

Doctors Hold Medical Clinics

WHY NOT ARCHITECTURAL CLINICS?

By

Ernest Ray Denmark, Editor

IN spite of the slowing down of business in this country America is still the most progressive nation under the sun. She will be the first to come out of the slump. Our policy as practiced by every branch of industry, finance, and profession . . . with the exception of the architectural profession . . . of exchanging experiences in the practical conduct of business has given America a foothold in world affairs which might be shaken but it cannot and will not be torn asunder. The clinic idea is by no means new. It has been in practice here and abroad for many years. It is surprising that the architectural profession has not seen long before now its value. Doctors hold medical clinics . . . the various industries operate under the influence of their Trade Associations, and the bankers exchange experiences through their association . . . then why cannot the architectural profession profit by the holding of regular clinics where actual problems and their solutions can be made known to all who are alive to the benefits to be derived therefrom?

An architect of the Pacific Coast writing in the "Architect & Engineer" has the following to say about this Clinic idea, and the profession on the coast is better today for the initiative they have taken in many movements of similar importance"

"A speaker at a meeting of bakers recently held in Portland, said regarding competition in his industry, 'We need not fear the competition of each other. It is the competition of the housewife, who still does her own baking, which concerns us.' It may be a far cry from baker to architect but perhaps the architect, like the baker, should be concerned with the competition of the housewife. At any rate the architect most certainly should not fear the competition of his fellow practitioners. When architects handle only about ten per cent of all the buildings built, the crushing competition lies without the profession, not within.

Although this is the situation which has prevailed in the architectural profession for decades, there still exists, with some of the boys, quite a noticeable feeling of jealousy toward fellow architects. The continuance of this attitude is, and will be, so long as it prevails, one of the most serious impediments to progress that the profession has.

Probably the only reason this "clinic idea" has not been in force for many years is that each practitioner wants to retain his trade secrets, as we might term them. Then, although he speaks to Architect Jones, when he sees him on the street, or at a meeting, he does so rather mechanically, and certainly with no idea of discussing frankly, methods of construction. All this must change, and change radically, if we are to make real progress.

The possibilities of this "clinic idea" are great and many. There can be discussion with manufacturers' representatives, talks by expert builders and craftsmen, round table conversation by the architects themselves on any problem of building. Young architects can then hear about damp proofing, dry rot, shrinkage, expansion joints, lien laws, and countless other things that are not stressed in school. Older architects can discuss new building materials, office procedure, economic construction, modern design—but why enumerate?"



MUSEUM OF ART, BALTIMORE, MD.
OFFICE OF JOHN RUSSELL POPE, ARCHITECT
FROM A SKETCH BY OTTO R. EGGERS

Let's Tell The Public About Cost

By E. J. Brunner

It probably would surprise many people to hear that the building industry is set up in such a way that it automatically protects the client on price *providing the client unlocks the proper door of relationships with the industry.* Experienced builders, of course, know the right way—but the percentage of experienced venturers in buildings is relatively small, because the majority of people build but once or twice in a lifetime.

The public is not widely schooled in the functions of the industry, and the thought is prevalent that the architect is merely a drawer of plans and specifications—an added cost to building.

That the architect is the key to cost protection has not been widely broadcast and certainly the public is entitled to this information.

When a man about to build commissions an architect as his first step, he sets in motion the competitions of the construction industry which men in the industry know all too well results in a very economical price these days of bargains, and disillusionment about the possibilities of inflation.

The architect thus employed or commissioned as the agent of the owner secures several bids from contractors, all bidding on identically the same plans for the job. Each bidder knows he is in competition.

Is this process carried on with good contact between the architect and the owner not conducive of getting the best price? Is it not a much surer way of obtaining such price than to rely upon comparisons of different plans from different sources?

Why should the public not know that the architectural function extends beyond the drawing of pretty pictures, plans, and specifications? Why should the public not be informed that the architect can and will perform as the *agent* of the owner, as the one who sees the job through to the hanging of drapes if that is wanted.

The public apprised of this function of the architect never fails to catch the significance. But the public is a great changing quantity. There must be constant reiteration of these facts which to those in the profession seem so A, B, C.

After all, it is the A, B, C's that we build upon. They are vastly important and no end to the number

of cases of injury to the public do we hear because the victims had not been informed that there is in the construction industry an established function "agent of the owner," technical expert service, if you please, available.

That is one part of the architect's service which it would pay the public to know about.

Out of this same function as "agent and technical advisor" for the man who would build, the architect is very valuable in another way which the public does not seem generally to know about. He is valuable as an insurer of the *quality* which the owner would have incorporated in his building.

While it is true that the construction industry through its competitions which are properly started by the employment of an architect does protect on price, it is not true that the industry automatically protects on quality.

The architect employed as agent of the owner and being in conference with the owner as his technical advisor, is in duty bound to the owner to secure the quality which he and the owner have agreed upon as being wanted.

Suppose the architect confers with the owner and the decision has been reached by them that such and such quality and kind of interior trim or flooring is to be used. The architect utilizing his skill not only gets competitive bids on the quality wanted, but as the owner's agent will see that the owner gets what is specified and that it is built in the way specified. Without such an agent the owner is either to be advised by someone at random or to go without advice, leaving all to the mercy of someone who is not his agent for a fee, but who is doing the job to reap a profit on the job.

When anyone proceeds to build any project, he desires protection on price and on quality. The architect can protect on both of these and at conservative cost. In fact his cost is very frequently more than saved. But the architect has never advertised these functions to the great public which approaches construction with fear and trembling, not knowing that there is a sure method of insuring price and quality protection. Is that not then a case of the architect being civically remiss?



THE VILLAGE CHAPEL, PINEHURST, N. C.
HOBART UPJOHN, ARCHITECT

THE COLONIAL CHURCH IN THE SOUTH

By
Hobart Upjohn
A. I. A.



AN article to an Architectural Magazine where one is talking to his fellow-practitioners, must, of necessity, carry with it a different approach to the subject, than one would use if writing the General Public.

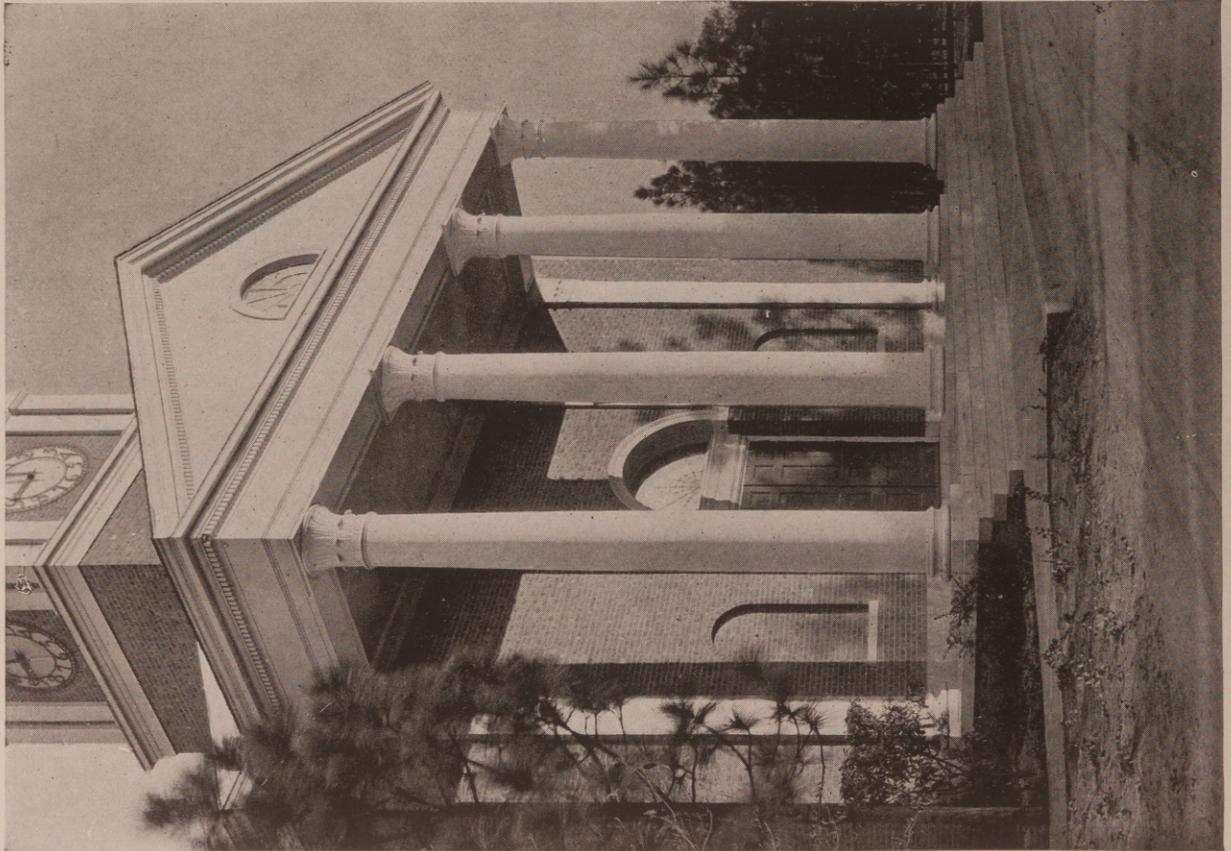
No doubt, my readers are thoroughly conversant with much that I should like to say and will say on the subject in hand, but I cannot escape from a feeling that a well rounded article must, of necessity start with at least some outline of history back of the subject under discussion.

