



CHORUS GIRLS IN "OVER THE GARDEN WALL."

Left to right—R. C. Wood 1911, J. C. Fuller 1911, W. C. Kerr 1909, C. P. Kerr 1911, W. F. Herrick 1911, H. S. Smith 1911, S. A. Guthrie 1910, J. A. Holbrook 1910, R. Mack 1910, R. A. D. Preston 1910, W. C. Ferguson 1909, H. M. Hallett 1911.

mediocre. The 1908 history has some points of interest and is written in a quaint style. The dialect history of 1909, although cheap in places, is to a degree original with rather clever verse. It brings in individuals to add interest.

The 1910 history is in the worn-out tough dialect of the imaginary street rowdy, something that has passed beyond the ken of good publications in the funny line. This type of dialect is not only worn-out but is, if not cleverly done, vulgar, and in places this history is vulgar. It is hard to see how it got into print. Not balking at swear words and cruel roasts on familiar characters about the Institute, this history is couched in such language as to make the greater part in bad taste.

The freshman class history is clever, original, and of interest. It is new in the way of histories, and contains a good idea worked out successfully.

The paging and general layout in the fraternity register is the best in years. The pages are well-balanced, with good selection of type. Some of the other typography is of uneven quality. The difference between careful paging and arrangement and careless can be seen on the two pages facing each other, the Round Table club on one, Hammer and Tongs on the other. The first is well done, the second a jumble.

The athletic summary at the opening of the department on sports is good, being enlivened with some very good cuts. The new coach, Frank M. Kanaly, is rightly given a page with a concise review of his previous work. The side cuts of the various athletes adds greatly to what in former years was a waste of tabulation, catching the eye and holding the attention to previously unnoticed pages.

In the general summaries tennis is very rightly given more space than in previous years with the results of the fall tournament. The gymnasium team and two pages devoted to fencing are other features.

The emphasis on "whitewash" is a little monotonous in the Field Day section. The account is good with some very clear cuts.

In turning to the clubs the great variance in the method of running names and initials is very apparent, a fault to be found in most Techniques. This always detracts from the look of the page, and hurts the unity. There are a few minor changes through the sections for clubs, with a number of additions. As has been said, the summer school accounts, especially that on civil engineering, are interesting with the best cuts in years.

In turning to the section for Grinds, it would be well again to commend the calendar. The idea of showing the important events of the year by little cartoons is new to Technique, and in this case the idea is not spoiled by inadequate treatment. All will study this calendar over with pleasure.

In the Grinds the best features are "Seeing Hades" one or two of the clippings from newspapers, especially on Professor Lanza, the page on the final examinations in Physics, the line cut of the Technique board in action, and the page devoted to events at Tech shown pictorially.

For a genuine laugh, all should turn to page 371 and read "One on Spike." This is the prize Grind of many generations. The cartoon on the Tech Show trials is good while there are many other timely and well executed cuts.

In general, the Grinds department would not have suffered through the strenuous application of the blue pencil. The marginal decorations are not good. The use of cuts of newspaper clippings and other matter was worked to the limit. It would have been well, perhaps, if more of the Grinds had been placed in the "Garbage Can" for it is not with pleasure that we meet with the hackneyed and "bromidic" jokes that have been here since Rogers rose. There is also a question as to the ownership of the roller-skating ticket on page 388, Jack Elbert having already presented one on page 382. We ask 1910 to give us a Technique that has not "Charlie Cross" on each and every page of the Grinds.

The pardon asked of the reader at the end of Grinds for personal hits might have been put to a better use in asking pardon for the twenty-three pages of "poetry." Never before has Tech experienced such a flood of rhyme without reason. In general Technique "poetry" is poor, one or two clever pieces a year being all that can be expected. The editor evidently was not furnished with scissors, blue pencil and waste basket, for here again there is the same lack of discrimination as seen in the Grinds. If all it could only have been pruned to the standard of the best, it would have been much more effective.

In looking over the book after the examination of the details, the feeling still remains that 1909 Technique is a good book. Its faults are glaring, but not so great in number as in the past three Techniques. As in the case of the art work, the faults are intensely bad, rather than numerous. Technique 1908 was almost a good book, while that of 1909 is a good book with drawbacks. This may seem indefinite, but to those who know about Techniques, that of 1909 can be placed in the class with that of 1905, while the 1908 Technique has two faults, the cover and the paper, which thoroughly spoiled it. The 1909 board is to be congratulated in this regard, the makeup of the volume giving a very good impression, while the cover and tint and texture of paper are excellent and distinctive.

While not wishing to pick petty flaws, there was a desire in this review to point out, from experience in regard to Techniques, a broad moral on some points in the annual.

ART WORK HIGHLY ORIGINAL.

Faulty Execution Has Ruined Much of Effectiveness of Designs.

(By W. F. Dolke Jr., 1908.)

