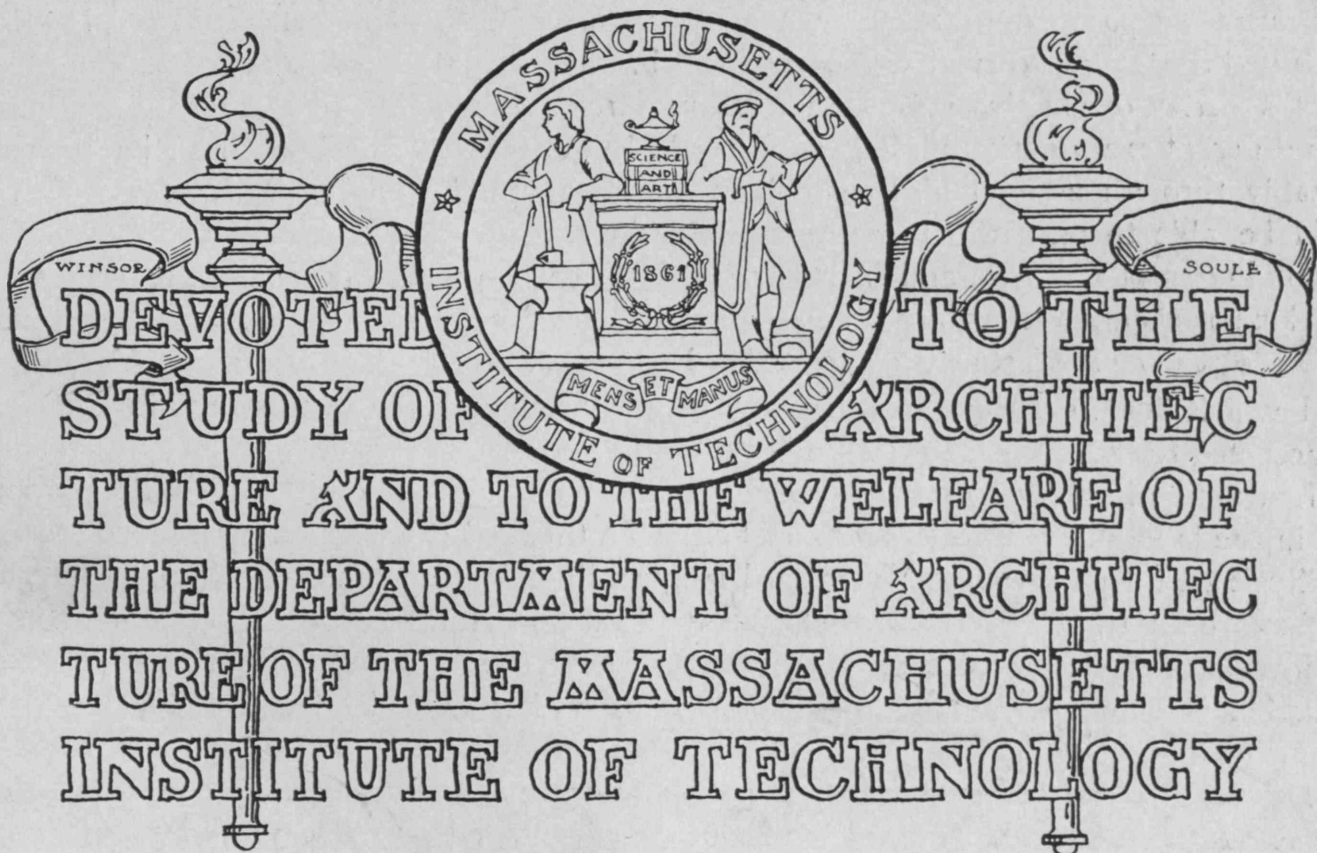


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# THE TECHNOLOGY ARCHITECTURAL RECORD



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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.

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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 of Technology is noted. It 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 within easy reach, 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.** The regular course leading to the degree of Bachelor of Science is of four years' duration. It includes two Options,— one designed for those to whom the esthetic side of Architecture makes the strongest appeal; the other designed for those who prefer the Engineering branches of their profession. The two Options run very nearly parallel for the first two years, and each embraces the fundamentals essential to the education of all architects. At the beginning of the third year the line of demarcation becomes more marked, and in the fourth year it is very sharply defined; but general subjects common to both Options continue through the four years, and emphasize the close relation between the two and the interdependence of one upon the other in a complete architectural equipment.

**General Architecture, Option I.,** lays its greatest stress upon Design and Art, with only enough training in Engineering to enable the student to understand the structural necessities of his design and to discuss intelligently the general engineering phases of his practice.

**Architectural Engineering, Option II.,** lays its greatest stress upon Structural Design and Engineering, but includes enough training in General Architecture and

Art to put the student into full sympathy with the ideals of his profession.

**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, of eight weeks' duration, in second and third year Design and in Shades and Shadows, are open to students from other colleges, and to special students who have the required preparation and who desire to anticipate a portion of the professional work of the regular school year.

**College Graduates.** Students who have completed a college course before entering the Department will have covered much of the general work required and can usually obtain the degree of the Institute in two years and a summer course. College students who propose to enter the Department are advised to communicate with the Secretary of the Institute in order that in the arrangement of their college courses they may anticipate as far as possible the Institute requirements.

**Special Students.** Applicants must be college graduates or twenty-one years of age with not less than two years of experience in an architect's office or some equivalent and satisfactory preparation. All must include in their work at the Institute the first-year courses in Descriptive Geometry and Mechanical Drawing, unless these subjects have been passed at the September examinations for advanced standing, or excuse from one or both has been obtained on the basis of equivalent work accomplished elsewhere. Admission to these courses is dependent upon the approval of the Head of the Department of Drawing. In all cases applicants must demonstrate their fitness for the work of the Department of Architecture by personal conference with the Director or his representative, and by the presentation of letters from former employers, together with drawings covering their experience as fully as possible. In general, no student will be allowed to take fourth-year Design without a clear record in Descriptive Geometry. All special students and others entering the Department for the first time must register for second-year Freehand Drawing; the first week of this course will be considered a test period to determine the class in this subject in which the student will be placed.

**The Catalogue of the Department,** giving more detailed information, will be sent on application to the Secretary of the Institute, Professor A. L. Merrill.

## Scholarships and Prizes

**Scholarships and Fellowships.** Certain funds are available for the assistance of well-qualified students for undergraduate and for postgraduate work.

**Prizes.** The Department offers the following annual prizes, which, with the exception of the Rotch Prizes, are awarded for competitions in Design:

**Traveling Fellowship.** One thousand dollars to be devoted to travel and study abroad for one year under the direction of the Department Faculty. The competition for this Fellowship is open to regular and special students who have passed two consecutive years in the school within the last three years, one of which must have been in the postgraduate class.

**Rotch Prizes.** The gift of Mr. Arthur Rotch. Two prizes of two hundred dollars awarded at the end of the senior year to the regular and the special student having the best general records. The special student must have spent at least two years in residence to be eligible as a candidate.

**The Boston Society of Architects' Prizes.** The gift of the Society. Two prizes of fifty dollars awarded to a regular and a special student in the senior class.

**The Chamberlain Prize.** The gift of Mr. W. E. Chamberlain of the Class of 1877. Twenty-five dollars awarded to a student in the postgraduate class.

**The F. W. Chandler Prize,** available in 1914-15. The gift of the alumni of the Department and of Professor Chandler's friends. A prize to be awarded to a student in the postgraduate class.

**The "Class of 1904" Prizes.** The gift of the Class of 1904. Two prizes of ten dollars awarded to a regular and a special student in the junior class.

**Architectural Society Scholarship Fund.** This fund is the gift of the Architectural Society of the Institute. The income to be used for loans to such students of the Department as may be approved by the Trustees.

**Graduates** of the Department are granted special advantages:

**The American Institute of Architects** accepts them as candidates for membership without the examinations usually required.

**The American Academy in Rome** admits them to the preliminary competition for its Fellowship in Architecture.

**The Rotch Traveling Scholarship Committee** excuses them from the preliminary examinations of competitions.



# The Technology Architectural Record

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THE classes for the school year of 1913-14 have again taxed the capacity of our drafting and lecture rooms. There continues a gratifying increase in the number of students coming to their professional training with college preparation, the number of college graduates being nearly double that of last year.

The Department is actively interested in determining the details of its new quarters in the New Technology. It is expected that these plans will be sufficiently completed to permit their publication in the next issue of the RECORD.

Perhaps the most important change for the current year is the addition of several new men to the instructing staff in Design. M. Albert LeMonnier has received the appointment of Assistant Professor of Architecture. He was born in Paris in 1884, and received his architectural training at the Ecole des Beaux-Arts, a pupil of M. Héraud. He received his diploma in 1912, after a brilliant school record, which promises well for his work at Technology. In addition to numerous medals in design, archæology, modeling, and perspective, he won the Prix Lebarre in 1912; also, in the same year, the Third Prix Chenavard. In 1913 he won the Second Prix Chenavard. M. LeMonnier has also to his credit the Prix Americain Stillman, the Prix Couvents-Daupley, and the Prix Deschaumes. In the Salon des Artistes Française of 1912 and 1913 his *projets* were awarded medals.

