

# Fifty Million MONKEYS CAN'T BE WRONG

By

Ernest Ray Denmark, Editor

**T**HIS editorial caption is amusing, to say the least . . . since it certainly does not smack with an architectural flavor . . . the more interesting perhaps because it does not. The lines might intrigue you into believing that you are about to read a short story . . . or a discourse on monkey life in the jungles . . . anything to divert the mind from the difficulties involved in the practice of your profession today, might be welcome. There is, however, a great deal more serious thought attached to this title than you might first suspect. A quotation from a recent letter received from an architect . . . one in good standing in his community . . . proves it.

I quote . . . "Having observed that the masses consume a great many more peanuts in these unusual times, than ordinarily, I am thinking that many architects, including myself, might improve our financial standing considerably by joining the peanut vendors' craft . . . and get away from this architectural business for always . . . because fifty million monkeys in this country can't be wrong . . . If I had five dollars you would certainly get it for your new book, "Southern Architecture Illustrated," announced in the June issue, for I am glad to see you making such an effort to interest the public, generally, in better architecture and the value of architectural service."

There is no denying that in this period of diversities the majority of us are being put-to-it to keep in bounds our financial balance . . . to discover ways in which we might be able to re-coup some of our losses which seemingly could not be avoided. However, I am inclined to believe that such periods and times as we are now going through are necessary for our well being . . . necessary to draw us out of the deep ruts of habit, which has dulled our senses . . . to bring out latent talents yet undiscovered . . . to stir us to think more deeply . . . to make us understand that the unfolding of better things needs only the application of an alert mind attuned to the possibilities that lie before us.

We do not have to look far into the architectural profession to see some of the things which make the road to financial security so difficult . . . Already some of these difficulties have been discovered, and plans are being rapidly drawn in an effort to mobilize such forces as are necessary to attack the problems. Some of these things are individual in character and require personal attention, while others require co-operative effort of the entire profession. The solution of these problems, whether they be of individual or co-operative character, requires initiative.

The architectural profession, as I observe it, is out of plumb . . . overbalanced . . . as to the two primary objectives which all business . . . professional or otherwise . . . should devote itself. Those two objectives are, financial independence and public service.

How then can the profession be swung into balance? . . . By a re-adjustment of the fee system of professional charges, so that the masses, that 60% of small home builders who do not hire an architect, can afford to engage an architect. They need your service and you need their money.



ENTRANCE DETAIL  
THOMAS HOUSE, SAVANNAH, GA.  
CHRISTOPHER MURPHY, JR., DELINEATOR

## ART AND ABSTRACT VALUES

By William Lee Wollett,\* A. I. A.

THE history of art and architecture is one thing, the method of thought which makes art and architecture possible another. Observation indicates that the basic truths necessary to the production of a thing of beauty are within the scope of simple-minded, rational people. These truths seemingly come out of the structure of the mind itself, and appear to be as natural to the unsophisticated as breath; whereas in reality often the sub-conscious part of artist's mind only is active—the sub-conscious mind in that case acting as a film through which the illumination must pass. What the nature of that illumination is we need not consider here as we are investigating the superficial facts and the technique of the simpler mental categories. It is interesting to note here, however, that a heritage of many generations of culture is not always a guarantee of ability to appreciate art values. In fact whole epochs have been known to pass into oblivion without the spark of art appearing. The amazing thing about this gossamer-like attribute—beauty, is that whenever the marker of beautiful things does appear on the scene, his work is in harmony with every other beautiful thing created.

This consistent conformity suggests that art is the relique of a creative faculty which functions in a dependable and regular manner. It is a self-evident fact that the art activities of man are rooted in human psychology.

Quoting from Dr. Joannis van Loon's book on Rembrandt:

"You always impressed me as an intelligent person, Doctor," he said, "and those little sketches which you have shown me are quite nice. You may not have learned as much as some of the boys who went to art school, but the Lord was good to you at birth and you started out with a whole lot more than any of those poor devils will ever get, no matter how hard they work. And yet, here you are, forty years old, or even more, and you have never yet discovered what all truly intelligent people have known since the beginning of time."

"And that is?" I asked him.

"That nothing counts in this world except the inner spirit of things."

"Meaning the immortal soul of man?"

"Meaning the immortal soul of everything that was ever created."

"The immortal soul of tables and chairs and cats and dogs and houses and ships?"

"Just so."

"And the immortal soul of books and scissors and flowers and clouds?"

"Exactly."

I was silent for a while. Then I looked at this strange man with the tired eyes and the tired droop of the strong unwieldy shoulders.

"How many people in all the world will be able to understand that?"

He smiled and lifted up both hands in a gesture of resignation. Then he answered me slowly: "Well, perhaps three or four in every hundred. At the most, four. In very exceptional cases, five."

"And the others?"

"They will never know what we are talking about, but they will have their revenge."

"In what way?"

"They will let us starve to death."

The conversation was rapidly getting beyond my depth.

"Good night," I said, and held out my hand. He took it.

How to express then the inner-consciousness of our complex civilization is the problem of the present day artist. Since through an experience with diversity only may we approach an understanding of unity, one who would be a creator in art must be able to close his little circle of diversity, i.e., out of his universe create a sense of unity. Likewise an understanding of the common denominator, art, is premised on an understanding of the inner-consciousness of the civilization in which the artist finds himself a factor.

In order that the artist may interpret grandly the time in which he lives it would obviously be necessary that he be an intellectual giant and as well a consummate craftsman. In the past this has been the case as evidence: Giotto, Michael Angelo, Titian and others. In other words the permanent value and aspect of grandeur of a work of art depends on the size of the circle the artist is able to close.

\*From: "Architect & Engineer"



DODD HOUSE, LAGRANGE, GEORGIA

## LOGICAL?---Yes! With Modifications

*If the Greek Revival house was logical for the people of the South during that day of its popularity, why then with certain modifications would not such a house be equally as logical today? There is a place here in the South for the development of this style but, until it is given the study it deserves we will continue to look upon these old houses, such as those illustrated in this issue, with just so much historic sentiment, and their true value be lost so far as we of this generation are concerned.*

# Study These Old Greek Revival Houses

By

Ernest Ray Denmark



BERRY HILL PLANTATION HOUSE, VIRGINIA

**T**HERE is now becoming evident in our work from coast to coast, from the Great Lakes to the Gulf, a universal product made to sell, and this cannot be attributed alone to the efforts of the uneducated or inefficient architect.

