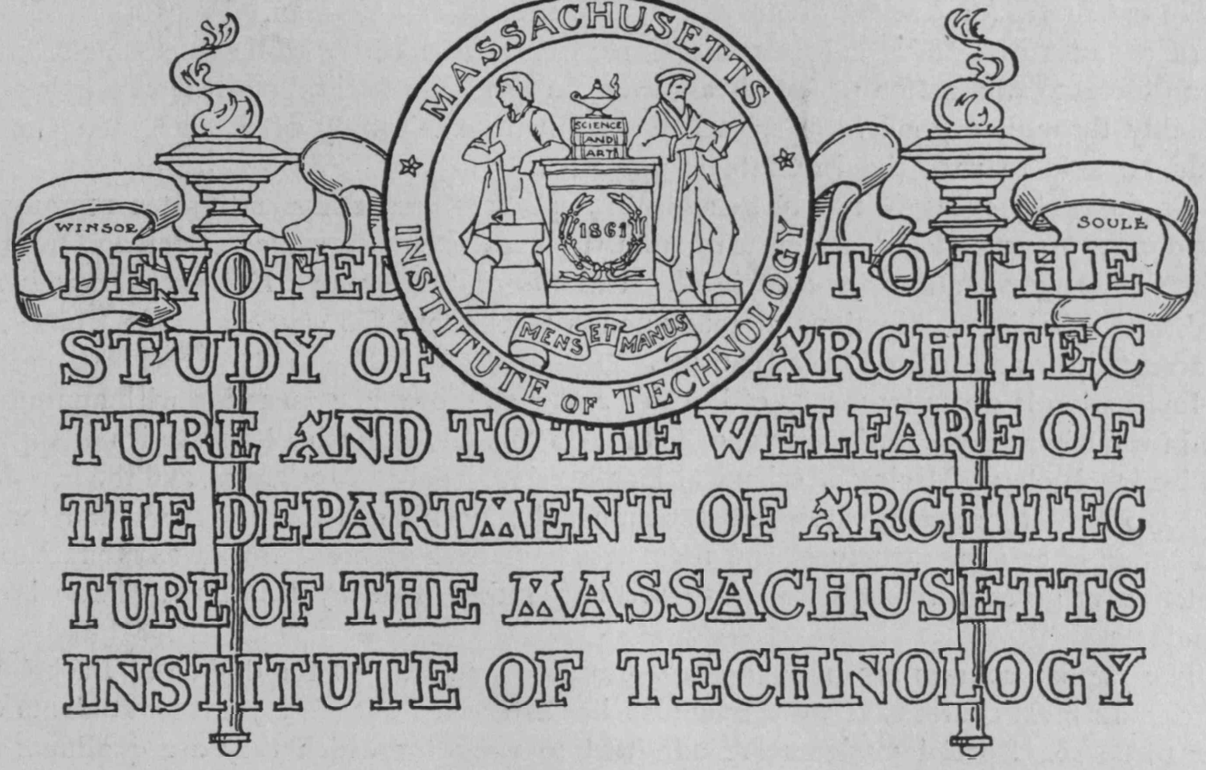
VOL. 7 · NO. 4 SEPTEMBER · 1914

THE TECHNOLOGY ARCHITECTURAL RECORD



PUBLISHED QUARTERLY BY THE DEPARTMENT OF ARCHITECTURE

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.

Instruction is given by means of lectures and recitations, in connection with appropriate work in the laboratory, drawing-room, or field. To this end extensive laboratories of Chemistry, Physics, Biology, Mining, Mechanical Engineering, Applied Mechanics, and the Mechanic Arts have been thoroughly equipped, and unusual opportunities for field-work and for the examination of existing structures and industries have been secured. So far as is practicable, instruction is given personally to small sections rather than by lectures to large bodies of students.

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.

For catalogues and information address

PROFESSOR ALLYNE L. MERRILL, SECRETARY,
491 Boylston Street, Boston

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

RICHARD C. MACLAURIN	President
FRANCIS R. HART	Treasurer
ALFRED E. BURTON	Dean
ALLYNE L. MERRILL	Secretary of the Faculty
ROBERT P. BIGELOW	Librarian
HORACE S. FORD	Bursar
WALTER HUMPHREYS	Registrar and Recorder
O. F. WELLS	Assistant Registrar

General correspondence should be addressed to the Secretary, Professor A. L. Merrill

DEPARTMENT OF ARCHITECTURE

FRANCIS W. CHANDLER, Architect, A.I.A.	Professor of Architecture, Emeritus
RALPH ADAMS CRAM, Litt.D., F.R.G.S., F.A.I.A., A.N.A.	Professor of Architecture
Honorary Corresponding Member of the Royal Institute of British Architects	
WILLIAM H. LAWRENCE, S.B., Chairman of the Department	Professor of Architectural Engineering
HARRY W. GARDNER, S.B., Architect, A.I.A.	Associate Professor of Architecture
EDGAR I. WILLIAMS, S.M., Architect	Assistant Professor of Architecture
Fellow in Architecture, American Academy in Rome	
ALBERT LeMONNIER, Architect	Assistant Professor of Architecture
Architecte Diplomé par le Gouvernement Français	
JOHN O. SUMNER, A.B.	Professor of History
CHARLES L. ADAMS	Professor of Drawing and Descriptive Geometry
W. FELTON BROWN	Assistant Professor of Freehand Drawing
CHARLES EVERETT, A.B., Architect	Instructor in Architecture
Architecte Diplomé par le Gouvernement Français	
CLARENCE E. MORROW, S.B.	Instructor in Architectural Engineering
ELEAZER B. HOMER, S.B., Architect, A.I.A.	Instructor in History of Architecture
C. HOWARD WALKER, Architect, F.A.I.A.	Instructor in History of Ornament
HARRISON W. HAYWOOD, S.B., Associate Professor of Applied Mechanics	Concrete Laboratory
EDWARD F. ROCKWOOD, S.B., Member Am. Soc. C. E.	Concrete Construction

Officers in Charge of Related Departments Giving Instruction to Students of Architecture

CHARLES R. CROSS, S.B.
Thayer Professor of Physics; Director of the Rogers Laboratory

EDWARD F. MILLER, S.B.
Professor of Steam Engineering

CHARLES M. SPOFFORD, S.B.
Hayward Professor of Civil Engineering

WILLIAM T. SEDGWICK, Ph.D.
Professor of Biology

DAVIS R. DEWEY, Ph.D.
Professor of Economics and Statistics

HARRY W. TYLER, Ph.D. Professor of Mathematics

ARLO BATES, A.M., Litt.D. Professor of English

HENRY P. TALBOT, Ph.D.
Professor of Inorganic and Analytical Chemistry

CHARLES F. A. CURRIER, A.M.
Professor of History and Political Science

WALDEMAR LINDGREN, M.E.
Professor of Geology

FRANK VOGEL, A.M.
Professor of Modern Languages

ALFRED E. BURTON, S.B.
Professor of Topographical Engineering

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, 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. 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 Institute, 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.

French Society of Architects' Prizes. The "Société des Architectes Diplomés par le Gouvernement Français" places each year at the disposal of the Department two medals — one of gold, the other of silver — to be awarded in competition in the combined senior and postgraduate classes.

The Chamberlin Prize. The gift of Mr. W. E. Chamberlin 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.

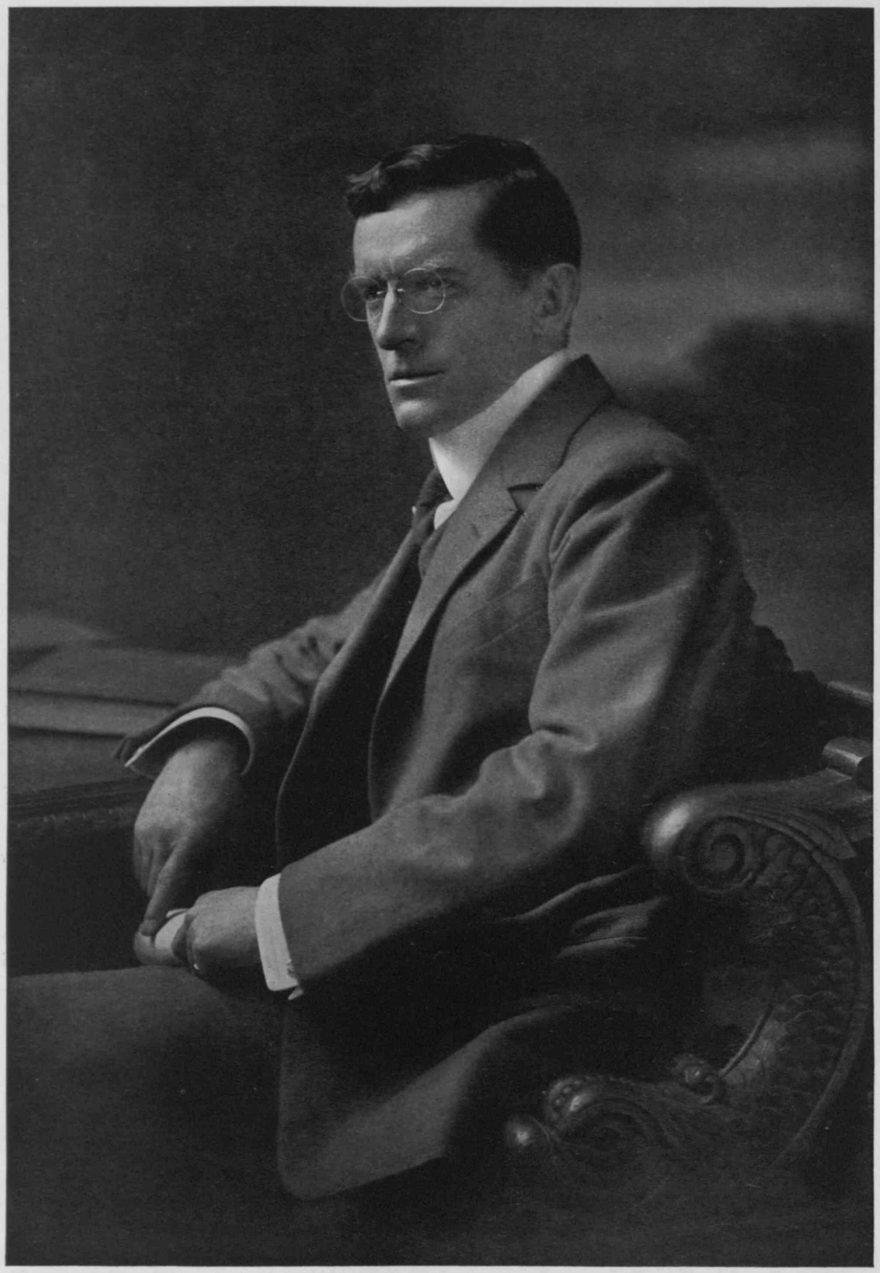
Architectural Society Scholarship Fund. This fund is the gift of the Architectural Society of the Institute. The income to be used for loans to such students of the Department as may be approved by the Trustees.

