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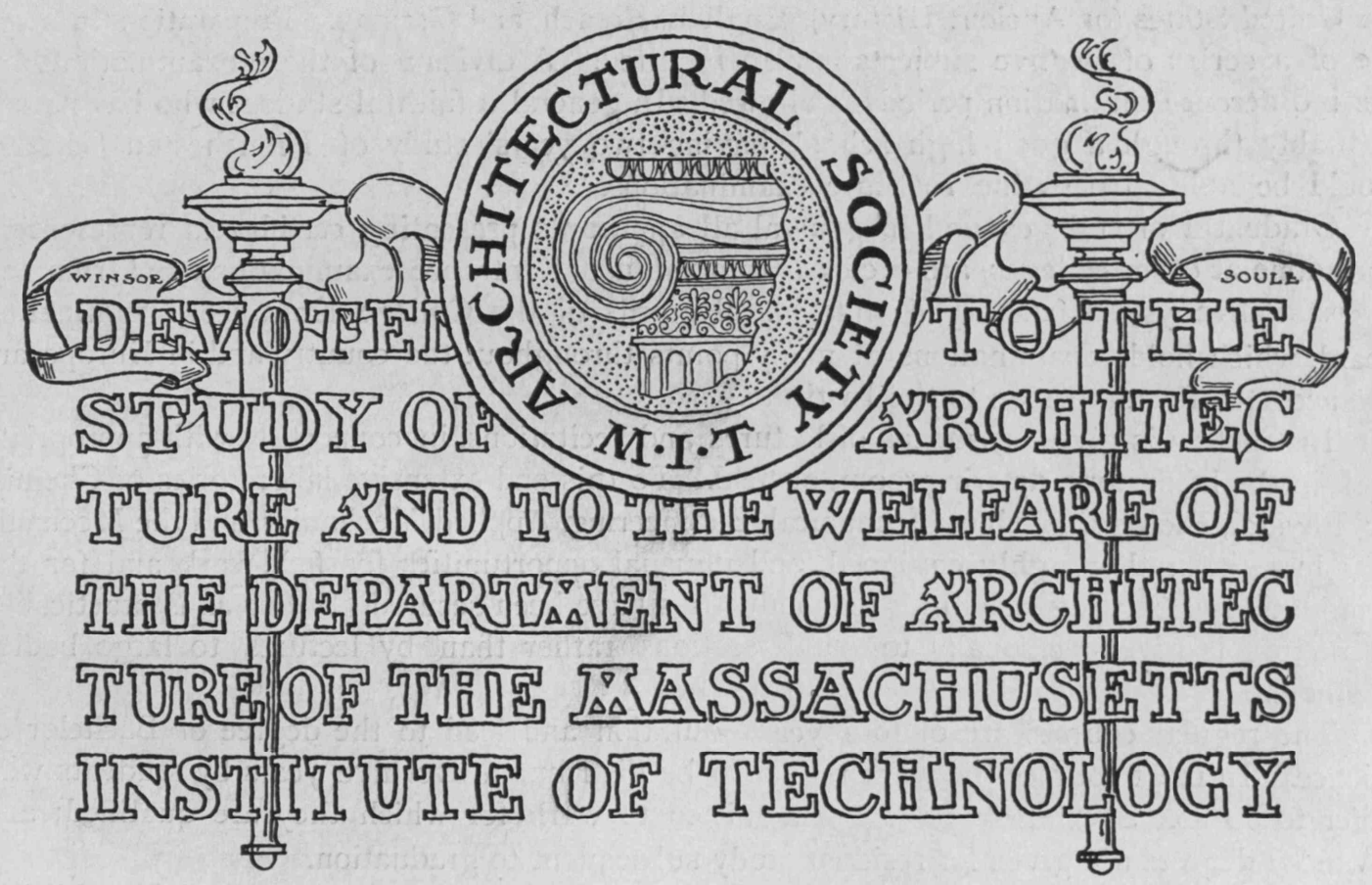
THE TECHNOLOGY ARCHITECTURAL RECORD



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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.

The tuition fee, not including breakage in the laboratories, is $250 a year. In addition, $30 to $35 per year is required for books and drawing-materials.

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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.

VILLA DI PAPA GIULIO, ROME

The Technology
Architectural Record
Vol. 6, No. 2

The Technology Architectural Record

Vol. VI March, 1913 No. 2

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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.

NO other group of Institute men can have quite the same or as great an interest in the new Technology buildings as the former students of the Course in Architecture. It is therefore with great pleasure that we are able to announce to them that the important commission of Architect of these buildings has been intrusted to Mr. W. W. Bosworth, of New York, and that Professor James Knox Taylor, Director of the Department of Architecture, is to be associated as Consulting Architect. Both of these men are former students in our Department, Mr. Bosworth being a member of the class of 1889, and Professor Taylor of the class of 1879.

The Executive Committee has given long and careful consideration to the selection of the architect. Their problem was not only to determine the best method of selection, but also to find the right man; and we believe that they have made a fortunate choice. A competition among architects, limited possibly to former students of the Institute, would have had interest and some value; but on the whole, we believe that the method adopted by the Executive Committee in placing the problem directly in the hands of an architect in whom they have faith will insure the best results in every respect. They have taken a broad view in this matter. It was their desire to obtain the best architect possible, and when the man whose training, experience, and achievements pointed him out as the architect best qualified to deal with our problem proved to be a former student of the Institute, so much happier the choice.

After leaving the Institute Mr. Bosworth entered the office of H. H. Richardson, leaving it after eighteen months to become associated with Mr. Olmsted in landscape work for Leland Stanford University, in California. Later, for two years, he was on the staff of *The American Architect*, and during this time made extensive studies of European architecture, especially in Rome. Opening his own office, he designed various buildings, including a number for the Hampton Normal and Agricultural Institute. Later he determined to devote several years to the broadening of his architectural training by study in the best schools of Europe. He went first to London, where he worked under the stimulus of Alma-Tadema, who encouraged Mr. Bosworth to devote several months of study to Greek subjects in the British Museum. He went next to Paris, where he worked in the atelier of Godefroy and Fresnet; also in that of Gaston Redon (architect for the Louvre), where he spent three years. He also worked for a considerable time under Chaussemiche, who is now the architect of Versailles and the Trianon. He next went to Holland; later, to Rome.

Returning to this country, Mr. Bosworth entered the office of Carrère and Hastings, working on the block plans of the Pan-American Exposition; and afterward, as resident architect at the Exposition, was responsible for a considerable number of the buildings. He spent three years with this firm, going to Spain for local study, and on his return opened his own office in New York. He has been for several years designing the gardens of Mr. Rockefeller at Pocantico Hills, and all who have seen them recognize their exceptional beauty. In the last six years he has done much architectural work for John D. Rockefeller, Jr., for whom he is just completing a private residence in New York.

Frank A. Vanderlip, president of the National City Bank of New York, is another for whom Mr. Bosworth has done residential designing; and for the State Commission the architect designed the famous Letchworth Village. This is an institution for the State of New York, and includes now some eighty-five buildings,—industrial groups with workshops, schools, gymnasiums, social centers, dining-hall, nurses' home, power-plant, utility buildings, and an administration group.

The most important work upon which Mr. Bosworth is now engaged is the headquarters for the Western Union Telegraph Company in New York. This is a thirty-story building at the corner of Broadway and Dey Street, and its cost will be between five and six million dollars.

Originality, good taste, and classic sense of simplicity are the features that have impressed themselves on Mr. Bosworth's clients, as well as his efficiency in dealing with practical problems. Mr. Bosworth seems to have precisely the characteristics and experience that Technology will need in the planning of its new home beside the Charles. His landscape and exposition skill will find opportunity in the development of the grounds, while knowledge of large work and skill in handling the practical portions of the technique complete a trinity of qualifications hardly ever to be looked for in the same individual.

The Department of Architecture Luncheon at the Alumni Reunion held in New York on January 17 brought together about fifty of our former students, Under the very able direction of Mr. Cass Gilbert, the toastmaster, it proved a most enjoyable affair. After remarks by Professor Chandler, Mr. Gilbert read a letter from Professor Taylor, who was, unfortunately, prevented from being present. Among those whom Mr. Gilbert called upon for informal speeches were Grenville T. Snelling, '82; W. W. Bosworth, '89; G. H. Ingraham, '92; F. A. Bourne, '95; and H. W. Gardner, '94. An exhibition of the current work in Design, Architectural Engineering, and Freehand Drawing was shown on the walls of the room where the Luncheon was held in the Plaza Hotel, and lent much interest to the occasion.

The Trend of Modern Architectural Training

By C. E. MORROW, S.B.,

Instructor in Architectural Engineering, M. I. T.

PERHAPS no other profession occupying so large and important a place in our every-day life is receiving more attention in our colleges and universities to-day than the study of architecture. This profession is as old as the human race itself, but only within the past generation has it begun to attain a place in the curricula of our modern educational institutions commensurate with its importance. A certain acquaintance with architecture is as necessary a part of a well-balanced general education as is a knowledge of literature or painting or music. The ideal toward which our educational schools are working should be, however, much higher than the mere balancing of general education.

The architecture of a nation is the greatest and most permanent record that we can have of its civilization. It reflects as no other art does or can the lives and the character of its people. It is the product of their thoughts and ideals,— commercial, political, and religious,— and stands as mute evidence of their temperament and habits long after they themselves have passed away.

