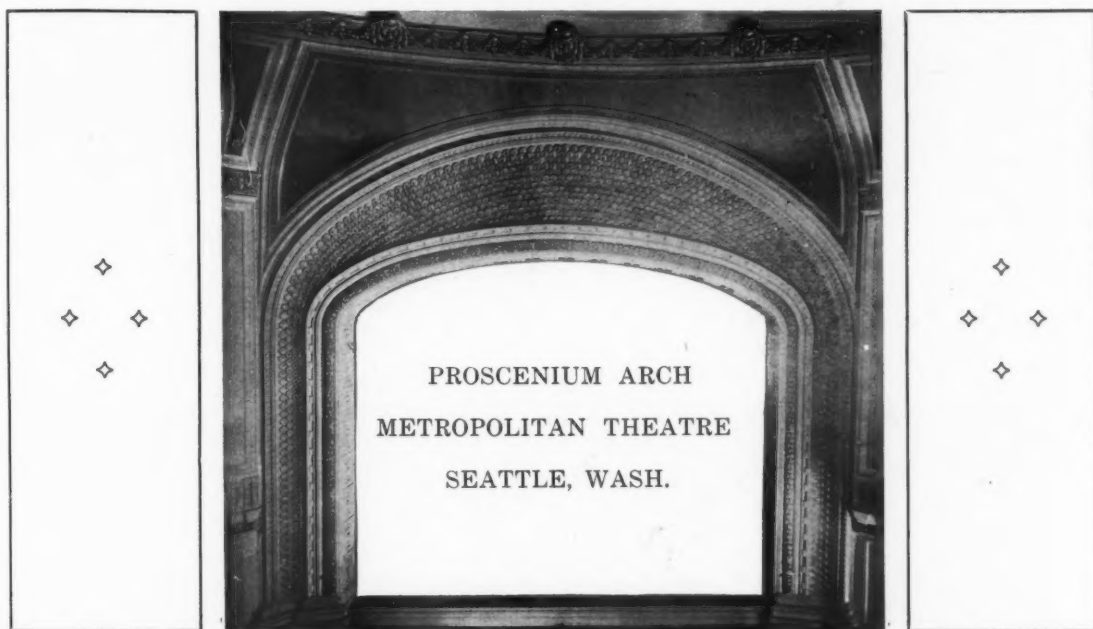


THE AMERICAN ARCHITECT

VOL. CIX

WEDNESDAY, JUNE 21, 1916

NUMBER 2113



SOME WORK, AWAY FROM NEW YORK

By HOWELLS & STOKES, ARCHITECTS

HARVARD MUSIC DEPARTMENT BUILDING

THE effort of the Music Department at Harvard to get a building of its own began at least ten years since, under President Eliot, and had often been regarded as a lost cause. That it was a good cause was apparent to the sympathetic understanding of James Loeb, '81, who gave the building fund. A statement concerning this gift was issued and signed by President Lowell, ex-President Eliot, Colonel Higginson, Owen Wistar and others.

As to the character of the building, the architects determined that the exterior should be true to the tradition of the older buildings in the Yard, even those

built under the colony. Any one who cares to study old Holworthy and her sister halls will realize that the designers of these buildings intended their work to be straightforward, and not clever. The brick surfaces are now softened by age, but we can be sure that their creators would have revolted from trying to make these surfaces "interesting," as we put it to-day. Such a phrase as this passes quickly from the sublime of its creation by some real artist, to the ridiculous of a trade expression, grateful to the tongue of the brick agent.

An examination of old Holworthy shows that its architect had as an ideal rather a smooth, pressed brick than

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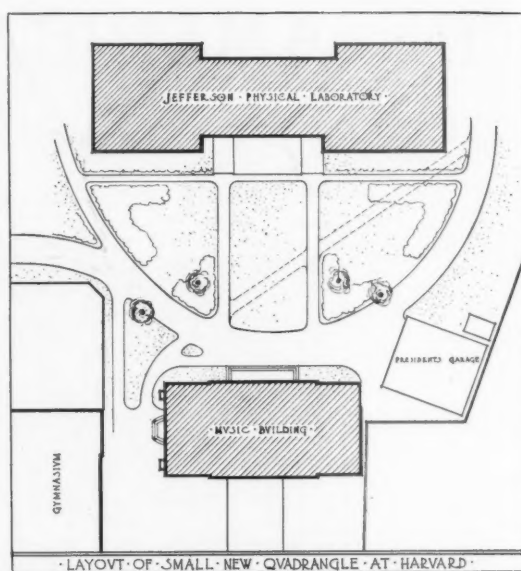
THE AMERICAN ARCHITECT

the rough textured effects of to-day, The brick is true and uniform, and the joints narrow. In fact, these old buildings, when first built, must have had the same stiffness and finished primness that the contemporary copper plates show, and not at all the clouded and "interesting" effects of our imitations. So the outside of the Music Building was allowed to be as stiff and simple as its materials made it.

It faces a small new quadrangle, and in its effort for quiet turns its back to the street. The interior is still incomplete, especially the Concert Hall, which lacks the organ on which the design of the Hall really depends.

A CITY WITHIN A CITY.

The start of the development of the University Tract in Seattle, Wash.,



CONCERT HALL

MUSIC BUILDING, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

(The lighting is all masked behind iron and glass plaques)



MAIN STAIR HALL
MUSIC BUILDING, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

is one of business boldness amounting almost to romance. About ten years ago the growth of the city was so great in one direction as to threaten to grow around and encircle the ten-acre campus of the State University of Washington, and it looked as if this large academic tract must either drive the development in another direction or itself become the heart of a new business district.

A group of Pacific Coast financiers was formed, which took over from the State a fifty-year lease of this land, with a rental graded heavily upward during that period. The Metropolitan Building Company, thus formed, was, however, held in its turn to cover the entire tract of twelve city blocks of street frontage with high-class, ten or twelve story buildings. At the expiration of fifty years the entire property, including the buildings and all other improvements, under the lease, will be turned over to the University of Wash-

ington as a well co-ordinated unit in the heart of the city, when it will probably be the largest commercial development of its kind undertaken in any part of the world.

Hydraulic re-grading has been brought to such development in Seattle, as we all know, that it is said that if they do not like a hill in Seattle they do not hesitate to wash it away. Though the position of the University Tract did not lend itself to this method, the leveling of their plateau called for the removal of 10,000,000 cu. ft. of earth; and the full development of the property, in accordance with the original comprehensive plan, adopted before any work was done on it, contemplated an ultimate total expenditure of nearly \$10,000,000. The magnitude of the enterprise as above outlined, together with the variety of the activities now carried on within the boundary of the Tract, make clear a reference to the evolution of

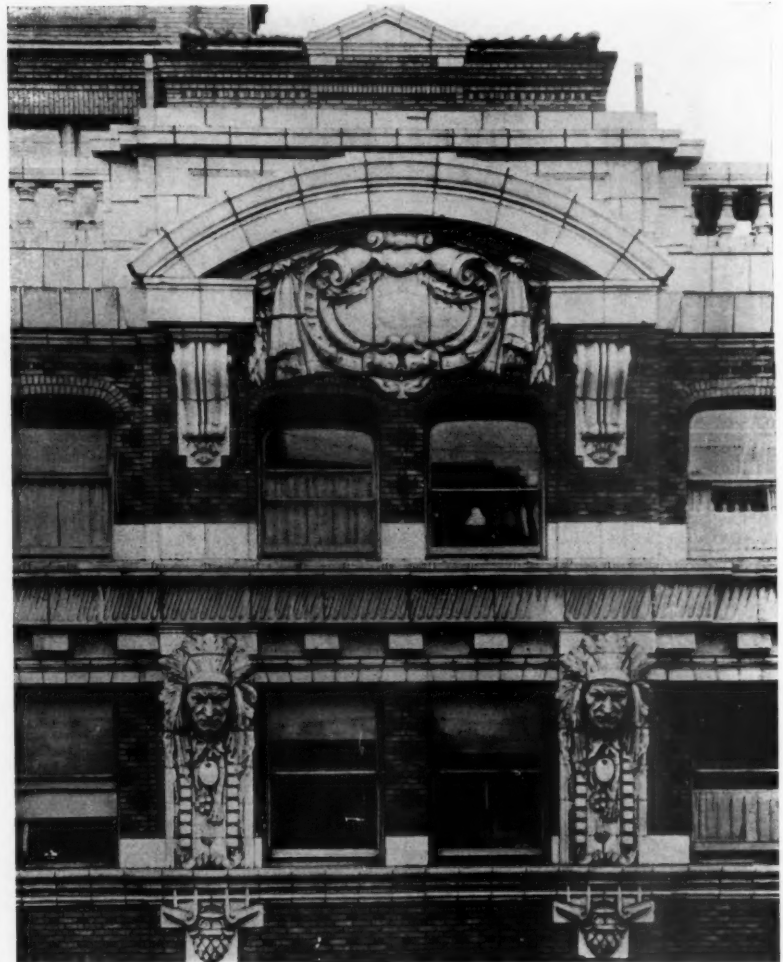
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the University Tract made some years ago by the late George H. Emerson, that: "The completion of the Metropolitan developments will produce in effect a city within a city. No greater task has fallen to any body of men, no greater chance to accomplish great results with few mistakes. Symmetry, beauty, adaptability and economy in construction should be easy to attain under these conditions. It is seldom given to any group of city builders to act as a unit in the building of the very center of a large city; seldom that a tract of so many acres can be found unimproved with the retail district of 200,000 people bounding it on two sides, and a better portion of the residence district abutting on the other two sides."