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.



RALPH ADAMS CRAM

The Technology
Architectural Record
Vol. 7, No. 4

The Technology Architectural Record

Vol. VII September, 1914 No. 4

$1.00 per Volume Single Copies, 35 Cents

Published by the Department of Architecture of the Massachusetts Institute of Technology.

THE Department is to be most heartily congratulated on the addition to its Faculty of Professor Ralph Adams Cram, who succeeds Professor James Knox Taylor as Professor of Architecture and senior member of the Instructing Staff. Professor Taylor's resignation has been made the occasion of a change of organization as well as of the personnel of the Department. Mr. Cram will continue the practice of his profession, and Professor William H. Lawrence will act as chairman of the Department, and be responsible for the administrative routine.

Mr. Cram's appointment will enable the students to see some of their problems from a somewhat different point of view. Many years ago he was credited with a critical attitude toward the methods of the French school. During the last ten years he has devoted a great deal of attention to the problem of education of the architect, and his investigations have brought him more into harmony with the educational system of the École des Beaux-Arts, leaving him, however, sufficiently alive to its possible defects to safeguard him from following its traditions blindly.

Professor Cram does not contemplate any revolution in the system of instruction at Technology. He voices it as his opinion that the methods of architectural education in this country can be improved here and there; but the "here and there" must be a matter of observation, and the changes must in any case follow as the result of actual experience.

In reply to newspaper queries as to his policy in the Department at Technology, Professor Cram said that among other things there should be constant consultation with leading members of the architectural profession in the city and the country, and particularly with the Education Committee of the American Institute of Architects. Education, to be worthy of its purpose, must be cognizant of the best tendencies of the architectural profession as expressed through the leading members of all schools of design in the country. Architecture is continually advancing, and any school should be kept mobile and in condition to adapt itself to the development of architecture itself.

Professor Cram is already well informed as to teaching-conditions in this country, having been chairman for the past seven years of the Committee on Education of the American Institute of Architects. He is chairman of the Planning Board of this city, president of the Boston Society of Architects, Fellow of the American Institute of Architects, Associate of the National Academy of Design and member of the American Federation of Arts. He is Fellow of the Royal Geographical Society and the North British Academy of Art, and member of the Architectural Association of London. He is one of the few American honorary corresponding members of the Royal Institute of British Architects, the others being Glenn Brown, Frank Miles Day, Barr Ferree, Cass Gilbert, and Professor W. R. Ware.

Mr. Cram is of old New England stock. His forebears settled at Longwood, Brookline, in 1634, and during the Ann Hutchinson excitement John Cram went with Elder Wheelwright to Exeter, which they settled in 1637. Mr. Cram was born at Hampton Falls in December, 1863. He received an honorary Litt.D. from Princeton in 1910.

His published works include a number of well-known books: "Church Building," "The Ruined Abbeys of Great Britain," "Impressions of Japanese Architecture and the Allied Arts," "The Gothic Quest," "Excalibur," and "The Ministry of Art."

The Department is losing from its corps of instructors three members whose long and faithful services will always be remembered with gratitude by the many students who owe so much to the skilful teaching of such prominent men in their several professions. Their colleagues are proud of an association with those who have done such honorable service for the Institute, and join in wishing them continued prosperity and happiness in the future.

Mr. Ross Turner, the artist, has been connected with the Department since 1884, and has imparted his rare gift of color to many successions of graduates. His professional accomplishments are too well known to need mentioning here; what appeals most deeply to us at this time is his enthusiasm as a teacher, and his kindly, genial presence that endeared him to student and colleague alike.

Mr. Truman H. Bartlett, the sculptor, a man with the keenest interest in every phase of his profession, which shows itself in his writings and teachings, began his courses in Modelling in 1891. An earnest worker himself, he would not tolerate in the studio anything less than the best efforts of his pupils. He always gave willingly of his best to them, only exacting the same in return.

Mr. Samuel W. Mead, a modest, quiet, and unassuming man, and a trained architect, joined the Institute in 1893. He was the winner of the second competition for the Rotch Traveling Scholarship. He commenced practice under the partnership name of Cabot, Everett & Mead, which continued as Everett & Mead after Mr. Cabot's death, and now he practises alone. At the Institute Mr. Mead's delicate interpretation of a problem has thrown light on many a difficult path. His high ideals of the practice of architecture, added to a breadth of view and freedom from prejudice, made his criticism in the classroom of great value.

The Department will miss those who have served it in the past, and with gratitude will keep their names on its record.

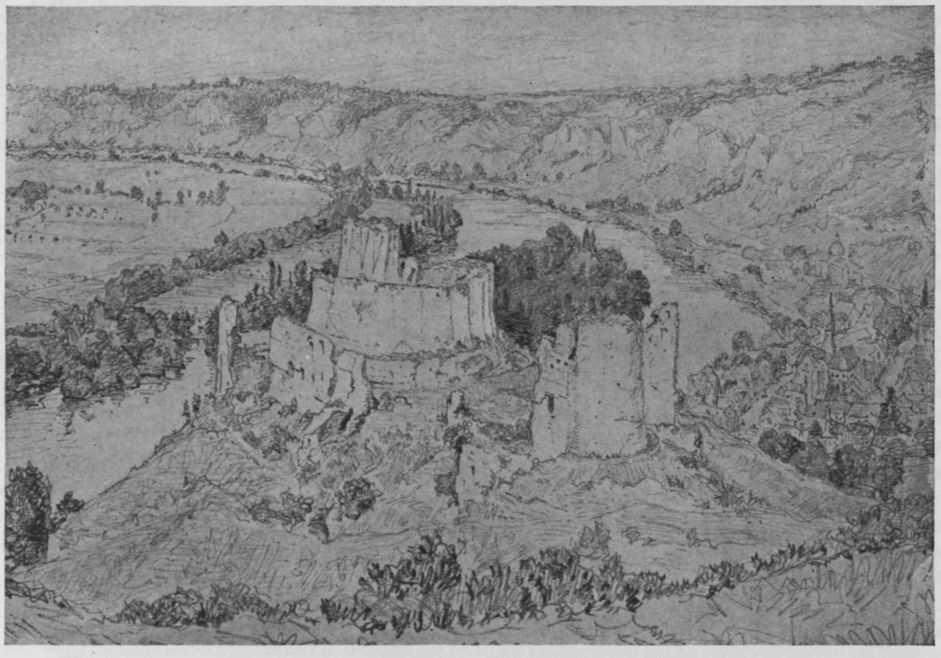
In connection with the changes in the organization of the Department, certain modifications and adjustments in the curriculum are under consideration. It is proposed to preserve as nearly as possible the existing balance between the different groups of subjects, which is the result of many years of natural growth and development, but to change the arrangement of the courses so that the

related subjects in each group may be brought more nearly parallel with one another. As an illustration, the courses in Civilization and Art and in History of Architecture will begin simultaneously with the course in Design, will extend with it through the undergraduate years, synchronizing with one another and with the course in Philosophy of Architecture. It is also proposed to substitute for the courses in Modelling, courses in Applied Perspective, in which there will be opportunity for the students to test their designs in perspective and to acquire facility in visualizing the real appearance of the masses represented by their plans and elevations. It is believed that in the comparatively short time possible to devote to such courses this method is a much more rapid and rational means of inducing the student to think in three dimensions than is modelling in clay.

Certain changes in the arrangement of the Architectural Engineering Option will be made in order that the two Options may be as closely related as possible; while several new courses added will tend to increase the breadth and strength of the Engineering students.

The 1914 Traveling Fellowship in Architecture, entitling its holder to one year of travel and architectural study in Europe, was awarded to L. C. Rosenberg. Special mention was given to the design of G. I. Edgerton. The Jury of Award consisted of Professor J. S. Humphreys, of Harvard University; Messrs. S. Codman, A. H. Cox, C. G. Loring, and, from the Department, Professor LeMonnier, Professor Williams, and Mr. Everett.

At the end of the past school year the Rotch Prize of two hundred dollars for the regular student in Architecture having the best record during his four years' course was awarded to F. H. Kennedy. The prize for the special student having the best record during two years was given to F. S. Whearty.



PETIT ANDELY

Some Notes of a Five Weeks' Tour in Normandy and Brittany

By O. M. WIARD, '04

Illustrated by the Author

IF one lands on French soil at Le Havre, and has no urgent business in Paris, one should by all means escape from the vortex which makes for the Paris special and spend a few days in the wonderful country of the lower Seine. Perhaps the best way to approach it is to engage an automobile at Havre and drive out through the suburb of Harfleur and along the narrow strip of cultivated country which lies between the chalk cliffs and the Seine mouth. After a few miles you pass the ruins of Tancarville Castle, whose gray walls and ivy-clad towers are seen best in retrospect, and shortly reach Lillebonne, where there are fragmentary remains of another castle, and, what is more surprising, vestiges of an ancient Roman theater. At this point the road turns away from the river and climbs to the top of the lofty bluffs which border it, thus taking a short cut across the last of those great loops by which the lower Seine twists about in its valley, as if loath to reach the sea. It is good farming country here on the heights, and you will pass many cottages and farm buildings, pretty in their half-timber and thatch, and always well arranged and neatly kept. At length a sudden break in the fringe of trees on the right affords a fleeting but enchanting vision over the returning Seine and an expanse of level country crossed and recrossed by lines of trees, in the distance merging into the Forêt de Brotonne. The road descends in a long S, and very soon you are in Caudebec, dismissing your chauffeur on the broad quay in front of the Hôtel du Havre.

This quay is one of the delights of Caudebec, and an excellent illustration of how in France even a little city uses its river-front. It is perhaps a quarter of a mile

COUTANCES

QUIMPER

long, fronted by shops and the two principal hotels, and by one rather grand mansion of the Louis XVI period. It is the scene of a continual movement of interesting and busy life. From one end a foot-path forms a promenade between the river-bank and a succession of private gardens, and joins the highroad opposite an imposing mansion in what, if it were in England, we should call the Tudor style. It is an ex-Capuchin monastery, now in private hands and beautifully cared for. A formal flower-garden lies to the west of the house and terminates in a terrace wall, with gateway and steps leading to a stretch of beechwood. The dense shade of these trees with their silver-hued trunks gives a wonderful atmosphere of romantic mystery, further enhanced by a curving flight of stone stairs that start up the hillside to disappear in the shadows of the wilder woods. It is like a stage-setting for a Maeterlinckian drama.

