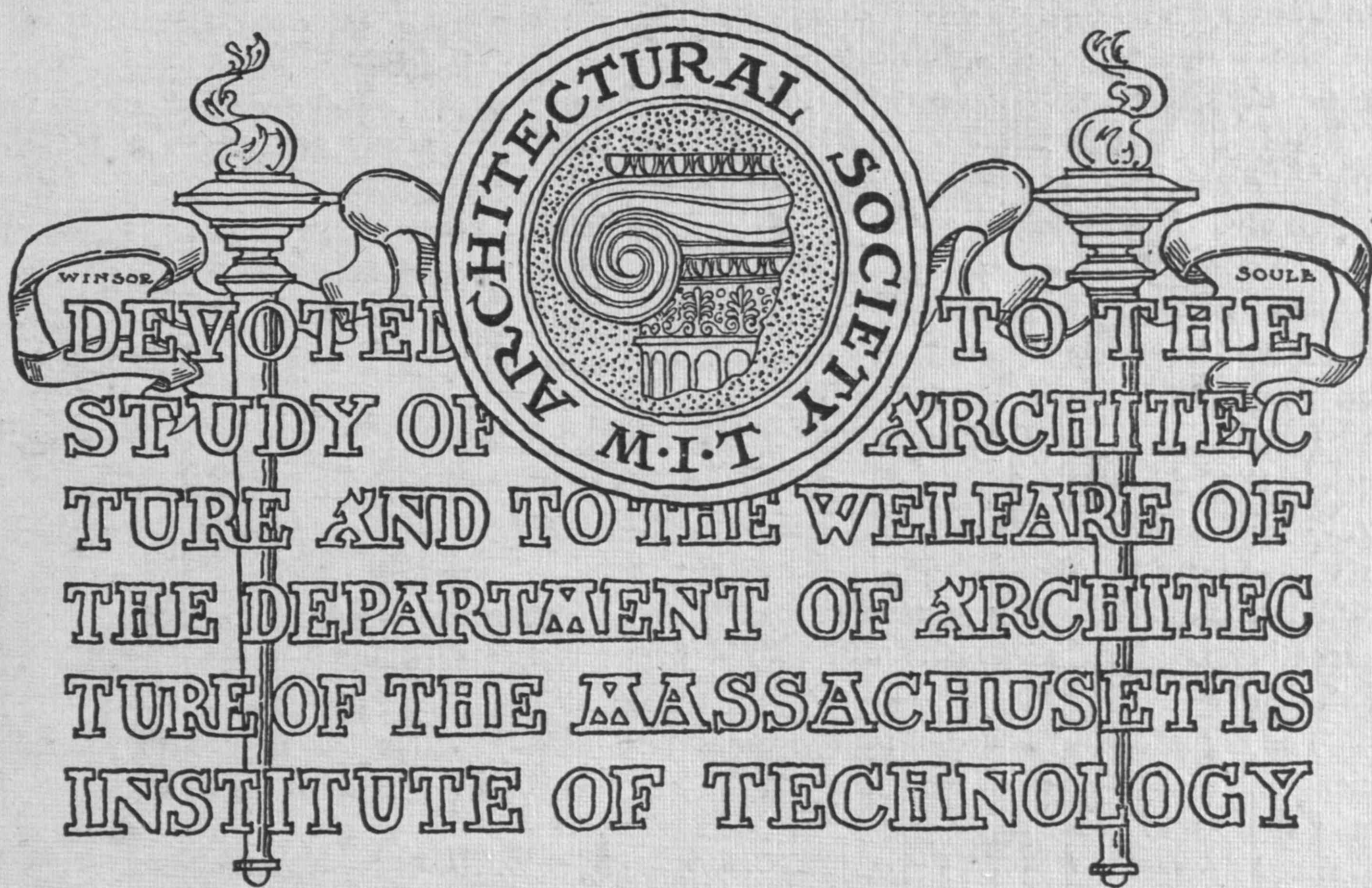


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DEPARTMENT OF ARCHITECTURE

The Course of Instruction

THE instruction offered at the Institute is intended to supply the preliminary training required for the practice of Architecture. It recognizes that Architecture is a fine art, and that its practice must be based on a broad training in design, and on the principles underlying sound construction.

The studies begin with Freehand and Mechanical Drawing, and the Descriptive Geometry which later is to aid in solving the problems of Shades and Shadows, Stereotomy, Perspective, etc. Courses in Applied Mechanics, Graphical Statics, and Strength of Materials prepare the way for professional work in constructive design, which teaches the application of the principles already learned to the solution of structural problems likely to occur in modern practice.

The studies of materials used in building, and of working drawings and specifications, are carried far enough to enable the student to take immediate advantage of office opportunities on graduation.

The course on The Influence of Materials on Architecture deals with the methods of construction resulting from the building-material used, and the constructive principles involved, in the growth of the great architectural styles. The courses in the History of Architecture afford instruction in the principles governing design in the Classic, Mediæval, and Renaissance work, and the proper use to be made of precedent. The importance of a broader æsthetic and historical training is also recognized, and amply provided for in the history course on European Civilization and Art; and the historical development of ornament and a consideration of the motives influencing architectural composition are given in the course on the History of Ornament.

Four years' instruction in Freehand Drawing, from the cast and the living model; a year's course in modeling; and extended courses in water-color, and pen-and-pencil drawing, based as much as possible upon architectural subjects, enable the student to associate at once the principles of draughtsmanship with architectural form.

The instruction in Option 2, a specialized course in Architectural Engineering, includes advanced courses relating to Applied Mechanics, the Theory of Structures, and practical problems in Structural Design.

The instruction in Landscape Architecture, offered as a Graduate Course, is mainly devoted to Architectural and Landscape Design, Landscape Horticulture, History, and to the necessary branches of Civil Engineering, Geology, and Biology.

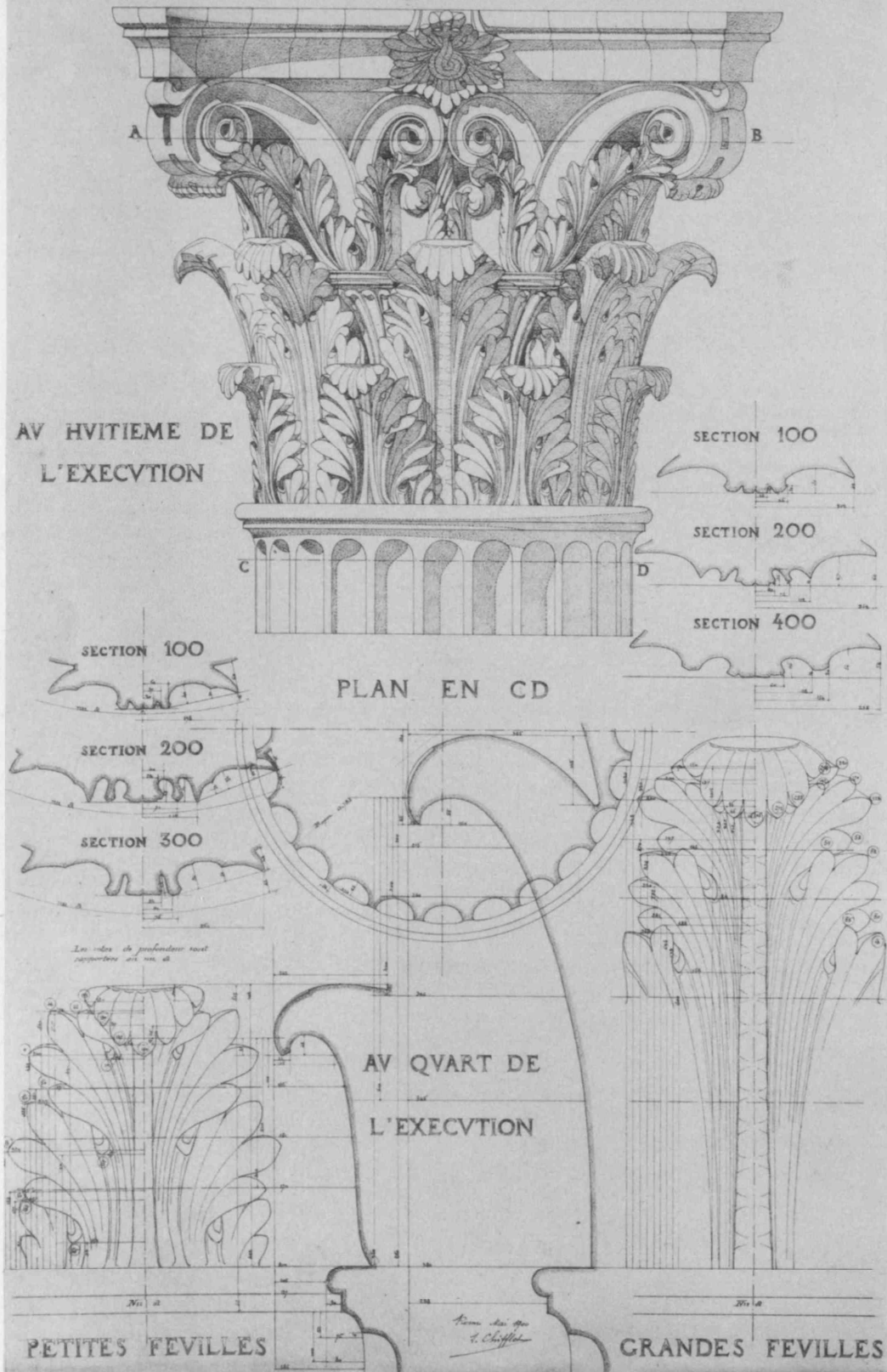
The department offers opportunities for one or more graduate years of advanced study, to be spent in professional work, and leading to the Master's degree.

The student is strongly advised to spend part of the summer in an architect's office, for this practical experience is a great aid to him in the clearer understanding of his school work.

The Bachelor's degree of the Institute admits the holder to candidacy for membership in the American Institute of Architects, without the examination ordinarily required of candidates for membership.

A circular of the department will be sent on application to
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ENVOI DE ROME BY L. CHIFFLOT, 1900.

GIFT OF LAWRENCE SMITH BUTLER, '01.

The original of this plate is in the
Gallery of the Department of Architecture.

The Technology Architectural Record

Vol. I

February, 1908

No. 4

Published quarterly by the Architectural Society of the Massachusetts Institute of Technology. One dollar per annum. Thirty-five cents per copy. The proceeds of this publication are devoted to a Scholarship Fund, founded by the Architectural Society for students of the Department of Architecture of the Institute.

THE Department of Architecture has just been greatly honored by having the choice of the Executive Committee of the American Academy in Rome fall upon Mr. Ernest Farnum Lewis, a graduate of last June, to become its scholarship man in architecture at the Academy. No higher honor can be paid in America to the student in architecture. It can only be compared with the French Prix de Rome. The beneficiary of the Academy is required to go to Rome for three years. He receives his expenses to Rome and return, and one thousand dollars a year for three years. His lodging and studio expenses are provided for him, but he is obliged to pay his board from this amount. There is also a certain sum reserved from this for traveling expenses through Italy, Sicily, and Greece. The general course of study and terms of travel are prescribed for each year. They may be modified or varied in details by the Director of the Academy provided the general character is maintained, but in every way the curriculum is very attractive.

Mr. Lewis was graduated an A.B. at Brown University. He then entered the Institute of Technology Oct. 2, 1905, and was graduated a B. S. from the Architectural Department. While he was at the Institute he was awarded the Rotch prize of two hundred dollars for the excellence of his work as a regular student. The department feels that in Mr. Lewis the Academy in Rome will find one well worthy of the great honor it has bestowed, and one ripe to profit by the splendid opportunity that has been given him.

The Committee on Architectural Education of the American Institute of Architects has been finding great difficulty in arranging a common problem in the five schools of architecture invited by the committee to cooperate in such an effort. The amount of detail that must be taken into account and arranged seems to make it impracticable to undertake the problem during the present school year. The answers received from the schools indicated that one such problem might very well be introduced in the regular curriculum in the latter part of the first half-year or the early part of the second half-year with advantage and profit to the schools. It would furnish a means by which a comparison could be made of their work, and it would, besides, introduce in the schools a new element of interest.

The recent invention by the Lumière Brothers in France of photographic plates capable of reproducing the colors in nature opens up interesting and valuable possibilities in many directions. Probably the most immediate of these is

the possibility of increasing greatly the value of lantern-slides now so universally used in lecture courses. The department is fortunate in having in Professor Lawrence an expert in all matters pertaining to photography. He is experimenting with these new color-plates and has produced lantern-slides of colored ornament plates which are remarkable for their fidelity to the color originals. We look forward to the time when our courses in Architectural History, Fine Arts, etc., may be made still more valuable by this addition of the element of color in the illustrations.

