

been raised, the contention being that in the past the time devoted to design has been just about sufficient to produce a good draughtsman. While teaching design is recognized as the most important function of an architectural school, there is always recognition given to the fact that a graduate should be furnished with an equipment of general culture, which will enable him to appreciate the dignity and significance of his art. It is somewhat regrettable that the work produced in American schools to all appearances might have been turned out in the French Ecole, a fact largely due to the influence of books which illustrate the prize drawings of the Ecole des Beaux Arts. I can only look upon this as a temporary matter. It is in the nature of things that as schools become stronger there will remain but the old sound principles to guide the students, and the work produced will be an expression of the traditions and social conditions prevalent in the centres of teaching. In any case, this is the professed ideal which the American schools are trying to realize.

In Harvard College the students in advanced design spend eight hours "en loge," and then their conceptions are criticized before the class. The problems given are based upon conditions as they actually exist in America, and while ideally treated are founded on this practical basis. Lectures on the problems are given, also the requirements and theory of the building based upon existing structures are gone into in detail.

The Institute of Technology has conducted on the site special courses on American buildings. On one occasion the Old Colonial work received consideration, and on another an extended visit was made to the World's Fair at Chicago, where the students produced measured drawings, sketches, photographs and working plans. This going straight to the fountain head is of great value as a supplement to the regular course. Summer courses of travel and study have been conducted in Europe under the competent guidance of an instructor or professor. These features seem to me to be of the greatest importance, furnishing as they do the link between theory and practice. For a detailed study of what the American schools are teaching, I would refer you to the illustrated articles published lately in the "Architectural Record" of New York.

The greatest movement to assist draughtsmen who can not afford to attend college is that instituted by the Society of "Beaux Arts Architects" of America. This society aims to help the man who is not in a position to go through college. In all parts of the United States, and I believe some parts of Canada, there are ateliers conducted by practising architects. Programs are sent out from headquarters to the different patrons and then given to the men who are studying in their ateliers. The esquisse principle is followed, and the men study the problems during their spare time, and receive criticisms from their patrons. In some cases they work part of the day in an office and part in the atelier. The drawings are sent to New York and are exhibited and judged by a jury of architects, mentions and medals being

awarded. This society is doing a remarkable work, and in many of the regular schools several of their programs are followed each year. The quality of work produced is very fine and the belief is held that by this system there will possibly be evolved an architecture which will suitably represent the ideals and conditions of this country. The prize designs are published in the magazine named "Architecture," and the competitors who are unable to attend the exhibitions can at least examine those solutions which were deemed most worthy. Any practising architect of standing may by application start an atelier.

ARCHITECTURAL CLUBS.

We are all more or less familiar with the architectural clubs which exist in every large city. They are in reality the home of the draughtsmen, especially for those men who have come from other cities. Strong ties of friendship are formed and enthusiasms born which cling to one in after years. I had the good fortune to belong to the Boston Architectural Club for three years, and can look back upon this period as the one when I first seriously realized the greatness and nobility of architecture. On the weekly club evenings one could always listen to a lecture or paper worth hearing, and round off the evening with indigestibles, pipes and good-fellowship. Well-attended classes in design under Professor Despradelles, of the Institute of Technology, were held twice a week, also classes in modeling, drawing from life and water color painting, which kept us occupied on most of our evenings.

I think that architects should take an active interest in these clubs. We have all at one time or another participated in the advantages they afford, and should realize that we can occasionally contribute something which will lend interest and possibly new life to an institution which deserves all the encouragement we can furnish.

We are constantly made aware that schools of correspondence exist which profess to double the salary of a man in about three weeks. Architectural courses are conducted and receive considerable patronage. I know that they are accomplishing much good work in teaching the technical side of the profession. In our office many of the men have been greatly helped by this system. I have little to say about their claims to teach design, as I do not believe this can be carried out satisfactorily by mail. Teaching in design is dependent not only upon the ability of the teacher but upon that personal and sympathetic relationship which should exist between him and the student.

ARCHITECTURAL TEACHING IN GREAT BRITAIN.

My knowledge of the workings of the systems in vogue in England is based entirely on conversations I have had with English architects and draughtsmen, and on literature on the subject. The dominant tradition is still that of serving an apprenticeship, but the thin edge of the wedge is already at work, not that there appears to be any tendency to abolish apprenticeship, but there is a growing feeling that it requires supplementing by or-