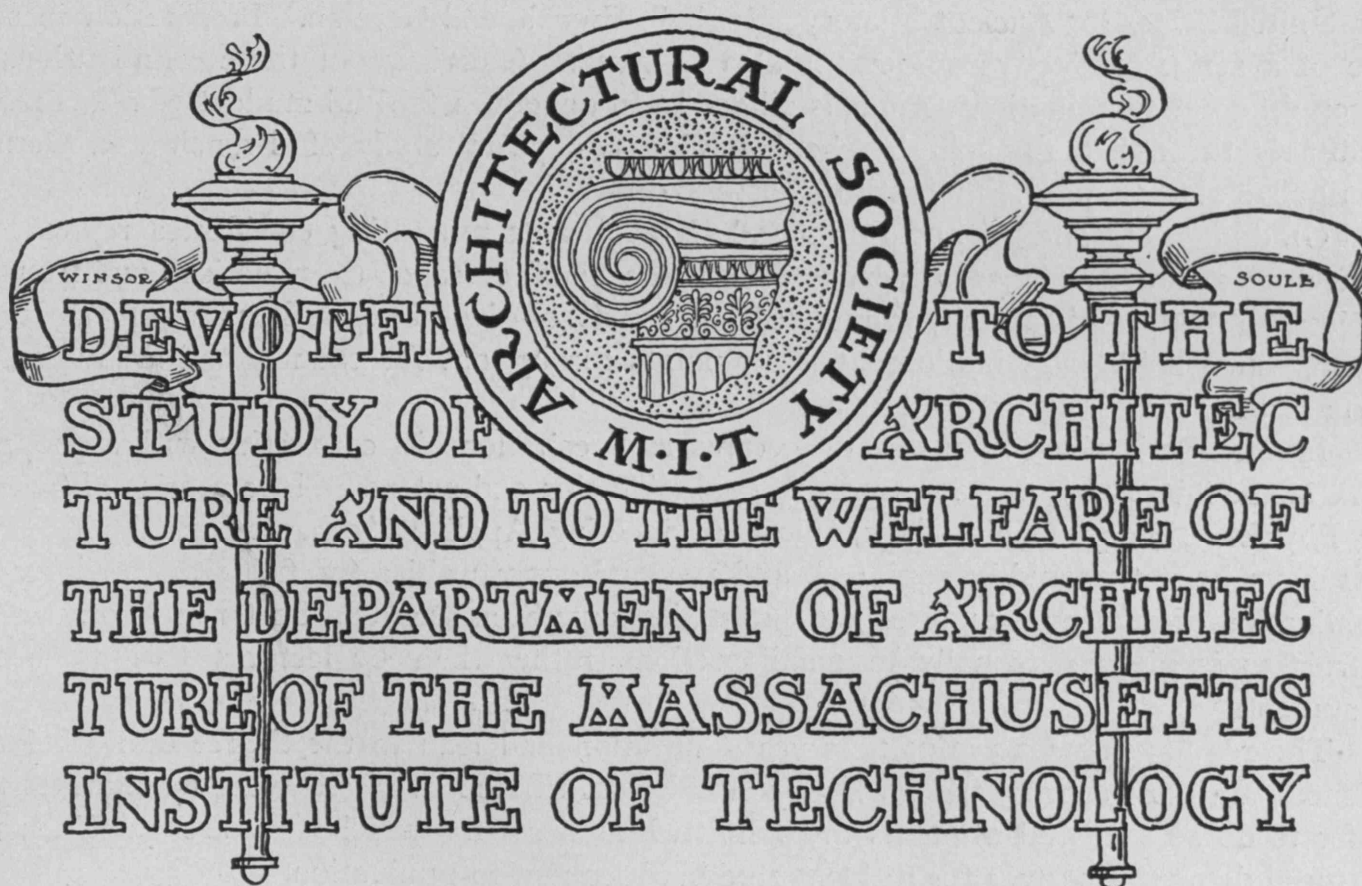


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DEPARTMENT OF ARCHITECTURE

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The Course in Architecture. The curriculum is designed to supply the fundamental training required for the practice of architecture. The reputation of the course has been sustained by the strictest adherence to that high standard of efficiency for which the Institute is noted. The Institute recognizes that architecture is a creative art, and requires more knowledge of liberal studies and less of pure science than the profession of the engineer. This condition has been met through specially prepared courses. Full appreciation of the value of the important study of design is shown by the fact that the instructors who have it in charge are not only highly trained men, but that they have the experience which comes from an active practice of their profession.

Advantages of Situation. The school is in the heart of the city,—a great museum of architecture,—in which one is in close touch with the work of the best architects of the day. Building-operations can be watched from beginning to end. The nearness to architects in their offices is such that they show their interest in the school through constant visits. The Museum of Fine Arts is close at hand, where every opportunity is offered the student to make use of its splendid equipment. The Public Library offers the students the use of its choice architectural library without any annoying restrictions. The Art Club near at hand is an element of instruction, as well as other exhibitions of pictures and fine arts so generally opened to the public.

Equipment. The equipment of the Department consists of a gallery of drawings including original envois of the Prix de Rome, unequalled in this country; as fine a working library as can be desired, containing four thousand five hundred books, sixteen thousand photographs, fifteen thousand lantern-slides, and prints and casts of great value.

Four-Year Course. There is one regular course leading to the degree of Bachelor of Science. This course includes two options. Option I is designed for those to whom the æsthetic side of architecture makes the strongest appeal. It gives the student, however, the necessary training to control intelligently the structural problems occurring in architecture.

Architectural Engineering. Option II is designed for those to whom the structural side of architecture appeals most. At the middle of the third year students of Option II drop architectural design and its allied subjects, and substitute scientific courses, with a thorough course in structural design.

Graduate Courses. Opportunities are offered in each option for a further year of advanced professional work leading to the degree of Master of Science to graduates of the Institute, and to others who have had a training substantially equivalent to that given in the undergraduate course. The value of this graduate work cannot be overestimated. The good results obtained through a year's uninterrupted study of subjects essential to the highest professional success, and for which the previous four years' training has now prepared the student, are in extraordinary evidence. Perhaps the most convincing proof of the increased value of the student due to his year of advanced study is the fact that the practising architect invariably seeks first in the graduate class for his assistants.

Summer Courses. These courses are primarily for the benefit of the student who wishes to distribute his work over a larger portion of a year, or to gain more time for advanced work in the regular courses. They also offer opportunities to students from other colleges to anticipate a portion of the professional studies of the second year.

Special Students. Applicants must be college graduates, or twenty-one years of age with not less than two years' office experience. Except college graduates, all applicants will be required to pass, before entrance, examinations in Geometry. All must include in their work at the Institute the first-year course in Descriptive Geometry and Mechanical and Freehand Drawing, unless these subjects have been passed at the September examinations for advanced standing. There is no defined course for the special student. He may select, with the approval of the Department, any subject in the regular course for which he has the necessary preparation. He receives no certificate, but on leaving the Institute in good standing he will be given a letter to that effect by the Secretary of the Faculty.

Scholarships, Fellowships, and Prizes. A certain amount of funds is available for undergraduate scholarships and for fellowships for graduate work. Six prizes, varying from ten dollars to two hundred dollars each, are equally divided between the regular and the special student.

The American Institute of Architects accepts the Bachelor's degree of the Institute, in the candidacy for its membership, without the examination ordinarily required.

The Catalogue of the Department, giving more detailed information, will be sent on application to the Secretary of the Institute.



CORINTHIAN CAPITAL, TEMPLE OF CASTOR AND POLLUX AT CORI, BY EMMANUEL BRUNE

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

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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.

AS we go to press the announcement comes of the death of Mrs. William B. Rogers. Her sympathy, of which this Department has had its goodly share, will be greatly missed. Less than a fortnight ago she added to her many precious gifts to us two valuable engravings. It was the spirit that prompted, no less than the value of her gifts that made her influence most strongly felt. Technology will never have a better friend.

A scholarship fund was started several years ago by the Architectural Society for the purpose of aiding deserving students. The Article of Agreement, signed by three trustees to whose care the increasing sum was finally entrusted, stated that "when the fund reaches one thousand dollars it is to be turned over to the Institute of Technology for investment." In May of this year the fund was completed by a donation of one hundred dollars from a member of the Class of 1907. The donor did not wish to have his name known. He says, "I cannot tell you how I have longed to send this money for this purpose. I give it as a memorial to my grandfather, who gave me the means for an education. I laid the money aside from my first fee after I left the Institute."

It is good to see such results of the Institute spirit. It is good to record such acts of loyalty, and it is good to be associated with them.

Messrs. Garber & Woodward, of the Class of 1902, located in Cincinnati, have presented the Department with a complete set of working drawings and specifications of the Douglass School in that city. The attractive design of the building; the conditions involved in its being for colored people only; its representing the average work required for schoolhouses by their Board of Education, make the gift one of unusual interest.

Following the work in Concrete Laboratory given this year to the students in Architectural Engineering, Mr. E. F. Rockwood, chief engineer of the New England Concrete Construction Company, gave a course in the practical problems occurring in the design and erection of structures in reinforced concrete which have been under his charge. During the course several interesting excursions were made to structures in process of erection, of which one of the most instructive was the visit to the Pacific Mills at Lawrence and the shoe factory for the Haverhill Building Trust at Haverhill. This visit was also the most enjoyable, as the students, through the

courtesy of the Boston Society of Civil Engineers, joined that body in its excursion to these interesting buildings.