Standardization in architecture in an abomination, monotony dulls even the keenest appreciation. "See one part of America and you have seen all," is literally true as to architectural design. Perhaps we have been too zealous in our efforts to create a national type of architecture.

Why then should we continue to reproduce so nearly what we have already done, all over the country, which cannot add one particle to the significance of American architecture—but rather will it detract and minimize the importance of existing structures?

A more careful study is needed of the individuality of the various geographical locations. A better recognition of the suggestive value of historical associations. The development of truthful regional types, where conditions of topography, climate and consequent living conditions will dominate architectural design.

The very history of American Architecture points with unmistakable acuteness to the value of distinctive regional types as the most logical approach to an everlasting and living architecture.

Will New Orleans ever become anything except the interesting French city that it is? Never, so long as the architects of that city continue to follow the

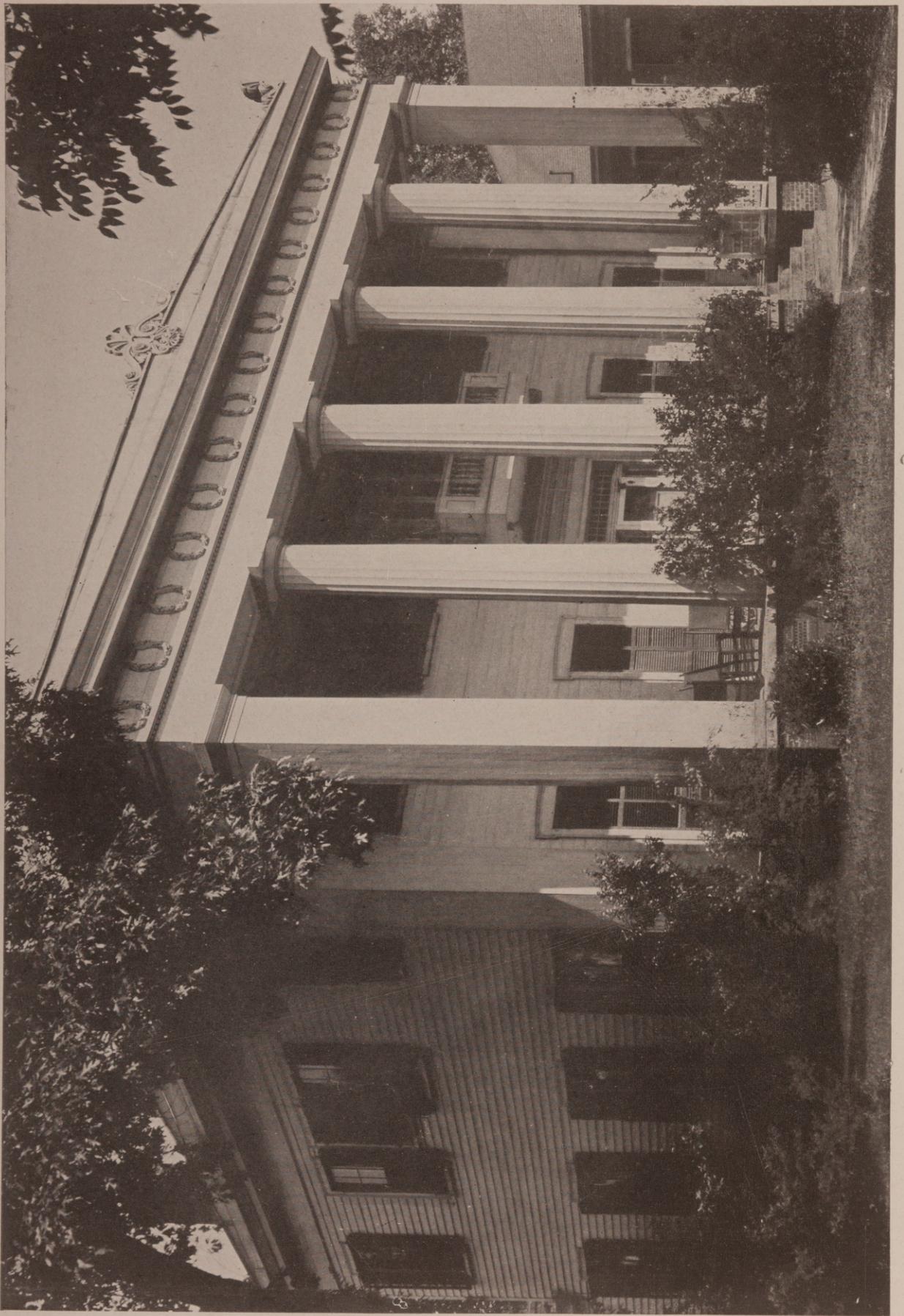
all inspiring local precedent that is theirs. Will Charleston and Savannah lose their architectural character that has for all these years conjured the admiration of all who have come within their gates?

Every section of the country has its historical associations, its tradition from which the architect has a veritable storehouse of precedent to draw from. Much of the early work of New England has been faithfully interpreted in modern buildings in that section with a satisfaction that is both pleasing and beautiful. In Pennsylvania several architects or architectural firms are promoting in a truthful fashion modern architecture that is characteristic of the early work. The Pacific Coast has developed a school of architects that are vividly portraying the early Spanish precedent of that section. Florida architects are striving to promote an architecture that is particularly adaptable to that tropical climate. Scattered here and there are architects who realize the importance of a distinct regional architecture and who are faithfully doing everything in their power to make their influence felt. To these men we owe a debt of gratitude. But until the profession as a whole realizes the significance of regional types will our American architecture become as it should be, an architecture that frankly expresses the personality of its creators and symbolizes the historical background of its location.