In order, therefore, to make a start, let us go back to that time when feeling and sentiment were most intense, taking as an example the time of Cromwell and his turning over the established Government in England.

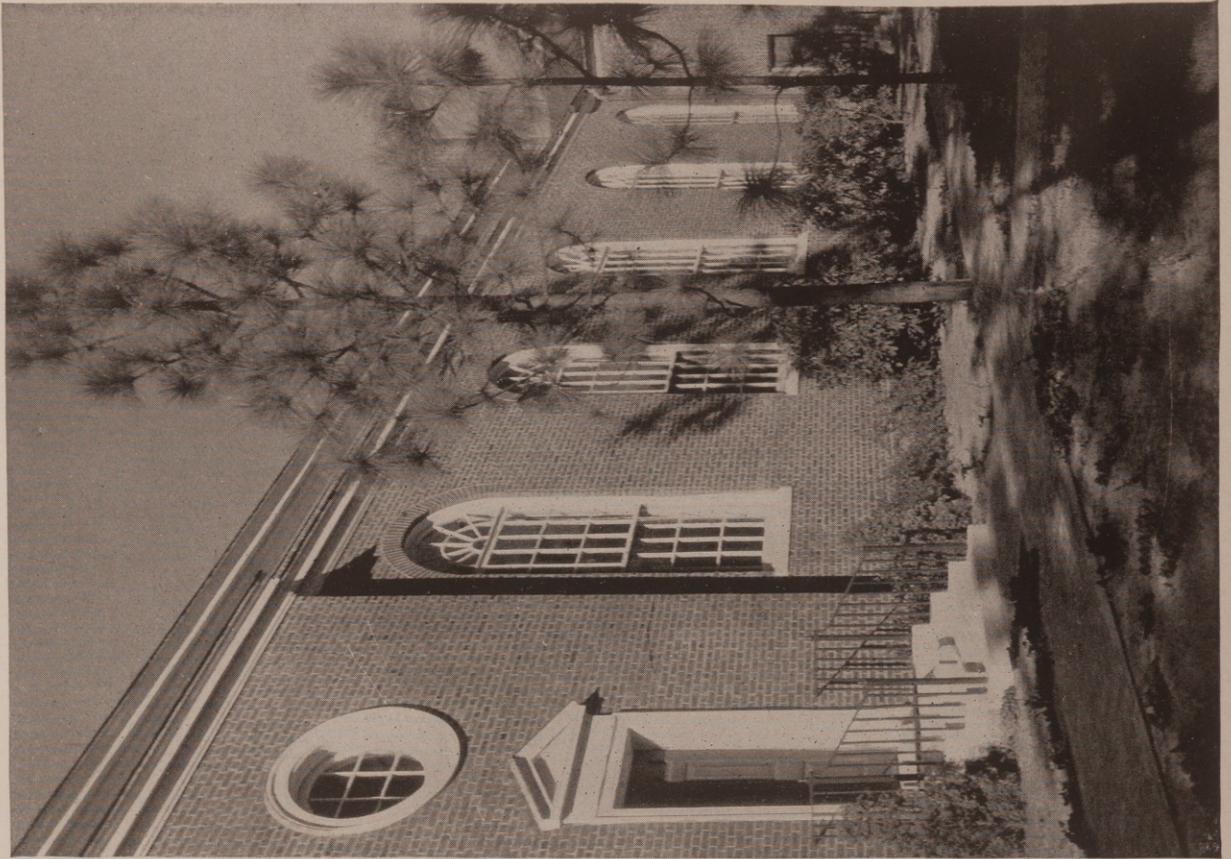
If we look upon these times, perhaps taking a

little earlier, about the start of the reign of Charles the First, we find the strong influence of the Renaissance flowing up through France and England from the source of inspiration, the Roman remains in Italy. Let us notice that these forms were beginning to be understood in England about the time of the early part of the Seventeenth Century. Inigo Jones was beginning to become prominent, he being but twenty-eight years old the beginning of this Century.

It was about the middle of this century that the great London fire occurred. Let us see what happened. London had been up to this time, to a very large extent, a Gothic City. The great fire came in, swept everything away right and left and leaving only behind charred walls and traditions. Perhaps the hardest thing to destroy in any Nation are the traditions.



ENTRANCE ELEVATION



SIDE ELEVATION

THE VILLAGE CHAPEL, PINEHURST, N. C.
HOBART UPJOHN, ARCHITECT



FRONT ELEVATION, VILLAGE CHAPEL, PINEHURST, N. C.
HOBART UPJOHN, ARCHITECT



FIRST PRESBYTERIAN CHURCH, FAYETTEVILLE, N. C.
HOBART UPJOHN, ARCHITECT



FIRST PRESBYTERIAN CHURCH, FAYETTEVILLE, N. C.
HOBART UPJOHN, ARCHITECT

We Have All the Influences of Inigo Jones, Wren, Bulfinch, Jefferson, Walter, McKim, at Our Command. It is Our Privilege to Step Boldly Into the Future Creating New Forms as Our Taste Dictates

The charred remains stand as ghosts of a remembered past and around them are clothed the ideas and habits of a people, extending centuries back. It is little wonder, therefore, that when Wren was employed to re-build London, he found inflexible objection to his plan of straightening and widening streets and without a question there must have been almost equal objection to the adoption of the new style, the Renaissance, with its hint of Pagan motives.

He was therefore confronted with a condition on the one hand, with a taste born of study of Palladio and the Roman Classic Buildings, and on the other hand, with a fixed outline of moneys, for, without a question, he was required to re-build and replace the Gothic structures ruined by the fire, with ones which would have at least some semblance or tie with the past.

It was this that caused the Classic tower and spire such as Wren built throughout London and in this Country, which was to be the predecessor largely, of our Colonial Church Work in this Country.

Now, let us place ourselves in the position that our forefathers found themselves in this Country at, we will say, the beginning of the eighteenth century.

There were no tools such as we know of today. Mouldings and woodwork had to be done by hand. These mouldings largely were made with planes imported from England and as they were hand-planes, the mouldings of necessity had to be fine in nature. The delicacy of the detail brought in a certain refinement in character of style because heavier mouldings could not be cut by hand. I noticed while in England, most of Wren's towers and spires are built with solid masonry. In our Country, where wealth was not as great and wood plentiful, it was obvious that wood had to be used.

With the use of hand-planes and wood as a material, it was the obvious consequence that we should have finer mouldings and more delicate details. It will be observed, in fact, it is apparent to anyone studying the problem, that the Churches of New England and the Colonies, while to a certain extent, following Wren as a model, are quite independent because of their greater refinement of detail, which brought with it certain refinements of style, it differentiated the work of the Colonies from the Mother Country.

It is interesting to study how the same influences

developed different phases of what we term "Colonial Work" in different parts of the country. There is a certain similarity and conformity to the same general details practically throughout the whole of the Colonial Period where it exists, but there is a distinct difference in feeling between New England, Virginia, Charleston, Savannah and Louisiana. Each have their individual characteristics—some born of a difference of environment such as the prevalence of porches in the Southern climates and the absence of large porches in the North—the low story height of the North where heat had to be conserved against the high story height of the South.

