, MASS.

MESSRS. CRAM & FERGUSON, ARCHITECTS



ST. ANNE'S CHAPEL, ARLINGTON HEIGHTS, MASS.

MESSRS. GRAM & FERGUSON, ARCHITECTS



ST. ANNE'S CHAPEL, ARLINGTON HEIGHTS, MASS.

MESSRS. CRAM & FERGUSON, ARCHITECTS



FONT

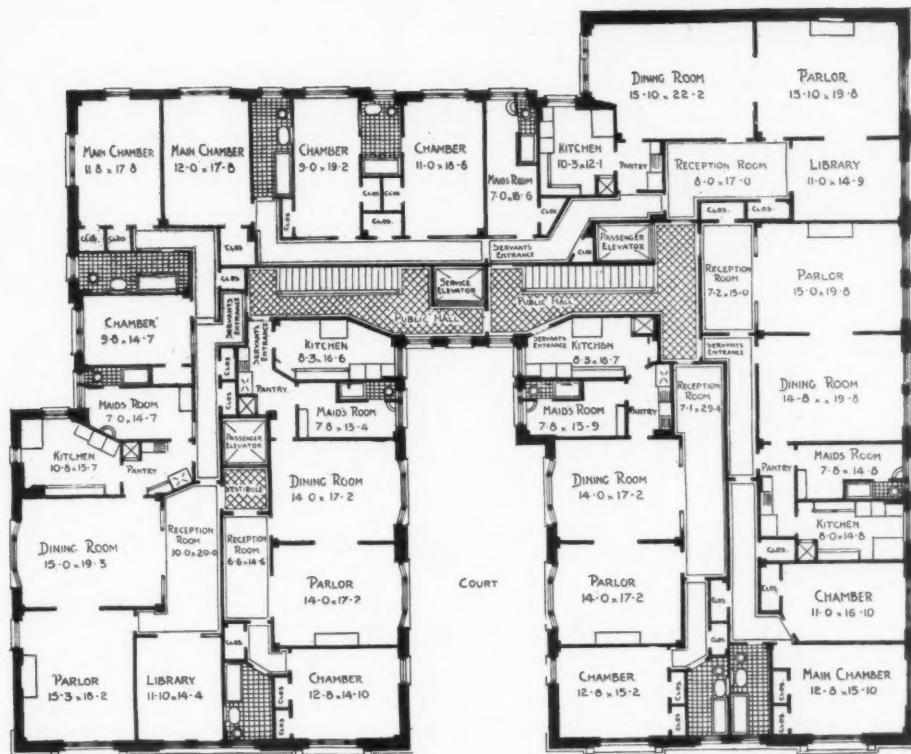
ST. ANNE'S CHAPEL, ARLINGTON HEIGHTS, MASS.