Mr. E. I. Williams has been appointed Assistant Professor of Architecture, and will share with Professor LeMonnier the instruction in the fourth and fifth year classes. Professor Williams received his Bachelor's degree from the Institute in 1908, and his Master's degree in 1909. During his last year he won the competition for the Fellowship in Architecture at the American Academy in Rome. As holder of this fellowship he spent three years abroad in travel and study, and upon his return was engaged by Technology to assist Professor Duquesne. His association with Professor Duquesne gave him valuable experience, particularly for his work in the Department this year. In addition to his work here he has entered Mr. Bosworth's Boston office, where he will assist in designing the New Technology Buildings.

Mr. W. T. Aldrich has been engaged as an Instructor, and will assist Professors Williams and LeMonnier. Mr. Aldrich received his early training at the Institute, where he completed the four-year course, and received

his Bachelor's degree in 1901. The next year he returned for work in advanced design. He then went to Paris, and in the entrance examinations for the Ecole des Beaux-Arts was admitted fifth in the list, and second among the foreigners. He spent five years at the Paris school and in extensive travel. During one year he returned to New York, working in the office of Carrère & Hastings. He received his diploma at the Ecole des Beaux-Arts in 1909. For the next year and a half he was associated with Carrère & Hastings, and since that time has been a member of the firm of Bellows & Aldrich, Boston. During the past year he has been instructing the class in Architecture at the Rhode Island School of Design, and continues that work this year.

Mr. Charles Everett, also appointed Instructor, is a graduate of Harvard University, 1905. He was a special student at the Institute in the senior class; he then studied abroad for five years, including three and a half years at the Ecole des Beaux-Arts, where he received his degree in 1911. He was awarded the prize offered for the best diploma. He also has traveled widely, and since his return has been in the office of Parker, Thomas & Rice, Boston. He will be associated with Mr. Mead in teaching the third-year class.

The equipment of the Department has been notably increased in the last few months during the trips in Europe of Professor Gardner and Professor Sumner. Professor Gardner carefully selected several thousand photographs for the beginning of a collection to be especially arranged for use by the classes in Architectural Design. He also added to the collection of pottery and tiles some very handsome large reproductions from Cantagalli in Florence for the benefit of the class in Water-color. Professor Sumner added to the collection of photographs and slides illustrating his courses in European Civilization and Art.

The generosity of Mr. Guy Lowell, '94, enabled the Department to secure a volume of Piranesi engravings of vases, candelabra, etc., five of which splendid examples are reproduced in this issue of the RECORD.

A very loyal alumna and friend of the Department, Mrs. Helen Longyear Paul, '09, gave to the library two hundred and fifty photographs especially valuable as being her own selection made during her travels in Europe and Asia. She knows where our gaps occur, and this is not the first time she has most skilfully and liberally helped to improve the collection of our library.

The library has also been presented by Mr. Richard E. Schmidt, '87, with a work entitled "The Modern Hospital; Its Inspiration, Its Architecture, Its Equipment, Its Operation," by John Allan Hornsby, M.D., Medical Reserve Corps, U. S. Army, and Richard E. Schmidt, Architect. The work is admirably presented. Its reading-matter is attractively illustrated with plans of hospitals and photographs of equipment, and it has a good index. The bibliography of the hospital is small, and this able contribution to a subject of such importance is sure to be of great value.

## Architectural Drawing and Draughtsmen

By REGINALD BLOMFIELD, A.R.A.

A recent book by Mr. Reginald Blomfield, A. R. A., entitled "Architectural Drawing and Draughtsmen," is so timely and so admirable in the manner in which it treats a subject of great importance to the architect, and especially to the student of architecture, that I feel that particular attention ought to be called to it. The author has skilfully woven into his account of noted draughtsmen and his appreciation of their work many observations on architectural drawing. It is a necessity for the student to get a clear conception as early as possible in the training period of his profession of the fundamentals upon which it rests. Drawing is certainly one of these. This fact, and the excellence of what Mr. Blomfield says, seem to me to warrant bringing together these remarks. Scattered through the volume they contribute to the larger and broader purpose of his book, but for the special object I have in mind — to emphasize for students the fundamental purposes of architectural drawing — concentration will perhaps add force, and will at any rate make them more widely read.

In calling particular attention to one aspect of the book I do not intend to belittle in the mind of the student the interest or importance to him of its principal aim; namely, to present a survey and appreciation of architectural drawing and draughtsmen from the time when the architect's drawings became of sufficient importance to warrant their being preserved. For this other aspect of the book, however, I am glad to be able to refer the reader to Professor Paul P. Cret's interesting review in the *Journal of the American Institute of Architects* for June, 1913.

No student of architecture can read Mr. Blomfield's volume and not get a saner, broader, and, best of all, a clearer idea of the meaning and purpose of architectural drawing, to which, during the period of professional training, so much time and effort are devoted.

The book is profusely and effectively illustrated with examples of drawing and draughtsmanship, from the early days of the Italian Renaissance down to modern times. For the architect it is not a book to be merely once read through, but rather one to be frequently taken up as experience ripens his appreciation of the illustrations which Mr. Blomfield has so comprehensively brought together and so keenly interpreted. Our present purpose, however, will best be served by calling attention to the following extracts.

H. W. GARDNER.

**T**HE following account of architectural drawing and draughtsmen is intended to be mainly for students, and its object is to show that architectural draughtsmanship is not cut off from the family of Art, but that, in the hands of artists of genius, it has gone far, and takes a higher place than has usually been assigned to it by artists and critics.

The tendency of students is to concentrate on the favourite manner of the time, and neglect any other. This is not the way to become a fine draughtsman, and the illustrations that I have brought together are intended to correct this tendency, by showing that there is no royal road to draughtsmanship. The basis of it must be the study of form, and its mastery; and its final expression must be fine drawing, inspired by personal temperament. I should add that my account in no sense claims to be exhaustive, and I need hardly point out to students that though I have, of necessity, laid stress on draughtsmanship, the object of their training is not the production of a brilliant drawing at our annual exhibitions, but the finer and far more difficult task of designing noble architecture.—*Preface.*

We must start with a clear conception of the province and intention of architectural drawing and illustration, for the subject is a large one, and cannot be dealt with exhaustively from one point of view. Generally, the object of architectural drawing is the representation of architecture. It will include a wide field of draughtsmanship, ranging from the plainest and most practical working drawing made for the purpose of actual building, to the opposite pole of such wild visions of architecture as Piranesi gave the world in his "Carcere d'Invenzione."

A difference at once presents itself in architectural drawings according to the intention with which they are made. This intention may be either objective or subjective; that is, the intention of the draughtsman may be either to make drawings which can be carried out in the building by other hands exactly as drawn, or, on the other hand, he may wish to produce in somebody else's mind the impression of the building as a whole as he conceives it, or he may employ architectural forms as the symbols and embodiments of some abstract idea, the imagery of a world which has never existed in fact, and never can. Some of the French draughtsmen so used them in the seventeenth century, and, in a far more notable manner, Piranesi in the eighteenth. In the first case he will proceed by geometrical drawings; in the second and third, by perspective representation, with such accessories as skiography, figure or landscape drawing, and the like, as may be necessary to drive home his ideas.

The geometrical drawings are the usual plans, sections, and elevations of a design familiar to the architectural student. . . . There are only two essential conditions of such drawings: (1) that they should be perfectly accurate; (2) that they should be perfectly clear. The first condition is, of course, largely one of knowledge and care; the draughtsman must know exactly what he means if his drawings are to be accurate and if they are to hang together.

The second condition — that the drawings should be perfectly clear — follows from the first. Certain vicious tendencies in architectural drawings have appeared in recent years, notably the use of a very thick line, and the use of a very thick line in connection with a much thinner line. The use of the thick line was in fashion when I was a student in the Academy thirty years ago, and was due to the mediæval proclivities of William Burges, a fine draughtsman, spoilt by his fondness for posing. . . . Burges deliberately copied the method of a mediæval draughtsman, with the result that what should have been studies of fact were little more than exercises in style.

The second, and possibly even more injurious, use of the thick line and the thin line has originated in competitions. In a room full of drawings by different designers, competitors have feared that their drawings would be overlooked unless some strong, insistent line shouted its existence at the spectator. . . . The line used in geometrical drawings should be firmly drawn, uniform in thickness, sufficient to express neither more nor less than the architectural features intended.

I would warn students also against an abuse of skiography, which has become far too common in recent years; and that is, the habit of projecting violent shadows over every part of the plan. The result is that the drawings are illegible. . . . In geometrical drawings students should eschew all such tricks and devices, and be content to do a plain thing in a plain way.

The situation is almost reversed when we come to the second function of architectural drawing, that of producing in the mind of another the impression of an architectural idea. We are not concerned here with a bare and literal statement of facts. The impression aimed at is a complex one; that is, the draughtsman aims at producing the impression not only of certain abstract forms of architecture, but of those forms as a whole, and as a whole considered in relation to its placing on the site, its en-



vironment of sky and landscape, and even the intention of the building.

The limits of the architectural draughtsman are more closely set than those of the free artist. But within those limits it is more important to convey the main idea than to give a literal and laborious transcript which, in fact, misrepresents the building.