There are many other similar influences which characterized the style. Some parts of the country adopted certain principles, such as a necessity to place the porches on a side of the house which would receive the best exposure, both as to light and air. In the South the tall story developed a tall slender column which produced a type of slender capital and detail.

These are some of the many influences gradually changing and influencing style, which of necessity, was modified by existing local conditions.

Such were the conditions up to the time of the beginning of the nineteenth century. Then came the influence of the Napoleonic Wars and greater intimacy with the Classical Work in Greece. The names of Bulfinch, Thomas Jefferson and carrying further into the early part of the century, Alexander Paris and Thomas U. Walker. With each of these men the greater study of the Grecian Classic brought a heavier type of detail and a closer adherence to the Grecian and Roman Temple.

Jefferson's influence was more largely felt throughout the South and developed side by side with the more delicate earlier type, a heavy and more massive type of Colonial Work. We see such buildings as the latter in the University of Virginia and many of the Capitol Buildings such as at Raleigh and Richmond. Many of the Churches in Richmond omit the spire and hold to a modified type of tower ending in a dome, following more closely the heavier Classic detail.

The adoption of square columns with panels, the use of the Anthemion and the Honeysuckle and many variances of the same type, using in some cases local flowers as basic motives of design, but holding to the principle of the Grecian method.

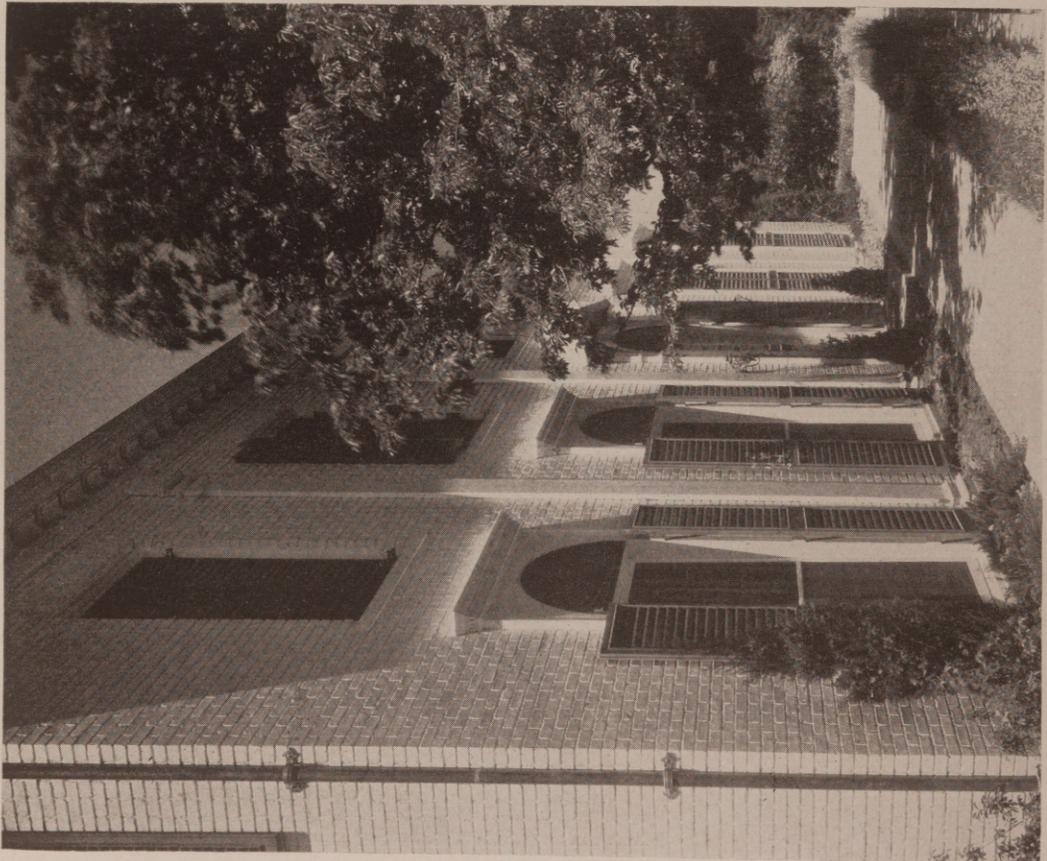
Continued on Page Thirty-Seven

HOUSE OF JOHN P. KING

Fort Worth, Texas

John F. Staub, Architect.





HOUSE OF JOHN P. KING, FORT WORTH, TEXAS
JOHN F. STAUT, ARCHITECT

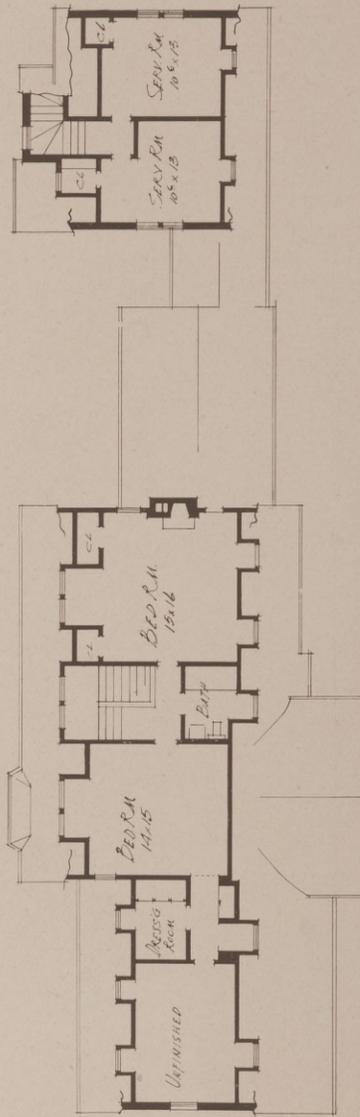


HOUSE OF W. PERRY, JR., BIRMINGHAM, ALA.

JESSE W. GREEN, ARCHITECT



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF W. PERRY, JR., BIRMINGHAM, ALA. JESSE W. GREEN, ARCHITECT



HOUSE OF W. PERRY, JR., BIRMINGHAM, ALA.
JESSE W. GREEN, ARCHITECT



HOUSE OF C. N. MASON, YEOMANS HALL, CHARLESTON, S. C.
FRANKLIN ABBOTT, ARCHITECT

Co-ordination Architect's Responsibility

By CLAIR W. DITCHY, A. I. A.

AND not only must we examine what has transpired in our own particular fields but we must measure also the accomplishments of other industries. We must keep abreast of the times. We must not suffer the building industry to be outstripped by our contemporaries in other enterprises. This is an age of research and scientific endeavor and we would be derelict in our duties and delinquent in our capacities if we were not to improve the housing of human activities in conformity with the latest discoveries and proven theories. And although advancements in other industries are not fully applicable to our own, yet a study of them may well suggest desirable and economic innovations. It is not sufficient to build marvelous skyscrapers and wonderful schools but we must build substantial and attractive homes as well. And no matter how modest the home, it is entitled to the same careful consideration of the elements of durability, livability, and beauty as the mansion upon which unlimited wealth is lavished. Let us have done with this abominable orgy of misshapen, ramshackle structures whose nebulous beauties the public is blatantly invited to examine and acquire. Let us have some intelligent control and direction in this important field.

Here is a task far beyond the capacities of any one group. It calls for concerted action on the part of realtors, architects, builders, material men and financing companies. It requires co-ordination of effort.

In Washington, D. C., plans submitted to the Building Department for building permits are passed upon by a jury of Architects appointed by the local Chapter of the A. I. A. The designs are graded and suggestions made for improvement. Although this action is unofficial, the effect has been to raise the standard of building design and in many instances, preliminary sketches have been submitted to the jury for criticism, thus insuring a proper start and a better finish. This service is performed gratuitously by the members of the Washington Chapter.

A similar service has been established in Cincinnati and has met with popular approval. In Boston, an office is maintained where information regarding architectural services may be obtained, without obligating the inquirer or subjecting him to solicitation. In St. Louis, the Better Business Bureau extends its

service to include the home-builder or buyer.