MESSRS. CRAM & FERGUSON, ARCHITECTS

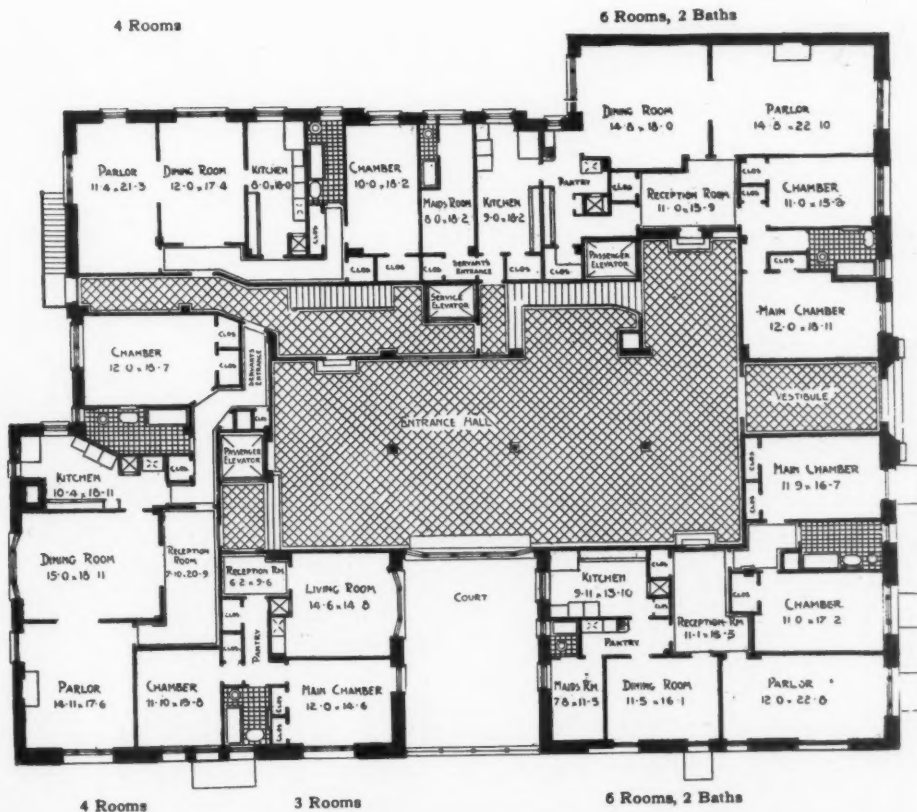


THE CHAUTAUQUA, 574 WEST END AVENUE, NEW YORK

MESSRS. SCHWARZ & GROSS, ARCHITECTS



TYPICAL FLOOR PLAN



THE CHAUTAUQUA, 574 WEST END AVENUE, NEW YORK

MESSRS. SCHWARZ & GROSS, ARCHITECTS

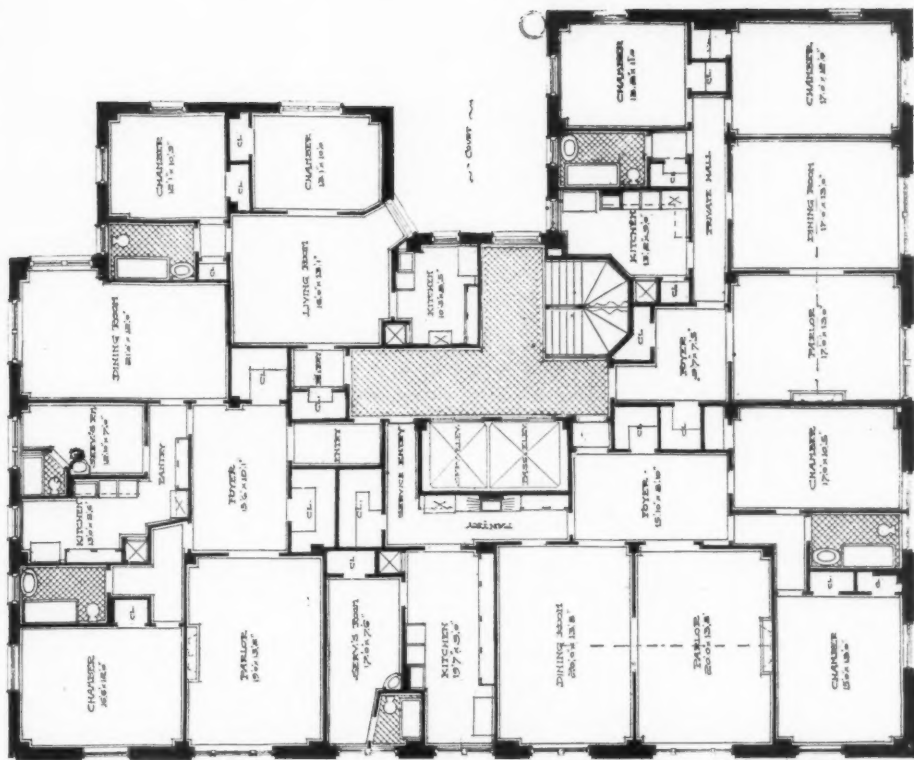
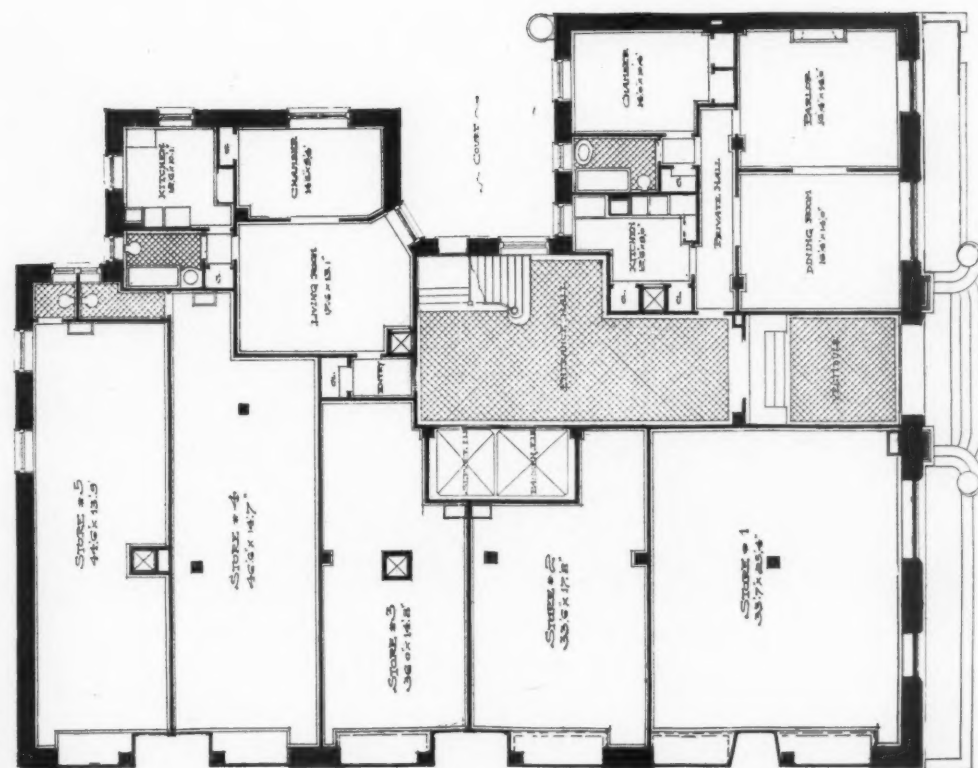


