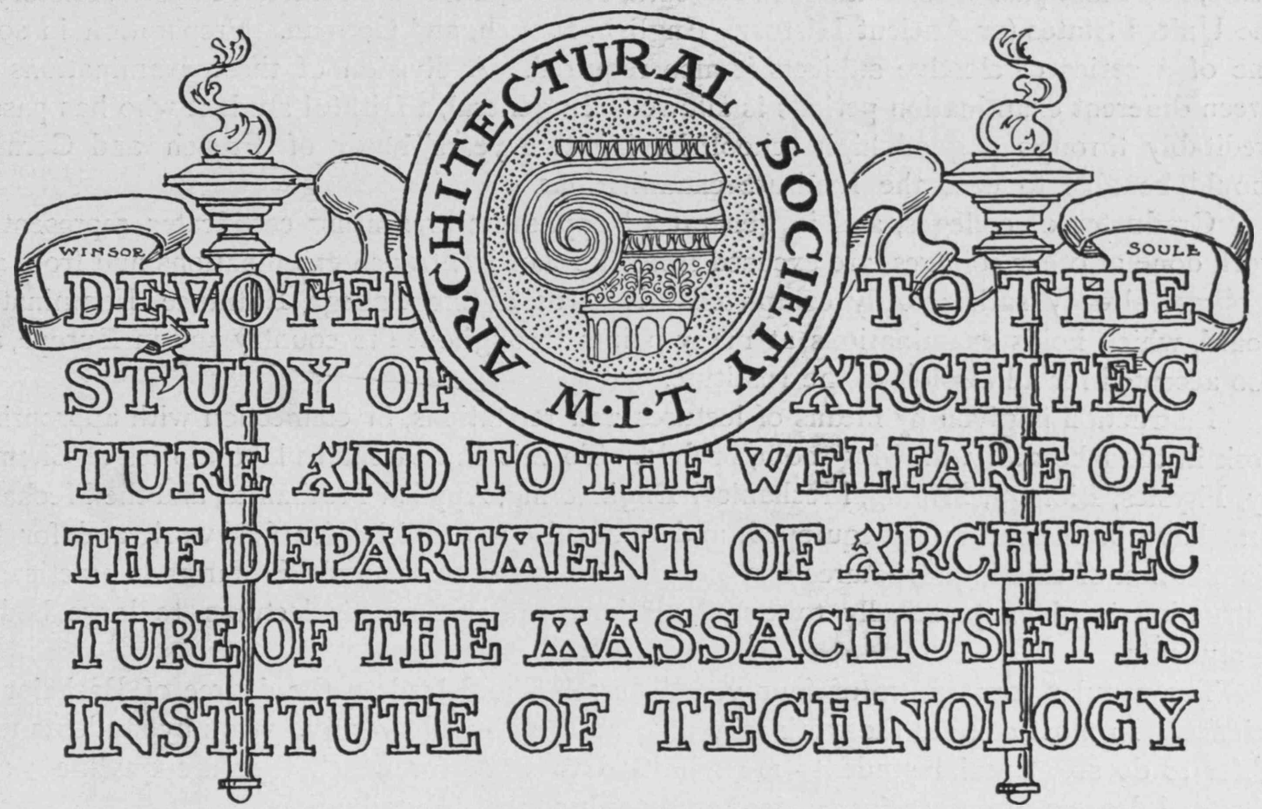
VOL 3 · NO 4 SEPTEMBER · 1910

THE TECHNOLOGY ARCHITECTURAL RECORD



PUBLISHED QUARTERLY BY THE
M·I·T ARCHITECTURAL SOCIETY

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

DEPARTMENT OF ARCHITECTURE

RICHARD C. MACLAURIN	President
WILLIAM B. THURBER	Treasurer
ALFRED E. BURTON	Dean
ALLYNE L. MERRILL	Secretary of the Faculty
ROBERT P. BIGELOW	Librarian
FRANK H. RAND	Bursar
WALTER HUMPHREYS	Registrar
O. F. WELLS	Recorder

General Correspondence should be addressed to the Secretary

Officers of Instruction in Architecture

FRANCIS W. CHANDLER, Architect, A.I.A. — Professor of Architecture; in charge of the Department

DESIRÉ DESPRADELLE, Architect, A.I.A. — Rotch Professor of Architecture
Membre Correspondant de l'Institut de France (Académie des Beaux-Arts)

WILLIAM H. LAWRENCE, S.B. — Professor of Architectural Engineering

HARRY W. GARDNER, S.B., Architect — Associate Professor of Architecture

HERBERT E. FOWLER, S.B. — Instructor in Architecture

Special Teachers and Lecturers

TRUMAN H. BARTLETT — Modeling
Sculptor

ALLEN H. COX — Architectural Design
Architect, Messrs. Putnam & Cox

DAVID A. GREGG — Pen and Pencil
Architectural Illustrator

ELEAZER B. HOMER, S.B. — History of Architecture
Architect, A.I.A., Messrs. Clarke, Howe & Homer

GUY LOWELL, A.B., S.B. — Landscape Architecture
Architect, A.I.A.

SAMUEL W. MEAD — Architectural Design
Architect

ROSS TURNER — Water-Color
Artist

C. HOWARD WALKER — History of Ornament
Architect, A.I.A., and Director of Department of Design, Museum of Fine Arts

W. FELTON BROWN
Instructor in Freehand Drawing and Life Class

Officers of Instruction in Other Related Departments

CHARLES R. CROSS, S.B.
Thayer Professor of Physics; Director of the Rogers Laboratory

GAETANO LANZA, C.E.
Professor of Theoretical and Applied Mechanics

CHARLES M. SPOFFORD, S.B.
Hayward Professor of Civil Engineering

WILLIAM T. SEDGWICK, Ph.D.
Professor of Biology

DAVIS R. DEWEY, Ph.D.
Professor of Economics and Statistics

HARRY W. TYLER, Ph.D. Professor of Mathematics

ARLO BATES, A.M., Litt.D. Professor of English

HENRY P. TALBOT, Ph.D.
Professor of Inorganic and Analytical Chemistry

CHARLES F. A. CURRIER, A.M.
Professor of History and Political Science

THOMAS A. JAGGAR, Jr., Ph.D.
Professor of Geology

E. F. LANGLEY, Professor of Modern Languages

JOHN O. SUMNER, A.B. Professor of History

S.HOMER WOODBRIDGE, A.M.
Associate Professor of Heating and Ventilation

CHARLES L. ADAMS
Associate Professor of Drawing and Descriptive Geometry

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

DEPARTMENT OF ARCHITECTURE

The Course of Instruction

THE instruction offered at the Institute is intended to supply the preliminary training required for the practice of Architecture. It recognizes that Architecture is a fine art, and that its practice must be based on a broad training in design, and on the principles underlying sound construction.

The studies begin with Freehand and Mechanical Drawing, and the Descriptive Geometry which later is to aid in solving the problems of Shades and Shadows, Stereotomy, Perspective, etc. Courses in Applied Mechanics, Graphical Statics, and Strength of Materials prepare the way for professional work in constructive design, which teaches the application of the principles already learned to the solution of structural problems likely to occur in modern practice.

The studies of materials used in building, and of working drawings and specifications, are carried far enough to enable the student to take immediate advantage of office opportunities on graduation.

The course on The Influence of Materials on Architecture deals with the methods of construction resulting from the building-material used, and the constructive principles involved, in the growth of the great architectural styles. The courses in the History of Architecture afford instruction in the principles governing design in the Classic, Mediæval, and Renaissance work, and the proper use to be made of precedent. The importance of a broader æsthetic and historical training is also recognized, and amply provided for in the history course on European Civilization and Art; and the historical development of ornament and a consideration of the motives influencing architectural composition are given in the course on the History of Ornament.

Four years' instruction in Freehand Drawing, from the cast and the living model; a year's course in modeling; and extended courses in water-color, and pen-and-pencil drawing, based as much as possible upon architectural subjects, enable the student to associate at once the principles of draughtsmanship with architectural form.

The instruction in Option 2, a specialized course in Architectural Engineering, includes advanced courses relating to Applied Mechanics, the Theory of Structures, and practical problems in Structural Design.

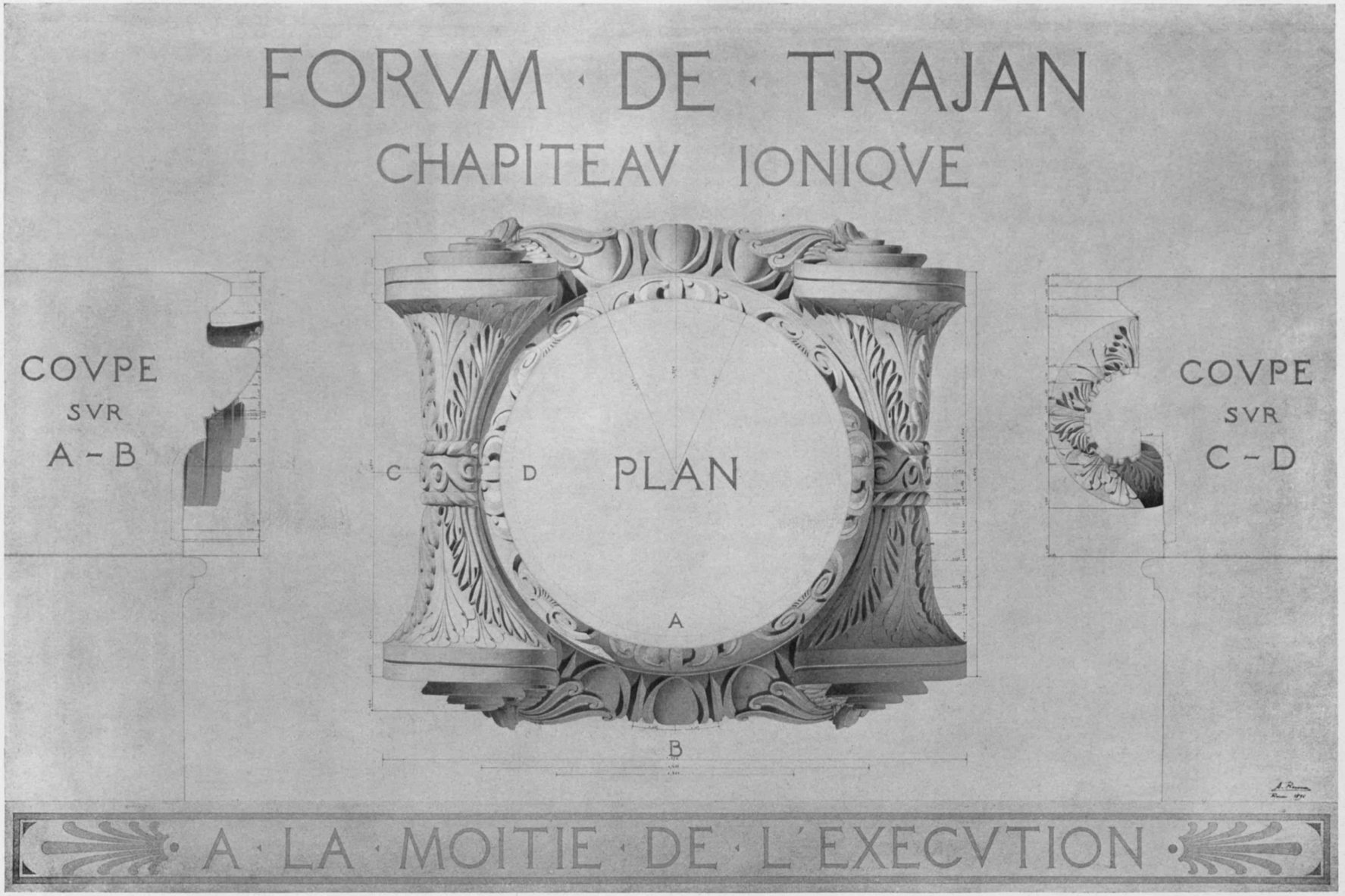
The department offers opportunities for graduate years of advanced study, to be spent in professional work, and leading to the Master's degree. The first Master's degree was given in 1895, and since that time the graduate course has increasingly proved its value. It comes at the time when the student is ripe for advanced work, to which he can give his undivided attention. It is the course from which practising architects first seek their assistants.

The student is strongly advised to spend part of the summer in an architect's office, for this practical experience is a great aid to him in the clearer understanding of his school work.

The Bachelor's degree of the Institute admits the holder to candidacy for membership in the American Institute of Architects, without the examination ordinarily required of candidates for membership.

A circular of the department will be sent on application to

ALLYNE L. MERRILL, SECRETARY,
491 Boylston Street, Boston.



PLAN OF IONIC CAPITAL, FORUM OF TRAJAN, BY A. RECOURA, Grand Prix de Rome

The original of this plate is in the
Gallery of the Department of Architecture

The Technology
Architectural Record
Vol. 3, No. 4

The Technology Architectural Record

Vol. III September, 1910 No. 4

$1.00 per Volume Single Copies, 35 Cents

Published by the Architectural Society of the Massachusetts Institute of Technology.

