

The



# OPPI.



Vol. XI.

Saturday, February 8, 1896.

No. 14.

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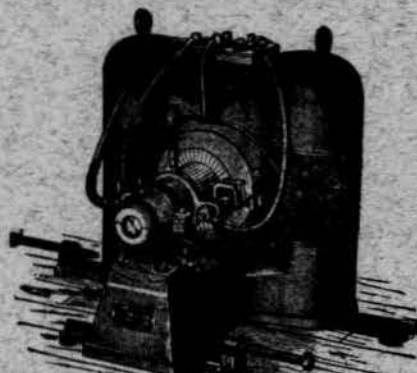
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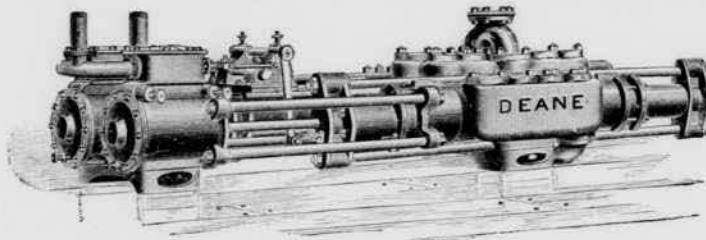
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Vol. XI.

WORCESTER, FEBRUARY 8, 1896.

No. 14.

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The W P I is published by the students of the Worcester Polytechnic Institute on alternate Saturdays during the Institute year. Items of interest are requested from students and alumni of the Institute. All matter must be accompanied by the name of the writer. Subscribers who do not receive their paper regularly, or who make any change of address, will confer a favor by immediately notifying the Business Manager.

*Subscription Price is \$1.50 Per Annum in advance. Remittance preferred by Money Order or Cash.*  
Remittances and communications pertaining to business should be addressed to the Business Manager. Address all other communications to the Editor-in-Chief.

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Entered at the Post-Office in Worcester, Mass., as second-class matter.

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Attention is called to the fact that it is not more than three weeks till March the first. On that date the votes for the engine lathe will be counted by the Lodge, Davis Machine Tool Co., and the question of the most popular Technical School will be decided.

The committee appointed to have charge of the interests of Worcester Tech in this matter have worked nobly, and ably have they been seconded by the students. The labors of this committee of the students are not yet ended, and will not be till March first. Three weeks remain! Three weeks will do wonders, if we all do our utmost, and if every alumnus, student and friend of the Institute will help the good work along.

It ought to be constantly borne in mind, that this vote will decide not a question of popularity, but simply a question of energy. Do the alumni, students, and friends of Worcester Tech possess enough energy to win this lathe, under the conditions of the contest? That is the way the real question reads for us all, and it is that question we are called upon to answer.

We have been told that the Board of Trade is willing to help Worcester Tech in this matter. If the Board will take this matter up, it can obtain many votes which otherwise would not be cast. We call on the committee of the students to have this matter brought definitely to the attention of the Board of Trade. If the committee will

only do this, much good will be accomplished. There are many ways by which the interest of the community can be aroused in this matter. A little judicious advertising in and about Worcester will help the cause materially. The daily papers have given the matter some publication, and doubtless they will do more; and to them we should be grateful. There is however one word which sums up the whole matter, and that word is WORK. Let us all work with might and main, let us all labor diligently, and ours will be the reward.

---

The season for baseball will soon be upon us, and something should be done at once in regard to the training of the team. It is usually the custom to wait till the weather permits outdoor training before commencing regular work, but we should not wait for the weather this year. Cannot a cage be constructed temporarily for the use of the pitchers? It seems to us that the question can be answered in the affirmative. Rambler, in an issue before Christmas, advanced his opinion, that the old mechanical drawing-room could be used for the purpose of light exercise. We agree with Rambler in this matter, and think that a cage could be constructed in that room, if the gods permit. A few dollars would buy netting and material for a back-stop, and, if placed diagonally, it seems to us that there would be plenty of room for the battery to practice. Then, in case this plan does not prove feasible, there is the room in the building at the Fair Grounds in which last year's battery did such good preliminary work for a few weeks.

At all events, something should be done in this matter at once, and we hope our next issue will announce that the candidates for the team are training daily.

---

It is with pardonable pride that we publish such words of praise for the work of Mr.

Elmer C. Rice, as are found in another column. It was on the W P I that Mr. Rice did some of the brightest and best work that the paper has ever known, and laid the foundation for the success he is now achieving. Under his direction, in the year 1889-1890, the W P I experienced one of its best years, both from a literary and a financial standpoint.

Mr. Rice is a Worcester boy, a graduate of the High School in 1886, and of the W. P. I. in 1890, and for three years after leaving Tech was employed on the *Worcester Telegram*. In June, 1893, he became associated with the *Boston Herald*, where he has been ever since, and he is now one of the best known and most popular newspaper men in Boston. With a natural aptness for newspaper work, a graceful, easy style, and above all, perfect indifference to hard work, Mr. Rice possesses all the qualifications to success, and the W P I, while congratulating him on his present success, looks forward to still greater achievements in his future career.

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We call the attention of the students to the notice in this issue concerning the *Bachelor of Arts*, which is an up-to-date magazine, that should be read by every college man. It is devoted to university interests and is free from all partisan spirit. Its department of athletics, conducted by Walter Camp, is especially good. We recommend the *Bachelor of Arts* to every Tech man.

