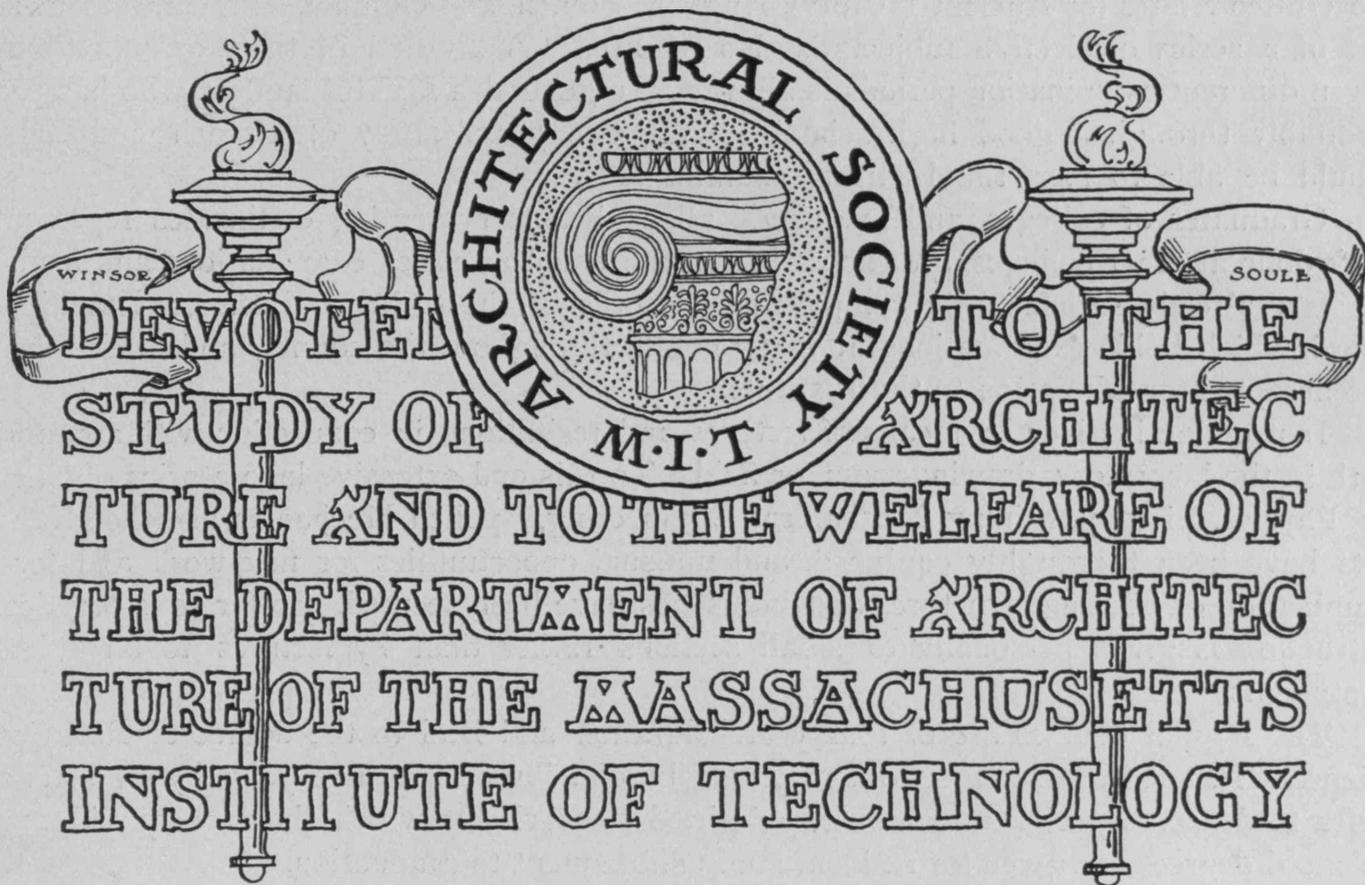


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THE instruction offered at the Institute is intended to supply the preliminary training required for the practice of Architecture. It recognizes that Architecture is a fine art, and that its practice must be based on a broad training in design, and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

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ALTAR AND VASE, 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. IV

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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.

THE Department of Architecture of the Institute learns with satisfaction that the School of Architecture of Harvard University has decided to introduce the Beaux-Arts method of architectural training, engaging M. Duquesne of Paris as Professor of Design. We take special pride in directing the attention of our readers to this announcement as, thanks to the pioneers, Professors Ware, Letang, and Chandler, the Institute had the honor some forty years ago to introduce into America the Beaux-Arts system of the atelier method of teaching architecture. The wisdom of this action by the Institute of Technology has been fully justified by passing events. One after another of the older schools fell into line: first, Cornell; next, the University of Pennsylvania; then Columbia. Harvard held out longest, but her time has now come. With the younger schools no question arises. The Beaux-Arts method of instruction now permeates our whole country, and thus far it stands for the best education of the student in architecture.

M. Duquesne, who comes to Harvard to launch the school in its new course, had an excellent record at L'École des Beaux-Arts, where, in 1897, he won the Grand Prix de Rome. While a younger student of the school he did much work under the direction of our own Professor Despradelle, who was his "ancien" in "l'atelier Pascal." Until recently M. Duquesne held a position in the government office as "architect en second."

The Institute cordially extends the right hand of fellowship to the new-comer, and congratulates Harvard on the step it has taken.

We are very glad of the opportunity which has come to us of illustrating in this issue some of the work of the men now studying at the American Academy in Rome. It is an added pleasure that these men, Messrs. E. F. Lewis, '07, and E. I. Williams, '08, are former students of the Department. Opinions naturally differ as to the advisability of a young man spending three years in work which may appear to be archæology rather than architecture. The resultant good must depend very largely upon the student's fitness by temperament to benefit from the opportunity the Academy offers of studying seriously and under the most ideal conditions architecture noted for both beauty of details and an exquisite use of materials. The course of study at the Academy as officially defined is one of observation and research rather than of design, aiming to form a correct taste and to impress upon the

mind, by daily contact with great examples, those principles which are essential to the enduring quality in architecture, be the style what it may.

The Academy is the realization of one of the most, if not the most, cherished ideas of Mr. McKim for advancing architectural education, and the qualities which led to McKim's success he instinctively felt were of the kind to be developed in the new school he would found. The Academy might be said to carry with it Mr. McKim's personality; and who can doubt that study under such associations will lead to the highest results?

Our other illustrations are reproductions of several studies by Mr. I. P. Lord, '03, holder, in 1908-10, of the Rotch Traveling Scholarship. We regret that the half-tones show so inadequately the originals, which are in color. All of Mr. Lord's *envois* are refreshing examples of the work of a student who has profited in the right direction through the opportunity of foreign study. This, unfortunately, cannot be said of the *envois* of most scholarship men.

Through the coöperation of Harvard, Technology, Boston University, Wellesley, the Museum of Fine Arts, and other leading educational institutions a system of university extension courses has recently been established in Boston. These classes meet in the late afternoon or evening, and on Saturdays. The instruction includes lectures and laboratory work, with written exercises and examinations, and is intended to offer as nearly as possible the equivalent of corresponding courses given at the several institutions. For students who complete a sufficient amount of work in this way the degree of A.A.—Associate in Arts—has been established by Harvard and Wellesley, and will be recognized as the equivalent of a B.A. degree by the Boston School Committee in its rating of teachers.

Among the courses given under this arrangement during the present term are one on Experimental Electricity, conducted by Professor Derr, and one on European Civilization and Art from the Roman Period to the Renaissance, by Professor Sumner. The latter course, which is taken by about twenty-five students, has two meetings a week in the classroom of the Department, and one at the new Museum of Fine Arts. No connected study of political history is attempted in the lectures, but the social conditions and the characteristic impulses, activities, and achievements of each period are surveyed primarily through the study of a few important buildings, with their sculptural and pictorial decoration. The exercises at the Art Museum are conducted by members of the Museum staff, and are intended to supplement the lectures by a study of the photographs and casts, as well as the original works, contained in the collections of the Museum.

A short course in cement laboratory work has this year been made a part of the option in Architectural Engineering. The object of the course is to familiarize the students with the materials entering into the manufacture of plain and reinforced concrete, and to instruct them in the determination of the qualities of such materials.

A Trip Through Sicily

By EDGAR I. WILLIAMS, '08

American Academy in Rome

Holder of the Scholarship in Architecture, 1909-12

UPON returning from Sicily after a five-weeks' tour, with the consciousness of what a pleasant surprise it all had been, and with the beauties of that island still fresh in my mind, I have here attempted to put down a few scattered impressions that may be of interest to any who happen to read our RECORD.

Most people's studies have put them in touch with Sicily historically, but I dare say there are many, as I was, who do not picture it as it is; i.e., a real piece of ground that was once the El Dorado of a great nation, and is now a beautiful country with splendid landscapes, rich natural resources, up-to-date problems; and, above all, a country of fine monuments of a great past civilization. In the days of ancient Greece the "Go West, young man" of the wise Athenian was as vital as the same speech of our own late Horace Greeley, and to-day we can see there must have been equal reason for that advice.

It is in the hope that my own experiences may help any who may be interested, to see Sicily as it is. Sicily to me was a land of slovenliness, thieves, vendettas, earthquakes, and discomfort. Much of this I can deny; and all I can consider a negligible quantity as a possible obstacle to a trip there. The country is cleaner than Italy, and while train-service is slow, good accommodations can always be had.