Louis H. Gibson, '76, died last November in Indianapolis. Mr. Gibson was a man of much capacity, and of strong influence for good in the profession. He had the reputation among his classmates at Technology of being reserved, retiring, and rather unsociable, but he was recognized as having a capable brain which his life's work has fully verified. He edited for several years the journal *Stone*, and his efforts in this were always directed towards the making of architecture through the proper use of material. He was always a student of the current conditions associated with his art, and his various papers read before different professional bodies were always highly considered. His love for architecture descended to his daughter, who received her degree at the Institute in 1903.

The American Group of the Société des Architectes Diplômés par le Gouvernement received from the parent society in Paris a medal to be awarded to an American layman who has rendered conspicuous service to the cause of architectural advancement in the United States. At a recent meeting of the New York Group it was decided to present this medal to the Honorable George B. McClellan, Mayor of New York City, in recognition of the excellent results obtained by him to the advancement of good architecture, by establishing the highest standard of professional practice in municipal work.

Upon the occasion of presenting this medal a dinner was given to Mayor McClellan at the University Club, Jan. 28, 1908. Mr. Freedlander, president of the American Group, had previously requested Professor Despradelle, "inasmuch as he occupies the first rank in the cause of Beaux-Arts architecture in our universities," to respond to the toast, "In Relation to the Wide Influence of the French Teaching on Architecture in the United States." Professor Despradelle was, however, unable to be present, but his letter, read by the secretary, was of such interest that we are glad to reproduce it in our columns:

BOSTON, MASS., Jan. 27, 1908.

J. H. FREEDLANDER, ESQ., *Architect*,
No. 244 Fifth Avenue, New York, N. Y.

My dear Comrade:—

It is at once an honor and a pleasure to respond to your request for a few words "in relation to the wide influence of the French teaching in architecture in America," on the occasion of the delivery of a medal from our brother A. D. G's. of Paris to the distinguished American citizen George B. McClellan, who directs the administration of the largest and most important city in this country with such signal ability.

Although deeply regretting my inability to be present this evening, there is, nevertheless, a certain solace in sending these few lines.

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Senior among French architects in this country, to which I was called some fifteen years since to continue the propaganda and the adaptation of the French method of teaching, as well as one of the eldest "diplomés" of your group, it has been my privilege to assist in the most striking manifestation of the architectural evolution of the United States. In this capacity, therefore, permit me to resume a rapid historical sketch of the past fifteen or twenty years.

Great honor is due Mr. Wm. R. Ware, the pioneer founder of a school of architecture in this country. He it was who called to his assistance M. Eugène Létang, the first Frenchman to come over as teacher of architecture, whose career, after a necessarily ungrateful début, was all too brief. It was due chiefly to these two men that the first school of architecture in the United States was founded at the Massachusetts Institute of Technology, Boston.

Being myself of the Institute and of those who continue the work of our predecessors, experience has taught me to appreciate what must have been the difficulties of the beginning and to measure with justice the long road which has been traveled.

To-day the way is comparatively easy, but thirty-five years ago what must have been the task of those hardy pioneers left to themselves without milieu and with meagre support? And what was then the conception of an architect by the great mass of the people? He was a man considered sometimes as a "builder" or as a poor engineer; sometimes as an illustrator knowing a little of the monuments; or even more frequently as a mediocre draughtsman, a sort of beauty-specialist for buildings. Did not the public believe that a certain modicum of taste and a good book were all-sufficient as equipment for the making of a fine edifice?

Along the road was a period of groping; of slow progress; of research for the principal factors of teaching, often passing from one excess to another. At one time too much importance was given the exercise of memory; at another there was excessive study of a scientific branch, as of chemistry for example, which absorbed a great part of the study of an architect at a certain period.

This form of teaching, gentlemen, may provoke a smile. For the gradual adaptation of the French method a singular perseverance was necessary. Fortunately, here in America resistance is of comparatively short duration. The program of study quickly enlarged till it arrived at that clear conception which you all possess of the importance of factors and the proportion of studies in the teaching of architecture.

The pioneers of the art architectural, my dear comrades, accomplished a good piece of work, an admirable clearing. The way for myself, and for my younger colleagues called to other universities upon arrival in this country, has been made easy. While doubtless we have all contributed to this consummation, yet the orientation and the aim to attain have been indicated, or more or less largely sketched.

Eldest daughter of the École des Beaux-Arts, the architectural school of the Institute of Technology should be proud of having inspired to such lofty flight the movement of architecture in America, especially during the last decade, as well as having served as a model for the splendid schools established in the principal universities, the simple enumeration of which in the order of foundation is singularly eloquent: Cornell University, University of Illinois, Columbia University, University of Pennsylvania, Harvard University, University of Syracuse, Washington University, University of California — others which perhaps escape me, others in process of formation, and all daughters or granddaughters of our glorious École des Beaux-Arts, manifesting the French spirit of instruction in all that is traditionally fine, true, and transmissible.

The teaching of architecture has become a very definite, superior form of instruction. Our schools tend more and more to become small centres of artistic education where, little by little, is developed the admirable spirit of research and of conscientious study, as well as the measure, the logic, and the taste which are the foundation of the purest French tradition.

An architect is no longer a simple carpenter or a builder, an engineer or a beauty-specialist. He is a man armed at every point, "*le maître de l'œuvre*;" a man capable of embracing the multiple aspects of modern life, whose mission is to translate the aspirations as well as the needs of a great people. He is a creator, and a creator who should create "*bellement*." It is this high conception of architecture which has been given us by our venerable École des Beaux-Arts. It is she who imparts the skilful intelligence of the architect's culture. It is she who reveals how the mind and the heart of the young architect should be fashioned. It is from her, with all she vivifies, with her atmosphere, her eminent masters,—in a word, with her marvellous and unique tools,—that we learn to formulate our thought clearly, that we hold the

method — not *a* method, but *the* method — which permits us to approach all problems of architectural life.

Comrades, are not you yourselves the most striking proof of the benefits of this culture? Do not almost all the edifices great or small erected in this country during the last ten or fifteen years reflect the influence of the École des Beaux-Arts? Are they not eloquently stamped with a spirit of composition? Are they not sufficient evidence that you have marvellously assimilated this teaching?

And these lessons have not been kept for yourselves alone; following the example of our old masters, the Society of Beaux-Arts Architects has no less generously transmitted them to the younger generation, creating new centres of study, ateliers where *anciens* and *nouveaux* work in the French spirit for the great cause of architecture.

You have created traveling scholarships, means of emulation of all kinds; in short, the artistic life indispensable to the birth of high and noble ideas.

Meanwhile all these efforts and acquirements will be but half useful if they do not find an echo in national life; if you do not know how to interest the great public and, above all, eminent men of authority, to whom you can impart a just idea of your function — one like this evening's distinguished guest, Hon. George B. McClellan, Mayor of the city of New York, on whom you have the honor of conferring a medal in token of the homage of Architecture to the first magistrate of the city.

Gentlemen and dear comrades, one word more, in conclusion, upon French influence on architecture. Our methods applied in the great institutions of the New World would fail to produce satisfactory results lacking your moral and effective support and collaboration. In the enthusiasm and ardor brought to bear in the accomplishment of such a noble work our affinities and our mutual aspirations are justified, and we might well adopt for our method the words of Emerson, your distinguished philosopher, "Nothing great was ever achieved without enthusiasm."

D. DESPRADELLE.

We have been requested by Mr. H. S. McAllister, Permanent Secretary of the Architectural League of America, to make the following announcement of University Scholarships for 1908-1909.

Harvard University offers to members of the Architectural League of America three scholarships in Architecture. These scholarships are divided into two classes. Class A, one scholarship which is restricted to those who can pass the entrance examinations of Harvard College. Class B, two scholarships for special students for which there is no examination, but a competition in architectural design to select the holders. These scholarships entitle their holders to free tuition in Harvard University for a period of one year, the cost of such tuition otherwise being \$150 per year. For a list of the subjects of the examination for Class A, the places of same for this year, and for other information regarding admission to Harvard College write for pamphlet to Mr. J. G. Hart, Secretary, Cambridge, Mass. Candidates for Class B should notify the Chairman of the Committee on University Scholarships by April 1 of their intention to take part in the competition. This competition will be opened by a preliminary sketch to be made on Saturday, May 2. One week will be allowed for making the final drawings. Directions regarding the conditions under which these drawings are to be made, their size, and the manner of sending them will be issued later. The Architectural League of America also has a foreign or traveling scholarship, for information regarding which apply to Professor Percy Ash, Committee on Traveling Scholarship, George Washington University, Washington, D. C.

In the exhibition-room of the department are hanging some very attractive water-colors of land and water, as well as of architectural subjects, which have been loaned by Mr. F. L. W. Richardson, '03, who has been studying in Europe during the past four years. The exhibition is very interesting and well worth careful study. Mr. Richardson works with a simple palette, using his colors boldly and getting his effects through broad surfaces and clean tones. The exhibition is an example, besides, of the interest which our former students always preserve for "Tech" in their ever readiness to share with us the results of their opportunities and experience.

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The collection of photographs and lantern-slides of sculpture, paintings, and allied arts has been greatly increased during the last two years by purchases made in Europe, and now includes upwards of five thousand carefully selected examples. In some departments, notably in those of Gothic and Renaissance sculpture, the series is becoming a thoroughly representative one. As a supplement to the great and constantly increasing collection of photographs and slides of architectural subjects already possessed by the Architectural Department, these special collections supply a rich and abundant means of illustrating the various courses now given in the history of European civilization and art.

Our gallery of original architectural drawings has been enriched by the addition of several drawings of M. Léon Chiffot, of Paris, representing the restoration of the "Villa du Centenaire" at Pompeii. This house is one of the largest, most elaborate, and complete among those discovered up to the present time. The rare ability and intelligence brought to bear by M. Chiffot in this work of restoration of the antique enables us to penetrate far into the spirit of Greco-Roman civilization. M. Chiffot, who is a Prix de Rome and one of the most promising among the younger architects of Paris, received the first recompense of the Salon of 1904 in the section of architecture.

It will be of special interest to architects and architectural draftsmen to learn that the Architectural League of America has established an Individual Membership for persons who are not members of the various clubs of the League but who are interested in the study and promotion of architecture and the allied arts and professions.

Such persons shall be entitled to membership in the League, with all the privileges pertaining thereto, except voting at the annual convention. They may participate in all conventions, with the privilege of the floor.

They are also eligible to compete for the Traveling Scholarship offered by the League, for Fellowships offered by several universities, and shall receive an *Annual*, the official organ published and edited by the League, at the club rate of one dollar (\$1.00). The annual dues shall be two dollars (\$2.00).

At present negotiations are under way to secure club rates and discounts from publishers of architectural magazines and from clubs publishing catalogues. As soon as satisfactory arrangements have been completed these benefits will be extended to members. Further information and applications for membership can be secured by communicating with H. S. McAllister, Permanent Secretary, 729 Fifteenth St., N. W., Washington, D. C.

We have just received through E. F. Lawrence, '01, chairman of Committee of Exhibit and Publication of the Portland (Ore.) Architectural Club, the catalogue of their first annual exhibition. The club is only two years old, but the quality of the catalogue shows what earnestness of effort can do in so short a time. The success of the exhibition, bringing together as it did the examples of work from many of the coast cities, leads the club to hope for the organization of a Pacific Coast Architectural League. There were four hundred and seventy-six works exhibited, representing sixty-one exhibitors. The fine arts associated with architecture, such as stained glass, terra-cotta, carvings, pottery, etc., occupied a prominent position. The catalogue illustrations were attractively set forth, and completed the impression of a most creditable exhibition. M. H. Whitehouse, '05, who is established in Portland after his scholarship year of study in Europe, made a special presentation of his foreign work.

Owing to lack of space we have been obliged to omit the usual Translation from this number of the RECORD.

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FRIDAY evening, January 10, Mr. J. Randolph Coolidge, Jr., of the firm Coolidge & Carlson, gave a smoke talk at the Union on student life at the École des Beaux-Arts in Paris. Mr. Coolidge took the two-year course in architecture at the Institute eighteen years ago, and upon its completion went to Paris. Then, as now in a greater degree, American students in their search for the highest and finest artistic architectural training were going to Paris in considerable numbers, and finding what they sought in the spirit and enthusiasm of the École. To many, at first experience, the École seemed to be managed in a very haphazard and inefficient way. Examinations were held twice a year, though not at any specified time. Standards for admission seemed to vary in an unaccountable way; at one period eighty-three students were admitted, and at the next out of a similar number of applicants of apparently equal merit only twenty-nine passed. All foreigners were freely admitted to the examinations.

When Mr. Coolidge first went to Paris there were forty or fifty Americans preparing for entrance, and twenty or twenty-five already in the school. These numbers were small compared with the hundreds of American students studying painting and sculpture. In later years the increasing number of foreigners, notably Americans, threatened to overcrowd the ranks at the expense of the French students, and a rule was made limiting the number of foreigners that might be admitted at one examination. Any man under thirty years of age could apply, and if he failed of entrance he might try again any number of times. Some candidates, with the French love for titles, wrote the words "élève aspirant" after their names, and with many unfortunates it was a tag that existed for years.

