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Vol. I

HOUSE AND GARDEN

No. 6

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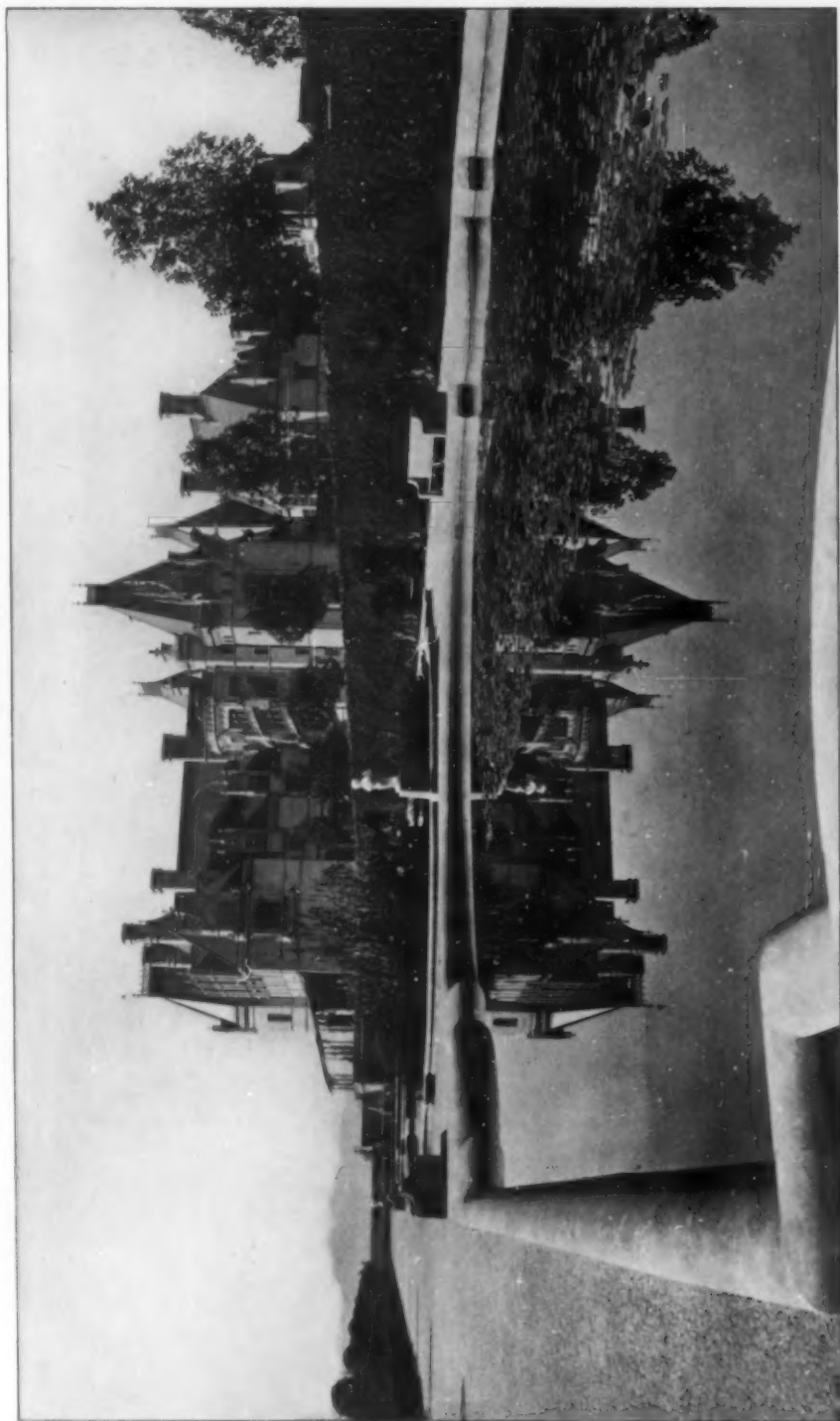
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THE POOLS, BILTMORE

House & Garden

Vol. I

NOVEMBER, 1901

No. 6

BILTMORE,
NORTH CAROLINA.

Designed by Richard M. Hunt and Olmsted Brothers.

THE estate of Biltmore, near Asheville in North Carolina, is developing on lines somewhat uncommon in this country. Lacking the incomparable touch of time upon the youth of its plantations and to soften the staring newness of its fresh-cut stone, it already gives an impression such as one takes away from a great historical place of the older world. In extent and in scope of management the estate is of a feudal greatness unsurpassed, I dare say, among gentlemen's seats in our own land since the famous days of "King" Carter and of Lord Fairfax, in Colonial Virginia, and far exceeding the places of those great landed proprietors in every magnificence but that of acreage.

The region which Biltmore occupies, the great plateau of the French Broad in Western North Carolina, lies at a mean altitude of 2,300 feet above the level of the sea between

the Blue Ridge and the Alleghany Mountains. Mount Mitchell and other peaks of the highest group east of the Rockies form a nobly impressive background to the landscape. The eye follows with pleasure the long rolling backs of the hills which fill the middle distance; and all the other elements

of the picture are good, with the one exception that foregrounds are sometimes lacking. The problem, then, for the landscape architect at Biltmore, beyond the need of formally architectural gardens, which are properly the immediate setting of Biltmore House, was essentially the creation of broad and beautiful foregrounds. Nature has provided them in many spots within the estate and notably along the two rivers which flow through it,—the Swannanoa and the French Broad,—but the general aspect of the plateau, almost covered as it is with pines of second growth, is rather sombre.



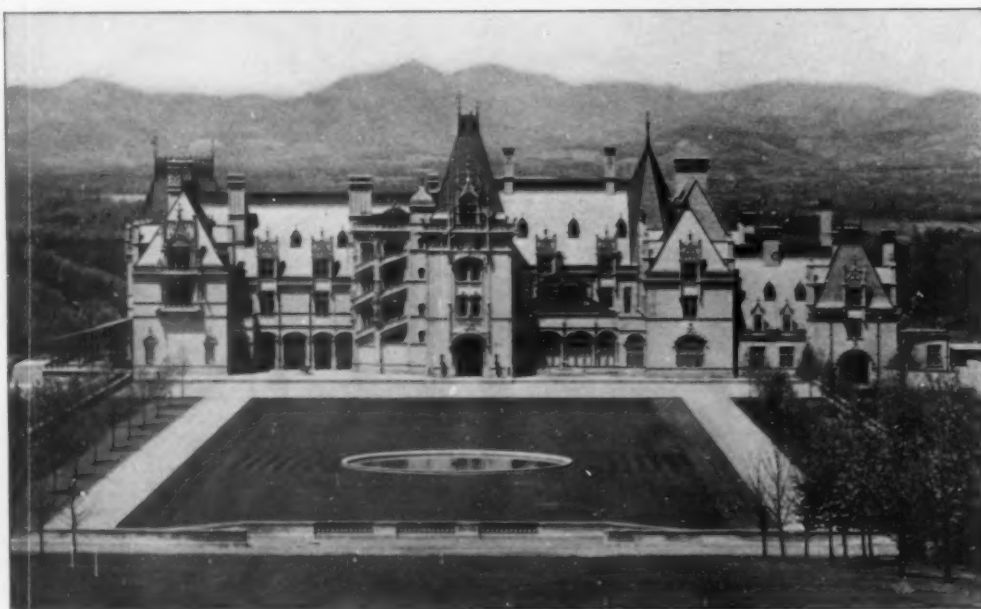
A STATUE

BILTMORE

The creation of smiling park land extending in a wide circle about the place was eminently a first necessity, and it has been admirably planned and carried on. Much

fine deciduous tree-growth was disclosed in the opening up of the lands; but it will be readily understood that upon the many small holdings which were taken in, the stress of mountain farming had not spared the natural beauties. The forests here, as elsewhere in our country, have been wasted. As one passes through the Black Mountains and down into the plateau one sees the flanks of the hills cruelly scarred by the depredations of the ruthless lumberman. The rescue of the forests was among the

with good results. Mr. Olmsted's miles of perfect macadam roads, winding among the hills, seeking out points of natural beauty, and bordered with studied groupings of trees and shrubs which his working force at Biltmore is transplanting from the splendid nurseries year by year, give only occasional glimpses of a not unlovely young forest. There are but few fine old trees. In fact, the soil has been found not very favorable to the growth of trees, though the climate fosters a great variety of plant life.



