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 VOL. I REVIEW NO. VI  
 MDCCLXXXVIII

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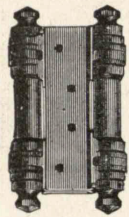
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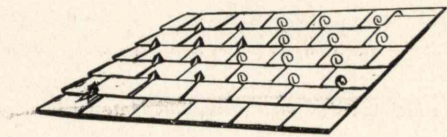
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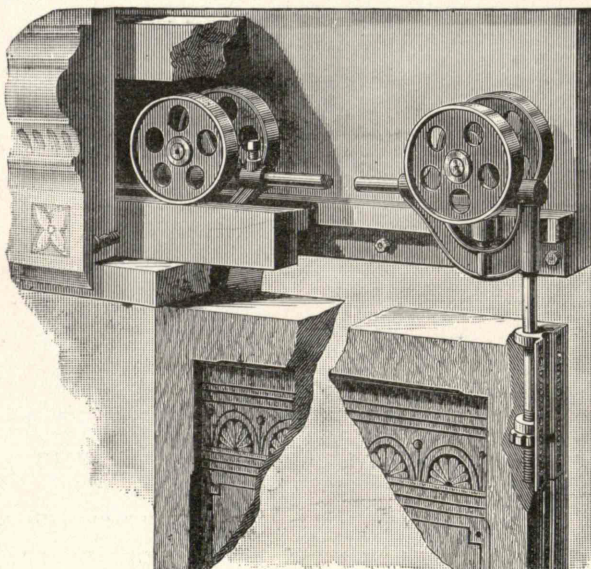


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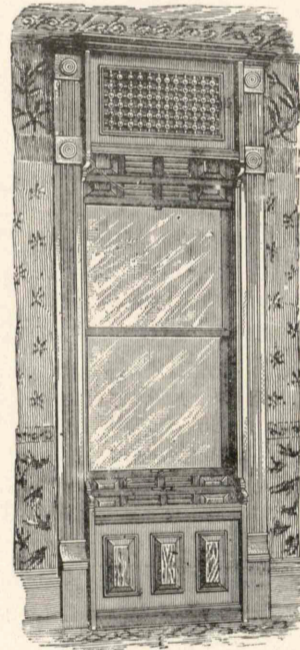
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# TECHNOLOGY ARCHITECTURAL REVIEW.

DEPARTMENT OF ARCHITECTURE,

**Massachusetts Institute of Technology.**

VOL. I.

BOSTON, APRIL 15, 1888.

No. 6.

## TECHNOLOGY ARCHITECTURAL REVIEW.

PUBLICATION OF

*The Massachusetts Institute of Technology Architectural Society.*

HENRY D. BATES. THOMAS R. KIMBALL.  
EDITORS.

KANSAS CITY, MO.

*To the Editors of THE TECHNOLOGY ARCHITECTURAL REVIEW.*

GENTLEMEN,—I do not believe that the cause of good architecture can be more effectively advanced among draughtsmen who have not enjoyed the advantages of technical schools, than by placing before them examples of academical study and discipline, such as you are printing in your excellent REVIEW. I consider your project an admirable corrective of the influence exercised upon them by the publication of exclusively picturesque and romantic designs illustrative of current practice. These of course are useful in their way, and constitute a proper means of enlarging the resources of the student; but to a large proportion of young aspirants they seem to constitute almost the only accessible source of information and inspiration. It is wellnigh impossible that good results should follow from mere observation and study of contemporary work. Affectation, mannerism, imitation, insincerity, undisciplined invention, straining for novelties, and all the other evils of illiteracy which pervade the practice of our profession may be traced to this method of learning how to be an architect. The profession of architecture would be mere quackery if it were possible to attain excellence by any such easy road.

I have observed that the sketching clubs established among junior architects and draughtsmen in many parts of the West waste their energies and abuse their opportunities by devoting themselves to problems of pure picturesqueness; and it is not unusual for young men who have attained a certain degree of superficial facility in play-work of this sort to be utterly ignorant of the classic orders. It is of no earthly consequence whether

classic compositions are fashionable or not in actual practice. Indeed, it is quite possible that most of the problems to which the architectural students of the Institute of Technology devote themselves, and which appear in your publication, will never be repeated in the professional experience of any one of them. On the other hand, the training gained by the study of such problems, the knowledge of the purest forms of art and of the history of their growth, and the respect for absolute formulas of proportion, which are most conveniently inculcated by practice in classic or academical art, are of the utmost importance to the student.

The simplest form of structure is a beam supported by two posts. A larger amount of human invention, skill, and study have been bestowed in converting this form into an architectural expression than upon any other problem of design. The greatest artists of Greece and of the Renaissance, through many successive centuries, have devoted themselves to perfecting the proportions and details of this simple elementary form. It is reasonable, therefore, that the orders of architecture resulting from this remarkable concentration of human effort should be worthy the serious study of every draughtsman, to the end that he may learn to respect the work of the greatest masters, and that he may acquire in this way such a degree of refinement and sensitiveness of feeling in respect to proportion and detail as to preserve him forever from committing in his future work, whatever style he may prefer, any error of vulgarity or ignorance.

I am, therefore, entirely persuaded that practice in classic composition, such as I understand you undertake to illustrate in your REVIEW, is the most important part of an architect's training in design; and that the attempt to design without the ordering, correcting, and enriching of the faculties of invention, which can be best attained by such practice, is like trying to write a sonnet or an heroic poem without a knowledge of grammar and the elements of rhetoric.

Yours truly,

HENRY VAN BRUNT.



## DEPARTMENT OF ARCHITECTURE.

PLATE I. — The Corinthian Capital reproduces a Brune *Envois* drawing, second of the series known as the "Cori Drawings," and described by Prof. Wm. R. Ware in the first issue of the REVIEW. The "Fragments" was published in that number. The "Doorway" will appear before the close of the Volume.

### THESIS WORK.

In addition to the satisfactory performance of all current work at the Institute of Technology, whether in the recitations or lecture-room, in the laboratory or in the field, and in addition to passing all the successive examinations, there is required of a candidate for the degree of the Institute that he shall "prepare a dissertation on some subject included in his course of study; or an account of some research made by himself; or an original report upon some machine, work of engineering, industrial works, mine, or mineral survey; or an original architectural design, accompanied by an explanatory memoir. This thesis or design must be submitted to the Faculty for approval three days before the first degree examination, unless the thesis be dependent upon laboratory work, in which case it must be presented two days after the close of the respective laboratories."