The examinations seemed more or less haphazard. Considerable knowledge of design was required. One unsuccessful American applicant who went away belittling the importance of this test was discovered to have been guilty of placing a column on axe under a pediment, and his opinion correspondingly discounted. The "élève aspirant" might prepare for his exams either by going into a strictly preparatory atelier, where he was rigorously crammed with just the requisite knowledge, or

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in a less direct and speedy manner by going into the atelier of some prominent patron, where he went through an apprenticeship period of pounding glue, stretching paper, running the charette, and fetching drinks before reaching the point where he could do serious work. As the "*dernier nouveau*," the chances were that he would have to go through an initiation of a more or less unpleasant character.

His examination successfully passed, the student found himself a member of the second class. Here again to an American student there seemed to be a great lack of system, but he soon discovered that what the school lacked in formal and visible organization was far more than made up for in the high character of the instruction and admirable *esprit de corps* among the fellows. To the American the French student is hard to understand in many ways. Though in some respects less sophisticated than an American student of equal age, in other ways his view of his life and work is much more mature. Perhaps one of the greatest points of difference is the minor regard the French student has for time. The American spirit of accomplishing a maximum of work in a minimum of time is absent. This prodigality of time may be partially explained by the small cost to the student of instruction and living expense made possible by a government school; but lying deeper is a realization of this fact,— results in architecture that will stand the test of time come from a slow and gradual ripening of faculties and ideas, and not from the completion of a prescribed program of set exercises. The completion of the course is not a matter of time; it comes only upon the receipt of a specified number of values for mentions awarded, and may require years of repeated efforts.

The first problem is an elementary one involving the orders, requiring no great tax upon the imagination. Everything in the school is made incidental to design. Work in descriptive geometry, construction, archaeology, and allied subjects is done away from the atelier; there are a few set lectures, and at most of them attendance is optional. All work in design is based upon the "*esquisse en loge*." The student going to his first "*en loge*" enters a great barn-like, comfortless building, divided into a great many small pens with windows. For a large part of the day the fellows do not take things very seriously. They are not confined in their respective pens, but pass the time o' day outside, with considerable visiting around, singing, scattering lunch débris, delighting in confusion in general. Towards evening work becomes earnest, and by the light of two candles every man works his best till the janitor clears the building at nine o'clock. The new student goes away wondering if he has really accomplished anything and anticipating a thorough tearing to pieces of his scheme by the first-class men the next day — an anticipation that is always realized.

Two months are allowed for working up the problem. Nothing is done of any consequence the first month, but all the real work is left till it has to be done. The student spends most of his time during the first month in working for the first-class men, knowing that favors will be reciprocated later on. He is held strictly to his *esquisse*, the importance of which is emphasized as showing his initial grasp of the problem. Even if his start is bad he must stick to it; the idea is developed that one may learn just as much from a bad start as from a good one, and that the experience gained by learning from one's mistakes is a valuable one. The first-class men are liberal with criticism; when a thing is very bad they frankly tell one so, but at the same time try to show the best that can be made from it. As the day set for completing the problem approaches the men work practically night and day, and at the last receive valuable aid in the way of finishing touches from the upper men. The drawings are hung, and after a week or ten days the jury of the *École* inspects them and awards mentions. When the doors of the exhibition-hall are opened the men rush in to learn the results, and there is in each atelier a celebration, the liquid part of which is furnished at the expense of the lucky winners.

After winning a certain number of awards the student becomes a member of the first class. Promotion is made a matter of accomplishment and not of time. Practically the only restriction as to age is that a

man may not compete for the Prix de Rome after he is thirty years old. Many men after receiving their diploma go out for a few years of practical experience before trying for the Grand Prix.

While in the École the student feels himself to be an integral part of the student body; while to-day a "*dernier nouveau*" he can look forward to helping initiate the next lot of new arrivals before long, and later still to the dignified position of a first-class man, where he may become a warm friend of the patron himself, and help him render his drawings in some big competition. Once a year a dinner is given, called the patron's dinner. The entire atelier goes to some restaurant — a better one perhaps than the fellows usually patronize — and the patron presides. It is a very friendly occasion, and everybody has a good time. The "*dernier nouveau*" is usually called upon for a speech, though it makes little difference what he says; for after his "*Monsieur le Patron, Messieurs*" comes a loud and continued burst of applause that drowns the rest of his remarks. After the patron leaves the fun becomes much more free and noisy. Some features might easily shock an Anglo-Saxon student, and it takes time for him to adjust his idea of conventionalities to the French student's standard. Without condoning the extremes to which their ideas of fun may carry them, it is at the same time true that they can touch certain kinds of pitch without the degrading results that might be expected, and that their high-minded attitude towards their art and their capability of doing great things are not impaired.

There are other opportunities for good times in the course of the year. Excursions to many of the beautiful picnic-spots about Paris are popular. The French students have no fondness for set games or amusements of any kind, and there are no forms of athletic contests. Their attitude toward public affairs has to an American — they call us "*les sérieux Américains*" — a large degree of indifference. While Mr. Coolidge was at the École President Carnot was assassinated, and the apparent *insouciance* with which the news was received was striking, especially when one thought of the commotion that a similar event would have produced at home. The gist of the matter is that for the average student the school is everything, and its atmosphere and activities make up his life.

The great goal towards which every Frenchman looks forward is the Prix de Rome. The competition is keen, and one must have decided talent to win, as there are from seventy-five to one hundred men in the first class. As every one knows, the winner goes to Rome and lives and studies for four years in the Villa Medici, the property of the French government. For many years a very pretty custom was observed in introducing the latest arrival to his new home. In early days stage-coach arrivals always reached Rome towards evening, and it became a tradition that he be met at a little inn outside the city by the students already at the Academy. They conducted him the rest of his journey through dark and obscure side streets, and introduced him into the Villa by a shabby back way, all the while pointing to the dingy walls and dwelling upon the splendors and glories he was entering upon. He tried his best to assent to their enthusiastic exclamations, but when they had left him for the night in his room facing the west the chances are that he was a rather dejected and bewildered student. But in the morning a great awakening came to him; the Villa crowns the Pincian Hill and faces the panorama of the Eternal City, with the great dome of St. Peter's as its focal point. As he looked out upon the Villa gardens and this magnificent view there suddenly rushed over him a full realization of the beauty and richness of the life he was entering upon. The influences of such an environment, added to the association with the most talented and brilliant younger architects, sculptors, painters, and musicians of France, leave an impress upon the personality that lasts for life.

After his return to Paris the architect often enters upon a long period of waiting before a large opportunity comes to him. He is granted some minor position under the government, with a pittance of a salary, such as architect of the Obelisk in the Place de la Concorde, of the Colonne Vendôme, and of the Arc de Triomphe, and his work for some time may not be much more than superintending repairs to those monuments.

(Continued on page 103)

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Design

AWARDS FOR FIRST TERM, 1907-1908

(To be Continued.)

Fourth Year of Design

ENTRANCE OF AN EXHIBITION BUILDING

First mention: A. N. REBORI. Second mention: W. B. KIRBY.
" " J. A. KANE. " " C. L. PITKIN.

A MONUMENTAL FOUNTAIN

(Sketch Problem)

Second mention: J. A. KANE. Second mention: A. N. REBORI.
" " W. B. KIRBY.

A TERMINAL STATION

Mention: A. N. REBORI. Mention: J. A. KANE.
" W. B. KIRBY.

ALTAR IN A CHAPEL

(Sketch Problem)

First mention: A. N. REBORI. Second mention: W. B. KIRBY.

MAIN ENTRANCE GATE OF A NAVY YARD

(Sketch Problem)

Mention: W. B. KIRBY. Mention: A. N. REBORI.

Third Year of Design

A MONUMENTAL FOUNTAIN

First mention: C. C. FORD. Second mention: R. KIBBEY.
" " E. I. WILLIAMS. " " K. VONNEGUT.
" " F. J. ROBINSON. " " J. A. MCGINNISS.
" " H. S. HAZEN. " " S. O. CLEMENTS.
" " H. H. BENTLEY. " " R. G. CRANE.
" " " " M. P. MEADE.

AN EXEDRA

(Sketch Problem)

First mention: E. I. WILLIAMS. First mention: H. H. BENTLEY.
" " K. VONNEGUT. " " H. S. HAZEN.
" " F. J. ROBINSON. " " S. O. CLEMENTS.

A SCHOOL OF ARCHITECTURE

First mention: F. J. ROBINSON. Second mention: C. H. PRESTON.
" " E. I. WILLIAMS. " " C. A. BROWN.
" " H. H. BENTLEY. " " R. G. CRANE.
" " C. C. FORD. " " T. OWINGS.
" " S. O. CLEMENTS. Third " C. YOUNGERMAN.
Second mention: H. F. KUEHNE. " " E. M. PRICE.
" " A. TOROSSIAN. " " R. KIBBEY.
" " J. M. HATTON.

PERSPECTIVE OF GARDEN OF SCHOOL OF ARCHITECTURE

(Sketch Problem)

First mention: K. VONNEGUT. Second mention: C. S. CLAPP.
" " R. KIBBEY. " " J. A. MCGINNISS.
" " H. S. HAZEN. " " M. P. MEADE.
" " F. J. ROBINSON. Third " S. O. CLEMENTS.
" " E. I. WILLIAMS. " " R. F. HASKELL.
" " " " J. M. HATTON.

DETAIL OF SCHOOL OF ARCHITECTURE

First mention: F. J. ROBINSON. Second mention: K. VONNEGUT.
" " W. F. DOLKE, JR. " " E. M. PRICE.
" " S. O. CLEMENTS. " " T. OWINGS.
" " E. I. WILLIAMS. " " R. G. CRANE.

Second Year of Design

A LOGGIA

First mention: V. J. SEIBERT.	Second mention: Miss H. M. LONG-
“ “ W. A. MEANOR.	YEAR.
“ “ T. G. MACHEN.	“ “ G. F. SHAFFER.
“ “ C. J. BROWN.	“ “ D. W. GIBBS.
“ “ A. F. MENKE.	“ “ A. G. KELLOGG.
	“ “ T. H. ATHERTON, Jr.
Third mention: J. C. BOLLENBACHER.	
“ “ L. H. KING.	

A SAVINGS BANK

First mention: T. G. MACHEN.	First mention: H. D. BOUNETHEAU.
“ “ C. J. BROWN.	Second “ A. G. KELLOGG.
“ “ W. A. MEANOR.	“ “ G. F. SHAFFER.
“ “ D. W. GIBBS.	“ “ T. H. ATHERTON, Jr.
“ “ Miss H. M. LONGYEAR.	“ “ M. FLAGG.
“ “ V. J. SEIBERT.	“ “ L. H. KING.
Third mention: Miss F. H. LUSCOMB.	
“ “ A. F. MENKE.	
“ “ J. C. BOLLENBACHER.	
“ “ H. M. GLAZIER.	

LOGGIA DESIGNED WITH ARCADE MOTIVE

(Sketch Problem)

Mention: A. F. MENKE.	Mention: L. H. KING.
“ T. G. MACHEN.	“ V. J. SEIBERT.
“ C. J. BROWN.	

ENTRANCE GATE TO A UNIVERSITY DORMITORY

(“Class of 1904 Competition Prize” problem)

Prize: W. A. MEANOR.

First mention: H. D. BOUNETHEAU.	Second mention: D. W. GIBBS.
“ “ T. H. ATHERTON, JR.	“ “ H. M. GLAZIER.
“ “ G. F. SHAFFER.	“ “ V. J. SEIBERT.
“ “ J. C. BOLLENBACHER.	“ “ Miss F. H. LUS-
Second “ T. G. MACHEN.	COMB.
“ “ C. J. BROWN.	“ “ L. H. KING.

(Continued from page 101)

The distinction of having won the Grand Prix bars him from much minor practice, and it is his constant hope to receive some big government commission. Bénard; whose winning design for a Palais des Arts was copied at the Chicago World's Fair, found his first big opportunity in the Phœbe Hearst Competition for the University of California some twenty years after his return from Rome. Though his scheme is not to be carried out, he has found a commission suited to his talents in the great Federal Palace in the city of Mexico, which promises to be one of the most magnificent parliamentary buildings of the world. Coquart, another Grand Prix winner, found his opportunity in a ceiling for the supreme court in Duc's Palais de Justice at Paris; but unfortunately, after working upon it for seven years, even the French government thought this progress was too slow, and he was relieved of his commission.