THE GREAT QUADRANGLE

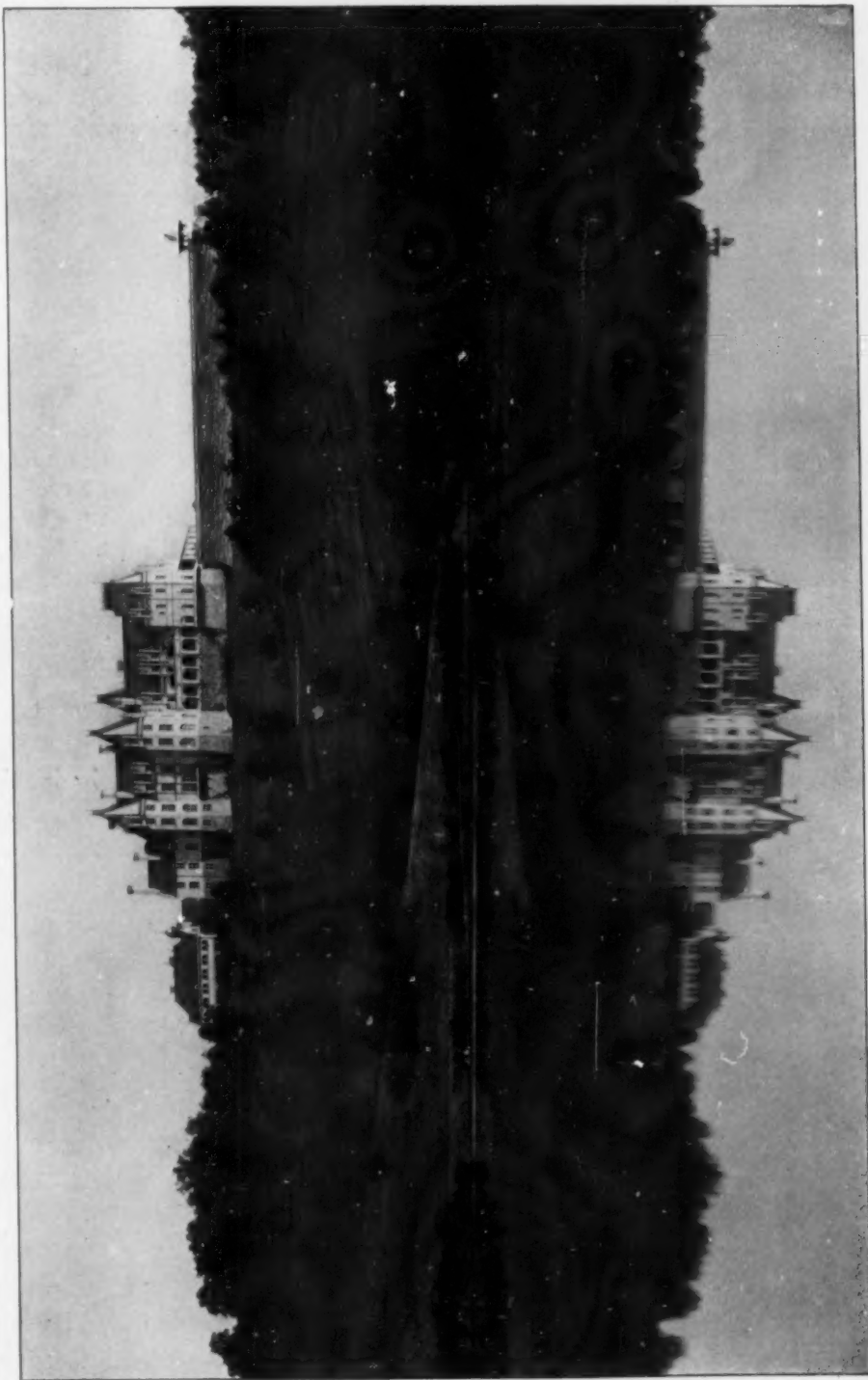
BILTMORE

purposes which brought Biltmore into being, and Biltmore Forest, begun and encouraged by the efforts of Mr. Gifford Pinchot and continued under Doctor Schenck of Darmstadt, the present forester, was intended to teach what systematic forestry means and what it can effect.

In that part of Biltmore immediately about the house, something like eight thousand acres, or eleven square miles of forest land, have been held subordinate or accessory to the requirements of the landscape architect, and

Of the main concept of Biltmore's beauty, upon which the owner and the artist have joined their resources, some words of Richard le Gallienne's might be quoted:

"The Earls of Pembroke have well understood that the art of lordliness in one's dwelling-place or dwelling-palace, is mainly an affair of trees. It matters little whether your house be large or small, beautiful or ugly, so long as you surround it with lofty vestibules of green leaves. The longest avenue of obsequious servants is nothing like so im-



BILTMORE

FROM THE LAKE BY THE ROADSIDE

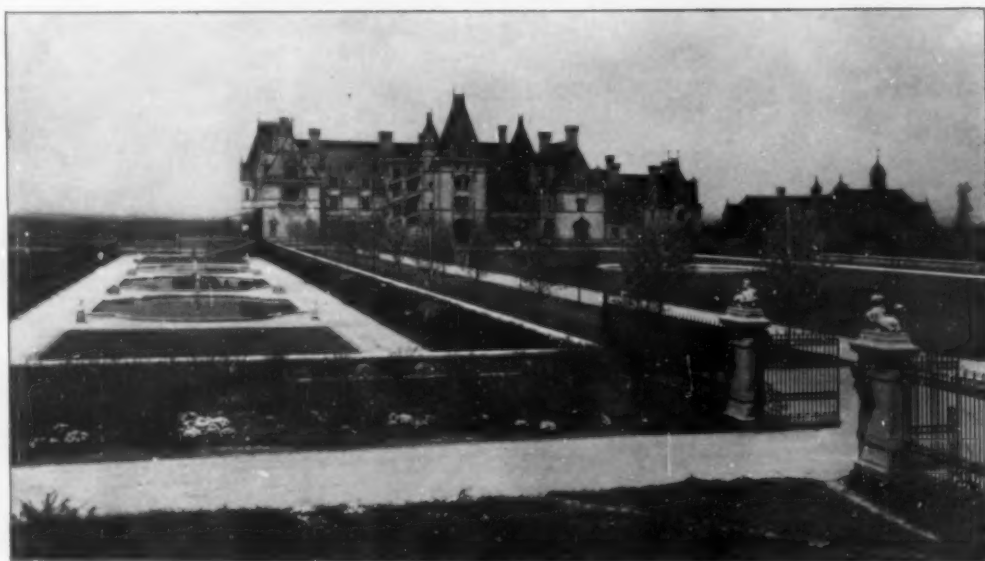
pressive as a hundred elms deferentially drawn up on each side of your carriage drive, and at Wilton, from whichever of the four winds you approach, you must pass through long lanes of these giant footmen . . . though indeed the avenues to Wilton are evidently of comparatively recent growth."

In attempting to discuss the treatment of the landscape at Biltmore I am very much at a loss for lack of the plan, which the owner is, unfortunately, disinclined to have published. Without it, it is difficult to convey an adequate idea of the landscape architect's work. From the lodge gates, at the entrance, for three miles up to Biltmore House, the drive winds through wooded vales or over gentle rises, giving view through glades, of the encircling mountains. At every bend or fork is a picture in tree forms, and here and there is a bit of tamed wild beauty in water and rock, a pretty bridge, a bank glorious with rhododendron, and there are countless charming arrangements of shrubbery and plants against the background of the forest, the road always ascending by an easy grade to the first terrace of the foothills, from which Biltmore House commands the

plateau. The effect of this approach is eminently seigniorial, and the impression of its dignity is enhanced by the little village of half-timbered and roughcast houses just without the lodge gates.

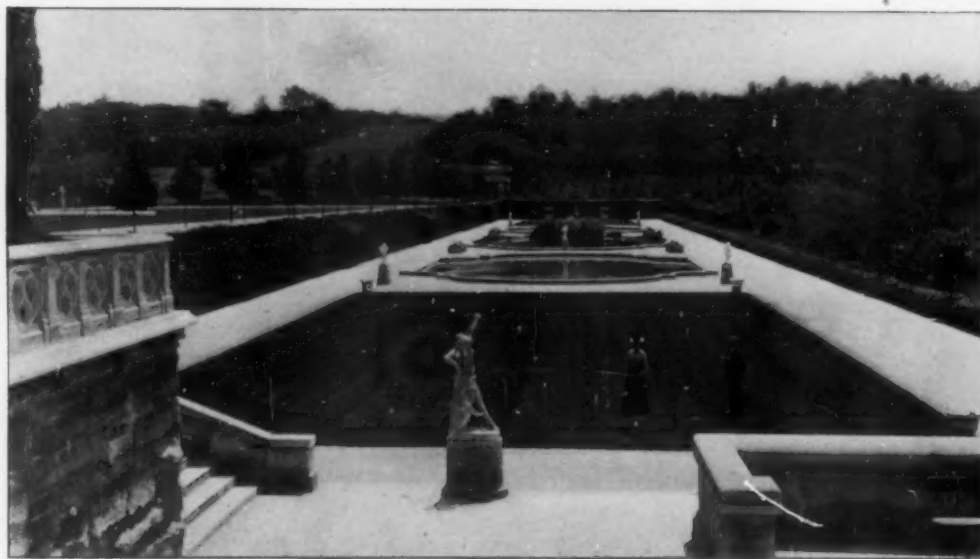
Biltmore House owes nothing to local suggestion. It is neither of the South nor of the mountains, nor are its associations in any wise of our own land and time. What it says to us is in foreign speech, in the accent of France, of an old long-gone day little short of mediæval. It is, in fact, a château in very late French domestic Gothic, with transitional features. If not directly inspired by the architecture of Francis I., by that of the wing of Blois built for him by the architect Charles Viart, it is strongly reminiscent of French work of the period between 1498 and 1515, or to widen the limit, under Charles XII., and Francis I: the last development of domestic Gothic and perhaps the most beautiful architecture of France, the link between the feudal castle of the Middle Ages and the modern seigniorial dwellings of Louis XIII. and the "*Grand Monarque*"

With the charm of this formative or transitional period of French architecture Richard



FROM THE DRIVE

BILTMORE



PARTERRE

BILTMORE

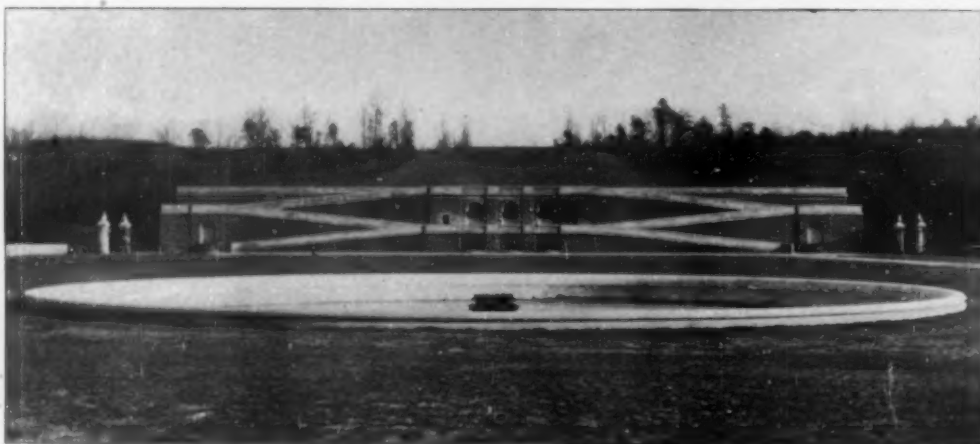
M. Hunt was deeply impressed, and the earlier phase of it particularly he has translated for us in Biltmore House with what success the reader is left to judge. How easily the features of French royal châteaux of the XV. and early XVI. Centuries adapt themselves to our North Carolina of to-day; and whether one may feel the lack at Biltmore of such homely atmosphere and associations as surround, for instance, our manor houses of colonial times; whether the great place can ever seem to have grown out of local conditions, as perhaps all good architecture does, are matters we may leave individual taste to determine.