Group advertising by Architects has been considered by many Chapters of the American Institute of Architects and has actually been indulged in by some. In Indiana, Architects, contractors and material men have joined forces in an advertising campaign, to promote better building. Manufacturers of many well known building products have included in their advertisements the slogan, "Consult an Architect."

The trend of modern housing developments is forcing the realtor and the Architect closer together. Home-owners of moderate means, are becoming more interested in completed houses where every appointment is furnished and the house is ready to move into and the purchase of all this including the lot is arranged for under a single financing plan. "This points to a decline in unimproved residential sub-divisions." Thomas S. Holden of the F. W. Dodge Corporation tells us, "and tends to put the subdividers in the housing business." "There is an opportunity," he further states, "in our larger communities for the growth of residential development companies, large and well financed, which will utilize the best available planning talent (Architects, engineers, and town-planners), for research and advance planning, spreading the overhead cost of these services over large numbers of buildings."

Such an eventuality will be welcomed, I am sure, by most subdividers, for who of you have not envisioned with justifiable pride the well groomed, charming community that your new subdivision would become, only to see your dream shattered, as one by one in spite of your restrictions and efforts to control, offensive structures have crept in and cast a blight upon the neighborhood?

Also, in urban areas which through unforeseen development of the city have been rendered obsolete, an unusual opportunity for realtor and Architect exists. Through their combined study, intelligent schemes for rehabilitating such areas may be produced.

Gentlemen, we enter upon a new era, considerably chastened in spirit and in pocketbook but enlarged in mind. We have learned to recognize false prosperity from the true and in the light of the experience from which we have just emerged, let us build wisely and well.



WARRINGTON APARTMENT, BALTIMORE, MD.

WYATT & NOLTING, ARCHITECTS

CONSOLIDATED ENG. CO., BUILDERS

THE APARTMENT HOTEL

THESE are a number of elements of the architectural ensemble which merit special consideration both with respect to their design and the quality of material employed. There is a distinct preference for omitting shops or stores as subrental space in apartment hotel structures, unless land values are so excessively high that they are absolutely necessary to pay ground rents. There may be an occasional shop subordinated in its attention value in the architectural scheme, but there should be nothing in the apartment hotel presenting the rows of shops which are generally acceptable and in fact desirable on the street grade of transient hotels. For this reason the lower stories of the apartment hotel may be designed in quite a different character from that which is forced upon the architect of the transient hotel in that a solid appearing base may be created as a foundation for the mass of the structure above.

Because of the architectural importance of the lower floors of the building, the windows in the first story generally require special architectural treatment. Where it is possible to utilize the street front of the building for the public rooms of the hotel it is easy to make these windows of the size and character which is in step with their importance. When it is necessary to use this ground story space for other purposes where relatively small windows must be used or where store fronts must be installed, it is generally necessary to frankly subordinate the window treatment to a second row of windows one story above and make them the dominant architectural feature of the lower part of the building, subordinated only to the entrance feature.

The size and arrangement of windows in apartment hotels requires some special thought because there may be a conflict of interest between the shape and proportion of windows desired for attractive fenestration from the exterior view point, and the necessity for window treatment in harmony with the scale and architectural character of the guest rooms. The apartment hotel layout generally provides side by side an alternating arrangement of living rooms, bed rooms, and occasionally of outside baths and kitchens. The windows which would be appropriate for the living room might be out of proportion for the smaller bed rooms and would



Proposed Apartment House, Henry Steinbomer, Architect

certainly require special treatment if used for baths and kitchens. Furthermore, the type of window employed as to shape and proportion of the glass units if considered from only one viewpoint rather than from both, might result in obtaining unsatisfactory proportioning from either the internal or external aspects. This might be made more apparent by considering the problem of designing the building with an exterior facade following the grand manner of the 18th century French architecture with rooms of moderate size developed in a Georgian style. The exterior treatment would demand windows with relatively few muntins and large panes of glass and the windows themselves would tend toward a rather large scale with a tendency toward an elongated vertical dimension. The Georgian interior on the other hand would call for windows that were fairly broad and not too large with the sash divided by muntins and relatively small frames. Again an exterior treatment following a Colonial character would be difficult to harmonize, as far as windows are concerned, with apartments developed in the Jacobean period in which casement windows would be preferred from a stylistic viewpoint. For this reason there must be a careful harmony between the two aspects of the window problem which in turn generally means that the interior decorative treatment of the majority of apartments must be in step with the character of the exterior.

Functional Plan Analysis

(Typical for an Apartment Hotel)

THE tabulation below shows a practical method of developing a schedule of plan requirements before even tentative floor plans are drawn. This proceeding will save much loss of time and money in planning and in operation.

General Data

Building Height

Limited by zoning law to 150 feet, probably 13 stories.

Construction

Fireproof, steel skeleton, concrete floors, brick and stone.

Apartment Size Schedule

Number of apartments will be determined by plan but renting conditions call for rentable units divided approximately as follows: 1 room (20%); 2 room (40%); 3 room (30%); 4 room (10%).

Kitchenette (serving pantry)

Each apartment to have one such room, 35 sq. ft., ventilated, refrigeration, and equipped for electric warming, etc., for food service from hotel kitchen. Use built-in units including ice box, electric grill, china cabinets, etc.

One-Room Units

Shall consist of living room 12x18 to 14x24 in dimensions; kitchenette; door bed of twin-bed type with dressing room; 2 closets; bath.

Two-Room Units

Shall consist of two types (a) 80% of total number to have living room about 14 ft. by 20 ft. with door beds and dressing closet and library about 14 ft. by 16 ft. with door beds and d. r.; (b) living room with door beds and one real bedroom. All to have usual kitchenette, bath and ample closet room, bath between rooms with outside access.

Three-Room Units

Average living room 12 ft. by 20 ft., library 15 ft. by 18 ft., bedroom 12 ft. by 15 ft. Shall consist of three types equally divided: (a) living room and library each with door beds and one real bedroom with bath, kitchenette, two baths; (b) living room without door beds, library with door beds, one bedroom, one bath; (c) living room with door beds, dining room, bedroom, 2 baths.

Four-Room Units

Shall consist each of living room 14 ft. by 20 ft., library 15 ft. by 18 ft. with door beds, dining room 10 ft. by 14 ft., bedroom 12 ft. by 15 ft., 2 baths, kitchenette, etc.

Restaurants and Public Space

Foyer 20 ft. by 25 ft. and small lobby for elevators, front office, checkrooms, etc. Lounges, one large and one small.

Ballroom, small for private entertainment, also 2 private dining rooms.

Restaurant, general, seating 300; grill-room seating 150.

Kitchen and Commissary, as required for restaurant and room service.

Special Plan Requirements

Three passenger and three service elevators.

Roof Garden playground and children's play-room.

Four stores on F street side, 1,200 sq. ft. rentable space.

Charts and data taken from book "Hotel Planning and Outfitting" and used through courtesy of Albert Pick-Bath Companies

How Efficiency Planning May Increase Rentals From Same Area

The two tabulations given below represent an analysis of the two plans. The first is a typical floor in a non-housekeeping apartment hotel; the second is the same floor laid out under efficiency planning.

Naturally, under the efficiency plan there will be a greater number of occupancy units which will call for more mechanical equipment, partitions, etc., and also for the installation of efficiency equipment. An actual estimate by the "White" Door Bed Company indicates the additional cost per floor for efficiency equipment will be \$6,257. A general estimate of increased construction cost would indicate approximately \$13,500 per floor. The comparison of income in the tables below shows an annual amount of \$4,740 greater per floor in favor of the efficiency plan. As indicated by the figures just given, the efficiency type of floor plan would cost \$19,757 more per floor, exclusive of the furnishing costs, which are not materially different for the two plans. The increased annual income, however, shows a return of nearly 25 per cent on the increased investment.