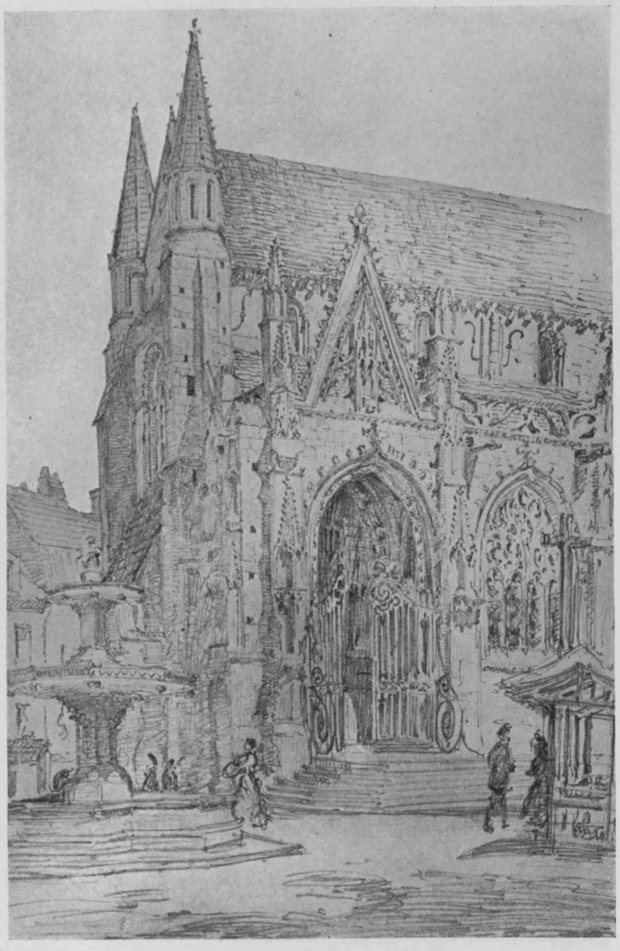
But the chief glory of Caudebec is its church, a jewel-like example of fifteenth and sixteenth century Gothic. The carving in the tabernacle work about the western portals is of the most minute scale imaginable; a noble family of gargoyles, most skilfully carved, protrude from the main cornice. An impressive tower rises from the south aisle and finishes in a spire of intricate flamboyant tracery, encircled by three stone crowns of fleur-de-lys.

The crooked streets of Caudebec, with jutting house-fronts of half-timber construction, attract many artists; but though reeking with mediæval atmosphere, they are not of special interest in detail.

About as far above Rouen in the valley of the Seine as Caudebec is below is situated the twin village of Les Andelys: Petit Andely, directly on the river-side; Grand Andely, at a short distance in a tributary valley. The latter is the larger and busier of the two, but the former is more delightful as a place of sojourn. Petit Andely is indeed one of the charmed spots of the earth, with its peaceful river-frontage, its cluster of wooded islands, its pretty cottages and courtyard entrances, its fine Early Gothic church, and, above all, its magnificent feudal ruin, Richard Cœur de Lion's Château Gaillard, his "fair daughter of a year," whose huge donjon tower and crumbled walls rise from the chalk cliffs that dominate a great curve of the Seine. Grand Andely deserves a visit for the sake of its church, and for a very old hostelry, Le Grand Cerf, whose exterior is of quaintly detailed half-timber; while within there is a superb Gothic chimneypiece, and a "tambour" with abundant wood-carving of the Francis I period.

Returning to Rouen from Les Andelys, we bade farewell to the Seine valley and started across the Norman

VITRÉ



FALAISE

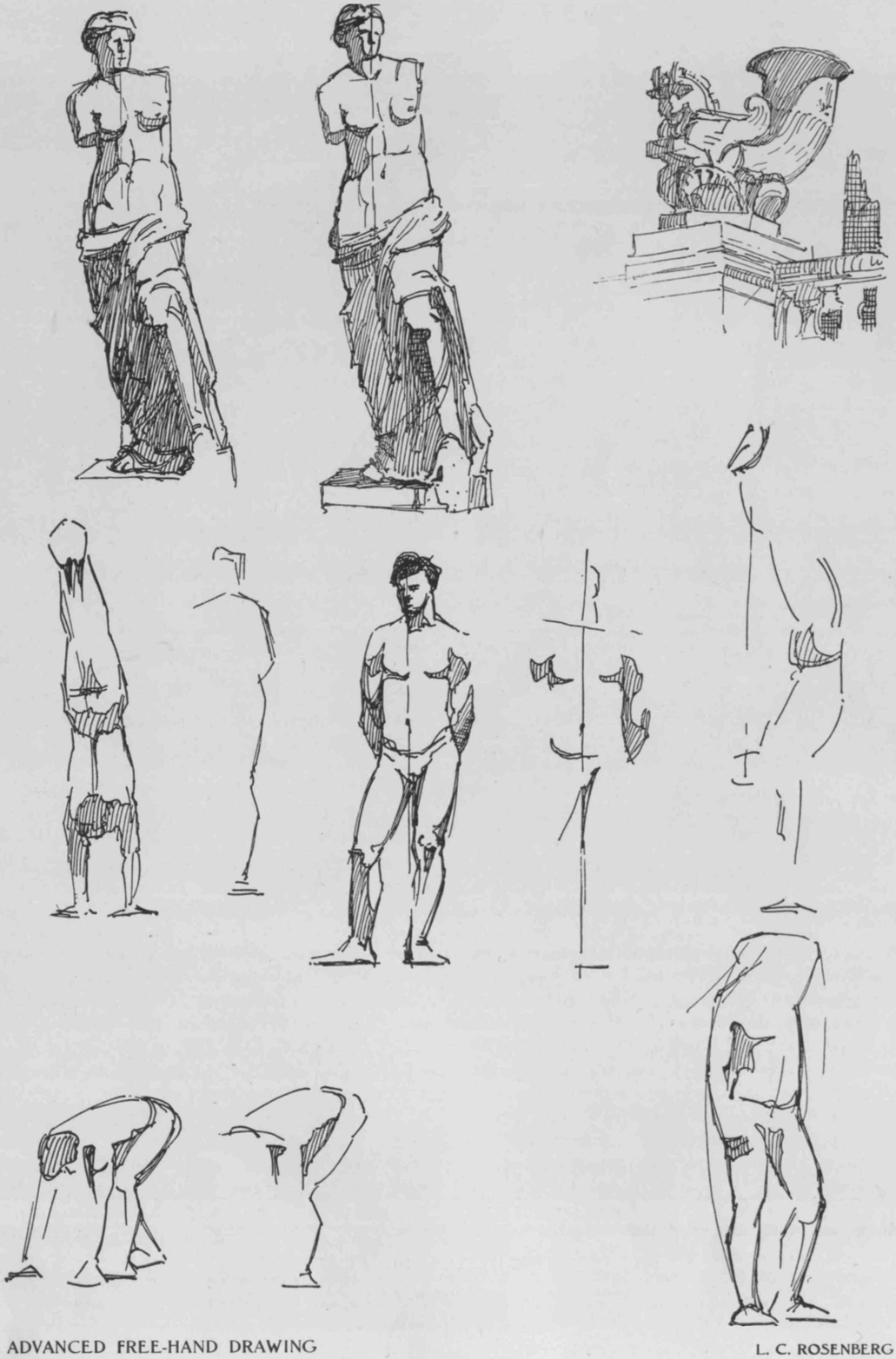
Cou toward Brittany. The first stop was at Lisieux, whose store of good half-timber houses is justly celebrated. Unfortunately, it is also a modern industrial community of no mean pretension, and the brick and stucco erections of its prosperous modern citizens jostle the older houses with their rich timber-work and lively detail, to the disadvantage of both. Fronting on the central *Place* stands the former cathedral, of the Norman Gothic period. It is simple and strong, and there is lovely color in the old stonework; but the two western towers, built at later periods and incongruous with each other, do not make a pleasing composition. One should not fail to notice the building which immediately adjoins the church on the left, the former Episcopal palace. It is an excellent study of brick and stone architecture of the time of Henry IV, and the principal portal, with engaged orders and high Mansard roof, has a pleasing quality of naïveté and sprightliness. There are other houses of the seventeenth and eighteenth centuries in Lisieux, most excellent in the restrained dignity of their stonework, to whose architectural charm the picturesqueness of the half-timber work should not blind one's eyes.

Journeying southwards again, and then westwards, we came to Vitré, which lies just within the borders of Brittany. This little city deserves a visit on many accounts: there are old streets with an "atmosphere;" there is a many-towered castle, eloquent of feudalism; there is a delightful promenade by the old ramparts, overlooking the valley of the Vilaine, with its patchwork of gardens and clothes-yards; there is an admirable hostelry in the Hôtel des Voyageurs, on the station *Place;* most enchanting of all, perhaps, is the Jardin des Plantes. This garden once belonged to a private estate, and was surely laid out by a master hand. As one walks about in it he imagines himself transported into a scene by Watteau or Fragonard.

The Château of Vitré is of large extent, comprised of many structures, with numerous pepper-box towers, stair turrets, and curious coupled chimneys breaking the roof-slopes. The finest views of it are from the boulevard to the west and the road to Rennes, whence you see the full height of the walls and towers rising from a steeply dropping valley.

