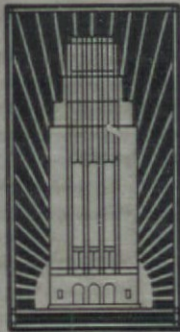


THE
WESTERN
ARCHITECT



ARCHITECTURE
AND ALLIED ARTS
FEB 1928

American Polychrome
Terra Cotta



TERRA COTTA DETAIL IN POLYCHROME
NULLAG CORPORATION BUILDING, MILWAUKEE, WISC.
MARTIN TULLGREN SONS & Co., Architects

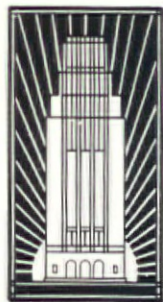


*The pendulum of present
day architecture is swinging
from one of form only—
to one of form and Color.*



AMERICAN
Terra  *Cotta*
CHICAGO AND INDIANAPOLIS

THE WESTERN ARCHITECT



ARCHITECTURE

ALLIED ARTS

Volume XXXVII

Number 2

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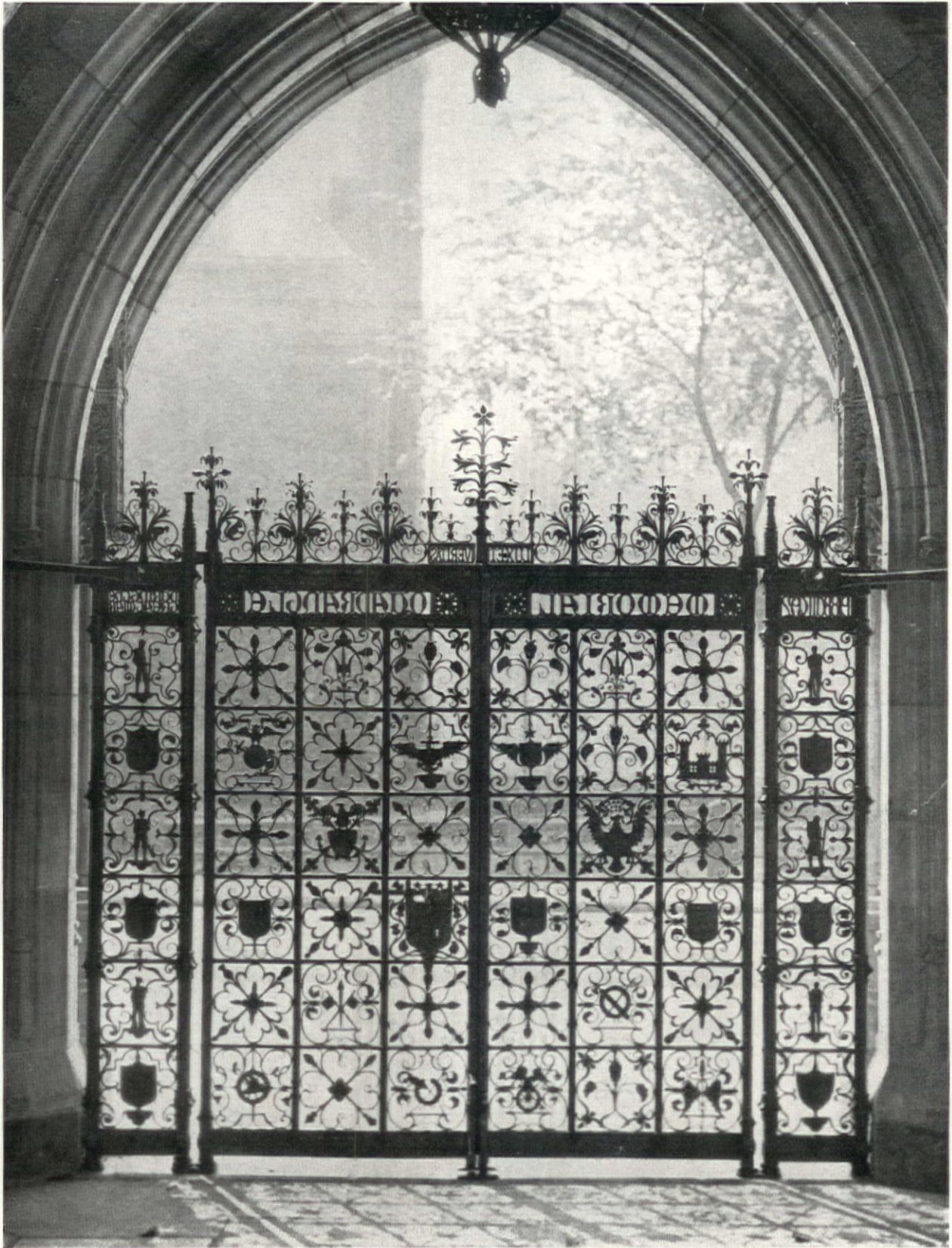
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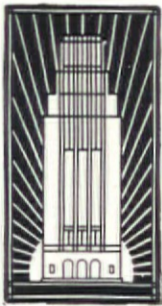
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WROUGHT IRON GATE
HARKNESS MEMORIAL QUADRANGLE, YALE UNIVERSITY, NEW HAVEN, CONNECTICUT
JAMES GAMBLE ROGERS, ARCHITECT
SAMUEL YELLIN, METAL WORKER



THE WESTERN ARCHITECT

ARCHITECTURE

ALLIED

ARTS

Volume XXXVII

FEBRUARY, 1928

Number 2

The Architect
Plough and
The
Political Stars

The apathy of the general public, represented by legislators, both State and National, when measures are proposed for public protection and improvement in living conditions is an outstanding feature of the democracy. It is due largely to the fact that those selected to make our laws are generally from a lower intellectual strata, imbued rather with a love of self than with a sense of public good. It is not so strange therefore that in spite of the persistent efforts covering three or four decades, and made largely by architects to secure better building regulations in the State of Illinois, containing the premier city of the country, have been made largely abortive by, let us say obtuse legislators at Springfield. It requires no longer a stretch of memory than some thirty-five years to recall the fight put up by the architects of Chicago to secure a sanitary law that would tend to make approximately safe the plumbing and sewage connections in houses, made necessary by the many nondescript devices and haphazard installation methods in vogue by the almost unregulated plumbing practice of that day. A sanitary engineer of repute aided in the formulation of a bill and at the expense of the architectural association went to the capital to promote its enactment. Like so many bills since, it failed to receive even committee recognition. Its advocate at last inquiring the reason of a state senator was asked plainly, "what is there in it for us?" Since that episode, that would discourage most, the optimistic architectural profession has made many attempts to secure beneficial legislation.

Their unbiased judgment as unbiased citizens with a scientific knowledge they were willing to give freely and without hope of financial recompense. They met with like unproductive results. For twenty years there has been a persistent effort by architects, engineers, contractors and others interested directly and indirectly, to secure safer and better building through the adoption of an efficient and practical State building code. Building code commissioners appointed by authority of the state legislature in special acts have labored long and faithfully to present a code that would fairly and equitably cover the diversified needs of the urban and suburban populations. To quote

the Bulletin of the Illinois Society of Architects, "their labors went into the waste paper basket for the reason that powerful interests were able to prevent enactment of any building regulations that would compel safer buildings." On record is the specific indictment by the state fire marshal: "had it not been for the influence of the powerful interests represented by the Chicago Real Estate Board opposed to the bill, evidently believing that adoption of the prepared code would compel construction of better homes and buildings in suburban developments around Chicago, that today building construction in Illinois would be regulated by state control." This is a strong statement, and one that the "best minds" in the organization can ill afford to let stand against one of the oldest realty combinations in the country. When the Chicago fire put safe building on the map and the fireproof structure was decreed in a proscribed civic limit, the present fire-resisting structure of Chicago was established. It remains yet to be found that any further appreciable accomplishment has been recorded in the direction of a safe construction program in the city, suburbs and state at large except through the inventive genius and persistent advertising of fire-resisting construction methods and materials, and the persistent efforts of architects, in influencing clients to the use of such products. It is through the architect and the material manufacturer, with an increasing lumber shortage, and not by state enactment, that the balloon frame will become a legend and safer building practices will be established.

In the Way
of
Architectural
Competition

The recently announced world's competition, sponsored by the Secretary of State at Washington, and the somewhat surprising result attending the completion of a competition in England are among the most interesting of happenings in architectural circles at the beginning of the new year. Competitions, at first tabooed by the Institute, then looked at askance generally but entered by some more liberally minded, were designated by Mr. Burnham in 1885, as "a necessary evil that must be recognized." Since discussed almost perennially at conventions of the Institute, they have at last emerged from the cloud of disapproval, are recognized as good

ethics and a part of the professional program. This recognition of the proper competition, and of proper advertising by architects, are the signal indications of a broadening of outlook by the profession. The main factors in this acceptance of the competition principle are, first, that the laws demand that public work must be distributed by competition; and, second, the theory that in competitions the young practitioner may be given an opportunity to demonstrate to himself, and perhaps to the public, his talent for design. By constant revamping, the Institute's schedule for competitions has been perfected about as far as it is humanly possible, though even here the inherent "evils" have not,—cannot be eradicated. But the "open" competition is no more, in which an "invitation to architects" was issued by the commissioners and an assembly gathered with plans under arm. The assembly was usually as friendly as a convention. Each competitor met the solons and by his eloquence, as much as by his skill in design and plan, sought to influence their choice in his direction. After the award was made the competitors, particularly, it is remembered, in a certain Ohio competition, gathered and recounted the way in which they praised their own designs and deprecated the design and the ability of other competitors. Contrasted to this free-for-all race for architectural prizes were those correctly conducted competitions, first with William Roach Ware, of Columbia, and then Warren P. Laird of Pennsylvania as advisors. In these competitions were found the brighter stars in the architectural firmament, and, though the drawings were entered under noms de plume each designer's work was so well known that his name might as well have been attached. Of late the public has begun to see the wastefulness and the unsatisfactory results attending competitions. This coupled by the refusal of architects to enter them, to an increasing extent is bringing about a growing inclination to select an architect outright for private constructions and a decline of competitions. It is in the larger projects of national projection and interest that the competition is resorted to for the selection of an architect. Interest at present centers on one just closed in England and another just about to open in the Western hemisphere. The burning of the Shakespeare theatre at Stratford-on-Avon awakened the sympathy of the English-speaking world and a project was immediately advanced for its rebuilding. A British-American competition was announced and a committee of selection appointed, of which Raymond Hood, of New York, was the American member. The committee unanimously favored the design submitted by an English woman architect, Miss Elizabeth Scott, the first woman architect to win against seasoned architectural practitioners of the opposite sex. In honor of another great name another competition will soon call for the demonstrated talent of

the architects of the world,—the project calling for a monument to Christopher Columbus. It is proposed to erect a great lighthouse at the entrance to San Domingo Harbor. A competition to select an architect is under the auspices of the Pan-American Union, of which Secretary of State Kellogg is chairman. It is open to the architects of the world. The rules governing the competition are those set forth by the American Institute of Architects, and particulars may be obtained from Albert Kelsey, the architect of the Pan-American building, at that headquarters in Washington, D. C. In many respects this is one of the most interesting problems ever presented to architects for solution. This giant lighthouse is intended to serve as beacon for the countless successors to the first trans-Atlantic navigator, but the scheme must also take into consideration, that, with the rapid advance in aeronautics it must serve as a guide to the air navigators as well as to those of the sea. The problem calls for prescience and imagination as well as designing and engineering skill. Standing midway between the South and North of the Western continent this monument should not only fitly honor the great discoverer but be representative of the advance that civilization has made in the designing and constructive arts.

The
Pan-American
Union Monument
Competition

The architectural world will be interested in a world's competition announced from Washington, for "a monumental lighthouse" to be erected at the entrance to the harbor of San Domingo in the Dominican Republic, as a memorial to Christopher Columbus. The announcement is by Secretary of State Kellogg as chairman of the Governing Board of the Pan-American Union. The project, estimated to cost four million dollars, is sponsored by the nations of the American continents acting under a resolution passed by the fifth Pan-American conference. A preliminary competition unrestricted as to character of design or cost, will be followed by a second competition between the prize winners in the first. The competition will be governed by the rules of the American Institute of Architects. Fifty thousand dollars will be distributed in prizes. Within a short time a booklet will be issued by the Secretary giving conditions and details and practicing architects wishing to enter the competition should apply to and register with Albert Kelsey, architect of the Pan-American building at Washington, in care of the Pan-American Union. The international jury will be selected by the competing architects and will include a North American, a South American and a European. The ten first prizes will be two thousand dollars each with five hundred dollars each to ten honorable mentions.