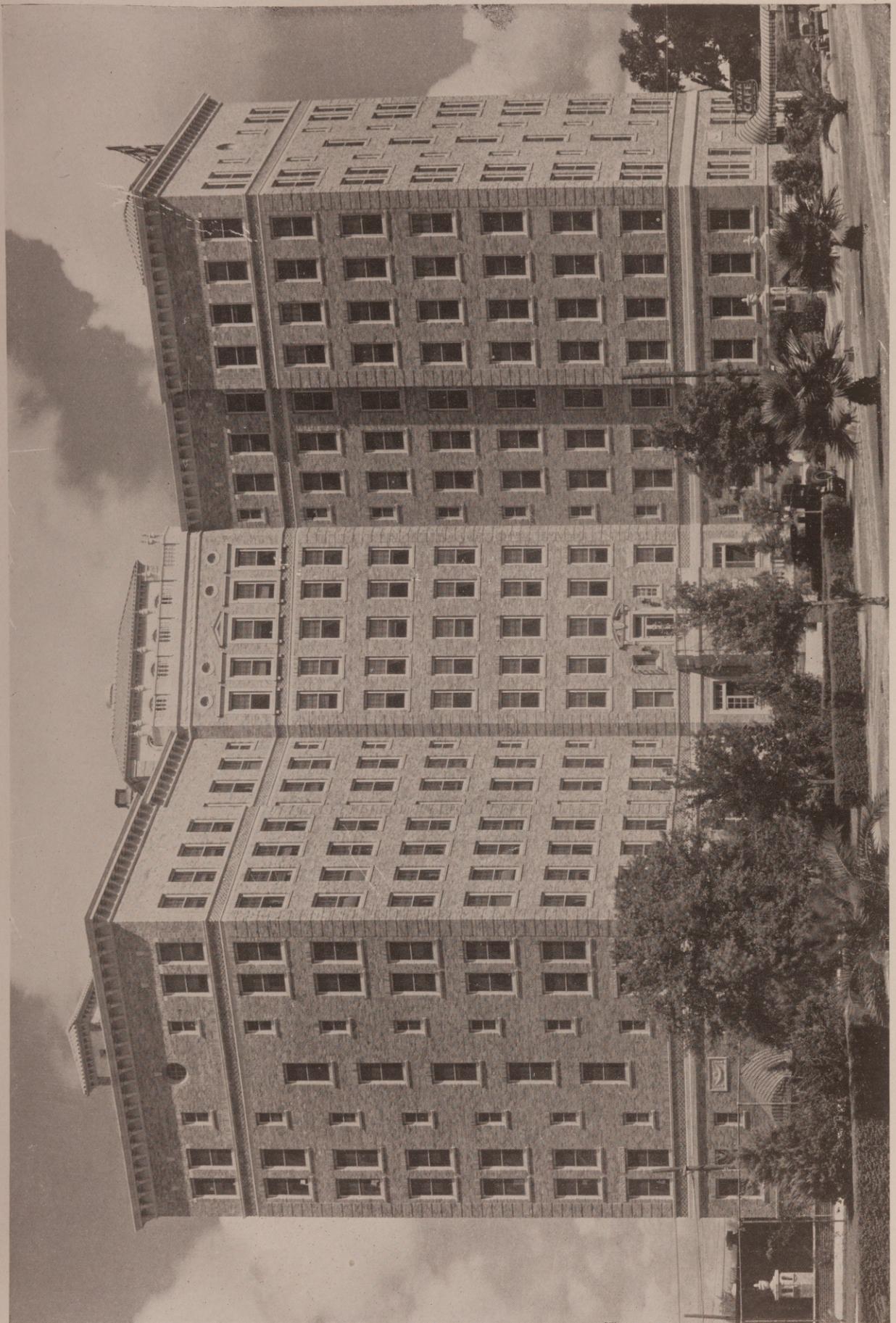
Typical Floor of a Non-Housekeeping Apartment Hotel

Type of Apartment	No. of Apts.	No. of Rooms	Monthly Rental	Annual Rental
One chamber and bath.	3	3	3 @ \$ 60-\$180	\$2,160
Living room, one chamber, one bath.	3	6	3 @ \$100-\$300	\$3,600
Living room, one chamber, one bath, foyer.	3	6 (and 3 Foyers)	3 @ \$110-\$330	\$3,960
Living room, two chambers, two baths, foyer.	7	21 (and 7 Foyers)	7 @ \$170-\$1190	\$14,280
Living room, three chambers, two baths, foyer.	1	4 (and 1 Foyer)	1 @ \$210-\$210	\$2,520
TYPICAL FLOOR	17	40 (and 11 Foyers)	\$2210	\$26,520

Efficiency Plan in Same Perimeter

Type of Apartment	No. of Apts.	No. of Rooms (by function)	Monthly Rental	Annual Rental
Living room (double bed), dressing closet, dining alcove, kitchenette, chamber, one bath.	6	24 (and 4 foyers)	6 @ \$150-\$900	\$10,800
Living room (twin beds), dressing closet, dining alcove, kitchenette, bath.	7	21	7 @ \$120-\$840	\$10,080
Living room (double bed), dining alcove, kitchen, bath.	4	16	4 @ \$100-\$400	\$4,800
Living room (double bed), kitchenette in closet, bath.	2	4	2 @ \$ 85-\$170	\$2,040
Living room (double bed), dressing closet, kitchenette, foyer, bath.	1	3 (and 1 Foyer)	1 @ \$ 95-\$95	\$1,140
Living room (double bed), dressing closet, kitchenette & bath, folding dining table in living room.	1	3	1 @ \$100-\$100	\$1,200
Living room (double bed), dressing closet, dining alcove, kitchen and bath.	1	4	1 @ \$100-\$100	\$1,200
TYPICAL FLOOR (Efficiency Plan)	22	75 (and 5 Foyers)	\$2605	\$31,260



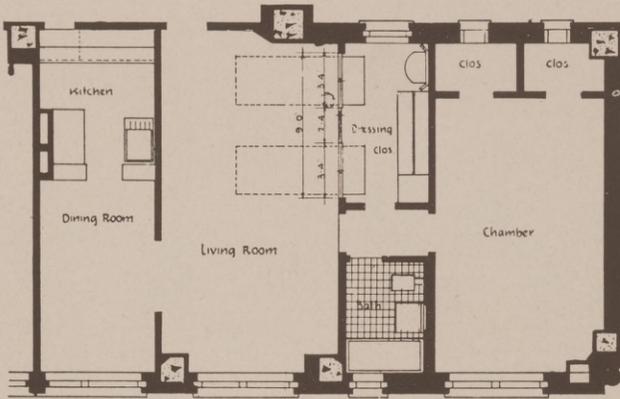


THE PLAZA HOTEL, HOUSTON, TEXAS
JOSEPH FINGER, ARCHITECT

Typical Units of Efficiency Planning

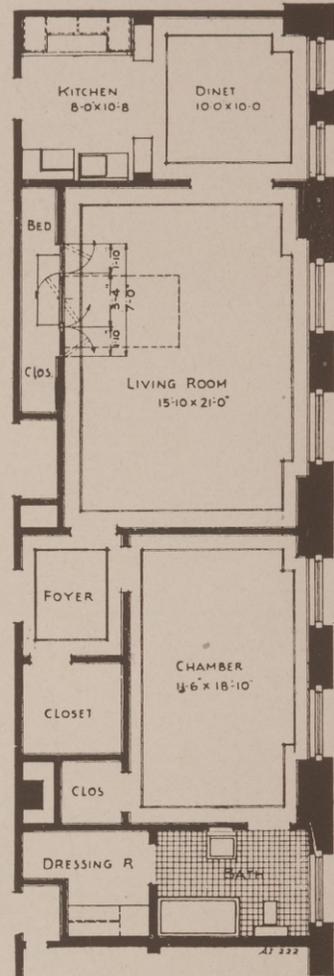
ON this and the opposite page there are presented a number of typical plan units selected from various successful apartment hotels. These units represent what is known as "efficiency planning"—the use of Door Beds and other Built-In Equipment, so that at least one room may be used as a bedroom at night and for other purposes during the daytime. This type of planning means that an apartment may be laid out with all the utility value of a much larger unit. From the

viewpoint of the owner it is possible to obtain more rent per square foot for this type of space than any other type. From the tenant's viewpoint, it is possible to buy more space service for a given amount of rent than in buildings containing apartments of single utility layouts. It is believed that the variation of plans presented here will cover a number of suggestions for prospective buildings of various types.



