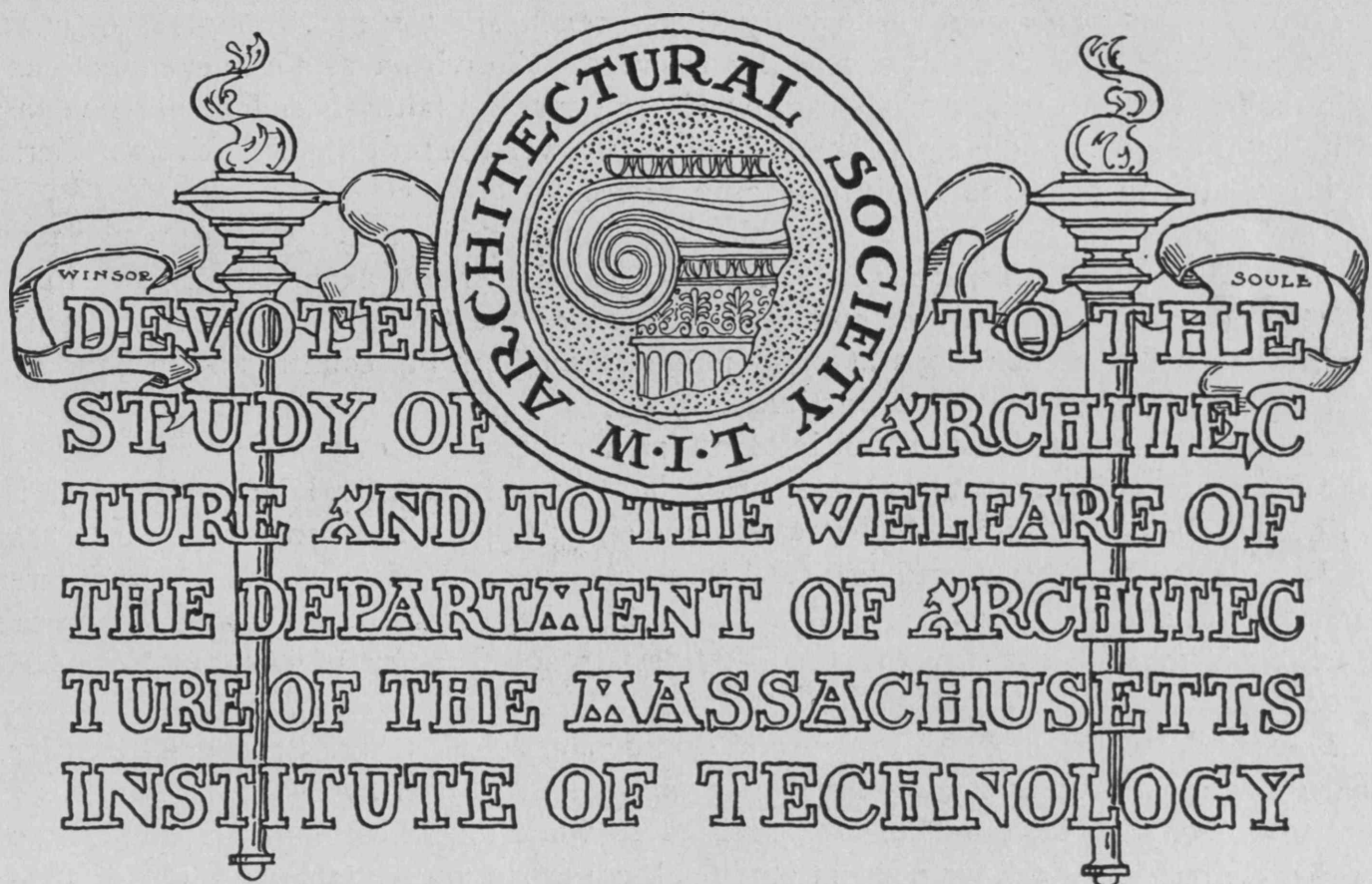


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THE TECHNOLOGY ARCHITECTURAL RECORD



PUBLISHED QUARTERLY BY THE
M.I.T. ARCHITECTURAL SOCIETY

THE
Massachusetts
Institute of Technology

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.

To be admitted to the Institute, the applicant must have attained the age of seventeen years, and must pass examinations in Algebra, Plane and Solid Geometry, Physics, History of the United States (or Ancient History), English, French, and German. Preparation in some one of a series of elective subjects is also required. A division of these examinations between different examination periods is allowed. In general, a faithful student who has passed creditably through a good high school, having two years' study of French and German, should be able to pass the Institute examinations.

Graduates of colleges, and in general all applicants presenting certificates representing work done at other colleges, are excused from the usual entrance examinations and from any subjects already satisfactorily completed. Records of the College Entrance Examination Board, which holds examinations at many points throughout the country and in Europe, are also accepted for admission to the Institute.

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The regular courses are of four years' duration and lead to the degree of Bachelor of Science. In most courses the work may also be distributed over five years by students who prefer to do so. Special students are admitted to work for which they are qualified; and advanced degrees are given for resident study subsequent to graduation.

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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, unequalled in this country; as fine a working library as can be desired, containing four thousand five hundred books, sixteen thousand photographs, fifteen thousand lantern-slides, and prints and casts of great value.

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

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

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

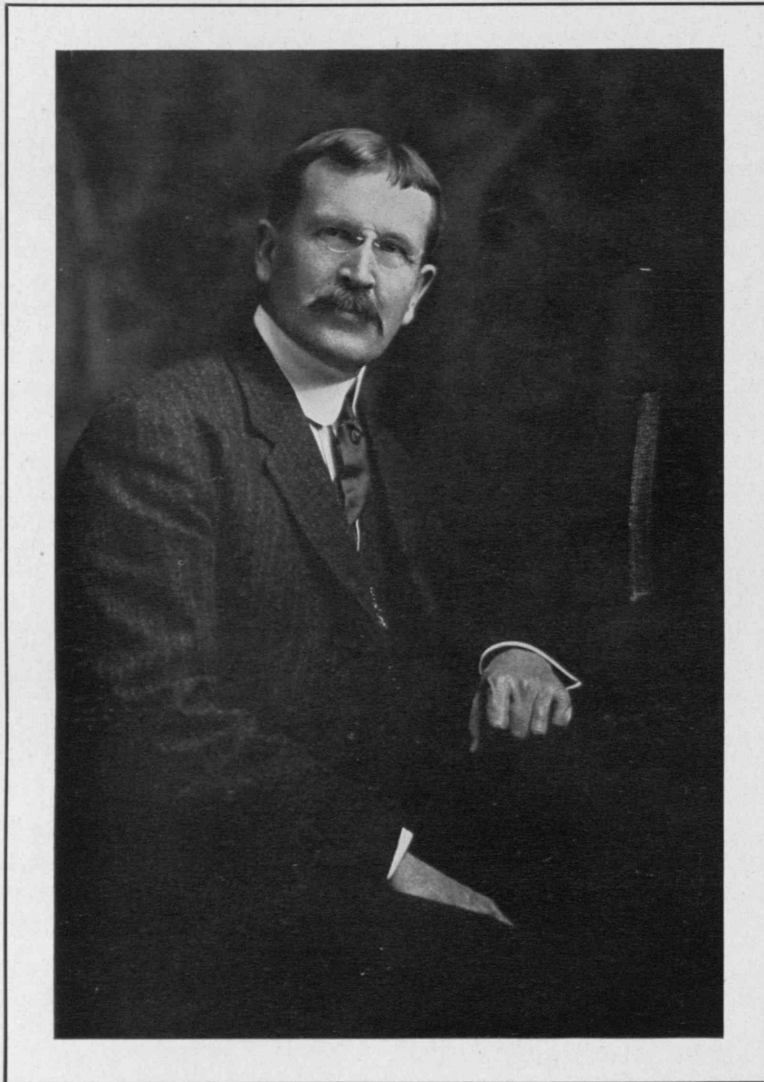
Summer Courses. These courses are primarily for the benefit of the student who wishes to distribute his work over a larger portion of a year, or to gain more time for advanced work in the regular courses. They also offer opportunities to students from other colleges to anticipate a portion of the professional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

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

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

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

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



JAMES KNOX TAYLOR

The Technology Architectural Record

Vol. V September, 1912 No. 4

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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.

MR. JAMES KNOX TAYLOR, formerly Supervising Architect of the Treasury Department, has been appointed Professor of Architecture at Technology, and will join the instructing staff at the opening of the school year. He will assume the courses previously carried on by Professor Chandler. This addition to the Department Faculty of a man of Mr. Taylor's experience and high standing in the profession will be welcome news to our alumni. For his duties at the Institute he comes well fitted, and especially so in his particular task of keeping the Department in touch with the active practice of the profession. For fifteen years the executive head of an office the work of which averaged \$10,000,000 a year, he has been brought in contact with the leading architects of the country; and that he has their confidence and highest esteem is indicated by the following comments brought out by the newspaper announcements of his appointment.

Mr. R. C. Sturgis, President of the Boston Society of Architects, says in this connection: "It is due to Mr. Taylor that the character and designs of the buildings erected by the Treasury Department have very materially improved. The result of his work has been the erection of a large number of buildings which compare favorably with buildings of the same class abroad, and which are very creditable to the United States Government. It has long been a source of wonder to the profession that Mr. Taylor, with his great ability, should have remained so long in a position which offered so few material advantages. It is true that the position gave great opportunity for work, but there are few who are willing to work for work's sake without adequate remuneration. The Institute of Technology is to be congratulated on having secured the services of Mr. Taylor, and it will be of enormous service to the Department of Architecture to have a man with so wide a range of experience in design and construction, and who has shown himself as well an able executive."

On learning of the final arrangements between the Institute and Mr. Taylor, Mr. J. B. Stearns, of Peabody & Stearns, said: "Mr. Taylor has done so well in Washington, and has such a large experience in important work, that he cannot fail to be a good executive and a valuable addition to your force."

Mr. Cass Gilbert remarked: "Mr. Taylor has for fifteen years filled the position of Supervising Architect with distinguished success. He is a man of unquestioned integrity and most exemplary personal character. He is universally popular with the architects; and once, when he thought of

resigning, Mr. McKim said that it would be a public calamity if he should leave that position."