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The thanks of the students are tendered to Prof. Morse for his interesting lecture, last Wednesday, on "The Art of Engraving." Prof. Morse gave such a pleasing lecture last year, that we all expected much from him last Wednesday, and his lecture more than fulfilled the expectations of both the students and the Faculty.

## THE ELEMENTS OF ART IN PHOTOGRAPHY.

Read at the Meeting of the Camera Club, Feb. Third.

Americans are said to be as devoid of art feeling as were the old Romans; they buy their pictures instead of making them. But it is certainly a merit to be a lover of fine pictures, and therein it seems to me lies a germ which may develop to better and greater things. When those, who instinctively classify pictures as good or bad, can tell just why they do so, then their art education is begun. But most of us, too busy, perhaps, to steal a day for the art museum, have still less time to think why we were pleased or displeased with what we saw there.

I suppose that more dry plates per capita are exposed in America than in any other country of the globe. Our great army of photograph cranks produces annually very little that may be considered artistic, if what is exhibited be a fair index; but what is to be applauded is that more thought is being given to those fixed principles of art which are applicable to photographic work.

I recall how pleased I was to find something on my first negative. The process seemed so mysterious that I did not half believe anything could come out on the white film. Then I was so afraid of over-development that I put the plate into hypo as soon as all the outlines had appeared, and wondered why I had such a thin negative. In those early days of amateur work we had not only to press the button, but to do the rest; and do it largely on our own experience, which accumulated but slowly. It was only after about ten years' work that I had gained enough experience to warrant my getting ninety good negatives from a hundred exposed. After a year or two, however, I could get *some* good negatives, and having in a way mastered the technical part of the subject, I began naturally to compare my own pictures and then to put them beside the work of other amateurs. In doing this I made many, to me important, discoveries which I trust have bettered my work.

Probably not more than one-tenth of my early negatives ever had prints made from them. The remaining nine-tenths were thrown away. I recently read in a journal this advice to a beginner, "Take two plates into the field with you for your day's work. The fact that you have but two will make you careful of how you use them." If some good man had told me that, I realize what a waste would have been avoided. In those days I sighed for two double-plate holders and then for three. No longer ago than a year I carried my camera and twelve plates

for half a day over fences, up hills, and through meadows without using a single one.

Now if all amateur photographers stick to their work till they can select their pictures intelligently, I believe that eventually they will acquire an artistic feeling, which must in the long run make itself felt, not only in the local circle, but also in the community at large, and which will manifest itself in better architecture on our streets and better paintings in our museums.

I wish to speak first of a few important principles of pictorial art; next of their limited application to photographic work; and last of a few technicalities which will help to avoid bad picture making.

1st. A picture should express a thought or idea. This is called the *motif* of the work.

2d. It should have a principal object and others of minor importance, called accessories. This is called the *composition* of the picture or *What* is in the picture.

3d. The facts or objects should be grouped in such a way as to emphasize the idea expressed, either gradually or sharply, as by contrast. This is called the *arrangement* or *How* objects are in the picture.

4th. We must have *unity* in the composition; i. e., the accessories must help to express or modify the main idea.

5th. The accessories must be such as to *harmonize* with each other, and be so arranged as to produce no emphasis on one part of the picture at the expense of another.

6th. Light and shade should be well distributed or balanced. To illustrate,—Suppose before us a stretch of flat sandy plain reaching to the horizon, devoid of vegetation except a few patches of leafless sage-brush. At our left is a slight eminence covered with rocky debris bright with the light of a scorching sun; at our right is a clump of withered trees, overshadowing the basin of a dried-up spring. In the foreground we see the bleaching skeleton of a horse with other bones scattered about. In the middle distance a broken down prairie-schooner or emigrant wagon, half sunk in the sand with nothing of its cover but a few flapping tatters.—Here the *motif* is *Desolation*; the *principal object*—the skeleton of the horse; the *accessories*—the old wagon, the sandy plain, the rocks, the dry shrubs, the trees, the dry spring, the scorching sun.

The accessories are all expressive in varied degree of one thought, and there is *unity* of the composition. The old wagon is left in the background to break up the monotonous mass of plain and sky, and is emphatic as standing alone. The rocks in the heat are placed so their shadows are not significant, as the shade would indicate



shelter and possibly moisture. The trees and dried spring emphasize the present drought by their suggestion of water in the past. This arrangement is harmonious and forcible. One thing more. The whole story is not told, and what became of the travellers is left to our imagination. This is of the utmost importance to the photographer, as he can not leave out much from his picture, and will generally tell too much.

This picture is no imaginary one, but could have been frequently seen on our western desert, forty or fifty years ago, at the time of the gold discoveries.

Now in considering the photographer's limitations we see immediately that his greatest trouble will be to compose his picture and afterwards arrange it; for while he may set up his camera, so as to exclude some undesirable objects and to so modify others that their effect is destroyed, and while he may rotate through the 360° to gain a proper arrangement, still such results cannot be gained without ingenuity and careful study of conditions. He cannot plant his trees where he lists, nor remove mountains into the midst of the sea, nor juggle cattle from one side of a pasture to another. Neither can he turn the sun around to give proper lighting nor carry an observation tower to shoot from. But good pictures exist all around us, and what we should do is to make ourselves able to recognize them. When you see a landscape that speaks to you, make a note of it, and when you have leisure, analyze it. Try it from different points of view. Try it by morning light and then by afternoon light. When you have found the best conditions, set up your camera and make what will be worth a hundred of the photographs ordinarily seen at our exhibitions. I said you might modify objectionable features which cannot be removed from the picture. This may be done in various ways. For instance, a piece of stovepipe sticking out of an otherwise picturesque shanty could be brought against background foliage of the same tone or shade so as not to show; or it might be thrown behind foliage or branches. In other cases, something to attract the attention placed near the objectionable part will neutralize its effect.

