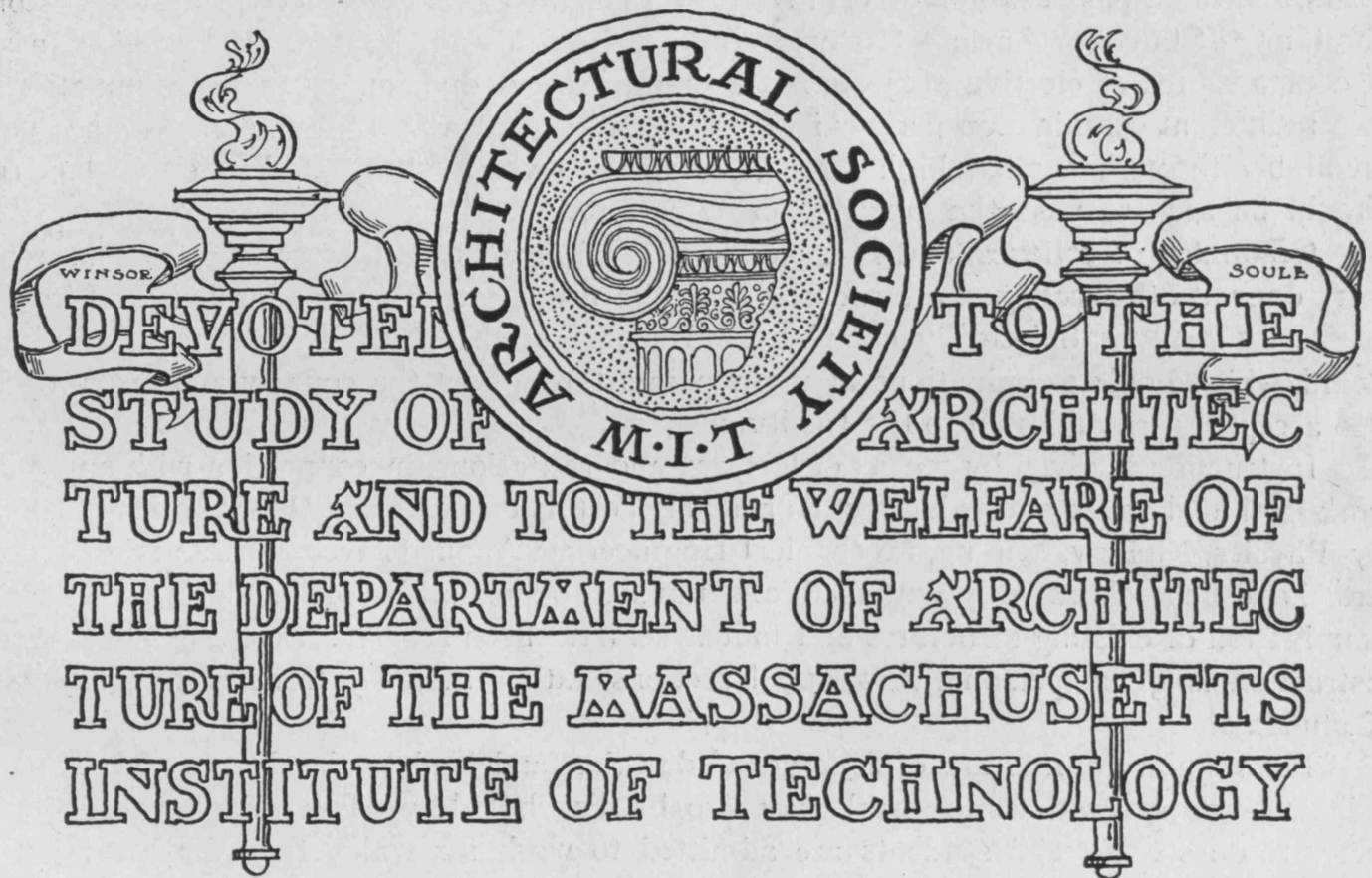


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THE
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BOSTON, MASS.

THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY aims to give thorough instruction in CIVIL, MECHANICAL, CHEMICAL, MINING, ELECTRICAL, and SANITARY ENGINEERING; in CHEMISTRY, ARCHITECTURE, PHYSICS, BIOLOGY, GEOLOGY, and NAVAL ARCHITECTURE. The Graduate School of Engineering Research, leading to the degree of Doctor of Engineering, and the Research Laboratory of Physical Chemistry offer unusual opportunities for advanced students.

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MASSACHUSETTS INSTITUTE OF TECHNOLOGY

DEPARTMENT OF ARCHITECTURE

General Statement

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, unequaled 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.

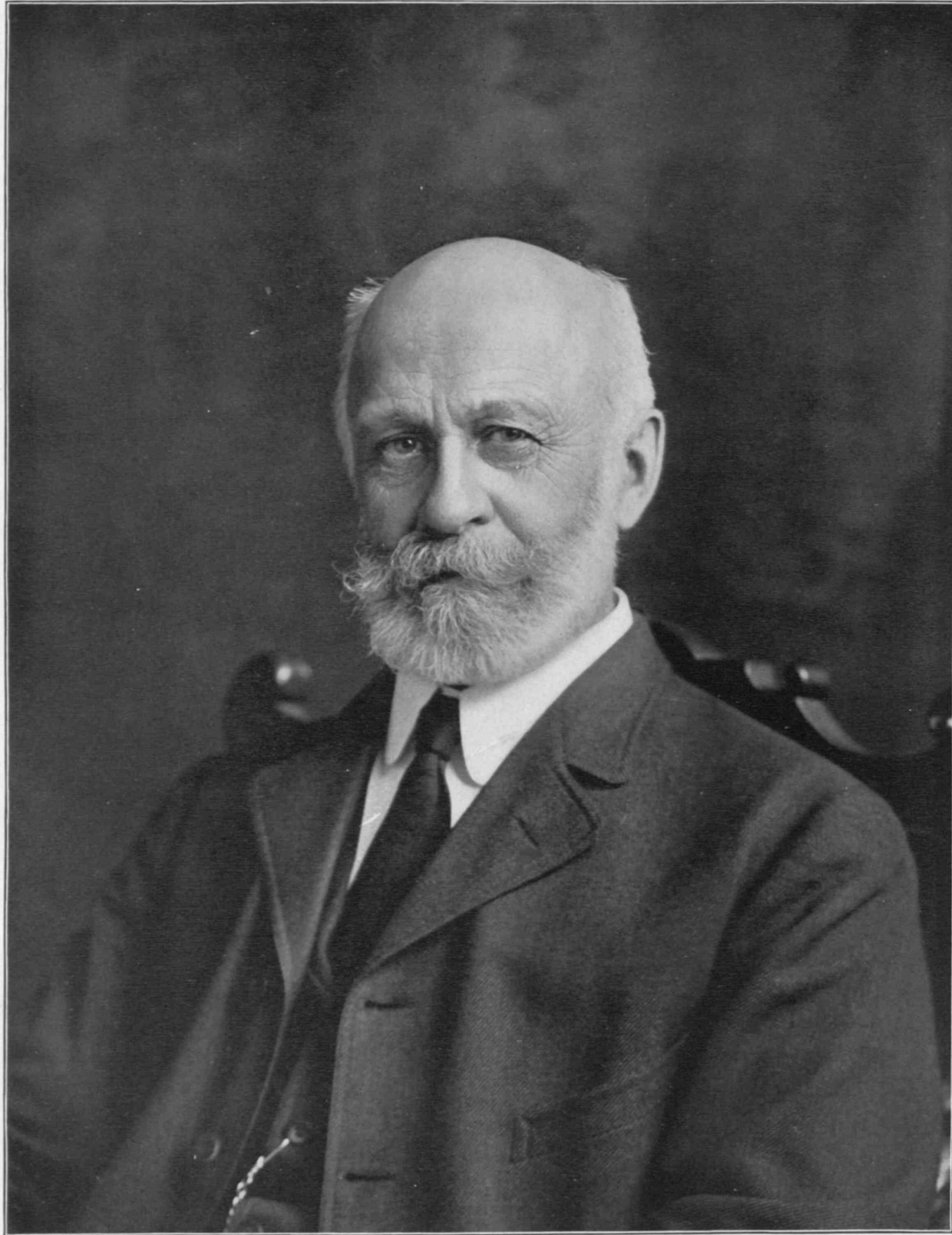
Summer Courses. These courses are primarily for the benefit of the student who wishes to distribute his work over a larger portion of a year, or to gain more time for advanced work in the regular courses. They also offer opportunities to students from other colleges to anticipate a portion of the professional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



FRANCIS WARD CHANDLER
Professor of Architecture, Emeritus

The Technology Architectural Record

Vol. V

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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 opening of our school year of 1911-1912 was marked by the loss to the Department of the services of Professor Chandler. His resignation, tendered after twenty-three years of untiring effort in the interest of architectural education, was accepted November 1 with much regret. It is with pleasure, however, that we announce his appointment as Professor Emeritus, which we hope will still keep him in close touch with Institute affairs.

Coming to the Institute in 1888, with a valuable experience of many years of active practice, Professor Chandler continued the development of the course which Professor William R. Ware, the pioneer in architectural education, had established in 1865. Only those of us who have been closely associated with Professor Chandler in the school work, and who can look back to the course in its earlier days, fully realize what his leadership has meant to the Institute. Under his guidance the school training has been strengthened by the abolition of the partial course in architecture, by the raised requirements for the special student, and by the better balanced relations between the æsthetic and the structural aspects of the profession. The course has also been broadened by the introduction of supplementary cultural courses, and by changes made in the curriculum to meet the demands of architectural development in this country.

His excellent judgment in all matters pertaining to his profession has been combined with a very rare faculty for bringing out the best efforts of all those who worked with him. Most prominent among the many qualities which so ably fitted him for his position stand out his sympathetic nature and attractive personality. The vacancy left by Professor Chandler's resignation will be a most difficult one to fill.

On the evening of October 27 the Boston Society of Architects tendered Professor Chandler a reception at the Boston Architectural Club. It was a most enjoyable occasion, and of the kind that one would expect from the efforts of enthusiastic young architects. Only from such enthusiasm could have emanated the gigantic cartoon which decorated the main wall of the large room, and depicted Professor Chandler seated high upon a throne receiving the congratulations of his associates and friends. Flanking his right, one of Boston's finest policemen stood guard, and in the foreground appeared the head of the long procession of architects and students that had come to pay homage to Professor Chandler. The leaders of the procession were unusually skilful caricatures of well-known

Boston architects. The authors of the cartoon, Messrs. Wiggins and Sturgis, Jr., deserve the well-merited praise which their work called forth.

Mr. R. Clipston Sturgis, president of the Boston Society of Architects, was a most gracious master of ceremonies. The speeches were interspersed by songs especially composed for the occasion by Mr. W. S. Parker and others. Mr. C. Howard Walker presented Professor Chandler with an illuminated parchment from the Instructing Staff of the Department, and Mr. A. Harkness presented a loving-cup from the student body. The affair was brought to a close by the gift of a gold watch and the announcement of the Francis Ward Chandler Prize to be awarded in the class in Advanced Design at the Institute.

It is impossible in the above and the pages which follow to give an impression of the fine spirit of the whole affair. It was a splendid expression of the good-will of his friends — not only to Chandler the architect and the teacher, but to Chandler the man.

Until a new head of the Department is appointed to fill the place made vacant by Professor Chandler's resignation, the work is being carried on by a Department Faculty, of which Professor W. H. Lawrence is the chairman. Assistant Professor W. F. Brown, of the Department of Drawing, whose work has been entirely in the Department of Architecture, and Professor J. O. Sumner, of the Department of History, have been added to the Department staff. Professor Chandler's course in Specifications and Working Drawings is being given by Mr. G. H. Ingraham, Architect. His lecture courses in Influence of Materials on Architecture and in Business Relations are to be filled this year by several practising architects from Boston and New York. Mr. H. E. Fowler, who resigned last spring to take a position with Purdy & Henderson of New York, has been replaced by Mr. M. M. Cory, of the Civil Engineering Department, as half-time instructor in Architectural Engineering.

The total registration is the same as last year, and continues the record then made of the largest enrolment in the history of the Department. The class in Advanced Design is larger than at any previous time. In addition to the graduate students holding our own degree, thirty-nine per cent of the students in the Department have had from one to four years of college training, and eighteen per cent hold college degrees. The mingling with our undergraduates of this class of men, as well as those coming for special work with two or more years of office experience, tends materially to broaden and mature the view-point of our students. There has been a gratifying increase in the number of students in the Architectural Engineering Option, the students in the Senior year being divided almost equally between the two Options.

One of the many purposes of the RECORD has been to promote interest in architectural education. We are glad, therefore, of the opportunity we have through the courtesy of Mr. Lloyd Warren of publishing in this number his address at the recent convention of the American Institute of Architects on "Phases of Architectural Education."

We agree with him that the profession of architecture is now in this country one of intensive specialization, and that of the various types of architects which this has brought forth, the man of affairs appears nowadays to be the most successful exponent of the practice of architec-

ture. We believe, however, that this result is quite in accord with our civilization at this moment. In other words, the profession of architecture is reflecting, as it should, the spirit of the times, and we may very reasonably hope for attainment along the lines Mr. Warren suggests in the perfectly natural course of our country's progress in architecture.

To his sweeping statement that the architectural schools to-day decline to differentiate the scientific from the artistic in the profession itself we must take exception. It would appear to us that Mr. Warren, who has done so much for the cause of architectural education in this country, ignores what is being done in the different schools. Here at the Institute, at least, we do differentiate in offering our students the choice of concentrating either on the strictly fine-arts side of the profession or upon the engineering or constructive side. We do not believe, however, in the absolute separation which Mr. Warren seems to imply as desirable. On the other hand, we do believe that in requiring the two groups to take a certain amount of each other's work we are inculcating in each a respect for the work of the other, and are ensuring a helpful spirit of coöperation between the artist and the engineer, which, in our opinion, is absolutely essential. Furthermore, we are thereby training our men for the profession of architecture as it must be practised to-day and as it must be successfully practised in the future. We cannot eliminate this very necessary factor of coöperation among all the specialists in the profession.

