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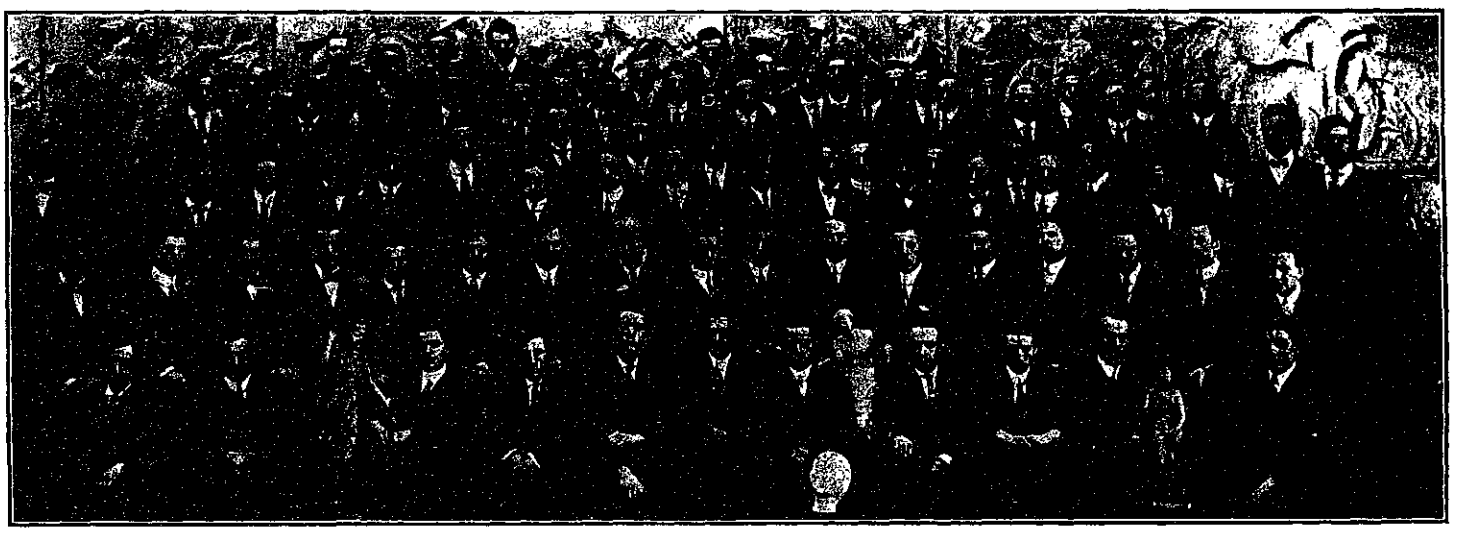

SECOND, THIRD AND FOURTH YEAR ARCHITECTS.

ARCHITECTURAL COURSE FIRST IN COUNTRY

Department Was Established At The Beginning Of The Stute In 1865

By PROF. F. W. CHANDLER.

The Institute was the first school in this country to introduce a regular course in architecture, and it was among the branches first to be provided for. The Department was established and the chair filled on the opening of the school in 1865, but it was not actually opened to students until the beginning of the school year in October, 1868. No precedent for the association of architecture with a school of science at that time existed, and the intermediate months were fully occupied in preparing the equipment and curriculum with which to make a beginning. The preparation had consisted chiefly in such examination as Professor Ware had been able to give to foreign schools of architecture, with some personal consultation with architects in this country and abroad, and in the collection of casks, photographs, drawings, and other materials.

From its very beginning the Department of Architecture based its methods of instruction upon those of the French. Professor Ware says in the "Columbia University Quarterly," June, 1900. "But the little class which Mr. Richard Hunt started in the Studio Building in Tenth Street when he returned from Paris in 1857, eager to hand on to others the lamps he had there lighted, he of course conducted after the manner of a Paris atelier. This class was the immediate parent of the school at the Institute, founded in 1865."

The principles of our architectural education were based on those of the French school because that nation more than any other of modern times has preserved and developed them in its national school at Paris. These principles demand the necessary artistic training through the atelier, which implies the closest association between professor and pupil. "All the courses might disappear, and the Ecole des Beaux Arts would still be the Ecole des Beaux Arts, while without ateliers, one cannot imagine the Ecole." Then the study of architecture at the French school is at first and above all artistic. It teaches the broad principles of composition and design, which are universally true and applicable, irrespective of

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COURSE IN DESIGN PRODUCES LEADERS

Develops Mind, Hand, Eye And Heart---Is Master Of His Work

By PROF. D. DESPRADELLE.

The best idea of the method of teaching Architectural Design, which is inspired by that of the world-renowned Ecole des Beaux-Arts-School of Fine Arts of Paris, will be best explained by the enumeration of the second, third, fourth and fifth successive years of study.

