Twentieth-Century Equine-Sporting-Themed Interiors

During the early-to-mid twentieth century, the descendants of Gilded Age tycoons inherited or purchased American country house estates. Having grown up in the sporting culture of Victorian high society, many of the descendants dedicated themselves to one or more sports such as tennis, golf, yachting, aviation, carriage driving, and horseback riding. Young equestrians often started off by competing in horse shows, foxhunting, and playing polo as children. As adults, they often either continued to be interested in the same discipline or they developed new interests in breeding, training, and riding racehorses. As they developed estates, members of the upper-class equestrian community decorated the interior spaces of their houses to be equestrian-sporting themed through the use of horse lamps, antique British horse paintings and prints, portraits or photographs of their horses, sculptures, trophies, and commemorative cups. Intended to be viewed by their peers, equestrians' interior decoration choices reflected their identities as horsepeople. Of the three case studies in this paper, the Appletons, William du Pont, Sr., and William du Pont, Jr. used antiques and equine sporting-themed interiors to construct ties to Early America and elite British equestrian culture. In contrast, Marion duPont Scott used equine decorations and modernist interiors to situate herself within the equestrian community while rejecting its adherence to traditional norms.

In spite of the historical and architectural significance of American country houses, there has been little scholarship on the country house movement in the United States, let alone on interiors. Recognizing the need for research on American country houses, Clive Aslet, Roger W. Moss, and Mark Alan Hewitt published monographs in 1990. Although all three authors claimed different inspirations for their books and did not indicate any sort of collaboration, their work takes different approaches and develops unique, but often complimentary arguments.

Editor of *Country Life* Clive Aslet wrote *The American Country House* (1990) to use examples of country houses constructed between the end of the Civil War and the 1940s to explore the social and architectural trends that shaped the American country house movement. This method enables him to explore a variety of types of country houses, including large rural estates like the Biltmore and Winterthur, vacation communities like Jekyll Island and Newport, and mansions built in the warmer climates of Florida and California. Aslet is the only author to explore the recreational spaces constructed to support the sporting country lifestyle, such as hobby farms, tennis courts, swimming pools, bowling alleys, stables, and carriage houses. He examines how American country house owners began foxhunting and playing polo to imitate their British counterparts. Aslet briefly discusses stable and carriage house architecture, incorrectly asserting that "except in size, there was little outward difference between the design of the harness stable, the hunting stable, and the polo stable."[1] He also does not discuss any connections between American country house owners' interests in horses and their interior decoration choices.

Architectural historian Roger W. Moss's motivation to write *The American Country House* (1990) stemmed from his difficulty in defining what an American country house is. He contends that the American country house movement took on several different forms over time, causing them to lack the distinctive character of English country houses. Unlike Aslet, Moss asserts that the first American country houses emerged in the plantation South during the eighteenth century. He argues that while the great agricultural estates of Britain were already declining, the slave-based, cash crop economy enabled American plantation owners to construct large houses as expressions of wealth and power. Another manifestation of the American country

[1] Clive Aslet, *The American Country House* (New Haven and London: Yale University Press, 1990), 180.

house movement occurred in the 1830s and 1840s as wealthy urbanites built villas along outside of major cities like Philadelphia, New York, and Boston. Unlike income-producing plantations, these villas had bucolic, restorative settings where the occupants could escape the diseases and vices of the city to engage in recreation. Moss argues that the American country house movement peaked during the late-nineteenth and early-twentieth centuries as Gilded Age elites constructed massive, showpiece houses in suburban areas or near popular vacationing places. Moss takes a social history approach, exploring the backgrounds and motives of prominent designers and their clients in addition to the stylistic eclecticism of American country houses.[2]

Mark Alan Hewitt's book *The Architect & the American Country House* (1990) departs from the social history-driven approach taken by Aslet and Moss. As an architect, Hewitt became interested in the architects and design processes of American country houses. Like Aslet, he focuses on houses constructed from the late-nineteenth century through the mid-twentieth century. Hewitt examines the training American country house architects received, their relationships with their clients, and their processes for designing country estates. His work addresses regionalism and modernism. He also develops a typology for American country houses by categorizing houses by styles and layouts, arguing that while architects looked to eclectic historical precedents for style, they designed houses based on the latest technologies. Programmatic schemes reflected the domestic social patterns of the time. Although Hewitt describes the interiors of some country houses, there is no systematic analysis of the decoration of these spaces. Hewitt also examines the design of site plans and gardens, although a discussion of recreational spaces and outbuildings is notably absent given the importance of sporting to

[2] Roger W. Moss, *The American Country House* (New York: H. Holt, 1990).