The proceeds of this publication are devoted to a Scholarship Fund, founded by the Architectural Society for students of the Department of Architecture of the Institute.

WE wish to call to the attention, particularly of our former students, the Scholarship Fund of the Architectural Society. This was founded in 1906 from the proceeds of the 1905 "Annual," with the sum of $200. Additions to this from year to year from the proceeds of the Society's publications and from interest have brought the amount at this date to $895.03.

The conditions of the fund require that the sum of $1,000 should be obtained before the students of the Department for whom it was intended shall begin to receive its benefit. To make its income available, therefore, $104.97 still remains to be obtained. As the proceeds of the RECORD are given to this fund, it is particularly desirable that we have the help of all former students through their subscriptions. Better still, if they can do so, we urge them to make direct contribution of larger amounts to the fund itself.

The scholarships of the Institute are comparatively few in number, and are available for regular students only. The special students of our Department, therefore, have as yet practically no opportunity of obtaining financial aid from the Institute. These students are more likely to need such help, inasmuch as nearly all of them are supported here by their own earnings. Among these are some of the ablest men we have. A comparatively small sum will oftentimes enable a student to complete his course, to his own benefit and to that of the Department also. It is for the well-merited assistance of such men that the Architectural Society has established the fund.

It is to be hoped that the alumni will promptly contribute an amount sufficient not merely to complete the $1,000 required to make the benefit of the fund available, but to carry the principal materially above that figure.

The report of the Committee on Education at the annual convention in 1909 of the American Institute of Architects reiterates its contention of the three past years that architectural education in the organized schools demands a broader cultural basis, an extension of the educational period, constant contact between student and practising architect as master and pupil, interscholastic competition, and a steadfast hope of the eventual accomplishment of the great National School of Fine Arts.

The report next deals with what it calls unorganized educational activity,— the work of architectural societies, clubs, Y. M. C. A. classes, correspondence schools, etc.,— and makes a strong plea in behalf of the innumerable boys, ambitious but poor, through "university extension." The report closes with an appeal for a greater activity on the part of the A. I. A. in the matter of education, with the suggestion that this might be done through the Architectural League of America if that society were brought into association with the A. I. A., similar to that now existing in England between the Royal Institute of British Architects and the Architectural Association.

The recommendations are recapitulated as follows:

First, that the Institute should offer to the independent schools and private educational agencies its advice, assistance, and coöperation toward an improvement of their faculties and methods.

Second, that the Institute should carefully consider the possibility of some arrangement with the Architectural League of America, whereby the latter, under proper conditions of organization and administration, should in time become its educational arm.

Third, that the Institute should urge upon the several universities, through their schools of architecture, effective "university extension" for the benefit of architectural students by means of lectures, classes, and ateliers, conducted by the members of their own faculties, with the coöperation of practising architects as masters and lecturers, and the endorsement and recognition, when in their opinion advisable, of such effective teaching agencies that may already exist in their several territories; and all to the end that the preparatory work for actual college courses be more efficiently done and the schools of architecture relieved of their present hampering duties in this direction, whereby the full period of study may be given to more advanced work; and finally that some of the benefits of sound education and culture may be extended to those who, through no fault of their own, are unable to pay the price for the years of scholastic training that are the sound foundation for the efficient and honorable practice of a great and noble profession.

Respectfully submitted,
R. A. CRAM, *Chairman*
FRANK MILES FAY
WILLIAM M. KENDALL
EDGAR V. SEELER
LLOYD WARREN
Committee

In the *American Architect* of May 11 is an interesting article by Arthur F. Buys, '00, who uses his pen as attractively as he does his pencil. The article is entitled "What Is Architecture?" and Mr. Buys's endeavor is to find a definition which shall be acceptable to the profession as a whole. He has quoted many authors, without, however, finding a satisfactory answer to the question. His own argument, modestly set forth, is surely sound in principle, and the article is well worth reading.

The 1910 Traveling Fellowship, amounting to one thousand dollars, was awarded to W. B. Kirby, '07. L. H. King, '09, received first mention, and K. E. Carpenter, '09, second mention; K. Vonnegut, '08, whose design was placed "*hors concours*," received honorable mention. The jury to make the award was composed of Mr. R. S. Peabody, Mr. Guy Lowell, Professor Despradelle, Mr. A. H. Cox, and Mr. S. W. Mead. The prize drawings are published in this issue of the RECORD.

The Rotch prize for the regular student was awarded this year to J. H. Scarff; the prize for the special student was divided between C. C. Clark and W. E. Haugaard.

Standards in Art

By ARLO BATES
Professor of English, M. I. T.

Smoke Talk Before the Architectural Society of Massachusetts Institute of Technology

IN the first twenty-five years of a man's life he makes his standards. He may make them consciously or unconsciously, but all the same he is making such as shall serve him through life. The work which he shall do in after years involves what he has become by the decisions of conduct. He is steadily fixing upon the principles, the morals, the tastes in art, literature, and all the rest of it; and every little thing that he is doing is counted not only for its immediate effect, but as establishing a principle by which he shall make later decisions. To-night I thought I might possibly talk with profit about the methods of selection in art and literature. It is not that I shall venture to lay down rules so much as to suggest methods and principles.

As students of architecture you are compelled to act in conformity or in opposition to some sort of artistic canon. You may not be conscious of it, but even though you do not recognize the fact, architecture remains one of the fine arts. Not all the zinc mouldings on the front of apartment-houses at the present day can change that fact. Everywhere, in every line of work, is impressed upon the true artist the fundamental necessity of having some conscious standard by which to judge. The only way I know of getting to this standard, the only possible method, is to examine such works of art in every department as have been approved by the consensus of opinion of the ages. Certainly the nearer we can get to any accurate form of judgment in regard to great books, great music, great pictures, great sculpture,— such as have been recognized as fine by generations,— the better.

Some of those principles it is my hope to point out to you this evening; and I think we cannot begin better than by considering the perfectly obvious fact that behind whatever is accepted as the standard lies the great thing which we call civilization. I should dislike extremely to be obliged to define civilization; but if I were I do not know that I could come any nearer to it than to say that by civilization we mean that condition in which mankind most progresses toward standards that have been accepted by the race as high. Whatever you take as a working hypothesis, you must accept the fact that there are certain things as men advance from barbarism upward, certain standards, which they have believed in, have been inspired by, which have helped them and led them up to still better things. The condition which most favors these is, I think, what we mean when we speak of civilization. At any rate, that is the definition that will answer for our purpose.

We have to bear in mind, also, that the struggle for self-preservation is as strong in the race as in the individual — perhaps even stronger; that the race, with this instinct of self-preservation, cares supremely for those things which make for its security in whatever advance it has made from barbarism; and that it discards those things which do not make for advancement.

Of the qualities which are demanded by a work of art the most obvious one is seriousness. By that I do not mean solemnity nor gravity, for even in the lightest literature seriousness of effort is demanded. I mean that the man must be painstaking, seriously intent upon what he is doing. The moment we get the feeling that a man is not doing his best, that moment the thing he is doing ceases to interest us; indeed, I believe we are apt to feel a bit imposed upon if we think that the man is putting us off with his second best. We desire a sense of spontaneity; and, moreover, we like to feel every time that the man who is doing anything is having a good time doing it. Even in so great a book as "Vanity Fair" I think every one is sorry to reach the words at the end, "Come, let us put the puppets back into the box." We want Thackeray to feel, with us, that the people in his book are real people. An author must be so taken up with what he is doing that he cannot but be straightforward and direct.

The next thing which is demanded — and which is very closely allied to seriousness, perhaps so closely that we can hardly make a distinction — is sincerity. However much civilized man may lie, a man always wants to do the lying himself; he does not wish to be lied to; and it is idle to expect men to pay attention to that which does not contain truth. That is what makes Sherlock Holmes's stories so ephemeral. The man himself does not believe what he says; you can see that it is a made-up story; the narrator himself knows it is n't true. The tellers of fairy-tales believed them, and this made them vital; and so through imagination a genius believes his story. A book must be true to human nature, must be true to beauty. Behind the book is the man, talking to his readers; and to be effective he must feel deeply and be absolutely sincere. Take the parables in the Bible. Are they true? Not literally, of course; but utterly true in the sense that they convey certain truths of human nature. This sincerity, another name for which would perhaps be enthusiasm, is a thing that takes hold of you. I suppose the thing that moves every man, unless he be hopelessly depraved, is conviction. You may absolutely disagree with everything that a man believes, everything that a man does, with everything that a man says; but if you believe that he is acting upon conviction, you value that. You may think that the thing which he is standing for is all wrong, but you cannot help admiring adherence to conviction in any one. Since I came into this room this evening we were speaking about the Central Church, on the corner of Newbury and Berkeley Streets. I do not know how a story connected with this church will affect you, but it has always moved me deeply. My feeling has absolutely no theological bearing whatever. Mr. Upjohn, who built that church, was asked to build a Unitarian church. It was a good commission, but he refused to take it; "because," said he, "I cannot build a church where the divinity of Christ is not recognized." Now some may have thought that was none of his business. Some would argue that because an architect built a certain church it would not necessarily mean that he was accepting anything that that church stood for. Here was a man who could sacrifice advantage to conviction; and personally I have always had the strongest respect for Mr. Upjohn because of that trait in his character.

There are many works of art which appeal to you, and the reason they do appeal to you is because of the feeling in the mind of the one who did the work. You may find a

dozen or a hundred faults in a Madonna by an early master, but the direct simplicity with which the painter loved the thing he was doing when he painted that picture takes you off your feet.

The third thing which I think is insisted upon by civilization is decency. From age to age there is a great difference in the outward form in which modesty manifests itself; but, under whatever conventions, the principle remains the same. A good many works which offend against decency may live, but they live in spite of this quality and never because of it. Wendell has said, in regard to the oft-repeated criticisms on subjects treated by the French in French fiction,— and, I have no doubt, with a good deal of truth,— that on this side of the water we do not realize how largely these people are able to take merely the ethical, the economic, the social questions, as discussed, and, for that matter, completely ignore the things which are to us objectionable. The idea is that the French are able to receive these books as works of art because they ignore their indecency. How far this view is correct I cannot say, but that it is stated illustrates the general feeling against art which transgresses this unwritten law.

The fourth condition is that art shall be emotional. I do not mean sentimental, and I hope you will understand the difference that exists between sentiment and sentimentality. Sentiment is genuine feeling; sentimentality is the way you imagine you ought to feel. It means that art in whatever form,— architecture, sculpture, painting, music, literature,— all shall be concerned with conveying human emotion. But if you are building a house you have to keep the material fact in mind. For instance, it is necessary for you to avoid the fault of the architect who designed an exquisite summer house, but forgot to put in any stairways. So you have to consider the size, the proportions of your building, etc. But art must also convey the feeling of pleasure, the feeling of fitness to the surroundings, or some sort of an emotion. A work of art is a successful attempt to convey the various emotions — love, hate, patriotism, and so forth — expressed as passion. By passion I mean any feeling that for the time being takes entire control of a man's mind. It may be merely a deep feeling of melancholy, as for instance the tenderness embodied in Tennyson's

> "Break, break, break,
> On thy cold, gray rocks, O sea;
> But the tender grace of a day that is dead
> Will never come back to me."

This is passion, in the sense that it is emotion that for the time being has taken complete possession of the poet. It is passion in the artistic sense. Mankind has always found it worth while to preserve carefully those works which successfully portray deep feeling. It all comes from our innate desire to know how other people feel. Listen to the schoolboys who are told that little Billie has been chased by a bull. "How did you feel, Billie," they ask, "when you turned around and saw him coming for you?" It is the desire to get hold of every phase of emotion that humanity can feel. Of course it comes back to the fact that we are alive only in so far as we feel; and we wish to share the life of the race, to get all that there is out of it. The book written of old that dealt with human emotions is still alive, while the book that dealt simply with material facts is not much more than a curiosity. I do not mean that the latter was without value, but this kind of literature was outranked by the kind that was alive, vital. It is the inspiration of imagination which gives permanent life to poetry, music, painting, or sculpture. Mankind, moreover, has insisted thus far at least that emotion in art shall be sane and wholesome. You may always make a temporary disturbance by producing a work that is hysterical, morbid, and unwholesome; and there have always been those writers who have tried that trick of making a noise — but the noise always dies away.