In the third class of subjects — those in which the draughtsman uses architectural forms for the expression of abstract ideas — he is to all intents the free artist, with no limits to hamper him but those of his knowledge and imagination. In this class we are on the debatable ground that lies between architectural draughtsmanship and the province of the painter. Piranesi, in his "prison" series, is the most remarkable instance of an artist who expressed ideas by means of architectural forms, where another artist might have attempted to do so by means of figures; and in a feebler form the tendency appears in Panini, Hubert Robert, and the eighteenth-century painters of ruins.

Methods of presentation which may be sincere and genuine in one age become mere conventions in another; tricks of drawing that have lost their meaning, because they have been divorced from the patient observation of facts.

To the architectural draughtsman, more particularly, drawing is an expression of knowledge and the symbol of a fund of accumulated observations, and one finds, both in the mediæval drawings and in the drawings of the earlier men of the Renaissance, the same power of selecting and indicating the essential parts of an architectural design. There is no labour wasted in mechanical finish. The draughtsman had in his own mind a clear idea of what he intended to convey, and eliminated all that was superfluous or could in any way obscure the lucidity of its expression.

In de Geymüller's collection of projects for St. Peter's there are some delightful little perspective studies of architectural motives by the younger San Gallo. These side notes and sketches seem to me exactly the sort of thing that students ought to aim at in working out their designs,— trial flights of imagination, realisations of the effect in perspective of the geometrical design. If the designer has not clearly in his mind what he is about, he ought to visualise his ideas by rough sketches of the blocking and composition of his building, and this will often reveal unexpected difficulties and, on the other hand, valuable motives of design. The skill and truthfulness of hand shown in these suggestive sketches are a striking testimony to the great ability of the younger San Gallo, and to the range of his knowledge of architectural forms.

The aim of the student should be first-hand knowledge acquired by study and observation; knowledge of the ends to be aimed at in art; knowledge of the methods and materials through which these ends are to be realised. The draughtsman's line should be the expression of this knowledge, its means of conveyance to other minds and other hands; and unless there is this knowledge behind the drawing, inspiring and controlling it, the results will be disastrous. To architects most of all, draughtsmanship, essential as it is, must play the part of a servant, not of a master; it is not there for the display of virtuosity, but for the serious and considered statement of knowledge and thought. And it is this that

to some extent differentiates the purpose of architectural draughtsmanship from the drawing of the free artist. The latter might find some quality of colour or form that it might be worth his while to interpret for certain purposes in buildings or figures of the most repulsive description. But to the architectural draughtsman the content of what he is drawing is a matter of vital importance; indeed, it is to convey it to others that his drawing is made, and his hand should therefore be guided and restrained by knowledge of the purpose of his design and of the conditions under which it is to be carried out.

The relations of draughtsmanship to architectural design have often been misunderstood. There have been times when the designing of architecture has meant little more than the power of architectural drawing and a pretty thorough knowledge of the orders. In recent years the balance has swung to the opposite extreme. Because construction is of essential importance in architectural design, men have been tempted to say that draughtsmanship does not matter. That view I believe to be as mistaken as the other. Draughtsmanship is certainly not architecture, but the architect's business is not merely to state the facts of construction in his building; he has to state them in a form that is beautiful, and it is difficult to see how, as an artist, he is to arrive at those forms simply by internal meditation and without the aids and resources that draughtsmanship can supply in working out his ideas and giving them their final shape. At the bottom of bad draughtsmanship lie imperfect powers of observation; the eye has not been sufficiently trained to become sensitive to refinements of form and to subtle relations of proportion, a faculty which is essential to fine architectural design. The constant study of form is quite as important for the architect as it is for the sculptor; and the readiest means of qualifying one's self to visualise form, to realise it and render it intelligible to others, is the study of drawing. Architectural students have to learn to observe accurately and closely, and this is the reason why trick drawing and merely conventional statements of objects seen are worse than useless. That habit, if persisted in, ends by depriving the draughtsman of the power of seeing things as they actually are, because he gets into the habit of regarding the objects that he sees not as so much fresh material for study and realisation, but merely an occasion for trotting out one of his stock of pet conventions. Harding's trees and Prout's buildings are the result. The remedy is the searching study of form. The men of fifty years ago — Burges, for example — used to urge strongly the necessity of figure-drawing for the architectural student, and I think they were perfectly right. There should be no unnecessary barriers between the idea and its realisation, and one immediate obstacle can at any rate be removed by the tenacious and intelligent study of draughtsmanship.

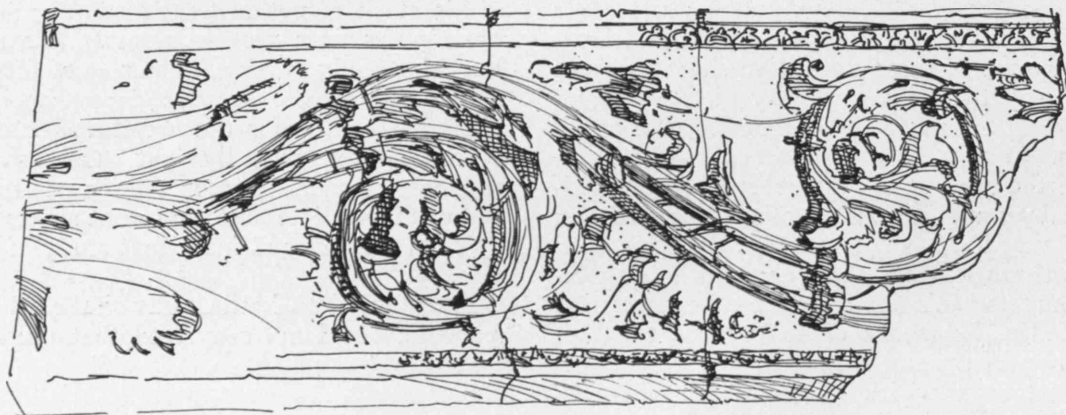
I do not wish to dwell unduly on the value of draughtsmanship, but I am convinced that unless a man is a competent draughtsman it is difficult for him to be a fine architect. I do not mean by this that an architect is to devote himself to turning out magnificent drawings; far from it, he has greater work to do. Rather, by a severe gymnastic of drawing, he should have trained his eye to the subtleties of form and composition and his hand to interpret his ideas without hesitation and

failure. Great painters do not parade their draughtsmanship, but it is implicit in their work. So, too, is it with architects; their draughtsmanship is shown in its highest form not merely in the beauty of their profiles, but in the scale, proportion, and composition of their buildings. But these qualities are to be reached and fully realised only through the assiduous study of great examples of the past, by means of which the architect accumulates a wealth of realised ideas in the background of his own imagination, trains his eye to seize at a glance the essential qualities of design, and his hand to interpret his conception, without those mischances and blunders which lie in wait for the incompetent draughtsman. Even if the latter is able to avoid these pitfalls by his knowledge, he is checked by his halting technique in the transmission of his ideas to those who have to carry them out.

The habit of outline drawing of architecture, introduced by the elder Pugin, has much to answer for. It has taught architectural students to look at buildings not as masses, as compositions of solids and voids, but as arrangements of abstract lines; and it has withdrawn their attention from that study of form in the round which is the province of the architect not less than of the sculptor. There is no necessity to dwell on the aberrations of the professional architectural draughtsman of the 'sixties. He is now nearly extinct, and his work was a failure, because it relied on tricks and conventions and not on genuine drawing, and because he conceived of his problem as mechanical and not as one that called for thought and the play of imagination.