I was an architectural student undergoing the painful operation of getting educated,— off for Sicily as a job to be done,— and this is what happened: I experienced a complete revolution of ideas concerning the place, and came away an enthusiast on the subject.

Whatever the value of traveling abroad may be to a student of architecture is an inestimable quantity which varies with the man. Some men observe generally; some are after measured drawings, others after sketches, some after details, some after ensembles, while others make trips just for color-notes. For any one whose object is not only the collection of a vast number of "F. S. Details," or of sketches of dinky corners and door-knockers, but who wants to see a place of great beauty with a few bits of real architecture still growing, as it were, Sicily can satisfy him.

The natural formation of Sicily is both undulating and rugged. In traveling over the island one gets the impression that it is all little hills and valleys, for the most part fertile, but occasionally a rocky promontory will stick out above the rest. The great mass of Mount Etna is an exception to the general character of Sicily. Even in traveling across the island, when one does not see the blue water he at least expects to see it at any moment.

The salt-beds and sulphur-mines are rich, but their working is so organized that they do not benefit the Sicilian natives as they might. A lack of organization in all branches of industry, and not a lack of natural resources, is perhaps the cause of Sicily's constant depopulation. To-day there are as many Sicilians out of the country as in it.

Baedeker says the climate is "mild and pleasant," which holds good for late May and early June; but the sunlight is intensely brilliant, and when the famous "scirocco"



The Marina at Palermo

blows the heat is depressing. Sicilians are a pleasant people, serious by nature as contrasted with the gay Neapolitans. They are most hospitable to strangers, for whom they make traveling easy.

So much for the present. Many books may be referred to concerning the past, but I shall forbear quotation of book facts. These notes are impressions gathered along a route leading through Palermo, Segesta, Girgenti, Syracuse, Taormina, and Messina, and pretend to be nothing else.

Palermo from the first impressed me as a busy, prosperous city. The harbor is good, and picturesque as well. The city lies in the beautiful valley of the Conca d'Oro. It is laid out with some semblance of system; there are clean shops, fine gardens and residences, and a splendid avenue by the sea. One might spend weeks just visiting the city and its beautiful environs, and make a long list of "things one ought to see;" but those for which no substitutes can be offered are the Cathedral at Monreale, the Cappella Palatina, and the cloisters adjoining the cathedral. It is impossible here to omit mentioning the National Museum, the Church of the Martorana, which has some excellent gold background mosaics, the Botanical Gardens, and San Giovanni degli Ermiti.



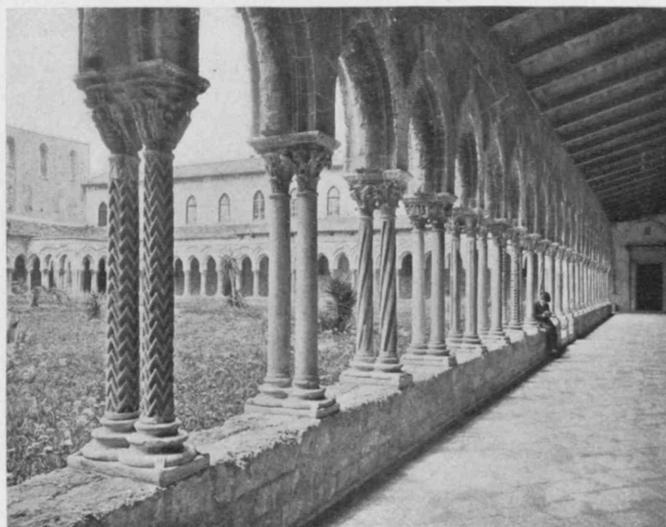
Cathedral of Monreale



View of Monreale

The exterior of the Cathedral of Monreale is ordinary — nothing to raise one's hopes in anticipation of the interior. Upon entering, the first *coup d'œil* is stunning. One does not seem to enter a hall, but a huge space absolutely saturated with an atmosphere of dusky gold and color. There are no big moldings, nor sharp lines to catch and lead the eye, and no mystery about the construction. The architecture is reduced to its simplest forms, stripped of all relief and cleaned smooth; it is, as our renowned Professor Despradelle might say, "even brutal." This crude mass, this imposing simplicity, is not just spotted with color, but completely incrustal from floor to ridge in one great sheet of marble and colored and gold mosaic, prodigally but refinedly rich.

No one leaves Monreale without a visit to the cloisters of the now destroyed Benedictine monastery. This arcade walk around a large square garden, the interesting and picturesque Arab fountain in one corner, and the great mass of the cathedral, more imposing from the cloister than from the street, solemnly rising along one side, make a combination that needs only the tolling of the mellow old bell to give one a thrill that will root him to the spot in silent amazement.



Cloisters, Cathedral of Monreale



Cappella Palatina, Palazzo Reale, Palermo

The Cappella Palatina is a little gem of the same type of building as the Cathedral of Monreale. In color it is perhaps richer, but it is poorly lighted; a fact which, however, lends fascinating mystery. It is easy to grasp the ensemble of the Cappella at once; and should one be so fortunate as to see a service in this small chapel, to see the rich purples, reds, and golds of the costumes mixed in with the colors of the decoration, he could hardly wish for a more glorious sight.

Segesta takes one back to classic times. There is one temple here, miles from the railroad, and isolated in a picturesque rolling country. A hot walk along the shade-



Temple at Segesta



Ruins at Selinunte



Temple of Concord, Girgenti

less road for those who do not order carriages in advance is not the most pleasant thing in the world, but is well rewarded by the sight of this grand ruin. Nothing remains of the interior, not even the floor; but as one first sees the temple from some distance along the road, the complete exterior colonnade quite gives the impression of an entire building. In color the temple is beautiful; but it has not the depth of tone that is seen at Girgenti, and not the richness of the temples at Pæstum. The colors vary from a grayish tint, at the base of the columns, to rich orange, yellow, and burnt sienna of the architrave. The temple at Segesta is, all told, a most satisfactory ruin, for what frankly remains is complete.

For seeing the wonders of Cefalu and Selinunte I was forced to accept hearsay. It seems that the mosaics at Cefalu are incomplete, but worthy of mention with those of Monreale. The remains of Selinunte consist of great piles of fragments strewn over the ground.

From Palermo to Girgenti is a pleasant ride across the island if one is well supplied with patience to endure the Sicilians' idea of good train-service. Trains are fairly comfortable in Sicily, and go well when they get started, but they are an awful time getting started. After a six-hour

ride, during which time the train covered some eighty-odd miles, we arrived at a little station two kilometers from the modern town of Girgenti, which is perched upon a hill in the customary Italian way. Once at the top of the hill a magnificent panorama opens out before one. Across a great stretch of fertile valley the long line of the Acropolis of ancient Agrigentum can be seen, with two of the temples silhouetted against the low land which from the other side stretches to the sea. This is one of the most impressive panoramas I have ever seen.

Pindar said Acragas, or Agrigentum of the Romans, was "the most beautiful city of the mortals." It is not hard to believe this, for the possibilities of the site, even as it exists now, are infinite; and it is fair to create an idea of how it may have been with the two rivers of ancient times, which no longer exist. The Acropolis is a long ridge standing out of a great basin, with one side open to the Mediterranean. On the land side, rows of rolling hills frame in a beautiful landscape. There are several points upon the Acropolis that seem just created to be the sites of temples, and, sure enough, on each site the wise old architects put their buildings. One of the temples on the Acropolis is nothing but a pile of fragments; the Temple

(Continued on page 42)