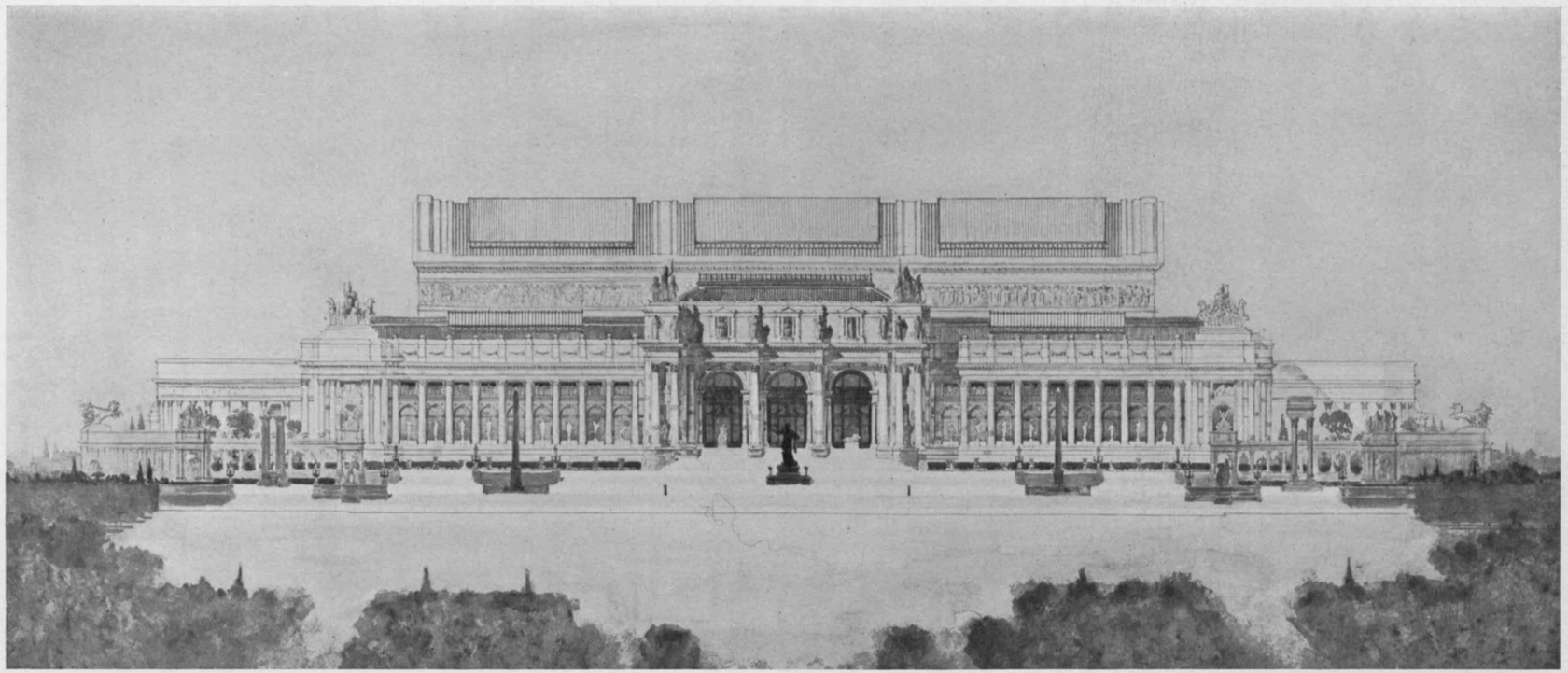
The fifth requirement in literature or art is that it shall be ethical. Now, that is a word at which you may easily shy; but, after all, by ethics we mean the condition essential to the exercise and the progress of civilization. It is the crystallized experience of the race. The race selects to keep the things that are in harmony with the principles that have helped us forward, instead of the things that have dragged us back. A work of art must accept the principles of ethics, for these are the truths which have been the result of evolution thus far. These are the principles upon which John Ruskin wrote his book "The Seven Lamps of Architecture." He worked it out in a somewhat fanciful way, and as a matter of fact there never was a man more generally wrong in all the principles of art than John Ruskin was; but there never was a human being more magnificently wrong; there never was a human being who more thoroughly merited respect for his absolute high-mindedness and his desire to make for the thing that was good. So that the whole conception of life that is behind "The Seven Lamps of Architecture" must command respect. Whether you agree with the application he makes of it or not, you feel that the principle behind it is ideally sound and lasting.

Although art is ethical, it must never be didactic. The thing that is merely didactic is hopeless, except in so far as it is suggestive, as it stirs the heart of the reader or observer, and impels action. Spenser's "Faerie Queene" is a good illustration of this sort of writing. Spenser started out with a courageous idea of writing a sort of text-book of what a Christian gentleman should be. He made a splendid pageant of chivalry. I read the first canto of the "Faerie Queene" to my son ten years old; as far as its having any didactic meaning to him is concerned, it had not the slightest, but he revelled in it as a splendid romance. It lives because it is poetry, and its didacticism is forgiven. What we demand in art is the truth of suggestion, that higher truth which makes you alive and teaches your imagination. One of the things we have to learn in life — and it is one of the hardest to appreciate — is that the greatest effects in the world are produced indirectly, as far as influence is concerned. You take, for instance, "The Scarlet Letter." Thousands of preachers have gone on talking about the particular sin that is here laid bare, and have really effected less with all their sermons than that little book produced — a book which did not preach at all. It takes hold of a man and makes him in himself build up the idea of the consequences of that breach of moral law. And the same is true anywhere, in any line of art.

The qualities that I have mentioned, then, in all good art of any sort, are that it shall be serious, that it shall be sincere, that it shall be decent, that it shall be emotional, ethical, and ideal. I am sorry that the list is so long, and I realize that to lay down principles is quite different from applying them.

The last word I want to say is about the value of distinguishing between good and bad. I do not wish to be too solemn, but, to go back to what I said in the beginning,

(*Continued on page 109*)