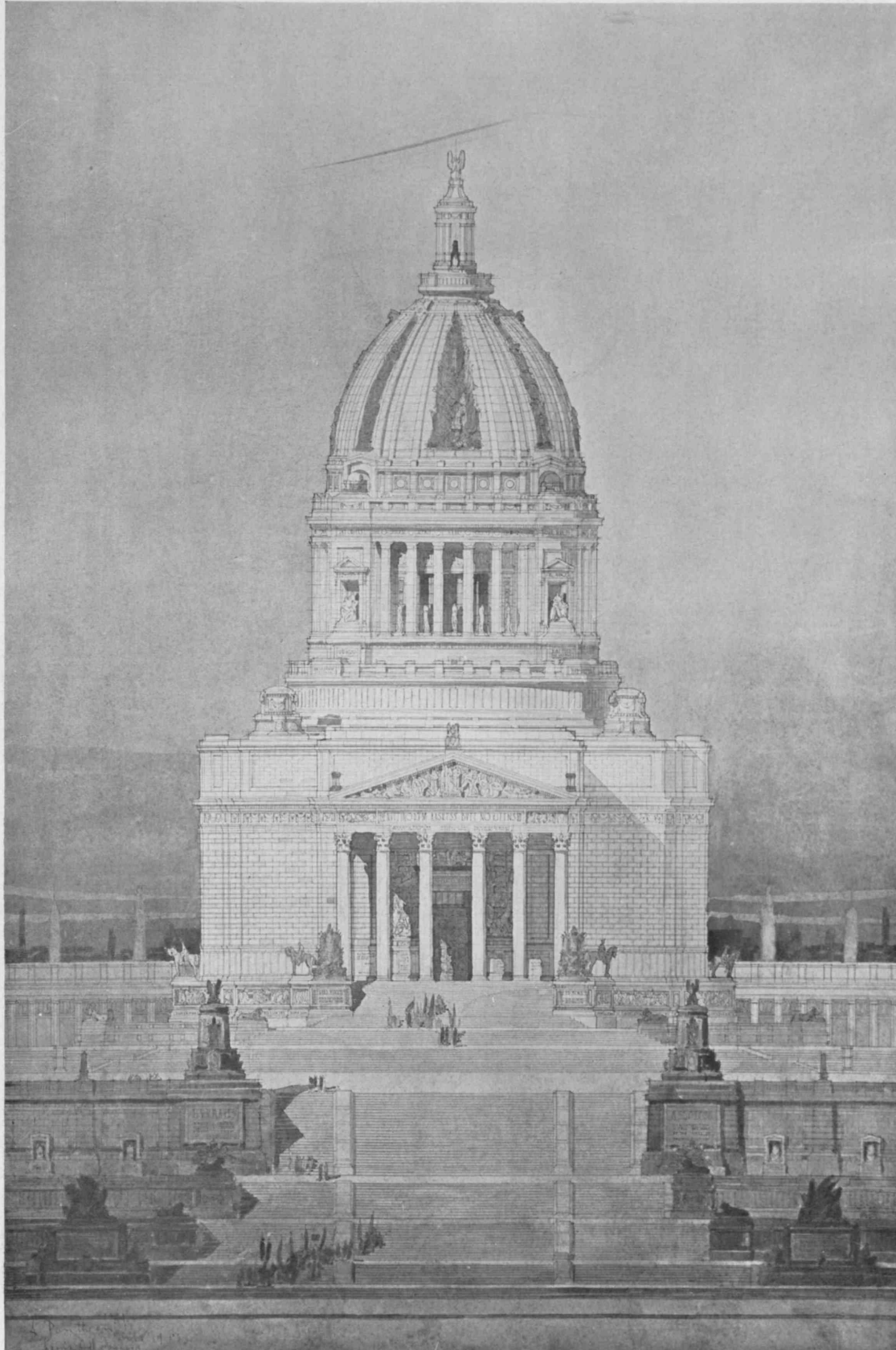
The level has been raised all round, and in quite recent years draughtsmanship has made a notable advance in this country and America, under the inspiration of that high standard of drawing which is the greatest tradition of the *École des Beaux-Arts*. The result is that architectural draughtsmanship now stands in a very different position from what it did thirty years ago. But danger still lurks in the background, and the danger is that students, instead of learning to become good draughtsmen — that is, instead of acquiring the power of drawing anything by study of buildings, of natural objects, and of the life — tend to concentrate on the fashionable manner of the time. At present it is the French manner —

excellent, accomplished, and within narrow limits perfectly adequate; but it has been my object in these essays to show that the modern French manner is only one among many others; a manner, too, which, though it expresses the habit of mind of French designers, does not necessarily respond to the difference of temperament and tradition of the Anglo-Saxon. Before the student succumbs to this or to any other convention, he should study widely, he should acquaint himself with what has been done by great masters in the past, — Bramante, the younger San Gallo, Peruzzi, the Marot, Perelle and Lepautre, Piranesi, and our own English masters of draughtsmanship. And, before all, he should draw for himself. It is a mistake to suppose that architectural drawing is cut off from the world of art. Even our geometrical drawings are something more than the scientific diagrams of the engineer, and I have already called attention to the fact that blundering and incompetence here nearly always mean failure in the executed work. The fine drawing of architecture is like the fine drawing of anything else, except that the specialised knowledge in this case is the knowledge and understanding of architectural forms. So far as art is concerned there is no essential difference between the drawing of a building and the drawing of a figure. We do not accept, nowadays, symbols and conventions of figures. We must be shown the actual object, the scheme and symmetry of the whole, the shaping and modelling of the parts. So it is with architecture. Merely mechanical diagrams are not enough, and mere virtuosity of drawing, tricks of line, or of black and white, are no use to us. What we want is the thing itself, in the largest sense of the phrase, and the only draughtsmanship which will live is that which is sincere in purpose, loyal and faithful in execution. A modern critic has somewhere spoken of certain draughtsmanship as "caressing." That quality, rightly understood, is the quality of all fine drawing: the frankness and candour of the open mind, the close observation of the eye sensitive to every nuance of outline and modelling, the assured freedom of hand and lightness of touch that can transmit the impression undimmed by inadequate technique.



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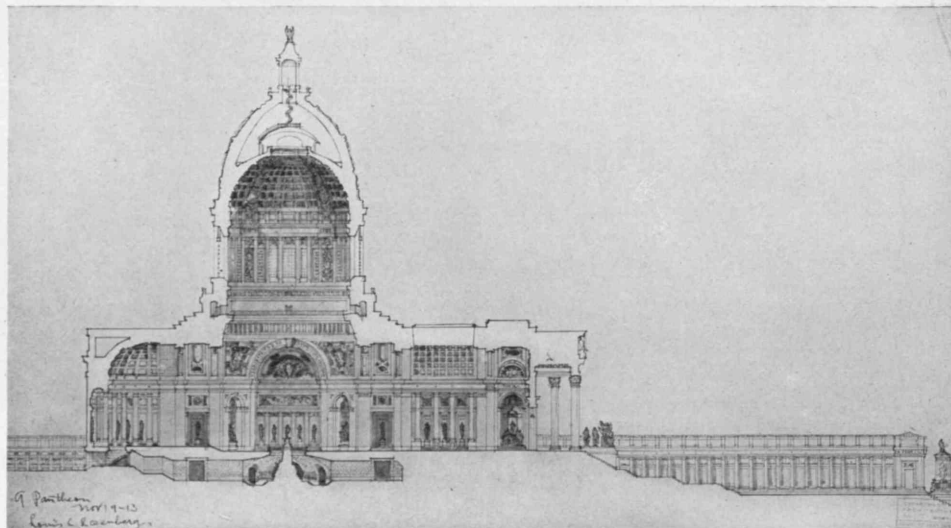
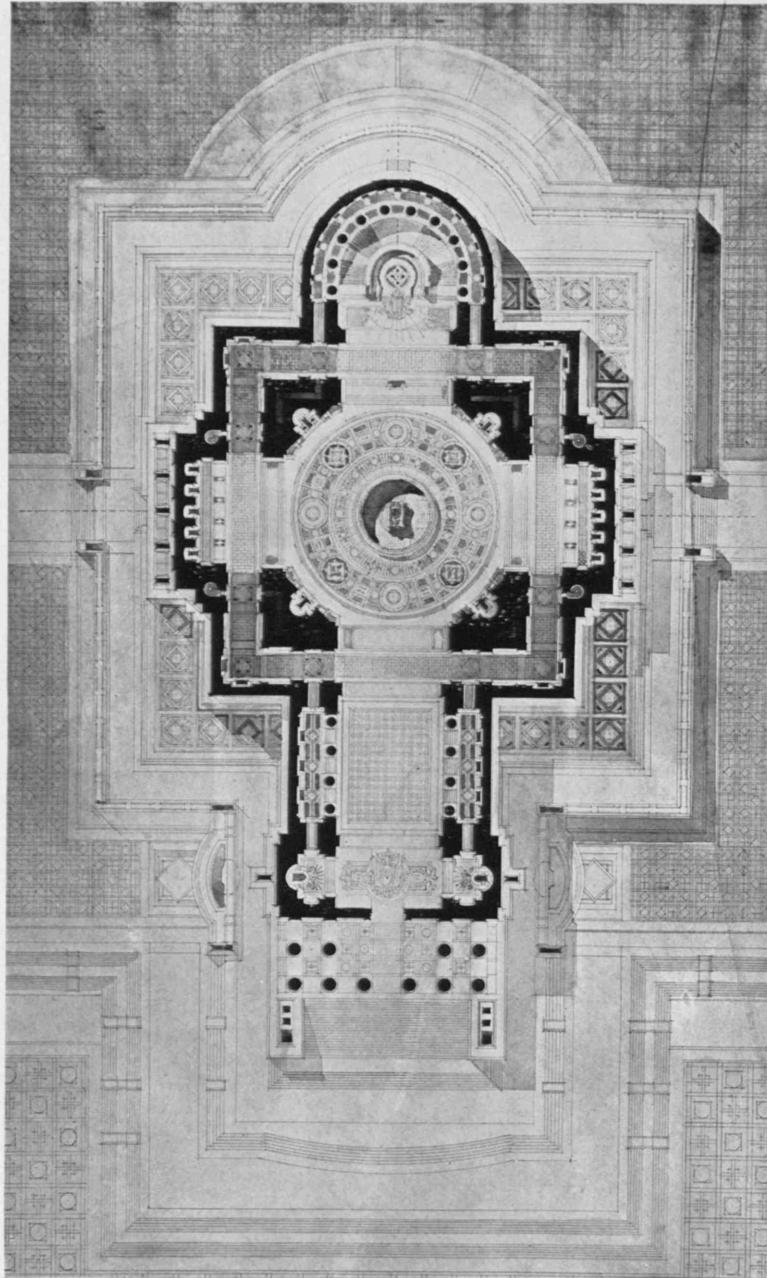
L. C. ROSENBERG