Gilded Age elites.[3]

While there has been limited scholarship on the interiors of American country houses and no published research on equine sporting-themed interiors, there are a few non-academic monographs on the horse racing artwork and memorabilia that influenced the decoration of these rooms. Unlike scholarship on American country houses, there has been a longer-standing interest in British and American racing art by a variety of hobbyists, collectors, historians, and curators. *American Racetracks and Contemporary Racing Art* (1966) by John O. Humphreys is an early example. Although most of the book focuses on the organization of American horseracing institutions and descriptions of racetracks, the final section provides biographies, descriptions, and examples of paintings by notable mid-twentieth century artists. While brief, this section offers insight into the types and styles of racehorse paintings popular during the mid-twentieth century.[4]

Racing and art enthusiast Charles Lane takes a similar approach to Humphreys in his book *British Racing Prints, 1700-1940* (1990). Lane provides detailed histories of both horseracing in Britain and the representation of racehorses in art. Since the prints were engraved, he also discusses publishers and engraving methods. Most of the book is dedicated to a catalog of racing prints. Like Humphreys, Lane provides biographies of each of the artists in the catalog and brief discussions of their techniques and styles. However, Lane's book is ultimately more useful because he lists all the plates produced by each artist and provides examples.[5] While the book only covers British racehorse prints, it is still useful because wealthy Americans often

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[3] Mark Alan Hewitt, *The Architect and the American Country House, 1890-1940* (New Haven: Yale University Press, 1990).

[4] John O. Humphreys, *American Racetracks and Contemporary Racing Art* (South Bend, IN: South Bend Publishing Company, 1966), 201-235.

[5] Charles Lane, *British Racing Prints, 1700-1940* (London: Sportsman's Press, 1990).

collected antique British racing prints during the twentieth century.[6]

Of the books on racehorse art, Graham Budd's *Racing Art and Memorabilia: A Celebration of the Turf* (1997) is the most comprehensive. Budd argues that due to its close association with wealth and power, racing has created a large quantity of quality artwork. He examines the developments in eighteenth-, nineteenth-, and twentieth-century British racing paintings, as well as paintings from continental Europe, the United States, and Australia. Budd explores racing prints separately because he argues that they were a more accessible medium than paintings, which largely remained in private collections. Racing prints remained popular throughout the nineteenth and twentieth centuries because they were quality images that could be mass produced. Budd does not detail developments in racing prints as extensively as paintings, possibly due to their coverage in other books, such as Lane's. Unlike Humphreys and Lane, Budd also discusses developments in racing sculptures, trophies, and commemorative artwork due to racing enthusiasts' interest in creating material culture to document and celebrate horses' victories and notable careers.[7]

The books on equine art are useful in understanding the stylistic and technical developments in equine sporting artwork, but they do not provide any information on how it was used. Likewise, works on the American country house largely focus on the exterior and broader social patterns. There is a significant void in scholarship on how owners decorated American country houses, how these decorations changed over time, and how the aggregation of equine sporting artwork and other decorations reflected owners' identities and shaped viewers' experiences.

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[6] Graham Budd, *Racing Art and Memorabilia: A Celebration of the Turf* (London: Philip Wilson Publishers, 1997) 121-130.

[7] Budd, *Racing Art and Memorabilia.*

While it would seem natural for equine sporting-themed interiors to have originated as a British design trend given the tendency for American equestrians to imitate British horse culture, there is evidence that these interiors originated in the United States. An examination of interior photographs of British country houses in issues of the *Country Life* magazine published during the late-1920s and early-1930s reveal that very few estate owners decorated social spaces with equine-themed art. They largely preferred to use portraiture and fine art to grace the walls of entrance halls, ballrooms, dining rooms, drawing rooms, and art galleries. Even the "print room" at Charles Chute's Vyne estate largely featured prints of landscapes and classical art. Decorated with equine prints, the main staircase at the College Kirkoswald was one of the few exceptions.[8] As shown by the extensive coverage of foxhunts, polo matches, and horse races in *Country Life,* the equine sports were an essential component of elite rural British social activity. Country estate owners may have kept equine sporting art in rooms that were not photographed and popularized through *Country Life,* such as billiard rooms, libraries, offices, or bedrooms.

There is also evidence that British equestrians did not value antique horse paintings and equine sporting prints as highly as other art. In 1928, a notice about artwork at the gallery of Ackerman and Son stated that interest in old sporting art had been growing rapidly within the past few years, likely because "American sportsmen and collectors have been and are steadily acquiring large numbers of these pictures […] To those who wish to acquire […] representative examples of the work of our leading artists […] it may be pointed out that this country is now being steadily ransacked […] and that supply is not inexhaustible."[9] The notice indicated that the popularity of collecting antique British equine sporting art originated in America. A parallel

[8] "Country Homes and Gardens Old & New: The Vyne," *Country Life,* May 28, 1927, 648; "Country Homes and Gardens Old & New: The College Kirkoswald," *Country Life,* November 17, 1928, 706.