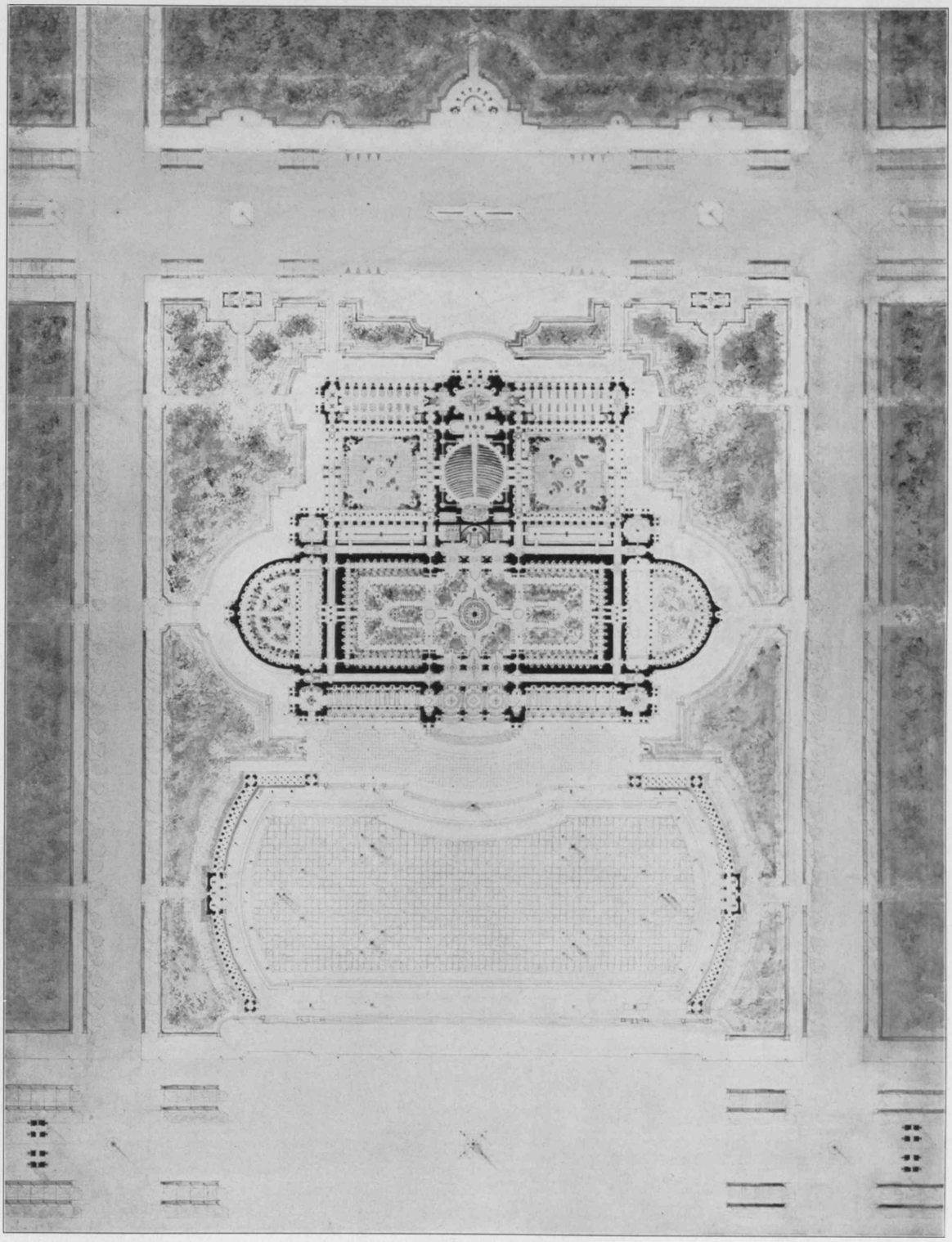


1910 Traveling Fellowship Competition

PRIZE DESIGN

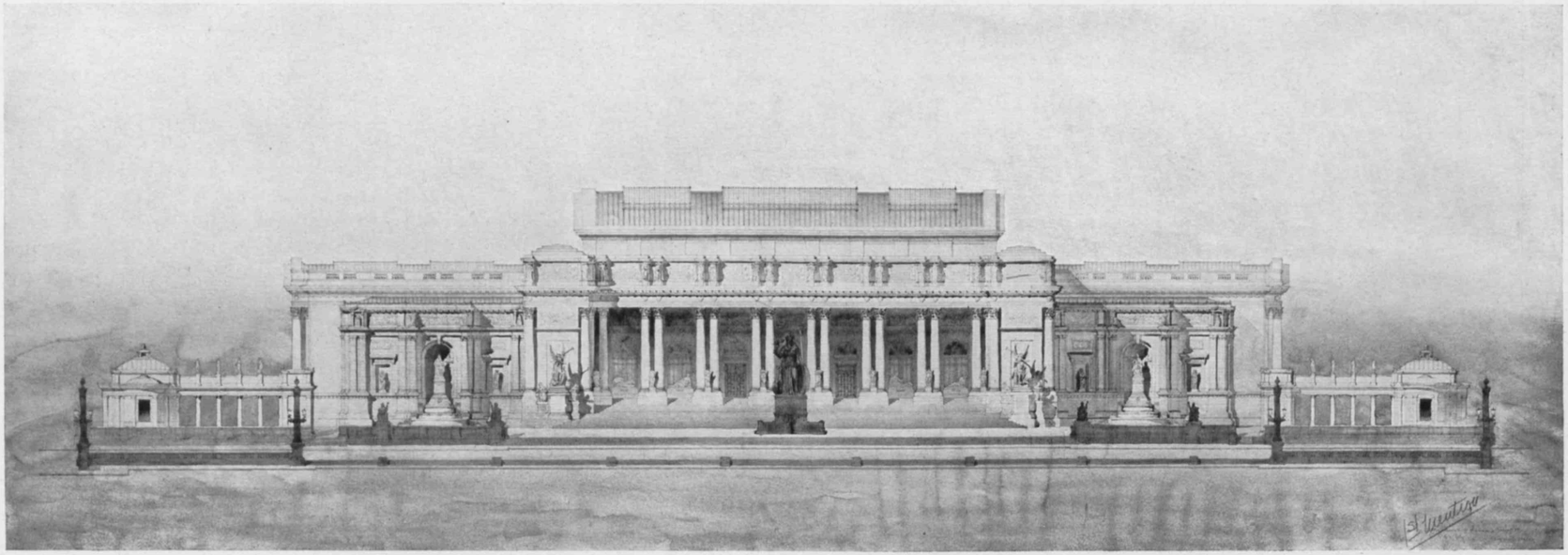
A MUSEUM-LIBRARY

BY W. B. KIRBY



A MUSEUM-LIBRARY

BY W. B. KIRBY

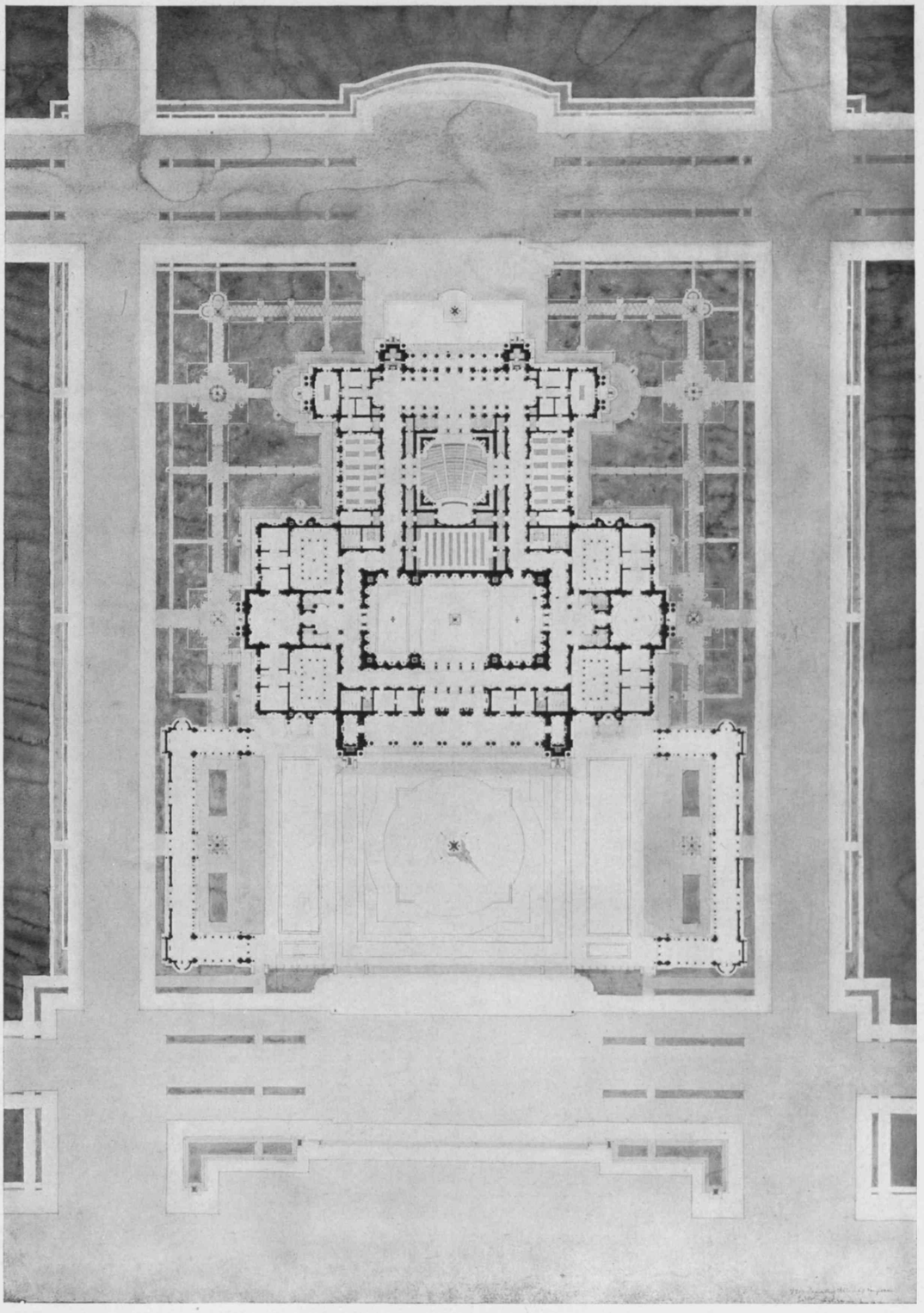


1910 Traveling Fellowship Competition

FIRST MENTION

A MUSEUM-LIBRARY

By L. H. KING

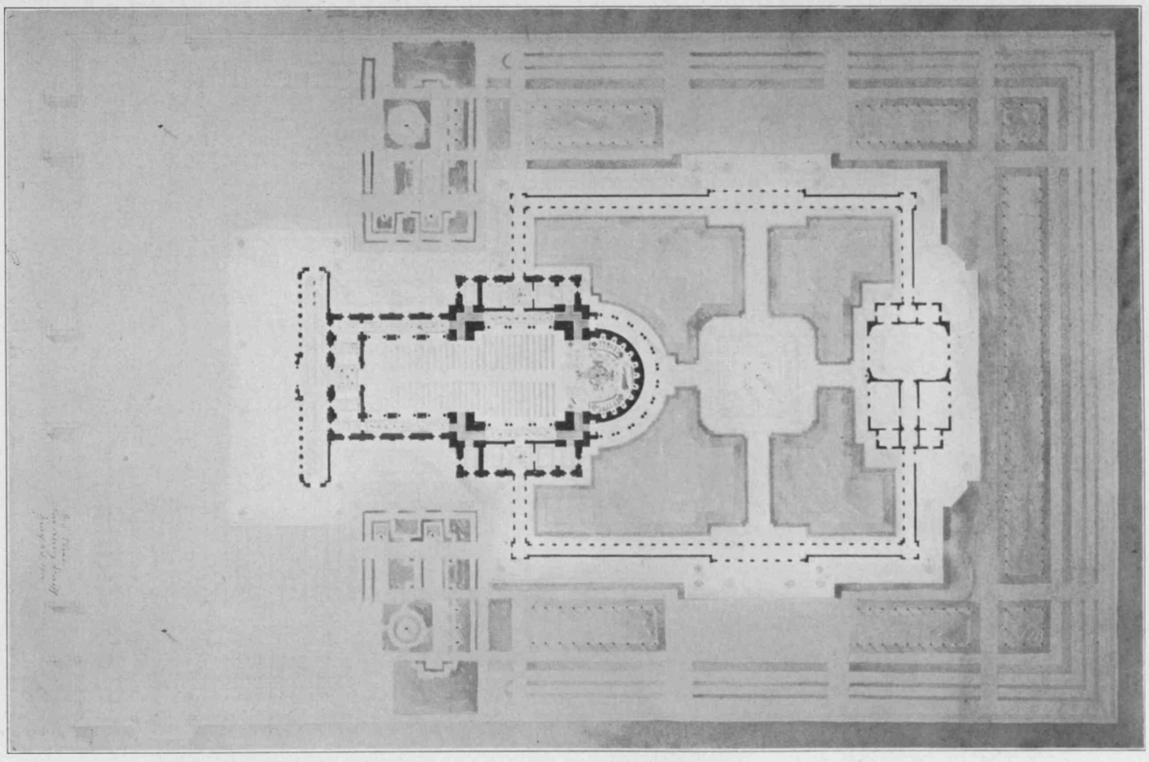


A MUSEUM-LIBRARY

By L. H. KING

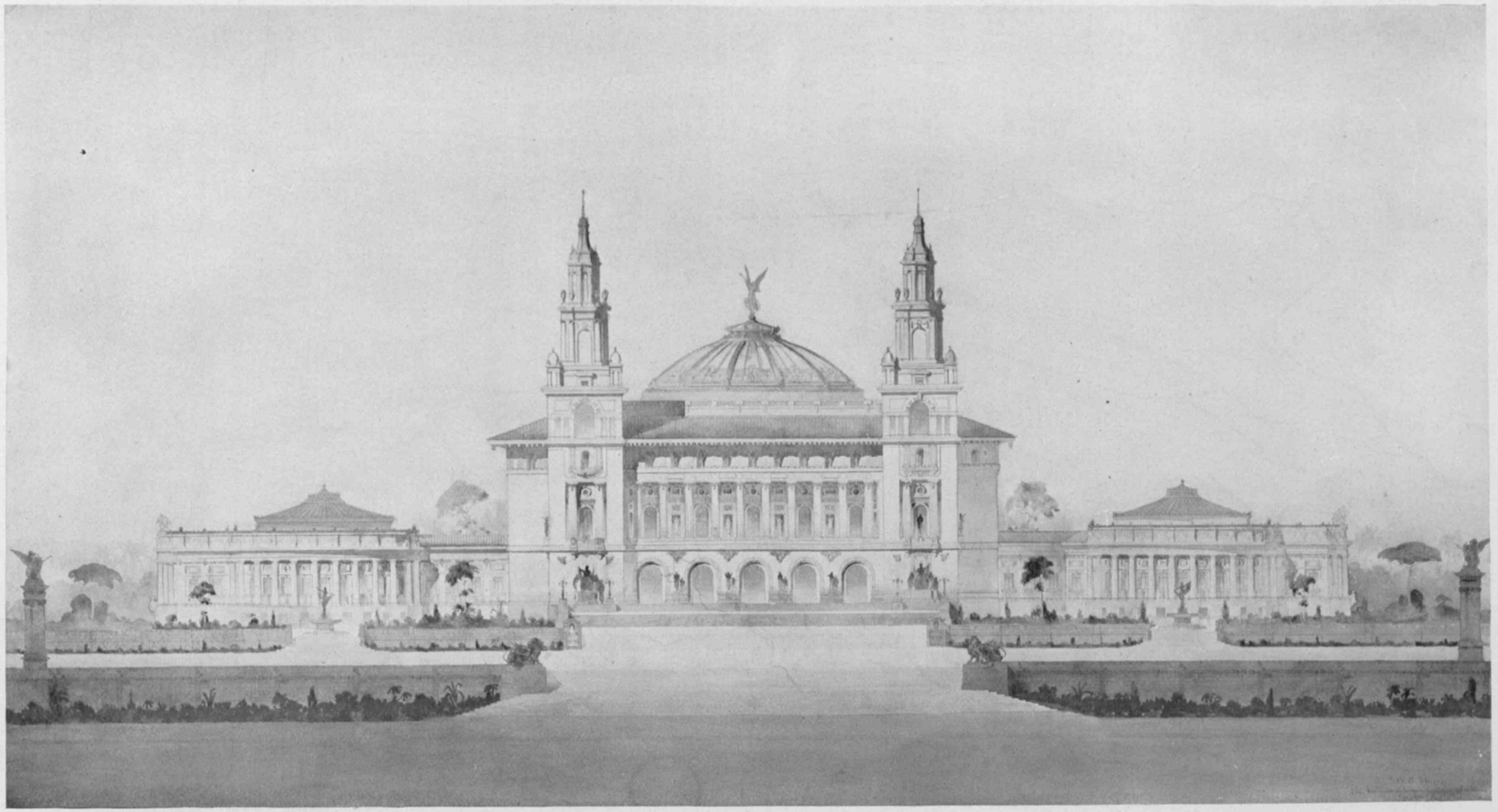
THIRD YEAR OF DESIGN, THESIS — A CHURCH

BY J. H. SCARFF



THIRD YEAR OF DESIGN, THESIS — A CHURCH

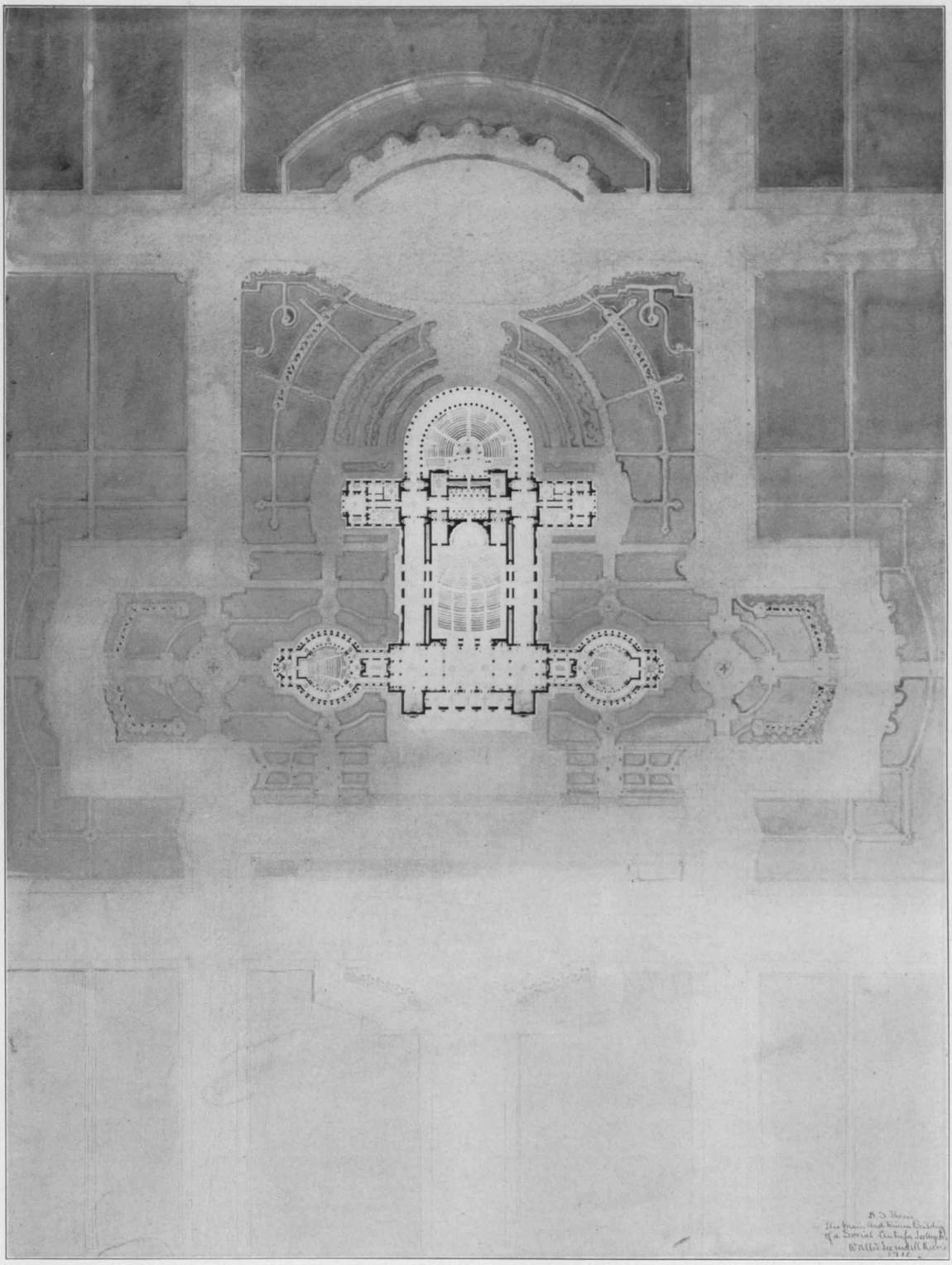
BY J. H. SCARFF



THIRD YEAR OF DESIGN, THESIS

A SOCIAL CENTER

BY W. S. DAVIS



THIRD YEAR OF DESIGN, THESIS — A SOCIAL CENTER

BY W. S. DAVIS

A PERGOLA

O. C. HERING ('97), ARCHITECT

VOL. III., NO. 4

HOUSE AT NEWTON CENTER, MASS.

