to gain such qualities he must do more than simply complete his strictly professional stud-
ies. He must first of all be able to use his mother-tongue well, both in talking and
writing, and he should have a working
knowledge of one or two foreign languages;
and, what is of great importance, he must
know how to use the architectural library,
getting his rest, enjoyment, and inspiration
from its books.

There is no other profession where there is
such attractive, personal relationship as that
between the architect and his patron; he is
continuously in communication with him, a
guest at his table; he is made a confidant
of the family, as to their ways of living, their
ideas of convenience and administration of the
household; and his continued success depends
nearly as much, if not quite, on his polish and
good breeding as on his ability to answer
the duties of employment.

No one can design well without being able
to draw well; the one is the natural sequence
of the other. Draughtsmanship is to the de-
signer what language is to the author, and their
successes are in proportion to their command
of this first principle. The student's hand
and eye should be trained to the most perfect
accuracy, and his drawing should be an intel-
lectual, and not a mechanical exercise. If he
is master of the pencil, pen and ink, charcoal
and water-color are acquired easily enough.

The architectural student has a broad ground
to cover, as the work of his lifetime lies in it.
Our aim is to so thoroughly equip him for his
start, that he may move on intelligently with-
out wasting time or labor; discovering for
himself, learning for himself, and acquiring
the self-confidence born of knowledge, which
is bound to lead to success.

The Institute offers unsurpassed advantages
for the study of architecture. For the course
in Strength of Materials and Dynamics, it has
a laboratory second to none in the country.
For its strictly professional work this depart-
ment has its own library, very complete in tech-
ical works, and to which constant additions are
made. Our nearness to the Art Museum is
such that the regular exercises in drawing
from the cast are held there, and the students
have free access to its rich collections and to
its fine architectural library.

When the Public Library moves into its new
building it will be equally near, and its splen-
did architectural works will be as easily ac-
cessible.

In architecture, as in any other profession,
there is needed hard work to be successful.
There must be no half-hearted devotion to the
art. "No one can afford to lightly estimate
the value of general culture, and certainly not
the architect, as a member of a responsible,
difficult, and learned profession." "As regards
science, do not let it be said that architects are
behind the age, but qualify yourselves to take
your part in it with knowledge, enthusiasm,
and integrity."

A well-trained draughtsman need have no
fear of waiting long for an engagement; for
such the demand is far in excess of the supply.

Every office has its own way of carrying on
work, and these ways cannot be taught in a
school. It would be a waste of time to attempt
it. They are soon learned, and if with his
generous equipment the draughtsman adds ap-
plication and enthusiasm his future is assured.

F. W. CHANDLER.

Good-bye and Good-bye.

I.
I said good-bye, but found her hand
Still lingering in my own;
And when at last I left my love,
A half an hour had flown.

II.
I heard the stern paternal step
Come slowly drawing nigh;
I knew my time was more than up,
And said just plain good-bye.

There are four men in the Yale Boat who
weigh over one hundred and eighty pounds;
there is an equal number in the Harvard crew.