Immediately after the purchase of the lease by the present owners, careful study was given to its development on a comprehensive scale looking to the full term of the lease as far as possible. This was all done by Howell & Stokes and their collaborators under the direction of Mr. James F. Douglas, the guiding light of this remarkable enterprise, who says: "When the final drawings, which were large and elaborate, reached Seattle they were exhibited in one of the hotels. Many people saw these drawings, but they considered the proposed development as a sort of 'pipe dream,' a scheme that was pleasant to contemplate, but that there

were no expectations of realizing." The accompanying photographs, however, show the advancement of this development to-day, and make clear the remarkable progress of the original idea and vindicate the foresight and capacity of those who conceived it.

The original architectural planning of the ten acres available was made on the assumption that the business section of the city would envelop the property. This has already come to pass. In the center of the tract a small plaza was established to act as a focus or climax of the property as far as the planning of the ground was concerned. The controlling features of



EXTERIOR MOTIF, COBB BUILDING
(Using head of Chief Seattle)



UNIVERSITY PLAZA, SEATTLE

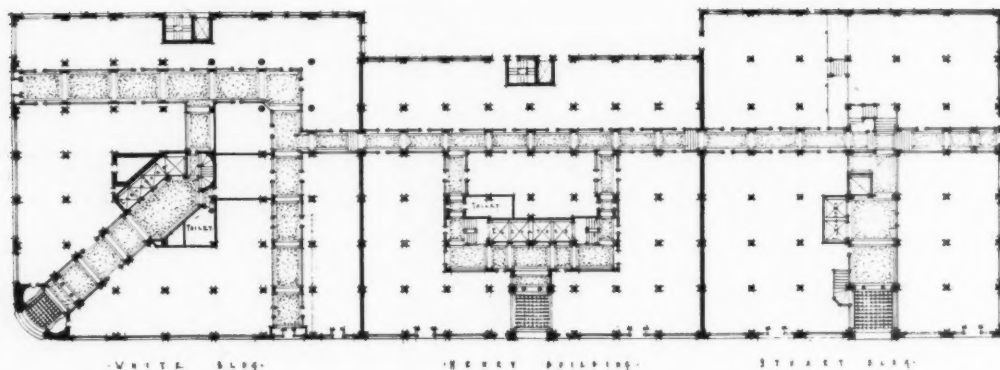
the general design for all the buildings are a uniform sky-line, a uniform face material, and a closely related form of architecture for the various buildings. To be sure, different buildings are given distinction or individuality by major elements of design, as well as by a constant change in detail from one building to the other. The close relationship in the style of the different buildings, together with the use of uniform exterior materials—brick and terra cotta—form the main, and it may be said sufficient, basis for the common bond of unity between the different structures. It is variation in detail from one building to the other that prevents monotony and gives that live interest that unfertile repetition could not for a moment inspire. The pediments on the cornice line vary from one building to the other. The entrance way to each build-

ing is distinctly individual within the same style, and the main consoles of the entablature, while performing the same function in the different cornices, are individual in modeling.

Difficult soil conditions were encountered under one part of the building, and the proximity of the Great Northern Railroad tunnel made it necessary to investigate the bearing power of the soil. From one test bore soft material was taken out that settled two inches in twenty-four inches in being dried out, indicating that if too much water were drained out from the soil under the building by tunnel or other drainage, settlement might be expected. During the construction of the Great Northern tunnel one building several blocks away started to settle and was thereafter held up to its position on hydraulic jacks until the tunnel was completed. In another building the center of the cellar settled several feet, but did not affect the founda-

tions. During the construction of a sewer tunnel deep under Queen Anne Hill the ground at the surface settled about six inches over a very large area. The material which settled over this area was a great many times more than the material taken from the tunnel, indicating that it was the withdrawal of the water that allowed the material to shrink. It was necessary to go into questions such as these before the White Building was constructed.

Although this development has slowed down before and during the European War, the company has, nevertheless, completed two general office buildings, a specialized office building for the lumber trade, a specialized building for the medical profession, the Metropolitan Theater for the Klaw & Erlanger circuit, a convention auditorium, and innumerable



THREE INTERCONNECTING OFFICE BUILDINGS, SEATTLE, WASH.

minor and temporary buildings which are to give place to permanent buildings of a standard cornice height and material as time goes on.

At night the exteriors of the buildings are illuminated by a lighting system similar to that used in connection with the exhibition buildings at San Francisco.



The Secret of Medieval Stained Glass

According to advices coming from Paris the destruction of the windows of Reims Cathedral by the German artillery has revealed to French scientists the secret of the brilliant colors of medieval stained glass. M. Chesneau, Assistant Director of the French School of Mines, has at last been able to collect and analyze many of the fragments picked up about the walls. He reports that, in staining glass blue with the blue extract of arsenio-sulphates of natural cobalt, the workmen of the thirteenth century recognized the advantage of a delicate process by which

the nickel (always associated with cobalt in nature) was eliminated. Thus they avoided the brown shade and the darkness that result from the presence of nickel. Then they intentionally added copper, the greenish-blue tint of which corrects the too violet blue of the pure oxide of cobalt. They produced their violet glass with the natural unpurified ore of manganese. Their red glass, the secret of which was lost for many centuries and that is equalled now only by that made with gold, is really a bottle-green glass covered with an extremely thin enamel colored with oxidulated, slightly oxidized, copper.

—*Decorative Furnisher.*

THE PARTRIDGE WOOD OF COMMERCE

PARTRIDGE wood is one of the trade and local names applied to the wood of an important tropical American timber tree which is botanically known as *Andira inermis* and is a member of the pea family of plants. Like the majority of the trees of this important economic group, the partridge tree has a very extensive range of growth and is known under a great variety of vernacular names. The English-speaking people throughout tropical America have named this tree cabbage, cabbage bark, dog almond, angelin, and walnut; the Germans refer to it as andira, kohlbaum and wurmrindenbaum; the Dutch, bruinhart; and the French, angelin, arbre a chou, and bois palmiste de Antilles.

While the partridge tree is found growing throughout the tropical parts of America, it is difficult to say just where it occurs most abundantly. It is believed that it attains its best development in Brazil, where several other species of this group are found. The tree is not very plentiful in Cuba, but the bulk of the commercial supply of the wood coming into the United States is derived from this source. Small shipments are occasionally exported from Jamaica, chiefly for the English markets. The best material originally came from Dominica, but the supply there is naturally very limited. The trees usually associate with the sabicu (*Lysiloma sabicu*), to which the partridge tree is closely related.

This important tree is of moderate size, attaining a height of from 50 to 60 ft. and from 3 to 5 ft. in diameter. It is rarely more than 20 or 30 ft. to the first branches, but the logs are usually straight and cylindrical and free from defects except those from very old trees. Logs can be had measuring from 24 to 30 in. square, free of sap and upward to 24 ft. long. In this shape the wood sells in the Havana market for from \$60 to \$80 per thousand board feet.

In the trade the wood is called from its

tints—red, yellow, brown and black, partridge; it is known also as sweet partridge. The colors are variously mingled and are frequently disposed in fine hair streaks of two or three shades, which in some of the curly quarter-sawed specimens resemble the feathers of a partridge, and of some varieties are called pheasant wood.

The wood is very porous; it does not exhibit any true rings of growth, but there are irregular concentric rings of soft tissue alternating with layers of hard tissue which give rise to peculiar figures often resembling in gross structure the wood of the palm tree. This peculiar structure in connection with the various shades of color produces a very pleasing effect.

Partridge wood is moderately hard, heavy (about 57 lb. per cubic foot), strong, tough and flexible. The breaking weight of a piece of wood two inches square and one foot between supports when submitted to a transverse strain was found to be 6722.2 lb. The weight required to crush a cubic inch in the longitudinal direction was 9920.7 lb. The wood is said to be very durable, both under and above the ground. It works well and takes an excellent polish which it retains.

Cook and Collins in their work entitled "Economic Plants of Porto Rico" give the following information in reference to the uses of partridge wood: "It is used to a considerable advantage in making the hubs of wheels. Made into boards it is suitable for flooring and all sorts of carpentry work. It was formerly used in Brazil in the construction of boats. In Porto Rico its most common use is for the framework of country houses. It is imported into Europe and used to make canes and umbrella and parasol handles, and for turned parts of cabinet work." In the West Indies it is used for piles, bridges, house framing, mill rollers, knaves and felloes of wheels and for building and engineering works gener-

ally; in St. Lucia it is employed for treads of steps and also for cabinet work and turnery. It is now used in the United States for interior trim of parlor cars and also for making walking sticks and umbrella handles.

