



**THE NEW Y. M. C. A. BUILDING AT DETROIT.**

ON this page is presented an illustration from an excellent drawing by Mr. Geo. C. Booth showing the main entrance to the Young Men's Christian Association of Detroit. The building, which is considered the finest in the city, is constructed of red brick and red sandstone, the exterior being rich with bold and delicate carving, and the interior abounding in ornamentation of polished hardwood, principally oak.

The main entrance is on Grand River Avenue. Broad doors of paneled oak and stained glass lead to a wide stairway with walls of richly paneled bog oak of a sage green color. This opens into the main reception hall a capacious and luxurious room, with ceiling of terra cotta plaster work and bog oak beams. On one side is a fireplace of artistic design, reaching from floor to ceiling. Richly-carved pillars of Lake Superior red stone form its sides, and above are elaborate carvings in oak, with a design of the society's national emblem.

The hall in the rear is built in opera house style. The wood-work and frescoing displayed here are extremely rich and tasteful in design.

The furnishing and decoration of the main parlor, leading off the main entrance, is marked by an aesthetic elegance which is rarely seen surpassed.

The building also contains a private office for the secretary, lecture room, directors' room, general reading room and boys branch reading room, dining room, gymnasium and bath rooms.

There are chandeliers for both gas and electricity. They are of rich antique pattern, and designed to match the furnishings of each room.

The sanitary appliances are of a high order. In the assembly hall, the ventilation is so perfect that the air is changed every eight minutes.

The total cost of this handsome structure, is \$118,000.

The architects of the building are Messrs. Mason & Rice, of Detroit.

**ARCHITECTURE IN CANADA.**

BY JAMES DALYOUNG.

LOOKING at the principal cities and towns in Canada from an architectural standpoint, they must be considered a failure. This is especially true as regards the character of our homes, and I trust you will make an effort in your new journal to impress upon the public that if our homes are to be beautiful, the errors that have crept into society and for which the architects are to a great extent responsible, must be corrected. One error is that clients dictate too much in regard to style, and insist on being "in the fashion" notwithstanding the advice of the architect. On the other hand, it is to be feared that few architects have the courage to stand up for their opinions, or else they are unable to impart the knowledge which their clients require and are in search of. When the client finds that the architect is wanting either in courage or knowledge, he frequently takes the management into his own hands so far as the art portion is concerned, and at once instructs the architect regarding his "taste," or want of taste, as it evidently is ninety-nine times out of a hundred: To be sure the architect will occasionally come across

people of good judgment who require his services, who are content to leave the designing of the building in his hands. In such cases the architect is to blame if he does not at least make a truthful building. How often we find, however, that the architect is ready to belittle his profession by attempting to make a monument to himself out of what should be a merchant's home. For instance, it will be decked off with galvanized iron cornices, etc., painted and sanded to look like stone; it will have good honest pine grained to imitate rosewood or oak; and in all likelihood will have a tower and balcony, and no way to get to either; and they would be of no use if they could be got to. His client's comfort, which ought to be the highest consideration, is in this way almost lost sight of entirely.

If architects wish the public to have that respect for their profession which it should have, they must be educated in science and art, and be able and not afraid to impart it to their clients. They must discard fraud in building, put away all imitations, and build truthfully showing the import and meaning of every feature. Neither must they be afraid to introduce new ideas after giving them careful thought, for this is where the true artist excels. He must give more study to the requirements of the age in regard to comfort, sociability and entertainment. The more truthful we make our homes, the better they will meet the above requirements, and

make an effort we will succeed in producing a Canadian nineteenth century style. As I said before, I do not think it necessary to start afresh—to make a new style—any more than did the Greeks, the Romans, or the architects of the middle ages. Had they worked in strict accordance with the styles of their predecessors, we would still be building pyramids. We have more scientific knowledge than they had. Why then should we be discouraged from trying to make architecture again a living art as it was in and previous to the thirteenth century?

This is a question which calls for an answer from the architectural-profession in Canada, and I think the time has come when it should be intelligently dealt with.

**THE ARCHITECT.**

BY JAMES YOUNG.

AS an architect of many years practical experience, I desire to submit a few observations under the above heading, which I trust may be thought appropriate for the first issue of a magazine that is intended essentially for the benefit of the building profession.