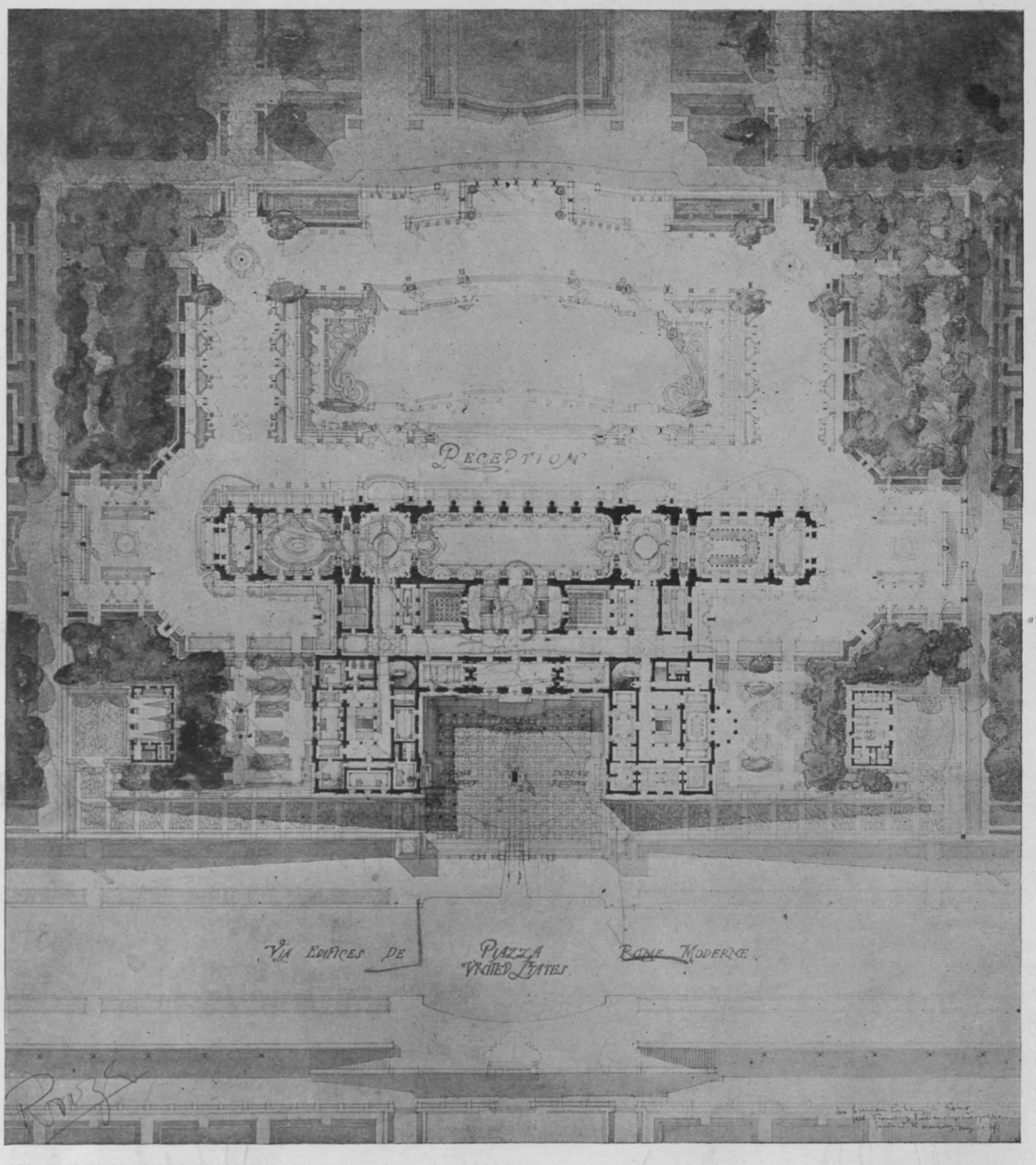
The most popular excursion to take from Vitré is to the Château des Rochers, the one-time residence of Mme. de Sévigné. It is an informal country house of the Francis I style, with additions of a later date. A large forecourt and stable-yard lead to the entrance; and by a passage between the house and the polygonal Louis XVI

(*Continued on page 90*)