The source of power in our government and in our social life lies in the people. There is an architectural class specially trained, which has produced individual architectural masterpieces that will endure, yet there can be no truly great national architecture until there is a sympathetic response from the masses. When we consider the education of the architect, this truth makes itself felt, and the student of architecture must be made to realize his own heavy responsibilities as a teacher. To-day, happily, we find schools of architecture springing up all over our country, and the inspiration from these must tend to spread broadcast among us a taste for architecture, for beauty and efficiency in design, until in the not distant future we shall have a nation-wide appreciation of what architecture really is, and what it strives to do for the community and for the individual.

Going a little further, and analyzing the problems of the architect somewhat closer, we learn that conditions of to-day make a demand upon his resourcefulness and ability which the architect of forty years ago, and perhaps as late as twenty years ago, never had to face. The materials of those days — wood, stone, and brick — were such as could easily be used in the comparatively simple structures of the period. To-day, however, all this is changed. Our modern civilization, our concentration of big business, our haste and activity in all industry, has brought correspondingly heavy demands upon the architect. The great increase in the congestion of valuable land areas in our large cities has brought about a demand for tall commercial buildings. At the same time the high rental value of these lands has made it necessary that the structural elements of the buildings take the minimum of space in order that the rental area shall be a maximum.

The principal framing-materials of to-day are structural steel and reinforced concrete, and these, to be designed economically and to develop a given strength, require the ability of a trained engineer. In the old days the architect designed his own structural members, usually from a rule-of-thumb basis, and little thought was given to the economical treatment of the materials. The demands of the important buildings upon the modern architect are, however, so great and so complex that one man alone cannot be expert enough to design successfully both the æsthetic and the structural features. As a result, we find the structural work being turned over to an engineer.

A decade ago this engineer was a civil engineer, and as his training was different from that of the architect, and as they approached the work from different view-points, each thinking his own portion paramount in the final valuation of the building, it was but natural that friction should arise. Neither understood the other, and as a result the chasm between them gradually widened. The results of this are to be seen in many of the buildings erected in our large cities from ten to twenty years ago. These structures too often are not architectural. They stand to-day as warnings of the depth to which building may descend when the architect and the engineer do not work in harmony.

The only way in which this embarrassing condition can be alleviated is for both architect and engineer to understand more closely the other's view-point. For instance, the engineer must realize that the cold, hard analysis of stresses and the design of the structural elements must often be modified in order that certain architectural effects which make the building more beautiful and useful may be brought about. At the same time, the architect must realize in his studies that the building will have to support a tremendous weight, and that a structural frame, the design of which is based on certain fundamental principles of mechanics and engineering, is absolutely necessary. It is not enough to make attractive plans, elevations, and sections of a proposed building unless the structure *can be built.* The designer, then, must take cognizance of the fact that the loads on his structure, from the roof on down through the succeeding stories, must be carried by a framework which is necessarily made up of beams and girders and columns located in certain definite ways and places. This framework, whether of steel, reinforced concrete, or timber, requires careful attention: for the safety of the building will depend upon it. The studies of this feature should, then, be made with thoroughness, in order that the architectural effect, the proper strength, and the economical treatment of the materials may all be developed to the proper degree. Hence it becomes evident that to produce a building which shall be artistic, useful, and a source of pride to the community, the architect and the engineer must merge their interests from the very conception of the design.

More than ever before is this true to-day, when society demands that our buildings be healthful and efficient and, above all else, safe. These added considerations require that careful thought be given to fireproofing, to the lighting, to the heating, to ventilation, vacuum-cleaners, sound-proof as well as fire-proof partitions, and elevators. It would seem only just and natural that the architect, before he passes final judgment on these questions and embodies them in his specifications, should have the expert advice of an engineer. It is not enough that he confer with a civil, a mechanical, or an electrical

engineer, *as such*, to assist in the design of the building and the efficient treatment of the above important problems. The engineer who is responsible for such design should be one who has had an architectural training, or who at least appreciates the architectural point of view. This is necessary in order that he may the more clearly understand the problem to be solved, may be more in sympathy with its limitations, and therefore the more capable of assisting in the desired solution. Here, then, lies the province of the *architectural* engineer. To meet just such conditions, and thus help to produce better architecture by bringing into more harmonious relations the architectural and the engineering professions, is the goal toward the attaining of which this newest branch of architecture and engineering was conceived.

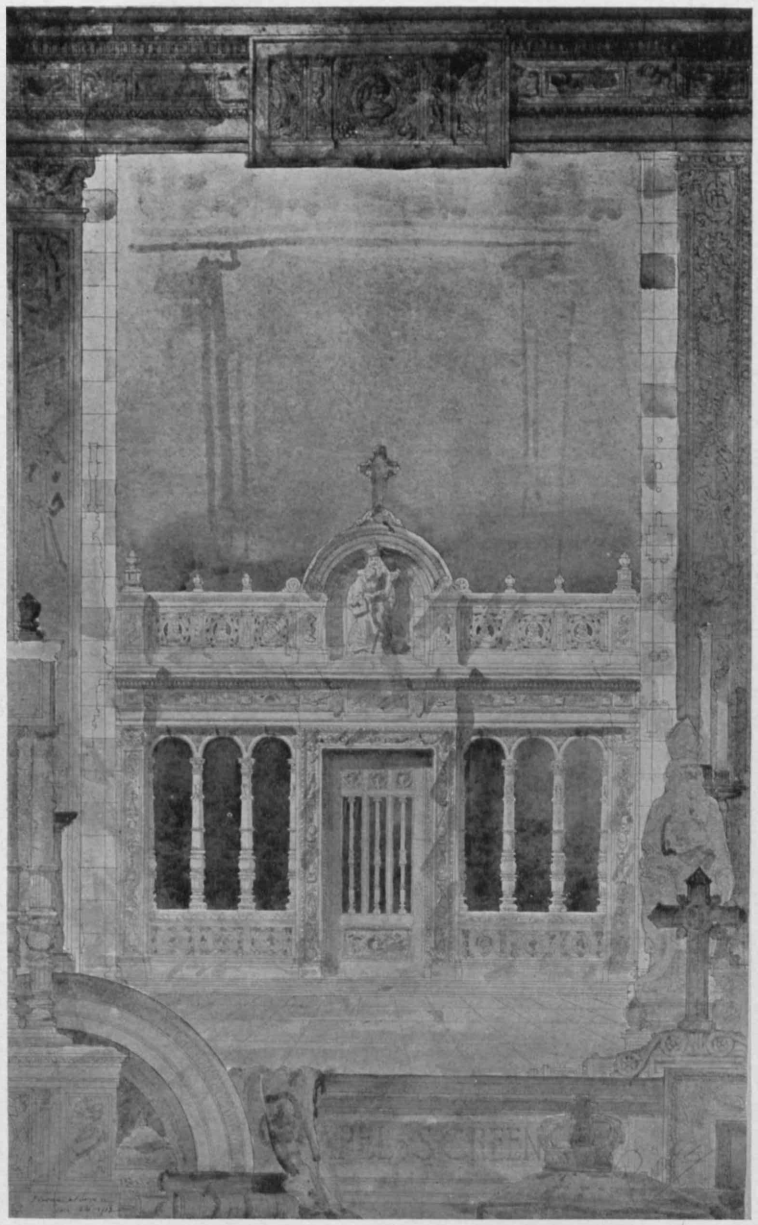
The architect should, of course, be an artist, and have the artistic instinct and temperament, to appreciate all that is beautiful and desirable in a building. His imagination and his ideals should be carefully and correctly trained — and to the utmost; but along with this artistic training he should have a knowledge of or an appreciation for the construction of his building, and the engineering accessories which are demanded by the client. This structural appreciation should go hand in hand with the æsthetic treatment, so that the two working together will produce artistic merit. Power to make a beautiful and efficient design can come only through a knowledge of how the structure is to be built, and of what materials. In other words, the designer must think in terms of materials. When the architect no longer thinks of the structural elements in his building he ceases to be an architect and becomes a mere decorator. It is this distinction which brings out vividly the power which a real architect must possess.

As an evidence of how the constructive element of design has influenced the world's architecture, we have but to refer to history. Beginning with prehistoric times, and tracing the development of the profession through the periods of the Egyptian, the Persian, the Greek, the Roman, the Romanesque, the Gothic, the Renaissance, and on down through to our own Colonial time here in America, we follow a variety of styles. Each and every one of these has, however, a distinctive structural feature which made its æsthetic treatment different from the others. The lintel type lent itself admirably to the delicate and exquisite treatment of the ancient Greeks. The great imposing and pompous buildings of the Romans owe their beauty and their high place in architectural history and study to the effective treatment of the round arch, a structural principle which was brought about by the discovery of the value of concrete as a building-material. The Gothic period shows more than any other how important it is that the æsthetic and constructive features go hand in hand. In those wonderful mediæval cathedrals, erected by skilled craftsmen of the building guilds of the Middle Ages, and whose construction was such a tremendous task, we have an impressive lesson. In the richly treated spires, the imposing façades, the great high naves, and the heavy groined arches, great care had to be taken in transferring the loads from the different parts to the earth. The ingenuity of the Gothic builders met this important problem by introducing the flying buttresses. Provision for these was so skilfully made, and they were so wonderfully treated in the design, that to-day when we think of Gothic building we instinctively think also of the purity in design of those great buttresses. It is this assimilation of the artistic treatment with the structural framework, in which the ever-present physical laws of nature had to be met and satisfied, with which Gothic architecture impresses us, and which gives it such a high place in the history of human endeavor.

