

# MASTER PIECES IN DECORATION FOR AMERICAN HOMES

MANY more costly private residences are now being built in the United States than in any other country in the world. There are two reasons for this. First, this country is inhabited by the youngest great nation and, therefore, contains fewer fine old houses; and second, its people are making more money than any other people; and, therefore, can afford to spend more money in house building than any other people can.

The method of house building here—that is, fine house building—has changed completely within a comparatively short time. Until a few years ago, even the most expensive houses, most of them, were designed and put up simply as houses. After the architect and builder got through with the job, the decorator, first, and the furnisher, second, took a hand at it before the family moved in. The owner and various members of the family took part in producing the completely furnished and decorated house, and, since the efforts and labors of all concerned were guided and overlooked by no one competent person, the ensemble was sometimes truly terrifying.

Often when the house itself was good, half the effect was spoiled by bad decoration. Sometimes when the decorations in themselves were admirable they fitted the house so badly as to throw everything out of balance. Occasionally, when both the house and main decorations were good and in complete fitness, the pictures and statuary chosen, though, possibly, themselves of merit, were utterly without enlightened and tasteful regard for their surroundings.

All this has been changed since the building of the Stewart mansion on Fifth avenue, which for years was pointed out as the most costly house in New York, and also, by the knowledge, as displaying the greatest lack of taste.

Nowadays when an American of wealth wishes to have a palace erected—and some of the private houses now being built in America are really palatial in size and splendor—he goes about it exactly as the kings and princes, the dukes and other big wigs of the Old World always have attacked such an undertaking. He engages an architect of the highest grade, instructs him as to how much money may be expended, and then tells him to produce the very best thing in the way of a residence that can possibly be had for the price.

He also gives over to his architect the personal supervision of the general scheme of decoration, including all the wall paintings and statuary, the main color scheme of the interior as well as the exterior, and, quite often, the details of the furnishing, even down to the designing of the chairs, tables and other articles of furniture. The owner and his family express their preferences, of course. They outline a broad general notion of what they want, but the methods adopted to bring the desired result about are left to the architect.

When he receives a commission of this sort the modern architect immediately organizes a corps of artists—not artisans, but painters, sculptors and other designers of repute. As the plans for the house take form there are numerous conferences between them and the contracting builder, to which the taste and judgment of all contribute. When, through the efforts and labors of all, the house is turned over to those who are to live in it, it is not only a monument to the wealth of its owner, but a veritable creation, a crystallization of hewn and polished stone, in gleaming marble and shining glass and metal, in painted and tapestried walls, of the combined taste of all the trained specialists who have been employed upon the structure.

Almost incredible amounts of labor and time and money are thus expended upon the creation of the houses put up by the multi-millionaire class, whose very existence dates only a few decades back. The best artists that money can secure are kept busy upon these houses, and they work out staircases, balconies, porches, fountains, mantels and painted decorations with all the enthusiasm that was devoted to the creation of artistic structures in the middle ages. Often from \$15,000 to \$30,000 will be spent upon the artistic decoration of a single room, and this in a house not nowadays considered anything remarkable either.

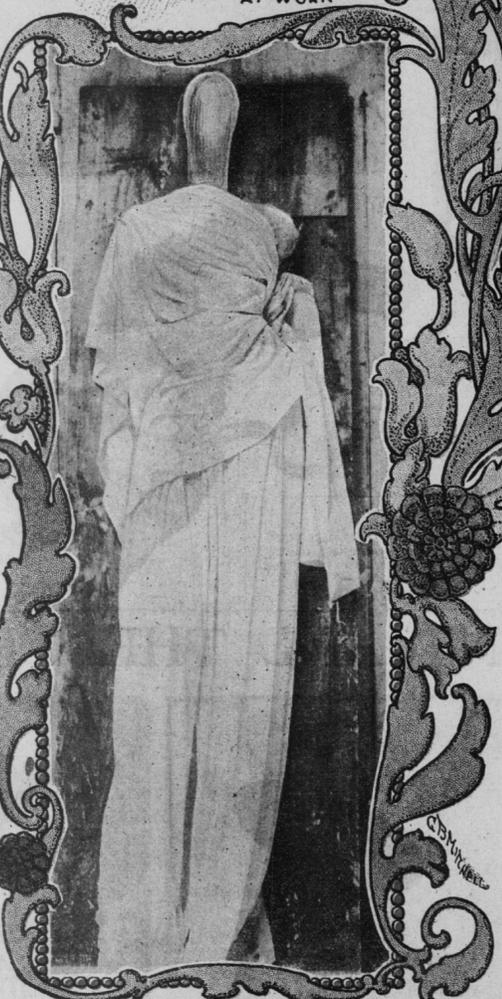
The pictures which are given upon this page show the various stages through which a pair of mantels for a private house in process of erection at Pelham Manor, near New York, are going. Compared with such houses as Cornelius Vanderbilt's, John Jacob Astor's, or Charles M. Schwab's, or Andrew Carnegie's, or William A. Clark's, this Pelham Manor house will be a modest structure, but the drawing-room for which these mantels are being made will cost in the neighborhood of \$25,000.