A PANTHEON, ADVANCED DESIGN

L. C. ROSENBERG

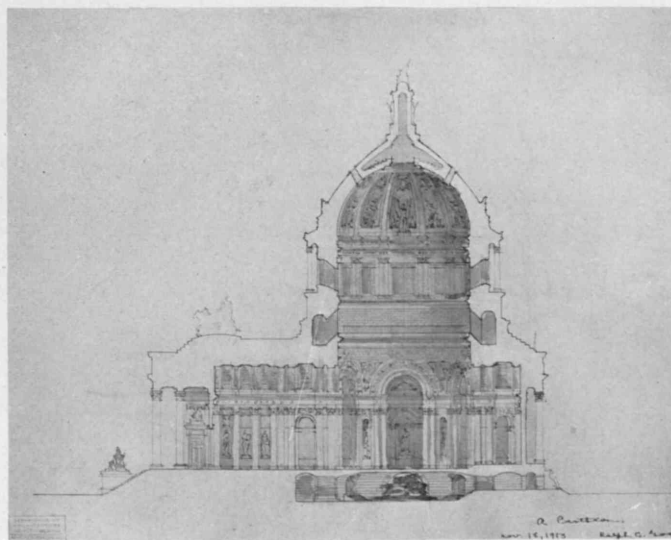
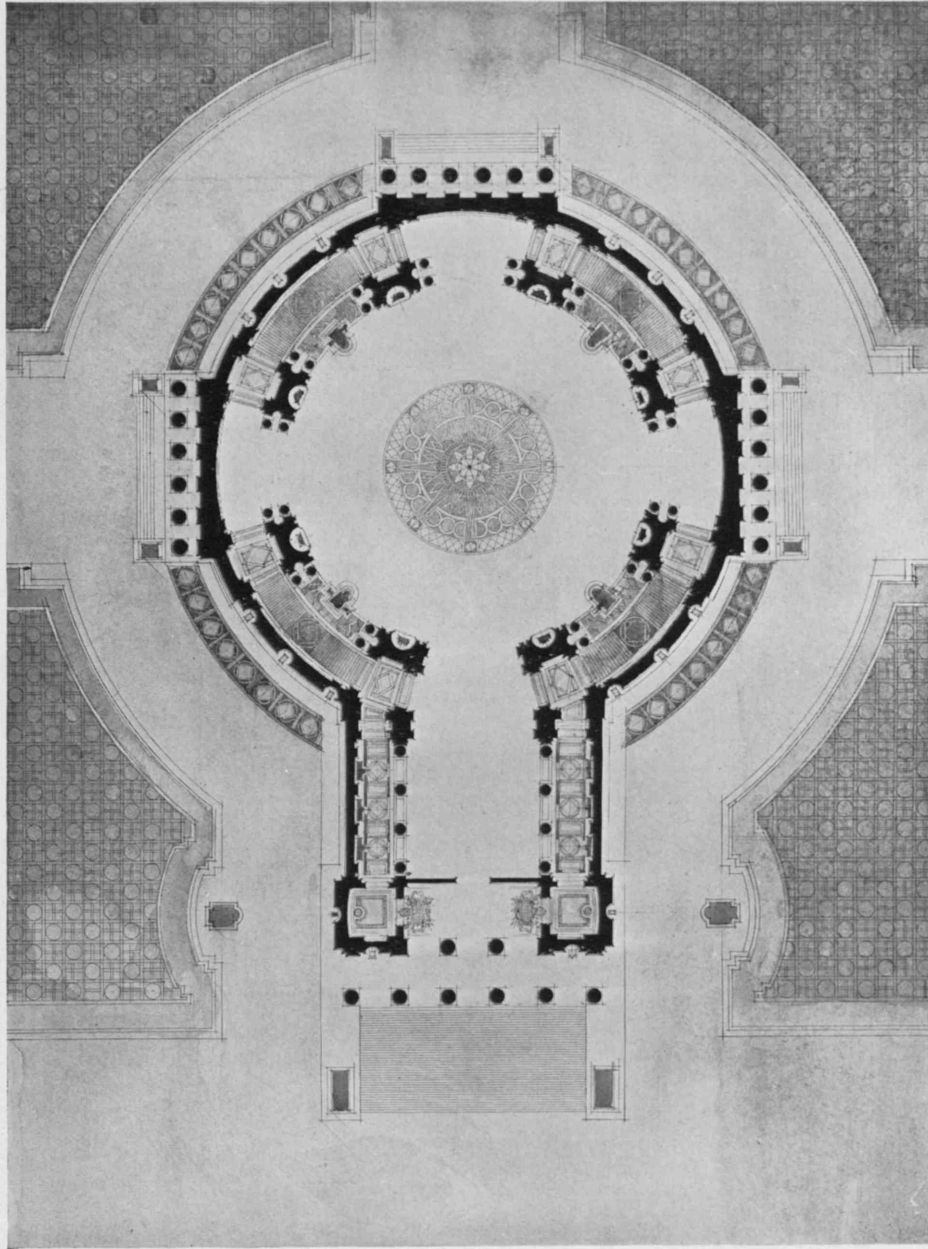
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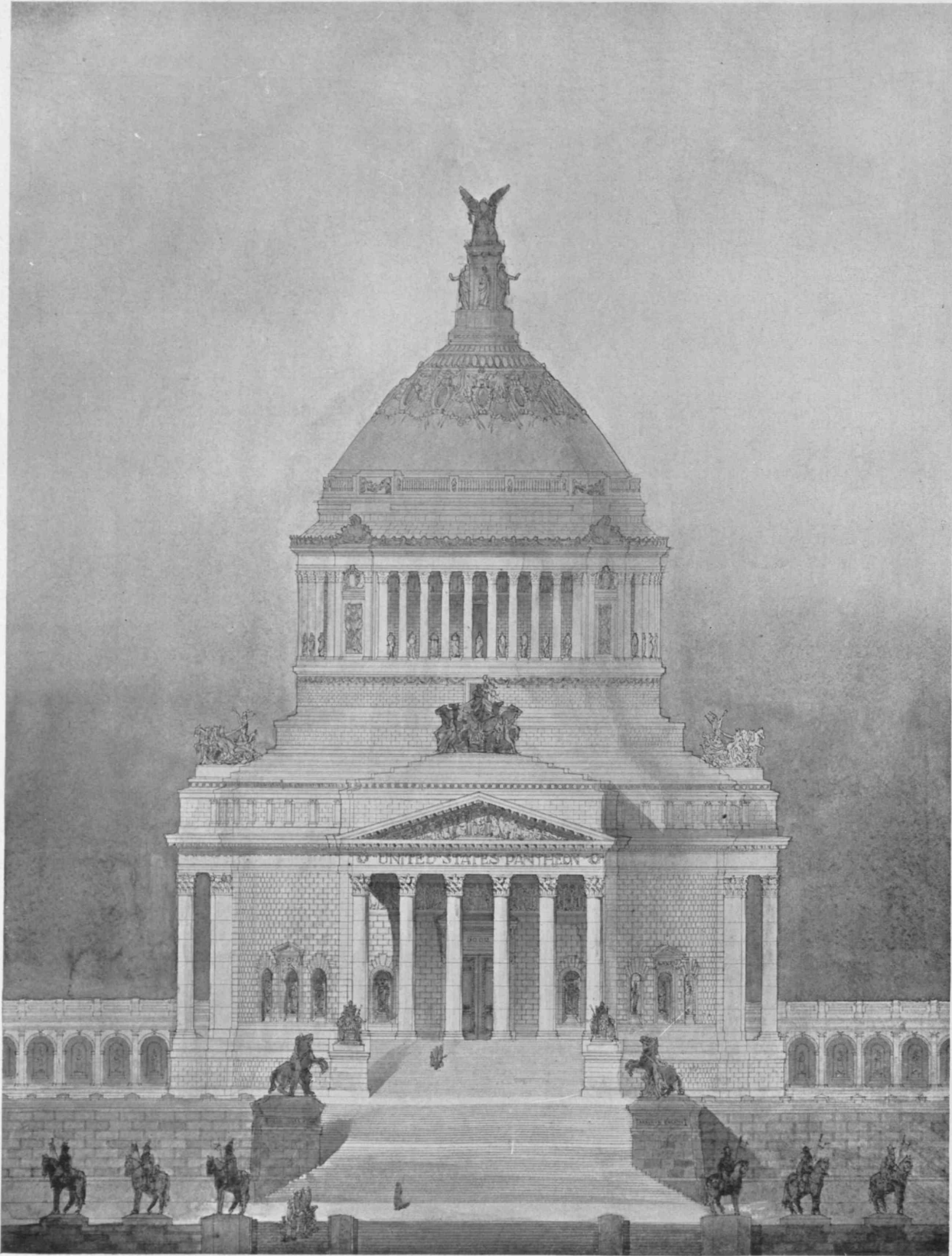
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FIRST SECOND MENTION