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Greek Theater at Syracuse



TEMPLE OF CASTOR AND POLLUX
FORVM ELEVATION ONE QUARTER INCH SCALE

ENVOIS, AMERICAN ACADEMY IN ROME SCHOLARSHIP

BY E. F. LEWIS, '07

RESTORATION OF THE TEMPLE OF CASTOR AND POLLUX



ENVOIS, AMERICAN ACADEMY IN ROME SCHOLARSHIP

BY E. F. LEWIS, '07

FONTANA DI TREVI, ROME



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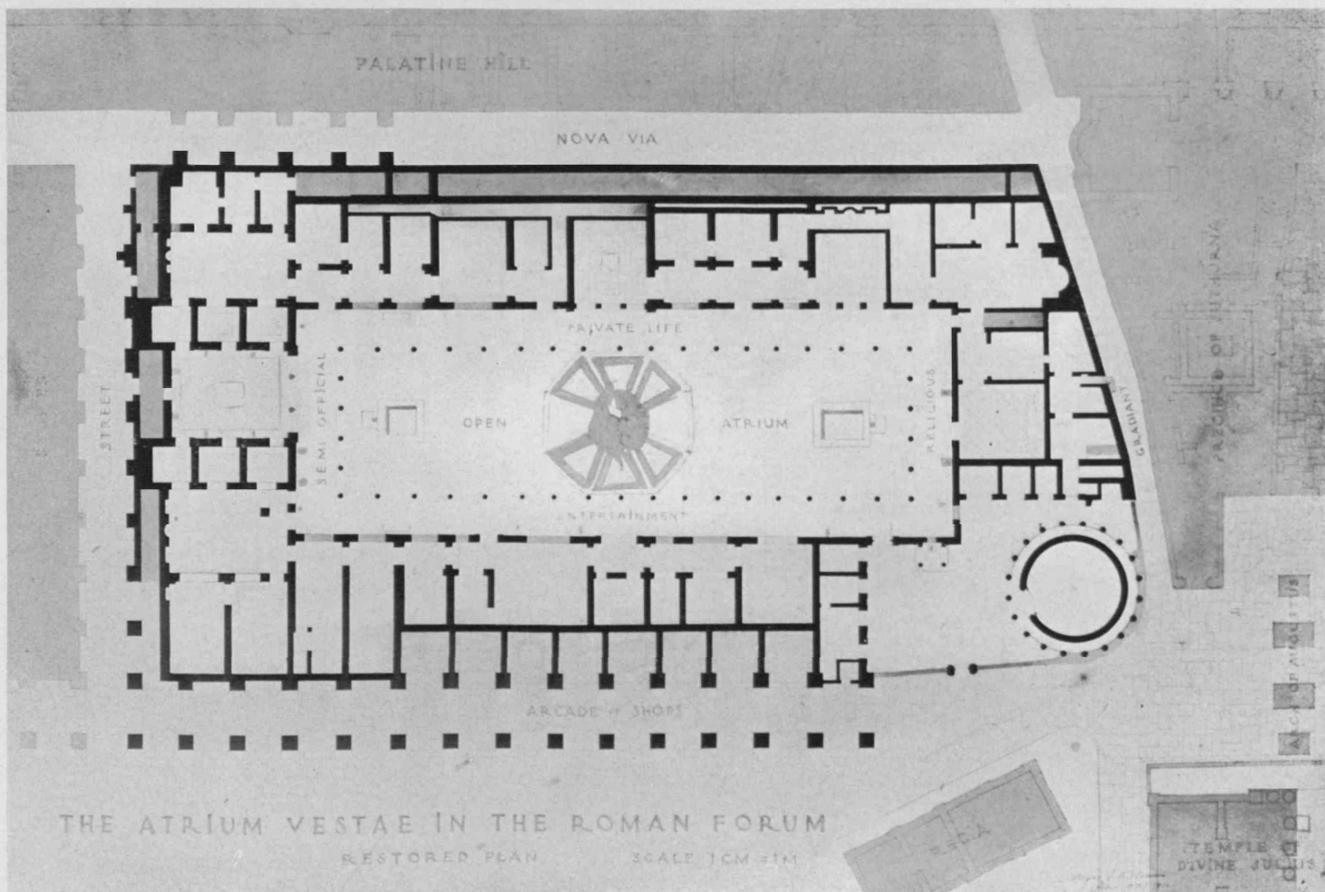
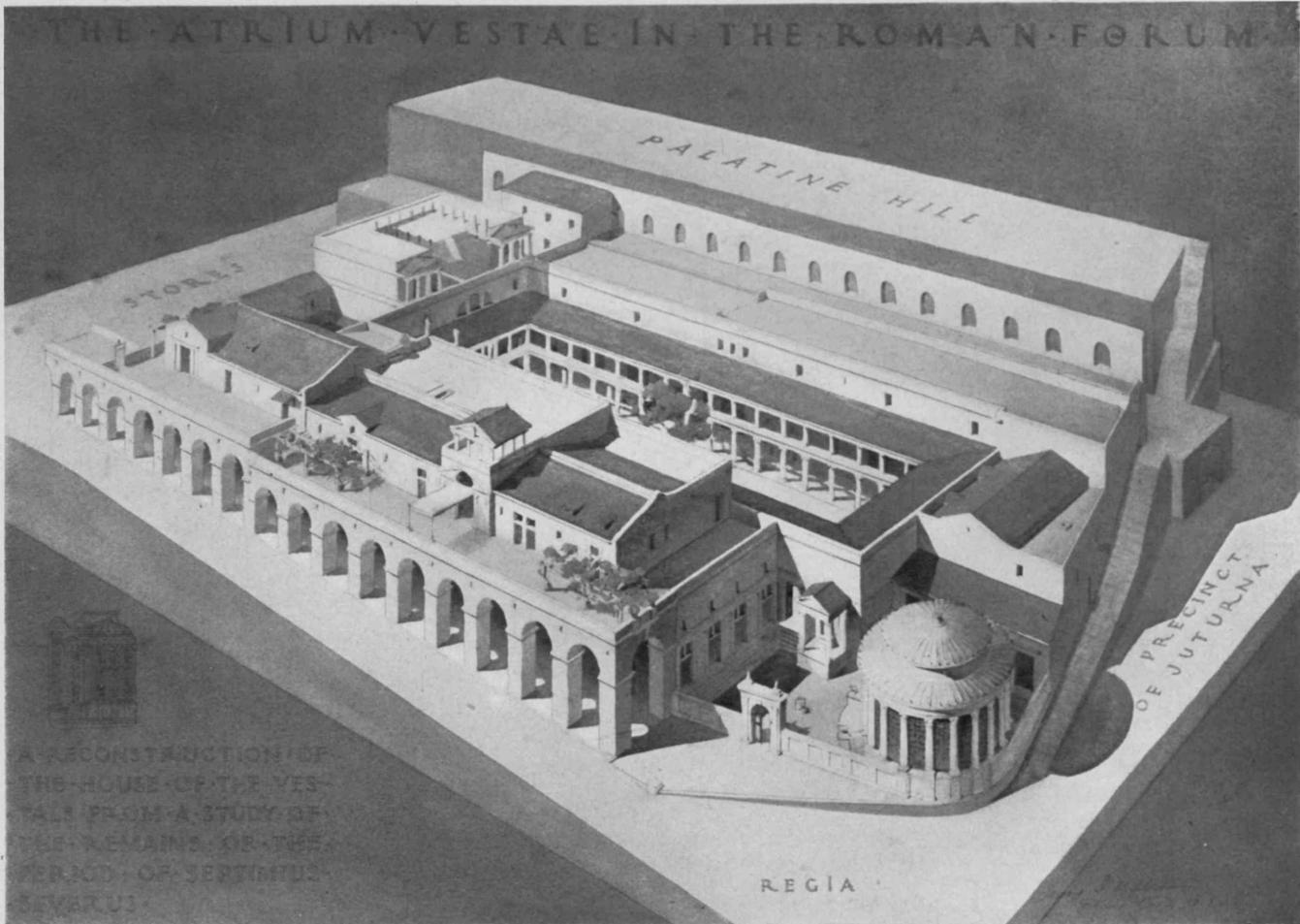
PIAZZA DEL POPOLO AND THE PINCIO GARDENS, ROME