A wood often confused with that of the partridge tree is the angelique (*Dicorynia paraensis*) of the Guianas and Brazil. This timber has been shipped regularly to the French markets for more than a hundred years, and small shipments have also gone to the Dutch, German and Belgian markets. It is believed that after the forests of the region along the lower Amazon are more generally exploited that this wood will find its way into the American markets.

Like the majority of its close allies the angelique is very large, attaining a height of 60 to 80 ft. and a diameter of from 2 to 3 ft. Logs 45 ft. long without knots and from 2 to 3 ft. through are brought to the European timber markets. The sapwood is very thin, and it is said that hewn logs 24 in. square and free from sap are not uncommon on the market. The logs are usually free from heartshakes and season checks, so that there is very little waste in converting these large sticks into usable form. The wood is reddish brown, moderately hard, heavy (about 53 lb. per cubic foot), very tough, strong and elastic. It is rather coarse and straight-grained and has very little figure, though it works easily and splits with difficulty.

Angelique has been used for many years by the French in shipbuilding, because it is far more durable than oak. It was long used as a substitute for teak in armor plate backing, but it was later discovered that the wood contains a small amount of tannic acid which corroded the iron and its employment was, therefore,

discontinued. The wood is so durable both in and out of the water that the French recommended it for all classes of construction in which durability is highly desirable. The wood is said to be proof against many insects that attack other woods. Its immunity to the attacks of white ants renders it very suitable for interior finishing wood locally.

America and Quantities

We have a copy of a paper read before the seventh annual Convention of the Society of Constructors of Federal Buildings, at Washington, D. C., in which Mr. G. Alexander Wright advocates the advantages of having quantities. It seems a curious anomaly that in a country whose building materials are in many ways much better systematized than they are here, and whose building contracts as a general rule run to bigger figures, the custom of having quantities should not obtain. Most of the arguments used by Mr. Wright are too familiar to us to need repetition, as it is not necessary to preach to the converted. Builders have to take such enormous risks in estimating that it is a matter for wonder that they should ever be content to estimate for work, big or small, without full bills of quantities. There is ample justification for a demand for bills of quantities for a small house, and if they were forthcoming it is likely that contractors who do not care to tender for small work would frequently do so to the benefit of employer and architect alike. The builder who has many demands on his time is not likely to wish to give up three or four days to taking out quantities for a small house, but it is quite a different proposition to price a well-drawn-up set of bills for a small house.—*The Builder* (London).

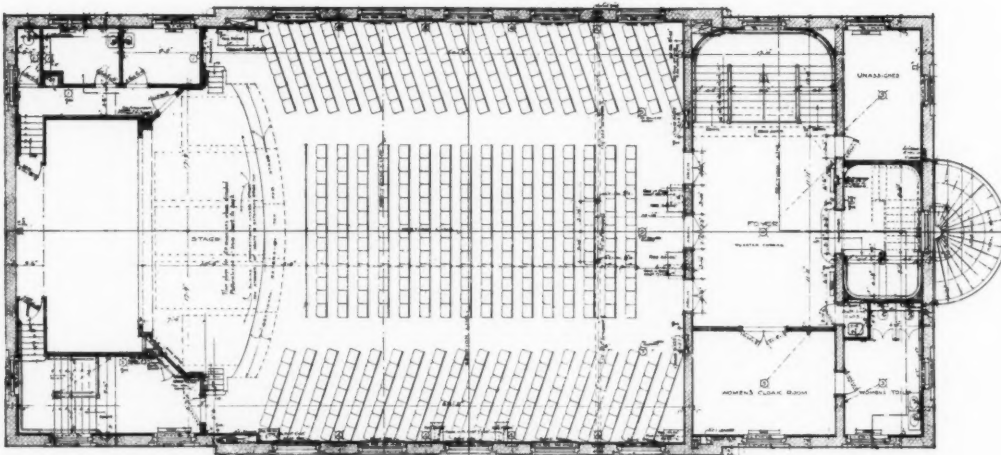
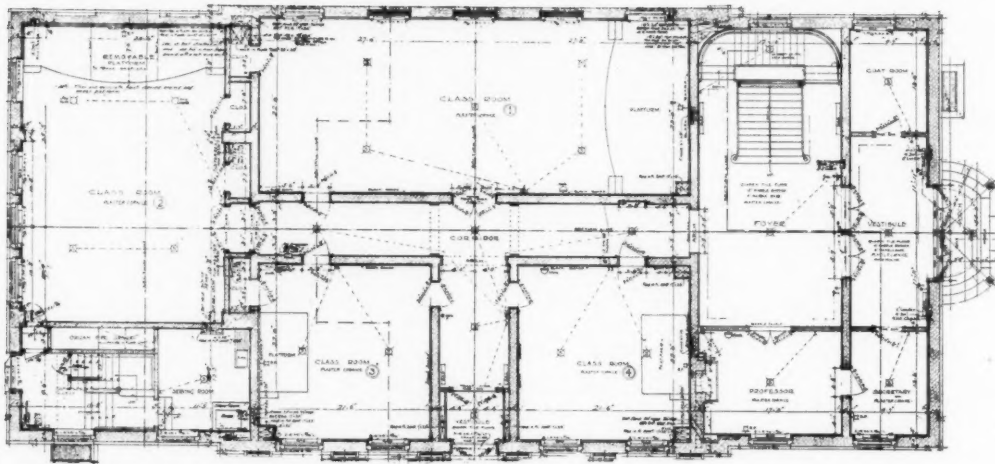
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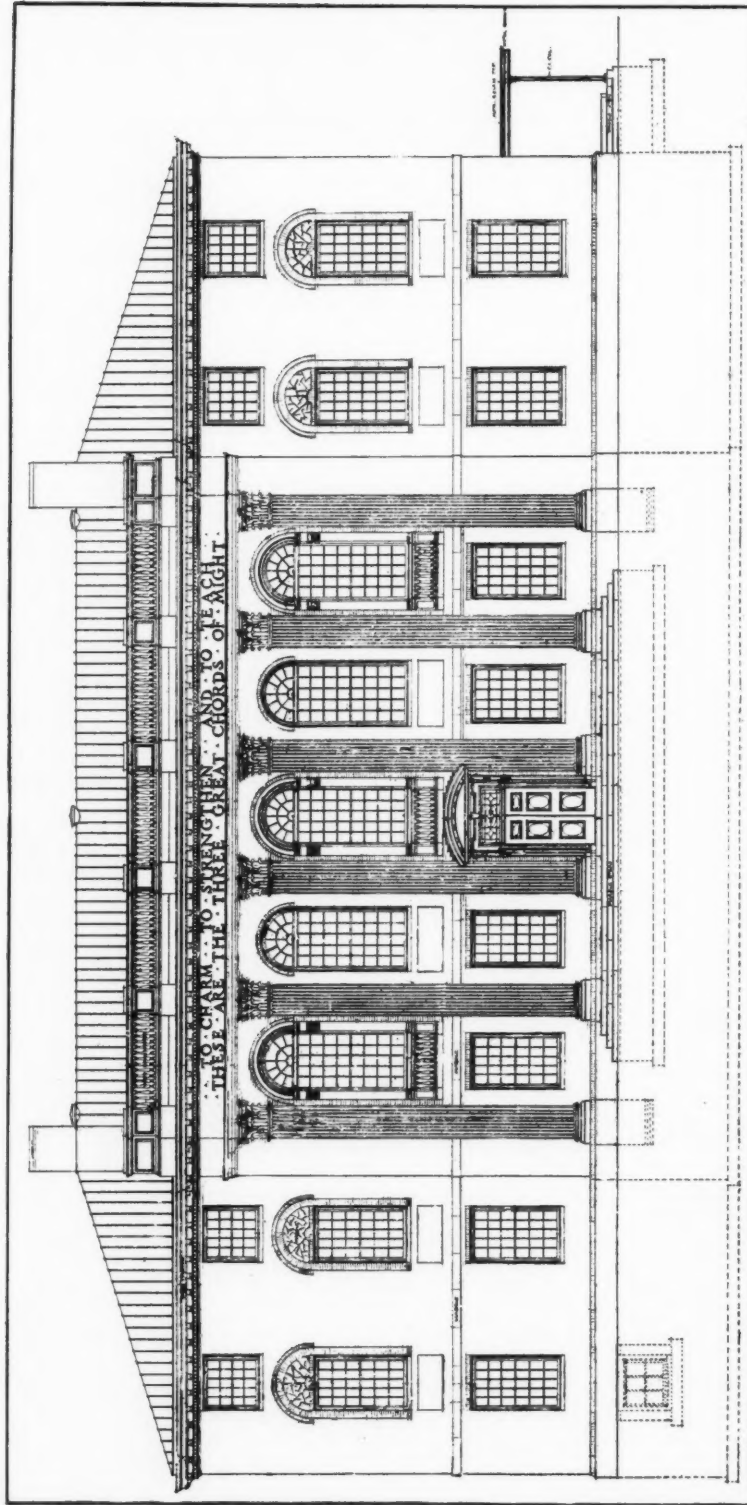


BUILDING FOR DEPARTMENT OF MUSIC, HARVARD UNIVERSITY, CAMBRIDGE, MASS.
MESSRS. HOWELLS & STOKES, ARCHITECTS



BUILDING FOR DEPARTMENT OF MUSIC, HARVARD UNIVERSITY,
CAMBRIDGE, MASS.