THE LUXOR, 600 WEST 115TH STREET, NEW YORK
MR. GAETAN AJELLO, ARCHITECT

APRIL 19, 1916

THE AMERICAN ARCHITECT

VOL. CIX. NO. 2104



THE LUXOR, 600 WEST 115TH STREET, NEW YORK

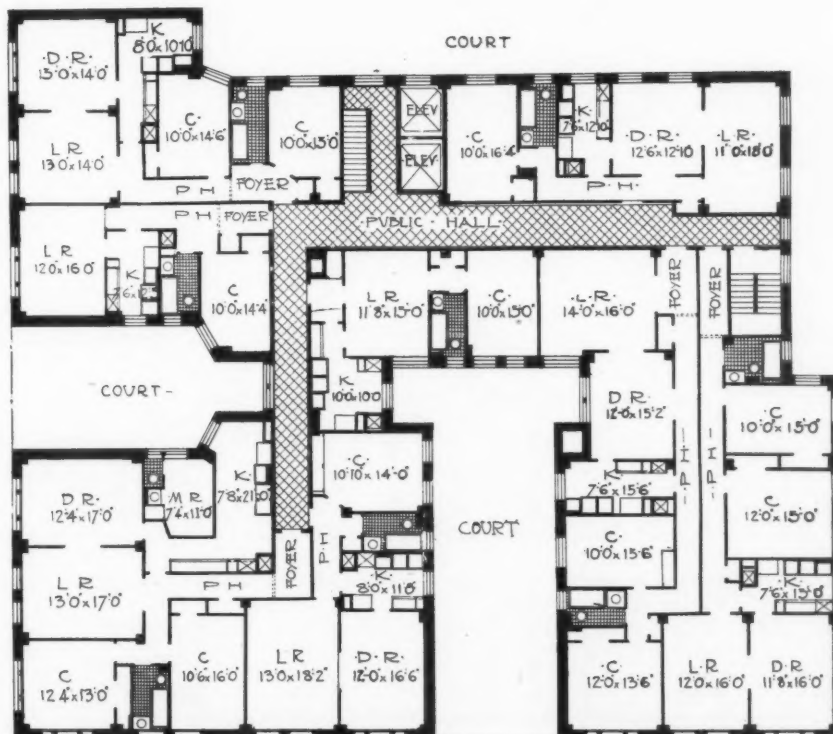
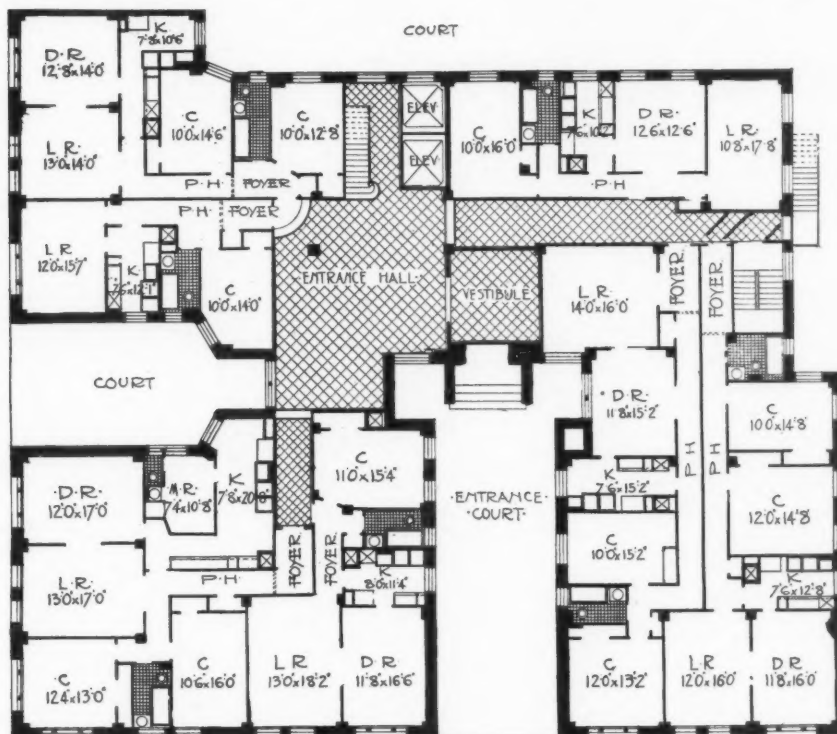
MR. GAETAN AJELLO, ARCHITECT





