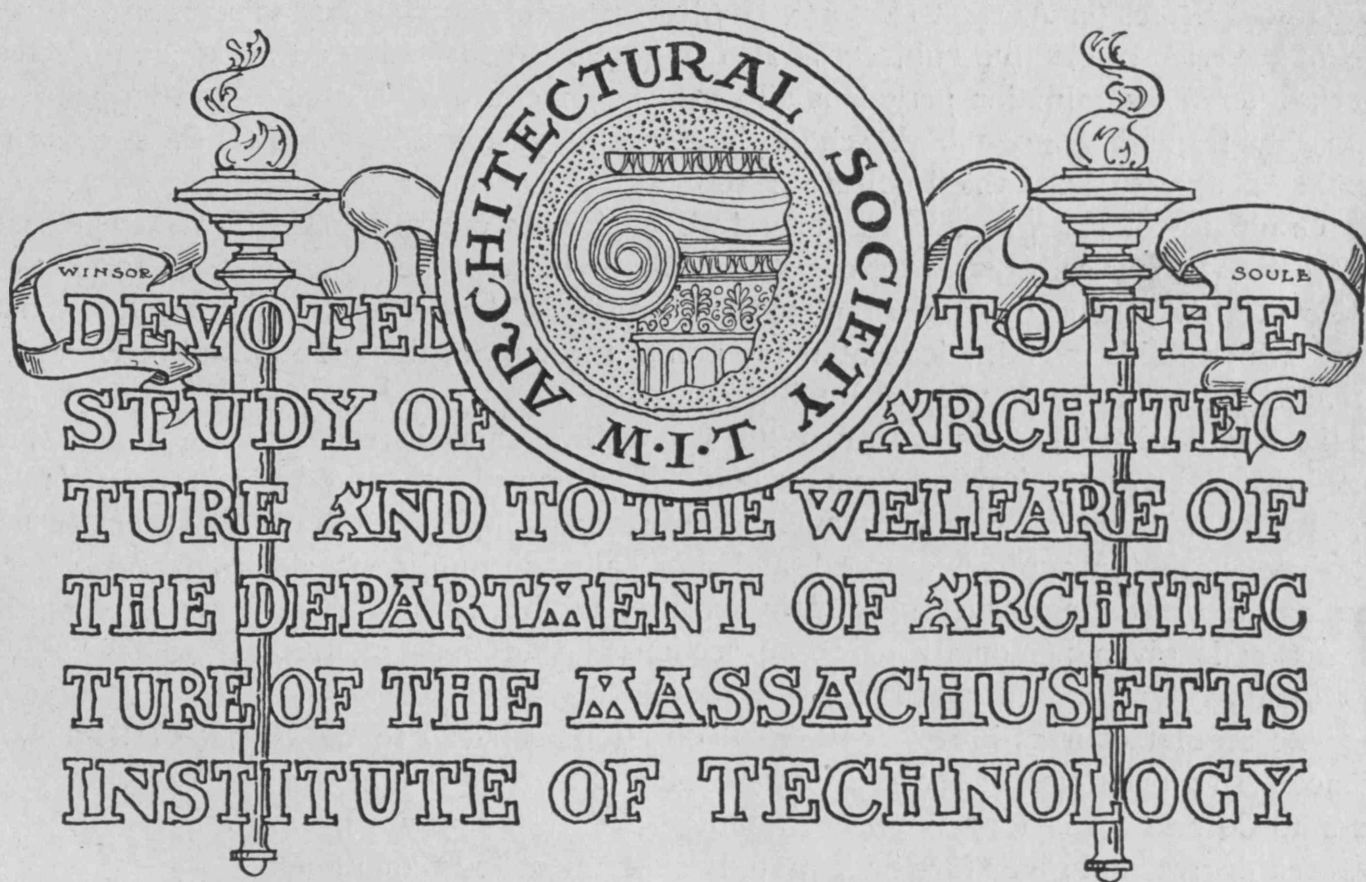


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THE
Massachusetts
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DEPARTMENT OF ARCHITECTURE

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.



BEACON OF PROGRESS

D. DESPRADELLE

The original of this drawing was purchased by the French Government
and is now in the Luxembourg Gallery, Paris

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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.

PROFESSOR Despradelle died on September 2, 1912, mourned by every one who had the great privilege of knowing him. His deep personal sincerity and enthusiasm, and his singular power of inspiring others, made him one of the potent influences in American architecture.

To the fame due to the vitality and enthusiasm of his teaching, and his understanding of the functions of a teacher, will always be coupled the reputation of his fertile and original talent as an architect.

In Professor Despradelle's romantic conception of his great monument, the "Beacon of Progress," to glorify the American nation, there is found a quality of noble poetry expressed with such art and cultured skill as to place this work in the first rank of architectural composition. We have made it the feature of this number, and we feel sure that every friend of Professor Despradelle will be glad to read the following letters, filled with expressions of praise and good will from the highest of artistic authorities for him whom it will be so difficult to replace.

M. Despradelle visited the United States for the first time in 1893, and was struck by the splendors of the Exposition. The impression of the happy effect of the White City so boldly erected on the shores of Lake Michigan haunted the artist. It seemed to him such a manifestation should not pass without leaving some trace, and the idea of commemorating this noble initiative was born. He immediately began the study of a monument as a souvenir of the Chicago Exposition, which, after some months, resolved itself into the expression of a still more comprehensive thought, assuming a national character, to fix at once the souvenir of the vanished White City, as well as the glorification of a great people. All the forces which have shaped the American nation marshalled themselves in the form of a glorious monument, the symbol of progress and grandeur. The history of Rome was inscribed upon Trajan's Column; that of America should be written at the base of a shaft 1,500 feet in height,—“the Beacon of Progress,”—a monument typifying the apotheosis of American civilization, to be erected on the site of the World's Fair at Chicago.

The studies for this gigantic undertaking, covering a period of six years, were developed in Boston and Paris. The relative scale and environment of space were first considered in determining the proportions of the monu-

ment. This done, it was no easy task to combine the decorative elements of architecture with a colossal pyramid of such proportions, and to avoid the brutality of so formidable a mass of stone in order to arrive at a result so happy that the unanimous verdict of the Jury of the Salon of 1900 should be that it is at once noble and graceful, and that the thought of glorification is clearly expressed.

All civilizations of the past have their monuments, their national manifestations, whether of religious faith or of conquests, in imperishable stone: pyramids, temples, towers, and triumphal arches, columns, and cathedrals. To America, at the dawn of the twentieth century, is dedicated this "Beacon of Progress," a sort of glorious pantheon, offered as a gracious gift by a passing generation to the generations to come.

The monument is supposed placed on the site of the World's Fair, known as Jackson Park, facing Lake Michigan; it is connected with the principal roads and avenues of the Park, the chief access being from the lake-side by the maritime boulevard. A sort of esplanade precedes the access to the principal terraces and platforms from which can be read the different facts in American history, represented by sculptures in groups of statuary, bas-relief, writing, etc., eminent men who have made the nation strong and great and honored; there is a triumphal cortège of industries, science, art, commerce, etc., in sculptured trophies of all descriptions. The States and Territories are represented by female figures hand in hand, symbolizing the indissoluble chain of union; constellations of stars indicate their number.

In the place of honor in the axis of the monument are written the names of the thirteen original colonies; and upon the "Stela," guarded by the eagle, is the goddess of the twentieth century, the modern Minerva, flanked by ranks of lions roaring the glory of America.

At the base is a great amphitheater forming a sort of sanctuary, where orators, philanthropists, and savants may deliver inspiring words before the altar of their country. In the interior, elevators conduct to different balconies and stories, as well as to the powerful beacon placed 1,500 feet above the ground.

On the lake itself, facing the monument, on the other side of the esplanade, is disposed a basin of vast dimensions for regattas, with seats for 100,000 persons.

The letters which follow were received by Professor Despradelle after his drawings had been awarded first medal of the Salon of 1900.

*Ministry of Public Instruction and of the Fine Arts,
Republic of France.*

PALAIS ROYAL, March 2, 1901.

The French government reserved from the annual Salon des Beaux-Arts, Paris, which preceded the Exposition Universelle of 1900, two drawings of great distinction, presenting in perspective the lower exterior and interior portions of a gigantic monument, projected by M. Despradelle to the Glory of America; that is to say, to the United States of America.

The author of the proposition for these acquisitions begs to be permitted to explain the reasons which, aside from the Piranesian aspect and profound artistic qualities of the composition, made him desirous to keep for the collections of his country the first inspirations of a work the realization of which, extraordinary as it may appear, is not beyond the

bounds of probability — in any case, of the noble daring of the great nation in honor of which it has been conceived.

