

John Ruskin says ; "A Great Architect must be a great painter or sculptor : if not he can only be a builder." But herein John Ruskin erred.

A literary man may be able to write and speak or he may be able to write and not speak or speak and not write but because he cannot do both does not debar him from possessing literary fame.

Place him under a public speaker or give him a work to read and he can justly criticize. And so with the Architect. He must be able to appreciate good art ; he must be able to tell when painting is not true or when a piece of carving is false although he may never handle the painters brush or sculptors chisel.

These young Art School students rush into business, in a great many cases without any education whatever : having spent as little time in study as possible and even then what they have had more than likely has been on a wrong line, for an Art School course consists generally in free hand drawing, painting, carving and clay modelling, with some attention to constructive drawing and that unoriginal. Thus they start out and become helpless copyists. Trying to keep abreast of the times they are at the mercy of other men's ideas. They make a few ornamentations and then work out a construction to suit them instead of constructing an ideal and then beautifying it with the proper details.

They draw a perspective and suit a plan to what they have drawn or first draw the plan and let the perspective come of itself. The true Architect sees the elevations plans and sections all at once and evolves his design as a whole, altering each part to suit the others until all are what he wishes and his production is the reward of labour made weary by the problems of proportion, beauty, economy and utility.

The nature which our buildings collectively shall assume, whether they shall be objects worthy of praise showing originality and thought, or masses of brick, stone or wood exhibiting nothing but a jumble of angles, points and chimneys, depends not alone upon the body of men called architects but in a large degree upon the knowledge which those who employ a professional designer and those who do not employ them, have of the subject and the degree of importance which they attach to it. And as long as Architecture is slighted and misunderstood by the public, so long is there little probability of its taking its proper place among the arts and sciences of the day.

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