It is with the proper treatment of these two phases in the practice of architecture that the schools are developing their courses, and increasing the ability, the imagination, and the power of their students, teaching them to realize the great responsibilities which will rest upon them in later life, not only as individuals in practice, but also with due regard to the important service which the architect can and should render to the community. The student should be given a broad point of view, and should be trained to realize that it is not the draftsman who makes the most beautiful rendering, or who makes the best suggestion for the general treatment of a façade, or even he whose pleasing details of an important entrance or interior are most skilfully executed, who will be the greatest architect. Essential and important as all these things may be, still they must of necessity be subservient to scores of other considerations which make the complete design of a modern building a complex and difficult problem and worthy of the architect's best thought.

Thus it is that he who would be a big and successful architect must be more than a successful designer, as that term is generally used. In him there should be combined the imagination of the poet and of the musician, the appreciation of the painter and of the sculptor for color and proportion, the analytical powers and the foresight of the engineer, and the business acumen of the successful merchant. For not only is he the producer of the design, but it is the architect who is primarily responsible for its fulfilment in the building. It is he who receives from the owner the commission to prepare the plans and specifications, and it is he who calls for bids from the contractors, and sees that the work is being carried on as the contract demands,— duties which require tact and a broad sense of justice regarding the rights of the owner and the contractor. He must be a systematizer, and must even understand such utilitarian measures as cost-keeping and estimating. His ideals and ambitions must be above and beyond the drawing-board. The drawing-board is quite necessary, but only as a means to an end, and even a satisfied owner and contractor should hardly fulfil his ambitions.

The architect cannot evade his responsibility; he cannot annul the influence that his work will have upon the community. Be it good or be it bad, it will reflect his personality and intelligence, and stand as a monument to his character. Thus in the last analysis the great architect is not the cleverest draftsman, is not the best student of materials, nor is he the shrewdest business man. He must perhaps, in a certain measure, be all of these. In addition, his technical knowledge and skill must be tempered with broad-mindedness, and with a healthy, hearty appreciation of the problems of human life. This can come only through a close and intimate association with the people with whom he lives and for whom he labors. The great architect will, then, in general, be he who best uses his intelligence.



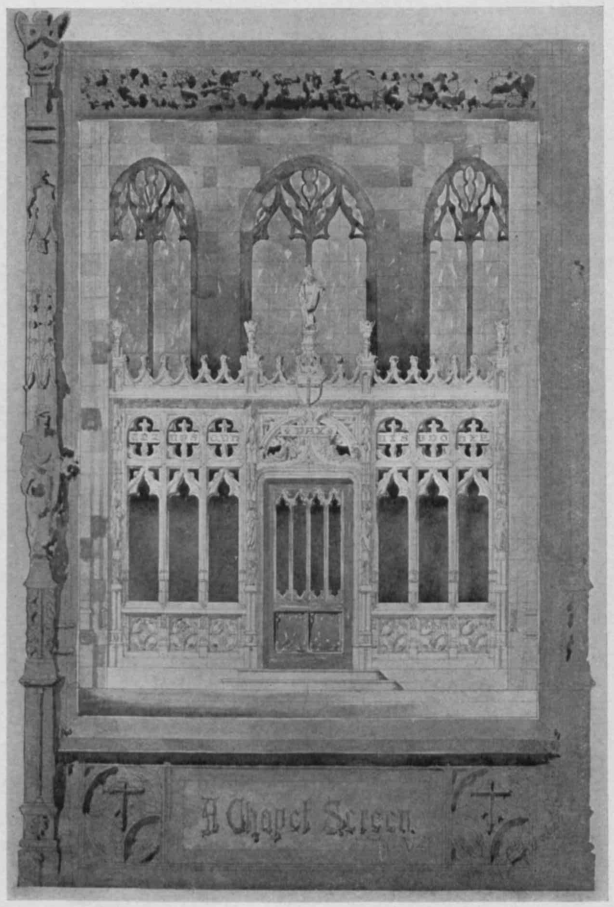
PRIZE DESIGN FOR REGULAR STUDENTS

P. D. HORGAN

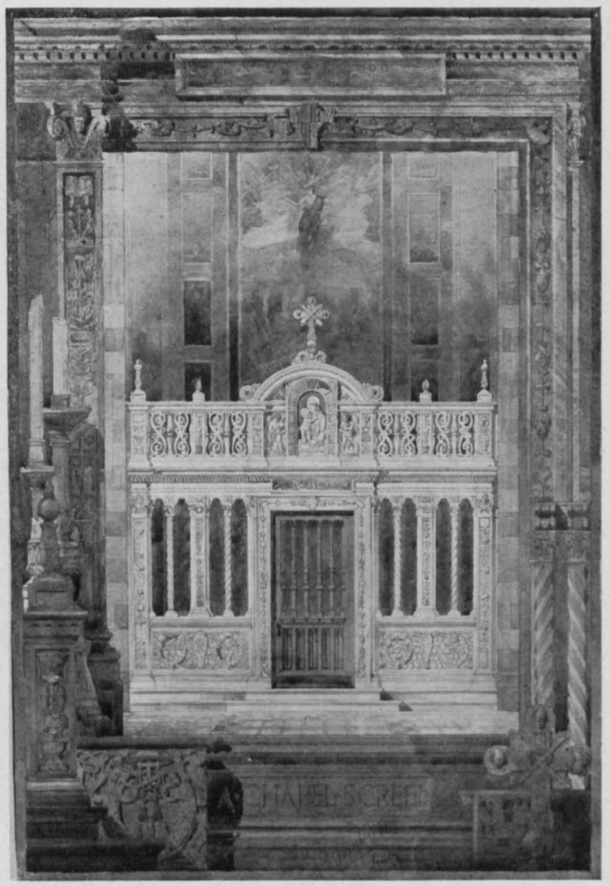
PRIZE DESIGN FOR SPECIAL STUDENTS

B. E. BROOKE

MISS C. V. SIMONDS



R. C. GOETH



L. C. ROSENBERG

Competition for Boston Society of Architects' Prizes

THIRD YEAR OF DESIGN, A CHAPEL SCREEN

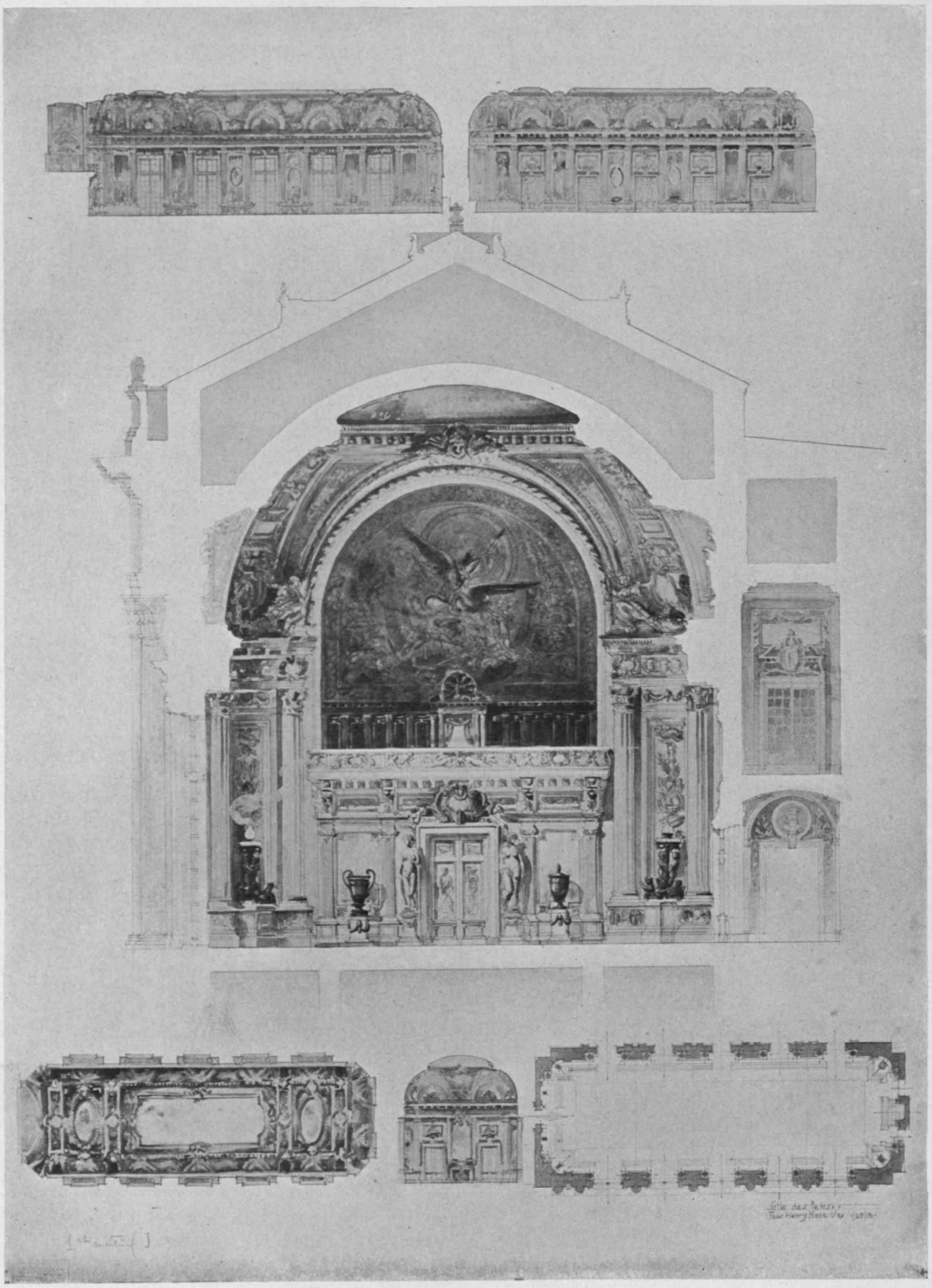
AWARDS

REGULAR STUDENTS

PRIZE, H. D. HORGAN
First First Mention, G. H. ROBB
Second First Mention, R. C. GOETH
First Second Mention, P. C. WARNER
Second Second Mention, MISS C. V. SIMONDS
First Third Mention, W. J. MOONEY
Second Third Mention, G. MACTARNAGHAN

