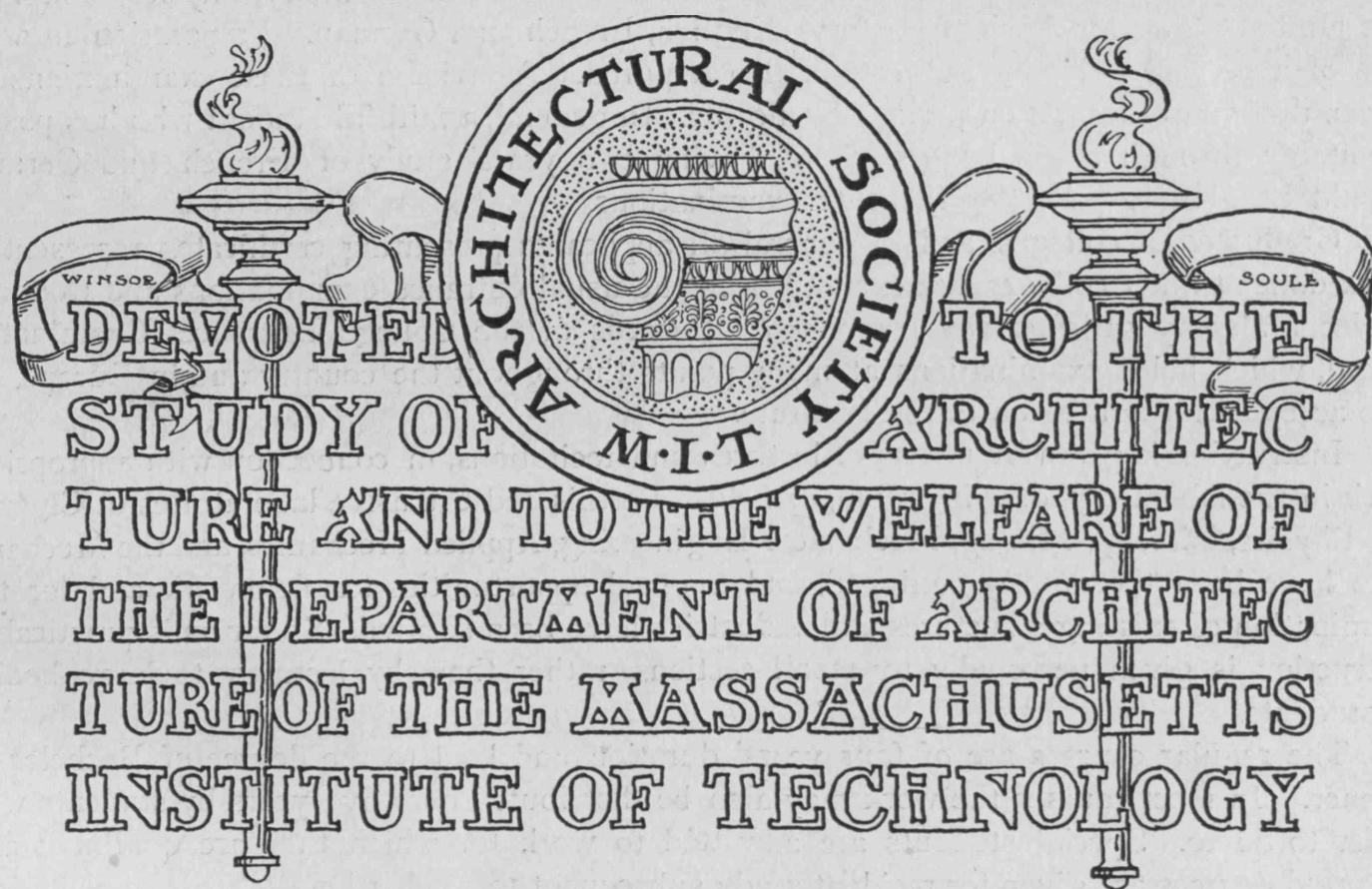


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MASSACHUSETTS INSTITUTE OF TECHNOLOGY

DEPARTMENT OF ARCHITECTURE

General Statement

The Course in Architecture. The curriculum is designed to supply the fundamental training required for the practice of architecture. The reputation of the course has been sustained by the strictest adherence to that high standard of efficiency for which the Institute is noted. The Institute recognizes that architecture is a creative art, and requires more knowledge of liberal studies and less of pure science than the profession of the engineer. This condition has been met through specially prepared courses. Full appreciation of the value of the important study of design is shown by the fact that the instructors who have it in charge are not only highly trained men, but that they have the experience which comes from an active practice of their profession.

Advantages of Situation. The school is in the heart of the city,—a great museum of architecture,—in which one is in close touch with the work of the best architects of the day. Building-operations can be watched from beginning to end. The nearness to architects in their offices is such that they show their interest in the school through constant visits. The Museum of Fine Arts is close at hand, where every opportunity is offered the student to make use of its splendid equipment. The Public Library offers the students the use of its choice architectural library without any annoying restrictions. The Art Club near at hand is an element of instruction, as well as other exhibitions of pictures and fine arts so generally opened to the public.

Equipment. The equipment of the Department consists of a gallery of drawings including original envois of the Prix de Rome, unequaled in this country; as fine a working library as can be desired, containing four thousand five hundred books, sixteen thousand photographs, fifteen thousand lantern-slides, and prints and casts of great value.

Four-Year Course. There is one regular course leading to the degree of Bachelor of Science. This course includes two options. Option I is designed for those to whom the æsthetic side of architecture makes the strongest appeal. It gives the student, however, the necessary training to control intelligently the structural problems occurring in architecture.

Architectural Engineering. Option II is designed for those to whom the structural side of architecture appeals most. At the middle of the third year students of Option II drop architectural design and its allied subjects, and substitute scientific courses, with a thorough course in structural design.

Graduate Courses. Opportunities are offered in each option for a further year of advanced professional work leading to the degree of Master of Science to graduates of the Institute, and to others who have had a training substantially equivalent to that given in the undergraduate course. The value of this graduate work cannot be overestimated. The good results obtained through a year's uninterrupted study of subjects essential to the highest professional success, and for which the previous four years' training has now prepared the student, are in extraordinary evidence. Perhaps the most convincing proof of the increased value of the student due to his year of advanced study is the fact that the practising architect invariably seeks first in the graduate class for his assistants.

Summer Courses. These courses are primarily for the benefit of the student who wishes to distribute his work over a larger portion of a year, or to gain more time for advanced work in the regular courses. They also offer opportunities to students from other colleges to anticipate a portion of the professional studies of the second year.

Special Students. Applicants must be college graduates, or twenty-one years of age with not less than two years' office experience. Except college graduates, all applicants will be required to pass, before entrance, examinations in Geometry. All must include in their work at the Institute the first-year course in Descriptive Geometry and Mechanical and Freehand Drawing, unless these subjects have been passed at the September examinations for advanced standing. There is no defined course for the special student. He may select, with the approval of the Department, any subject in the regular course for which he has the necessary preparation. He receives no certificate, but on leaving the Institute in good standing he will be given a letter to that effect by the Secretary of the Faculty.

Scholarships, Fellowships, and Prizes. A certain amount of funds is available for undergraduate scholarships and for fellowships for graduate work. Six prizes, varying from ten dollars to two hundred dollars each, are equally divided between the regular and the special student.

The American Institute of Architects accepts the Bachelor's degree of the Institute, in the candidacy for its membership, without the examination ordinarily required.

The Catalogue of the Department, giving more detailed information, will be sent on application to the Secretary of the Institute.



IL MARZOCCO, PIAZZA DELLA SIGNORIA, FLORENCE

(A copy in bronze of the original by Donatello)

MEASURED DRAWING BY F. J. ROBINSON, '08

The Technology Architectural Record

Vol. V March, 1912 No. 2

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Published by the Architectural Society of the Massachusetts Institute of Technology.

The proceeds of this publication are devoted to a Scholarship Fund, founded by the Architectural Society for students of the Department of Architecture of the Institute.

TECHNOLOGY is at last coming into its own! Dr. Maclaurin announces an unrestricted gift of \$2,500,000 from an anonymous donor. A recent bulletin of the United States Bureau of Education states that the largest gifts for colleges reported for the year ending June 30, 1911, came to the Institute, which was benefited to the extent of \$1,400,000 from the generosity of three donors. This new gift makes a total of \$3,900,000 for the New Technology. A most desirable site has been purchased, and the funds are now assured with which to take advantage of the unique opportunity of building a new home for a complete scientific school. Everybody concerned, and particularly the alumni of the Department of Architecture, must rejoice in the wonderful chance this offers to carry out the spirit and ideals of the Institute in the architecture of the New Technology. And it is further cause for congratulation that Dr. Maclaurin has shown by his remarks a keen sense and appreciation of the importance of the architectural aspect of the immense problem which he has before him.

We make in this number a departure from the usual illustrations of the RECORD. In reproducing in the past the work of our former students we have been trespassing to some extent on the field of the professional magazines, whose purpose is primarily to illustrate current architecture. We believe the RECORD can do more good in its own field of encouraging the study of architecture by putting before its readers examples which have been, and always will be, a source of inspiration to both the student and the practising architect. To this end we have gone to that splendid work on *Edifices de Rome Moderne* by Letarouilly. In this issue we give his illustrations of the charming courtyard of S. M. della Pace, supplementing the line-drawings of its plan, elevation, and details with photographs of the actual courtyard itself. Furthermore, we have included a translation of the text accompanying the illustrations. The text is often neglected by students, through their inability to read French easily, and from the fact that it is comparatively inaccessible. Oftentimes the text illuminates the illustrations and may be of considerable help to the better appreciation of them.