Architects of America have so grounded themselves in the history of European precedent that



HOUSE ON PRINCE STREET, ATHENS, GEORGIA



RALPH SMALL HOUSE, MACON, GEORGIA



HOUSE AT HUNTSVILLE, ALABAMA

they can now turn their attention to local precedent and local atmosphere and with the intermingling of the two really and truthfully develop regional types that will give to American architecture its most interesting and lasting character.

Delving into the history of the Greek Revival, that most interesting style which held the attention of the Early American Republic during that period of years from 1800 to 1850, we find that even before the Revolution there was some knowledge of Greek architecture among the literati of the country; but before the use of Greek forms became common, the Roman Revival was a necessary step to break down the dominance of the colonial traditions.

During these early years of the Republic, knowledge of Greek forms became more widely spread. Not only were these years notable because they brought into the country an influx of architectural books, but also because there was an increasing number of architects trained to use them. No trained eye can be entirely blind to the refinements of Greek detail; it is natural, therefore, that in the work of Latrobe and Bulfinch in the capitol at Washington, Greek as well as Roman elements can be found, and that a strong Greek influence is discernible in some of the books of Asher Benjamin, colonial as, for the most part, they are. During these years, too, knowledge of many things was increasing rapidly, travel was becoming less difficult. To Nicholas Biddle of Philadelphia, perhaps more than to any other one

person was due the popularity of things Greek. He was the Otto Kahn of his day; the early 19th Century's important financier, its most persistent patron of the arts. His social eminence, his culture, his skill as an orator, the fact that he was the publisher of our first intellectual periodical, his high position in national affairs as president of the United States Bank, had all helped to place him on a pedestal, so naturally his leadership in this movement was followed with enthusiasm. Just as the twenties were merging into the thirties he delivered the ultimatum that there were but "two great truths in the world; the Bible and Greek architecture." His own house, "Andalusia," was a model to be followed by hundreds of others throughout the country.

The popularity of the Greek Revival was nowhere more pronounced than in the South. And this section was perhaps more justified in embracing the Greek temple idea in domestic building than any other part of the Republic. The long, hot summer months made it most convenient for the people to spend a great amount of their time inside the house. The high columned portico or veranda offered a place of retreat from the burning sun at the same time making it possible to take advantage of whatever breeze there might be on the outside. This type of structure though inspired through a romantic movement that was general throughout the country was after all the most logical home for the people of that day in the South.

House of Waite Phillips  
Tulsa, Oklahoma



LILY POND WITH TEMPLE OF LOVE IN BACKGROUND

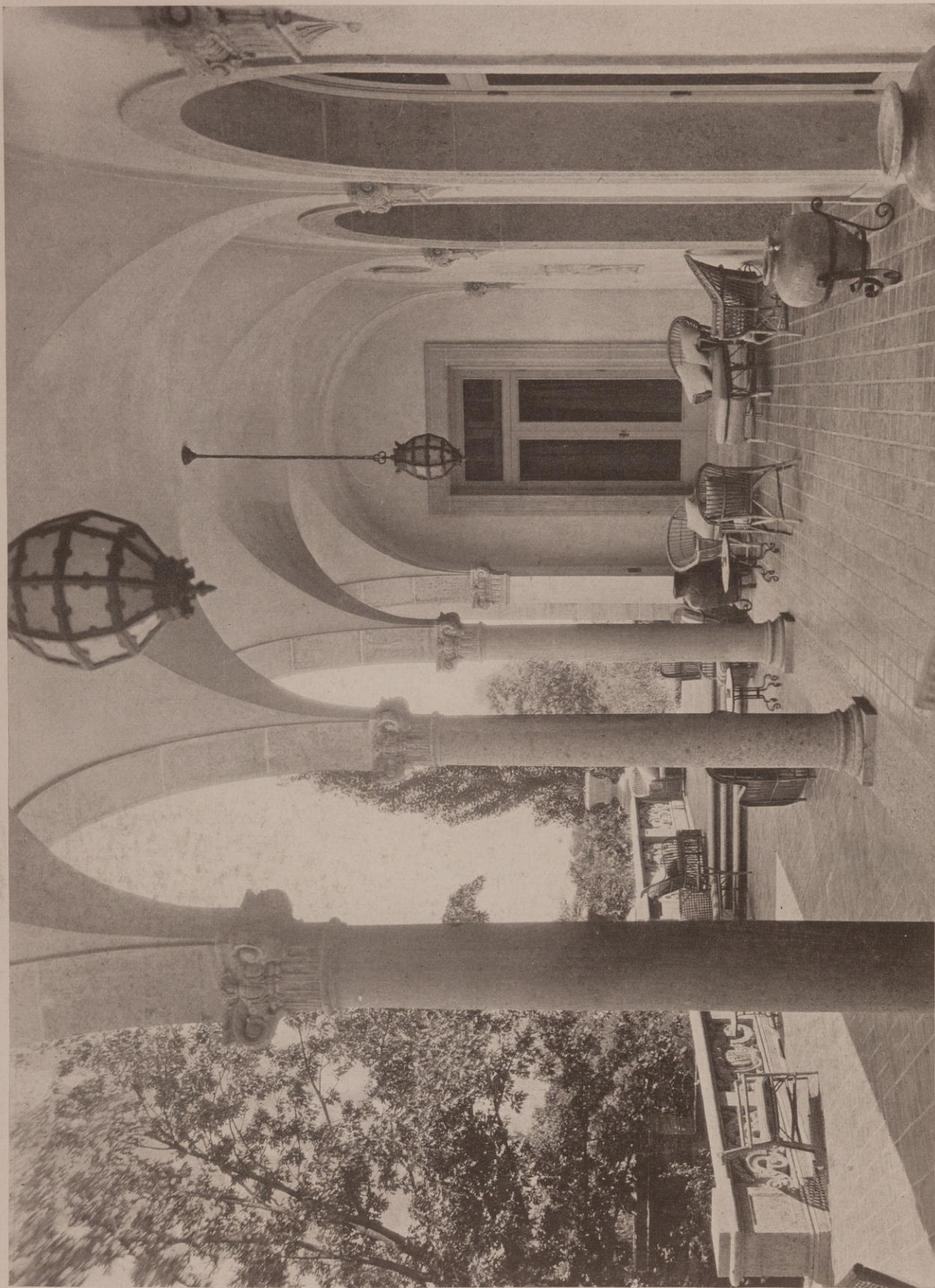
Edward Buehler Delk,  
Architect

HARE & HARE, LANDSCAPE ARCHITECTS



HOUSE OF WAITE PHILLIPS, TULSA, OKLA.