We are next seriously limited in having to do without colors; and beside this, unless we use orthochromatic plates and ray filters our colors will not give correct values for light and shade. As to the first, it is best to consider carefully whether your landscape gives pleasure on account of its color, or on account of its general lines, masses, and lighting. If the color be the attractive feature, do not attempt it with the camera. As to the second fact, remember that ordinary

plates are very sensitive to violet and blue rays, less so to green and yellow, and least of all to the orange and red. Generally the sky and far distant hills and mountains are blue or gray, and the foreground is made up of masses of green foliage and grass. If you expose for the foreground you over-expose for the sky and distance, and *vice versa*. Unless one or the other is strongly prominent it is wise to expose for neither, but between the two.

We see an object from two positions at once, and under all ordinary conditions objects have form and relative distance. The camera has but one eye, and so unless attention is paid to the lighting of subjects, they may appear as flat figures on a single plane. A tree, for instance, is a rotund object, but, if entirely in the light or entirely in shade, it will appear flat. When partly in light and partly in shade it acquires form and position relative to other objects.

I wish to speak now of a few technical points, which may be helpful to some in striving to make good pictures. I will consider them under the heads of landscapes, seaside-pictures, architecture, interiors, and portraiture.

A few remarks will apply to all classes of work. Do not cut your picture into parts by lines running across it. Do not make your main object too large for the plate; it should have half its height of space around it. Avoid also large characterless masses of light or shade. Do not get two pictures in one. If the light is not right take a time when it is. In landscapes our picture may be cut in two by a fence, wall, telegraph pole, road, bridge, or horizon line; the camera should be set up so as to take these lines at an angle, thereby making them run off into the distance without disturbing the picture. This would not apply to the telegraph pole nor to the horizon. Chop down the former and intercept the latter with a near tree or more distant forest growth. If you have n't an axe give the pole such a background that it can have no prominence. Get heavy broken clouds when you can in the sky, unless you would rather print them in. Break up your dark masses of foliage by letting the sky through in places, or by standing so the sun will partially light it. Break your light masses with shadows, either of the foliage, stones, or anything which offers itself. Your own shadow will sometimes be of service but should be disguised. I once saw a small photograph of a cornfield covered with stacks, a dilapidated scarecrow in the distance, and some fat squashes in the foreground. I congratulated the young lady on her happy fortune in composing the picture so well, and she then told me she deserved some reward for she had brought the squashes clear across the field at



no little trouble. A New York photographer writes, that he has used an old tin can or shoe to break up a monotonous patch of foreground.

You must also learn to point your camera well up into the sun, but so that the rays will not strike your lens tube. Your hat can be used for a shade while exposing, and the strong contrasts will frequently give brilliant results. If a sheet of water comes in your composition, lily pads, a log of wood or a boat may be used to break it up.

Most first photographs at the seashore or on the water are flat failures. They are generally taken with the sun at the back and over-timed. The reflection from sky and water is more intense than we realize, and so we get a flat negative with no contrast. To correct this do not use the quickest plates, and point to within about 45° of the sun. This will give you fairly deep shadows and a brilliant negative. A view up the beach with a light-house, rocks, sand hill, or weathered wreck on the land side, and boats or bathers on the water side will generally be satisfactory, but a view straight out to sea can hardly be of much interest. I tried hard one summer to get some surf, but it came out a long, flat pile of water, with no contrast, standing on a flat, characterless beach. I studied the subject before I tried next time; then I went up the beach where some seaweed and wreckage had accumulated, selected a place where the foam floated in queer forms on the back wash, threw some seaweed and wreckage into my foreground, pointed my camera close up to the sun, and snapped on the next high roller just as it broke. As a result I obtained the best surf pictures I had ever made. The most interesting pictures of shipping may be made from the deck of a boat just leaving or approaching her dock. Of course, for all work of this kind, instantaneous exposure is necessary.

When photographing houses or public buildings, there is little choice of position for the operator, especially in the city. Take the Classical High School building of this city, for instance. Placed on a side-hill, with little space in front and a high tower, it is impossible to get anything of merit. A building like the new Worcester sky-scraper could be best taken from the third or fourth story, nearly opposite, with a wide angle lens, but the picture could have no artistic value. Avoid taking a straight, front view, as it would be composed almost entirely of parallel lines and right angles. Throw the lines into perspective as much as possible. A portico with columns will, by this arrangement, give decreasing heights and decreasing interspaces, thus breaking up a monotonous repetition. With perfectly symmetrical structures, take such a po-

sition as will destroy the exact balance. Do not have all the planes of a building in strong sunlight. If a dwelling-house be the subject, make the general outline pyramidal, if possible, and stand far enough away so that the perspective or foreshortening is not offensive. If a tree shuts off part of the view, let it come so as not to mar the principal characteristics of the building, such as the main entrance, balconies, or bay windows. Sometimes you will do well to wait till winter has stripped the trees before attempting a well arranged picture.