Courtesy Foster Bros., Boston

OLD NORTH CHURCH, BOSTON
FROM THE ORIGINAL PENCIL SKETCH BY ALFRED SHAW



Courtesy Foster Bros., Boston

THE OLD STATE HOUSE, BOSTON
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BOSTON HARBOR
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PARK STREET CHURCH, BOSTON
FROM THE ORIGINAL PENCIL SKETCH BY ALFRED SHAW

Design

By F. W. FITZPATRICK, *Consulting Architect*

A DOZEN letters have come to me lately suggesting a brief article on Design, the Process of Design, Aids to Design, etc., etc. Letters from Architects and from Draughtsmen and from Students. Don't know why they should pick on me especially, but the call is quite insistent so why not attempt something along the line suggested? And I am sure there is no better medium nor more appropriate vehicle for an article on Design than *The Western Architect*; the trouble is to write something suited to its high standard and of some value to its readers.

I firmly believe that designers are born, never made. Of course, study and training and travel are necessary concomitants to natural ability. The singer has to have his voice trained, yes, but if his throat is not built right, of the singing kind, all the lessons and masters in the world cannot make a real singer of him. So with architectural designers. I have known poor devils to work their fingers off, spend papa's good money in travel, colleges and what not in an attempt to become designers, but it wasn't in them. Some have become fair copyists and pretty good critics. They have learned to discern what was good and what was not good in Art. They can run an office and get the best out of other fellows, and know how to use it, but they have never become designers, creators. On the other hand, I have known chaps without "early advantages," as little shavers they have sold papers, then graduated into an architect's office as office boys, but, possessed of native talent, the divine afflatus, the "creative instinct," they have quickly developed—under later direction and training, of course—into high class designers. At best it is a long and tedious process. Your Carusos do not leap into grand opera at one fell swoop. Someone discovers a lad with a fine voice, throat, lungs and so on, all correctly put together, but he has to be fashioned, trained, *trained* and *trained*. It is the same with your designer, a combination of natural talent, schooling and earnest work, vast amounts of the latter.

I suppose I have seen most of the best designers of the past fifty years at work. The *modus operandi* is about as dissimilar as the color of their hair. But with the great majority the process is a slow and laborious one, elimination, addition, attrition and re-doing. Some of our top-notchers would like to spend weeks re-touching and correcting their simplest creation. They fume and sweat over it, travail and call on their friends and critics, and the ultimate result is a much labored product. You sense it. It may attract but it makes you shudder at the amount

of labor put into it. Even at the very last when the work is off of paper and in stone or iron or wood, they must needs have a touch, a change here and there, and when it is all over they can see where it would have been vastly improved by this or that. To be fully satisfied with one's work is not conducive to progress, but I do like to see a fellow finish a job and not be everlastingly fiddling at it.

There's design and *design*. No, of course, we don't expect startling originals in everything. We are all influenced by our studies and what we see around us, and are conscious or unconscious "adapters," but I will add—in fear of severe censure and loud protests from the gallery—that I don't call it designing when John Smith leafs over the plates from his journals, finds a nice building by Bill Jones, (who in turn has swiped most of it from some one else) that pleases him, changes a few lines on it to suit his plan, signs it John Smith, flaps his wings over it and crows loudly about his design! And truth compels me to say that full eighty percent of our American architecture is produced just that way. There now, let the anvil chorus begin!

Some of our greatest men have done a great deal of work just that way "adapting" their designs from this or that very fine medieval cathedral or palace and priding themselves upon the perfection of their copy. True, a good copy is infinitely better than a poor original. Indeed, I know hundreds of fellows in good practice today to whom I would strongly advise that way of designing their buildings, and I don't mean it in irony either.

As far as our *classical* contraptions go, by Jove, that's about the only thing one can do; work out the plan, then try to clothe it in a garb fashioned, as nearly as one can, like the temple of So and So or such another's tomb. Then, if you don't get your columns and entablatures in exactly the same proportions, down to the finest molding, your sin is very great and your fame is gone as a classicist, for the rules are as adamant.

It's *copy, copy, copy*, an illogical and apish following of ill-selected precedents; meaningless stuff, utterly useless stuff! We imitate the mistakes of other days. Ages ago men had to get along with poorer tools; we have the latest and best but slavishly do the work as if we had to use those ancient tools. We copy the brick work done by peasant and untrained workmen and think it beautiful. We parade our ignorance of modern needs and try to make the uninitiated believe ours is the work of our forefathers.

Here is another man's view which is not so very unlike my own, that of Mr. William Steele writing in the *Architect* of May, 1927.

"Judging by majorities the architectural profession in this country is fairly united on a general plane of smart but really unintelligent copying. Instead of trying to give a client what he ought to have, we give him what he wants. We complain of the conditions under which we have to work, but do we realize our own share in the blame for those conditions? There is a truism to the effect that in a democracy the tendency is toward a dead level of mediocrity in all cultural achievement. The seekers after culture are always a minority and when a majority of the people is absorbed in a struggle for money, pleasure, material things, true culture declines.

"Can we evade the issue raised by that part of the great legacy of the Past which is peculiarly and personally ours? Can we appropriate the Parthenon and still call ourselves architects? Can we rest content with doing only those things with which the engineers and contractors do not want to bother? Can we be satisfied to continue being the obsequious draftsman for every "nouveau riche" who comes to us armed with illustrations of the kind of a building he wants?"

The great trouble with the Architects generally is that they can't visualize a thing until it is complete and in the flesh. A natural lack or the result of defective or incomplete training. They will fuss away for days on a "composition," lines and more lines, vertical and horizontal; they slap a line up and down, it means a projection to them, in reality, if it is built, it is a more or less imaginary projection, only it is lost and they are amazed it is without the value they thought it would have. They are surprised at their own creations, and you have to show them an idea in full size detail and model before they can "see" it. They are mighty "dumb" with their eyes as one of them expressed it. *They should learn to design in perspective, then there would be fewer surprising shocks for them.*

Incidentally I am not so keen anent the new craze of having models made of houses, gardens, and all that sort of thing. It is a cute way of showing things and does appeal mightily to the client. But some architects imagine it is a great help to themselves in designing. It is not. As a matter of fact it is most misleading. In viewing the finished product one sees the masses, the outline of a building, then as he approaches the eye focuses upon a part, a detail. Two separate and different reactions occur. In a model the eye takes in the whole thing at one operation. You see the detail, the composition, the group, the outline, the top of the roof, everything, a conglomerate mass, supposedly related but as a matter of fact different impressions flashed as quickly as is a movie, confusing and all out of scale. If you could

build a life-size model *in situ*, all well and good, but a little toy is more misleading than helpful. Learn to design masses and detail in perspective and your problem is solved.

One craze I have seen go out of style and that is what I used to call "guzzlers' nightmares." Aeons ago some old boy, a contemporary of Vitruvius, I believe, was said to be at his best, as a designer when he was soused. Well, some forty years ago some of our students read about him and it appealed to them and forthwith they would lay in endless liquid stimulation before beginning a job. It commenced as a fad, wound up as a habit and I am dinged if the laymen didn't think it was "genius" and that an architect wasn't at his best unless well illuminated. In all the land I knew of but three such real unfortunates, clever, drunken artists; all the others were counterfeit. In this generation the "guzzle" is pretty well eliminated, that is, fellows addicted thereto do not last very long in the best offices; but the cigarette has to a degree replaced the guzzle. Most of our younger designers affect flowing ties, sable-brush moustaches and oodles of cigarettes. Many swear they can't think or work without the stimulus of Dame Nicotine—a silly pose, and the dinged cigarettes will ultimately get 'em; a wobbly hand and a dulled mind are poor qualities for a designer.

Today with our skyscrapers and the lavish expenditure of money on all kinds of buildings, there are abounding and wonderful opportunities for our designers. Some are taking advantages of those opportunities and are giving us splendid results. But we mustn't take too much unction unto ourselves, for it is a well known fact that as far as design goes (and by DESIGN I don't mean wasteful expenditure upon ornament and all that but just making the simplest form of building attractive in its proportions; putting snap into it without wasting a dollar) sixty percent of our buildings are flat fizzles and thirty percent more are negative, not offensively ugly but lost opportunities and of no credit to their designers.

One consoling thought perhaps is that poor as may be our average it is still away ahead of the large bulk of contemporary effort abroad. And, just think of it, their forbears were masters, they created all that we try to imitate. How the mighty have fallen!

I think that today there is too much specialization in the architectural field. In the big offices there is a designer, or several of them, and there are men skilled in planning. Each has the most supreme contempt for the other and his work. The designer thinks he is away ahead of the sordid business of planning and the planner is sure the designer is just a supernumary decorator. I believe the best work is done by an architect who has given years to studying the requirements of some one or several classes of buildings, the latest improvements, the costs, etc., a man in-

terested in and knowing much about everything that concerns that type of building and who, whilst planning it, is mindful of exterior and interior "design." He manipulates the whole as a *whole of many related parts* and puts some "soul" into his work. The *average* man who plans only hasn't the slightest regard for the artistic. He is just as likely to plank a lot of columns at odd centres where, without cost or damage to his plan, he could have had uniform divisions that permitted a symmetrical colonnade or other architectural treatment. Why, I am amazed at some of the plans sent in to me for designs or revision. Those chaps seem to have gone out of their way to contort a plan so that you can't do a thing with it, and for no reason whatever, unless perhaps mere whim or stupidity.

If a lad who "wants in" to architecture can afford an academic course or two let him take Logic. Using logic in planning, in reasoning out a suitable clothing for a plan, keeping the whole in proper, artistic and practical shape and within the limits of cost is the first essential in that work. How much reasoning out, analysis, consistent weighing of all details, distribution, etc., does the average architect do? Too blamed little. Logic is almost a lost Art with us.

And with Logic the man who wants to shine as a real designer must have an observing eye, a quick mind and an unending curiosity—everlastingly delving into things, seeing how and why they work, of what use they are, how they could be improved, etc. A fellow of an inventive turn of mind is bully material for the making of an architect. Logic, curiosity, inventiveness and sound judgment plus study and work, stacks of hard work, will enable a man to adapt a building to its purpose, plan it economically and conveniently and clothe it artistically so that it appeals to one's sense of practical value and to a refined appreciation of the artistic. What else is Architecture?

But don't forget that a bit of the *Divine fire* is a glorious condiment to throw into the making of an architect. What produces it? I don't know, but I have seen really good fellows work and work at a problem, be ready to throw up their hands, discouraged, when, all at once, a flash, and they are on the right track and the solution of that problem just simply flows, as easily as a spider spins its web. The psychologists will try to explain it to you, they will tell you it is the summing up of the preliminary work done, the subconscious working out of the problem, etc., etc. I call it a God-given quality that some favored souls possess and that hordes of us can't even appreciate let alone understand.

An architect should be at his best at an advanced age, provided he is physically well, for logic and experience must necessarily be his in larger share than when he was a youngster, and his "flashes" perhaps more easily commanded and turned on. Yet the

young men often evolve the truly good and beautiful buildings. That is genius and my hat is off to it!

Book Reviews

MAHOGANY—ANTIQUÉ AND MODERN. Edited by William Farquar Payson. E. P. Dutton, New York, \$15.00.