Plates II. and III. reproduce Mr. Bigelow's and Mr. Moore's theses. These are regarded as the work of graduates, therefore are not subject to the regular criticism by the jury. Of the design for a church we have by special favor a short critical review. Of the library design we print a synopsis of the regular accompanying memoir.

### DESIGN FOR A CHURCH.

Mr. Bigelow's thesis (Plate II.) is a design for a church, parish house, and rectory in a small city. These are to be contiguous and easily accessible from each other. The services in the church are to be ritualistic, and require space for a boy choir and a large chancel. The parish house has parlors, dining-room, kitchen, etc., a public reading-room or church library, a guild-room, choir-room, and a chapel for occasional services; while the rectory has the requirements of the usual dwelling, with the addition of a study. The plan is manifestly a good one, the cloister treatment connecting the different parts easily and well, and the more important rooms being placed on the axes, though it is rather amusing to notice that the rector's dining-room is treated as one of those rooms. Perhaps it would be as well to get rid of this secondary axis on which this room is placed, as the long path in the cloister court which accents it leads to nothing at either end, and is not really necessary. This, and the suggestion that the two gables at right angles where the parish house and rectory meet will be unsatisfactory in appearance, are the only points where the plan needs restudying.

The exterior is quiet, refined, and good. The long roof-lines are excellent, and the relative accent placed upon the organic parts of the design is proportionately just. The great fault is the use of the triumphant arch motive as the governing unit of design in a complex problem. This motive, while excellent for an isolated façade, always plays the mischief with scale whenever anything else comes in contact with it. It has done so in this case, — overwhelmed the church and necessitated the use of a corner pilaster treatment on the church façade and the tower, which has materially hurt both. The tower is of good proportion; the upper portion is a little too high, and the symbols of the Evangelists are too large in scale. The interior of the church is the most successful part of the design, the proportions of the lower portion of the apse being excellent.

C. HOWARD WALKER.

### A DESIGN FOR A PUBLIC LIBRARY.

In this design the rules that govern classical treatment have been followed both in arrangement of plans and elevations as far as the practical needs and demands of a public library will allow. The library is supposed to contain about three hundred and fifty thousand books, and to provide accommodations for, and meet all the needs of, a large city.

For the requirements of such a building the preliminary description of the new Boston Public Library (issued for the use of architects making competition designs for said building) has been consulted, and the location of the different rooms as set forth in it adhered to with as little change as possible. Following these requirements the building is designed to have three stories and a basement, with an art room above the third story.

In the basement are located the boilers and heating apparatus, with bins for coal, kindlings, etc. The janitor and his family are supposed to live in the basement, and a room is also arranged for the engineer having charge of the heating and ventilating of the building. Space is left for a number of store-rooms and unassigned rooms, which may be used as necessity demands. There are two side entrances to the basement, and one large one, where boxes of books, etc., may be received and sent directly to the receiving and binding rooms by elevators.

On the first floor the two main rooms in the front of the building are the patent library and the library for American and English public documents. At the end of the main vestibule is located on one side the general delivery-room for books belonging to the circulating department. Space is also arranged here for catalogue tables. Opposite the delivery-room for the circulating department is the principal staircase, which leads to a large vestibule in the second story. The other rooms on the first floor are two rooms for supposed memorial libraries, the scientific library, and apartments for special students making protracted investigations; also a Trustees' room and janitor's office.

In the front of the building on the second floor the main reading-hall is located, being one hundred and seventy-five feet long and extending upwards two stories, with a high barrel vault ceiling. This main reading-hall is entered from a large vestibule, and has direct communication with the necessary delivery-desk and public catalogue-room. The medical library is also on this floor. The other small rooms are the Librarian's and Auditor's rooms, each of which has a private office adjoining.

In the third story are found the architectural and photographic libraries, and in the rear, over the book-stacks, the receiving, binding, and cataloguing rooms, which are connected with the receiving-rooms in the basement by elevators and lifts. Above the third story the central part of the building rises high enough to provide an art room. There are four stories of book-stacks arranged in the back part of the building, so that two stories of them correspond to one story of the other part of the building.

The building is furnished with one main staircase and three subordinate ones, which connect the first, the second, and the third floors. Ample space is allowed on each floor for coat-rooms, lavatories, etc. Lifts and elevators are arranged for the use of the librarians. The arrangement of the various rooms, stairways, etc., is such that every part of the building may be made perfectly fireproof, while the distribution of the heavier walls of the building enables the most economical arrangement of the heating and ventilating flues.

FRANK A. MOORE,  
Class of 1888.

### PLATE IV. COMPETITION DESIGN FOR THE ROTCH TRAVELLING SCHOLARSHIP.

FOR this excellent drawing we are indebted to Mr. George C. Shattuck, a student at the Institute, class of '88. It is of interest to note that the plan and elevation published are two of a set of four drawings, all made within two weeks' time; also that the originals are forty times the size of the reproductions.

### PROGRAMME FOR THE EXAMINATION OF THE CANDIDATES FOR THE ROTCH TRAVELLING SCHOLARSHIP.

#### *Problem in design: A CASINO FOR BATHS.*

This establishment, situated upon the new Charles River Embankment, should provide ample accommodations for plain and medicinal baths, and offer to a luxurious public such comforts and recreations as may make it a fashionable resort. To this end there should be joined to the bathing department a well-furnished gymnasium, with tennis court and bowling alley, a large reading-hall, billiard-room, and a café, in which light refreshments may be served. Directly upon the river must be a boat-house and one or two pavilions for use in hot weather and for watching races. Porticos connecting these outlying buildings can be glazed in winter to give sheltered and sunny walks. The grounds should be rendered as attractive as possible.

The department of baths should provide for a large swimming-bath, twenty-five bath-rooms, twelve douches, separate accommodations for the Russian and Turkish service, dressing-rooms, lockers, water-closets, etc.

There must also be an apartment for the family of the medical director, as well as consultation rooms for his use. There must be lodging for twelve employees.

The buildings will be heated, and electricity generated by a powerful engine. A strong light must be thrown upon the water to permit rowing and boating parties after dark.

The depth of lot is five hundred feet; its river front is not limited.