EDWARD BUEHLER DELK, ARCHITECT



EDWARD BUEHLER DELK, ARCHITECT

LOGGIA, WAITE PHILLIPS HOUSE



EDWARD BUEHLER DELK, ARCHITECT

LIBRARY, WAITE PHILLIPS HOUSE



EDWARD BUEHLER DELK, ARCHITECT

MUSIC ROOM, WAITE PHILLIPS HOUSE



HOUSE OF CHARLES M. ALVES, KANSAS CITY, MO.  
EDWARD B. DELK, ARCHITECT



HOUSE OF DR. H. M. EDMONDS, BIRMINGHAM, ALA.  
MILLER & MARTIN, ARCHITECTS

## The Small House Question

An Interview With  
Chas. I. Barber, A. I. A.

**H**OUSING probably offers the largest opportunity for broadening the scope of architectural practice. Builders, developers, real estate men and prospective owners or tenants of moderate means are today more insistent on improved design, sound construction, and architectural merit than ever before.

As in many other phases of building industry practice, the industry and the public look to the architectural profession for leadership in meeting today's problems. In the field of large-scale building projects, the twentieth century architect has shown admirable mastery of modern engineering, modern real estate economics and the modern management technique required for co-ordinating the amazing complexities of skyscraper design and the numerous factors involved in a big building project.

The question today is: How can the profession achieve the same degree of mastery in the housing

field and make a contribution to that field comparable to that which it has made in commercial and monumental buildings?

In public and institutional building projects of all kinds, says Thomas S. Holden, vice-president in charge of statistics and research of the F. W. Dodge Corporation, architects plan 92 per cent, by value, of all the work; in commercial buildings, 77 per cent; in large-type residential buildings (apartments and hotels), 86 per cent; in one and two-family houses, only 40 per cent; in houses under \$10,000, they plan 17 per cent of the total.

"The increasing recognition of the value of architects' services should do much to promote a steady increase in their volume of planning for houses to cost \$10,000 and up. But, the widest field of opportunity is the low-cost field. Not only is architects' participation least in that section of housing, but the low-cost field is numerically the largest and it offers



HOUSE OF JESSE DRAPER, ATLANTA

HENTZ, ADLER & SHUTZE, ARCHITECTS



the greatest opportunity for expansion if methods can be found whereby better and better values can be offered to the buying public for less money.

Will houses of the future be built at factories like so many makes of automobiles and assembled at the site, under the principle of mass production which has invaded so many other industries?

The idea is shocking to the mental make-up of free Americans, according to Charlie Barber, Knoxville architect. But it is far preferable to the present method of construction, under which beauty and even utility are often sacrificed to bad taste.

At any rate, there is a definite move on foot toward more efficient, more practical and more beautiful construction by mass production, through which the services of highly trained architects will be available to persons of moderate means.

"We want our houses custom built, regardless of whether we can afford the services of competent architects," he pointed out. "And we go about building them from a patchwork of ideas contributed by many persons who lack the background and study of the subject which is essential to such work.

"We wouldn't expect anyone but a competent physician to perform an operation for appendicitis,"



HOUSE OF MR. BARBEE, KANSAS CITY

E. B. DELK, ARCHITECT

he continued. "We don't feel that it's any reflection on us because we can't perform the operation. But when it comes to building houses, it's different. We don't realize that it takes a specialist who makes this his life's work to do the job.

"When we buy our automobiles we don't try to design them ourselves," he said. "Neither do we buy the material and try to get a mechanic to put the parts together for us. We buy our automobiles at the factory and get a combination of beauty and utility at a price that is extremely low considering the service we get from our cars. It doesn't matter to us that there are thousands of cars just exactly like ours.

"But here again we're different when it comes to houses," he pointed out. "We want our house to be a certain style, perhaps, in the sense of a style of architecture. We want our houses to be different, when similarity might be much more beautiful than a mass of houses each of a different appearance. We sacrifice style, in the sense of effectiveness and harmony to style in the sense of type."

This striving after an individual appearance and construction often falls far short of the marks of





HOUSE OF LIVINGSTON WRIGHT, ATLANTA

HENTZ, ADLER & SHUTZE, ARCHITECTS

beauty and utility which are sought, in Mr. Barber's opinion. There is often an added cost which might be used in increasing the comfort of the home that is wasted in frills that only exhibit bad taste.

"A specific example of this is the frame bungalow that has large brick pillars that might easily support a building of four or five stories," he explained. "There is only one story, however, and the big pillars are grotesque looking. The money spent for this purpose might have been used to advantage in putting in insulation to make the house more comfortable in summer and winter.

"An example of the beauty of uniformity could be seen if all the home owners along a street or highway that has been widened would get together and agree on a certain type of fence or hedge. But this opportunity is usually lost in a hodge podge of fences and hedges and walls of individual types that may be beautiful alone, but lack harmony that might beautify the whole.

"To get back to house construction, I believe that good taste is a fundamental quality. It is as important as mechanical convenience and is a practical requirement. Beauty is not the result of chance, but requires a great amount of thought and study as well as background. As long as those not qualified