Interiors taken by daylight will tax the utmost ingenuity of the beginner. Flash-light interiors give too dense shadows and too hard high-lights. Most rooms are lighted from one side, or at most from two, and the opposite parts will have dark corners and shadows without detail, while the light side is too bright. If a window comes in range of the lens, close the shutters with the slats turned up so as to let the light down instead of straight into the room, then cut off with paper or cloth the lower half of the other windows, leaving the upper half wide open. This will lighten the dark part of the room without making a glare next to the windows. If there should be a sunny spot, place a hassock, ottoman, or low chair to break it up. Let the camera be set to point nearly into a corner, so that one side of the room will be at a different angle from the other. Chairs, tables, and bric-a-brac can be moved so as to balance the subject well, but be careful to put small objects in the foreground, as they will loom up very prominently. Beware of mirrors which may reflect yourself and camera. For very dark interiors, give a long exposure, locking up the room to prevent accident. My longest exposure was an hour, but I have known of a five-hour exposure to get the interior of Mechanics Hall which, as you know, is built up on both sides.

I think most beginners wish to try portraits for their first work, no doubt because it seems the easiest, but paradoxically it is the most difficult. I vowed several years ago never to attempt another portrait, but no doubt I shall break my resolution at the first chance, for it is certainly fascinating work. I refer, of course, to portraiture outside of a studio, and, when one recalls what an amount of unsatisfactory work is turned out by professionals, he can realize how few chances of success an amateur has who is working without skylights, curtains, and reflectors. The two elements of posing and lighting are so difficult to master that, if we thought much about it, we should despair. If you wish to study the subject of posing, a careful analysis of the photographs of actors and actresses will teach you much. As a rule each of them knows

his three or four successful postures and the photographer has done little more than make the negatives. Very seldom will you find a full front view of a face, the exact symmetry being objectionable. Almost as rarely will you see profiles, for weak elements of foreheads, noses, and chins are there too apparent. Views with the head one-half or three-quarters turned are most numerous, and of these you will notice that operators generally take the dark side for better effect. The eyes should be in a natural position, but may be raised or lowered, seldom turned sideways. Backgrounds or other accessories will appear best when placed a little out of focus.

For home work take a north window and cover the upper half with thin paper or muslin, then cover the lower half with something to shut out the light entirely. White paper hung on a high-back chair will serve for a reflector to lighten the dark side of the face. Lace curtains out of focus make a good background. This arrangement will give a fairly soft top light, and with the reflector will enable you to avoid harsh contrasts. By nearly closing the eyes you will be able to judge better of the shading. The delicate work in this respect can be seen in any of the best professional pictures, and is generally a discouragement to the beginner.

A. L. SMITH, '90.

### "HALF WAY THRO'."

'97 steals quietly down to the Hub to celebrate.

Although more than half way through the Institute's course, the Juniors gave the old time-honored name to their annual banquet, which was held at the Castle Square Hotel, Boston, Friday, Jan. 31. So quietly were all arrangements made and carried out, that the band of Juniors was well on its way before any of the other classes had an inkling of the affair.

Between five and six o'clock Friday afternoon, the class began by twos and threes to assemble at Union Station, and at 6:15, every member, with the exception of three who were unable to attend the supper, was in the special car bound for Boston. The majority of the party on arriving in the city went to the Castle Square Theatre where the opera *Il Trovatore* held the boards. A few attended other theatres or sought different places of amusement. After the theatre the students met in the parlors of the hotel, and at midnight the banquet was served in the Blue Room. The menu cards were a complete surprise to most of the class, and it was sometime before the class laid them aside to partake of the edible part of the banquet. The cards were attractively made up, and con-

tained many interesting pen and ink sketches, a page being devoted to "grinds" on each of the other classes. The work on the programs was done by Messrs. Whitney, Braman, Ellinwood, and Throop, the latter being chairman. The menu was an excellent one, and it was only after the lapse of considerable time that the class did it justice, and were ready to enjoy the post-prandial exercises.

## MENU

Blue Points on Shell

### Soups

Consomme  
Celery

Royale  
Olives

### Fish

Fried Smelts, Tartar Sauce  
Sliced Cucumbers Parisian Potatoes

### Roast

Turkey, Giblet Sauce  
Mashed Potatoes Browned  
Apple Fritters  
Fillet of Beef with Mushrooms  
String Beans  
Chicken Croquettes  
Jardiniere  
Green Peas  
Lobster Salad

### Dessert

Charlotte Russe  
Strawberry Ice Cream  
Nuts  
Black Coffee  
Champagne Jelly  
Vanilla Ice Cream  
Assorted Cake  
Raisins  
Cigars

