

right to practice an honourable profession, placing him in a class with those having special privileges in the highways and public places; from another point of view the annual fee involves annual registration which facilitates the enforcement of the law, as the record is corrected each year by such registration; the fee may be a nominal one, covering the cost of recording. In the absence of a fee in New York it is the intention of the administration department to furnish lists of registered architects to all reputable organizations of architects throughout the state.

The above outline of the New York law indicates the principal points which were in the minds of its framers; but the subject is a broad one, and much thought and effort will be required to develop this and similar Acts in other states and countries.

Let us consider the relation of the architects in this state to those engaged in practice in other states. Ten states of the Union have sought by law to define the academic and technical requirements of those who desire to use the title architect. It seems perfectly possible and most desirable that the minimum standards for practice in all of the states should be the same; but there are the states which have no standards whatever, where anyone may call himself an architect, and competent architects residing in such states are under the necessity of taking examinations in neighbouring states before being permitted to practice in such states. This seems to be a restriction upon their right, but the answer is clear—the obligation rests upon them to qualify by law in their own state. The minimum standard should be established in every state and country; it should be the same standard; it should be raised from time to time to meet the economic and aesthetic advances. The approach to public perception of the fundamentals of our profession must be prepared by the members of our profession at much personal sacrifice; the goal, that is, the combination of the beautiful, the substantial, and the social, is worthy of all effort.

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"It will be seen that I am no advocate for meanness of private habitation. I would fain introduce into it all magnificence, care and beauty, where they are possible; but I would not have that useless expense in unnoticed fineries or formalities; corncicing of ceilings and graining of doors and fringing of curtains, and thousand such; Things which have become foolishly and apathetically habitual—things on whose common appliance hang whole trade, to which there never yet belonged the blessing of giving one ray of real pleasure, or becoming of the remotest or most contemptible use—things which cause half the expense of life, and destroy more than half its comfort, manliness, respectability, freshness and facility."—*Ruskin*.

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"It is a great mistake, though a common one even in architectural books, to suppose an edifice cannot be architectural unless it have decorative or unnecessary features.

## The Observations of a Draughtsman

By Filippo Brunelleschi in "The Brickbuilder"

On the fourth floor of a rather old-fashioned building in the city of New York is a suite of offices, the entrance door to which bears on its plate glass panel the name of one of the best known architects in the country. Inside is the usual arrangement of rooms—a public office where sit four or five stenographers, a finely equipped library, a private office haphazardly decorated with sketches, renderings, photographs and models, fragments of ornament, casts, books and magazines, bronzes and marbles, Persian rugs and ancient altar cloths, and the thousand and one bits of detail that an architect picks up in the course of a long career. There is the file room where are hung the drawings of several hundred buildings, and finally the big drafting room which at times accommodates a score or more of men.

Here I have spent five years in service, five years in working over all the problems that come the way of a general draftsman in a fair sized office. There has been pleasure for me and there have been disappointments; there has been commendation—occasionally—for my efforts, and there has been censure—occasionally—for my errors. Whether I have deserved more of either than I have been given does not enter into this discussion. It is enough that I have reported at nine, done the day's work, gone home at five, and drawn my pay on Saturday—and observed. It is with these observations that we have to do. I have seen the things that have made the office famous, and I have seen the things that have retarded its progress, hampered its success, and—from a purely business standpoint—lessened its profits. If the office were a marked exception from the general run of offices there would be little use in my writing this review, but I do not believe this to be the case, and it is with the hope that architects may read and perhaps profit thereby that I venture to set down my experiences.

It is difficult to discuss men without using names; therefore for the sake of convenience, we will call the architect himself Smith, and his three lieutenants, Black, White, and Gray. Mr. Smith—we sometimes call him the Governor—rarely used a drawing pencil except in the making of thumbnail sketches now and then, at which he was an amazingly rapid worker. His work was largely confined to the entertaining—the word is used advisedly—of clients, and parleying with contractors when the problem seemed too difficult for his subordinates to handle. Mr. Black might have been termed financial manager and general overseer of outside work; White was the designer, a Beaux Arts man, interested solely in the artistic side of his profession. Gray was head draftsman.

In the early days of my service I wondered at the amount of work that came into the office and the apparent ease with which it was secured, and I soon attributed it in a large degree to the personality of the governor. He was a thorough diplomat. An excellent conversationalist, educated, well read;