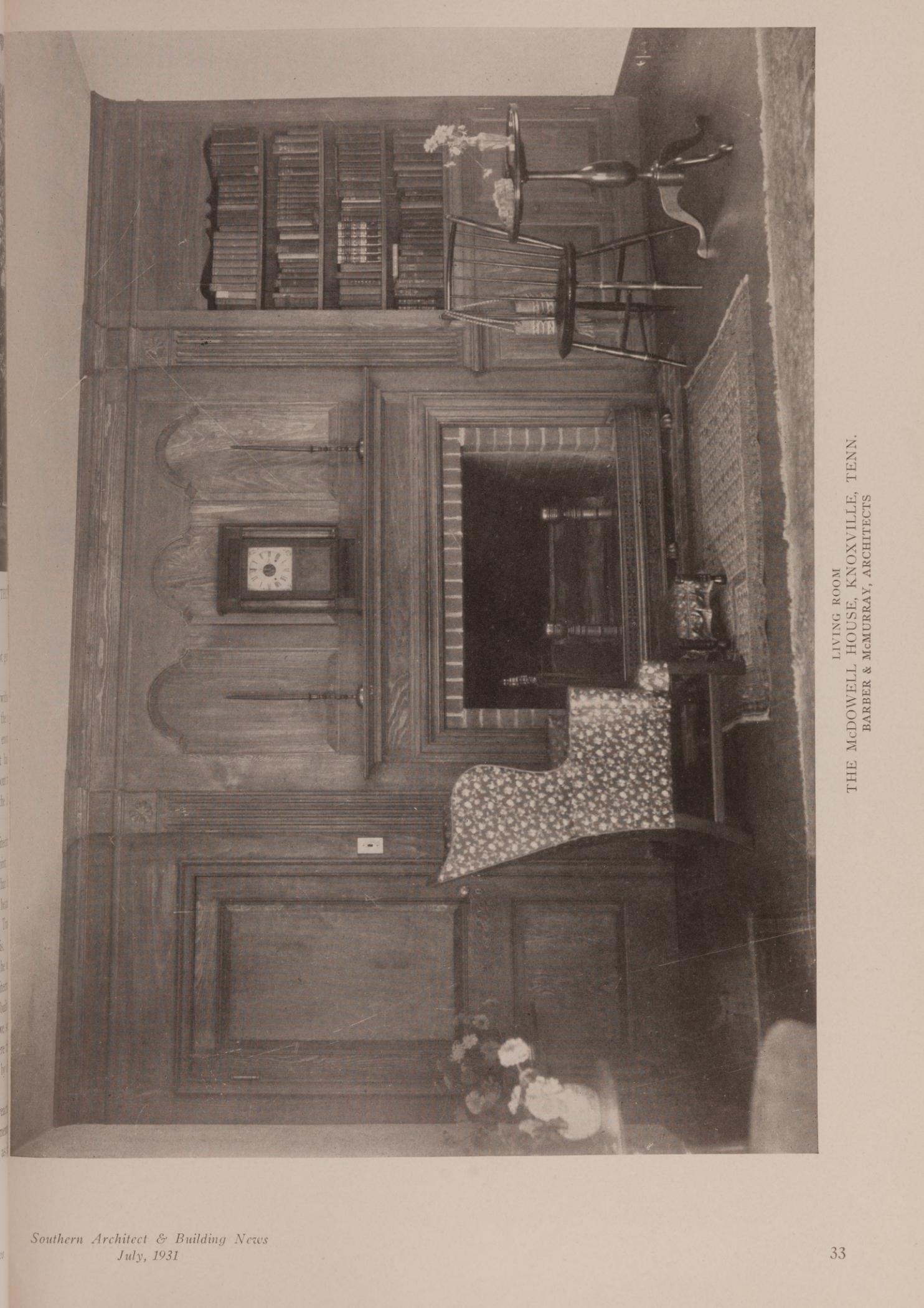
to do so continue designing houses we are not going to make any progress.

Commercial buildings, too, are built without enough thought. We think too much about the use we are going to put the buildings to and not enough about their appearance, forgetting that art has a commercial value. We can learn a lesson about this from advertisements in magazines such as the *Saturday Evening Post*.

"We are in a state of evolution in architecture, trying to analyze from a functional standpoint. In the past we copied from something similar that had gone before. We built with local materials because more suitable materials were not available. Transportation developments have changed all this.

"The quantity production idea may be the ultimate solution of the problems of architecture. Houses may be fabricated at the factory—built in units—and put together on the job. Now we send the sand, cement and bricks to the site, where they are subjected to the weather and to handling by different trades.

"There is one danger. The public in its reaction to the modern trend may overlook the fundamentals of charm," he concluded. "And charm is just as important in a home as hot water."



LIVING ROOM  
THE McDOWELL HOUSE, KNOXVILLE, TENN.  
BARBER & McMURRAY, ARCHITECTS

# The Duty of the Practicing Architect to the State Registration Board

By PHIL P. SCROGGS, President,  
Georgia State Board for the Examination and Registration of Architects

**A**LL state architectural registration laws are created primarily for the public good, to assure the general public that anyone lawfully entitled to call himself or herself an architect is qualified to render reputable architectural service.

The various registration laws with which I am familiar are very similar, the basic principles being almost identical. Also the Registration Boards all function in about the same manner. The Georgia Board is so nearly typical that I shall use it as a basis for this discussion.

Briefly, it is the duty of the State Board to hold meetings twice a year, to examine applicants for registration, to collect registration and renewal fees, to keep a record of all meetings and transactions, subject to public inspection, and to enforce the registration law. For this service each member of the Board receives the large sum of ten dollars for each day that the Board is in session.

The law permits any American citizen over twenty-one years of age and of good moral character to apply for examination for registration. A graduate of an accredited architectural school who has had sufficient practical experience may, at the discretion of the Board, be registered without the necessity of a written examination. Every such graduate is not qualified to practice architecture nor, therefore, to be registered. An applicant may be qualified in design, but not qualified in practical knowledge or experience, or vice versa. Many non-graduates of a few years' experience apply for examination when they are not at all qualified, insofar as architectural knowledge and experience are concerned.