ADVANCED FREE-HAND DRAWING

L. C. ROSENBERG

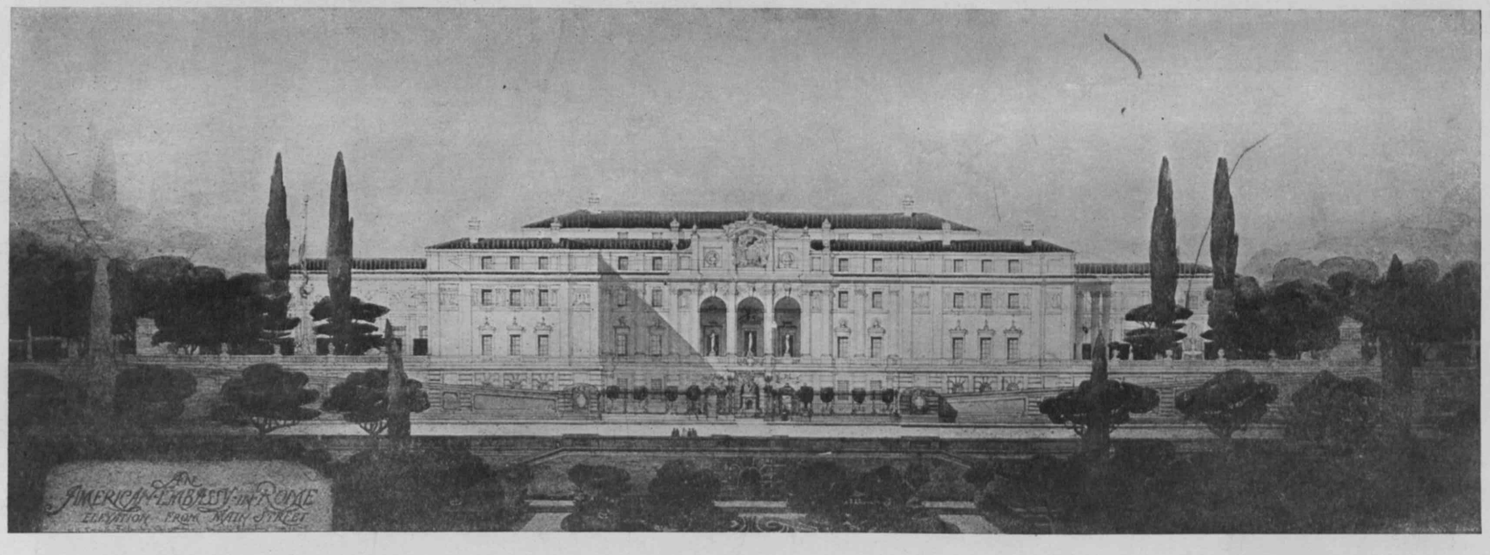


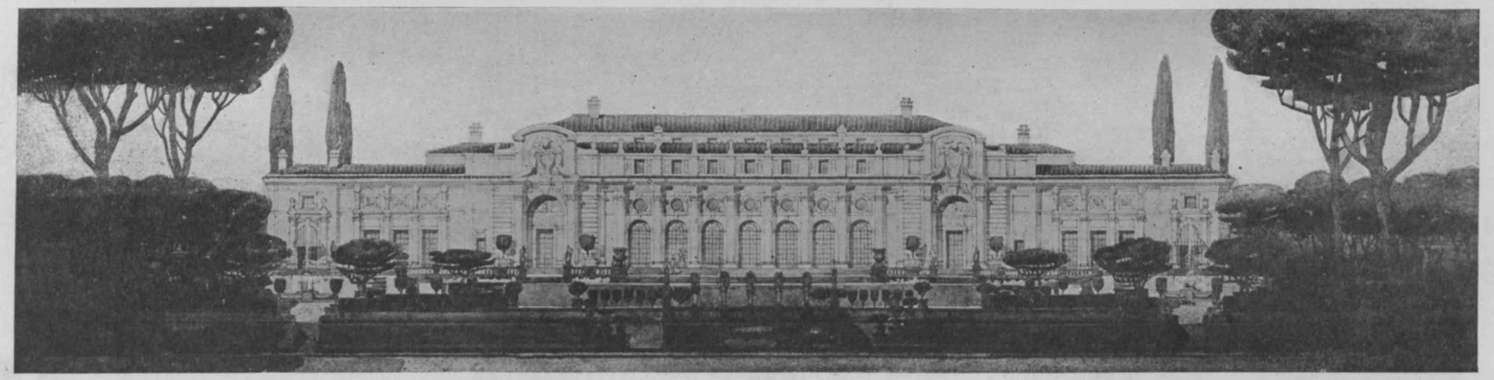
AN AMERICAN EMBASSY IN ROME

L. C. ROSENBERG

1914 TRAVELING FELLOWSHIP COMPETITION

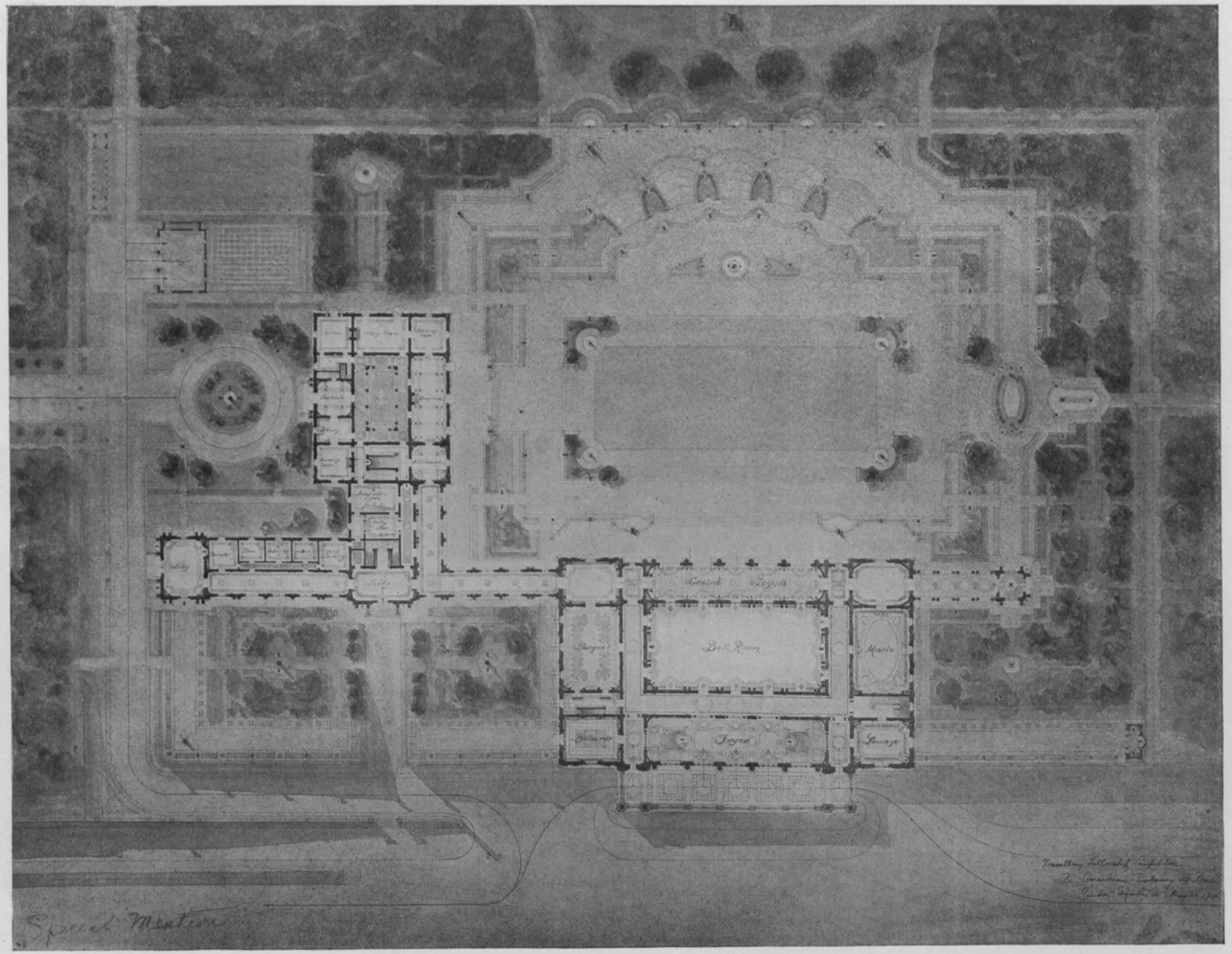
PRIZE DESIGN





AN AMERICAN EMBASSY IN ROME

L. C. ROSENBERG

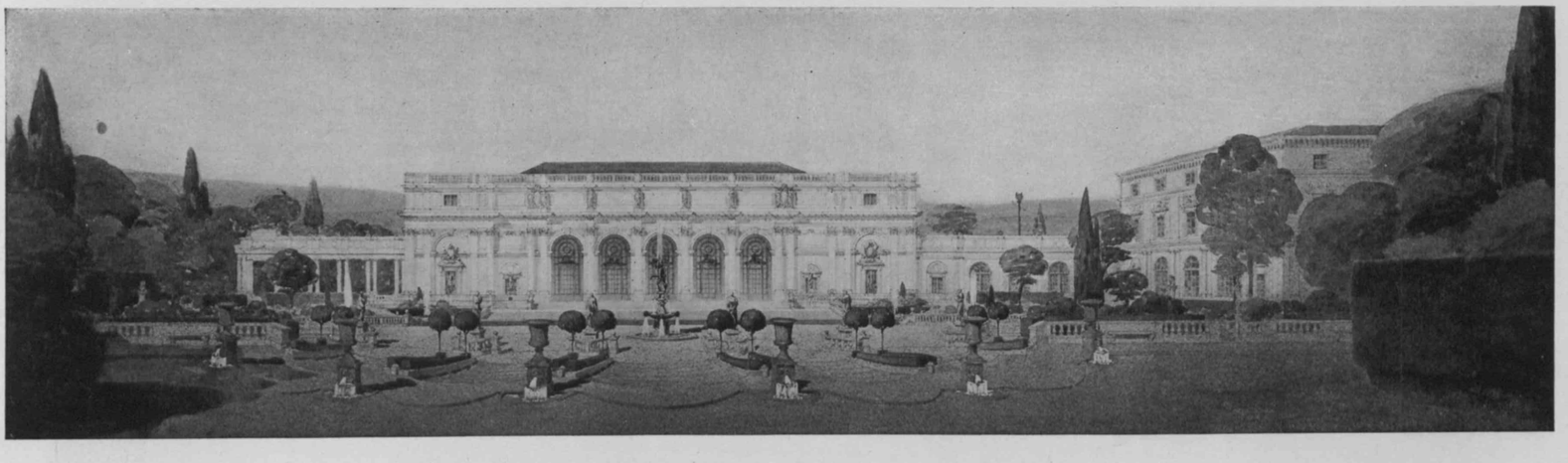


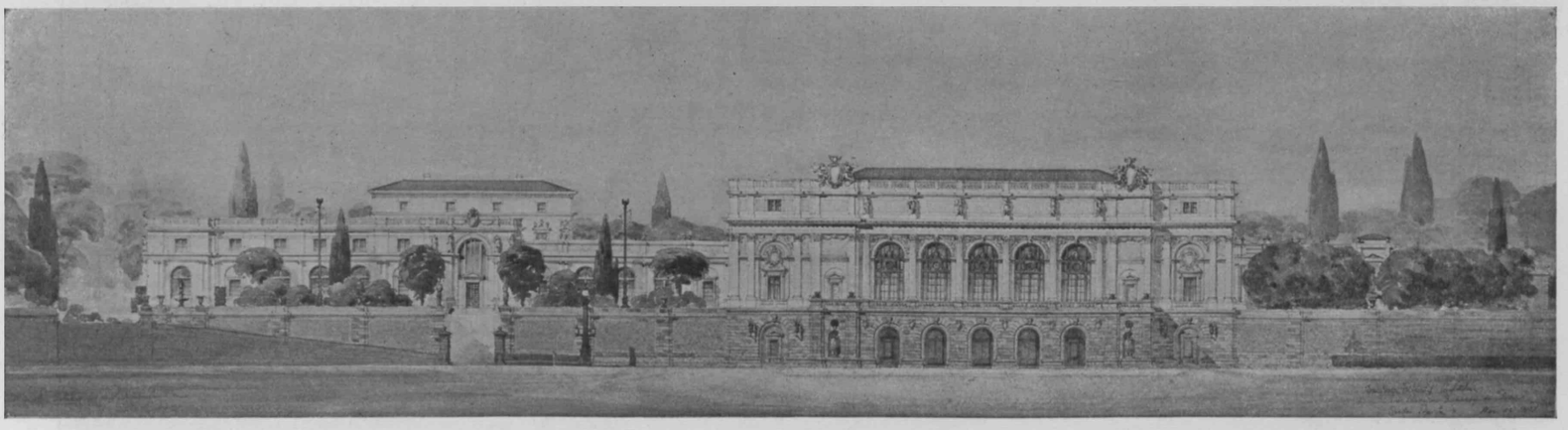
AN AMERICAN EMBASSY IN ROME

G. I. EDGERTON

1914 TRAVELING FELLOWSHIP COMPETITION

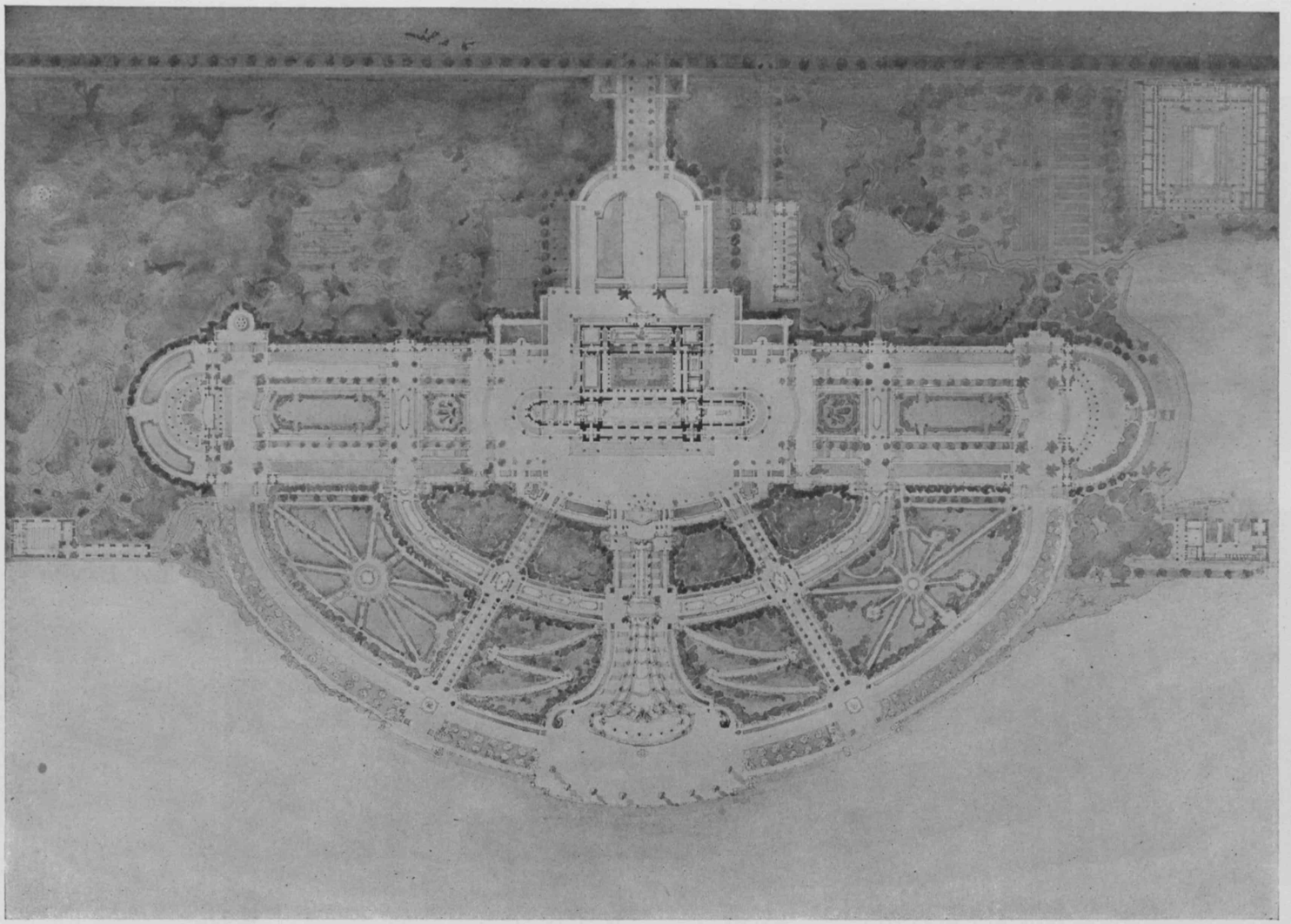
SPECIAL MENTION





AN AMERICAN EMBASSY IN ROME

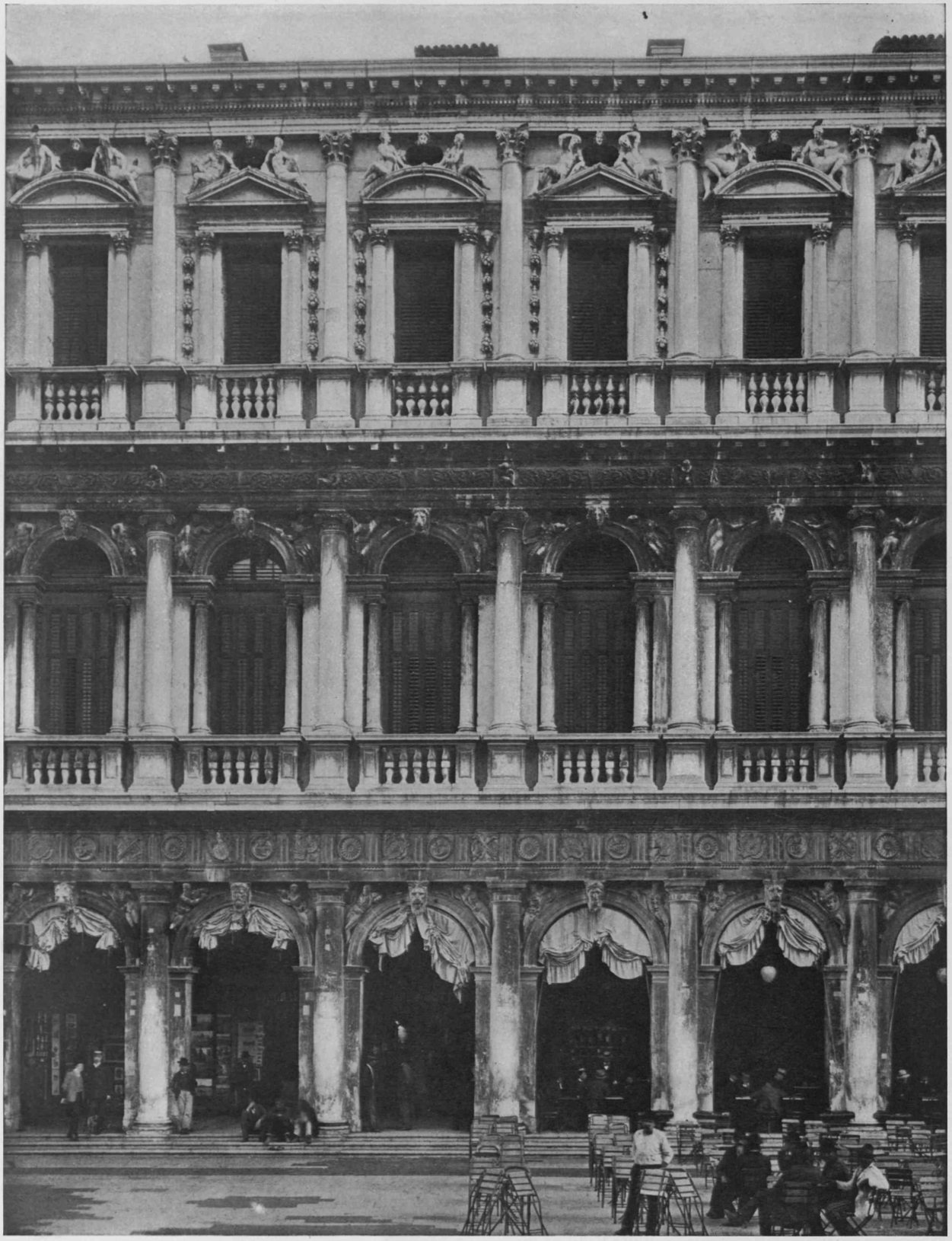
G. I. EDGERTON



ESTATE IN SOUTHERN CALIFORNIA, THESIS

F. H. KENNEDY

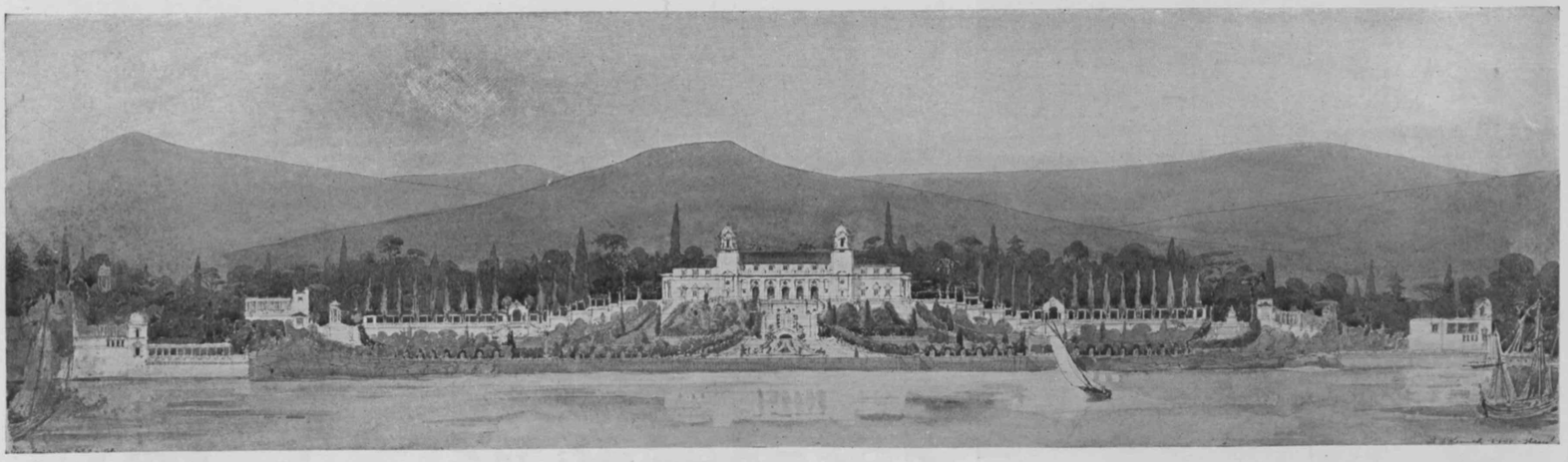
ST. MARK'S LIBRARY, VENICE



ROYAL PALACE, VENICE

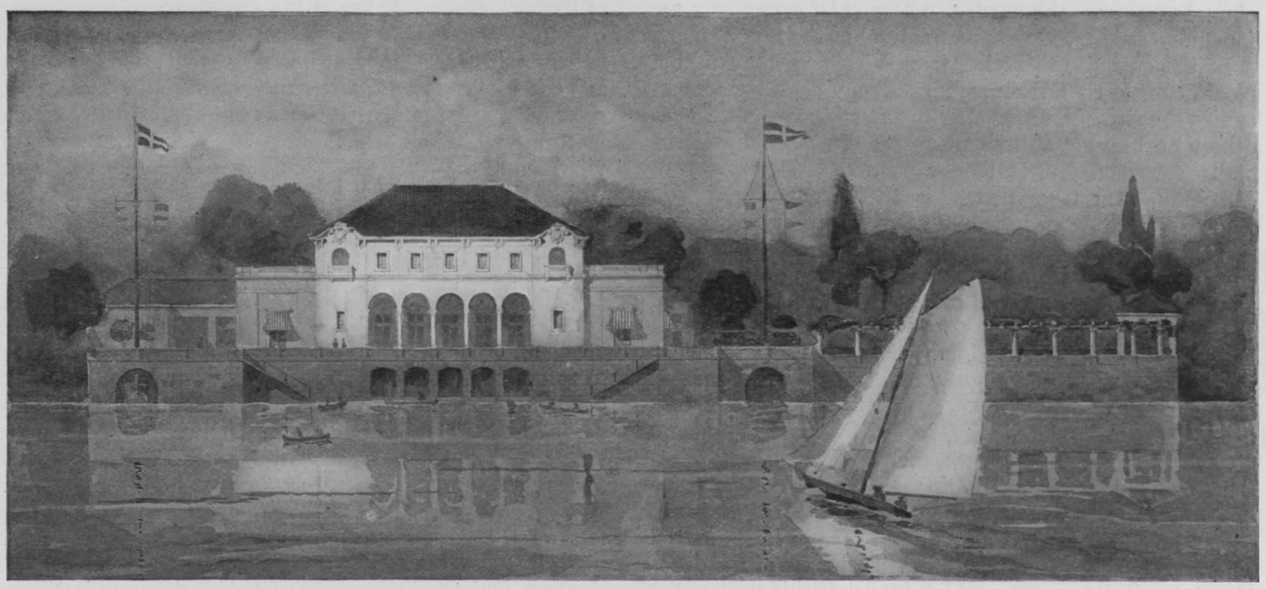
ST. MARK'S LIBRARY, VENICE

ST. MARK'S LIBRARY, VENICE



ESTATE IN SOUTHERN CALIFORNIA, THESIS

F. H. KENNEDY



A YACHT CLUB MISS C. FULLER

THIRD YEAR OF DESIGN. SECOND FIRST MENTION

(*Continued from page 80*)

chapel you enter the garden, whose chief ornaments are four huge cedars of Lebanon, planted in the four corners.

In the opposite direction from Vitré you may take a pleasant ride to Champeaux, whose village square occupies the site of an ancient monastery court, and whose otherwise humble church possesses carved wood choir-stalls executed by Italian workmen. The Château d'Epinay, near Champeaux, is one of peculiar charm. The central part of it would seem to be of the seventeenth century, but at one end there is a beautiful entrance-tower with tourelle of an earlier date, and in another part there are ivy-covered remains of the feudal castle which was the earliest habitation of the lords of Epinay. On the garden side a wide greensward reaches away to a water-lily pool, and on one side it is bounded by a strip of woods which screens this fair domain from the highroad, and has just depth and density enough to give the semblance of being a real wood, with paths and a little stream with rustic bridges.