EDMUND FRANCIS COURT, AMSTERDAM AVENUE, NEW YORK

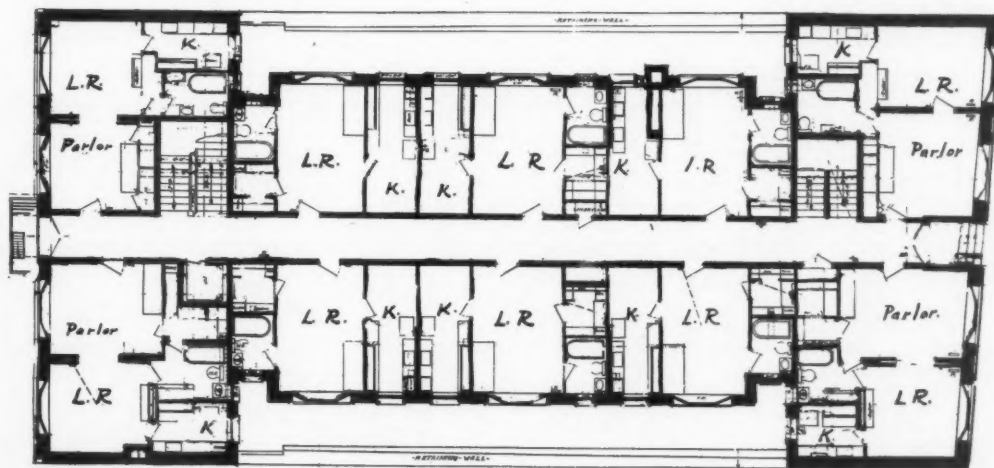
MR. GEORGE FRED PELHAM, ARCHITECT



PLAN OF UPPER FLOORS

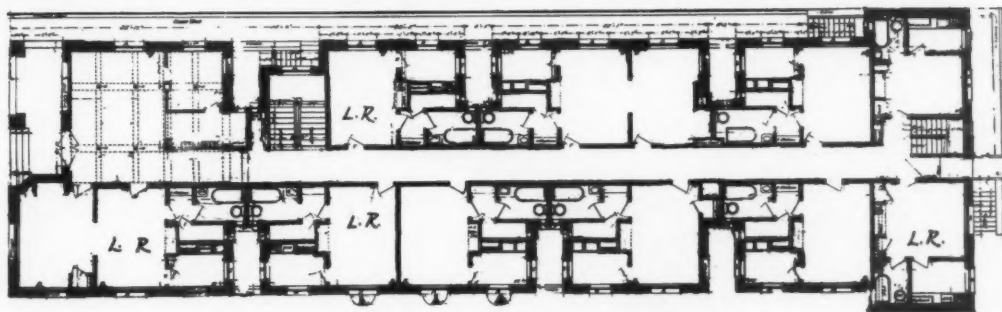
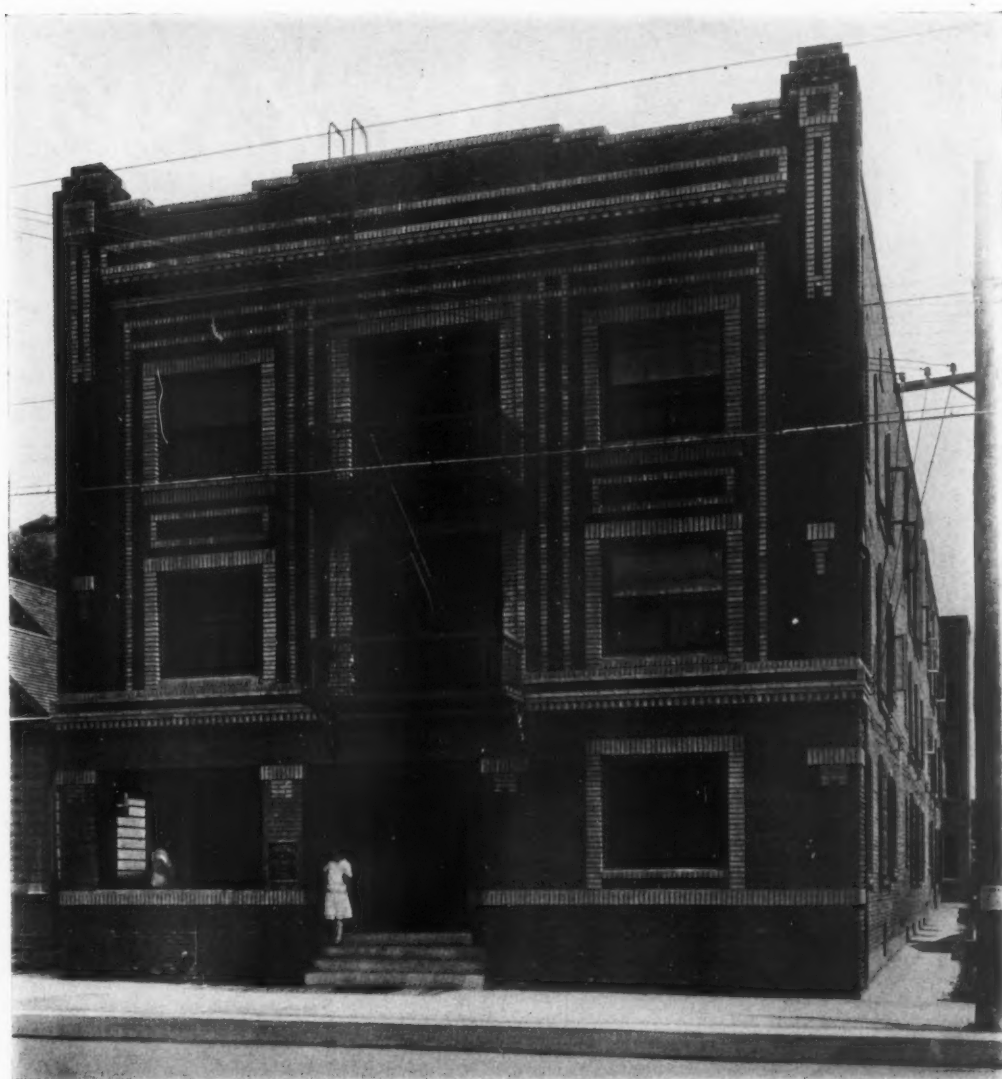
EDMUND FRANCIS COURT, AMSTERDAM AVENUE, NEW YORK

MR. GEORGE FRED PELHAM, ARCHITECT



MURRAY APARTMENTS, LOS ANGELES, CAL.

MR. FERNAND PARMENTIER, ARCHITECT



COMSTOCK APARTMENTS, LOS ANGELES, CAL.

MR. FERNAND PARMENTIER, ARCHITECT

THE AMERICAN ARCHITECT

VOL. CIX. NO. 2104

APRIL 19, 1916



BUILDING FOR SASKATCHEWAN CO-OPERATIVE ELEVATOR CO., LTD., REGINA, SASKATCHEWAN
MESSRS. STOREY & VAN EGMOND, ARCHITECTS

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN ARCHITECT"

SUBSCRIBERS' RATES

In the United States and Possessions (Porto Rico, Hawaii,
Philippine Islands and Canal Zone),
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

CHICAGO OFFICE, *Insurance Exchange*

Page A. Robinson, *Western Manager*

Entered at the Post-office, New York, as Second-class Matter

VOL. CIX APRIL 19, 1916 No. 2104

WALTER COOK

THE architectural profession has sustained a real loss in the death of Walter Cook, a man of rare qualifications, of wide and genial culture, imbued with that kind of personal dignity and charm which well fitted him to represent the architects of this country on all occasions requiring tact and judgment, executive or administrative ability.

While he had executed many and important works, he was frequently chosen in important competitions as judge, or jurymen, or expert adviser because both the building committees and competing architects knew that he would be conscientious and thorough and at all times just and fearless. It was good to win, and even to lose a competition when Walter Cook was selected as professional adviser, and his choice of a design can be seen in many important executed works throughout this country. To recognize and appreciate a good thing when you see it is next, and close to, being able to produce it. To compete is a gamble at best and a most deplorable way to obtain a design; to select the best from a large collec-

tion of mere sketches is a great responsibility and an opportunity to ameliorate these unhappy conditions. When in this way so often called upon, one's indirect influence becomes enduring.

His profession rejoiced in honoring him when they made him president of the A.I.A., the N. Y. Chapter, or the Beaux-Arts Society, or when they selected him to represent them in many other ways; they always knew that he could be relied upon and that he would do honor to the profession.

Now that I think of him as a friend I come closer to him and feel a real affection for his memory. He was always simple and "get-attable" with a delightful sense of humor, gentle and kindly though ever ready to fight when a principle was involved. As I think of his work I am reminded of what the big-hearted St. Gaudens once said to me when he was asked what he thought of a certain sculptor; his answer was: "I mistrust my judgment when I think of the work of a man I loved." Babb, Cook & Welch's work is too well known and appreciated by the architects of the country to be commented upon. Walter Cook has been my friend for thirty years and I rejoice in a friendship which seems to continue in a beautiful and lasting memory.