They were designed by Fernando Miranda, the sculptor, who came here from Spain when only a young man, and has won his spurs by a series of real achievements in the plastic art, of which the tympani of the Machinery Building at the St. Louis World's Fair furnish an excellent example. When the designing of the mantels was suggested to Mr. Miranda he in turn suggested that each be supported by two female figures, draped, of life size, the figures supporting one mantel to symbolize "Modesty" and "Sincerity," those supporting the other "Love" and "Harmony." These, Mr. Miranda says, are the "cardinal virtues of the home." The suggestion being accepted, he made a small pencil sketch which later he embodied in a plaster sketch, about a foot square, for submission to the owner. A photographic reproduction of this sketch is shown in the illustration.

This being accepted, a mantel itself was designed and constructed in du-



THE SCULPTOR AT WORK



A DRAPED DUMMY

PLICATE. Then, so conscientious is the work of the modern artist decorator, the four figures were modeled in clay without drapery from the nude female model. The process of building up the clay figure is ingenious and interesting. First a carpenter constructs a "skeleton" of wood, in which the figure's attitude and the pose of the limbs is roughly suggested. Then the figure is further filled out by the addition of excelsior, to which the clay is later applied, the artist having the nude model always at hand as his guide.

When the nude clay figure is completed a dummy skeleton, exactly like the one upon which the figure has been built, is draped with cheese cloth. Then from the draped dummy the sculptor superimposes the drapery upon the nude clay figure, idealizing as he works, of course, and devoting weeks, sometimes, of patient, careful work to the production of a finished figure that shall exactly embody the ideas which the statue is intended to symbolize.

Not so many years ago a skilled stone-cutter would have been employed to cut the figure in stone after the work of the artist had been finished, but to-day, thanks to the invention of the gelatine mold and various artificial stones, that is no longer necessary. The figures to support the mantels in the drawing-room of the new house at Pelham Manor are being cast in an imitation of Caen stone, that has the exact delicate cream color

and the extreme hardness characteristic of the natural stone, and, being cast instead of cut, the finished figures will show none of the deviations from the modeled figure that are almost inseparable from chiseled statuary, and which sometimes sadly mar the figure's grace.

Besides the plaster sketch, the pictures show Mr. Miranda at work upon one of the draped figures of one of the models, the other mantel completed, in sections, ready to be set up, and the draped "dummy" of the nude model as it appeared when the sculptor was modeling the clay drapery on one of the nude clay figures.

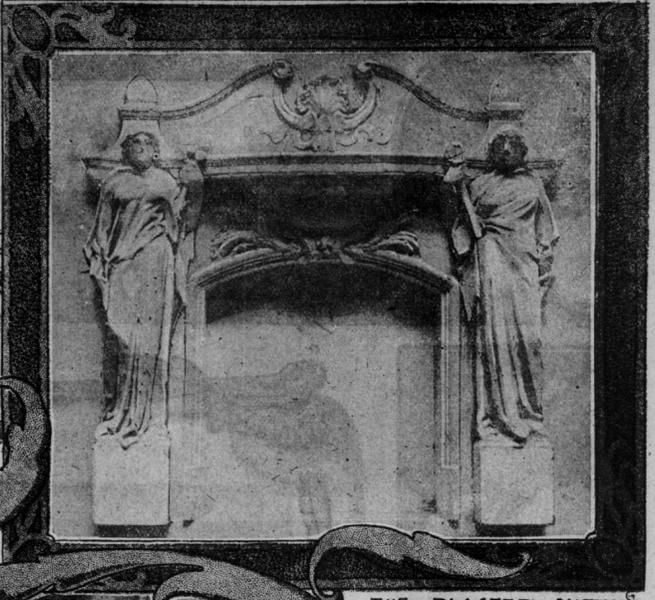
There is much advantage in studying drapery on a completed nude clay figure or "dummy," since once fixed satisfactorily the folds never change as they would with every separate pose, and almost with every breath of the living model in each pose.

