to steel frames and ferro concrete, the training being so conceived as to give him an understanding of structure, and an eventual ability to design along structural lines.

History commences in the drawing of the traditional forms of classic architecture, the well-known "orders." This drawing should be accompanied by explanations of how these proportions and forms were developed and used. Later on, the student will be free to discard the orders if he likes, but there is no real substitute for them in teaching.

The methodic teaching of history may begin in the second year, as soon as the student has learned the first elements of his work. It should then continue as a background throughout the course. History is not merely a learning of the so-called styles, it is a study of how architecture as we know it came into existence. So the student must be asked to follow the development of forms, the manner, for instance, in which the structural methods of one age became the ornamental details of the next. He must be shown how material has formed design, the influences of economic and geographic conditions, the formation of schools by individual geniuses as well as by tradition, in short, the causes of the historic styles as well as the actual forms which they used.

History also gives an opportunity for the analysis of plan, structure and form, the technical use of mouldings and carving and a consideration of how and why famous buildings produce their effect. It shows how taste varies from generation to generation so that the masterpiece of one century may be despised in the next. History is accumulated experience and eventually shows the student himself as the young blossom on a great and ancient tree.

For this reason history must be brought up to the present day. Why stop at the XVIII century? The architecture of today is the product of that of the XIX century and cannot be understood without it. So the architect should know something of the Gothic and Greek revivals, the arts and crafts movement, "Art Nouveau," the secession and the cubists.

Local tradition is an important part of history. This is not the place in which to discuss fully the evils of cosmopolitan art and the need for "localism." It is sufficient to state the conviction that all good art is local and that a "world art," a cosmopolitan art, is simply a bad art, pithless and flavourless. Architecture is the art of erecting buildings in a place, out of real materials and for local conditions of life. What is suited for Canada will not be found in London, Paris or New York, but by patiently investigating Canada. What is best for British Columbia may be quite different from what is suited to the Prairies, Quebec or Nova Scotia. Architecture is a local art, and here in Quebec we are fortunate in having a very fine local architecture.

History, as a background, continues throughout the course; construction, as a material, may well be concentrated into the earlier years. Design really begins with the first drawing a student makes and continues in the second year with simple very formal subjects. By the third year the student should have a sufficient knowledge of construction to attempt the design of a house and, from that time onwards, a large part of his time will be devoted to the design of practical buildings upon possible sites with definite materials. The reason for this insistence upon the practical side is not a desire to turn out useful young draughtsmen, it is a conviction that architecture as an art of reality can only be learned by contact with reality. The teaching of "design" must be in the hands of an architect of experience with a knowledge of local conditions and will consist largely in the solution of problems in terms of material and needs. In this way we may hope to avoid an abstract architecture and to train the student to grasp rapidly the possibilities in building of a given programme. Domestic planning is useful as emphasizing the need of designing for actual physical requirements, but every design must be thought of as a real building. This does not in any way tie down the most magnificent flights of imagination, it only gives muscle to the aspirant's wings.

Some attention should be given to the philosophy of art, to aesthetic. This is a difficult subject requiring a good deal of independent reading on the part of the student and is for that reason a good subject. The student must be taught to ask why rather than merely to learn what.

Professional practice, as a branch of civics, should be given to the student just before he enters on his civil life.

Finally, a university is a place of education, and, though our universities do tend to become technical schools rather than homes of culture, yet we can guard against too much mere instruction. The final purpose of education is to enable the student to enjoy his life not only by providing him with a means of livelihood, but by multiplying his interests. Mental curiosity is a mark of culture, and a desire to get to the bottom of things. An educated man is a man of many and varied interests. But we cannot give courses on mental curiosity or on the need of fundamental study. There is little value in putting a few "cultural" subjects into a "practical" course. Every subject can be made "cultural" if it is properly presented. The student learns, he is not taught; he walks on his own feet, he is not walked out on his teacher's arm; in the end he educates himself and all the university can do is to spread the table and invite him to fall to.