The Fourth-Year students in Architectural Engineering have just completed a course in Reinforced Concrete, given by Mr. E. F. Rockwood, B.S., chief engineer of the

New England Concrete Construction Company. The class has been specially prepared for this work through a course in the concrete laboratory under Professor H. W. Hayward, which has already received mention in a previous number of the RECORD. Under Mr. Rockwood the class studied the underlying principles of design in reinforced concrete, giving special attention to the effect of the monolithic character of the construction, and the necessity for designing with continuous members. The course covered the design of slabs, beams, girders, walls, columns, and footings, and a complete design was made of a typical bay of an actual building. The latter included the study of practical details, such as door, window, and wall details. The all-important questions of building and erecting forms, placing reinforcement, and pouring concrete were given careful consideration in their relation to economical design. Several excursions were made to buildings in process of erection, where all the various stages of construction were seen.

Former pupils of Mr. T. H. Bartlett will be interested in his article on Lincoln in *Harper's Weekly* for Feb. 10, 1912. It is devoted to a study of the Cooper Institute portrait of Lincoln, made in 1860, at the time of his famous Cooper Institute speech. The article is a valuable contribution to the study of Lincoln in revealing the "noble harmony and interdependence of his physical and spiritual endowments."

Mr. L. Earle Rowe, who for the past year has been assistant in Professor Sumner's courses in the History of European Civilization and Art, left Boston early in February for Egypt, where he is to participate in the excavations in the pyramid field of Gizeh conducted by Dr. George A. Reisner. The Department is fortunate, during Mr. Rowe's absence, in having the services of Mr. Lacey D. Caskey, assistant curator of classical art in the Museum of Fine Arts. Mr. Caskey has spent five years in Athens, where for the greater part of that time he was secretary of the American School of Classical Studies, and is well known as a contributor to archaeological journals.

It is always a pleasure for a school to record the success of its former students. In the last two *Brickbuilder* Competitions, Tech men have won the first prizes. Mr. I. P. Lord, '04, associated with Mr. F. D. Bulman, was awarded the first prize of \$500 for a design for a store and loft building in the December competition; R. J. Batchelder, '08, won the first prize of \$500 in the January competition for the design of a bungalow. In the latter competition over six hundred designs were submitted.

The two annual prizes of fifty dollars each, offered by the Boston Society of Architects to Fourth-Year students, were awarded to T. R. Prouty, regular student, and divided between T. H. Mace, Jr., and G. B. Brigham, Jr., special students. The decision was made by the committee on architectural studies of the B. S. A.

The two annual prizes of ten dollars each, offered by the Class of 1904 to Third-Year students, were awarded this year to H. O. Glidden, regular student, and G. W. Dyer, special student.

City Planning in Europe

By GEORGE B. FORD ('00)

Paper Read at the City Planning Conference
in Philadelphia, 1911

WITH the exception of Washington and two or three other cities, interest in city planning in America is quite recent. In planning our cities it is most essential that we take advantage of the successes and mistakes of other places. In mistakes America abounds; in successes it is lacking. Successful city planning does exist, and to find it we had best turn to Europe. There city planning as a science and as an art has been developing through many centuries, and, particularly within the last few decades, great strides have been made.

Emphasis has been laid on different features in different countries, depending on the characteristics and temperament of the different people. When we think of city planning the first thing that comes to our minds is a picture of streets and open places and public buildings. Here it is that France has excelled, and from France we have much to learn. We find in most German cities, and in a large number of French and English cities, that a considerable amount of space has been reserved for park uses. In Berlin we find an enormous amount of space so reserved. In Vienna we find that they have recently reserved a wide strip all around the exterior of the city for a ring of parks which should be the pride of any community. Cities are realizing that this working out of a system of boulevards, settings for public buildings, and open spaces for parks and playgrounds pays. Take the city of Paris, for instance, where an enormous amount of money has been spent by Baron Haussmann in showing the world that charm of vista and of setting for public buildings which can be gained only by such a plan as his. With this, too, has been worked out a system of parks large and small, so placed in connection with the street scheme as to make every feature count to its fullest extent. Such is the most obvious side of city planning,—the laying out and beautifying of a great system of boulevards, of parks, and of open spaces.

Is this the fundamental and essential side of city planning? What is a city? A city is primarily a place where people must work and live, and must work and live the best life possible. Now, how can a city as a city help its citizens to live the best life, and to work with the greatest ease and enjoyment, and with the minimum amount of wasted effort and energy? This is a phase of city planning in which America has not excelled, and yet in which certain cities, especially some in Germany, have greatly excelled. To do this means studying the features of a city, studying the topography, studying the social conditions, and studying the economic conditions. The great business corporation in America is always studying how to make its business run more smoothly, how to save here and how to save there, and how to gain more efficiency. But the American city as a city, while it considers itself practical, more so than those of any other country in the world, has not succeeded in applying business methods to city planning. The German cities have succeeded. To a great extent they are more efficient in city government, and have government-controlled public-service institutions and city

extension. This is particularly due to the splendid business system of German cities, to a government that is run in a business-like way, where the mayors and city officials are appointed purely out of consideration of their fitness for their work. They are chosen on their record in previous cities, and they are expected to make the city a larger and more efficient institution.

How have the German cities gone about this matter of making their cities efficient? They have considered first the distribution of population, how people work and play. Then they have taken up the needs of getting from one part of the city to another, involving, as this does, all questions of transportation and traffic, all questions of elevated roads, of subways, of street car traffic, of travel by boat or by ferry; and then the transportation of goods, either by railways or by water, with its demands for docks, ports, and terminals, and the connections between them.

To illustrate this distribution of the population, which varies greatly in different cities, and to show you how much it does vary, I want to take up the distribution in three cities. In Paris we find that the people are concentrated in the center of the city, hemmed in by the walls, with only a few scattered localities out beyond. In Berlin we find a somewhat similar state of affairs, with sharp lines where the thickly settled part stops, with a more gradual falling off as we go out into the country. In London just the opposite is true. Here we find that the population diminishes gradually all the way from the center of the city to the outlying regions. This makes the whole problem of transportation very different in these different cities. When we compare Berlin with London we find that in the former the traffic is all concentrated in the center of the city, with very little distribution out into the outlying regions, while in London it diminishes gradually in all directions from the center of the city out into the country. Thus the problem of transportation is a very difficult one to study, and it means a special knowledge of the conditions of each city.

The various communities have developed differently their systems of streets and traffic. We find that in Berlin, London, Moscow, and Paris the same general principles apply; that is, radiating lines go from the center out to the regions beyond, and then circumferential lines outside connect the various outlying regions one with another. Such is the theory of the layout of most city streets, the backbone of the city planning of the great cities of the world.

With this question we should consider transportation; and in detail the arrangement of railroads with their handling of freight, with their terminals, and with the cross-connection between the terminals; and the means of loading and unloading goods and distributing them to different parts of the city. One of the great questions with most cities is that of transportation by water; and here again we find Germany, and to a certain extent England, far ahead of most of our American cities. We are beginning to take this up in a more or less comprehensive way, but we have been handicapped by the fact that the water-front rights are owned by private individuals rather than by the city; while in Germany the municipal ownership of the water-front has greatly facilitated the working out of her plans for its development.

In Antwerp we find how they have developed the transportation facilities and the harbor, all of which has added immensely to the city's commercial activity. We find in

many other cities that such improvements have proven not only of great commercial value, but also of great actual money value, owing to the increase in the assessable value of the abutting property. Further, these cities have made a point of making the developments along the waterfront beautiful and interesting as well as commercial. They have developed above these docks a system of boulevards where the people may drive and look out over the water and enjoy the prospect of the harbor or the river. This is illustrated by Antwerp and by Düsseldorf, where we find that goods are unloaded from the ship to the railroad at a lower level, and the space under the boulevard is used for storage purposes. In Frankfort and in Düsseldorf has been worked out a comprehensive system of docks owned by the municipality. In connection with the government-owned railways which run down directly to the docks, they have worked out a complete system of exchange of goods from the railways to the boats, and from boats to the railways, through a system of storage warehouses with factories behind them, and with tenements again behind these.

In America, for successful examples of a comprehensive port development we have had to turn to private enterprises, such as the Bush Terminal in New York, while in Germany we find that city after city has developed its whole water-front and terminal facilities in a scientific way. The ports of Hamburg and Bremerhaven, as well as those above mentioned, command careful attention. England, in her Manchester docks, and to a certain extent in those at Fishguard and Southampton, has been working out similar developments.

Again, in connection with the manufacturing of goods after they are taken from the railways and waterways, certain cities, particularly Frankfort in Germany, have made a point of relegating factories to specified districts. Other districts are allotted exclusively for dwelling-purposes. These districts are so arranged that the factories are found in the place where they would naturally come; that is, along the railways and waterways. This arrangement makes it easy to handle the goods to and from the means of transportation. This arbitrary zoning sounds strange to our ears, but it has been worked out by the Germans purely as a business proposition, and the individual factory owner has soon come to realize that it is greatly to his advantage to conform to these seemingly drastic regulations. Further, in connection with their factories the Germans have made a great point of developing as gardens the regions round about for the use of the operatives. This system of gardens and avenues and open spaces around factories is most beneficial, as well as attractive.