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FIRST SECOND MENTION



366 37

*Vaso antico di marmo di gran mole rappresentante il Sacrificio d'Ifigenia  
soggiacente al simulacro di Diana per placar così il nume acciò i Greci  
felicitemente si portino all'assedio di Troja; ma per pietà della Dea  
subentrò una Cerva invece della Fanciulla Ifigenia.  
Questo Vaso si vede nella Galleria delle Statue di Villa Medice.*



*A Sua Eccellenza il Sig.<sup>o</sup> General SCHOUVALOFF Luogotenente Generale  
delle armate di S. M. I. di tutte le Russie, suo Ciambellano attuale, Capo del nobile cor-  
po de' Cadetti, Istitutore dell' accademia delle belle arti, Curatore dell' Università di Mosca  
e Cavaliere degli Ordini dell' Aquila bianca, di S. Alessandro, Newsky, e di S. Anna.  
Saggio, e dotto stimatore delle Romane antichità e delle belle arti.*

*In segno d'ossequio Il Cavalier Gio. Battista Piranesi*

*Cavalier Piranesi del. et incis.*





333

29

*Vaso antico di marmo adornato di finissimi intagli ed arabeschi  
Si vede in Inghilterra presso il Signor Egidio Earle Cavaliere Inglese  
amatore delle belle arti*



*Al Signor Watkin William Wynne Cavaliere Inglese  
amatore delle belle arti  
In atto d'Ossequio il Cavaliere Gio. Battista Piranesi D.D.D.*



*Vaso antico di marmo che si vede nella Galleria del Palazzo Farnese.  
Sono scolpiti intorno alla circonferenza Sacerdoti, e Sacerdotesse che  
danzano in onor di Bacco.*

*Dedicato all' Ill<sup>ma</sup> Signora Harriot Walter. I.  
In atto d' Ossequio il Cavaliere Gio. Battista Piranesi*

*Cavalier Piranesi del. e inc.*





Vaso Antico di Marmo adorna-  
to di eccellenti Sculture, si nel-  
la parte anteriore, che nell'oppo-  
sta, le quali rappresentano Eranio,  
Baccanti, che coi Viti alla mano  
vanno Fanzando. Queste Figure  
sono rinserate da gentilissimi  
Festoni in due Biquadri. Il Mea-  
dro sottoposto gli va girando all'  
intorno. Questo Vaso si rende  
particolare anche per la vaglia,  
e bizarra invenzione de' suoi  
Manichi, e si distingue per la

sua Mele. Un tal pezzo d'anti-  
chità è stato ritrovato l'anno  
1771 negli Ercari fatti fare dal  
Sig. Gavino Hamilton nel sito,  
dello Pantanello Luogo compre-  
so nell'antico Recinto della Villa  
Adriana. L'urna Cineraria, che  
vedesi sottoposta al Vaso, si con-  
serva nel Museo dell'Autore,  
ed è ornata in tutte le quattro  
Faccie di eccellenti Sculture,  
e lavori di vario genere.

DIS MANIB  
VLIAE AVG L  
ORGE  
PLISIMAE PATRON  
REGILLVS L F

Al Signor Thomaso Meore Mado Cavaliere Inglese  
Ponace ed Amatore delle Belle Arti

In dono di Giuseppe il Cavaliere de' Reali Pittori di Sua Maestà il Re, questo Vaso acquistato dal Sig. Cavaliere Giorgio Grenville  
che dovea trovarsi nella Villa di Stora in Inghilterra, luogo di Diletta di Milord Temple

(From "Vases, Candelabra, Sarcophagi, . . ." by Piranesi)





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L. C. ROSENBERG, '13	
S. H. TAYLOR, '14	S. H. HARPER, '14

THE first smoker of the year of the Architectural Society was made the opportunity of a welcome and reception to the new members of the instructing staff in Design. President Whitten was chairman of the gathering in the Studio of Pierce, and introduced the speakers, beginning with Professor James Knox Taylor, Director of the Department.

Professor Taylor said that the Department was fortunate in having acquired the services of M. LeMonnier and Mr. E. I. Williams as regular members of the school staff, and of Messrs. Aldrich and Everett for at least a portion of their time. He feels that, thus strengthened, the school is in a position to advance further along the path of success which it traveled for so many years under the leadership of Professors Chandler and Despradelle.

Professor Edgar I. Williams opened his talk by saying that he considered the spirit of the Department to be similar to that of the École des Beaux-Arts,—“the spirit of research; an attempt to get the best of each man expressed in his work.” In America there is too great a tendency to get ideas from the instructors. He thought that a better *esprit de corps* would be built up by more coöperation and a freer criticism of one another's work. He also reminded us that new architecture is not invented by “scratching away on paper,” and urged the wisdom of a more thorough study of good examples.

Professor LeMonnier, the next speaker introduced, thanked the school for the greeting it had extended to him, and said that he hoped he would be able to continue instruction along the lines of Professor Despradelle, the spirit of which he believed to be essentially that of the École des Beaux-Arts.

Mr. Aldrich, following M. LeMonnier, called to mind some of the things that are not “in the contract,”—taste, the use of materials, and the ability to receive criticism in the proper spirit. Taste he defined as “good manners in architecture.” Here in a school of design one can't be expected to learn very much about materials, but that will be one of the first matters to be learned by experience.

Mr. Everett's talk emphasized the influence which common sense must have in the fundamental work of planning. A good plan must be direct, simple, comprehensible. If a man is to build a successful structure he must be an artist “above the common run of scientists and engineers.” He then told about the French insistence upon the prompt closing of competitions, and also something of their method of rendering.

Mr. Mead, the next speaker, said that it was good to  
(Continued on page 15)

## The Architectural Engineering Society

<i>President</i>	C. H. HOPKINS, '13
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<i>Executive Committee</i>	
S. A. SMITH, '14	
R. H. ANNIN, '13	U. C. SCHIESS, '15

THE first smoke talk of the year to the Architectural Engineering Society was given November 12. Mr. C. H. Blackall was the speaker, and below is the substance of his discourse:

Originally there was no distinction between the builder and the designer, and the architect was a kind of upper constructor who did much of the work with his own hands. Architecture as a profession is essentially a product of the last few centuries. Architects of the Greek and Roman periods were actually slaves, and it was not until the time of the great European upheaval, which produced the Gothic architecture, that we begin to know anything definitely about architects, and only in the golden period of the Renaissance did the architect cease to be practically a master builder. The profession of to-day is really a development of the last fifteen or twenty years, and the architect of our country, at least, is compelled to deal with a most complicated business. Nowhere does the profession stand so high as it does here; and even in France, where we are accustomed to look for the best in architecture, the profession is not placed on the same level as that of law or medicine.

As a business man the architect's responsibilities have multiplied. In 1880 a million-dollar enterprise was a big job, and people trembled to think of allowing an architect to manage so much money and receive such an immense fee as \$50,000. Think what the change since then means when recently two buildings involving the expenditure of \$21,000,000 were given to one firm in one month! The architect's organization must be unlimited, his knowledge of materials complete, and his preparation solid. But no longer is he able to attend to every detail and serve his client; he must either overwork and grow hopelessly one-sided, or he must call on others to help him. He has wisely chosen the latter alternative, so that the best architectural practice to-day means carefully coördinated team-work. Speaking from his own experience, Mr. Blackall said that for ten years it had been his ambition to give personal attention to every detail in his business, but it became such an uphill struggle to realize this ambition that now he does practically no drawing himself, but feels that he is best serving the interests of his clients in gathering around him a group of ardent, interested workers who by pulling together will accomplish results that would be simply impossible to the individual.

Engineers, while they follow the more sober side of their profession, ought to feel that they are essentially working in architecture. Architecture is not a matter of  
(Continued on page 15)



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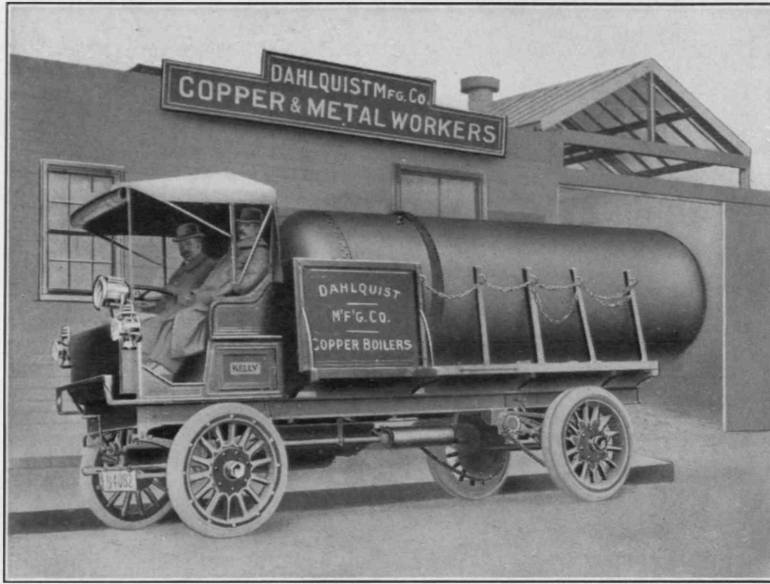
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(Architectural Society, continued from page 12)

hear some of his former students express themselves as they had, and then told us of the manner of work of our predecessors in the school twenty and more years ago, when academic design entered but slightly into the problems. He also mentioned the great lesson taught by the Chicago World's Fair,— the value of composition.