In a way all this is characteristic of the French architect: he waits for a good job and then takes a long time doing it. Time is secondary; feeling is everything. When an architect has once worked upon a building in a degree it always belongs to him thereafter. Garnier had an office in the Opera till his death, and then the building was placed under one of his pupil's charge, so that no alterations foreign to his spirit might be made. This is also true of Nénot and his work on the Sorbonne. It is this reverent attitude towards art that makes the French our inspiration. French architecture at its best turns out no rush work. The attitude of deliberation and mature ripening insures a completeness that makes things last. The student who goes to the École learns to work easily and along good lines, and to study his work. And while he should not return to America with the idea of copying French forms, he will find success by applying the principles he has learned to American conditions and to the development of his own individuality.

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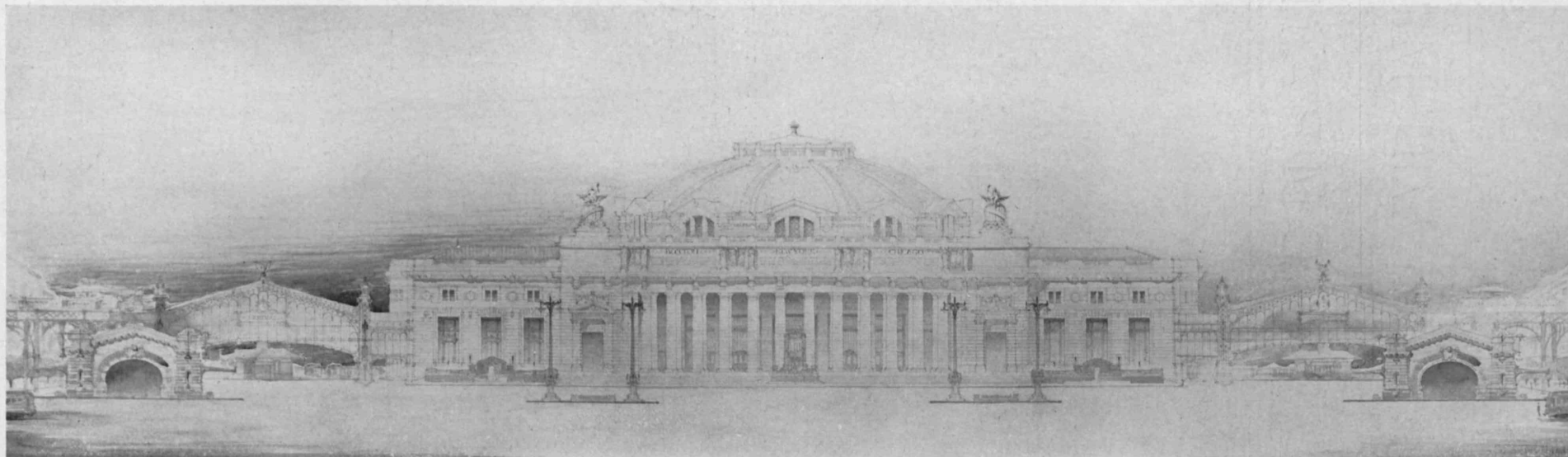
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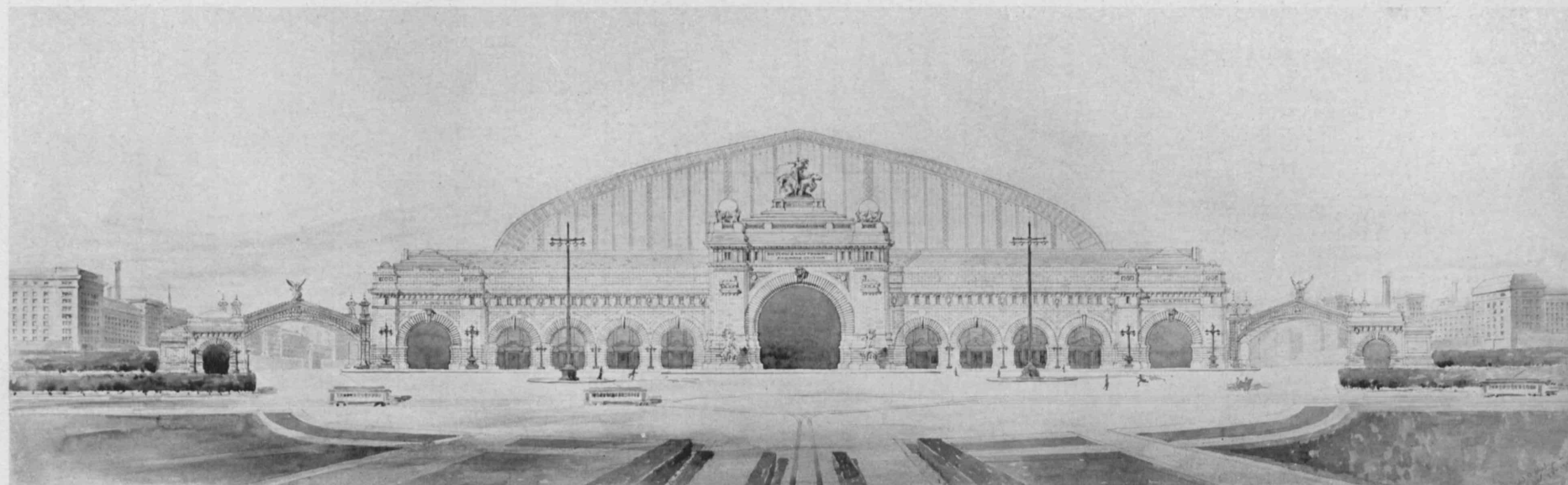
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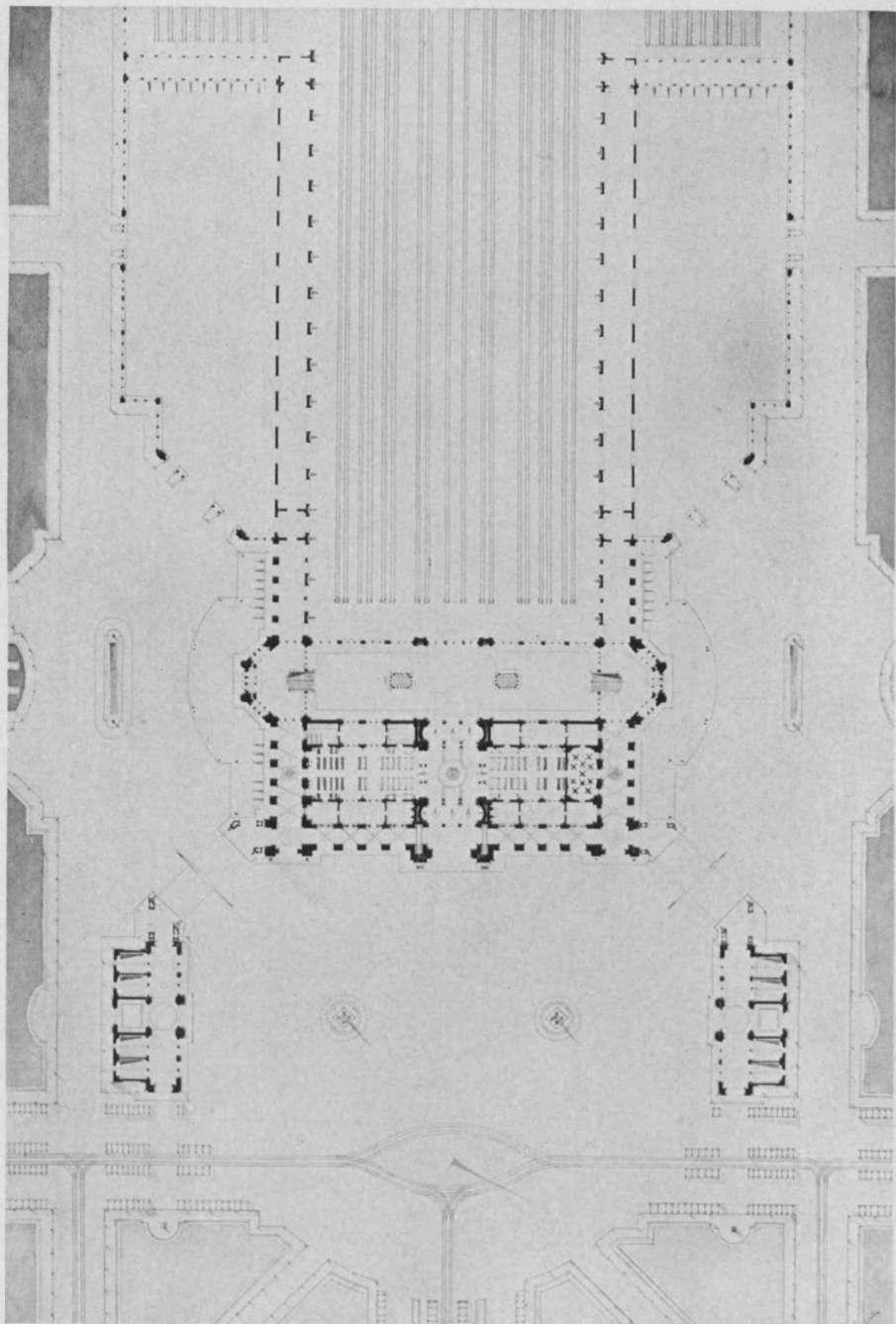
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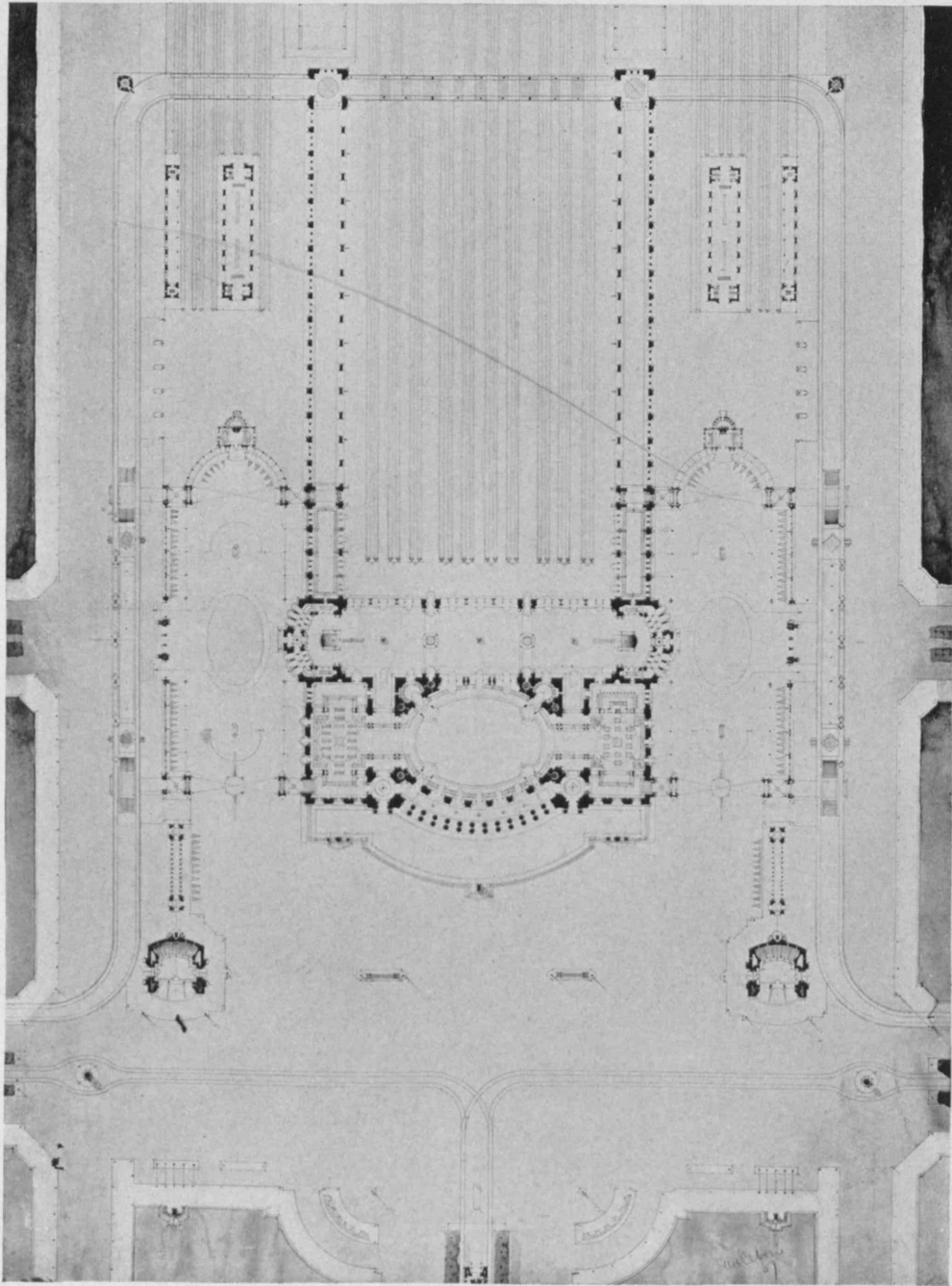
BY A. N. REBORI