We agree with Mr. Warren that the place of the artist in the practice of architecture should be second to no other, and that his school training still leaves much to be desired. But this is so, not wholly from lack of encouragement, but rather from a lack of instructors who have the very rare qualities of artist and teacher combined in one. And may not this lack be still another example of our present state of development in architecture, a temporary handicap, but surely to be overcome in the course of time? There has never been a time in the whole history of the profession in this country when the interest in architectural education was so vital as it is to-day. This is itself a guaranty of advancement.

For the Intercollegiate Competition between Columbia, Cornell, Harvard, Universities of Michigan and Pennsylvania, and the Institute, final arrangements were made at a committee meeting recently held in New York. Mr. Lloyd Warren has very generously offered two prizes of \$90 and \$60 respectively, to be competed for in two classes: Class I., open to the advanced and fourth-year students in Design; Class II., open to third-year students in Design. Not more than ten *projets* from each class will be submitted from each school for final judgment. The jury will consist of one representative selected by each school, but no member of the Instructing Staff shall be a member of the jury. Detailed arrangements have been carefully made to preserve anonymity. The preliminary sketch will be made Feb. 28, 1912, and the final drawings handed in April 3. It is believed that the exhibition feature of the competition in giving the students of the different schools an opportunity of seeing each other's work will be particularly stimulating, and that the whole affair can be made a very desirable factor in the advancement of architectural education.

An interesting lecture under the auspices of Harvard University and the Massachusetts Institute of Technology was given in Huntington Hall on December 8 by Mr. H. P. Berlage, a noted architect of Holland. Mr. Berlage's best-known work is the new Exchange at Amsterdam. He believes in a progressive architecture, not reproduced from what has been done in former centuries, but which shall be expressive of the wants, aims, and spirit of our own times; an architecture in which old forms are not copied: in which the material used and the necessary internal arrangements shall give the key-note, and in which the harmony and adornment shall be supplied by the hand and the imagination of the architect. As Ruskin sends the artist to nature for his inspiration, so Mr. Berlage would have the architect study the forms given to us by geometry and mathematics as a foundation for harmonious and rhythmical arrangement; and as the artist must translate the forms of nature, so must the architect adapt and stamp with his individuality and imagination the forms of geometry and mathematics.

"Last, but by no means least (in consideration of the new Technology), there is the architectural question. If we do not rise to the level of this great question we will commit a crime against Technology students for generations to come, and a crime against the whole community in which they live and move. Ours is a unique opportunity and a unique responsibility. We are building, if not for all time, at least for a time that must seem long in the life of any individual. The Institute itself will never die, and for many a generation must carry in its outward form the impress that we put upon it now. What is that impress? Will it adequately express the ideals of the Institute, the nobility of its purpose, and the dignity of its work? Will those ideals be presented as impressively and as beautifully as by the towers and spires and other architectural features characteristic of the great churches of the Middle Ages? If they do not, it will be a permanent slur on our intelligence and on our taste; for the ideal of education for which the Institute stands is as noble an ideal as any that can be expressed by form, and it is pre-eminently the ideal of the thoughtful section of the American people to-day."

*President Maclaurin, Technology Alumni Banquet,
Jan. 3, 1912.*

"Architecture, with most people, is like literature, or any other art: it is appreciated only when it belongs to the past, or is written in what we call a dead language. There are not a few in this world who are always demanding the Parthenon and Paradise Lost; and not from any real understanding of either, but merely because the Parthenon and Paradise Lost are old enough to be safely admired. Such cannot be expected to realize the prophetic beauty of American architecture or to understand that architecture is still growing, like any other reality, and that neither Greece nor Rome nor Nuremburg nor Constantinople, nor even Sir Christopher Wren, has exhausted its inevitable development. The beauty of all things is mainly in their truth — their character."

Richard Le Gallienne, in July Harper's Monthly

Reception to Professor Chandler

By the Boston Society of Architects
October 27, 1911

EXTRACTS FROM ADDRESSES

President Maclaurin

THE Institute realizes to some extent the great debt that Technology owes to Professor Chandler in the conduct of its architectural affairs. He came to us a few years after the Institute opened, in 1869, as assistant to Professor Ware. But almost immediately afterwards he decided to devote himself exclusively, for a time at any rate, to the practice of his profession, and we had to wait nearly twenty years, until 1888, until he could be persuaded to rejoin our forces, and until he came and took the helm, which he has held so firmly ever since. If you want a monument of what he has done as an educator in the intervening years look around you at the architects of Boston and the architects in all the cities of the whole Union. We all realize that the whole country owes a tremendous debt of gratitude, and particularly the profession of architecture, for what Chandler has done in raising the standards of architectural education, not only at Tech, but everywhere. When Chandler came to the Institute architecture was a snap course. He proceeded at once to dignify it. He saw — and, what is more, he made others see, made his students see, which was all important — that architecture meant very much more than mere skill in drafting; for before Chandler's day, in too many schools, the vision of the teacher rarely rose above the level of the drafting-board. Chandler, as I say, dignified it, and made the men realize that if they were to be real architects they must bring to their profession far more than technical skill. They must add to that something of the appreciation of the engineer, something, too, of the imagination of the artist, and not a little of the judgment of the man of business. Chandler saw, and he made others see, that architecture, like science, could not possibly be developed in a haphazard fashion; that it must be guided by principles, by laws, by general ideas; and he and those that have been associated with him did more than any others to raise the general tone and make men see, young as well as old, that style in architecture is not a fad or a fashion, but that it is determined by the ideals and by the temperament of a people as well as by the materials and the conditions under which the builder must actually work. And he showed them that although a man might be a decorator he could not be an architect unless his designs were influenced, and profoundly influenced, by the scientific principles of construction. And so I say that in the last generation, the last twenty-three years, Chandler and those that he has stimulated, and the leading architectural schools in the country, following in his wake, have done great things to raise the general level of the profession and make the young men who are entering it realize to some extent what a dignified and splendid profession it really is.

Now Chandler could not have been so effective as a teacher if he had not brought to his work the ripe experience of twenty years of practice. But he could not have done half what he has done if he had been merely a practitioner, and if he had not realized as clearly as he has that

there is a very definite distinction between the field of work of the teacher and of the practitioner. Nor could he have achieved a quarter of what he has done, however experienced and however learned he might be, if it had not been for the presence of those rare and admirable human qualities which have made him not only a model administrator, but have endeared him to us all. . . .

Professor Warren

Professor Chandler:

. . . You found the Institute of Technology the oldest and at that time almost the only school — certainly the first of the schools. There were others then being established. You have maintained it in the front rank; and inasmuch as architectural education, largely through the influence of the Institute of Technology, has since then been going steadily forward, that is a tremendous achievement, and an attainment of influence throughout the country not easy to measure.

I want, in concluding, simply to bring you our best wishes,—our wishes for a pleasant journey, a fruitful journey, and a return bringing with you sheaves which may be a harvest that others will enjoy when you come back to us.

Professor Laird

Gentlemen:

. . . The school at the Institute of Technology has been for a long time not merely the oldest of a brood, of a steadily increasing brood, in the architectural-school family, but rather has she been a kindly older sister, whose increasing wisdom has been always at the service of the other schools. And at Philadelphia we have felt that very strongly; for we started there, as all the schools have started, in a purely experimental way, and had a great deal to learn, and we learned a great deal of it right here. The position of the Institute has been for a great many years a position of leadership — for more than forty years that has existed: at first by the accident of birth, but for a long time now by reason of the high ideals and the very fine standards of work in the school; and for the most important part of that time, for more than half of it, Professor Chandler has been the directing head of the school. . . . This past twenty-five years I think will be found in the future to have been the most significant point in the development of architectural training in this country. And when you men of Technology realize that your own school has been the leader through this period then you can best realize what we in Philadelphia think of Professor Chandler as the leader of the school.

Mr. R. S. Peabody

Mr. President, my friend, and friends:

. . . I am going to speak of one other thing that happened before student days, and which, if I had his career to look back on, I think I should value more than any of his professional distinctions. When we were boys the War of the Rebellion was going on. I don't suppose you think of Professor Chandler as a soldier, but he was a good and an honorable soldier, and he scorns to receive a pension which he richly deserves. We were all keen to go to the war, but we were young and were restrained by those who were wiser. It was thought we young fellows could not stand the racket properly. But Chandler, who is older than I am, a little, went to the war as a private in a Worces-

ter regiment. I don't know that I can be said to be betraying confidences,—I know you have n't heard the story of the war, and as he never talks about it it is only from unguarded expressions that I am able to tell this little tale. But after a voyage down in the hold of a dreadful ship with his regiment he entered on the campaign in Louisiana that finally wound up in the attack upon Fort Hudson. And as happened to young men, he fell violently ill with rheumatic fever, the effects of which have lasted, I think he could say, until to-day. But at any rate he was very ill in the hospital just as the charge on Fort Hudson was to take place; and the colonel came around through the hospital, and, seeing him, told him he was to stay there, though the charge took place the next morning. But early the next morning our friend turned out with the regiment, and the charge took place. It was over uneven ground, over a ridge, and the charge was made by a rush of the regiment from one hollow over the ridge to the next hollow, where they lay down and got their breath, and then made another charge, and so on, up to the lines of Fort Hudson. And our friend could hardly walk; but he, when the regiment ran over the ridge, had to hobble, and by the time he had hobbled over that ridge the regiment was off over another; and he had to hobble over the next, and so brought up to the lines where the regiment lay under shelter. All through a dreadful day they lay in this hollow, and every poor fellow who got thirsty or anxious to see what was doing and put his head up was shot. And the colonel crept up by our friend and scolded him for having left the hospital, and that is all the reward he got for that endeavor. I think this is a good picture of the modest, dignified devotion to duty that has pursued him ever since.

Very soon after this we met in Mr. Van Brunt's office, and there was a merry crowd of young fellows, no longer young, there. There was Atwood, who was brilliant and clever; Mitchell, who founded the newspaper *Life*; Tilden, whom we know and love now as we did then; Stearns, who even then was wise and kept us all in order; Howe, who was a partner of Van Brunt's later, and many others. And then we lived in Paris,—myself, Menchan (as they used to call him), McKim, McKam, or what-not, and Chandler. These three were three big fellows in our room in the atelier, and lived the life which so many of you know, and which is so happy. The school life was practically what it is now. And Chandler, as you might know, was the best nigger in the place; he worked for everybody. And when these accomplished fellows, who worked a year on French construction and then produced those drawings which would make Mr. Norcross or Mr. Worcester pale to look at,—when they had to produce these drawings for their examination, the first man to get enlisted was that Yankee who had had a little training in Mr. Van Brunt's office and knew how to frame a building; and he made many of those. He put in our fences and our crests and the other things that we were either too lazy or unable to do. . . .

And since then I have traveled with Chandler over sea and shore and through woods and mountains; and where the cathedrals rise over the town and send down their music hourly over the population. I have often disagreed with Chandler; I have often thought he was wrong; but I never saw any flaw in that gentle and manly character. It is a great thing to have been a modest and great soldier; it is a great thing to have been a good architect; it is a great thing to have strengthened the Institute and put the

school on its feet; it is a great thing to be sought from all over the country, to be asked questions all the time and counsel regarding architectural subjects. But there is one thing that is greater, transcendently greater than any of these; and that we offer in abundant measure to our friend to-night. For the good book says that though moth and rust and thieves get away with many things that we value, three things abide, and the greatest of these is love.

Mr. C. Howard Walker

. . . It was with sincere regret, Professor Chandler, that Professor Despradelle was unable to speak to you this evening for your colleagues in the Department. . . .

It has been the custom always with any university or any school in sending out its best men to provide them with a diploma. That diploma to a certain extent represents the feeling of those who give it, and it is just that diploma that we wish to send out with this young man to pleasures and palaces and powers and potentialities on the other side of the water, and elsewhere. Therefore this diploma represents our feelings, and represents them so that you can occasionally refer to them. We don't expect you ever to forget anything; but once in a while there may be a time when you want the cockles of your heart a little stirred, and we hope that this will do it. This, then, is what your colleagues wish to give you:

In sincere regret that our work must henceforth go on without your sympathetic presence, dear Professor Chandler, we, your colleagues in the Department of Architecture, wish to express our keen sense of indebtedness to you for the spirit of friendly coöperation which has become inherent in the Department, and for the constant stimulus and encouragement which your cordial and kindly interest has given us. We feel that your work has been that of a pioneer in the development of architectural education in America, and are proud that we have been privileged to assist you in the establishment of a system the value of which is so amply attested by the increasing success and influence of our school. We desire, further, to express our appreciation of the cumulative achievement of your many years of active service in fostering high ideals in the profession of architecture, and to add our earnest hope that although official relationships are to end, we may long continue to enjoy the personal interest and support which have always been associated with your leadership. We wish you long life, health, and happiness.

Monsieur Despradelle, in his absence, has asked me to read this letter:

OCT. 27, 1911.

Professor Chandler and dear friend:

You are aware that although almost completely restored to health after my unfortunate accident, so that I am able to discharge my usual occupations, I am debarred for a little longer from taking part in crowded evening functions.

You are cognizant of the admiration and esteem in which we all hold you. Whatever will be said in your praise this evening will be well said. I would like, however, as an associate of eighteen years' standing, to add a word of personal testimony.

Not only have you been a pioneer in architectural education in this country, but a pioneer of the best school. Better than any one you have understood that L'École des Beaux-Arts is the fountainhead of inspiration. Your belief in the classic traditions which it promulgates has never wavered. Indeed, it was your faith in the methods of my Alma Mater which contributed largely toward my remaining in this country.

Permit me, therefore, in the name of the Institut de France,

of which I have the honor to be a member, to salute in you a pioneer of its great École des Beaux-Arts,—a pioneer who embodies all the qualities of *charmant homme, qui sait pratiquer tous les sentiments de la meilleure camaraderie.*

[Signed] DESPRADELLE.