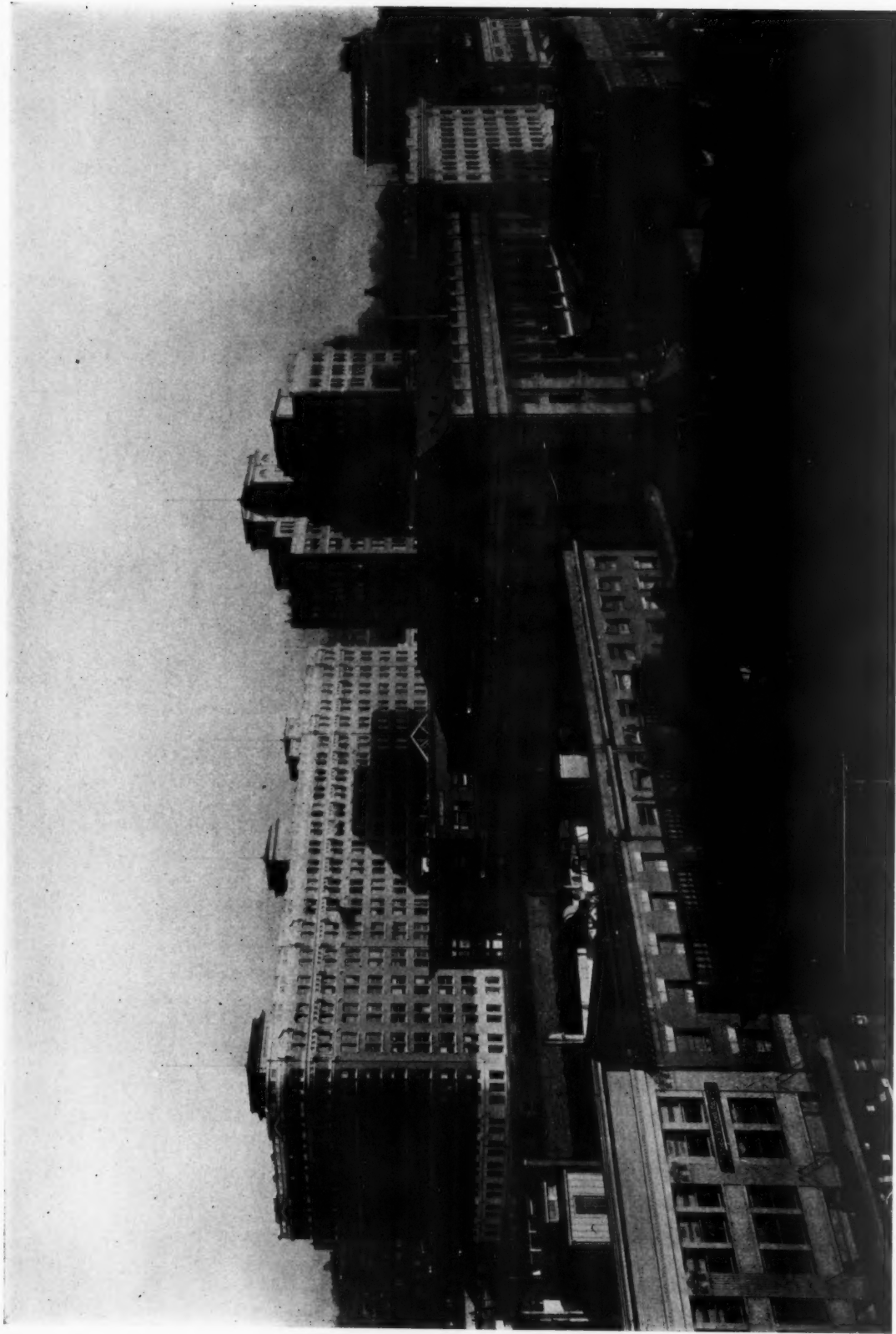
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FRONT ELEVATION

BUILDING FOR DEPARTMENT OF MUSIC, HARVARD UNIVERSITY, CAMBRIDGE, MASS.

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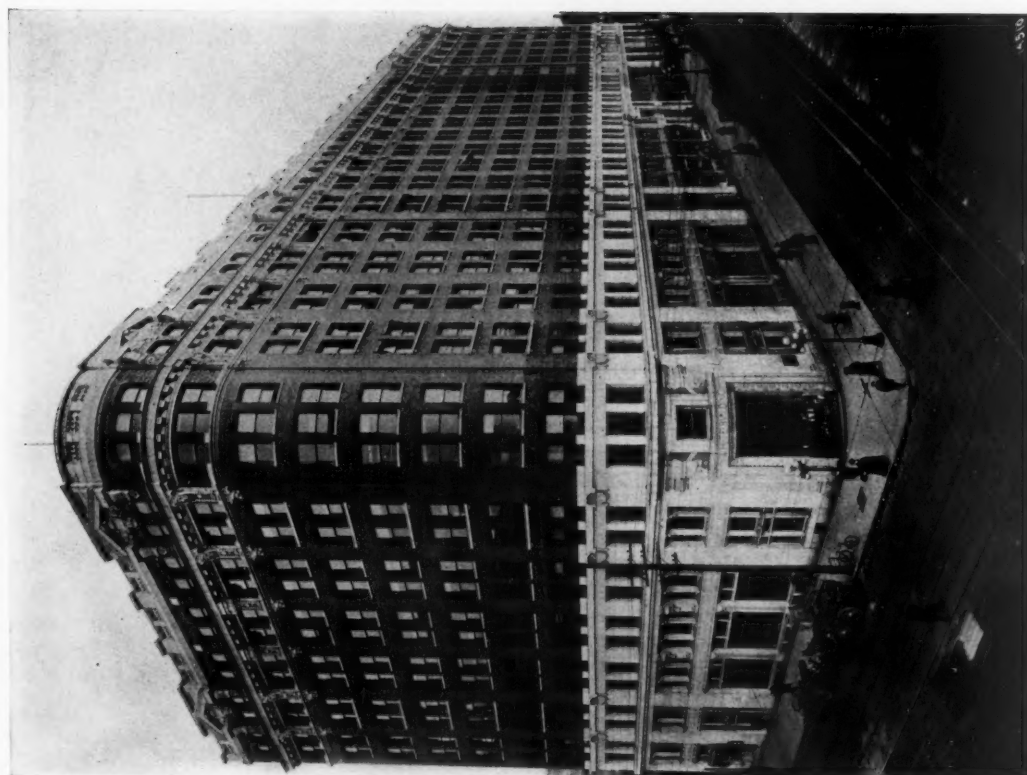


GENERAL VIEW, METROPOLITAN GROUP, SEATTLE, WASH.
(Federal Building in foreground)

MESSRS. HOWELLS & STOKES, ARCHITECTS

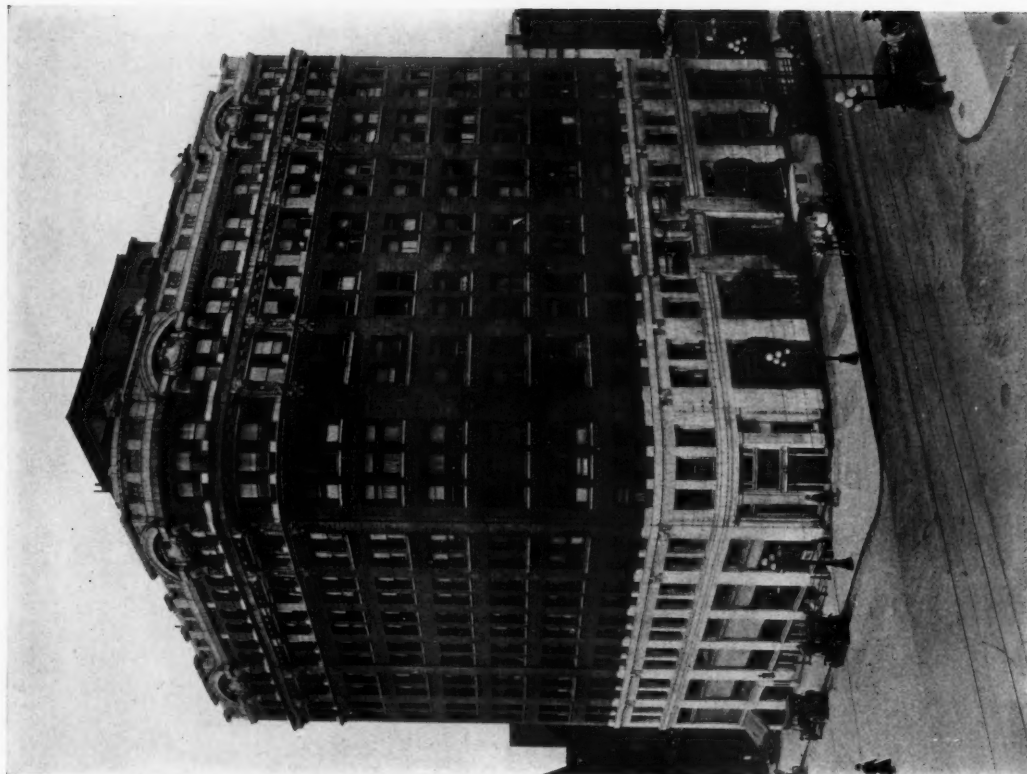


FOURTH AVE., SEATTLE, WASH., BETWEEN THE NEW "METROPOLITAN" BUILDINGS
MESSRS. HOWELLS & STOKES, ARCHITECTS



LOOKING NORTH ON FOURTH AVE., SEATTLE

MESSRS. HOWELLS & STOKES, ARCHITECTS



COBB BUILDING, SEATTLE



ENTRANCE TO COBB BUILDING, SEATTLE, WASH.