The preliminary competition for the Fellowship in Architecture of the American Academy in Rome to select four competitors for the final competition was held April 6. K. E. Carpenter, '09, was one of the four chosen, and he is now engaged on the final competition, which ends in June. The combination of the American Academy in Rome with the American School of Classical Studies, under the general name of the American Academy in Rome, has greatly enlarged the scope of the institution. The problem of the competition is to consider the new site of the Academy on the Janiculum Hill, cleared of its present structure,— the Villa Aurelia and its dependencies, — and to design on this plot suitable buildings for the use and occupation of the Academy.

By invitation of the authorities of the United States Military Academy at West Point, Mr. Homer, on May 10, lectured before the students, taking for his subject "The Dependence of Modern Design on the History of Architecture."

The two annual prizes of fifty dollars each, offered by the Boston Society of Architects to Fourth-Year students, were awarded to R. H. Doane, regular student, and F. A. Pretzinger, special student. The problem was "A Church Organ, with a Singers' Gallery." The decision was made by the Committee on Architectural Studies of the B. S. A.

The special lecturers during this school year were Mr. Frank Chouteau Brown, Mr. H. J. Carlson, Mr. Guy Lowell, and Mr. A. H. Tashjian.

Three lectures from Mr. Brown included "The Permanent Inexpensive Dwelling," "The Necessity of Keeping in the Van of Progress," and "Efficiency in Architectural Office Practice."

Mr. Carlson's lecture was on "Architects and Draftsmen."

Three lectures by Mr. Lowell were on "Landscape Architecture."

Two lectures from Mr. Tashjian told of his experiences from his practice in the use of reinforced concrete.

These lectures are given to the Third, Fourth, and Fifth Year students, and are highly appreciated. There is no way so good as this of bringing our students into important touch with the thoughts and doings of the architects of the day, and we are greatly indebted to our lecturers, who are so willing to give of their experience.

The yearly competition for the Traveling Fellowship, amounting to one thousand dollars, ended May 25. This competition is limited to members of the postgraduate class, from which six took part. The problem was "A Design for a National Pantheon at Washington." The award was made June 1, and the jury was composed of Professor Duquesne, of Harvard University, and Mr. Stephen Codman, with Messrs. Cox and Mead of the Department. Mr. W. S. Davis, '10, of Baltimore, received the prize. Mr. J. H. Scarff, '10, of Baltimore, received first mention, and Mr. A. F. Menke, '09, of Evansville, received second mention. The prize drawings will be published in the next issue of the RECORD.

Dissertation on Taste Relative to Architecture

From "L'Architecture Française," by Jacques-François Blondel

[Jacques-François Blondel belonged to a family of architects. He was born at Rouen in 1705, and died in 1774. Educated from youth in the study and occupation of architecture, he learned early to know the difficulties of this art and to become convinced that architecture was not an art of dogmatic theories, but that its object was to construct; that the means of knowing it was through the knowledge of construction; that the composition of plan and elevation was the result of sacrifices and compromises. At an epoch when architectural books were for the most part variations of the ancient orders of Vitruvius or Vignola, the originality of the work of Blondel is in its distinctly practical character. Blondel's book appeared at a most favorable time, the middle of the eighteenth century. In the arts of the Renaissance Italy had been the leader, and so continued practically through the reign of Louis XIV. Even if the artists were Frenchmen, their inspiration was Italian. But by the eighteenth century the tide was turning; Italy's strength waned and France became the leader, giving the impulse to European art, even to that of Italy. In France the taste for beautiful building spread more and more. The Italian architects still in France became French.

Blondel's book is the most authoritative witness of this transformation. He himself fully appreciated the fact; for, after paying his profound respects to Louis the Great, he proceeds, as he has the right to, as follows: "It seems that in the last fifty years they (the French architects) in this respect invented a new art. All our neighbors agree with me in this. . . . Before that time our buildings in France, in imitation of those in Italy, presented a beautiful architectural decoration of the exterior, but with interiors which were hardly habitable and from which it seemed as though the daylight was intentionally excluded. . . . Distribution ought to be the first object of the architect. Decoration, even, depends absolutely on the plan determined."

These truths were considered nearly revolutionary when Blondel proclaimed them. His great work is filled with illustrations, and the text explaining them is not less interesting. He did not limit himself to making simply a collection of drawings; he analyzed, he explained, he gave the whys and the hows. He is always a teacher, and he writes as if his pupils were before him, and his conversation was addressed to them.

The accompanying article is one of the many interesting discussions in the chapter devoted to the general principles of the art of architecture.]

IT is very difficult to define anything so arbitrary as taste; still, in relation to architecture its general principles may be reduced to the art of uniting fitness, proportion, symmetry, ordonnance, and harmony. The union of these parts, by which alone the perfect whole can be formed, is a principle transmitted to us by the Greeks and Romans, who approached nearer to perfection as they imitated nature; they advanced by degrees through centuries to the preëminence of their art, and their precepts, confirmed by usage, have become almost absolute laws. But because there supervened eras of ignorance, licenses became introduced into the art of building which, even in our day, seem to authorize the individual architect to make for himself an arbitrary taste, which most often results in contradicting the true, and retarding the progress of architecture. These licenses without doubt are maintained simply through neglect to compare buildings of the same kind, a comparison necessary to learn the difference between the ordinary and the good, and between the good and the best. Such knowledge can be acquired only through the principles of taste, of which we shall endeavor to give the definitions.

Fitness should be regarded as the most essential part of a building; through it the architect gives the proper dignity and character to the edifice he is to build. It dictates the choice of site, and that of materials suitable for every part of the construction. According to the object of the building, fitness determines in the plan the proper relation of its parts, and determines also the suitability of these parts to meet their purposes. Fitness is that which deter-

mines the ordonnance, the richness, or the simplicity of the exterior and interior decoration.

What we understand here by fitness is called by Vitruvius consistency, and according to this author it is the appearance of a building whose decoration is approved, and its ordonnance determined in accordance with authority. Thus one should clearly see in architecture the rules of consistency or fitness, which teach us to make use in the decoration of public buildings only of becoming forms, ornaments, pictures, bas-reliefs, and emblems which represent the attributes of virtue, of generosity, of gratitude, and of justice. It teaches that in a building of serious type everything should inspire restfulness, respect for law and religion, and the consideration which is due the public; that in general everything should be avoided that might tend to corrupt the morals of the citizens, or wound their susceptibilities and encourage exaggeration; that one should never represent worthless or unpleasant objects which stand for rusticity and cruelty; but on the contrary, decorations should be such as appeal to the higher nature, as the images of right, of sympathy, or of innocence.

Proportion is, properly speaking, the science of architecture. It is in his sense of proportion that is felt the talent of an architect, and his superiority is recognized when he has learned to impart to his buildings that grace and elegance which achieved such honor in the last century. In this consists the beauty of a building, not only as a whole but in each one of its parts. By its aid sculpture is used with boldness or with elegance, and the architect learns to associate it with architecture, so that the two unite in that perfect accord which one sees in those monuments that are thought of most highly.

Symmetry means the harmony of proportions, of heights, lengths, widths, and depths of all the parts of a building. It is mainly felt in the conformity of relation and union of the members of an architectural work in its totality; it may in this particular be compared to the human body, which satisfies because all the opposing parts have a perfect correspondence. This principle of architecture is absolutely necessary in buildings of every kind; for if symmetry gives to buildings of importance that air of dignity which is the true character of the palace of the great, it contributes also a charm to buildings of less importance. Symmetry is more essential in the exterior distribution than in the interior. It cannot have the same consideration in the plan, because of the varied uses to which the interior parts are applied. It is absolutely necessary in the disposition of forecourts, pavilions, wings, doors, and windows. The arrangement of these proves the capacity and experience of the architect; failure to apply a proper symmetry to the exterior shows his incapacity.

Ordonnance has been observed from all time in the decoration of buildings. It is known that the ceremonies of the ancients demanded that the expression of the orders of columns should have relation to the character of their buildings; hence the recommendation of Vitruvius not to use the delicate orders in building monuments in honor of the divinities who typified force and valor. He proposed the Doric order for the Temples of Mars, of Minerva, of Hercules; the Corinthian order for those of Bacchus, Apollo, Cybele, Diana, etc.; and he adds that by reasons of fitness and consistency those dedicated to Jupiter, Saturn, to the Sun, to the Moon, should be uncovered. If the pagans observed this relation of fitness in their monuments, we cannot give too much attention to the

ordonnance of our own sacred public and private buildings.

It can be said in general that the term of ordonnance in architecture signifies that which is understood in painting by the composition of a fine picture; we say that a building is of beautiful ordonnance when it associates richness, symmetry, harmony, and beauty in a work of importance, like the Royal Church of the Invalides, the Château of Versailles, that of Clagny, of Maisons, or any other good example of architecture. There is no building in which one should not be obliged to observe the laws of ordonnance; by them one can give elegance even to the rustic building; there is only need to make choice of an order analogous to the Tuscan, made up of bossages, rustications, projecting slabs, and certain ornaments which it is permitted to use with greater license than those that would be chosen for the decoration of temples, the palaces of kings, and public squares. These demand a formal and severe architecture which restrains that liberty which one may take on other occasions, or in decorations, which have only a minor importance.

One uses the term of harmony in architecture by comparison to music, so as to express the relation and unison which should exist between the parts of a building. It is by harmony that the architect distinguishes himself in the ordonnance of buildings of the first order; it is by his success in making distribution accord with decoration, taste with symmetry, and in maintaining that uniformity of proportion which fits each part to its place so that there shall be no break in the accord which harmony should produce. For as music depicts the various incidents of nature, exciting tender or strong passions, so architecture ought to be susceptible of the different emotions animating our lives. An edifice ought by its composition to express that the scene is pastoral or tragic, that it is a temple or a palace, a public monument destined to a certain purpose, or a private dwelling. A building should show its destination by its arrangement, its structure, and the manner in which it is decorated, otherwise it sins against expression; not appearing what it is, it is far from satisfying us, and the mind will not conform to the impression hoped for, because it can never be really effected except by unity.

