mer convention. We should like to hear a discussion on that subject this morning.

Mr. Baker: To bring the matter before the meeting I would move that the Council be asked to consider the advisability of holding a summer meeting in Kingston at a convenient time.

Mr. W. R. Gregg: This matter was disposed of in a way. The letter suggesting these meetings was handed over to the Membership Committee, which would report to the Council.

The President: We have quite a few outside members here this morning, and I would like to hear what they think of such a proposition.

Mr. Bell: Although I am a native of Toronto, I reside in Ottawa at present, and I know that there is a hard feeling in connection with the matter. I think the only way to overcome this difficulty and keep up the Association, as we would like to see it kept up, would be either to hold the winter meetings occasionally in the outside cities or have a summer convention, and probably the summer convention would be the better. It seems to me that about three places would do, London, Hamilton and Ottawa; Kingston, of course, is an older place, but it is such a small town that it does not class with Ottawa. My opinion of the matter is that something must be done, and I think the summer convention would be better. Probably that matter could be best discussed if left entirely to the Council and that is what I would suggest.

Mr. Belcher: I agree with this proposition; I am too conservative to upset the old Association by travelling about particularly in the winter. I think Toronto is a more convenient place to nearly every one, as far as Ontario is concerned. I think at the same time it might be well to have a summer convention, and especially for the students. And in consideration of the students I think it would be a nice thing if it could be arranged.

Mr. Bell: I belong to the American Society of Civil Engineers, and also to the Canadian Society of Civil Engineers. The American Society holds its convention during the summer and I have attended a great many of them during the last twenty-five years; I have found these meetings very useful for the purpose of bringing the members together and

getting them acquainted, socially, especially. I think there is a feeling of something of that kind in connection with our Association, and something ought to be done.

Mr. Burke: I think, as far as the annual meeting is concerned, it would be enough almost to wreck a particular meeting to have it outside of Toronto; the majority of the Council live in Toronto and we have all the machinery here for our meetings. We have our rooms and our place for exhibition, and having had it for so long it seems it has got into a certain groove, and to take the annual meeting out of Toronto would be very serious. I think if we could manage a summer convention and have an interesting as well as a social meeting, it might be a good thing for the Association.

The President: I think we can safely leave this in the hands of the Council, especially after hearing from so many of the outside members. We have with us to-day Professor Nobbs, of McGill University, Montreal. He is to give us a paper on the subject of Delineation of Architecture.

Professor Nobbs was greeted with applause.

THE DELINEATION OF ARCHITECTURE.

Mr. Chairman and Gentlemen :—Although I have always held that the practice of opening a paper with an exercise in apologetics brings those who employ this artifice for breaking the ice peculiarly under the ban of the old adage "Qui s'excuse s'accuse" I am constrained to take this occasion to apologize once for all to the Profession in Canada, to my future students and to any of the outside public who may find themselves obliged out of politeness to give me a hearing, for the assumption of a University Chair by one so wholly lacking in dialectic and oratorical skill as I. A ray of consolation comes to me however on reflecting how rarely the natural and artistic instincts are combined in one individual and it is to the latter that I pretend. The best of our profession in England at least are silent folk ; in this I find comfort on such occasions as the present.

From this circumstance I would almost argue that architectural matters are not fit subject for conversation. I doubt if by spoken words any piece of work has been satisfactorily described by one man to another who had not seen the thing. No written description has ever conveyed the remotest resemblance of an architectural

idea to me and I rejoice that when you did me the great honour of inviting me here we were able to select a subject which would not call for an effort at describing what must be seen to be felt, and this brings me to my first point, which is that a good drawing of an architectural subject is more eloquent of the beauties that be in wrought stone than all the poets and orators, and our business just now is to enquire that constitutes excellence in an architectural drawing—a question by the way of no possible interest to the lay mind.

It is almost unnecessary to remind a professional audience that architectural draughtsmanship is a new thing. So recently in the history of our art as the building of the Parthenon in 438 B.C. a set of contract drawings was a thing unknown, far less a set of client drawings and a perspective—the Gothic men drew badly, and when they did not just go ahead and build they used models by way of preliminary studies. The renaissance architects made moderately good drawings of old Roman remains but did not rely greatly on drawing for proposed works. Models were found far more satisfactory than drawings and it is only the cost that prevents their more frequent use to-day.

