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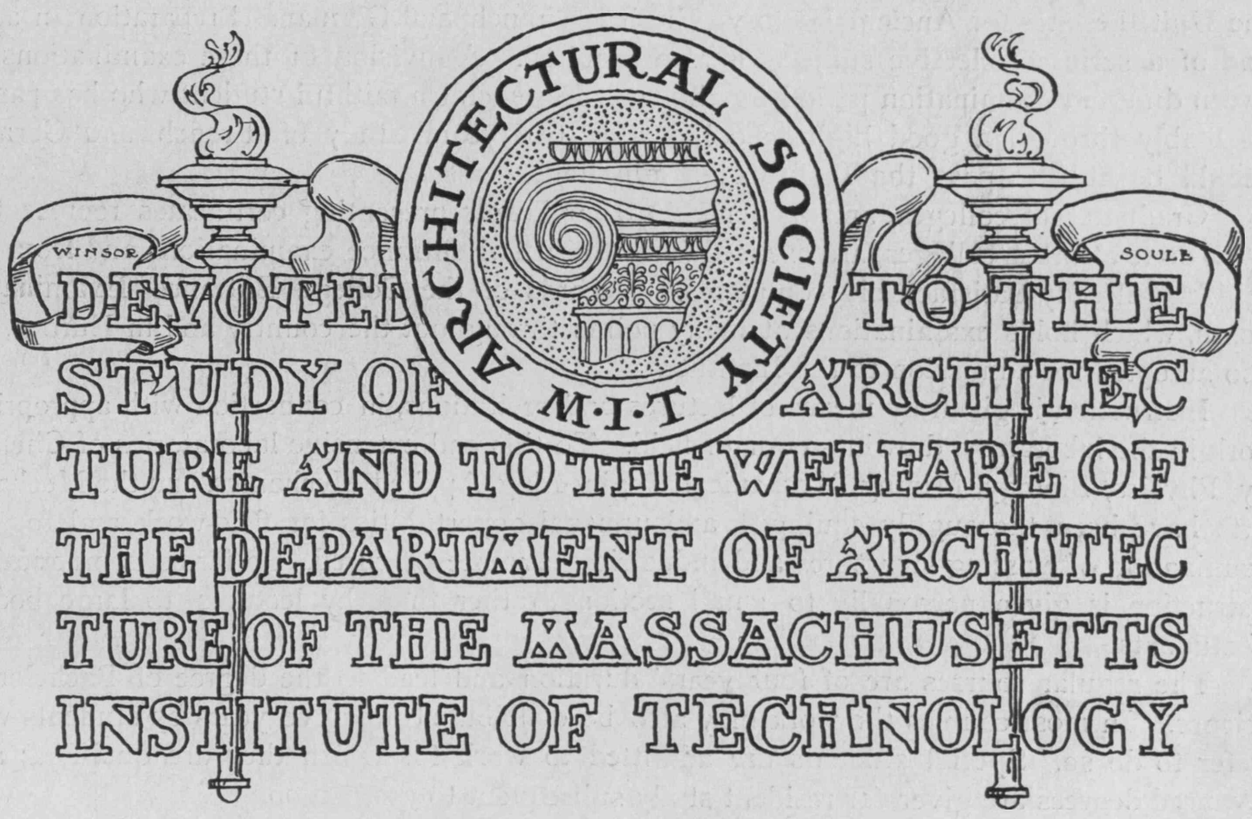
THE TECHNOLOGY ARCHITECTURAL RECORD



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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.

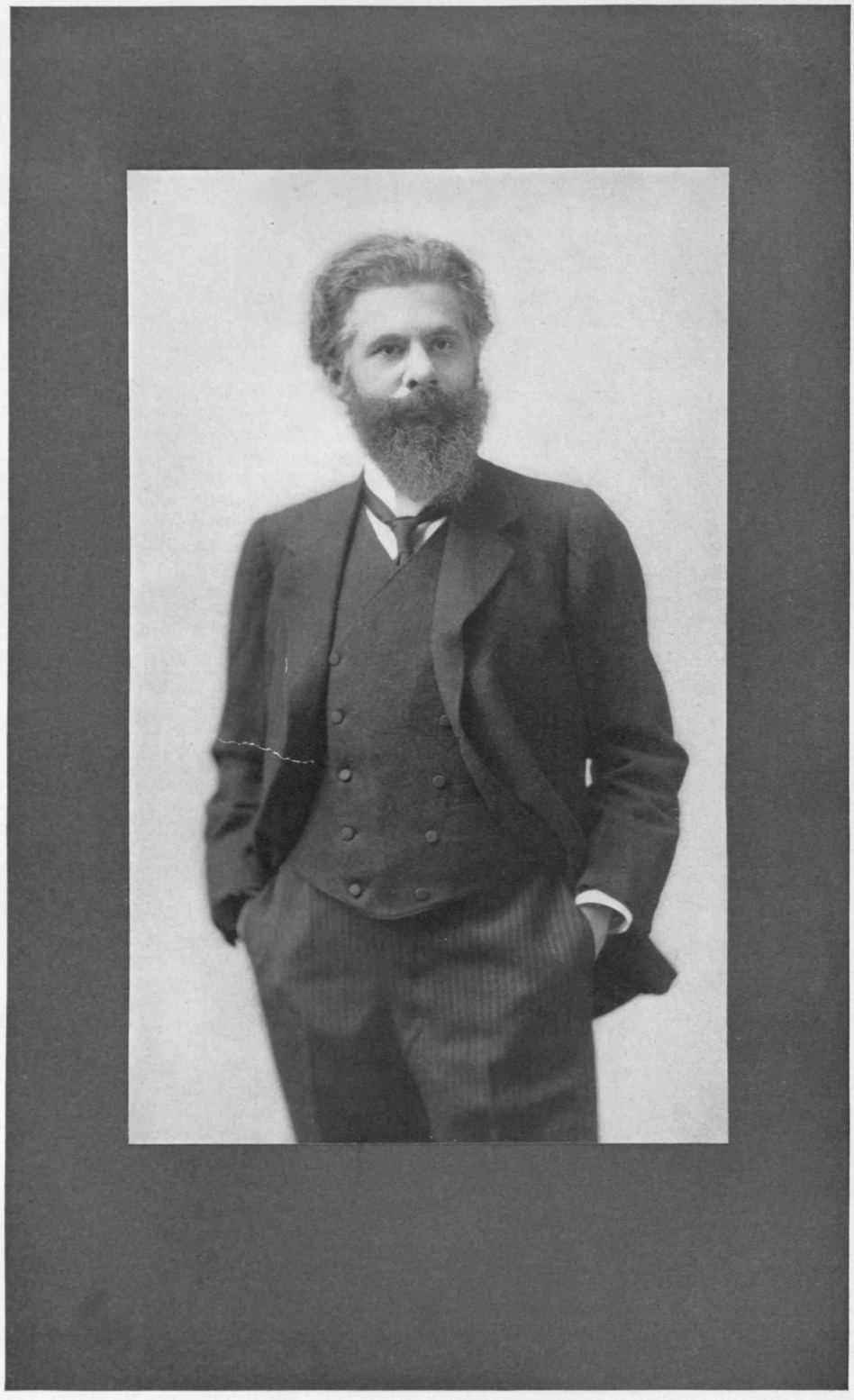
Summer Courses. These courses are primarily for the benefit of the student who wishes to distribute his work over a larger portion of a year, or to gain more time for advanced work in the regular courses. They also offer opportunities to students from other colleges to anticipate a portion of the professional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



CONSTANT DÉSIRÉ DESPRADELLE

The Technology Architectural Record

Vol. V June, 1912 No. 3

$1.00 per Volume Single Copies, 35 Cents

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

FORMER students of the Department of Architecture will be glad to hear the announcement that Professor Despradelle has been made Director of the Department. His appointment will insure the continuance and uninterrupted development of that policy to which our school owes its high standing. To great ability and to the highest professional training Professor Despradelle adds the force of a personality which to an almost unrivaled degree arouses the enthusiasm of his students and inspires them to do their best. His broad views, his keen insight into the conditions and spirit of American life, and his long and intimate association with Professor Chandler in the affairs of the Department give every assurance that in his charge the Department will continue the best methods of teaching architecture.

Constant Désiré Despradelle was born in Dijon, France, May 20, 1862. After a thorough academic preparation he entered the École des Beaux-Arts, Paris, at the age of twenty, where he was admitted first among one hundred and forty candidates. From 1882 to 1889 he was a student of architecture at this great national school in the atelier Pascal, where he always maintained a high rank. In 1884 he was awarded the Prix de la Société Centrale des Architects Français, and the Rougevin, Deschaumes, Edouard Labarre, and Bouwens prizes. In 1886 he received the diploma Architecte Diplomé du Gouvernement, familiarly known as the A. D. G. Later he took highest rank in the Concours de Rome of 1889, with the title Premier Second Grand Prix de Rome. In the same year he became Lauréat de l'Institut de France.

Following a period of continental travel, M. Despradelle first became Assistant Architectural Inspector for the French Government, then Inspector, and, later, Collaborator of Public Buildings and National Palaces, with headquarters in Paris, in which capacity he was employed upon numerous important edifices, including among others the Ministry of Agriculture and Commerce, the National Library, the Bank of France, the residence of President Grévy, etc. At the same time he took part in the higher grades of academic competitions at the École des Beaux-Arts and at the Institut de France.

The character of his work having attracted wide-spread attention, he was offered, in 1893, the position of Rotch Professor of Architecture at the Massachusetts Institute of Technology. Deciding to accept this offer, he came to Boston, where for nearly nineteen years he has been devoted to instruction in architecture, and maintaining at the same time an active practice of his profession.

In 1898 Professor Despradelle was made Officier d' Académie. In 1899 he received one of the first awards in the Phœbe Hearst competition for a complete general plan of buildings and grounds for the University of California, and in 1900 was appointed member of a permanent board of advisers for the buildings of that University. In the same year he was awarded the first gold medal of the Paris Salon for the design of a monument, "The Beacon of Progress," to glorify the American nation. Two drawings of this design were purchased by the French government for the Luxembourg,— a rare honor for an architect. The award of this medal placed him "hors concours." In 1900 he was made Officier de l'Instruction Publique.

In 1901 he was appointed consulting architect of the new building for the Museum of Fine Arts, Boston. In collaboration with his partner, Mr. Stephen Codman, he has constructed in the United States numerous private edifices, factories, office buildings, hospitals, etc.; winning, among recent competitions of importance, that for the Peter Bent Brigham Hospital in Boston.