We have borrowed from sensation the term of taste in architecture to express the judgment which we form of things that are not subject to fixed rules or susceptible of actual demonstrations. This metaphor is all the more reasonable since it appears that taste is personal and indeterminate; thus we see that what pleases one displeases another; that many of the buildings which are highly thought of in France are not accepted in England, and that those which are admired in Germany, in Prussia, and in Portugal appeal to us but slightly. Without doubt it is the diversity of character and tendencies of a people which causes this difference of taste; some have a full share of sensibility, others have genius; very few have that which we call taste; nearly all our neighbors concede it to the French. However, it seems easier to illustrate taste by means of visible and special examples than to give a metaphysical definition of it. It certainly would be imparted more easily if one could define it, but it is one of those things the essence of which nearly always eludes human understanding.

Famous architects have spoken of defects which are contrary to taste, but have rarely told us how their judgment was made, and how they have been able to produce the truly beautiful. I dare to affirm that that ordonnance

which approaches nearest to nature, as much in its massing as in the unity of all its parts, can alone establish the rules of good taste in architecture, order and harmony in all things being the foundation of the beautiful. Hence one may say that a building ought generally to please the educated as well as the uneducated when the similitude of its parts reduces the whole to a unity that satisfies our reason. It is true that the taste which I wish to speak of here demands a knowledge of the principles of good architecture; but it is not less certain that, these principles being once known, one may waive rules in designing buildings which demand, according to circumstances, more or less effort, and of which the great merit most often consists in a natural succession of ideas, the sequence of which is easier to feel than to explain.

In striving to acquire the taste of which we have need, let us examine the works of those famous architects from whom we have received precepts as elements of positive beauty, and from which we can hardly digress. They teach us to avoid a combination of the heavy with the delicate, and a profusion of ornaments in a simple architecture. They teach us that convenience, solidity, and beauty must have part in every operation, and must be distinctly evident in the design of a symmetrical building, where fitness and good taste preside — a consideration which binds us to make use of these three attributes in our architecture. The first, convenience, deals with those parts of a composition intended for service in relation to man's uses, such as the steps of stairs, in their proportion of height to width of tread, without consideration of their length, or size, or the magnificence of their setting; so also the sills of windows, of balconies, and of balustrades — all should be about the same level on the inside, and proportioned to the height of the elbow, so as to allow of support as one looks out. It applies as much to the large as to the small windows, and equally to great and little buildings, and these proportions should always be reduced to the scale of a man.

The second, solidity, consists in giving a relative proportion to the thickness of supporting-walls of buildings, as well as to heavy masonry in general which resists the thrusts of earth, of vaults, arches, architraves, etc.

The third concerns beauty, and depends on the perfect unity of the several parts of a building according to their kinds, elements, and qualities which are associated with the magnificence of decoration; the orders include this last kind of proportion and will be spoken of in the eighth volume.

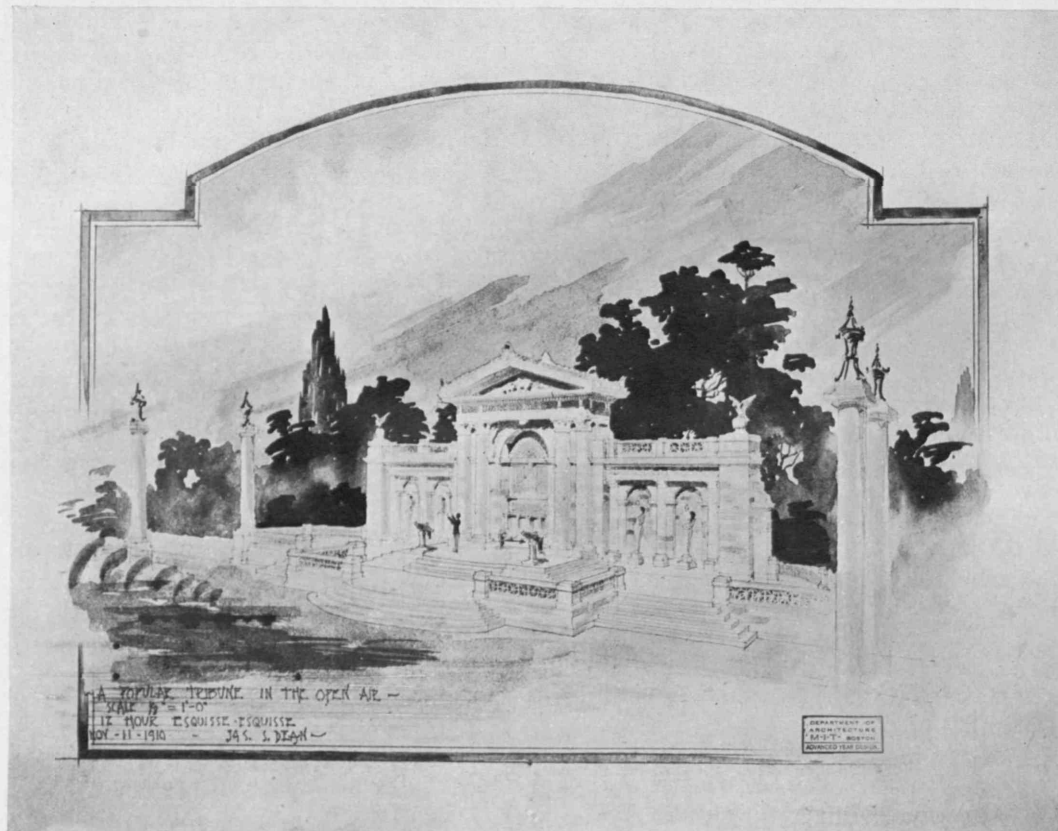
We will only say here that for beauty to be evident in architecture every building must be given the character that belongs to it; thus military buildings should have few door-openings, and on the exterior they should appear simple and massive. The same considerations should apply to the walls of cities and ramparts, which, besides, should have but few architectural details, so as to express a strength capable of resisting the attack of an enemy. Palaces, on the contrary, should have great openings for doors and windows, so that the interior may easily receive quantities of light. Their exteriors should be decorated in a way fitting to the magnificence of the prince who builds them. Solidity or lightness can be expressed by the choice of the orders of architecture, by the size of the window-piers, as well as by the ornaments, which should be proportioned to the places they occupy; in short, palaces should be conveniently planned, and decorated in harmony with the purposes of the parts of which they are composed.

Churches should have majesty and consistency in their decoration, and be designed with a severe and regular architecture, and enriched with sculptures of subjects with sacred attributes; the interiors should be free from massive and useless masonry piers, so as to preserve a generous spaciousness for the people's use. To the interior sculptured decorations one may add paintings in conspicuous and elevated positions, so as to give an air of lightness to these parts, taking care to preserve broad effects in the general composition, as can be seen at the Invalides in Paris, at the Val-de-Grace, at the Chapel of the Virgin of St. Sulpice, and at Versailles, the ceilings of which are enriched with paintings by the most able masters of the French school. But it is contrary to the principles of taste to introduce into painting, sculpture in relief, or in colored half relief, as seen in one of our Paris parish churches, where the effect is as disagreeable as the influence is evanescent.

Notwithstanding the soundness of these precepts established by the ancients and practised by the most able of modern times, many architects consider that good taste consists in the fruitfulness of the imagination, not admitting that there are positive rules and proportion in the art of building; but the variety which they affect in their works makes it apparent that they condemn at one time what they approve at another. An architect ought to yield

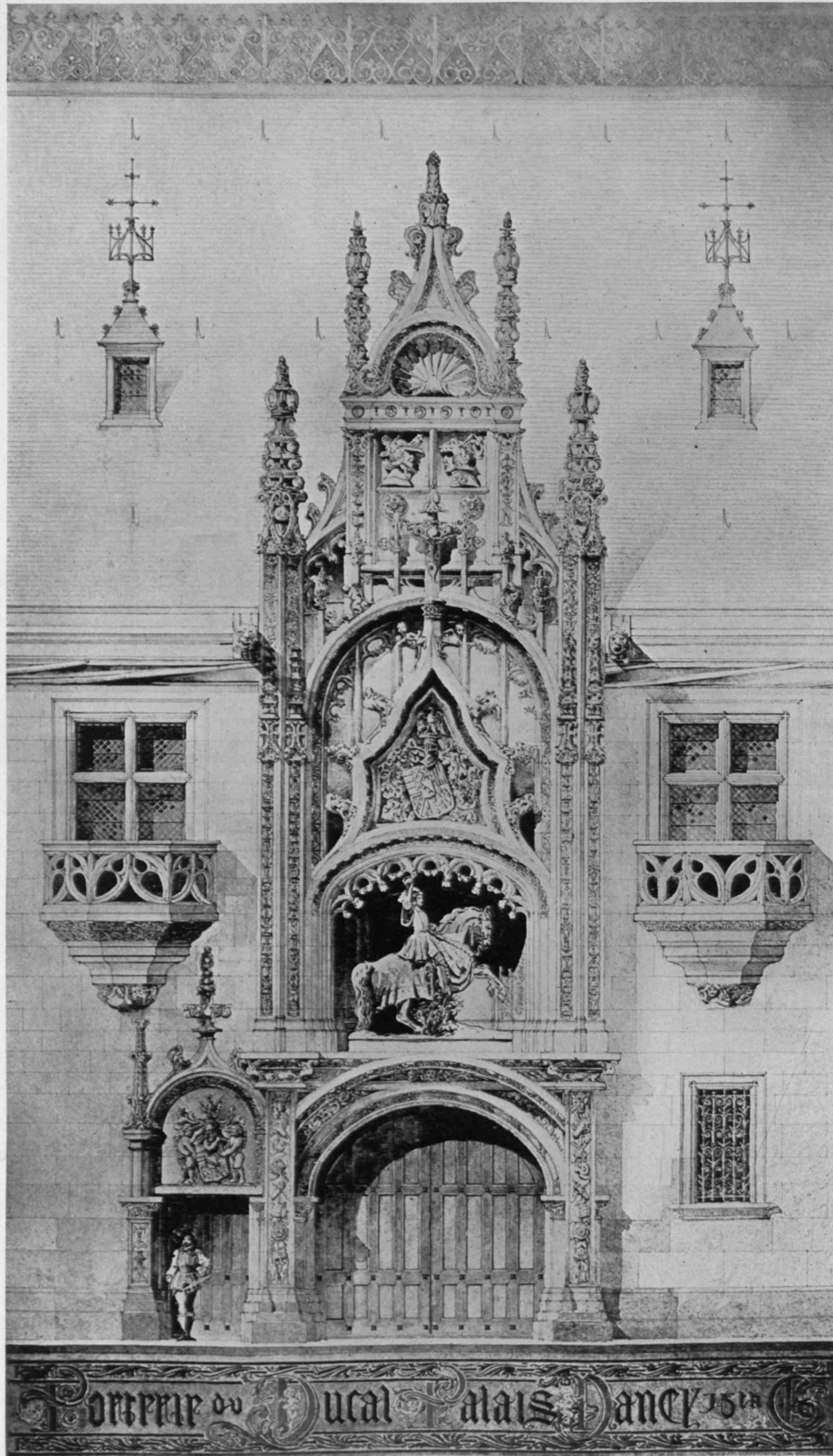
to the practices generally accepted, and not to fashion; he may well find the last ridiculous when another succeeds it.