The preliminary sketches must clearly indicate the scheme proposed by a plan and elevation to a one-thirty-second scale. The finished drawings are:—

One plan on a one-sixteenth scale.

An elevation toward the river, with cast shadows, on a one-sixteenth scale.

A perspective drawn on an "Imperial" sheet. A section on a one-sixteenth scale.

This set of drawings must be accompanied by a thesis, explaining the architectural character of the design. Too great a change in the finished drawings will throw a design out of competition.

#### TABLE OF REFERENCES.

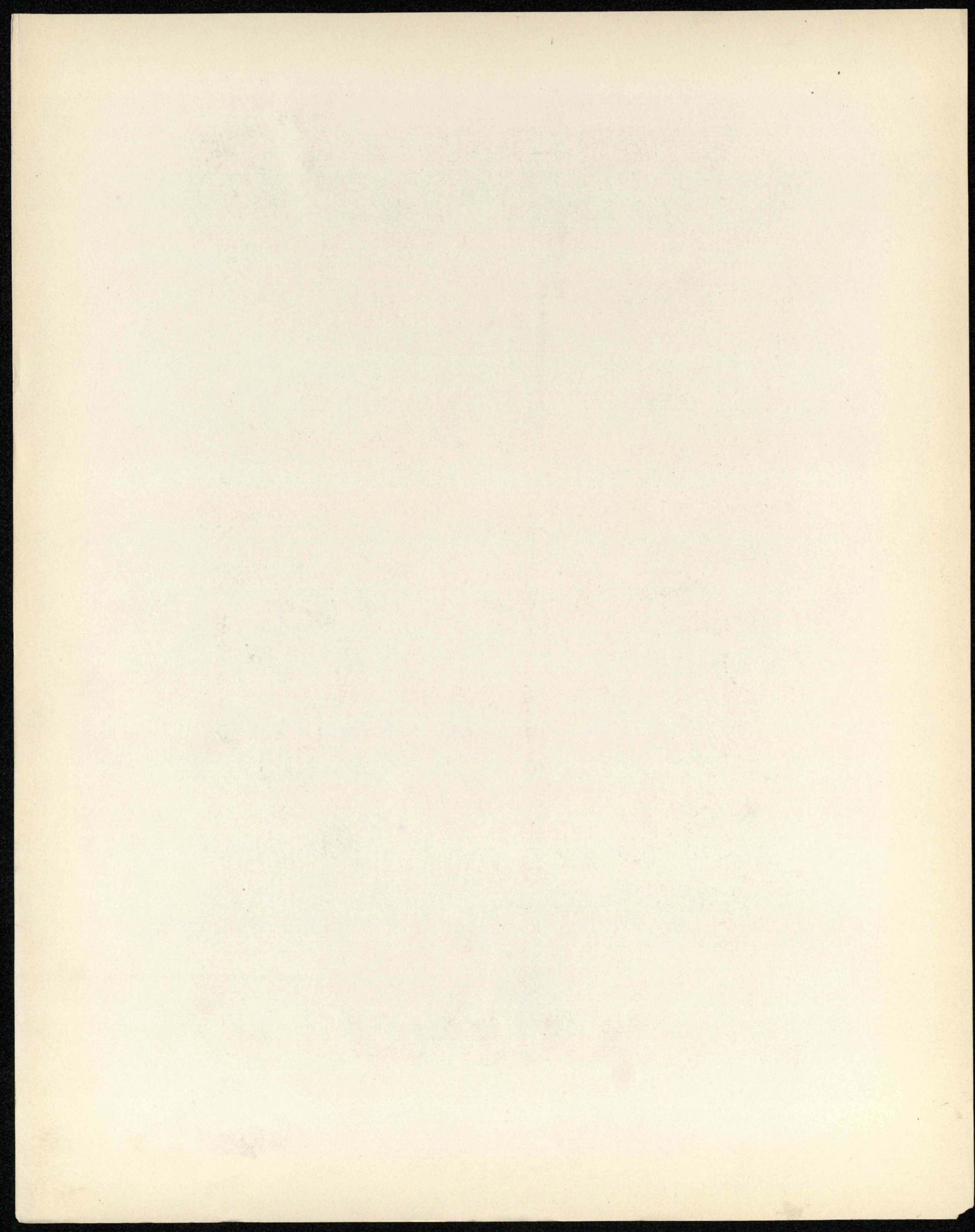
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|--|--|
| 1. Vestibule.                                | 14. Douches, with their service.   |
| 2. Swimming-bath, with lockers on two sides. | Over these on one side of the vestibule is located the Russian service, and on the other side the Turkish service. |
| 3. Gymnasium.                                | 15. Twenty-five bath-rooms, with their service.  |
| 4. Vestibule.                                | 16. Promenade arbor.   |
| 5. Bowling alley.                            | 17. Tennis courts.   |
| 6. Billiard-room.                            | 18. Medical director's apartments.   |
| 7. Smoking-room.                             | 19. Lodgings for employees.  |
| 8. Gentlemen's reception-room.               | 20. Engine-house.  |
| 9. Ladies' reception-room.                   | 21. Pavilion for watching races.   |
| 10. Reading-room.                            | 22. Lavatories.  |
| 11. Ladies' café.                            |  |
| 12. Café.                                    |  |
| 13. Vestibule.                               |  |