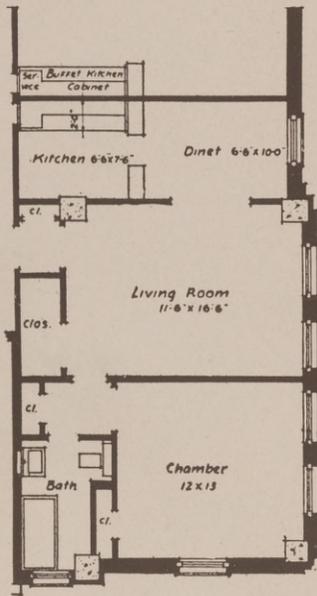
THREE ROOM EFFICIENCY APARTMENT

THIS is a typical apartment from the Georgian Apartments, Evanston, Illinois, Albert S. Hecht, Architect. Note the use of Concealed Beds and the dressing room with built-in Dressing Table and Cabinet. This three room apartment has actually the facilities of two bedrooms, although floor space is required for only one.



ANOTHER TYPE OF 3 ROOM EFFICIENCY

THE plan shown at the left is an apartment in the Majestic Hotel, Hot Springs, Arkansas, Sanders and Ginocchio, Architects. This is another compact apartment, containing a chamber and living room with a small complete kitchen equipped with a built-in Buffet Cabinet.

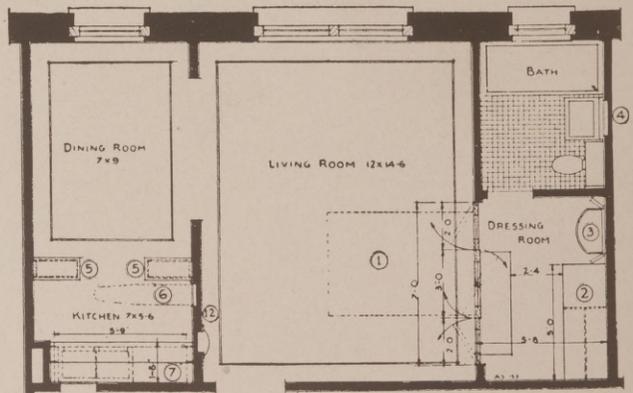


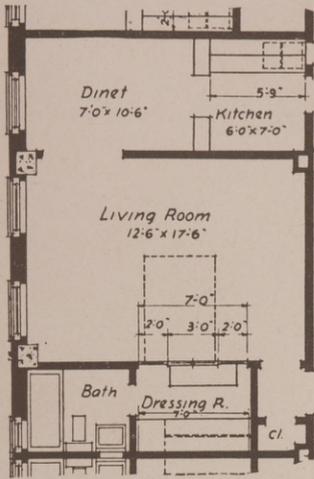
TWO ROOM EFFICIENCY PLAN

AT the right is shown a suggested plan for the layout of a small apartment unit where the living room serves as a bedroom at night through the use of a Door Bed. The closet behind the bed forms a dressing room containing a built-in Dressing Table and a Dressing Cabinet. The kitchen is completely equipped for service with a built-in Buffet Kitchen Cabinet with range, refrigerator and sink, built-in Ironing Board and China Cabinets. The built-in Telephone Niche is an added convenience.

AN EFFICIENT PLAN HAVING LARGE ROOMS

THE above plan shows a layout with built-in Space-Saving conveniences in the apartment building at 900 Michigan Avenue North, Chicago, Illinois, Jarvis Hunt, Architect. This provides a luxurious layout with the living room serving by day and night, or as a guest room. The kitchen, though relatively small, is completely equipped by a compact arrangement of Space-Saving Kitchen Cabinets.



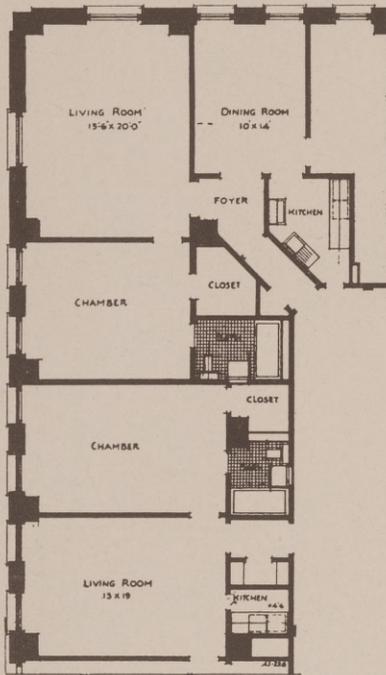


One Room, Dinet and Kitchen

THE plan shown at the left is typical of the units in the Acropolis Apartments, East Orange, New Jersey, Nathan Harris, Architect. This is a two room suite with a built-in Buffet Kitchen Cabinet and a Door Bed representing a 60 per cent increase in space efficiency.

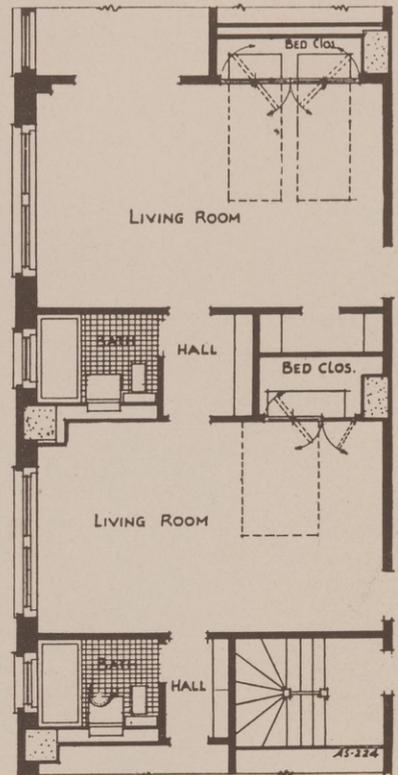
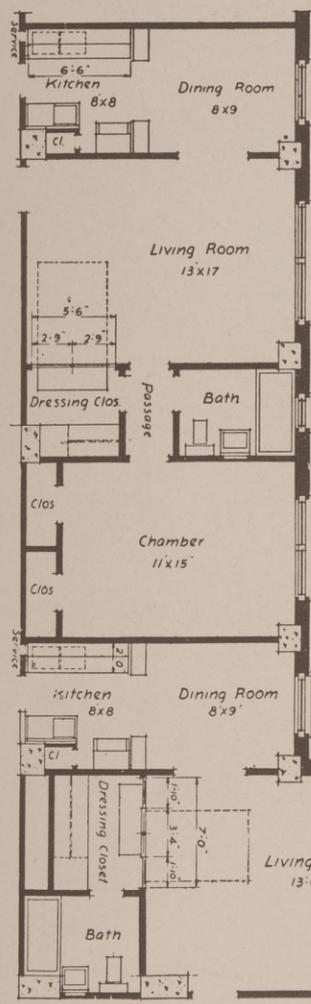
Buffet Kitchens

BELOW is shown the plan of two apartment units in the Ambassador East Hotel, Chicago, Robert S. De Golyer, Architect. These represent apartments where very small space is devoted to cooking facilities. The space saving here is made possible by the use of built-in Buffet and Kitchen Cabinets which provide kitchen facilities in a minimum area.



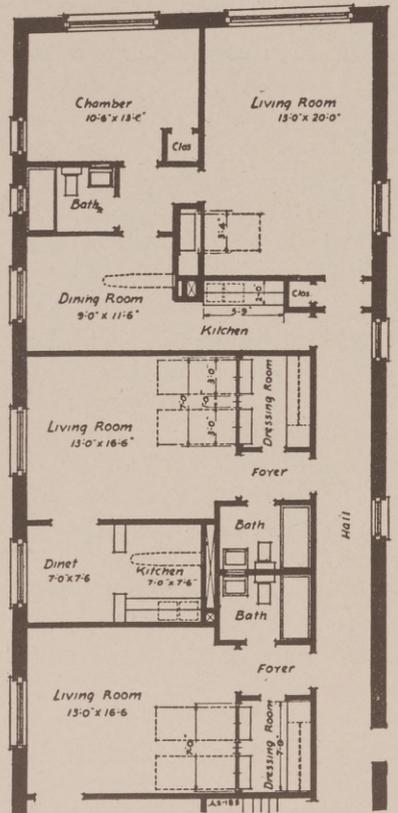
Dressing Rooms With Cabinets

THE plan below shows typical apartment units in the Overbrook Arms, Philadelphia, Pa., Lippincott & Schaefer, Architects. Compact kitchen and dining room layouts are made possible by the use of Space Saving Conveniences and Door Beds, and built-in dressing cabinets provide the double utility factor for the living rooms.