Nations disappear; it is the inevitable lot which attends the most enduring. Those which, by strength and virility, have rebounded in spite of the efforts of centuries, reappearing transformed and radiant, have erected monuments as memorials of their struggles, their conquests; in a word, of their wars.

If, after the struggle for Independence more than a century ago, the United States follows this accepted line of conduct which shall impart a special and very noble character to the aspect of its politics and its institutions, it behooves it to erect the first glorious monument to Peace which the world has seen. Unlike the temples at Rome, the doors of which were always closed, the portal of this monument will stand eternally open to welcome the theories of its citizens who resort there in pilgrimages. It will be an emblem of progress, a symbol of country, a sanctuary of science and elevated thought. War, at its base, represented only for its spirit of sacrifice and abnegation, radiates the essence of initiative which conducts to the honor of great enterprises, to daring *creations* of mutual responsibility and generosity, contrasting with the works of *destruction* of the conquerors of the Old World.

It is this which the writer interprets in the noble composition of M. Despradelle, in these extraordinary vertical points recalling the obelisks, but exceeding them in proportions and dimensions; in the assemblages of sublime jets towards an insatiable ideal; in these summits, losing themselves in the mists of clouds, to which may be applied unhesitatingly the motto, "*Quo non ascendam*," insupportable when ambition alone commands.

The problem of construction is not insoluble; it appeals to an intelligence on a level with that of the artist. Its solution will be worthy this great people.

Such is the interpretation of a man of the Old World of the work of an artist whose talent he appreciates, to whom he counsels perseverance and wishes success.

J. L. PASCAL,
General Inspector of Public Buildings and National Palaces, Member of the Institute of France.

PARIS, July 16, 1900.

Dear Mr. Despradelle:

Your superb project the "Beacon of Progress," which embodies such an eloquent idea, should surely be erected on the site of the great Exposition of 1893 at Chicago.

The cluster of points composing the monument symbolizes to me the aspiration of noble thoughts eternally seeking the light, and I delight in the idea of the stars of the American Union losing themselves in the celestial constellations.

Be assured of my friendship, and of my admiration of your magnificent project.

J. F. RAFAELLI.

PARIS, 8 February, 1901.

My dear Confrère:

Your monument to the glory of the American people, which was awarded the first recompense of the Salon of 1900, greatly interested us by the scope and character of its composition, as well as by the qualities of its study. It is a purely personal work, well qualified to fix the attention and to interest artists.

The mother thought, the glorification of a united and powerful country, represented by groups of pyramids in solid clusters rising from a single socle and dominating space, is translated to the ideas of grandeur, power, and union which you intend to convey.

Apart from the general expressions, you have wished to give homage to illustrious citizens who have been an honor to the country, by engraving their names and sentiments as a perpetual souvenir. And finally, to complete your thought, you have devised in the base of the monument an amphi-

theater and a tribune for great conventions and mass-meetings, and the celebration of patriotic events. All, ingeniously executed in firm and elegant silhouette, is stamped with elevated, sincere, artistic sentiment which cannot be too highly appreciated.

While expressing the great interest I have taken in your work, I beg, my dear confrère, that you will accept the assurance of my most distinguished sentiments.

Very cordially yours,
E. VAUDREMER,
Member of the Institute of France.

PARIS, July 20, 1900.

My dear Confrère:

Your monument for the United States of America is a magnificent dream, which honors at once the artist who conceived it and the great nation which inspired it.

America arouses in us a profound admiration. Nothing astonishes us on the part of this young country, so full of energy and vitality, and so capable of erecting this vast ensemble to testify its grandeur and unity of rising generations, and to bequeath to the artists of the future a noble specimen of art.

Yours very devoted,

N. G. NENOT,
Architect of the Sorbonne, Member of the Institute of France.

*Ministry of Public Instruction of the Fine Arts,
Republic of France.*

PARIS, July 12, 1900.

NATIONAL AND SPECIAL SCHOOL OF FINE ARTS.

Dear Sir:

I am very happy to see your excellent record at l'École des Beaux-Arts supplemented by works of the greatest interest executed with the greatest care.

Believe me, dear sir, in my affectionate sentiments,

PAUL DUBOIS,
Director of the School of Fine Arts, Member of the Institute of France.

SAINT-GERMAIN EN LAYE,
24 July, 1900.

Dear Sir and Confrère:

Your splendid designs for a colossal monument to glorify American civilization, which have been awarded the first medal of the Salon of 1900, received the unanimous verdict of the jury over which I had the honor to preside. It gives me pleasure to think that, far from our country, the souvenir of the studies in the atelier Pascal is of a nature to show America the value of French genius in its greatest manifestation in the first of all the arts.

It is my sincerest wish that the future may witness the realization of your splendid dream in that great country where I am proud to number so many good and affectionate pupils, among whom may be mentioned Hunt, Peabody, Whitney Warren, Trowbridge, McKim, etc.

Be assured, dear sir and confrère, of my most distinguished sentiments.

M. DAUMET,
Member of the Academy of Fine Arts and of the Institute of France.

PARIS, July 19, 1900.

Dear Confrère:

I remarked with great interest at the last Salon the project of the monument conceived by you for the glorification of the American people, and was much struck with the powerful character of its symbolism. It stamps itself on the mind by its impression of aspiration towards the infinite pervading the entire conception, whether in the detail or the ensemble.

Accept my sincere compliments and best wishes for the realization of your noble thought, together with the expression of my most distinguished sentiments.

J. BARTHOLDI.

The school year of 1912-13 opened with such increased numbers as to tax to their extreme capacity our lecture and drawing rooms. This emphasizes the need of the new building which we shall have in the near future, when the Institute moves to its new site.

In addition to his work in Cambridge, Professor E. J. A. Duquesne, of Harvard University, will this year take charge of our classes in Design. We are fortunate in securing at short notice the services of so eminent a teacher as Professor Duquesne to continue the spirit and traditions which Professor Despradelle established at Technology during the past eighteen years.

Mr. A. H. Cox, who for nine years has been Professor Despradelle's assistant, has been obliged to tender his resignation, owing to the demands of his professional practice. The Department accepted his resignation with many regrets. Mr. Cox had had the best of training, and his qualifications for an instructor were unusual.

Mr. E. I. Williams has been engaged to succeed Mr. Cox. Mr. Williams received the Master's degree from the Institute in 1909, after which he was awarded the Fellowship in Architecture at the American Academy in Rome, in a contest open to graduates of all the architectural schools in the United States. He has

recently returned from three years' study abroad as the holder of the Fellowship, and as Professor Duquesne's assistant will devote his entire time to the classes in Third, Fourth, and Fifth Year Design.

A Memorial Meeting and Exhibition in honor of Professor Despradelle will be held in the near future, under the auspices of The Massachusetts Institute of Technology, the Boston Society of Architects, and the Boston Architectural Club. The committee appointed to take charge of the Exhibition consists of Messrs. S. Codman, H. W. Gardner, E. J. A. Duquesne, and L. C. Newhall.

The forthcoming Alumni Reunion in New York on January 17 and 18 proposes among its entertainments one of especial interest. This is the Department Luncheon on the 17th, to bring together former students and members of the instructing staff of the various Courses. These meetings should prove stimulating as well as enjoyable. Former students of the Course in Architecture should arrange to attend their Luncheon and to help make it a successful occasion. Professors Chandler and Taylor will represent the Department, and Mr. Cass Gilbert, '81, has been invited to act as toastmaster. Messrs. F. A. Colby, '01; H. K. White, '99; L. A. Ford, '89; J. A. Gurd, '94; F. A. Moore, '88; H. C. Ingalls, '98; and C. Ewing, '97, have been invited to act as aids.