Mr. Taylor was born in Knoxville, Ill., in 1857, and was educated in the St. Paul public schools, later studying architecture at Technology in 1877-79. He practised his profession in New York for three years, in St. Paul for ten years, and in Philadelphia for three years. He entered the service of the Government in 1895, became principal draughtsman, and in 1897 was appointed Supervising Architect of the Treasury Department. He is a Fellow of the American Institute of Architects, and an Honorary and Corresponding Member of the National Society of Architects of Portugal.

The Department has recently received from Mrs. Ellen H. Ross a very useful and valuable gift, consisting of a file of interesting articles upon architecture and the allied arts, collected and arranged by the late Franklin Haven Ross, son of the donor. The material covers a wide range and a great variety of subjects. It has been selected with much care, and is a most acceptable addition to our equipment.

Mr. R. S. Peabody generously offered three prizes, each consisting of a copy of his book,—"An Architect's Sketch Book,"—for the best three sketches of the New Old South Church Tower. G. I. Edgerton, F. H. Kennedy, and L. H. Hall were the successful competitors.

The Boston Society of Architects announces the establishment of an award in money, to be called the William E. Chamberlain Prize, in memory of this Cambridge architect, himself a "Tech" graduate in 1877. It will be awarded annually in a competition among the fifth-year students at the Institute. It will be available next year.

Mr. G. P. Stevens, '98, has been appointed Director of the American Academy in Rome, to fill the vacancy made by the resignation of Mr. Crowninshield. We believe that this is the first time that an architect has held the position of director, and Mr. Stevens's training and experience fit him exceedingly well for it. After receiving the Master's degree at the Institute, he spent several years abroad in further study at the École des Beaux-Arts and in travel. For two years he was a Fellow in Architecture at the American School of Classical Studies at Athens, and as a result of his researches there he has contributed much to the knowledge of Greek architecture. The greater part of his office experience has been with McKim, Mead & White, so that he goes to his new duties with the fullest appreciation of the purpose for which the Academy was founded by Mr. McKim. Mr. Stevens's appointment will mean much to the students of architecture at the Academy, for such men need at all times encouragement and advice in their work.

K. E. Carpenter has been awarded the Fellowship in Architecture at the American Academy in Rome. There were seventy-one applicants in the preliminary competition for the prize this year. Of the four selected for the final competition, two were former students of the Institute and two were graduates of the University of Pennsylvania. Owing to the fact that C. C. Clark, '10, one of the men chosen for the final competition, was the successful competitor in the Rotch Traveling Scholarship Competition

(Continued on page 84)

The Architect's Profession

Translated from "Éléments et Théorie de l'Architecture,"* J. Guadet,
by Professor E. F. Langley

I SHOULD feel that this work was incomplete if, after speaking to you to the best of my ability about the art of architecture, I did not tell you as briefly as possible what the architect's profession is. In certain respects I might even better have begun with this, since before undertaking long and laborious studies it is well to know to what they lead; but, on the other hand, how can I make you understand your professional functions if you are not prepared for them by conscientious studies?

I wish, therefore, to speak to you first about your duties, — that is the first thing to know. Then, I must speak to you about the rules, or, more simply, the practices which to-day direct the architect in his career. These practices have not always existed, and even at present do not exist everywhere; but everywhere it is well to know them, for I believe that nowhere is the architect's profession better defined than with us in France. It is essentially liberal, not lending itself to doubtful speculations nor to industrial enterprises. But in order to insist strictly upon this characteristic, we have to struggle against compromising encroachments and against opinions honestly supported by precedents which we refuse to countenance. There is no group of men, however honorable as a whole, who have not blemishes of this kind; all the more reason, then, for not exposing ourselves to any suspicion, and for showing by all our actions the dignity of our calling and our determination to have nothing in common with those who would compromise it, if we recognize as theirs a title which they have usurped.

Not that this title is legally usurped, — for the title of architect belongs legally to no one, — every one, even the most unworthy, can call himself an architect, as he can call himself a painter, engineer, poet, or writer. The payment of a license-fee will settle all legal formalities; a cleverly staged equipment will mask his intrusion upon a domain which is not his; the talent of his draughtsmen will enable him to sometimes sign works which he himself would be incapable of planning or executing. All that is most regrettable, but no law prevents it. While the doctor, guardian of the public health, is forced to give guarantees, — justified by the fact that the crime of illegal medical practice appears in the penal code, — the architect, guardian of the country's buildings, is not protected by any legal guarantee. Is this regrettable or fortunate? For my part, I believe that one cannot imagine our profession a closed one without foreseeing that it would be paralyzed; and that in this, as in other things, there is no régime more stimulating than liberty.

And then, what is the good of imaginary regrets? For some years past architects, stirred up by these intrusions which compromise our profession, have frequently agitated the old question of an obligatory diploma. The defenders of this idea have an abundance of excellent reasons to bring to its support; but their illusion is profound. A century after the Revolution we are not going to reëstablish in a new form anything like the corporations and guild wardenships of the Old Régime. The privilege of the doc-

tors and the lawyers has survived; nothing could be better. If they, too, had disappeared in the upheaval, they would not be reëstablished. We will not by any new exceptions weaken the principle of the liberty of the professions; and against parasites and the unworthy we, like others, have no other weapon in competition than superiority. Let us have, therefore, this superiority in talent, dignity, honor, and faith.

Now you must have realized already that one cannot be an architect without first being an artist and a man of honor. You know the fine ancient definition of an orator: *Vir bonus dicendi peritus* (the honest man skilful in speech); we may also define the architect as *Vir bonus ædificandi peritus* (the honest man skilful in constructing). And by this word "honest," I do not mean simply material honesty, — which consists in respecting one's engagements, in living as if each act of one's life had its witnesses, — I mean artistic honesty; and I should certainly be unfortunate if, after all that I have said to you, it would be necessary for me to give it further definition. But, as a great moralist has said, it is often more difficult to know one's duty than to do it. I do not pretend to compose for you a guide in which you can find answers to all the doubts which at times will torment you; I can at least lay down some principles, some rules even, deriving my authority from the recollections of a long career which, I venture to say before you, has never wavered.

After performing this first duty of studying your art as fully and as perfectly as possible, in all its parts, — for everything we teach you is necessary for the architect, — you will, in most cases, be at first the employee of another, even before the completion of your studies. I hardly need to tell you that your work for him must be conscientious; that even at the risk of having your knowledge somewhat exploited you must be his devoted collaborator. But there must be a return for this devotion; keep it well in mind for the time when you will be a "boss" in your turn. The young man, still a student or a student of but yesterday, has learned everything that a school can teach; he still needs the practical stage, the experience which his preparation will enable him to acquire rapidly, but which, of necessity, he still lacks. The time that he gives is, therefore, not simply a means of earning some money; it must be an opportunity for further study. Consequently, if you can choose, go to the man who knows enough to make association with him instructive; earn a little less, if need be, with a skilful artist; avoid the man who would have nothing to teach you.

In our École des Beaux-Arts, as I have told you, the instruction is amicable; it is necessary for this amicable instruction to be continued in the stage of the first years of the profession. And be not mistaken — you will not always find it so. Are you skilled in planning and design? You have as yet no experience of the workshop or the cost of building. Then, they will prefer to make use of you in planning and draughting — not for superintending works, making out estimates, or settling accounts; they will make you do what you know already, and not what you might need to practise. It is generally only by chance and indirectly that you will become experienced, unless you have the good fortune to meet a man who combines with his talent the desire to be useful to you, and to reward your devotion by endeavoring to secure for you necessary opportunities. Choose, then, if you can. That is all we can say on this subject; — in fact, this applies to

*A course of lectures given at the École des Beaux-Arts by J. Guadet, Professeur et Membre du Conseil Supérieur à l'École des Beaux-Arts.

the "boss" rather than to the draughtsman. Keep, at least, the advice for the future,—if you have had the good fortune to find a desirable master, you will repay the debt later on to those whom you will employ in your turn. If this good fortune does not fall to you, later on, as you measure your regrets, you can be more liberal with young men than others have been with you.

But, then, supposing your unlucky star, or necessity, has led you to one of those wire-pullers who usurp the title of architect,—who confine all their activity to looking up jobs; who, unfortunately, find them; who have in their office an agency, or rather a kitchen, where they assign to one the task of composing, combining, planning,—very little, alas! — the job picked up; to another, the same for another job; who give the illusion of remarkable activity and extreme diversity in the productions they sign, thanks to the variety of the real authors of them. What is to be done in such a place? There you can be nothing but dupes and accomplices at the same time,—lose your honor, and learn lack of principle in all its forms. Make your escape at once, and do not bring to this kind of work the coöperation of your talent cynically squandered.

Perhaps you will have the good fortune to be connected with work for the Government, for a city, or a great corporation. There, generally speaking, you will be in a good school; somewhat tempted, perhaps, to measure your work by your salary, which will usually be a modest one. That would be a mistake, a wrong calculation. You are useful to your work; but your work is also useful to you. The man who interests himself in everything is rewarded by the value he acquires; and here is what always happens: the hierarchy officially establishes the grades and ranks; but very quickly the one who has deserved to become the chief's right-hand man succeeds, even if he should come after several others on the pay-roll. And this success follows him in his career just as the recollections left at the École among his contemporaries follow him throughout life.

And always remember that the emulation which was at the École the mainspring of your progress remains the law of your whole life. The architect's profession is untrammelled; the diploma that you have obtained is an academic title,—a certificate of serious studies,—nothing more. There lies open to every man the place he merits,—the place which he must first win, and which he must next retain. One can still rise, slowly and with effort; the descent is always rapid.

Now, I will consider you in the performance of your architectural functions, having as your client a corporation or a private individual. In either case the duties will be the same. In the first place, whatever may be the importance of the work entrusted to you, do not balance the amount it will yield with the work it will cost you. You owe it all your talent, all your efforts, all your severity toward yourself. You must satisfy your client—that is taken for granted. But you must above all satisfy yourself; and if you are a true artist that is more difficult. "Twenty times on the loom put back thy work and seek its full perfection."