THOMAS HASTINGS.

THE DEFINITE SPECIFICATION

AMONG the many improvements in methods employed by architects during recent years, in an effort to secure greater efficiency and economy, the one of perhaps greatest importance is the substitution of definite clauses in specifications for vague and loose provisions which they formerly contained. This change has now been going on and gathering force until the architect who does not specify definitely and unequivocally the materials, equipment and methods which to his mind meet the requirements of the work in hand more nearly and completely than any other known to him, is voluntarily placing himself in a position that is open to serious criticism. In fact, the propriety and wisdom of the definite specification is now quite generally recognized by owners and manufacturers, as well as architects, and it would seem that there was no longer excuse—if indeed it ever

THE AMERICAN ARCHITECT

existed—for incorporating the “or equal” clause in any specification covering requirements that are understood by the specification writer. If they are not known and understood by him, he is obviously unqualified for the work he has undertaken.

Arguments in favor of complete and definite specifications are many, and probably by this time are well known to all who have had occasion to study the matter, and it may be said that with few exceptions the only outspoken advocates of the old-time indefinite specification which leaves the requirements of the case largely in doubt are contractors who consider such a course favorable to their business, manufacturers of the cheaper grade of materials who can at times secure the adoption of their wares under the “or equal” clause, where otherwise they would be barred, and possibly some few members of the profession who belong to the old and happily nearly extinct school, that believed, for example, its duty as structural designers had been discharged by writing on plans, “Furnish beams strong enough to carry the load.” Manufacturers of the better grade of building materials or equipment are almost without exception enthusiastic advocates of the definite specification. The literature of one belonging to this class has recently been brought to our attention, and contains an expression of opinion anent the architect who either does not write definite specifications or if he does, fails to enforce them, that seems worthy of repetition. It is stated: “The man, who desiring one article, device or equipment will placidly accept something else, is not an admirable or dignified figure. Knowledge he may have and discrimination, but his lack of courage stamps him as a spineless creature unworthy of responsibility, too weak to back his judgment with insistence — a mere temporizer with conditions — devoid of confidence in himself, and, therefore, undeserving of the confidence of others.” . . . “Two of the greatest things to be accomplished in the building world are the elimination of substitution and the creation of an overpowering insistence upon conformity with specifications.” . . . “To every act of substitution

there are two parties, the one who offers the substitution and the one who accepts it; and so long as there are those who will invite and accept substitutions, so long will there be those who will offer them. The prime responsibility for correcting this evil lies, then, with those who are primarily responsible for its existence. And in the building world, these are the architects who will not write a definite specification and then stand back of it.”

“Why does any manufacturer put on the market a cut-price article? Granting him what you will of humanitarian motive, he certainly does not intend to lose money, or to earn any less profit per dollar of investment than his higher priced competitor. His primary object is to divert into his own pocket profits that are going to his competitor.”

These are the sentiments and feelings of a manufacturer of an unquestionably high grade article entering into the construction of buildings. No doubt they are also the sentiments of nine-tenths of the thinking people of the country who have knowledge of the subject. Why, then, will any architect, who expects or hopes to survive the process of the elimination of the unfit which is going on in the profession of architecture as everywhere else, neglect to inform himself concerning the products that might be used, determine the one that will best meet the requirements of the particular case in hand, and specify it outright without ambiguity or equivocation that might offer opportunity for substitution; and when the time arrives make certain that the specified products are furnished. The old-time theory that manufacturers take advantage of a definite specification has long since been exploded, in so far as reputable manufacturers are concerned, and they are the only class with which an architect is ever justified in doing business.

We firmly believe that universal adoption of the definite form of specification, a condition that is fast approaching, will be of advantage alike to all legitimate building interests.

Red Gum

(Continued from page 255)

wood that is part heart and part sapwood. The only important difference between heartwood and sapwood is in the color. For painted or enameled work unselected gum is fully as satisfactory as the more expensive grades. It is possible by means of steaming to change the color of sapwood so that it closely resembles heartwood.

In a considerable proportion of the trees there are in the heartwood deposits of a dark pigment, irregularly distributed, that give figure to the wood when cut. Only a small proportion of the logs, however, are highly figured. The explanation of the occurrence of this pigment, giving the peculiar watered effect, is unknown, though it probably bears some relation to the character of the soil on which the tree grew. Some localities produce more figured gum than others, but it



An all wood interior showing the peculiar and attractive effects to be had with Red Gum panelling and interior cabinet work, as shown by the Gum Lumber Manufacturers' Association at the Forest Products Expositions in Chicago and New York

As regards sawing, red gum may be had both plain sawed and quarter sawed, both in figured wood and plain wood. For the more exacting uses, quarter sawed material has some advantages. Doors built up with red gum veneer are rigid and do not warp. Panels are best of built-up stock, and these can be supplied cut to size by a great number of concerns especially equipped to make them.

is impossible to tell with certainty until a tree is cut whether or not the wood is figured.

Much of the beauty of Circassian walnut is also due to the presence of a similar pigment. Unlike red gum, however, walnut is characterized by the presence of large pores, particularly in the wood first formed each season, which provides another form of grain. Red gum has numerous pores, but they are very small and scattered uniformly



DINING ROOM IN A HOUSE IN PIEDMONT, CAL.

throughout the entire season's growth. Moreover the seasonal variation in the character of the wood formed is so slight that the transition from one annual layer to the next is hardly perceptible. This means that the texture of red gum is very uniform and fine and accounts largely for the ease with which it works.

