

is an impossible thing for the student to do, there is no reason why she may not study after the same fashion as a man does, and enter the office of a first-class architect, and thus begin the study of her work in a practical way. There are very few architects who would not be willing to offer a helping hand to any woman whom they saw earnestly attempting to join their ranks.

### ARCHITECTURE, ARCHITECT AND CLIENT.

I forestall criticism of my article with an explanation, or answer to a criticism by one to whom I handed the manuscript, that all I said was equally true of men as well as of women, while I would be expected to treat the subject with its especial relation to women, and its advantages as a profession for them. All that I would urge must apply equally without regard to sex, for, as in the old and limited sphere of women we encountered real or fancied walls built around professions and occupations by men, we who have entered these professions should be the last to erect barriers against the former sole owners, or to pre-empt our newly gained liberty to the exclusion of those more experienced practitioners. One is an architect, artist, or a musician by the force of talent and the combination of education and practice. Any woman professing such a talent needs but to add education and practice to find recognition in her chosen work, and anything less must bring the failure which it merits.

But home planning is the natural province of the house-wife with the co-operation and help of every member of the household.

The suggestions of some practical housekeepers came to the office-tied architect like an inspiration. Mrs. Louis Bethune, an architect of real talent in Buffalo says: "The only profession which a woman can fill better than a man is in certain branches of medical practice, and in all others she must make her position by worth and talent." I purposely refrain from calling architecture a profession for women, as in that case my little talk would be addressed to a small number of readers.

We are used to consider the duty of the architect to the client. I wish first to remind you of the duty architectural clients owe to themselves, and secondly, the one they owe to the architect.

First, every person of general education should feel bound to be as familiar with the broad general styles of architecture and architectural ornament as they are with general literature. For after all, the greater part of our ancient history is that taken, "not from parchment roll and terra cotta cylinder," but from the architectural remains of antiquity.

We need no historian to tell us when any country wore the yoke of Rome, for her arch and acanthus, her fluted pilaster and

dome, tell the story of her conquest. The fortress castles of medieval times tell their story of petty monarchies and constant wars.

The Gothic cathedral, with its lofty lines, uplifted spires, finials and pinnacles, tells us of the establishment of the religious church over the armed fortress.

The revival of classic literature brought the revival of classic art in the Renaissance of Italy and France, and every line tells us of some religious, symbolic or aesthetic principle. It is, therefore, necessary that home builders should be familiar with architectural styles, and that their houses should express in a measure their own tastes or dispositions.

Do you love the simple chaste art and refinement of early Greece, the classic lines of your house will proclaim it; if you are a mystic and a recluse, Egypt has a style for you; are you pleasure-loving and luxurious, Rome is your messenger; if you are dignified and severe, the Romanesque will house you; if you are cultivated and refined, withal a little conventional and superficial, the Renaissance beckons you; if you have churches to build let them be Gothic, if Roman or Evangelical. The Greek Church used the Byzantine, and it has little symbolism for us. The Saracenic, if you love Mahomet, or are slightly tinged with mysticism, and have a leaning in the direction of the occult sciences; Colonial, if you love the simple traditions of our Puritan fathers, with the dignity and purity of their lives, and the wild conglomerate style which assails us on every side if you wish to prove to all the world that you do not know one style from another. Even more than that, that you defy art and glory in a house with a classic doorway, Gothic windows, Byzantine carving, and a French roof, that you use the plaster ornament of the Moors and the stained glass of the West in one room.

Different rooms, with their several uses, can be finished in the various styles with splendid effect. We love the simple classic in a reception room, or the warmth of the East in a library. England with her stories of good cheer, gladden our dining-rooms and halls with dark carvings and crackling hearths. France decks our chambers with the dainty grace for which we love her, but the exterior must be consistent and uniform in style.

All this you must think of in your proposed homes. Do you entertain much? See that all rooms communicate with each other and with your halls. Let every member of the family be given some especial domain.

It is a matter worth serious thought in planning, for you will have ample time for reflection afterward, and you will be happy indeed if you can say, as one woman did who spent much time in the arrangement of her plan, "If I built again I should have every thing just the same, with the exception of that register; it comes too near my dressing bureau." Then do not be like the Irishman, with his well-known instructions to his tailor, when he ordered his spring coat, "Be sure and don't make it too big; if it's too small you can pace it; if it's too big, its spoilt entirely."

This piecing propensity spoils more modern houses and buildings than any other one cause.

If a new addition is desired it takes the prevailing style of the period without regard to the style in which the older building was erected.

And your duty to the architect, I beg of you, in the name of a suffering class of laborers do not say, because you furnished the architect with some rude sketches, from which to work out your design, that "I was my own architect." You do not say because you tell the cook that you will dine on beef and potatoes, that you prepare the dinner. It would seem that the architect is employed as a delicate charity or as a scapegoat between owner and contractor, the latter getting the profit, the former the credit and the architect all blame on both sides, and a small percentage which cannot be honestly accepted if the work was done by another.

As for architects and their duties to the public and to themselves: first a broad and general education, an intense power of application, executive ability, a quick retentive memory and the ability to adjust with perfect impartiality the rights of the builder and his duty to their clients. These are the outward limbs and flourishes, we need to love art, to make every bit of material, every common object grew beautiful, and an inseparable part of a perfect design, quick to clothe construction with art, ready to weigh the merits of all new materials, sanitary appliances and inventions.

There is a general impression that the price paid for plans is a useless expenditure. You ask your dressmaker to show you a pattern, your fresco artist a sketch, your paper hanger and upholsterer samples, but you are often content to start a building with the most insufficient sketches or instruction from a builder and the result is too often a failure partly because he has not the training necessary but more often because your interests are sacrificed to his own. But the architect who attempts to fill this position of designer of homes, of public buildings and churches, assumes a grave trust, and honestly must she strive to fulfill that trust; first it is imperative that she should have an education not less in scope in architecture than that of the doctor, the lawyer or the minister. There is in it an artistic, a legal, a sanitary and ethical value, and it rests with all architects to set upon their work the seal of a high calling, and to labor diligently not for praise or for large money returns but for honest and artistic perfection of work.

MINERVA PARKER NICHOLS.

CORRECTION.—In our last issue Miss Harriet Rudolph was printed by mistake for Miss Harriett Randolph.

The World's Congress Auxiliary (WCX) of the World's Columbian Exposition of 1893 consisted of a series of meetings on almost every scholarly and cultural topic affecting the rapidly changing society of the 1890s. The congresses were held in the newly built Art Institute of Chicago, and ran concurrently with the Exposition from May 15 – October 28, 1893. The Auxiliary consisted of 19 departments: Woman's Progress, Public Press, Medicine & Surgery, Temperance, Moral & Social Reform, Commerce & Finance, Music, Literature, Education, Engineering, Art, Government, Science & Philosophy, Labor, Religion, Sunday Rest, Religious Societies, Public Health, and Agriculture. Within these 19 departments, scores of the most prominent national and international leaders in the arts, sciences, business, and theology convened over 200 individual Congresses consisting of thousands of addresses, meetings and symposia.

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