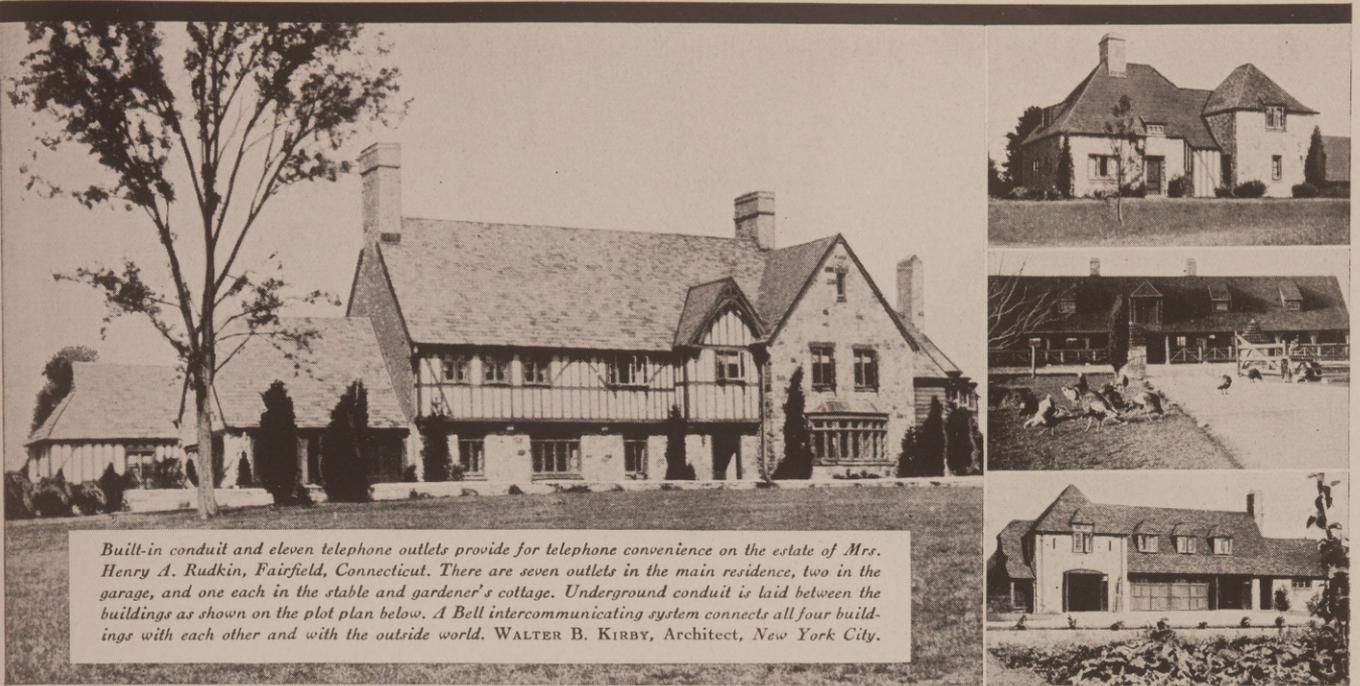
In most cases the unqualified applicant is employed by a registered architect, who recommends him to the Board. No doubt when asked for such recommendation the employer often finds it difficult to refuse, while he is satisfied in his own mind that the applicant is not qualified to be registered. In such cases the employer should rather discourage the applicant in regard to taking the examination, and try to persuade him or her to wait until better prepared. Invariably it would save both the applicant and the Board time and money.

The Board is sometimes criticized by practicing architects for refusing to register someone whom they say is "better qualified to practice than John Doe, who is already registered." This is very often only too true, but two wrongs still do not make a right. In all probability John Doe was practicing under the title of "Architect" when the law went into effect, and in accordance with the law automatically had to be registered because of that fact. Furthermore, an architect's certificate cannot be revoked without sufficient grounds for doing so, as stipulated in the law, and the architect may legally oppose such revocation. Hearsay as to an architect's incompetency or immorality is not sufficient; the proof must be conclusive.

It is the duty of the Board to investigate reported irregularities and to prosecute violations, but the Board cannot possibly know of all violations unless advised by someone, preferably an architect, in the immediate vicinity of the violation. It is, therefore, the duty of every registered architect to report to the Board any known violations or irregularities, furnishing proof when possible.

The Board's only source of revenue is from examination, registration and renewal fees, the renewal fees usually being the largest yearly income. It is especially incumbent upon reputable architects to pay renewal fees promptly, so that the Board may properly function. The Secretary is not legally required to send notices that renewal fees are due, but even after so doing many architects fail to get their renewals in on time and, strange to say, many become offended when they have to pay an extra fee for reinstatement.

Many problems come before the State Board. The members have a rather tedious and thankless task in applying the law. Applicants are examined and graded fairly and everything possible is done to uphold the law and make the title "Architect" a standard by which the public may accurately gauge the service rendered. As such the State Registration Law and its administrator, the State Board Examiner, is a benefit and protection to the practicing architect. Is it not fair, then, for the Board to expect the utmost co-operation from everyone?



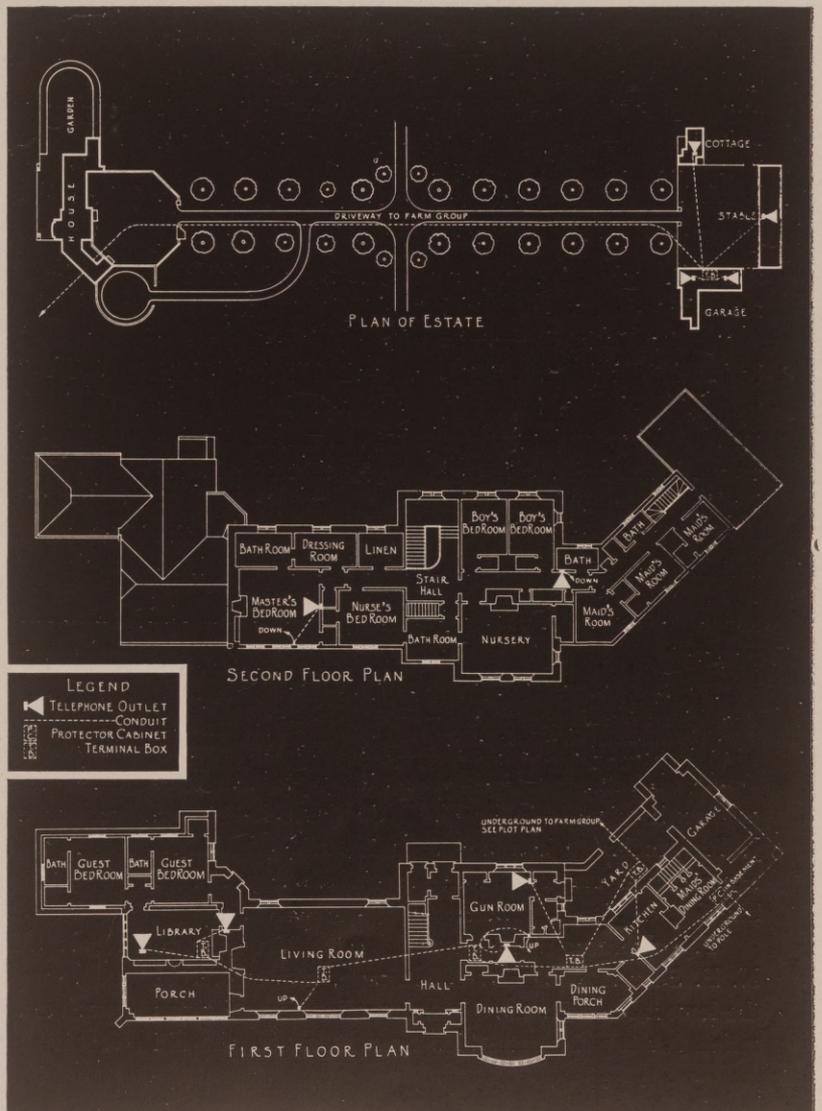
Built-in conduit and eleven telephone outlets provide for telephone convenience on the estate of Mrs. Henry A. Rudkin, Fairfield, Connecticut. There are seven outlets in the main residence, two in the garage, and one each in the stable and gardener's cottage. Underground conduit is laid between the buildings as shown on the plot plan below. A Bell intercommunicating system connects all four buildings with each other and with the outside world. WALTER B. KIRBY, Architect, New York City.