SPECIAL STUDENTS

PRIZE, B. E. BROOKE
First Mention, L. C. ROSENBERG
Second Mention, L. F. HALL

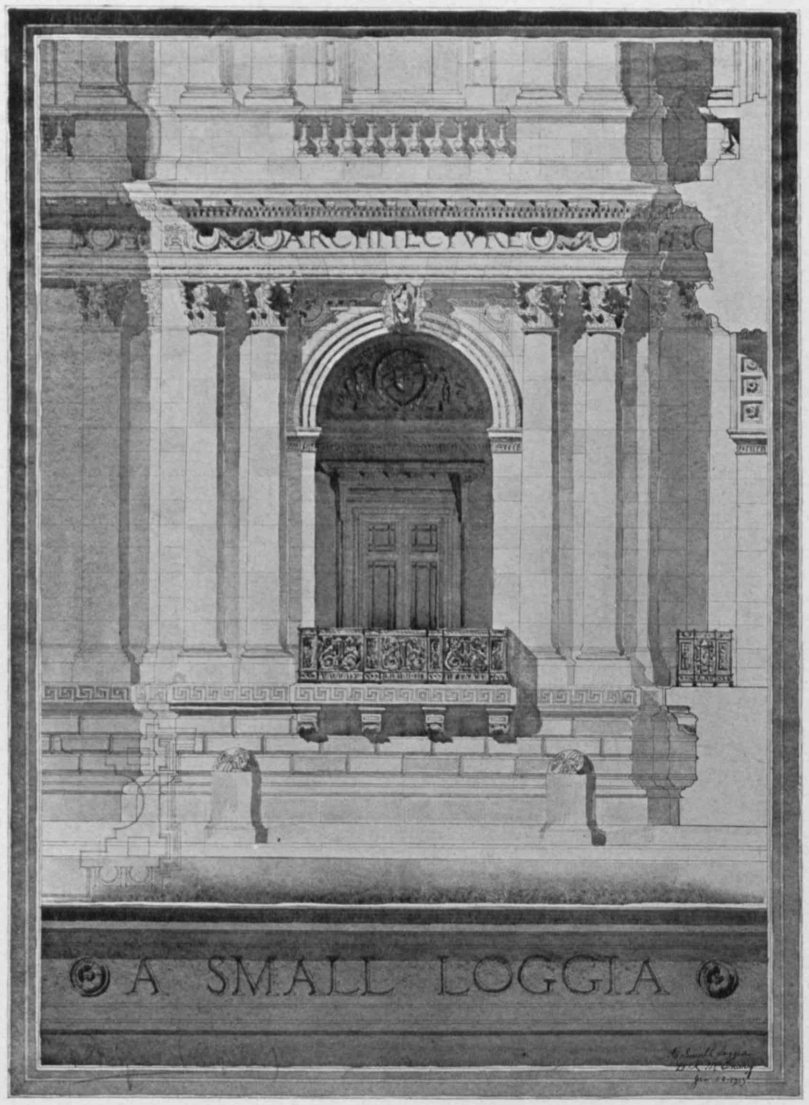


FOURTH YEAR OF DESIGN — THE END OF A BALLROOM

FIRST FIRST MENTION, T. H. MACE, JR.