From Vitré it is a half-day's journey to Morlaix, in Finistère. The railroad arrival at Morlaix is dramatic. The little city has a cramped location in one of the deepest of the narrow valleys which intersect this part of the Breton country. The railroad crosses this valley by a gigantic viaduct, whose successive arches soar high above the house-roofs and church towers, so that from the windows of the railway-carriage you look down upon them as on a plan; and toward the north you get a fine perspective of the Porte, with its quays and shipping, fronted on each side by a row of dignified, Mansard-roofed houses, above which tower the tree-topped cliffs that bound the valley. The viaduct and the Porte give Morlaix its unforgettable character; it is also possessed of not a few admirable old houses with spirited corbel figures carrying the projecting upper stories, and in several instances, curious circular stairways of wood with elaborately carved uprights and traceried panels.

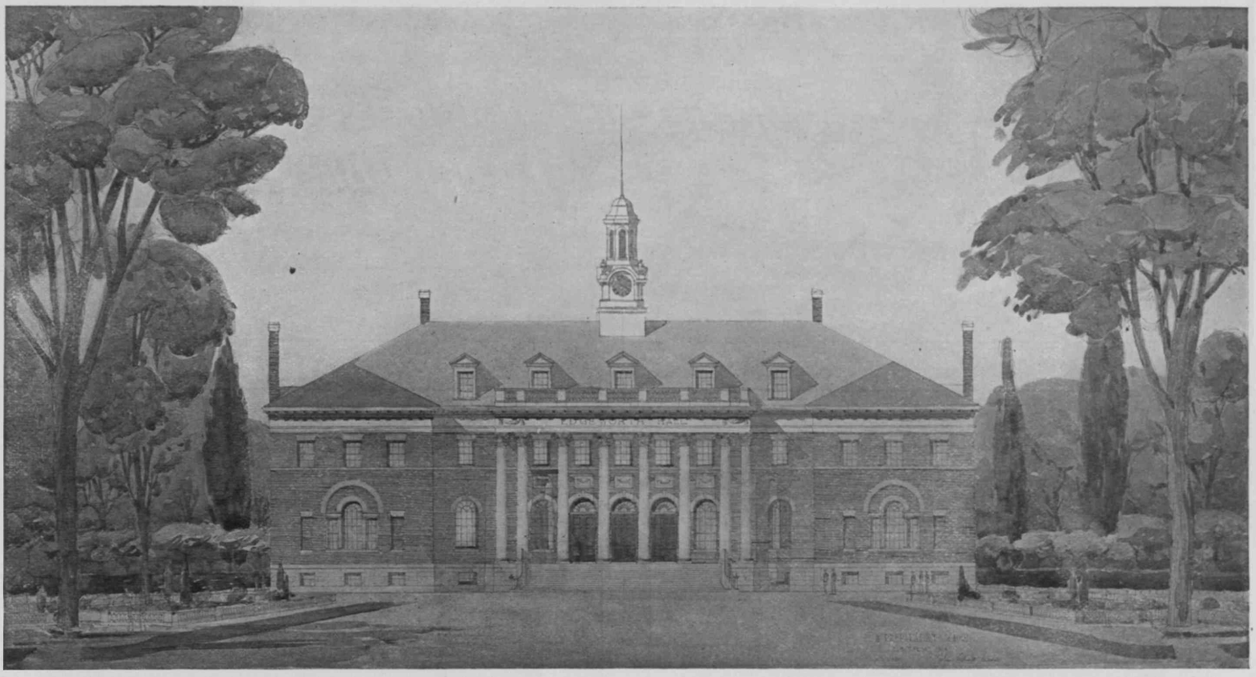
Many interesting excursions may be taken from Morlaix to neighboring towns and the seacoast. The first which one will be likely to take is by the narrow-gauge tram-line which follows the harbor side and the river, then climbs the uplands and reaches a terminus at the rocky Point de Primel. St. Jean-du-Doigt (named from its precious relic, the index finger of John the Baptist) is one of the memorable sites of Brittany, sitting embowered among trees, like a snug little nest in the folding of the hills, with an outlook to the sea between wind-swept bluffs. The churchyard is entered through a Gothic gateway, lovely with its battered moldings and ornament, where weeds and flowers grow in the crevices. The little yard within is almost paved with burial-stones; there is an ossuary such as is usual in Breton churchyards, and a tall fountain with little bronze figures, where a perpetual baptism of Christ is taking place. One should not leave St. Jean-du-Doigt without ascending to an ancient Calvary and sacred well on the hill, whence there is a superb view over the church in the hollow to the spire and roofs of Plougasnou on the upland beyond, and to the green bluffs which reach away along the seacoast.