Now we come to the final feature of city planning, and one which is perhaps the most important of all, and that is housing; the problem is how to provide the quarters in which people must dwell with the maximum advantages that a city can give them. As we go through the various cities of Europe we find the problem entirely different in one city from another, and in one country from another. Even Germany, with its scientific study of the social and economic life, has failed adequately to solve this problem. After all, it is in England that we find worked out the most interesting examples of this, the truth of which was attested by the unanimous approbation of the great International Housing Congress in Vienna last year. England's solution lies in her garden cities and garden suburbs. She has found how to give the city worker all the advantages

of the country, and has done it in such a way that the results are most practical as well as beneficial. The consideration of this garden-suburb idea is most urgently recommended for the American city. So impressed has the rest of Europe been with the success of these English experiments that we find garden suburbs springing up, or projected, at a number of places in Germany, Switzerland, Denmark, Sweden, France, and Austria, all avowedly modeled on the English prototype. To see how this works out we must turn to the outskirts of an old town like Nuremburg, or Cologne, which are typical of the modern German suburban planning, and we see the irregularity of the streets and how they vary in width, radically different from anything we find in America or in England. We see houses setting back at different distances from the street, houses set at irregular angles, so that everywhere we find a decided picturesqueness and charm.

All through Germany in the large cities they have made the tenement a far more desirable place to live in than it is in most American cities. This is typical of the new German suburbs, where they have left large open corners in which are planted trees and shrubs, where the people of the tenements and the children can enjoy them. The German cities are regulating the building of houses to a certain extent by a system of zones, whereby they limit the height of buildings, and in particular of their dwellings, the different heights depending on the part of the city in which they are located. For instance, in a certain zone the buildings are allowed to be only five stories in height; in the next zone beyond they are allowed to be four stories in height, and they cover a less percentage of the lot; and in the region beyond they are only three stories in height, and then two stories in height, occupying a still less percentage of the lot; and by this arrangement the questions of light and of ventilation are controlled, thus making the city a far more healthful place to live in than with the system we have in America of spreading tenements uniformly over the whole area, as we find in New York, with six-story tenements erected in the outlying regions. The German cities have forestalled this.

The garden-suburb movement is one of the most interesting developments of city planning, and it is one in which England has excelled. There they have found it possible to induce people to move from the center of the city to the outlying regions, where they can have a house of their own and at least one-twelfth of an acre of land. In Philadelphia people are crowded seventy-five families to the acre. In England they can do this and make it pay, and people are able to live in the midst of the most charming surroundings, in communities which are owned and managed by the inhabitants of the houses themselves, and the individual owners of the houses have control over the whole development. No individual can build an eyesore or do anything which will mar the appearance of the whole community.

Comprehensive city planning necessitates a thorough understanding of all phases of a city's life. In the working out of a particular problem the comparison of the needs of the particular city with the solution of corresponding needs in other cities is essential; and as these successful solutions are often lacking in America, we should turn for inspiration to these cities in Europe, and do all we can to make our American cities what they should be,— the most practical, the most healthful, and the most charming cities in the world.

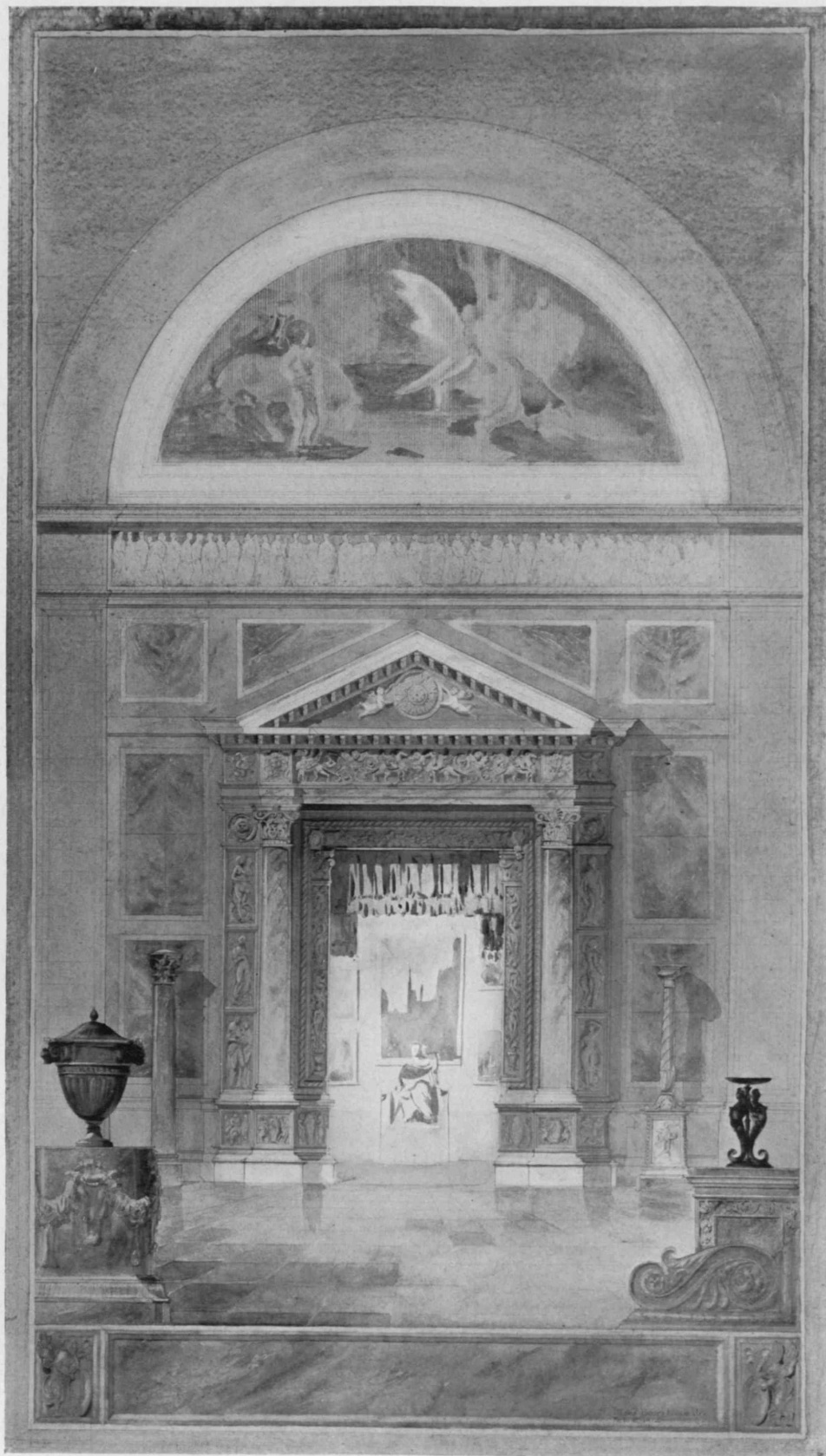


Competition for the Boston Society of Architects' Prizes

THIRD YEAR OF DESIGN

THE ENTRANCE TO A GALLERY OF PAINTING

PRIZE DESIGN FOR SPECIAL STUDENTS. BY G. B. BRIGHAM, JR.



Competition for the Boston Society of Architects' Prizes

THIRD YEAR OF DESIGN

THE ENTRANCE TO A GALLERY OF PAINTING

PRIZE DESIGN FOR SPECIAL STUDENTS. BY T. H. MACE, JR.