The last speaker was Mr. Ross Turner, who, after remarking that he had a great respect for architecture,

“almost more than for painting,” told of the glories of Paris so enthusiastically that we all realized that no other place could be comparable to it as a place for study.

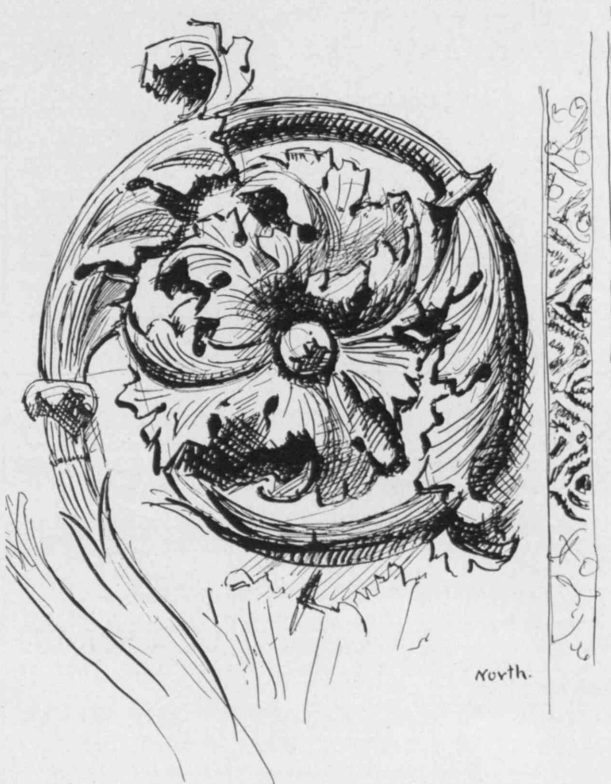
The meeting then adjourned to the exhibition-room, where the new instructors gave an informal explanation of some of their *projets* which had been placed on view.

(Architectural Engineering Society, continued from page 12)

beams, nor is it all decoration. There must be a reason for all the parts. Opinions vary as to what is good architecture. I only know that none is good unless it serves fundamentally a true purpose.

In making a forcible appeal to the Society, Mr. Blackall said: “Remember this: all humanity is divided into two main classes,— the vast majority who are led, and the small minority who lead,— and it remains with each man to say in which class he shall be. That which I would most impress upon you is the necessity of a most thorough preparation. Do not be in a hurry to start off by yourself. Remember you are laying foundations, and you should do with your education as you do with a building: the larger the edifice of your career is to grow the heavier the foundation must be. Do not be in a hurry. Let the concrete of your education thoroughly ‘set up’ before you decide to put a load on it.

“If I were to name one trait before all others which would make not merely for your happiness, but for the real success of your work, I should say that you must cultivate the imagination. Architects are at times accused of having too much of it; engineers and constructors certainly could to advantage have more. Imagination is as important in the building of the Panama Canal, in the construction of a great tunnel, in the design of a trans-Atlantic liner, as in the conception of the most elaborate piece of architecture. If your work is to have the stamp of success let your imagination soar. Whatever you do, be thorough and sincere in your work. Do your best every time. Always aim at the very top, and make up your mind you are going to get there in time. Keep your mind keenly alive to the imaginative side of life, and then your work and your life will go on like a song.”



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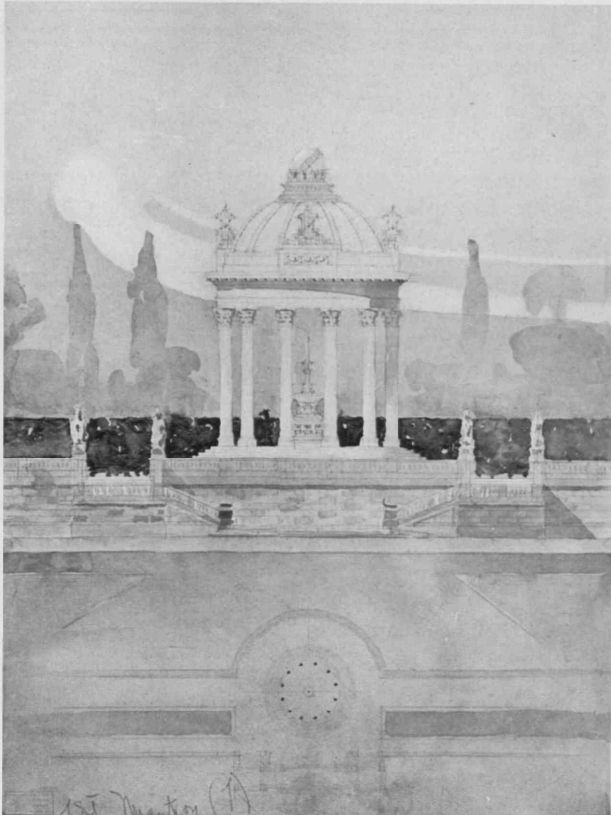
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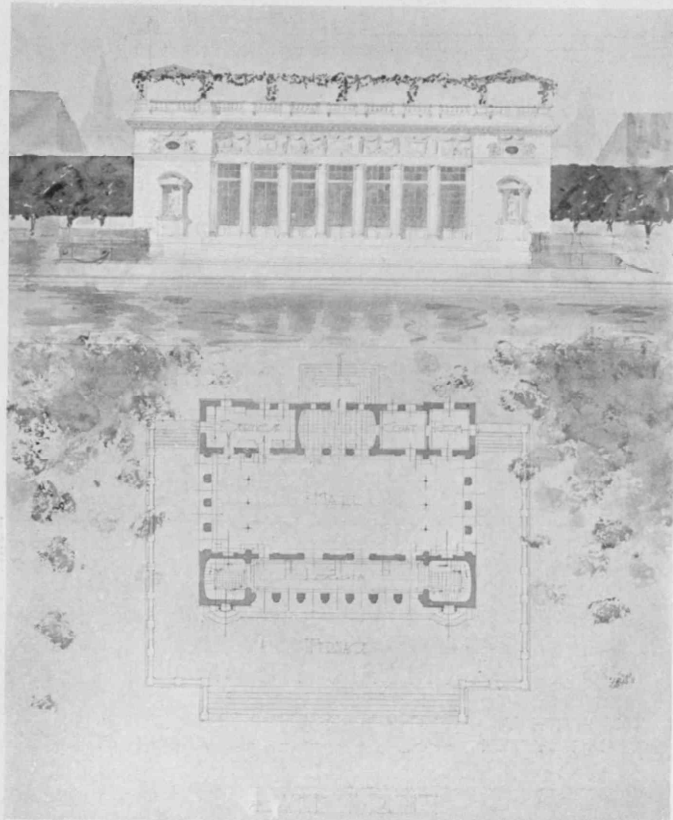
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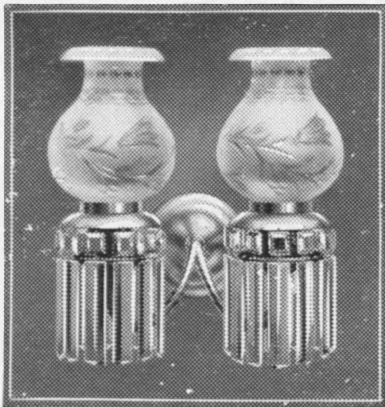
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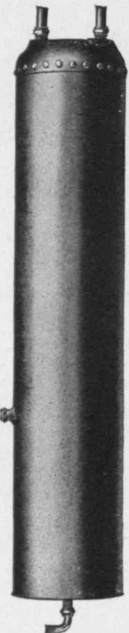
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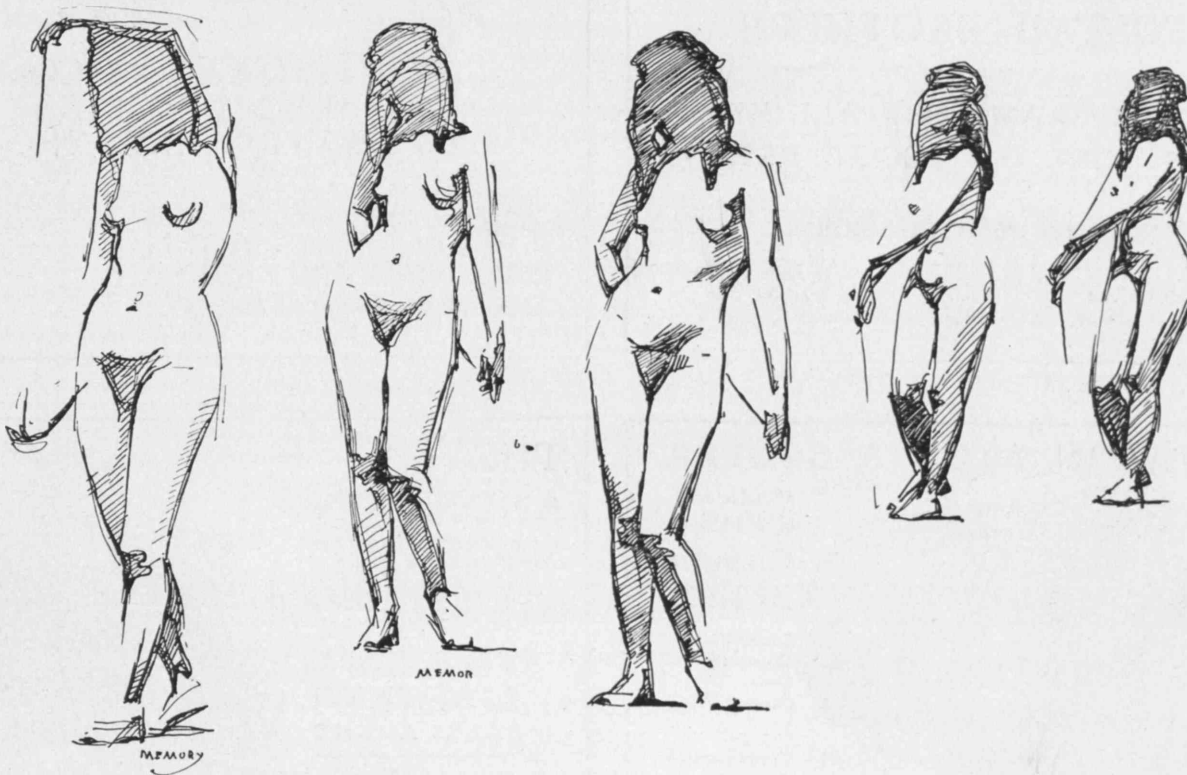
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## Alumni Notes