In the separation of the functions of the builder and the architect we have the real reason for designing by the indirect paper process to the extent we do ; and this being a condition past remedy we do well to accept it and consider the draughtsman and his work.

Nothing has contributed more to the development of draughtsmanship than the recent revivals which have taken place of by-gone styles which have led to the study of old work by means of measured drawings--the only way old work can be studied. A secondary motive for good drawing may be found in the system of selecting an architect by competition which rages in England greatly I think to the detriment of our art and the debasement of the profession, but that is a matter beyond the scope of these notes. Sufficient but to point out how much competitions do to stimulate the skillful delineation of architecture if not the art itself.

We have then three main classes of architectural drawings : (a) Working drawings necessitated by our professional conditions and the unskilled and inartistic state of the labour market. (b) Competition and clients' drawings no less intimately connected with our professional systems than the working drawing and (c) Measured drawings and sketches which are pre-eminently works of study.

Owing to the way in which picture painting has monopolized the title of art even some architects have false ideas as to what a drawing should be. There are two ways of drawing a thing. From the painter's point of view it is not the thing that is beautiful but the appearance of it, as Mr. Ruskin and others have pointed out. Moreover his drawing of it is meant to be an end in itself, a thing imbued with some kind of beauty, and it is unnecessary here to analyze the many elements of beauty in painting. How different is the draughtsman's purpose! Who outside the profession cares for the finest elevation that ever was draughted? In the matter of labour and even in technique it may rival any painter's work but when the competition is lost or the building completed it has served its turn and to do this it is essential that attention be not wasted on an aspect of the building but upon the facts of the case. An architect may imagine his building in pale pink frosty sunshine or midday glare or silhouetted against an evening sky but as far as drawing the thing goes it is of no use to him or anyone else to represent it otherwise than as it is—so many masses related by proportions, contrasts, textures, colors. The style of drawing which most easily attains the object of representing a thing AS IT IS as opposed to as it may happen to appear is the best. Having thus made clear the object of the draughtsman, let us consider his materials and technique.

This we can do in a word. India Ink is, and I think will always be, the chief medium for the expression of architectural ideas. Fads for pencil, wash, or brown ink come and go but the preeminence of the great hexagon stick bound up in string is never seriously challenged. In the use of ink a great change has come about in late years. The thin fine line of the last generation has become a lost art, which is a pity, but not wholly to be deplored, for with it has gone the horrid practice of back lining by way of showing the shaded side of things. To-day the English architects draw with a stout line—often far too stout—sometimes a silly affectation, and the reason is a practical one as we all know. Tracers' eyes are not to be ruthlessly sacrificed. If the ink goes on strong and juicy one can get a sunprint through "Medium Whatman" while if reduced photo lithographs of our drawings are to grace the sympathetic professional papers what time we are "branded with the infamy of a second premium" as a sporting

competition architect has styled it, then a thick clean and unrubbered ink line will stand us in good stead. Of course thick line drawing to small scales leads to all kinds of impressionisms on the draughtsman's part,—so much has to be omitted—a single line in the right place must tell that a three membered architrave is here proposed, while sculpture can only be indicated by dots, also in the right place. To draw well with a thick line even ½-inch scale is very difficult, and the mannerisms of the skillful are often attempted by the would-be smart draughtsman with deplorable result. A rather wholesome reaction in favour of more refined methods is setting in but the thick line has come to stay and the student should learn from the outset to use it, for by long use only can he discover the marvellously sympathetic qualities of thick black ink and white paper.

Especially is this so when we consider the double motive with which the student bends over his board. His success on the lower rungs of the professional ladder depends entirely on his being able to be of use in the draughting room while the only way in which he can assimilate any idea of what architectural details, or for that matter, anything else Architectural is like, or how big things should be, is by drawing them as they are,—plan, elevation and section, even of an acanthus leaf. That is the only way I know of becoming heir to the least morsel of the glorious heritage of tradition in our art.

Mr. Kipling has told us that there are "More than thirty ways of constructing tribal lays and every—single—one of them is right." The analogy which exists among the arts here breaks down a little. There are many ways of rendering Architecture and a great many are wrong, but happily we need only deal here with some of the right ways.

The remainder of this paper will practically amount to a comparison between the methods of the students of the R. I. B. A. and the Ecole des Beaux Arts in Paris and I venture to hope the meeting will agree with me that the ideal lies between the two.