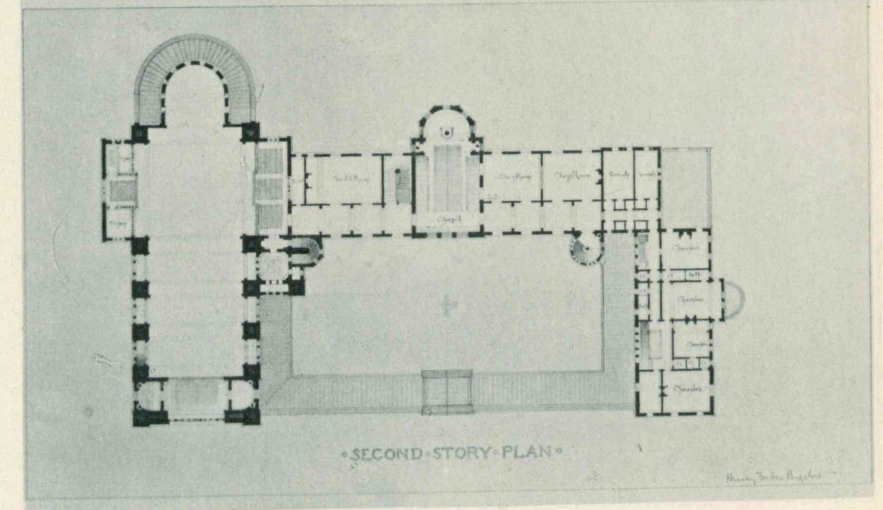
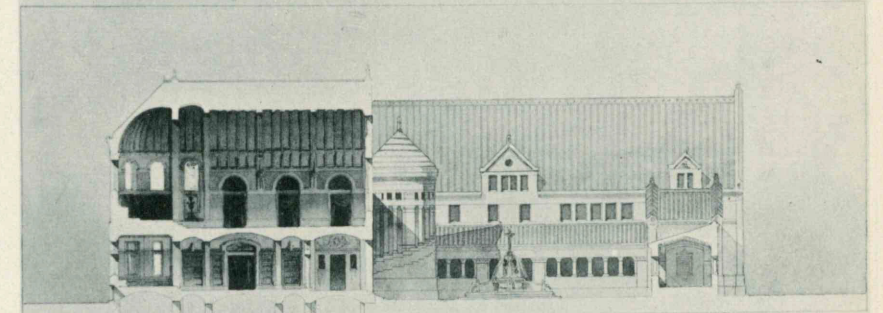
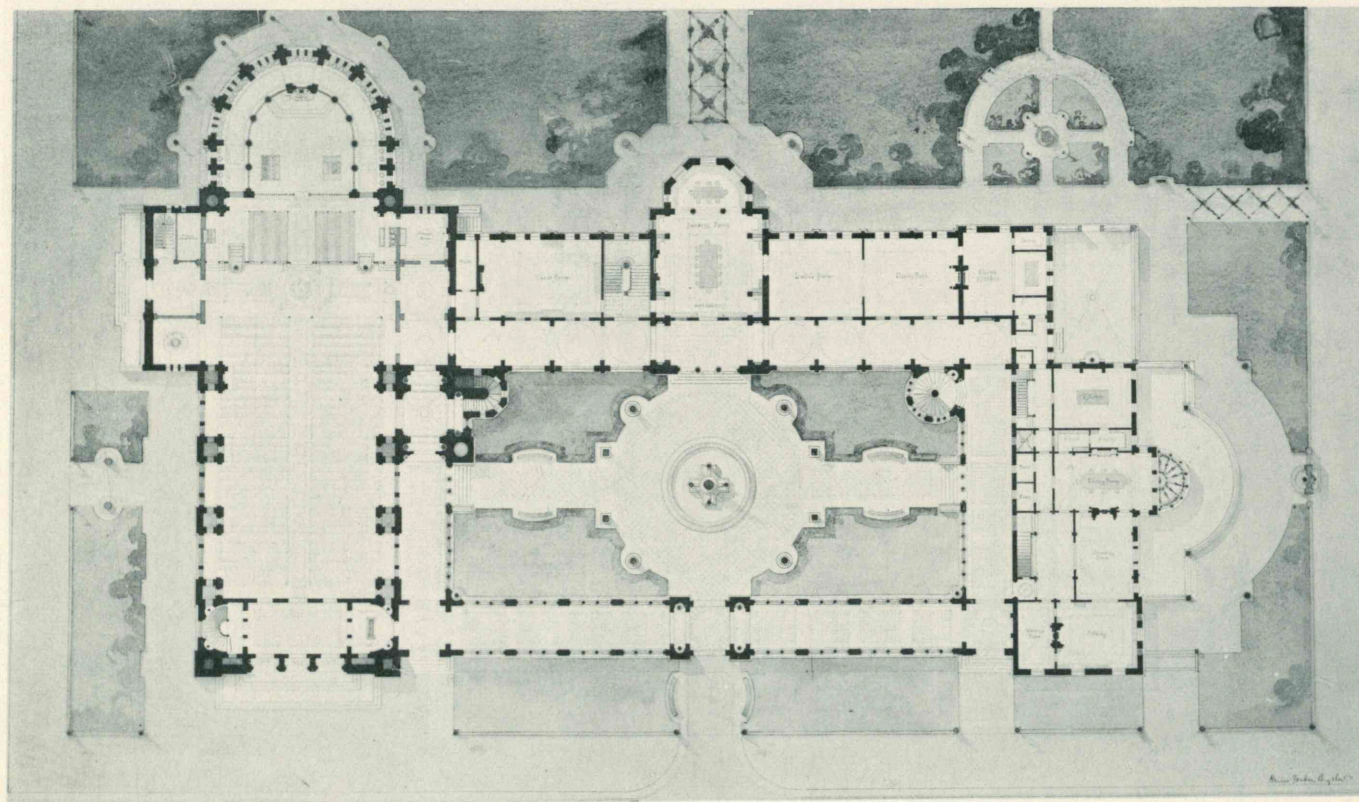