Pres. Walker called the class to order, and in a few well chosen words introduced the toast master, Mr. Charles Field Day. After a few brief but pointed remarks, Mr. Day called upon Roy A. Barnard, who responded to the toast "Half Way Thro'". Mr. Barnard gave a sketch of the history of the class, but disclaimed any ability to foretell the future. Then followed Geo. Wm. Throop on "The Faculty," whose remarks on the subject would be extremely interesting to all members of the Institute, perhaps even to the Faculty; but prudence forbids a repetition of his words in these columns. Archie W. Merchant responded in a witty and extremely interesting way to the toast, "Our Fair Friends." In his opening remarks he said, that, like Bryce, he surveyed things from a distance, and in that way, perhaps, got the truest perspective of things as they were, and in that way he procured all knowledge of the subject. The toast, "Athletics," was responded to by Herbert H. Morse. Mr. Morse said, that in thinking over the subject he came to the conclusion that the least said about '97's record in this line, the better, and hence he felt compelled to inflict a sermon on the class. He appealed to them to take more interest in athletics at the Institute, and to unite all their forces to place Tech nearer the front rank, and to keep the interests of Tech above those of class. Mr. Tolman spoke upon, "Our Backsliders and Proselytes," and gave some interesting statistics

in connection with the subject. Then followed toasts upon subjects in connection with each of the different courses, all of which were full of wit and "grinds" upon members of other courses. "Mitchell's Hottentots" was given by William D. Edwards, "The Uncivilized Civils," by Edward L. Walker, and George H. Ellinwood responded to "The Modern Alchemist."

The toasts were interspersed with singing by a double quartette, whose rendering of the original songs of Lawrence P. Tolman afforded untold pleasure and amusement to the class. The page on the card announcing this part of the program is well worth reproducing here :

The Committee takes pleasure in announcing the engagement for the evening, of the famous

**Right Howl Double Quartette,**

consisting of the following celebrated artists:—

**Emma Eames** - - - - **Soprano,**

*Prima donna of the Shabby, Shuffle and Grow Opera Company.*

**Pauline Teckwith** - - **Soprano Virtuoso,**

*oh-so-virtuoso*

**Henrietta Hafumetta Wheelerewski**  
**Tobo** **Contralto**

**Marie Eugenie Spaziergang** - **Cantrotto**

**Isaac Solomon** . . . **Tenor-or-busto**

*a pupil of Svengali*

**Zweibier Schmidt** - - - **Barreltone**

**Steinof Daviski** - - - **Whiskey Bass**

**Alfonso Marchandos** - **Basso by=thunder**

During the evening the quartette will render several selections from the lyrical works of LAWRENCE P. TOLMAN, Poet Lariat of the Class of Ninety-Seven, entitled

Qu'est ce que c'est que sunka

Pol. Econ Glee Der Facultat

Chappie

It was the intention of the committee to have the quartette render the pathetic melodies sung by the Class of '98 at the Indoor Athletic Meeting of last Spring, but no copies could be obtained.

By the request of the Quartette, eggs were omitted from the menu. Every effort was made to introduce the pleasing novelty of having the Chapel organ to accompany the singing, but proved unavailing.

After the exercises, President Walker called a business meeting of the class, and it was voted to lay aside the constitution and proceed to elect class officers and editors of the class book. The results of the meeting were as follows:—

*President.*—Chas. F. Day.

*Vice-President.*—James T. Walsh.

*Treasurer.*—I. George Keyes.

*Secretary.*—Edward E. Pease.

*Editor-in-Chief of Class Book.*—George William Throop.

*Assistant Editor.*—Harry E. Wheeler.

*Associate Editors.*—Archie W. Merchant, Geo. H. Ellinwood, Winfred W. Braman, Chester M. Whitney, Burton E. Eames.

*Business Managers.*—Lloyd J. Davis, Herbert H. Morse.

After the business meeting, songs were sung, several men were called upon to speak, and it was 5.30 A. M. before the party broke up. The men scattered about Boston seeking sights about the city, and they arrived in Worcester by various trains Saturday and Sunday.

The banquet was a grand success in every particular, and not an incident of any kind happened to mar the pleasures of the festivities.

The past members present were Theo. Lamson, of Yale, and Chas. F. Powers, of Everett, Mass.

The members of the class who attended were :

Edward L. Walker,	Harry E. Gough,
Chas. F. Day,	Charles H. Greenwood,
I. George Keyes,	Elmer H. Wilmarth,
Edward E. Pease,	Oscar W. Lundgren,
Roy A. Barnard,	Archie W. Merchant,
Edward G. Beckwith,	Thomas M. Molloy,
Winfred W. Braman,	Herbert H. Morse,
Joseph E. Brown,	Ellery B. Paine,
Chas. C. Chalfant,	Edwin I. Storer,
Robert N. Cundall,	Frank W. Smith,
Lloyd J. Davis,	William H. Stone,
Burton E. Eames,	George Wm. Throop,
Richard E. Earle,	Lawrence P. Tolman,
William D. Edwards,	James T. Walsh,
Geo. H. Ellinwood,	Harry E. Wheeler,
Ralph E. Fish,	Chester M. Whitney.

**PROBABLE NEW SOCIETY AT TECH.**

**Branch of Intercollegiate Prohibition Association.**

The Intercollegiate Prohibition Association is an organization of college students in behalf of good government and a sober nation.

It was formed in Cincinnati, June 29 and 30, 1892, at a college convention held in answer to a call issued by the Michigan Intercollegiate Prohibition Association.

The aims of the Association are, according to its constitution, "to arouse and maintain among students habits of honorable political activity, to promote an intelligent discussion of all political questions, and to forward by all honorable means both State and National Prohibition." While the Association supports prohibition, and through its lecture bureau and public discussions tries in every honorable way to promote its growth and success, it seeks also to do a



wider and in some respects a more important work.