In dealing with the grounds about the house the landscape architect has naturally aimed to recall to some extent the manner of garden art belonging to the period it represents. This was formal, of course, and architectural, following the fashion of the day in Italy, where classical elegancies of garden building were being revived, and where villas of antiquity were being reconstituted from forgotten manuscripts. The revived interest in garden architecture soon spread into France, where the taste for it now began a

development destined to pass through many successive periods, and to produce gardeners whose fame was to live in history. In his formal gardening at Biltmore Mr. Olmsted has not affected a rigid archaism. It is of a much later France than the buildings are. Nor was he tempted out of the reserve of good taste by the magnificence of his opportunity. Less formality than he has given us here was not to be looked for. Though broad and quiet in treatment it is altogether adequate,—and beyond the immediate setting of the chateau the artist soon lapses contentedly into a freer and more naturalistic landscape.

The illustrations will help toward a comprehensive idea of the scheme, of which the elements are sufficiently simple. Before the house, and of a lateral extension nearly equal to it, is *The Great Quadrangle* of lawn framed in gravel walks, outside of which are bands of turf set with two rows of rigid trees. This parvis is limited on either side by a low wall; in the centre is a circular basin. Across the drive and up *The Ramp* a grassed allée, lined with trees, ascends a gentle knoll, from which a belvedere commands the scene. Under

Biltmore, North Carolina



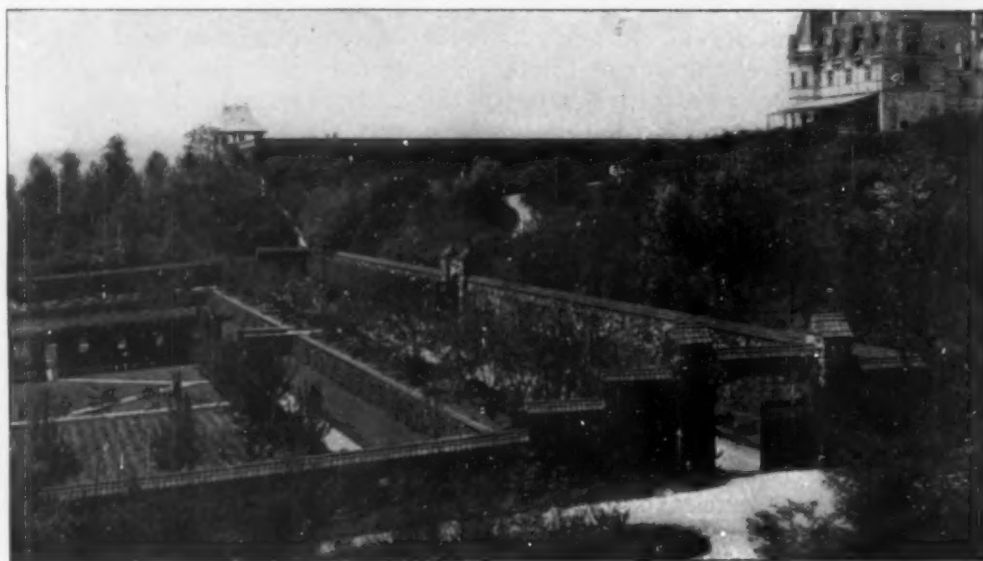
THE RAMP

BILTMORE

the left-hand wall, and on a lower level, stretches a broad *Parterre* with square grass plots at either end, and in the centre are *The Pools*, of geometric figures, in which are masses of aquatic plants. This side of the wall is covered with ivy, and against it are

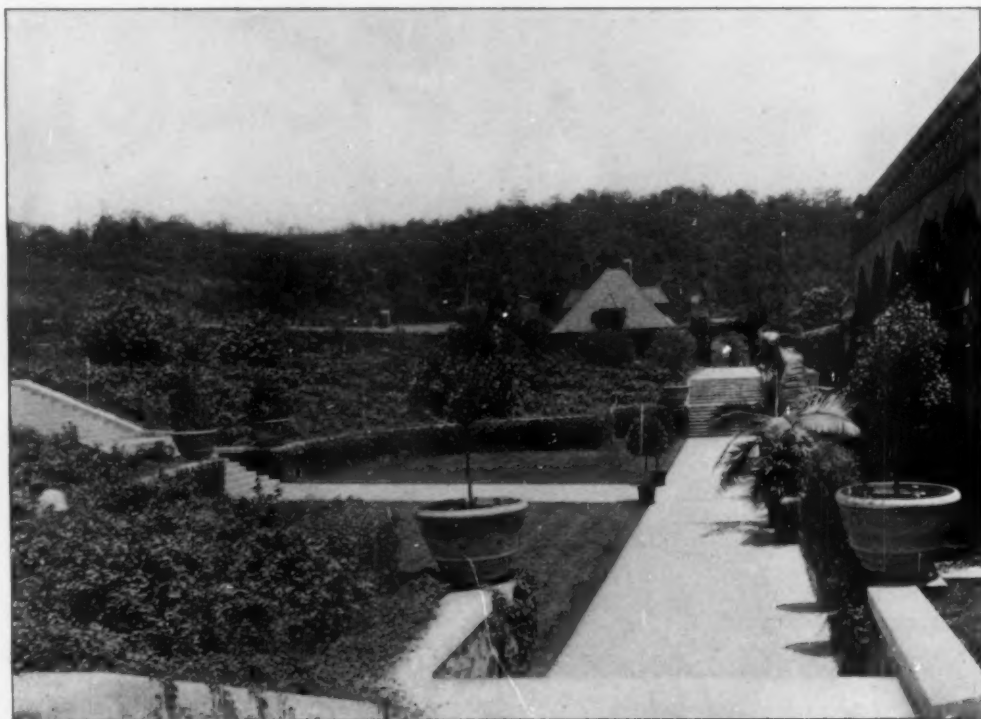
ivied niches. Below this terrace the ground, falling away to *The Walled Garden*, is treated quite freely, with winding paths and irregular masses of shrubbery.

From the *parterre* one ascends by a spacious *perron* to the great terrace, overlooked



THE WALLED GARDEN

BILTMORE



BY THE PALM HOUSE

BILTMORE

by the south wing of the chateau, or one may descend to *The Pergola* which extends along the outside of the retaining wall of the terrace. There under the covering of vines and open timbers, busts upon *gâines* are placed at intervals, close against a background of dense verdure. The spacious south terrace contains the bowling-green, and the effect of that great square of unbroken turf is very pleasing. The terrace is surrounded by a parapet, and there are broad walks enclosing the green. On the edges of the sward are several pieces of sculpture and great vases containing clipped shrubs or palms. In the farther angle of the terrace is a small pavilion, from which one looks into the deer park and away across the forest and the billowy hilltops to the Blue Mountains. The site is most admirably chosen and commands broad and beautiful views sweeping almost round the compass.

Within the enclosure of the walled garden are the intimacy with beauty and sense of

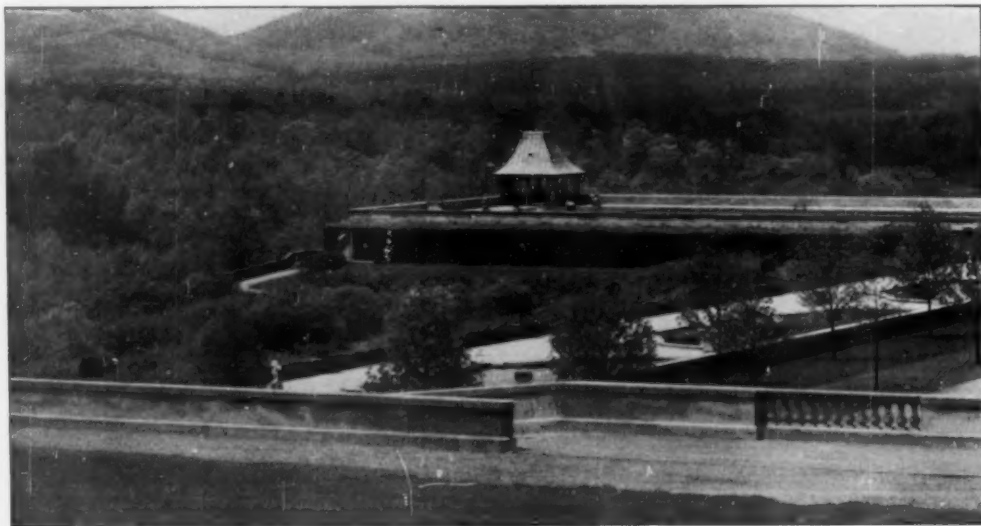
separation and privacy which touch the hearts of garden lovers. Here are dwarf fruit trees trained against the sunny face of stone walls, pleasant walks bordered with shrubs and flowers or espaliered fruit looking down into the sunken garden. Here are terraced arrangements, giving background for plant forms against retaining walls. Here also are squared compartments of small fruits, framed by inviting walks. And down the middle of the sunken area runs the trellised arbor with seats where one may rest beneath the dappled shadows of vines. Here and there a border of box and shrub, used for their form and color, show the loving hand of art. It is a pleasant place, where one wanders happily, making friends with plant life whose beauty is more lovable by the sense of a beneficent utility.