This same rule should apply to buildings; the example of Gothic architecture which prevailed over the classic during centuries, and which afterwards became so exaggerated because not established on the accepted rules of proportion, is a visible proof of it. This diversity of opinions only tends to destroy proportions which should always be the same. Exception can be made in the decoration of arches of triumph, or for public rejoicings, funeral poms, and other solemnities of this kind, the most of which must be designed and executed in taste, and one may give full scope to his genius, and prefer the fire of invention to rules. But he must take great care not to use such methods in buildings which are to stand for all time; for then one must observe all the rules of fitness and proportion established by the ancients and moderns who have never made the beauty of their buildings to consist of precious materials, nor in a confused mass of misunderstood decoration which is so apparent in many buildings which are called classic, as well as in those which were erected in France under the reign of Louis XIV. It is not that genius and invention are unnecessary in architecture; on the contrary, they should be regarded as the soul of an architect's works; but it is at least necessary for them to be guided by the rules that have just been explained.



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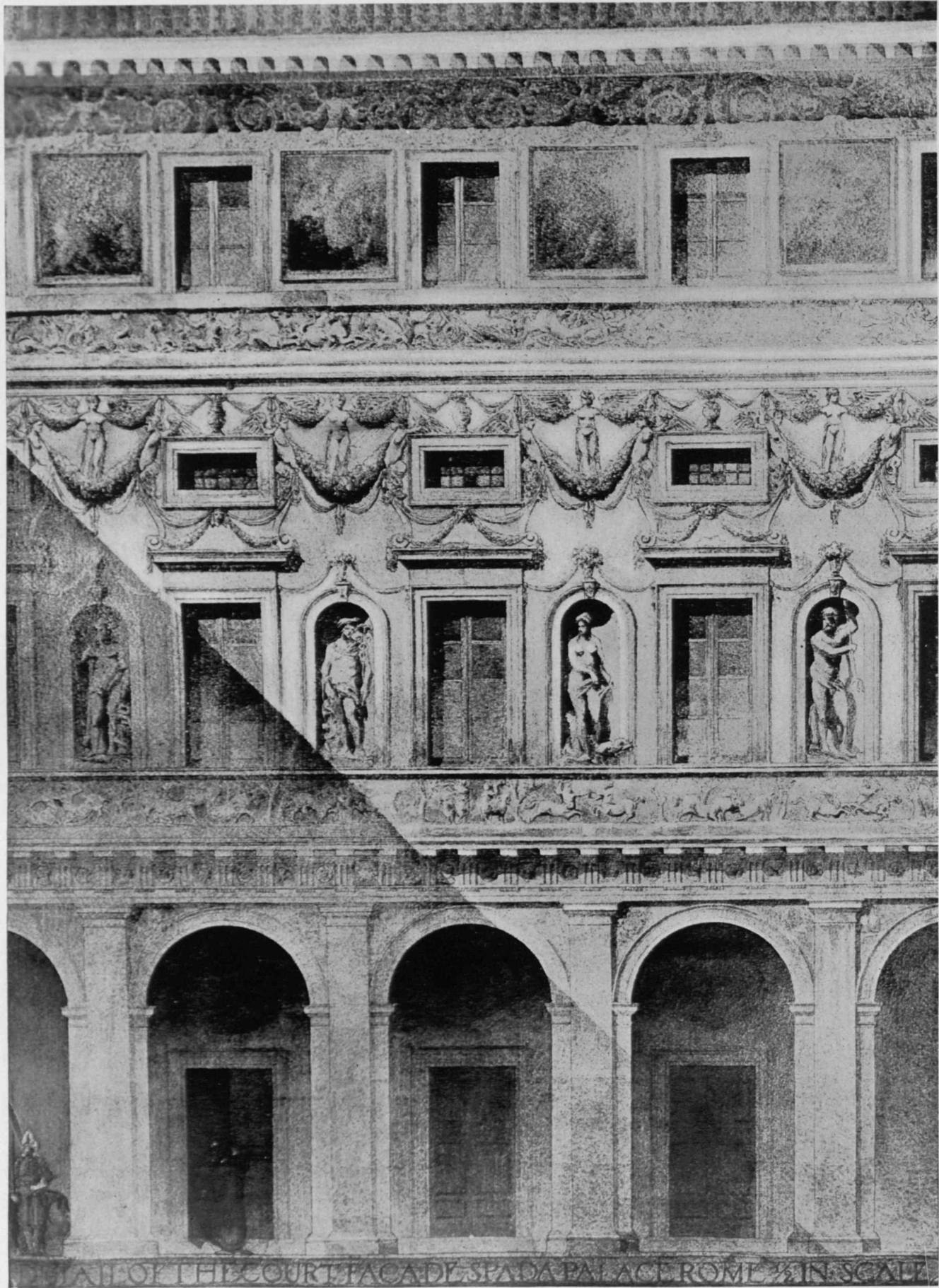
DOOR OF DUCAL PALACE, NANCY