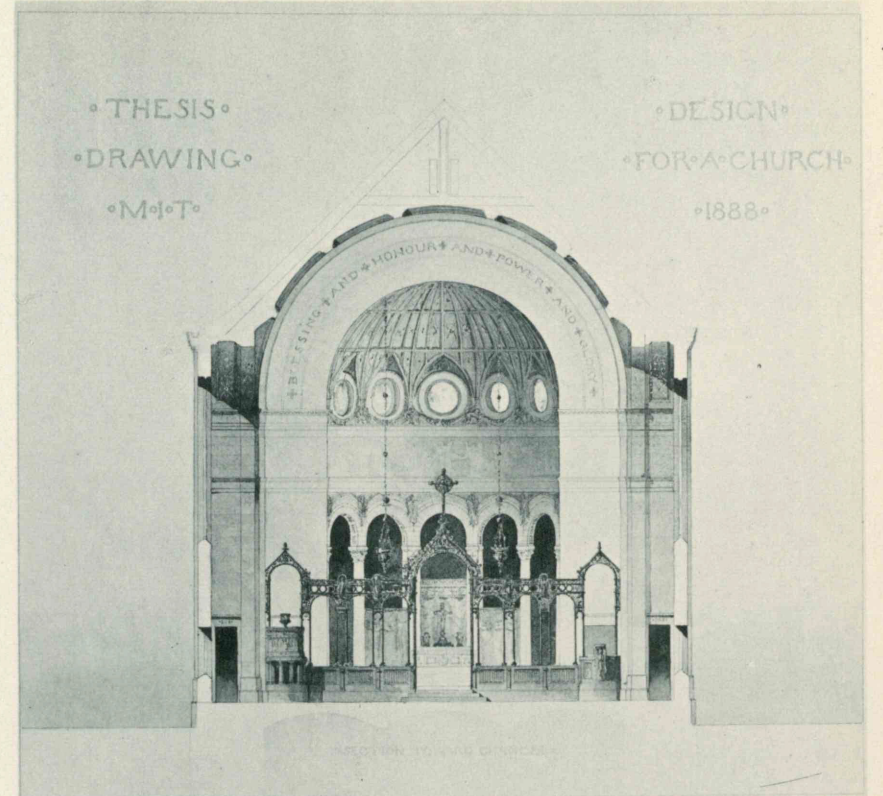
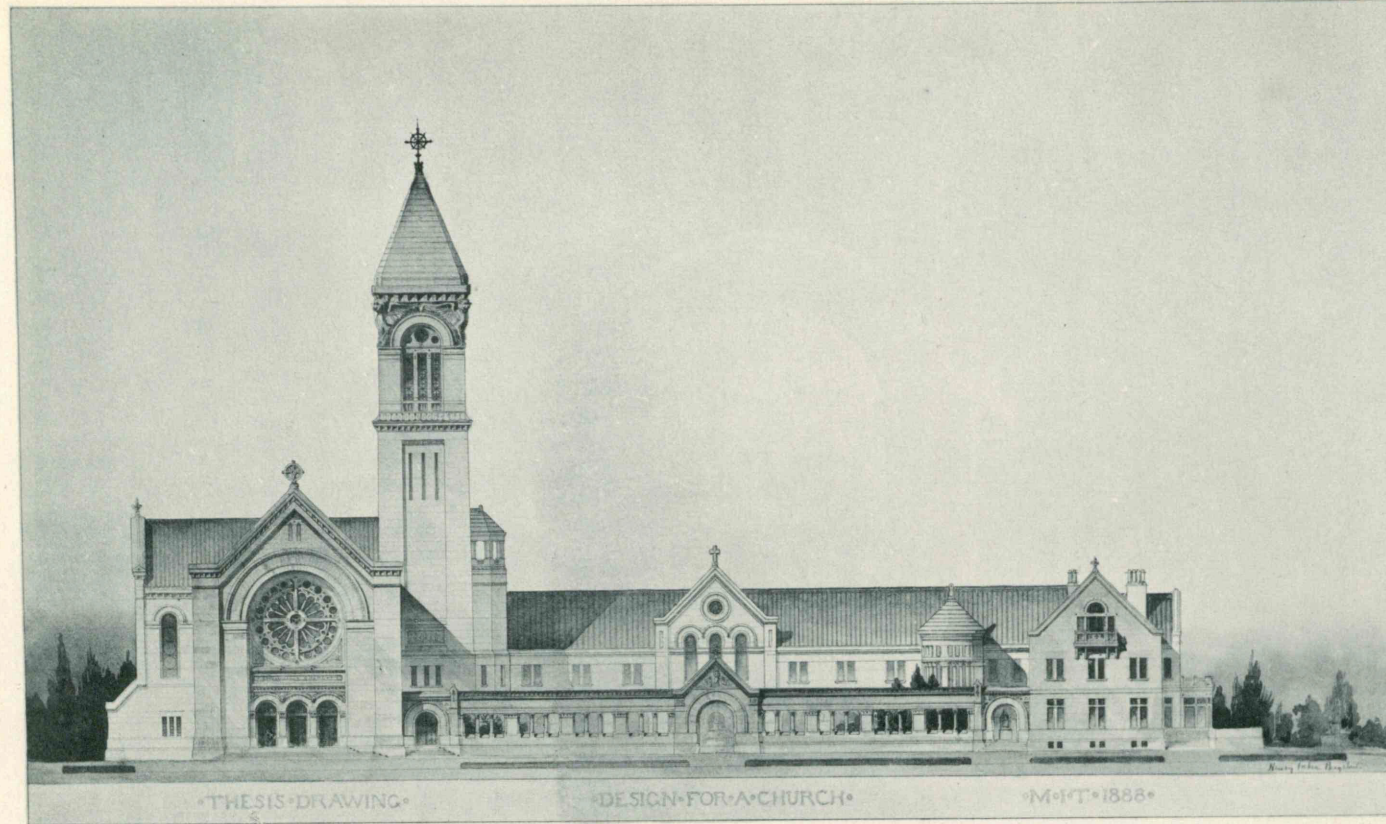