This volume, prepared under the editorial leadership of William Farquar Payson, has chapters upon the various phases of this aristocrat of woods by Charles Over Cornelius of the Metropolitan Museum of New York, Henry B. Culver, Ralf Erskine, Frances Morris, Kenneth M. Murchison, A. I. A., Meyric R. Rogers, Professor of Art at Smith College, and Karl Schmieg. It covers the history and use of mahogany in the years since it became a furniture and finish wood. Mr. Schmieg's chapter on "Mahogany and the Cabinetmaker" covers the growth, preparation and utilization of mahogany as a material. Mr. Murchison contributes a very valuable chapter on "Mahogany in Architecture," touching upon the use made of it in England, France, Colonial and modern America. Henry B. Culver, the authority on "Ships," covers the "Structural and Decorative Uses in Marine Architecture," while Miss Morris has a chapter upon the "Piano and its Prototypes." Mr. Cornelius treats "Historic Styles of Furniture," and Mr. Erskine on "The Furniture of the Present Day." In a word, the volume is a complete treatise upon this excellent cabinet and finish wood and its place in the arts of construction and design. The volume is adequately illustrated with large clear plates, covering every aspect of mahogany treated in the volume. It should find favor with architects and all others who desire to study the "art and lore" as well as the practical possibilities of this noble and decorative wood.

REXFORD NEWCOMB

CHURCH SYMBOLISM. By F. R. Weber. J. H. Jansen, Publisher, Cleveland, Ohio, 1927. \$7.50.

This is one of the most interesting and useful books that has recently come to hand. Designed especially for those who are engaged in church work and therefore need to have at hand an authoritative and adequate treatise on Christian symbolism, it is at the same time packed with an interesting store of fact and lore for all who are interested in the general subject of symbolism or with the philosophies of which symbols are the signs. His chapter on the "Purpose of Symbolism" is admirable, stressing as it does the relationship between symbols and life. He also reviews the rise of church symbolism in our own land, naming the important figures in the movement. Subsequent chapters treat of the various Christian symbols, their meanings and uses. All symbols are

(Continued on Page 43)

The Passing Show

The New New York Life Building—As Others See Us—Two Sandwich Buildings

By ARTHUR T. NORTH, A. I. A.

THE PASSING SHOW of May, 1927, made some remarks about the two designs for the new New York Life Building at Madison Square. The Indiana stone exterior walls are now well above the last offset and the steel work of the pyramidal roof about completed, outlining the mass. From across Madison Square the building can be seen practically in entirety. It is an imposing structure. In the late twilight of these balmy mid-winter days, it fulfills the expectations aroused by the excellent perspective previously shown. It has a setting equal to any in New York and it is equal to its setting. There will be no disappointment.

Criticisms have been made of its predecessor, the Woolworth Building, in the sense that Cass Gilbert designed them both. We have before spoken of the unusual and most difficult problem involved in the Woolworth—the great disproportion of ground area to height. These two things were fixed and how could it have been done differently and so satisfyingly? As time passes, it will be recognized as the greatest mile-post in American commercial architecture. It was such a long mile before it came, while the skyscraper struggled and messed along among the classical styles. The Woolworth is a fine thing, boldly conceived and executed, and it brought a realization that things could be done differently and better.

The New York Life Building presents a better opportunity. While the Woolworth site, as seen across City Hall Park, is unexcelled for a great structure, the New York Life Building has, in many ways, as good a setting. It occupies an entire city block, its height is well proportioned to the ground area and permits of a better balance of its parts. Enough is hidden to make known that more exists, it is not entirely exposed and by a happy circumstance it most adequately completes the picture. What more can be said?

* * * * *

Foreign criticisms always interest THE PASSING SHOW. "as others see us" always excites self-examination. And now comes Mme. Henry Lapauze, assistant director of the Luxembourg Museum in Paris and member of the Supreme Board of Fine Arts of France.

The lady is quoted in *The Times*, January 8, 1928, as stating that our fault is a lack of confidence in our own artistic powers and too much tendency to imitate the art of the past.

"The art that America has created of its own inspiration is fine. The failures occur where there is a tendency to imitate the art of other nations and periods. I do not mean to reflect on the masterpieces of the past. Naturally, I have the greatest reverence for them, but they were the product of their time, of conditions that can never be reproduced. Art is life and life is creation. Each age must create its own art. It is the duty of each generation to produce its own characteristic art, not to imitate what has gone before.

"The great buildings of New York are magnificent. They are distinctly the product of this age in America—her contribution to architecture. But what I find distressing, for instance, is an elevator in one of these buildings decorated in imitation of Renaissance style.

"I love the art of the Renaissance, but the only good Renaissance art is that produced during the Renaissance. Modern imitation, I believe, cannot be good. When America is magnificently original in creating great buildings, why must it turn imitator in decorating interiors? Why not original furnishings and decorations?"

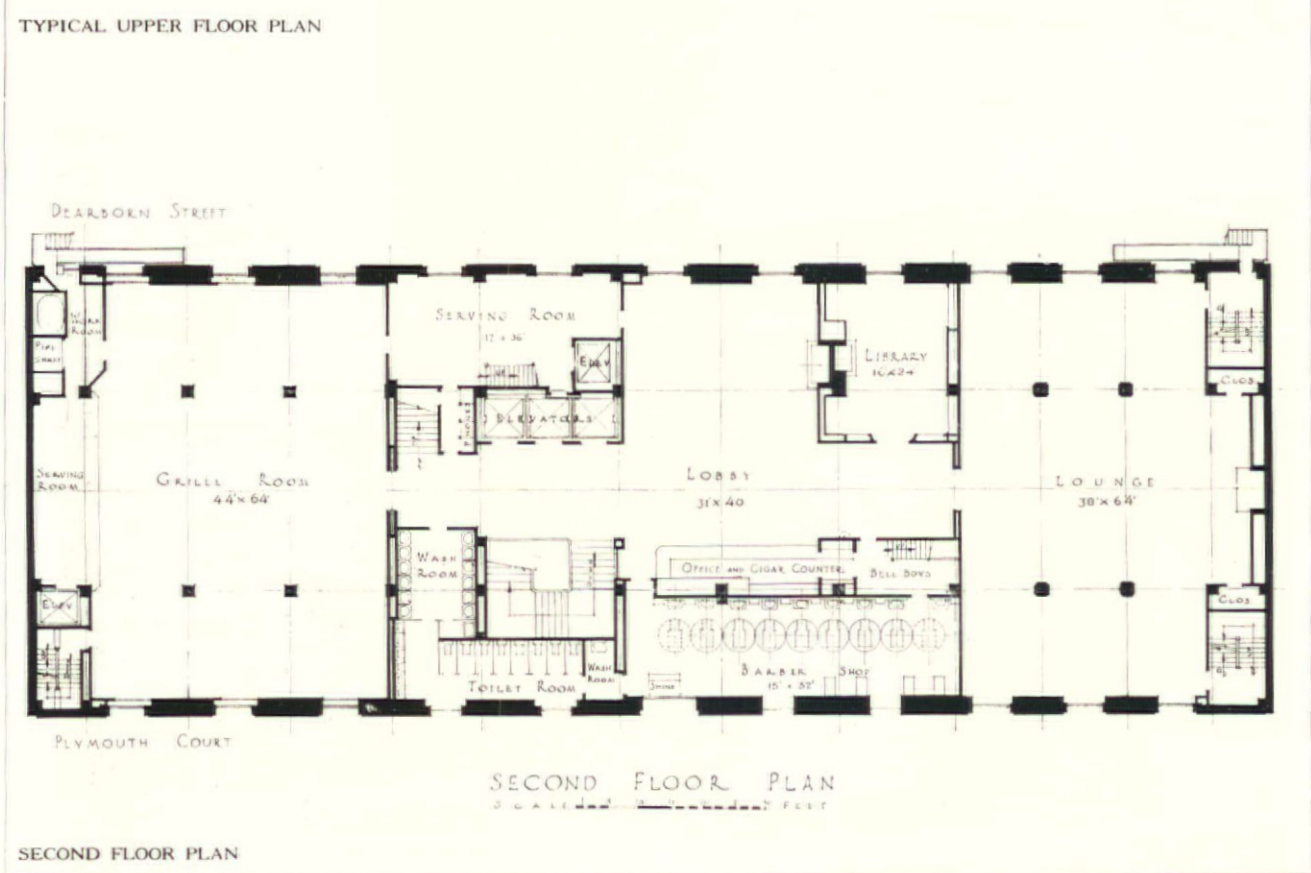
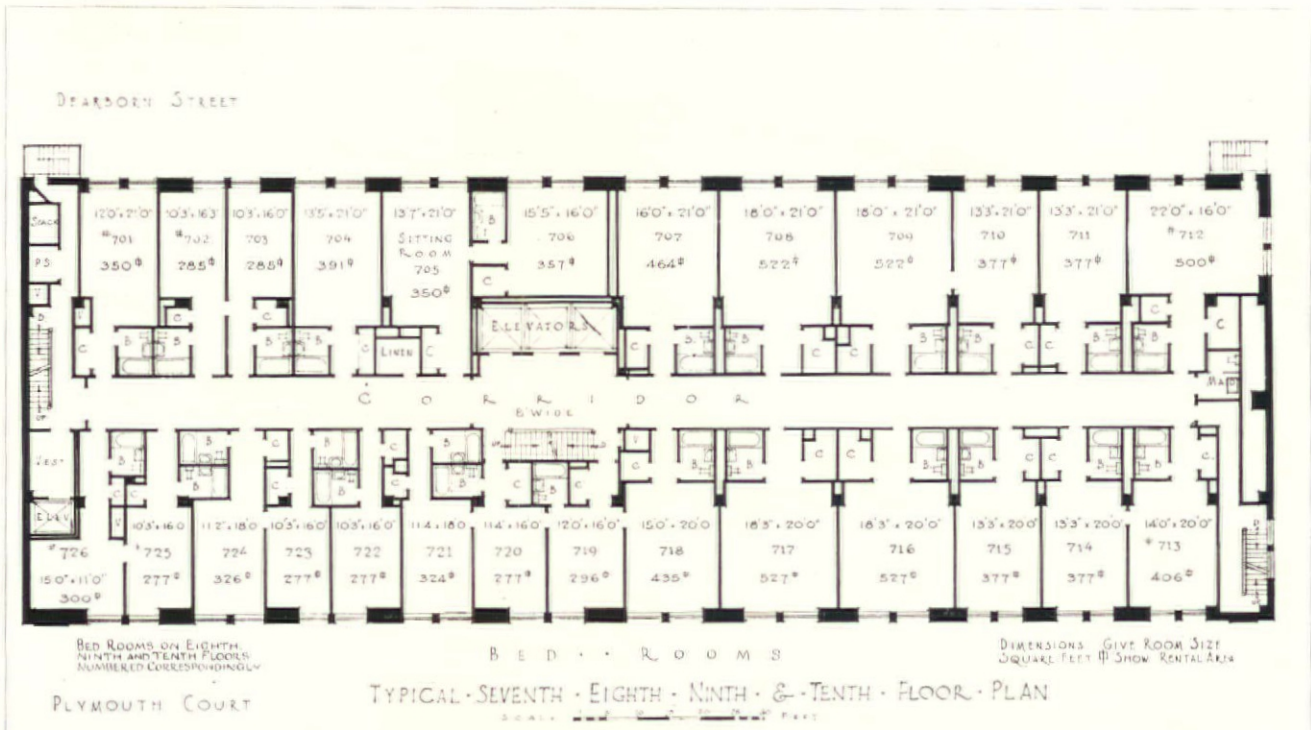
All of this leads to some speculative thought. Grant that the Greeks and Romans created a perfect Greek and Roman architecture. Had they been confronted with multi-story buildings, would they not have created an entirely different style of architecture