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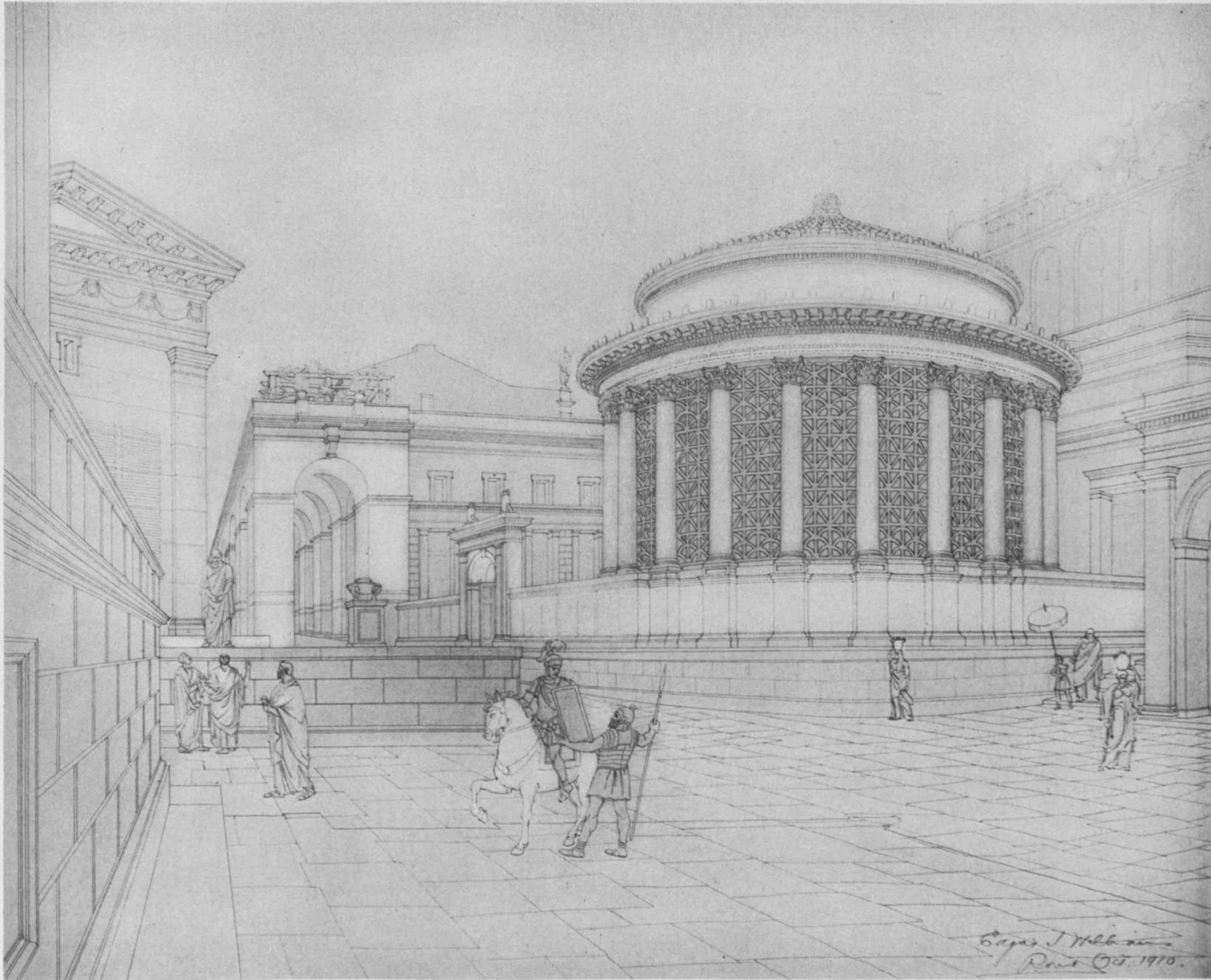
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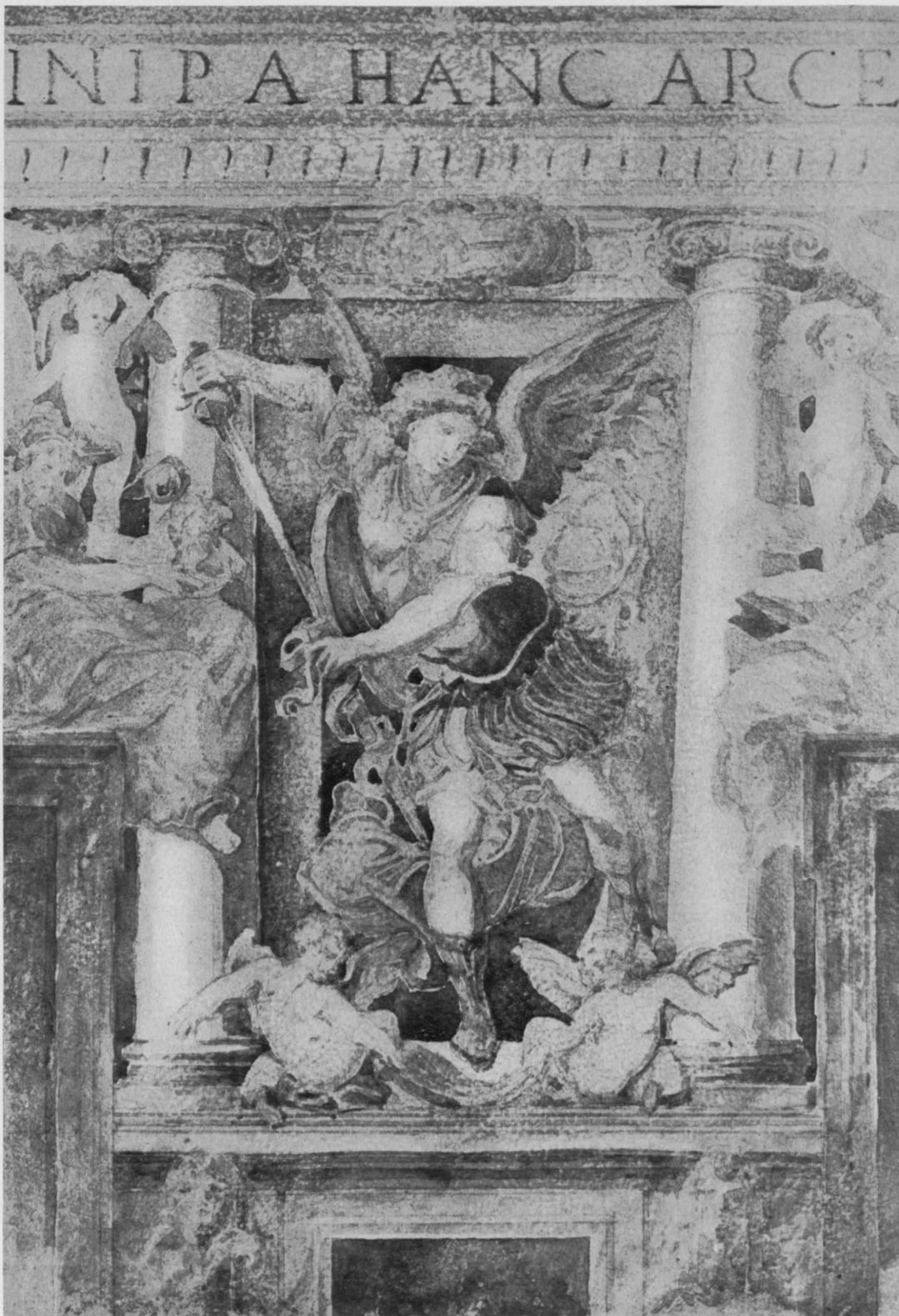
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RECONSTRUCTION OF THE HOUSE OF THE VESTALS



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RECONSTRUCTION OF THE HOUSE OF THE VESTALS

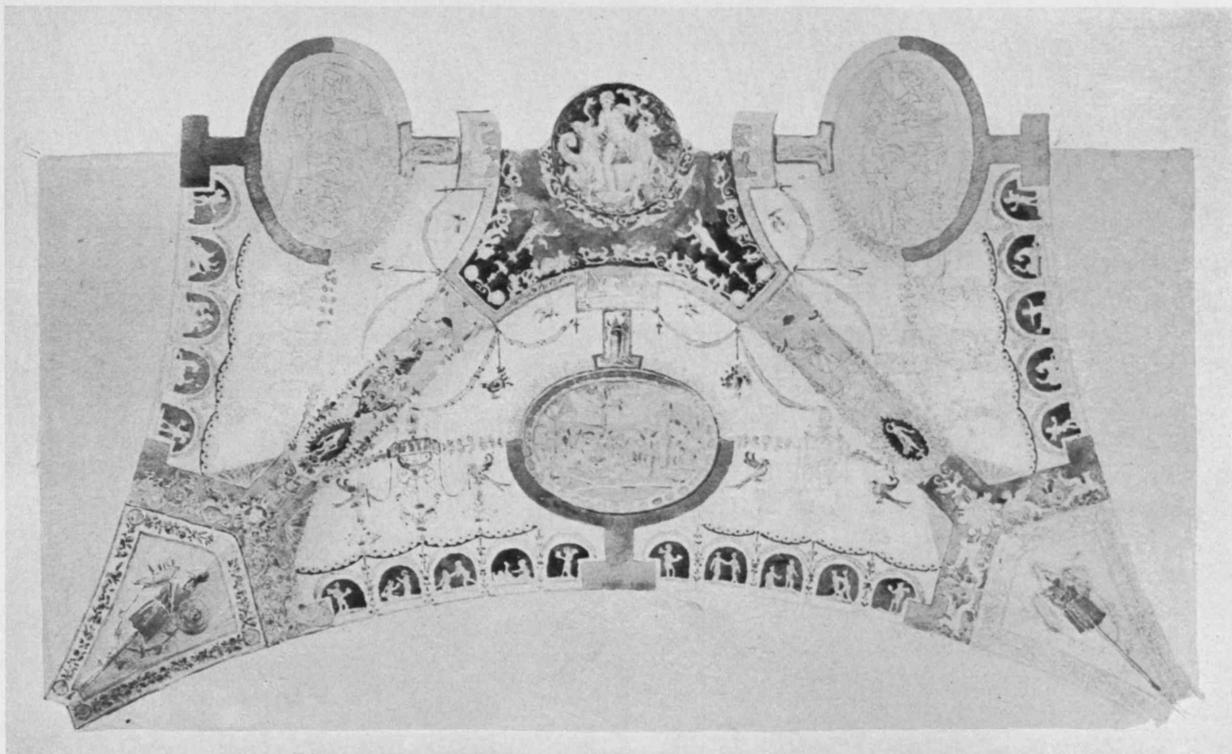
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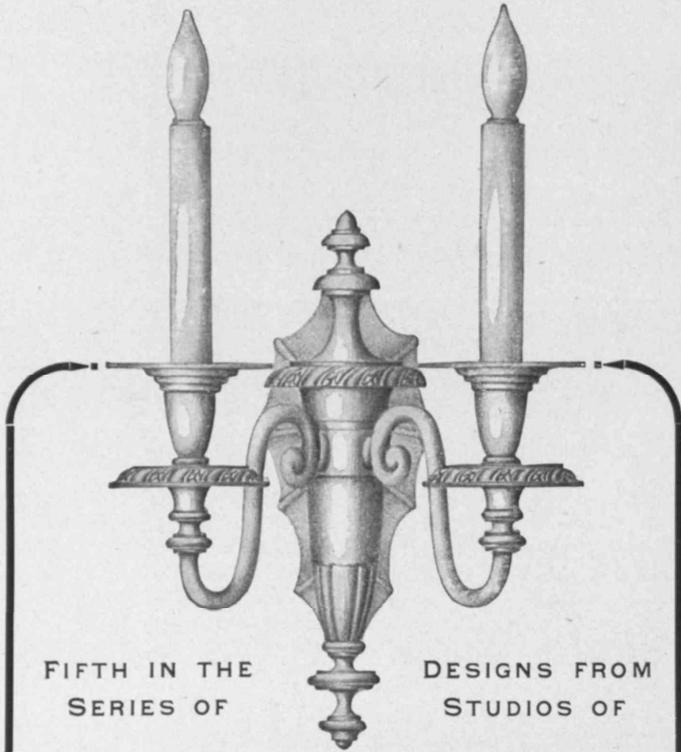