One Room—No Kitchen

THE above plan is typical of the Park Lane Apartments, Chicago, Lowenberg & Lowenberg, Architects. This is a one room unit without kitchen facilities, but providing a living room and a bedroom by night through the use of Door Beds.



Extra Bedrooms in Reduced Areas

THE plan at the right shows typical units of the plan of the Schenley Arms, Pittsburgh, Edward J. Crump, Jr., and Wm. L. McQuillan, Architects. Here the compact kitchenettes are made up of a built-in Buffet Cabinet, which includes kitchen cabinet, refrigerator, sink and range in one unit. Door Beds of the twin bed type are introduced. The dressing rooms are equipped with built-in Dressing Cabinets.

FOR LARGE ESTATES . . . THIS ROOM-TO-ROOM AND BUILDING-TO-BUILDING TELEPHONE SERVICE . . . OVER REGULAR BELL TELEPHONES



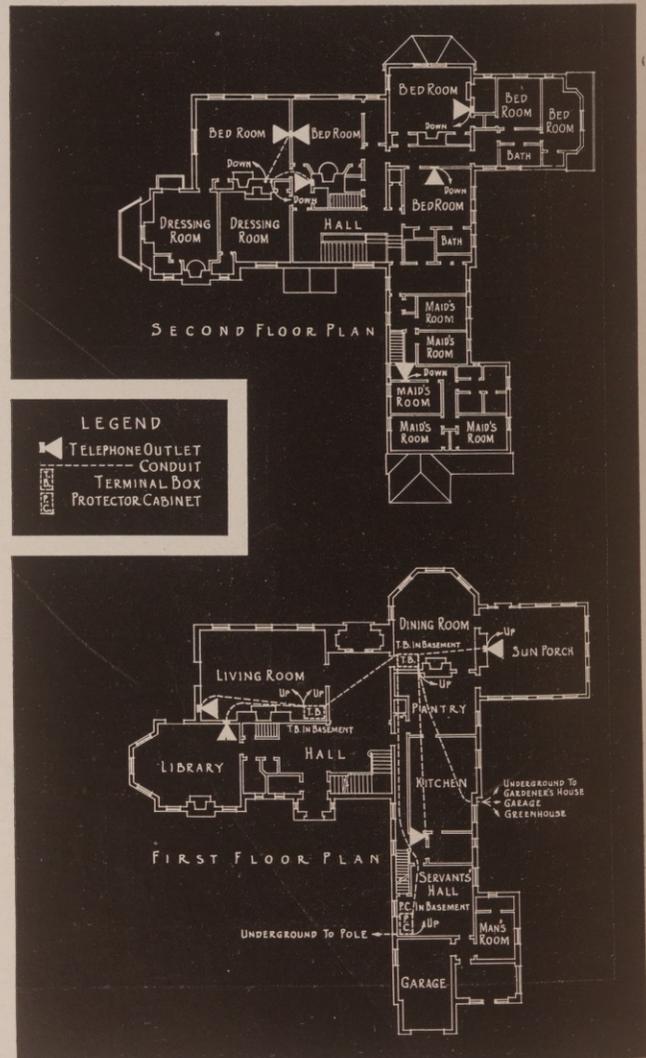
Built-in telephone conduit serves fifteen outlets on the estate of Mr. Halstead Linsley, Lenox, Massachusetts. Ten are in the residence itself and five in the three outbuildings (two in the garage, two in the gardener's cottage, one in the greenhouse). Underground conduit connects the house telephones with those in each of the other buildings. JOHN C. GREENLEAF, Architect, New York City.

COTTAGES, greenhouses, stables and garages, grouped around a residence, make the large estate a little community. Such a community, like every other, has its own telephone requirements. Communication from one room in the residence to another, or to any outbuilding, is always desirable, often essential.

This complete telephone convenience is best achieved by the aid of telephone conduit, built into the walls and floors of the residence, run underground to outbuildings . . . in combination with one of the several intercommunicating systems developed by Bell engineers.

The conduit conceals all wiring, protects against service interruptions and permits telephone outlets to be located wherever they are most convenient. The intercommunicating system allows calls to be made to any part of the house, to any point on the estate or outside it, with equal ease, over the same instruments. No switchboard attendant is necessary. Calls received on any telephone can be transferred to any other.

Whether you're planning a big estate or a modest home, let the local telephone company help you with the telephone arrangements. Their advice means increased comfort and efficiency. It is given gladly, without charge. Just call the Business Office.



Architects and Bankers Should Get Together

TO protect the building public, closer co-operation between money loaning companies and the various elements of the construction industry is necessary, according to Lancelot Sukert of the Detroit Chapter of the American Institute of Architects.

Bank buildings, Mr. Sukert points out, are usually well built. The same yardstick, he holds, should govern the quality of the nation's small homes, now poorly constructed. The depression has taught the bitter lesson that shoddy buildings are poor collateral, asserts Mr. Sukert, saying that the architect should be the watchdog of the interests of the homeowner as well as of the banker.

"Many home owners have suffered severe financial losses on their investments as a result of haphazard planning and shoddy construction," he adds. "Whether the investment be in a single home or in bonds secured by real estate mortgages, taxes, maintenance and repairs alone have not only cancelled dividends but the decrease in building costs has lowered the true value to a point where there is slight chance for a comeback. The comparatively few investments which have come through the storm are those secured by buildings of good design (and that includes good planning), high quality materials and good construction.

"Banks, trust companies and other loaning institutions to which the building industry has had to look for finances are now learning to their regret that the mere 'cost' of a building is not a true measure of its value.

"During the building boom which preceded the depression, loans were made upon the basis of the contractor's bid, without regard to good planning, quality materials or sound building. Indeed, whenever the specifications called for materials selected for their lasting qualities, the architect who prepared them was criticized for making the building too costly and was actually forced by the very people who were to accept the building as collateral for a loan to reduce the cost by substituting shoddy, short-lived materials.

"The major cost of any building project is in labor. The labor involved in erecting lasting materials is very slightly more than that required to erect short-lived materials. The difference between the original cost of a 'cheap' building and one in which good materials are used is wiped out in a very few years by the cost of maintenance and upkeep. At the end of so short a period as five years the better building, costing more to build, will actually be found to have cost less, due to the saving in upkeep.

"Some of the loaning companies now realize that

they can write their own prescriptions for safe investments by demanding that buildings which are to become collateral be designed by experienced, registered architects who will specify only quality materials and who will supervise the construction to see to it that these materials are used and that the workmanship is of the best. This applies not only to large investment buildings but to residences, even down to the smallest homes.

"During the boom period the market was glutted with small homes in which the only good materials used were those which could be easily appreciated by the casual observer. Many of these houses are still offered for sale. The unsuspecting prospect buys the house which has an interior arrangement most nearly suiting him.

"It is significant that the home office of almost any good bank or trust company is located in a well planned, well constructed, long lived building, usually designed by a registered architect of standing in the community. That bankers should have demanded only the best in making their own investments is not surprising. The surprise comes in the fact that it took a national financial crisis and bitter experience to prove that the same yardstick should be applied to the investment of their depositors' and bondholders' funds.