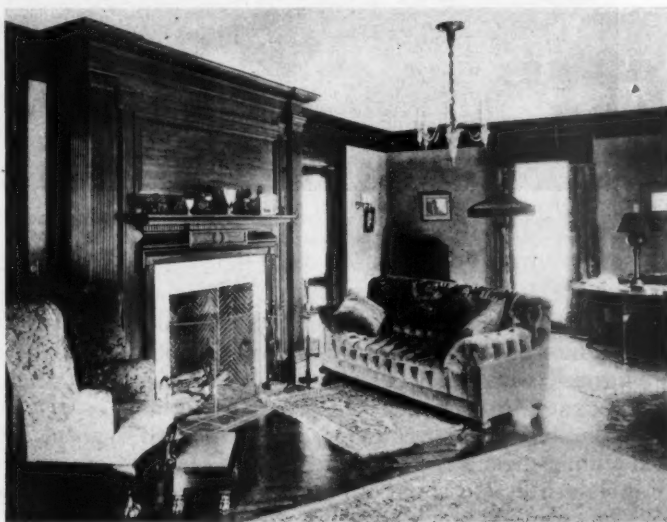
In some woods, notably the oaks, the large rays are very conspicuous on radially cut—i. e., quarter-sawed—lumber. It is to these rays, which appear as flakes or mirrors, that many woods owe much of their attractiveness. In red gum, however, the rays are small and inconspicuous, consequently the quarter-sawed wood does not have "silver grain."

When red gum dries it has a decided tendency to warp. This is largely due to the fact that the wood fibers and other elements are arranged irregularly, producing spiral, zig-zag and cross grain. Since drying of any wood is always accompanied by more or less shrinkage, which is greater in certain directions of the cells than in others, it follows that when a spirally grained board begins to dry, the shrinkage is irregular and there is a tendency to warp. The wood

of red gum is naturally somewhat plastic when moist, and much more so when hot and moist—a fact now put to practical use in seasoning and kiln-drying the wood.

In buying red gum lumber it is of great importance to know its condition of dryness. During the past two years producers of gum have found no difficulty in holding their stocks until bone dry and buyers have been able to obtain thoroughly dry stock. With increased demand there is danger that partially dry stock will be put on the market, which, if not carefully handled, will badly warp and check.

The secret of using red gum successfully is to use properly dried wood and then keep it dry. Dry wood of any kind will absorb moisture from humid atmosphere and surroundings unless protected. When unfinished hardwood doors and trim are placed in a damp room, particularly one that is freshly plastered, warping and opening of the joints may be expected. Until the moisture is dried out of the walls of a house it is not in fit condition to receive hardwood floors or any other fine woodwork. Manufacturers of high-grade red gum prod-



LIVING ROOM WITH RED GUM TRIM IN HOUSE OF MR. A. RAYMOND ELLIS, ARCHITECT, HARTFORD, CONN.



RED GUM

CIRCASSIAN WALNUT

RED GUM

ucts recommend that doors and trim be given a coat of filler, shellac or stain, as soon as received; and that all finish lumber be back-painted with a heavy coat of asphaltum stain or with lead and oil. Wood that is not back-painted is simply protected on one side and exposed to moisture on the other, thus inviting warping and "working."

The proper finish for red gum is largely a matter of taste. Many prefer that the wood be finished "natural;" others that it be stained more or less darkly with a solution of black walnut crystals, or with mahogany stain. In no case should the stain be heavy enough to obliterate the natural figure and texture of the wood. The use of highly figured wood should be limited to panels, furniture and cabinet work. For general trim, plain wood, either quarter-sawed or plain-sawed, is recommended.

It is estimated that the forests of the South contain over 50,000,000,000 board feet of this wood. The present supply is sufficient to meet the demands upon it for many years. As yet prices are such that there is little profit in cutting red gum timber that is less than 24 inches in diameter at the butt. This assures the best quality of lumber in large sizes and free from defects, and also tends to conserve the future supply of the timber. As it is evident that this wood is going to be available in quantity for an indefinite period, while other hardwoods are becoming scarcer and dearer, it is important that architects, builders, cabinet-makers and the general public should get better acquainted with it and learn how to use it to the best advantage. Red gum should not be used under misleading names or as a substitute wood, but under its own name and on its own merits.



CURRENT NEWS AND COMMENT

Oregon Chapter, A. I. A.

Minutes of regular monthly meeting, held Feb. 17, 1916:

Competition Committee: The program of the Baker School competition was approved by the Competition Committees of the Chapter and of the Institute. The competition was advertised by the Baker School Board and was brought to the attention of the members of the Chapter by typewritten copies of the advertisement mailed to each member of the Chapter by the Chapter, and to the attention of other competitors through the publication of the advertisement in the newspapers by the School Board. The credentials of twenty-three applicants were passed on by Mr. Naramore as Professional Adviser, and from these the School Board selected nine competitors, three of whom were members of the Chapter. The selections made by the Board were in secret session and without advice or suggestion from the Professional Adviser. The Jury was composed of J. A. Churchill, State Superintendent of Public Instruction, and Folger Johnson, Architect, these two selected by the School Board, and Carl F. Gould, Architect, of Seattle, selected by the competitors. The competition closed Feb. 14th, and the selection of the Jury was the plans submitted by Messrs. Lawrence and Holford, this selection being confirmed by the School Board.

The Competition Committee met J. A. Churchill, State Superintendent of Public Instruction, in regard to a competition for rural schools, and it was determined to hold a competition for a one, two and four-room school building. Mr. Churchill offers a sum of money for prizes. The competition will be unlimited, but will consist of as few and simple drawings, in pencil, as possible. The program will probably call for plan and elevations of the one-room school and suggestion sketches for the application of the same or a similar design to the larger schools.

A motion that the Competition Committee take up the matter of a proposed competition with the Roseburg School Board

was carried. An amendment to this motion "that if a competition is held through the Chapter that this competition be open to all the Architects of the State" was allowed to stand as a part of the minutes on request.