DRAWING BY EMMANUEL BRUNE.  
CORINTHIAN CAPITAL.







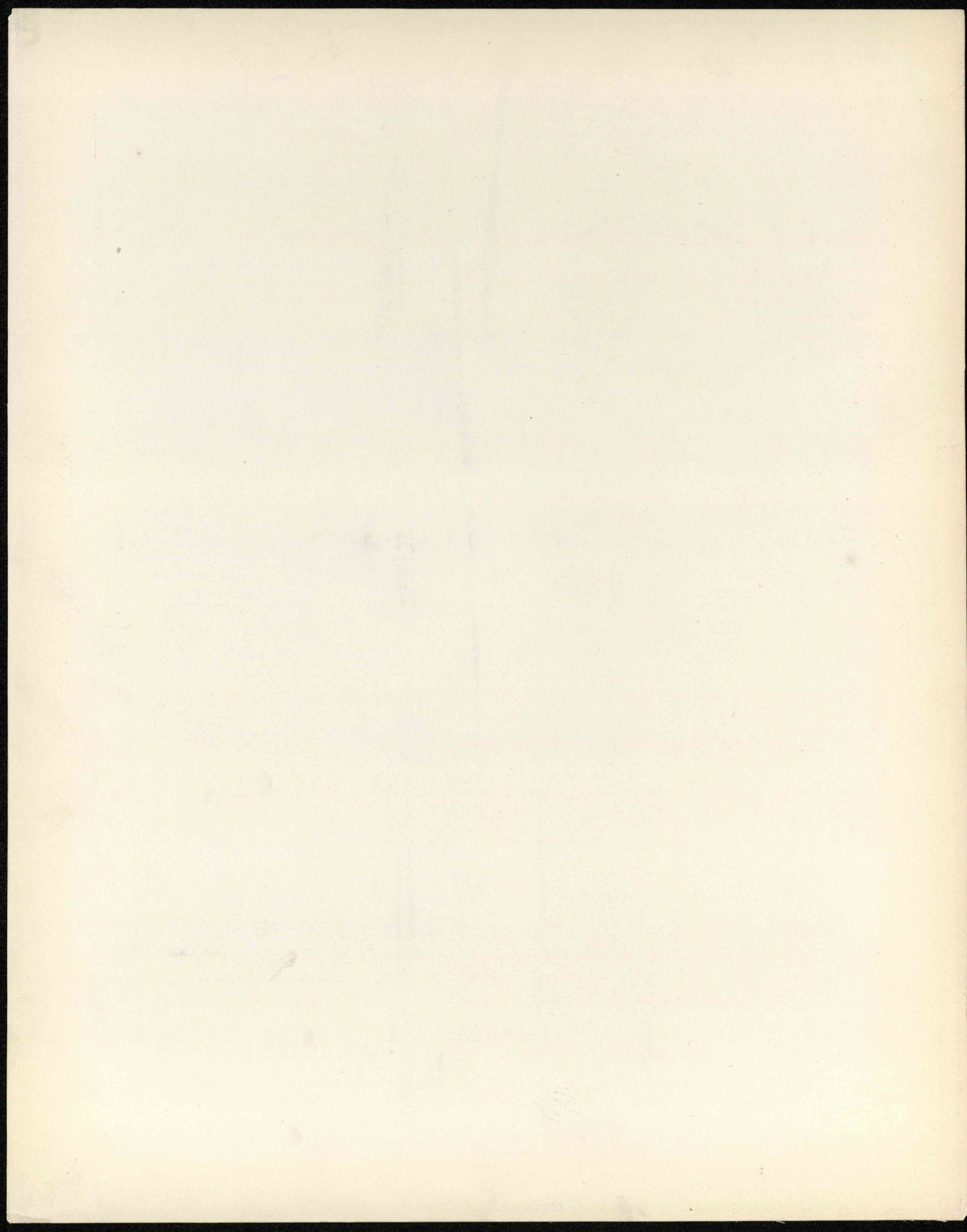


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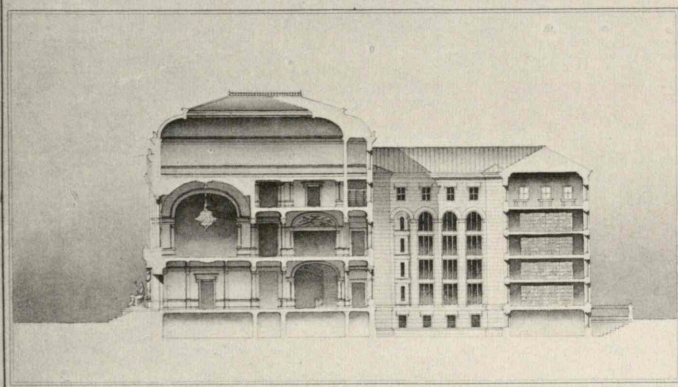
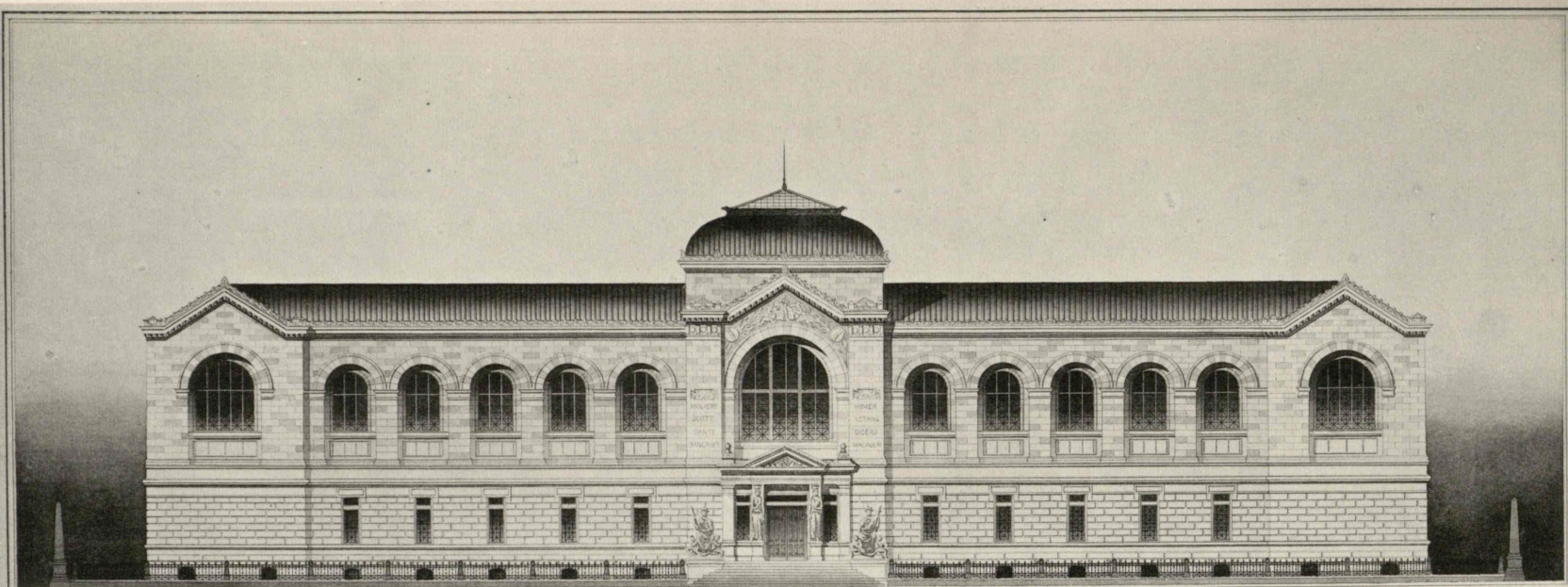
HENRY FORBES BIGELOW.

CHURCH, PARISH HOUSE AND RECTORY.