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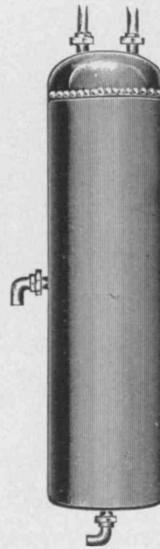
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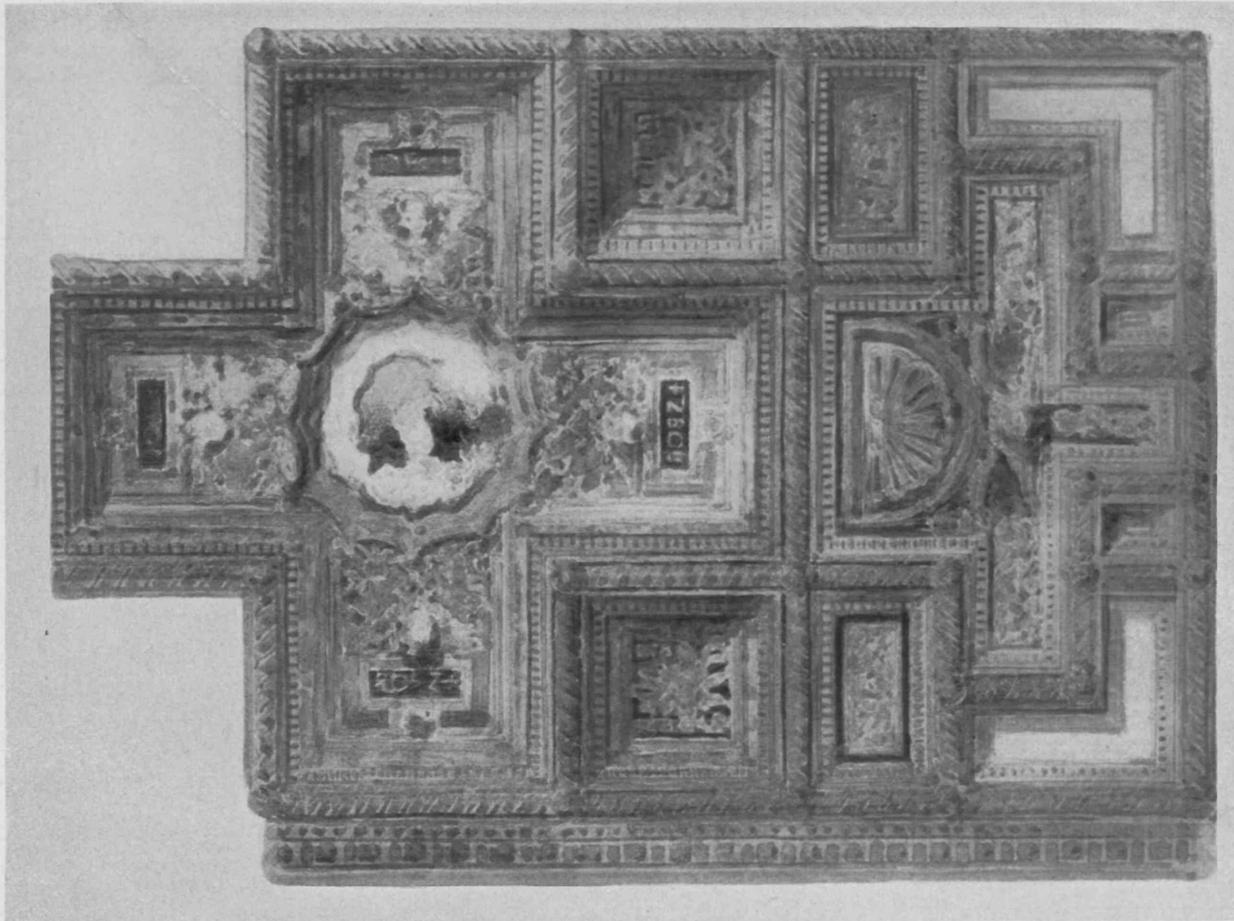
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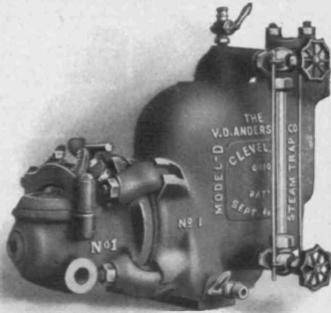
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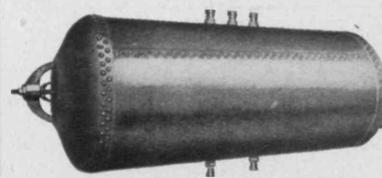
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An Inexpensive Trip Abroad for Students of Architecture

By F. A. BURTON, '09, and J. H. SCARFF, '10

THE following is an itinerary which we carefully planned to meet certain conditions, and which we actually carried out. The first requirement was that the trip should cost not more than \$300. The second, that it should include the cities and towns whose architecture was of special interest to students. Third, that the time should be devoted to seeing only the most important examples of architecture, with no attempt at measured drawings and sketches. After careful consideration, we decided to spend most of our time in Italy, allowing a couple of weeks for Paris, and for a visit to the valley of the Loire for the sake of its châteaux. We were sorry to leave out England, but the time and money at our disposal were not sufficient to allow us to cover so much ground. We hope this is only a pleasure deferred.

Deducting \$120 as an allowance for the round-trip ocean passage, the remainder was divided by \$3, the allowance per day for all expenses. This resulted in a possibility of sixty days for sightseeing. Available dates for sailing, however, made it necessary to leave New York June 1, and to return from Antwerp to Boston July 28, reducing the number of days in Europe to forty-seven.

The next step was to select the cities and proportion the time to spend in each. This was done by consulting photographs in the Boston Public Library, and determining the amount of important architectural examples in the various cities.

The prices given below are in francs (a franc is 20 cents), and for one person. The total cost was about \$285. Of this, about \$258 was spent for steamship fares, railroad fares, board, and lodging. In addition to tips, admission to museums, laundry, etc., \$15 worth of photographs was purchased.

June 1 — NEW YORK. 12 days to Naples.

June 13 — NAPLES.

A.M., American Express Co. (Sent trunk to Antwerp c.o.d., 31.25 francs. See a transportation company for better rates.) Pension Hipp, Via Parthenope 4 (good view, good meals; dinner, 2.50; room, 3.00).

P.M., Pompeii. Third-class round-trip railroad ticket, 1.30. Entrance, 2.50.

Eve., Galleria Umberto; Piazza del Plebiscito; Villa Nazionale.

June 14.

A.M. and P.M., Paestum. Third-class round-trip railroad ticket, 7.55. Entrance to Temple of Neptune, 1.00.

Eve., Villa Nazionale

June 15 — ROME.

Railroad ticket, Naples to Rome, third-class, 13.15. Pension Terminus, 47 Piazza dell' Esedra (pretty good meals, service slow, 7.00; wine extra).

St. Peter's; Colosseum; Sistine Chapel; Vatican; Forum; Palatine; Palaces Massimi, Cancelleria, Farnese; Villa Medici; Villa di Papa Giulio; S. M. Maggiore; S. Giovanni in Laterano; St. Paul's Outside the Walls.

Sunday, Tivoli. Third-class round-trip railroad ticket, 1.95. Villa d'Este.

June 21 — ORVIETO.

Railroad ticket, Rome to Florence, third-class, stop at Orvieto, 15.85. Caffè e Albergo della Posta, Corso Cavour 62 (fine room, 1.50). Cathedral; town.

June 22 — FLORENCE.

Pension Pendini, Via Strozzi 2 bis. (good, 6.00; wine extra). Piazza della Signoria; Palazzo Vecchio; Loggia dei Lanzi; Uffizi Gallery; Or S. Michele; Baptistery; Cathedral; Santa Croce; Pazzi Chapel; Museo Nazionale; SS. Annunziata; S. M. Novella; Spedale degli Innocenti; Badia; Bargello; Boboli Gardens; Palaces Pitti, Riccardi; House of Dante Society; Museo del Duomo; S. Lorenzo and Medici Chapel; Accademia di Belle Arti. Fiesole, round-trip, 1.00. Amphitheater; Museum; Cathedral; San Francesco.

June 28 — BOLOGNA.

Railroad ticket Florence to Venice, stop-over at Bologna, 14.95. Albergo Commerce (room, 2.00); meals at Tre Zucette (fine). San Stefano; San Petronio; San Domenico.

June 29 — VENICE.

Signora Giovannina Scarpa, 310 Canal San Gregorio Fondamenta Soranzo (excellent; déjeuner, .60; room, 1.25); meals at Restorator et Antica Trattoria Lunatici.

Pal. Ducale; S. Marco; Bridge of Sighs; Porta della Carta; S. Giorgio Maggiore; Campanile; S. M. della Salute; Palaces Giustiniani, Foscari, Balbi, Grimani; Scuola di S. Rocco; S. M. dei Miracoli; S. Giovanni e Paolo; Colleoni Statue; Cà Doro; Pal. Dario; Pal. Vendramin.

Murano, .10. Lido, round trip and bath, .30 (Baqui del Popolare from Piazza San Marco).

July 5 — VICENZA.

Railroad ticket, Venice to Milan, third-class, stop at Vicenza, 13.75. Hotel Centrale, Corso Principe Umberto (room, 2.00); meals at Tre Garofani (good).

