



CANADIAN ARCHITECTS.

By "OUTLOOKER."



PANEL DESIGN.

THAT the profession of architecture in Canada requires to be raised to a higher level all will admit. How it may be done is not a question to be readily solved. The men who are now considered architects look upon the profession from so many standpoints, that it is difficult to determine what is best to be done, or how it should be done if once the line of action should be determined. From the men who are architects be-

cause they love their profession and take delight in their work, little need be feared. They will immediately do all in their power to help along any movement which will raise the profession which they love to a higher sphere. But from the men who only practice as a means of gaining a subsistence, little can be expected except the improvement will return them a good dividend. There are men who lie between these extremes who are perfectly indifferent either way. They will assist if it does not require too much exertion on their part or take up time which could be employed in the earning of a small increase to their present income, otherwise they are passive.

A short description of the different classes of men who are now practising as architects in Canada, would not be out of place. There is first the man of aesthetic temperament—all his inclinations are to the strictly artistic side of the profession. Problems in construction, or the methods of carrying out the work, and matters of detail, either as to money or the many other questions involved, are to him exceedingly irksome. Secondly, we have the man whose inclinations are decidedly artistic, but not to the complete shutting out of the many practical questions that must be solved. Thirdly, the man whose inclinations are more mathematical, whose delight is to solve difficult questions in construction or planning, and who is able to acquire a correct knowledge of the artistic portion of his work. Fourthly, those men whose inclinations are to the mathematical side of all questions, and whose unable to acquire correct artistic knowledge—in fact, men who should have been engineers. From men having all these various qualifications we have everything to hope. They, one and all, have been drawn into the profession through preference for some portion of the work, and where men have entered the profession which they follow on account of natural qualification, they can be depended on to work in its interest. Besides these men, there is another class which cannot very well be divided into divisions, although divisions really do exist. Many of these men have become architects as they would have become almost anything else they might have drifted into—and which, if the current had been in another direction, would have made of them lawyers, brokers, estate agents, bookkeepers, or anything else. A living had to be made, and they came to the conclusion it might as well be made making plans. The amount of work did not seem great, and it was rather a nice, genteel sort of way to make a livelihood. Their success very seldom lies in their ability to do good work, but often in their doubtful methods. Their object is to gain money, and so long as they obtain what they most want they are not over particular how they get it. Some men become architects through following some one of the building trades. They have had more than usual intelligence, or ambition, or conceit, and have entered on a more ambitious plane. From these men little help can be obtained towards elevating the position of the profession.

There is one thing of which we may be assured, and that is that there cannot be much hope until the great majority of the members are educated men. An archi-

tect cannot have too good an education, and the more liberal it has been the better for the man. It is a prevalent idea that any man of intelligence, provided he has practical knowledge of the simplest building construction, can be a successful architect. Successful he may be from the point of getting work, but not in the higher degree of doing good work. It is difficult to determine what constitutes success in architecture in this country. The people have such little knowledge of what is good, that they are unable to distinguish between good and bad. The majority will decide that the work is good if it has cost a sufficiently large amount of money to impress them with its costliness, or if the work is sufficiently large to impress them with its size. A small, plain building of faultless design will be passed unnoticed by those who will go into ecstasies of delight over a building impressive by its size and costliness of material, and yet devoid of the slightest artistic feeling, in fact, a building the embodiment of all that is vulgar and hideous to the cultivated mind. If the public are to be educated up to a love of true art, it should be done by men who have received a thorough training, and whose very nature has become imbued with love of the artistic. We cannot have an artistic people if the men to whom they look as teachers are themselves ignorant and uncultured. The architect of the future must have as liberal an education for a foundation to commence the work of his life upon as the member of any other profession. He is to follow a profession which is the equal of any, and requires the highest culture obtainable of its members if they are to be truly successful.

How can this higher education of architects be brought about? It may be assisted by judicious judgment on the part of architects now practising in the selection of pupils. If an architect discovers that the pupil who has offered himself is deficient in education, he should be rejected. He should also be rejected if he is intending to enter the architectural profession in much the same manner as he might enter another pursuit, and without any natural ability or partiality for it, more than of earning a living in a decent sort of way. The young man who chooses architecture believing he will not require to work hard, will be very much disappointed, for there is no profession which requires so much patient study and hard work from its members. By careful attention to the selection of proper pupils on the part of those who are now architects, the architects of the future may become a much superior body of men, taken as a body, to those now practising.

THE ARCHITECTURAL GUILD.