## PLANNING BUILT-IN TELEPHONE CONVENIENCE FOR THE LARGE ESTATE

TELEPHONE convenience, on the large estate, is best achieved by careful planning in advance. Often the main residence requires communication from room to room and there are distant outbuildings with which direct communication is also desirable. All such calls can be handled as simply as ordinary calls to the outside world—and over the same Bell telephones.

Let your local telephone company help you provide for this kind of convenience. They'll explain the Bell intercommunicating system best adapted to your project. They'll help you plan a layout for telephone conduit, which, built into walls and floors and run underground between buildings, conceals all wiring, protects against certain types of service interruptions and permits telephone outlets to be located wherever they are most convenient.

This advisory service saves you time and assures lasting telephone satisfaction to your clients. There is no charge. Just call the Business Office.



# INDUSTRIAL PHILOSOPHY FOR BUILDING INDUSTRY

**A**DOPTION by the building industry of an industrial philosophy to outlaw manufacturers and contractors who prey upon the public was urged by Sullivan W. Jones, former State Architect of New York, at a luncheon meeting of the Producers' Council Club of New York City at the Commodore Hotel on April 24.

"How utterly futile, even dishonest, it is to attempt to sell the public the idea, as has been suggested, of employing an architect until the employment of the architect insures a better building," declared Mr. Jones, a Fellow of the American Institute of Architects, with which the Producers' Council is affiliated in a nationwide effort to improve conditions in the construction industry.

"How utterly futile will be the joint effort of the producers and architects in this Council work as long as there are manufacturers who will do what a tile manufacturer tried to do not long ago, when he shipped several carloads of culls to fill an order for first-grade floor tile. We waste our time talking about creating a public demand for better buildings as long as some contractors will burn the midnight oil scheming to evade specification requirements. The philosophy I am talking about would make the people who do this sort of thing undesirable in the industry."

Mr. Jones decried the conventional campaigns of education to promote good architecture, good materials, and good building methods. He advised the manufacturers to emulate Babe Ruth, saying:

"Babe Ruth did not have to educate the small boys of America to understand that home run hits were desirable in baseball in order to increase his own prestige and popularity, and consequently increase his income. His method was that of delivering home runs.

"That is exactly what I am suggesting that the building industry do—deliver better buildings. Bet-

ter buildings will be appreciated and the public will follow—we will not have to push it—into the habit of expecting the delivery of quality materials, good workmanship, and appropriate design.

"Architecture, whether it be in the form of a car barn or a monumental government building, is the product of the building industry. We must begin by ridding our minds of the common belief that architecture lives only in the designer's office. There is no such thing as an unheard symphony, and there is no such thing as unbuilt architecture.

"The painter may conceive a masterpiece, but it does not exist until he has transferred it from his mind to canvas by the use of colors and brushes, and the technique he employs in making that transfer from unreality to reality is just as important as the original conception. Design, by itself, is not architecture, and it does not become architecture until it becomes a reality in stone, steel, brick and a thousand other materials.

"Here again in the transfer from unreality to reality the technique employed is as important to the success of the finished product as the design itself. Indeed, the selection of materials—the media of expression—and their proper use, are of growing importance in contemporary architecture, as it breaks the bonds of tradition in the effort to perform its natural and historic function of reflecting the environment from which it springs.

"Architects know, and many manufacturers and contractors must also know, how often the building looks beautiful in the architect's picture, and like hell when it is built—and sometimes that the contrary is true."

Mr. Jones likened the building industry to a great industrial plant, the first task of which, in the movement toward better building, is the development of an industrial consciousness.

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## FREE BIDDING ON FEDERAL BUILDINGS

**A**DECISION of importance to contractors bidding on Federal building projects, was handed down by U. S. Comptroller-General J. R. McCarl, when he abrogated the \$4,600,000 contract for erection of the new Federal postoffice building at Boston, Mass.

The contract was awarded by the Treasury to N. P. Severin Company of Chicago, who submitted the lowest bid after the department had several times called for supplemental bids by contractors who bid

on original specifications advertised by the government. The comptroller holds that the revised specifications should have been re-advertised and his decision will affect the entire government building program throughout the country.

Pointing out that in the supplemental bidding the Severin Company reduced its original figure \$1,029,600, despite the fact that more costly material was specified, the comptroller-general's decision declared that the contract was not let after advertising, as re-



# The Forges of Kerrigan

CRAFTSMEN  
IN·GENUINE·WROUGHT·IRON

Nashville, Tenn.