The Association already has clubs in nearly every college and in some of the leading preparatory schools in New England. Its members are among the most earnest and consecrated students, and the Association has proven itself a power for good wherever organized. Its leaders are working with a determination to make this a large and permanent organization that shall wield a mighty influence for righteousness in our political and social life.

The Intercollegiate Prohibition Association seeks to interest students in *clean* politics, and to stimulate study and discussion of all political questions, especially the great question of the release of our nation from the bondage of the saloon.

An important and very attractive feature of the work of the Association is found in the oratorical contests that are held each year. Each local club has such a contest, to which the public are invited. The winner then represents his club in a similar State contest, and the winner of the second contest takes part in a national contest held in connection with the annual national convention of the Association. At this last contest, three cash prizes, respectively \$75, \$50, and \$25 are awarded to the three leading contestants.

The officers of the Intercollegiate Prohibition Association of the United States, for the college year of 1895-96, are as follows:

*President*—Clay Herrick, A. M., Berea College, Berea, Ky.

*First Vice-President*—F. W. Barber, University of Wisconsin, Madison, Wis. (Presidents of the State Associations are Vice-Presidents ex-officio of the National Association).

*Secretary*—John Elliott, Yale, 219 York St., New Haven, Conn.

*Assistant Secretary*—Edgar C. Snyder, Yale, 219 York St., New Haven, Conn.

*Treasurer*—Fred S. Nave, Northwestern University, Evanston, Ill.

The officers of the Mass. Intercollegiate Prohibition Association are:

*President*—Merrill C. Ward, Tufts College.

*Secretary and Treasurer*—Benjamin C. Auten, Harvard College.

The next convention and contest of the Massachusetts Association will probably be held in Worcester early in March. The Association extends a cordial invitation to the students of the Institute to form a club and join the Association. Mr. M. C. Ward of Tufts College, President of the State Organization, will be here

Feb. 10, and would like to meet all who would be interested in this movement. Any student who would like to see such a club formed here will confer a great favor by handing his name to Mr. John W. Higgins.

## SO SAY WE ALL.

### Well Deserved Praise.

Mr. Henry Haynie, for many years the Paris correspondent of the *Boston Herald*, and the first American newspaper man to receive the decoration of the cross of the Legion of Honor, delivered an address before the Boston Press Club, at its recent annual dinner, in the course of which he said:

"Let us love our letters, not only for the truth and duty which they enclose, but for the moral dignity that they may procure. Therefore let us have precision and simplicity, a style that is good and convincing, a hatred of gush and of subterfuge. It may not be absolutely necessary for reporters to have literary pretension, but it is necessary that they should be good workmen with the English language. In this respect I could commend to you some London writers for the daily press, but I can do even better than that, for in the persons of Elmer C. Rice, Edmund Hudson, Warren Billings, William R. Balch, William E. Barrett, Henry Nelson, Marshall Cushing, Robert O'Brien, James W. Clarke, and others who could be named, we have here in our very midst some most excellent journalists, who are not only our confreres, but are also our countrymen."

Rice is a Tech man, class of '90, and is employed on the *Boston Herald*. He is by many years the youngest of the above men. Barrett, editor of the *Boston Advertiser*, is a congressman. Nelson is the editor of *Harpers' Weekly*. Cushing is the editor of a Washington paper. O'Brien is President Cleveland's secretary. Billings is a reporter on the *Boston Herald*. Hudson, Balch and Clarke made their reputations in Boston ten years ago.

### "FOUNDATIONS OF BELIEF."

"Shall we ever get through?" sighed a Freshman,  
With the thought of the flunk notes galore,  
"Shall we ever get safe to that haven  
Of rest—the year Sophomore?"

A comforting classmate made answer,  
"Of course we are safe. Don't repine.  
Take courage. Go quick, read your Bible,  
We belong to the ninety and nine."

## CLASS NEWS.

The final officers of the Senoir class were elected Jan. 28. There was not as much rivalry as there has been in most graduating classes. The result of the balloting was as follows:—*President*, Hollis W. Jeneks; *Vice-President*, Charles F. Vaughn; *Secretary*, John C. Tilton; *Treasurer*, Harry T. McClure. At this meeting a committee consisting of Harris, Vaughn, and Parks was appointed to purchase an athletic banner.

The class of '98 held a meeting in the Physics lecture-room, Jan. 31, at 4.30 P. M. President R. R. Smith took the chair and at once called for nominations for officers for the ensuing half. The interest principally centred about the election of the president, and considerable electioneering was done previous to the balloting. The candidates were K. B. Reed and N. H. Perkins, the vice-president of last half. Mr. Reed was elected by a majority of three votes.

The other officers elected were C. T. Hawley, vice-president; Edward C. Thrasher, secretary; and H. C. Smith, treasurer. On motion of Mr. Allen, it was voted to establish the office of historian, the incumbent of which should hold office throughout the remainder of the course. It was determined that the duties of the historian should be primarily to collect all matter suitable for insertion in the *Aftermath* of '98, and also to keep a record of the class doings outside of class meetings. H. C. Smith was chosen to fill the office. The meeting adjourned without the transaction of other business.

## A PRIZE STORY.

*Bachelor of Arts.*

The *Bachelor of Arts* offers a prize of \$125 for the best original story of college life.

## TERMS.

1. Each story must contain not more than 4,000 words.
2. MSS. must be sent to the *Bachelor of Arts*, 15 Wall Street, New York, marked "Prize Contest," on or before June 1, 1896.
3. Each story must be signed with the full name of the writer, who must be an undergraduate, and a subscriber for one year to the *Bachelor of Arts*.