In this walled enclosure at Biltmore there is none of the *ennui majestueux* by which Viollet-le-Duc characterized the later Renais-



BILTMORE

THE PERGOLA



FROM THE TOP OF THE RAMP

BILTMORE

sance. It is rather suggestive of the English garden, which has usually sought the intimate privacy and homely feeling of the walled garth. But France from very old times loved this sort of garden as well. Renaissance elaboration did not greatly affect it. The *fabliaux* and the *romans* tell of bordered walks and shady bowers. Country gardens there had hedges about them; and early in the XV. Century, they were laid out in regular compartments with borders of box, with straight walks, broad allées and arbors and quadrangles of turf with quincunxes of trees. One finds in France to-day the most delightful gardens within high walls, and laid out formally and with order, every inch of ground and wall put to the best use, but with those touches of beauty,—a border of bright bloom, a mass of

violets, a regular planting of rose standards, a vine against an old wall,—which result from a certain unconscious taste, the birthright of the Latin races.



likely to fall to architect.

Many more wonders and beauties of landscape art are to be found at Biltmore. We now take our leave by the winding road that discloses splendid views of the house as we drive away. From one point there is a very forceful last impression of the château, looming grimly on its eminence, very like the mass of Blois, and mirrored sharply in a great dark tarn by the roadside. Few opportunities more superb than was this at Biltmore are

the lot of the landscape

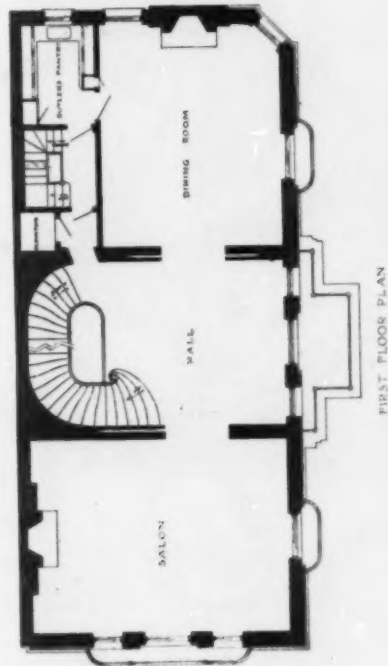
A. Burnley Bibb.

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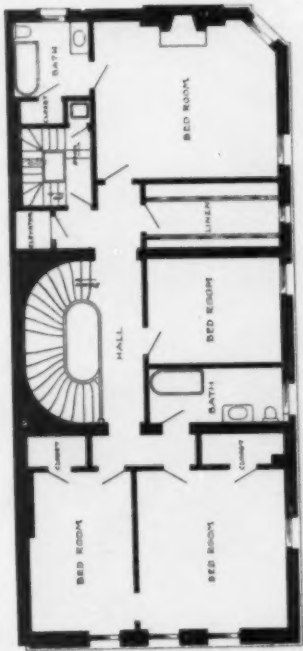


A RESIDENCE
AT THE SOUTHWEST CORNER OF MADISON AVENUE AND SEVENTY-EIGHTH STREET
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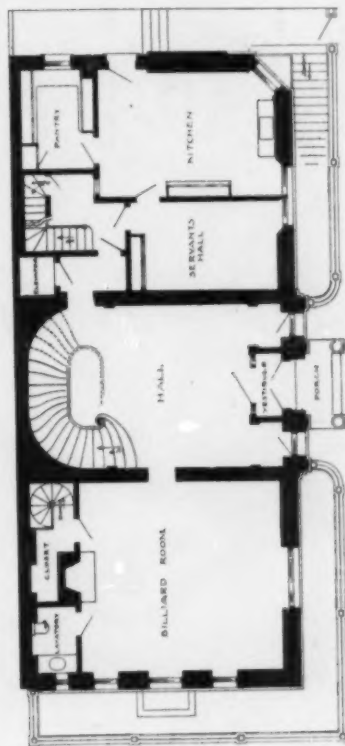
Designed by MCKIM, MEAD & WHITE, Architects



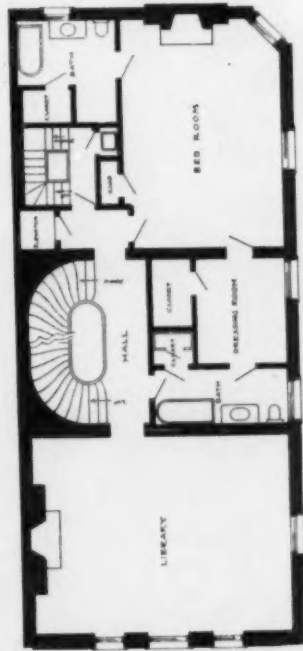
FIRST FLOOR PLAN



THIRD FLOOR PLAN



GROUND FLOOR PLAN



SECOND FLOOR PLAN

PLANS OF A RESIDENCE
AT THE SOUTHWEST CORNER OF MADISON AVENUE AND SEVENTY-EIGHTH STREET, NEW YORK CITY
Designed by McKIM, MEAD & WHITE, Architects

A Residence, New York City



THE EASTERN FAÇADE
A RESIDENCE AT THE SOUTHWEST CORNER OF MADISON AVENUE AND SEVENTY-EIGHTH STREET
NEW YORK CITY



THE GARDEN OF THE READ HOUSE

THE GARDEN OF THE READ HOUSE.

AT NEW CASTLE, DELAWARE.

THE September number of *HOUSE AND GARDEN* contained illustrations of the Read House, at New Castle, Delaware, a mansion erected in the year 1801. It stands in the corner of a garden occupying the whole of the property which belongs to the house and extending back into the town where ancient

growth and with plants that spring up only for a season.

Gardens of fifty years ago are not so common in America that one can afford to pass them without some study of their planning. *The Garden of the Read House* has three distinct divisions. Along the street at the front, and overlooked by the principal rooms of the house, is *The Flower Garden*, a perfectly formal arrangement of two circular paths linked, by means of square, latticed



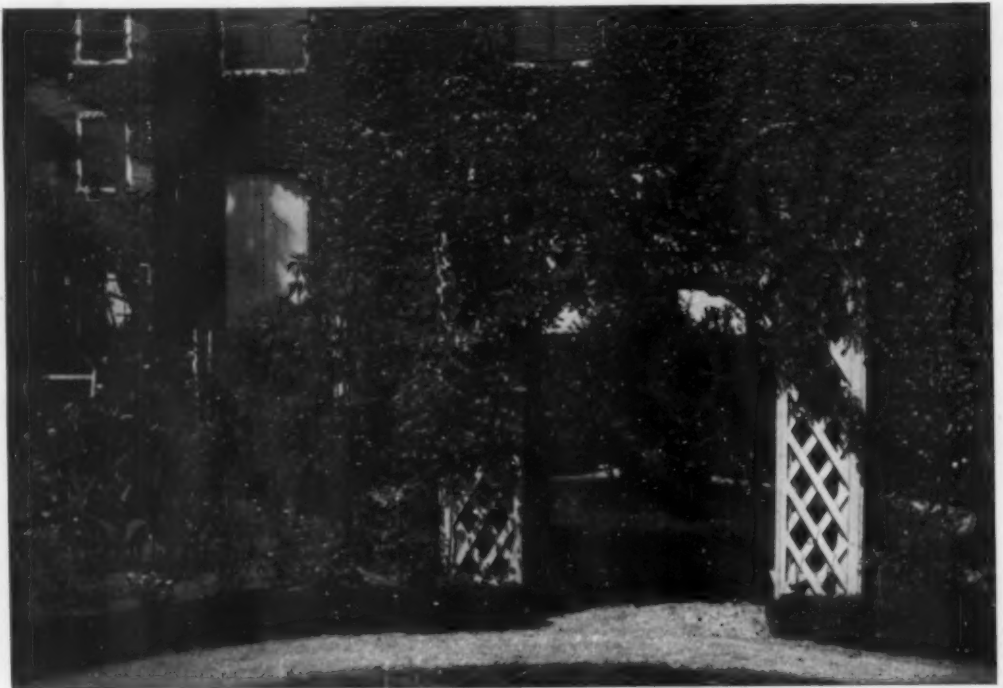
THE REAR OF THE HOUSE

THE GARDEN OF THE READ HOUSE

church towers and brick gables overlook the secluded walks. This beautiful surrounding for the mansion was laid out in 1846 by Mr. Robert Buist of Philadelphia. The trees and shrubs already existing were not only left undisturbed, but their value in the garden whole was so appreciated that the new work was skilfully adjusted to their surroundings. We see to-day trees of more than a hundred years playing their part with the younger

arbors, to an elliptical parterre in the centre. The arbors are veritable vine-clad bowers with wooden benches within on two sides. All the surrounding plats and flowers are enclosed by *A Box Hedge*, large enough to make a strong contrast with the edgings of the beds, but scarcely high enough to yield the heart's desire of so many, a garden enclosed by living green. The full, close hedges of the flower garden keep it distinct

The Garden of the Read House, at New Castle, Delaware



IN THE PARTERRES

THE GARDEN OF THE READ HOUSE

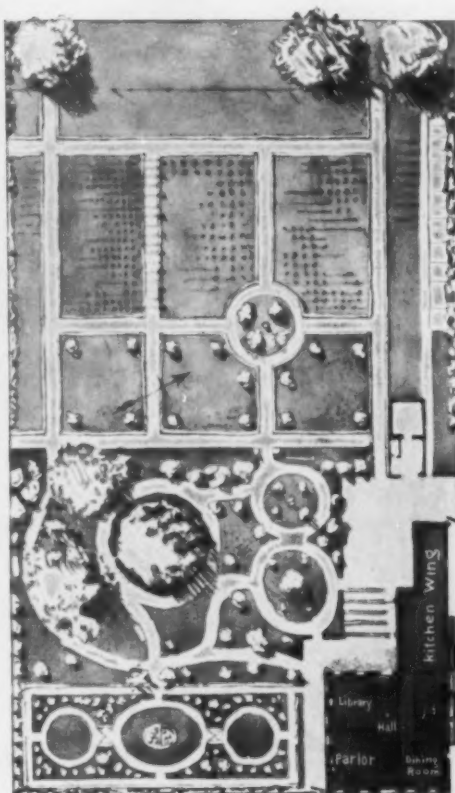


IN THE CENTRAL DIVISION

THE GARDEN OF THE READ HOUSE

however from the rest of the grounds. At the back is a space reserved for the well outlined and neatly tended beds of vegetables. *The Plan*, drawn to scale, will show this space to be much larger than the flower garden, but it is arranged with equal formality, with low box borders and with simple rustic arbors on which grape-vines are reared. A circular bed of turf, about which fruit trees are clustered, marks the intersection of two of its paths. By a low, almost imperceptible terrace it is raised above the grade of the flower garden and the central division.