Before plunging into technical questions of rendering it is worth while pointing out that a fashion in drawing is very apt to lead to a fashion in designing. I will challenge any man who has worked in an architect's office to look at some of the new buildings in Glasgow and not feel his nostrils assailed by the delicate aroma of tracing paper and seem to hear the rip of the pencil up the T square and the rattle of the sets. The tech-

nique pervading these and many more designs of the Art Nouveau adherents is not the rational technique of stone or even steel. It is the technique of the draughtsman and his tools not of the builder. It is as if a sculptor modelling in wax for bronze had forgot the nature of bronze in his enthusiasm for his wax.

Coming now to questions of practical draughtsmanship, the due relation of accuracy and speed must be considered. Inaccuracy is as inexcusable in a draughtsman as sheep killing in a collie dog. In the training of draughtsmen it is absolutely fatal to develop the over painstaking kind of drawing which encourages slow, I would almost say lazy, habits. It is here that method in setting about one's work tells. Accuracy and speed are not inconsistent in drawing any more than in whist and it takes both qualities as we all know to make a man worth a salary. This is an important point in considering methods of rendering.

As the object of all our drawing is to present a building as truly as possible in accordance with limitations imposed by scale and medium—ink, soft pencil or wash—we find certain conditions amounting to conventions imposed upon us which it were inartistic not to recognize.

An outline drawing in ink (such as is demanded by the conditions of most competitions in England) must of necessity ignore all question of local colour and hades and shadows and yet if it fails to convey the idea of mass it is wholly futile. The heavy lining in of the boundary lines of nearer masses and the thin lining in of all jointing are tricks which in inexpert hands lead to strange results, but a marvellous amount may be expressed by this means concerning the mass, texture and scale of the work. A great mistake is often made by giving undue prominence to the jointing while the practice of jointing little bits here and there is well enough on a working drawing but very distracting on a draught which seeks to show a committee or a client what is proposed, as there are no outlines of parts on a building as seen, and if we adopt the convention of showing the forms of things by this convenient means the jointing which is subsidiary and does consist of lines should be rendered with a line of very different quality--thin, in pale ink, or pencil, as opposed to stout lines to show form. Some beautiful drawings of Neo Greek work appeared a couple of years ago in the "American Architect" in which these principles were observed.

In making two lines do the work of three and express the effect of a moulding, a good deal of insight is often required. The practice of breaking the inner lines of a moulding has much to recommend it as long as it does not become a mere habit or trick instead of a means of expressing the several groups or orders or separate pieces of which a moulding is made up. To line in the top and left side of all panel moulds and leave the bottom and right side open, is a convention to impart shadow too crude to be encouraged. It is little better than the old back lining to my mind.

In lining in the freehand work of caps or the enrichments of mouldings, good steady penmanship, without variation in thickness is to be aimed at, for a drawing in line once started must be homogeneous or the different parts in close proximity will appear nearer or further according to the amount of ink lavished upon them.

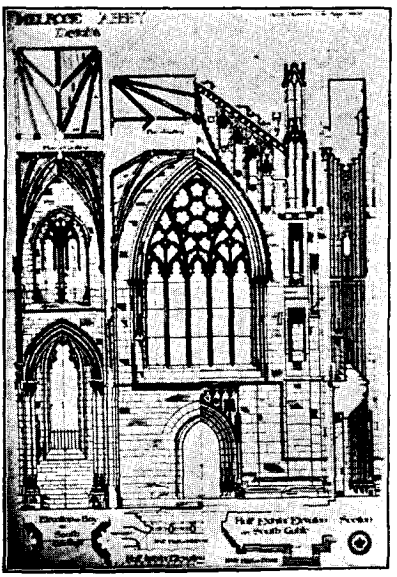
The fashion of drawing all freehand work in with a tremulous or loose line on the ground that hand work should contrast with mechanical work and that error in a shaky line is not so apparent as in a clean sweep, has, I think been followed too much. I do not recommend any one who has the faculty for drawing clean to a small scale, to draw shakily on purpose—it might easily demoralize the sense for refinement in the scale of detail.

I have here a sketch of Beverley Towers lined in with a laboriously shaky line. There is much charm about the drawing; the effect is quaint and the value of things stunningly well attained, but supposing a man can sketch in the direct way that Mr. Blomfield did for his book on the "Renaissance in England" he should not affect the studiously shaky line in ink over a careful pencil drawing.