Mr. A. G. Everett

Francis W. Chandler:

Greeting. The Boston Society of Architects welcomes this occasion for an expression of its appreciation of the services rendered to its members collectively and individually, and to the profession at large, by a courteous, modest gentleman; one who has never seeking or desiring conspicuous place; who has exerted an influence and set an example in his painstaking, thoughtful, and conscientious work which his professional associates and the young men whom he has educated in the ways of architecture will find profit and encouragement in contemplating and following. Throughout his professional life — in his service with the Art Commission, as adviser to the Mayors in matters relating to our profession, in his school work, in his practical connection with the much-vexed conduct of architectural competitions — he has always held foremost in his thought the good of the profession as a whole; and his sound judgment has earned the respect of his fellows and of all who have sought his help. His long-time business connection with our first president, Cabot, with whom his name will always be connected in our minds, adds one link to the chain of associations that binds him to us. Ever ready with counsel and assistance to all who seek it, cordially and lovingly given, with a smile that tells of the heart of the man and proclaims him a good friend to all; — Frank Chandler, we love thee. May health and happiness attend you in a long life among us.

Mr. L. C. Newhall

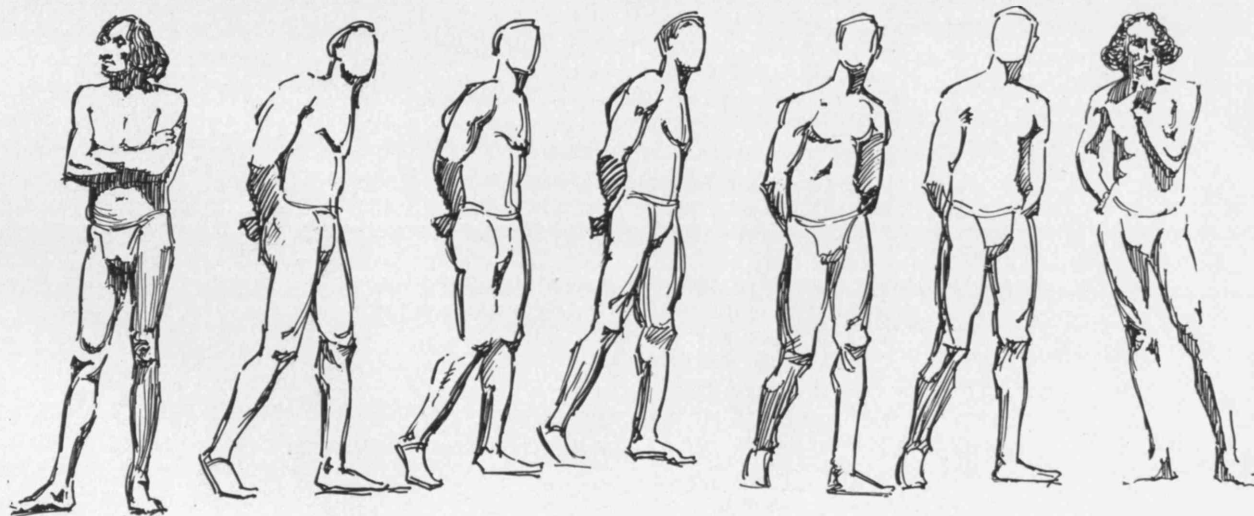
Professor Chandler:

. . . I can hardly say that the Boston Architectural Club can honor you fittingly, but it is going to present, or ask you to accept, its highest honor, and that is an honorary

membership in this body. It has been conferred upon only six other men in its history,— Professor William Rotch Ware was the last recipient,— and it gives me the greatest pleasure to be able to present to you in the club's name this, which signifies that you have been made an honorary member of this club.

Mr. R. Clipston Sturgis

It devolves upon me, dear Professor Chandler, to say just one word in closing for all those who are here. We have reviewed many times to-night, old times and present times, and have looked forward to future times. And it has been thought appropriate that we should give you something that would hold in remembrance time, and all that it means. We could give you good times very readily, but to give you really good old times we had to go somewhere else than your immediate neighborhood. So we went across the water and got this little token from one of the old manufacturers, and we hope that you will accept this and carry it with you when you journey abroad, and remember that it is a record of the times here that you have had; that it is a foretaste of the times you will have when you come back to us again; and that it will keep you, as you always have been, up to time, and in perfect health, in perfect tune, while you are away. On behalf of all those who are present here to-night I beg to present to you this watch. This watch, sir, is a small personal testimonial of our love and respect for you. But all of your friends here in Boston — and they number all who know you — wish to make another and more permanent memorial of your name here in Boston, and especially in the Massachusetts Institute of Technology. It is proposed, therefore, to found a prize to be given each year to the fifth-year students, and to found that in your name; and that, we feel, is the testimonial that is going to keep alive what you have been here and what you have been in the Massachusetts Institute of Technology. I can't say with what gratification I heard to-night that you are Professor Emeritus, and that when you come back from abroad you will still frequently be found at your old desk.



THIRD YEAR FREEHAND DRAWING

BY H. E. KEBBON

Direct Pen Sketches from the Model

To Professor F. W. Chandler

From the Graduates of Tech
October 27, 1911

To the tune of "Odd Fellows Hall."

I.

Dear Professor, we come here to greet you
With memories warm of the past,
When each morning at lectures we'd meet you,
Or, maybe, to draw from the cast,
Or taking a course in construction,
How cement 's not the same thing as lime;
For no matter what kind the instruction,
You gave us your best every time.

Chorus.—Window-boxes, plates and girts and sills
Did not lure us; we preferred the frills,
Midnight renderings. We recall to view
Those drawings so chaste,
Which we finished in haste —
We're afraid you remember them, too.

II.

Then you gave us your blessing, and sent us
To spread pure design o'er the land,
And over our T-squares we bent us;
But the problems were not quite so grand.
And still you watched o'er us, nor chided
When your efforts with trouble were fraught
Those thousands of times you have guided
Approved competitions to port.

Chorus.—Single — double — mixed and open wide,—
Every kind that man has ever tried;
Mandatory clauses, curses on them fall;
It's a case of gold bricks,
The game 's full of tricks —
We're sure you remember them all.

III.

And now you've won freedom from labors,
No more will we pester your days;
But we hope that we still will be neighbors;
We still will be proud of your praise.
And if we win honor in working,
Your account will be swelled by the same;
And when our mistakes come a-lurking
We'll acquit you of all of the blame.

Chorus.—East men, West men, Tech men scattered wide,
North men, South men, linked by a common pride.
We remember what we owe to you;
To you, sir, our debt
We'll never forget —
We hope you'll remember us, too.

BY WILLIAM STANLEY PARKER.

Phases of Architectural Education

By Mr. LLOYD WARREN

Paper Read Before the Forty-fifth Annual Convention of the American Institute of Architects, December 14, 1911

HOW interesting it would be could we follow the phases of architectural training through the Middle Ages! How inspiring it would be to us, who seek to perfect this training at the present day, if we knew the influences which raised the art from the crude barrel vault and block capital of the early Romanesque to the tenuous stone construction and the florid carving of Troyes and Notre Dame de Brou!

Nothing, however, is left to give us a hint as to how the science of the builders was transmitted from generation to generation in those days. The mediæval master builder has passed away, and has taken his secret with him; scarcely a document has remained, and nothing to inform us of his educational system. The builders before the Renaissance were a vast secret association, living and working apart from the rest of the world; migrating in companies when one cathedral was finished to the site of another which was beginning; guarding their secrets jealously; mystic and tenebrous as was the age wherein they lived, and with that age they melted away before the brilliant rays of the Reformation and the Renaissance.

Then came the age of the despots, the litterati, and the precious; the pagan worship of the purely beautiful, which thrust aside the expression of construction as a thing inelegant and barbarous, and summoned the artist of pure form to build its temple. Æneas Sylvius and Filippo Strozzi thus called for the services of the sculptors Rossellino and Benedetto da Majano, and for nearly a century after only sculptors and painters occupy themselves with the design of monumental edifices; then Palladio and Serlio codify the science of building design in such a way as to put its technique within reach even of the inartistic constructor; unfold, as it were by machinery, the secrets of the artists' magic of form and proportion, and create that phase of architectural education which with little change has come down to the present day.

Thus we may describe these phases from the time of the downfall of Rome: traditional, through the Middle Ages; purely artistic, through the Renaissance; and codified or systemized thereafter.

That this last phase still exists in Europe I believe, but in this country we are rapidly developing a new one which we cannot but recognize, and that is that of intensive specialization. The elements which now enter into the profession of architecture are so vastly complex that it is virtually impossible for one man to master them all. Think of them for a moment. Is it only necessary that one be a man of general culture, a man of affairs and a gentleman (I quote a speaker at the conference of the various committees on education of last Tuesday evening), for the public to hasten automatically to one's office? If we would not have important work slip through our fingers we must be so eminently men of affairs that affairs must occupy the larger part of our time to the neglect of many other things, and those chiefly artistic. I think you will not cavil if some one insists that we must also be scientific, and you know how absorbing is the science of modern construction. Then what place in all this is left for art? Shall architectural

design never be anything but Palladian colonnades? Shall decoration and ornament be ever at the mercy of some clay-puddler in a modeler's shop?

In short, what part is art playing in our profession? Is it merely one of those confounded things after another of which it is said the American's life is composed? Is it forever to consist of indifferent copies of the splendid motives which Letarouilly has put within our reach, or in touched-up repetition of the rather mediocre designs of modern European publications? Do you suppose that this great land of ours, which has produced eminent statesmen, writers, orators, and soldiers, cannot also bring forth its Albertis and its Sansovinos? And if they come along, what are we going to do with them? Give them their pay by the week, and, as Mr. Cram said yesterday, "force them to sketch themselves into a grave of watery deliquescence"? What part shall the artist play? Shall it be a chief and honorable part, or shall it be that of the salaried and therefore not independent draftsman?

There can be but one answer to this: the place of the artist in the practice of architecture should be second to no other, and to this artist should be opened an education which will enable him to assume that place.

Our architectural schools up to the present have refused to accept this phase of intensive specialization; twenty years ago they differentiated themselves very little from the schools of civil engineering; to-day they decline to differentiate the scientific from the artistic in the profession itself; and though in the scientific branch the instruction is excellent, in the artistic it still leaves much to be desired, and students are not encouraged to choose one or the other on which to concentrate.

The realization that we had unavoidably passed into this educational phase of intensive specialization came to me only very recently. It had been my fond notion that all draftsmen had the ambition to become all-round architects, and ten years ago I had urged Columbia University to open a night school with that end in view. Being unable to pass this measure through at that time, it was with great interest that I saw Columbia last year, at the instigation of our Commission on Education, establish extension courses, which, taken in conjunction with the problems in design of the Society of Beaux-Arts Architects, would give a complete course in architecture. Imagine my surprise, then, when I found that, though the extension courses were well filled, only two of this Society's students were enrolled in them. All these boys were studying to specialize, each one in some one branch of architectural practice!

And, after all, is not this quite right? Do we not need in our offices men highly trained in each of the widely differentiated branches: the sanitary and ventilating experts, each up to date with the ever-improving apparatus; the writer of specifications, keenly alive to every new device for good and economical construction; the landscape gardener, with a minute knowledge of plants and trees, to protect the client from the florist's extravagances?

All this we are producing; but what is *horrible* is that we are rapidly producing, too, an artisan designer who, in knowledge of plan and of composition, excels the architect, his employer! Just stop a moment to realize what this means: the architect — that is, the man of culture, of affairs, and the gentleman — is ceasing to be the artistic inspiration of the work signed by his name, and soon the architect's office will be the mill, run by a business man,

where art occupies a nameless and salaried position. The result of such a condition may have the quality of opportunism, but surely where the artist is not in authority his work can never rise to genius.

To my mind there can be but one escape from this condition, and that is, to give the man who bears the promise and has the chance of being an architect advantages of artistic training which the night-school man does not get. At present his training in this is vastly inferior.

We cannot manufacture geniuses, but we can give them opportunity to develop. We cannot develop the genius simply by the T-square and triangle; his every aesthetic instinct must be aroused and given play. Rossellino and Benedetto da Majano did not produce the marvels in Pienza and Florence because they had technique in architectural drawing, but because they were *artists*, primarily sculptors; and who knows whether they were either gentlemen or men of affairs?

And so I speak to you earnestly to-day, at this convention, where much interest in educational matters has been shown; I speak to you earnestly to urge that everywhere where the higher education of the architect is the aim it be not restricted to that of the draftsman, but that he be trained in the practice and observation of the beautiful through every medium.