BY W. B. KIRBY



BY W. B. KIRBY

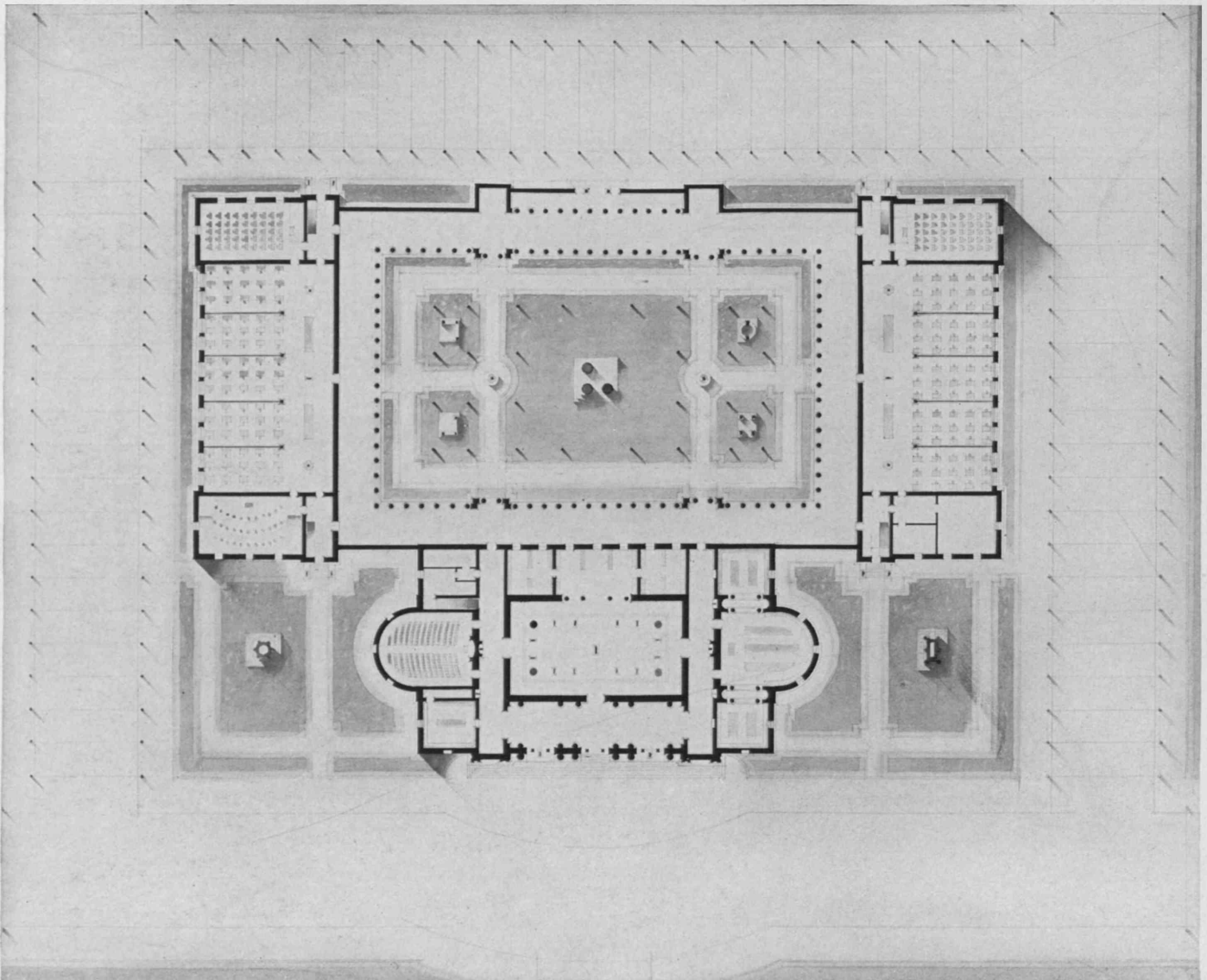
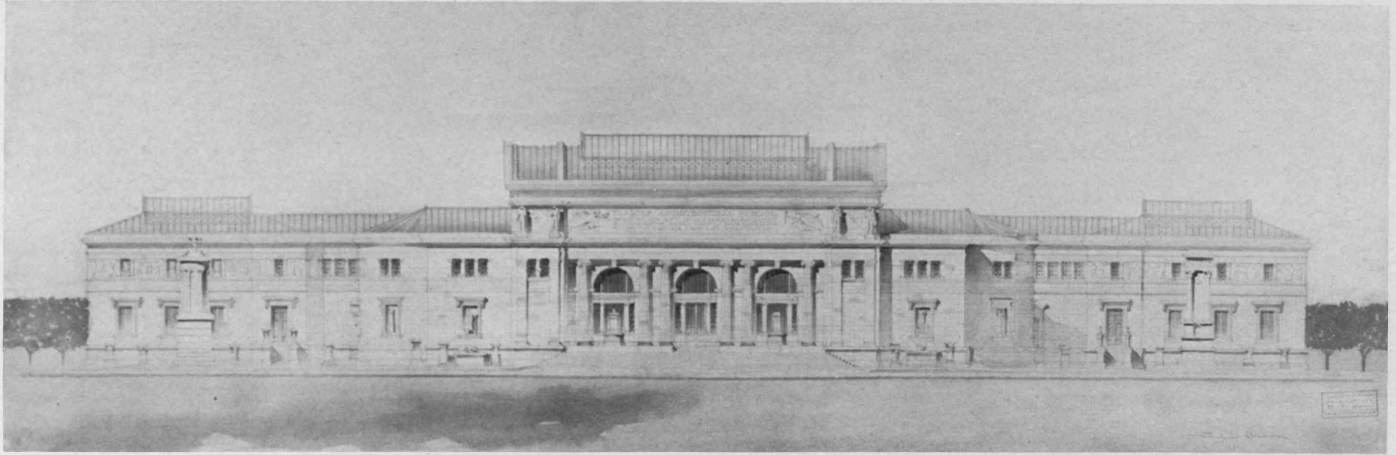