I have often told you that the general program of the work to be executed does not fall within the architect's domain. Evidently it is the client who should know what he desires, and should seek its realization from the artist

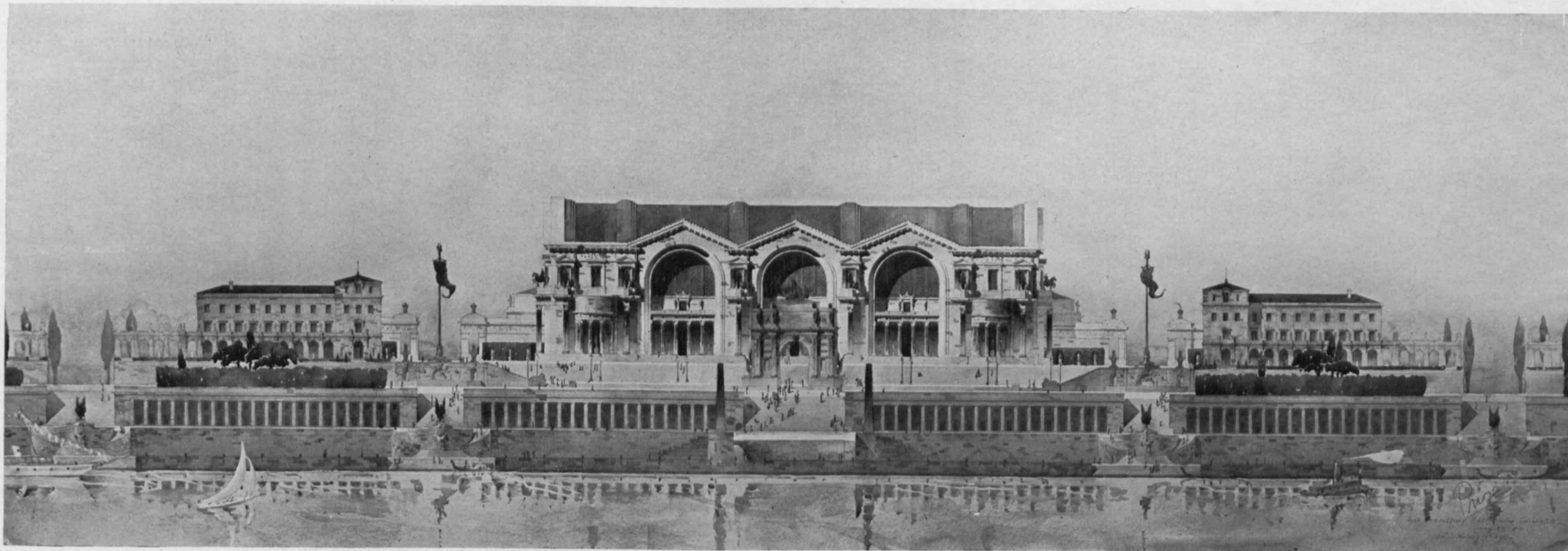
of his choice; and the latter, for his part, must insist upon the carrying out of this program. But this rule cannot be absolute. The architect is the counsel of his client, and not merely the man to carry out his wishes. He must therefore enlighten and warn his client; show him, for example, that the lot of ground at his disposal, or the surface that he wishes to give to the building, cannot suffice for everything he would require of it; that all that he wants on the second floor could not be built over what he wants on the ground floor, etc.; and still more frequently, that everything he wants would involve an expenditure far beyond his resources; that, accordingly, he must make the program more modest, or increase the means. Of course, the architect may in this way lose a contract. While he is making these honorable protests another will appear who will promise everything the client wishes, and more besides; only to struggle, later on, in difficulties from which you will be glad to have escaped. Nevertheless, believe me, that the sincere, logical conviction, affirmed without stubbornness but without weakness, is accepted as authoritative, unless you are dealing with people who wish to be deceived, or appear deceived for some underhand motive;—then, do not be sorry to lose them.

You will be, therefore, in the preparations for every contract, very clear, very frank, and very honorable. I know that architects yield sometimes to the desire to close with a contract, saying to themselves that when the wine is drawn it has to be drunk; that the importance of the work and of the expenditure will be gradually revealed. To reason thus is not a clearly defined crime; it is, however, a real abuse of confidence; it would be permissible only in a conscience of too great latitude and in ethical standards that are too lax.

But if the architect is and ought to be the faithful, devoted representative of his client, he is also the intermediary agent between this client and the contractor. Realize fully the real greatness of this position. On the one hand, a man or a corporation who understands nothing about questions of construction, whose relation toward you is that of a minor to his guardian; on the other hand, men who have to be competent and skilful in these matters, but whose interests are opposed to those of the former. Between the two the architect acts as a kind of conciliatory judge. The balance of his justice must not lean to one side;—he must, as far as lies within his power, assure to each one his due: to the client, the faultless workmanship to which he is entitled; to the contractors, the legitimate remuneration for this work in accordance with the terms of the contract. You will see, as I have seen, clients greatly annoyed, even furious, because their architect, in a contractor's bill, rectified a mistake in calculation; for example,—a comma in the wrong place, reducing to a tenth of the right estimate a piece of work really performed. That is, however, the strict duty of the architect: he may fail to perceive an error, but if he does perceive it, no matter to whose detriment it may be, he must rectify it without dispute. And first of all, he must see to it that the reciprocal obligations are stated in precise terms—a contract carefully prepared has every chance of remaining clearly understood.

The architect, moreover, will be quite often the intermediary agent between his client and neighbors, tenants, and insurance companies; the same principles of fairness must guide him in these various cases. He has interests

(Continued on page 84)