FOURTH YEAR OF DESIGN, 12-HOUR SKETCH PERSPECTIVE OF A BALLROOM

FIRST FIRST MENTION, G. I. EDGERTON

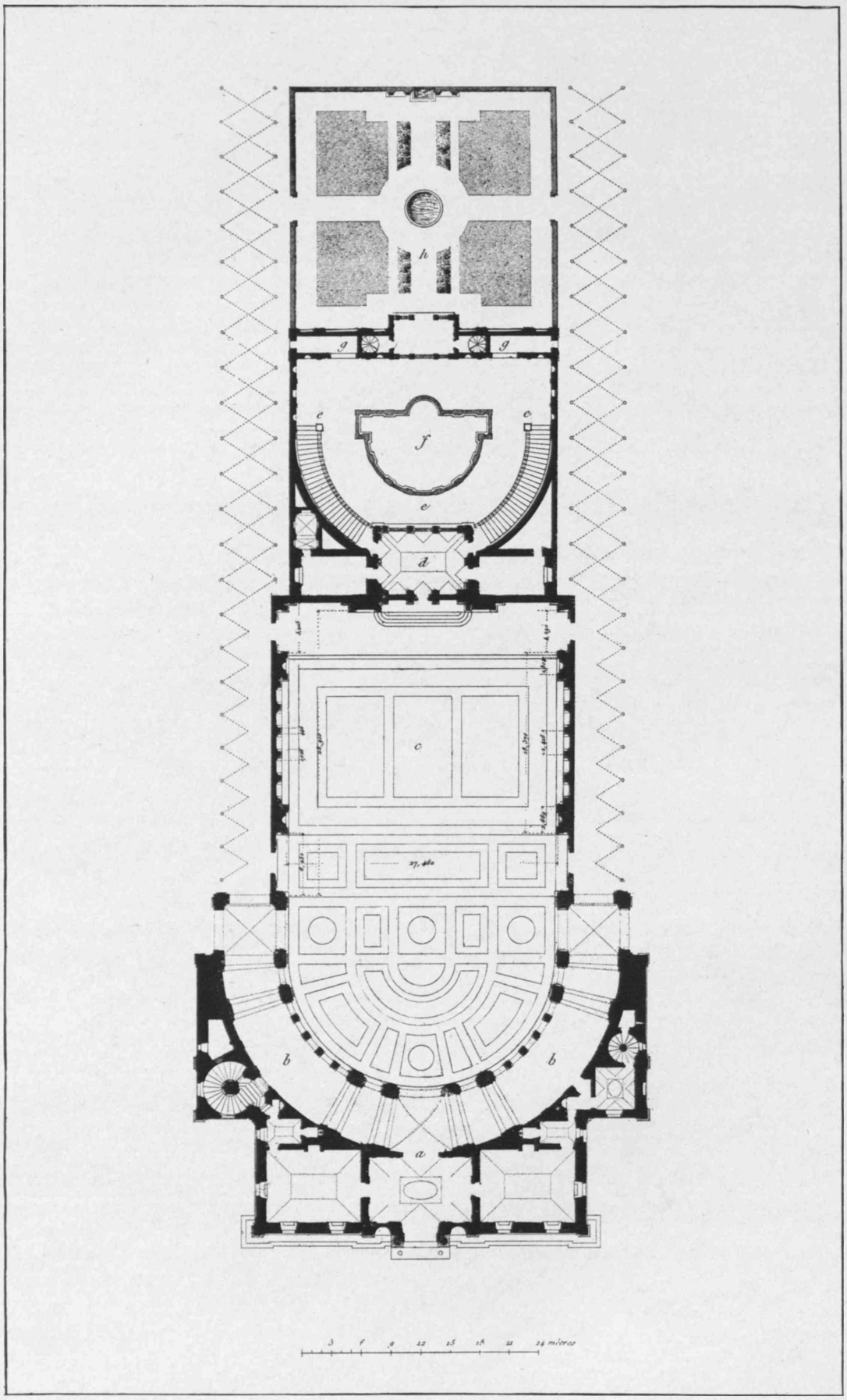


PRIZE DESIGN FOR REGULAR STUDENTS — D. R. McENARY

PRIZE DESIGN FOR SPECIAL STUDENTS — F. S. WHEARTY

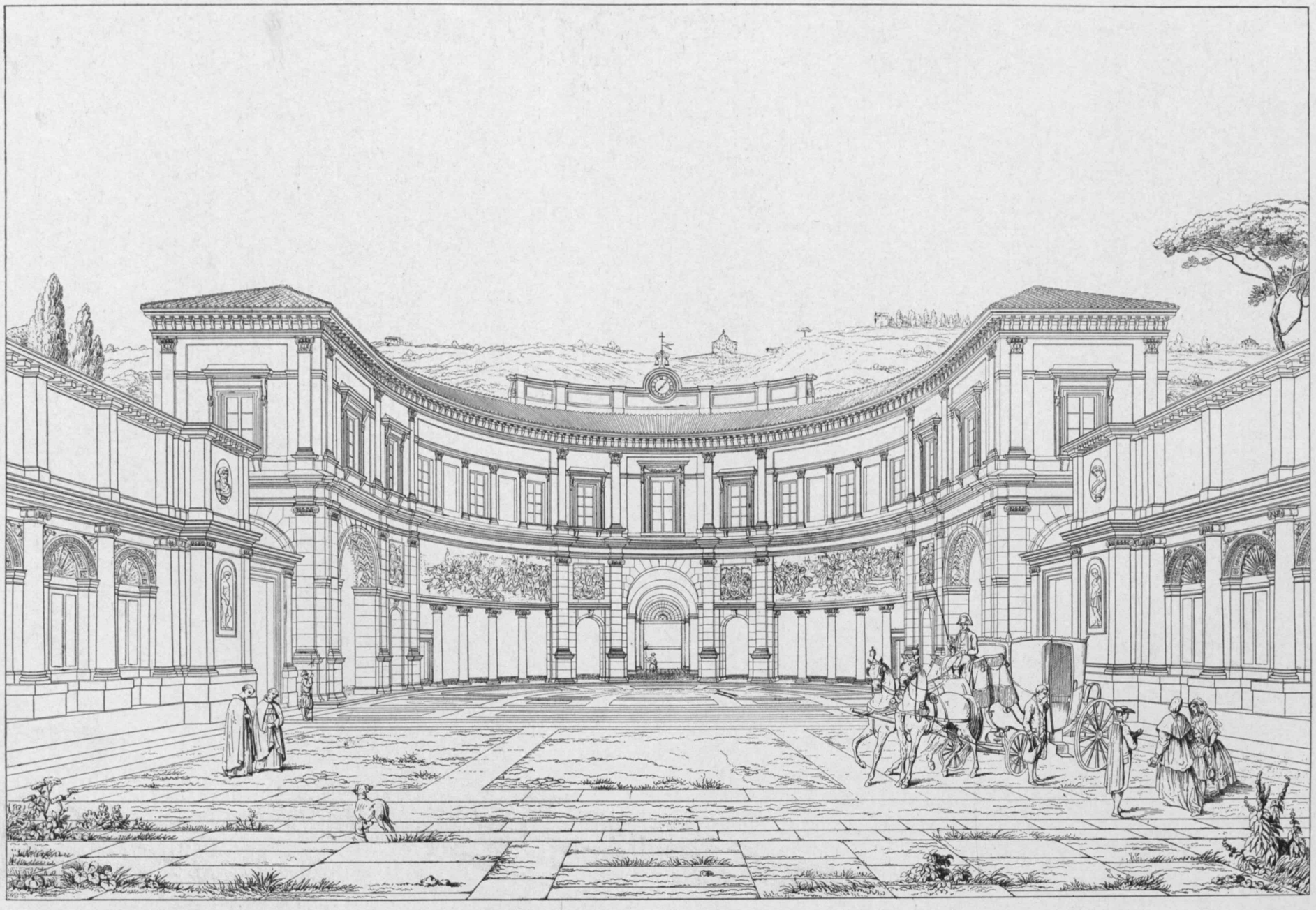
Class of 1904 Competition Prize

SECOND YEAR OF DESIGN, A LOGGIA



(From "Edifices de Rome Moderne," Letarouilly) (Plate 205)

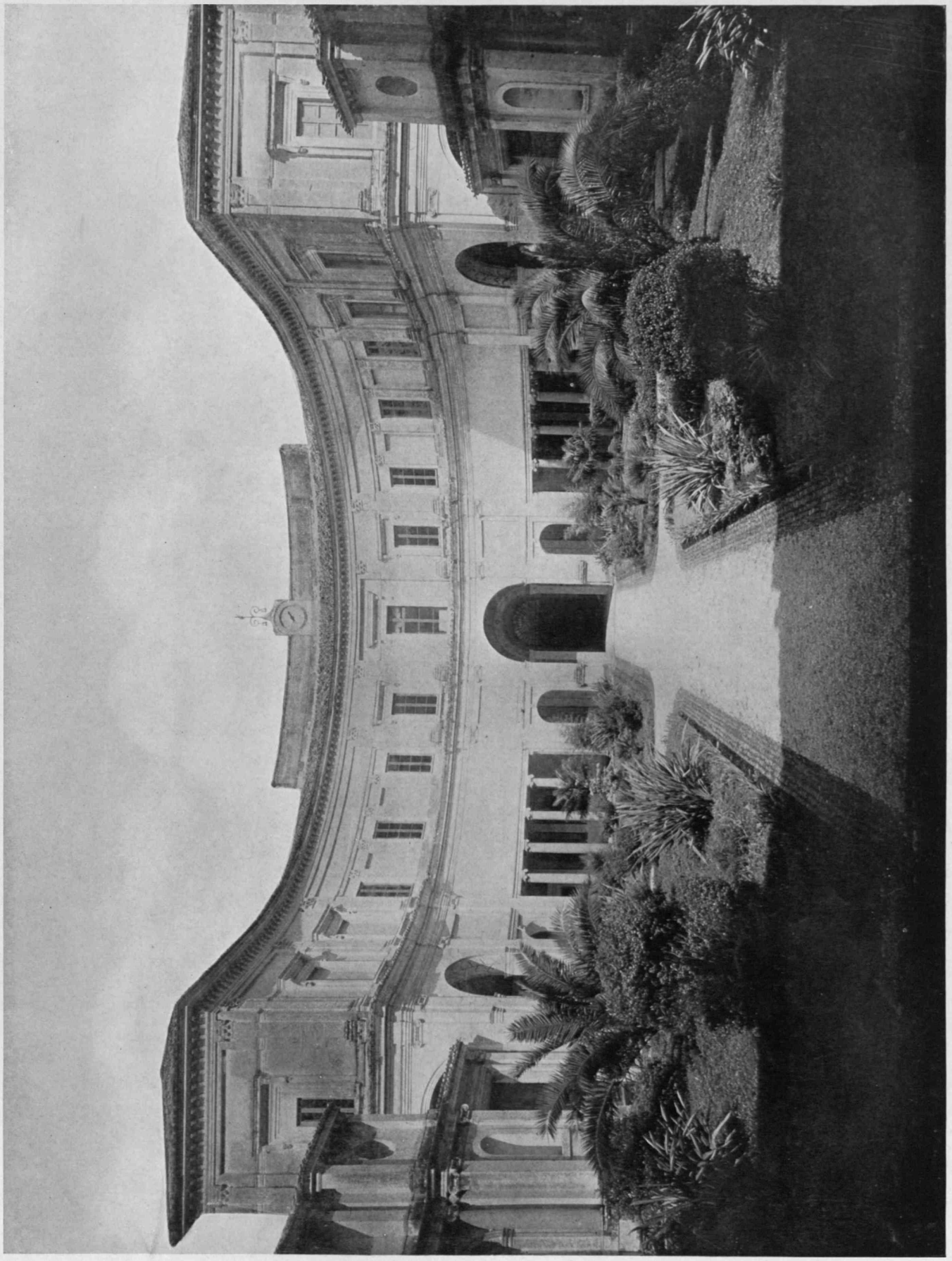
VILLA DI PAPA GIULIO, ROME



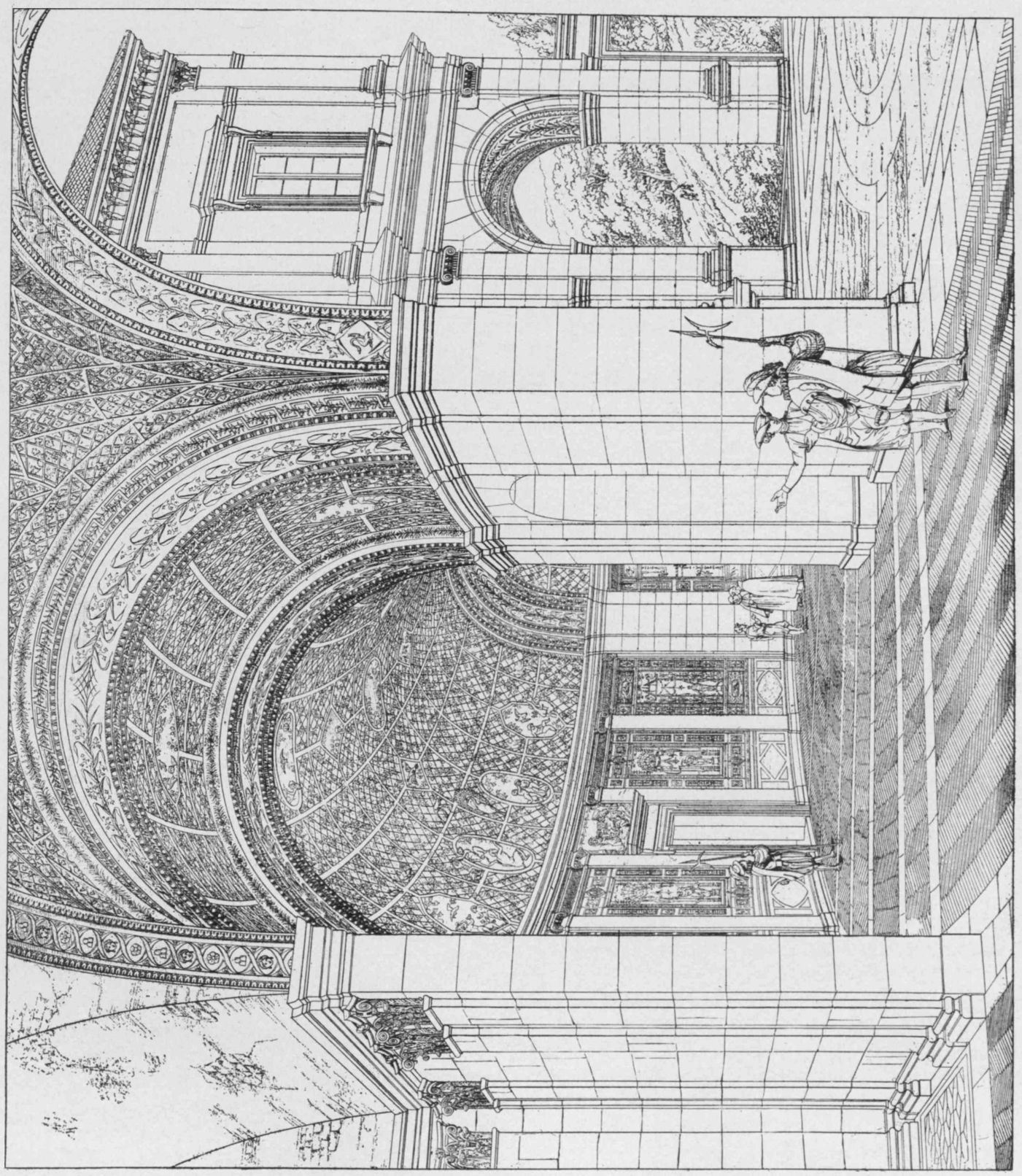
(From "Edifices de Rome Moderne," Letarouilly)

(Plate 214)

VILLA DI PAPA GIULIO, ROME



VILLA DI PAPA GIULIO, ROME



VILLA DI PAPA GIULIO, ROME (Plate 212)

(From "Edifices de Rome Moderne," Letarouilly)

The Architectural Engineering Society

ONE of the most interesting and truly inspiring talks that has ever been heard by any professional society at the Institute was given last evening before the Architectural Engineering Society, by Mr. William H. Sayward, Secretary of the Master Builders' Association in Boston. The intent of the talk was the setting forth of a way out of the labor chaos which is besetting the American nation at the present time.