A specialized office building for medical practitioners
MESSRS. HOWELLS & STOKES, ARCHITECTS



ENTRANCE TO WHITE BUILDING, SEATTLE, WASH.

MESSRS. HOWELLS & STOKES, ARCHITECTS



ENTRANCE TO STUART BUILDING, SEATTLE, WASH.

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ENTRANCE TO HENRY BUILDING, SEATTLE, WASH.

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ENTRANCE TO TURK'S HEAD BUILDING, PROVIDENCE, R. I.

MESSRS. HOWELLS & STOKES, ARCHITECTS



MAIN CORRIDOR

TURK'S HEAD BUILDING, PROVIDENCE, R. I.

MESSRS. HOWELLS & STOKES, ARCHITECTS

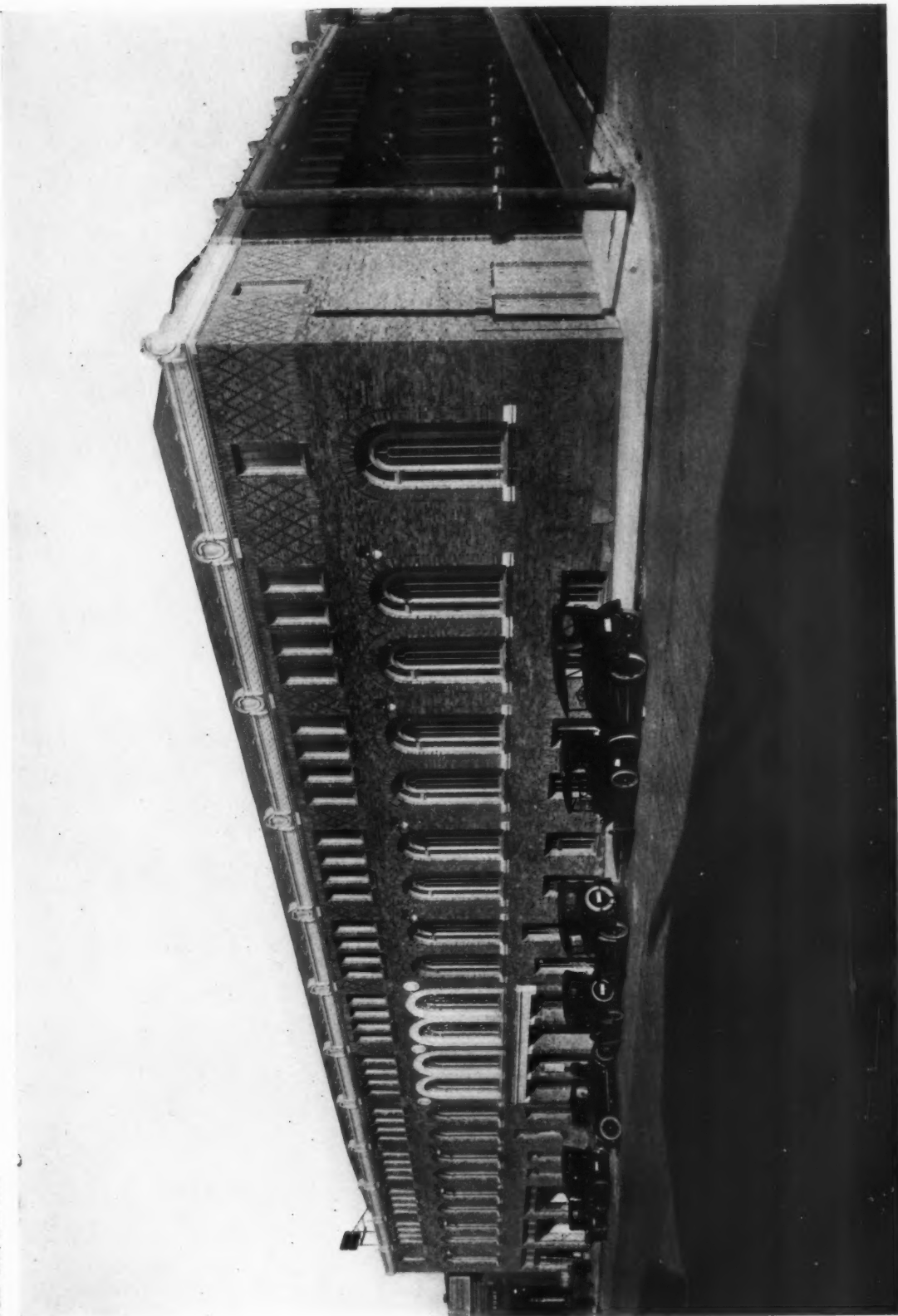


THE UNIVERSITY OF CHICAGO
LIBRARY



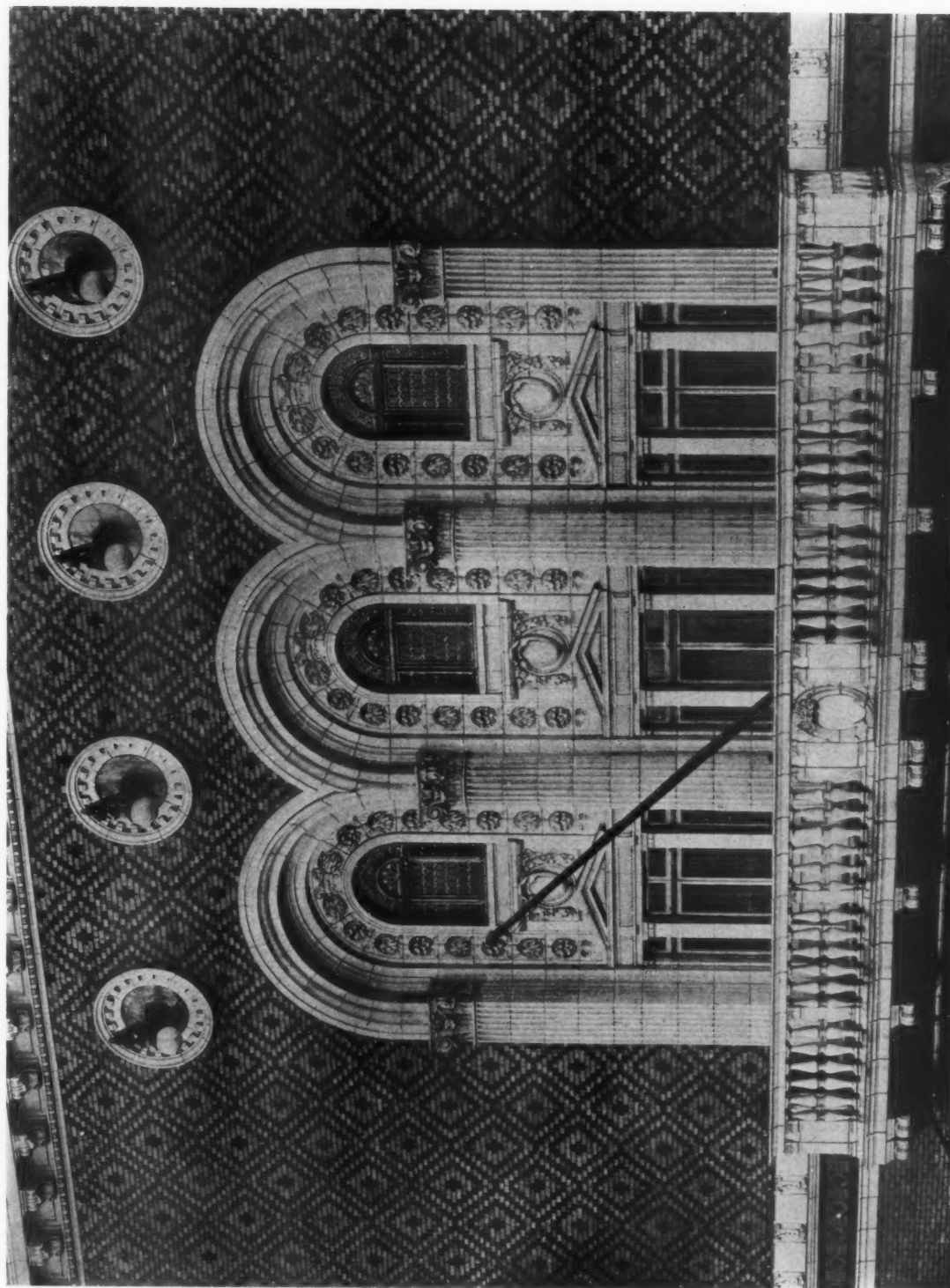
TOP CENTRE—OUTDOOR PULPIT, CATHEDRAL ST. JOHN THE DIVINE, NEW YORK
 EITHER SIDE—NEW ENTRANCE TO HARVARD UNIVERSITY
 BENEATH—TOMB AT WOODLAWN