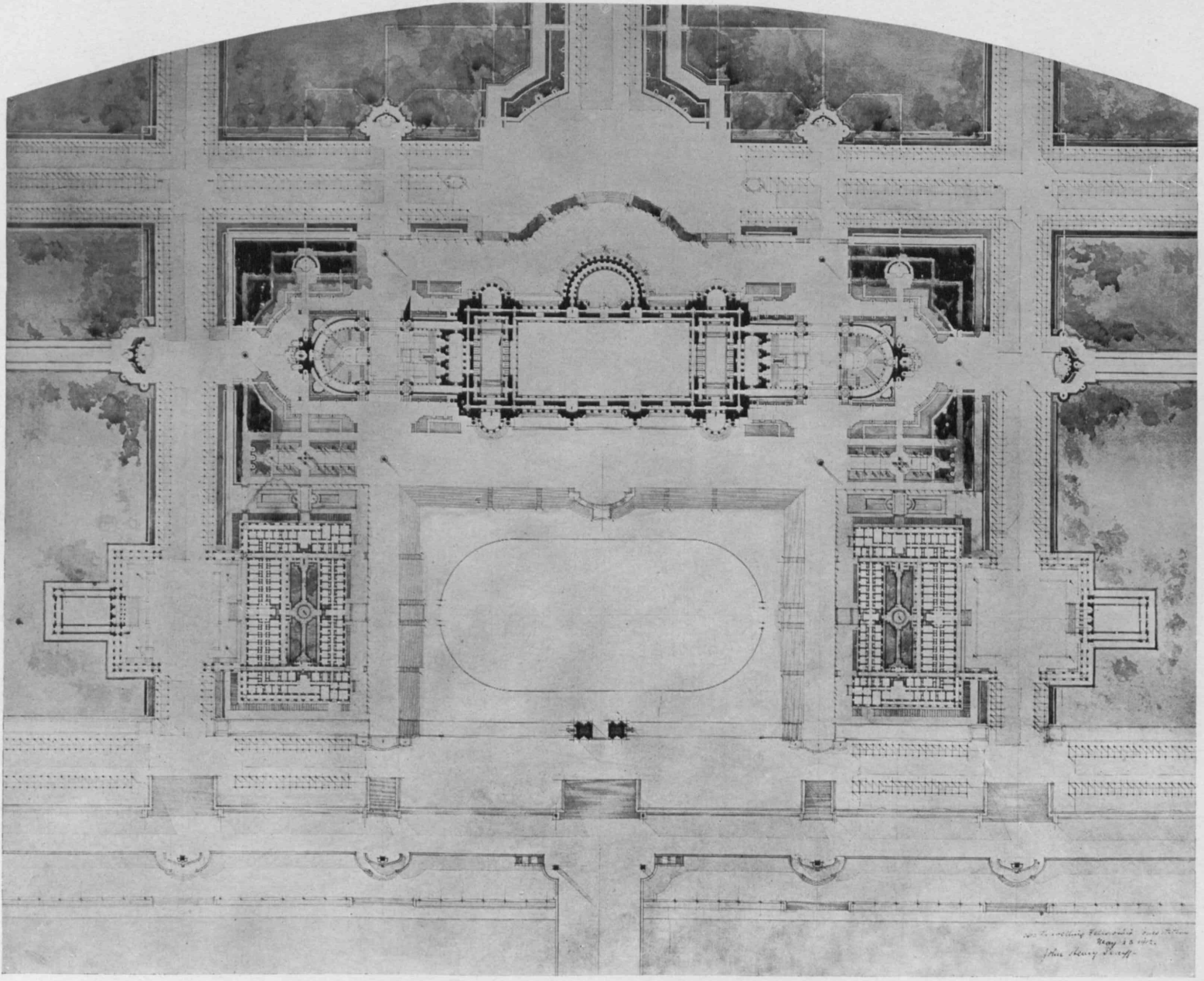


GYMNASIUM AND DORMITORIES FOR AN AMERICAN UNIVERSITY

J. H. SCARFF

1912 Traveling Fellowship Competition

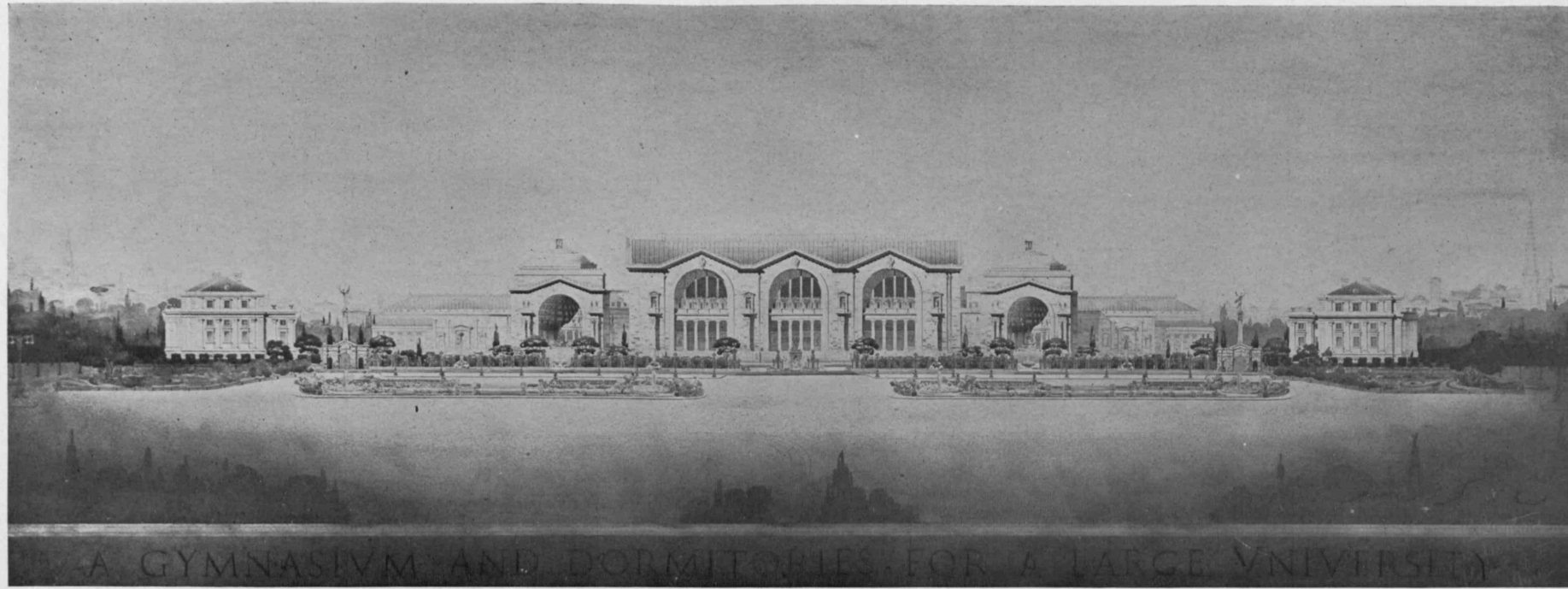
PRIZE DESIGN



GYMNASIUM AND DORMITORIES FOR AN AMERICAN UNIVERSITY

J. H. SCARFF

*with existing buildings, June 1892.
May 18 1892.
J. H. Scarff.*

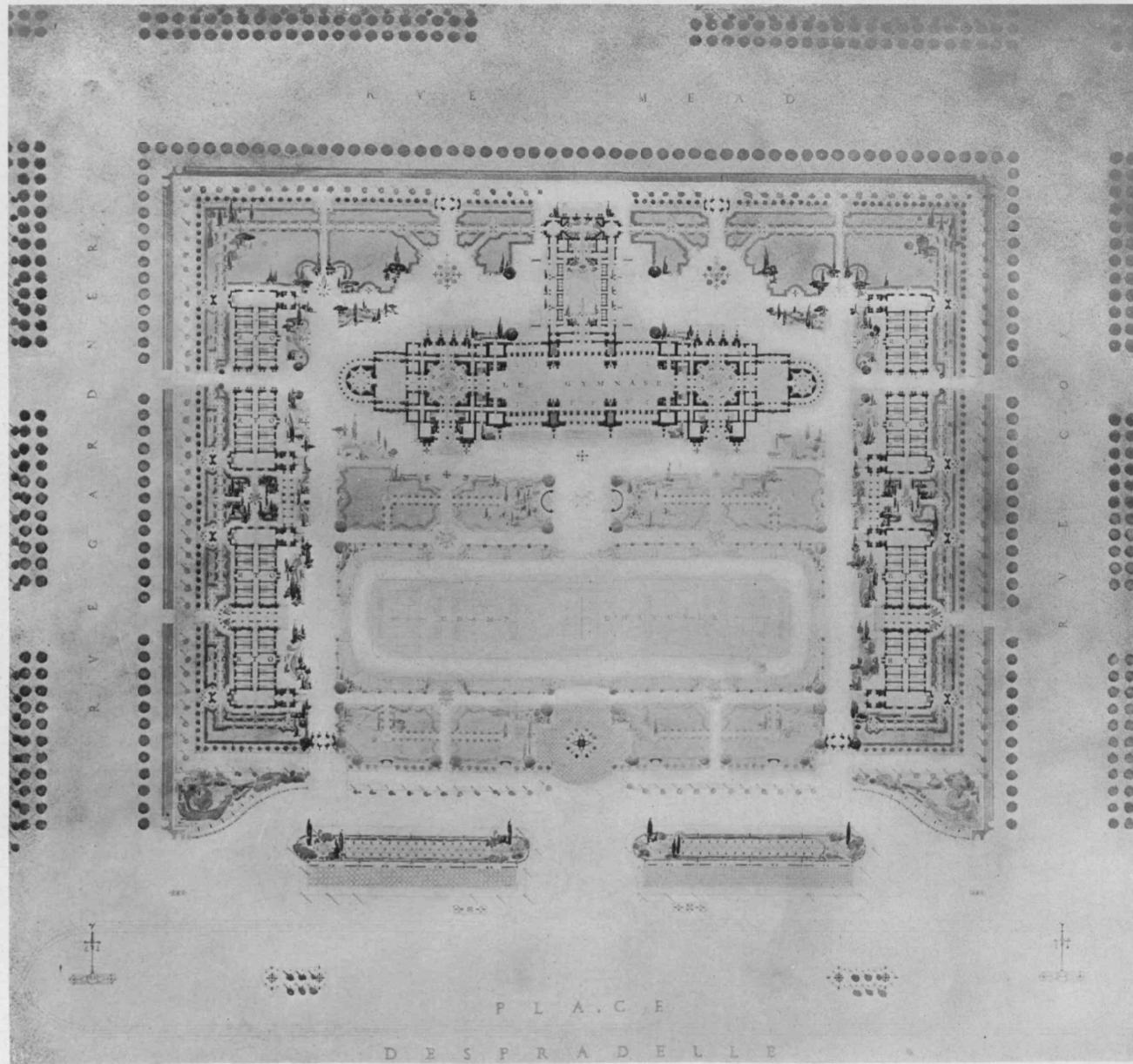


GYMNASIUM AND DORMITORIES FOR AN AMERICAN UNIVERSITY

J. T. ARMS, JR.

1912 Traveling Fellowship Competition

HONORABLE MENTION



GYMNASIUM AND DORMITORIES FOR AN AMERICAN UNIVERSITY

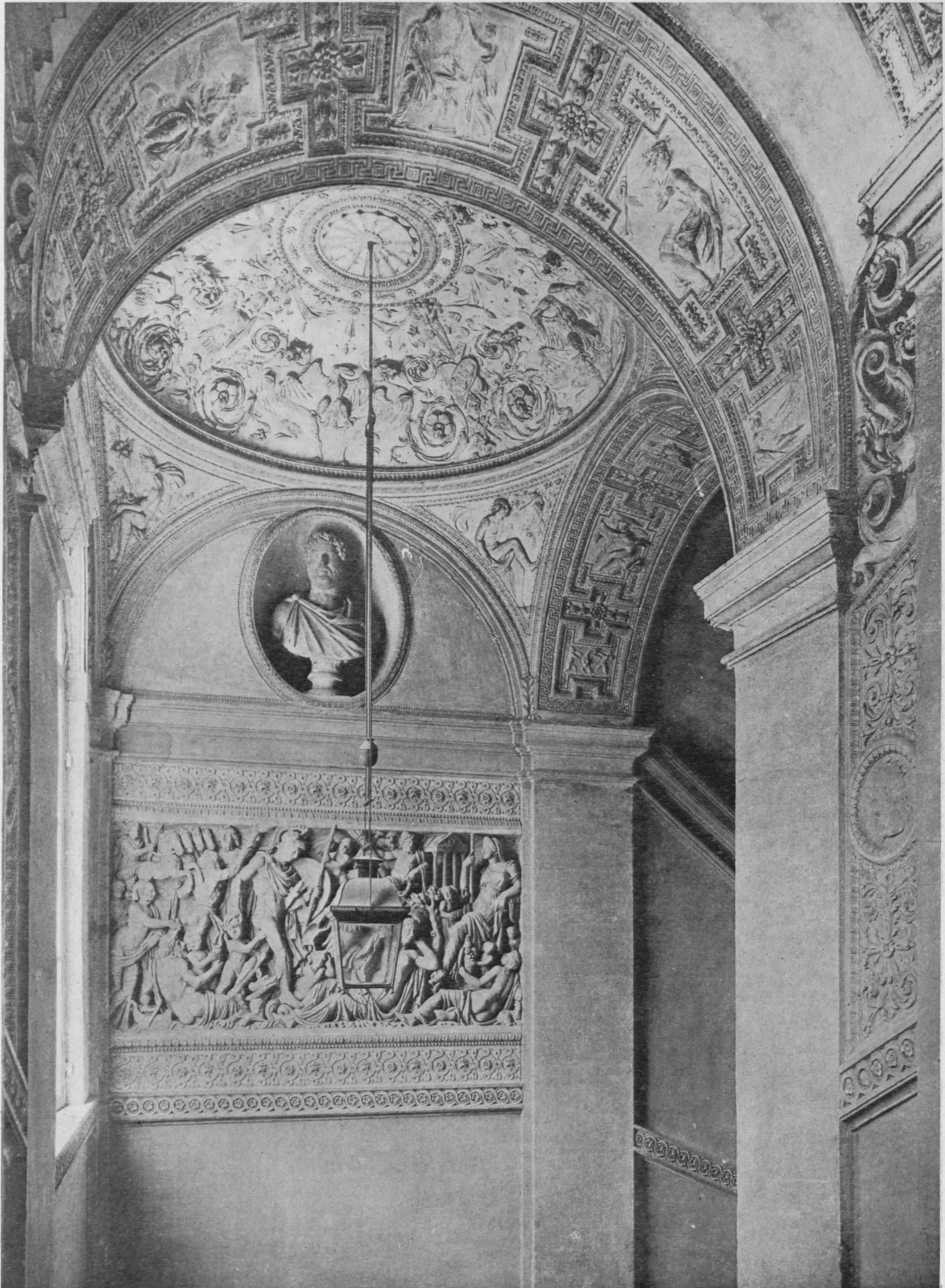
J. T. ARMS, JR.