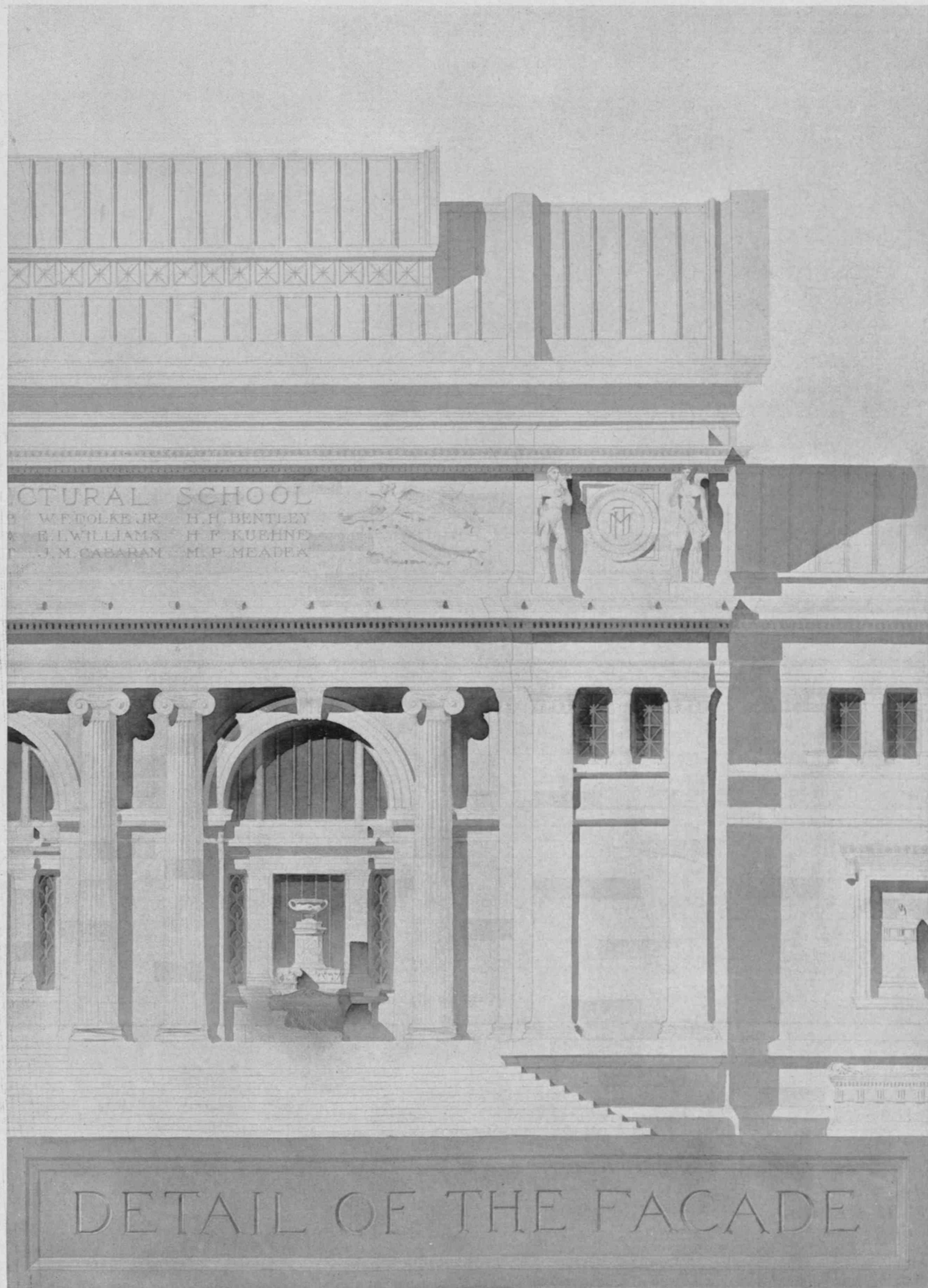
BY A. N. REBORI

A School of Architecture

THIRD YEAR OF DESIGN

BY F. J. ROBINSON





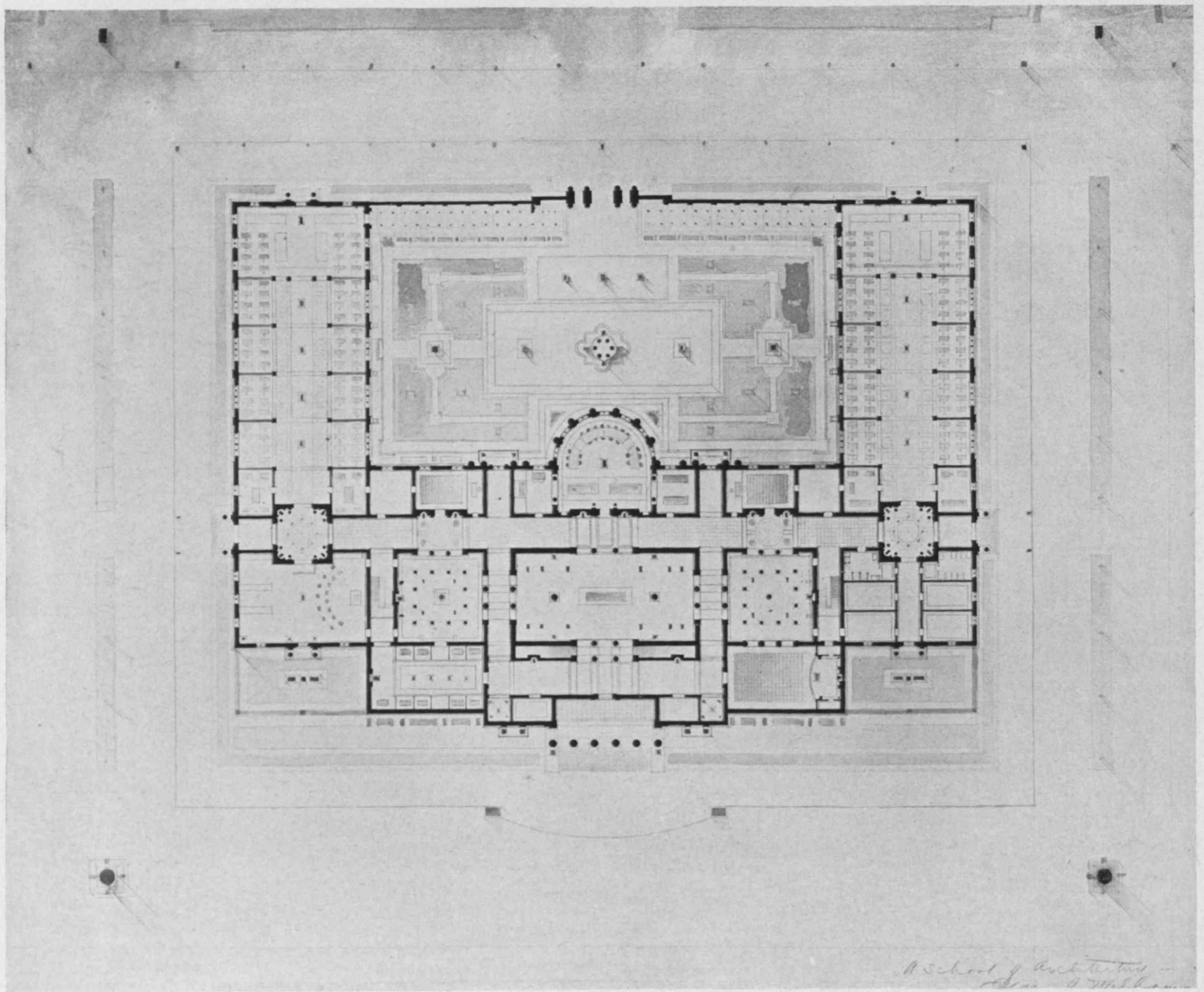
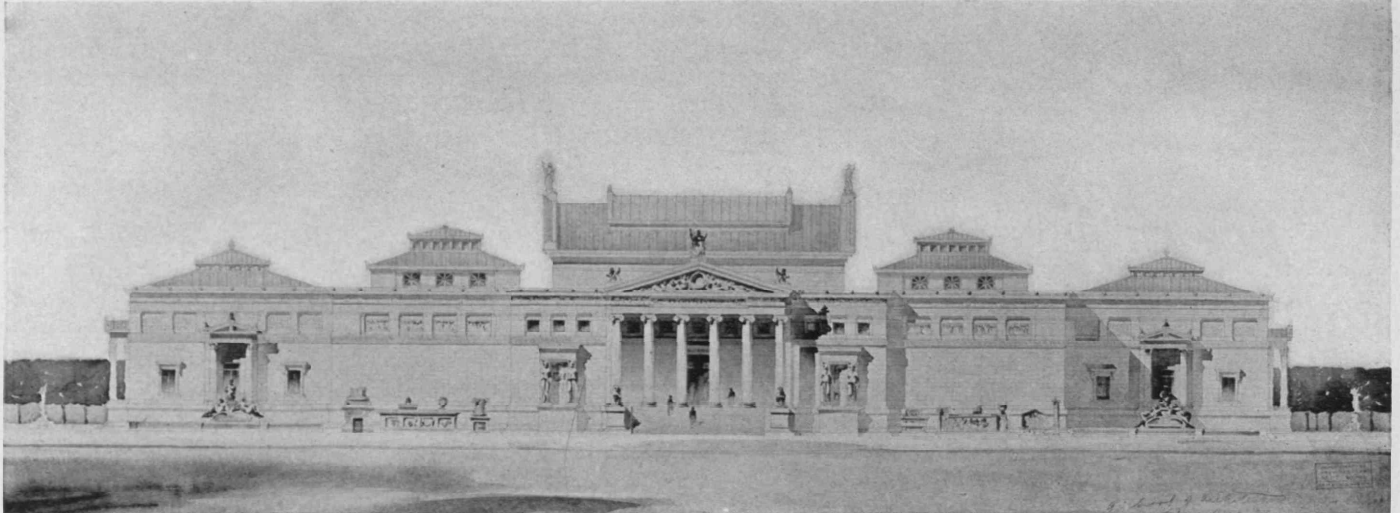
DETAIL OF THE FACADE

BY F. J. ROBINSON

A School of Architecture

THIRD YEAR OF DESIGN

BY E. I. WILLIAMS

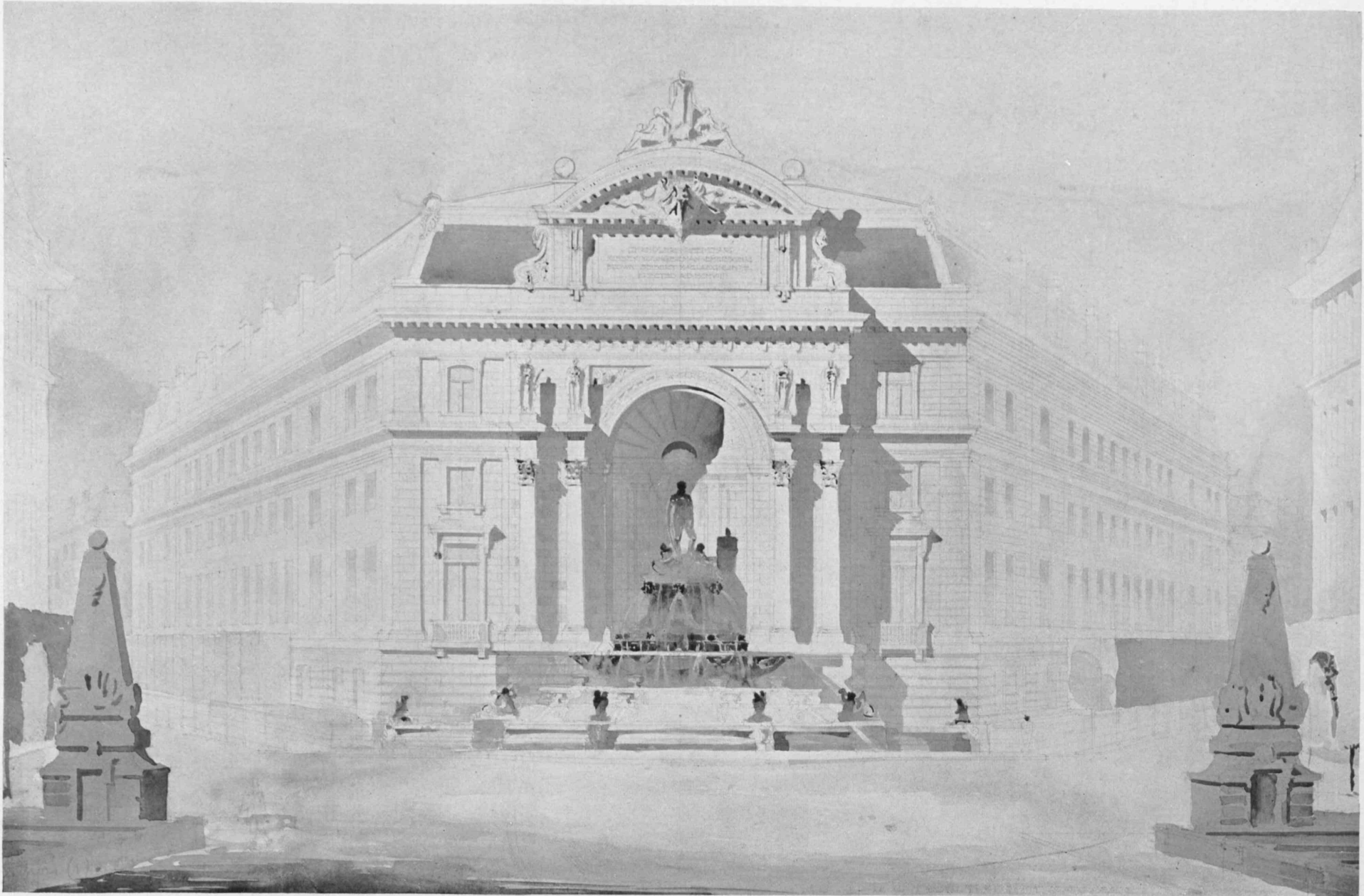




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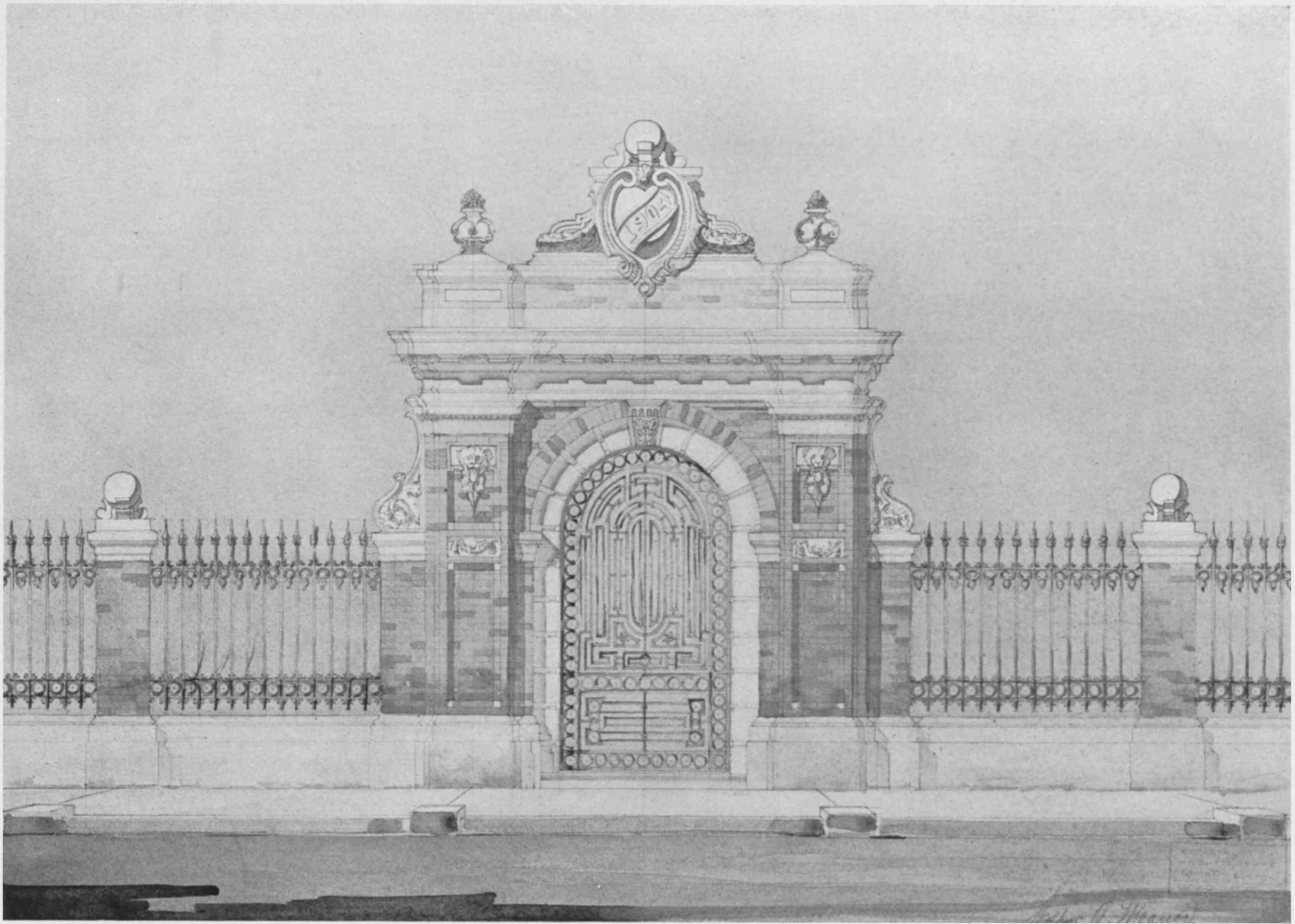
BY E. I. WILLIAMS



THIRD YEAR OF DESIGN

A MONUMENTAL FOUNTAIN

BY C. C. FORD



PRIZE DESIGN BY W. A. MEANOR

Competition for the Class of 1904 Prize

Second Year of Design

THE ENTRANCE GATE TO A UNIVERSITY DORMITORY

Prize:	W. A. MEANOR.	Second mention: 2.	C. J. BROWN.
First mention: 1.	H. D. BOUNETHEAU.	" "	3. D. W. GIBBS.
" "	2. J. H. ATHERTON, JR.	" "	4. H. M. GLAZIER.
" "	3. G. F. SHAFFER.	" "	5. V. J. SELBERT.
" "	4. J. C. BOLLENBACHER.	" "	6. Miss F. H. LUSCOMB.
Second mention: 1.	T. G. MACHEN.	" "	7. L. H. KING.

NOTE. — The prize for special students was not given, owing to lack of competitors.



FIRST MENTION BY H. D. BOUNETHEAU



SECOND FIRST MENTION BY J. H. ATHERTON, JR.