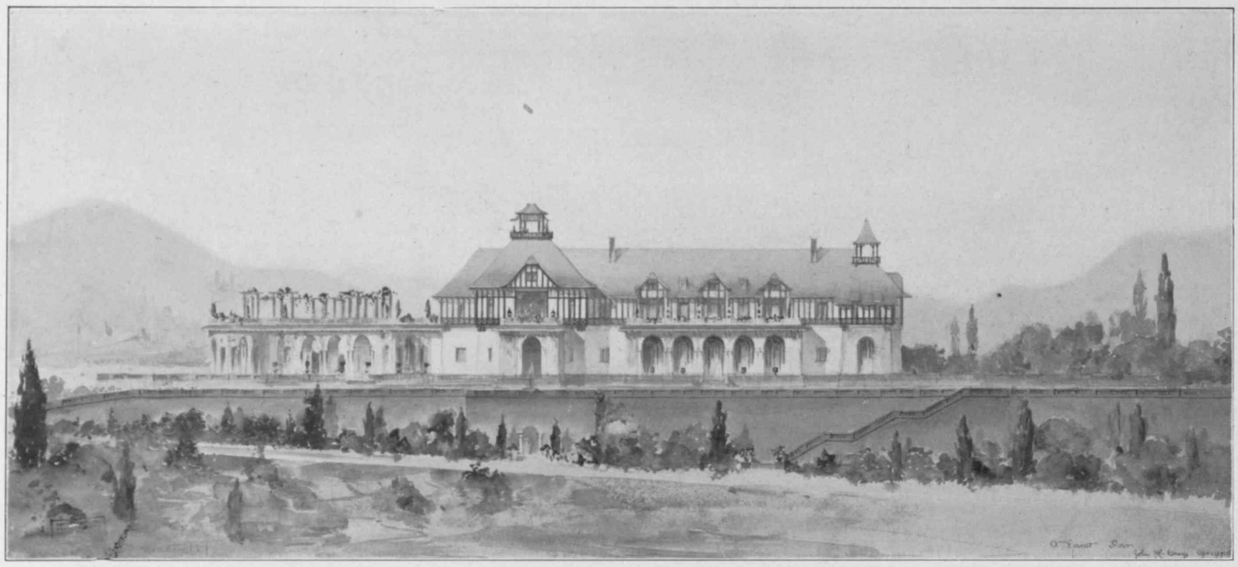
E. Q. SYLVESTER ('93), ARCHITECT

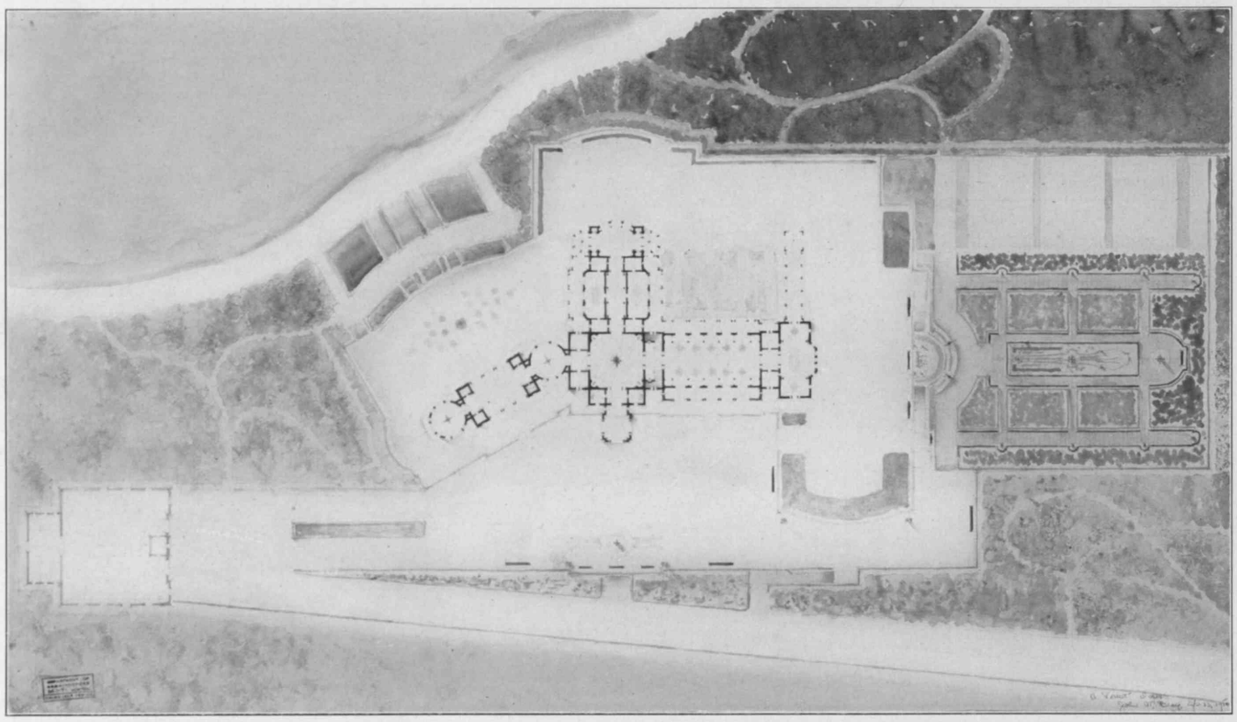
HOUSE AT NEWTON CENTER, MASS. E. Q. SYLVESTER ('93), ARCHITECT

VOL. III., NO. 4

HOUSE AT ARDSLEY-ON-THE-HUDSON. N. Y.