A VOTIVE CHAPEL

R. H. DOANE

THESIS



MATTEI PALACE, ROME



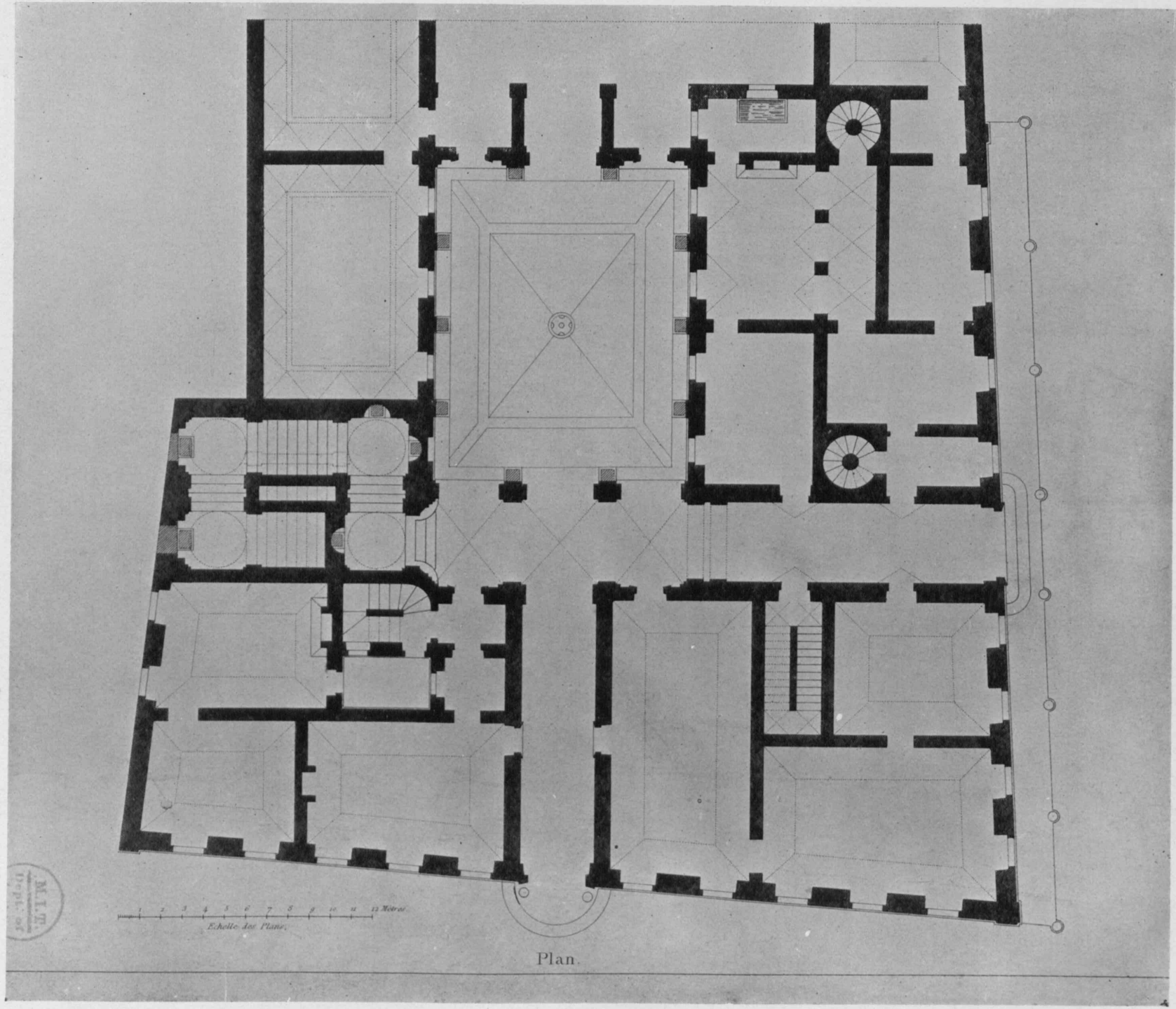
(From "Edifices de Rome Moderne," Letarouilly)

(Plate 166)

MATTEI PALACE, ROME



MATTEI PALACE, ROME



(From "Edifices de Rome Moderne," Letarouilly)

MATTEI PALACE, ROME

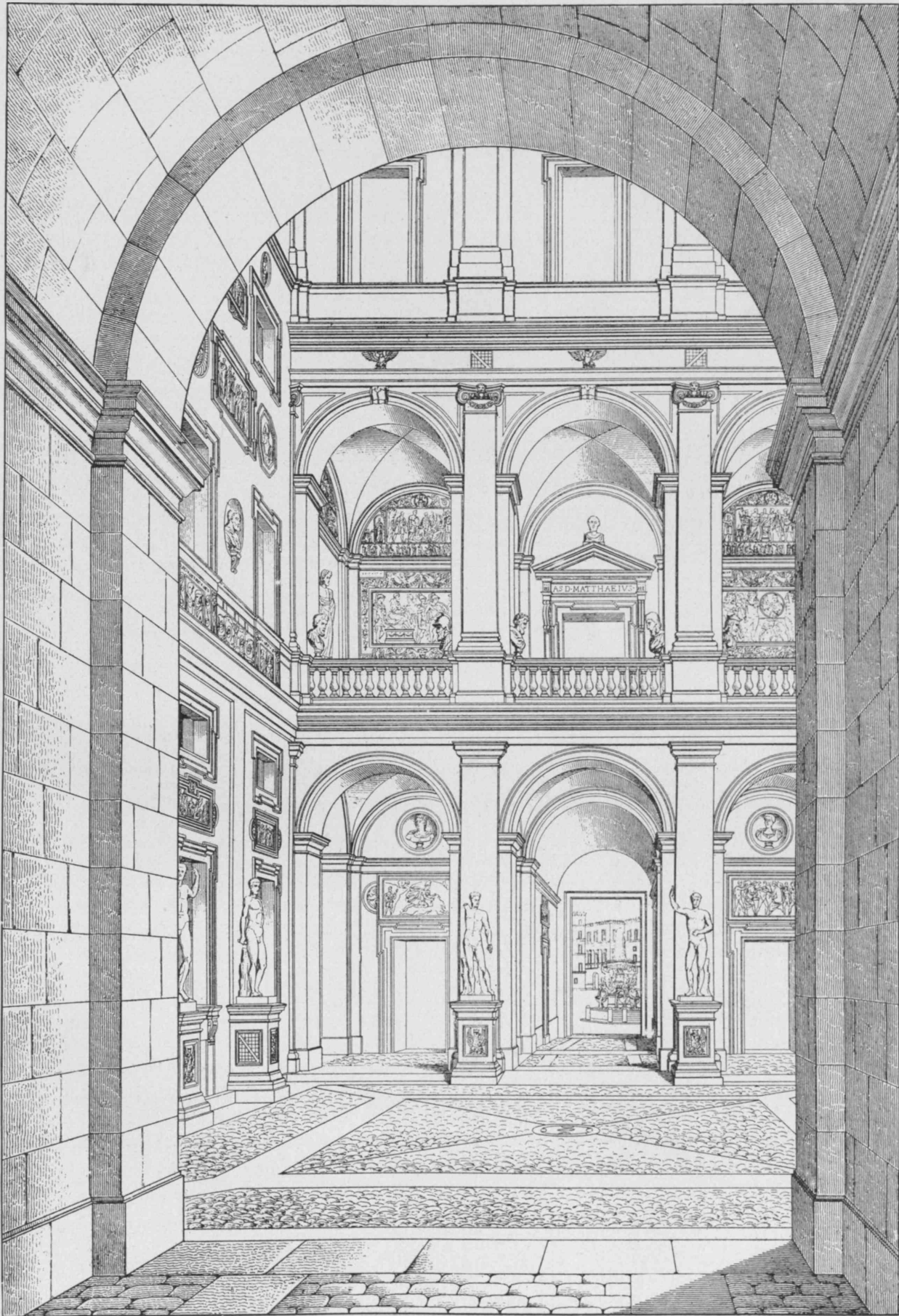
(Plate 107)



(From "Edifices de Rome Moderne," Letarouilly)

(Plate 165)

MATTEI PALACE, ROME

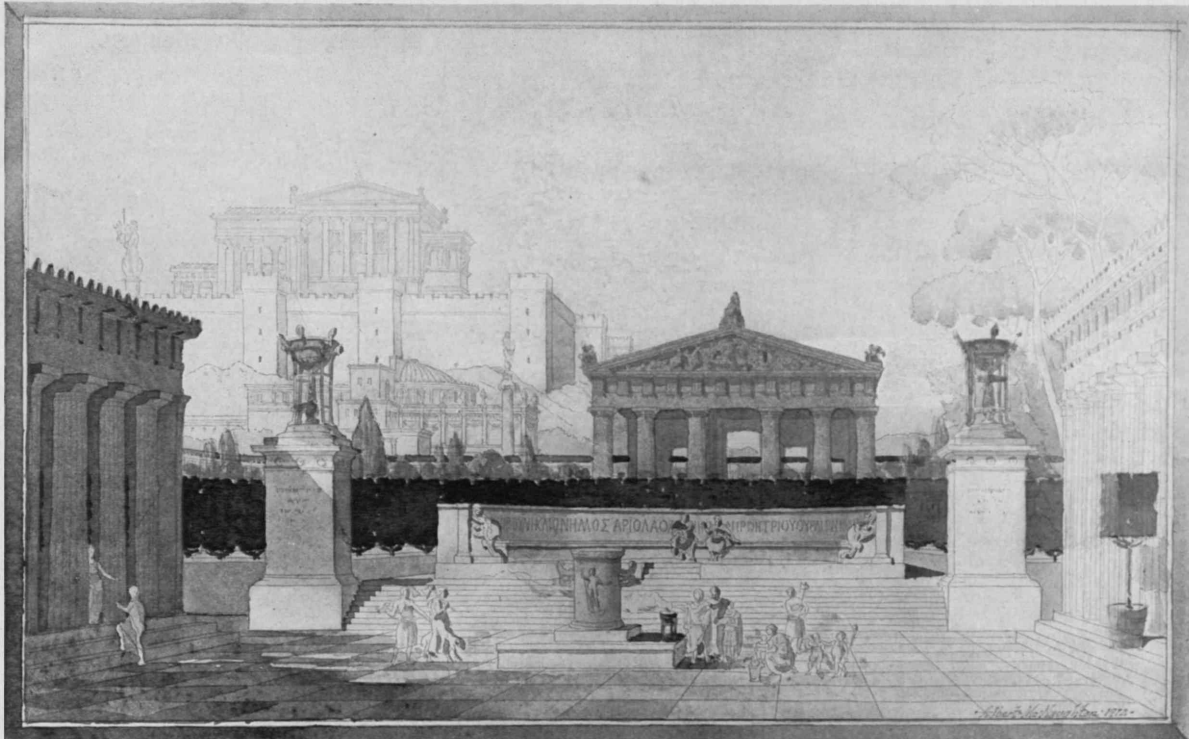


(From "Edifices de Rome Moderne," Letarouilly)