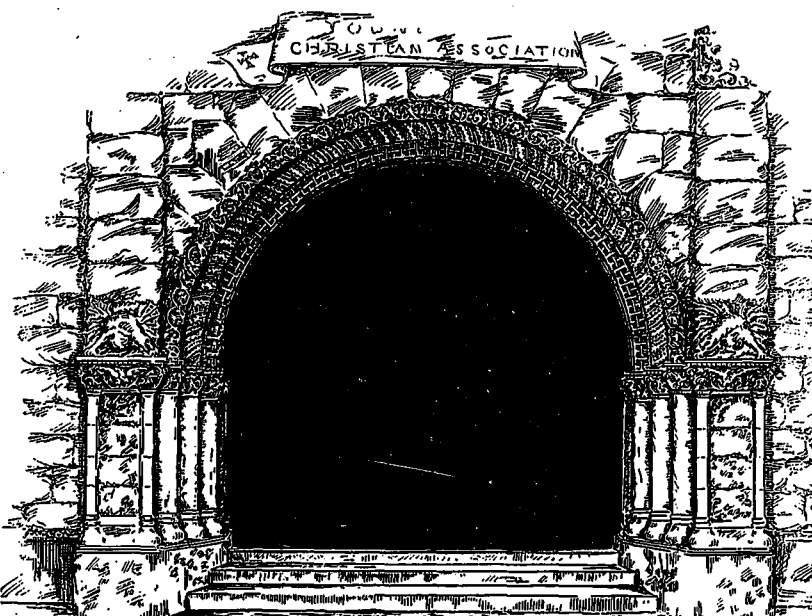
It is said that there is much in a name. What does the name "Architect" imply? It means in the accepted term, "a master builder;" that is, one who by long study, aided by a general proficiency of education, has acquired

a proper knowledge of the elements of architecture, and the ability to practically lay out his designs and plans, both general and in detail, with specifications, so that the same may become the basis for a contract, and that the building erected from them under his practical direction and superintendence, be carried out to a final completion in the best possible manner.

Now it must be apparent, even to the most casual observer, that to reach such attainments and become a duly qualified architect, is an arduous undertaking requiring ability, patience and perseverance, often under more or less very trying circumstances. The same may be said of the other learned professions—say surgery, law, or even land surveying. The student in each case goes through the necessary course of study, finally passes his examination, and is admitted to practice under a degree conferred on him by the faculty. This ordeal is deemed necessary to protect the public from imposition and the professor in his practice—he is a "professional man."

In what manner does the architect now become a professionalist? Are his attainments of such a lofty order that he is at once proclaimed by public intuition and requires no safeguard against the inroads of pretenders and the assumption that surround him? How frequently do we see a newly-risen sign setting forth a new aspirant for the name and practice of an architect—self-made, self-ordained—who, having acquired the rudiments of drawing (however creditable that may be), and a slight knowledge of building construction, but without the ceremony of further initiation, constitutes himself an architect fully fledged, ready for work? And yet there is no law to prevent his doing this. He has the right to place his name on the roll of the profession without let or hindrance.

The question arises: if he considers himself qualified, is he privileged to do this? What responsibility does he assume, and can he be prevented from doing so? The answer is, "yes, he has the privilege, there being no restriction"—his patrons' probable claim for assumption may be satisfied, if he is in a position to give such satisfaction, and he will be at liberty to style himself an



ENTRANCE TO NEW Y. M. C. A. BUILDING, DETROIT, MICH.

the coming generation will be better able to attain the summit of perfection which we should strive for—that is to say, a style of architecture suitable for our homes in this country.

It strikes me the few real architectural students that we have, pay too much attention to the study of the history of architecture, in place of developing architecture, and attempt to make ancient styles conform to modern requirements; others again try to squeeze the styles into such a form as will suit the so-called "tastes" of their clients or accord with the "fashion." This is all wrong. To gain the respect and esteem of the public a radical change must be made for the better. Let us leave all untruthful and flimsy building in the hands of the speculative builders; when in a short time it will be appreciated according to its true value, and the profession will gain the admiration as well as the patronage of all honest people. I believe if the architects in this country would begin to design (not copy) buildings, keeping in view the purpose for which they are building, drawing no line that does not express a purpose, that a new and perfectly suitable style would soon beautify our cities and towns. To do this it is not necessary to disregard the styles of the Greeks or Romans or the architecture of the middle ages, but to develop them in such a way that they will give expression to thought. Why people of to-day should follow the Greeks or the Romans more than the Greeks or the Romans followed the Egyptians, I cannot understand, and I think if we