In 1910 Professor Despradelle was appointed Special Lecturer on Architectural Design at Harvard University. On April 23, 1910, he was elected Member Correspondant de l'Institut de France, Académie des Beaux-Arts, one of the highest honors that can be conferred by France.

He is a member of the Boston Society of Architects and of the American Institute of Architects, and has also been vice-president of the Société des Beaux-Arts Architects of New York, where he has always taken an active part in furthering the interests of the profession.

We quote below an article from *The Architectural Review* for January of this year, because the reasons for its approval of the French methods of instruction for American schools are so well put. This same article might have been made stronger if the list of distinguished French instructors in the American schools had been made more complete. There should have been added Professor Crèt of the University of Pennsylvania, Professor Varon of the University of Illinois, and Professor Ferrand of the Carnegie Technical Schools at Pittsburgh. The endorsement of the French methods could hardly be more complete. We are in entire accord with the article, and believe that in the long run an American architecture will result successfully through a thorough knowledge of the principles of design as taught in that one great foreign school, the Paris Beaux-Arts.

"The general tendency to pattern instruction in architecture in this country upon the form of schooling prevalent in Paris continues to bring to America talented graduates of the École des Beaux-Arts to assume charge of those departments in the various universities and colleges where architecture has come to be an important branch of schooling. M. Désiré Despradelle has long been at the head of architectural design in the Massachusetts Institute of Technology. M. Eugene Joseph Armand Duquesne has, within a year, come to Cambridge to take charge of the Department of Architecture in Harvard College; and still more recently M. Charles Abella has come to Washington University at St. Louis to become Professor of Design in their School of Architecture. As this delights those who believe unreservedly in the principles and study of architecture as laid down in the École at Paris, so it arouses

(*Continued on page 72*)

Architecture and Architects

By C. GRANT LA FARGE, '83

Paper Read Before the Woman's Press Club, New York, March 30, 1912

THE subject assigned to me to-day is "Architecture" — natural enough, since I am an architect and presumably holding some opinions upon the profession in which I am engaged. But the subject is vast — so vast that its literature alone makes the content of many libraries, is forever being increased, and the end is not yet; nor, indeed, will it ever be. With that subject I have to deal, somehow or other, in the space of a few minutes; and so I am puzzled, not so much to find something to say, as by the unavoidable limitation placed upon me, and I know that at the best I shall ramble. In this bewilderment caused by that very vastness I turn, one might say, to the vastness itself; for it suggests to me one great question in the life of the architect to-day,— his position as to the public and to the practice of what I must insist upon calling his art. I say I must insist, because it is not generally so considered by our public, and not always so understood even by himself.

Just the other day, while thinking of what I should say here, I came across these verses:

THE PORTRAIT AND THE ARTIST

"A Grandee — 1652;"
And that is all we know of you,
Save you looked thus in your pride
When the humble painter tried
To lend a gracious, kindly air
To your cold, repellent stare.

But fruitlessly. That hawk-beak grim
Shows the truth in spite of him;
And the keen, predacious eyes
Burn their greed through pigment lies;
In vain the artist's flattering task —
The soul escapes the painted mask.
Displayed for all the world to see
Are ruthlessness, rapacity —
The lion's claw, the jackal heart,
The bloodhound scent, the fox's art,
The serpent skill to twist and wind,
The creature preying on its kind.

Your world had named you a "Grandee;"
Upon the frame the word may be,
But from the treasury of fame,
O Master Thief, you filched the name!
To-day, of your ill-gotten gains
Naught but this empty word remains —
That and the painted canvas yet
Exist to show, though men forget
The wrongs of an unbridled will,
They cherish ever craftsman skill.

The sins men do their sons forgive;
Good work and true shall ever live.
A scullion's portrait or a king's
Alike may be most precious things:
The *artist* counts — a fig for *you*,
O "Grandee — 1652"!

— TUDOR JENKS.

Now what has that to do with architecture? Well, this is what I think it says. Art is eternal. In all its so varied manifestations it is one and indivisible. A work of art is imperishable — the only imperishable thing in the world is a work of art. In his brilliant book "Foundations of the Nineteenth Century," Chamberlain says: —

How much of what has been done since has passed into everlasting oblivion, while Plato and Aristotle, Democritus, Euclid, and Archimedes still live on in our midst, inspiring and teaching us, and while the half-fabulous form of Pythagoras grows greater with every century! And I am of opinion that what gives everlasting youth to the thought of a Democritus, a Plato, a Euclid, and Aristarchus is that same spirit, that same mental power, which makes Homer and Phidias ever young: it is the creative and — in the widest sense of the word — the really artistic element. For the important thing is that the conception by which man seeks to master the inner world of his Ego, or the outer world, and assimilate them in himself, should be sharply defined, and shaped with absolute clearness. If we glance back at about three thousand years of history we shall see that while the human mind has certainly been broadened by the knowledge of new facts, it has been enriched only by new ideas; that is, by new conceptions. This is that creative power of which Goethe speaks in the *Wanderjahre*, which "glorifies nature" and without which, in his opinion, "the outer world would remain cold and lifeless." But its creations are lasting only when beautiful and perspicuous; that is, artistic.

"As imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes."— *Shakespeare.*

But only those conceptions which have been transformed into shapes form a lasting possession of human consciousness. The supply of facts is ever changing; hence the center of gravity of the Actual (if I may so express it) is subject to constant shifting; besides, about the half of our knowledge, or even more, is provisional: what was yesterday regarded as true is false to-day; nor can the future change anything in this respect, since the multiplication of the material of knowledge keeps pace with the extension of knowledge itself. On the other hand, that which man in the capacity of artist has formed, the figure into which he has breathed the breath of life, does not decay. I must repeat what I have already said: what lives is immortal. . . . Nothing which the style of the creative artist has formed into a living figure has ever yet died. Cataclysms may bury such figures, but centuries later they once more emerge in perpetual youth from their supposed grave; it frequently occurs also that the children of thought, like their brothers and sisters, the marble statues, become maimed, broken, or even completely shattered; that is, however, a mechanical destruction, not death.

We need think neither very far nor very deep to see the truth of these views as applied to the work of the architect; for of any past period of civilization, whether one that has entirely passed into the limbo of completed and forgotten things, or whether some phase of one still working out its destiny, what record is there that so plainly tells the story as its building? Of other records we may have much or little — the canvas may be crowded or hold only the far, faint, shadowy outline of what was once a busy human scene; the architecture speaks with a voice in which is no uncertainty. Fragmentary or complete, sparse or voluminous, in its silence it is eloquent; from its statement there is no appeal; all else is explanatory. What do the solemn temples of the Nile, what do the lonely columns of Palmyra, say? What are the voices that call to us from Pæstum, from the Acropolis, the Circus Maximus? What is it that the domes of old Byzantium tell us; what, the Romanesque of Italy and France? What is the story that rings in our ears from French cathedrals, from the donjon-keep of

Coucy, from the castles of the Loire? What message is carried to us by the monotonous, sad pomposity of Versailles? Even to those who know no history at all, they speak — but to those who do! Go, as I did only the other day, at one step from Notre Dame to the Petit Trianon; that is to make some pages of history, with all their human contrasts and likenesses, glow and burn and throb with living fire, as in no other way can you make them do. Architecture is the remorseless index and record of the lives and the manners and the minds of bygone generations of mankind. As it tells of them, so will it tell of us.

This, then, is what the architect is doing,— recording what we are. And to him the universal law applies,— that the stream can rise no higher than its source. This fundamental, and really very simple, truth is not always apparent at a glance. And I do not use it in any narrow or restricted sense. The architect in this country — to his everlasting credit be it said (I do not intend to be hampered by any false modesty about my guild) — has been a leader. He has been in advance of his time, pretty consistently. He has been a preacher, both in his words and in his work. It is but a short time since, as a boy, I first entered upon my studies, and yet I have seen the very beginning of what has since become a great and distinguished, a learned, highly trained, and highly organized profession. It is the architect himself who has done this. It is he who has insisted upon ever higher artistic standards in his own work; upon enormously increasing educational requirements for the student, and hence upon the growth of schools that to-day have begun to rival the great Beaux-Arts of Paris; upon improved methods of training; upon the organization of the professional body into an effective unit — *not* as a trades-union, but for its moral and artistic advancement; upon that body's recognition of its civic obligations. These things he has done and is doing — often against indifference and discouragement, and in face of the sneers of cheap commercial cynicism; sneers not alone from those who are in trade, but from men to whom we rightly look for higher views and larger understanding. And still, the axiom holds true as to the stream; for if the architect had not found support, from his clients, from the public, from the schools and universities, his progress would have been small indeed. And in the last analysis, what he may express, in the kind and quality of his work, is but that which his times give him to express. He cannot make it out of whole cloth. He cannot make the stream rise higher than its source; but he can swell the stream, and, for the matter of that, he can help to lift the source. This, indeed, he has done.

The conditions under which he carries on what is, or should be, an artistic calling are such as tend to obscure its æsthetic nature from the common view. Building, to begin with, is an intensely practical matter; and all building to some extent, most building to a great extent, much building to a nearly complete extent, is, and always has been, for some useful purpose. In such a community as ours the utilitarian aspects are so insistent as to overshadow all else. The very machinery by which we accomplish our construction contributes to this: the sharp demarcation between the architect and the builder; the necessary business organization of an architect's office; the contract system, vicious in many ways which tend to stifle artistic performance; the swamping of the personality of the artisan and the humbler craftsman by that system; the loud assumption of importance and some mysterious, esoteric powers on the part of or on behalf of that beatified creature, the general contractor. I have no wish to visit any abuse upon that individual, whom I often like and respect, and who is, as things are with us, a necessary cog in the machine. But it must be borne in mind that I am driven to generalities, which always have to be taken with some allowance.