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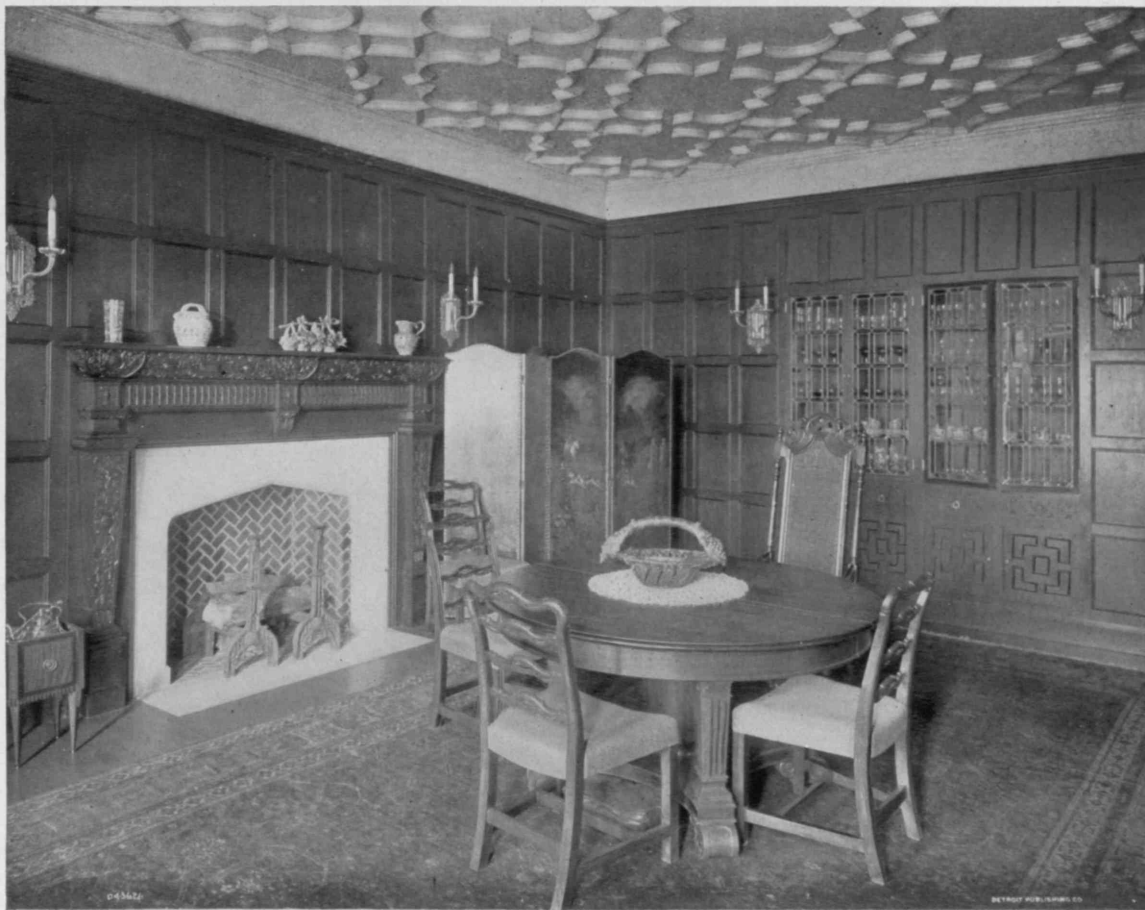
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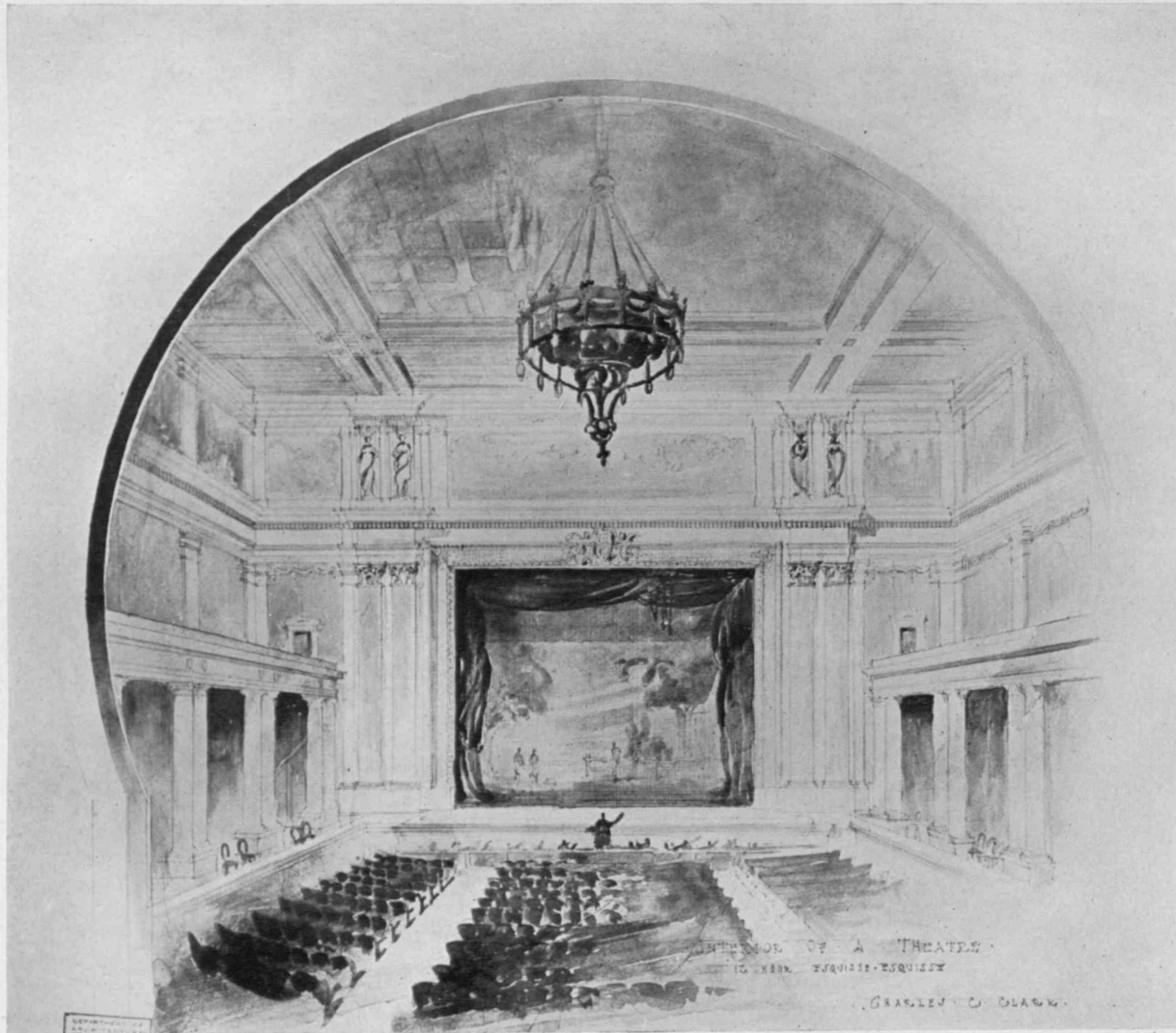
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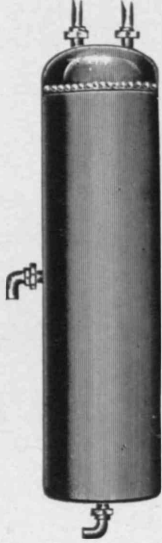
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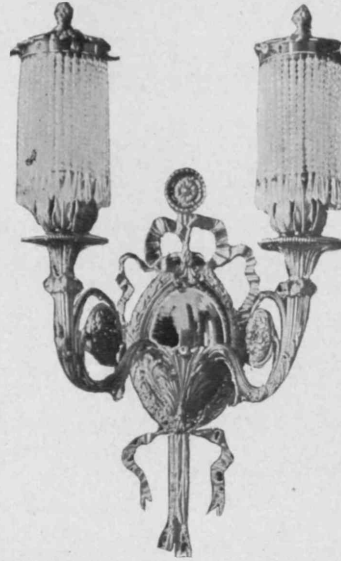
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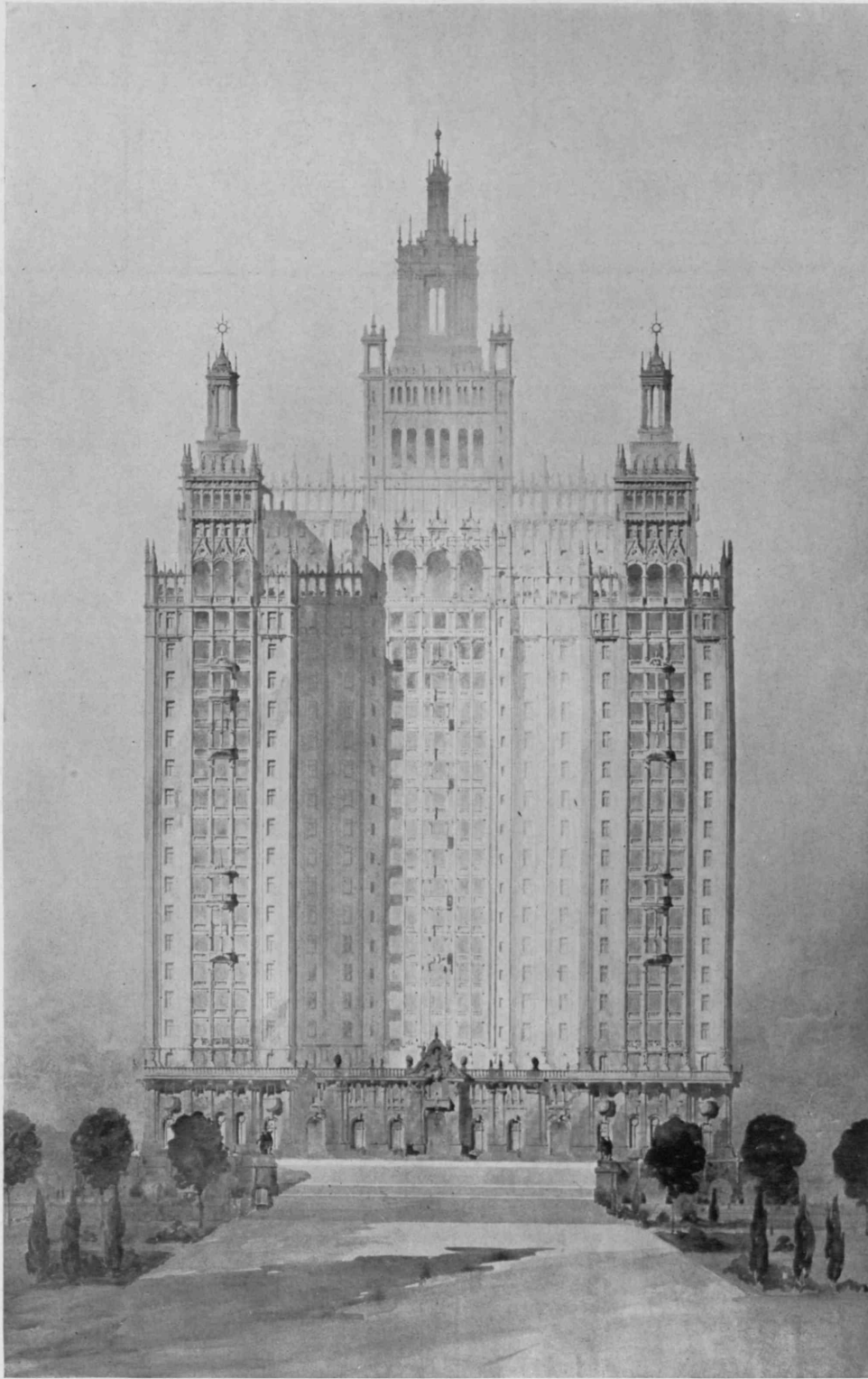
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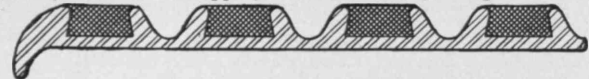
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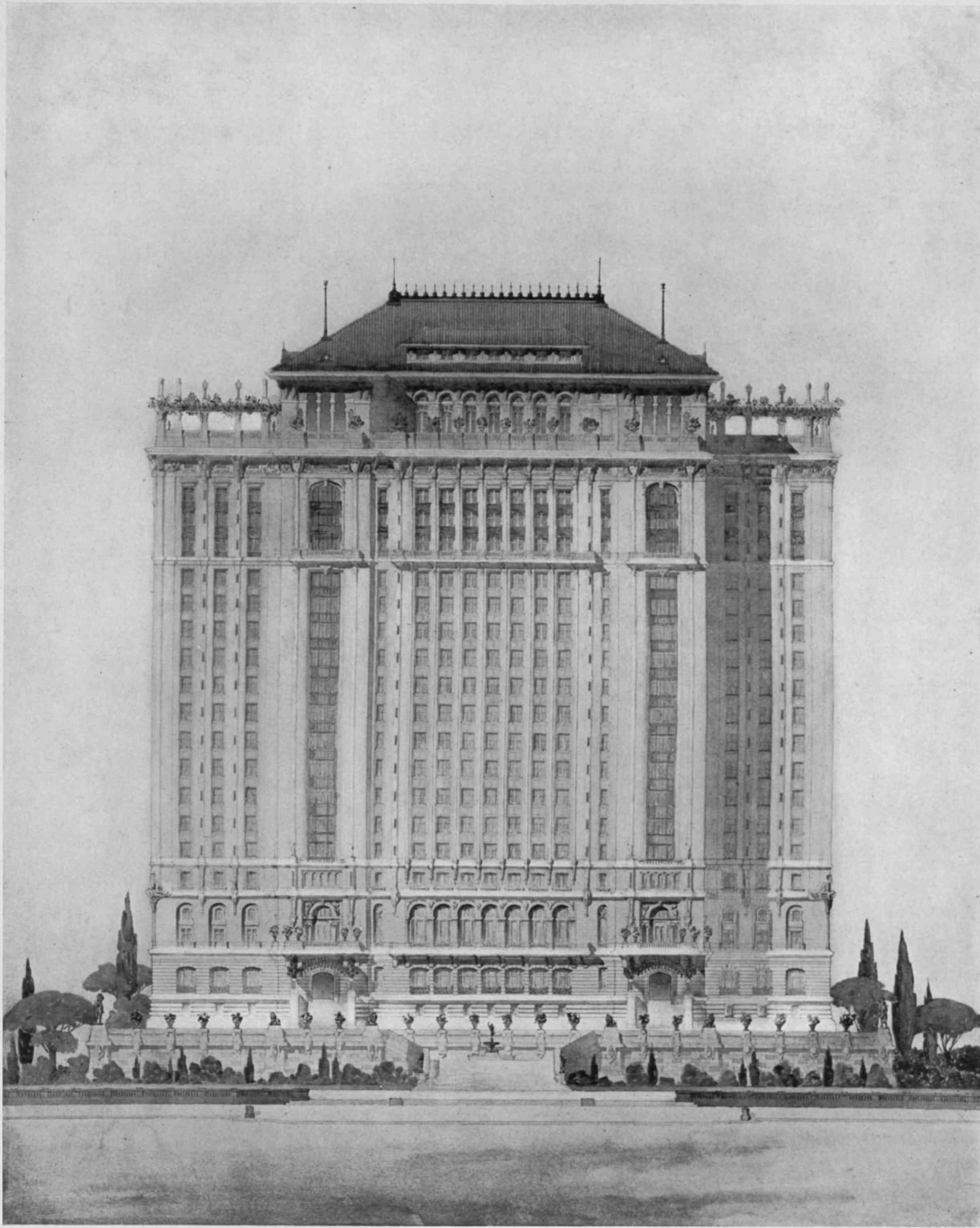