It is this central division, with its winding paths and irregular islands of grass, which excites



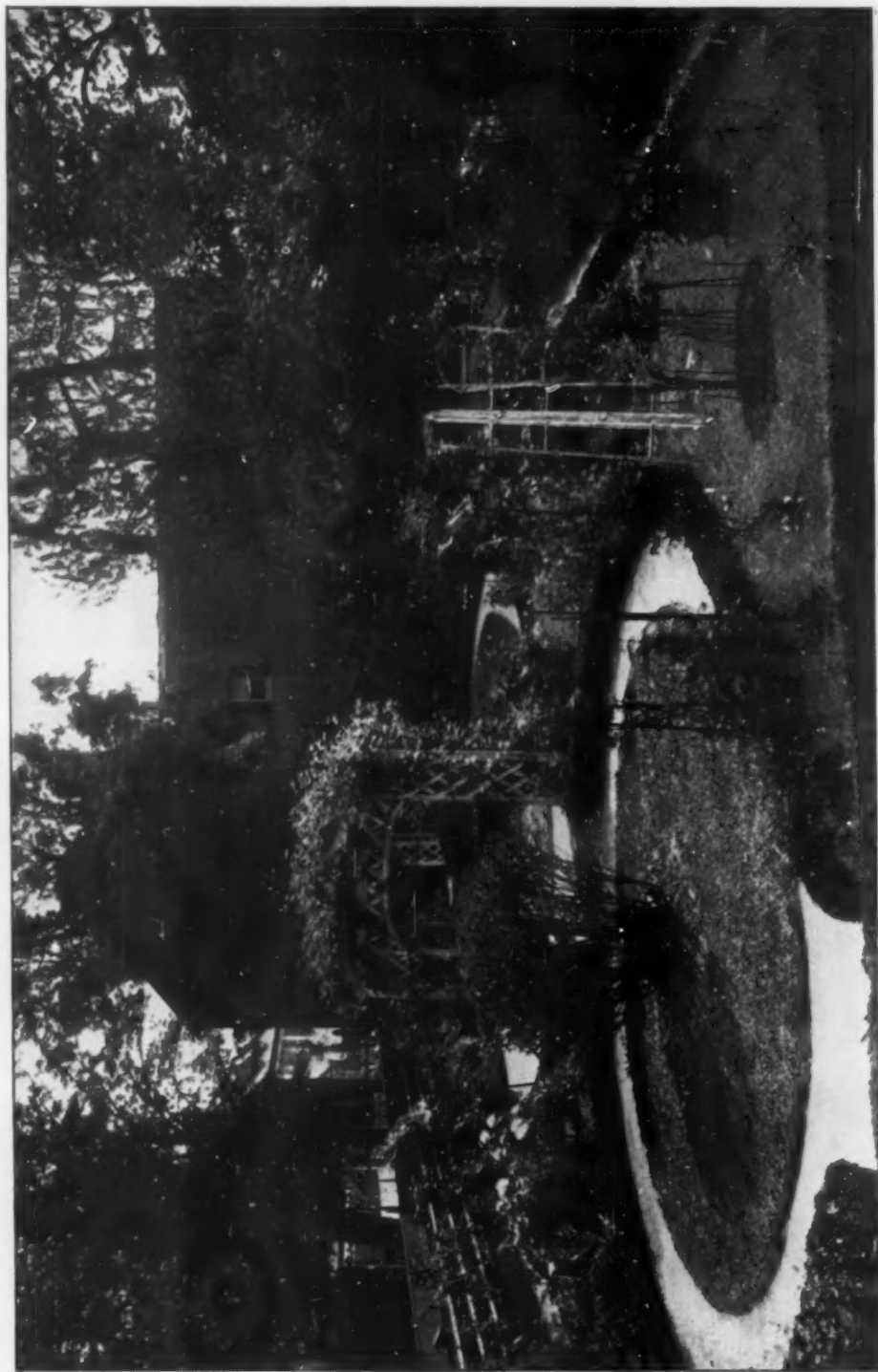
THE PLAN

our curiosity. Why have straight lines and box edgings been here so suddenly abandoned? could a designer with conscious art have planned a contrast between the purely formal and the serpentine? or did an owner, influenced by the growing vogue of the naturalistic school, sweep away older lines for the sake of fashion? In truth no such guile was behind the designer's hand, and fortunately no such fickleness has the Read House and its garden ever suffered from their owners. In the intermediate division of the garden rectangular forms were put by for the simple purpose of preserving the group of cedar trees, the box and the balsam firs which had



A CIRCULAR BED OF TURF

THE GARDEN OF THE READ HOUSE



THE GARDEN OF THE READ HOUSE

THE FLOWER GARDEN



A DEUTZIA BUSH



A BOX HEDGE

been growing there for full fifty years before the garden's planting. The great maple tree, too, must then have been a strong figure in the scene, just as it still predominates over all else and ends a vista down *The Arbored Walk* of the kitchen garden.

The few old gardens which remain in America have had a diversified existence. Incongruities of their parts are to be traced to changes in their history, or to the whims of owners

who brought to them, each in his turn, either careless indifference or the conceits of his time. But the garden of the Read House at New Castle has fared not so unfortunately, for it has been kept with continued and intelligent care. Even the old negro gardener



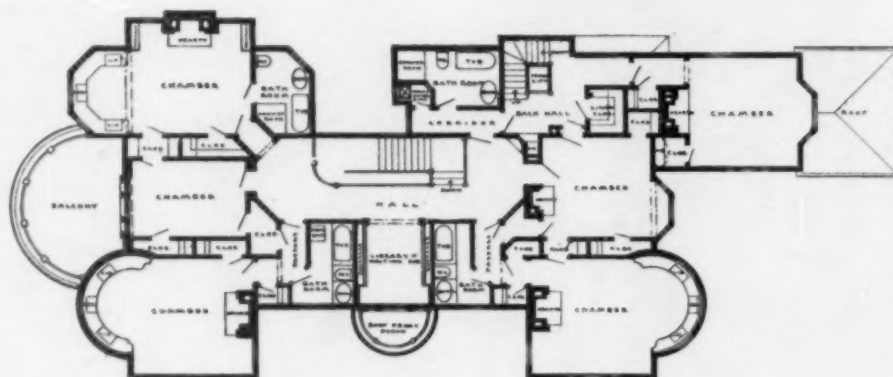
THE ARBORED WALK

assures the visitor that he has tended it steadily for twenty-five years. That it was laid out as a whole by one man, and at one time, is shown by the harmony of its different parts,—the seeming heedlessness of its central section notwithstanding. The symmetry of the parterres in front is carried to the extreme rear of the grounds by the balancing of two English walnut trees at each corner of the vegetable garden.

Within these limits,

but a few feet above the waters of the Delaware, are the aged Balm of Gilead, the magnolia macrophylla, and the crêpe myrtle. Wistaria and akebia vines cluster on the arbors, and a full rich growth of ivy covers *The Rear of the House*, adding a beauty to its stately walls.

A House at Brookline, Massachusetts



• SECOND-FLOOR-PLAN •

• HOUSE-AT-BROOKLINE •

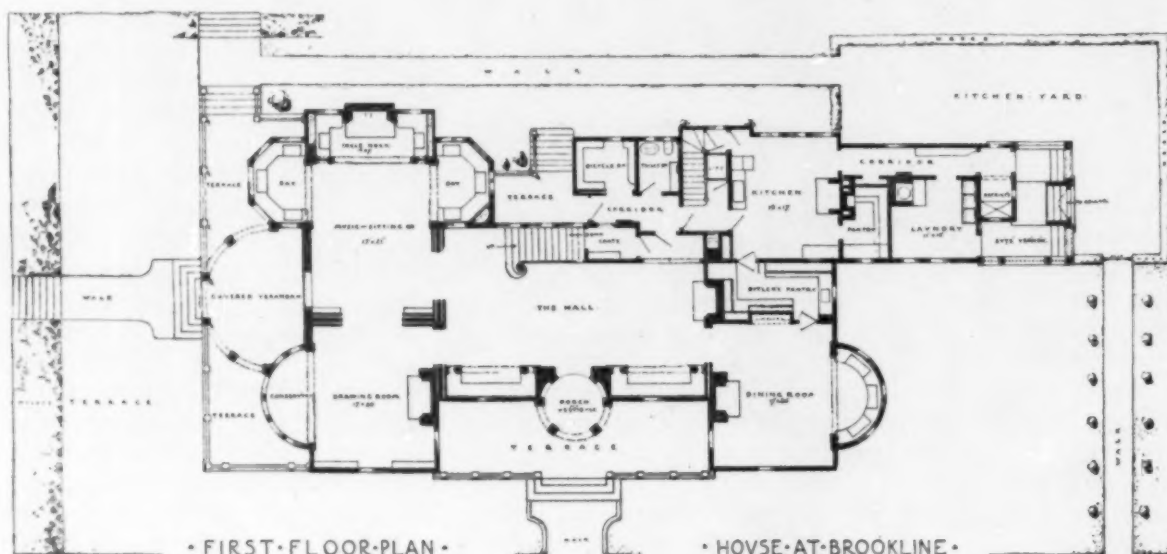
A HOUSE AT BROOKLINE.
MASSACHUSETTS.

Designed by J. A. Schweinfurth, Architect.