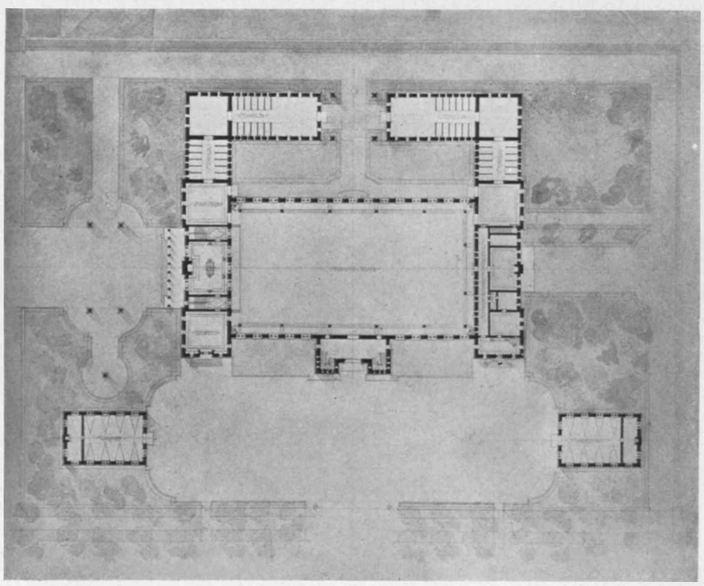
The work of building is a business, huge and intricate, requiring architects, engineers, various specialists, builders, and a swarm of trades and workmen. All of this it is the function of the architect to direct and control; over it all he is the presiding genius. The conception of the building is his; he designed its form and its details, determined its construction and the materials of which it is composed; coördinated the often conflicting elements upon which specialists engage; reduced all to order, and kept everything in its place; saw to it that the great sums of money involved were properly expended, and that the work, in its various stages, was properly done. From the moment when he put pencil to paper for the making of his first rough sketch until he has signed the last voucher which certifies that the work is finished, that the accounts are correct and the final payments due, he has held the reins and been the master. It is *his* building,— the child of his skill, his toil, and his imagination,— and such it will remain, to his glory or to his discredit, when those who paid for it are forgotten, or perhaps known only because of what he did for them; when no one will know or care whether there was a Building Committee or who came to the opening ceremonies.

I have described him as doing that which is, in large measure, business; but that is not all — it is not even the most important thing of all. The architect may plan wisely, construct soundly, and administer faithfully; may, in short, satisfy the business requirements. His higher duty still remains,— the duty that, so far as in him lies, he shall make his work beautiful. To the extent to which he strives for this is he entitled to respect; to the extent to which he attains it is he entitled to admiration. And let it be said that his attainment will not be greatest if he depends too much upon himself alone, but only when he realizes his own limitations and the necessity for true collaboration with those who are skilled in the sister arts. His opportunities may be great or little — he may be so fortunate that the great sculptor and the great painter will work hand in hand with him, or he may be limited to the employment of the obscure craftsman; but in any case it will be to his sympathy with these others, to his respect for their skill and for their personalities, to his encouragement of their efforts at self-expression, to something of modesty about himself, that will be due the freshness and the vitality of much of his work. And this is not business; it is art.

The business side of the architect's calling to-day, the variety and complexity of the problems with which he has to deal, the rush and pressure of it all, are, beyond any doubt, a cause of embarrassment to his artistic freedom. I have not time to touch upon the difference between his surroundings and those of his predecessor, the Master Builder of a bygone age. But aside from his living in a time when there is no purely national style, when traditions are severed and lost to sight, so that he is, as it were, floating in space, there is nothing in the mere fact of his having to meet sternly practical requirements that is, in itself, a bar to his work being an art. The most romantic

architecture that the world has ever seen, fairly bewildering in its exquisite complexity, marvellous in its pure technique, astounding in its superabundant flowering of imagination and invention, is the Gothic, and especially the Gothic of Northern France. Yet this extraordinary development of fancy and resource, of energy and daring, comes directly from the incessant striving to solve mechanical difficulties of construction, to carry those solutions farther and farther, and shows throughout its course the most unwavering adherence to inexorable logic.

It will not do to push the analogy too far. The point I wish to make is only that preoccupation with the practical in building carries with it no inherent impediment to artistic expression; in fact, that we may safely go much beyond this, and say that it is in the struggle with the practical that will be found the greatest and the surest impetus along the path of the beautiful. As I have no receipts to offer, so I have no prophecies to make. What we ourselves may hope to come to I do not venture to say. I can see no farther than the belief that whatever we may be entitled to look forward to in the future will find its justification in what men have done in the past.



SECOND YEAR OF DESIGN

H. O. GLIDDEN

A RIDING-CLUB IN THE COUNTRY

The Landscape Architect and the Architect

By STEPHEN CHILD, '88

THE writer's experience in the active practice of the profession of landscape architecture for the past eight years has clearly developed the fact that architects very generally have a wrong idea about this profession. They have a feeling, and they do not hesitate to express it openly, to clients as well as to others, that a landscape architect is but "a fifth wheel in the coach." They feel that if they themselves know a little bit about a few shrubs or a little bit about how to build a driveway, they know all that is necessary to be known in order to secure a satisfactory arrangement of the grounds of a country place. Now this feeling is not only a radically wrong one, it is not only unjust to the profession of landscape architecture, but it is unjust to the builder of a country home, and to the architect himself. Of the three, I believe the landscape architect may be able to stand the injustice best, for he has many fields of work to go into other than that of laying out suburban estates. It is not right, however, that he should be driven from this field.

My experience has proved beyond question that the best results in connection with the problem of laying out a country place are secured when there is genuine and hearty coöperation from the start between the client, the architect, and the landscape architect. This applies to relatively small country places as well as to large ones.

There have been many explanations of the meaning of the term "landscape architecture." Several books have been written upon the subject, but I think it is conceded that one of the best brief definitions was suggested by Charles Eliot, undoubtedly in his time a leader in the profession: "Landscape architecture is the art of arranging land and landscape for human use, convenience, and enjoyment." It will be noted that the definition is, to say the least, eminently practical; that it puts the practical side of the work first, ahead of the æsthetic. It has, indeed, been criticised on that account. As a matter of fact, the two interests should, of course, go hand in hand, for where either is sacrificed the other has been poorly served. As Mr. Olmsted has well said: "The demands of beauty are in a large measure identical with efficiency and economy, and regard for beauty neither follows after regard for practical things to be obtained nor precedes it, but must inseparably accompany it."

Architecture, on the other hand, may be briefly defined as "the art of devising and making plans for buildings."

May we not with profit look into the joint work of these two closely allied professions, and, with these definitions in mind, see how much, if any, of such work can be successfully undertaken by one who has had architectural training, and perhaps even has specialized along the lines of domestic architecture with the purpose of confining his work to the making of plans for suburban and country residences? This narrows the discussion somewhat, and throws out of consideration, for the time being at least, all such important portions of the legitimate work of the landscape architect as those of city planning, including the laying out of city and town extensions, plans for residential town sites, real estate allotments, city park systems (including their connecting parkways), and the designing of city squares, playgrounds, and so on.

No one who thoughtfully considers the work involved in the making of plans for such projects as have just been mentioned would think of them as coming within the province of the architect, certainly not of the architect who specializes along the lines first mentioned. Some architects, both here and abroad, have undertaken to work out schemes for city planning; but I think it will be admitted that where any such plans have been successful they have been made by men who have been trained along that particular line, who are really landscape architects. And I think it is becoming sufficiently evident to thoughtful people that city planning, and especially the work of preparing plans for park systems, is the function of the trained landscape architect, and not properly that of one trained in architecture only. The landscape architect might, as I have suggested above, confine himself to these particular fields of his work. Some landscape architects are doing so, and find them ample, interesting, and remunerative. But it is unfair to the owner of a suburban home who desires to secure the best results, to force him to give up the advantages attainable through the coöperation of a landscape architect.

It is not my purpose to minimize the work of the architect. I have the utmost admiration for it. There are many intricate and important details which he must study carefully and work out in order to secure a successful country house, to mention only one of the many classes of work now under discussion. Questions of size and proportions of rooms, passages, and stairways; questions of elevations, with their intricate problems of fenestration and of rooflines, involving the all-important ones of ensemble; the general style of the building; — these matters, of the utmost importance, are strictly the architect's problems, and I think no well-trained and self-respecting landscape architect would for a moment wish to meddle with them.

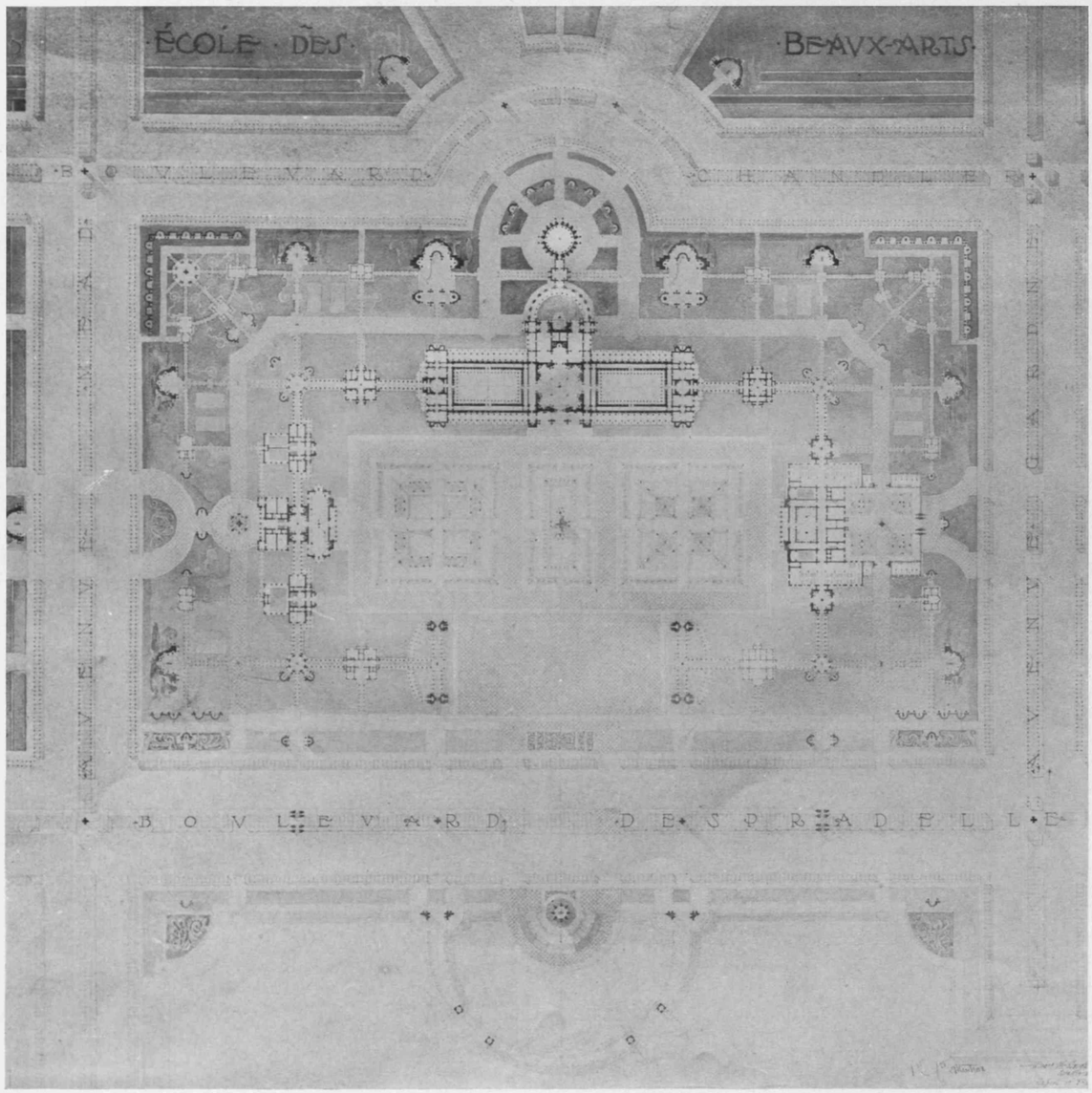
When it comes to the question of locating the house, however, and of orienting it, the advice of the landscape architect will unquestionably be of great value to the owner, and should be considered and kept in mind by the architect in determining his exposures and the general arrangement of his first-floor plan. An increasing number of thoughtful architects are realizing this point more and more each year, either through mistakes of their own or those of others. In these two matters — the general scheme of the first-floor plan of the house, and its placing and orienting on the site — the client, the architect, and the landscape architect should coöperate at the very start. These settled right, it is no more the business of the architect to devise plans for approach-roads, paths, general schemes for planting, grading, and so on, than, as mentioned above, it is the business of the landscape architect to suggest sizes of rooms, schemes of fenestration, or things of that sort. It is really very short-sighted for either of these professions to trespass upon the work properly belonging to the other. It involves serious mistakes, and I think I am quite within the truth when I say it is not the landscape architect at the present time who is doing the trespassing.