Competition for the Boston Society of Architects' Prizes

THIRD YEAR OF DESIGN

THE ENTRANCE TO A GALLERY OF PAINTING

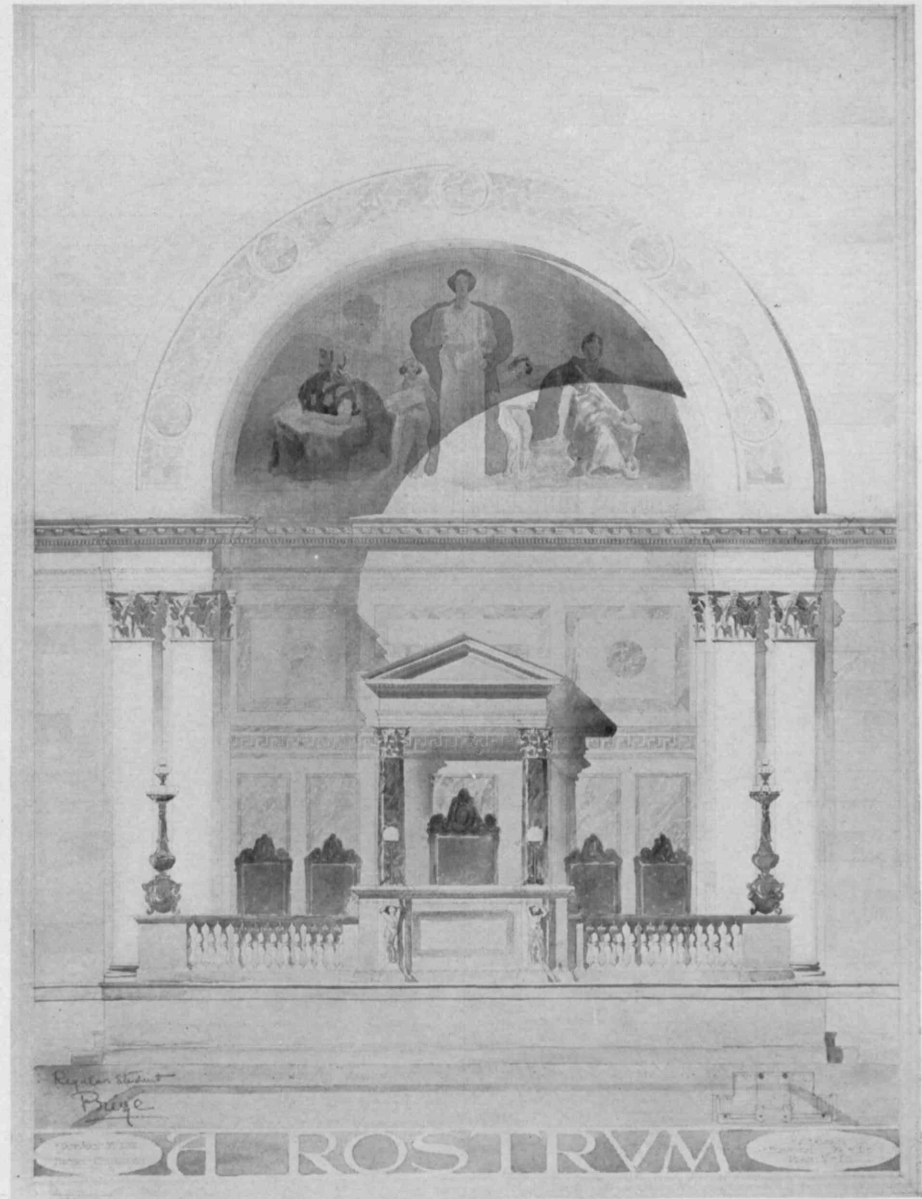
PRIZE DESIGN FOR REGULAR STUDENTS. BY T. R. PROUTY



SECOND YEAR OF DESIGN

BY G. W. DYER

PRIZE DESIGN FOR SPECIAL STUDENTS



SECOND YEAR OF DESIGN

BY H. O. GLIDDEN

PRIZE DESIGN FOR REGULAR STUDENTS

Class of 1904 Competition Prize

A ROSTRUM IN A PUBLIC HALL

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ON the evening of January 4 Mr. J. R. Coolidge, Jr., of the firm Coolidge & Carlson, spoke before the Architectural Society on architectural practice and development in and around Boston. His talk was very interesting, as usual, and was thoroughly enjoyed by all present.

In speaking of the architecture of Boston Mr. Coolidge mentioned the Art Museum. He told how the final design was the result of the work of perhaps thirty designers. A committee was appointed to study the museums of Europe. After this several architects submitted plans, and from these Professor Despradelle made an *esquisse*; Mr. Guy Lowell was then appointed to carry out the final plans, developing them from the *esquisse*.

Mr. Coolidge next spoke of the development of school-house architecture in Boston. He told of the very good work done in this line by Mr. R. Clipston Sturgis, who had the supervision of it. In continuing, he said that in the other large cities excellent schoolhouses are being built; in the smaller cities the problems are not worked out so well, and in some cases they are very poorly done. The architects of the smaller cities ought to follow the precedent given by the more experienced architects of the large cities. Where this is done good schoolhouses are usually the result. Some of the poor work is due to the fact that incompetent architects obtain work by means of pull or graft. When this happens the designs are usually bad. This, however, applies not only to school architecture, but in some degree to all branches of architecture.

Mr. Coolidge then described the different methods of awarding jobs to architects. Engaged in architectural practice there are, he said, three kinds of architects: the true architect, who interviews his clients and contractors, does the designing, and follows the work through to the finish, overseeing the job as well as the office; another kind is the draftsman type, who never gets beyond his drawing-board; the third is what might be called the promoter type.

The true architect must learn to work in materials. To illustrate this Mr. Coolidge spoke of a tile floor which he designed. After designing it on paper he went to the factory, where he had the tiles laid out upon the floor according to his design. It was found that a considerable number of the tiles shown in the drawing must be omitted. At the job the operation was repeated, and more tiles were omitted before a satisfactory result was obtained. How much of the actual work must the architect do himself in order to insure its being satisfactory to him? Mr. Coolidge mentioned an English architect with quite an extensive

practice who said that he did all of his full-size details himself. It is hardly necessary to go thus far; general supervision is enough. During the recent career of the firm of McKim, Mead & White, after Mr. White's death and while Mr. McKim was ill, the firm was winning some of its largest competitions. By the general supervision of the draftsmen of this firm a school of architecture had been created, which could produce designs embodying the individualities of Mr. McKim and Mr. White even in their absence, Mr. Mead being always interested in the structural side.

The true architect must have a thorough knowledge of construction. It is only by attention to this that consistent design is produced. The architectural engineer should also have some knowledge of the aesthetic side of the profession, which, thanks to the Tech training, he often has.

The draftsman type who is so devoted to the drawing-board that he cares for nothing else, though he may be quite contented and be doing very good work, should undertake to design all accessories, including wall-hangings and lighting-fixtures. This line of design is done only in a mediocre way by the average architect. Men of the type of Jules Guerin are architectural illustrators rather than architects.

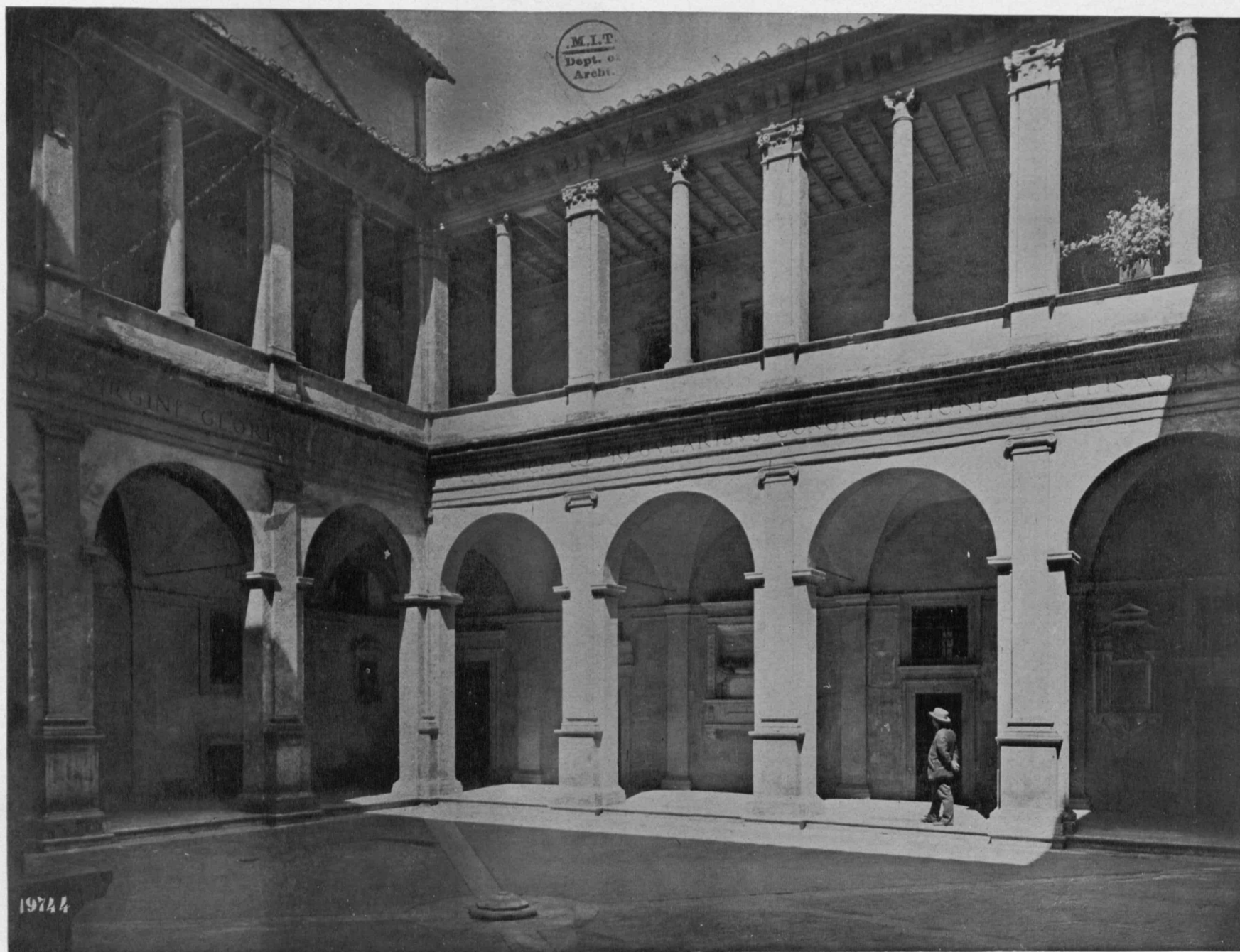
The third type, the promoter architect, who is in the profession for financial gain only, and who is continually making propositions to landowners to build for speculation or investment, and who otherwise drums up business, should be a real-estate broker. He may be honest enough, but he should not be an architect. Work should come to the architect without his going after it in this way. He should do his work so thoroughly and so please his client that the latter will come again. Mr. Coolidge emphasized this point: that the architect should always bear in mind the fact that he is after the *next* job, and that he must earn it through the one he is working upon. This is made difficult owing to the fact that in practice there is very little time for study. Clients are often impatient, and tend to overestimate the architect who produces results in the shortest time. It is well always to have something to show to the client at each interview. The client then feels that the work is progressing, and the architect determines more nearly the ideas and wishes of the client. After all, the object for the architect is to please, not himself, but the client.