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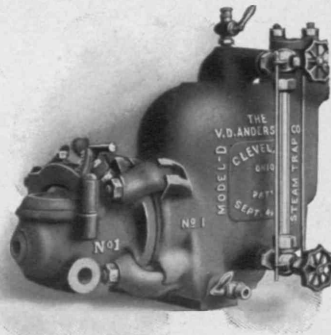
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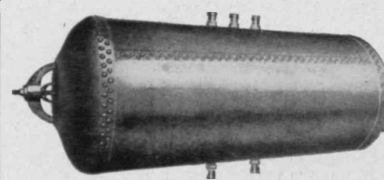
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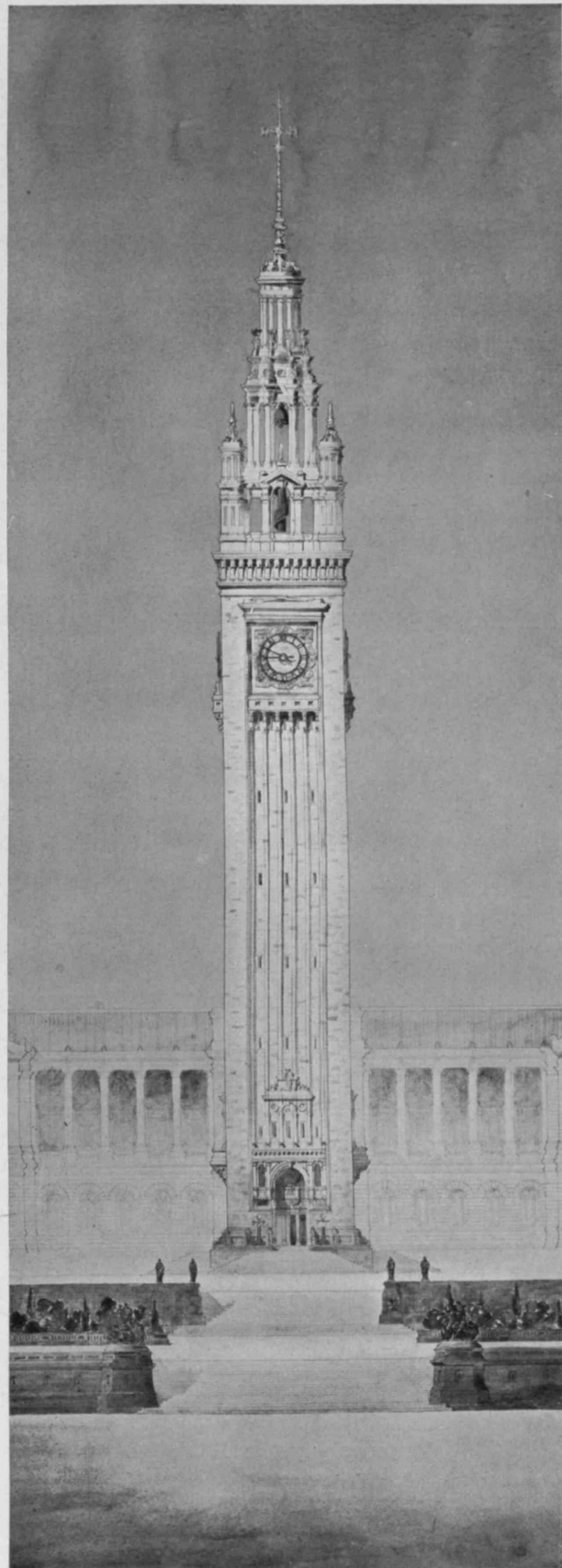
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THIRD YEAR OF DESIGN

SECOND MENTION, R. H. DOANE



A MUNICIPAL TOWER

THIRD MENTION, A. McNAUGHTON

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1910-1911

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AT the March meeting of the Society R. H. Doane, '12, read an interesting paper on "The Organization and Practice of Architecture in a Large Office." His talk was based on his experience of several years in the office of McKim, Mead & White.

The Architectural Society, as is usual, shared in the festivities of Junior Week. The event this year was a reception, given on the afternoon of April 19. Mrs. Despradelle, Mrs. Cox, Mrs. Sedgwick, and Mrs. Jackson received for the Society in the Department library, where also tea was served. The stairway and the Third and Fourth Year drawing-rooms were enlivened by numerous cartoons, while the walls of the floor above were covered with problems in design, the work of the students during the current year.

In addition to these customary features of entertainment, a novelty was introduced in the form of a short play given in the studio before an audience of over two hundred. This play, which was written for the occasion, was entitled "At the Gate—a Study in the Choice of a Course." It was presented by seven members of the Society, under the direction of Professor Arlo Bates. The large amount of local color incorporated in it appealed particularly to the members of the Department. The acting, and especially the stage-setting, were extremely good. If the creation of a Tech architectural atmosphere be a criterion, the play was entirely successful. An informal dance completed the varied program of one of the most enjoyable receptions that the Society has ever given.

The final smoker of the year was given on the evening of March 14. In response to a general demand of the members, Mr. Guy Lowell outlined "A Hundred-Day Index Trip to Europe." The itinerary included Naples, Rome, Venice, and other cities in Italy; Paris and the châteaux region; Belgium, Holland, London, and Southern England, in the order named.

The annual dinner of the Society at the Thorndike Hotel fitly celebrated the closing of a very successful season. About fifty members attended, and the dinner was successful in every way. Mr. R. A. Cram, Professors

Warren and Duquesne, of Harvard, and Professors Chandler and Gardner, of Technology, were present as guests. Mr. Edgerton, the vice-president elect, acted as toastmaster. Professor Despradelle, on account of his illness, was unable to attend. The Technology cheer honoring both Professor Warren and Professor Duquesne elicited graceful acknowledgments from each.

Mr. Cram was the chief speaker, and though he took for his subject "The Development of Collegiate Architecture in America," he talked more on architecture in general, using his subject to illustrate certain points. Three main topics were emphasized: a characteristic American style, if it comes at all, will develop spontaneously and must not be forced; the problem of the church, the school, and the house has always existed, and for them there are certain old and more or less fixed forms which better express the popular ideas than a freak whim of the architect; lastly, Mr. Cram explained the necessity of fellowship, especially with men of the profession. An architect should not really consider himself such until he becomes a member of the American Institute of Architects.

Following him, Professor Chandler spoke, announcing the completion of the Society's scholarship fund by a gift from a member of the Class of 1907. The extemporaneous remarks of Messrs. Chase and Swenson from the floor formed a fitting anticlimax.