MATTEI PALACE, ROME

(Plate 108)

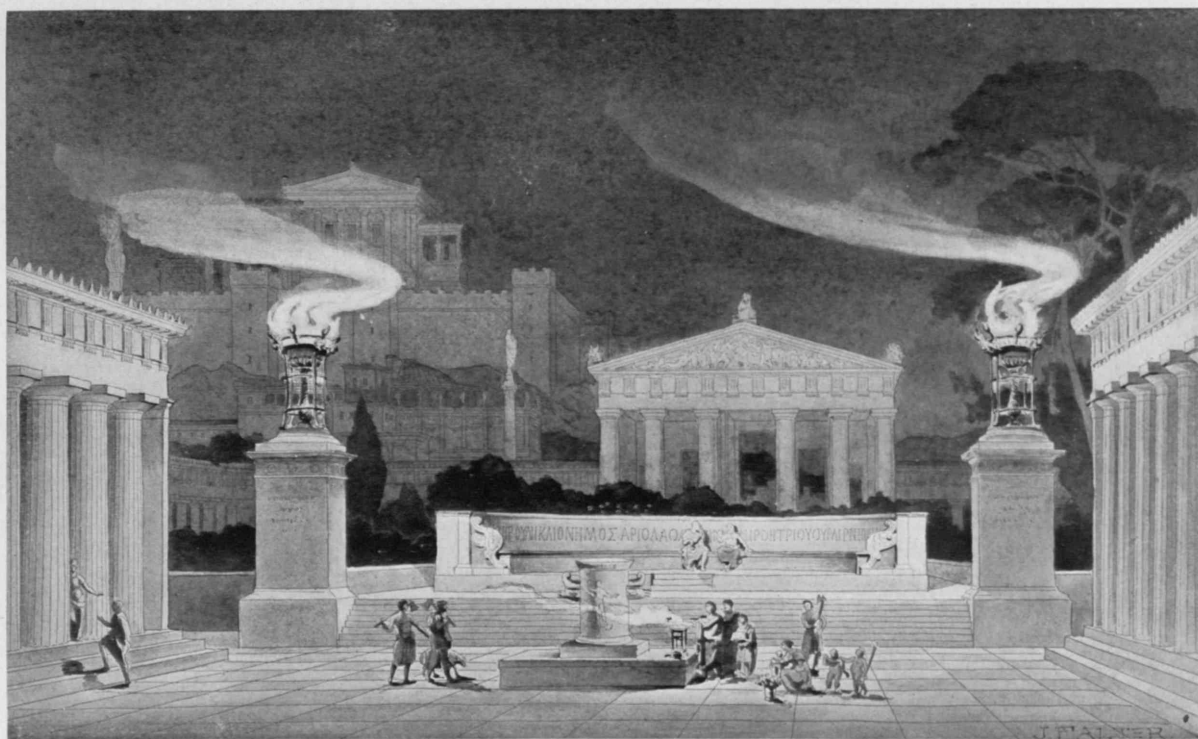
STUDIES IN COMPOSITION



MENTION

A. McNAUGHTON

Central dark line treatment, with an original modification of the outline. The hedge, with its leveled top, gives a broad, restful feeling to the design, and is as a matter of composition an improvement upon the unrestful line of foliage as supplied in the outline. Another original introduction is the trimmed plant at the right, which extends the dark line to the extreme edge of the drawing.— D. A. G.



FIRST MENTION

J. F. ALTER

Subject divided practically into two parts,— upper half in dark values, lower half in light values; simple, therefore good in composition. The showing of flames in the tripods in white very happily distributed the light value into the dark area above. These flames have a practical use also in lighting up the whole forum, including the two temple façades. The gradually dimming light from near temple front to the more distant elevated one is very thoughtfully managed.— D. A. G.

(Continued from page 77)

to defend, of course; but he must not defend them *per fas et nefas*. It would be an insult to expect from him services which his conscience would condemn.

Finally, the architect is also in certain respects the guardian of the workmen employed in the work he is overseeing. To be sure, it is not his place to interfere in disputes about the contract between bosses and workmen. He should be ignorant of the salaries paid; and yet, he can sometimes, by discreet and kindly intervention, place his influence at the service of the necessary agreement. But he ought to watch over the safety of the workmen, sometimes in opposition to themselves and their own imprudence; he must even forbid a method of work that seems to him dangerous,— notably, through an insufficiency of scaffolding or material, and, if necessary, stop the work rather than tolerate imprudence that might be dangerous. There are, as it is, enough inevitable dangers in building.

All this is a delicate matter, and involves a great number of special cases. In this general treatment I have been able to deal only with principles while withholding the applications. But such a work, dealing with details, does exist in a certain measure. The *Société Centrale des Architectes Français* has concentrated in a substantial set of rules the professional duties of the architect; and these have been successively approved and adopted by the various societies of architects existing in France. In drawing up this document they have endeavored to be as far-seeing as possible, sometimes even minute; and the doubtful questions, when any arose, have been preferably settled with a tendency to severity. This collection has two purposes: on the one hand, it reminds architects, if necessary, of the rules to be followed in their duties with regard to themselves, fellow-architects, clients, and other parties; but we must add that in this it makes no innovations, and

is nothing more than the statement and record of the habits and ethical standards of all honorable architects. On the other hand, it makes known to clients, corporations, and magistrates the strict duties that we recognize,— the things which can be asked of us, and those which cannot. And the thought which has been kept constantly in mind as it was being framed is that every profession honors itself and gains in consideration when it shows severity toward itself and knows how to reject, through professional dignity, any doubtful action.

(Continued from page 75)

an alternate from the University of Pennsylvania was given his place. The problem was "A Design for a Navy-yard on an Island in the Southern Pacific Ocean." Mr. Carpenter, the successful competitor, was a member of the class of 1909. In 1910 he took the course in advanced design, and since leaving the Institute has been in the office of Codman & Despradelle. Two other Technology graduates, Messrs. E. F. Lewis, '07, and E. I. Williams, '08, have also been the beneficiaries of this fellowship.

C. C. Clark, '10, is the winner of the Rotch Traveling Scholarship in the 1912 Competition. This scholarship allows the beneficiary \$2,200 for two years' study abroad. Since leaving the Institute Clark has been in the office of Carrère & Hastings, New York. R. J. Batchelder, '08, won the second prize, amounting to \$500.

This year the Rotch Prize for the regular student having the best record during his four years' course in Architecture was awarded to S. L. Day. The Prize for the special student having the best record during his two years' course was awarded to T. H. Mace, Jr.