In closing, Mr. Coolidge advised each student to take charge, if possible, of some small building, even if it is no larger than a chicken-coop, so as to become acquainted with all the different lines of work involved, and to learn to avoid the difficulties and delays.

F. N. BREED, '12.

Summer Courses

The Department of Architecture will offer, as usual, its summer courses in Second and Third Year Design and in Shades and Shadows. They will begin June 24, and be of eight weeks' duration. They are particularly intended to fit draftsmen and students from other colleges for admission to Third-Year work, and thereby to give them the opportunity to complete the professional work in two years. Circulars giving more complete information may be obtained by addressing Professor A. L. Merrill, Secretary of the Institute.



CLOISTER OF S. M. DELLA PACE, ROME

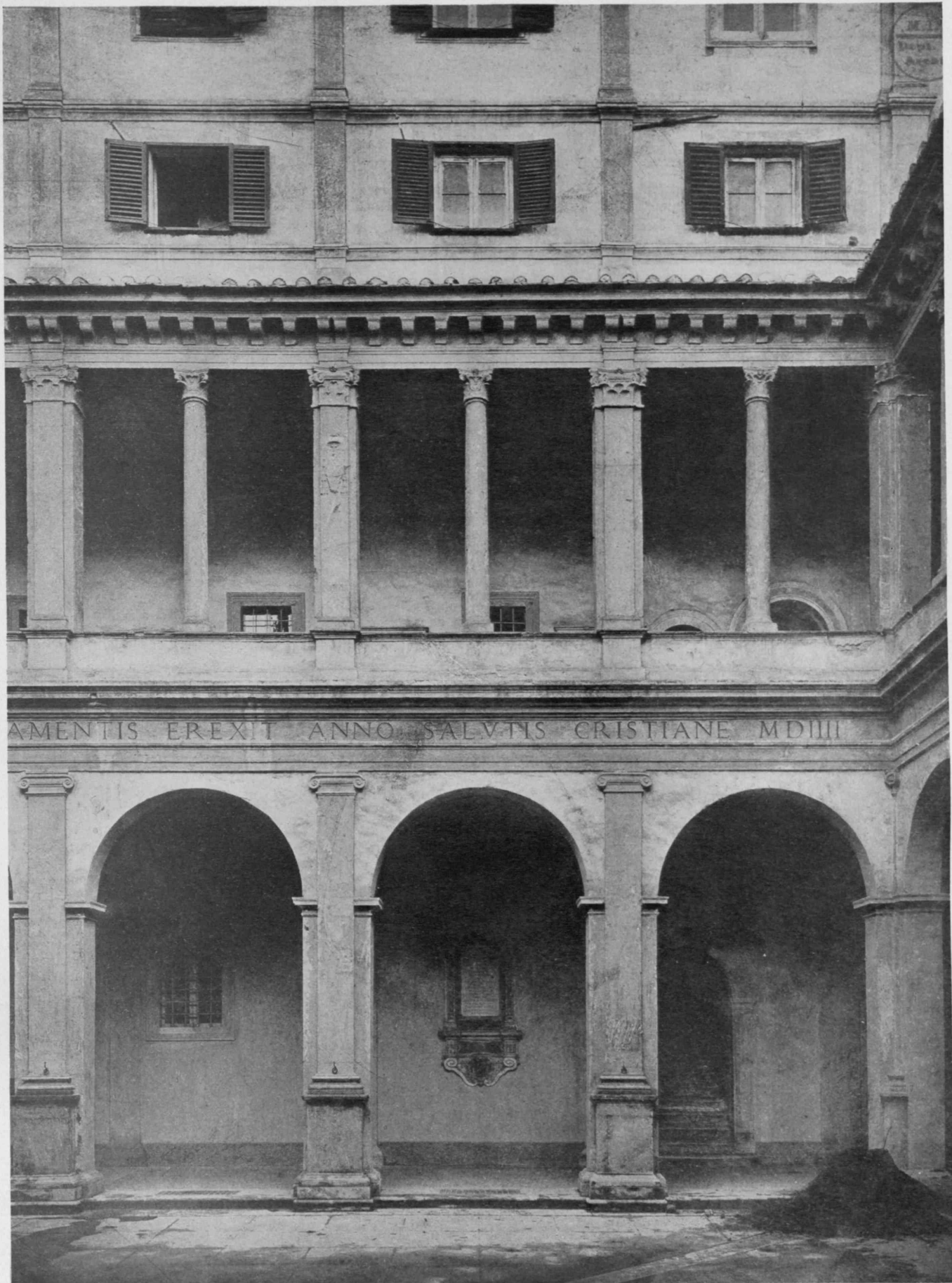


(From "Edifices de Rome Moderne," Letarouilly)

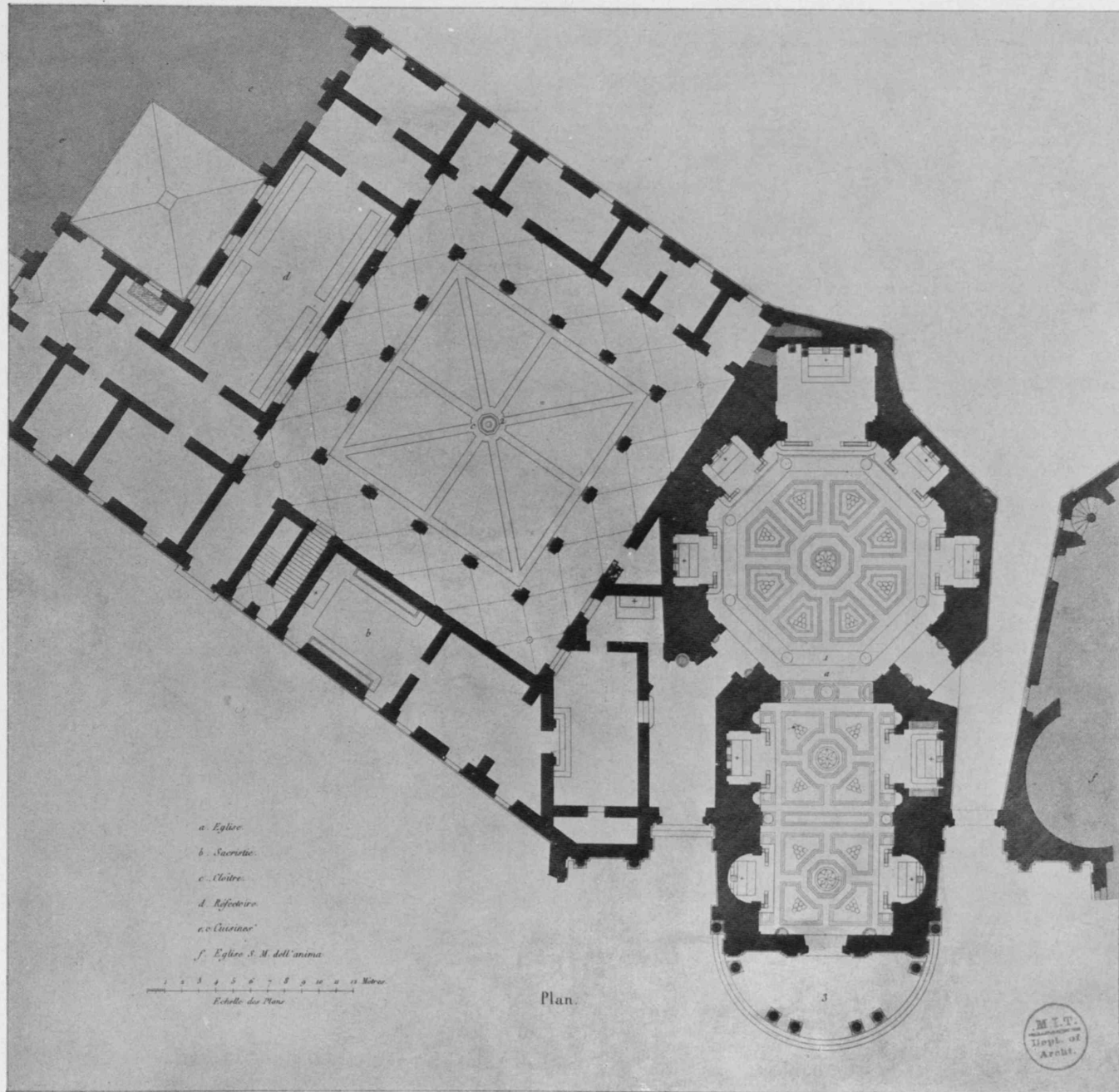
(Plate 65)

CLOISTER OF S. M. DELLA PACE, DETAILS

The details collected on this plate do not offer the same degree of delicacy and taste which characterize most of Bramante's work. Nevertheless, they represent much analogy with work of this master executed in later buildings.—*Trans. from text of "Edifices de Rome Moderne."*



CLOISTER OF S. M. DELLA PACE, ROME



(From "Edifices de Rome Moderne," Letarouilly)

(Plate 63)

CLOISTER OF S. M. DELLA PACE, PLAN

The Cloister of S. M. della Pace was one of the first works of Bramante at Rome, and obtained for him, according to Vasari, a great reputation. From this work dates perhaps the beginning of his brilliant career. The architecture of this court is, however, not free from reproach, and the designer deserves some blame for daring to put columns in the space above the arcade of the first story. It is easy to understand why Bramante was led to break this most simple rule of stability: he wished to overcome the great voids which so often offend the eye in the cloisters of an earlier period. It seems as if the able architect had wished to forestall or diminish the criticism which

would surely arise, and so made the supports of the arches heavy square piers. Evidently his intention was to consider the columns above as simple ornament. Such licenses are doubtless reprehensible; but one can be tolerant when genius has succeeded in disguising a fault, or at least in lessening it by clever adjustment.