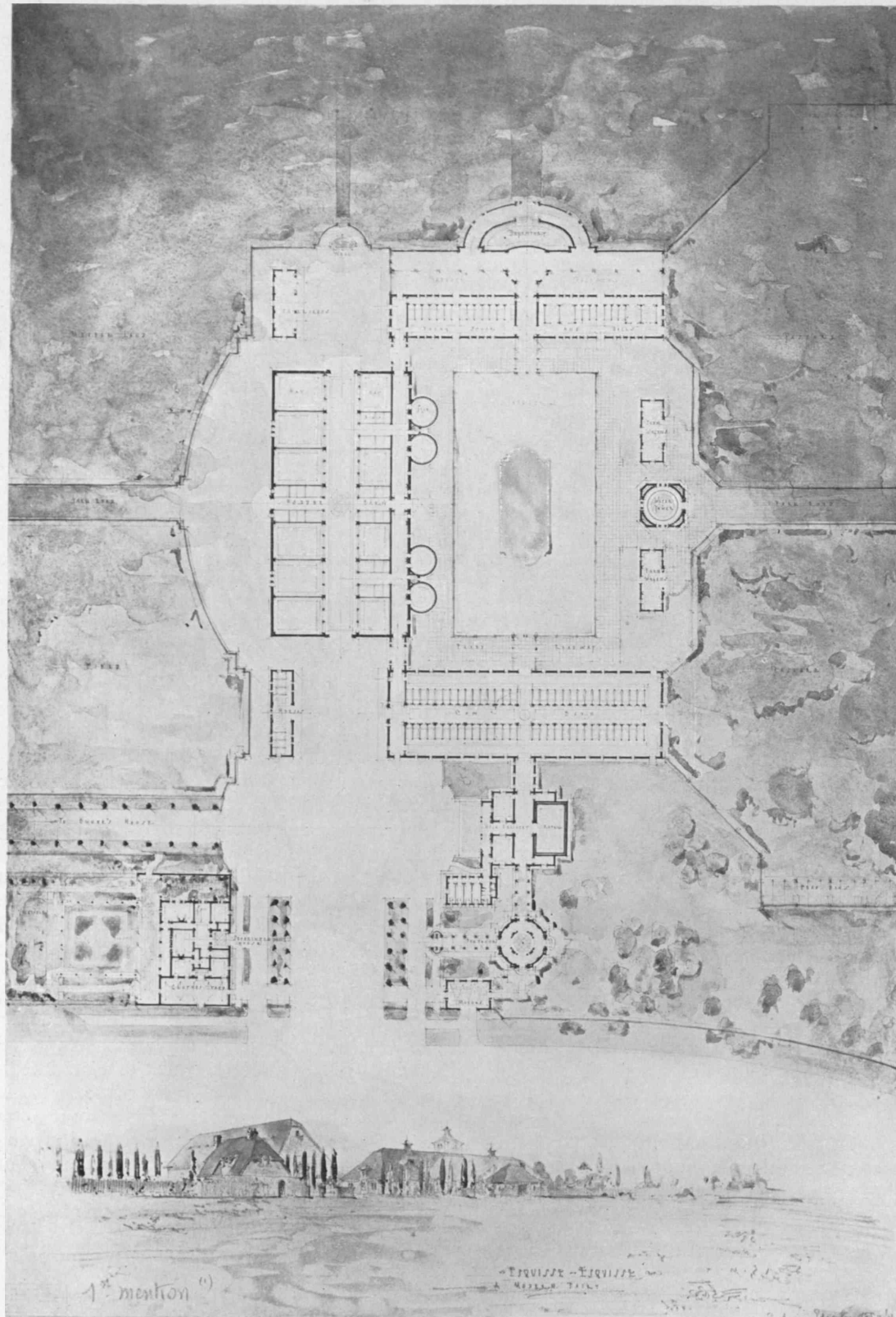
The Function of Criticism

IT has been recently remarked that the critic has changed from criticizing the author or dramatist to criticizing the reader and the audience. Instead of reflection on the quality of the writing, he asks how it is received by the reader. Does it interest him? Is he edified by the plot, or problem, and how many copies does he buy? And the edict has gone forth to the young dramatist to study his audience instead of perusing the great dramatists.

A work of art must, of course, be tested by its effect on the public; but this is the public's test, and not the critic's. It is his business to tell the public why and where it should admire the product of the great man's brain — which often needs interpretation. The critic should find his highest delight in pointing out the beauties of any production set before him; after which he may be allowed to focus his eyes and ours on its flaws.

It is a pity that criticism has come to be synonymous with finding fault. Beginning with the professional critic, and ending with the aspiring schoolgirl, the process of picking flaws is the most popular form of artistic appreciation. Let one broach any topic for discussion at a social gathering and listen to the remarks put forth. Every one makes a mighty effort to show intelligence by pointing out some fault;—be it a picture, book, a statue, or a play, the outcome is the same. The truth is,—almost anybody can find fault with almost everything if he sets out to do it; but it takes real discrimination to perceive the beauties of a work. And the majority, in trying to appear as critics, merely display their utter lack of the power to discern not what is faulty, but what is truly worthy of commendation.

The Boston Herald.