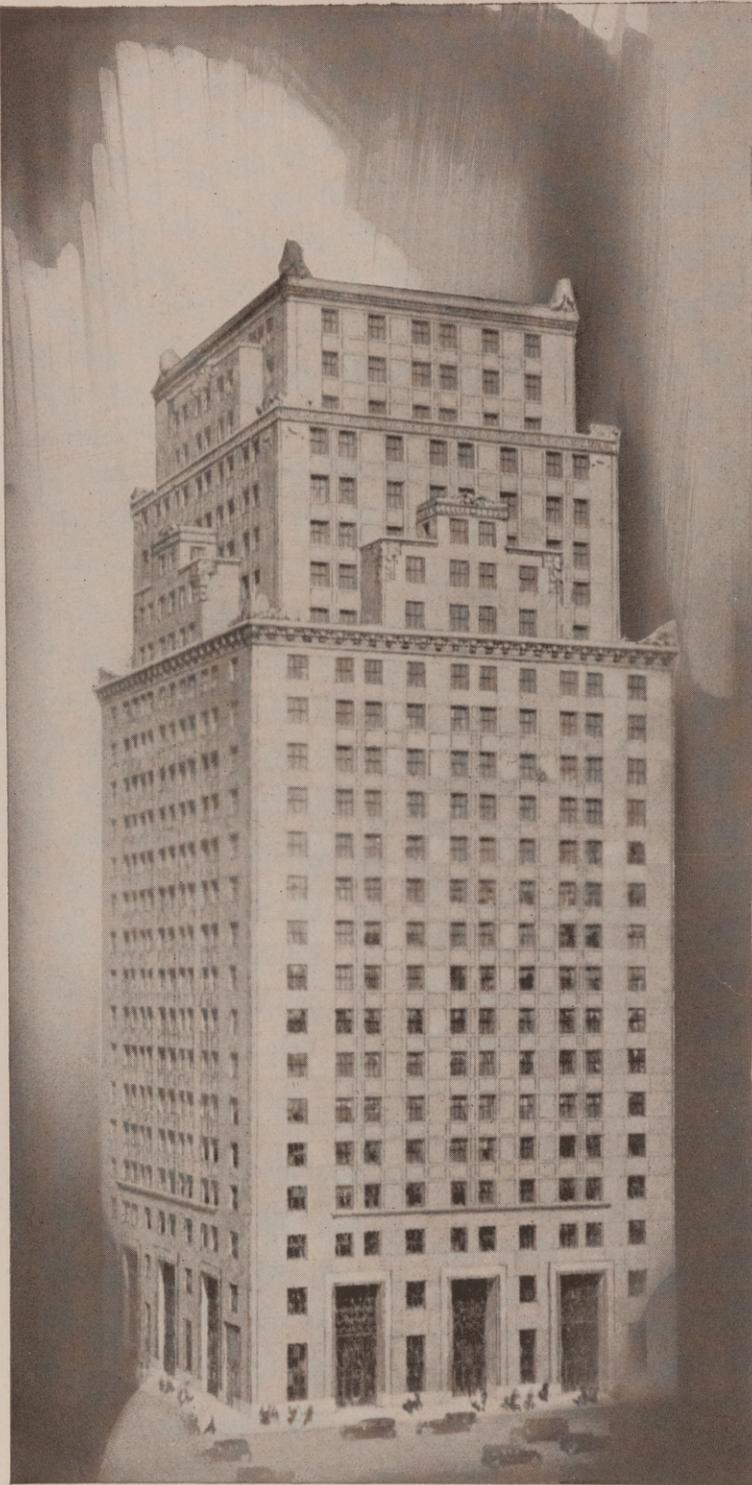
"The man who intends to build a home has the same yardstick at his disposal. The architect is his safeguard, for he alone is qualified by training and experience to protect the owner. Unlike the builder, he has no interest whatsoever in the profit to be made on the sale of a contemplated or finished house.

"His fee compares favorably with the average commission paid a real estate salesman. His carefully studied plans and his detailed specifications open the way to obtaining competitive bids, all based upon exactly the same requirements.

"The house or building has virtually been constructed, on paper, beforehand, criticized, corrected and rechecked. All of the materials have been carefully pre-determined, particularly those which save future upkeep costs. Bidders are carefully selected for known reliability and financial responsibility. Then the architect oversees the construction, carefully checks the materials to see that they conform to specifications, and states the amount to be paid to the contractor for work done at the previously arranged intervals.

"He is the watchdog of the owner's interests. Men who control investments are now learning that the architect is of paramount importance in the field of investment building—and all buildings are investments."

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Through this entrance, flanked by large hand wrought iron fence can be seen the fine Georgian house of Mr. and Mrs. Buist Shawb, Nashville, Donald Southgate, A. I. A.

The Colonial Church In The South

By Hobart Upjohn, A. I. A.

Continued from page eighteen

Today—we stand looking across an era as one would look across an abyss when all Colonial tradition was forgotten and swept aside, even to the extent that the Mid-Victorian Period with its influence of Ruskin, Eastlake and others brought the American style to a point of degeneracy, hard to conceive. Flimsy ornament applied in every possible direction without any conception of building as a structure and whole, left American Art at a very low ebb, prior to the great Classic Revival in our Country of 1893 aided by such commanding and outstanding figures as Charles F. McKin and Stanford White.

It was through the buildings at the Columbia Exposition and many of the other buildings produced by this firm that started once more the turning back to Colonial models and methods, and while for some years this movement was little understood by our architects, its main beauty being left overlooked, it seems, because the architects of that day were trained to incorporate intricate and unnecessary details, that much of the beauty of the Colonial Period, which in itself was simplicity in every sense,

was lost by our development and ornamentation, which makes so much of the Colonial Work done in the last part of the nineteenth century, fall short of the ideals that the early Colonists had.

Today—we stand with this as a background. We have all the influences of Inigo Jones, Wren, Bulfinch, Jefferson, Walter, McKim and others at our command. It is for us to step forward boldly into the future, free, drawing as our will and taste dictate, from the unquenchable wells of the past and to go forward in the future producing the best that our entire energy and souls can produce, creating new forms, adapting to new conditions, such motives and elements as may appeal to our individual taste and requirements.

With this as our inspiration and our motive, we can go forward into the future with confident step, confident in the belief that we do, can be, and will be, as pure and individual and yet as distinctly a part of our own time, with no apology to the past, as any style that has ever been created or existed since Man began to build homes of trees, after living in his cave-dwellings.

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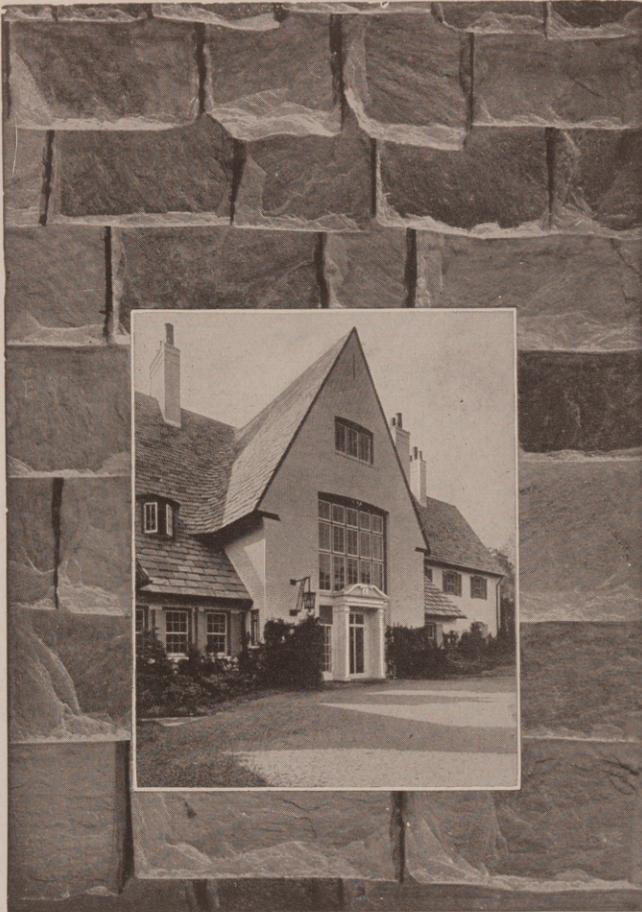
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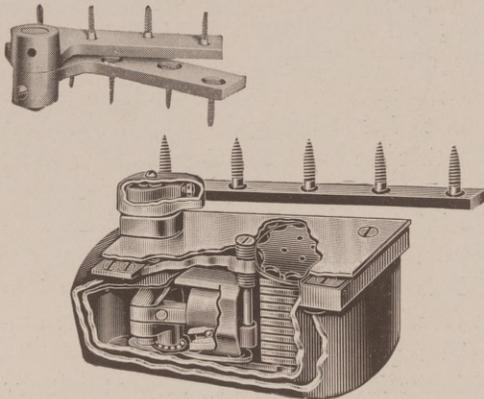
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