The landscape architect's position in regard to the improvement of grounds of a suburban estate is, in fact, not unlike that of a trained interior decorator. This portion of the work of the landscape architect is really largely a prob-

lem of design as applied to decoration, and progressive architects to-day are not as a rule trespassing upon the field of the interior decorator. They are learning to co-operate with him for best results, and there should be a more general effort toward coöperation with the landscape architect than there now is.

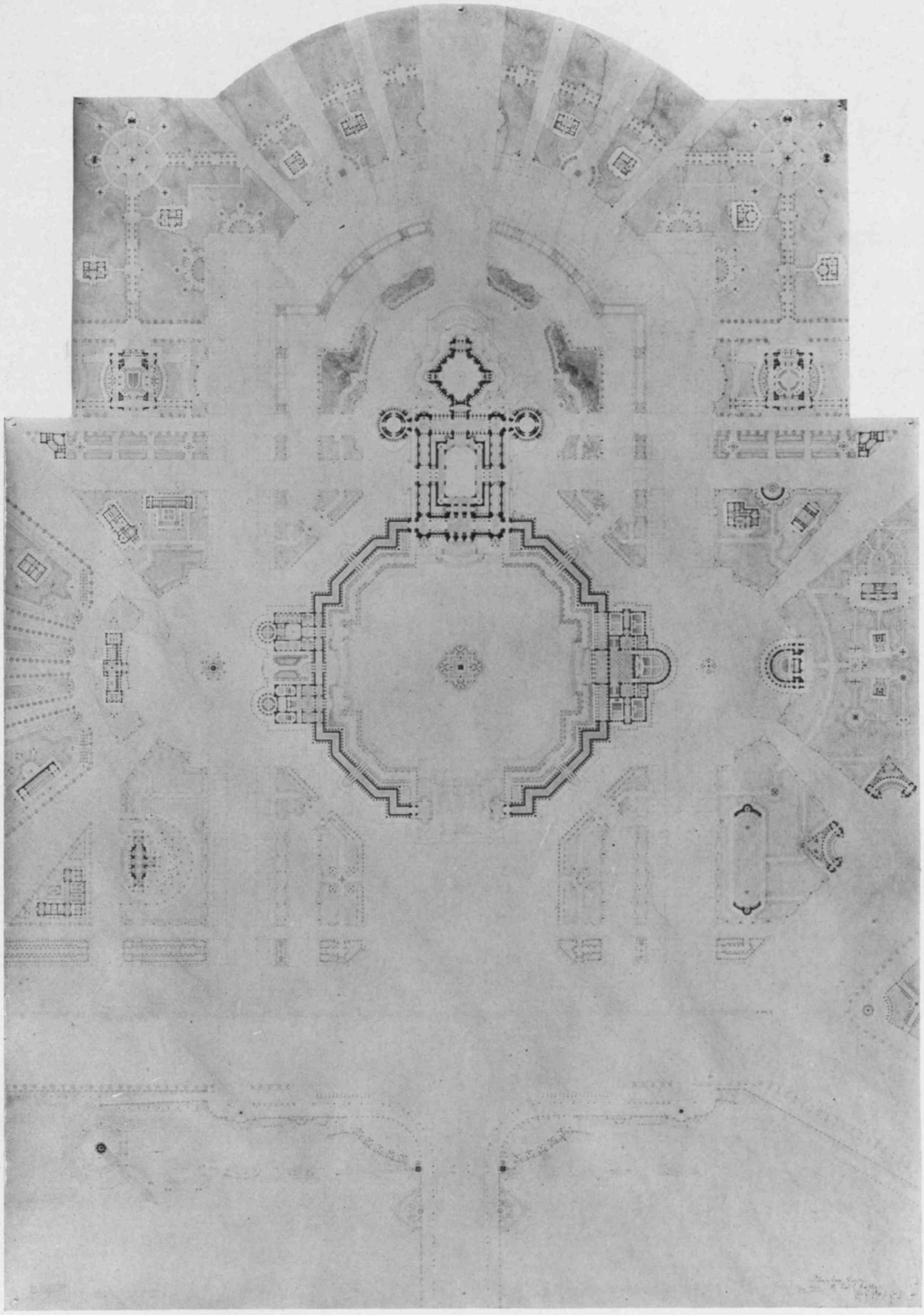
A frequent injustice to the landscape architect is the publishing in many architectural journals of elaborate sets of photographs of country places where beauty is quite as largely due to the work of the landscape architect as to that of the architect, but with no credit given to any but the architect.

Many architects fail to realize the true importance of this growing profession of landscape architecture. There is now a strong, active American Society of Landscape Architects, national in the scope of its membership, with a high standard of requirements for admission, and especially for promotion to the grade of "Fellow." This "American Society" publishes a Quarterly,— *Landscape Architecture:* a journal of the very highest grade, with contributions by the leaders of the profession, whose articles are often referred to and much quoted. In other words, our profession has secured a good standing; and it is the duty of the members of the closely allied profession of architecture to recognize this fact more graciously, and to be fairer in their treatment of us.