O. C. HERING ('97), ARCHITECT

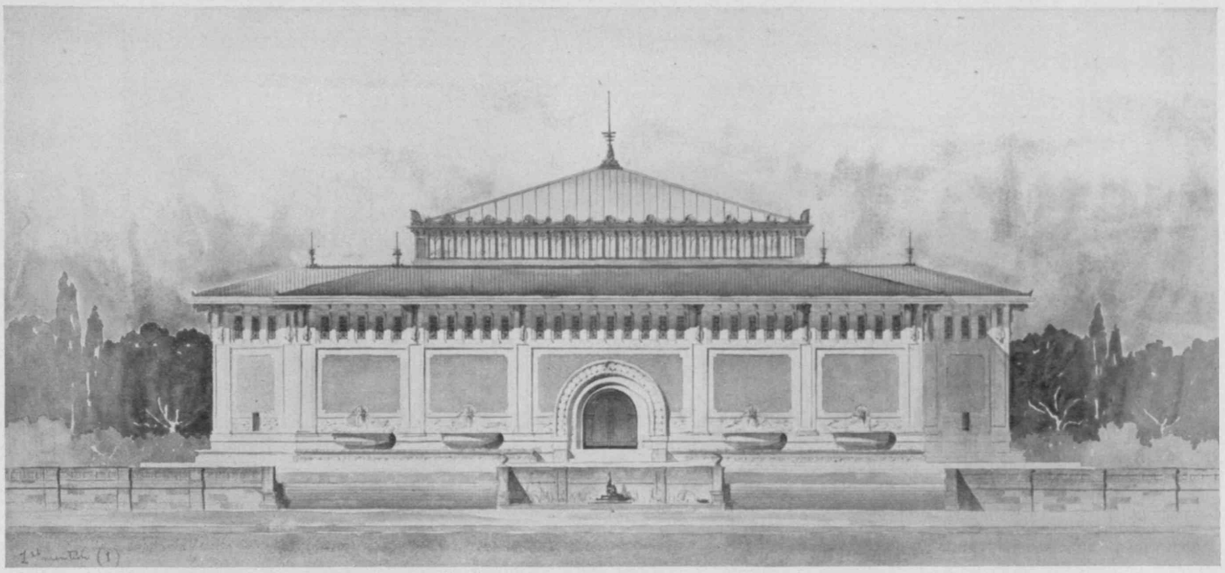




THIRD YEAR OF DESIGN

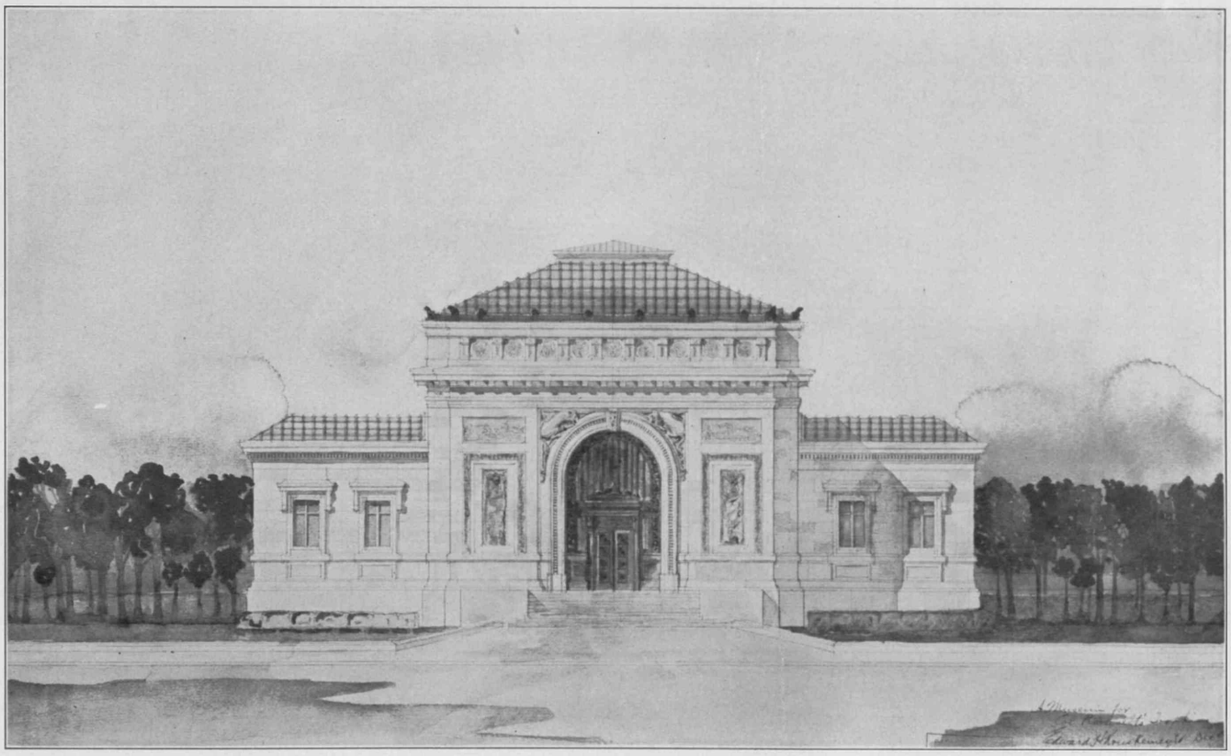
A FOREST INN

FIRST FIRST MENTION, J. M. GRAY



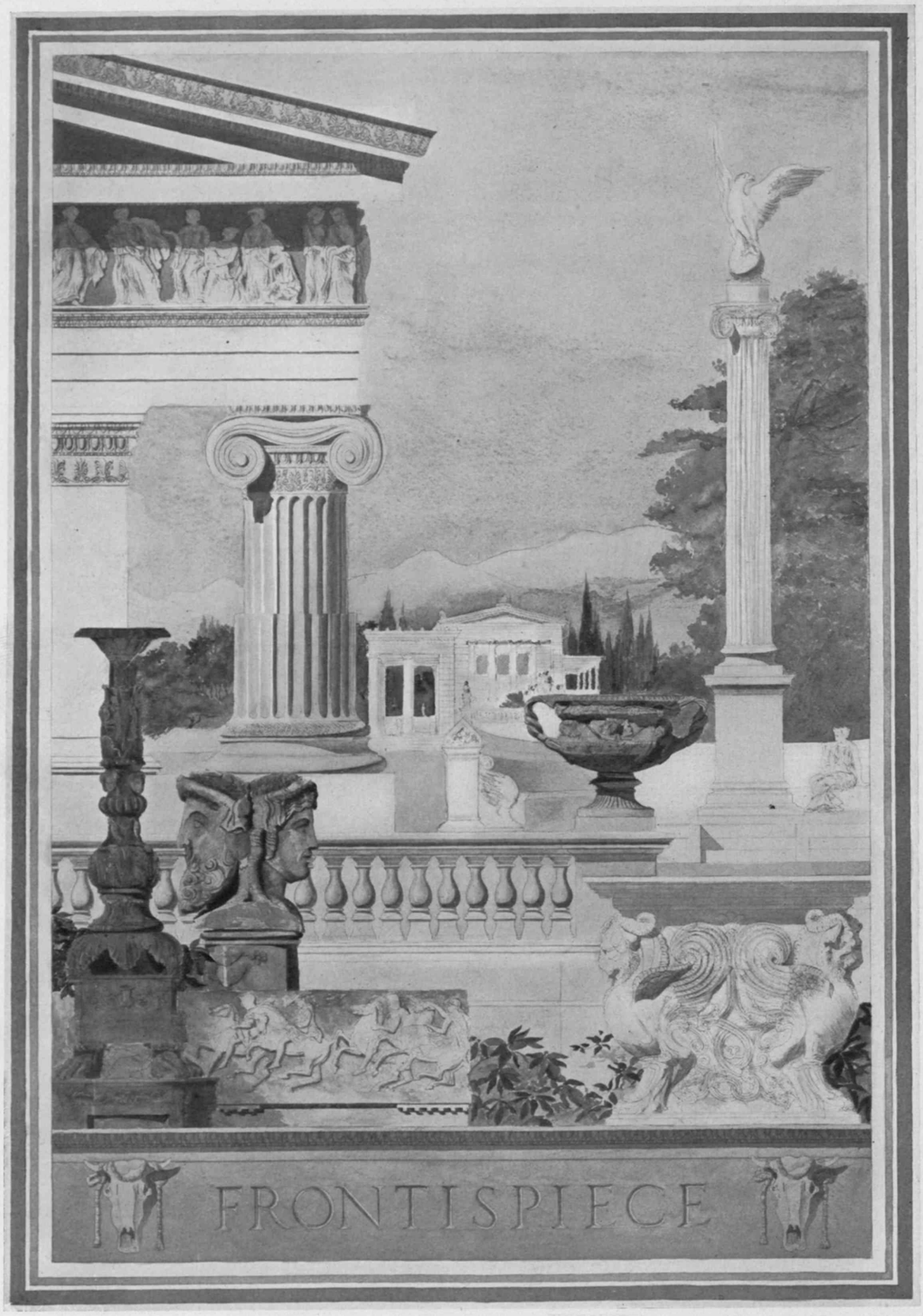
SECOND YEAR OF DESIGN — AN AQUARIUM

FIRST FIRST MENTION, W. D. FOSTER



SECOND YEAR OF DESIGN — A SMALL MUSEUM FOR ROOSEVELT'S TROPHIES

FIRST FIRST MENTION, E. H. KRUCKEMEYER



SECOND YEAR OF DESIGN — A FRONTISPIECE

FIRST FIRST MENTION, MISS M. A. FULTON

SECOND YEAR OF DESIGN A FRONTISPIECE

THIRD FIRST MENTION, J. T. ARMS, JR.

Graduates of the Class of 1910

Degree of Master of Science

TITLE OF THESIS

HAROLD DU PRE BOUNETHEAU, B.S.
Design for a Museum-Library.

HAROLD METCALF GLAZIER, B.S.
Design for a Museum-Library.

ALFRED GALPIN KELLOGG, B.S.
Design for a Museum-Library.

LESTER HAZEN KING, B.S.
Design for a Museum-Library.

KURT VONNEGUT, B.S.
Design for a Museum-Library.

Degree of Bachelor of Science

TITLE OF THESIS

HAROLD EDWARD AKERLY, B.S.
The Comparative Economy of Typical Designs for a Loft Building.

JOHN EDWIN BARNARD
Design for an American Automobile and Aeronautic Association.

PHILIP WEEKS BURNHAM
Design for a City Club-house.

HERBERT SQUIRES CLEVERDON
Design for a Reinforced Concrete Truss.

WALTER SWINDELL DAVIS
Design for a Social Center for Los Angeles.

LEANDER ALLEN DOW
Design for a College of Music for a University.

HERBERT ERNEST FOWLER, B.S.
The Monolithic Type of Reinforced Concrete Construction as Applied to Office Buildings.

DONALD ADAMS FRENCH
Design for a Reinforced Concrete Arch Highway Bridge.

HEATH SCOTT GERITY
Design for a Railroad Station in an Important City.

DANIEL WILSON GIBBS
Design for a Group of Municipal Buildings.

FREDERICK A. GODLEY, B.A.
Design for a Chapel for a Large Country Estate.

PHILIP THOMAS HARRIS
Design for a Country House of Importance in New England.

REGINALD DAVIS JOHNSON, A.B.
Design for a Private Art Gallery in Southern California.

JAMES BOWEN NOBLE
Design for a Reinforced Concrete Chimney.

JOSEPH WALTER NORTHROP, JR., A.B.
Design for a Terminal Railroad Station.

BERTHOLF MARSH PETTIT, PH.B.
Design for the Administration Building of the Massachusetts Institute of Technology, with Plan of New Campus.

DUDLEY WINSTON PHELPS
Design for a Memorial to a Man Distinguished as a Statesman and Philanthropist.

JOHN HENRY SCARFF
Design for a City Church, Inspired by the Monuments of Early Italian Renaissance.

GUY FISKE SHAFFER
An Investigation of the Electrolysis of Iron Imbedded in Concrete.

JAMES THEODORE WHITNEY
A Study of the Condensation of Moisture on a Six-Inch Concrete Wall.

Special Students

FIFTH YEAR

KENNETH EARLE CARPENTER
WILLIAM PHILIP DOERR
GEORGE FOX
FRANK ROLAND SIMMONS

FOURTH YEAR

CHARLES CAMERON CLARK
PETER LEO FOLEY
JOHN MATHEW GRAY
RALPH HERMAN HANNAFORD
WILLIAM EDWARD HAUGAARD
BENJAMIN SHUMAN HIRSCHFELD
JOHN EDMUND KELLEY
WILLIAM HENRY MARCH
WALTER TALBOT SPALDING
WILLIAM LEO SMITH
WILLIAM RUSSELL WALKER

Design

AWARDS FOR FIRST TERM CONTINUED AND FOR SECOND TERM, 1909-1910

Advanced Design

A LARGE SOUTHERN ESTATE

First mention: K. E. Carpenter.
Second " A. G. Kellogg.

THE ENTRANCE TO A THEATER
(Sketch Problem)

No first mention.
Second mention: L. H. King.
" " K. E. Carpenter.
" " A. G. Kellogg.

DETAIL OF INTERIOR COURT OF SOUTHERN ESTATE

First mention: K. E. Carpenter.
" " F. R. Simmons.
" " W. P. Doerr.
Second " H. M. Glazier.

A MUSEUM-LIBRARY
(1910 Traveling Fellowship Competition)

Prize: W. B. Kirby.
First mention: L. H. King.
Second " K. E. Carpenter.
Honorable mention: K. Vonnegut.

Third Year of Design

AN IMPORTANT RESIDENCE

First mention: J. H. Scarff.
" " W. E. Haugaard.
" " D. W. Gibbs.
" " W. H. March.
" " C. C. Clark.
Second " J. W. Northrop, Jr.
" " P. L. Foley.
" " F. A. Godley.
" " W. S. Davis.
Third " J. M. Gray.
" " R. D. Johnson.
" " J. E. Kelley.

A RAILROAD STATION

First mention: R. H. Hannaford.
" " J. E. Kelley.
" " W. E. Haugaard.
" " P. L. Foley.
Second " W. S. Davis.
" " B. S. Hirschfeld.
" " J. M. Gray.
Third " D. W. Gibbs.
" " F. A. Godley.
" " J. H. Scarff.
" " J. E. Barnard.

A CHURCH ENTRANCE
(Competition for the Boston Society of Architects' Prizes)

Prize, regular student: R. D. Johnson.
" special student: J. E. Kelley.
Mention, regular student: H. S. Gerity.
" " " J. W. Northrop, Jr.
" " " F. A. Godley.
" " " D. W. Gibbs.
" " " J. H. Scarff.
" " " W. S. Davis.
" special " W. E. Haugaard.
" " " B. S. Hirschfeld.
" " " R. H. Hannaford.
" " " W. H. March.
" " " J. M. Gray.

A FOREST INN
(For Special Students Only)

First mention: J. M. Gray.
" " W. H. March.
Second " W. E. Haugaard.

THE DECORATIVE TREATMENT OF THE MAIN ROOM OF A LARGE HOTEL IN THE MOUNTAINS
(Sketch Problem for Special Students)

First mention: C. C. Clark.
" " J. E. Kelley.
Second " P. L. Foley.
" " J. M. Gray.
" " W. E. Haugaard.
" " B. S. Hirschfeld.

A GROUP OF COLLEGE DORMITORIES WITH A CENTER OF REUNION
(For Special Students)

First mention: W. E. Haugaard.
" " J. M. Gray.
Second " C. C. Clark.
" " W. R. Walker.
" " W. H. March.

ENTRANCE GATE TO A COUNTRY ESTATE
(Sketch Problem for Special Students)

First mention: P. L. Foley.
Second " C. C. Clark.
Third " W. R. Walker.
Fourth " J. M. Gray.

Second Year of Design

BRIDGE OVER A DAM
(Sketch Problem)

First mention: O. H. Chase.
" " J. F. Alter.
" " S. N. Whitney.
" " Miss M. A. Fulton.
" " M. E. Hayman.
" " H. A. Lewis.
Second " H. A. Angell.
" " E. H. Kruckemeyer.
" " C. R. Strong.
" " J. N. French.

GENERAL OFFICES OF THE ELECTRIC LIGHTING CORPORATION FOR BOSTON

First mention: S. N. Whitney.
" " E. H. Kruckemeyer.
" " J. F. Alter.
" " L. Grandgent.
" " W. D. Foster.
" " A. T. Gay.
Second " J. T. Arms, Jr.
" " P. S. Avery.
" " H. A. Lewis.
" " Miss F. A. Johnson.
Third " M. E. Hayman.
" " C. R. Strong.
" " G. E. Robinson.

A FRONTISPIECE COMPOSED OF ARCHITECTURAL DETAILS AND FRAGMENTS

First mention: Miss M. A. Fulton.
" " E. H. Kruckemeyer.
" " J. T. Arms, Jr.
" " C. R. Strong.
" " J. F. Alter.
Second " R. H. Doane.
" " A. McNaughton.
Third " O. H. Chase.
" " M. E. Hayman.
" " H. A. Lewis.

A RECESSED FOUNTAIN
(Sketch Problem)

First mention: C. R. Strong.
Second " E. H. Kruckemeyer.
Third " J. T. Arms, Jr.
Fourth " S. A. Francis.
Fifth " J. F. Alter.
Sixth " L. A. Patrick.

A TABLET ON THE INTERIOR WALL OF A PUBLIC BUILDING
(Sketch Problem)

First mention: W. D. Foster.
" " S. N. Whitney.
" " Miss M. A. Fulton.
Second " E. H. Kruckemeyer.
" " C. R. Strong.
" " J. T. Arms, Jr.

AN AQUARIUM FOR CITY POINT, BOSTON

First mention: W. D. Foster.
" " A. McNaughton.
" " H. A. Lewis.
" " C. R. Strong.
" " E. H. Kruckemeyer.
" " J. T. Arms, Jr.
Second " O. H. Chase.
" " M. E. Hayman.
" " A. T. Gay.
Third " S. N. Whitney.
" " G. E. Robinson.

First Year of Design

A PORTICO AND RETAINING-WALL IN A PARK

First mention: F. A. Pretzinger.
" " Miss C. Fuller.
" " C. A. Funk.
" " J. D. Shore.
Second " C. W. Nitschke.
" " L. A. Weatherwax.
" " R. H. Doane.

AN ENTRANCE TO A MUSIC-HALL

First mention: F. A. Pretzinger.
" " H. E. Kebbon.
" " E. B. Baker.
" " T. R. Prouty.
" " H. D. Walker.
Second " A. Harkness.
" " C. A. Funk.
" " A. W. Laurie.

PILASTER CAP FOR AN AQUARIUM

First mention: C. M. Willis.
" " A. W. Laurie.
" " C. W. Nitschke.
Second " H. R. Schulze.
" " F. A. Pretzinger.
" " B. S. Fenner.

A LOGGIA

First mention: H. E. Kebbon.
" " J. D. Shore.
" " L. A. Weatherwax.
" " D. Ricker.
" " A. Harkness.
" " Miss C. Fuller.
Second " C. W. Nitschke.
" " C. M. Willis.
" " G. H. Jones.
" " H. D. Walker.
" " F. A. Pretzinger.

What is Architecture?