At the annual business meeting of the Architectural Society on May 4 the following officers were elected for the ensuing year: president, A. Harkness, '12; vice-president, G. I. Edgerton, '12; secretary, S. L. Day, '12; treasurer, P. D. Horgan, '13. Executive Committee: G. A. Swenson, '12; T. R. Prouty, '12; and G. B. Brigham, Jr., '12.

We may differ totally concerning the manner of expressing our ideas in architecture, on the form we would give to our conceptions, but we all agree as to the value of rules imposed by common sense, by experience, and by the un-deviating laws of statics. Let us, therefore, in this question of architectural education, begin by establishing this agreement, not by unnecessarily raising questions of form or style, which, after all, have but a secondary importance. Let us teach how every true period of art has endeavored to follow these invariable laws, how a given schedule of requirements should be received and interpreted by the architect, and let us not post before the eyes of youth our individual preferences and prejudices, which, as they are founded neither upon reason nor upon taste, only confuse the public, when they are expressed in actual buildings, and present results which can satisfy neither the fancy nor the superficial knowledge of the multitude.—*Discourses on Architecture, by Viollet-le-Duc.*

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.

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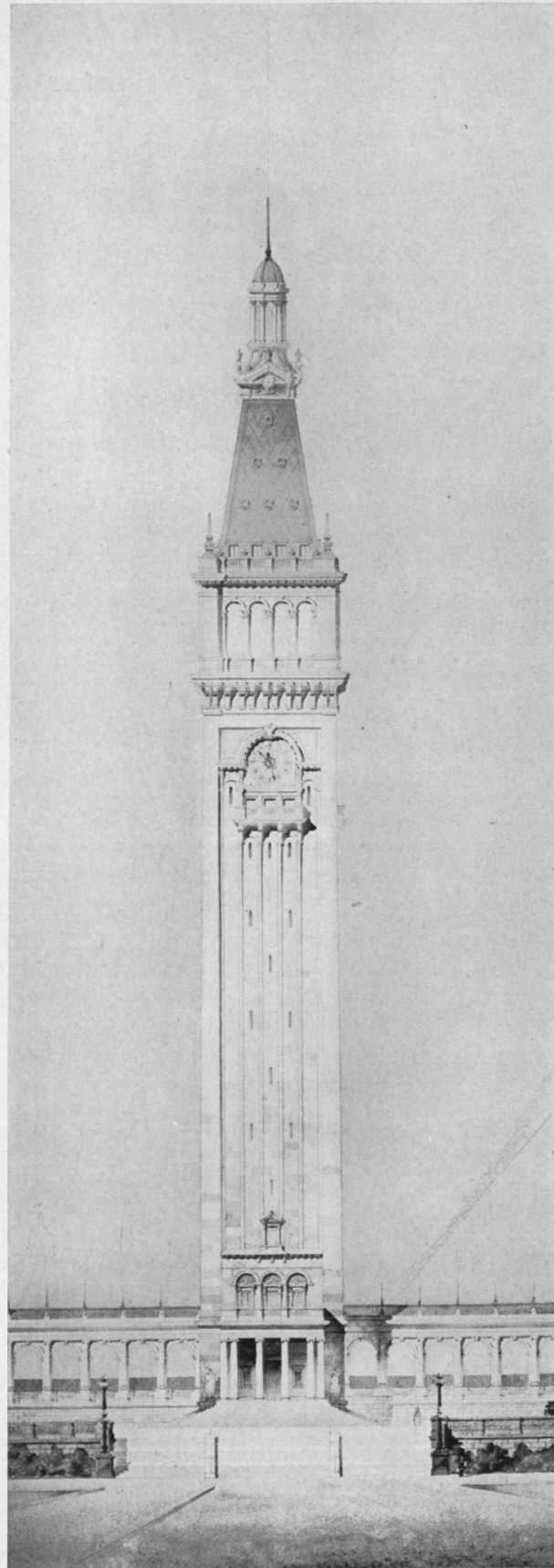
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THIRD YEAR OF DESIGN A MUNICIPAL TOWER

FIRST MENTION, F. A. PRETZINGER

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.

H. E. Akerly, '10, is now with the C. W. Gindele Company, General Contractors, and is located at Boone, Ia. This company is erecting shops, roundhouses, and power-houses for the C. and N. W. Railroad.

The marriage is announced of Miss H. M. Longyear, '09, to Mr. Carroll Paul, on March 25, in Brookline, Mass. Mr. and Mrs. Paul will reside in Cavite, Luzon, Philippine Islands.

Miss Florence Luscomb, '09, and Miss Margaret Foley sailed on April 5 for Liverpool to take part in a suffragist parade in London and to attend the International Suffrage Convention at Stockholm.

F. B. Schmidt, '08, has returned to the office of Marshall & Fox, Chicago, Ill., after a year's travel abroad.

F. H. Haskell, '07, pupil of Deglane, École des Beaux-Arts, received his Diplome d'Architecte on Feb. 24, 1911.

J. J. Donovan, '06, is the representative of Palmer & Hornbostel in Oakland, Cal., where he has charge of the construction of the new City Hall.

S. E. Gideon, '06, sails early in June in charge of a small party which will spend the summer in Europe.

L. J. Décar, '05, has recently become a member of the firm Bernier & Décar, with offices at 70 St. James St., Montreal.

In addition to her work in the office of the Public Buildings Department of Waltham, Mass., Miss Ida A. Ryan, '05, is giving much time and study to the "Model Tenement" idea, which represents sanitary, economic, up-to-date housing in this locality for small families. She has just finished one building for nine families.

F. E. Giesecke, '04, and J. S. Dean, '10, in association won the second prize of one thousand dollars in a recent competition for a bank and office building of four stories for the Banco de la Laguna, of Torreón, Mexico.

A. H. Hepburn, '04, announces that he has become associated with the office of Mr. Guy Lowell for the practice of architecture.

The city of Halifax is to have a Memorial Tower to commemorate the first meeting at Halifax of the Provincial Assembly of Nova Scotia and of the establishment of representative government in the outer empire of Britain. The tower is being designed by Cobb, '03, & Dumaresq. Cobb has been associated with S. P. Dumaresq for the last two years, with offices in the St. Paul Building, Halifax.

The marriage is announced of A. D. Jenkins, '03, and Miss Martha F. Ritchie, on June 3, in Brookline, Mass.

E. B. MacNaughton, '02, formerly a member of the firm MacNaughton, Raymond & Lawrence, is manager of the Beacon Investment Company, Concord Building, Portland, Ore.

G. T. Hyde, '01, has formed a partnership with Professor P. E. Nobbs, who has charge of the Department of Architecture at McGill University. The firm name is Nobbs & Hyde, with offices at 157 St. James St., Montreal.

H. W. Maxson, '01, who has been located in Pittsburg for the last ten years, is with the Carnegie Steel Company. One branch of his work puts him in charge of the advertising for the many specialties manufactured by this company.

C. H. Shivers, '01, is in business at 1211 Arch St., Philadelphia, Penn.

In the 1910-1911 series of lectures on fine arts under the auspices of Columbia University, G. B. Ford, '00, gave three lectures on City Planning. The first lecture, on March 27, was devoted to "City Planning; Its Meaning and Scope." The other lectures were on "City Planning in Europe" and "City Planning in America."

P. L. Price, '00, is architectural engineer with R. F. Almirall, New York City.

At the last meeting of the Atlanta Chapter of the A. I. A., Miss H. C. Dozier, '99, was elected secretary and treasurer.

J. P. Jackson, '99, is the architect of the Minneapolis West Branch Library Building, now nearly ready to occupy. He has also prepared plans for the South Branch Library.

G. E. Mathews, '98, is with F. M. Andrews & Co., Architects, New York City.

T. E. Tallmadge, '98, owing to the pressure of business, has given up the instruction of design at the Armour Institute of Technology. He still retains, however, the course in Architectural History. Tallmadge is a charter member of the Chicago Society of Etchers, and has exhibited at the Art Institute in Chicago, and in Detroit, Indianapolis, Kansas City, etc. One of his etchings is illustrated in the March number of *The International Studio*.

(Continued opposite page 66)

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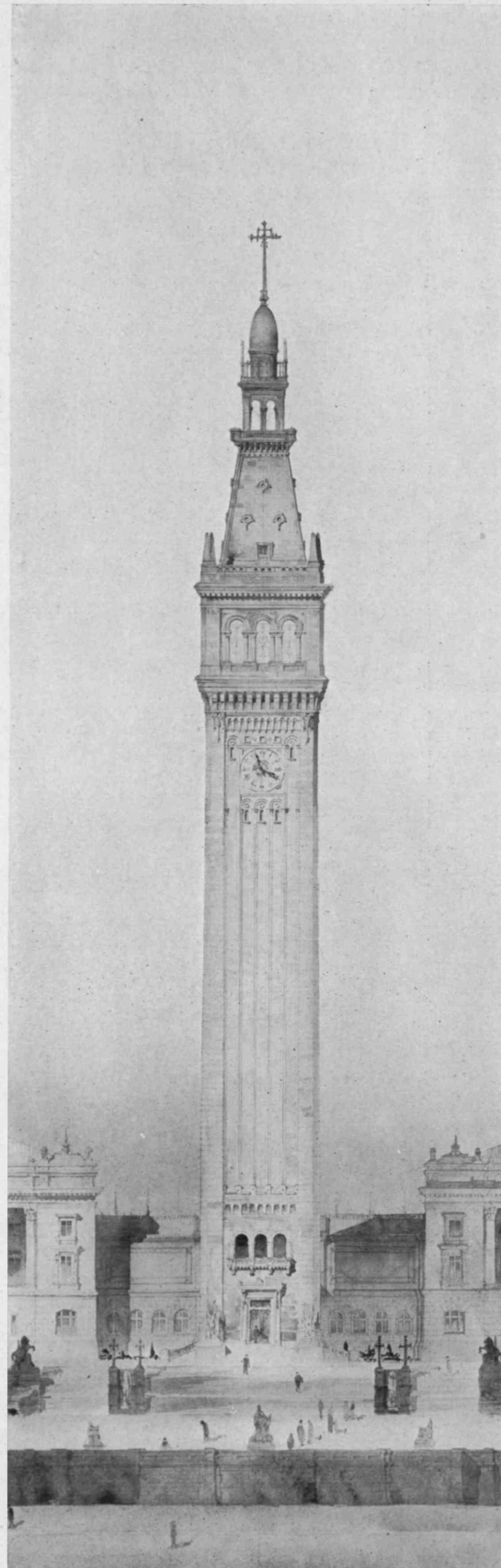
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THIRD YEAR OF DESIGN, A MUNICIPAL TOWER

FOURTH MENTION, E. H. KRUCKEMEYER

(Continued from page 65)

E. W. Ritchie, '98, is with the Purdy Engineering Company, San José, Costa Rica.

G. P. Stevens, '98, has an interesting article on "The Theseum" in the January-March number of *The American Journal of Archaeology*.