FOURTH YEAR OF DESIGN — A SCHOOL OF FINE ARTS

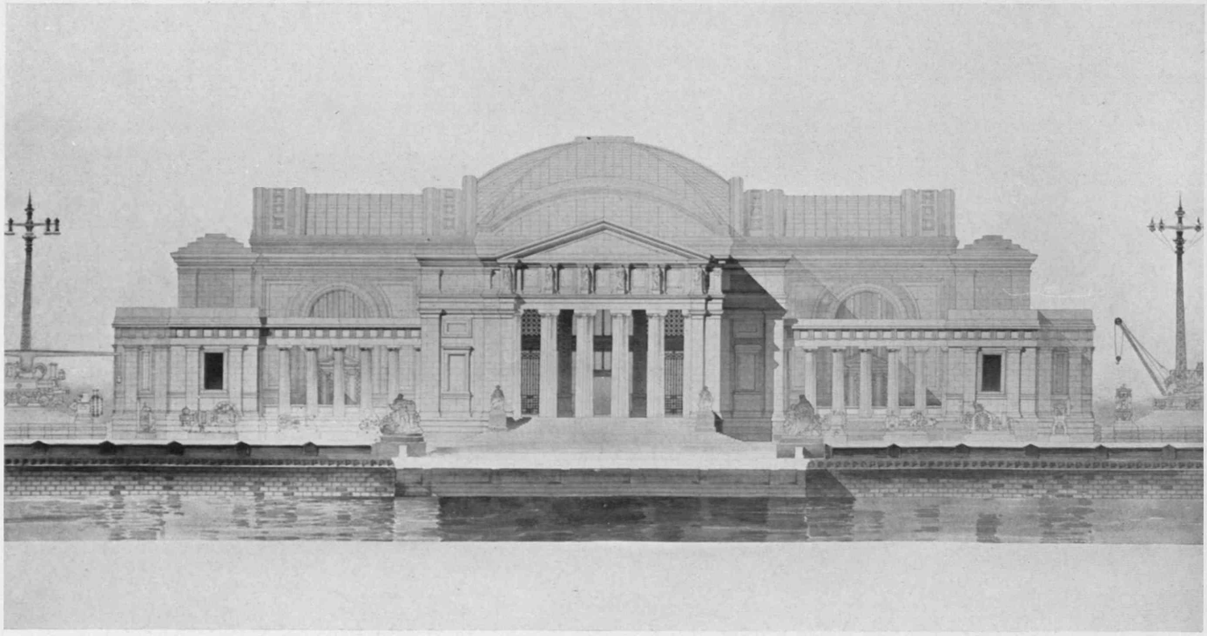
A. McNAUGHTON

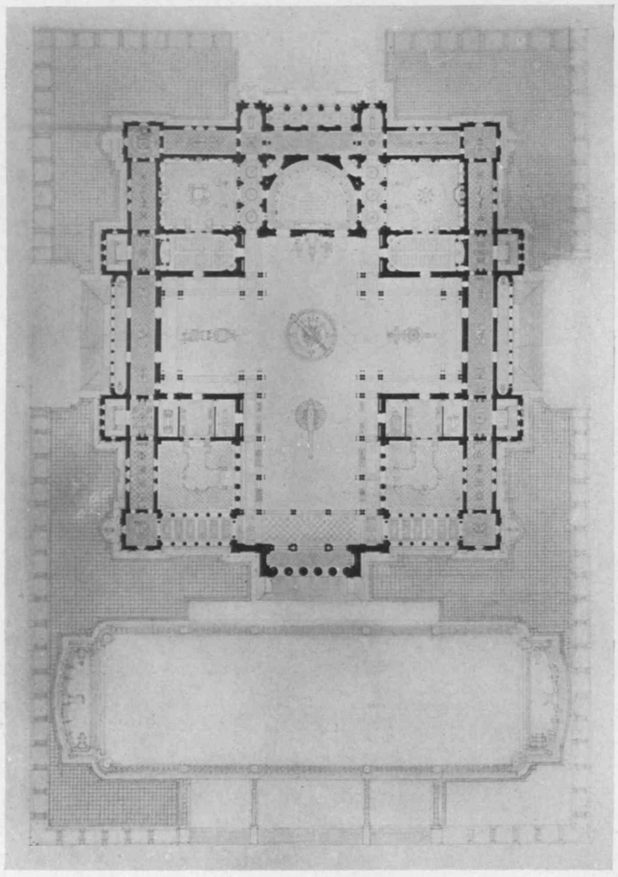


FOURTH YEAR OF DESIGN

A SCHOOL OF FINE ARTS

J. T. ARMS, JR.

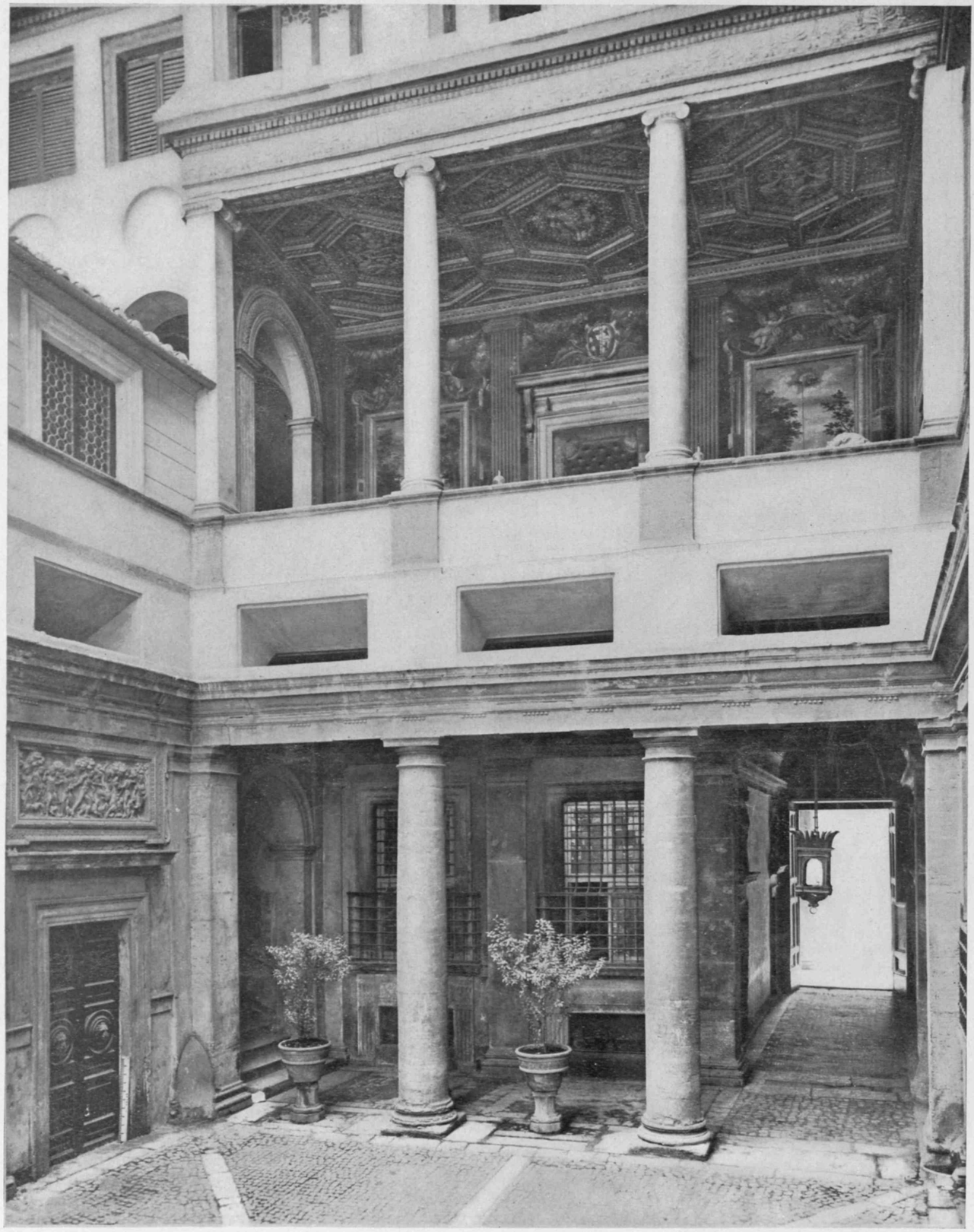




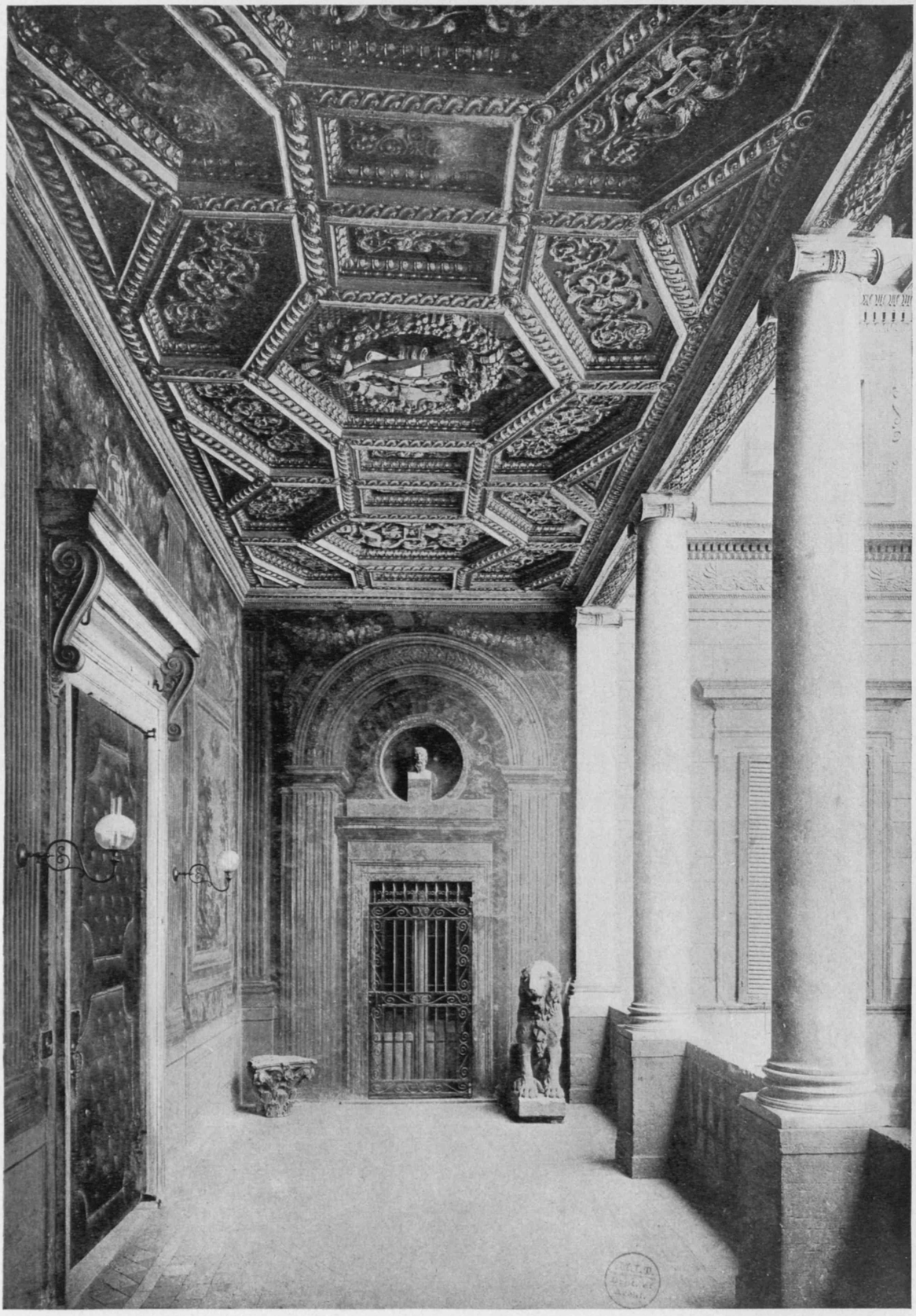
FOURTH YEAR OF DESIGN

A MUSEUM OF APPLIED SCIENCE

J. T. ARMS, JR.

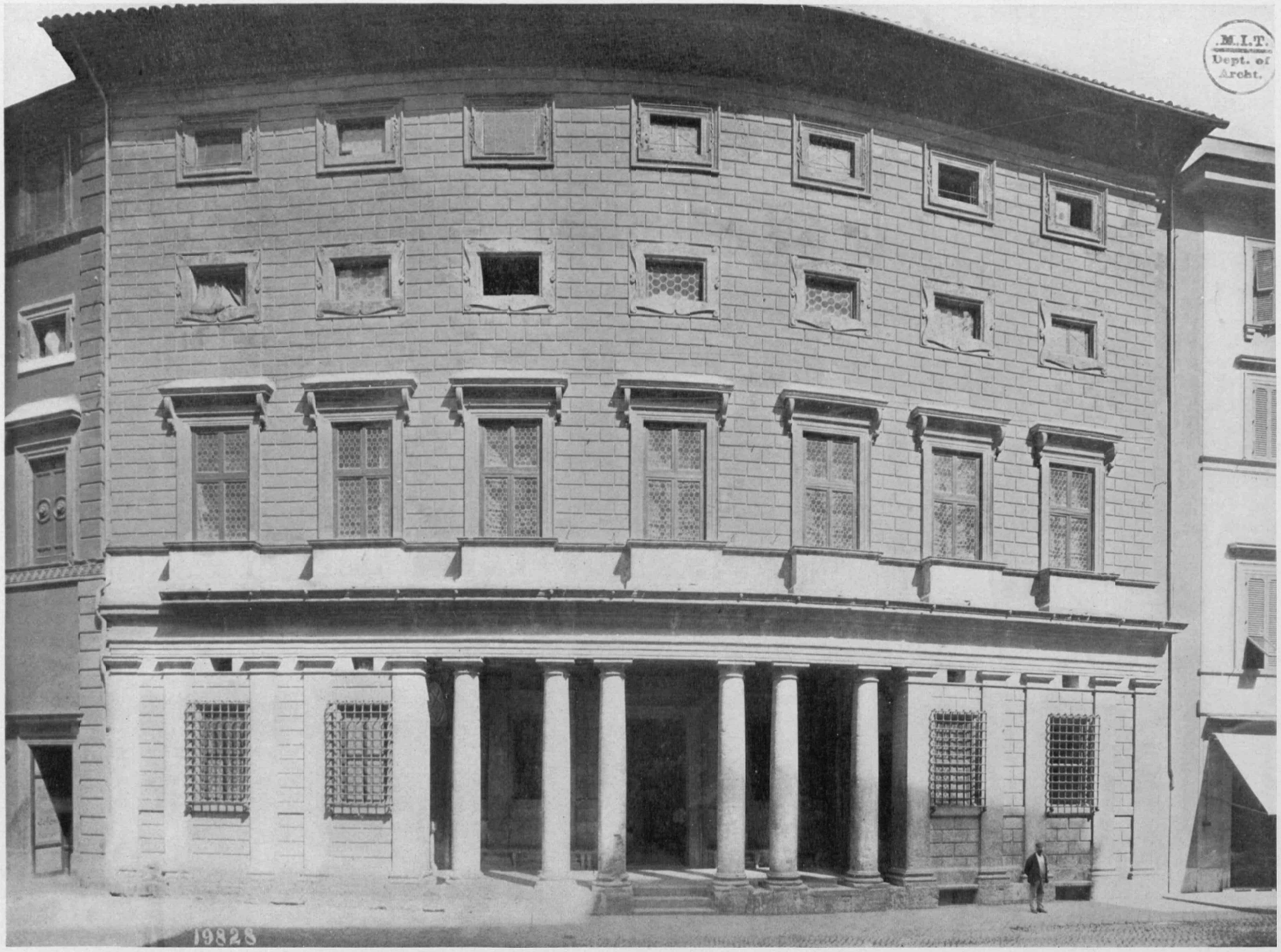


COURTYARD, PIETRO MASSIMI PALACE, ROME

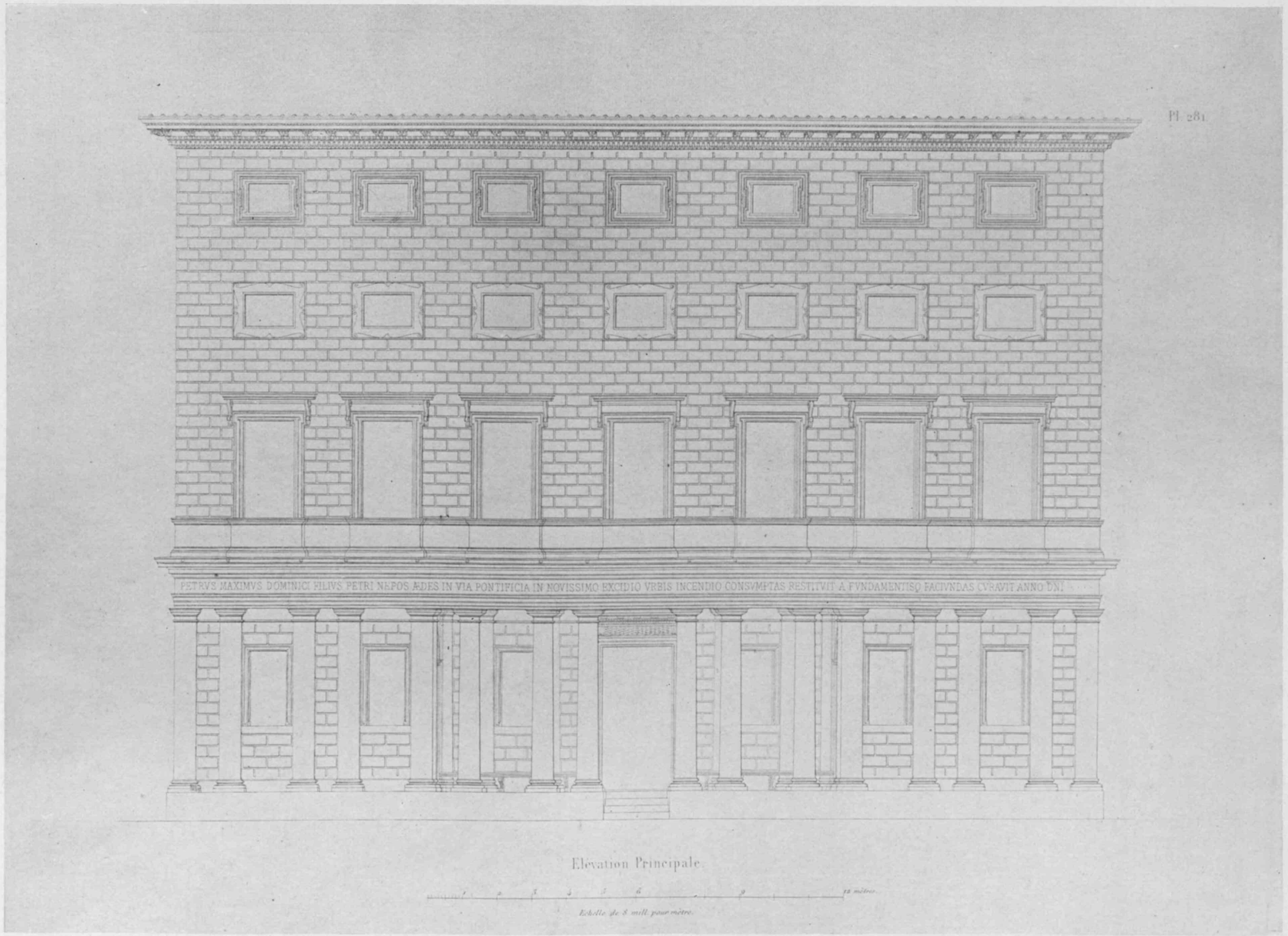


LOGGIA, PIETRO MASSIMI PALACE, ROME

VOL. V., NO. 3



PIETRO MASSIMI PALACE, ROME



(From "Edifices de Rome Moderne," Letarouilly)

PIETRO MASSIMI PALACE

(Plate 281)

Lower story well proportioned. Windows of second floor of good design and in harmony, but sills are too near together, giving a heavy effect. Double row of mezzanines is monotonous. Cornice is remarkable in mass and in detail. It is perhaps a fault that the whole wall is rusticated. It is too uniform, but gives unity. The curve of the façade gives an imposing and monumental effect.—*Trans. from text of "Edifices de Rome Moderne."*

(From "Edifices de Rome Moderne," Letarouilly) (Plate 286)

VESTIBULE, PIETRO MASSIMI PALACE

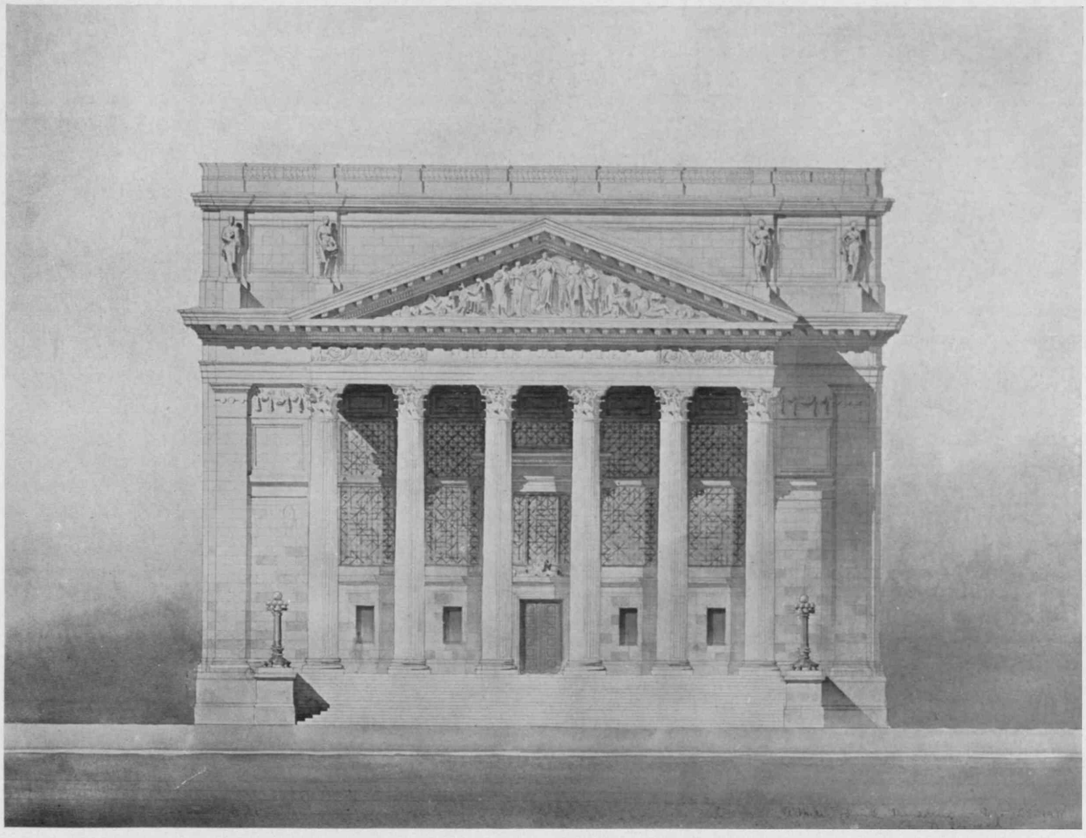