Particularly praiseworthy in this Cloister are the good proportions of the order, the harmony which exists between the two stories, and some of the details. The construction is well carried out in travertine.—
Trans. from text of "Edifices de Rome Moderne."

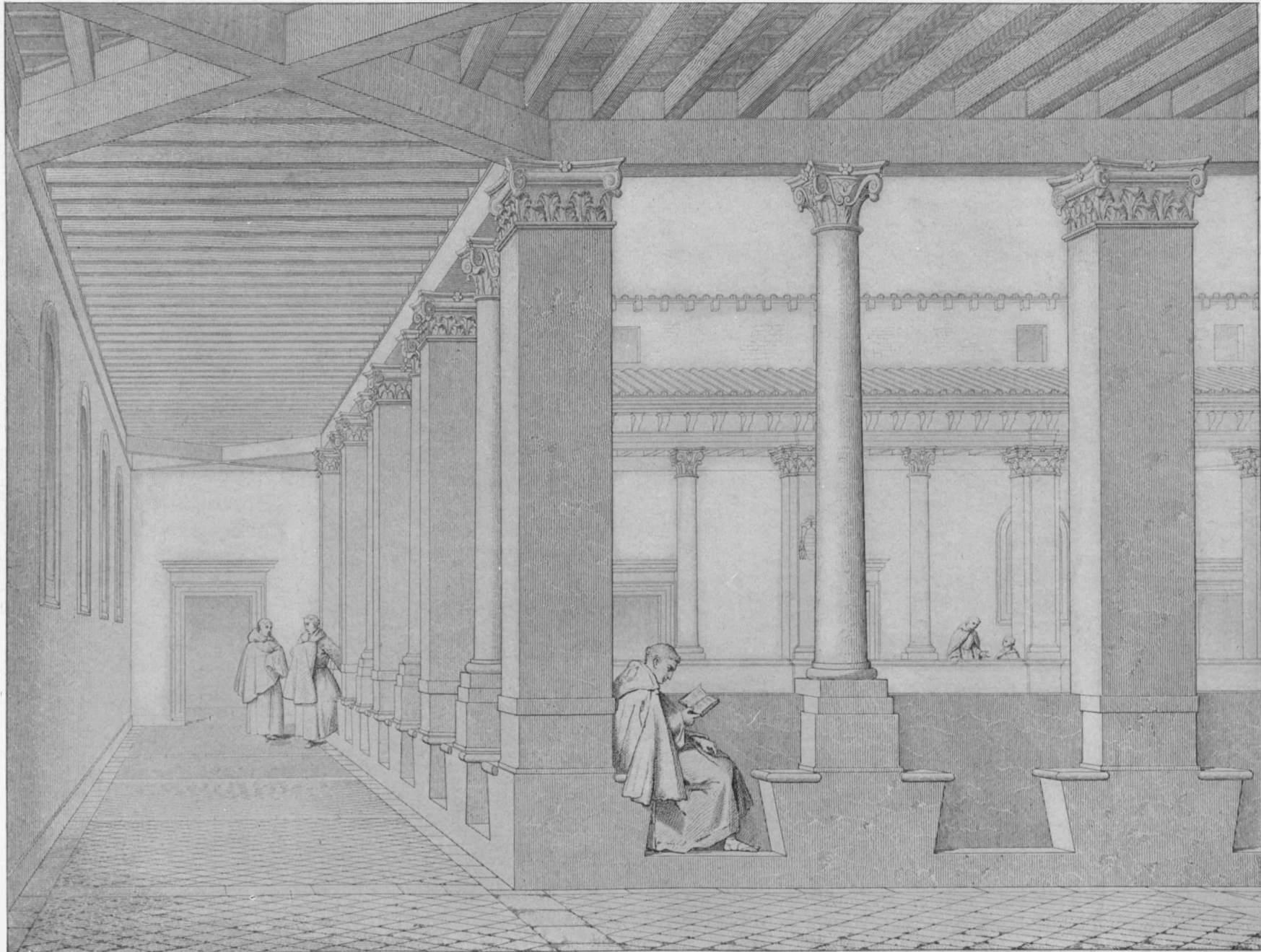


(From "Edifices de Rome Moderne," Letarouilly)

CLOISTER OF S. M. DELLA PACE, VIEW OF FIRST STORY

(Plate 66)

If it is appropriate to give to the architecture of monasteries and to dwellings consecrated to the religious life a quiet and severe character it is also desirable to enliven the peaceful solitude of the cloisters either by verdure or by picturesque location. Here the space is too small, the shape too irregular, and the outlook too restricted to have recourse to such means of beautifying. Architecture must furnish all the means, and we see with satisfaction that it has surmounted the difficulties and fulfilled its mission with rare success. This court is in effect both varied and attractive, as may be seen by the drawings of these plates.—*Trans. from text of "Edifices de Rome Moderne."*



(From "Edifices de Rome Moderne," Letarouilly)

CLOISTER OF S. M. DELLA PACE, VIEW OF SECOND STORY

(Plate 66)

The disposition of seats is a happy idea, which should be noticed. This arrangement furnishes the monks with a convenient place for conversation and for diversion from the silence of their cells.—*Trans. from text of "Edifices de Rome Moderne."*

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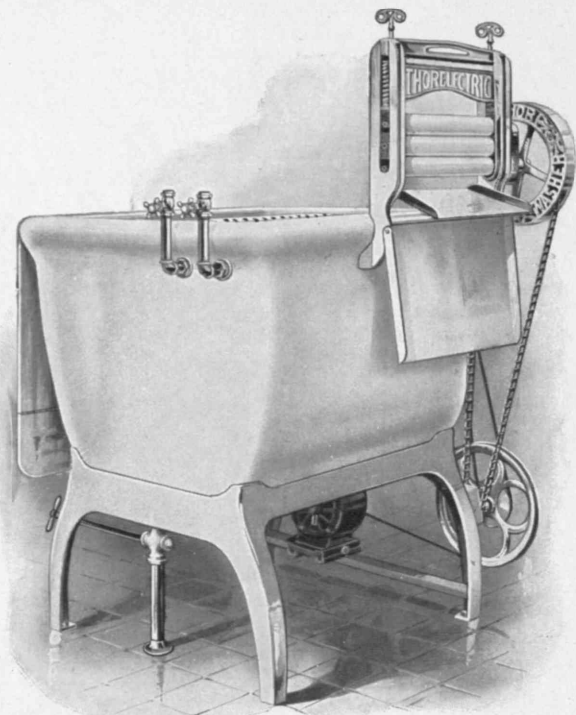
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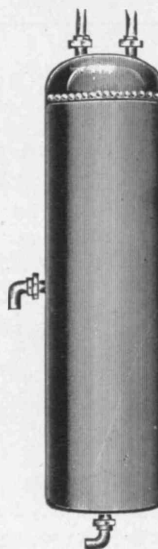
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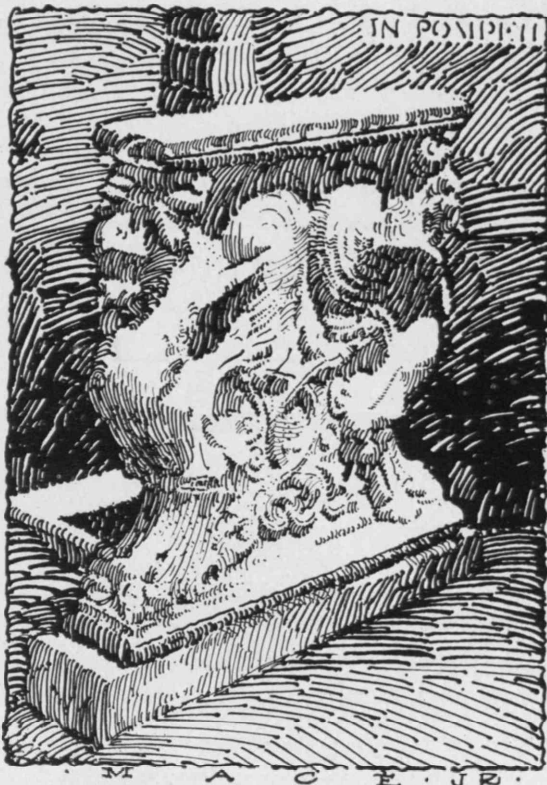
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SECOND MENTION

H. E. KEBBON

The lower portion, the ornament, especially well rendered. Brisk use of line throughout; freaky in direction in background.—D. A. G.