Mr. Sayward is a man eminently well fitted to discuss such a subject as this by reason of his extremely close contact with various labor conditions, both in actual contracting business and in his relationship to the comparatively new and highly successful incorporated union which he has founded in many trades here in Boston.

Owing to the fact that the idea seems to be so prevalent that there is no labor chaos to any appreciable extent, he cited the general thought of four speeches which were given before the Economic Club of Boston at one of its recent meetings. Four men — an academician, a representative of Labor Unions, an employer, and a member of the I. W. W., who had been closely connected with the Lawrence strike — gave four absolutely different views of the whole matter, and each was as certain as the others that his standpoint was the right one. This fact alone, Mr. Sayward stated, is sufficient proof that here is labor chaos.

With this point firmly established, he explained that the people themselves are the real employers, and not the contractors; for it is they who must ultimately pay for the various fluctuations in the cost of production resulting from labor difficulties, and the contractors are merely the agents through whom the people do business. This fallacy has gone hand in hand with another, which is even stronger and more important in its results on general conditions. It is, namely, that people are wholly ignorant of the fact that the least of the labor troubles result from the demands for higher wages or less working hours. To illustrate this point more clearly, he told of many cases with which he had been intimately connected where mere petty grounds between the leaders of different unions had been the whole cause of months of inactivity on large and expensive jobs where the contractor had done everything in his power to carry out every wish of his laborers.

Employers, he stated, have never denied the right of men to strike, but they do hold that the unions have no right to keep them from manufacturing their products and conducting their business. Thus in trying to arrive at some solution of the problem he endeavored to bring committees together composed of employers and union men which should arbitrate on all matters concerning demands and rights. This was found to work only so long as the unions felt the employers had sufficient men to fall back on in case of emergency; but as soon as they controlled the labor market every contract and guarantee was thrown to the winds, and the employers were ruled with an iron hand,— a fact which has meant the loss of great sums of money and vast amounts of time.

Mr. Sayward thus came to the conclusion that unions are unsound as they exist to-day, and very lopsided; from the fact they are composed of only one set of men, who have no means of knowing the employer's point of view. They cannot see the necessity of a harmonious whole in trade conditions where one group is so much dependent on every other, no matter what branch of work they are in. In seeking a solution he decided that a real union must be well balanced; must have, in other words, employers as well as wage-earners, for in this way only can they form a sort of home relationship where each man can see clearly the demands of the other and know that they are working together for their best progress. From this idea came the establishment by Mr. Sayward of the finest incorporated union in the United States, which is composed of both employers and workmen. In its development it has proven remarkably successful. The incendiary is absolutely eliminated, as is the agitator and chronic kicker. Wages are discussed at the annual meetings by both employers and workmen, and the latter are given the only vote on all matters of wages,— a fact which has never resulted disastrously.

Mr. Sayward feels that it is a subject which should receive the most careful consideration by the general public, for it is a very humane subject, and it is only a very humane point of view which can lead to the proper adjustment.—*The Tech.*

On January 13 the Architectural and the Architectural Engineering Societies held a joint meeting in honor of Professor Despradelle. The following resolutions were passed by a standing vote, followed by short addresses by Mr. Stephen Codman, Professor Despradelle's associate in the firm of Codman & Despradelle, Professor Sumner, and Mr. Williams:

Genius is a rare thing, but when a man possesses genius, and with it a well-balanced mind, he is indeed to be admired. Such a man was Désiré Despradelle: a genius, an indefatigable worker toward high ideals in architecture, an inspiration to his pupils, and a man honored and respected by all with whom he came in contact.

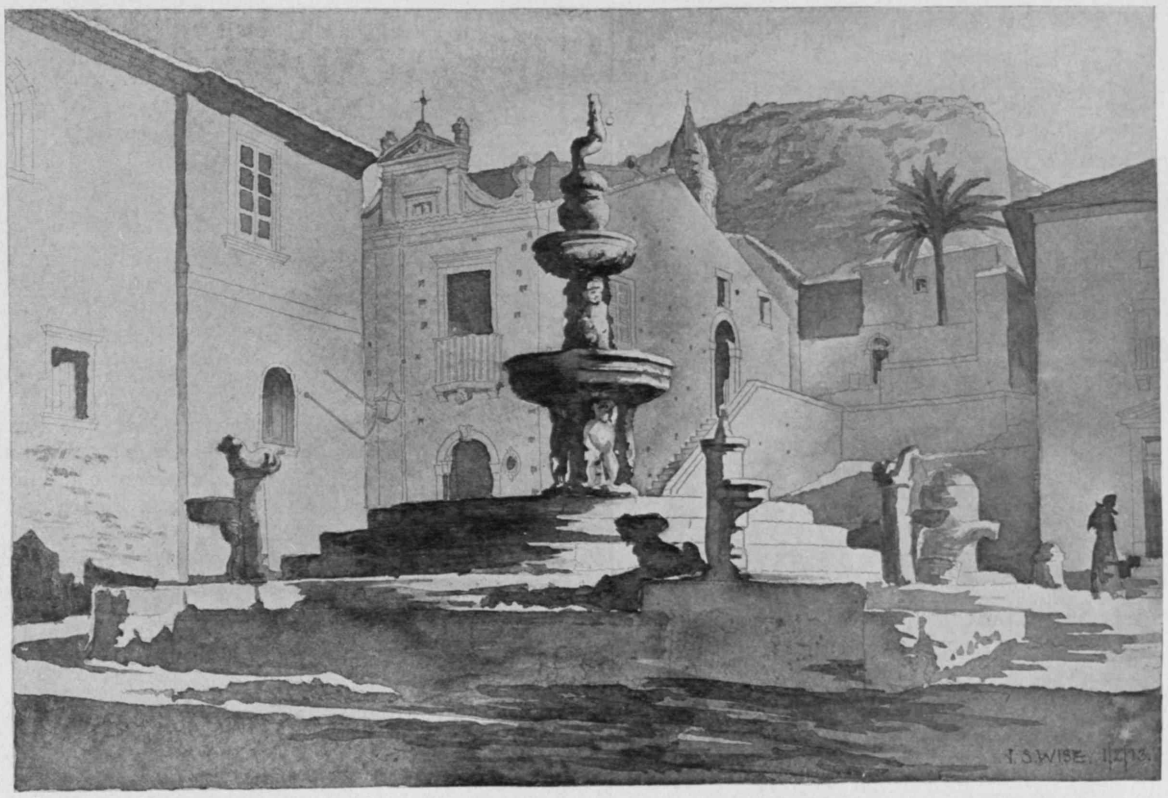
He is no longer with us; therefore, as a final mark of appreciation, be it

Resolved: That these Societies, themselves sharing in her loss, extend their sincerest sympathy to Madame Despradelle in this time of sorrow; and be it

Resolved: That a copy of these resolutions be sent to her, be incorporated in the minutes of these Societies, and be printed in The Technology Architectural Record.

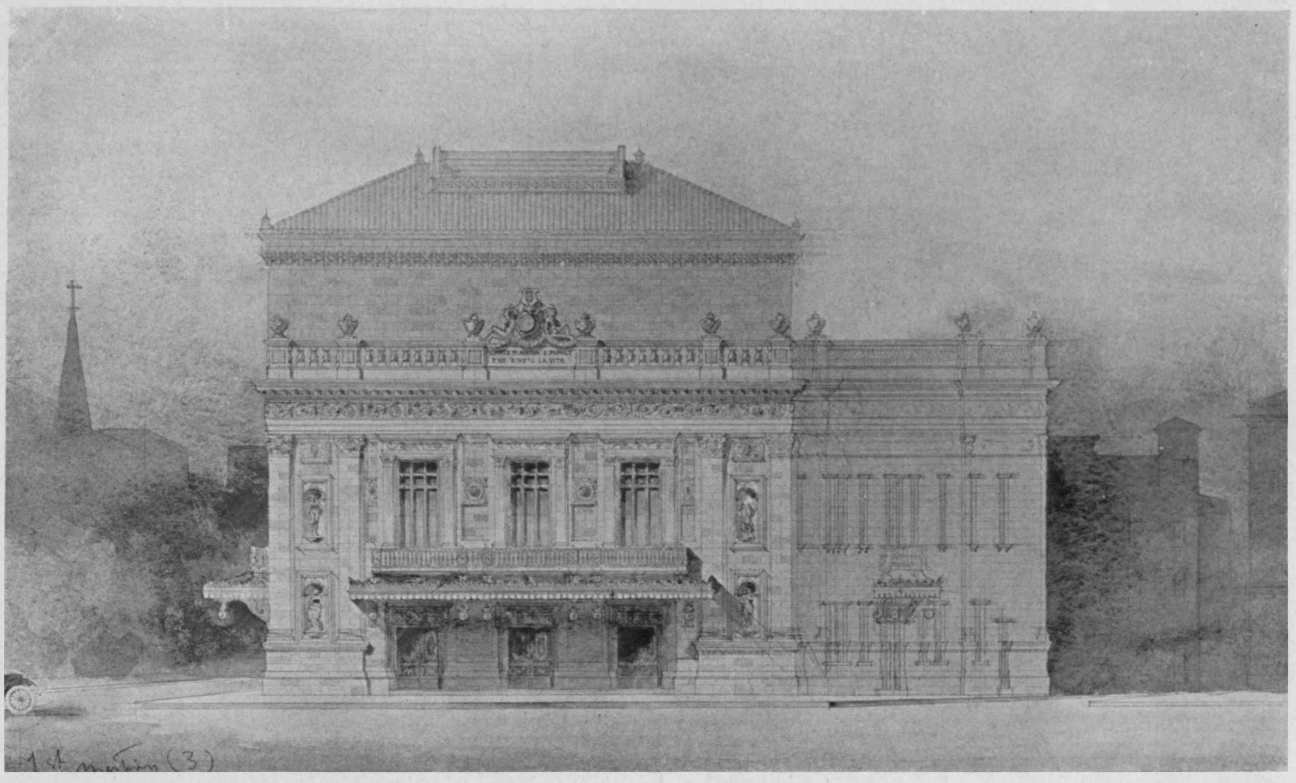
Seal (Signed) P. D. Horgan,
President of the Architectural Society.

