

## ARCHITECTURAL TRAINING

Scholastic training in architecture is a comparatively modern idea. With our present widespread facilities for college training in the arts and sciences it is difficult for us to keep in mind that the architectural school is essentially a creation of the past century, and that no such facilities for study were accessible to ancient architects or those of Renaissance days. The great centres of continental Europe in the days of the Renaissance, Paris, Padua and Salamanca, with their splendid universities dating back to mediæval times, says the "American Architect," had no place for the architectural student, and the traditions of architecture were transmitted from master to pupil by personal association. In those days it scarcely merited the name of profession in the same sense as did the law or medicine, nor was it considered worthy of being studied in similar institutions.

Our present systems of collegiate training in the profession of architecture are based upon the idea of forming the young and undeveloped mind along broad and sane lines. Cultural courses and supplementary studies form quite as important a part of the work as the study of pure design, and the work of our modern architects is characterized by a sophistication that can be directly traced to the broadening influences of the college.

It may be questioned, however, whether or not in this system of education the attention paid to breadth of view does not sacrifice that high sincerity in architecture which is after all necessary for the production of really great works of art. There is in the busy classes of a modern architectural school little of the close personal relationship between master and pupil that developed the great architects of the Renaissance—a relationship that must have fostered and transmitted from one generation to the next the idealism of architecture. The type of architect to whom the production of sincere and beautiful buildings is of supreme importance and the economic profit a mere incident is unfortunately greatly in the minority in America. We are, as a class, too prone to accept the practical limitations put upon our art and to erect buildings that are compromises at best, rather than structures that represent our utmost of artistic ability.

It is not, however, by any means established that our modern methods of education are responsible entirely for the character of the modern architect and his work. Conditions have so changed, and as a result the demand of the public has been so insistent for the practical versus the ideal that the architect of the Renaissance would find little opportunity in the life of the present.

## THE NEW ILLINOIS ARCHITECTS' LICENSING LAW

According to a recent report presented by Francis M. Barton, secretary of the Board of Examiners of Architects of Illinois, the working of the architects' licensing law in that State has involved the readjustment of certain ideas as to the relation of other professions allied to the practice of architecture. The report sets forth that the legality of the board's interpretation of the Act constituting the department has been fully sustained by the Supreme Court. Continuing, the report states: "This board has found its greatest work to be the elimination from the architectural field of various architectural firms, which operate under an alias, such as architectural engineers, civil engineers, industrial engineers, designers, builders, etc. Most of these violations are assisted by a licensed architect, who is either financially interested, a partner, or who secures a salary. This board has eliminated at least twenty such illegal combinations in the last few months, and expects to eliminate all others from the architectural field in the near future. These combinations are to a great extent the result of lack of enforcement of the law or improper interpretations of the meaning of the wording of the Act. Attention is called to the fact that all structural engineering on building is part of the architect's work and cannot be performed by others, except under the direction of a licensed architect; and that the architect is responsible for all engineering data shown on his sealed plans, whether performed by him or not."

## UNIQUE HOTEL CONTRACT

To go out and order the greatest hotel in the world quite as one would order a suit of clothes sounds like the dream of a rarebit fiend, or the imaginary adventures of a modern Aladdin. That, however, is just what happened in New York the other day, when Charles H. Ingersoll, the watch manufacturer, and his associates approved a contract for the delivery of a \$15,000,000 hostelry.

The hotel is planned to be erected in the Times Square district of New York; the \$15,000,000 is to cover the cost of the site, the building and its equipment. The building is designed to occupy an entire block front, and is to be twenty-eight storeys high. It is planned to contain two thousand five hundred rooms or more—nearly twice as many as the largest hotel now existing. It was desired to know in advance that the hotel building would not cost more than the sum which the corporation or association desires to spend. Hence the single contract, which covers the services of architects, engineers, builders and decorators, in addition to building materials and the furnishings.