By ARTHUR F. BUYS, '00

(Reprinted from "The American Architect")

THE present age is not inclined to accept blindly the traditions of the past, or to refrain from analytical examination of what have heretofore been regarded as established theories, safe from attack for all time. The searchlight is being turned upon the obscure places; the light of day is being let in upon the dim cavern, hoary with the mystery of the past; the microscope is being focused upon the hitherto unknown; and, so far as man is capable of doing so, mystery is being metamorphosed into knowledge and scientific exactitude is replacing dogmatic opinion. This age-tendency displays itself in every direction and, it would seem, usually resolves the obscure, abstract, and disconnected theories concerning a science or an art into a definite, concrete principle whereby all future action may be governed and whereby truth is clearly discernible, so that he who runs may read.

It is not strange that in matters architectural we find the same tendency evidenced, and that controversies are being waged over hitherto unassailed authority; till we find fearless reformers, or would-be reformers, emboldened by the readily aroused interest on the part of their fellow professionals, who have dared to hint, nay, even assert, that the doctrine of Parisian infallibility is itself a fallacy.

When the estimable Mr. J. Stewart Barney propounded to a group of architects a series of questions concerning catch-words and phrases constantly in use by members of the profession, the answers received displayed no unanimity of opinion; he tells us that "the result was chaos." It is to be regretted that he did not include among his questions the broadest of all he could have put: What is architecture? The writer is of the opinion that had Mr. Barney done so the result would still have been "chaos," and there would have been as many theories advanced, differing in their essentials, as there were answers.

The writer confesses to his inability to find a satisfactory or comprehensive definition of the word "architecture" as applied to present-day practice. There appears to be no lack of literature dealing more or less exhaustively with what for the want of a better name we will term the philosophy of architecture; such literature often laying down vast and complex systems of laws and theories, regulating and arbitrarily seeking to settle questions which we may assume to be among those alterable and constantly shifting, non-conclusive affairs known to us all as matters of taste. Yet who will deny that, compared directly with what has been written upon the theories and principles relating to other sciences and arts, architectural literature displays a considerable degree of ambiguity and inconclusiveness that renders it difficult for the embryo architect to discern between the false and true, and quite impossible for the layman to find any standard of authority whereby he can come to an appreciation of true architecture.

The desideratum appears to be a definition of architecture that would set bounds to and seek to localize the purposes of the art; that would not confine its observations to the obvious, but qualify its conditions to a comparatively exact degree.

To illustrate more clearly the writer's idea of existing conditions, let us raise the question whether a definition would be worthy of such a title that would offer as an answer to the query, "What is brick?" the perfectly truthful and equally indefinite statement, "A building-material." Let us go on, however, and qualify the statement by adding that brick is a building-material of burnt clay, made in rectangular blocks; then our definition is fulfilling its purpose and telling us something of the subject-matter. In like manner (it seems to the writer) when architecture is defined as "the art of building," no conclusion is reached; and should we add the qualifying adverb "beautifully" we can scarcely claim to have defined the word in question.

In the consideration of existing definitions which we may quote by way of developing our subject, two points are to be observed. First, that many of the authorities which might be consulted have refrained from condensing their theories into the limitation of a definition and have left to others the task of so reducing to lowest terms the theories they propound. Second, that, at least from a literary standpoint, the notion of just what constitutes architecture appears to have undergone some change with the years, and our failure to find the satisfactory definition may be due largely to this fact,— that the older-school writers, especially those of the Victorian era, seemed inclined to separate architecture from the art of building and make of it a distinct phase, or tributary quality, which might, or might not, be associated with a building-operation. Thus, we have Fergusson alluding to architecture as "the poetry of the art of building," in distinction to engineering, which he calls "prose." Again, we have Freeman, writing almost contemporaneously, describing architecture as "the soul of building," making of it a purely intellectual quality, whose presence, we might conclude, is frequently a matter of question.

The writer believes that he voices the consensus of present-day opinion when he states that our attitude is to regard architecture as an art wide enough to embrace all building-activity according to any definite principles of design or construction, into which the poetical or intellectual element enters, to a greater or less extent, determining thereby the degree of true architectural merit of the work in question. In other words, that the element which we will term "æsthetic" is only one of the various elements that go to produce the work of architectural merit, and that the notion of limiting architecture to this element is not in accordance with present-day thinking or practice, and one thoroughly out of harmony with the spirit of our times.

A few quotations from various authorities, taken more or less at random, but partly with a view to illustrating the changing attitude toward the subject of our discussion, could scarcely fail to include an extract from John Ruskin. The definition appearing in the "Seven Lamps" is as follows: "Architecture is the art which so disposes and adorns the edifices raised by man, for whatsoever uses, that the sight of them may contribute to his mental health, power and pleasure." Surely, a more fragmentary or unsatisfactory definition were hard to find in architectural literature; and the strangest part of it all is that Ruskin seems to have meant just what he said. It is to be observed that it is the "sight" alone of these edifices raised by man that concerns the architect. He leaves us in no doubt of his position by further elucidating, and by stating that it is the architect's sphere to impress upon the form of a building "certain characters venerable or beautiful, but otherwise unnecessary."

Fergusson, whose exhaustive treatise seems to the writer deserving of deepest consideration and serious study, echoes to a large extent this view of the matter in his definition, which describes architecture as "nothing more or less than ornamental and ornamented construction." Here, however, there appears to be a distinct advance over the Ruskin definition, in the recognition of the fact that architecture is more than the addition of ornament to a building, and that an unornamented structure may be ornamental and architectural without adornment.

Coming down to recent times, we have Statham, one of the few among British writers who recognize the principle of expression, which present-day opinion seems to insist upon fully enough. He has defined architecture as "the art of erecting expressive and beautiful buildings," insisting upon the relatively greater importance of the element of expression; calling attention to this fact as his reason for naming the two elements in the order given. The cause of "expression" is not in need of a champion, having been nobly defended, if not in actual practice, at least in theory, by all exponents of the "Beaux-Arts" training. No better enunciation of this principle has come to the writer's knowledge than Mr. Lloyd Warren's recently published remarks, wherein he describes the French trained architect as "searching to express his interior plan in every way on the exterior, and even his manner of construction, often at a loss, it would seem, for æsthetic consideration; and moreover, at any cost, stamping the building with the character of its use." But, to revert to Statham, can we accept as a comprehensive statement of the facts a definition that takes no account of the great element of utility other than to be concerned in its outward expression?

While it seems to have remained for the American writers to recognize this element of utility, not only in outward expression, but as the first consideration of the designer, we find, nevertheless, the late Russell Sturgis, in his dictionary of architecture, giving us a definition that to some extent echoes the idea of the older British authorities. He defines architecture as "the art and process of building with some elaboration and with skilled labor, and, by extension, the result of such building." He gives as a further definition, "The modification of structure, form, and color of . . . buildings, by means of which they become interesting as works of art." In spite of this echo of the separation idea, there is here a modified and broadened view-point, ascribing something more to architecture than the addition of ornament to a structure otherwise a mere building.

But there yet seems to the writer a vast deal left unsaid, until we turn to the words of Prof. A. D. F. Hamlin and find a most satisfactory statement of the case. Professor Hamlin defines architecture as "the art that seeks to harmonize in a building the requirements of utility and beauty." In this we have come a long way from the Ruskin theory of the ornamental molding on the stone breastwork; and here, at least, is a recognition of the fact that architecture is as much concerned with the requirements of utility as with any other consideration, through the effort to harmonize these various elements into a perfect whole. But where is our much emphasized element of expression? If this definition is to be a kind of formula or analysis, is no account to be taken of this important side of the subject? It is perfectly conceivable that a building might be never so beautiful and serve its purpose admirably from every utilitarian consideration, and yet, were it a power-house built after the accepted manner of church-building (if indeed there be such a manner), or a private residence resembling a "hotel-de-ville" (an only too common occurrence), then have we not false architecture; yet, it would seem, measuring up to Professor Hamlin's terms? The writer is perfectly aware of an implied recognition of the element of expression in Professor Hamlin's subtle use of the word "harmonize," suggesting that a full acceptance of the requirements of utility might force upon the outward form of the building an expression of its purpose; but one can hardly accept an implication when dealing analytically with a subject.

Our investigation thus far leads us to the conclusion that, the older definitions to the contrary notwithstanding, the aim of true architecture appears to be threefold, and in its modern aspect seeks to embody the requirements of utility, the principles of true expression, and give its product beauty of form and outline, or adornment of surface, as the plasticity of its materials and the exigencies of the first two considerations may permit.

But is this all? Have we based our theories on the solid rock of fact; have we named all the elemental principles which enter into the creation of a work of architecture?

Since we refute the notion of architecture as applied decoration and insist that a work of architecture is first a building, then a specific kind of building, and finally a thing of beauty, we must further assume that the architect stands responsible for the finished creation of his art, though erected through the medium of the building-contractor and his many allies. This, the writer believes, is generally conceded, the architect's responsibility being in a measure qualified by certain conditions forced upon him, as to the purpose of the building, nature of the materials, and extent of funds available for its erection. These are

but factors in his equation, component parts of his composition; to a certain extent the materials with which he works his will and gives expression to the thought of his mind. As designer or creator, no consideration can be left to another to deal with. He ordains what materials shall be used, and in what manner, and his plan is as much concerned with structural considerations as with æsthetic. From its first inception the designer has kept in mind that his design is to be wrought into a building — he has made it buildable. Can true architecture spring from anything short of a full consideration of constructive principles?

Does not the great cathedral, or fragment of a cathedral, that is the glory of Beauvais,— with all its marvelous beauty; its overpowering boldness of conception; its choir, that springs to such unequaled height,— fail to rank with the great masterpieces of Gothic art because they who planned and raised this miraculous seeming structure — whose nave reached higher than any other builders had dared to carry theirs, and whose vast surfaces of stained glass, with their narrow connecting piers, seem hardly related to earth at all — forgot that it was not a dream-cathedral they were raising; that there were considerations more serious than the surpassing of rival cities; that stone and glass have limitations as to strength that must be regarded; so that after a few short years the great structure fell, to be laboriously rebuilt, with additional piers to support the crown of the nave arches and to bear forever the evidence of afterthought and to testify as long as they shall stand to the folly of those who raised this wonderful edifice? Yet St. Pierre of Beauvais, so long as it held together, and so long as its great central tower, that wonder of Mediæval France, stood propped aloft upon the attenuated piers and unsubstantial arches of the crossing, was fulfilling nobly enough every requirement of utility and beauty, and was expressive beyond all description.

Is this not the climax of our argument? Are we not ready to lay down a basic principle upon which all other considerations must rest, and from which, as a source, all other elements must proceed? Must not, then, true architecture first take account of constructive principle; and from this consideration, must not our architect proceed, step by step, to the requirements of his program; form his plan, seek its expression, and render it an object of beauty? It is to be an object of beauty, but at no sacrifice of constructive principle; it is to tell its own story as a building; it is to be a specific kind of building, adapted to serve certain requirements, but to the end a structure.

Have we erred in our discussion? Is the writer wrong in contending that this is the art of architecture as practised to-day, as practised always in actual fact? Why, then, these many theories, these definitions, such as one recent writer gives us: "Architecture is a decorative art; that is, it consists in applying fine art to certain objects of utility — in this case, buildings"?

Are our architects, then, spending so little of their time at architecture? Are they taking a building already designed, either on paper, or conceived of mentally, by some outsider or by themselves, acting in an unarchitectural capacity, and to this object, which is not architecture, adding their ruffs and frills, their furnishings and furbelows of architectural ornament, or fashioning into architecture the unarchitectural?

Is this, then, the art of architecture, and only this?

The writer fails to see any other interpretation of such a definition as the one last quoted. If these writers mean what they say (and they say it plainly enough), then this is all there is to the matter, and we had best observe that in addition to being architects most of us are called upon daily to design buildings. The worker in ceramics fashions his vase, knows the texture of the clay from which it is to be made; his concern is not only in the decoration and glaze. The designer of furniture does not content himself in elaboration, in carving, varnishing, upholstering. His art is to fashion the chair, strong as well as graceful; serviceable as well as beautiful. Is not the case of the architect analogous to that of the craftsman who produces the article of utility in the shape of the object of beauty, who renders the useful beautiful, but leaves it still utilitarian?

The architect, who is distinctly the creator of his building, let his efforts be never so supplemented by various specialists, is still the commander-in-chief of his forces; is still the one to whom all others look; who will merit praise or blame as his work succeeds or fails, though the engineer was called in to design the steel framework; though the expert may have "laid out" the heating and ventilation system; though in a dozen special lines the specialist may have been his collaborator. Still is the building his who conceived the idea of it and under whose direction it took form.

The foregoing has been written with the endeavor to express the writer's belief that architecture is the art of creating buildings, not merely the stamping of a building with a certain character or expression; that while buildings may exist which cannot seriously be regarded as works of architecture, nevertheless all buildings into whose creation

(*Continued on page 110*)

Alumni Notes

The department is in receipt of many applications from architects and others for assistants. We have no information as to whether our alumni are satisfied with their present positions and prospects, consequently many opportunities for Institute men are doubtless lost.

The Secretary of the Institute will send application blanks to any of our former students who wish to register their names with the view of making a change whenever a suitable opportunity occurs.