Basilica of Palladio; Olympic Theatre; Pal. Diabolo; Villa Rotunda; S. M. del Monte.

July 6 — MILAN.

Hotel Suisse Excelsior, Via Tastrilli 20 (excellent hotel; room, 2.50). Cathedral; S. M. delle Grazie; Refectory; Galleria Vittorio Emanuele.

July 7 — PAVIA.

Third-class round-trip to Certosa, 1.60. Omnibus one way, .30. Entrance, 1.00.

July 8.

Railroad ticket Milan to Paris, second-class (15-day stop-over in Switzerland), 67.00.

Via Simplon Tunnel, 4 days in Switzerland. Via Lausanne, Pontarlier, Dijon to Paris.

July 12 — PARIS.

7.30 A.M. arrive in Paris (Gare de Lyon). Pension de Famille, 21 Rue Valette (good; rates with three meals, 6.00 per day; with two meals, 5.00).

July 13 — BLOIS.

Railroad ticket to Blois (Gare d'Orleans), 9.90. Grand Hotel d'Angleterre (excellent rooms, 2.50); meals at Restaurant E. Baron, 16 Rue due Commerce (2.00; excellent meals).

Château Blois, Chambord (excursion, 4 fr.; entrance to château, 1.00).

July 14 — AMBOISE.

Railroad ticket, third-class, Blois to Amboise, 1.65. Hotel Lion d'Or (fair room, 2.50); meals at Restaurant au Croix Blanc (1.50 to 1.75). Château Amboise.

Chenonceaux (carriage, 12 fr.; entrance to château, 1.00).

July 15 — ORLEANS, CHARTRES.

Railroad ticket, Amboise to Chartres, stop at Orleans, 8.30. Hotel Duc de Chartres (good); meals at Lesieur-Massot, 49 Rue Noll Ballay (fine).

Orleans,— Cathedral; Palais de Justice; Hôtel de Ville. Chartres,— Cathedral.

July 16 — PARIS.

Railroad ticket, third-class, Chartres to Paris (Gare Montparnasse), 4.35.

Place St. Michel; Pont St. Michel; Pont d'Alexandre III; Place de la Concorde; Champs-Élysées; Arc de l'Étoile; Trocadéro; Notre-Dame; Hôtel des Invalides; Sainte Chapelle; Jardin des Plantes; Tuileries Gardens; Louvre; Luxembourg; Musée Cluny; Palais de Justice; Hôtel de Ville; Sacre Cœur; École Militaire; La Madeleine; L'Opéra; Panthéon; St. Gervais; Place de la Bastille; Place Vendôme; École des Beaux-Arts; Petit Palais; Luxembourg Gardens; St. Augustin.

Versailles (Gare Montparnasse), second-class, round-trip, 1.80.

July 25 — ROUEN.

Railroad ticket, third-class, round-trip, 10.80.

Cathedral; St. Maclou; St. Ouen; Clock Tower; Hôtel de Ville.

July 26 — BRUSSELS.

7 A.M., railroad ticket, third-class, Paris to Brussels, 14.95. Exposition, entrance, 1.00.

July 26 — ANTWERP.

Railroad ticket, Brussels to Antwerp, 1.70. Hotel Max, Rue de la Station 38 (cheap pension, 5.00). Cathedral.

American Express office for trunk, and Red Star Line home.

July 27 — Sailed for the United States at 6 A.M.

ADDENDA.

New York to Naples, "Italia" Line, \$65.00.

Railroad fares Naples to Antwerp, \$41.30.

Antwerp to Boston, "Red Star" Line, \$52.50.

Average pension 6 fr. (\$1.20) per day. Get student "permesso" from Ministero dell' Istruzione Pubblica, Direzione Generale Belle Arti, 11 Piazza Venezia, Rome. Free admission to national galleries. Permits must be renewed July 1 of each year, through Ministero dell' Istruzione Pubblica or the American Academy in Rome.



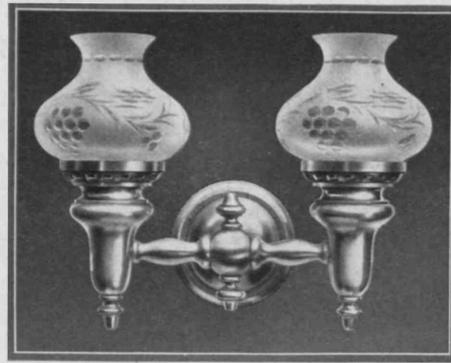
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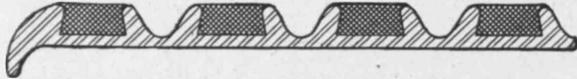
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1910-1911

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THE second smoker of the Architectural Society for the year was addressed by Mr. J. Randolph Coolidge, Jr., '92, of the firm Coolidge & Carlson. Mr. Coolidge took for his subject "The Difference between the Study and the Practice of Architecture." During the course of his talk he considered a number of topics of interest to students of the Department. A summary of his remarks follows:

An architectural drawing is not in itself a work of art. It is not an end in itself, as is the artist's canvas. On the contrary, it merely pictures with pencil and color the structure which is to be expressed in solid materials. Therefore one of the most important things for the student to do is to think of the problem expressed in terms of material. To this end he should study the kinds and uses of material, especially during vacations, as there is little opportunity during the school year, when everything is subordinated to design. This knowledge is especially important now, when so many new kinds of material are piling upon us. It is only recently, and in America, that tapestry brick has come into general use; and the effects which can be secured with this are extremely varied and pleasing. Concrete is also a material whose ornamental possibilities are only beginning to be understood. With this multiplying of kinds of material the student cannot afford to neglect the subject.

Again, the student should learn to work quickly. This may be dangerous advice, but the conditions of practice demand it, unless one is to limit one's self to a certain small class of work in which the client disregards time. Learn to put what you feel on paper as quickly as possible, but have a care that it is finished rather than crude. Be thorough and explicit, and hurry all you can without slighting; for conditions of work demand this.

The architect must be an administrator as well as an artist. This is a recent outgrowth, but under present conditions the student must look forward to becoming a partner in or head of a large concern. For this he receives no training in school. So if your bent is for design, and not for handling men, try to put through some actual work while studying. You will have to give people something near what they want; and in doing so you will learn much from your relations with the client and from the trades that go into the work. So, be it only an ell or an outhouse, so long as the responsibility rests on you, do it.

If a specialist in design in collaboration with others, study various kinds of design. Have interests outside of architecture; design such things as interior decorations,

draperies, lighting-fixtures, and other accessories, which are here much inferior to those of other countries. Wrought iron should be an easy material in which to design, but our wrought-iron work is poor. The tile designs of twenty years ago, when all used tiles, were poor.

There is no recipe for getting clients. The best way to get clients is to deserve them. Good work will make a man who comes once come again. Study so that designing in good proportion and sketching out schemes will be easy. A man who can do a good plan and an elevation to correspond, and can render them well, will be able to pick men who can do this for him when he is busy with other things which only he can attend to. In this selection lies the architect's opportunity to influence design. Some of McKim, Mead & White's best work was done while only Mr. Mead, the business man of the firm, was able to be in charge. They had really formed a school; they had impressed a personal sense of scale and proportion on the whole office.

The architect has an unusual opportunity to be helpful in civic advance. He is recognized by the public as a professional man as well as an artist, and consequently has a hearing which as an artist alone he would lack. Men as a rule will listen; and though one can't afford to do much real work without fees, still by one's attitude he can in a very marked way direct public taste toward the principles of good design in city planning and in civic art. The architect can direct men's eyes so that they too can "dream dreams" of things which may be brought to pass.

O. H. CHASE, '11.

At the January meeting Mr. C. C. Clark, of the Fifth Year class, read a paper on the use of precedent in modern American architecture. After outlining the proper point of view which the student of architecture should have in studying monuments of the past, Mr. Clark illustrated his remarks by means of a double stereopticon lantern, making use of many recently built buildings, and also of the classic examples from which they had been inspired.

On the evening of February 14 the third smoke talk of the Society was given by Mr. Hugh Cairns, well known to Boston architects as a skilful modeler and architectural sculptor. By means of special lighting arrangements and a modeler's board and clay, Mr. Cairns explained his method of working, and its effectiveness in producing results. To see his modeling of well-known examples of ornament in its emphasis of the value of light and shade was especially valuable to the members of the Society, and the rapidity with which he accomplished his results was remarkable.

SUMMER COURSES

The Department will offer, as usual, its summer courses in Second and Third Year Design and Shades and Shadows. They will begin June 26, and be of eight weeks' duration. A six weeks' course in Mechanical Drawing and Descriptive Geometry will also be given. Circulars giving more complete information can be obtained by addressing Professor A. L. Merrill, Secretary of the Institute.

(Continued from page 34)

of Concordia — once transformed into a Christian church — is too well preserved and restored; but the Temple of Juno, upon the choice site of all, half shattered, half standing, untouched by the restorer, is the ruin *par excellence* of all classic Sicily. One should be with these remains of ancient times for days at a time to see the changes of their color in the different lights, and let their grandeur and relation with the landscape grow upon one, and he will count this alone worth a trip to the island.

