

so on — it is, in spite of this, fairly attractive in its general air, while typographically it is unusually inviting. It is, moreover, made accessible by intelligent indexing, and contains in an appendix an alphabetical biographical index of the most noted designers and manufacturers of furniture, which is of great value to one who wishes to take up the study of the subject with system and thoroughness. In one point, however, an omission has been made, which is unfortunate, for the book could otherwise well serve as an introductory study-book. There is no bibliography given, and, as the number of books treating of furniture which have been published is a considerable one, such a list attached to each chapter dealing with a separate style would have been of real value. Another thing might have been done, not particularly valuable, but still interesting, and that is the tabulation of prices at which celebrated pieces have been sold, often over and over again.

Those who observe such things tell us — some that the fashion of the hour is now setting toward a revival of the Louis Quinze rococo work: others declare that it is "the turn" for Empire designs. If the first informants are right, we trust that the fashion, in its revived form, will be as short-lived as was the original. It seems more natural that Empire work should follow after the revival of the Chippendale and Sheraton forms which accompanied the introduction of the present — or, shall we say the late — fashion for colonial design in architecture, just as the Jacobean forms accompanied the Queen Anne work, and the "Eastlake" followed the Victorian Gothic. It cannot be thought a good sign that the purposeless and tormented *rocaille* forms, which suited the frivolous and dissolute times of the Bourbon Louis, are now considered right and fitting for our own times and manners of life. It would be a safer course, morally and aesthetically, to stop with the English workers of the eighteenth century, who understood elegance and comfort in a way that we like to understand them, and, if we feel the need to progress, then let us study to give our furniture the same perfection of finish and workmanship which has enabled their seemingly fragile creations to continue in constant use for near two hundred years.

Mr. Litchfield has done well in drawing attention to the fact that the many publications which Chippendale and Sheraton put out has obscured the names of other of their contemporaries who were their equals, and possibly their superiors, and he points out that many articles now dubbed "Chippendale" are as likely to be the work of Sheraton, Ince, Heppelwhite, France, Elliott, Campbell, Johnson, Davy, Collet or one of many other skilled designers. It may be argued that Chippendale's use of irrational forms drawn from Chinese art is a proper introduction to the rococo work that the upholsterers are hankering after. But the fact is, that the forms we have been lately using are closer to those used by Sheraton and the brothers Adam, and the natural sequence for them is Empire, and not Louis Quinze.

In dealing with his subject, Mr. Litchfield has preserved a chronological order, giving a chapter to each of the leading styles, and showing what development it had in the different countries; but he does little by way of attempting to explain how and why ethnical considerations differentiated one from the other. The work is, in spite of its size, a hand-book and guide, rather than a treatise. It is none the less valuable for this, however, and the reader will find in it many instructive and interesting facts concerning an art which architects should know more about, and which once was held in such repute that when Colbert, in 1664, founded the Royal Academy of Painting, Architecture and Sculpture, the designing of furniture and decoration was admitted into its curriculum.

A WOMAN ON THE WOMAN'S BUILDING.

COMMENT on the success "or lack of success" of the Woman's Building designed by Miss Hayden is unfair to her and to the general architectural profession.

The conditions of the competition and the selection of a design made it impossible to secure satisfactory results. What other building, whether given by appointment or by competition, could have fallen into the hands of an architectural student without experience or practice?

Miss Hayden must always remain the chief sufferer from the condition which made it possible for her to secure a commission, for which, "however great her ability," she was unprepared through lack of practical experience.

The uncalled-for dictation of the women connected with the Board, though trying, is, after all, what every architect must meet in clients to a greater or less degree, and must be taken as a part of the penalty we pay in undertaking their work.

It is not fair, because one woman makes a doubtful success, to draw conclusions from her example. It is time to put aside prejudice and sentimentalism, and judge women's work by their ability. Let the conditions and restrictions be exactly the same as those under which men work, since women as well as men are selecting architecture as a profession, and the standard in morals and ethics have always been high for women, to raise the standard of architectural ability and scholarship for both men and women, so that the restriction shall be one of ability, and not sex. We do not need women as architects, we do not need men, but we do need brains enough to lift the architecture of this country beyond the grasp of unskilled and unqualified practitioners. Because one woman suffers

from exhaustion in the daily wear and tear of her household duty, you would not say that women were unfitted for domestic life. Because one woman, worn with the care of her children, died, or was a nervous wreck, you would not withhold from women the most sacred occupation which a woman can undertake. And because one inexperienced woman, tried by a new position, perhaps discouraged with the result of her own work, from which she had expected so much, is ill, you rush into the ranks to save all other women from a like fate. Is illness so unusual? Our hospitals and asylums are full of nervous wrecks, and, I am safe to say, they always will be. The alarmist must look at our society women, housewives, servants, clerks and saleswomen to find some calling in which some of its members are not constantly suffering from nervous exhaustion.