As draughtsmanship is one of the lesser arts in which individual style has really no great scope, we find extremes of mannerism manifesting themselves instead. The self consciously loosehanded style is well exemplified in the drawing of the famous font in Siena. There is a little too much sleight of hand and not enough sympathy for the peculiar character of cincocento carving to be thoroughly commendable, but the fact is patent that Mr. Fulton is possessed of a rapid and business like way of putting down approximate facts. This is an example of extreme, not typical English drawing, and it is unnecessary to say that no academic draughtsman can see much virtue in it, but your academic draughts-

man errs quite as much the other way. When mannerism in draughtsmanship of whatever kind gets the length of obliterating instead of sympathetically enforcing the differences between various subjects rendered, it is time to remember that there is such a thing as approximate truth which is not entirely compatible with meretricious affectations either in speech or drawing.

The drawings submitted annually for the various travelling studentships of the R.I.B.A., afford us excellent examples of English methods and these sets of measured work from Melrose Abbey, Houghton in Norfork and Aston Hall, Birmingham, will give some



MEASURED DRAWING, MELROSE ABBEY.—T. WASS.

idea of faithful rendering and good workmanlike methods of execution without undue affectation of technique.

Before leaving this matter of scale drawings in ink line it may be well to call attention to a few of the tricks of the trade which enable us to express, albeit in a conventional way, something of the interest that is in caps and carvings, and sculpture. When sculptured decoration is shown it is impossible really to give it its value by uncompromising line drawing, while if patched shading is resorted to we at once knock the pure line drawing of the architecture out of time. The draughts-

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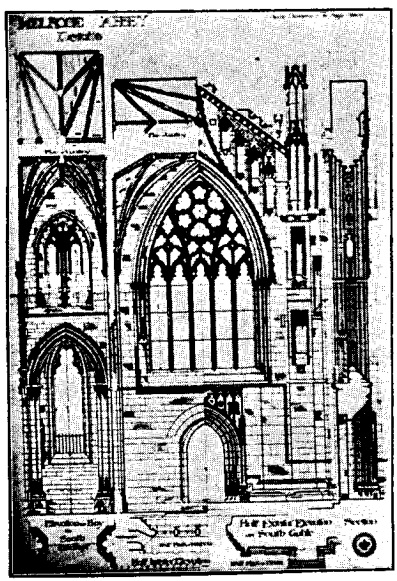

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Turning now to full size details, I would here commend the use of the shaky line because it is much easier to hold to the true sweep of a curve with a loose than with a hard line. Full sizing should be learned by measuring off old work, for only so can the sense of the right scale of things which is far more important than their actual form be attained. For full size details of ornament the softest pencils should be used—speed and

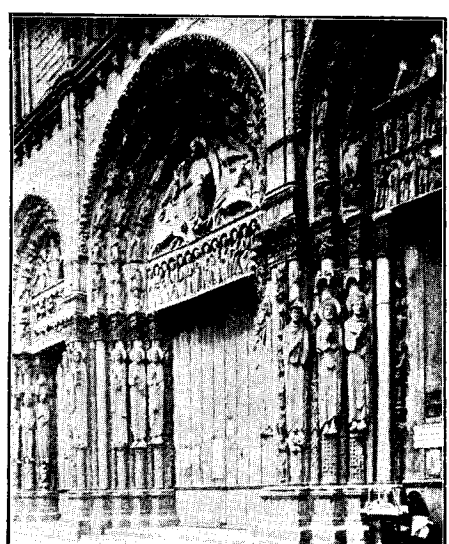
FULL SIZE DETAILING TO SHOW SINGLE HATCHING.
Percy E. Nobbs.

sympathy are to be found in a 3 B. Every one will develop his own way of shading, but the advantages of point work are worth considering, and here let me say that shadows are not our business. To my mind architectural details are simply rendered misleading by the projection of shadows in the "Beaux Arts" manner. That is encroaching on the painter's prerogative to represent things not as they are but as they look or might under unlikely circumstances be imagined to look. To detail ornament then we must ignore all the cast shadows. The projection we purpose can be given by sections. The modelling of surface can only be rendered by shading, so let us adopt the most adaptable method of doing this. I have already said "shade with the point," and I must add and "do not rub the paper into a gray scumble." Clean single hatch-

ing is the fastest and most suitable of methods. Three ways of differentiating values are inherent in this kind of shading and they make for sympathy in rendering as well as direct and speedy excution: (a) By the wider spacing of the lines any degree of change may be attained. (b) By the use of heavier lines any tone can be presented. (c) By the direction of lines, flow of surface can be indicated.