SECOND YEAR—Architecture is not begun until the second year. It is in the second year that the students are given the first ideas of architecture; that in a certain way the foundation stone of architectural education is laid. By the faithful copy of fragments of architecture they familiarize themselves little by little with examples of antiquity where both reason and beauty find their best expression. They pass by successive studies ofthe orders from the Doric to the Ionic, from the Ionic to the Corinthian. It is the study of the orders with their consequent development. They should acquire not only by heart all the dimensions of the examples they have copied, but they should retain sufficiently the proportions to reproduce the sentiment of certain parts of the Parthenon as well as of the Theatre of Marcellus. In a word, it is the a. b. c. of architecture.

At the same time certain beautiful originals are copied, designs of masters, which we are proud to possess. By this method the study of the archaeological as well as of the analytical side of the work of architecture is well started. Students acquire also that first technique so necessary in accustoming themselves to compare, to observe, and finally to express on paper, not an illustration, but to draw a fragment or even a small ensemble in such manner that it suggests the third dimension, or in other words, the architectural work.

THIRD YEAR—The third-year students continue to familiarize themselves with examples always derived from the great classic epochs, but of a higher order, copying less servilely, and in giving to the word "classic" a broader sense they should begin to discern and to understand the signification of the edifices of the past and the proper application of the orders with their proportions. Sometimes comparative

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STEEL WORK MAKES ARCHITECTS SPECIALIZE

Hence Structural Engineer Is Complement Of The Architect

By PROF. WM. H. LAWRENCE.

Architecture takes its place among the broadest of the professions. Certainly no other embraces wider points of view or demands of its representatives greater diversity of tastes and attainments. Based fundamentally upon the principles of art, and in fact recognized as one of the greatest of the fine arts, architecture nevertheless for its fulfilment requires a knowledge of much that is scientific and calls for the solution of many intricate problems in engineering.

To carry out logically and well an architectural design, to develop it step by step to completion, needs a mind not alone capable of grasping and wisely meeting the utilitarian demands of the problem, but it must be a mind trained to an appreciation of the beautiful, brilliant in creative imagination, discreet in its tastes, and well balanced in its judgment. In addition to these qualities there must be a clear understanding of the methods of engineering so that as the conception of the building grows there shall grow with it a conception of the framework by which it is to be supported. This framework should bear the same relation to the building that the skeleton does to human body. The supporting skeleton and the enclosing form are the two essential elements of the design: each should be the complement of the other, and the harmonious combination of the two is the requisite for a perfect whole. In no other way can there be an architectural composition worthy of the name.

All the greatest and most beautiful of the architectural masterpieces of ancient and mediaeval times are but the refinements of structural necessities. The so-called architectural styles themselves might well be defined as type of the most perfect adaptation of available materials to the requirements, tastes and knowledge of an epoch. It is only necessary to cite one or two examples to illustrate this truth. Take for example the ancient temple; built of stone, low and broad, with massive columns and heavy walls supporting stone lintels of necessarily short spans; simple, dignified, adequate to the needs of the period, and of a wonderful beauty, and refinement of form never surpassed.

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FREEHAND DRAWING IS INDISPENSABLE

Architect Must Have Facility In Sketching---Must Work Seriously

By PROF. C. L. ADAMS.

Freehand drawing plays an important part in the work of the architect. In planning a construction, in designing a decoration, and in describing a thing to the draughtsman or mechanic, there is always need for facility in sketching. The making of elaborate drawings, and the accurate rendering of ornament and the human figure in design, call for skilful freehand draughtsmanship.

In a school of architecture, therefore, freehand drawing is a professional and an indispensable study. The subject, however, is important not only for its practical application, but for the cultivation it affords. Besides being a skilful draughtsman, the architect must be educated along aesthetic lines. He should appreciate the fine arts, and readily distinguish between the good and the bad in dealing with the art side of his profession. These qualities may be acquired, in a measure, at least, from the study of freehand drawing taught under proper conditions. The work should be carried on in surroundings which of themselves are educational. Constant contact with the best in painting, sculpture, and architecture, is highly important. The student must first be taught the underlying methods and principles of pure freehand drawing. He must work seriously to apply these rather than spend his time in attempting special processes, or in the effort to turn out showy drawings. Practice in memory drawing is very important.

When the student has made progress, however, in pure drawing, there should then be combined with this work a certain amount of drawing which is distinctly architectural, the amount being increased from year to year.

At the Institute the conditions affecting the art side of freehand drawing are exceptionally good. The drawing room or "studio" is large and has ample side and top lights, while the general color effect is cheerful and harmonious. The Department collection of casts affords the best subjects for drawing. The paintings and statuary of the Museum of Fine Arts are always open to our students, and some of the drawing exercises are held in the galleries of the Museum.

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