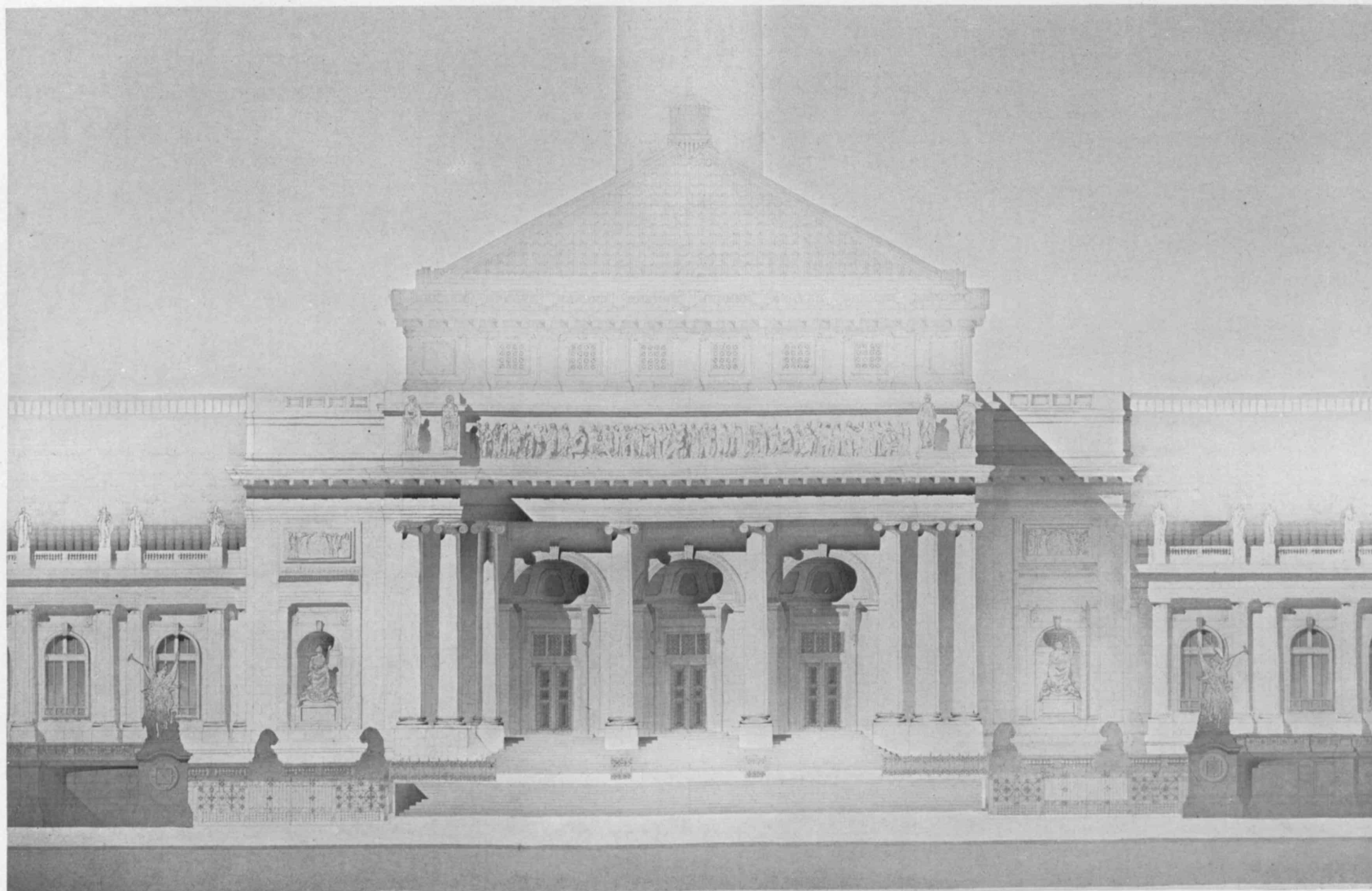
The technique of architectural drawing is all very well, the principles of planning and the composition of façade are essential, but what is of overwhelming importance is to offer to the genius who may arise the possibilities of developing himself by practice in the three allied arts. Our universities must admit plastic art in their curricula; they must realize that the artistic side of our profession can only be developed in an art school, or America to the end of time will unfeelingly and without understanding reproduce Palladian colonnades and eighteenth-century ornament *ad nauseam*.



THIRD YEAR FREEHAND DRAWING

BY H. E. KEBBON

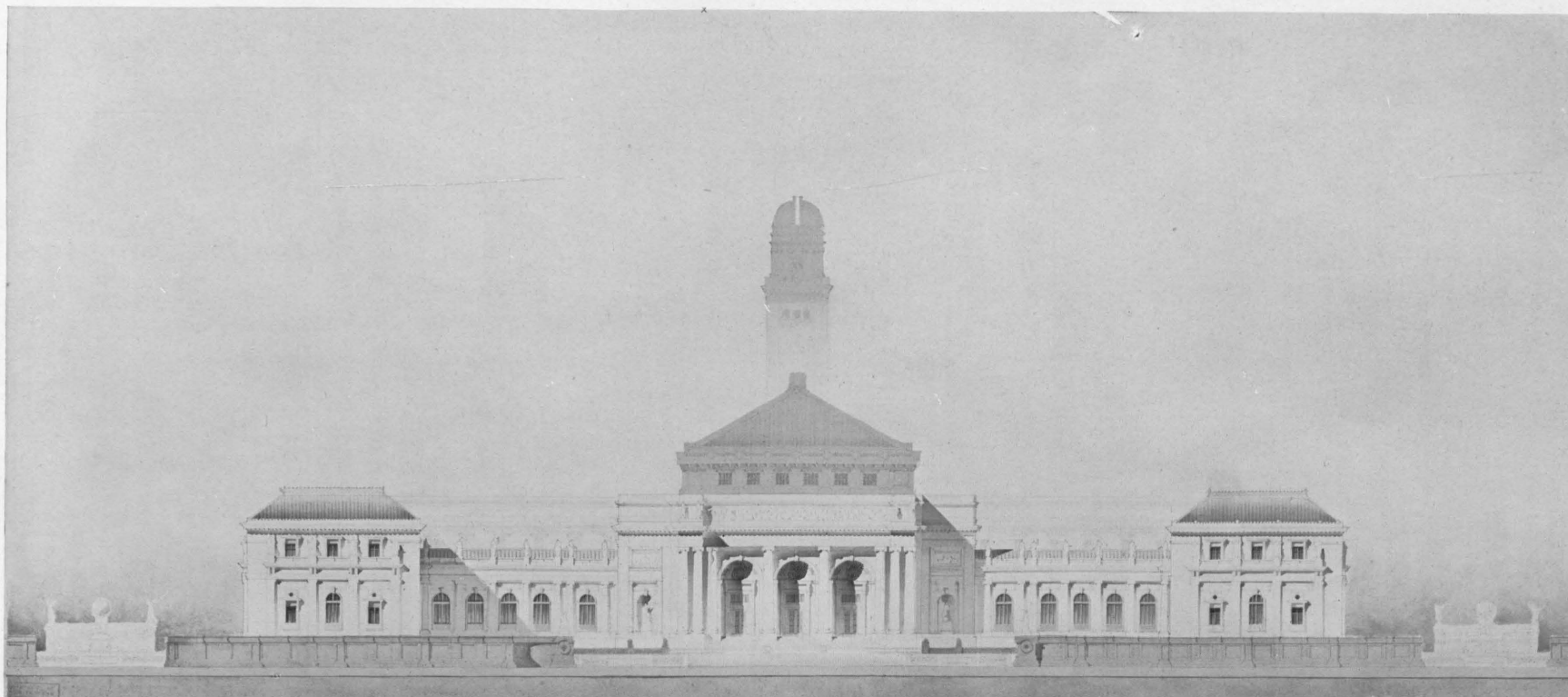
Direct Pen Sketches from the Model



FOURTH YEAR OF DESIGN

A BUILDING FOR CONGRESSES OF LEARNED SOCIETIES

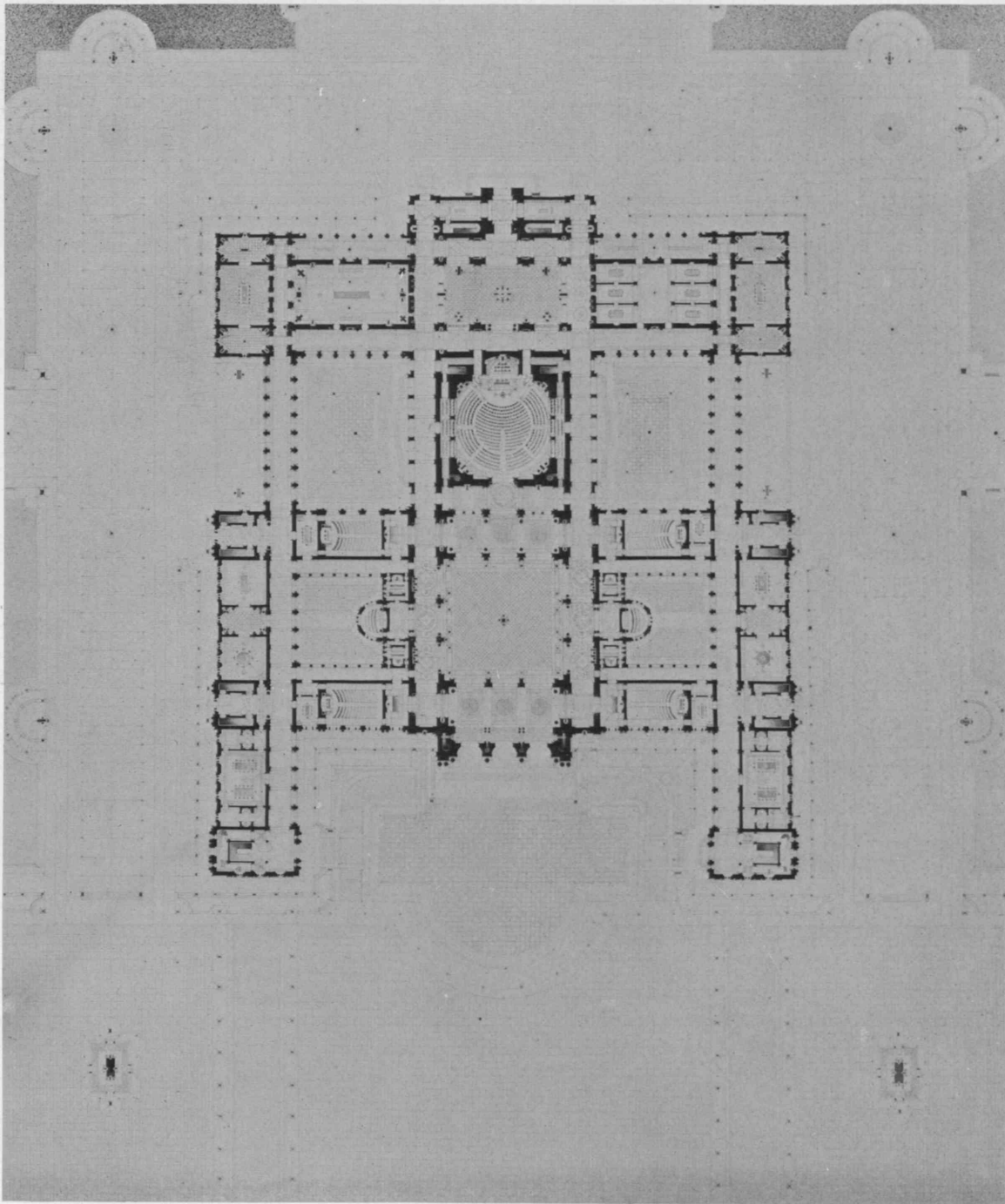
FIRST FIRST MENTION, J. T. ARMS, JR.



FOURTH YEAR OF DESIGN

A BUILDING FOR CONGRESSES OF LEARNED SOCIETIES

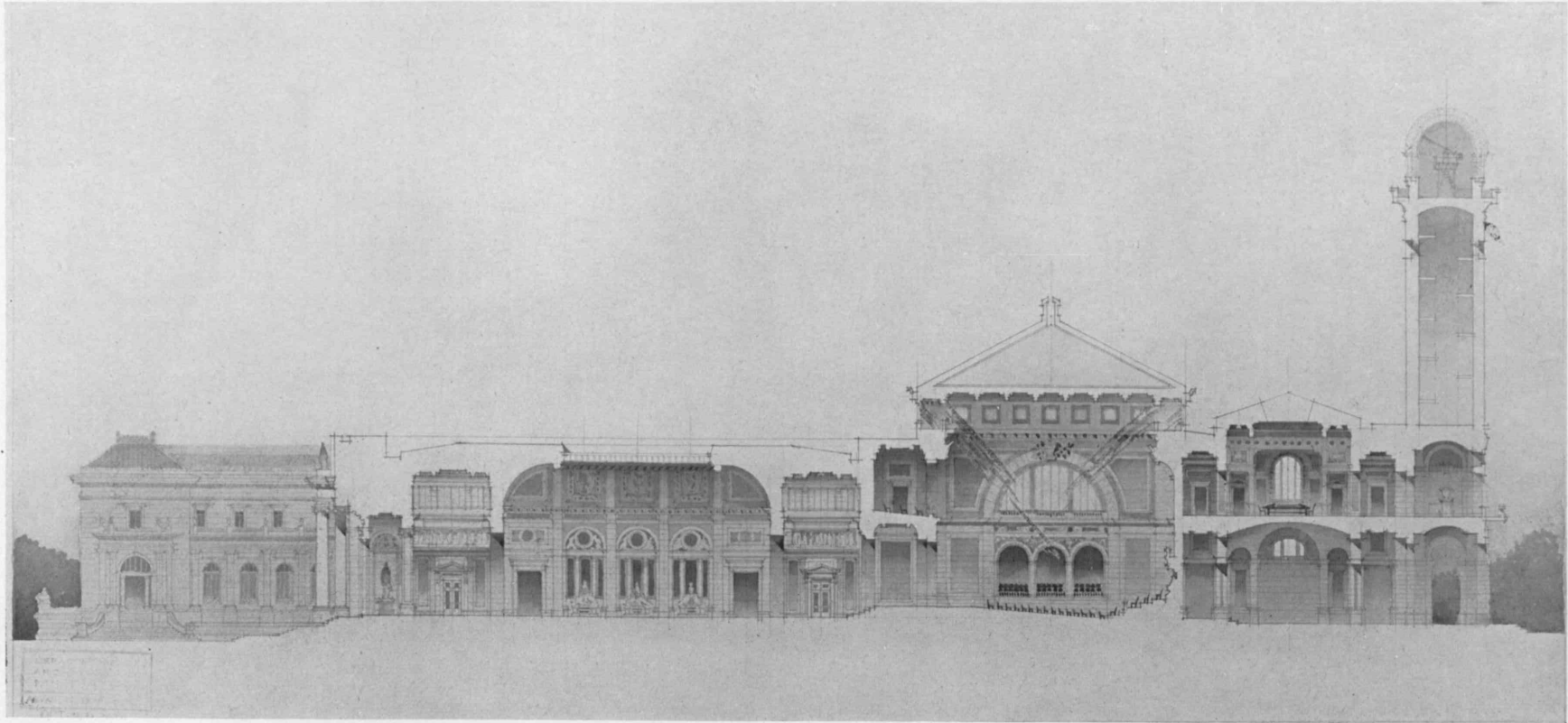
FIRST MENTION, J. T. ARMS, JR.



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FOURTH YEAR OF DESIGN

A BUILDING FOR CONGRESSES OF LEARNED SOCIETIES

FIRST MENTION, J. T. ARMS, JR.



MOHAMMED TEMPLE, PEORIA, ILL.