Those who should know, say there are now in New York City about 200 private houses which have been designed, built and furnished along really artistic and harmonious lines throughout. They say also that the United States will ultimately contain more genuinely artistic private houses than any other country in the world.

**Literally Speaking**  
Wagg—My new chauffeur reminds me of a first-class gossip.  
Bragg—How so?  
Wagg—He's always running people down.



THE MANTEL IN SECTIONS



THE PLASTER SKETCH

## Pease Arms Were Granted in the Tenth Century

BY ELEANOR LEXINGTON.

TURN Pease into Latin, and without any great outlay of imagination the family may claim for kin the great orator of antiquity, Cicero, who may have been known to his contemporaries as "the eloquent Mr. Pease."

"Cicero" is the Latin for *pea* or chickpea; from "Cicero" to Cicero is easy; back again to Pease is easy, too.

One reason for the supposition that the name is in some way connected with that excellent plant, peas, is that certain branches of the family had for crest a stalk of pea-haulm. An eagle holds the stalk in his beak. These arms—upon the shield is an eagle displayed—were granted by Otho II, monarch of Germany, in the tenth century, but to whom the records do not say. Doubtless to a man of valor, for the eagle, in heraldry, signifies a man of action and of lofty spirit.

It has also been suggested that the name was originally Peaths—derived from the town of that name in Roxburghshire. Perhaps in looking about for a common ancestor, some may choose that pilgrim who lightened his penance by boiling the peas before he put them in his shoes.

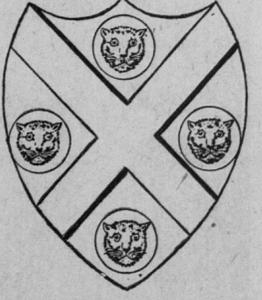
Pea, Peese, Peacas, Peis, Peise, Peeso, Peaselee, Peaseley, Peaselee, Peasley are forms of the name found in old records. Peis and Pees are the usual spellings in Germany, and Pise in Italy. This gives another suggestion regarding the origin of the name; it may be that the first was a native of Pisa, Italy. Pisano, Pisanus and Pisanello are variations of the name. Vittore Pisano was a great painter, and Leonardus Pisanus, who lived in the thirteenth century, a mathematician of renown.

The name goes back in Great Britain as far as parish records have been kept. A work published in 1472 mentions John Pease, LL.D.

The first of the name in this country was Henry Pease, who arrived in Boston in 1630. Robert and John Pease came over in the Francis in 1634 from England. Nicholas Pees and his brother George came from Germany in 1773 and settled in Pennsylvania.

John Pease, son of Henry, the pilgrim, was brought under censure by the General Court for having accompanied two friends to Lynn, where they were married without having been "published."

"I did not disobey because of any contempt of law," was his plea, "but on account of my imbecility and folly,



Pease

## Wraps and Gowns for the Restaurant and Theatre

By KATHERINE ANDERSON

(Pictures on Next Page.)

AT THE first suggestion of the social season the thoughts of womankind turn lovingly toward restaurant and theatre gowns. This phase of life seems to take a stronger hold on the American woman each year.

Well-dressed women draw a sharp line between opera and theatre gowns. For the opera are reserved the most resplendent of gowns, the most pronounced of décolleté bodices and the finest of jewels. The theatre gown proper may be of rich materials, wrought after the most ornate of up-to-date handiwork, but it is a tone more subdued and conservative than opera raiment. Only for special theatrical events do fashionable women don décolleté gowns, though they are seen in boxes worn by women to whom the restaurant and the theatre afford sole opportunities for displaying the wonders of their wardrobe. A hint of décolleté effects, a Dutch neck, or a "V" with diaphanous gowns, or a square neck filled in with spangled gauze or filmy lace, but not bare shoulders and arms to be gazed at by mere patrons of the drama.

As for the restaurant gown, a high neck is absolutely indispensable, no matter what the fabric. Here the smart Louis XV. coats will be worn, displaying marvels of brocade, velvet and priceless laces. All-over lace, spangled robes, silks and lightweight cloths, such as chiffon, tulle, acolian and voiles, buried in lace and embroideries, make most satisfactory of dinner gowns.

A gown which will serve for the restaurant dinner and later appear to advantage in a theatre box is of black chintilly over white chiffon, which in turn is shirred on a foundation of white taffeta. The robe was wrought in a pattern showing bouquets of roses, with arabesques done in fine black ribbon, connected by cobweb patterns in fine silk.

The chiffon and silk skirts are finished with a multitude of tiny ruffles, and, to secure the proper flare, the middle ruffle of the white silk skirt is stiffened with featherbone.