The simpler and more direct the method to which a draughtsman confines himself, the greater dexterity will be attained in it. The intrinsic beauty of shading outright once and for all with a single hatching is that so much transparency can be got into the shaded surfaces and with practice any degree of delicacy or viofence in modelling can be distinctly set down.

I have here two interesting drawings by an old and successful rival for R.I.B.A. honours, Mr. Bennet.



CHARTRE CATHEDRAL—THE DOORWAY.
From a Photograph.

In the pencil drawing we have things as they are, in the wash drawing things as they look. Suppose the thing were not in existence except in an architect's mind. There is no doubt about which of the drawings would lead to the better execution. The line drawing not only tells far more, but it required greater skill to produce. Blinded as we are by all pervading ideals of

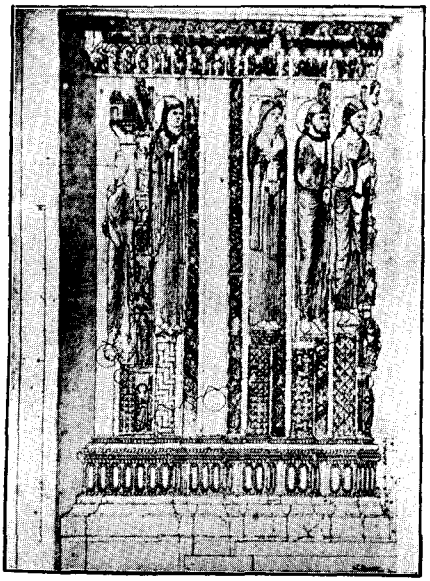
the picture painter, we are possibly more attracted by the wash drawing, but looked at closely, a photograph would give us as much, while no photograph could give what the less imposing line drawing conveys of how the effect is got to those who know. I am bound to say that in my opinion the wash drawing should never have been made. In technique it is far better than most of the wash work we see in water colour exhibitions and it is gratifying to possess a copy of it. Faithfully and lovingly it was done, but why should time and skill superior to that of the very carvers who did the original be lavished upon what any photographer

CHARTRE DOORWAY.
Wash Drawing by Mr. Bennet.

could turn out. Mr. Bennet was a student both of the R.I.B.A. and the Beaux Arts and the happy circumstance of the two drawings in the two styles has suggested to me this comparison which I hope will lead to a discussion. As the Beaux Arts methods of draughtsmanship obtain in all the other Architectural Schools on this side the question is of great interest to me.

And here lest I be for a moment misunderstood let me say that my admiration for French draughtmanship is unbounded. These Prix de Rome drawings by students of the Beaux Arts speak for themselves. The delicacy, insight, knowledge and skill of the French

draughtsman is something on an altogether different level from our rough English work and I can only envy him his clever fingers. There is much that the English draughtsman would do well to copy from his French brother, especially in the matter of showing nearer and further portions of a building in different strengths of drawing, though I think that scientific sciography is a mixed blessing in an architectural drawing. The French as a nation do draw better than we do, it is born in them more or less, and if our English architectural student were to be trained to the same



CHARTRE DOORWAY.
Line Drawing by Mr. Bennet.

standard of draughtsmanship I fear he would never learn very much architecture. Moreover when an Englishman draws at all well he is apt to let all other architectural accomplishments take care of themselves.

Putting questions of time and money aside, I am bound to state my own preference for the omission of cast shadows even on competition drawings, although I seldom leave a drawing raw from the inking in without putting in thin washes to emphasize or reduce the values of various parts. This conventional as opposed to scientific sciography is apt to tempt the draughtsman to make things look as he would like them to, not