MINERVA PARKER NICHOLS.



[Contributors are requested to send with their drawings full and adequate descriptions of the buildings, including a statement of cost.]

ST. AGNES'S CHAPEL, NINETY-SECOND ST., NEW YORK, N. Y.
MR. W. A. POTTER, ARCHITECT, NEW YORK, N. Y.

[Gelatin Print issued with the International and Imperial Editions only.]

THE COLONIAL CLUB, BOULEVARD AND SEVENTY-SECOND STREET,
NEW YORK, N. Y. MR. HENRY F. KILBURN, ARCHITECT, NEW
YORK, N. Y.

THE material of the building is limestone up to the second floor, and above that long, thin, gray brick with terra-cotta trimmings, except for the top story, which is entirely of terra-cotta. A broad stone balcony, with wrought-iron railing, extends around both fronts of the building at the dining-room, or fourth, floor. The main entrance on the Boulevard side is through a broad porch supported by columns with carved capitals, and the ladies' entrance through a shallow porch on the west end of the Seventy-second Street front.

In the Colonial Club-house cellar, beneath the basement bowling-alleys, are the elevator and electric-lighting machinery, refrigerating apparatus, steam boilers and fans for heating and ventilating the building. The most interesting feature of all this is the refrigerating apparatus, and its results are seen in many parts of the building. This is most noticeable in the wine store-room, which is in the basement on the same floor with the bowling-alleys. There a small room has been partitioned off and zinc-lined, and on three sides of it are wine-racks. These wine-racks are made of iron pipes, not a very safe resting-place one might think for fragile glass bottles, but the safety is secured through the fact that every pipe is made as soft as and to look like white plush. That is because the pipes are all covered with an eighth of an inch of downy frost, on which the bottles of champagne repose in chilly safety. These same refrigerator pipes extend up into the café, where another set of racks provide the proper chill for a smaller supply of champagne ready for immediate use, and whose stock is supplied from the larger room below. They also extend up to the fifth floor, where the kitchen is, and enable the *chef* to promptly chill you a plate of asparagus, a mould of jelly, or any other dainty that is better cold than hot. In the basement also, where the refrigerating apparatus is doing its wonders, you find a room where a score of carafes of distilled water are being frozen, and long, clear cakes of ice are made from filtered and distilled water. There also are the store-rooms for meat and vegetables, kept down to any desired degree of temperature.

In the basement, again, are four seventy-foot bowling-alleys, to which, in the daytime, ladies holding member's cards have access by a separate stairway from the ladies' hall on the first floor.

On the first floor, connecting with the main entrance, is a deep vestibule opening into a wide hall, from the rear of which ascends a double stairway with broad landings lighted by large windows and extending from the basement to the roof. To the left of the main hall, on the first floor, is the billiard-room, forty-two feet long by thirty-two feet wide. At the southern end of this room is a raised platform with a large fireplace, and on this platform are chess and checker tables. Back of the platform is the barber shop. On the right of the main entrance is a smoking-room of oval shape, with broad windows on the Boulevard and Seventy-second Street, and with great easy leather chairs and divans, and papers and periodicals at hand, with everything to make a man who has sworn off smoking wish he hadn't. West of the billiard-room is the café, whose large open fireplace, convenient buffet and comfortable furniture make the ante-prandial cocktail and the post-prandial *pousse café* things of luxury.

Over the billiard-room, on the second floor, is an assembly-room, sixty-six feet long by thirty-two feet wide, and extending up through two floors to a height of twenty-five feet. This can be used as a ball-room or theatre. At its south end is a little stage, having a private stairway to a dressing-room above. At the north end is a large mezzanine box nearly the entire width of the room, and on the west side is a mezzanine gallery for the orchestra. The library is also on this floor, over the smoking-room, and of the same size and oval shape as the smoking-room.