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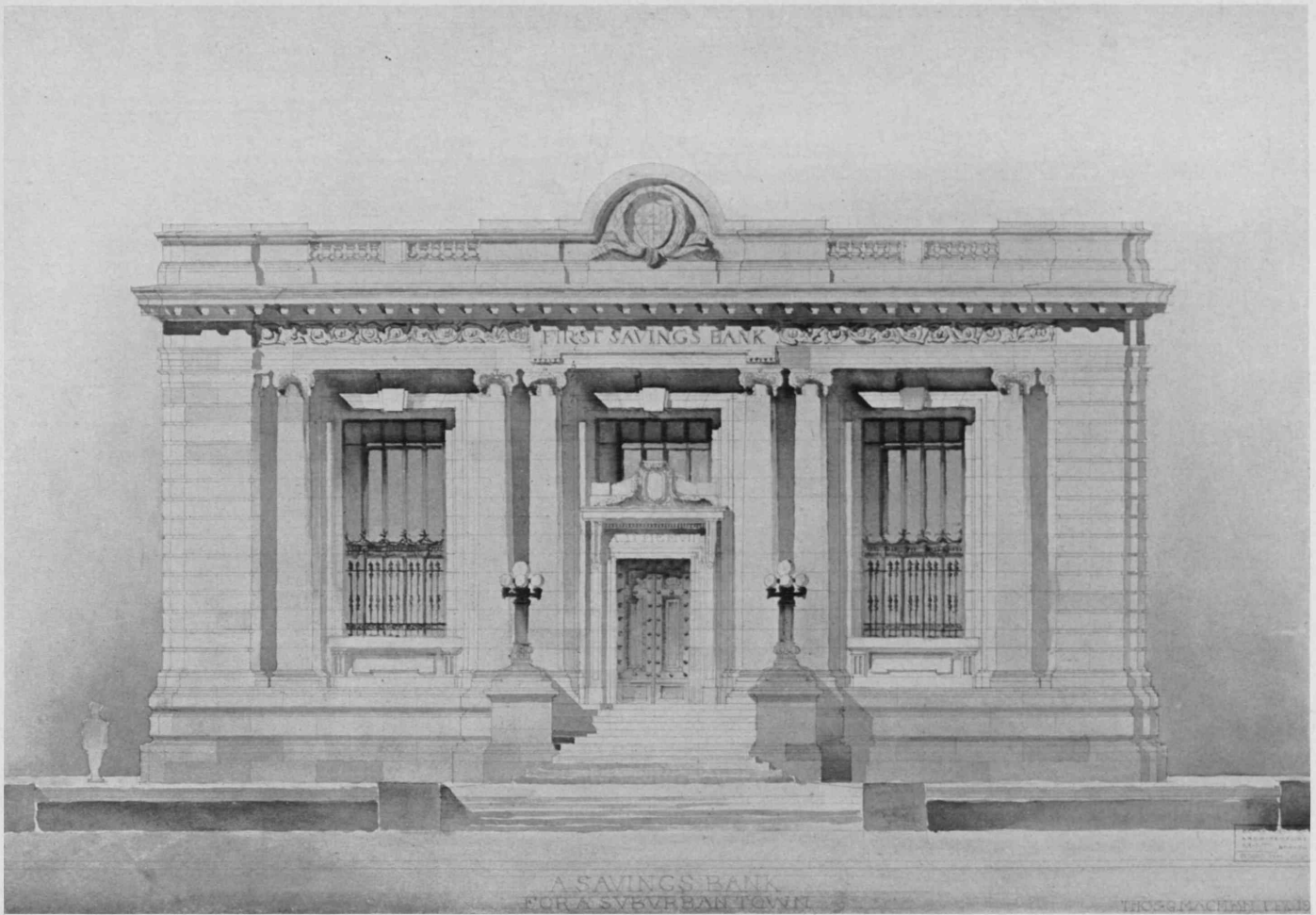


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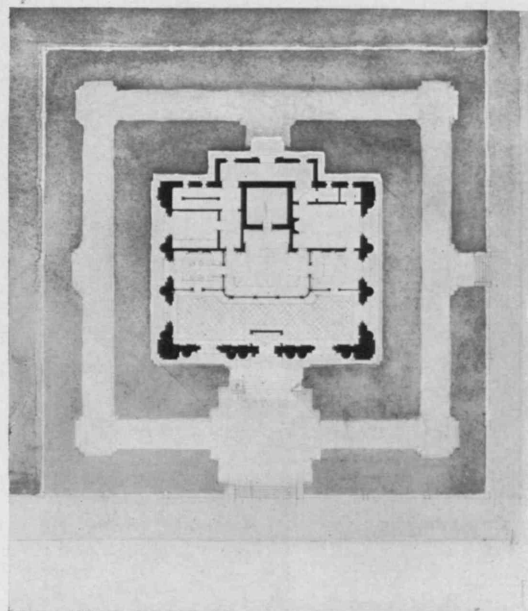
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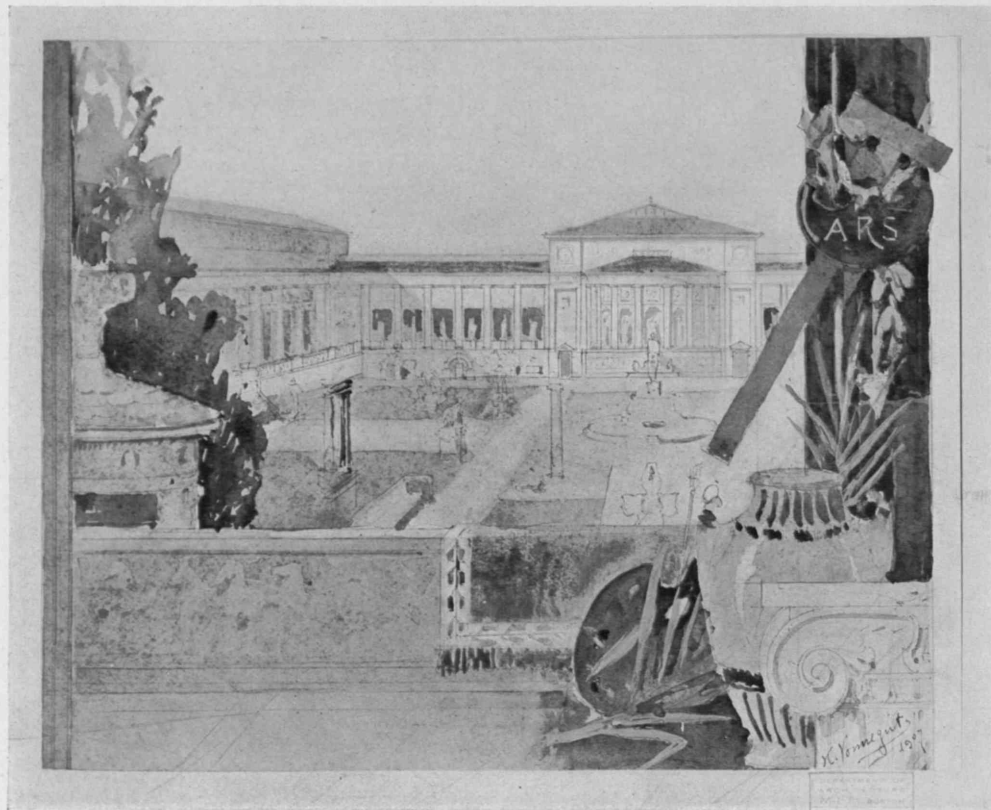
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BY T. G. MACHEN



SECOND YEAR OF DESIGN



SCHOOL OF ARCHITECTURE, PERSPECTIVE OF GARDEN

SKETCH PROBLEM

BY K. VONNEGUT

THIRD YEAR OF DESIGN

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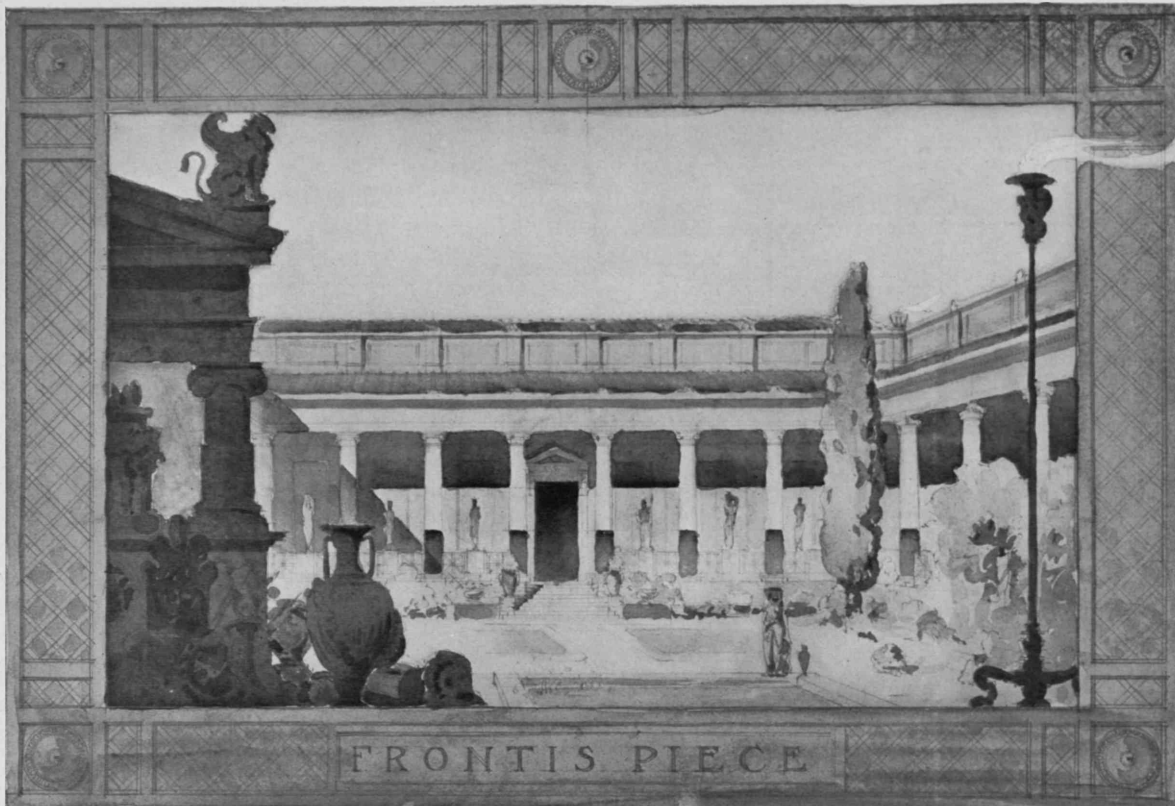
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SCHOOL OF ARCHITECTURE, PERSPECTIVE OF GARDEN

SKETCH PROBLEM

BY H. S. HAZEN

THIRD YEAR OF DESIGN

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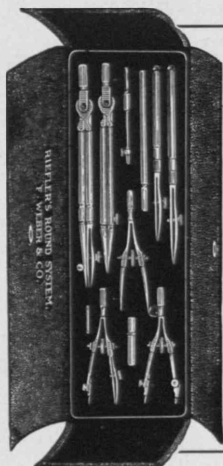
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Alumni Notes

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.

B. R. Kimberly, '09, is with A. H. Gould, 7 Milk St., Boston. He anticipates returning to the Institute next year to complete his course.

A. R. Merritt, '08, who has been absent from the Institute this year, has been in the office of Green & Wicks, '76, in Buffalo, N. Y. He writes that he intends to return next year to complete his course.

W. L. Patton, '08, is with F. L. Comstock, Architect, Gloversville, N. Y.

B. C. Baker, '07, spent the summer in Europe, principally in the châteaux district of France. He is now in Los Angeles with Parkinson & Burch, Architects.

R. B. Barnes, '07, and R. Buckler, '07, have returned to the Institute for the advanced course in Design.

P. J. Colvin, '07, has given up architectural work and is now with the Jackson St. Foundry, Worcester, Mass.

F. H. Haskell, who received his degree of M.S. at the Institute last June, and Charles Everett, '07, went to Paris immediately after school closed and prepared to enter the École des Beaux-Arts. They were admitted at the first examination in the fall, making exceedingly good records; Haskell ranked fourth, and Everett was among the first fifteen. Everett received the highest mark given in modeling.

W. G. Perry, '07, sailed for Europe last November, and is now studying architecture in Paris.

Arthur T. Remick, '07, sailed on January 16 for a trip through Italy, France, and England.

S. R. T. Very, '07, is with G. K. Thompson, 66 Broadway, New York City.

E. Stanley Wires, '07, and P. L. Cumings, '07, are with James Purdon, '96, Architect, 8 Beacon St., Boston.

G. H. Buckingham, '06, is with R. Clipston Sturgis, Architect, 120 Boylston St., Boston.

G. E. Burnap, who graduated in Landscape Architecture in 1906, and afterwards spent a year and a half in various offices, the greater part with Messrs. Olmsted Brothers, in Brookline, has been given a traveling scholarship by the Institute. He sailed for Europe in January, to be gone a year. His course of study has been very carefully planned in consultation with Mr. Guy Lowell, Instructor in Landscape Architecture.

Leo J. Devlin, '06, has opened an office at 475 Belvedere St., San Francisco, Cal.

G. F. Hunt, '06, a graduate in Landscape Architecture, is traveling abroad with Mr. Burnap. He expects to be away until some time in the fall.

Miss Eleanor Manning, '06, is with Miss Lois L. Howe, '92, at 717 Tremont Building, Boston.