This plate shows to good advantage the curved form of the vestibule, the effect of the coupled columns, doorway, etc., but can hardly give an idea of the charm felt on the spot. —*Trans. from text of "Edifices de Rome Moderne."*

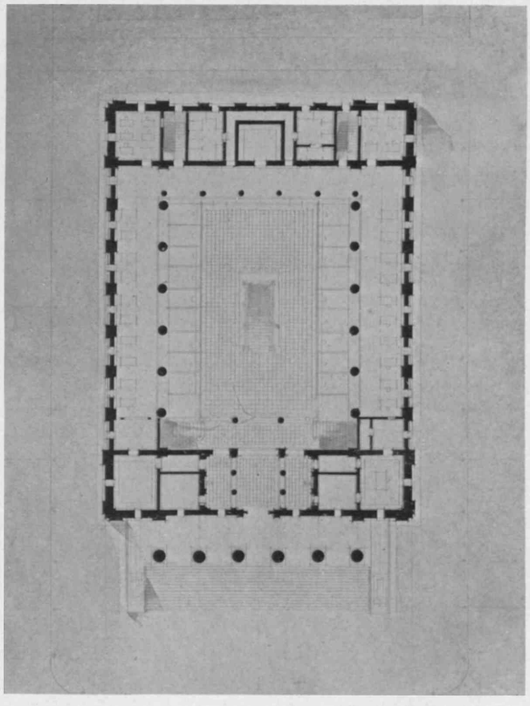
(From "Edifices de Rome Moderne," Letarouilly)

INTERIOR, PIETRO MASSIMI PALACE

(Plate 296)

The interior shows fine detail, although the architecture is somewhat heavy. The upper part is treated in a monumental way. The ceiling especially has character, yet would be more appropriate in a larger room because the coffers are deep and the moldings and cornice heavy. The motif of the frieze combines well with the Ionic order and with the divisions of the ceiling. It consists of two kinds of panels decorated with paintings framed in by moldings.—*Trans. from text of "Edifices de Rome Moderne."*





THIRD YEAR OF DESIGN

A MODERN BANK BUILDING

F. N. BREED

The Architectural Society

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 G. B. BRIGHAM, JR., '12

AT the annual business meeting of the Architectural Society on April 25 the following officers were elected for the ensuing year: president, P. D. Horgan, '13; vice-president, G. W. Dyer, '13; secretary, H. O. Glidden, '13; treasurer, D. R. McEnary, '14. Executive Committee: P. C. Warner, '13; W. J. Mooney, '13; F. H. Kennedy, '13.