The art work of Technique 1909, as a whole, gives an impression of being highly original in its ideas—much more so in many ways than is true of former Techniques. But this originality has unfortunately been fatally ruined by faulty execution in the case of many of the drawings and by poor color in cases where the drawing is excellent.

In many headings the idea expressed is original and extremely interesting but the execution is rough and coarse to the point of grammar school art, the effectiveness and the pleasing qualities of the design being consequently lost.

As an excellent example of the other case may be taken the drawings which accompany the pages devoted to the class histories. Here again the idea embodied in the designs is excellent and has been well executed in the drawings, but the effect is completely lost in the color which has been used.

That this is true is unfortunately over-emphasized by the startling contrast that exists between the first few pages of the book and those that follow, this contrast being again brought forward by the excellent color-plate for the "Finis" of the book. In general, throughout the book, a drawing is good or it is very bad.

Following a title-page that is strikingly effective and appropriate in its simplicity and dignity comes a Foreword that is by far the best that has ever appeared in any Technique. Simple and original in its conception, faithful as an expression of the Technology spirit, it is presented in a drawing which is in itself, leaving out all consideration of the words which it embellishes, a wonderful piece of work, worthy of a great deal of praise.

But it is the headings used at the beginning of the book in connection with the administrative officers and the instructing staff of the Institute which furnishes the high standard of excellence to which the rest of the book shows such a startling contrast. The very interesting ideas are appropriate to the particular subject under consideration, and, what is more to the point, they are executed in a very praiseworthy manner. Work by the same artist crops up here and there throughout the rest of the book and, to repeat, only emphasises the contrast that exists.

With this department of the book, and with the exception of individual drawings here and there, the truly excellent work of the artistic part of Technique may be said to end. The drawings accompanying the class histories are excellent in conception and especially in their execution, but their effect has been spoiled by an un- fortunate choice of color.

It is this color, which is really responsible for much of the ruination of many of the plates in the book. Many drawings which are otherwise excellent have lost all their effectiveness because of it.

In the title page for Fraternities, neither the idea nor the execution is in any way commensurate with the importance which the plate deserves. While the colors are in a way pleasing, the general design is very poor; there is no sense of distance in the two figures, and the idea of a skeleton in connection with a fraternity illustration is one that has been overworked to an extreme.

An almost opposite criticism may be made of the next important drawing, the title page for the department of athletics. The original drawing, well-executed both in line and color, is hardly recognizable in the painful coloring scheme which covers this page.

The headings in the athletic section of the book are on the whole praiseworthy. The drawings for the Athletic Association, track team, Maine meet, Golf Club, and fencing team, and the "Wearers of the T," are striking in their originality and execution. The full-page drawing for "Records" is an example of the ruination of a clever and extremely original idea by a very poor and unpleasant execution.

The pages devoted to the professional societies represent what may almost certainly be considered the best work ever done in the illustration of this part of Technique. Beginning with a truly excellent title-page, the various headings are wonderfully expressive of the character of the different course societies and equally remarkable in their execution.

After the excellence of this section, the title-page for "Clubs" has so much of the air of a brewery advertisement that the less said about it the better. From this point on, indeed, the standard of excellence seems to drop steadily. Fresh disappointments are met everywhere. Not only are many of the ideas old but the execution is markedly faulty in too many cases. A criticism of such designs would only involve repetition of what has already been said that only the better drawings will be discussed.

The headings for the Mechanic Arts High School Club, The Tech, and Cleo-fan, are excellent in the manner in which the sentiment connected with the particular organization has been expressed, and the full-page illustrations for Publications, Musical Clubs, Miscellaneous, Tech Show, and Statistics, complete the list of better drawings in the remainder of the book.

One of the most excellent pieces of color work which has yet appeared in Technique is the page "Finis." This design is so remarkably simple that it is practically the color scheme alone which counts in the effectiveness of the page.

The most unfortunate feature of the book is the border used in connection with the grinds. Once again, the idea of adding something of interest to these pages is praiseworthy but the manner in which it has been done is certainly not. The result of the effort has too much of the appearance of a catalog or of a child's primer to be satisfactory in Technique.

The cover may almost be called the best feature of the book. It is simple, it is dignified, above all, it is most appropriate to a book of the character of Technique. So many of the past Technique covers have been so inappropriate that this design is most refreshing.

In spite of all the faults evident in the execution of the drawings, the Art Editors of Technique 1909 are to be congratulated on the manner in which they have boldly and courageously been original in many of their ideas. It may be that this very originality leaves a bad impression as to the standard of excellence of the art work, but it is evident, after a careful and thorough survey of the book, that the designs which are truly original in conception are best in execution.

Much of the art work that is poor is due, no doubt, to the fact that the Art Editors worked under the great handicap—a handicap felt in this department possibly more than in any other except the business—of the lack of time which disorganization of the board at the beginning of the year occasioned.