Between Girgenti and Syracuse is another stretch of beautiful country, and another stretch of hours. Should one expect to see great temples and fragments at Syracuse he will be disappointed. The ancient city covers square miles of now desolate country. One could tramp a day long around the ancient site and see nothing but rock, dry sandy earth; and many cacti. It takes a big morning to visit in a carriage the scant remains of the ancient fortress at the opposite corner of the old city from the modern town. The quarries where stone was taken for the ancient buildings are the most impressive sights at Syracuse. When one sits in the last remaining row of seats of the huge theater, carved in the rock hillside, and looks across the fields to the sea, and then at the barren waste behind him, he must truly feel the greatness of this city of the past. There is little at Syracuse for the architect. The museum has a splendid collection of terra-cotta vases and of coins, and one superb Greek statue of an Aphrodite.

Mount Etna is the king of the landscape from Syracuse

to Taormina. This great volcano has such an obtuse form that at first sight it does not really seem high, but as one beholds it the impression of its mass dawns upon him, and from then on Mount Etna is *écrasant*.

Taormina is a paradise. History says the first Greek settlement was at Noxos, located on a point just below present Taormina. It is small wonder the Greeks stopped! A Greek theater nestles in a bowl at the highest point in Taormina. Bædeker double-stars "the view from the Greek theater." This is another possession of Sicily for which no substitute can be offered. The ruin of the theater is very picturesque and interesting. It is not Greek, but a Roman construction on the Greek site. It teaches a big lesson, as do the temples at Girgenti and Segesta, of how well the ancients made use of excellent natural conditions.

Messina has a splendid location; these do abound in Sicily. It lies at the water's edge, and is backed by a long row of little mountains which poke their heads up in every conceivable shape and position. It is hard not to see the city as it is,—a poor wreck of the recently flourishing town,—but as one draws out of the beautiful harbor the ruin takes its place in one's mind alongside the more inspiring and grand ones from earlier times.

Our ship weighed anchor at sunset. We skirted the coast a short distance and then plunged into the sea and the night, leaving Sicily behind, hiding the secrets of a violent past, but displaying its inherent beauty as an ever-fascinating temptation for the future.



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Congress of Technology

APRIL 10 and 11 will be the most important event in the history of the Institute since its foundation, because it will surely mark the beginning of a new era of prosperity and of achievement. The event will partake of professional, social, and public features, and the notable papers to be presented will constitute a unique record of place and practical achievements of science in modern life. The meetings of the Congress will be open to the public, and arrangements are being made to care for the large numbers that will be in attendance from the entire country, as well as from New England.

The occasion marks the fiftieth anniversary of the granting of the Institute charter. During these fifty years the world has seen the fruition of President Rogers's plans, "advancement, development, and practical application of science in connection with arts, agriculture, manufacture, and commerce," which the Institute was organized to promote.

The social features of the anniversary have been delegated to an alumni committee which has arranged for an anniversary smoker in Symphony Hall on April 10. This will probably be the largest affair of the kind ever held in New England. The Waltham Watch Company Band of thirty pieces will furnish music, and specialties of an unusual character will be presented at intervals during the evening. The moving pictures of the Technology Reunion of 1909 will be thrown on the screen, and a special committee is at work on lantern-slides on amusing episodes during the history of the Institute, taken largely from "Techniques."

The charge for admission will be one dollar. Refreshments and souvenir pipes and tobacco will be furnished by the committee. Application for tickets will be made in the usual way on blank to be sent out within a few days. With the regular ticket application there will be a blank for ladies' tickets to the balcony; former students may apply for as many as desired.

The Association of Class Secretaries is actively engaged in arranging for class suppers of all the classes on Monday, April 10. Most of the classes will, no doubt, be glad to have the regular meeting at that time. Others who prefer to have a class meeting at the time when the whole evening can be devoted to it will meet informally or arrange to dine in a public dining-room or some hotel and go to Symphony Hall later. The hall will be open at 7.30, and the fun will begin about 8.

It is expected that more than one thousand Tech men will be on the floor. On Tuesday evening, April 11, an anniversary subscription banquet will be given at Symphony Hall, to which alumni and prominent citizens of New England are invited. The banquet will be arranged on a magnificent scale, and will be somewhat similar to the Reunion banquet of 1909. The speakers will be men of national reputation, more directly connected with the development of industry. Invitations to this banquet will be sent out within a short time, with application blanks. It is believed that some very interesting announcements will be made during this banquet.

The first session of the Congress of Technology will be held in Huntington Hall, Monday, April 10, at 2.30 P.M. Doctor Maclaurin will open the exercises with an address, and he will be followed by prominent speakers who have been invited to prepare papers for the Congress. April 11 will be the second day of the Congress, and will be continued in Huntington Hall. The sessions on this day will be from 11 A.M. to 1 P.M. and 2.30 P.M. to 4.30 P.M. The papers themselves will mark the present line of advance in science and technology, and will reflect rather than recount the victory of scientific education as begun at the Institute fifty years ago.

The papers to be presented at the Congress of Technology are as follows:

- Landscape Architecture — Stephen Child, '88, Landscape Architect and Consulting Engineer, Boston.
- Some Phases of Modern Architectural Practice — Walter H. Kilham, '89, of Kilham & Hopkins, Architects, Boston.
- The Engineer and Architect Unite — Luzerne S. Cowles, '97, Asst. Designing Engineer, Boston Elevated Railway Co., Boston.
- The Improvements in Efficiency of Electric Lighting Properties, and What the Public Gains through These Improvements — William H. Blood, Jr., '84-'88, Engineer with Stone & Webster, Boston.
- Instruction in Finance, Accounting, and Business Administration in Schools of Technology — Harvey S. Chase, '83, of Harvey S. Chase & Company, Certified Public Accountants, Boston.
- Commercial Development — Charles Hayden, '90, of Hayden, Stone & Company, Bankers, Boston.
- The New Profession of Economic Engineering — Roger W. Babson, '98, "Babson's Reports," Wellesley Hills, Mass.
- Prevention and Control of Fires through Scientific Methods — Edward V. French, '89, Vice-President and Engineer, Arkwright Mutual Fire Insurance Co., Boston.

(Continued on page 45)

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.

The engagement of Miss Helen M. Longyear, '09, to Mr. Carroll Paul, a civil engineer in the United States Navy, is announced.

W. F. Dolke, Jr., '08, and Miss Gertrude Reynolds were married, on Nov. 21, 1910, in Spokane, Wash., in which city they will reside.

R. Kibbey, '08, after spending a year and a half abroad, has returned home and is in the office of Putnam & Cox, Boston, Mass. Kibbey spent several weeks in Pompeii making unusually careful and accurate copies of some of the mural paintings in the House of the Vettii. His drawings were recently exhibited in the Department of Architecture.

E. F. Lewis, '07, who this year completes his stay at the American Academy in Rome, writes that he expects to leave Rome about February 1, and go up through Southern Italy to Paris, where he will stay a few months, then travel through Holland and Belgium to England, arriving home in the early summer.

F. A. Naramore, '07, is structural engineer with Messrs. Emil Schacht & Son, Architects, Portland, Ore.

W. G. Perry, '07, has returned to Boston for a few months' visit. Later he will go back to the Ecole des Beaux-Arts to complete his work for the degree.

M. Lichtenstein, '06, and Miss Rose Block were married, on January 8, in San Francisco, Cal.

Frank Logan, '06, has formed a partnership with Mr. E. M. Lazarus, with offices in the Chamber of Commerce Building, Portland, Ore.

Miss Eliza Codd, '04, has opened an office for the practice of architecture in Nantucket, Mass.

G. Neville Wheat, '03, announces his marriage to Miss Maud Mihills, of Houston, Tex., on October 4. Wheat is preparing plans for a \$500,000 reinforced concrete viaduct for the city of Houston.

Derby, '02, Robinson, '99, & Shepard, '96, were the successful competitors in the recent competition for a \$20,000 Memorial Band-stand to be erected on Boston Common. Fourteen architects took part in the competition.

C. H. Stratton, '00, is superintendent of construction of the United States post-office at Danville, Ill.

E. L. Gerber, '99, and Mr. Louis Lott have formed a partnership, with offices in the Metropolitan Building, New York City, and in the U. B. Building, Dayton, O.

F. L. Lacaff, '99, formerly of Nevada, Mo., has located in Lander, Wyo.

R. E. Sawyer, '97, has become associated in business with C. A. Watrous, '99, in the Watrous Building, Des Moines, Ia.

W. R. Miller, '94, is a member of the firm Miller & Mayo, Fidelity Building, Portland, Me.

Mr. F. H. Bacon, '76, announces that Mr. R. W. Jackson is now associated with him, and that he has incorporated his business under the name of the Francis H. Bacon Co., with offices at 2A Park St., Boston, Mass.

(Continued from page 44)

Reclamation of the Arid West — Frederick H. Newell, '85, Director of the Reclamation Service, Washington, D. C.

Research as a Financial Asset — Willis R. Whitney, '90, Director of the Research Laboratory of the General Electric Company, Schenectady, N. Y.

Chemical Research and the Community — Professor William H. Walker, Director of the Research Laboratory of Applied Chemistry, M. I. T.

The Responsibility of Manufacturers for the Training of Skilled Mechanics and Shop-Foremen — Prof. Arthur L. Williston, '89, Director Wentworth Institute, Boston.

Training of Industrial Foremen — Prof. Charles F. Park, '92, Director Lowell School for Industrial Foremen, M. I. T.

Industrial Education Outside of the Field of Engineering Education — Prof. Charles R. Richards, '85, Director Cooper Union, New York.

