

THE INTERNATIONAL
STUDIO AN ILLUSTRATED
MAGAZINE OF FINE AND
APPLIED ART
VOLUME FIFTY-SEVEN

COMPRISING NOVEMBER, DECEMBER, 1915
JANUARY AND FEBRUARY, 1916
NUMBERS 225, 226, 227, 228

The following article is from:

The International Studio, Vol. LVII, No. 225, November 1915, pp. XI-XV.

<https://archive.org/details/internationalstu57newy>

NEW YORK OFFICES OF THE INTER-
NATIONAL STUDIO
JOHN LANE COMPANY, 116-120 WEST 32d ST.
MCMXVI

Good Taste and the Mansion



GENERAL VIEW OF HOUSE AND GROUNDS

GOOD TASTE AND THE MANSION BY HENRY BLACKMAN SELL

WHILE there is an undeniable element of truth in the worn adage, "Orthodoxy is my doxy; heterodoxy is my opponents'," it must be admitted that good taste—that is, the fitness of things in their places—is not always to be found in the mansion, for the mansion presupposes money, much money as a rule, and the combination of appreciative eyes and a thick pocket-book more often than not makes for a sumptuousness which far surpasses the bounds of fitness, and hence bad taste has come to be associated in the minds of many artists with the mansion.

Now this is changing with the value and importance of the increasing examples of environmental architecture, trim, fit and in their places.

and making themselves felt, and of decorations and furnishings which truly decorate and which truly furnish in the best sense of both of those much misused words.

Much is being said and written these days about the modern movement in all the departments of the so-called "fine arts," but to none do we owe so great a debt of gratitude as to those exponents of environmental architecture, and their brothers in the art of the home, the modern decorators. Time-worn music, past-period painting, archaic sculpture and Victorian drama we can avoid if we wish, but architecture and interior decoration we have on every hand and the avoidance of contact is next to impossible.

As C. Matlack Price so truly suggested in the October *INTERNATIONAL STUDIO*, good taste in architecture—and in interior decoration—is a



THE LONG, GENTLE LINES OF THE PRAIRIE ARE REPEATED IN THE SWEEP OF THE ARCHITECTURE

PRICE & McLANAHAN ARCHITECTS

Good Taste and the Mansion



THE RECEPTION HALL

PRICE & McLANAHAN, ARCHITECTS
LIONEL ROBERTSON, DESIGNER OF FITMENTS

matter of plain facts, and the plainer the better.

Our American architecture has been stamped with a seemingly indelible brand of past forms and worn out precedents.

Our architects and our decorators have held a far too great reverence for "the mighty works of the past," and a far too meagre appreciation of the mighty opportunities of the present. An opinion as to whether that condition has come through false education, an insincere artistic platform, "Give the people what they want," or just plain laziness—for surely it is easier to turn to the fat books of bygone splendour than to consider the problem on its merits—depends largely on one's charity of mind, but, be that as it may, the manner of our working has marked us out, to the progressive artists of Europe, as copyists. We have been too comfortably content with the appliqué rather than earnestly striving for the apropos.

Fortunately to-day there are arising men who see their architectural opportunities and who grasp them. Men who have the vision, the bravery, and the energy to disregard the worn forms of the past and to put into the sixth figure

a studied understanding of the conditions of the problem, the personality of the client and the fundamental laws of good taste in building.

Such a man is William L. Price, and such a commission was the home of Frank H. Wheeler, built high on the crest of a prairie billow just outside the city of Indianapolis, Indiana.

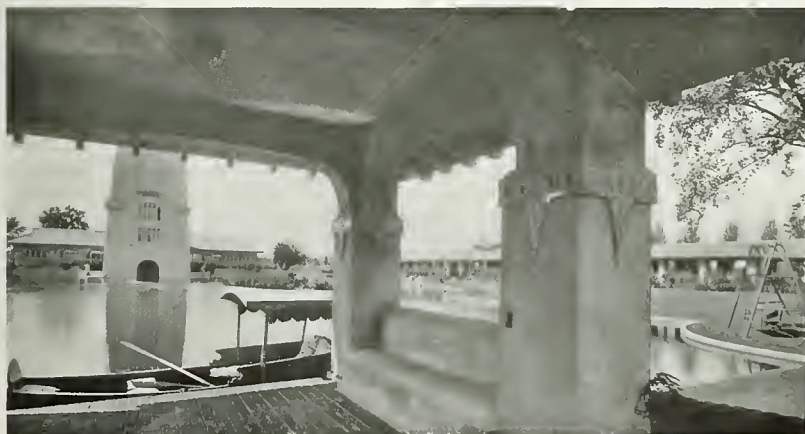
As one approaches the house from the high road, the feeling grows stronger and still stronger that this is truly American architecture. The clean, graceful sweep of the architectural contour; the lack of all too familiar construction and carvings; the tasteful and bountiful use of softly brilliant colour tile in the greyish brown tapestry, brick and ivory grey concrete, and still more the uniform quality of solidity, of basic honesty, in a word, of the fitness of things in their proper places.