THE UNIVERSITY CLUB, NEW YORK CITY.
McKIM, MEAD AND WHITE, ARCHITECTS



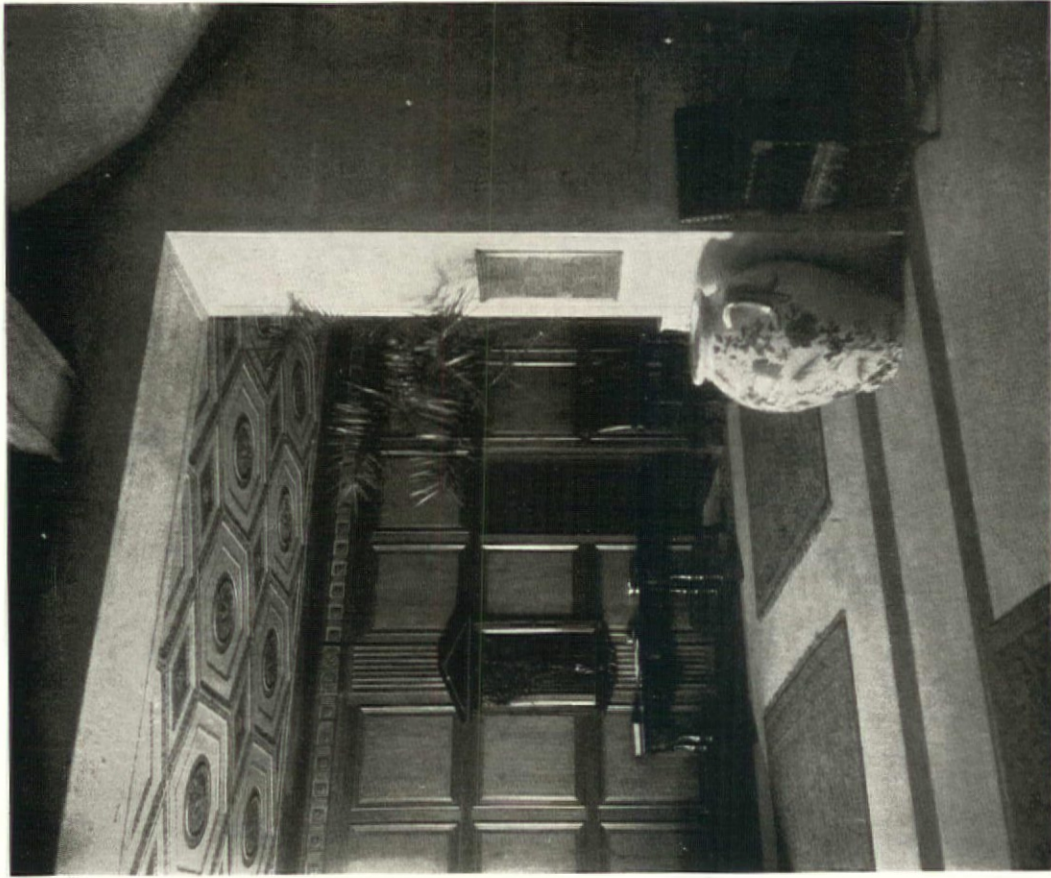
GENERAL VIEW
THE STANDARD CLUB, CHICAGO, ILLINOIS
ALBERT KAHN, INCORPORATED, ARCHITECTS



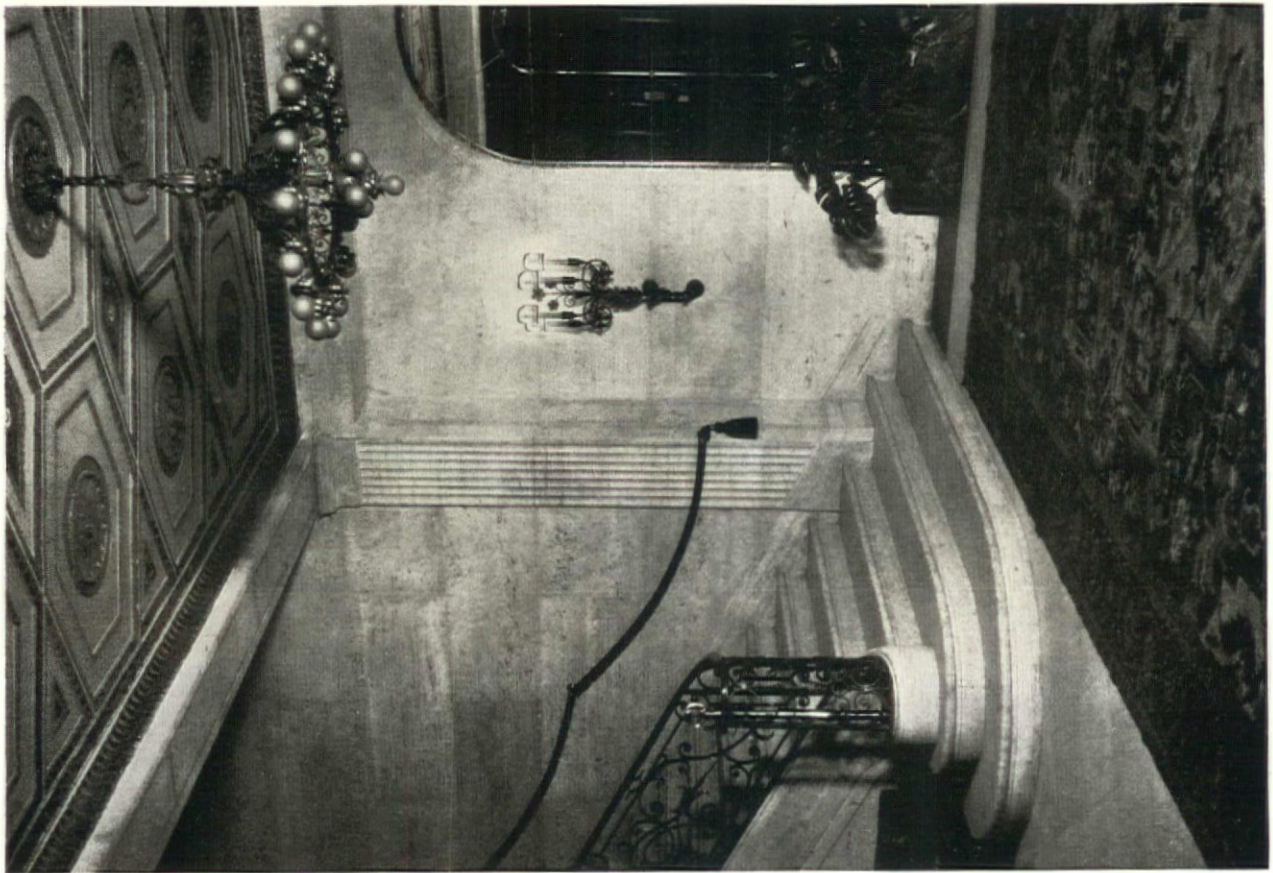
PLANS
 THE STANDARD CLUB, CHICAGO, ILLINOIS
 ALBERT KAHN, INCORPORATED, ARCHITECTS



PLYMOUTH COURT ENTRANCE
THE STANDARD CLUB, CHICAGO, ILLINOIS
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VIEW OF UPPER LOBBY



LOWER LOBBY—STAIRS
THE STANDARD CLUB, CHICAGO, ILLINOIS
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UPPER LOBBY—VISTA
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VIEW OF FIREPLACE IN UPPER LOBBY

THE STANDARD CLUB, CHICAGO, ILLINOIS
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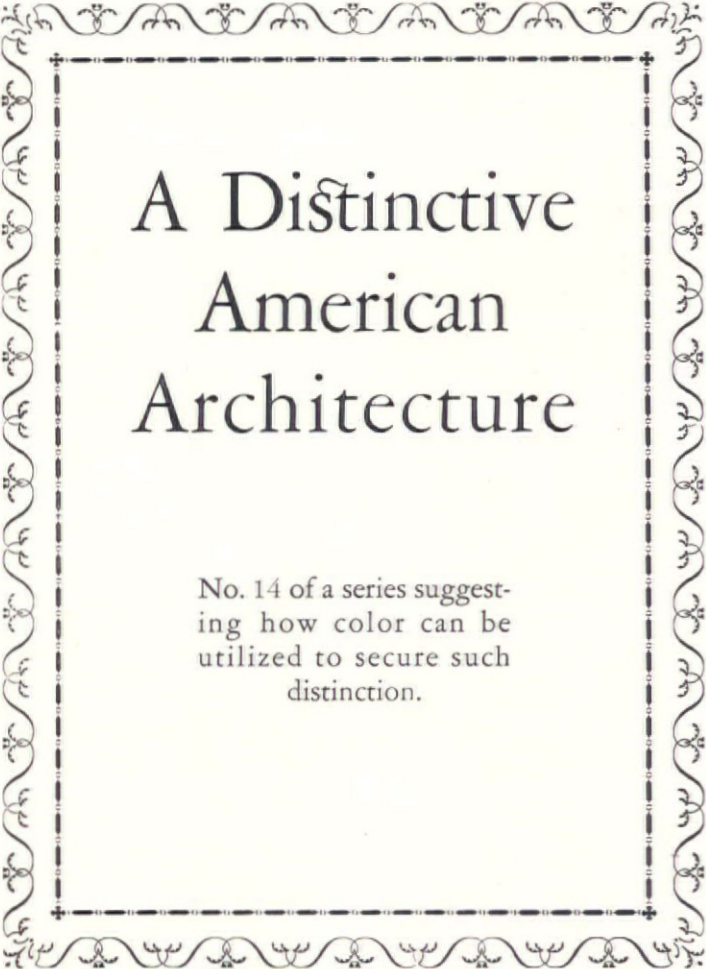
MAIN LOUNGE.



LIBRARY
THE STANDARD CLUB, CHICAGO, ILLINOIS
ALBERT KAHN, INCORPORATED, ARCHITECTS



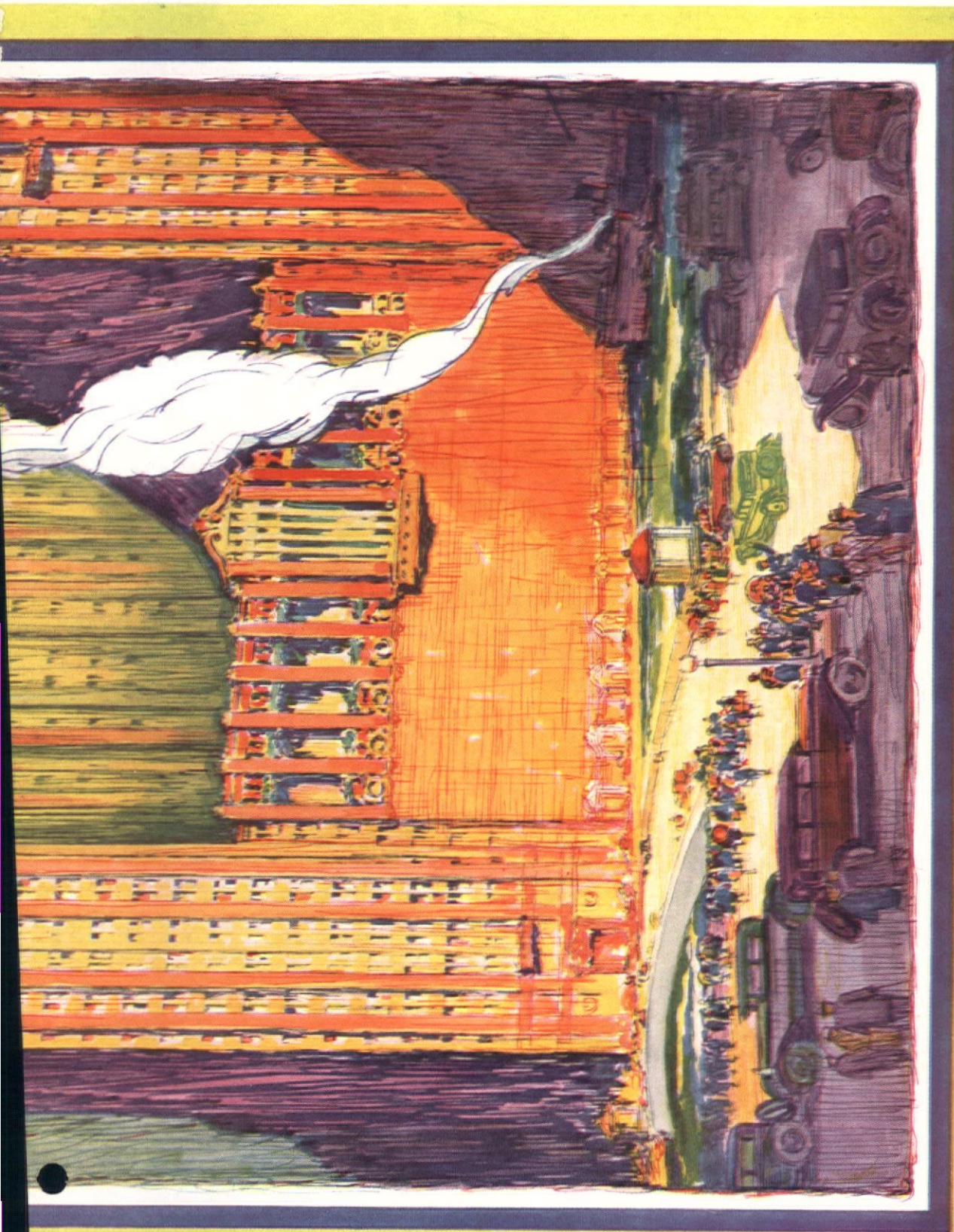
MAIN DINING ROOM
THE STANDARD CLUB, CHICAGO, ILLINOIS
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A Distinctive American Architecture

No. 14 of a series suggest-
ing how color can be
utilized to secure such
distinction.