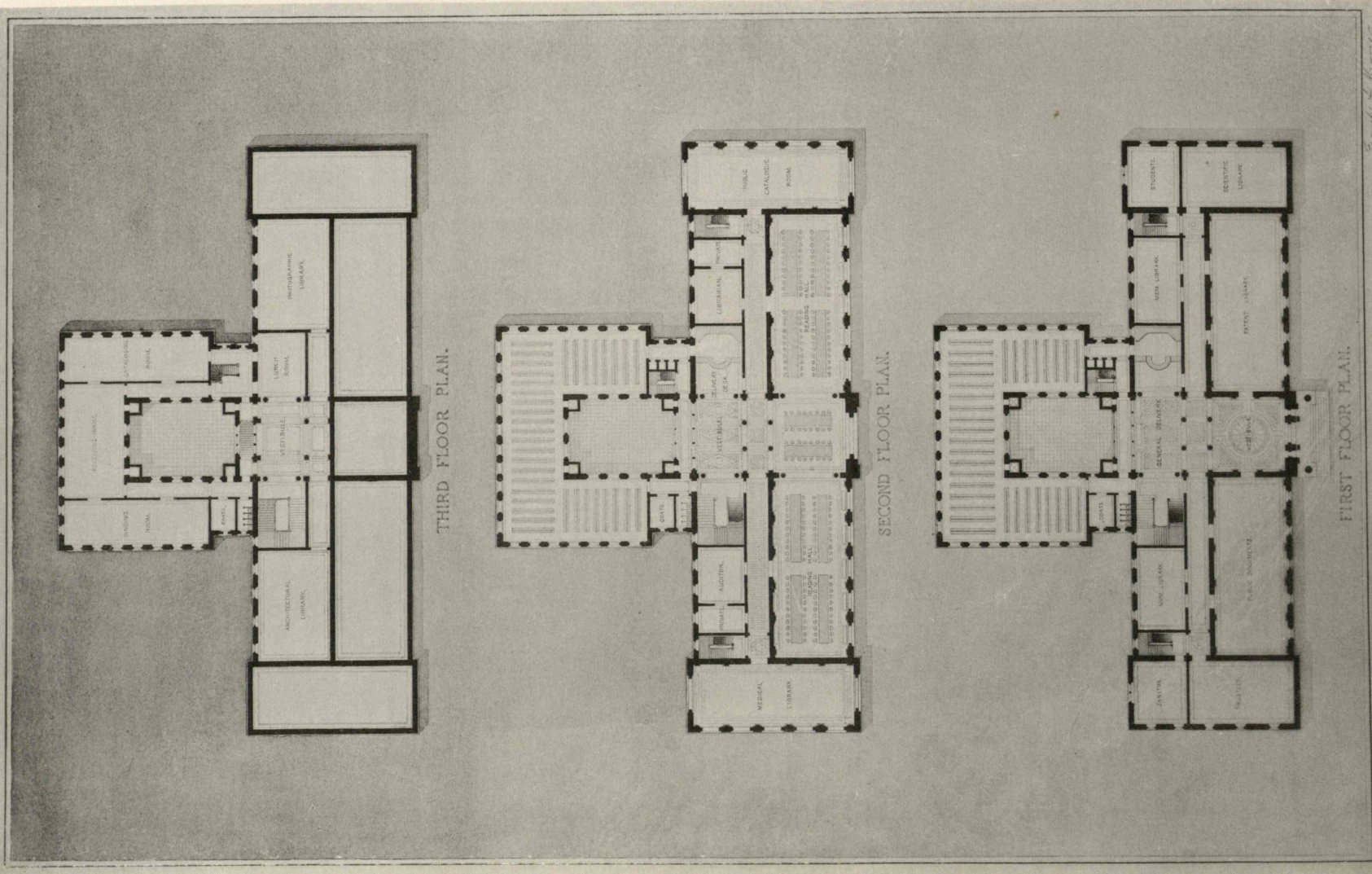
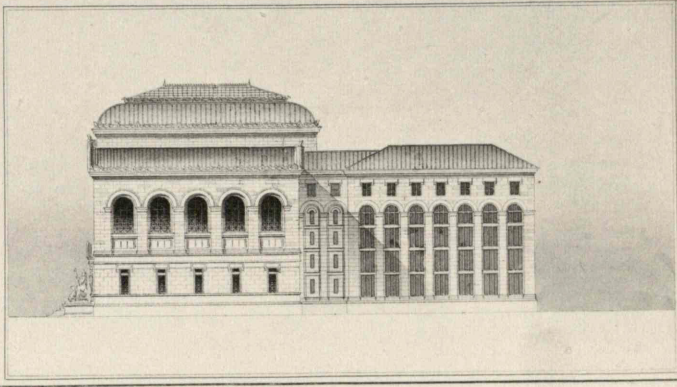