HEWITT ('94) & EMERSON ('01), ARCHITECTS

A Temple for the Ancient Arabic Order, Nobles of the Mystic Shrine

By H. E. HEWITT, '94

THE Ancient Arabic Order of Nobles of the Mystic Shrine is the social body of the Masons. In the State of Illinois there are three temples of the Shrine, one of which is located in Peoria, and the members of this Shrine reside in that portion of the State of which Peoria is the center, as well as in the city itself. It was the desire of this body to erect for its sole use a building adapted to its peculiar needs. As the principal neces-

sary feature was a large auditorium, it was decided that this auditorium should be made adaptable for concerts and other large gatherings not requiring a "movable scenery" stage, in so far as such requirements did not interfere with its use for their own peculiar purpose.

The site chosen consists of a lot with 119 feet frontage and a depth of 172 feet — practically a rectangle. It is situated a few blocks from the center of town, and faces a broad street which was once a high-class residence district, but is now rapidly becoming a place of apartment-buildings of the better class. It is an "inside" lot with an alley at the rear, and between it and the adjacent cross-street stands a large stone church with a high tower.

The requirements of the plan were as follows: In the main story an auditorium seating 1,200 persons, the seats



MOHAMMED TEMPLE, PEORIA, ILL.

HEWITT ('94) & EMERSON ('01), ARCHITECTS

to surround and command an arena large enough for the initiation of a class of two hundred to three hundred men; a stage large enough for concerts of all kinds, with a few dressing-rooms; a recorder's office; a dressing-room for women, with toilet; a coat-room for men; a candidate's room, with toilet; a ticket office; and lobbies and circulation sufficient to afford social intercourse for a large number of people. In the basement were required a banquet-room large enough to seat one thousand persons at table, with commensurate kitchen and serving facilities; a coatroom; a men's toilet-room; space for heating and ventilating apparatus; custodian's room; and necessary lobbies.

There were also required a place for a large pipe-organ in the auditorium, and a choir gallery, as well as convenient storage for chairs for seating the arena space.

The exterior must express the mystic nature of the order, and must take into consideration the effect of the surrounding buildings, notably the church.

The cost must not exceed \$75,000 complete. (This limit was afterwards raised.) The most severe and difficult condition laid down was that of cost. For this reason it was found necessary to confine the architectural treatment of the exterior to the main body of the building, leaving the stage bare and crude. It goes without saying that fire-proof construction was out of the question.

The principal interest in the problem from the standpoint of design centers on the arrangement and treatment of the auditorium and ambulatory, and in the expression of the exterior.

The twofold requirements of the auditorium are respectively of primary and secondary importance. It was



MOHAMMED TEMPLE, PEORIA, ILL.

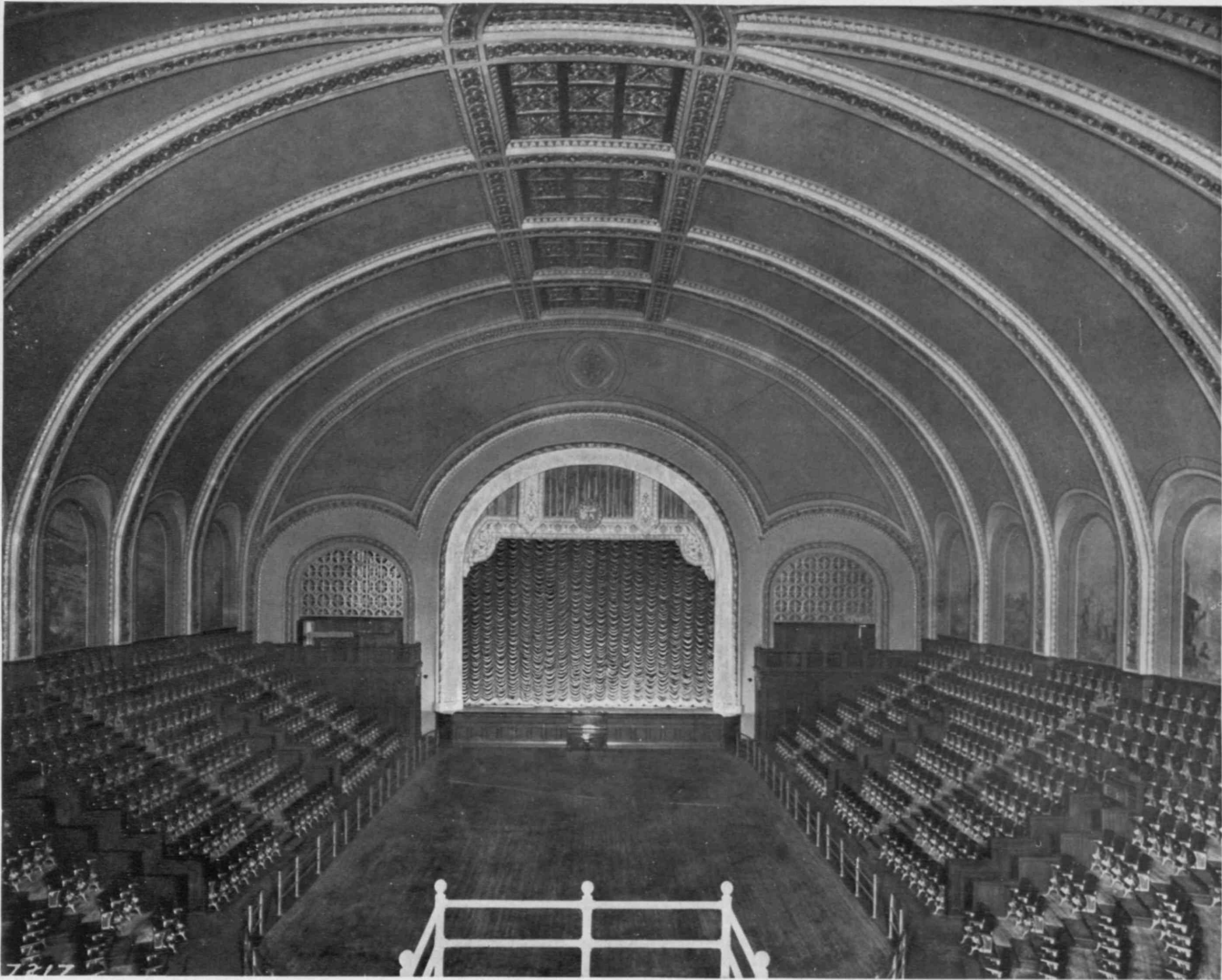
HEWITT ('94) & EMERSON ('01), ARCHITECTS

of the first importance that there be a large arena with a level floor commanded by every seat. It was of secondary importance that the seats of both the tiers and the arena command the stage. By adopting the amphitheatrical arrangement, it not only served both of these purposes, but afforded good circulation without increasing the building beyond the auditorium walls by providing a place for the ambulatory beneath the upper tiers of seats, connecting with the arena and aisles by means of tunnels.

The use of the building has demonstrated the fact that for concert and lecture purposes the unusual arrangement has justified itself in an unlooked-for way. Notwithstanding the considerable area of the hall, there has proved to be a reciprocal feeling of cordiality among the audience as well as between the audience and the performers, due

perhaps to the fact that every seat in the tiers commands nearly all of the audience as well as the stage, and to the effect of being grouped about a center of interest. The total number of opera chair-seats is 1,600, including the arena.

In the design of the street façade three things have been attempted; viz., to please the senses by texture and color; to satisfy the mind by a display of order; and to engage the feelings with a sense of semi-barbaric sensuous mystery. The walls are of a tawny gray-red paving-brick, varying in shade, laid with heavy horizontal joints, deeply raked out. The horizontal brick bands and a portion of the vertical lines of the towers are a dark brown. The terra-cotta trimmings are dark brown and gray-green. The Shrine emblem in the center panel over the entrance



MOHAMMED TEMPLE, PEORIA, ILL.

HEWITT ('94) & EMERSON ('01), ARCHITECTS

and the column capitals are polychrome terra-cotta in stronger reds, greens, and blues. The column shafts are dull glaze gray-blue-green.

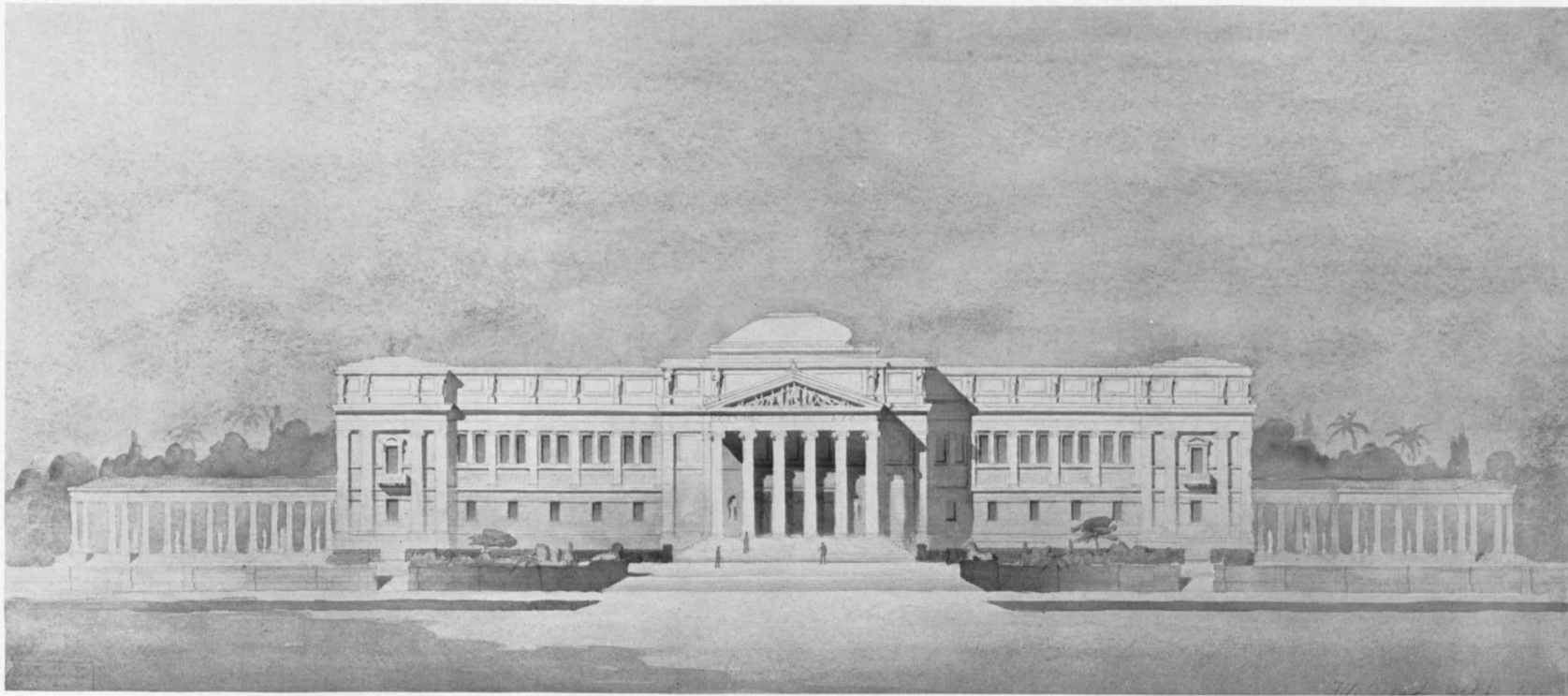
In order for the façade to maintain itself against the large scale and lofty church adjacent, it seemed desirable to avoid competition and give it a strong horizontal feeling, with the hope that it might so keep its individuality and discourage comparison of scale. The vertical lines on the towers, following the law of contrast, still further accent the horizontal feeling.

Other than to give a general Oriental feeling, no attempt has been made to follow any precedent of style.

The acoustic properties of the auditorium are of interest. The greater portion of the area of walls and ceiling is of hard patent plaster on metal lath and steel framework with a "sand-finished" surface, giving a good deal of

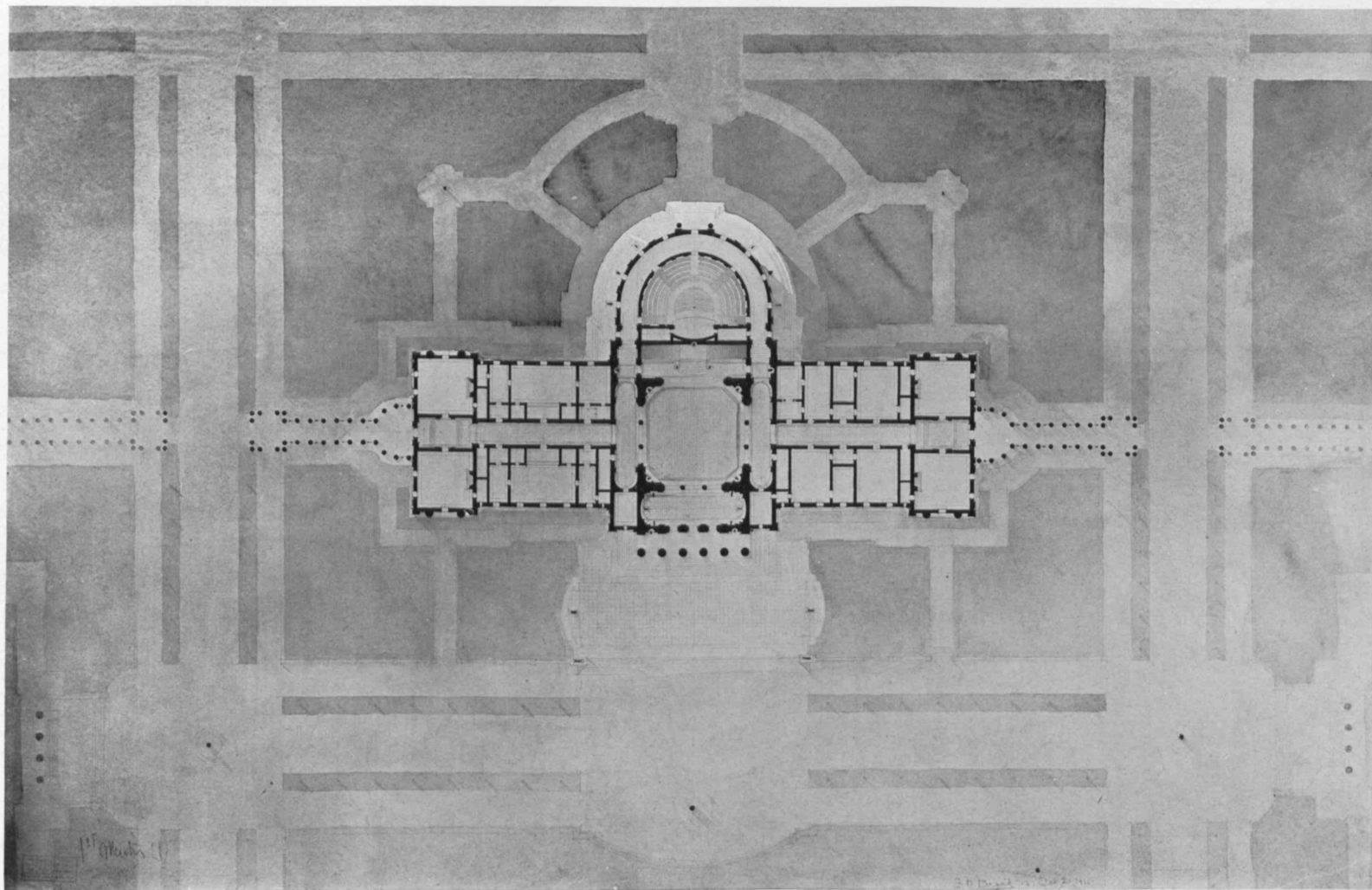
resonance. The half-dome ceiling at the end of the room acts as a sounding-board. When the arena is seated and filled the acoustics are good. Mme. Schumann-Heink pronounced it one of the best halls acoustically in which she had ever sung. When the arena is not covered this floor also acts as a sounding-board, with a considerable echo as a result. Although it has not been tried, it is probable that a carpet or grass-cloth matting on the arena would effectually absorb the sound. A sound from the rear of the stage carries as well as one made from the front of the stage. A "stage whisper" is perfectly distinct in the back row of the gallery. With the speaker and listener both on the arena floor the acoustical effects are those peculiar to domed ceilings and "whispering galleries."