TO make a large house "look small," that is to provide a generous number of rooms within the limited property lines of a suburb where land is expensive, is an enigma to which the architect's task is frequently reduced. Even more than this was to be solved by the designer of *A House at Brookline*, for the owner of that house, was unusually considerate of his neighbors, and was determined to protect their outlook which lay across his property. The lot was long and narrow, having its length parallel to the street, and with a fifteen-foot restriction

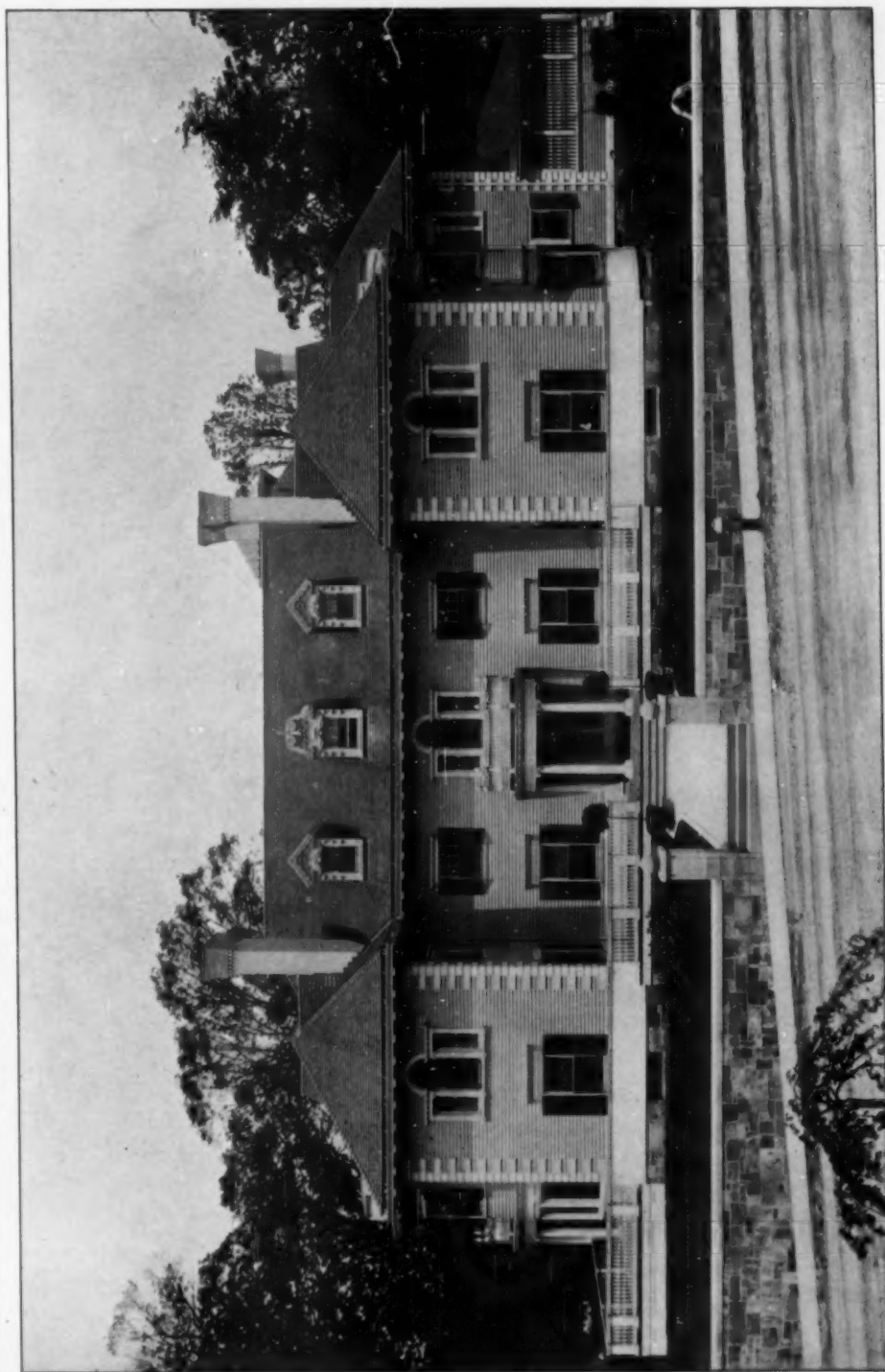
at the rear. The plan necessarily adopted was also long and narrow and parallel to the street. The front of the house,—requiring to be placed near the public thoroughfare,—was made perfectly simple, and the projections necessary for cheerful living-rooms were placed elsewhere. It is especially at the west end of the house where these have been developed to gain advantage there of a pleasant prospect across a sloping lawn to a large public lake or reservoir.

Considerable grading had to be done at this side of the property in order to make a short level terrace of ground before an end of the house which became, on account of its natural surroundings, an important façade. At present this prepared ground, unaided by



• FIRST-FLOOR-PLAN •

• HOUSE-AT-BROOKLINE •



A HOUSE AT BROOKLINE





FROM THE FOOT OF THE HILL

A HOUSE AT BROOKLINE

any retaining walls, consists only of grassed levels and slopes ; but the future is to see it improved by an arrangement of steps, balus-

trades and hedges, so that the aspect of the house, in looking *From the Foot of the Hill*, will have an extraordinary interest added to



FROM THE HILLTOP

A HOUSE AT BROOKLINE

A House at Brookline, Massachusetts



THE NORTH SIDE

A HOUSE AT BROOKLINE



THE HALL

A HOUSE AT BROOKLINE



THE HALL

A HOUSE AT BROOKLINE

it. The symmetrical disposition of the two bays at either side of a semi-circular portico seems to have an unfinished setting, and the

embankment awaits a new beauty which shall come to it by the guidance of an architect who shall direct a scheme of decorative plant-



THE DINING-ROOM

A HOUSE AT BROOKLINE

A House at Brookline, Massachusetts

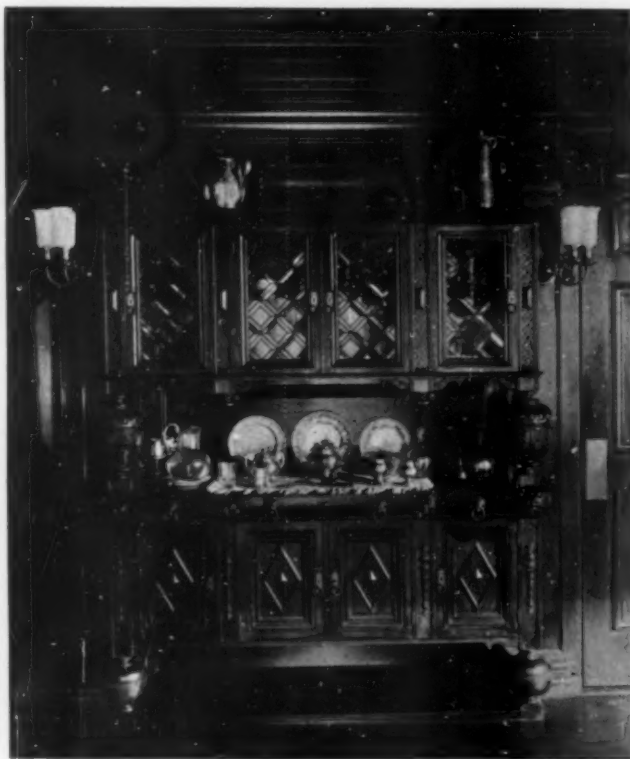


THE OWNER'S CHAMBER

A HOUSE AT BROOKLINE

ing. The old trees which have been preserved by the careful placing of the house would provide excellent *motifs* for the design of parterres and walks.

The interior arrangement of the rooms on the first floor gives opportunity for generous entertainment; and at the same time, it affords privacy and isolation to the individual members of a large family. The first floor is finished entirely in quartered oak; and *The Settle in the Hall*, the lighting fixtures and the



THE SIDEBOARD

stained glass have been designed by the architect. The furniture in *The Dining Room* is also of his design, as well as are all the more important mantels. The one in the delightful ingle nook of the music room has for its *motif* caryatides of Roman Pans blowing on their pipes, and its simple treatment well accords with the quiet refined detail of the rest of the room, in fact one might say, the detail to be found throughout the whole interior of the house.