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.

The following Class of 1913 items were received too late to include in the Alumni Notes of the September issue: B. E. Brooke is with the New York Holding and Construction Co., New York; H. E. Crawford is in the engineering department of the Tum-a-Lum Lumber Co., Walla Walla; G. H. Jones is in the office of York & Sawyer, New York; Miss Simonds was married to N. M. Sage, in Boston, on December 6.

F. N. Breed, '12, is in the office of Putnam & Cox, Boston.

At last report T. H. Mace, Jr., '12, holder of the 1913 Traveling Fellowship, was in Rome, where he intends to remain for at least two months. He writes of having met M. P. Meade, '08, and J. M. Gray, '10, who plan to stay in Rome until near Christmas.

C. W. Somers, '12, is in the employ of Stone & Webster, in Fall River.

F. A. Pretzinger, '11, called at the Institute in November. Since leaving the Department he has been in his father's office in Dayton.

D. W. Southgate, '11, and Miss Harriett Kingsbery were married November 27.

R. T. Walker, '11, and Miss Stella A. Forbes were married in Pawtucket, on August 30.

F. A. Godley, '10, received his diploma from the École des Beaux-Arts last spring. He has returned to New York, and is in the office of Guy Lowell.

On October 4, J. H. Scarff, '10, holder of the Technology Traveling Fellowship for the year 1912, wrote from Paris: "To tell all that I have enjoyed and felt would be to write a long letter of appreciation; let it suffice that I am more than satisfied with the trip, and confident of its great benefit." Scarff left America in June, and after several weeks' stay in England he spent six weeks in Blois studying the French language, later going to Paris. There he intends to remain until December, when he plans to go to Rome and study until spring, then travel in Italy until his return home in late summer.

F. A. Burton, '09, and wife have lately returned from a six months' trip in Europe. After a short visit in the East they expect to return to Portland, Ore.

K. E. Carpenter, '09, Fellow in Architecture at the American Academy in Rome, gives an illustrated account of his investigation regarding the entasis of the columns of the Temple of Mars Ultor in the September issue of the *Journal of the American Institute of Architects*.

T. G. Machen, '09, after three years of study and travel in Europe, has returned to his home in Baltimore.

V. J. Blackwell, '08, was married to Miss Erna Best, of Elizabeth, N. J., on June 5.

T. B. Owings, '08, has opened an office at 347 No. Charles St., Baltimore.

Upon his return to Boston after several months of travel in Spain, F. J. Robinson, '08, opened an office for the practice of architecture at 7 Water St.

K. Vonnegut, '08, and Miss Edith Lieber were married in Indianapolis on November 22.

E. I. Williams, '08, and Miss Hulda G. Olson were married in New York on September 16.

W. G. Perry, '07, received his diploma from the École des Beaux-Arts in June. He has returned to Boston, and is in the office of Shepley, Ruten & Coolidge. In October there was held at the Boston Architectural Club an interesting exhibition of his drawings.

P. L. Cumings, '07, is connected with the New York office of Guy Lowell.

Announcement is received of the marriage of F. C. Lebenbaum, '06, to Miss Alice Kantrowitz, of Chicago, on November 25.

C. G. Loring, '06, and J. D. Leland, 3d, announce that they have formed a partnership for the practice of architecture, with offices at 7 Water St., Boston.

MacNaughton, '02, & Raymond, have moved their offices from the Concord Building to the Title and Trust Building, Portland, Ore.

H. C. Ingalls, '08, and F. B. Hoffman, Jr., are associated architects, with offices at 15 East 40th St., New York City.

H. D. Rawson, '06, is a member of the firm Proudfoot, Bird & Rawson. They have lately moved their offices from the Flynn Building to the New Hubbell Building, Des Moines.

Miss Ethel Bartholomew, '95, is editor of *Construction Details*, a monthly magazine published in St. Paul, Minn.

Rankin, '90, Kellogg, '87, & Crane, '90, of Philadelphia, received the award in the competition to select the design for the Hamilton County Court House, Cincinnati. This award carries with it the commission to execute the work. It is estimated that the building will cost \$2,500,000.

On Sept. 16, 1913, the Boston Society of Architects announced the death of F. Manton Wakefield, '88.

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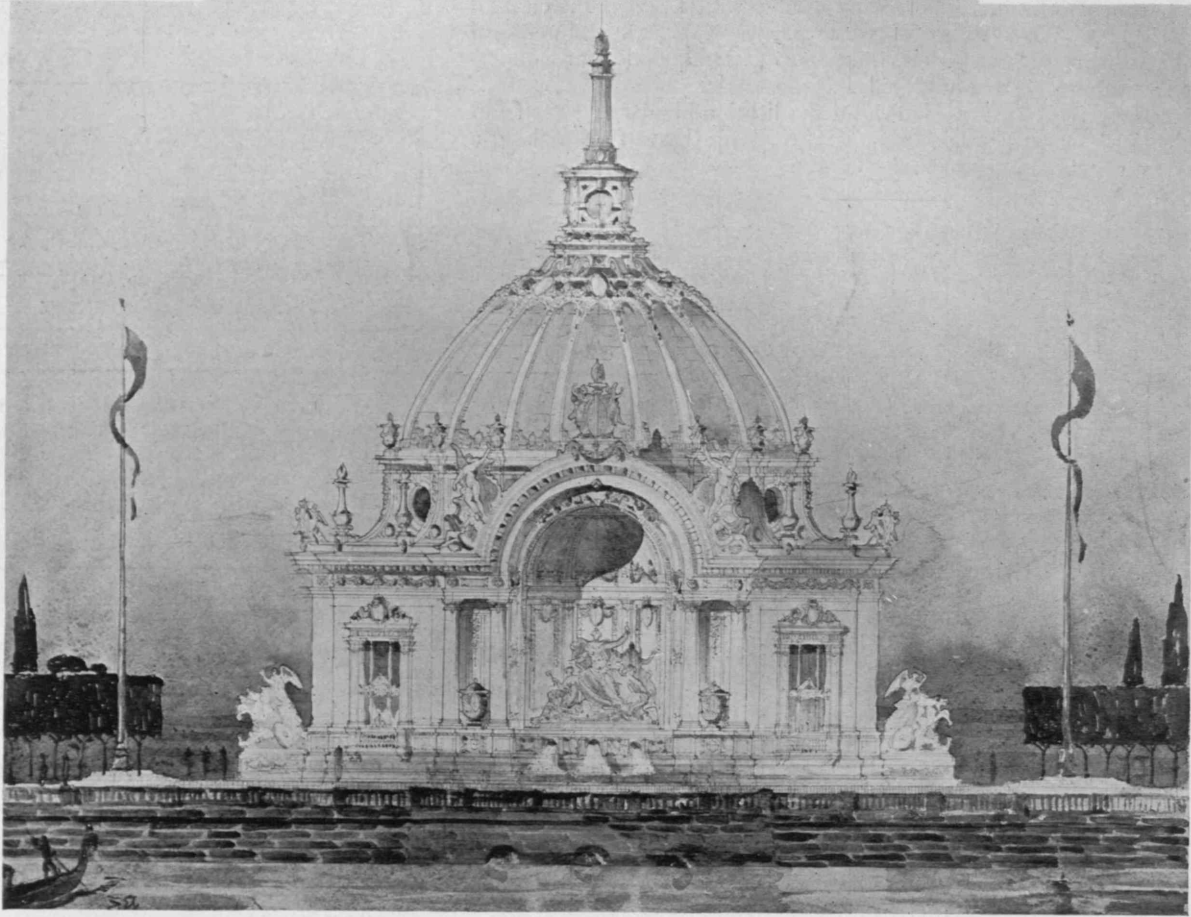
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