The final cost of the building, including decorating and seating, was about \$125,000.



THIRD YEAR OF DESIGN

SCHOOL OF MEDICINE AT A SOUTHERN UNIVERSITY, ADMINISTRATION BUILDING
FIRST MENTION, F. N. BREED



THIRD YEAR OF DESIGN

SCHOOL OF MEDICINE AT A SOUTHERN UNIVERSITY, ADMINISTRATION BUILDING

FIRST MENTION, F. N. BREED

The Architectural Society

<i>President</i>	A. HARKNESS, '12
<i>Vice-President</i>	G. I. EDGERTON, '12
<i>Secretary</i>	S. L. DAY, '12
<i>Treasurer</i>	P. D. HORGAN, '13

Executive Committee

G. A. SWENSON, '12	G. B. BRIGHAM, JR., '12
T. R. PROUTY, '12	

PROFESSOR CHANDLER gave his farewell talk before the Architectural Society on Friday evening, October 20. It contained such advice as might be given to the graduate who is about to go out into the world to practise architecture. It was very interesting and beneficial, and was enjoyed by every one present.

On choosing a city in which to practise architecture, Professor Chandler advised the student to find work in the city in which he expects to remain. By doing this he obtains a wide acquaintance among the people of the city, which would be of great advantage to him. This city should be one which is not too crowded with architects, as Boston is, but at the same time should contain architects of ability from whom the young architect might gain by seeing their great buildings and hoping that he might do as well some day.

The graduate should choose a large office in which to work. Although the work during the first few years may be very much of a routine sort, there is much to be gained by becoming accustomed to handling big work and learning to look at things in a big way. One also becomes acquainted with the "big men" of the profession and many of their clients in the community. Of course this would be of great help to the architect who is starting out for himself. One should be careful to work for a man who is cultured and has refined taste, and one who takes great pains in studying his work.

Professor Chandler emphasized the fact that the man just leaving school should not go into business for himself too soon. The education received at the Institute is only a start. By hanging up his shingle too soon the man cuts his education short. Small work is all that he can get at first, and he has not the confidence to do the larger work which might come later. He gets into the habit of doing small work, and soon finds himself avoiding the large work. It is very dangerous for an architect to build too soon. The first building has a great influence upon his future success. The building when put up will stay for some time, possibly haunting the poor man all his life. An architect cannot bury his mistakes in the way a doctor is able to. When one remains in an office long enough to be one of the firm he may feel assured that he may hang up his shingle without any such bad consequences.

A man who can think out the scheme for a building is very rare. A great many, however, can make beautiful drawings of the building after the scheme has been worked out by some one else. Of course, the man who conceived the scheme is worth a great deal more than the man who

(Continued on page 30)

The Architectural Engineering Society

<i>President</i>	C. E. MORROW, '12
<i>Vice-President</i>	C. W. SOMERS, '12
<i>Secretary</i>	L. A. BAILEY, '12
<i>Treasurer</i>	J. H. CATHER, '12

Executive Committee

PRESIDENT and SECRETARY, <i>Ex officio</i>		
C. F. SPRINGALL, '12	E. H. SCHWARZ, '12	H. C. DAMON, '12

THE first smoke talk of the newly organized Architectural Engineering Society was held Tuesday evening, November 28. President Morrow, before introducing the speakers, gave a brief résumé of the organizing of the Society, and stated its objects. He also said that the members could help each other by bringing clippings of general interest before the Society.

Professor Lawrence, the first speaker, said in part:

"I believe the time has come when the organization of this Society is a very proper step, and that it can exert a strengthening influence not only in the Department and in the Institute, but in the architectural profession as a whole. Its members will scatter all over the country, eventually assuming positions of importance and responsibility, where they will have opportunities to spread abroad ideas gained in their early training that may well become factors in the progress of their profession.

"There is an enormous amount of building going on in this country to-day, a considerable part of which, although representative of the nervous haste of the times, can hardly be called architecture. The best and simplest type of architecture ever developed in this country, the Colonial, was inspired by tradition, taste, and methods brought from the Old World by our forefathers. The grace and dignity of this type and the traditions which inspired it have, however, long since given way before the rush of utilitarianism. To-day by far the greater proportion of our people have little or no appreciation of art and architecture. Every one who lays any claim to education should have an interest in architecture and understand that the word implies more than mere building. This can come only through a cultivation of the taste of the layman, and we all owe it to our profession to use every means at our command to create a desire for more than the utilitarian solution of architectural problems. If we are to influence others to elevate their point of view we must ourselves have high ideals. One of the most important functions of a professional society is to create and foster these ideals. The close affiliation of this Society with that of the Architectural Society will do much to broaden and elevate the views of both. Each needs the sympathy and help of the other.

"Our profession, although founded on art, and recognized as one of the greatest of the fine arts, nevertheless must include as one of its essential elements the science of engineering. Unlike the painting on the artist's canvas, which is itself the completed work, the design on the architect's drawing-board is but the beginning, a part of the

(Continued on page 21)

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View of business district, Kansas City,
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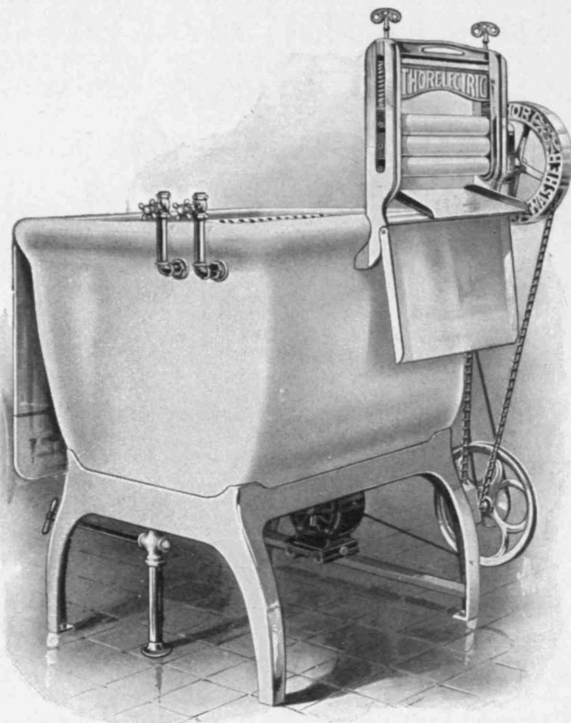
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Summer Courses

THE Department of Architecture will offer,
as usual, its summer courses in Second
and Third Year Design and in Shades and
Shadows. Circulars giving more complete in-
formation can be obtained by addressing Pro-
fessor A. L. Merrill, Secretary of the Institute.

(Continued from page 18)

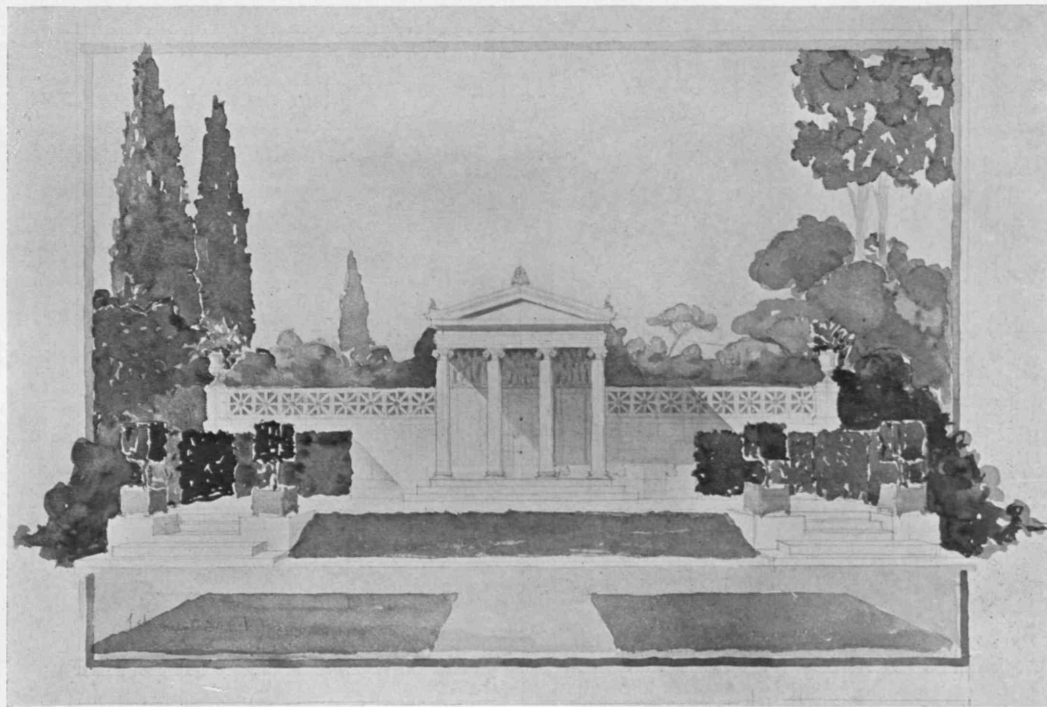
directions, as it were, to the men who are to put into concrete form the ideas expressed in the drawing. It is therefore much more than a simple study of the plan and the appearance of the building, which, although of the greatest importance, is only one phase of the architectural problem; it must take into consideration the method of construction as a basic element in its evolution. The framework of a building should be an architectural element and harmonize with the external form, just as the human skeleton harmonizes with the outline of the body. There must be harmony and unity in order that there may be architecture.

“Until the last half-century the problems in architectural construction were comparatively simple. The materials — masonry and wood — lent themselves readily to architectural forms, and were frank in their expression. The demand for tall buildings and the introduction of steel are in a great measure responsible for much of the present architectural confusion. The structural problems, as well as those of heating, ventilation, elevator service, etc., have become enormously complicated. Questions of wind-pressure, deep foundations, etc., offer difficulties with which the architect can no longer cope alone; he has been obliged to turn much of this work that he really should control over to the civil engineer.

“In the olden days the architects of a community were

the ones who possessed the engineering knowledge and skill. The two professions of architecture and engineering were one; but long before the introduction of tall buildings the two professions had grown apart — much too far apart for the good of either. When the problems of the tall building brought them together once more they found themselves comparative strangers: neither understood the other, and they failed to influence one another in the proper way. This was not as it should be; and the result was confusion, not architecture. The ancient order of things where the architect was his own engineer was the ideal way. It is, however, too much to ask to-day that any one man should be master of both branches of his profession; yet it is not too much to ask that the man who handles the engineering problems should at least have an appreciation of the ideals of the architect, and that he should understand the principles of architecture, and have some training in the fundamental conception of art.

“In response to a demand of this nature Option II. was started. The Option I. man inherits by right of lineal descent the old title of architect, while we accept the title of the new element of the profession, that of architectural engineer. But your ideals should be identical with those of your associate the architect; your position in the profession should be side by side with him; and under the conditions that exist to-day it takes you both to produce architecture.”