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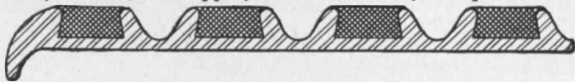
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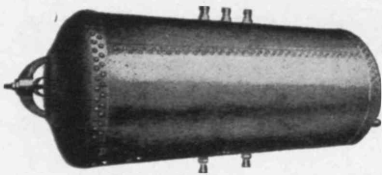


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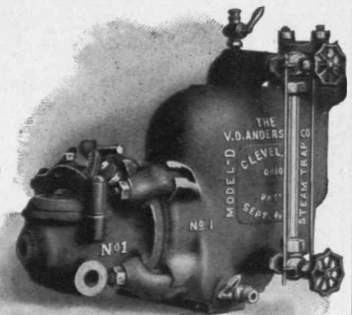
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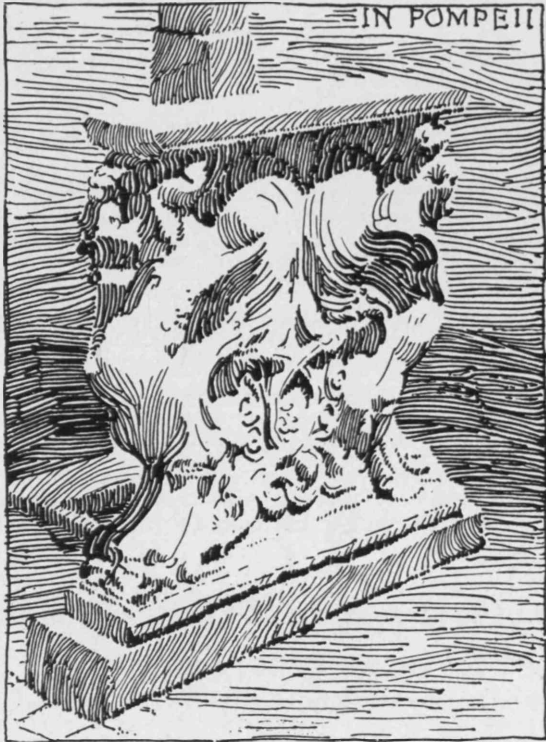
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THIRD MENTION

S. L. DAY

Very clear in line; luminous effect on object itself by omitting rendering on sunny edges. Too much omitted, perhaps, for proper showing of detail. Background and foreground pleasingly merged.—D. A. G.



-Wise-

FOURTH MENTION

J. S. WISE

Free positive line; good values. General diagonal direction of line rather agreeable, but treatment throughout is rather too coarse in line for so small a drawing.—D. A. G.

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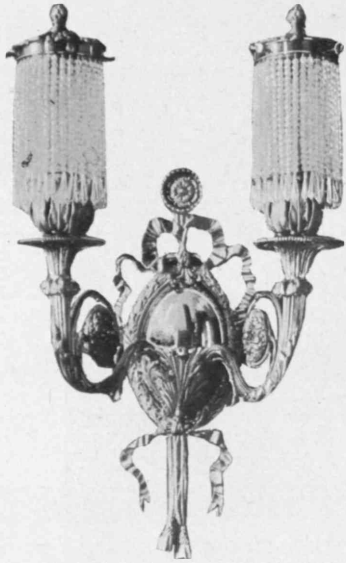
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Alumni Notes

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.

H. E. Glazier, '09, after a year and a half at the State College of Pennsylvania in charge of the course in Architecture, has resigned his position to work for the Carmichael Construction Company, Akron, O. He has been succeeded by A. L. Kocher, one of our Fourth-Year students.

L. H. King, '09, has secured a position in the office of McKim, Mead & White, New York City.

R. J. Batchelder, '08, is at present in the office of Allen & Collens, Boston, Mass.

F. J. Robinson, '08, returned home in January, after a year and a half of study and travel in Europe. He made an interesting lot of sketches while abroad, one of which it is our privilege to reproduce as the frontispiece of this issue of the RECORD.

C. Youngerman, '08, died, February 24, in Dorchester, Mass., from injuries received in a railroad accident. He was a graduate of the Department of Architecture, and after leaving the Institute was connected with the architectural firms of Grosvenor Atterbury, of New York, and G. Henri Desmond and Parker, Thomas & Rice, of Boston. About a year and a half ago Youngerman married Miss Mary Meadows, of Dorchester, and shortly afterwards made his home in that place. He was a member of the Colonial Club of Dorchester, and was president of the Tonawanda Tennis Club. He had a very happy faculty for making friends, and was most popular and highly esteemed among his associates and classmates. Mr. Youngerman is survived by his wife and four-months-old daughter.

C. Everett, '07, who has recently received the Diplôme d'Architecte from the École des Beaux-Arts, is now with Parker, Thomas & Rice in their Boston office.

O. A. Johnson, '07, has been appointed architect for the National Biscuit Company, New York City. For the past four years Johnson has been with Kendall, Taylor & Co., Boston, Mass.

J. J. Donovan, '06, has been appointed city architect of Oakland, Cal.

S. E. Gideon, '06, who for the past five years has been an instructor in Descriptive Geometry at the Institute, has taken a temporary position in the Department of Architectural Engineering and Drawing at the Agricultural and Mechanical College of Texas, of which Professor F. E. Giesecke, '04, is head.

P. F. Mann, '06, announces that he has established an office for the practice of architecture in the Mutual Life Building, Buffalo, N. Y.

Whitehouse, '05, & Foulhoux have prepared plans for a reinforced concrete structure for the Portland (Ore.) Women's Union.

R. P. Bellows, '04, and W. T. Aldrich, '01, announce that they have formed a partnership for the practice of architecture, with office at 8 Beacon St., Boston, Mass.

H. F. Keyes, '04, has received the commission for designing a group of five buildings for the Boston Fish Market Corporation, to be built in South Boston, Mass.

C. T. Bilyea, '03, for a number of years in the New York office of the Barrett Manufacturing Company, is now connected with their Cleveland office.

O. C. Hering, '97, has designs illustrating an article entitled "The Architect, the Owner, and the Designer" in the December issue of *Architecture and Building*.

H. K. McGoodwin, '94, acting dean of the Department of Architecture of the Carnegie Technical Schools, and A. B. Harlow, '76, of the firm Alden & Harlow, have been appointed by the mayor members of the new Pittsburg Art Commission.

M. Hunt, '94, has prepared plans for several new buildings to be erected by Occidental College, Cal.

C. R. Knapp, '94, is contracting manager for Heyl & Patterson, Inc., Pittsburg Penn.

G. Lowell, '94, has moved his offices to 12 West St., Boston, Mass.

F. C. Baldwin, '92, second vice-president of the American Institute of Architects, and who for the past eighteen years has been a member of the firm of Stratton & Baldwin, of Detroit, Mich., has moved to Washington, where he will devote considerable time to the administrative duties of his office.

G. H. Ingraham, '92, and P. A. Hopkins, '92, beg to announce that they have formed a partnership for the practice of architecture under the firm name of Ingraham & Hopkins, 2A Park St., Boston, Mass.

W. W. Bosworth, '88, has an article entitled "Rome Redivivus" in *The American Architect* of Dec. 6, 1911.

W. Eyre, '79, and J. G. McIlvaine announce that they have formed a partnership for the practice of architecture at 1003 Spruce St., Philadelphia, Penn.

J. B. Wyatt, '72, was recently chosen president of the Baltimore Chapter of the A. I. A. D. H. Thomas, '96, was elected a member of the Committee on Admissions.

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Current Work of the Alumni Illustrated in the Magazines

AMERICAN ARCHITECT.

- September 13, Wilder & White, '09, Accepted Design in Competition for the Washington State Capitol.
" 20, C. Gilbert, '80, Ives Memorial Library, New Haven, Conn.
" 20, Bigelow, '88, & Wadsworth, '04, House, Lancaster, Mass.
" 20, H. G. Ripley, '01, House, Weston, Mass.
" 27, W. Eyre, '79, House, Chestnut Hill, Penn.
October 11, Green & Wicks, '76, Children's Hospital, Buffalo, N. Y.; Nurses' Home, Memorial Hospital, Niagara Falls, N. Y.
" 11, Shepley, '82, Rutan & Coolidge, '83, Laboratory Building, Rockefeller Institute for Medical Research.
" 18, Green & Wicks, '76, Surgical Building, Memorial Hospital, Niagara Falls, N. Y.
November 1, A. W. Longfellow, '78, Town Hall, Lancaster, Mass.; Bertram Hall, Elizabeth Cary Agassiz House, Cambridge, Mass.
" 29, A. E. Robinson, '07, Apartment-house, Chicago, Ill.
December 6, J. H. Freedlander, '01, and A. D. Seymour, Competition Drawing of Public Auditorium, Portland, Ore.
" 6, J. H. Freedlander, '01, Competition Drawing of Building for Department of Commerce and Labor, Washington, D. C.
" 6, Lazarus & Logan, '06, Competition Drawing of Public Auditorium, Portland, Ore.
" 13, G. Lowell, '04, and G. Burnham, Associated, County Courthouse, Portland, Me.
" 20, C. N. Cogswell, '02, House, Manchester, Mass.
" 27, Chapman & Frazer, '87, Club-house, New Haven, Conn.
" 27, C. K. Cummings, '06, House, Lynn, Mass.
" 27, B. H. Seabury, '79, Fire Headquarters, Springfield, Mass.
January 3, M. Hunt, '04, and E. Grey, Houses, Los Angeles and Pasadena, Cal.
" 3, F. L. Packard, '00, State Hospital, Lima, O.
" 3, Tallmadge, '08, & Watson, Church, Evanston, Ill.
February 21, E. C. & G. C. Gardner, '88, Telephone Building, Springfield, Mass.
" 21, J. H. Freedlander, '01, and A. D. Seymour, Associated, Competition Drawing for the Perry Memorial, Lake Erie.