F. A. Godley, '10, W. P. Blodgett, '09, and E. H. Reed, '07, were among the successful foreigners to be admitted to the École des Beaux Arts at the recent examinations. J. E. Barnard, '10, M. Flagg, '09, A. G. Kellogg, '09, and H. D. Chandler, '08, are also in Paris preparing for entrance to the school.

H. D. Bounetheau, '09, has gone abroad for three months' travel.

H. M. Glazier, '09, is with the G. W. Carmichael Co., Akron, O.

L. H. King, '09, is with Davis, '92, & Brooks, Hartford, Conn.

Mr. and Mrs. G. H. Packwood announce the marriage of their daughter, Lahvesia, to Mr. S. M. Udale, on July 2, at Omaha, Neb. Mrs. Udale was graduated from the Institute in '09.

H. H. Bentley, '08, and F. J. Robinson, '08, have gone abroad.

W. F. Dolke, Jr., '08, last year assisting Professor Lawrence in Option 2, is now with Postle, Mahler & Denson, St. Paul, Minn.

J. M. Hatton, '08, formerly with Guy Lowell, '94, is now with Doyle & Patterson, Portland, Ore. F. Logan, '06, is in the same office.

P. W. Norton, '08, formerly with Shepley, Rutan & Coolidge, Boston, has been with the Phœnix Bridge Co., Phœnixville, Penn., since March 1.

C. Youngerman, '08, was married, on June 15, to Miss Mary Meadows, of Dorchester. Youngerman is in Grosvenor Atterbury's office, New York City.

A. S. Kendall, '07, is in business for himself at 93 Federal St., Boston. He is making a specialty of hospital planning.

W. B. Kirby, '07, sails on October 1 for a year abroad as holder of the 1910 Traveling Fellowship.

A. T. Remick, '07, has moved his office to 37 East 28th St., New York City.

W. Soule, '07, superintended the recent alterations at the Boston Art Club.

Secretary Dickinson has appointed G. E. Burnap, '06, as landscape architect for the city of Washington. During the past year Burnap has been an instructor in the Rural Art Department of the University of Cornell.

F. C. Lutze, '06, during the coming winter will teach architectural drawing at the evening classes of the Boston Y. M. C. U.

F. M. Blount, '05, is at the head of the Keynton Construction Company, Pensacola, Fla.

A. H. Jacobs, '04, desires to announce that he has removed to the French Bank Building, 110 Sutter St., San Francisco, Cal.

A. W. Allyn, '02, is manager of the Winnipeg office of the United States Steel Products Export Company.

Davis, '95, McGrath & Kiessling announce the removal of their offices to 175 Fifth Ave., New York City.

J. H. Rankin, '90, of Rankin, '90, Kellogg, '87, & Crane, '90, Philadelphia, Penn., has been reëlected president of the Southern Chapter of the American Institute of Architects.

W. S. Aldrich, '88, for a number of years connected with McKim, Mead & White, has formed a partnership with E. J. Eckel and G. R. Eckel, '05, of St. Joseph, Mo., under the firm name of Eckel & Aldrich. The firm has recently moved into its new offices in the Corby-Forsee Building.

Cass Gilbert, '80, has been appointed by President Taft as a member of the Commission of Fine Arts of Washington, D. C. This Commission is to pass upon the sites, plans, etc., for future buildings, monuments, and other structure work in the District of Columbia.

J. R. Rich, '71, died at Marblehead, Mass., on July 17. He was a painter of considerable note, having spent much time in India and Egypt.

(*Continued from page 89*)

it is a great mistake not to realize that you are making standards and that the wise man is he who does it consciously. In other words, it is a good deal like the story of Coleridge and the archbishop. The latter had an idea in his head that it was wrong to teach children morals. "You have no right to prejudice a child's mind," he said; "you should give him his liberty until he is of age, and then he may choose for himself." Coleridge said, "Yes, yes; but I want to show you my botanical garden." And he took him into a field full of all sorts of weeds and thistles, and the bishop said, "Why, this is full of weeds!" "Yes," replied the other, "I did n't feel like prejudicing the ground in favor of strawberries and roses, and the weeds would grow." He summed up the whole matter in that answer. So I think it is wise for a young man to say to himself, "I am at the formative period of my life. Either on these principles or some others I must plan my days, and I must see that the best is incorporated in my life."

Current Work of the Alumni Illustrated in the Magazines

AMERICAN ARCHITECT.

June 22, M. Hunt, '94, & E. Grey, Throop Polytechnic Institute, Pasadena, Cal.
" 22, M. Hunt, '94, & E. Grey, Pomona College Dormitory, Pomona, Cal.
July 6, Elzner, '87, & Anderson, House, Wyoming, O.
" 6, Foote, '80, & Headley, House, Rochester, N. Y.
" 6, Green & Wicks, '76, House, Buffalo, N. Y.
Aug. 10, Foote, '80, & Headley, Houses, Rochester, N. Y.
" 10, Green & Wicks, '76, Houses, Buffalo, N. Y.

ARCHITECTURAL RECORD.

June, D. H. Perkins, '89, Work of.
" G. Lowell, '94, Landscape Gardening, Mt. Kisco, N. Y.
July, W. Eyre, '79, House, Short Hills, N. J.
August, Bosworth & Holden, '94, House, Oceanic, N. J.
" F. A. Bourne, '95, Houses, Clifton and Rockport, Mass.
" Chapman & Frazer, '87, Houses, Cohasset and Marion, Mass.
" R. Coit, '86, House, Rockport, Mass.
" W. Eyre, '79, House, Spring Lake, N. J.
" Kilham, '89, & Hopkins, '96, House, Ipswich, Mass.
" G. Lowell, '94, Houses, Bar Harbor, Me. and Beverly Cove, Mass.
" Newman, '92, & Harris, Lodge, Spring Lake, N. J.
" Parker, '95, Thomas, '95, & Rice, '91, Houses, Nahant and Beverly Farms, Mass.
" Shepley, '82, Rutan, & Coolidge, '83, Houses, Clifton and Manchester, Mass.
" Stickney, '75, & Austin, '75, Reservation Buildings, Boston.
" F. M. Wakefield, '88, House, York Harbor, Me.
" Wheelwright, '78, & Haven, House, West Manchester, Mass.

ARCHITECTURE.

May, Bliss, '95, & Faville, '96, Savings Bank, San Francisco, Cal.
" Foote, '80, & Headley, Apartment-house, Rochester, N. Y.
" J. Purdon, '96, House, Dover, Mass.
July, J. Purdon, '96, House, Dover, Mass.
August, Andrews, '77, Jaques, '77, & Rantoul, House, Hartford, Conn.
" H. I. Cobb, '82, Liberty Tower, New York, N. Y.
" Heins, '82, & La Farge, '83, Bronx Park Building, New York, N. Y.

BRICKBUILDER.

May, Funk, '05, & Wilcox, '05, Fire Station, Brookline, Mass.
" Garber, '02, & Woodward, '02, Fire Stations at Wyoming and Lockland, O.
" Kilham, '89, & Hopkins, '96, Fire Station, Beverly, Mass.
" Rapp, Zettel & Rapp, '00, Fire Station, Norwood, O.
" H. V. Shaw, '94, Houses at Chicago, Lake Forest, and Libertyville, Ill.
June, Frost, '79, & Granger, House, Lake Forest, Ill.
" Robins, '95, & Oakman, House, Springfield, Mass.
" Winslow & Bigelow, '88, House, Williamstown, Mass.
July, Parker, '95, Thomas, '95, & Rice, '91, House and Stable, Westwood, Mass.

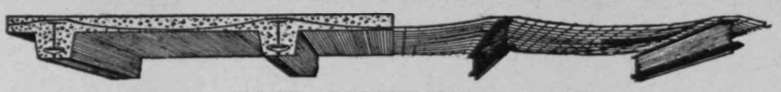
(*Continued from page 107*)

have gone thought and purpose, and which are the result of a definite effort to fulfil certain requirements, are works of architecture, be their purpose and character what they may; and that their relative merit as works of architecture is to be determined by the degree in which they measure up to the recognized standards of our art.

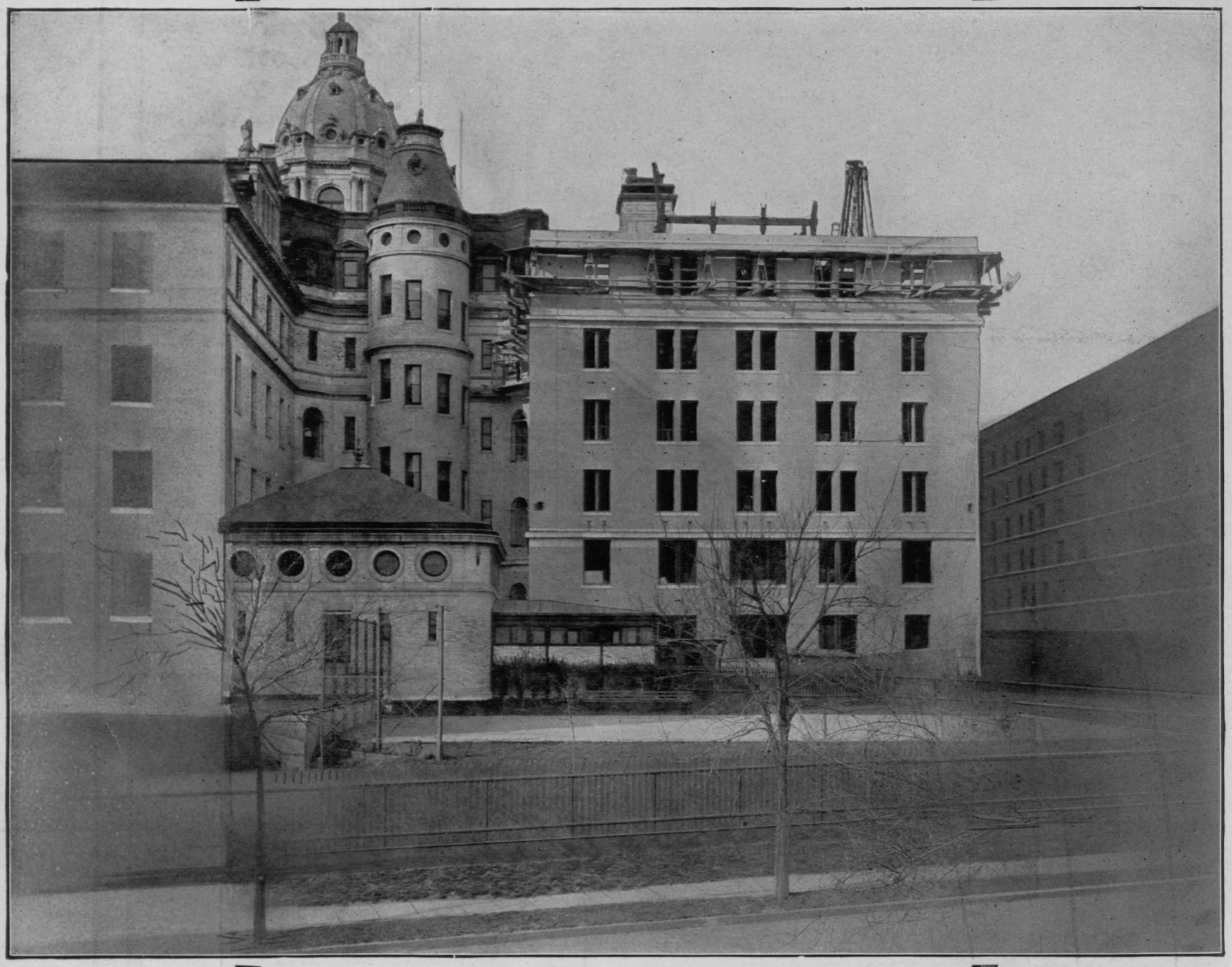
An endeavor to crystallize the thought of the foregoing discussion into a brief sentence has resulted in a definition that, while possessing faults, may at least prove comprehensive and in its general scope cover the ground of the subject and take account of all those broad principles which should find mention and recognition in such a definition, and their union in all true architecture.

Architecture is the art that seeks to create buildings, according to sound principles of construction, that will fulfil the requirements of utility and express their purpose in beautiful form.

Roofs



Floors



ERNEST FLAGG
Architect

ST. LUKE'S HOSPITAL

GOLLEIK & SMITH CO.
Fireproofing

"Six years ago the CONTINUOUS BOND was an unknown expression. To-day the leading architects and engineers in the country specify and demand its use for reinforcing concrete floors and roofs. **There is a reason.**"

CLINTON WIRE CLOTH CO.

CLINTON, MASS.

Ceilings

Partitions

FIREPROOFING DEPARTMENTS

ALBERT OLIVER, 133 W. 27th St., New York City. L. A. NORRIS, 909 Alaska Bldg., Seattle

Washington — Rosslyn Supply Co., Colorado Bldg.
Chicago — Clinton Wire Cloth Co., 30-32 River St.
Buffalo — Buffalo Wire Works Co., Inc.
Syracuse — National Construction Co.
St. Louis — Hunkins-Willis Lime and Cement Co.
Cleveland, Ohio — C. H. Truscott
San Francisco — L. A. Norris, 835 Monadnock Bldg.