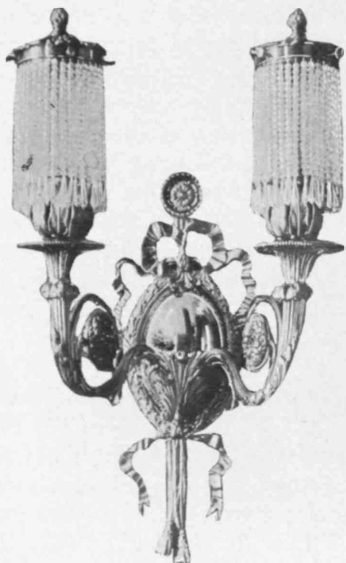


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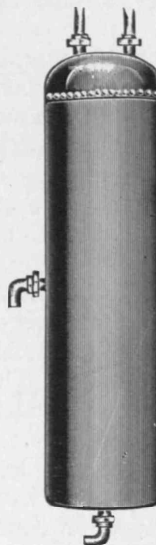
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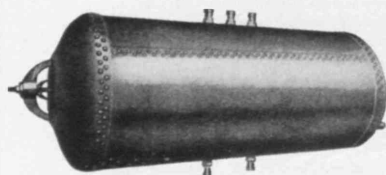
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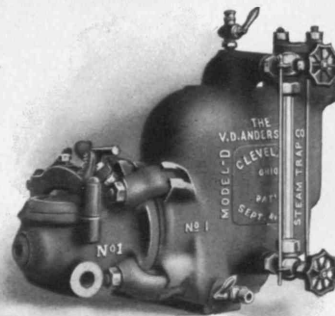
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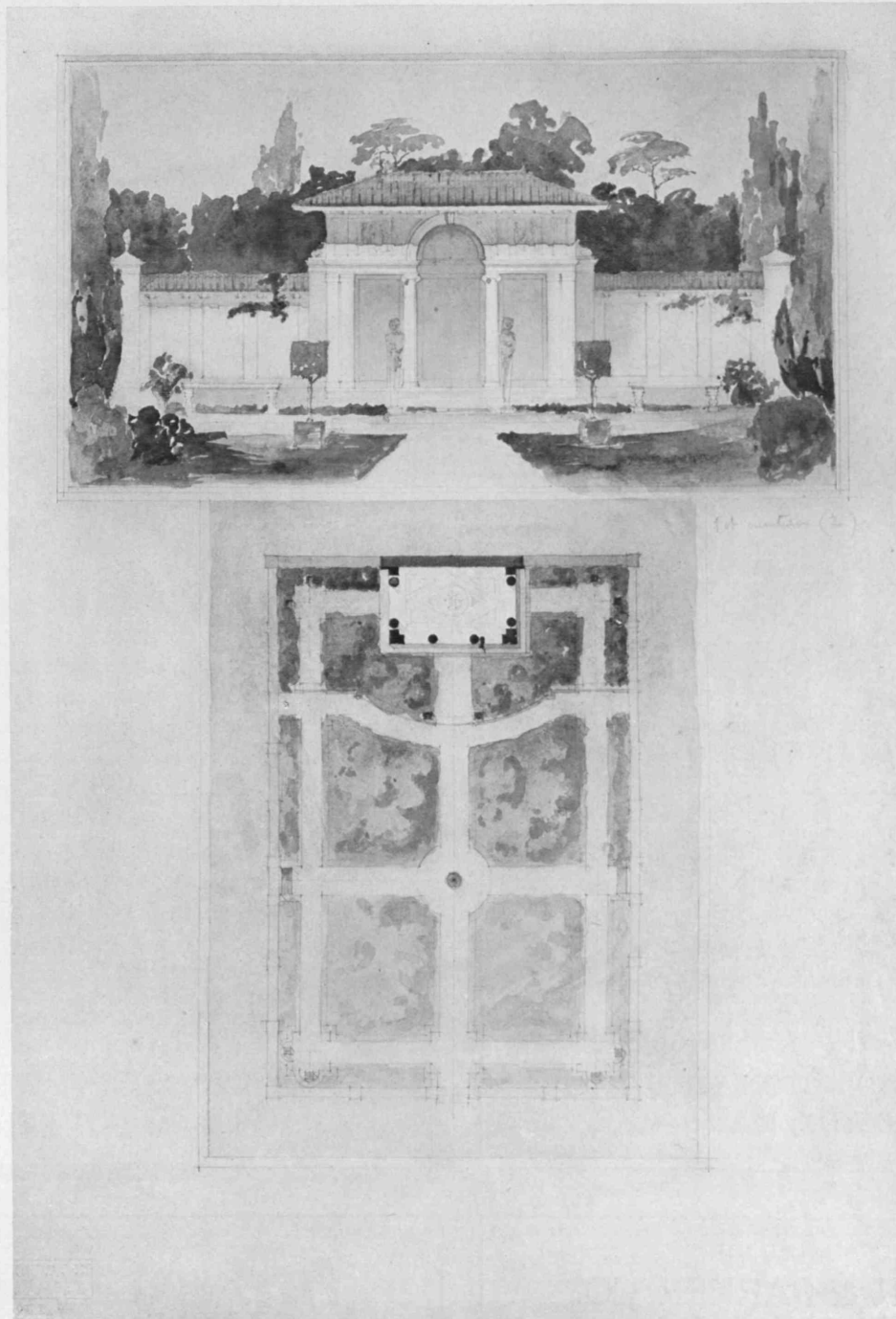
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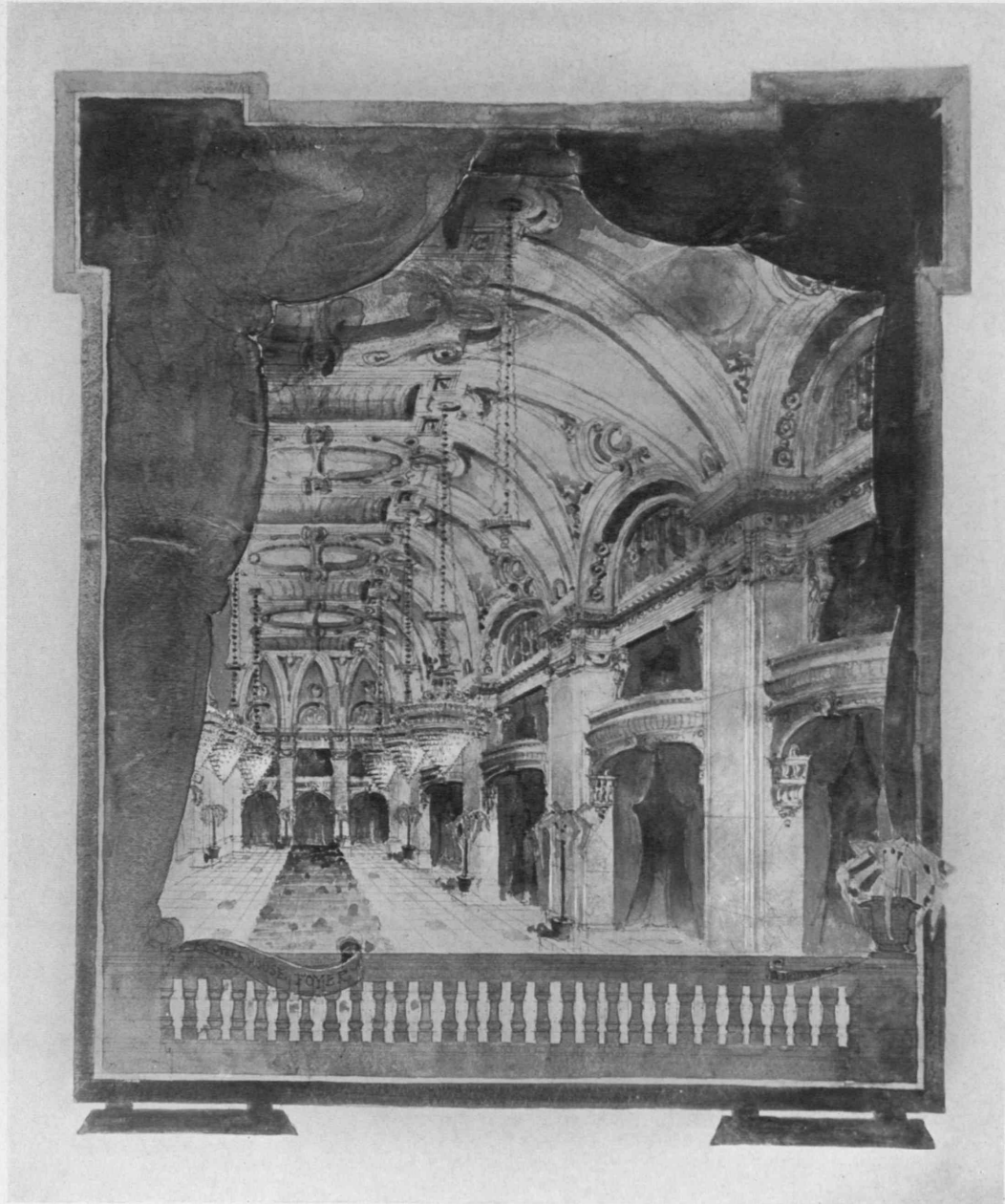
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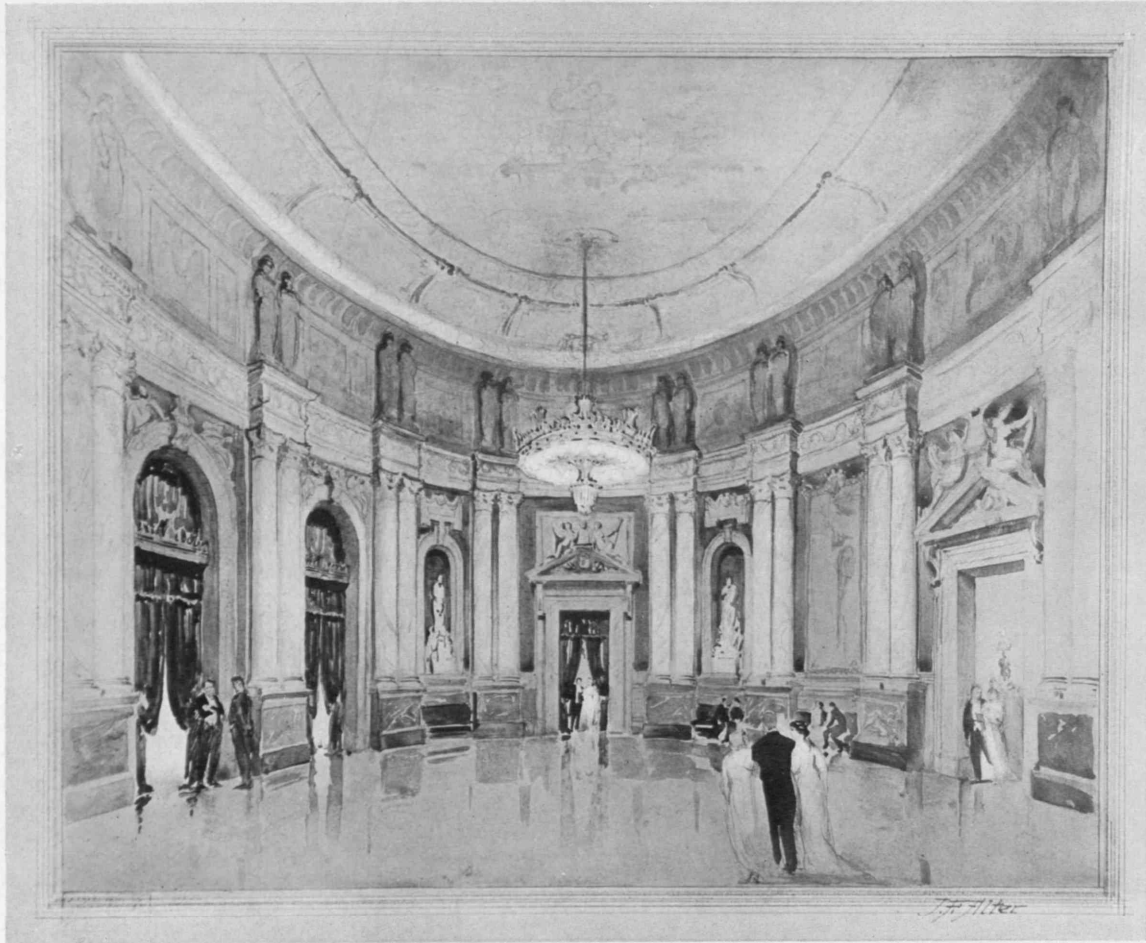
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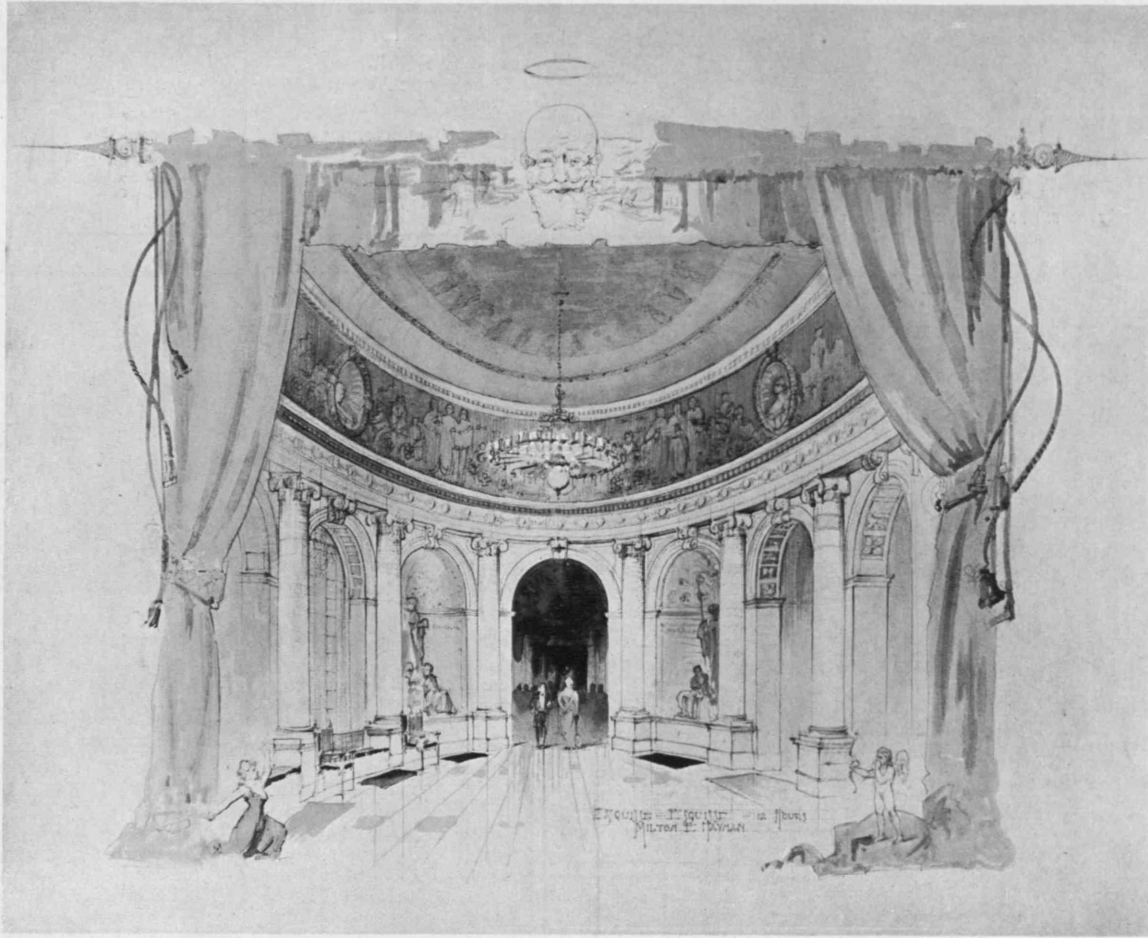
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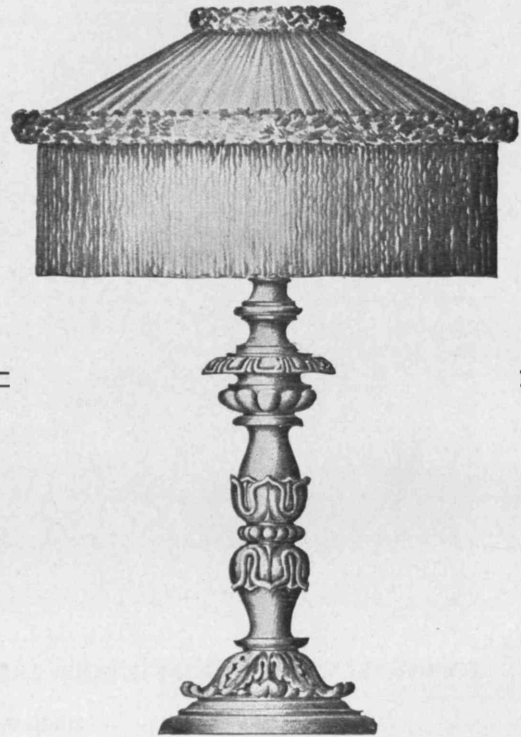
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Alumni Notes

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.