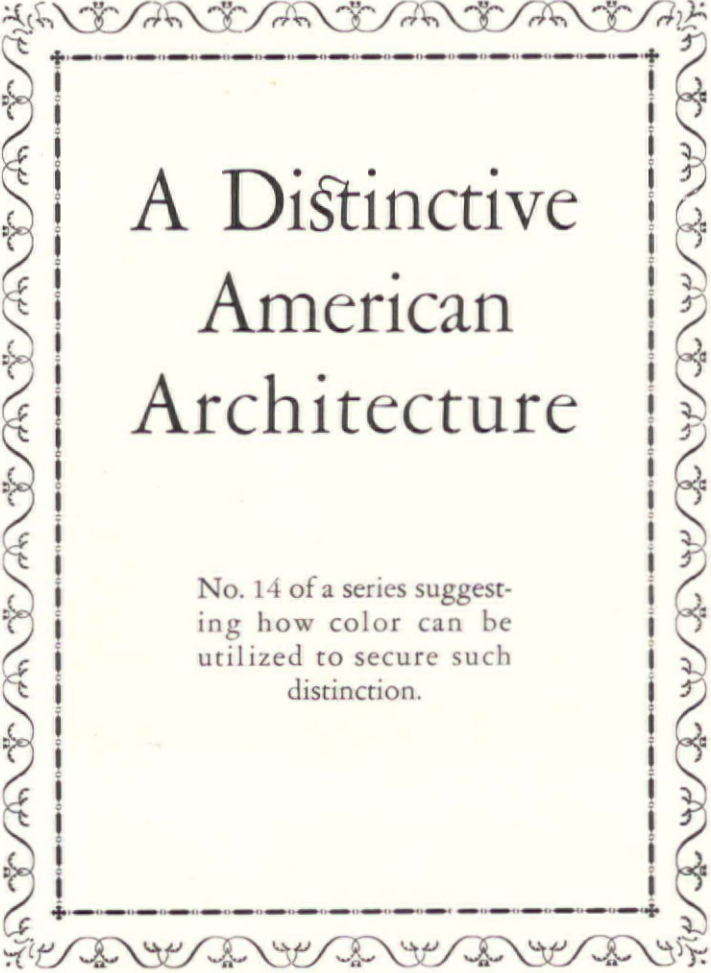


Graham, Anderson, Probst & White, Architects

Visualization in color of new TEMPLE OF CIVIC OPERA which will shortly dominate the western skyline of Chicago's business district showing a very practical adaptation of color to form.

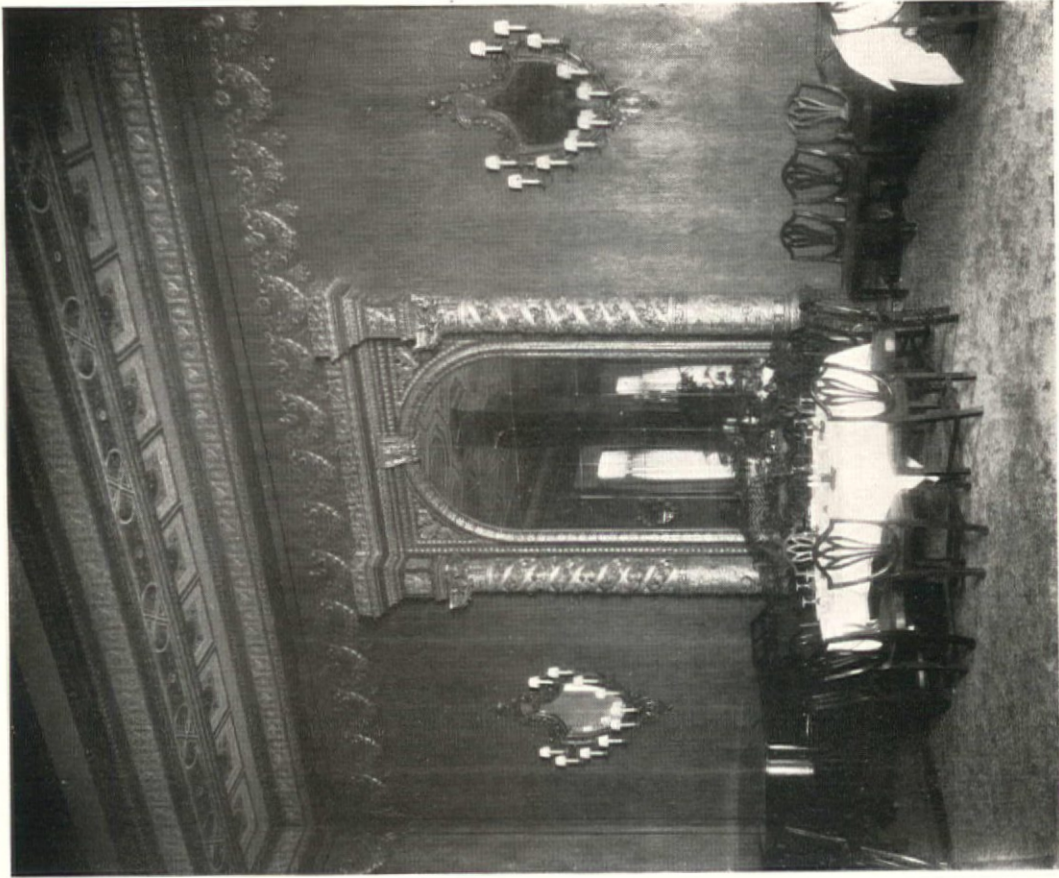
(Illustrating article on Color in Architecture by Rexford Newcomb, A. I. A.)

Courtesy the Terra Cotta Service Bureau

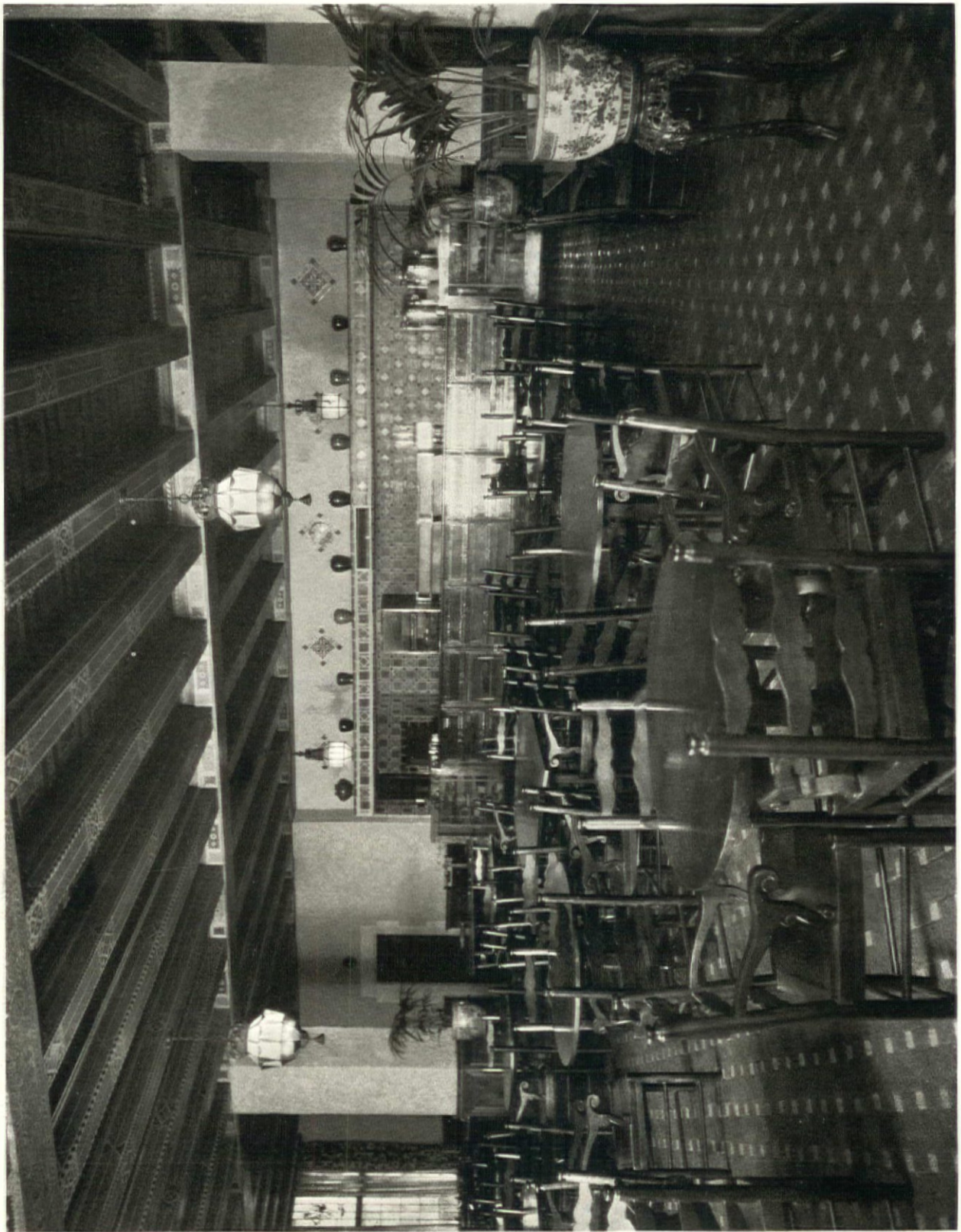


A Distinctive American Architecture

No. 14 of a series suggest-
ing how color can be
utilized to secure such
distinction.