Our National Building Policy

The editor of *The Architects' and Builders' Journal*, of London, in referring to the article on the Journal of the American Institute of Architects on "Our Stupid and Blundering National Policy of Providing Public Buildings," expresses himself in the following critical manner. He says, in part:

Apparently the American Institute of Architects is out hot-foot for reform. Its Journal for February, which is just to hand, has for chief feature an article bearing what Mr. Arnold Bennett might call the intriguing title "Our Stupid and Blundering National Policy of Providing Public Buildings." Imagine the official organ of our own sedate and dignified Institute running amok in this hearty and downright style! On the whole, one is glad to think that with the R.I.B.A. such a wild outburst of plain speaking is impossible; because, though "fine words butter no parsnips," the Kingdom of Heaven is not taken by violence, and the habitual bland urbanity of our official utterances is often more effectual than mere blatancy could be. It was an American writer—the late William Wetmore Story, the sculptor—who, in his "Conversations in a Studio," pleaded for some middle course between the extremes of colloquialism and fine writing. "The literary class," he says, "formerly was small and select. Nowadays, everybody writes and prints. At the close of the last century the distinction between writing and speaking was very great, and the literary style for the most part was conscious, artificial, and laboured. Now we have gone to the opposite extreme of carelessness, and phrases which scarcely can be tolerated even in speech are thought worthy of print. Foreign idioms and slang are accepted and adopted to the exclusion of the staid graces of the old English tongue." If there is no foreign idiom or slang about "stupid and blundering," neither is the phrase vividly illustrative of the "staid graces"; the expression is merely blunt.

It is amply justified in fact, if not in taste; for the writer of the article, Mr. Charles Harris Whitaker, makes out a strong case. Accustomed to regard the American people as exemplary in the habit of courageous building, we on the hither side of the Atlantic are rather shocked at these proofs of "a stupid and blundering national policy," and we are very sincere in wishing the American Institute all success in its campaign.

THE AMERICAN ARCHITECT

Personals

P. J. Berckmans Company, Inc., landscape architects, Augusta, Ga., announce that their office and equipment in the Chronicle Building has been almost entirely destroyed by fire and they would be glad to receive at once manufacturers' and supply men's catalogues and samples for their files.

Mr. A. G. Zimmermann, architect, announces the removal of his offices from 11 East Twenty-fourth street, New York City, to 1051 Otis Building, 10 South LaSalle street, Chicago, Ill. Manufacturers are requested to note this change of address in their mailing lists.

It is announced by Mr. Alexander C. Guth, architect, that he has opened an office for the practice of his profession at 503 First National Bank Building, Milwaukee, Wis., and would be glad to receive manufacturers' samples and catalogues.

Messrs. Brett & Hall, landscape architects, formerly located at 31 Beacon street, Boston, have removed to the Garden Building 248 Boylston street, Boston.

Mr. G. Lloyd Preacher, architect, Augusta, Ga., announced that he lost his office and equipment in the recent fire which occurred in that city. He would be glad to receive a new supply of manufacturer's literature and samples for his files.

INDUSTRIAL INFORMATION

Fire Facts for Business Men

The General Fire Extinguisher Company, Providence, Rhode Island, has issued a book under the above title, which would constitute an ornament to any library table. It is printed in colors on tinted stock, and is bound in brown suede-finish leather. The "facts" are divided into seven parts, as follows:

The Fire Battle; The Fire Conqueror; The National Superstition; Where Fire Danger Lurks; Saving Lives From Fire; Acquiring Protection; What "Grinnell" Means to You.

It is stated that the fire loss in the United States is a quarter of a billion dollars annually, and growing each year. Every year more than two thousand men find that the business tomorrows they have planned never dawn. For them fire ends their business career today. In the United States there are, it is stated, over twenty-five thousand manufacturers and merchants freed from the fire danger. Their employees and nearly five billion dollars of their insurable values are adequately protected from fire. The agents of their salvation are thirty-five million automatic sprinklers. According to

statements made in this book, there are irrefutable records which show that in thirty thousand fires of the past thirty-three years, sprinklers have checked and conquered fire with a relatively small property loss and practically no loss of life at all. It is therefore confidently stated that there need be no more life lost in fire at all. Death by fire can be prevented.

These facts and others are explained at some length in this book, which is illustrated by excellent half-tone cuts, showing buildings in which automatic sprinklers have been installed, buildings in which fires have taken place, and interiors devoted to various purposes, which are protected by sprinklers. The saving in insurance effected by the installation of automatic sprinklers is dwelt upon at some length, and attention is called to the fact that in many classes of buildings the installation of an automatic sprinkler system proves a most profitable investment, simply from a money return standpoint, ignoring entirely the element of safety to life and property.

The Grinnell System is fully explained under Part 7 of this book, and the mechanical features are illustrated by means of cuts. It is particularly pointed out that a sprin-

kler system is not a thing for today or tomorrow; it is an equipment for all time, or as long as the building in which it is installed endures. It should be realized that a dozen years hence a sprinkler system may suddenly be called upon without trial or warning to perform its function, and that it will do so satisfactorily is the confident claim of the manufacturers.

The book will be sent to architects upon request.

D-B Concrete Inserts

The Donley Brothers Co., East Seventy-fourth Street and Aetna Road, Cleveland, Ohio, has recently issued a folder describing and illustrating D-B Concrete Inserts. The distinctive features of this design are, according to this folder, maximum flexibility in meeting the requirements of alteration in overhead attachment, frequently caused by changes in machinery or equipment; an unusual amount of bearing surface on the concrete, due to the size and bulge of the insert body, and a tenacious grip in the concrete by reason of the widely extended claws.

This folder will be sent to any one desiring it upon request.