## RAMBLER.

A few nights ago a fellow was busily plugging on the morrow's lessons, when a couple of friends dropped in and sat down to a game of checkers. The fellow kept right on with his work, as he was going to a church sociable, when presently, with the remark that he would

not stay long, and for them to wait for him, he started off. The game of checkers went merrily on until a desire for a more exciting pastime took possession of the players. From their knowledge of sociables, they made up their minds that since he had stayed thus far, he was likely to go the whole figure and not return inside of an hour and a half, and, as in all probability he would be in a dreamy and blissful state of mind from remembrances of the party, they decided to fix up his room for him. A night-gown was put over a pillow, the legs of a pair of football trousers were stuffed down the sleeves, a slouch hat with a pair of glasses on it served for a head, and all artistically draped with bed-clothes made an almost perfect figure. Then they went to the other room and drew the lounge over near the door, with table and chairs massed behind it. A pair of shoes were fixed over the door, the lights blown out, and they departed. The clock was striking eleven as mine host pushed open his door, and bang! down came a pair of shoes on his head. He advanced a few steps, tumbled over the lounge and struck the table, tipping the chairs on to the floor with a tremendous racket. Suddenly awakened from his doubtlessly pleasant reverie, he began to wonder whether or not he was in the right place. He went across the hall to his bedroom, and there, unquestionably, was a sleeping form. Dumbfounded, scared half to death, he did not know what to do, when the man of the house, awakened by the noise, appeared on the scene with a lamp and straightened things out. For the next couple of days at recitation it was, "Say, Blank, hear you had a jag on the other night!"

Rambler confesses that his heart palpitates with eager expectancy at the thought of the Armory being thrown open and affording him an opportunity to stretch his limbs with a little more freedom than his den permits. Having, like so many others, plotted his curve in his imagination as to what he will be able to do, he has stored it away, together with many other things, which looked feasible but failed to come up to the scratch, for future reference and meditation, and possibly to shake his fist at. Everything in the way of failure will be charged up to the class captain, whose capacious net it is impossible to elude, and whose artful diplomacy lures the trepid out. The fascinations of the track are extremely tempting to the man of muscle, no less than to the sporty freshman who stands like a howling swell with a pipe in his mouth at a prominent point of vantage, and observes with critical eye "our" chances in the half-mile, or bets his next month's allowance, together with the spring allotment of underclothing, that '99

takes the team race. Then there is the embryo sprinter who looks in the window at the layout of prizes and takes his pick, and yet there are others who have staked out their claims for which they are going to work for all that is in them. Rambler himself owns a hankering desire for one of those cups, just as a Roman citizen aspired to a consulship, but alas will probably have to resign himself to meditations and aspersions on that one branch of activity in which a "pull" does not count—sprinting. The cheery encouraging words of the trainer, the crack of the pistol, and the dash,—all harbingers of the Indoor Meet, will make grinding worth the grinding for the next few weeks, and reconcile that mouth for pie to sterner stuff.

\* \* \*

One of the cleverest turns that has come under Rambler's notice in a long while happened recently. A certain division had a recitation at half past three, Monday, and wanted it changed to nine o'clock. After a consultation, the professor announced the next day, that it would be against all traditions of the Institute to have a recitation at nine Monday morning, and that instead of studying the lesson outside, these two hours, together with the regular recitation period, would be spent over the drawing boards, that is from half-past one to half-past four, making a three hours period instead of the one scheduled. That division will not ask for any more favors in the matter of hours.

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### COLLEGE NOTES.

Bryn Mawr is to have an athletic field.

Twelve Harvard graduates are instructors at M. I. T.

Rutgers will have a crew next year for the first time in twenty years.

There are about 100 candidates for Harvard's base-ball team.

Harvard has graduated 19,255 men, Yale 16,265, and Princeton 8,733.

Yale has 2415 students this year, of which 1208 come from Connecticut and New York.

The total amount of the Fayerweather accumulations which have been or will be distributed to colleges is about \$5,150,000.

Forty States and fourteen foreign countries are represented at Princeton this year. The total number of students is 1088.

The American Association for the Advancement of Science has a library of 9000 volumes at the University of Cincinnati.

The first degree of Ph. D. conferred by the

University of Chicago was given to a Japanese student.

The Trustees of Cornell have decided to give 300 volumes from the library to the University of Virginia, because of the loss U. of V. suffered by fire.

The Freshmen have started a move at Union College to stop all cheating in examinations, by means of the honor system. The faculty and other classes are in favor of the scheme.

Of the \$5,500,000 which President Low deemed necessary to move Columbia College to her new site, \$4,000,000 has already been received.

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### ALUMNI NOTES.

'71. Herbert Nichols, Ph. D., is professor of Psychology at Johns Hopkins.

E. H. Whitney is Mechanical Engineer with Corliss Steam Engine Co., Providence, R. I.

'74. W. K. Bailey is Manager of the Cleveland office of George B. Grant, Manufacturer of Gear Wheels.

'75. C. E. Davis is Manager of Chicago Office, The Pratt & Whitney Co. of Hartford, Conn.

'76. C. E. Sprague is with the New Jersey Steel & Iron Co., Trenton, N. J.

'77. W. L. Darling is Division Engineer, Eastern Division N. P. R. R., St. Paul, Minn.