J. S. Humphreys, '97, has been appointed an assistant professor of architectural design at Harvard University.

A. E. Robinson, '97, has been elected second vice-president of the Chicago Architects' Business Association, and is chairman of their most important body, the Public Action Committee. Robinson has recently moved his office to 118 North La Salle St., Chicago, Ill.

L. T. Cannon, '96, of Salt Lake City, has lately entered into partnership with John Fetzer, formerly of Germany. The firm has just been commissioned by the Agricultural College of Utah to prepare plans for a college gymnasium to be built at Logan, Utah; also to prepare all the plans for the projected new district schoolhouses to be built in Cache County, Utah, for which \$150,000 worth of bonds were recently voted. The firm, associated with Ramm Hansen, has also been commissioned to do the architectural work for the proposed new Central Administration Building for the University of Utah at Salt Lake City, to cost \$300,000.

J. C. Hopkins, '96, has an interesting illustrated article in *The American Architect* of April 12, entitled "An Architect's Solution of His Own House and Garden Problem."

Bliss, '95, & Faville, '95, have plans well along for the new Clunie Theater, to replace the old structure in Sacramento, Cal.; the estimated cost is \$150,000. They are also building a two-story reinforced concrete building for the Eastman Kodak Company in San Francisco, Cal.

Parker, '95, Thomas, '95, & Rice, '91, have been appointed architects of a large office building at the corner of Devonshire St. and Spring Lane, Boston. They are also associated architects with D. H. Burnham & Company, of Chicago, Ill., of a large department-store to be built for William Filene Sons' Company, at the corner of Washington and Summer Sts., Boston, Mass.

C. W. Dickey, '94, is the architect of the Capwell department-store building in Oakland, Cal., now under construction, and representing an investment of \$400,000. He is also building a splendid residence for Mrs. Alexander in Oakland, Cal., and the apartment-hotel for the Pringle Company.

G. E. Merrill, '94, is vice-president of the Noel Construction Company. He is permanently located in Chicago, Ill., and has active charge of all work in the middle and far West.

A. A. Pollard, '92, who recently has been engaged as superintendent for Hewitt & Brown on the St. Mark's Church, Minneapolis, Minn., has opened an office for the practice of architecture at 301 Kasota Building, Minneapolis, Minn.

Beginning with the January *Brickbuilder*, H. G. Ripley, '91, has a series of articles on "The Presentation of Preliminary Studies of Architectural Subjects." These are well worth reading, because they not only give much information but are very amusing, also.

C. H. Alden, '90, is chairman of a committee on City Planning of the Municipal League of Seattle, Wash. Associated with him are W. J. Sayward, '01, and D. J. Myers, '98, the latter of whom is assisting the commission in the presentation of the architectural features of its work. Myers is president and Alden treasurer of the Washington State Chapter of the American Institute of Architects.

John Lavalle, '87, has received the appointment of architect from the Schoolhouse Commissioners for the new elementary grade school to be built in the Roger Wolcott District, Boston, Mass.

By invitation of the authorities of the United States Military Academy at West Point, N. Y., E. B. Homer, '85, on May 10, lectured before the students, taking for his subject "The Dependence of Modern Design on the History of Architecture."

Wheelwright, '78, & Haven announce that they have formed a partnership with Mr. E. H. Hoyt, and will continue the practice of architecture under the firm name of Wheelwright, Haven & Hoyt, with offices at 220 Devonshire St., Boston, Mass.

The Garden Press

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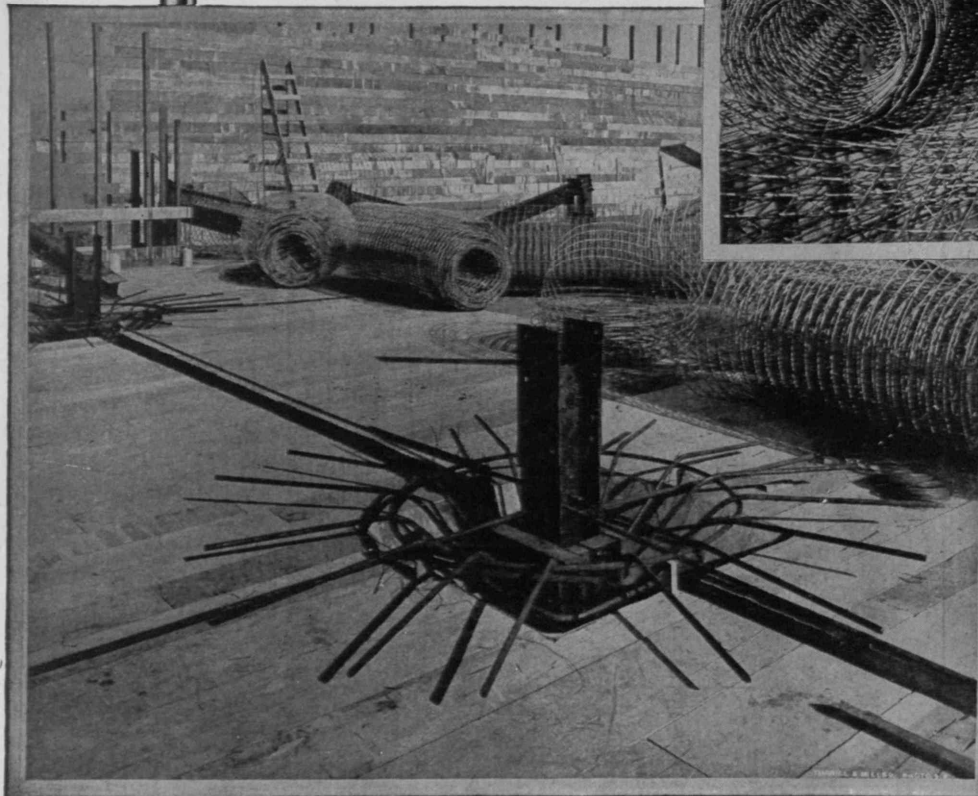
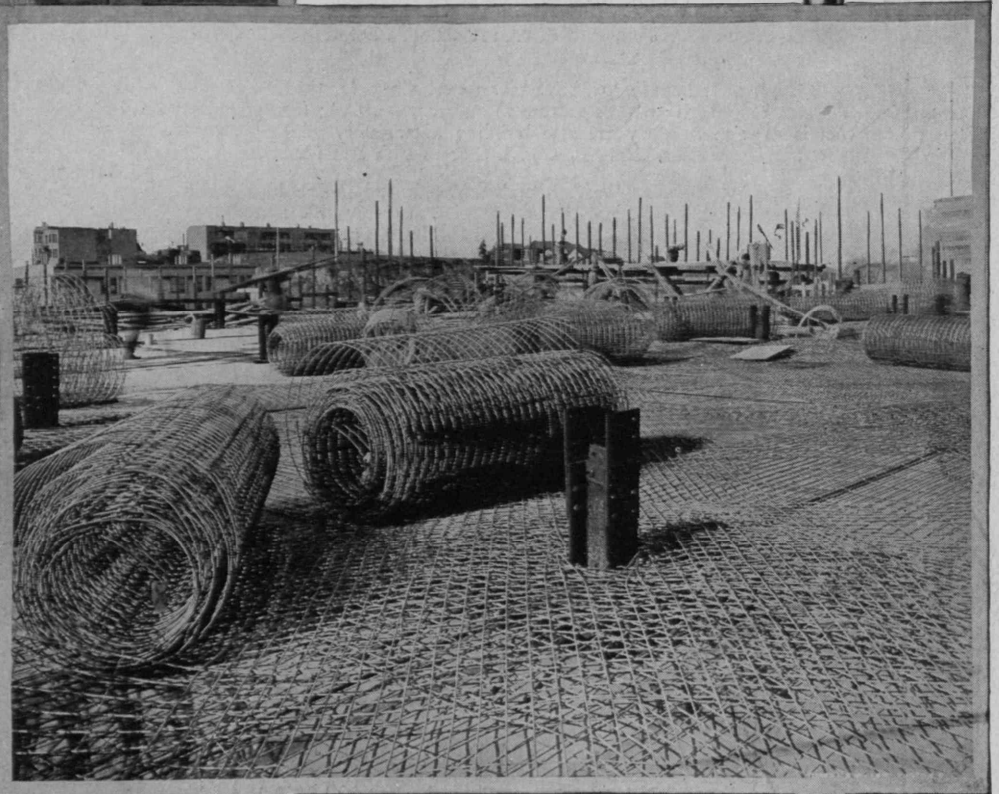
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