*"Thus at the flaming forge of life  
Our fortunes must be wrought;  
Thus on its sounding anvil shaped  
Each burning deed and thought!"*  
LONGFELLOW



MAIN ENTRANCE GATES "SHERWOOD FOREST" ESTATE OF MR. & MRS. NEWMAN CHEEK  
MADISON, TENNESSEE.

quired by law, nor in conformity with the public policy of maintaining "full and free competition in the letting of government contracts."

Comptroller-General McCarl's decision quoted the Treasury Department as explaining that it changed specifications for the postoffice several times because of "great pressure" which was brought to bear on the department.

"When the government agencies repeatedly call for supplemental bids on the same project before awarding a contract the procedure is indistinguishable from the notoriously detrimental practice known as bid peddling," according to E. J. Harding, managing director of the Associated General Contractors.

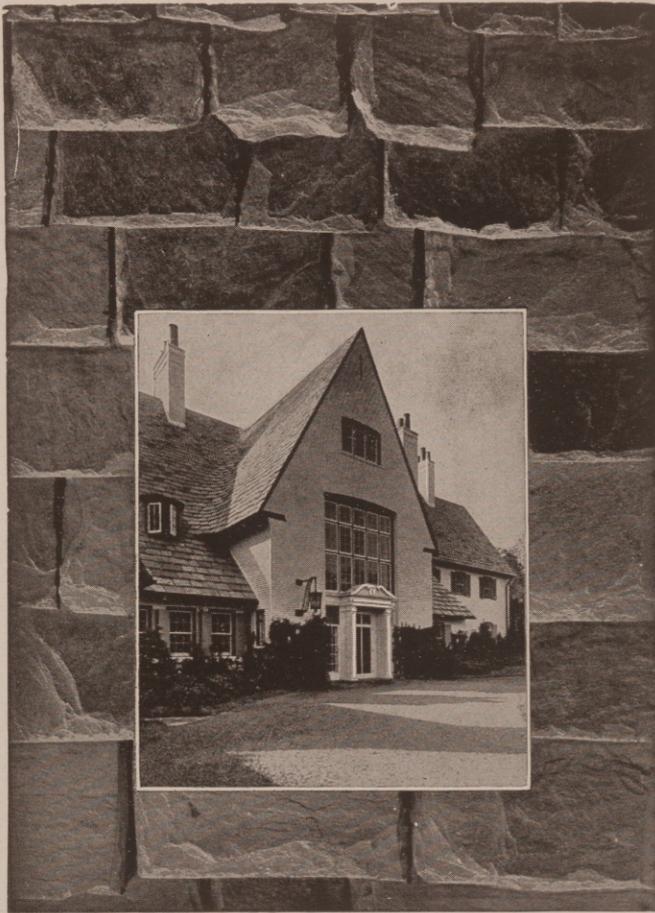
"The law insists on public advertising and equitable competition when major changes are made in plans and specifications, thereby assuring equal opportunity to all contractors and guaranteeing above-board competition to the government.

"It is important that the vast government building program, both in Washington and throughout the country, shall be carried on free from any suspicion of favoritism, either to contractors, to material contractors or to other interests."

The call for bids was issued by the Treasury Department December 12, 1930, calling for granite construction to the third floor and limestone above that, with a second bid for granite construction throughout. Fourteen concerns submitted bids, the lowest for the granite-limestone construction having been submitted by the Seglin Construction Co., Inc., of New York, who instigated the investigation which resulted in the decision. Supplemental bids were called for twice thereafter, ten being submitted in response to the first and seven in answer to the second.

"When it was determined that the material, etc., required by the specifications to be used in the construction of the building would result in a cost in excess of the amount believed available for the actual construction work, all of the proposals should have been rejected and the work re-advertised," the comptroller-general ruled.

"Especially should this have been done when it was concluded to accede to the local demand and construct the building with granite instead of with limestone from the third story. Obviously, the work which it is proposed to let to the N. P. Severin Company is not the work which was offered to all bidders by advertising for competition," the decision stated.



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STANDARD ROOFING SLATE  
STRUCTURAL SLATE  
BLACKBOARDS—GARDEN WALKS

## ARCHITECTS

*Door Holders and Stays  
That Effectively Hold  
Doors Equipped With  
Checking Floor  
Hinges*

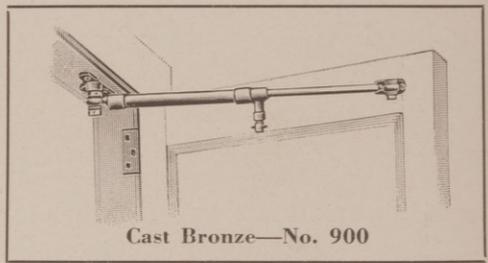


4" Size—No. 58004  
5½" Size—No. 58005

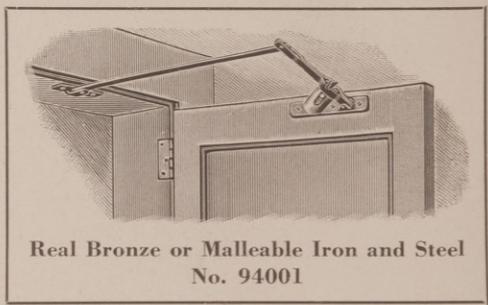
The cast holder to the left operates on the leverage principle and is made in cast brass or certified malleable iron, in two sizes, for all doors but especially recommended for doors equipped with overhead door checks or checking floor hinges. The lever is operated

by the foot and when not in use is held up out of the way by a spring. The rubber tip holds with a vise-like grip and yet will not mar the finest floor.

The door stay and holders at the right are of overhead installation, which does away with stops or holders at bottom of door, and hold the door open at 90°. Both have mechanisms that act as shock absorbers to relieve the strain on the hinge. Holders of this type are recommended for doors hung in groups without mullions or where it is desired to hold a door open at right angles.



Cast Bronze—No. 900



Real Bronze or Malleable Iron and Steel  
No. 94001

*Manufactured by*

**THE SHELBY SPRING HINGE CO., SHELBY, OHIO**

*Coast Representative, Pond Hardware Specialty Co., Los Angeles, Calif.*