The Architectural Engineering Society

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

Executive Committee

PRESIDENT and SECRETARY, *Ex officio*
C. F. SPRINGALL, '12 E. H. SCHWARZ, '12 H. C. DAMON, '12

AT the business meeting of the Architectural Engineering Society held May 2 the following officers were elected: president, T. S. Byrne, '13; vice-president, H. E. Crawford, '13; secretary, U. C. Schiess, '14; treasurer, C. L. Stucklen, '13. Executive Committee: J. J. Harty, Jr., '13; H. D. Marsh, '13; L. D. Faunce, '14.

THE first annual banquet of the combined Architectural Societies took place Saturday evening, May 4, at the Westminster Hotel, with a large majority of members present, and a group of speakers which would be hard to equal for their prominence and the general interest of their talks.

After the menu had been served the installation of the two new presidents for the ensuing year — Mr. Horgan for the Architectural Society, and Mr. Byrne for the Option Two men — took place, with fitting remarks by Mr. Harkness and Mr. Morrow, retiring. President Maclaurin was then introduced. Above all, he congratulated the men on being in a course which offered the broadest opportunity for the general good, and particularly to Tech men at this time with the advent of the New Technology; for he said: "The country has set itself so much to practical development that the artistic side has been greatly neglected and needs now to be built up with a firmness and vigor that will give us a great art. At this time we are just beginning to grow artistically, a fact which is most significant to architects, for the reason that their art is a thing which is ever present. No one has to go out of his way to see the results of the labors of this artist, as they do with the sculptor and painter, and this fact alone places an opportunity before every architect by which he can mold the tastes of a country in the use or abuse of artistic principles."

President Horgan then introduced Mr. Magonigle, of New York, as a man who is doing big things in that city. He urged the two societies to coöperate in every way; for the reason that the two branches of the profession are so closely allied in actual practice and cannot be too carefully studied by any man who wants to be a success. He then stated that the subject proper of his talk was to be the "Life Beyond;" that is, not in its ordinary sense, but the life beyond the close confines of the school building.

Above all, he said the architect must be thoroughly in love with his profession, have a great desire to carry out its routine beyond all else, and be willing to spend all his time in studying its never-ending problems. He said if a man is not willing to put architecture above all other interests he had better drop it at once, for the architect must get much of his experience from observation of little things which happen daily and almost hourly.

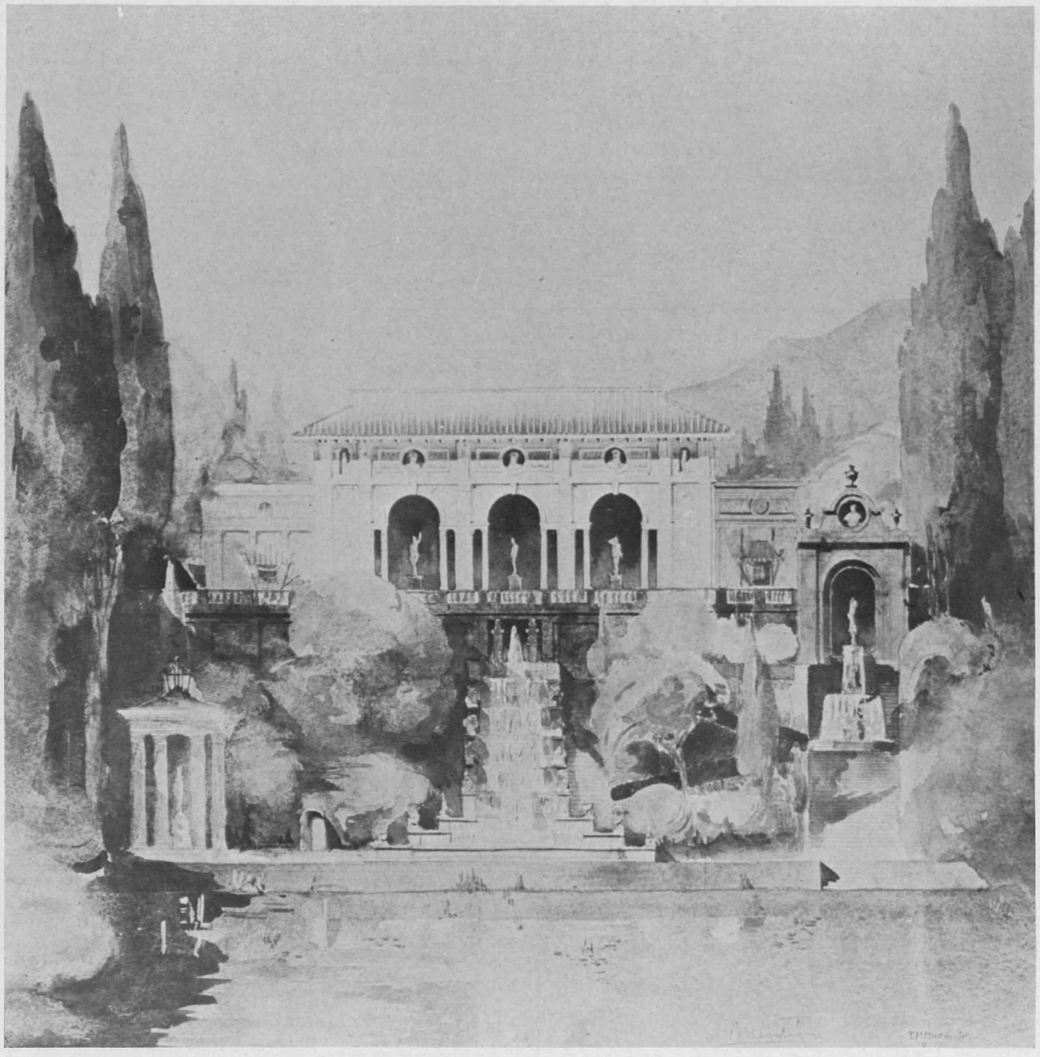
In continuing, he stated that the enormity of experience which a man needs is extremely hard for the young graduate to realize, and urged all to spend a long apprenticeship in the offices of other architects before attempting to practise for one's self, even placing the time limit at not less than ten years for college men, and fifteen for those who have not had the advantage of a technical course. He urged, likewise, that the most advantageous way of keeping alive at the same time to the broader needs of design was by the various competitions which are open to hundreds of young architects. In closing, he said that every architect should always do his best and not commercialize for the sake of merely getting commissions. He should study thoroughly all of his problems in plumbing and heating; should know his construction materials to the fullest of his ability, so that he is eminently well fitted to cope with every problem that presents itself, as well as answer intelligently the hundreds of questions of his clients. Above all, architects are not to forget their relation to their fellows in the profession where, he said, the Golden Rule always exists, and where all jealousies should be wanting, from the fact that true architects are working for the good of architecture generally.

Professor Lawrence then congratulated both societies on the excellent work which they were doing in supplementing the curriculum of the department.

Mr. Lloyd Warren, of New York, was then called to speak. He has given generously for the prizes of the Intercollegiate Competition, and is now chairman of the Paris Prize of the Beaux-Arts Society of New York, of which he was formerly president.

He told of some of the French methods of training young boys in the various schools of applied design, and stated that he considered it the cause of the great advance which the French have made architecturally.

The banquet was brought to a close with the "Stein Song" and a rousing "M. I. T.," followed by another for Professor Chandler.—*The "Tech."*



THIRD YEAR OF DESIGN — A STUDIO AND MUSIC-ROOM FOR A MUSICIAN

T. H. MACE, JR.

SKETCH IN COLORED CHALK ON STUDIO BLACKBOARD

MR. ROSS TURNER, INSTRUCTOR IN WATER-COLOR

SKETCH IN COLORED CHALK ON STUDIO BLACKBOARD

MR. ROSS TURNER, INSTRUCTOR IN WATER-COLOR

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.

R. T. Walker, '11, is in the office of Hutchinson, Wood & Miller in Montreal, Can.

D. W. Gibbs, '10, has lately taken a position in the office of Mr. C. S. Haire, Helena, Mont.

J. W. Northrup, '10, is at present located in Houston, Tex., where he is building superintendent for Cram, Goodhue & Ferguson.

F. O. Adams, '07, writes us that he is now located in Birmingham, Ala.

A. H. Howland, '05, is in the office of R. E. Hart, Architect, Stahlmann Building, Nashville, Tenn.

R. M. Hood, '03, is the Pittsburgh representative of the firm of Palmer & Hornbostel, of New York, in the erection of the new Carnegie School of Applied Design.

L. E. Kern, '02, and E. L. Adams, formerly of J. H. de Sibour's office in Washington, have formed a co-partnership for the practice of architecture under the firm name of Kern & Adams, with offices in the Forsythe Building, Atlanta, Ga.

A. P. Merrill, '01, announces that the firm of Potter & Merrill has been dissolved, and that he is practising in his own name, with offices in the Tacoma Building, Tacoma, Wash.

H. L. Walker, '00, formerly a member of the firm King & Walker, is practising his profession independently at 103 Park Ave., New York City.

F. M. Lacaff, '99, is superintendent of construction of the United States Post-office Buildings at Denver and Ft. Collins, Col.

Tietig, '98, & Lee, '98, Lyric Building, Cincinnati, O., are working on plans for the proposed Tuberculosis Hospital, to be built at an approximate cost of $350,000.

O. C. Hering, '97, and Mr. D. Fitch announce the removal of their offices to the corner of Madison Ave. and 31st St., New York City.

Taylor, '95, & Bonta, '07, announce that after May 1 their offices will be located in the Gurney Building, Syracuse, N. Y.