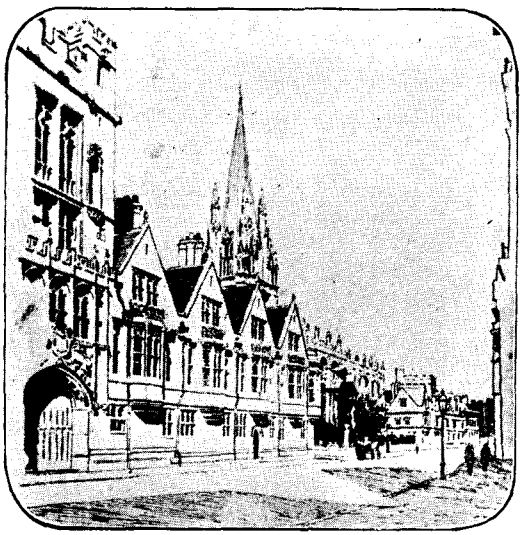
as they really would, but on the other hand the over scientific methods seem to spoil the scale of the drawing. The most important thing to realize from a drawing about a building is its size. The profusely shaded French drawing is apt to look so real on the paper as to suggest a drawing of a little model, not a flat drawing of a very big thing (for even a small house is a very big thing).

In a detail for Mr. Tapper's design for Liverpool Cathedral an attempt was made to render the plans of various parts by tones of color and without any

PEN AND INK SKETCH.—C. E. MALLOWES.

sciography. The drawing was 7 feet long to ½-inch scale and I think a better idea was given of Mr. Tapper's huge conception than if the great masses had been broken up by cast shadows. Even in sketching the architect must ever pay more attention to the thing as it is than the thing as it looks, and I am often amused by the attempts of picture painters to render architectural subjects without searching into the real nature of such things as crockets and double ordered tracery and bed moulds of cornices. Many otherwise fine etchings and engravings fail adequately to get the spirit of architectural subjects simply for want of scholarship.

I have here three beautiful pen and ink sketches by C. E. Mallows, A. N. Prentice and Reginald Bloomfield. In all there is evidence of tremendous skill in epitomising things they know. It is only an intimate knowledge of English crocketed pinnacles that makes it possible for Mr. Prentice in a few dots to get the very life and soul of St. Mary's, Oxford. Mr. Mallows indicates his brick and tile texture with that sympathy born of knowledge of the thing as it is as well as power to render it as



HIGH STREET, OXFORD.
Pen and Ink Drawing by A. N. Prentice.

it looks, while Mr. Bloomfield's dashing line might be envied by any pictorial artist to whom drawing is more than an incidental professional requirement. Perhaps the most brilliant English draughtsman is Mr. Joass who links the last generation to our own. An immense appreciation of details as they are, have combined with long and arduous practice to give him a felicity of expression which I can only describe as eloquence in drawing. An unfortunate result of his dexterity has been that in a thousand offices his every trick and mannerism is being imitated. It looks so easy to leave all the setting up lines in a perspective where they are and swim some vagrant washes of mellow colour upon a sheet of ochre tinted paper and thereby produce the solemn joyfulness of one of Messrs. Bodley and Garner's great church

interiors with its stately dossal and diapered altar frontal glowing in the amber light which percolates the the stained and traceried windows. As to free sketching however, to the architectural student I would say "beware how you sketch." The more the ego with the skillful hand is suppressed and the more the building with its peculiar qualities is felt, the better. We sketch to understand not to sell. I doubt if any man whose sketches have attained to any character and intrinsic beauty modelled his work on that of others. If a sketch

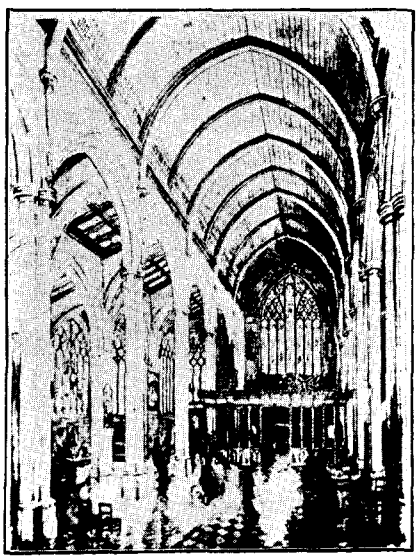
PEN AND INK SKETCH.—REGINALD BLOOMFIELD.

is begun as it often happens with the preconceived intention of making it look like something we have seen elsewhere, the texture quality and colour of the materials to be represented will have a poor chance.

Peter de Hooch was in many ways the greatest of architectural renderers and though his technique is quite out of the question for practical purposes his spirit is wholly worthy of imitation. How he revels in the beauty that is in brick walls and tiled roofs and paved courtyards. Behind his painting of things as he saw them in golden evening light there is the knowledge of the thing as it is.