DETAILS OF MAIN DINING ROOM
 THE STANDARD CLUB, CHICAGO, ILLINOIS
 ALBERT KAHN, INCORPORATED, ARCHITECTS



GRILLE ROOM
THE STANDARD CLUB, CHICAGO, ILLINOIS
ALBERT KAHN, INCORPORATED, ARCHITECTS



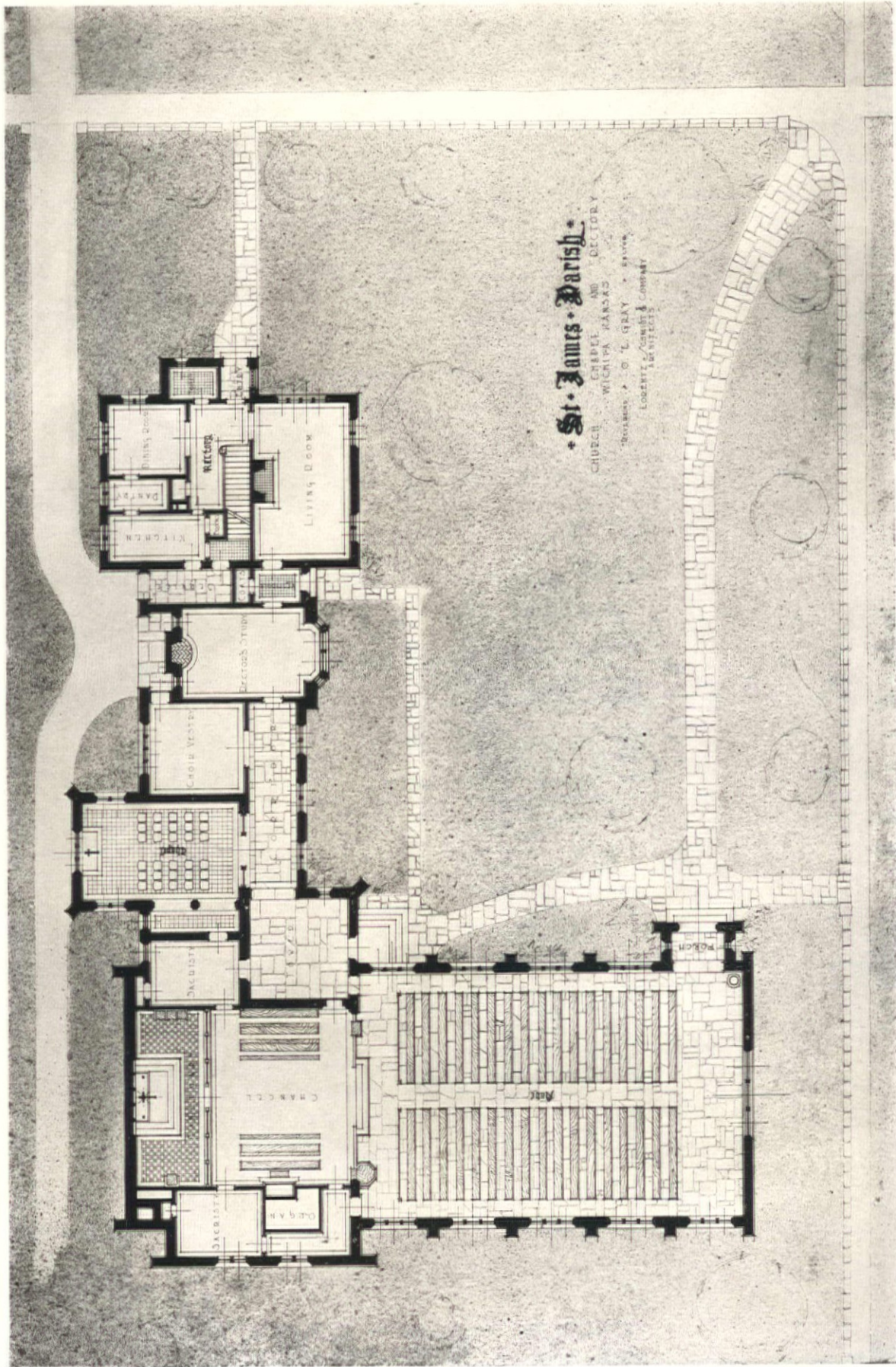
BALL ROOM



SWIMMING POOL
THE STANDARD CLUB, CHICAGO, ILLINOIS
ALBERT KAHN, INCORPORATED, ARCHITECTS



GENERAL VIEW
ST. JAMES EPISCOPAL CHURCH, WICHITA, KANSAS
SCHMIDT, BOUCHER AND OVEREND, ARCHITECTS ::



PLOT AND FLOOR PLAN
 ST. JAMES EPISCOPAL CHURCH, WICHITA, KANSAS
 SCHMIDT, BOUCHER AND OVEREND, ARCHITECTS

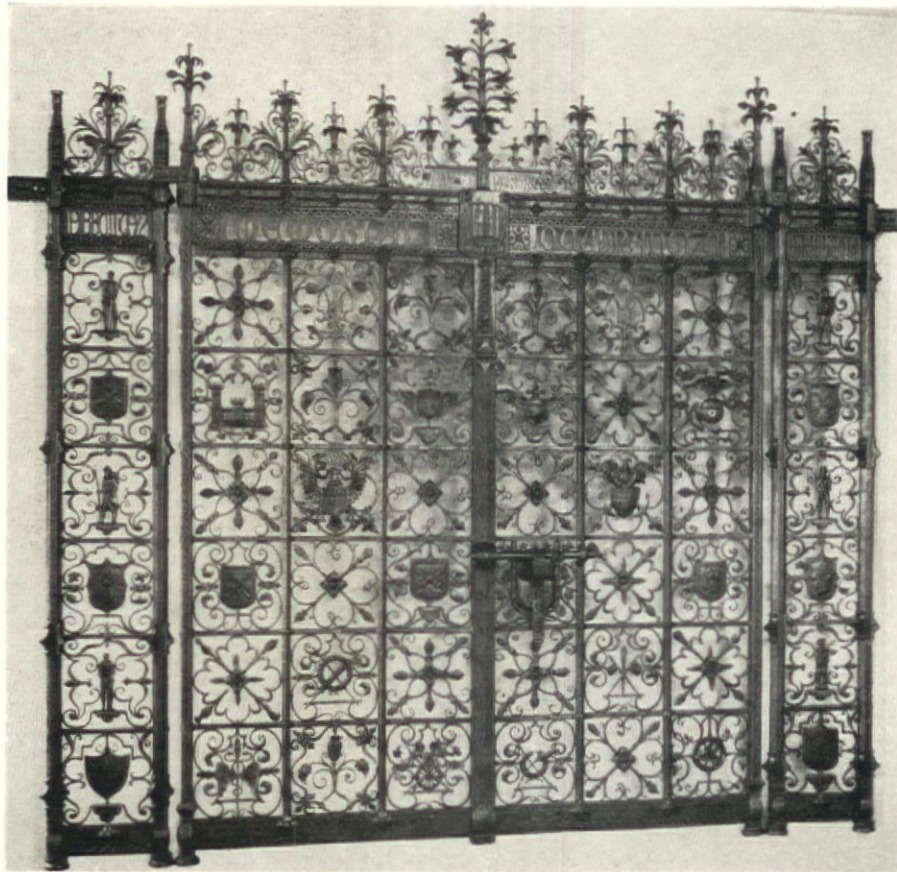


FACADE AND TOWER
ST. JAMES EPISCOPAL CHURCH, WICHITA, KANSAS
SCHMIDT, BOUCHER AND OVEREND, ARCHITECTS

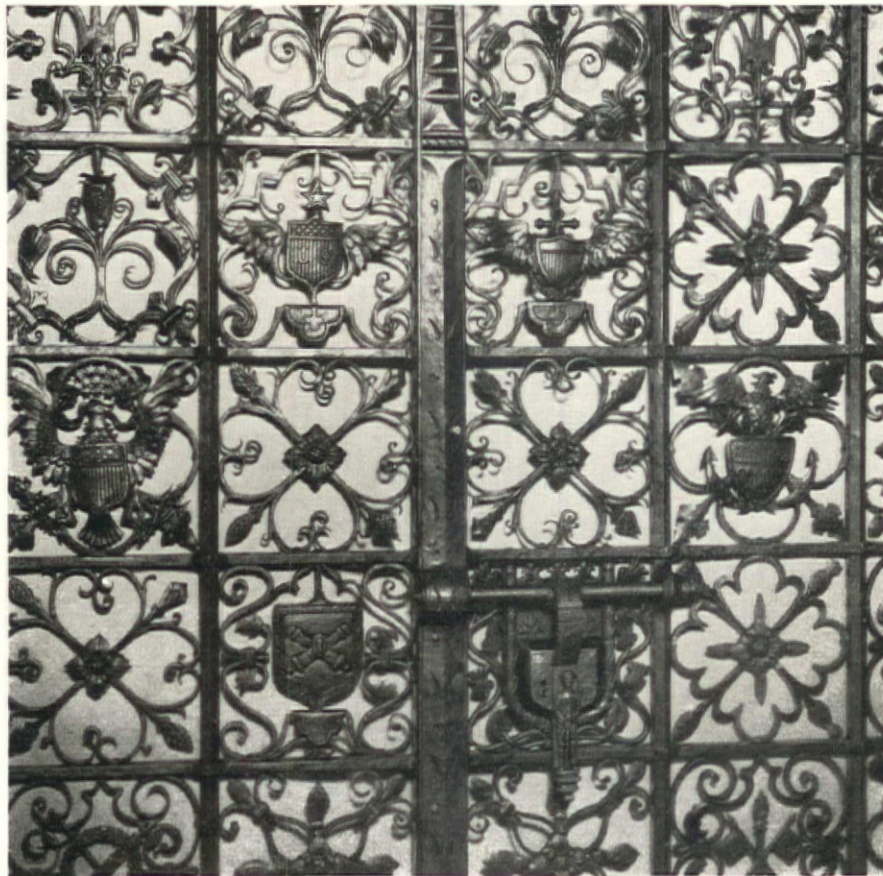


MEMORIAL GATES

HARKNESS MEMORIAL QUADRANGLE, YALE UNIVERSITY, NEW HAVEN, CONNECTICUT
JAMES GAMBLE ROGERS, ARCHITECT
SAMUEL YELLIN, METAL WORKER ::



VIEW OF GATES



DETAIL OF GATES
HARKNESS MEMORIAL QUADRANGLE, YALE UNIVERSITY, NEW HAVEN, CONNECTICUT
JAMES GAMBLE ROGERS, ARCHITECT
SAMUEL YELLIN, METAL WORKER

in all of its parts? They were of necessity one-story minded, practically, and their one-story product was fine. Then why should not we, multi-story minded, create a multi-story architecture as fine in its way?

None of the Renaissance architects ever saw an elevator or even dreamed of one. The elevator is modern and in its best production American. What would a Renaissance architect have done with an elevator, would he have created something different than our Renaissance elevator applique? Even if he had not, can we not do better than hang centuries-old motifs on modern devices?

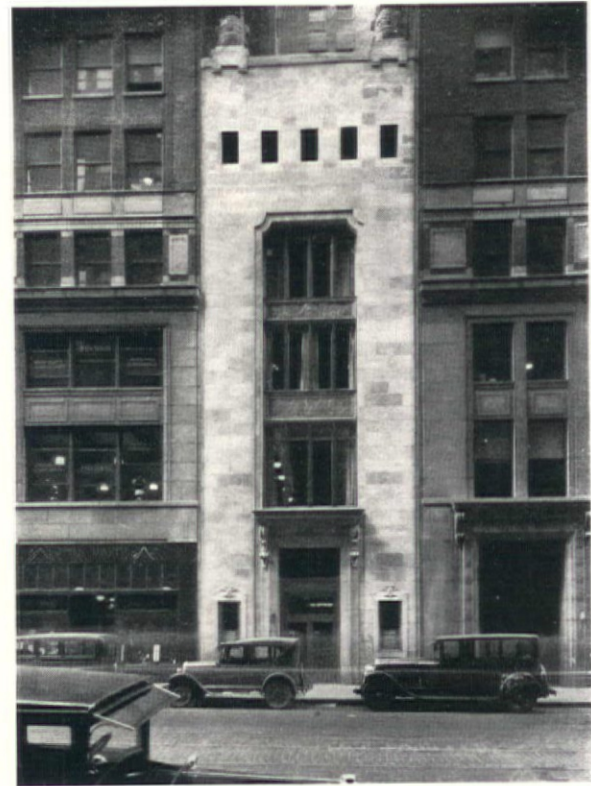
The authority above quoted stated that art is life and life is creation. We have created structures and their equipment—have kept pace with the demands of commerce and industry. But architecture did not keep pace with structure and equipment. It was many years after Cass Gilbert broke the ice and shattered traditions before architecture showed signs of life—and now it has life and the beginnings of a power to create. Interior architecture will follow this lead when it has broken loose from the control of the commercial “interior decorator” and comes into its own as a function of modern creative architecture.

* * * *

Very unexpectedly for a daily newspaper, *The New York Sun*, January 14, 1928, presented the opinions of architects and sculptors as to the most beautiful buildings in New York. The opinions seem to stack up about as follows in order of preference: University Club, Morgan Library, Columbia University Library, Hotel Shelton, Barclay-Vesey Street Telephone Building and the old City Hall, St. Thomas' Church and the Woolworth.

If you could term those questioned a jury, its personnel quite readily explains the preferences shown. THE PASSING SHOW must confess that the preference shown for the University Club rather aroused our interest, something we had never before felt about it very keenly. A special photograph was taken as this is written, so that others aside from New Yorkers may enjoy its beauties as they find them.