C. P. Goddard is Asst. Foreman Model Department, Pratt & Whitney Co., Hartford, Conn.

'78. H. C. Babbitt is Chief Chemist, Carpenter Steel Co. of Reading, Pa.

H. Ropes is Asst. Engineer, Metropolitan Water Commission, Clinton, Mass.

'79. S. J. Fearing is Treasurer and General Manager Tecumseh Iron Co., Tecumseh, Cherokee Co., Ala.

'80. T. H. Clark is Head of Science Department, Clinton Liberal Institute, Fort Plain, N. Y.

Walter Hill, Manager Valve Department Fairbanks Co., Manufacturers of Valves, New York.

'87. R. P. Gleason has had charge of the manual training school at Oakland, California, and at the Teachers' Institute of California his exhibit received from the public the most favorable comment.

'88. R. E. Eldridge is assistant in manual training at the above school, and in connection with Mr. Gardner received much praise.

'90. F. A. Gardner was honored at the Teachers' Institute recently held in Oakland, California, by the excellence of the work done by his students. Mr. Gardner is instructor in



manual training at the Polytechnic High School of San Francisco.

'93. M. F. Goodrich is on U. S. revenue cutter "Chase," Baltimore, Md. He will soon start for West Indies.

A. R. Dodge is with the Potomac Light and Power Company, at Washington, D. C.

R. S. Parks was married on Tuesday, Jan. 31st, to Miss Carrie Goodwin, of Fitchburg.

'94. H. W. Boyden is in the Engineering Department of B. & A., Boston.

'95. A. G. Warren is with the Brown Hoisting and Conveying Co., of Cleveland, Ohio.

Is Cupid a good Archer?  
Though oft his arrow hisses,  
And all his aims seem fairly true,  
He's always making Mrs.  
—*University Courier.*

#### WHEN ABOUT TO PROPOSE.

If you're the least bit bashful,  
And don't know what to do,  
Go and consult your tailor,  
He'll press your suit for you.  
—*Ex.*

#### EXCHANGES.

The editor with gladsome cry,  
Exclaims, "My work is done."  
The manager with weary sigh,  
Complains "My work is dun."  
—*College Life.*

#### HIS FOUNDATION.

"If K O H on red litmus I pour  
I'll get blue litmus instead.  
Have I any foundation for this?" he asked,  
"At least you've a base," she said.  
—*Vassar Miscellany.*

#### A CHANGE OF MIND.

He offered me his heart and hand,  
Whereat I laughed and said him nay.  
But soon I found that when he went  
He took my happiness away.  
And so I wrote a little note—  
"Dear Jack," it ran, in sweet design,  
"In love is 't fair to change one's mind?"  
"T is," he replied, "and I've changed mine."  
—*Tuftonian.*

#### APPLIED MATHEMATICS.

"My daughter," and his voice was stern,  
"You must set this matter right;  
What time did the Sophomore leave,  
Who sent in his card last night?"

"His work was pressing, father, dear,  
And his love for it was great;  
He took his leave and went away  
Before a quarter of eight."

Then a twinkle came to her bright blue eye,  
And her dimples deeper grew,  
"Tis surely no sin to tell him that,  
For a quarter of eight is two."  
—*Lehigh Burr.*

#### DEATH.

Only an instant the black ship tarries,  
Adds to her load and is gone.  
But as she speeds with the soul she carries,  
God steers her course toward the dawn.  
—*Amherst Literary Monthly.*

The Teacher: Now, who can tell me which travels the faster—heat or cold?

John Bright (promptly): Heat, of course. Anybody can catch cold.

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##### ATHLETIC ASSOCIATION.

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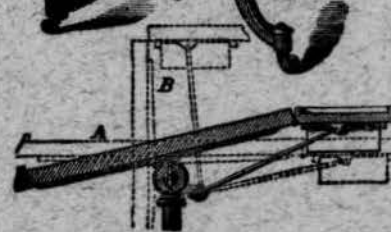
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Fig. 1



Fig. 2



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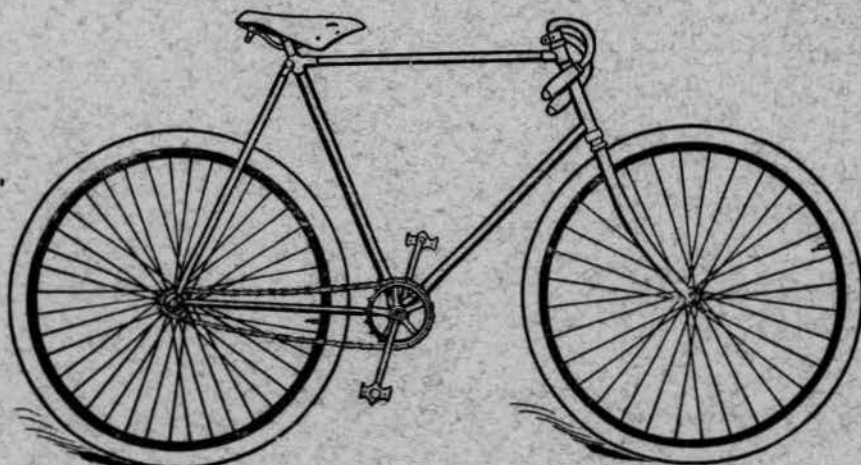
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