A HOUSE AT BROOKLINE

THE MUSIC ROOM



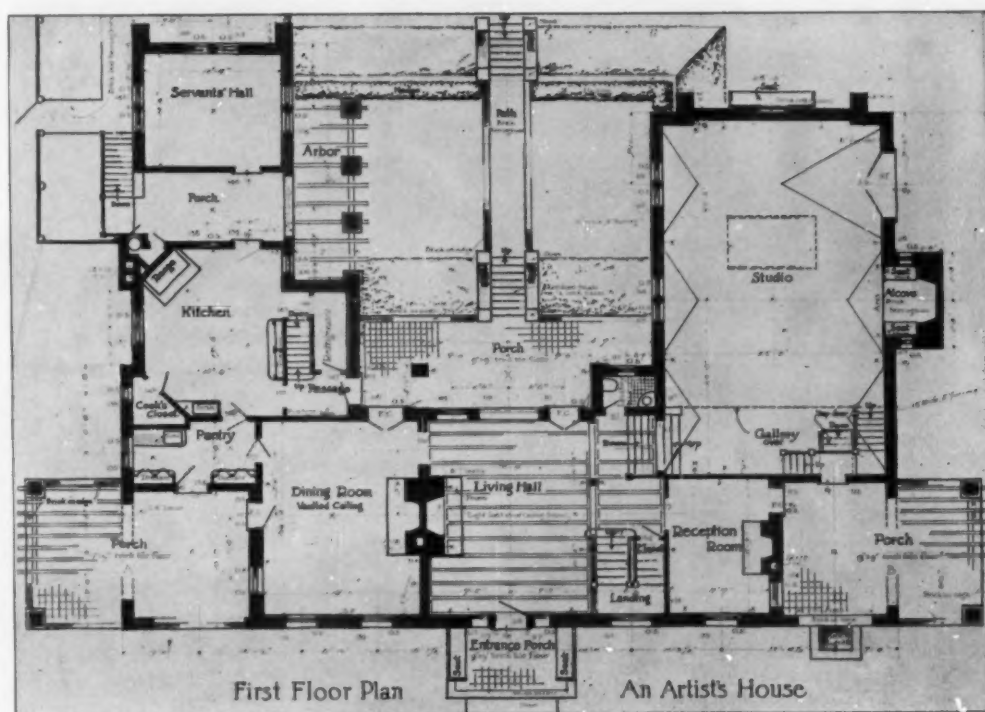
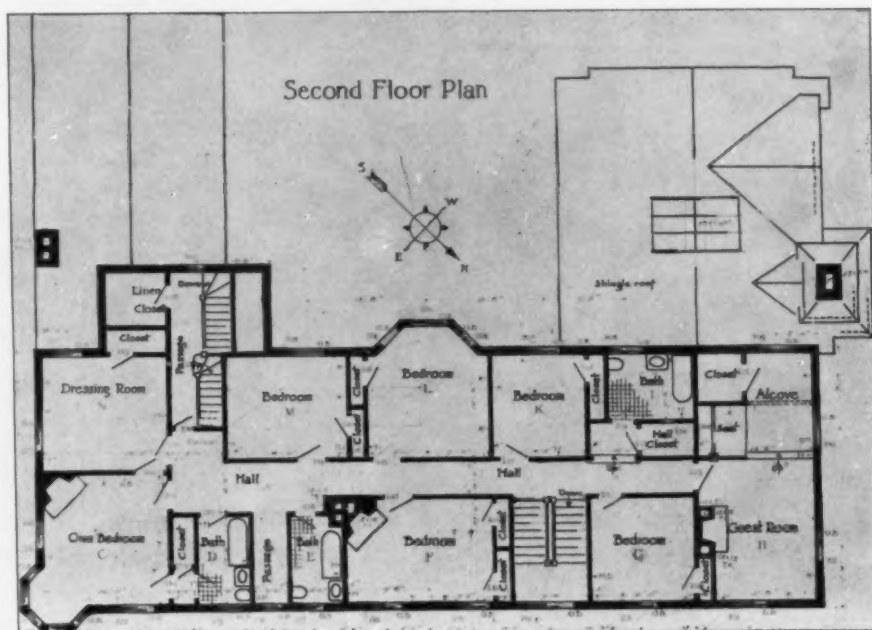
THE SETTLE IN THE HALL

A HOUSE AT BROOKLINE

On the second floor are as many as six chambers, their woodwork painted white, and each connected with a private bathroom. The refined simplicity of this story is well shown by *The Owner's Chamber* with its dignified mantel and the absence of overwrought detail or tawdry furnishings. Its windows have a cheerful outlook through the trees toward the distant lake. Ample accommodations for servants are provided on the third floor, through which an independent back stairway reaches to a belvedere, a striking feature of *The North Side* of the house and a station from which its best surroundings are to be seen.

If not faithful to the severity of the old New England wooden dwelling, the dignified

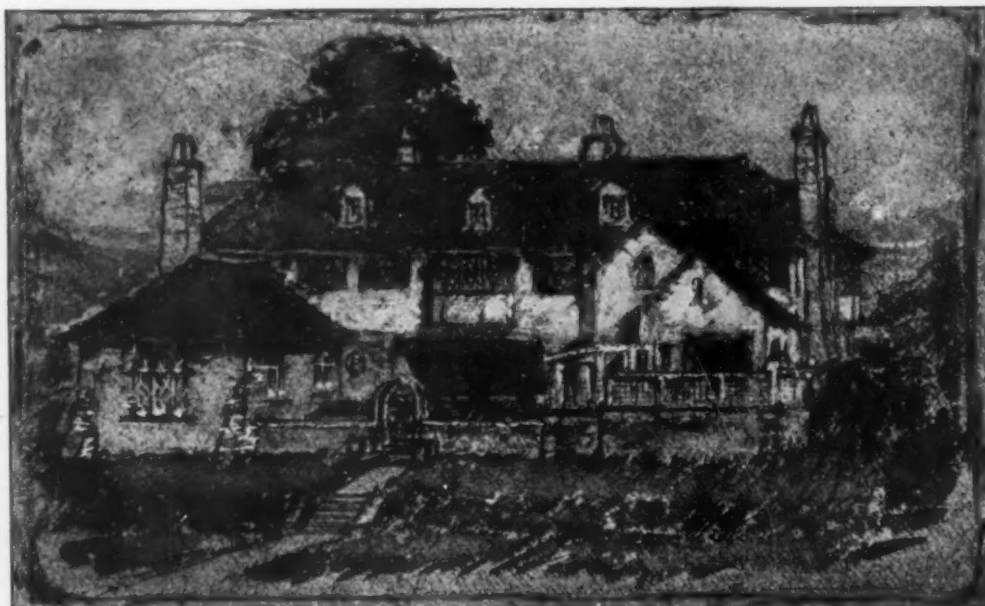
masses seen in the principal façades of this house at Brookline strongly remind one of that prototype. The monotony which some may feel in the large areas of clapboards painted a pure white, in historic examples, has been here avoided by a coloring of very light yellow with creamy white detail. A little of light greenish blue, as a background of the rosettes between the modillions of the cornice, is a satisfactory addition to the scheme, where the shadow of the eave prevents any danger of too sharp a contrast. The shingled roof is stained a bluish bronze green, and the natural corroded color of the copper roof in the belvedere makes a uniform contrast with the walls.