To THE PASSING SHOW the University Club always produced a rather disquieting effect. The deep jointing of the ashlar masonry breaks up the wall surface with a multitude of lines and shadows that, to some, rather distract the attention from the proportions of solids and voids. A keystone in a loaded arch is a structural necessity and its importance entitles it to a proper embellishment. It has never been clear to us why the keystone should have a pendant console affair dropping below the intrados of the arch which is surmounted by the carved heads of persons and animals. (Let us remark that if we do not always use the correct technical name for somethings architectural, it is because our Gwilt is rather inaccessible and a reference to it correspondingly laborious. If



THE NATIONAL AMERICAN BUILDING, 340 MADISON AVENUE, NEW YORK CITY. JOSEPH H. FREEDLANDER, F. A. I. A., ARCHITECT

the reader will kindly look at the illustration, he will understand). The structural function of the keystone is hidden by this over-elaboration and how it must squeeze those poor people and animals when the arch stresses come into play!

The balconies at the small windows are not large enough for a person to use but if they were on a tenement house they could be used as open air refrigerators or infant receptacles. Of course, each constituent of the University Club has a coat-of-arms which must be displayed conspicuously, the same as the signs of a Sixth Avenue merchant, so that the passing Latin student may know what it is all about. But are not these coats-of-arms carved in a too high relief and on a too large scale? In scale they are of the same size as the intervening windows. The windows, admittedly, are quite small and also the coats-of-arms are quite large. It may be that the small windows alternating with the large coats-of-arms are intended to produce a frieze effect. If so, why two of them except to make room for the necessary number of coats-of-arms. It is a very interesting and baffling subject for speculation.

When Fifth Avenue was a residential street the setting was much better for this example of an American Renaissance revival, and to it the present surroundings may be unfair. Regardless of how one may appraise this building, it is certainly a fine *pastiche*, proper and correct in all particulars.



336 MADISON AVENUE, NEW YORK CITY

Let us turn to a simple and beautiful thing, one of the newest sandwich buildings. On Madison Avenue, numbers 336 and 340, are two small buildings sandwiched in between large and high structures. Their construction was watched closely with a curiosity as to how they would come through architecturally. Number 340 is a beautiful building done by Joseph H. Freedlander, F. A. I. A. Mr. Freedlander is not afraid of a plain, bare wall and he apparently knows how to correctly proportion it to the open areas.

This, the National American Building, is unexceptionable in its beauty. Being small, it is embellished properly with delicate ornaments, and it will be noted that their scale is so finely adjusted that they are easily seen in their various locations. This is shown by comparing the detail of the two ornamental features above the coping and the caps of the two small ground floor windows and the main entrance. The door and window frames and sash and the spandrel panels are of bronze. The modeling of the spandrel panels is especially good, it is vigorous and plainly visible from the sidewalk, although in very low relief. The ashlar masonry is finely proportioned, and with the inconspicuous joints, a simple wall surface is produced.

Mr. Freedlander knows how to do it and, above all, how to stop—when the design is finished.

The other sandwich building, Number 336, is the opposite, architecturally, of Number 340. Of about the same width, it is not so high which made its designing perhaps more difficult. It is a store building and its show windows extend to the lot lines, utilizing all of the available frontage. Above the display windows the front wall is apparently supported on an arch springing from two heavy corbels. Of course, an engineer knows how it is done and with safety, but the impression is not altogether satisfactory. There must have been a better solution of the problem possible, although the style of architecture used may have had a deciding influence on the design in this particular.

A large proportion of glass area was evidently desired in this building. The windows are not of the best proportions and the separating pilasters seem to be too wide for the width of the walls at either side. Would it not have been better to have frankly made one wide opening with narrow mullions as in the adjoining buildings? Perhaps the designer wished to avoid repeating this treatment although it could have been done nicely and individual to the building. Or perhaps he wanted those wide mullions so that he could face them with the basket-work pattern. The spandrel panels seem to be particularly disjointed and restless. Why those arched panels over the fourth story windows—there is no end to the questions that arise.

The terra cotta is of a buff color variegated with reddish-brown splashes. This went very well on the Pershing Square Building where it was in scale and well done, but the imitations of that building's terra cotta are seldom satisfactory. This is the danger of imitation—it can never equal the original. On the whole, it is an unsatisfactory, restless, over-ornate elevation. The designer did not know when to stop and perhaps how to begin.

Summer School in Italy

It is announced that Professor Paul Valenti will again, this summer, conduct a summer school and tour of instruction in Italy.

Students of architecture, and others having similar interests, desiring further information on this very interesting tour are advised to communicate with Professor Paul Valenti in care of Washington University, St. Louis, Missouri.

Color In Architecture

XIV. Greek Polychromy, II.

By REXFORD NEWCOMB, A. I. A.

LAST month I wrote of Greek polychromy during the *Archaic Period*. This paper deals with color in Greek architecture during the Periclean Age. We have seen how from the very beginnings of artistic expression on Grecian soil (Figure 1) an emphasis was placed upon *color* and how, as *form* developed and refined itself in Greek art, *color* likewise developed and refined, with the result that during the Periclean Age the relationship between *form* on one hand and *color* upon the other produced an artistic *balance* the like of which was *not* before witnessed and has not since been seen in the realm of architecture. In this thoughtful and beautiful *balance* between *form* and *color*, as much as in the beauty of the *forms* and *colors* themselves, lies the abiding lesson of Greek architecture, and whether or not we design in the Greek style, the *principles* and *lessons* of Greek architecture are as good today as they were in the days of Pericles and Phidias.

There are a good many mistaken notions, even among architects, with regard to the origin and evolution of Greek architecture. That it, like the architectonic expressions of most races, passed through all the evolutionary stages from mud and wood, to sundried and burned clay and finally into stone and marble is often lost sight of. Moreover, in the lay mind, and often also in the professional mind, Greek architecture is thought of as being of pure *white* Pentelic marble. Whether this results from the viewing of white plaster casts of Greek fragments in the museums or is an aftermath of the *colorless* age from which we are just emerging, I do not know. At any rate the fact that Greek architecture of the Periclean Age *was colorful* and that its *color*, as well as its *form*, was the culmination of the age-long experience of the race, is to be remembered.

Greek architecture was no exception to the invariable rules which the artistic expressions of races from the beginning of time have obeyed. It did *not* spring, fullformed like Athena from the brain of Jove. No, like all other cultural expressions it began with primitive forms, found a devious way upward, came to a splendid climax after the Persian wars, continued through the brilliant twilight of the Hellenistic Age and then declined.

Starting with "wattle and daub" forms, in the Archaic Period, tree trunks early became the substance of columnar architecture, the two orders, the Doric and Ionic, (Figure 2.) presently differentiating themselves through different treatments of these primitive types. The tendency, as we progress in time, is for the stancher, more lasting materials to replace the ephemeral, beginning at the bottom of the structure. First the wooden columns are replaced by stone, the early ones monolithic, the later ones in drums. Then the *cella* wall of the temple, for centuries of unburned bricks, becomes lithic. For a long time the superstructure is built of wood, then terra cotta revetments for

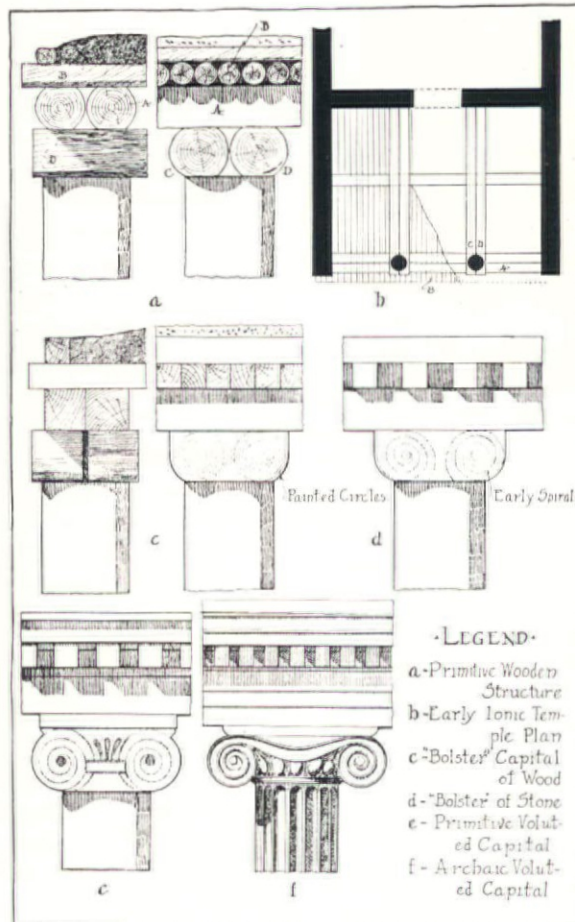


FIGURE 2—EARLY DEVELOPMENT OF THE IONIC ORDER, A CONJECTURAL STUDY BY REXFORD NEWCOMB

the entablature and terra cotta tiles for the roof, translate our primitive wooden forms into new entities in which features (like the beams ends) *once structural necessities*, remain only as *decorative reminiscences*. It was during this phase (the late Archaic Period) that the polychromy treated in the January issue flourished. Eventually the entablature becomes stone or marble, the roofing tiles are translated into marble, the ceiling beams and caissons become marble and the only wood that remains is found in the timbers of the roof. Thus by a gradual process our Greek temple has been translated from wood and other ephemeral materials into the noble, white marble with which Greece is so well



FIGURE 1—MAP OF GREECE AND GRECIAN LANDS
BY W. M. MacPHERSON

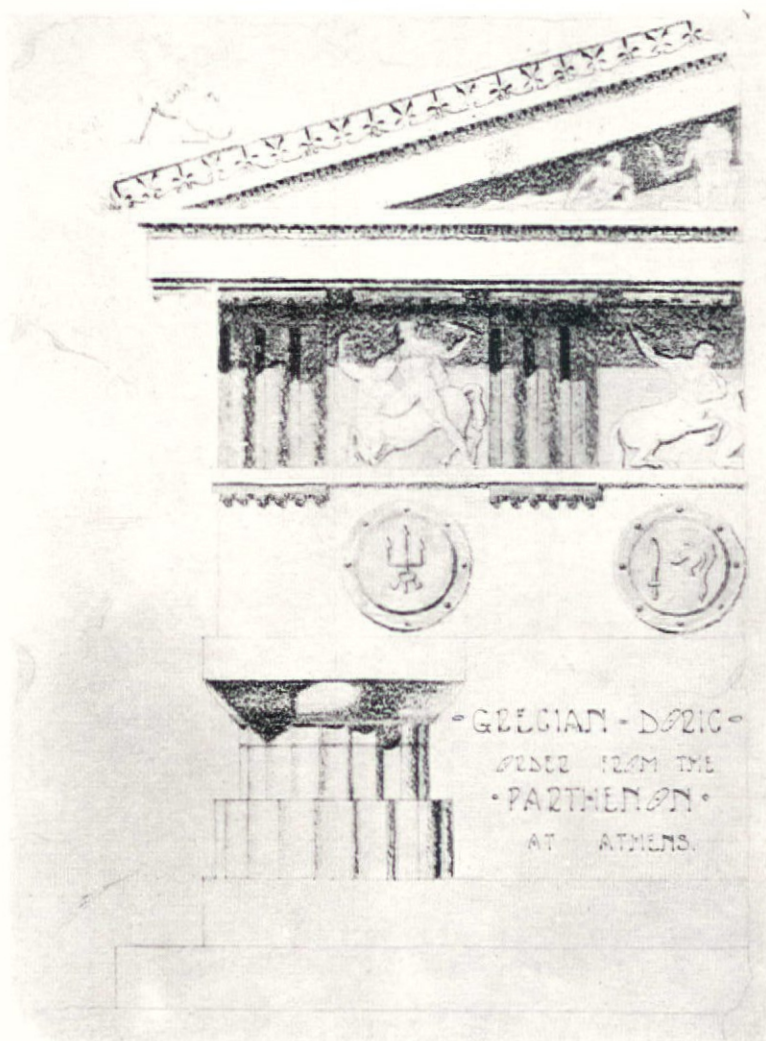


FIGURE 3—GREEK DORIC ORDER IN POLYCHROME
BY EDMUND FRANCIS TOTH

endowed. Indeed, so far as *form* is concerned, the temple of the Periclean Age may, in a measure, be looked upon as a sculptured, marble epitome of the age-long evolution through which the mud-brick, wood, and terra cotta temples that had gone before it had passed!