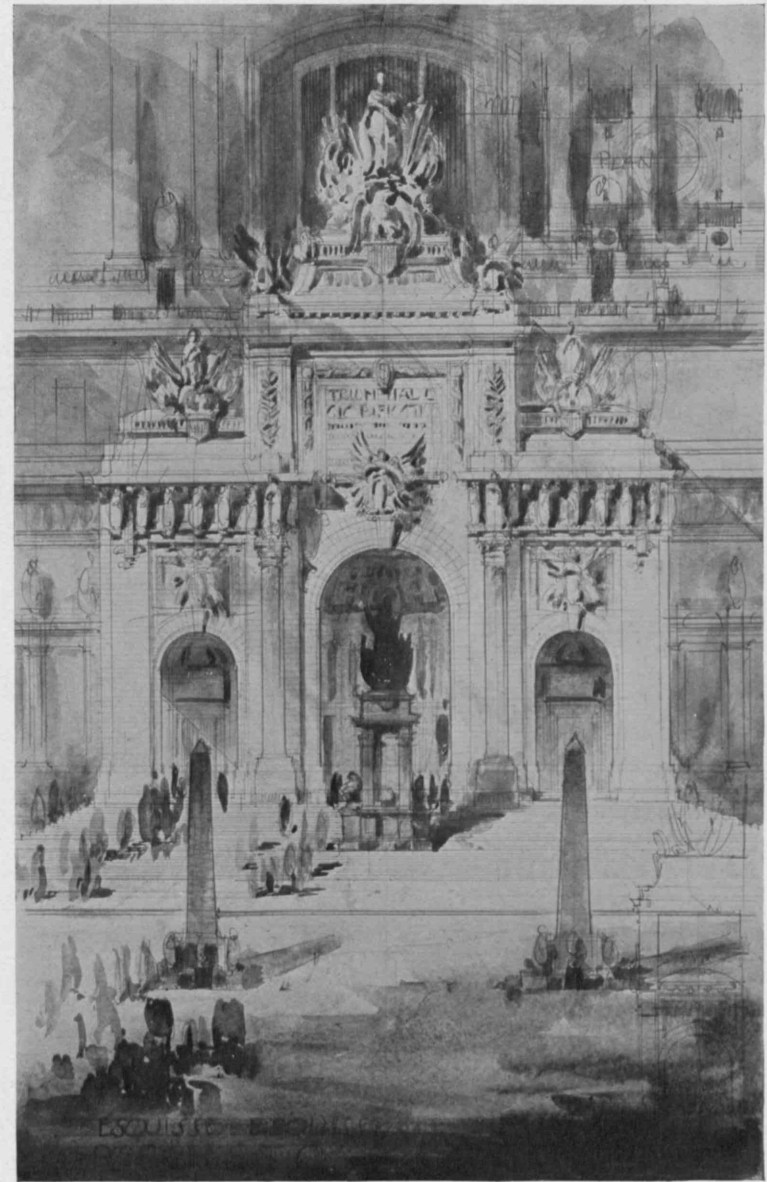
FOURTH YEAR OF DESIGN, SKETCH PROBLEM

A DAIRY FARM

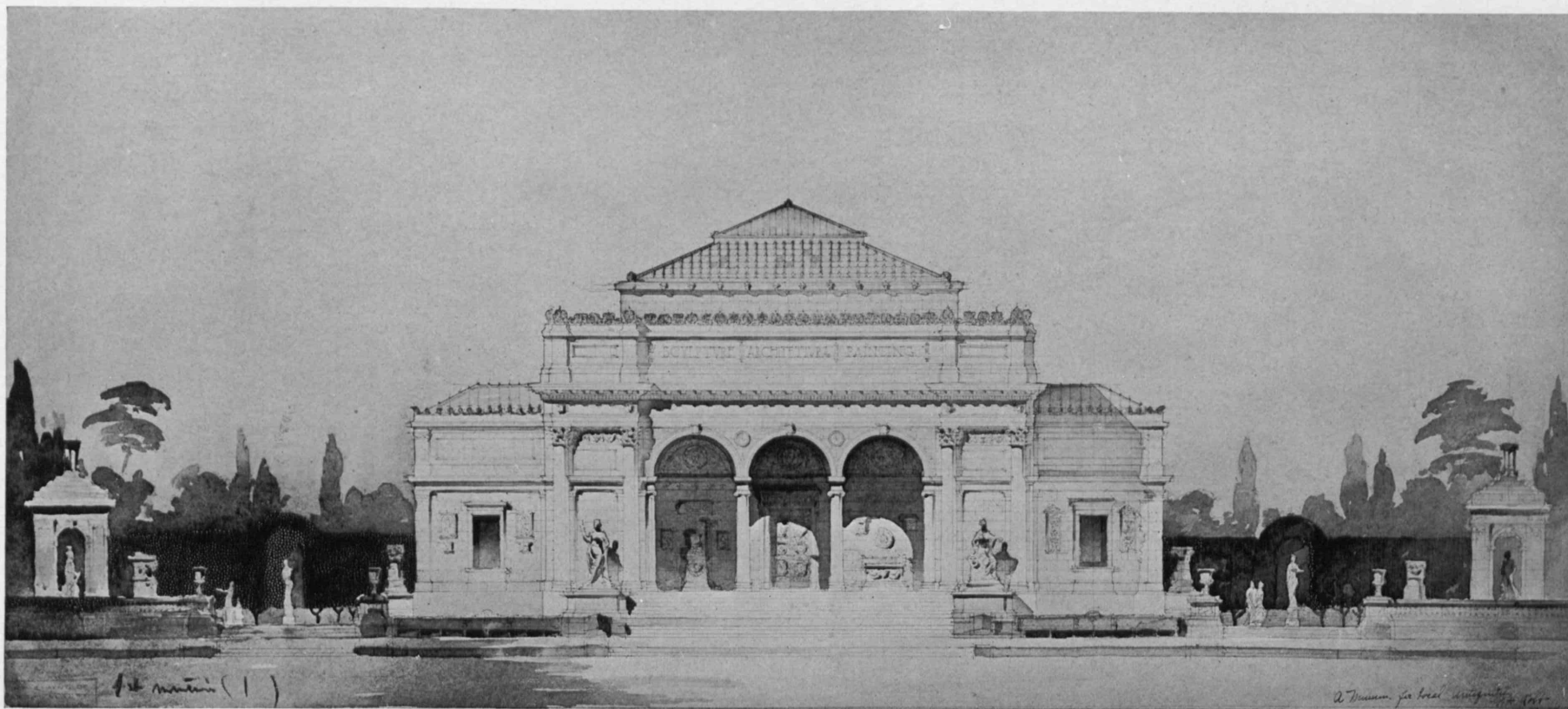
FIRST FIRST MENTION, G. I. EDGERTON



FOURTH YEAR OF DESIGN, 12-HOUR SKETCH
FIRST FIRST MENTION, G. I. EDGERTON



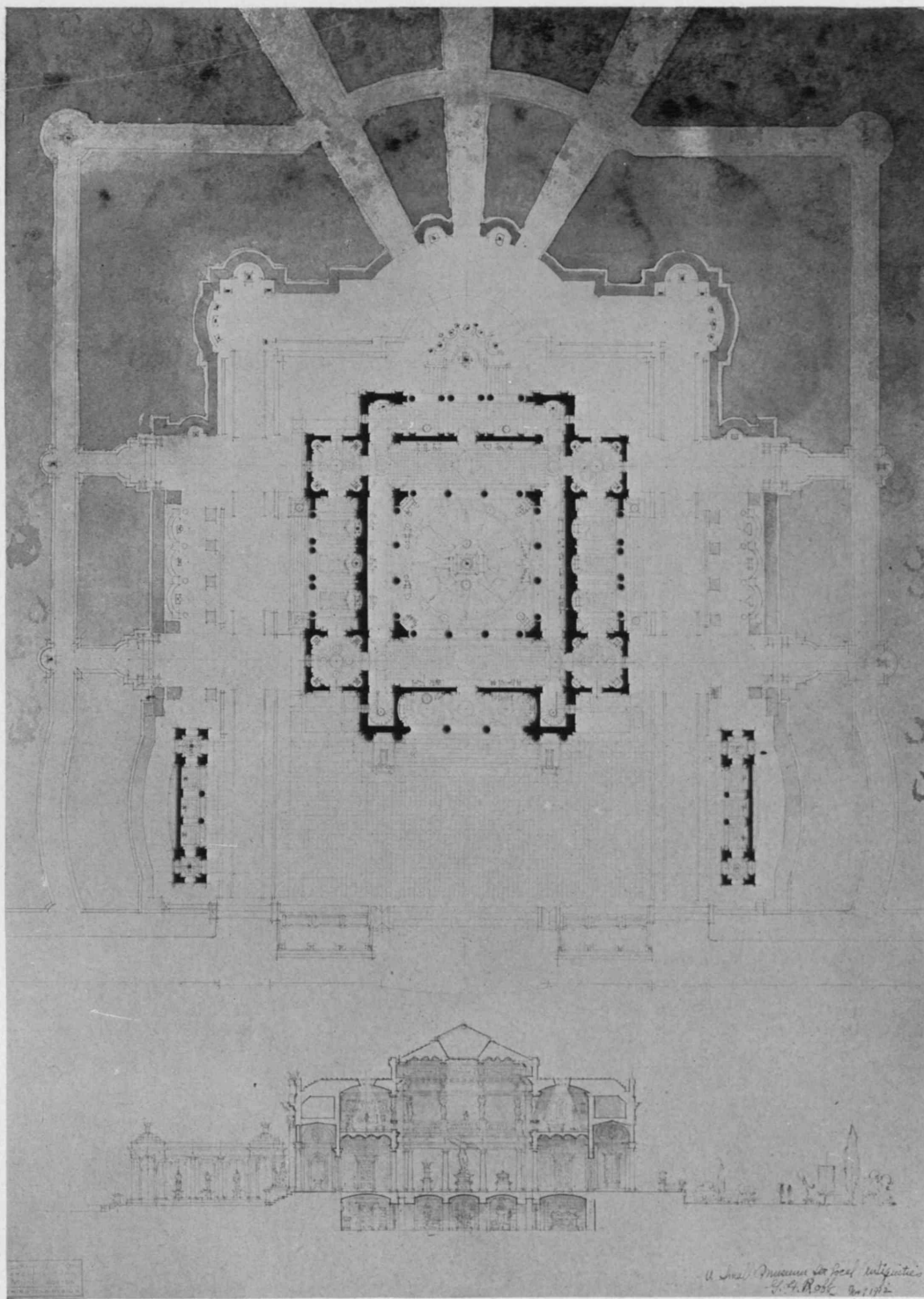
THE ENTRANCE PORCH OF A PANTHEON
SECOND FIRST MENTION, T. H. MACE, JR.