On the south coast of Finistère, or, rather, on rivers near the coast, are situated the two interesting cities of Quimper and Quimperlé. The latter is the smaller of the two, and is well worth visiting, chiefly for the charm of its topography. It lies at the confluence of two rivers, of which one is tiny and is closely built upon by the houses, with frequent foot-bridges thrown across it, like a Venetian canal. There are quays along the larger river, and a little formal promenade set out with architecturally trimmed trees. From here there is a striking view across the river to the buildings of the upper town, which rise in successive terraces above the Mansard roofs that front the quay, and come to a fitting apex in the square and massive tower which crowns the Church of St. Michel.

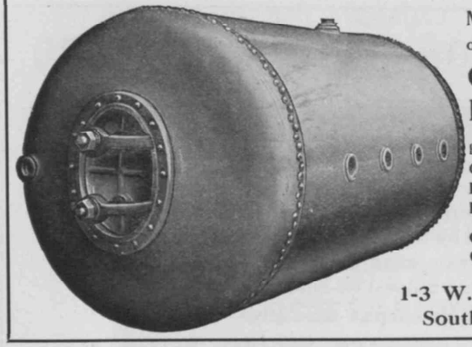
Quimper is one of the important cities of Finistère, and its river-quays have an almost Parisian air of smartness and gaiety. The cathedral is a real architectural monument. The two western towers rise to a great height, and are impressive from every point of view; the design of their crowning spires, though the work of a nineteenth-century architect, conforms admirably with the architecture of the church, and is a highly developed study of the typical Breton spire, with openwork spirelets at the corners, and many piercings in the main flight.

From Quimper we returned to Morlaix, and thence proceeded eastwards along the coast, almost a day's journey, to Mont Saint Michel. Here we arrived in the hour before sunset, just when the tide was rushing past the Mount and the sandy waste which separates it from the mainland was changing into sea. Of Mont Saint Michel many books have been written and many sketches sketched; suffice it to say that it is second to none among the wonders which the mediæval age has left for us. It is most thrilling in the evening, and in the early morning, before the trippers who infest the place by day have arrived, or after they have departed; then you can stand alone on the windy ramparts and, with the sense of the sea all about you, look upward to the towering pinnacles of the abbey choir,— a miracle of intricate architecture soaring above the fortress-like walls of La Merveille and the Châtelet.

Midway between Mont Saint Michel and Cherbourg the Norman city of Coutances crowns a hill with its three-towered cathedral, while its ancient houses clamber down steep streets into the valleys. The cathedral is indeed a structure of real grandeur, a design of vigor and imagination in which the vertical line is made much of. Back of the cathedral, in a square by themselves, set off with appropriate formal gardening, stand the Palais de Justice, the Préfecture, and the Gendarmerie: three buildings in the chastened style of the late eighteenth century, well deserving an architect's consideration, for in their quiet design they form a most satisfying group, admirably expressive of their function as buildings devoted to the public service. The same may be said of the old Hôtel de Ville, with its graceful two-story arcade, which modestly hides behind the modern French new Hôtel de Ville. Coutances, like Vitré, possesses a Jardin Public which was originally planted for a private estate. It descends the slope of the hill with many ramps and terraces and hedge-bordered paths. From one corner there is a view beyond some garden walls and house-roofs to the cathedral spires,— a picture of noble architecture and graceful verdure; a very pleasant scene with which to close one's memories of Normandy.

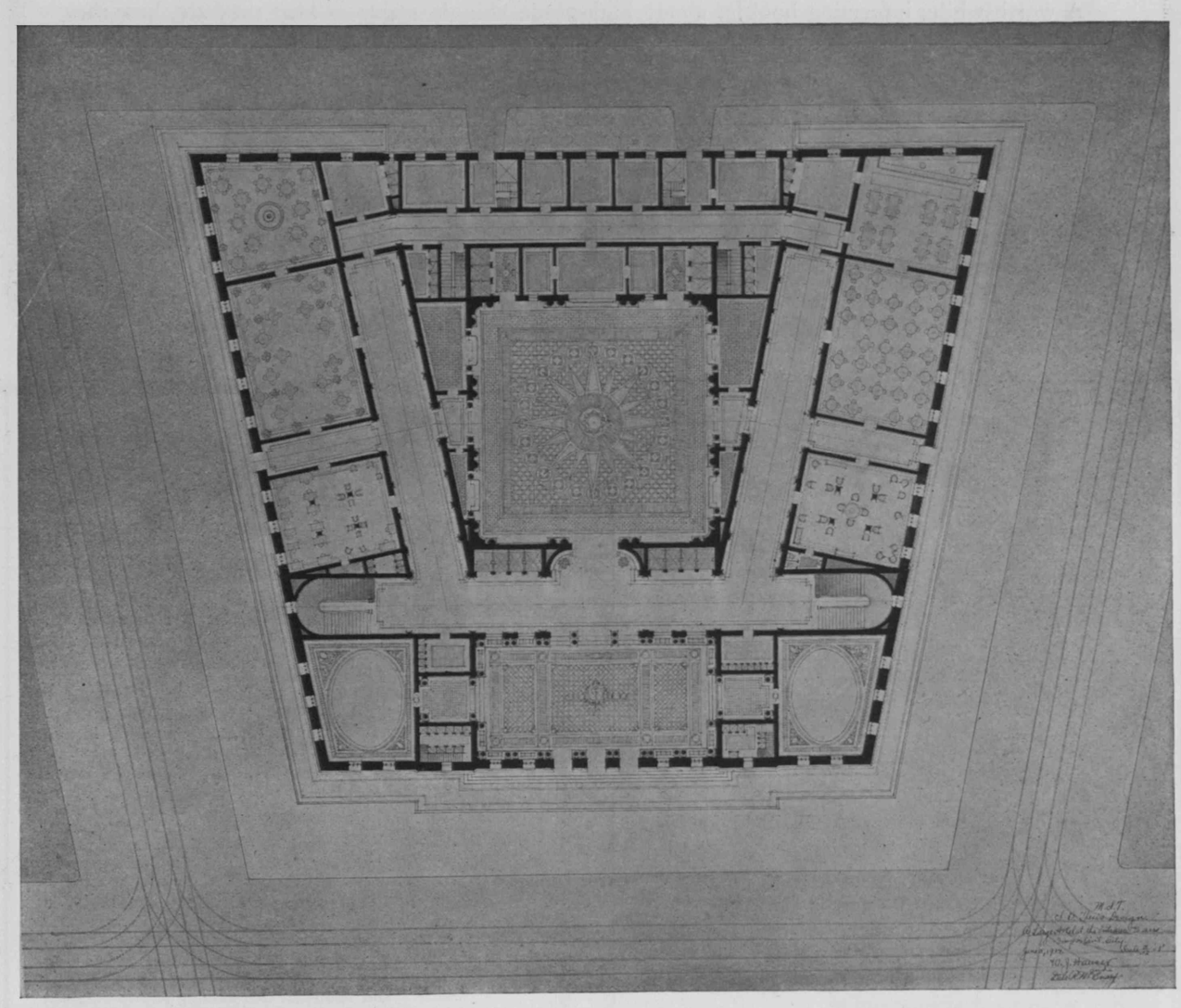


PREPARATORY SCHOOL, THESIS J. E. WOOD



COUNTRY ESTATE, THESIS

S. H. TAYLOR



HOTEL IN AN IMPORTANT CITY, THESIS

W. J. HAUSER and D. R. McENARY

Alumni Notes

L. A. Bailey, '12, and J. B. Noble, '10, are with The Rodgers Company, Architectural Engineers, Chicago.

Louis Grandgent, '12, announces that he has opened offices for the practice of architecture at 44 Bromfield St., Boston, and at 208 Essex St., Salem.

A. H. Kimball, '12, for the past two years connected with the Department of Architecture at the University of Illinois, has been appointed head of the newly established Department of Architecture at the Iowa State College, Ames. Kimball was in Boston this summer looking up material for the architectural library.

T. H. Mace, Jr., '12, holder of the 1913 Traveling Fellowship, wrote from Venice, June 23: "I am now two months out of Rome, and very sorry that in less than one more month I shall finish Italy. From here I shall proceed through the northern cities to Switzerland, and thence to Spain, where I think I shall spend a month; then up through France to England."

A post-card from Port Sunlight, dated July 5, and signed by E. H. Kruckemeyer, '11, says: "Strong ('11) and I are now in England, and expect to stay over in Europe until the first of the year, seeing France, Germany, Switzerland, Italy, Spain, etc."

J. E. Kelley, '10, was married to Miss A. G. McCarthy on June 17. Kelley is now in the office of Mr. C. H. Blackall, Boston.

J. H. Scarff, '10, holder of the 1912 Traveling Fellowship, has in the June issue of the *Journal of the American Institute of Architects* a page of illustrations accompanied by a letter explaining the results of his study of the Massimi Palace, Rome. He writes: "Throughout my examination of the building comparisons were made with the drawings in Letarouilly to determine the exact value of his work. In sizes and projections, etc., he is absolutely reliable, but in the individual moldings he loses character."

C. C. Ford, '08, and Miss Marion Morrison were married in Boston on March 21.

M. P. Meade, '08, has opened an office at 44 Bromfield St., Boston. F. J. Robinson, '08, also has an office at this address.