These forms now emancipated from structural drudgery, became elaborate decorative bits and continued to grow in floridness during the Hellenistic Age. And Greek architectural polychromy, likewise emancipated from the limitations that Greek ceramics imposed, became an infinitely varied manifestation, as compared with the browns, terra cottas and burnt siennas of the Archaic Period. But the polychromatic *media* of the Periclean Age—*encaustic paints*—were not as permanent as the ceramic colors of the preceding age and thus Greek color has been largely obliterated by time with the result that until a hundred years ago its existence was scarcely suspected.

Greek polychromy differed considerably from those of the peoples who antedate the Greeks in

history. We have seen, for instance, the pictorial quality of the polychromies of both the Egyptian and the Western Asiatic architectures. The Greek, upon the other hand, sensing the antagonism between *color* and *form*, knew that color possesses the power sufficient to negative or destroy architectonic intention. Therefore he always subordinated polychromatic display to the architectural effect. This led to a distinction between the *structural* and *decorative* portions of a building and the adoption of a treatment that would enhance rather than defeat the purposes of either.

From this it will be seen that Greek polychromy was a logical, ordered, systematic procedure, thought out and perfected in exactly the same way as had been Greek architectonic forms. Early sensing the fact that *color emphasis is antagonistic to the sense of structural strength*, the Greek steadfastly refused to *color the weight-bearing items* of a design. In fact, he seems to have systematically analyzed his structure and found it to contain the following parts:

- a. *Weight-bearing features.*

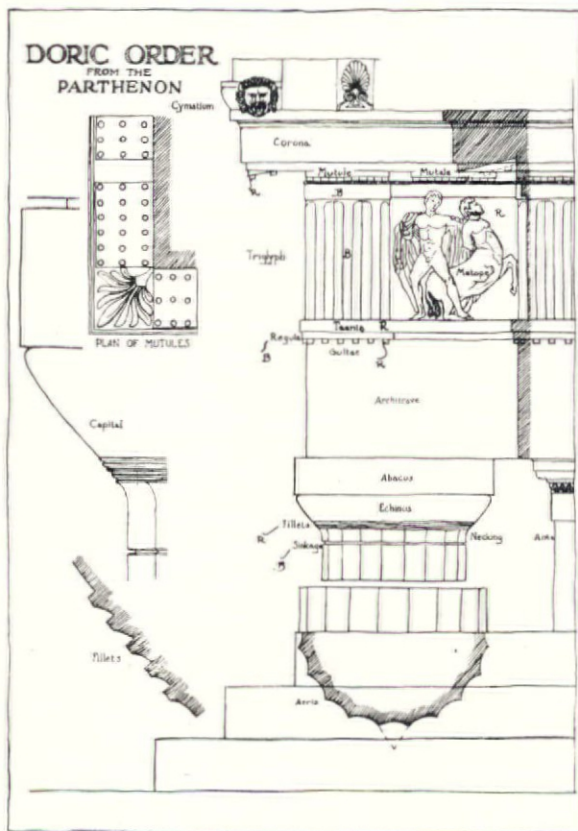


FIGURE 4—GREEK DORIC ORDER—LETTERS INDICATE COLORING. BY C. T. MASTERSON

- b. *Supported architectural motifs.*
- c. *Purely decorative items.*

and he treated these classes of motifs with increasing amounts of color as follows:

- a. *Weight-bearing parts* received no color variation beyond that offered by the structural material.
- b. *Supported items* (superstructure above the architraves) received some color.
- c. *Decorative features* received the most color. Thus it will be seen that color application was in inverse proportion to the structural purposes of the architectural elements.

Since the supporting members fall relatively low in the design of a Greek building and the manifestly decorative elements are placed high, it will be seen that the facade of a Greek temple grew more colorful as the top was approached, producing a splendid climax and an accompanying aspiration in the mind of the beholder, which effect, be it mentioned, vastly enhanced the religious appeal of such a structure. Moreover, those smaller decorative elements of the cornice and pedimental sculptures which would by virtue of their small scale lose considerably because of their distance from the eye were, through polychromatic treatment, "picked out" as it were, and made more visible. The color treatment thus accorded with the form intent, becoming more glorious as the apex was approached and producing that normal "flowering out" effect at the top which so well

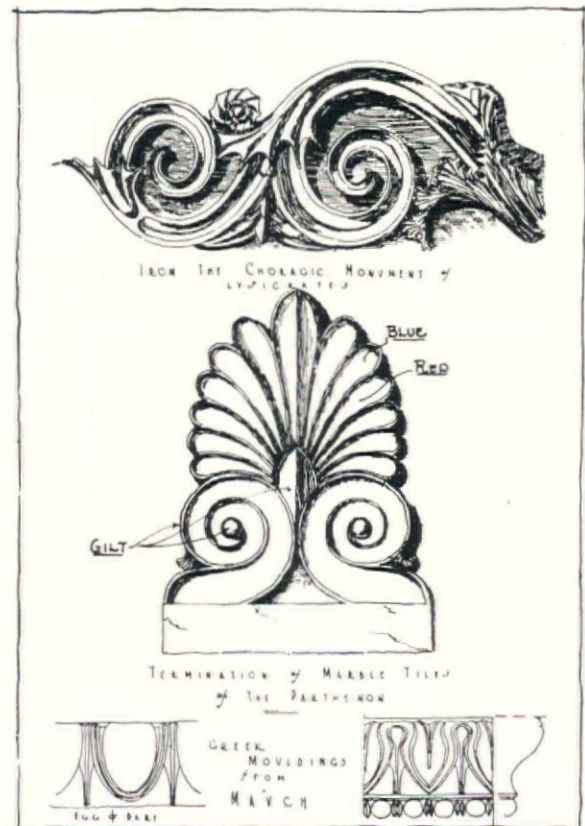


FIGURE 5—GREEK ORNAMENT BY G. C. CALDWELL

accords with all the processes of nature, especially in the floral world. (Figure 3.)

Color was always used in relatively small bits and like Greek carved ornament, was always opposed by a sufficient amount of plain or untreated area. Indeed we may say that Greek polychromy was an "illumination" process rather than a pictorial or a mass color treatment, for in all their schemes bits of vivid color were always opposed by relatively large areas of pure white marble in much the same way that white paper opposes the color and gilt of a medieval illuminated manuscript. Of course in the pediment the sculptured figures received larger areas of color than elsewhere but even here the *tympanum* was either delicately tinted or totally uncolored and the "make and break" or *color vs. plain uncolored area* was still preserved. Often this effect was reversed as in the frieze of the Erechtheion, where the figures in white stood out, cameo fashion, in front of a ground of black Eleusinian marble.

With these general principles in mind, let us anticipate the palette of the Greek architect and see how he used it to enhance his architectural intent. The Greek palette contained the following colors:

- Red (two varieties)
- Blue (two varieties)
- Yellow (ochreous)
- Green
- Brown



FIGURE 6—CAPITAL FROM THE PROPYLAEA, ATHENS, FROM D'ESPOUY

Purple (two varieties, one rather a pinkish lavender)

Black

White

These colors were used in such combinations as always to produce a maximum *contrast* and avoid the *harmony*, which we would strive for in pictorial color. This use of contrasting color in alternating positions coupled with the employment of "separators" or "outlines" when colors too antagonistic to each other are found in close juxtaposition, are eminently characteristic of Greek polychromatic procedure.

Remembering these facts we may now describe the polychromatic treatment of a typical Greek system like the Doric order. Of course the *stylobate* and columns up to the capitals received no color treatment at all, the capital, due to its semi-decorative nature, however, received a minimum amount. The *fillets* of the *echinus* (Figure 4.) were conventionally colored *red*, the *sinkage* in the neck of the shaft frequently *blue*. Contrary to the impression spread by Hittorff, the *echinus* was *not* painted. Often the capitals of the Doric *antae* were permitted a simple leaf decoration and these were usually alternately *red* and *blue*.

The *architrave* was uniformly uncolored although the *triglyphs* of the frieze were quite conventionally *blue*, or upon occasion *black*. This last treatment has always seemed to me to defeat the structural significance of the *triglyph*, which is, after all, only a reminiscence of a beam-end. The *taenia* was generally *red*, while the *regulae* corresponded with the accompanying *triglyphs* and were therefore either *blue* or

black. The *guttae* under the *regula* were of *red*. Like the *regulae*, the *mutules* were colored to match the *triglyphs*, that is they were either *blue* or *black*, while the *guttae* underneath were of *red* for *blue* *mutules* and apparently either *black* or *white* when the *mutules* were *black*.

The *corona*, like the *architrave* was always uncolored but the *cymatium*, being the crest moulding and having no supporting function, was the most decorative of the colored mouldings and usually consisted of alternating leaf decorations or an *anthemion* pattern in *blue* and *red* (Figure 3.) The *acroteria*, in palmette form, (Figure 5.) had their leaves of alternating *red* and *blue* with edgings of gilt, while the gargoyles usually in the form of lions' heads were of *gilt* and *red*. The crestings on the roof and the edges of the lower row of marble tiles were also touched with color.

The pediment was of course the most glorious spot on the whole structure and here the sculpture was treated in full color. The treatment here, as in the case of the architectural features proper, was *decorative* rather than *realistic*, and the colors used were identical.

If the polychromatic scheme called for *red* or *blue* beards upon the male figures, *red* and *blue* they became. Evidently balanced color or color evenly distributed throughout the composition was a primary aim. Frequently the *tympanum* ground was of delicate *red* or *blue*.

A polychromatic treatment similar to that of the Doric was applied to the Ionic and Corinthian orders. Space does not permit us to treat these types exhaustively, but some attention may be paid to the treatment of the capitals of these orders. In the Ionic capital *red* was used upon the *fillets* of the *volutes*; (Figure 6.) and as a background in the *necking*. The *anthemion* of the necking, the *eye* of the *volute* and the eggs of the *echinus* and *abacus* were of gilt. Dark *blue* contributed to an alternation of color showing itself as a background beneath the eggs and darts of the *abacus*, just under the "cushion" of the *volutes*, and again beneath the eggs and darts of the *echinus*.



FIGURE 7—CAPITAL FROM THE SACRED ENCEINTE, EPIDAUROS, FROM D'ESPOUY

Of the polychromatic treatment of the Corinthian capital (Figure 7.) we learn something from an example in terra cotta turned up at Olympia. Curtius and Adler in their valuable "*Olympia*" show this example in color. Here the *astragal* is *red*, the first bank of acanthus leaves of *blue* with *yellow* midribs, *red* edgings and turned over tops. The second bank of leaves is of *yellow* with *blue* midribs and *red* edgings and turned over tops. All volutes are of *red* with *yellow* fillets, while the calyx of the *caulicoli* are of *blue*, the *rosette* of *yellow* (perhaps gilt) with a *red* spike and edging, and the *abacus* of *white* with a *red cyma reversa*.

To this exterior polychromy of the Greek temple one must add the splendid and colorful illumination of the ceilings and mouldings of the *pteroma* and the decoration of the *cella* proper. In the portico of the Propylaea at Athens, (Figure 6.) *red*, *blue*, *green* and *gilt* illumined the *caissons* of the ceilings, while in the coffer of the peristyle of the Parthenon delicate gilt *anthemion* patterns on a *deep blue* ground formed a splendid decoration.

From what has been said it is clear that the Greek, like practically all peoples up to the time of the late Renaissance, was alive to the fine architectural possibilities of *color* and with as much skill and ingenuity as he displayed in the solution of his problems in *form*, he set out to solve his color problem. That he succeeded admirably even the most superficial student of Greek polychromy must agree. And what a valuable addition and brilliant handmaid *color* became in the hand of the Hellene!

I recall having read somewhere a description of Athens in the great days; of how one, approaching the city from the port of Piraeus, a long way off, caught a glimpse of the gleaming buildings upon the Acropolis. The author described the aspect of the temple-bedecked citadel as not unlike some great iridescent pearl glistening under the white sun of Hellas. As one approached, its lively coloring, now rose, now blue, now amber, shifted and changed as it was reflected from the polished surfaces of pure white Pentelic marble. Such was the color of Greece!



GREEK ARCHITECTURAL DETAIL IN BLACK, BROWN, TERRA COTTA AND RED. BY W. M. MacPHERSON