THIRD YEAR OF DESIGN

FIRST FIRST MENTION, G. H. ROBB

A SMALL MUSEUM OF ANTIQUITIES



THIRD YEAR OF DESIGN

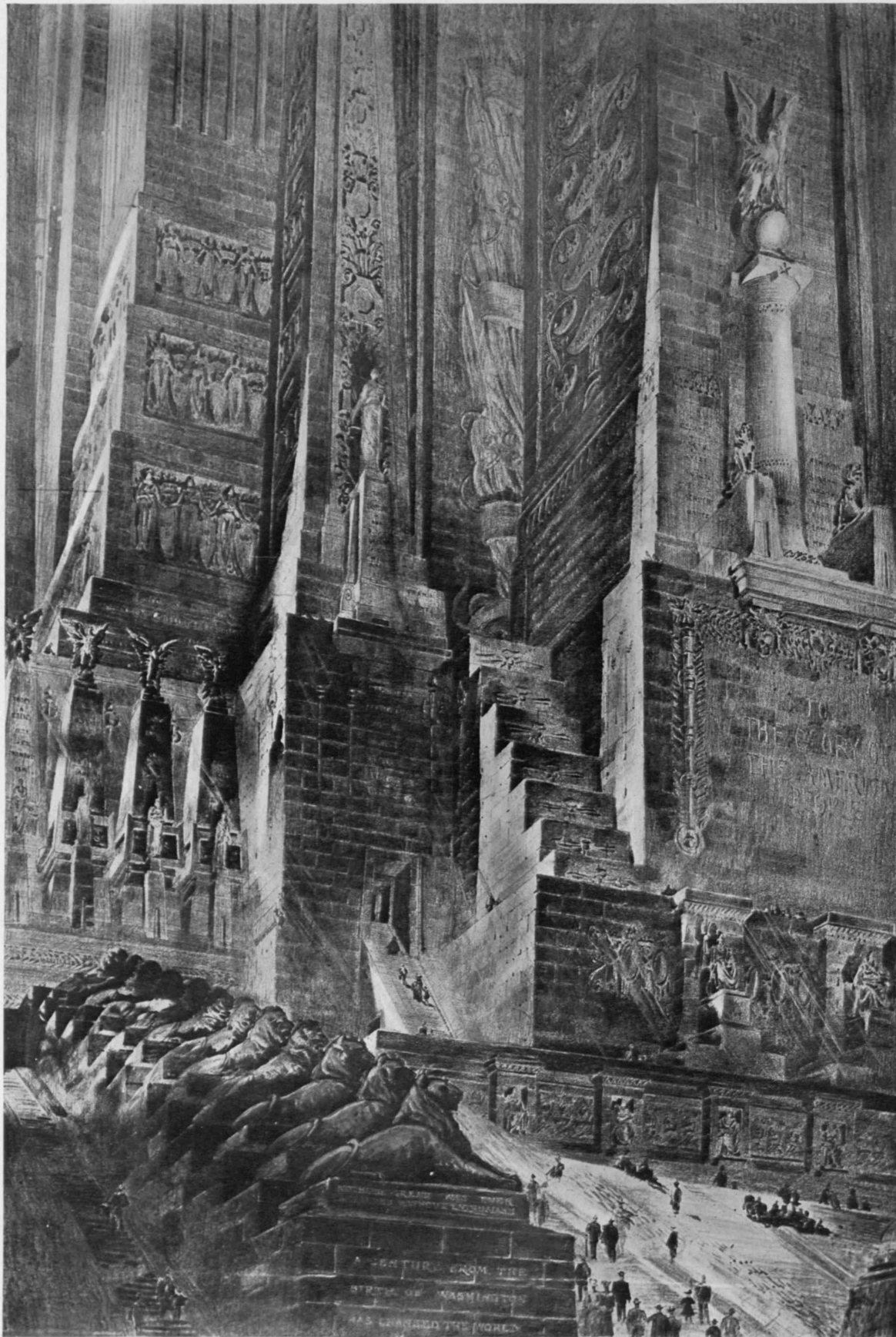
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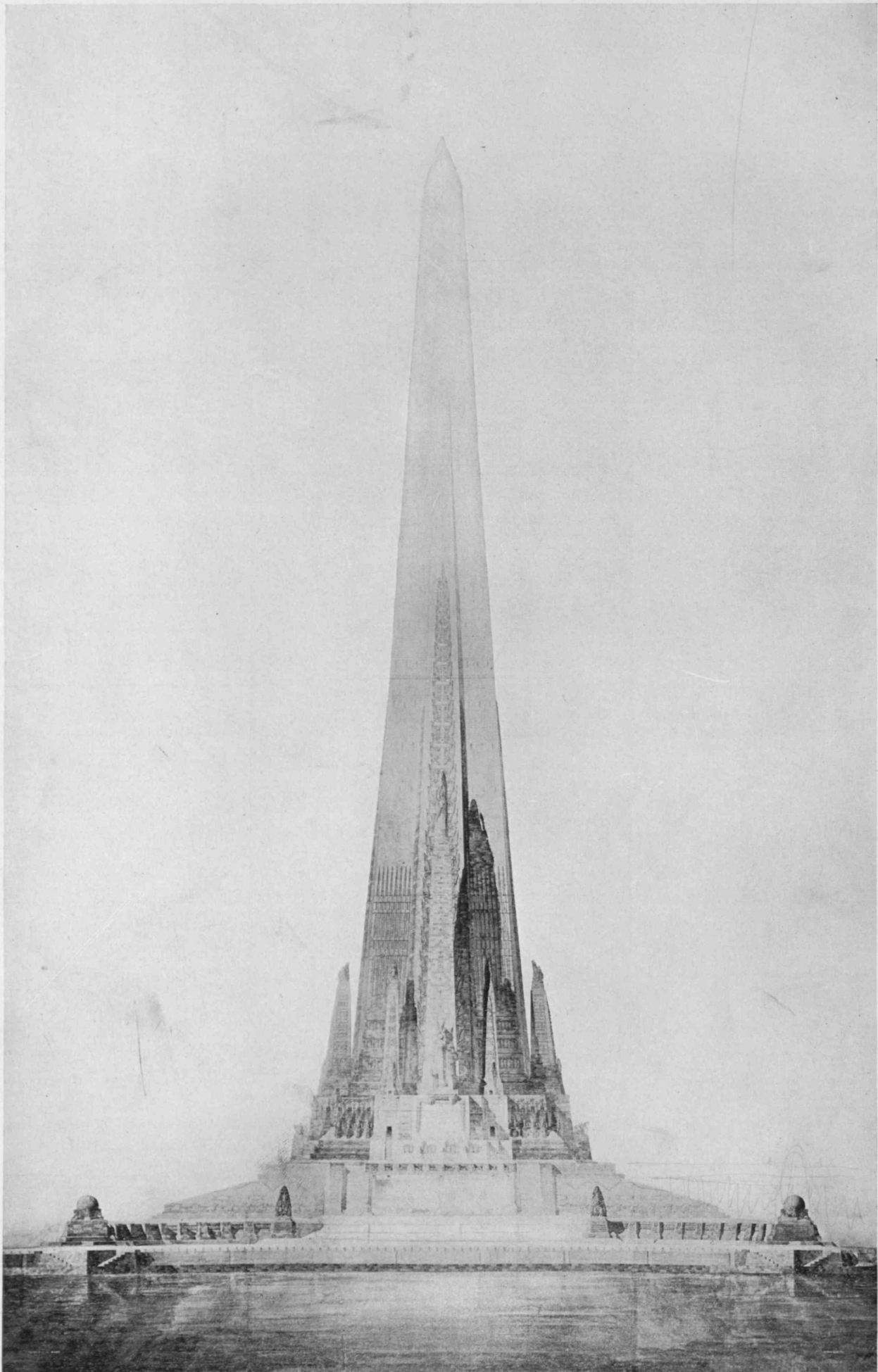
A BUILDING FOR THE SALE AND COLLECTION OF ENGRAVINGS: A STUDY OF SGRAFFITO
FIRST SECOND MENTION, W. D. FOSTER



BEACON OF PROGRESS

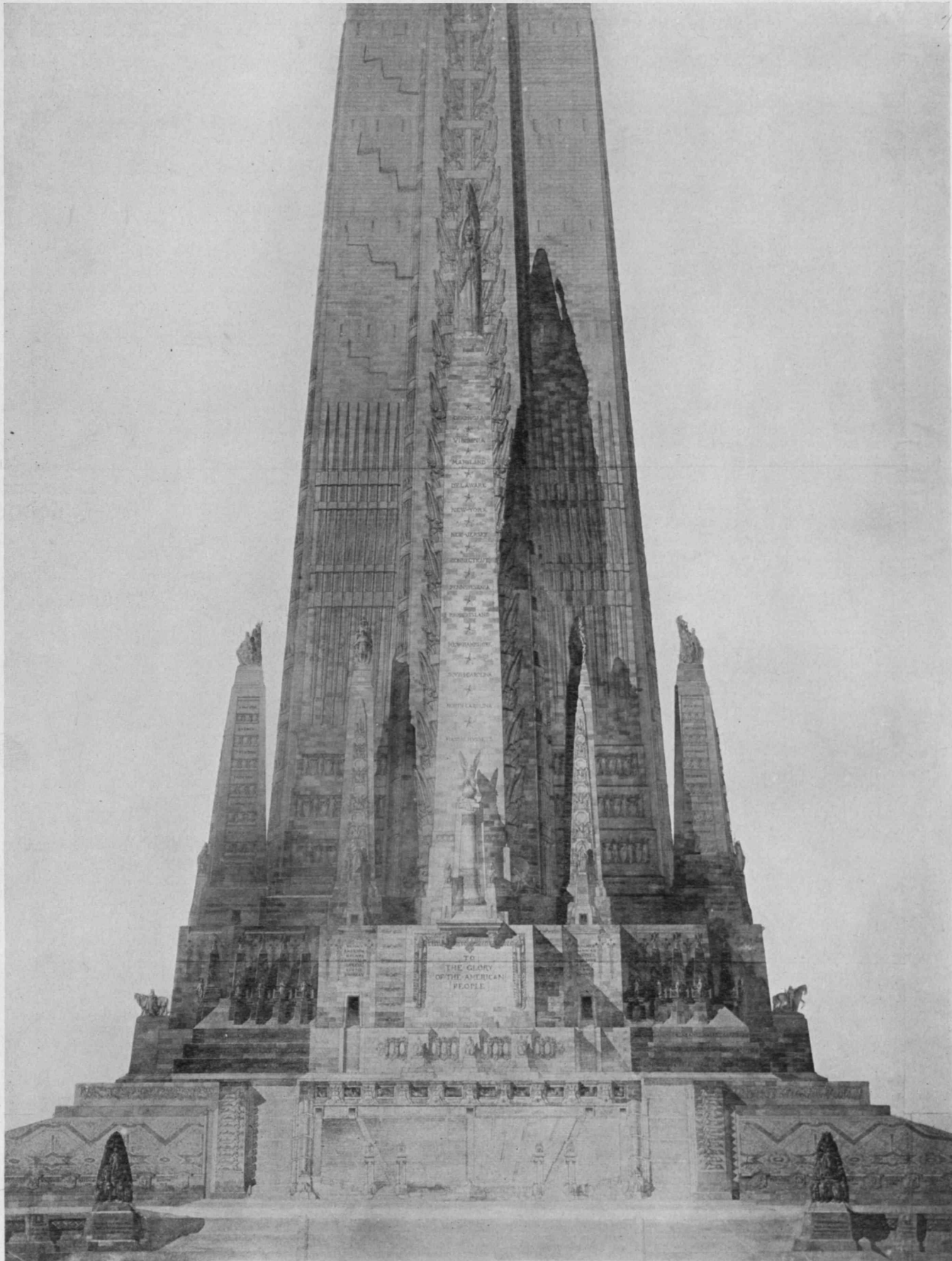
D. DESPRADALLE

The original of this drawing was purchased by the French Government and is now in the Luxembourg Gallery, Paris