MESSRS. HOWELLS & STOKES, ARCHITECTS

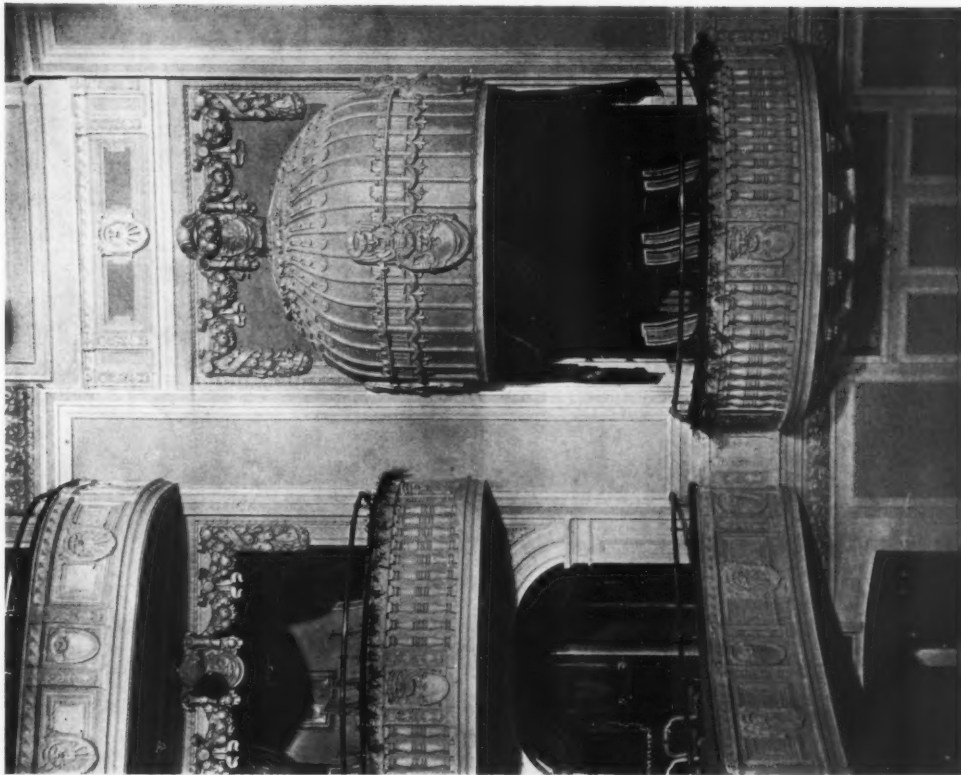


THE ARENA—SEATTLE, WASH.—AUDITORIUM AND AMUSEMENT HALL
(Entrance incomplete)

MESSRS. HOWELLS & STOKES, ARCHITECTS



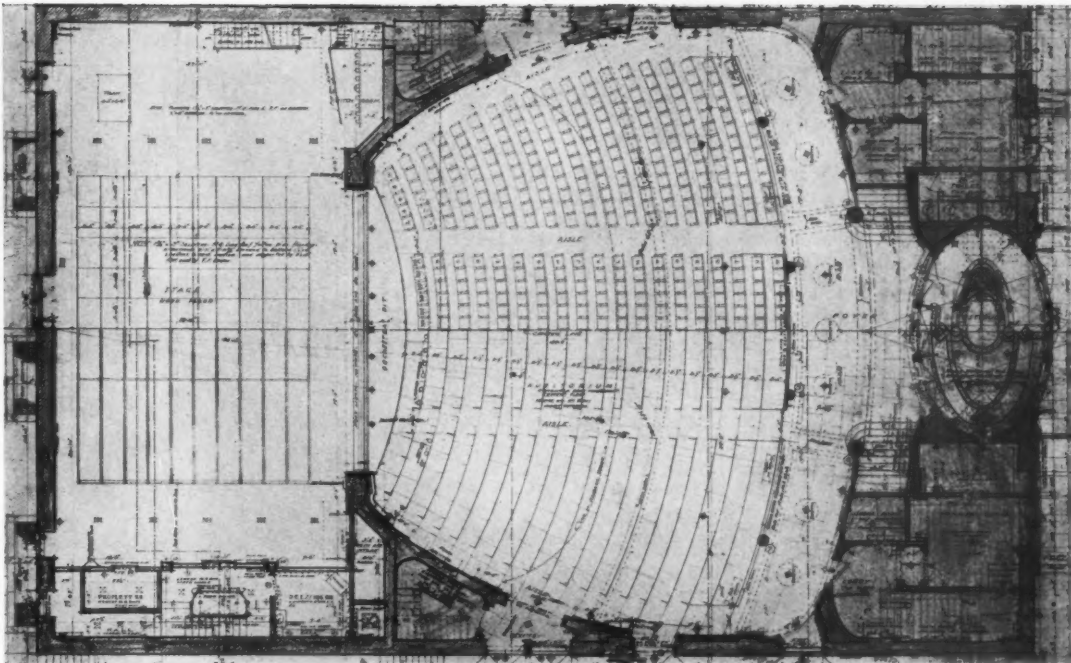
EXTERIOR MOTIF, METROPOLITAN THEATRE, SEATTLE, WASH.
MESSRS. HOWELLS & STOKES, ARCHITECTS



INTERIOR MOTIF

METROPOLITAN THEATRE, SEATTLE, WASH.

MESSRS. HOWELLS & STOKES, ARCHITECTS



PLAN

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THE DOMINION OF VERSAILLES

IF present plans are realized the development of the Dominion of Versailles, illustrated in this issue, will afford an opportunity to study and observe the practical workings of what promises to constitute the most elaborate scheme of community life ever attempted in this country. It is axiomatic that commodities of every kind and form, including living accommodations, can be provided of better quality and at lower cost if supplied in large quantities. Dwellers in modern apartment buildings, for example, could not hope to secure in an isolated house the comforts and conveniences that are to be had in these group dwellings without a much larger expenditure. Lines of transportation could not be maintained for the exclusive use of a few persons without the establishment of such excessive tariff rates as practically to make their use prohibitive. On the other hand, by transporting large quantities of merchandise and vast numbers of people, the cost to the individual is reduced to a comparatively nominal amount in return for which service of a most satisfactory character is rendered.

Perhaps it is contemplation of these

facts that is partially responsible for the formation, by a group of artists and people of artistic tendencies, of a community dwelling-place that will resemble in many respects the Palace of Versailles where Louis XIV and his enormous Court presided; but of even greater importance to those who are identified with this project is the ability which it provides to determine both the character of improvements and of tenantry or ownership, thus insuring congeniality and other features desired by people of culture and refinement.

There are, of course, people who believe they see in the tendency to group our dwellings, of which the case under consideration is but one, although an important instance, the gradual passing of that isolation of the home that made it a direct descendant of the feudal castle where independence and self-reliance are sometimes said to have been born. Opposed to this view is the one that our lives are now lived under totally different conditions, and that modern educational facilities and tendencies render unnecessary, if not actually undesirable, the drudgery endured by the sturdy pioneer who became competent and self-reliant largely by reason of the necessities occasioned by his isolation—necessities that no longer exist. In any event and regardless of cause, the fact is readily established that the modern trend, not only in cities but also to a less extent in suburban localities, is toward the erection of apartment houses, or something which provides equal or greater advantages, rather than the single detached dwelling. Perhaps those who come after us will be able to judge whether or not this tendency has in reality constituted the beginning of a period of decadence or, as is more generally held, is the beginning of our greatest advancement.

Taking account of all factors, it is quite apparent that the scheme as outlined for this latest development on the shores of Manhasset Bay at least affords to the moderately rich all the elegance, convenience and diversions of a large estate. If, as is claimed, these features may be secured at but a fraction of the expense ordinarily and necessarily incurred in

maintaining an equally elaborate isolated habitation, the material advantages presented by the project are of real and substantial character. There is no reason to doubt the equal value and importance of the other considerations enumerated.