Jones & Tabor, '08, Houston architects, announce that they have opened a branch office in Galveston.

In the July issue of *Landscape Architecture* are illustrations of measured drawings of Isola Bella made by E. I. Williams, '08, while he was a Fellow at the American Academy in Rome, together with his report on the Villa.

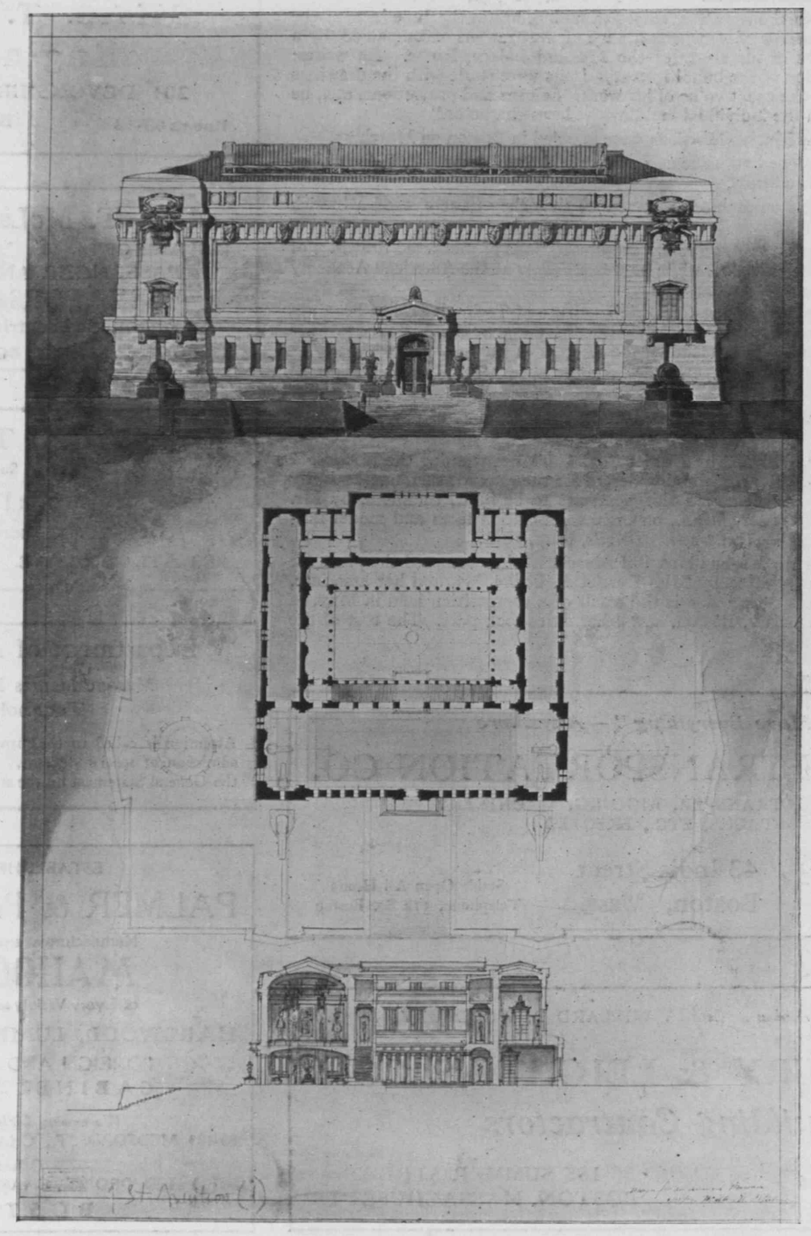
E. S. Campbell, '06, formerly of the Carnegie Institute of Technology, has been appointed Assistant Professor of Architecture, in charge of Design, at the Armour Institute of Technology, Chicago. Campbell is spending the summer in Europe.

S. E. Gideon, '06, is an assistant in the Summer School in Architecture at Harvard University.

O. C. Hering, '97, is architect for the new interior arrangements of the Technology Club of New York.

"The model farm house, designed by Hewitt ('97) & Brown, winning the Minnesota State Art Prize in 1913, and the prize-winning design for the grounds surrounding it, by A. P. Wyman ('04), receiving the award this year, are to be built, complete, by Mr. Christopher Graham, of Rochester, Minn., on his demonstration farm and model fairgrounds for Olmsted County."— *Construction Details*, May, 1914.

The board of trustees of the Nashua Hospital Association has accepted the plans for the new hospital building submitted by Miss Harriet F. Locke, '97, and her associate, Miss Ida A. Ryan, '05. This commission is the result of a competition held in May, in which architects from Manchester, Boston, and other cities took part. The cost of the building will be about $43,000.



MUSEUM OF ARMOR — M. W. PETTIBONE

SECOND YEAR OF DESIGN. FIRST FIRST MENTION

The Curtis Portable

LIVING-ROOM LIGHTED WITH OLD-STYLE PORTABLE LAMP

The only portable reading-lamp which lights the entire room, eliminating all glare.

It is of special interest to Architects, as it eliminates entirely the necessity for ceiling lights.

SAME LIVING-ROOM LIGHTED WITH CURTIS PORTABLE

ON EXHIBITION AND FOR SALE AT STUDIOS OF

Pettingell-Andrews Company

COR. PEARL STREET AND ATLANTIC AVENUE

THREE MINUTES FROM SOUTH STATION

All Yale Products bear the name "Yale"

YALE

Yale Locks and Hardware at West Point, U. S. A.

We offer architects the benefit of our co-operation in producing special patterns in Builders' Hardware for any type of building.

The experience and facilities which make this branch of our service so efficient, however, have also produced a range of distinctive patterns so wide and varied (more than 200 in number) that no scheme of hardware decoration is beyond its scope.

We invite correspondence with architects and builders regarding Yale Hardware in any school of ornament.

The Yale & Towne Mfg. Co.

Makers of YALE Products

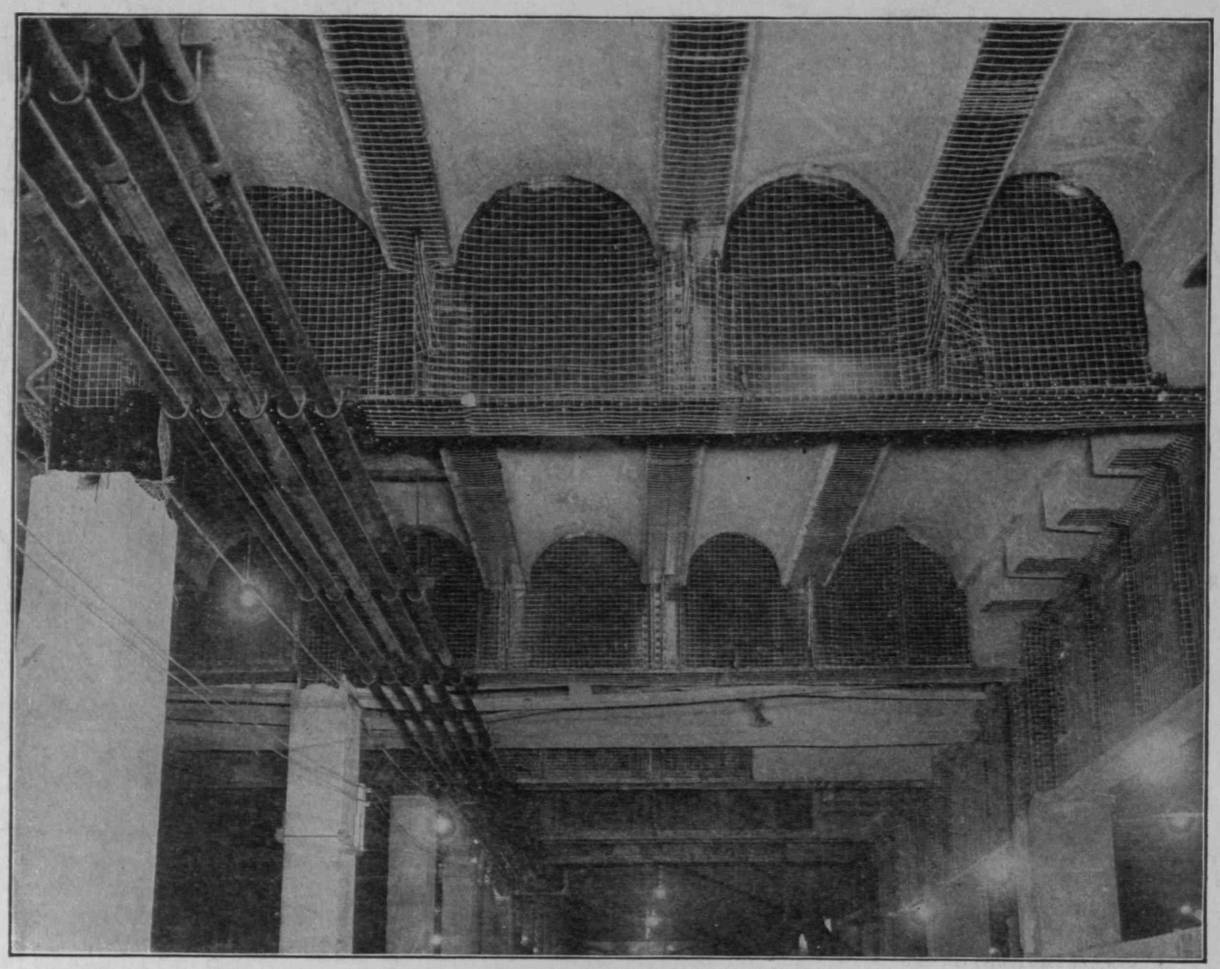
Locks, Padlocks, Builders' Hardware, Door Closers and Chain Hoists.

9 East 40th Street, New York City

CHICAGO: 74 East Randolph Street

SAN FRANCISCO: 134 Rialto Building

CANADIAN YALE & TOWNE LIMITED, St. Catharines, Ont.



Cross girders wrapped with Clinton Welded Wire

Grand Central Terminal, New York City

Structural Steel Protection of the sub-structure is

Clinton Electrically Welded Wire

2" x 2" Mesh No. 12 and No. 12 Wires

Supporting Concrete applied with Cement Gun

The installation of the welded wire reinforcement for this work is being done by the

Clinton Fireproofing Company of New England

CLINTON WIRE CLOTH CO., CLINTON, MASS.

Middle West Fireproofing Representative
Clinton Wire Cloth Co., 342 River St., Chicago, Ill.
Fireproofing Representatives
Albert Oliver, Architects' Building, New York City
L. A. Norris Co., 835 Monadnock Building, San Francisco
Branches: Los Angeles, Cal.; Portland, Ore.; Seattle, Wash.; Vancouver, B. C.
Canadian Representatives
The Pedlar People, Ltd., Montreal, Oshawa, Toronto, and Winnipeg