C. W. Dickey, '94, has been appointed architect for one of the new school buildings to be erected in Oakland, Cal., under the supervision of City Architect J. J. Donovan, '06. W. D. Reed, '08, is architect for another of the schoolhouses.

Notice has been received of the death of C. A. MacClure, '94, at Pittsburgh, Penn., April 29, 1912. MacClure took an active part in the affairs of the local Chapter of the A. I. A., serving on many of its committees, and during the year 1907-1908 was its president. He was a leading architect of Pittsburgh, and a member of the firm of MacClure & Spahr, '95. This firm has to its credit several of Pittsburgh's new office buildings and many attractive residences in its suburbs. His enthusiasm for his profession, leading to overwork, was primarily the cause of his death. Tuberculosis finally brought to a close the career of one of the most promising of men, especially in the executive and constructive sides of the architectural profession.

Ingraham, '92, & Hopkins, '92, associated with Mr. F. Edgar Norris, were the winners in the competition for the Town Hall of Braintree, Mass. Their design is in the Colonial style of architecture. It consists of a main building, where the offices will be located, and a hall in the rear to seat about 1,100 people. The building will cost about $60,000.

H. G. Ripley, '91, has been appointed architectural adviser to the City of Boston Art Commission. Among other duties, Mr. Ripley will have charge of the placing of statues in the Public Garden.

Kilham, '89, & Hopkins, '96, associated with R. A. Pope, '02, have in hand the development of a large tract of land in Forest Hills, Mass.

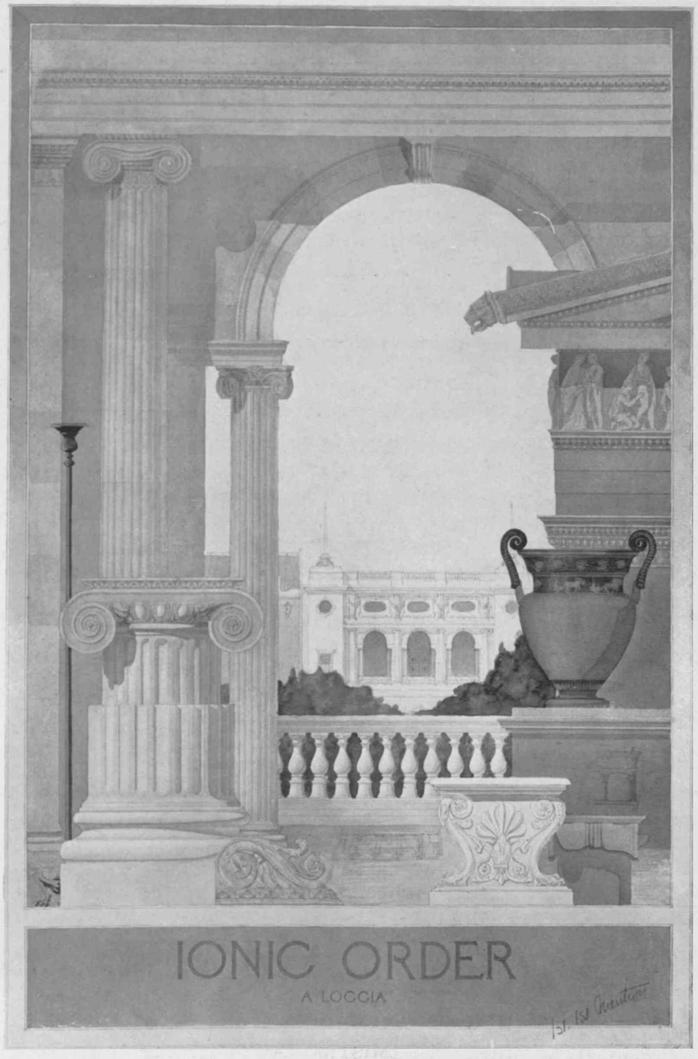
G. C. Shattuck, '88, has been made a member of the firm of Shepley, '82, Rutan & Coolidge, '83, Boston, Mass.

Brainerd, '87, & Leeds, '93, were the successful competitors in a limited competition which was recently held for a school building in Lexington, Mass.

R. E. Schmidt, '87, of the firm Schmidt, Garden & Martin, announces that they have moved their offices to the Monroe Building, Chicago, Ill. Mr. Schmidt has been appointed a member of a commission to codify the building regulations for the State of Illinois.

G. W. Drach, '83, Union Trust Building, Cincinnati, O., is preparing plans for the Working Boys' Hotel, to contain one hundred and fifty rooms, a gymnasium, plunge, and library.

In the January issue of *The Quarterly Bulletin of the American Institute of Architects* there appears an article on "The American Academy in Rome," by Glenn Brown, '77, which is splendidly illustrated.



FIRST YEAR OF DESIGN

STUDY OF THE IONIC ORDER: A LOGGIA

J. E. MARTSOLF

(Continued from page 53)

protest or criticism from those who believe in developing a different school of architectural design in this country. As there seems to be no reason to doubt that a talented student, no matter what his predilections and the style of architecture he may elect to reproduce in practice hereafter, cannot fail but obtain much profit by studying the art and its design under the system so long developed in France, there should be no question but that in the long run American architecture will show definite and tangible results from the thorough knowledge of the principles of design that have been here taught according to the foreign fashion. It is the belief of those most optimistically concerned in the future of architecture in America that these methods of education will ultimately blend harmoniously in the mind of the American student with the recognized basic principles; and meanwhile they continue to believe that these methods of study can never cause architectural design in America to become too inflexibly fixed upon conventional styles or continue causelessly to express itself in restricted or essentially foreign details of handling."

PUBLICATIONS
of the
Massachusetts Institute of Technology

THE BULLETIN.

COMPRISING THE FOLLOWING NUMBERS:—

CATALOGUE of the Officers and Students, with a statement of the Requirements for Admission; a full description of the Courses of Instruction; and an account of the Lowell School for Industrial Foremen. *Issued in December.*

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.

REGISTER OF FORMER STUDENTS, comprising Alphabetical and Geographical Registers, Professional Occupations, Addresses, and a List of Alumni Associations. *Issued in March, 1909.*

Any of the above publications will be sent free upon application to

ALLYNE L. MERRILL, *Secretary of the Faculty,*
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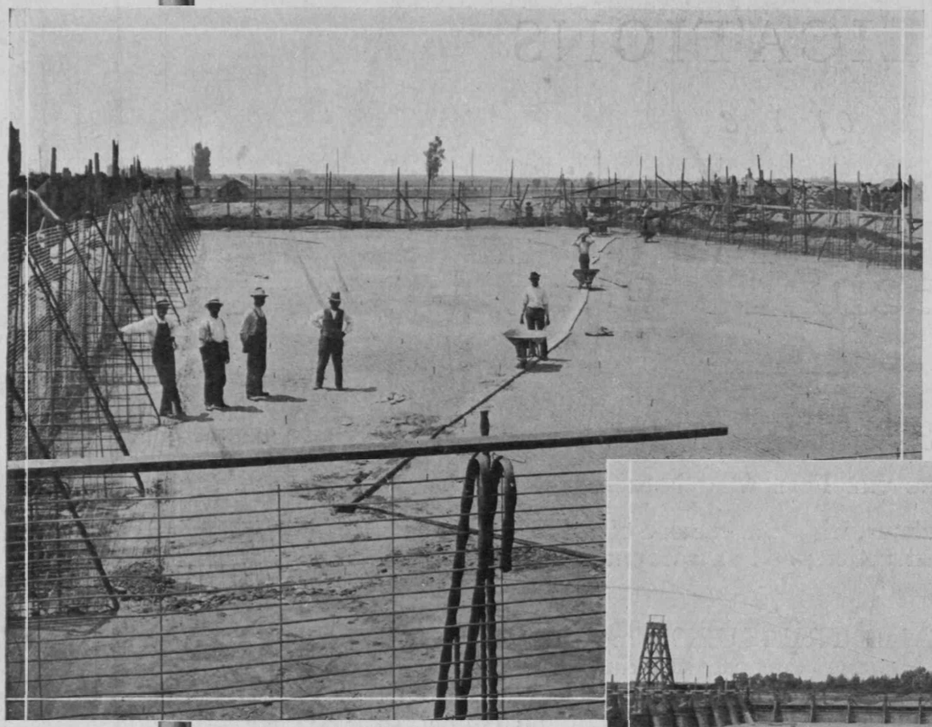
Roofs

NOTE CONTINUOUS BOND

Floors



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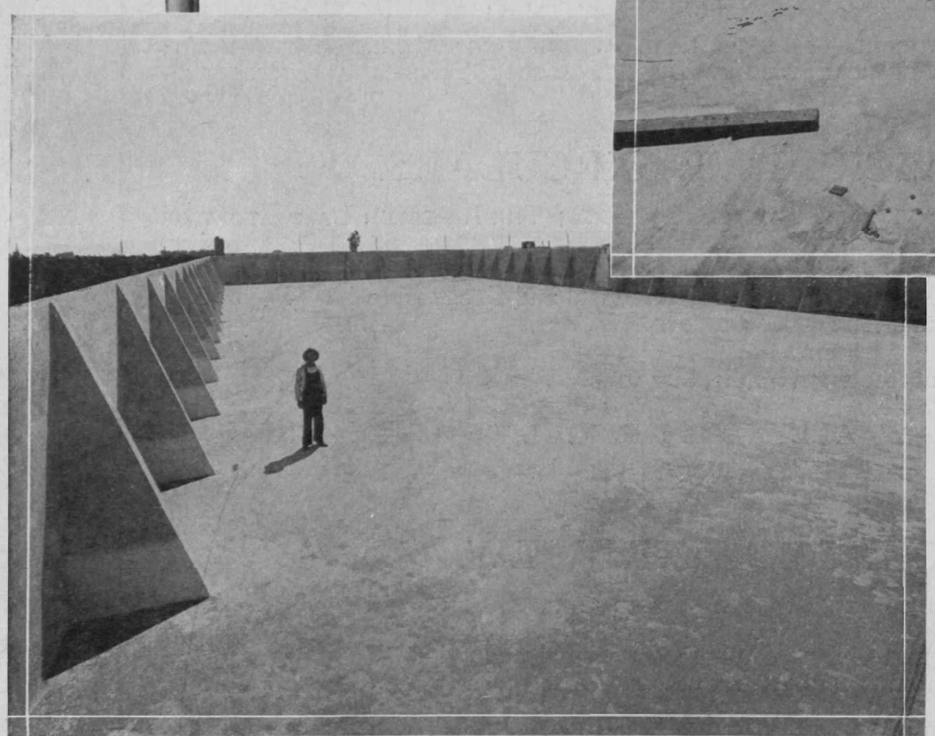

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