ARCHITECTURAL RECORD.

- September, Alden, '79, & Harlow, '79, Work of, in Pittsburgh, Penn.
" MacClure, '04, & Spahr, '06, Houses, Pittsburgh, Penn.
October, R. D. Farquhar, '05, House, Pasadena, Cal.
" Andrews, '76, Jaques, '77, & Rantoul, House, Marblehead, Mass.
" Kilham, '89, & Hopkins, '06, House, Brookline, Mass.
November, G. B. DeGersdorff, '02, Houses, New York City.
January, Bliss, '05, & Faville, '06, Work of.
" Kilham, '89, & Hopkins, '06, Work of.

ARCHITECTURE.

- September, Chapman & Frazer, '87, House, Marion, Mass.
November, J. H. Freedlander, '01, Competitive Design of U. S. Post-office, Orange, N. J.
December, E. V. Seeler, '02, Club-house, Princeton, N. J.
January, J. Purdon, '06, House, Manchester, Mass.
" Stratton & Baldwin, '02, House, Detroit, Mich.
February, C. Gilbert, '80, Public Library, St. Louis, Mo.

BRICKBUILDER.

- August, Brainerd, '87, & Leeds, '03, Y. M. C. A. Building, Newton, Mass.
" Frost, '79, & Granger, Y. M. C. A. Building, Chicago, Ill.
" Hewitt, '04, & Emerson, '01, Mohammed Temple, Peoria, Ill.
" Newhall, '01, & Blevins, Y. M. C. A. Building, Marblehead, Mass.
" C. H. Johnston, '80, Y. M. C. A. Building, St. Paul, Minn.
" Wood, Donn, '01, & Deming, R. E. Mitchell, Y. M. C. A., Norfolk, Va.
September, Bigelow, '88, & Wadsworth, '04, Gas Light Company Building, Springfield, Mass.
" Garber, '03, & Woodward, '03, Price Hill Public Library, O.
" Green & Wicks, '76, Schoolhouse, Buffalo, N. Y.
October, Bigelow, '88, & Wadsworth, '04, House, Sherborn, Mass.
" Cummings, '06, & Howard, House, Brookline, Mass.
" W. Eyre, '79, House, Huntington, L. I.
" A. Garfield, '06, House, Cleveland, O.
" Mauran, '89, Russell & Garden, House, St. Louis, Mo.
" Tallmadge, '08, & Watson, House, Chicago, Ill.
November, Green & Wicks, '76, Colonnade Building, Post-office, Chautauqua, N. Y.
" G. H. Ingraham, '02, House, Milton, Mass.
" F. B. Meade, '89, Garage, Cleveland, O.
" Mauran, '89, & Russell, Chapel, St. Louis, Mo.
" J. Purdon, '06, House, Westwood, Mass.
" Putnam, '08, & Cox, '09, House, Chestnut Hill, Mass.
December, Bigelow, '88, & Wadsworth, '04, and R. C. Sturgis, Associated, Antiquarian Society Building, Worcester, Mass.
" F. B. Meade, '89, House, Cleveland, O.
" W. C. Zimmerman, '81, Physics Laboratory Building, University of Illinois, Urbana, Ill.
January, W. G. Lawrence, '87, Borough Hall, Roselle, N. J.

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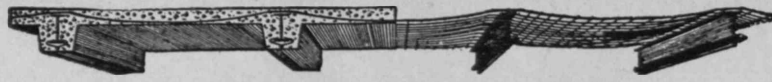
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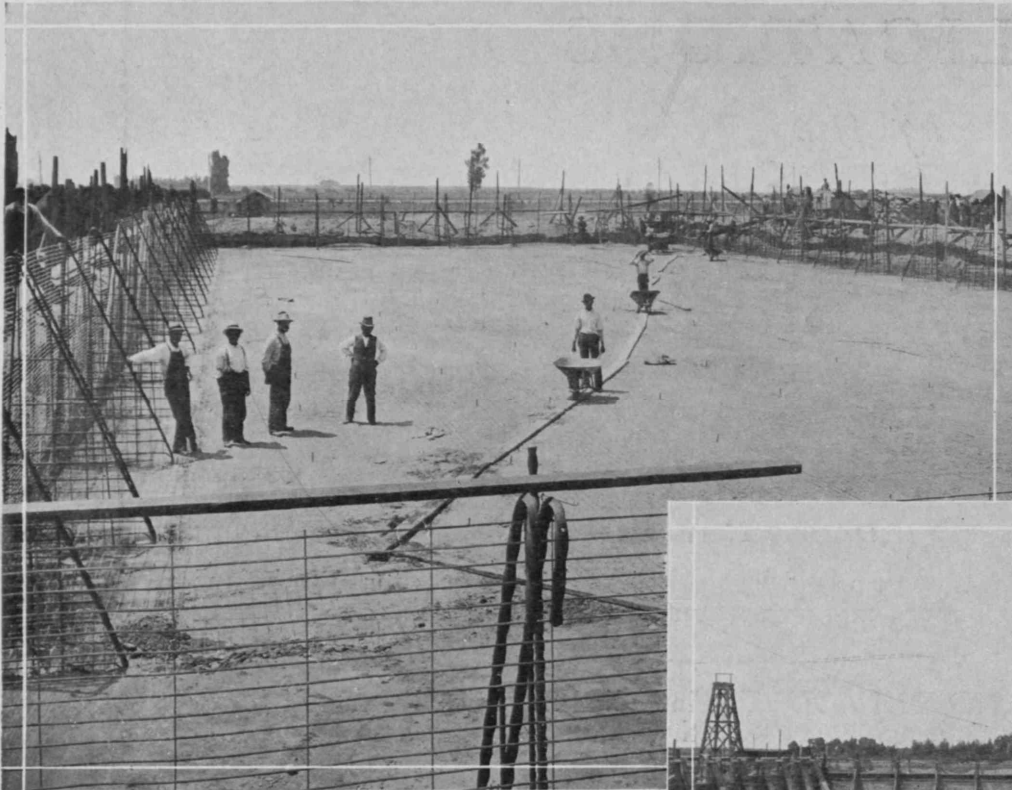
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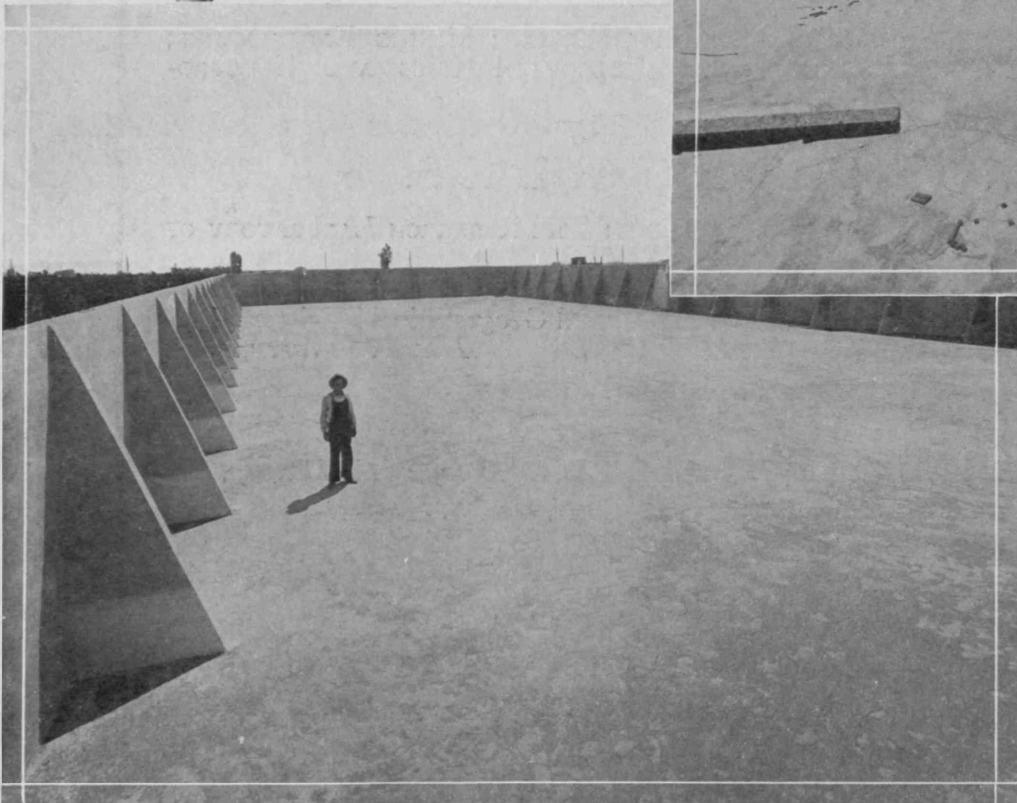
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