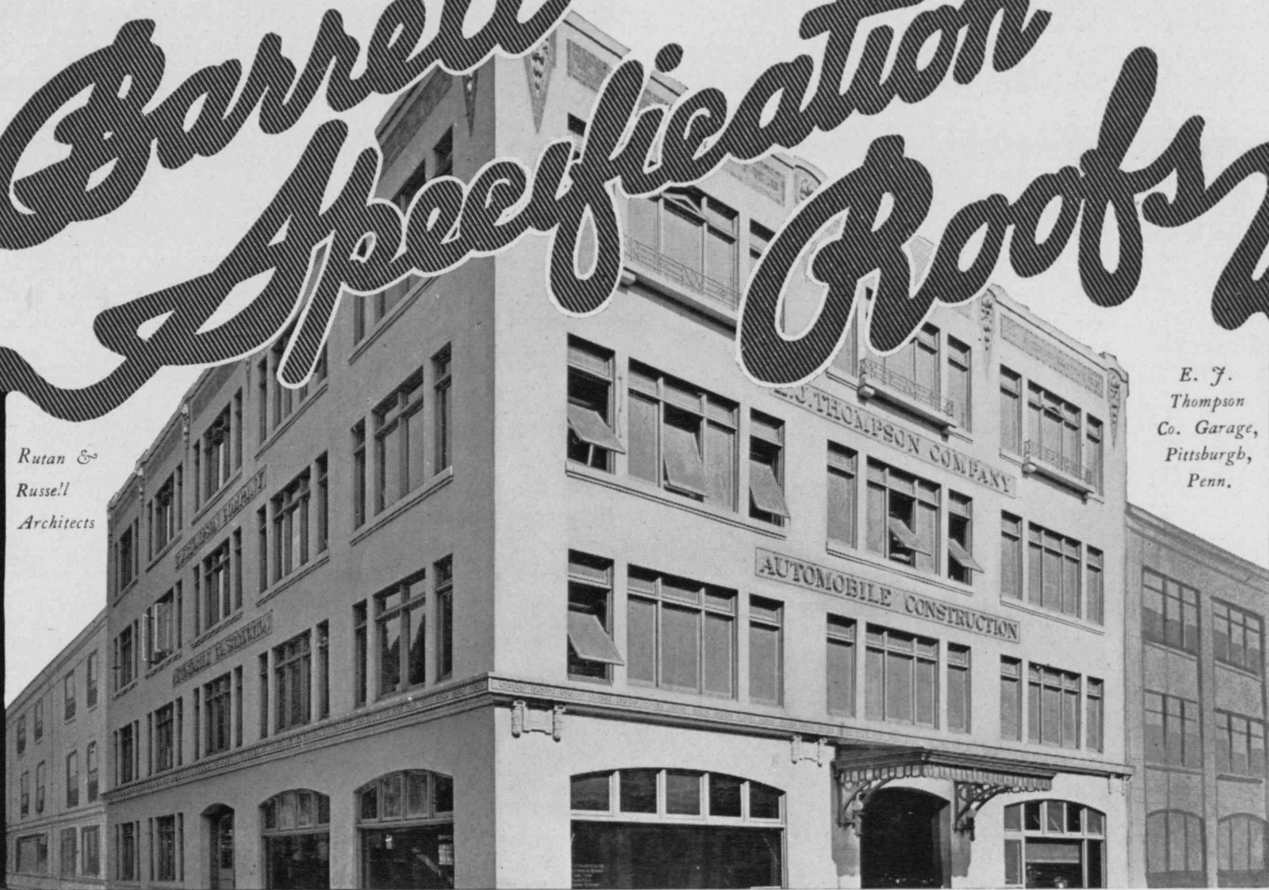
A Professional Doctrine

THE position of the architect as an educative factor in the community is not to be disregarded. Whether he wills it or no, his point of view must always be considerably in advance of the average in the vicinity where he resides. It is impossible to maintain this position without his being forced to educate those in the community with whom he comes in contact. If his circle of influence extends only to his immediate clientage, he is shirking his responsibilities; and but rendering his own progress the more precarious, slow, and uncertain. The wider the circle that can be affected by his influence the more rapid and certain the progress of the community — and therefore the more rapid the progress of the individual! One of the responsibilities he assumes in undertaking the practice of his profession is to coöperate in all movements whereby the value of his training benefits the municipality in which he has elected to reside or practise. This is a matter of the higher ethics of the profession, which it is inconceivable he should disregard or overlook and maintain his prestige, either in his community or in his calling. Whether or not he receives financial remuneration for such services is aside from the question. In fact, it is doubtful if in many cases he is entitled to such compensation. The debt owed by the individual to the state or to the city is no less to be recognized than the debt owed to his family and to his parents. One of the important differences that separates the practitioner of a profession from the workman following a trade consists in the recognition and acceptance of such ethical obligations; and no architect can properly maintain his due position in the community unless he not only recognizes, but practises, the gospel of responsibility reiterated above.

Architectural Review, March 1912.

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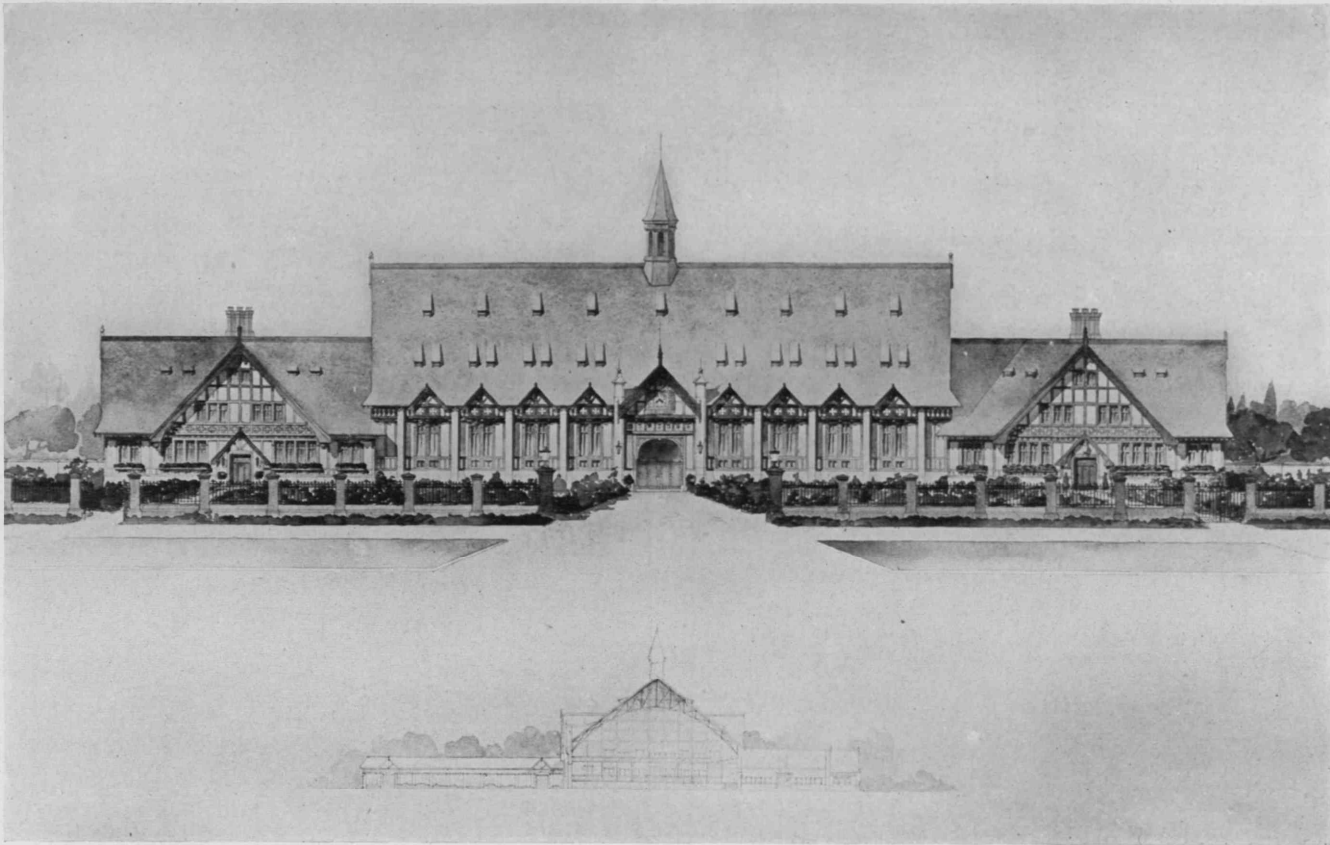
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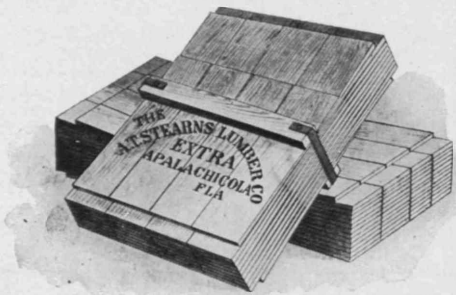
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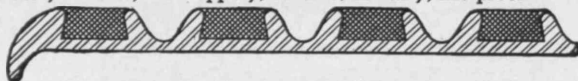
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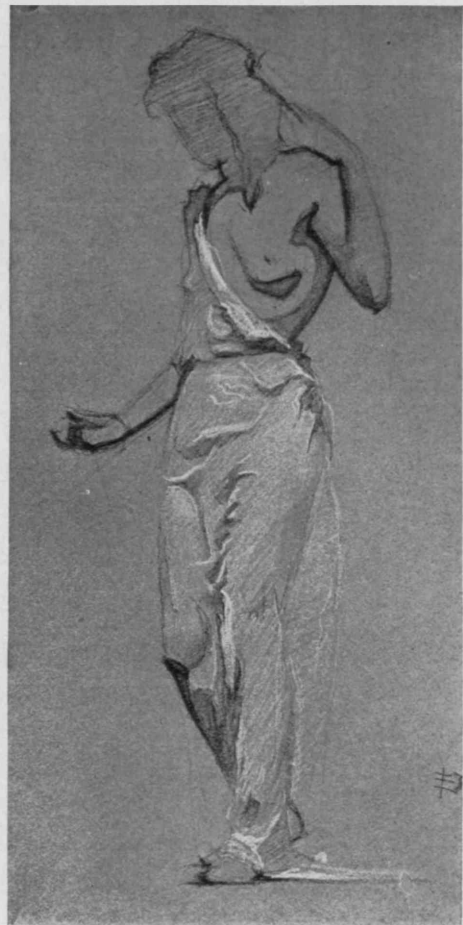
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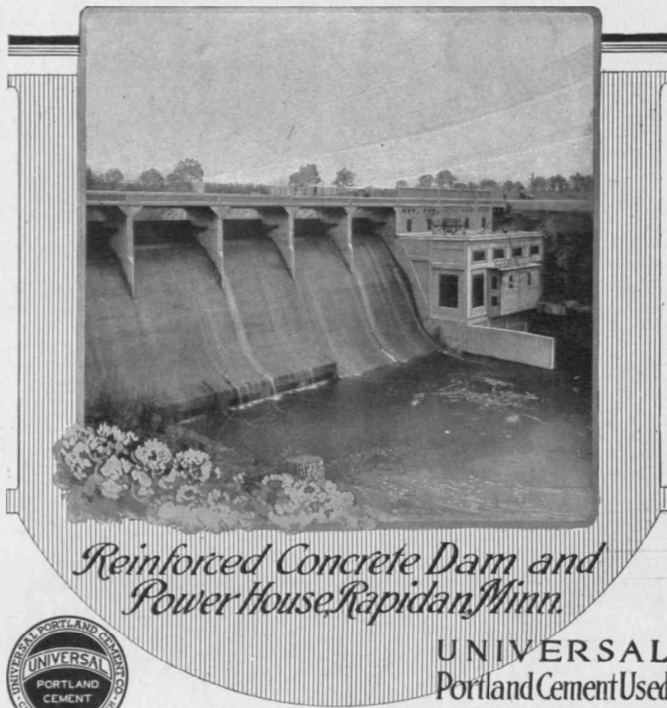
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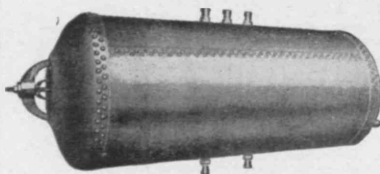
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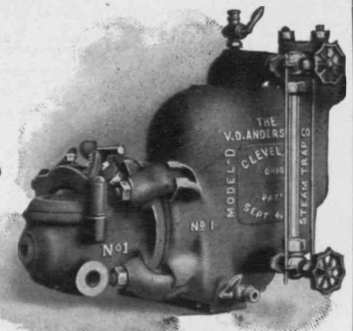
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Alumni Notes

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.