The Industrial Need for the Exceptional Man — Odin Roberts, '88, Lawyer, Boston.

Education; Its Function in Training for the Textile Industry — Charles H. Eames, '97, Director Lowell Textile School, Lowell, Mass.

Development of Mining Schools — Prof. Robert H. Richards, '68, In Charge of the Department of Mining Engineering, M. I. T.

Technical Education and the Contracting Engineer — Sumner B. Ely, '92, Vice-President Chester B. Albree Iron Works Co., Allegheny, Penn.

The Technical School Graduate; His Strength and His Weakness — Prof. H. P. Talbot, '85, In Charge of the Department of Chemistry and Chemical Engineering, M. I. T.

The General Educational Value of the Study of Applied Science — Alan A. Clafin, '94, President Avery Chemical Company, Boston.

The Influence of the Institute upon the Development of Modern Education — James P. Munroe, '82, Managing Director Boston, 1915, Boston.

(Continued on page 46)

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Current Work of the Alumni Illustrated in the Magazines

AMERICAN ARCHITECT.

- August 31, O. C. Hering, '97, House, New Rochelle, N. Y.
September 7, Alden, '79, & Harlow, Recent Work of.
October 19, H. W. Jones, '82, Recent Work of.
" 26, Davis, '94, McGrath & Kiessling, Recent Work of.
November 30, James Purdon, '96, Houses of.
December 14, Alden, '79, & Harlow, Carnegie Library Branch, Pittsburg, Penn.
" 14, H. W. Jones, '82, Chapel at Lakewood Cemetery, Minneapolis, Minn.
January 4, W. W. Bosworth, '89, Estate at Pocantico Hills, N. Y.
" 18, E. H. Hewitt, '97, Cathedral, Minneapolis, Minn.
" 25, Davis, '94, McGrath & Kiessling, Houses at Englewood and Glen Ridge, N. J.
" 25, Guy Lowell, '94, House at Wareham, Mass.
February 8, James Purdon, '96, Houses of.

ARCHITECTURAL RECORD.

- September, Parker, '95, Thomas, '95, & Rice, '91, House, Boston, Mass.
October, Ewing, '97, & Chappell, House, Cedarhurst, L. I.
" W. Eyre, '79, House, Huntington, L. I.
" Little, '75, & Browne, Gardens, Pride's Crossing, Mass.
" G. Lowell, '94, House, Jenkintown, Penn.
" Page & Frothingham, '99, House, Lincoln, Mass.
" H. V. Shaw, '94, House, Winnetka, Ill.
" E. Q. Sylvester, '93, House, Newton Center, Mass.
November, Chapman & Frazer, '87, Houses near Boston, Mass.

ARCHITECTURE.

- October, Davis, '94, McGrath & Kiessling, Houses, Englewood, N. J.
January, Davis, '94, McGrath & Kiessling, Town Hall and Public Library, Kearny, N. J.
February, Davis, '94, McGrath & Kiessling, Church, Kingsbridge, N. Y.

BRICKBUILDER.

- August, Bigelow, '88, & Wadsworth, '04, Home for Crippled Children, Canton, Mass.
" Green & Wicks, '76, Children's Hospital, Buffalo, N. Y.
" J. W. Lavalley, '87, House, Concord, Mass.
" Page & Frothingham, '99, House, Marion, Mass.
" Wheelwright, '75, & Haven, Ward Building for Children, Hospital, Bangor, Me.
" Wyatt, '72, & Nolting, Home for Invalid Children, Baltimore, Md.
September, F. B. Meade, '89, Houses, Cleveland, O.
" Stickney, '75, & Austin, '76, Sanitary Buildings on Playgrounds in Boston and Suburbs.
" Wilder & White, '99, Hospital, Bronxville, N. Y.
October, Bliss, '95, & Faville, '96, Commercial Buildings, San Francisco, Cal.
" J. Purdon, '96, House, Dedham, Mass.
" L. H. Sullivan, '74, House, Riverside, Ill.
December, Bliss, '95, & Faville, '96, Columbia Theater and University Club, San Francisco, Cal.
" G. T. Tilden, '70, House, Milton, Mass.
January, Bliss, '95, & Faville, '96, Columbia Theater, San Francisco, Cal.

(Continued from page 45)

- The Elevation of Applied Science to an Equal Rank with the So-called Learned Professions — Mrs. Ellen H. Richards, '73, Instructor in Sanitary Chemistry, M. I. T.
Factory Sanitation and Efficiency — Prof. C.-E. A. Winslow, '98, Associate Professor of Biology of the College of the City of New York, and Curator of Public Health in the American Museum of Natural History, New York City.
The Pollution of Streams by Manufacturing Wastes — William S. Johnson, '89, Sanitary and Hydraulic Engineer, Boston.
Sewage Disposal with Respect to Offensive Odors — George W. Fuller, '90, of Hering & Fuller, Hydraulic and Sanitary Engineers, New York City.
Present Status of Water Purification in the United States, and the Part that the Massachusetts Institute of Technology Has Played — George C. Whipple, '89, of Hazen & Whipple, Consulting Engineers, New York City.
Profitable and Fruitless Lines of Endeavor in Public Health Work — Prof. Edwin O. Jordan, '88, Professor of Bacteriology, University of Chicago, Chicago, Ill.
The Technical School Man in Public Health Work — Harry W. Clark, '85-'87, Chief Chemist, Massachusetts State Board of Health, Boston.
The Life-Saving Corps of Technical Schools — Prof. Severance Burrage, '92, Associate Professor of Sanitary Science, Purdue University, Lafayette, Ind.
Efficiency of Material — Walter C. Fish, '87, Manager General Electric Works, Lynn, Mass.
The Chemist in the Service of the Railroad — H. E. Smith, '87, Chemist and Engineer of Tests, Lake Shore and Michigan Southern Ry., Collinwood, O.
Scientific Industrial Operation — Tracy Lyon, '85, Assistant to First Vice-President Westinghouse Electric & Manufacturing Co., Pittsburg, Penn.
The Natural Increase in the Ratio of Burden to Labor in Modern Manufacturing Processes — James B. Stanwood, '75, Engineer and Vice-President Houston, Stanwood & Gamble Co., Cincinnati, O.
Scientific Management — David Van Alstyne, '86, Vice-President Allis-Chalmers Company, Milwaukee, Wis.
A Lesson in Efficiency (referring to the application of scientific management to a machine-shop in Philadelphia) — Wilfred Lewis, '75, President The Tabor Manufacturing Company, Philadelphia, Penn.



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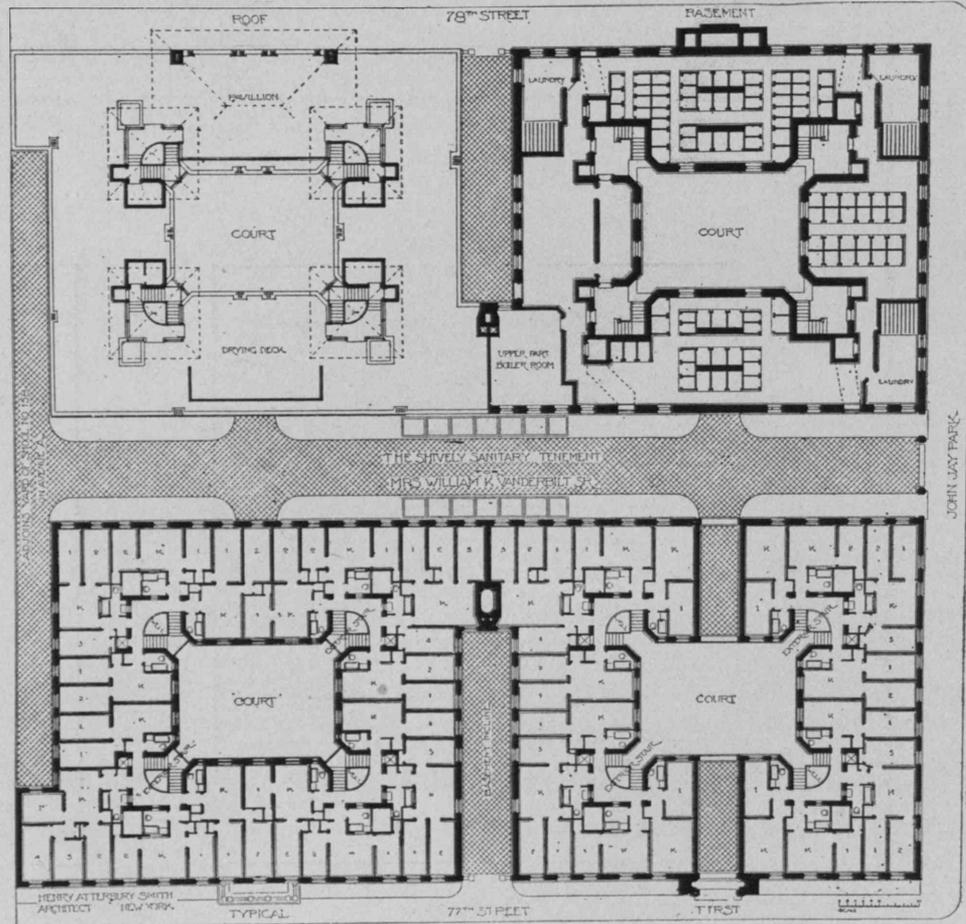
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