CITY PLANNING CONFERENCE

THE eighth national conference on city planning held at Cleveland during the early part of the present month served not only an educational purpose, but demonstrated beyond question the existence of an intense and growing interest in the correct solution of city planning problems. The movement for rational city development is little more than eight years old but in that time we have seen it grow till it is no longer unusual to find its manifestations in the smaller rural communities, while in cities vast sums are being appropriated to correct errors of plan previously committed and insure proper development in the future. Even the farmhouse is receiving its share of attention in some states, where it no longer is regarded as merely a shelter from the elements without architectural possibilities. Minnesota has perhaps taken the lead in this work, and the Art Commission of that state has developed a series of model farmhouse plans that combine artistic merit with utilitarian features of the highest order. This is but one of the many phases and developments resulting from city planning and housing conferences. Model tenements, community groups, garden cities, parks, playgrounds and festival halls are others, all tending to improve living conditions by making our homes, our places for recreation, our cities and even the country surrounding the cities more attractive, more convenient and in every way more suited to our uses. City planning is one of the great movements of modern times, so far as this country is concerned, and the annual conferences held by those engaged in the work or whose interests are directly affected by it are little short of epoch-marking events. That it is given to architects to direct and in large measure control this movement is due almost entirely to the character of the work to be

done, but it nevertheless places upon them a responsibility greater perhaps than any they have heretofore assumed. How well they acquit themselves of it can only be fully determined by future generations.

A NOTABLE INSTANCE OF ARCHITECTURAL DEVELOPMENT

OPPORTUNITY to study the wise utilization of architectural possibilities is afforded in the development in Seattle, Wash., of what is aptly called "A City Within a City," described and illustrated in this issue. In this instance the usual disregard on the part of individual owners of the plans for the development of adjacent property has been overcome, and the result is what might reasonably be expected where a single competent head has directed the improvement of an entire tract.

That the acceptance of the civic center idea on such a large scale is unusual, only adds to the interest of the work shown. It appears that an investment involving an outlay of \$10,000,000 has been placed almost wholly in the hands of the architects in order to insure an artistic perfection in the result. When it is considered that this undertaking involves the construction of the center of a city covering an area sufficiently large to accommodate a retail district of 200,000 people, the extent of the architects' responsibility will be realized.

The accompanying illustrations are of buildings which form but a part of the proposed development. In the course of time the entire tract will have been improved along lines now determined.

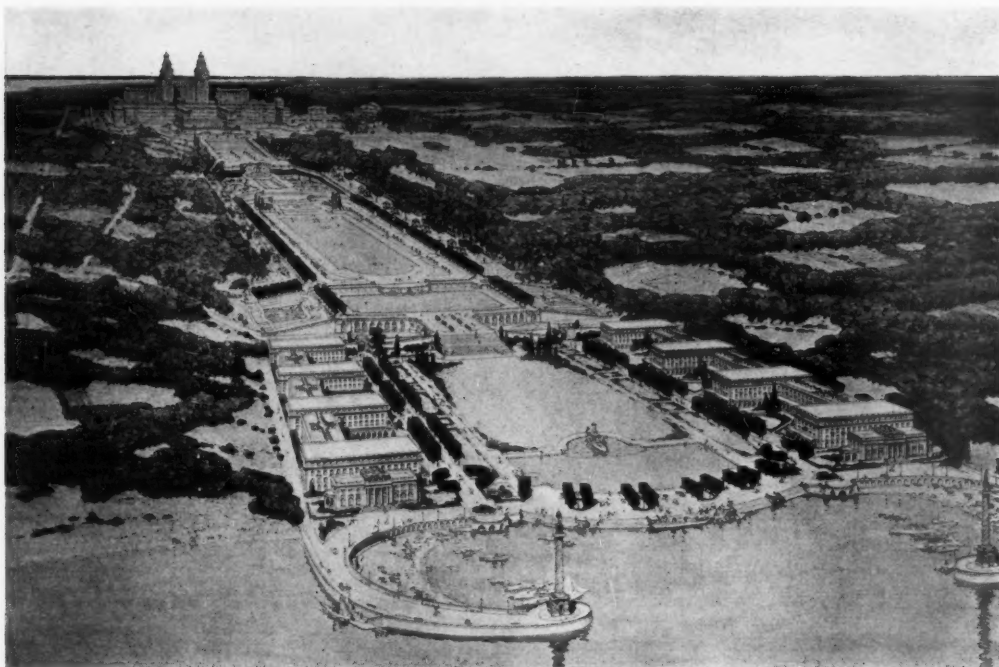
The architectural feature accented by this work is the close relationship of the various buildings, the common motive being readily discernible. The monotony that would ordinarily result has been skillfully avoided in the detail as applied to each individual structure.

The commendable results achieved in Seattle indicate what could no doubt be as successfully accomplished in other cities with similar problems. The wide applicability of the principles here illustrated make a study of this development of more than passing interest.



HUBBARD-BELL-GROSSMANN MEMORIAL, ROCK CREEK CEMETERY,
DISTRICT OF COLUMBIA

MR. EDWARD C. DEAN, *ARCHITECT*
MR. LEE LAURIE, *SCULPTOR*



BIRD'S-EYE VIEW

MESSRS. CARRERE & HASTINGS, ARCHITECTS

A NEW VERSAILLES

ANNOUNCEMENT has recently been made that a group of men, distinguished in the arts, are interested in a scheme to erect on the shores of Manhasset Bay, on Long Island, co-operative dwellings on a more elaborate scheme than ever before attempted in this country.

Thomas Hastings, of Carrere & Hastings, is the architect of the buildings and gardens; Frederick MacMonnies, Paul Bartlett and Robert Aiken are the sculptors who are to create the scheme of fountains and applied ornament, while John Alden Weir, president of the National Academy, Edwin H. Blashfield and Jules Guerin will have control of the mural and interior decorations.

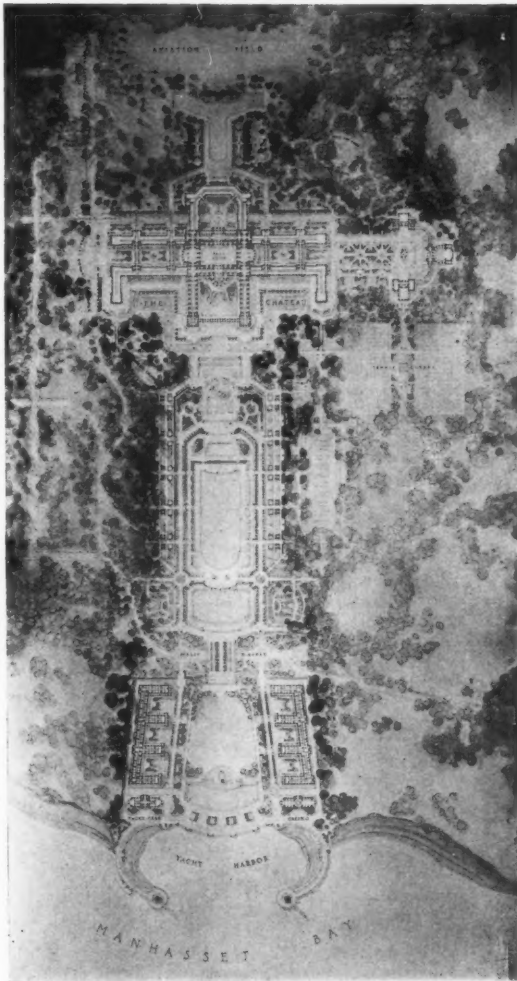
This improvement will be known as The Dominion of Versailles, and is in a sense an adaptation of the old Versailles, once the home of Louis XIV and some three thousand courtiers.

The site selected on Manhasset Bay is approximately 180 acres, where the land

rises in a gentle slope from the water to a plateau at an elevation of about 150 feet.

The bird's-eye view shows the general layout of the proposed development. The chateau, or hotel, is located about a quarter mile from the water's edge, and will vary in height from eight to sixteen stories. These will contain about 2500 units of space, each approximately 10,000 cubic feet. These units or apartments are to be the homes of the several owners or stockholders to the scheme. In addition there will be the dining rooms, ball-rooms and service departments usual to the modern hotel.

At the water front, as shown in the view, there will be the buildings known as the Versailles Club. The two sections will, it is intended, average about four stories in height and contain about 1000 rooms in suites all arranged for occupancy by club members and their families. Among other buildings—part of the general plan—are a casino, a yacht club



CHATEAU AND GROUND PLAN
MESSRS. CARRERE & HASTINGS, ARCHITECTS

house, an indoor theatre and also an open air theatre. All the various dependent buildings necessary to so large a housing scheme will be provided, such as schools, churches, garages and stables.

The promoters who are sanguine of their ability to bring this large co-operative venture to a successful issue rely on the application on a large scale of well-tested co-operative principles. There are co-operative commercial enterprises abroad, involving an even greater outlay of money, in successful operation. These are cited by the promoters as evidence of the practicability of the present venture.

Primarily, it is expected that the entire running expenses of this American Versailles will be met by the income derived from club and other features, and the cost to the respective owners of each unit of space will, aside from the investment, be considerably below what a similarly elaborate isolated establishment would cost to maintain. No part of the chateau will be rented. It will be accessible as a living space solely by the stockholders.