A DESIGN FOR AN ARTIST'S HOUSE

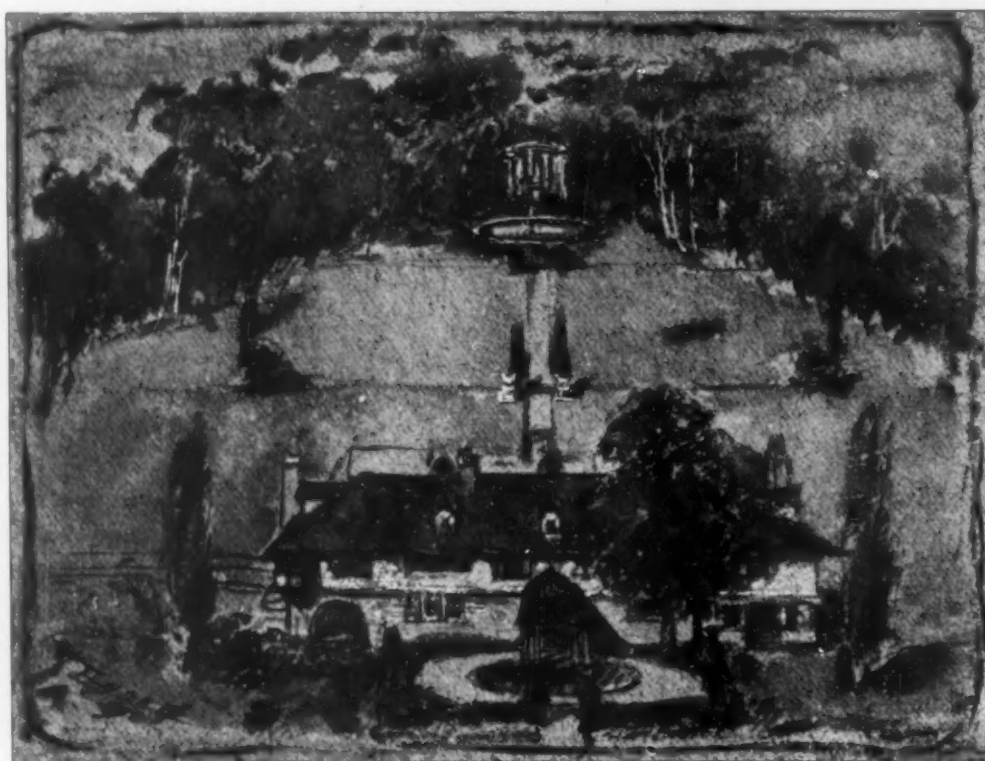
By WILSON EYRE, JR., Architect

A Design for an Artist's House



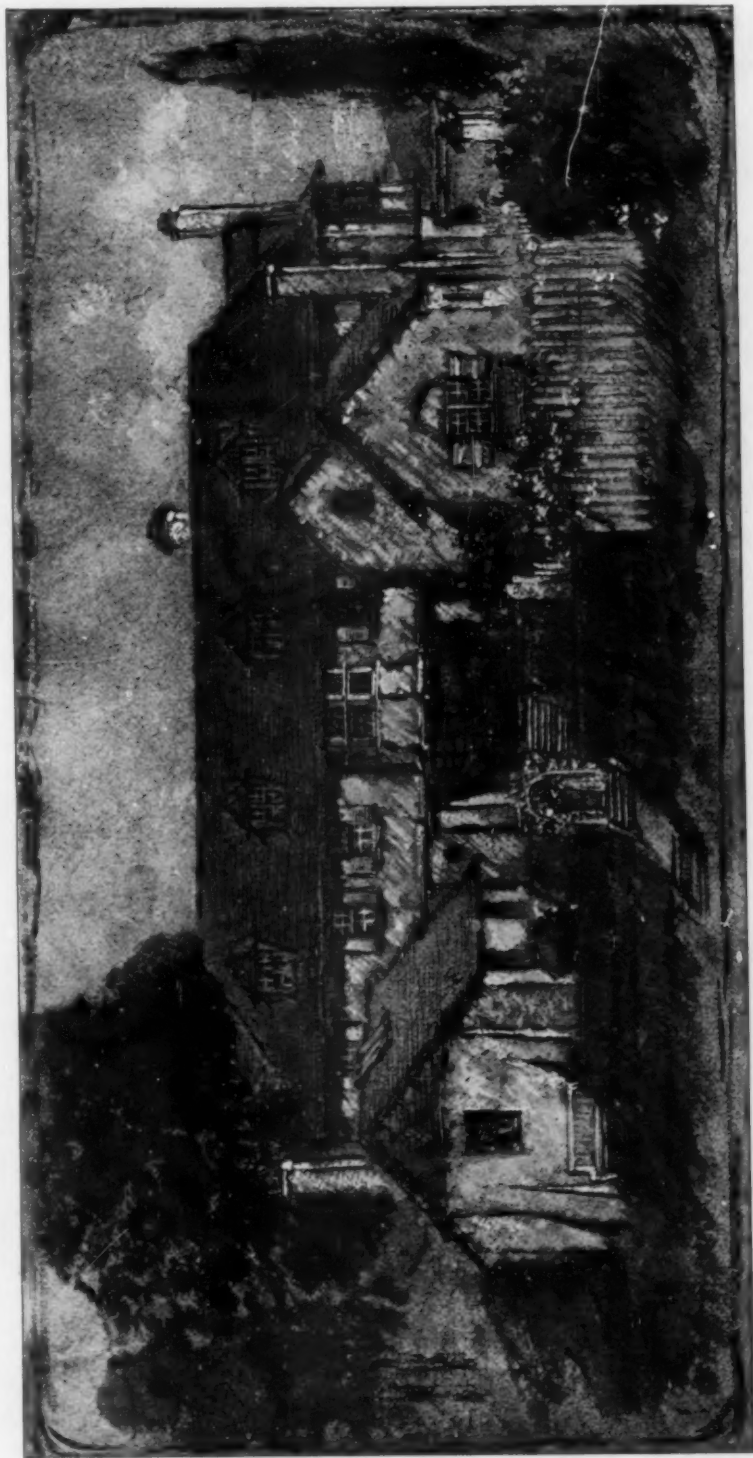
FROM THE GARDEN

A DESIGN FOR AN ARTIST'S HOUSE



BIRD'S-EYE VIEW

A DESIGN FOR AN ARTIST'S HOUSE



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A DESIGN FOR AN ARTIST'S HOUSE
By WILSON EYRE, JR., Architect

House & Garden

Vol. I. NOVEMBER, 1901. No. 6.

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THE First International Exhibition of Modern Decorative Art, to be held at Turin in 1902, promises to be an event of unusual interest. The prospectus just issued by the American Committee deserves serious consideration. Acknowledging the esthetic progress in architecture and the decorative crafts, which has been made in America by the intelligent co-operation of artists and manufacturers, the committee on behalf of its Italian colleagues, invites exhibits under the following heads:—"I. The Modern House and its Decorative Elements, II. The Modern Room and its Decorative Whole, and III. The House and Street in its Decorative Whole." The visitor to Turin may expect to find thus classified every sort of domestic object, from wall decorations, glass and pottery, to clocks and stoves. The prospectus goes on to say that "It is not a question of bringing together many objects of a different character, but rather of producing the *decorative whole* in harmony with the essence of modern life." We are very glad to welcome so admirable a sentiment and so practical a program for carrying it out. That the work of the architect does not cease with the mere walls of his building, but must include the more subtle task of harmonizing all the objects gathered within those walls, is a fact of the utmost importance to the future development of all our arts and crafts. It is gaining recognition on both sides

of the water, and it is particularly significant that this new and very practical expression comes from awakened Italy.

Plans of buildings and of their parts, of streets and squares, and designs of gardens, bridges and porches are invited under the third of the above divisions, as well as designs and models of all the details which apply to the "exterior decoration of the house and street." It is here where architects will find *L'Art Nouveau* invading the domain heretofore held by the distinct styles of the past. That the object of the exhibition is to be the promotion of this new art is shown by the following significant words of the prospectus: "As this exhibition is not to be the reflection of other industrial exhibitions so oft repeated, *neither reproduction of styles already known, nor simply industrial productions wanting of an artistic stamp* will be admitted."

The departure from the cherished historic styles is all too tender a subject for many to view the coming exhibition at Turin with any other feeling than that of curiosity. But it should be at least a hopeful curiosity. Has not the recent work emanating from Dresden and Munich,—work without precedent except in the far East,—been marked by productions of permanent artistic value? When the bizarre and the extreme have disappeared by reason of their own weakness the vitality of a new artistic impulse will surely remain. It is to this new impulse that Italy now holds out her hands. It is an acknowledgment that she has, herself, too long regarded the monuments of the past, and desires to-day to cast in her lot with the party of progress.

PRACTISING architects can find surprising news upon their profession in an article which appeared recently in a popular magazine. The point of view is purely mercenary. The profession is represented as an investment, and an investment yielding dazzling profits from work of the largest scale. The expenditure of time and money for academic education and office experience is measured against enormous commissions to be won later on, from million-dollar office buildings.

The elements which are considered necessary to the make-up of the architect are enumerated, and we are to judge of their importance by the order in which they are given.

First we are told that a knowledge of materials, of mathematics and of statics is certainly necessary. Next comes a knowledge of business matters, contracts, specifications, the inspection of work and the adjustment of responsibilities. At last it is added that "The architect must have an inherent good taste" and that "He must possess the knowledge that distinguishes the connoisseur, carried to the point of a technical acquaintance with historic precedents and the shibboleths of styles." Can such a combination produce architecture? Far from being able to produce anything above artistic mediocrity, it is certain that it is just this combination to which the mediocrity of to-day is due. The fact is that no enduring creations of architecture are ever brought forth by the personality to which a "good taste" and "the knowledge which distinguishes the connoisseur" are merely saddled on at the last. Nor are they achieved by the men who go into the business as an investment. The calculation of personal expense and gain has been a secondary one to those who are rearing the

buildings destined to be real monuments for the future. These men have been impelled to their work by innate tendencies of mind and a natural impulse to express their esthetic feelings in that particular way and in no other.

Eight years of academic preparation is given in the article quoted as the preliminary for the architect's career. The description of his success is marked by the glittering details of a huge office force turning out the drawings for a twenty-story skyscraper in as many days and the large sum which comes to the architect in a short time if he only know how to properly "push" the work of construction. Much as it is to be desired that a liberal academic education will come to be the equipment of every architect, it is the exception of the present that the academic men receive the largest returns for their preparation. Those who are drawing the most wealth from architecture so-called have, as a rule, seen the least of the academies. The picture given of the architect's office force of highly salaried and Paris-trained men is not general to this country. Whether or not it may be so in the future, it is now only true of conditions in New York City and partially true of those in Boston and Chicago.



THE POSTER OF THE TURIN EXHIBITION

A REPRINT OF "PERCIER ET
FONTAINE."

MORE faithful records of Roman architecture have never been made than those which resulted from the casual meeting at Rome of two comrades from the old atelier Peyre of Paris,—Charles Percier and Pierre-François-Léonard Fontaine. Each had obtained the *Grand Prix de Rome* and had gone into Italy shortly after winning the

célèbres Maisons de Plaisance de Rome et de ses Environs, a folio volume published at Paris in 1812-1813. The work has long since been out of print, and the present price of a volume, when found at all, is so high as to exclude it from all but a few fortunate libraries.

It is from the press of an enterprising German publisher that we receive an excellent reprint of this classic of architectural literature, with a descriptive text in German by Dr. D. Joseph, an art professor of Brussels.



ALLÉE, VILLA ALBANI

honor. There began the intimate acquaintance which moulded these two men into almost one personality. Their two names are pronounced as one in the history of the architecture and architectural research of the past century. Their enthusiasm for the monuments of antiquity held them for several years to the labor of measuring and drawing. A number of elaborately published works were then given to the world. One of the most important was the *Choix des plus*



VILLA ALDOBRANDINI

The reproductions are remarkably true to the original illustrations and show the curious detail of the old-fashioned mode of rendering. Twenty-four of the more important Roman villas and their gardens are shown with plans drawn to scale and the functions of the different parts identified. Fragments of ornament are added to the several perspective views. The convenient size of such a record of monumental garden architecture adds to the usefulness of its new form.

THE T-Square Club has just issued a syllabus announcing the subjects for competition among its members for the coming season. In accordance with a recently established custom of the Club the subjects for study are limited to one department of design. Certain phases of city street embellishment are to be taken up at each meeting. Far from encouraging attention to purely imaginary studies for beautifying thoroughfares without regard to public needs the program invites a solution of practical problems. Architectural treatment is to be suggested for an elevated railway station, a city square, facilities for bill-posting, a public wash-

house, street accessories and public conveniences. That the question of these improvements is a pressing one in the rapid growth and development of our cities is shown by a number of instances of actual legislation. It is this desire for civic beauty and convenience that the T-Square Club recognizes and to which it turns its attention with characteristic zeal. The competitor whose designs receive the highest number of approving votes is awarded the T-Square Club Traveling Scholarship.

¹ Römische Villen und Parkanlagen nach *Maisons de Plaisance de Rome et de ses Environs* von Percier und Fontaine, von neuem Herausgegeben und Textlich auf Grund der neueren Forschungen bearbeitet von Dr. D. Joseph. 4to in portfolio. 28pp., 78 plates. Berlin and New York, Bruno Hessling. Price, \$12.00.

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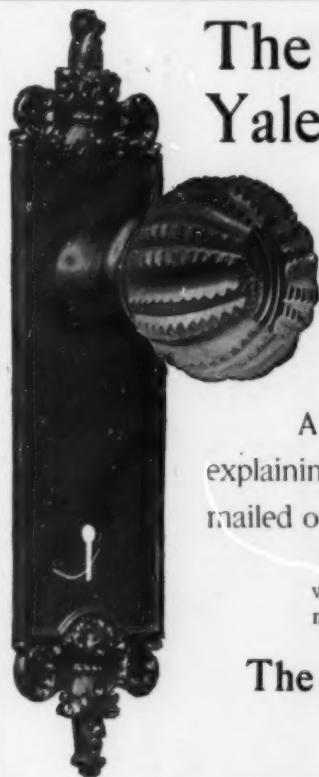
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