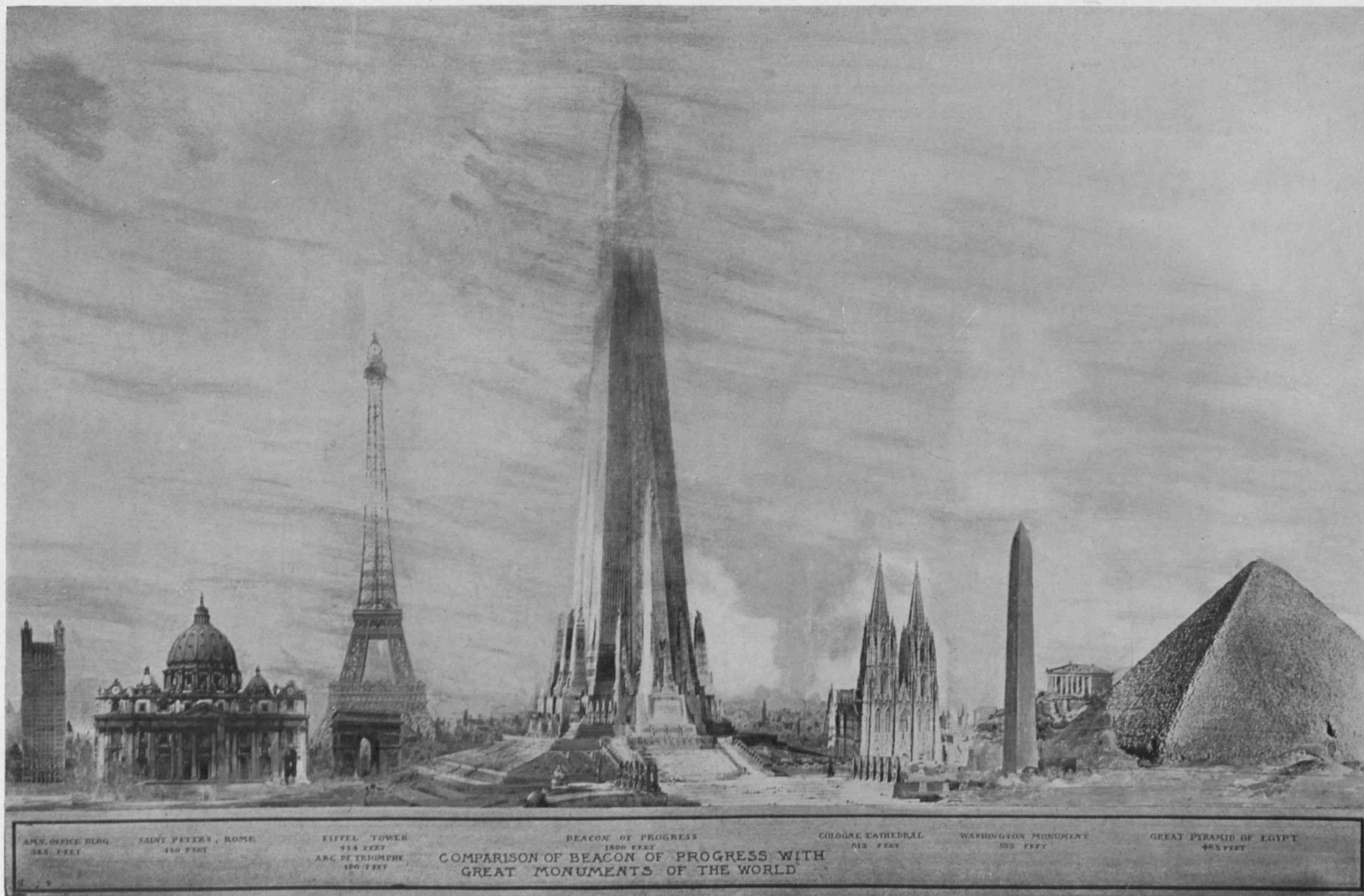
BEACON OF PROGRESS

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THE first Architectural Society smoker of the year got under way at eight o'clock sharp on November 20, when President Horgan introduced Mr. R. S. Peabody, of the firm Peabody & Stearns, Boston, as our pilot for a trip through Greece.

The journey from which Mr. Peabody has just returned was arranged by the American Institute of Architects. From Naples, the party, which was a small congenial one, traveled by yacht southward along the west shore of the toe of Italy, around the west shore of Sicily, to Syracuse. It next crossed the Ionian Sea to the Gulf of Corinth, passing through the canal of Corinth on its way to Athens. From Athens the party proceeded to Crete, Cyprus, Rhodes, and many of the Ægean Islands, on its way to the Sea of Marmora. It visited Constantinople and the Black Sea, after which the return was made to Athens, again by the way of the canal of Corinth. From Athens the yacht followed up the Dalmatian coast to Venice, where the trip ended and the party dispersed. Mr. Peabody had time to refer only briefly to the many other interesting places visited besides those here enumerated.

He said that he had very little to tell us of the architecture which he saw, because what he enjoyed most was nature and its effect on the architecture. The deep blue sky against a mellow marble temple of bygone ages impressed him much more than any archæological details which might have been observed. The ships that were passed furnished no end of enjoyment. All around Sicily they were butterfly-winged, and even painted all over, like the Sicilian carts. In Syracuse harbor, on the way to see the remains of the old Greek fortifications, one of these butterfly boats was hailed, and the party made sketches of her while she was tied up to the yacht. These things, he said, were very interesting, but not architectural.

Mr. Peabody spoke of the contracted areas in which are the monuments of Athens, contrasting strangely with the great empire and power which she built up in Greece. This, he said, is brought forcibly to mind when one lands on now deserted islands covered with remains of great cities, part of the large Athenian empire. All of the old temples were axial and self-contained. Outside of their single buildings, the ancients seem almost never to have preserved an axial treatment or balance. The Acropolis in Athens and many other ruins show this. The Greeks were not afraid that their great squares would be unsightly unless symmetrical, as some of our modern architects seem to be in the case of our own Copley Square in Boston. Mr. Peabody said that one cannot see very

The Architectural Engineering Society

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<i>Vice-President</i>	H. E. CRAWFORD, '13
<i>Secretary</i>	U. C. SCHIESS, '14
<i>Treasurer</i>	C. L. STUCKLEN, '13

Executive Committee

J. J. HARTY, JR., '13	L. D. FAUNCE, '14
H. D. MARSH, '13	

THE Architectural Engineering Society gave its first smoker of the year on November 15. There was a large attendance of all the classes, and the results were very promising for the future.

President Byrne introduced, first, Professor Lawrence, in charge of the Option in Architectural Engineering. Professor Lawrence gave a brief sketch of the Society during the past year, and extended in its behalf a welcome to Professor Taylor. Professor Lawrence next spoke of the relations which he hoped would always exist between Options I and II, and emphasized the value to both of joint meetings of the Societies.

Professor Taylor, Director of the Department of Architecture, was next introduced. Professor Taylor strongly endorsed Professor Lawrence's suggestions as to the relations of the two branches of the profession. He followed this by reminiscences of his own days at Technology, and of his earlier practice, showing the growth of the Architectural Department of the Institute and of the rise of the profession to a position of dignity and respect in the eyes of the American people. His account of the development of the structural side proved especially interesting.

Professor Taylor was followed by Professor Hayward, of the Mechanical Engineering Department, whose popularity with the students was evidenced by hearty applause. Professor Hayward gave a very interesting and amusing talk on his experiences in teaching Applied Mechanics, and ended by saying that he had never met a class of men more devoted to their chosen work than the students of the Architectural Department.

C. A. LLOYD, '13.

much of Greek art in the ruins as they exist to-day, but that the museums are enchanting, especially the one at Athens, in which are combined beauty, repose, decency, and charm.