THE Architectural Guild held its usual monthly dinner on Thursday evening, April 12th. After dinner the members adjourned to the public library, where a very pleasant evening was spent looking over the many valuable architectural works. Mr. Bain, with his usual thoughtfulness and desire to bring before the public the benefits of such an institution, had made careful preparations for the entertainment of his visitors. The principal attraction was the work on the Basilica of St. Mark's at Venice. It consists of several large portfolios of large colored plates and twelve volumes of smaller plates. The Toronto Public Library is to be congratulated on the acquisition of this most valuable work. We understand that duty had to be paid on it, which seems to us a most short-sighted policy on the part of the Federal Government. While the Governments of other countries value art and technical education so highly that they tax the people that they may be able to give them this education, our Government tax our people to prevent them acquiring it. To our way of thinking it is most disgraceful that there should be levied on works of art, or in fact, on anything which will tend to educate our people, a direct tax which can be of no earthly service, except to increase the revenue of the country, but which does most seriously interfere with its advancement along lines which are of the greatest importance to our people. We must believe that duty has been placed on works of art, etc., through a lack of knowledge of the consequences. It could never have been imposed with the hope that by placing duty on the Basilica of St. Mark's they might be manufactured by some of our enterprising manufacturers of sewing, reaping or mowing machines. We hope to learn that this duty has been removed from all works which will educate our people to a higher appreciation of art. The members of the Guild were surprised beyond measure at the number and value of the works on architectural and kindred subjects. Mr. Bain must have worked most energetically, and have been loyally supported by the Library Board, to have been able to acquire so many rare and valuable works on art. We will not at the present time attempt to give a list of those works, but

hope to be able before long to do so, along with a short description of the subjects on which they treat. It was nearly eleven o'clock when the last of the visitors departed well satisfied with the pleasure and profit of the evening. Many of the members of the Guild signified their intention to avail themselves of the opportunities which the library has placed within their reach for study.

OUR ILLUSTRATIONS.

GATE LODGES AT "GLEN EDITH."

THIS double lodge was erected in 1884 for S. Nordheimer, Esq., at the Davenport Road entrance to his beautiful grounds. The perspective sketches show the north and south views towards the grounds and road respectively. The driveway passes through between the two houses with the gate itself (which is a simple wrought iron one), in the middle under cover. Each lodge provides accommodation for one of the married men servants and his family. The room over the gateway is accessible from both houses, and can be allotted to one or the other as occasion may require. The ground storey walls are of white brick on a stone foundation, and the upper storey is half timbered and plastered. The roof is shingled. White brick was preferred to red in order to harmonize with the mansion itself. The total cost was under \$3,100. The architect was Mr. David B. Dick.

VILLA DESIGN.

The villa shown on another page was designed by Edward A. Kent, Architect, and has been erected on the lake shore near Bay View, Buffalo, N. Y., for Mr. Carleton Sprague. The house is 34 by 72 feet in dimensions, has two stories and basement, and contains seventeen rooms. The outer material of the wall is shingle, which has been stained to give the house an ancient appearance. A great hall, 20 by 30 feet in size, is a noble feature of the interior, which, indeed, in every respect, is what a country house should be. The total cost was \$3,500.

REREDOS ST. PETER'S CHURCH, COBOURG, ONT.—
LECTERN TRINITY COLLEGE CHAPEL, PORT HOPE, ONT.—DARLING & CURRY, ARCHITECTS.

DESIGN FOR CITY SCHOOL HOUSE.

A movement is on foot among the architects in the United States to increase architects fees from 5 to 7 per cent. on residence work.

On the evening of Tuesday, the 24th inst, a paper will be read before the Toronto Architectural Draughtsmen's Association on "Construction of Roofs."

The new Roman Catholic church at Belleville, Ont., which will be dedicated during the summer, will be a magnificent building when completed. It is built of limestone, the walls being supported by massive red granite pillars, with richly carved sandstone caps.

The Archaeological Committee of the Historical and Scientific Society have requested the Winnipeg City Council to take steps to preserve the old stone gateway which is the sole remnant of Fort Garry. The City Council has promised to deal with the matter at an early day.

We have received from the publisher, architect Frank S. Smith, 22 School St., Boston, an interesting book entitled "Homes of To-day, or Modern Examples of Moderate Cost Houses." The work is illustrated with designs of buildings, accompanied by a list of materials to be used in their construction and estimates of cost.

THE CALCULATION OF BRICK-WORK.

ORDINARY bricks are about 8 inches in length, and with the mortar joint, about half that in width. So that each brick on the flat will give a horizontal surface of about 32 square inches, or 4 1/2 bricks will cover a square foot. All ordinary laid, says the *Engineering and Building Record*, there are 20 courses to every 24 inches, or 4 1/2 to the foot. Four and a half courses with 4 1/2 bricks to the course gives 20 1/2 bricks to the cubic foot. Waste, cutting, and closer joints will usually require an allowance of 12 bricks per cubic foot, which will be found a very convenient figure for estimating the number of bricks required for a wall of a given size and thickness, as it thus becomes unnecessary to find the cubic contents of the wall, but merely to multiply its face area or the product of its length and height in feet by seven-fourths of its thickness in inches, which, as the thickness is always some multiple of four inches, is a very simple process.

For instance a 20-inch wall 40 feet long by 30 feet high has a face area of 1,200 square feet, and as it is 5 times 4 inches in thickness it will require 5 times 7, or 35 bricks per square foot of face, 42,000 bricks altogether.

Messrs. Rhodes, Cory & Co., Amherst, N. S., are filling an order for Newfoundland for cherry and ash doors, and one from London, Eng., for a lot of mahogany doors.