Before leaving this question of architectural sketch-

ing I should like to say that it is rather an ornamental accomplishment. Just the other day I was talking over some sketches at the R. I. B. A. exhibition with Mr. Prentice, and he rather surprised me by saying his Spanish sketches which are so justly famous were a waste of time and regretting that he had not measured more and sketched less while in Spain. It is after all by measuring existing work and by no other means that the student can get the real



A DESIGN BY MESSRS. BODLEY & GARNER.
Drawing by T. Joass.

relation between the thing on paper and the thing in stone or brick.

I think I have now said and shown enough to make it clear that there is a distinctly English school of architectural drawing with characteristics of its own very different from the Academic or Beaux Art practice which has been adopted almost everywhere else. The besetting sin of the English draughtsman is affectation, but really fine originality is occasionally met with. The Ecole des Beaux Arts men on the other hand all draw so nearly alike that individual character has no chance. On the other hand their average work is far better than the average in England.

What I have said of French and English draughts-

manship holds equally of French and English architecture. In France there is a school of work and a very high average of attainment, while in England there is no body of tradition. Every man works with such traditions as please him and he is not taught to make his selection. The result is a deplorably low general average redeemed, however, by a few really great men whose names will go down to posterity with the great roll of "those who fought and sailed and loved and made our world."

In closing, I should like to remind my hearers of the peculiarly subordinate importance of this question of architectural drawing. Once on a day men built far better than they drew. Now it is the other way. Few buildings ever look so well as the drawings promised and I would go the length of saying that what looks well on paper will certainly not do in execution. Alas that the converse of this proposition should not hold good, else the secret of how to design were easy of solution.

DISCUSSION.

Mr. Burke : I am very sorry that the time will not permit any extended remarks in connection with Prof. Nobbs' paper ; Prof. Nobbs has given us, I think, one of the most interesting papers that we ever had at any convention. It has been of absorbing interest ; and he has brought us face to face you might say with the best men in England in matters of drawing. We owe him a great debt for his kindness in giving us this paper. I beg to move a vote of thanks to him for his paper.

Mr. Gouinlock : I have much pleasure in seconding that vote of thanks.

Mr. Baker: I think this paper should not be passed over without some discussion even if we have to sacrifice a few minutes. Prof. Nobbs comes to us and tells us that if the drawings do not suit us and do not look nice we needn't despair because probably they are better than we think they are. One point in his paper struck me, when he referred to the beauty of the drawings and the work of the Ecole students. I do not think he made clear to the gentlemen here that these drawings are measured drawings and are really better than the work they are intended to represent. I think he should have pointed out that in drawing architects' scales cannot be too good so that the work-

men in carrying out the work would be able to follow the lines laid down. I was glad to hear him speak of Mr. A. M. Prentice, a man well known to me. I had the privilege of being closely associated with him in London and I know he is an excellent draughtsman. I hope Prof. Nobbs will return to us and give us a paper later on, and that his stay in Canada will be of long duration.

The President: I know this is a mere formality, but we cannot so very well express what we all feel; the most pleasant thing to me about the lecture is the lecturer; to think we have a man like yourself upon Canadian soil. I congratulate the Quebec Association, with whom you will work most immediately and I congratulate ourselves in at least being your neighbors. It affords me much pleasure to tender you the vote of thanks of the Association (applause).

Prof. Nobbs: I am not accustomed to acknowledging votes of thanks. I can only thank you in return for your kind expression. I might say now that we have students work, and other drawings. I would very much like if time might be extended to talk about them a little. I will leave the drawings here because there are more subjects on the table. I think the sooner the meeting breaks up and looks at the drawings the better.

1.30 p. m. adjourned to 2.30 p.m.

AFTERNOON SESSION.

The President, Mr. Symons took the chair and called the meeting to order.

The President: I find we have with us this afternoon Mr. W. E. Doran, President of the Quebec Association of Architects. I shall never forget the courtesy extended to me when I was a guest of that Association; they invited me to take a seat beside their president and I shall now ask him to take a seat beside me on this platform.

Mr. Doran here took a seat on the platform to the left of the President. (Applause.)

The President: The first business on our agenda is a paper by Prof. Mavor, of the University of Toronto on Recent Development in Cities in Europe and America. I shall simply call on Prof. Mavor, as he requires no introduction at my hands to a Toronto audience.