E. L. Mayberry, '06, and L. A. Parker, '06, are in partnership as architectural engineers in Los Angeles, Cal. They have recently completed a hotel and station for the Atchison, Topeka & Santa Fé Railway at Syracuse, Kan., and also a similar building for the same company at Williams, Ariz. One of their interesting problems, so they write us, was a concrete retaining-wall to hold up beach sand, three hundred and forty feet in length and varying in height from fifteen to forty feet. They have designed also the reinforced-concrete work for one of the new Masonic buildings in Los Angeles.

Robert P. Bellows, '04, a diplômé of the École des Beaux-Arts, has returned to Boston and opened an office at 8 Beacon St.

Miss Eliza J. Newkirk, '04, is Instructor in History of Architecture at Wellesley College. Last June she completed the work for a Master's degree. The subject for her thesis, material for which she collected in a year and a half of study abroad, was "Domical Churches of the Renaissance in Italy."

G. Neville Wheat, '04, has been until recently Building Superintendent with Albert Kahn, Architect, in Detroit, Mich. He is now temporarily employed at College Station, Tex., in that same capacity.

C. T. Bilyea, '03, is with the Barrett Manufacturing Company, New York City. His work is that of interesting architects and engineers in the roofing and waterproofing processes of this company.

Miss Martha B. Brown, '03, and Miss Edna D. Stoddard, '03, are engaged in landscape work in New York City.

William H. Horstman, '03, is chief draftsman for Hellmuth & Speiring, Architects, St. Louis, Mo.

R. F. Jackson, '03, formerly with the John Scott Company, Architects, Detroit, Mich., has now taken charge of G. H. Ingraham's ('92) Detroit office.

Lynch Luquer, '03, writes us that he is building a house in Cambridge, Mass., with C. N. Godfrey as partner, but has not yet set out his shingle.

A. W. Allyn, '02, after five years with the Carnegie Steel Company, Pittsburg, has been transferred to the Montreal office of the United States Steel Products Export Company, with offices in the Bank of Ottawa Building.

A. R. Childs, '02, has been for the past year with the engineering force engaged in the construction of additional buildings for the Pittsfield, Mass., Plant of the General Electric Company.

G. T. Colmesnil, '02, is associated in partnership with J. R. Miller, with offices in the Lick Building, San Francisco, Cal.

Richard B. Derby, '02, associated with T. P. Robinson, '99, has recently opened offices at 20 Beacon St., Boston.

G. T. Hyde, '01, is now in Montreal, where he has recently opened an office in the Bank of Ottawa Building, St. James St.

H. W. Maxson, '01, is with the Carnegie Steel Company, Pittsburg, Penn.

A. B. McDaniel, '01, Professor of Civil Engineering at the University of South Dakota, writes that he has been making tests of cements manufactured in that vicinity to obtain their relative value with the well-known brands of Portland cement. Cement manufacture bids fair to be one of the largest and most profitable industries in that portion of the West, and he hopes to awaken an interest in the manufacturers, leading to an improvement in its quality.

P. L. Price, '00, writes that he has a seven-months old engineer in the firm now. Price is still with the American Bridge Company, in whose employ he has been ever since leaving the Institute. He superintended the structural detail drawings for the new Hudson Company's Terminal in New York, and at present he is in charge of similar work for the Pennsylvania Terminal in New York.

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WORKS
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H. L. Walker, '00, has offices in the Candler Building, Atlanta, Ga. He tells us that at present he has under construction two club houses, three commercial buildings, and some smaller work. Mr. Walker is secretary of the Atlanta Chapter of the American Institute of Architects.

D. Homer Hayden, '99, is engaged in a general contracting business in Norfolk, Va.

E. T. Stewart, '99, is of the firm of Stewart & Marshall, 68 Devonshire St., Boston. Their latest commissions are for a fire-station and a city stable for the city of Melrose, Mass.

H. K. White, '99, of the firm Wilder & White, Transit Building, New York City, recently won a competition for a memorial hospital to be built in Bronxville, N. Y.

Harry C. Ingalls, '98, and Alexander Phillips announce that they have formed a partnership under the firm name of Phillips & Ingalls, with offices at 37 West 31st St., New York City.

E. C. Little, '98, has been located in St. Louis for the past eight years. For five years he was with Isaac S. Taylor, Architect; a year as Superintendent of Construction for the Missouri Commission of the Louisiana Purchase Exposition; and since 1894 he has been connected as architect with the A. A. Fischer Architectural and Building Company, 728 Chestnut St., St. Louis, Mo.

Mr. and Mrs. V. W. Haughwout, of Fall River, announce the engagement of their daughter, Helen Preston, to William E. Putnam, Jr., '98. Mr. Putnam is a member of the firm of Putnam & Cox, '99, with offices at 6 Hancock Ave., Boston.

Alfred M. Brooks, '97, writes in reply to our request for information about himself, "I am Professor of the Fine Arts at Indiana State University; my time goes chiefly to the history and theory of architecture, on which I have written some and am at present writing. One of my ambitions is to send now and then a fellow of the right sort to study architecture at 'Tech,' and I have moderately gratified this ambition."

E. E. Cleaves, '97, of Rockport, Mass., has been practising medicine for the past seven years. He is a graduate of the Harvard Medical School of the class of 1900.

Mr. and Mrs. A. H. Marshall announce the marriage of their daughter Alice Belle to Russell W. Porter, '97, at Port Clyde, Me., on Nov. 27, 1907.

H. M. Seaver, '97, is in partnership with George C. Harding, '89, in Pittsfield, Mass. They have been fortunate in having had a great variety of work, including a small art museum, a boys' club, a Y. M. C. A. building, a town hall, and college and school buildings. A house for Senator W. M. Crane, and other large houses in Lenox and vicinity, have been designed in their office.

Robert D. Farquhar, '95, is located in Los Angeles, with offices in the Security Building, 510 South Spring St.

P. G. Gilbert, '95, has been practising architecture in Lowell, Mass., since leaving the Institute. He has recently completed for the Shaw Stocking Company of that city a large dormitory and boarding-house for its women employees. The building contains all the modern improvements and many attractive features which will contribute much to the comfort and pleasure of the company's employees.

In the preliminary competition for the New Orleans post-office and court-house, costing \$1,200,000, the firm of Parker, '94, Thomas, '96, & Rice, '91, of Boston and Baltimore, are one of five selected by the Government out of the preliminary competition, including thirty-four architects, from different parts of the country, including Boston, New York, Washington, and the South. The program for the final competition is being prepared for the Government, and the five firms selected will alone be asked to compete. The building covers a whole city block; the first floor is devoted entirely to the post-office, and the second and third floors to the three court-rooms, clerks' offices, and other departments.

H. R. Sargent, '93, has been with the General Electric Company, Schenectady, N. Y., during the past fourteen years, one year being spent abroad studying design and manufacturing methods. He is now Engineer of Wiring Supplies, and has charge of the design and manufacture of sockets, receptacles, cutouts, switches, cabinet panels, wiring specialties, and kindred devices, on which numerous patents have been issued.

George Hunt Ingraham, '92, has offices in the Penobscot Building, Detroit, Mich., and at 2A Park St., Boston.

Ambrose Walker, '92, announces that he has opened an office at 9 Cornhill, Boston.

The firm of Rankin, Kellogg & Crane, of Philadelphia, made up of J. H. Rankin, '90, E. A. Crane, '90, and T. M. Kellogg, '87, is just completing the United States Department of Agriculture Buildings at Washington, D.C. They are also engaged on the drawings for the United States Army Supply Depot at Fort Mason, San Francisco, Cal., the preliminary drawings for which have been approved and accepted by the Government.

H. B. Alden, '86, has recently moved his offices to 15 Exchange St. He completed not long ago a village of fifty houses for the United Shoe Machinery Company, at Beverly, Mass. His latest work consists of dwelling-houses for S. W. Winslow, H. F. Winslow, and Dr. G. J. Hill in Beverly, a large city house for H. O. Phillips in Pawtucket, an eight-room brick schoolhouse at Norwood, Mass., and a library at Northfield, Vt.

Gustave W. Drach, '83, Union Trust Building, Cincinnati, O., writes that he was the architect of the buildings for the new Water Works in Cincinnati, and the Longview, the Good Samaritan, and the Jewish Hospitals. He designed also the Auditorium for Miami University at Oxford, O., the Woodward High School, and numerous office buildings in Cincinnati.

Edward F. Ely, '82, is associated in partnership with Howard Hoppin, '76, in Providence. Mr. Ely is also chairman of the Board of Park Commissioners of that city.

Cass Gilbert, '80, has an article on "The New York Custom House" in the *Architects' and Builders' Magazine* of November, 1907.

A. W. Longfellow, '78, and his brother Richard, '91, have offices in the Tremont Building, Boston. During the past few years, among other important work, they have designed Bertram Hall, Grace Hopkinson Eliot Hall, and the Elizabeth Cary Agassiz House for Radcliffe College, Cambridge, also a house for Lieutenant-Governor Draper in Boston. A. W. Longfellow has been prominent in all matters pertaining to the interests of the fine arts in Boston. He has been a member of the Art Commission for several years, a Trustee of the Boston Athenæum, and has given much time to the Museum of Fine Arts and the Society of Arts and Crafts.

J. Rogers Rich, '72, soon after completing his course at the Institute, gave up architecture and confined his whole attention to painting. He spent six years in India, making while there many studies of the Taj Mahal under both sunlight and moonlight conditions. His finished pictures, including also one of the Sphinx by moonlight, have been exhibited in his Boston studio, where by artificial means he has reproduced as nearly as possible the same light conditions under which the pictures were painted.

In the recent *Brickbuilder* competition for a Theatre Building, all the mentions, with one exception, were awarded to the following alumni and students of the department: E. F. Mayer, '87, and H. G. Ripley, '91, associated; J. McGinniss, '08, and M. P. Meade, '08, associated; I. P. Lord, '04; W. A. Paine, '03, J. T. Wrinkle, '06, and A. A. Blodgett, '06, associated. The competition was judged in New York City by Messrs. J. M. Carrère, C. H. Blackall, W. A. Delano, F. H. Bosworth, Jr.

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Current Work of the Alumni Illustrated in the Magazines

AMERICAN ARCHITECT.

- November 2, Frank L. Packard, '90, House in Columbus, O.
December 21, Shepley, Rutan & Coolidge, '83, Harvard Medical
School, Boston.
" 28, Hartwell, Richardson, '75, & Driver, Waltham Sav-
ings Bank, Waltham, Mass.
January 4, Charles K. Cummings, '96, Schoolhouse in South
Boston, Mass.
" 4, Parker, '94, & Thomas, '96, Schoolhouse in Dorches-
ter, Mass.
" 4, Stickney, '78, & Austin, Schoolhouse in Charlestown,
Mass.
" 4, E. M. Wheelwright, '75, Schoolhouse in Dorchester,
Mass.

ARCHITECTURAL RECORD.

- November, J. W. Beal, '77, House in Beach Bluff, Mass.
" Howland S. Chandler, '88, House in Magnolia, Mass.
" Howland S. Chandler, '88, House in Manchester, Mass.
December, Howard V. Shaw, '94, Recent work of.
February, Richard E. Schmidt, '87, Recent work of.

ARCHITECTURAL REVIEW.

- August, Hoppin, '89, Koen & Huntington, House in New-
port, R. I.
" Davis, '94, McGrath & Shepard, '97, Church in
Kingsbridge, N. Y.
October, John G. Howard, '86, Italian American Bank Build-
ing, San Francisco, Cal.

ARCHITECTURE.

- January, Newman, '92, & Harris, House in Stamford, Conn.

BRICKBUILDER.

- November, MacClure, '94, & Spahr, '96, Houses in Pittsburg,
Penn.
" MacClure, '94, & Spahr, '96, House in Sewickley,
Penn.
January, Guy Lowell, '94, Club House, Andover, Mass.
" Guy Lowell, '94, Stevens Memorial Library, North
Andover, Mass.
" Parker, '94, Thomas, '96, & Rice, '91, House at
North Easton, Mass.
" Lord, '88, & Hewlett, St. Jude's Church, Brooklyn,
N. Y.

INLAND ARCHITECT.

- November, Shepley, Rutan & Coolidge, '83, Langdell Hall, Cam-
bridge.
" Shepley, Rutan & Coolidge, '83, House in Clifton,
Mass.
" Richard E. Schmidt, '87, Michael Reese Hospital,
Chicago, Ill.
" Arnold W. Brunner, '79, Temple Israel, New York
City.
" Glenn Brown, '77, & B. Brown, Suggestion for Devel-
opment of The Octagon, Washington, D. C.
" Charles E. Birge, '94, Apartment-house in New York
City.
December, Simonson & Pietsch, '89, Maryland Institute, Balti-
more, Md.
" Frost, '79, & Granger, Y. M. C. A. Building in Chi-
cago, Ill.
" Wood, Donn, '91, & Deeming, Union Trust Co. Build-
ing, Washington, D. C.
January, Walter Atherton, '89, & H. D. Hale, Y. M. C. A.
Building, Pawtucket, R. I.

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