M. R. Pevear, '12, associated with Mr. J. W. Foss, has entered into the practice of architecture at 98 Chestnut St., Boston, Mass.

L. A. Weatherwax, '11, was married to Miss Alice C. Smith, in New Bedford, Mass., on November 15.

P. T. Harris, '10, is in the office of Mr. Guy Lowell, Boston, Mass.

H. E. Fowler, '10, is with Purdy & Henderson, Structural Engineers, New York City.

Miss M. A. Fulton, '10, has returned home after eight months' travel in Europe. She has entered the office of Day & Klander, of Philadelphia, Penn.

Announcement has been received of the marriage of F. A. Burton, '09, to Miss Helen L. Eaton, in Brunswick, Me., on October 31. In association with Architects Allen & Collens, of Boston, Mass., Burton has been given the commission to design the new gymnasium for Bowdoin College.

W. P. Doerr, '09, was awarded special honorable mention in the Plym Fellowship competition held at the University of Illinois in June, 1911.

H. M. Glazier, '09, was married to Miss Laura D. Goodwin, on September 5, at Hudson, Mass.

The marriage is announced of R. B. Barnes, '08, to Miss Rose M. Naething, on September 6, in New York City.

The marriage is announced of R. J. Batchelder, '08, to Miss Laura B. Houtman, on October 6, in No. Cambridge, Mass.

W. F. Dolke, Jr., '08, and J. E. Barnard, '10, are in the office of Mr. E. T. P. Graham, 20 Beacon St., Boston, Mass.

A. T. Remick, '07, is now located at 103 Park Ave., New York City.

W. C. Furer, '06, is Assistant County Engineer of Hilo, Hawaii. Under date of August 13, Furer writes: "Hilo is the largest city on this island. The city is still in its infancy, but its possibilities are great. It will in all probability outstrip Honolulu, commercially at least, because it has a splendid harbor and because it has such a big territory and such big resources back of it, to say nothing of its being nearer than Honolulu to the Panama-Yokohama Great Circle route. Among our multitudinous duties will be the maintenance and repair of schoolhouses."

L. Luquer, '04, begs to announce that he has opened an office at 9 Cornhill, Boston, Mass.

Rowe, '04, & Keyes, '04, have dissolved partnership. Rowe continues at 161 Devonshire St., Boston, Mass., while Keyes has removed his office to 35 Congress St.

G. N. Wheat, '04, formerly of Houston, Tex., is now with the Bridge Department of the Kansas City Terminal Railway Company.

The firm of Garber & Woodward, both of '03, has been selected as associate architects with Mr. Cass Gilbert, of New York, in the design and erection of a new twenty-four to thirty story building to be the home of the Union Central Life Insurance Co., Cincinnati, O.

H. G. Simpson, '03, holder of the 1909 Rotch Traveling Scholarship, has returned to Boston. An exhibition of his *envois* was held, in November, at the Boston Architectural Club.

W. P. R. Pember, '02, visited the Department this fall. He is head draughtsman with Fuller & Robinson Company, Albany, N. Y.

E. F. Lawrence, '01, has been elected President of the Oregon State Chapter of the A. I. A., which has just been organized.

A. B. McDaniel, '01, Professor of Civil Engineering at the State University of South Dakota, in response to our request for alumni notes, under date of Oct. 20, 1911, writes as follows: "I suppose that my natural reticence has made me forget to write you concerning my life and work out here in the West, but I am glad to state that I am as busy and contented as ever. Our College of Engineering is growing rapidly, and we have a large increase of attendance this year. We are looking forward to an appropriation from the next Legislature for a large and finely equipped engineering building, and this will place us on an equal footing with similar colleges of neighboring and older State universities. I am doing, also, considerable outside work, such as consulting work connected with examinations of drainage projects, hydro-electric plants, municipal improvements, etc. I expect to accompany a party next week over the route of the proposed Meridian Road, which is planned to run from the Gulf of Mexico to Winnipeg, Can. A section of this road lies in our State, and I have been asked to accompany a party of State officials to lay out the best route and to make an estimate concerning the necessary improvements."

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G. B. Ford, '00, is giving a course of fifteen lectures on "City Planning" at Columbia University. Ford has been made a junior member of the firm of George B. Post & Sons, of New York.

F. R. Walker, '00, and H. E. Weeks, '92, have formed a partnership, with offices at 1900 Euclid Ave., Cleveland, O. They were formerly in the office of Mr. J. Milton Dyer, Cleveland, O.

In the recent competition for the general architectural plan for the State Capitol Buildings and for the Temple of Justice at Olympia, Wash., the first prize was awarded to Wilder & White, '99, of New York City. The second prize went to D. J. Myers, '98, of Seattle, Wash.; the third prize to Willcox & Sayward, '01, D. R. Huntington, C. F. Gould, and C. H. Alden, '90, associated, of Seattle, Wash. M. Lichtenstein, '06, of San Francisco, Cal., received honorable mention. Thirty architects from all parts of the United States took part in the competition.

E. L. Holmes, '97, continues with the Ferrolite Company in San Francisco, Cal.

W. H. Chenery, '96, Assistant Professor of Spanish and Italian at Washington University, has been appointed Acting Librarian for the year 1911-12. He still continues his instruction in Spanish.

R. C. Henry, '96, announces that he has opened an office for the practice of architecture at 8 Beacon St., Boston, Mass., in association with Mr. C. P. Hoyt.

Miss L. D. Thompson, '96, is in the office of Harding, '88, & Seaver, '97, Pittsfield, Mass.

F. A. Bourne, '95, has been appointed by the Mayor of Boston to study Copley Square with a view to protecting the city's interest in the arrangements for the new subway entrances.

W. B. Faville, '95, W. Polk, and C. R. Ward have been appointed an architectural council to supervise the designs for the Panama-Pacific Exposition in San Francisco, Cal.

C. W. Dickey, '94, has an office in the Central Bank Building, Oakland, Cal.

G. Lowell, '94, C. A. Coolidge, '83, and Professor Despradelle are preparing plans for the proposed new library to replace Gore Hall at Harvard University.

H. V. Shaw, '94, has an illustrated article on "The Lake Shore Country Club, Glencoe, Ill.," in the October *Architectural Record*.

G. H. Ingraham, '92, has an article in the November *Brickbuilder* entitled "Comparative Cost of Various Types of Construction for Three Houses." The article is illustrated by houses designed by himself, J. Purdon, '96, and Putnam, '98, & Cox, '99.

W. H. Punchard, '92, Landscape Architect, has an office at 220 Devonshire St., Boston, Mass.

The result of the Public Auditorium competition in Portland, Ore., has recently been announced. The first prize, which is to design and supervise the construction of the work, was awarded to J. H. Freedlander, '91, and A. D. Seymour, of New York; second place, carrying a cash prize of one thousand dollars, was secured by Lazarus & Logan, '06, of Portland. E. F. Lawrence, '01, was architectural adviser to the Auditorium Commission, and was also a member of the jury to make the award.

C. H. Alden, '90, has an article on "City Planning" in the October number of *The Pacific Builder and Engineer*.

R. E. Schmidt, '87, of the firm Schmidt, Garden & Martin, of Chicago, Ill., recently sent us an illustrated booklet describing an apartment-house which his firm had designed. It is evidently the latest word on the better class of apartment-houses. The architects have very skilfully and completely satisfied all the requirements of modern living, even a garage and chauffeurs' rooms being provided in the basement.

E. F. Stevens, '83, has an article on "Details and Equipment of Hospitals" in the *American Architect* of October 11, it being a résumé of an address delivered before the American Hospital Association at its conference held in New York on September 19.

At the annual meeting of the Rhode Island Chapter of the American Institute of Architects, held September 21, H. Hoppin, '76, was elected President for the ensuing year, and E. B. Homer, '85, Vice-President.

(Continued from page 18)

made the set of drawings. On traveling abroad, especially in Paris, one finds that the most of the effectiveness is due to the great schemes and layouts, with their grand perspectives, rather than to any of the buildings themselves. The student should not spend his time in making thumb-nail sketches of detail, but should study the larger and more important things, and learn to think out schemes and layouts for himself.

In closing, Professor Chandler said that although it was his last talk before the Society as head of the Department, he expected to be back again at graduation time. The meeting was adjourned with an enthusiastic M. I. T. cheer for Professor Chandler.

F. N. BREED, '12.

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REPORT OF THE PRESIDENT AND TREASURER, including Statistics, Reports of Departments, and Titles of Publications of Members of the Instructing Staff. *Issued in January.*

REGISTER OF GRADUATES, comprising Class, Geographical, and Alphabetical Registers, Professional Occupations, Addresses, Statistics, and a List of Alumni Associations. *Issued in March.*

PROGRAMME of the Courses of Instruction offered during the following school year. Identical in form with the Catalogue, but not containing the Register of Students. *Issued in June.*

DEPARTMENT CIRCULARS.

Circulars describing in detail the departments of MECHANICAL ENGINEERING; MINING ENGINEERING; ARCHITECTURE; CHEMISTRY AND CHEMICAL ENGINEERING; BIOLOGY; PHYSICS AND ELECTRO-CHEMISTRY; and NAVAL ARCHITECTURE.

SPECIAL DESCRIPTIVE CIRCULARS.

SUMMER COURSES, *issued in March*; ADMISSION FROM OTHER COLLEGES; THE RESEARCH LABORATORY OF PHYSICAL CHEMISTRY; and ADVANCED STUDY AND RESEARCH.

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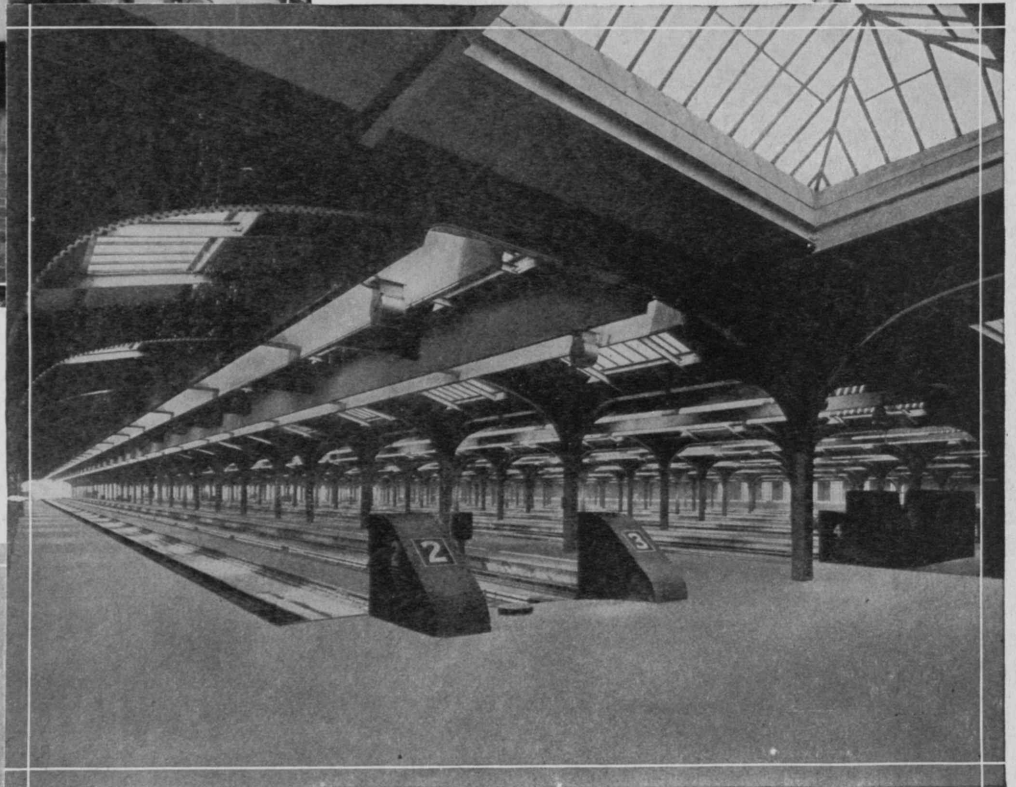
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