Seal (Signed) T. S. Byrne,
President of the Architectural Engineering Society.



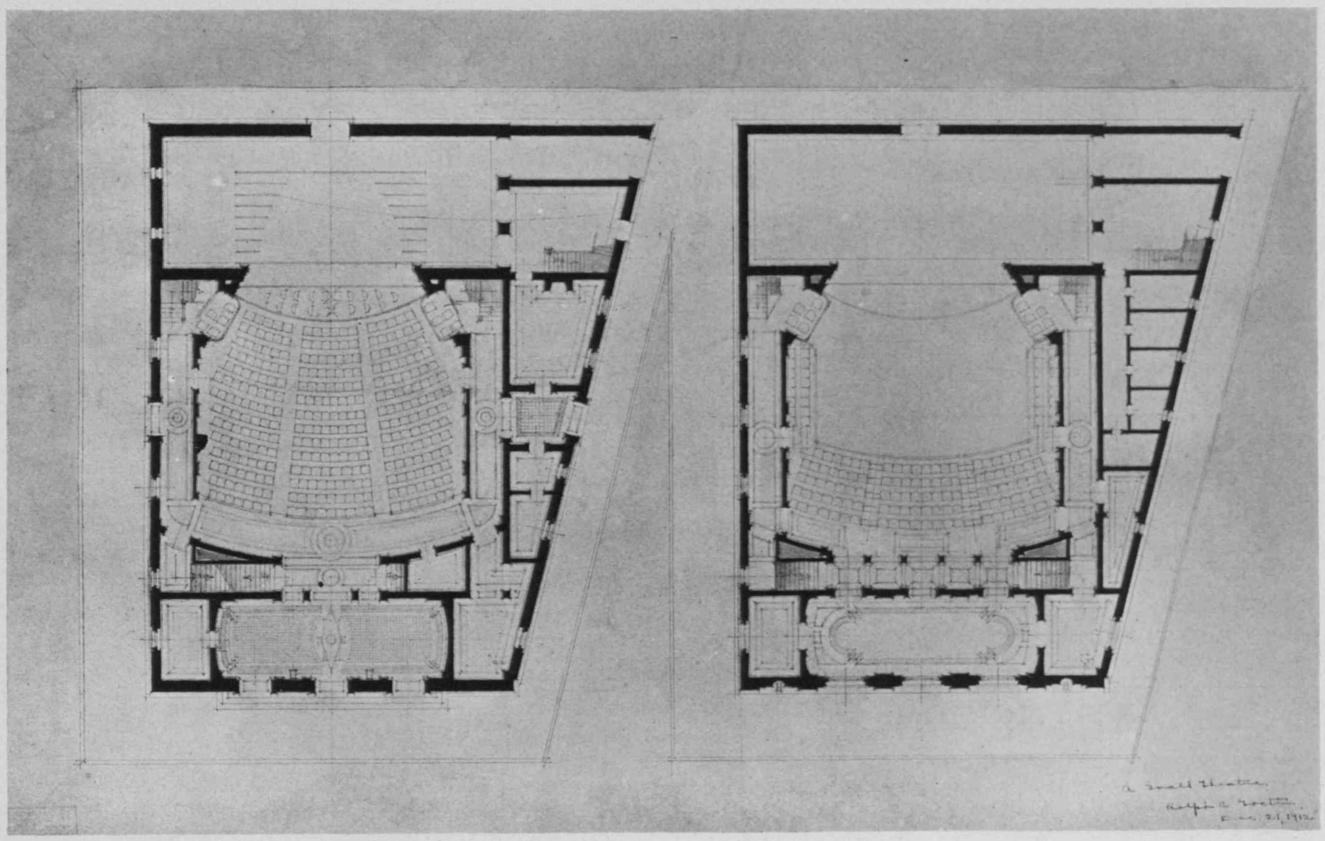
STUDY IN COMPOSITION — FIRST MENTION, J. S. WISE

A largely treated drawing, consequently good in composition. One broad, dark value on ground and fountain makes the lower half of the drawing a dark value. The upper half, treated more lightly, gives a broad area of comparative light. The subject is thus simply divided into two parts. A bright leading light is given the fountain base, and this light is repeated very skilfully right and left to the very edges of the drawing. The only objection to this presentation is that the small fountains, especially the one on the left, obtrude unquietly into prominence.— *D. A. G.*



THIRD YEAR OF DESIGN — A SMALL THEATER

THIRD FIRST MENTION, R. H. NORTH



THIRD YEAR OF DESIGN

SECOND FIRST MENTION, R. C. GOETH

A SMALL THEATER

(See page 44 for Elevation and Section)

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.

J. F. Alter, '11, has been awarded the prize of $50 for the best design for a city stamp by the judges acting in behalf of the Citizens' Association of Lawrence, Mass.

E. H. Kruckemeyer, '11, has been elected president of the Cincinnati Architectural Club; and C. L. Strong, '11, secretary.

H. S. Gerity,'10, is in the office of R. D. Farquhar, '95, Los Angeles, Cal. W. S. Davis, '10, is also in Los Angeles, being in the office of his brother. Both Gerity and Davis are interested in teaching at the Los Angeles Architectural Club.

J. T. Whitney, '10, was married to Miss Nettie L. Savage, on October 16, in Wakefield, Mass.

C. J. Brown, '09, is in charge of the office of James Chisholm & Son, Winnipeg, Manitoba.

B. R. Kimberley, '09, is in the office of F. W. Striebinger, Architect, 1215 New England Building, Cleveland, O.

W. A. Meanor, '09, who since leaving the Institute has been in the office of Alden & Harlow, Pittsburgh, Penn., is now located in Huntington, W. Va.

F. R. Simmons, '09, is in Paris, studying drawing and painting. He plans to remain abroad two or three years longer.

L. Svarz, '09, writes that for the past year he has had charge of the office of F. M. Rattenbury, Victoria, B. C.

V. J. Blackwell, '08, for the past two years has been associated in business with Mr. J. M. Watt, with offices at London and Hamilton, Ont.

A. R. Merritt, '08, associated with Mr. T. W. Harris, has offices in the Erie County Bank Building, Buffalo, N. Y.

F. A. Naramore, '07, in a letter dated February 8, writes: "Last May I was appointed to the position of Superintendent of Properties, newly created, and as such have supervision of the design and construction of all new buildings and grounds, and of the repair and betterment of all of the existing buildings and grounds. This district comprises all of the public schools in the city of Portland, and two or three outside,— about sixty properties or buildings. Before this department was created all new buildings were designed by different architects employed by the board; but since then the board has turned the architectural work for five new buildings over to this department. Two of these are in the course of construction, and the third is about ready for bids. I have made A. F. Menke, '09, chief draftsman, and he is doing excellent work."

E. C. Lowe, '05, was married, on October 9, to Miss Florence S. Gilliss, of Washington, D. C. His firm, consisting of J. C. Bollenbacher, '09, and himself, have been appointed supervising architects for the Northwestern University.

Miss I. A. Ryan, '05, has been suggested Head of the Public Buildings Department of the City of Waltham. Mass. The Boston *Herald* states: "Miss Ryan has had the active management of the Public Buildings Department for two or three years; for a much longer time she has been the live wire in that department. She is an architect of skill and her services are sought far. She has advanced ideas and the courage to execute them."

At the organization meeting of the Southwestern Association of M. I. T. Alumni, held November 16, L. G. Wilson, '04, was elected president.

H. S. Pitts, '03, has opened an office in the Industrial Trust Company Building, Providence, R. I.

For the past year H. G. Simpson, '03, has been with the L. B. Dutton Company, San Francisco, Cal.

H. E. Bartlett, '02, is in the employ of the Panama Railroad Company at Ancon, Canal Zone. He has been there since last February, making sketches and working drawings for the new terminal station at that end of the line.

J. S. McIntyre, '98, announces that he has opened an office for the practice of architecture in the Clifford Building, New Bedford, Mass.