Of the class of 1912, Breed is abroad; Day is in his father's office in Huntington, W. Va.; Mace is with Hutchinson, Wood & Miller, Montreal; Somers is with Stone & Webster, Youngstown, O.; Cather is with the Eastman Kodak Co., Rochester, N. Y.; Damon is with the Passaic Structural Steel Co.; Laurie is with Martin & Hall, Providence; Harkness is with Jackson, Hilton & Adams, Providence; Desloge is with Mauran, Russell & Crowell, St. Louis; and in Boston remain Baker and Wise in the office of Ingraham & Hopkins; Doane with C. H. Walker; Grandgent with H. F. Keyes; Edgerton and Smith with Guy Lowell; Willis with H. A. Phillips; Shore with the G. W. & F. Smith Iron Works Co.; Morrow is going to return to the Department as Professor Lawrence's assistant. Of the fifth-year class, Hayman is with H. F. Keyes, Boston; McNaughton and Robinson are with Barott, Blactader & Webster in Montreal; Pretzinger is in his father's office in Dayton, O.; Gay is in Japan; Hannaford is with Maginnis & Walsh, Boston; Kimball is with W. T. Mills, Columbus, O.

W. S. Davis, '10, holder of the 1911 Traveling Scholarship, is with Mr. L. H. Fowler in Baltimore, Md. Exhibitions of Kirby's and Davis's *envois* will be held in the Department this fall.

W. D. Foster, '10, returns to the Institute this fall as a candidate for the Master's degree. He substituted for Scarff in the office of Wyatt & Nolting, Baltimore, while Scarff took part in the 1912 Traveling Fellowship Competition.

V. E. Seibert, '09, a member of the firm McLaughlin & Seibert, Pittsfield, Mass., has returned to his home in Walla Walla, Wash., where he will practise his profession.

W. B. Kirby, '07, holder of the 1910 Traveling Fellowship, has returned, after being abroad nearly two years. He will locate in New York City.

H. H. Bentley, '08, is with the firm Schmidt, Garden & Martin, Chicago, Ill.

H. F. Kuehne, '08, has been made Associate Professor of Architecture at the University of Texas. He is traveling abroad during the summer.

Winsor Soule, '07, has opened an office at 1206 State St., Santa Barbara, Cal. Previous to his going West, Soule had been associated with the office of Allen & Collens, Boston.

H. A. Sullwold, '07, announces that he has opened offices for the general practice of architecture at 1011-12 Commerce Building, St. Paul, Minn.

C. G. Loring, '06, is in charge of the Boston office which Mr. Cass Gilbert has just opened in the Winthrop Building.

F. E. Giesecke, '04, formerly head of the Department of Architectural Engineering at the Agricultural and Mechanical College of Texas, has been placed in charge of the Department of Architecture at the University of Texas.

E. F. Ricker, '03, who since graduation has been manager of E. Ricker & Son Company, Structural Granite Workers, Cambridge, has gone into the real estate and insurance business, with offices at 1416 Hancock St., Quincy, Mass.

Miss Edna Stoddard, '03, has accepted a position at Smith College, where she will teach Landscape Gardening. During the past year Miss Stoddard taught at the Lowthorpe School in Groton, Mass.

The marriage is announced of G. B. Ford, '00, and Miss Harriet Chalmers Bliss, in New York City, on June 15.

P. L. Price, '00, is chief engineer for the Irving Iron Works Company, Long Island City. This company manufacture ornamental and structural iron work for general building purposes.

R. B. Whitten, '98, formerly in the office of Chapman & Frazer, Boston, has opened an office in the Beveridge Building, Calgary, Alberta, Can.

O. C. Hering, '97, has recently written a book entitled "Concrete and Stucco Houses." A review says: "Mr. Hering's book is not technical. It is written more directly to the man who proposes to build than to the architectural profession, and a perusal of its pages should leave the average reader generally informed as to the various methods of constructing a stucco or concrete house, and constructing it well."

E. H. Hewitt, '97, is a member of the firm Hewitt & Brown, 716 Fourth Ave., South, Minneapolis, Minn. Besides his office practice, Hewitt gives a course of lectures on architectural subjects at the University of Minnesota.

A. E. Robinson, '97, has been elected president of the Chicago Architects' Business Association. The association is composed of over one hundred and fifty members of the profession in Chicago.

A. A. Pollard, '92, is editor of the St. Paul publication "Construction Details," Volume 2, Number 1 of which was recently issued. Among other interesting illustrations are plans and views of H. A. Sullwold's ('07) house in St. Paul.

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Current Work of the Alumni Illustrated in the Magazines

AMERICAN ARCHITECT.

- March 6, M. Hunt, '94, & E. Grey, House, Montecito, Cal.
 " 6, J. K. Taylor, '79, Recent work of.
 " 13, C. Gilbert, '80, Public Library, St. Louis, Mo.
 " 27, MacClure, '94, & Spahr, '96, House, Sewickley Heights, Penn.
 " 27, Perkins, '89, Fellows & Hamilton, Schoolhouse, Park Building, Chicago, Ill.
 April 3, Howe & Hoyt, '97, House, Kansas City, Mo.
 " 10, Green & Wicks, '76, H. W. Wachter, Associated, Museum of Art, Toledo, O.
 " 17, H. C. Ingalls, '98, & F. B. Hoffman, Associated, Theater, New York City.
 " 24, E. V. Seeler, '92, Fire Association Building, Philadelphia, Penn.
 May 1, J. H. Adams, '99, House, Kingston, R. I.
 " 1, F. A. Bourne, '95, House, Cambridge, Mass.
 " 1, E. J. Lewis, Jr., '81, House, Gloucester, Mass.
 " 1, J. Purdon, '98, House, Manchester, Mass.
 " 22, W. Eyre, '79, House in New Jersey.
 " 29, A. W. Longfellow, '78, House, Boston, Mass.
 June 5, Marshall & Fox, '91, House, Glenview, Ill.
 " 19, Gay, '87, & Proctor, '88, Manufacturing Building, Boston, Mass.
 " 19, Newhall, '91, & Blevins, Publishing House, Cambridge, Mass.
 " 19, A. G. Zimmermann, '93, Manufacturing Buildings, Kansas City, Chicago, New York City.
 " 26, Wood, Donn, '91, & Deming, Accepted Design for All Souls Unitarian Church and Edward Everett Hale Memorial Parish House, Washington, D. C.
 July 10, J. J. Donovan, '06, Auditorium Building, Oakland, Cal.
 " 17, J. Purdon, '98, House, Concord, Mass.
 " 24, Derby, '02, Robinson, '99, & Shepard, '96, Band-stand, Boston, Mass.

ARCHITECTURAL RECORD.

- March, H. V. Shaw, '94, Houses, Haubert Woods and Lake Forest, Ill.
 " E. V. Seeler, '92, Publishing House, Philadelphia, Penn.
 June, C. Gilbert, '80, Commercial Building, Portland, Ore.
 " Parker, '95, Thomas, '95, & Rice, '91, House, Port Deposit, Md.

ARCHITECTURAL REVIEW.

- February, H. G. Ripley, '01, Alterations on House, Topsfield, Mass.
 " Wheelwright, '78, & Haven, Elevated Station, Forest Hills, Mass.
 April, C. K. Cummings, '96, House, Readville, Mass.
 May, Chapman & Frazer, '87, House, Chestnut Hill, Mass.
 " C. K. Cummings, '96, House, Readville, Mass.
 " Garber, '02, & Woodward, '02, Schoolhouse, Cincinnati, O.
 " Hewitt, '97, & Brown, Competition Design for Museum of Fine Arts, Minneapolis, Minn.
 " Shepley, '82, Rutan & Coolidge, '83, Competition Design for Museum of Fine Arts, Minneapolis, Minn.

ARCHITECTURE.

- April, Freedlander, '91, and A. D. Seymour, Associated, Auditorium Building, Portland, Ore.
 " A. Garfield, '96, House, Cleveland, O.
 " H. C. Ingalls, '98, & F. B. Hoffman, Associated, Theater, New York City.
 " A. A. Lawrence, '99, House, Beverly, Mass.
 " Taylor, '95, & Bonta, '07, A. W. Brunner, '79, Associated, Church and House, Syracuse, N. Y.
 May, O. C. Hering, '97, House, Nassau Boulevard, L. I.
 June, J. H. Freedlander, '91, Store Building, New York City.
 " O. C. Hering, '97, House, Nassau Boulevard, L. I.
 " Hunt, '82, & Hunt, Store Building, New York City.

BRICKBUILDER.

- March, Parker, '95, Thomas, '95, & Rice, '91, House and Stable, Beverly Farms, Mass.
 April, Andrews, '77, Jaques, '77, & Rantoul, Commercial Building, Boston.
 " J. E. R. Carpenter, '88, Apartment House, New York City.
 " H. C. Ingalls, '98, and F. B. Hoffman, Associated, Theater, New York City.
 " Mauran, '80, Russell & Crowell, '02, House, St. Louis, Mo.
 May, A. Garfield, '96, Store Building, Cleveland, O.
 " Parkinson & Bergstrom, '99, Bank Building, Los Angeles, Cal.
 " Schmidt, '87, Garden & Martin, House, Lake Forest, Ill.
 " H. V. Shaw, '94, Houses, Lake Forest, Ill., Lake Minnetonka, Minn.
 " Shepley, '82, Rutan & Coolidge, '83, House, Lake Forest, Ill.
 June, Hill & Woltersdorf, '94, Commercial Building, Chicago, Ill.
 " Huehl & Schmid, '88, Commercial Building, Chicago, Ill.
 " G. Lowell, '94, Boat-house, Boston, Mass.
 " Marshall & Fox, '91, Commercial Building, Chicago, Ill.
 July, Bigelow, '88, & Wadsworth, '04, House, Sherborn, Mass.
 " Bliss, '95, & Faville, '96, Hospital and Nurses Training-school, San Francisco, Cal.
 " J. Purdon, '98, House, Concord, Mass.
 " E. F. Stevens, '83, Hospital, Peabody, Mass.
 " Wood, Donn, '91, & Deming, Hospital, Washington, D. C.

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