The general tendency appears to be toward a community of interests and responsibilities, and this tendency leads to the belief that a venture such as is proposed has a good chance for success.

That it affords a most unusual opportunity for an important architectural achievement cannot be questioned, and once it is fairly launched its progress will be watched with interest.

"Fussiness" in Architectural Design

Standing before a painting at a recent exhibition of the National Academy, an academician, many years a painter, a teacher of long experience and a critic whose opinions are eagerly sought and respectfully received, was discoursing at some length on its merits. In summing up his opinion he declared the painting was "fussy," and as he expressed it, "all over the lot."

This same criticism will apply equally well to some phases of architectural design. Just what is regarded as "sanity" in design is becoming each year better understood as the propaganda of good taste is more and more extended, and with this knowledge it is practically easy to formulate principles which will be safe guides.

Every teacher of art, in any of its phases, will endeavor to impress on his students the necessity for simplicity, for the accentuation of a dominating motive, and the suppression of every other feature of the design to that motive. When this accent of a single idea is properly carried out the result becomes simple and good, but when, as is so often the custom, the design is repeated in as many variants as the designer can invent, the result, like the one expressed in the picture, becomes "fussy."

All phases of art have many things in common. Simplicity is as desirable in the art of architecture as it is in the art of painting, of sculpture, of decoration, or of literature. It is only the man, in any walk of life, who is not sure of himself, who piles one thing upon another, using a mass of lines, of words, of form, to express what would be much better said if reduced to its simplest statement.

The stately buildings on the Acropolis at Athens, in their beautiful simplicity, are to-day regarded with reverence as the highest expression of architecture. The Rococo, with all its floridness, its repetitions, its "fussiness," has gone down to ignominy as something to be avoided.

Millet's *Angelus*, a simple picture in its composition, a masterpiece in its color, is

one of the great pictures of the world.

All great things contain no "stunts," no theatrical methods to attract attention. Their appeal lies in their beautiful simplicity.

It is only necessary to study the collected works of architects who have gained distinction to discover how thoroughly everything they did was governed by the rule of simple interpretation. The examples in this country of our distinguished designers are all about us. No architect needs specific reference to them.

Recent Excavations in Babylon

In a lecture at the Royal Institution on "Recent Excavations in Mesopotamia," Prof. W. L. King, assistant keeper of Egyptian and Assyrian antiquities in the British Museum, dealt specially with Babylon. In recent excavations, he said, portions of the older city had come to light, and it was shown that as early as the second millennium B. C. the streets were carefully laid out, the main thoroughfares running straight through and parallel to the river, and the others crossing them at right angles. We had in Babylon recovered what was undoubtedly the earliest attempt at town-planning on scientific lines. It was only when we came to the Babylon of Nebuchadnezzar and his successors that we found traces of any building of a public character, and here the excavators had had some striking successes and one equally striking failure. They had recovered and identified Babylon's great temple, the throne of Marduk, the city god, close to the old foundations of the temple tower, the original of the Tower of Babel. They had found the gate of Ishtar, which spanned Babylon's sacred way. They had recovered Nebuchadnezzar's palace, and it was possible now for anyone to stand in the ruins of the throne-room and note the recess in the wall in which the throne was placed or tread the endless corridors and chambers of the palace. It was in this area that the excavators made their one great failure—their proposed identification of the hanging gardens of Babylon. The descriptions left by classical writers suggested that

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these royal gardens towered on high above the surrounding buildings, and it had been suggested now that they lay in the northeast corner of the palace, supported by massive vaulting, but lying deep below the palace level. On this theory the gardens would have formed a sort of sunken courtyard, rather like some of our modern winter gardens. Such a construction could have caused little wonder, and it seemed more probable that the subterranean building was simply a palace granary.—*Architect and Contract Reporter*.

Personal

Mr. Marlay W. Lethy, architect, has opened an office for the practice of his profession in The Fairbanks Building, Springfield, Ohio.

Messrs. Perlstein & Perlstein, 37 Fulton Avenue, Middle Village, Borough of Queens, N. Y., announce they have opened a branch office at 2517 Surf Avenue, Coney Island, N. Y.

Mr. Merritt Harrison of Indianapolis, Ind., announces the opening of an office for the practice of architecture in that city. He will be pleased to receive manufacturers' catalogs and data.

The partnership formerly existing between F. M. Curtis and F. O. Adams, Jr., under the name of Curtis & Adams, architects, Tampa, Fla., has been dissolved. Mr. Adams has opened offices for the independent practice of his profession at 411 American Bank Building, Tampa, Fla.

Mr. R. dos Remedios has recently established an office for the practice of architecture in Shanghai, China, where he will be glad to receive manufacturers' samples and catalogs. He can be addressed care of the Construction Department, Standard Oil Company of New York, Shanghai, China.

The text admirably supplements the many pages of illustrations. It makes such specific reference as will enable the reader to better understand the artistic and historic significance of the pictures.

The plates, mostly full pages, are a splendid collection of photographs, many of them made by a man who was keenly alive to the architectural value of the subjects and who knew, instinctively, the best point of view to accent these qualities.

The subjects range from the most modest wayside building to the more pretentious villa.

Book Note

SMALLER ITALIAN VILLAS AND FARM HOUSES. By Guy Lowell. Illustrated by photographs and sketches by the author and others. Full cloth. 125 pp., 12 x 16 in. Price, \$20. New York, The Architectural Book Publishing Co.

"As we who come from the North descend the sunny side of the Alps, to the Lombard Lakes, or to the Venetian plains, we seem to have come to a country-wide garden, reaching from the deep blue lakes below us, set like jewels in the ring of encircling mountains, to the amethystine distance southward away toward Rome. To this land of pleasant farms and green vineyards, of cool, shady gardens, of lovely villas, the designer of gardens and the builder of country houses will always go for study and for inspiration."

The quotation, the opening sentences of Mr. Lowell's thoughtfully written text, explains the location of the many illustrations in this valuable work and the reason for their selection and reproduction in the present form. No work of greater suggestive value to the designer of country houses has recently been brought to our attention.

The greater part of this material was photographed by Mr. Lowell for his own use, and represents a number of trips abroad. Having proven its great suggestive value in his own practice, and believing it would be equally helpful to others, he has unselfishly made it available to all the profession.

INDUSTRIAL INFORMATION

The New Deal in Hollow Steel Doors

The Solar Metal Products Company, Columbus, Ohio, has just published a book which takes the form of an announcement concerning hollow steel doors, of which it is a large manufacturer. High prices have heretofore, it is pointed out, been inseparably associated with hollow steel installations. In many cases where the architect has earnestly desired to specify hollow steel doors and trim, the high cost has made such course impossible. In consequence, the use of hollow steel doors and trim has been largely confined to the more costly buildings and has not had the wide adoption its advantages merited.

The radical far-reaching changes in methods initiated by the Solar Metal Products Company have, it is claimed, eliminated former waste and made a quality product available at less than half the former prices. It is now possible, therefore, to obtain, according to statements made, hollow steel doors and trim that will not crack, shrink, swell or stick, for buildings of very moderate cost.

The methods employed to effect this changed situation are fully explained in the pages of this booklet. They consist essentially of standardization. Heretofore, it is said, every order was a special one, and the high cost was largely due to this fact. More than 80 per cent of those special orders might, however, it is estimated, have been standardized. Where standard sizes were available, at a greatly reduced cost, it is not believed that an architect would specify a size that varied but $\frac{1}{4}$ in. or $\frac{1}{2}$ in. from the standard. If good standard designs and details are established, few architects, it would seem would deprive their clients of the advantages of hollow steel trim or force them to pay the higher price for the sake of insisting upon a special mold or width of panel. The remedy, therefore, would seem to be indicated in the estab-

lishment of suitable standards of both sizes and designs. This, it is believed, has been accomplished. Further than this the costs of the various products are given definitely and prompt deliveries are promised. The surface and finish of the product is also guaranteed.

Copy of this booklet will be furnished architects upon request. It would seem that the interest which they must necessarily take in the subject would prompt their careful study of the facts presented.

Twenty-Year Guaranty Bond

The Barrett Company, 17 Battery Place, New York City, has issued a statement calling attention to what is considered an important step that it proposes taking in connection with Barrett Specification Roofs. According to this announcement, experience convinces the company that with workmanship properly safeguarded a Barrett Specification roof will last for a minimum period of twenty years without repairs. As a consequence it is proposed to issue a twenty-year surety bond guaranty on all Barrett Specification roofs of fifty squares or more in the United States and Canada in towns of 25,000 and over, and in smaller centers where Barrett inspection service is available, provided, however, that the roof is laid by a roofing contractor satisfactory to that company, and in strict accordance with the Barrett Specification, dated May 1, 1916, and subject to the inspection and approval of the Barrett Company.

It would seem as though this action would be of particular interest to architects and owners of buildings, and would tend to inspire the greatest confidence in Barrett Specification Roofs. Details of the plan and further information can be secured by addressing the company at any of its offices throughout the country.

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BASILICA, POMPEII

This building was 220 feet long and 32 feet broad. It was used as a market and law court.