In closing his very entertaining address, Mr. Peabody said that nearly every port into which the yacht entered looked like the drop-curtain of a theater; and to confirm his statement he showed us a number of slides made from leaves of his exceedingly interesting sketch-book. It was a most convincing display, and all wished that it had been longer.

H. O. GLIDDEN, '13.

The Schools of Architecture of the University of Michigan and of the Carnegie Technical Schools have been admitted to the Intercollegiate Architectural Federation.

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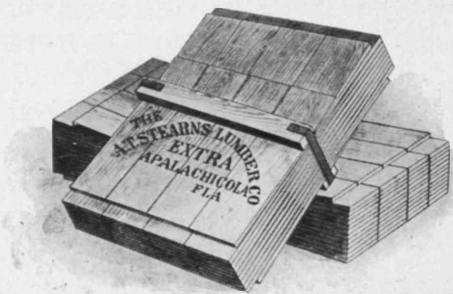
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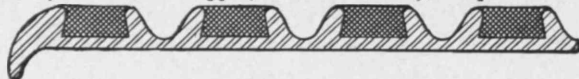
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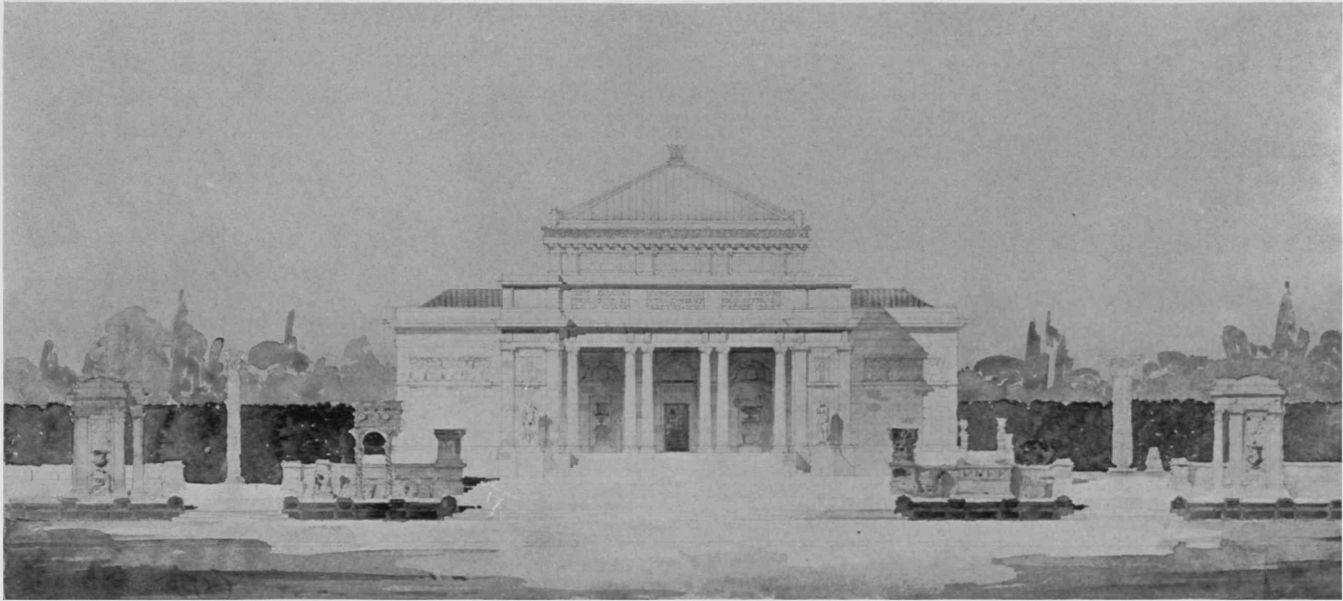
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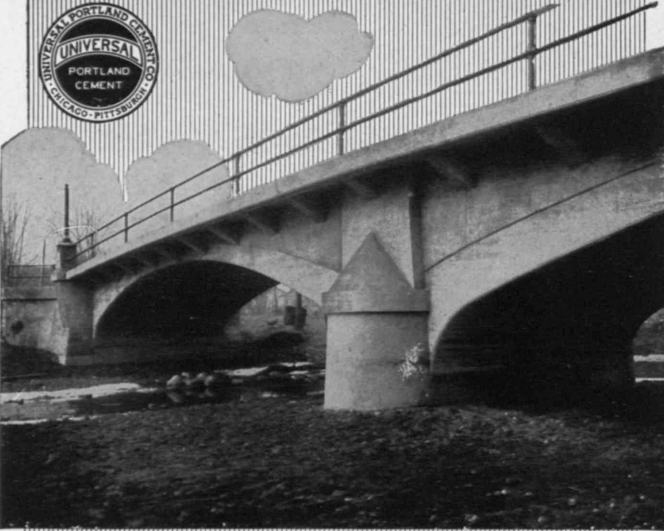
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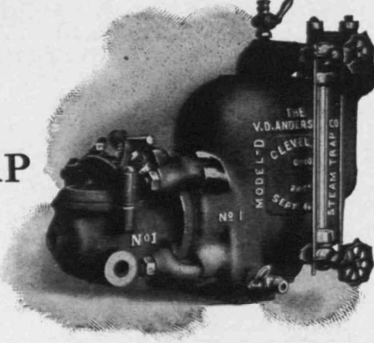
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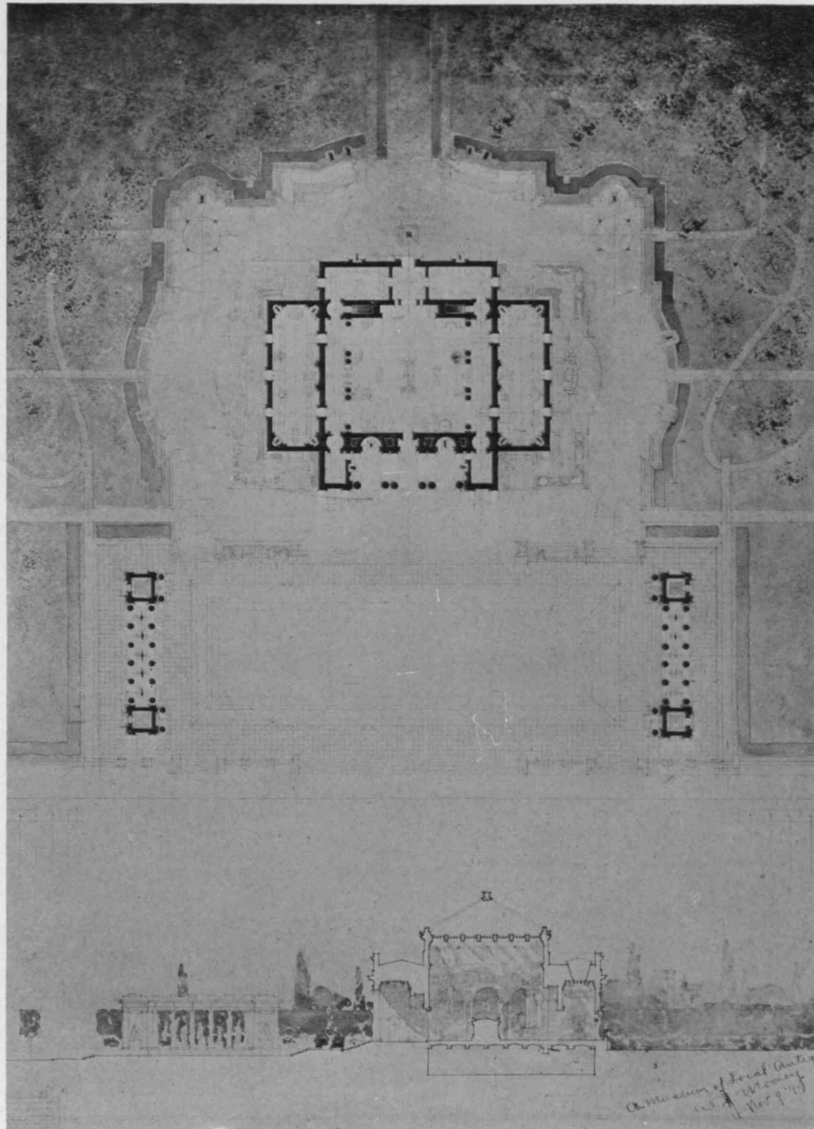
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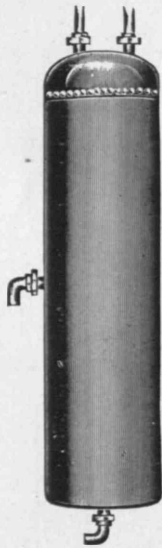
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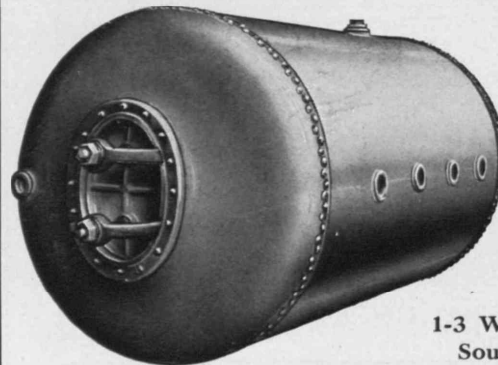


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Alumni Notes

The Department is in receipt of many applications from architects and others for assistants. We have no information as to whether our alumni are satisfied with their present positions and prospects, consequently many opportunities for Institute men are doubtless lost.

