

STUDENTS' DEPARTMENT.

METHODS OF THE ECOLE DES BEAUX ARTS.

The statement was made in the Montreal Correspondence in our March number that Mr. J. O. Marchand, of Montreal, was the only Canadian student of architecture at the Ecole des Beaux Arts in Paris. This is incorrect. In December last Mr. A. H. Chapman, formerly a student in the office of Messrs. Burke & Horwood, Toronto, went to Paris and entered upon a course of study in architecture at the school. Through the courtesy of Messrs. Burke & Horwood we are permitted to reproduce from one of Mr. Chapman's recent letters the following description of the methods of instruction employed at this celebrated institution :

"I am thoroughly in love with the system, and I do not think a better one could be followed, for the first part of it anyway. In getting into the school the architectural subject counts for most, then the drawing, mathematics, modelling, and lastly history. It is necessary, however, to get a pass mark in all the subjects.

The architectural consists in a design on a given subject made under the surveillance of the Ecole officials, and in the limited time of twelve hours. The drawings generally consist of plan, elevation, and section done in pencil and rendered with a wash, for which it is necessary to work out the shadows. The drawing of this design is usually clear, distinct, and, although there is not time to do very careful work in the detail, it is cleverly indicated, and all that is drawn is correct, and all that is wanted on such a small scale (usually about $\frac{1}{4}$ in. to foot.) This practice of doing the sketches quickly teaches us to be decisive, and to

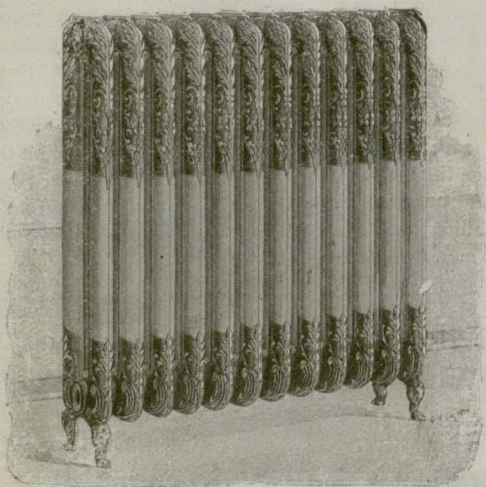
look to the essence of the design. The designs also are rather strictly classical, which is very good, as the study consequently resolves itself into composing, not creating, as a beginner cannot very well create until his senses are trained to the proportion of forms and to the meaning of detail.

For the drawing examination a charcoal drawing from a cast is required, for which eight hours is allowed. This is usually well executed, correct in proportion, line and values in shading. In this also we learn to pick out the essence and get that right. Both these subjects train the senses, and discipline the mind, without in the least cramping the imagination, except perhaps the danger of a student seeing so many strong men believing in a certain style, being afraid to be original, but even that danger is practically done away with, as the work the seniors do in many cases is as original and free as possible. When the students enter the school in the second-class work they still keep on classical lines, but in the first-class concours they are unlimited. Occasionally at the school they have what we call an "esquisse esquisse" which consists of a design worked out at the school in limited time, generally twelve hours, and I do not know if I told you that in all concours the "partie", which means the idea of the design, has to be worked out at school in a limited time and left there; so that when the judgment is given, the judges have a sketch showing the student's power of conceiving an idea, and a drawing showing his ability in carrying it out.

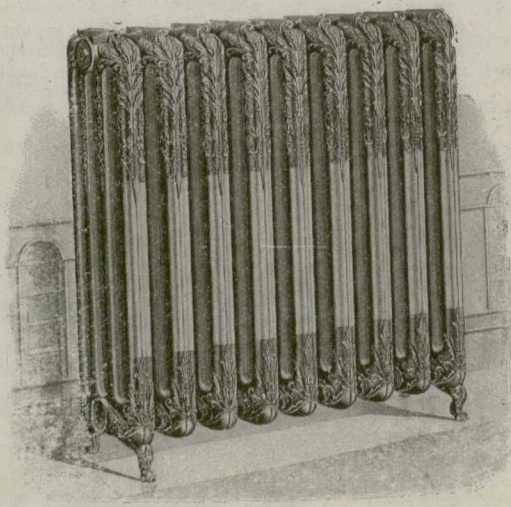
The examination in mathematics consists in the usual higher mathematics, and that of modelling and history are unimportant and very easy.

The Toronto Architectural Eighteen Club have fitted up their rooms in connection with the Central Ontario School of Art for the use of students. Classes are meeting regularly and work in design is being proceeded with on the lines prescribed by the Educational Committee.

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