Almetl Fire Doors

The Merchant & Evans Company, with principal offices in Philadelphia, has issued a folder describing and illustrating in detail the Evans Almetl fire doors and shutters manufactured by this company. Patents are pending. The construction as described is as follows:

A double panel of standard 21½" corrugated 22-gauge galvanized steel is interlined with 1/8" asbestos and bound in a rigid frame of continuous 3/16" by 21½" bar iron. The frame is bound in a cover of 18-gauge galvanized steel, forming a heavy box for the panel, and taking the abuse on the edge of the door. Heavy corner gusset plates to prevent any sagging are added, and provision is made for expansion and contraction without distorting. The heavy corrugations give, it is stated, extreme strength, while omission of wood core subtracts one-third the weight of an ordinary door. The large air space in the corrugations supplementing the asbestos provides maximum resistance to heat. These doors, it is stated, have been

thoroughly tested in actual service in openings up to 8 by 10 feet. Furthermore, the Underwriters Laboratories, Inc., Chicago, have, it is stated, approved these doors.

The folder gives complete directions for the erection of these fire doors, and also shows the necessary data required by the manufacturer in order to make quotations. These folders or any information concerning these doors will be supplied by the manufacturers upon application.

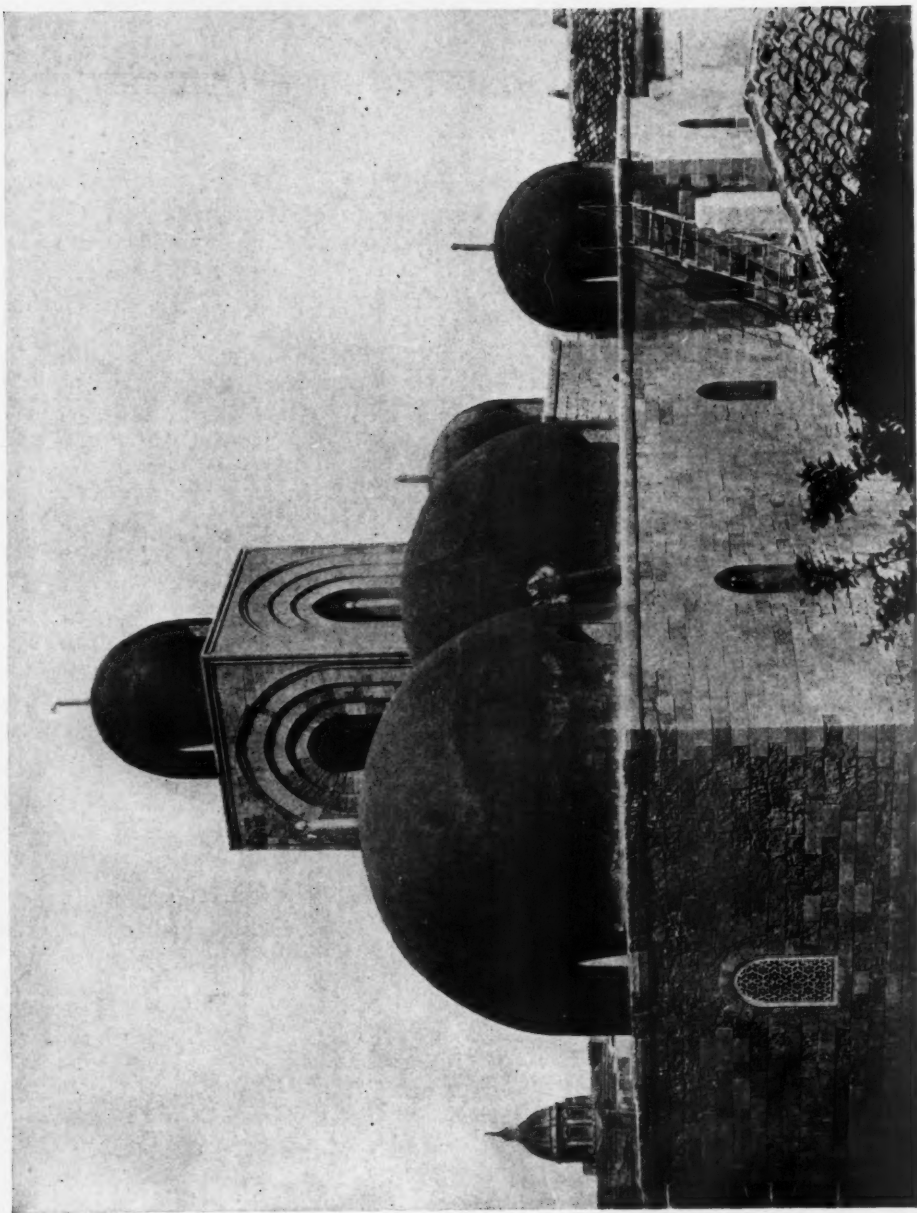
Sykes Products

The Sykes Metal Lath and Roofing Company, Warren, O., has recently issued a series of folders describing the trough sheet metal lath, expanded lath, and expanded cup lath manufactured by this company. It is claimed that the metal lath is the most rigid manufactured, producing a durable wall, with the very least amount of plaster. It is recommended for ceilings, as the trough is said to form a vacuum or suction which, it is claimed, prevents the mortar from falling off when wet.

The expanded cup metal lath is heavier, according to statements made, than other laths cut from the same gauge of metal, because of its wider strands. For that reason, it is stated that a lath should be judged by weight and gauge, and not by gauge alone. This type of metal lath, it is claimed, reinforces the wall to which it is applied to a greater extent than might be expected from expanded laths.

The expanded cup lath self-furring is particularly recommended for stucco work. It is designed to obviate the necessity of furring strips, which it is stated also eliminates danger of cracks due to uneven expansion.

Attention is called to the fact that the Sykes Metal Lath and Roofing Company has recently purchased the metal lath department of the Briar Hill Steel Company at Youngstown, O., which was formerly operated under the name of the Gray Iron & Steel Company, at Niles, Ohio. With this addition to plant it is believed that the Sykes Company will be able to afford its customers better service, as well as the benefit of a more complete line of metal lath than ever before. The folders referred to, or any desired information, will be furnished upon request.



CHURCH OF S. GIOVANNI DEGLI EREMITI, PALERMO, SICILY. (FOUNDED 1182)

(Romanesque in Period, Saracenic in Quality)