The Secretary of the Institute will send application blanks to any of our former students who wish to register their names with the view of making a change whenever a suitable opportunity occurs.

Members of the class of 1912 to return to the Institute for graduate work include Breed, Brigham, Edgerton, Jones, Mace, Willis, and Wise.

A. H. Kimball, '12, is associated with the Department of Architecture at the University of Illinois. He succeeds Mr. A. Corrubia, who is taking the advanced course at Technology.

J. F. Alter, '11, is teaching Design in the Department of Architecture, Armour Institute of Technology, Chicago, Ill. The position was previously filled by R. Kibbey, '08.

J. T. Arms, Jr., '11, is in the office of Carrère & Hastings, New York City.

P. S. Avery, '11, has opened an office for the practice of his profession at 120 Tremont St., Boston.

H. E. Fowler, '10, was married, on November 19, to Miss Lillie Louise Crosman, of Rochester, N. Y.

D. A. French, '10, is with the firm of Stone & Webster, Boston.

W. H. March, '10, has gone back to his home city, Mobile, Ala., and is in the office of G. B. Rogers, Architect.

H. D. Chandler, '08, has returned to Boston after study abroad, entering the office of Peabody & Stearns.

J. McGinniss, '08, has returned from his two years' study abroad as holder of the Rotch Traveling Scholarship for 1910. At the November meeting of the Boston Society of Architects Mr. McGinniss presented a very interesting report of his work.

A. H. Tashjian, '08, is architectural engineer for the firm Walker, '00, & Weeks, '94, 1900 Euclid Ave., Cleveland, O.

C. Everett, '07, has been notified by the École des Beaux-Arts that the 500 franc prize awarded to the graduates in a final competition of the best projects of the year has been divided between him and one of his colleagues.

The Department has had an exhibition of foreign sketches by W. B. Kirby, '07, holder of the 1910 Traveling Fellowship.

F. B. Schmidt, '07, was married to Miss Julia Elizabeth Potter, in Minneapolis, Minn., on October 9. Mr. and Mrs. Schmidt will reside in Chicago, Ill.

E. S. Wires, '07, is a member of the Tyler-Wires Tile Company, located at 120 Boylston St., Boston.

J. J. Donovan, '06, was married, on October 16, to Miss May Coogan, of Oakland, Cal.

M. H. Whitehouse, '06, visited the Institute recently. He reports that his firm, Whitehouse & Foulhoux, associated with the firm Trowbridge & Livingstone, of New York City, has the commission for an eighteen-story office building in Portland, Ore.

W. F. Smart, '05, and Miss Margaret Strachan, of Lewiston, Me., were married on August 25.

W. T. Aldrich, '01, in addition to his office practice, is teaching architectural design at the Rhode Island School of Design.

A. B. McDaniel, '01, after several years' connection with the University of South Dakota, has been appointed Assistant Professor of Civil Engineering at the University of Illinois. McDaniel has in preparation for publication in the near future a book on excavating-machinery.

P. C. Clow, '00, formerly with Westinghouse, Church, Kerr & Co., New York City, has located in Buffalo, N. Y.

F. E. Coombs, '08, for several years the New England manager of the Atlantic Terra Cotta Company, will open an office in Edmundton, Alberta, Can., for the sale of building-materials. His address will be 309 Canadian Pacific Railroad Building.

A. H. Spahr, '06, formerly of the firm MacClure & Spahr, has been the successful competitor for the design of a model town which is to be built by the Pittsburgh Crucible Steel Company on its holdings of 465 acres of undeveloped land at Midland, Penn.

M. Hunt, '04, has moved his office to 1017 Hibernian Building, Los Angeles, Cal.

H. V. Shaw, '04, is located at 39 South St., Chicago, Ill.

A. G. Zimmermann, '04, announces that his offices are now in the Metropolitan Annex, 11 East 24th St., New York City.

The announcement is received that Stephen Codman, '92, William Atkinson, '92, I. P. Lord, '04, R. D. Emerson, '05, and W. S. Wells will continue the practice of Codman & Despradelle, Architects, under the same name.

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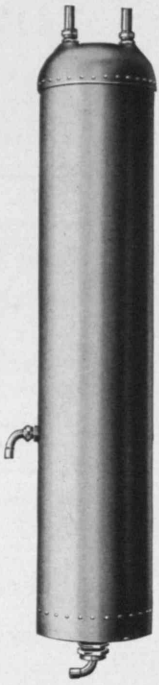
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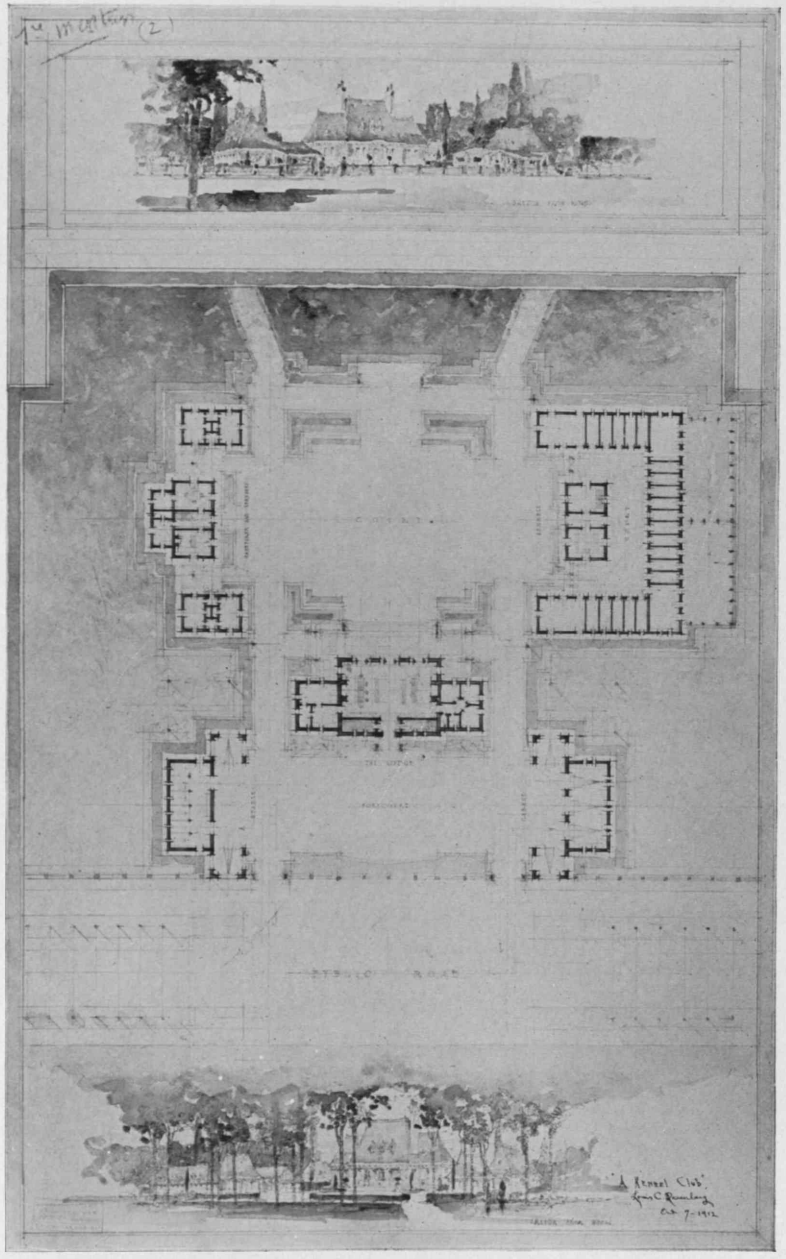
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REPORT OF THE PRESIDENT AND TREASURER, including Statistics, Reports of Departments, and Titles of Publications of Members of the Instructing Staff. *Issued in January.*

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

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

DEPARTMENT CIRCULARS.

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

SPECIAL DESCRIPTIVE CIRCULARS.

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835 Monadnock Bldg., San Francisco

BRANCHES:

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