The corsage blouses slightly back and front over a girde built from alternate rows of black velvet and satin. The black lace sleeve is slashed from the shoulder seam to the elbow to give the effect of buckles, edged

with quillings of very narrow ribbon. Through this appears the shirred under-sleeve, which also peeps below a plain, full puff at the elbow. Point de gaze lace furnishes the flounce for the wrist. The neck of the lace bodice is cut in a deep circle in order to expose a yoke of finely shirred chiffon.

With this costume is worn a hat of Irish point lace, edged with black velvet and trimmed with black and white plumes.

Much more striking and certainly more trying is the gown recently turned out for theatre wear on the order of a young matron who created something of a sensation by her costumes at Newport the past summer. It is of American beauty glace silk, embroidered heavily in gold thread, and made with a Louis XV. coat, to which gold bullion ornaments give a military air.

American beauty red velvet, combined with a certain tone of green, will furnish a startling color combination much affected by women who can carry off dashing costumes.

Next to the onion and putty colored cloths, a peachy pink leads in pale tints for evening gowns suitable for theatre or restaurant wear. This tint demands a perfect complexion in its wearer, but is exquisite under electric or gas light. A gown from satin finished cloth of this color is as supple as silk and made on ornate lines. The skirt is shirred around the hips and falls in straight breadths, after the directoire pattern. Tucks in varying widths appear just above and below the knees, and the only flare possible is secured through the ruffled and stiffened drop-skirt of silk in self-tone.

The bodice has a simulated bolero of shirred cloth, meeting over a yoke and vest of lace, heavily embroidered in silk tones, fading into the pink of the cloth, and finished with a bertha of lace to match the all-over. The sleeves are built from a succession of alternating cloth and lace puffs, overlaid with embroidery to match, and tapering to a tight-fitting shirred effect at the wrist.

Marie Antoinette styles are showing their influence in evening wraps. A striking notable example is of a supple French broadcloth in putty color, combined with guipure lace, outlined by shaped pleats of the cloth. The skirt of the cloak is cut apron-fashion, with a circular finish at the bottom. It is attached like an apron

also to the short yoke, which is hidden by a pointed shawl collar built from cloth pleats and lace. The fastening is a big bow of pompadour ribbon, which, by the way, will be much used on evening wraps.

Another imported model shows chiffon taffeta, cut on severe lines, and depending entirely for its rich effect on yoke and bertha. The pale yellow taffeta is lined with a figured brocade, which tones into the solid color and lends body to the garment. The sleeves are cut dolman fashion and are designed to hold without mussing the ornate bodice sleeves beneath.

The beauty of the garment lies in its yoke, which is of rose point lace, inset with hand-embroidered galleons and motifs. The yoke falls over the shoulder like an epaulet and is finished with a strap of sapphire colored velvet, which also appears in the collar.

Among the beautiful cloths shown for evening cloaks is a long, silky camel's hair in white, cream, onion and putty colors. The surface is broken by discs in old-gold faded colorings, which will appear also in the embroidered bands or motifs employed with lace for trimming the wrap.

An elaborate cloth for evening gowns is a silky French broadcloth, showing at frequent but regular intervals conventional square or oblong pattern done in eyelot work of a contrasting color. The contrast, however, is not violent, but suggests the tone of the ground work.

### Dangers of the Streets.

Fatal street accidents average almost exactly alike as to numbers in New York and Chicago—one a day. In London cab accidents kill almost as many people as surface car accidents do in the Borough of Manhattan, New York; but they do not approach Brooklyn's record along that line.

Brooklyn's trolleys are juggernauts. New York's are much more carefully handled. Chicago's are worse than New York's, but not so bad as Brooklyn's, while Boston and Philadelphia, where the narrower and crooked streets would seem to make the running of cars at a reasonable speed especially hazardous and difficult, show a much smaller number of deaths in comparison to the mileage than does Greater New York or a whole or Chicago.

transported by a preposterous zeal to pleasure my friend."

This reason not being satisfactory to the court, he was fined 40 shillings for his preposterous zeal.

The bravery of Captain Samuel Pease compelled the surrender of a pirate crew that interfered with New England commerce.

In the War of Independence Captain Richard Pease, of Somers, N. Y., was one of seventy men who turned out at the first call to arms. One of the family was in the "Lexington Alarm."

The Pease arms reproduced are gules, a saltire argent between four plates, each charged with a leopard's face. Crest, a leopard's head guardant, couped, holding in the mouth a sword barbed, collared azure. The motto used by some branches of the family is "Optime de patria merit."