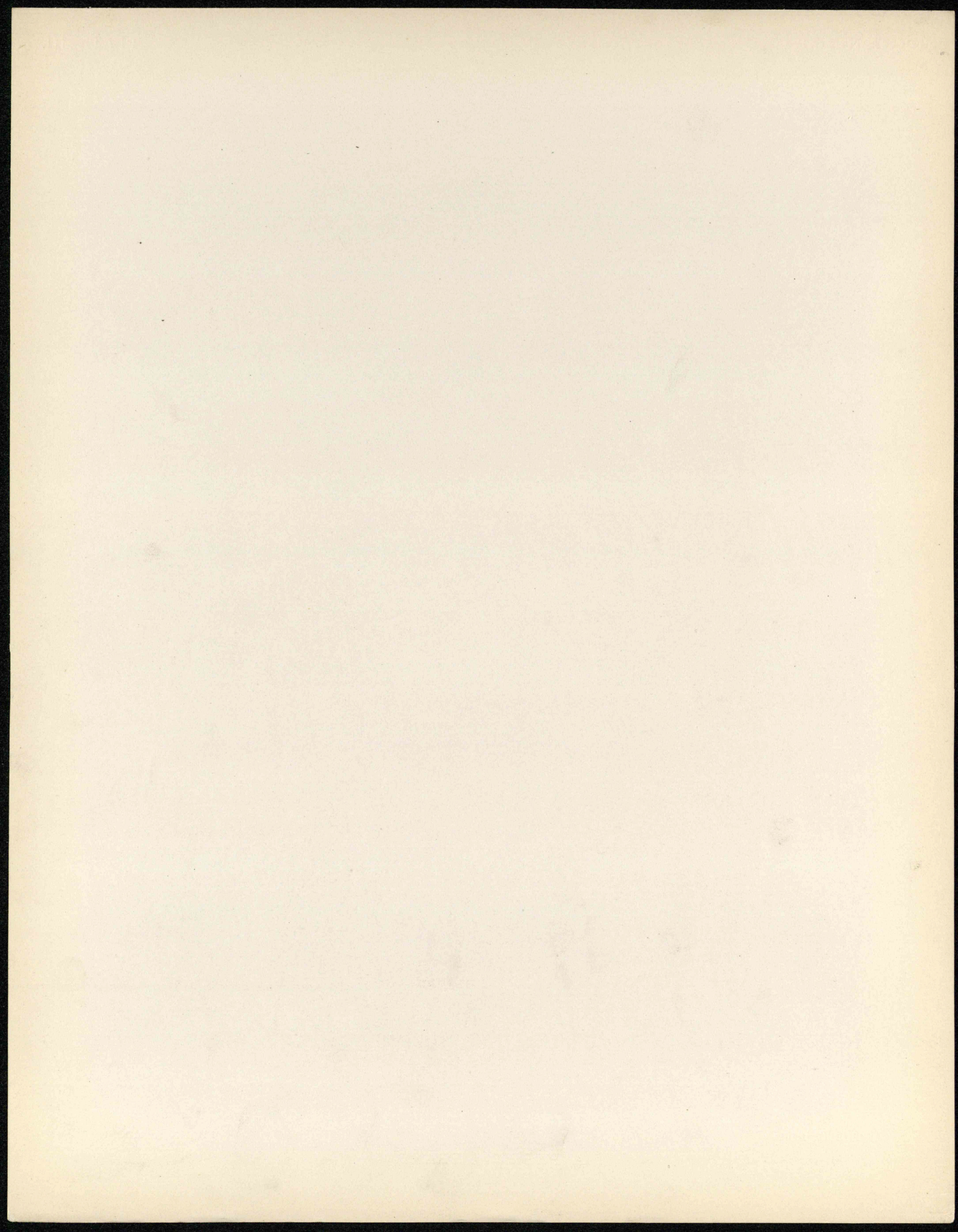




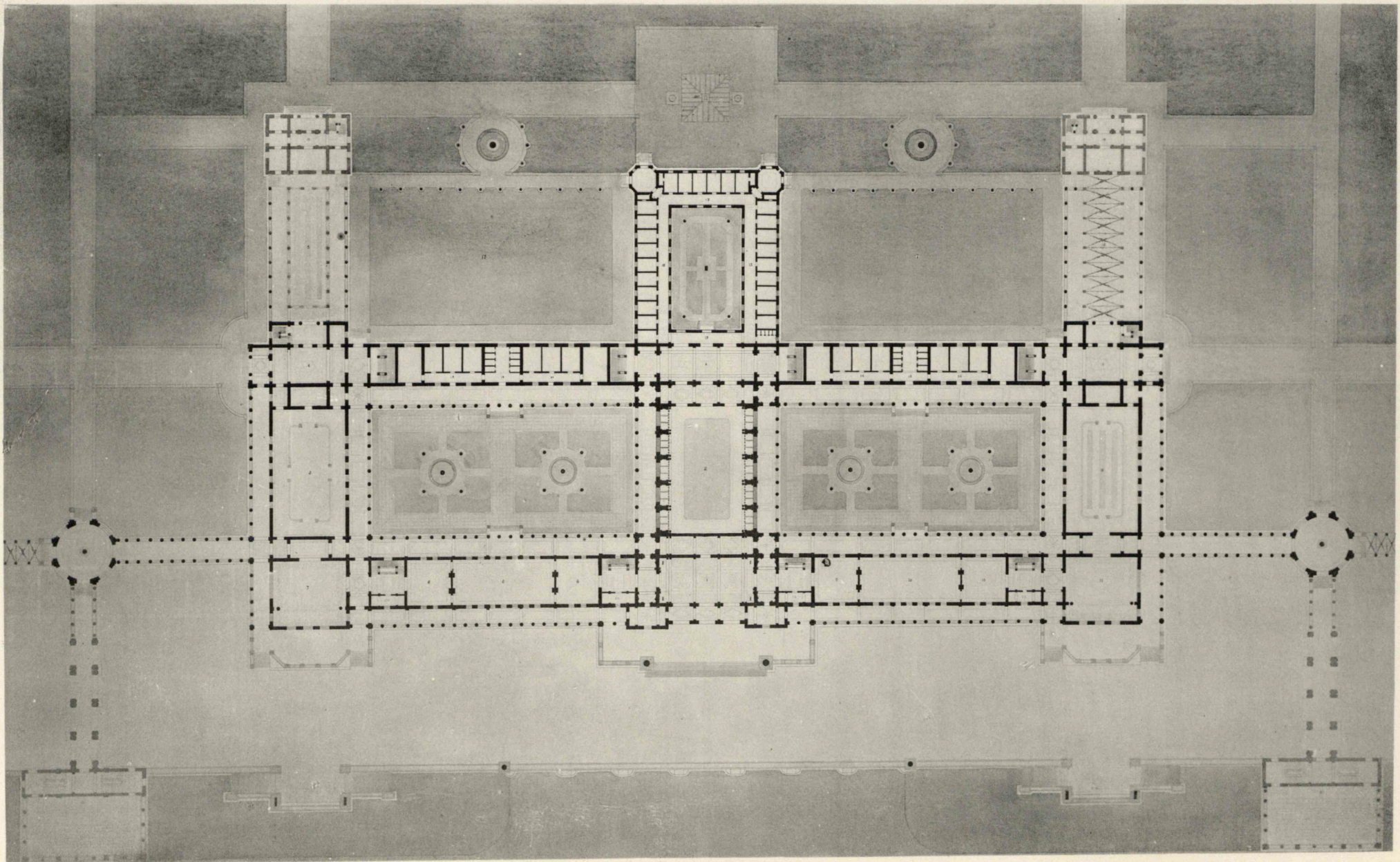
•THE•  
A  
PUBLIC  
•LIBRARY•  
•FRANK A. MOORE•  
M.I.T. 1888.











CLASS OF 1888.

GEO. C. SHATTUCK.

A CASINO FOR BATHS.  
DESIGN SUBMITTED FOR ROTCH TRAVELING SCHOLARSHIP COMPETITION.