A. Robinson, '97, is in the timber department of the Chess & Wymond Company, Louisville, Ky.

At the St. Louis Architectural Club Exhibition, held January 13-22, Professor F. M. Mann, '94, of the University of Illinois, read a scholarly article on "Style in Architecture." In this connection the *American Architect* of February 5, 1913, says: "Professor Mann promulgated the sound theory that we will reach a typical American style only by absolute unconscious effort; that style in architecture is the undeniable expression of an epoch, of a nation, of a race, and never the product of a school nor the conscious effort of an individual."

F. B. Meade, '89, and J. Hamilton, '01, are associated in business, with offices in the Garfield Building, Cleveland, O.

THE Department of Architecture will offer, as usual, its summer courses in Second and Third Year Design and in Shades and Shadows. They will begin June 23, and be of eight weeks' duration. They are particularly intended to fit draftsmen and students from other colleges for admission to Third and Fourth Year work.

Circulars giving more complete information may be obtained by addressing Professor A. L. MERRILL, Secretary of the Institute.

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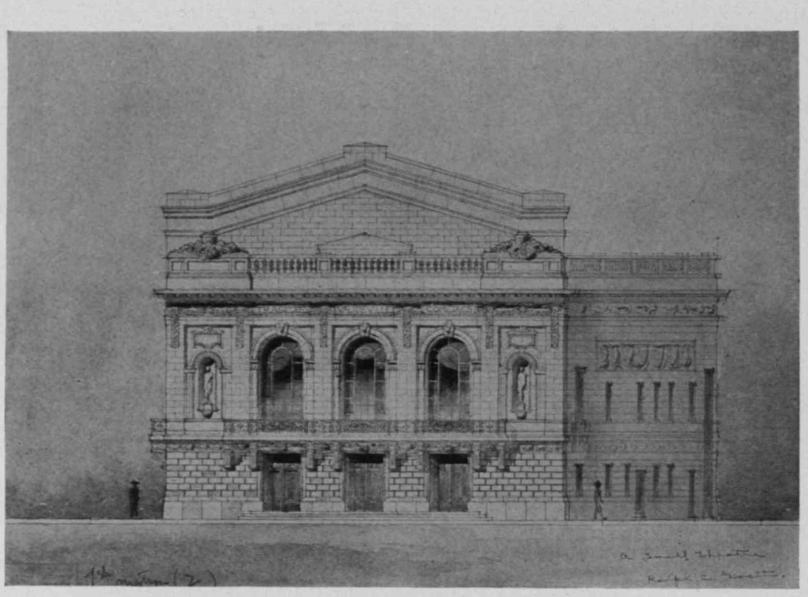

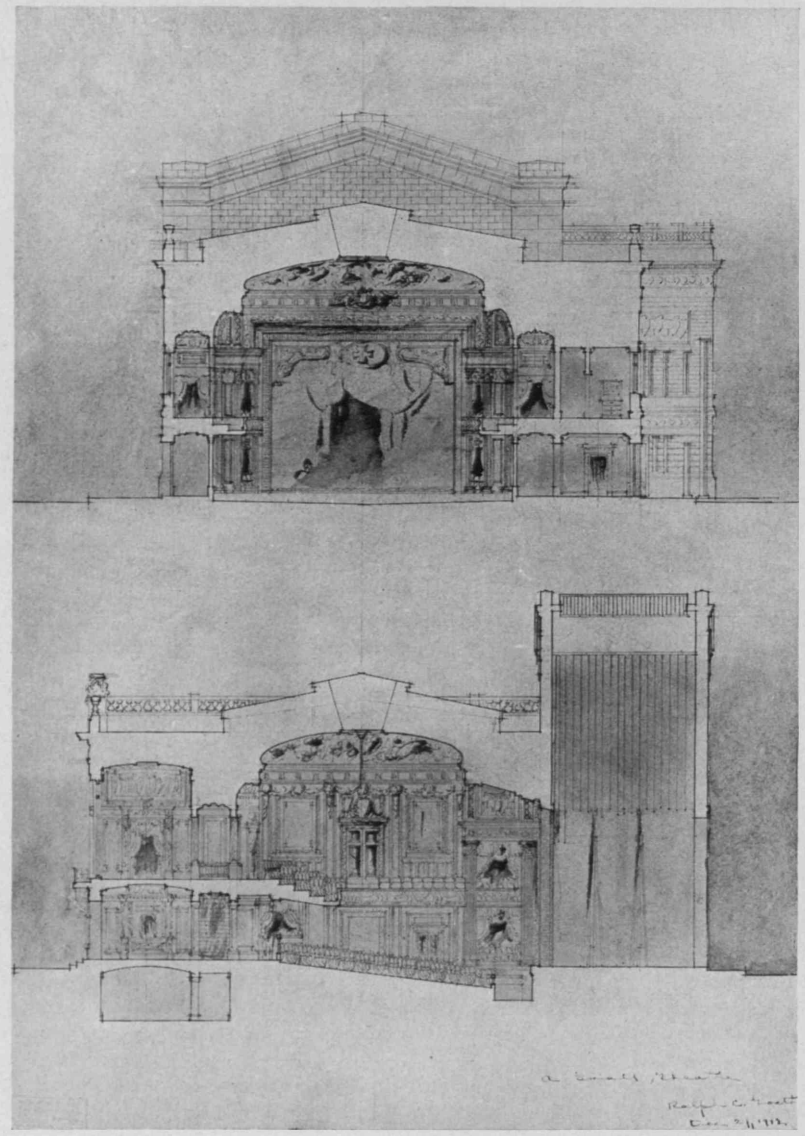

THIRD YEAR OF DESIGN — A SMALL THEATER

SECOND FIRST MENTION, R. C. GOETH

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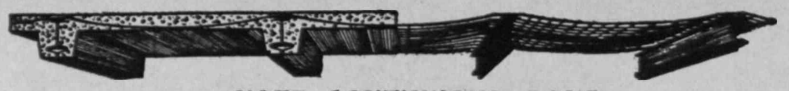

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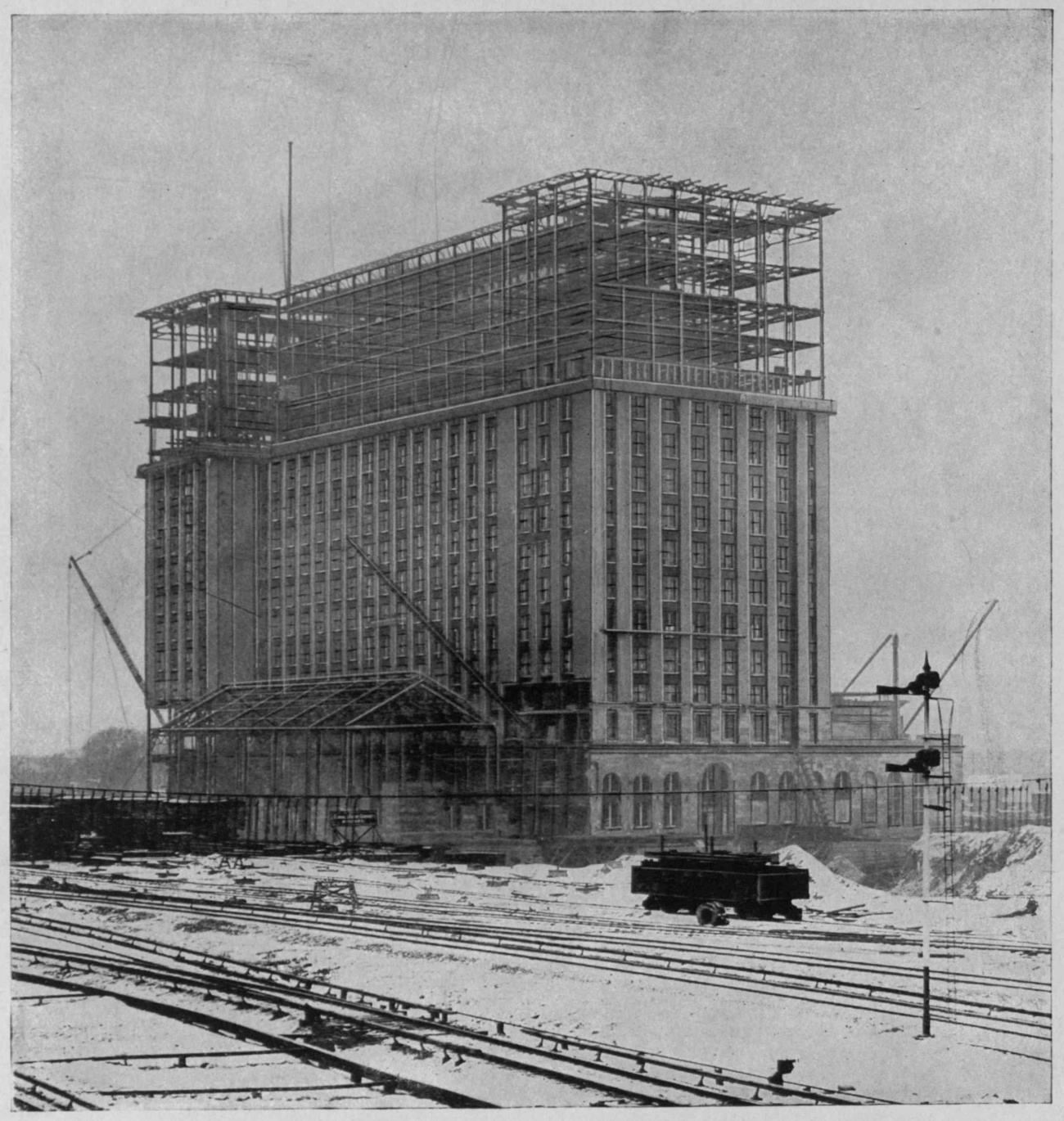

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