Nor does the interior disappoint one with its spacious halls, and wide, homey rooms, for here has been employed that excellent good taste which has brought out the architectural features of the home, and which has directly followed the dictum "that construction may be ornamented, but that ornament must never be constructed."

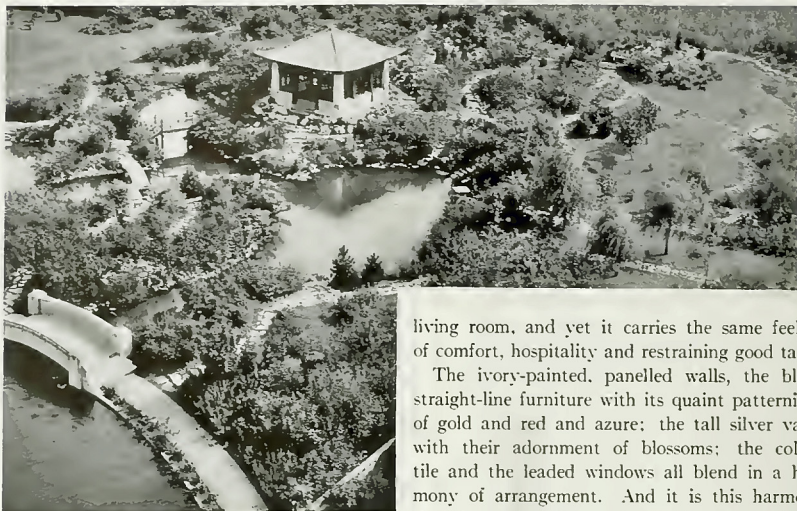


THE LIVING ROOM IN CRIMSON AND SILVER AND RICH SCULPTURED MAHOGANY

LIONEL ROBERTSON, DESIGNER OF FITMENTS



THE LANDING STAGE



TEA HOUSE AND GROUNDS

The entrance hall is in tones of dull sage green and rose, through which has been arranged with infinite care of selective colour groupings, old gold and ivory.

The sense of vastness about the room sounds the key-note of the house. A sense of vastness, that never overawes, but which carries a limitless suggestion of welcome, of hospitality.

Everywhere this suggestion pervades; it is the cumulative idea of the house, the result of careful, sympathetic designing and arranging of the fittings which were made under the hand of Lionel Robertson.

Perhaps the two most delightful rooms in the home are the living room and the breakfast room. The first of these two rooms may be characterised as the embodiment of comfort. Great, overstuffed chairs, covered with soft silk and wool velours of deep crimson tone, are placed in cozy groups about the room. Two broad window-seats fit in either side of the stone fire-place. On the table at the side a tall lamp sheds its brilliance through the room from under its silken shade of gentle contour. Urns of flowers are everywhere. The walls are covered with a damask of *café au lait* intershot with silver thread. The woodwork is sculptured mahogany.

The breakfast room is the antithesis of the

living room, and yet it carries the same feeling of comfort, hospitality and restraining good taste.

The ivory-painted, panelled walls, the black straight-line furniture with its quaint patternings of gold and red and azure; the tall silver vases with their adornment of blossoms; the colour tile and the leaded windows all blend in a harmony of arrangement. And it is this harmony that the modernists are striving for—a consideration of the elements of the problem and the blending of each in a simplicity of planning as to truly denote the fitness of things in their places.

RODIN MARBLES AT BRISTOL

ATTENTION has been called in this magazine to the *Exc* ordered by Colonel Samuel P. Colt from the famous sculptor some two years ago, which is intended for the grounds of the Colt Memorial High School. The last collection of Rodin marbles, signifying some ten years of labour, have now been acquired by Colonel Colt, who had no easy task to perform, for the Master is advanced in years, and was not at all anxious to part with his treasures. Besides the *Mother of Mankind*, credited with being perhaps the most powerful expression of Rodin's art, Bristol's leading citizen now possesses *Psyche*, *Le Lion Dououreux* and *L'Épervier et la Colombe*. Had it not been for the German drive upon Paris, it is highly improbable that an American would ever have received these imperishable records of perhaps the greatest living sculptor.

Psyche is represented with a lantern, searching for love. The *Lion in Pain* is seen voicing his agony and shewing the mighty strength which is soon to depart. The *Hawk and the Dove* represents the male in brutal domination over the female.



TILES OF BRILLIANT HUE CONTRAST PLEASANTLY
WITH THE GREY-WHITE CONCRETE

PRICE & McLANAHAN, ARCHITECTS



THE SUN PARLOUR