[9] "Old Sporting Prints & Pictures," *Country Life,* April 28, 1928, 627.

trend occurred with the artwork of the American printmakers Currier and Ives, including their sporting prints. A 1927 article in *Country Life in America* observed that the work of Currier and Ives was forgotten until "a few years ago, these same pictures began to sell in auction rooms in New York for prices well beyond the purses of the descendants of 'the people,' for whom they were originally intended"[10] because they had become antiques. With the exception of Long Island estates associated with equestrians, interior photographs of American country estates published in *Country Life in America* during the late-1920s and early-193s also did not show the use of antique equestrian artwork. This suggests that equestrian members of American high society largely drove the collection of antique equine artwork during the 1920s and 1930s. They likely collected British sporting art as part of their broader adoption of British sporting culture including polo and foxhunting. For example, polo player and racehorse owner Marshall Field III decorated the dining room of his ca. 1925 Long Island mansion with antique paintings of racehorses. He also used antique equine sporting prints in his bedroom. Similarly, an article on furnishing bachelors' residences showed that of the exemplary interiors photographed, only Foxhall Keene's house contained paintings of horses. Keene was an Olympic gold medalist polo player and former owner of the notable thoroughbred breeding establishment Castleton Farm.[11] The Appletons and du Ponts followed a similar approach, using antique British equine paintings and prints to establish themselves as part of an elite, Anglophile, equestrian society.

Established in 1638 in Ipswich, Massachusetts, Appleton Farms passed through nine generations of the Appleton family. Samuel Appleton constructed the house around 1794. His

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[10] Karl Schmidt, "The Renaissance of Currier and Ives," *Country Life in America,* August 1927, 35-36.

[11] Drix Duryes and S. H. Gotticho, "Interiors of the Marshall Field Residence," *Country Life in America,* May-October 1927, 49-56; Victor C. Gifford, "For the Man Who Lives Alone," *Country Life in America,* January 1929, 69.

descendant Daniel Fuller Appleton removed the center chimney in 1865, converting the building into a center-passage-plan house. He also added a wing with Eastlake elements in 1872. The last two generations of Appletons to live at the farm were ardent horsepeople. Francis Randall Appleton, Sr. inherited the farm in 1904. As a founder of the Meadow Brook Club on Long Island and a member of the Myopia Hunt Club, he was deeply interested in foxhunting. He developed a series of Grass Rides on the property to enable his family and friends to trail ride and foxhunt. His son, Francis Randall Appleton, Jr., who was also an avid equestrian, inherited the property upon his father's death in 1929. Francis Randall Appleton, Jr. married a British second cousin, Joan Eggleston in 1935.[12]

In addition to Appleton Farms, Francis R. Appleton, Jr. and Joan E. Appleton owned a small apartment on Park Avenue in New York City where Francis worked as a lawyer. They appear to have used the New York apartment as their primary residence and Appleton Farms as a country home. Around the end of World War II, the Appletons seem to have spent increasing amounts of time at the farm. As she was completing her service with the Red Cross in France in 1945, Joan wrote Francis that "my plans are now for the Farm and life there will I hope be my headquarters for I want to see that place going as I hope it will go."[13] After she returned from Europe, Joan immersed herself in the management of the farm. She became well-known for breeding ponies and heavy foxhunters. The Appletons owned both residences until after Francis's death in 1974, when Joan sold the New York apartment.[14] The inventories of both residences show that the Appletons furnished the New York apartment with significantly more

[12] "Guide to the Appleton Family Papers, 1504-2008," Archives & Research Center, The Trustees of Reservations.

[13] Joan E. Appleton to Francis R. Appleton, Jr., 27 August 1945, Appleton Family Papers, Archives & Research Center, The Trustees of Reservations.

[14] "Guide to the Appleton Family Papers;" Roger T. Maher to Joan Appleton, 13 January 1959, Appleton Family Papers, Archives & Research Center, The Trustees of Reservations.

expensive antiques and sporting artwork than Appleton Farms, suggesting that equine sporting themed interiors were very much a statement of their status.

The Appletons bought their furnishings and equine artwork for the apartment from New York antique dealers including A. Ackerman and Sons. Many of their prints came from Ackerman due to the labels on the backs of the picture frames, supporting the Ackerman notice on American sporting print collectors. The inventory showed that these antique equine-themed sporting prints and paintings were evenly distributed throughout the living room, dining room, master bedroom, and back bedroom. The Appletons appear to have viewed the living room as the most significant space because they furnished it with eighteenth- and early-nineteenth-century English and American furniture. They also decorated it with two oil portraits of Francis on his horses Ormes Head and Cherry Cobbler. Although inventoried separately, the Appletons also had Spode Copeland china service plates with the "Gone Away" foxhunting pattern, Copeland dessert plates with a variety of foxhunting scenes, and several silver trophies in the form of cups, creamers, and trays from foxhunting and horse showing events. In 1975, Joan consigned many of the paintings and prints from the apartment to the Essex Gallery of Sport. Some of the equine themed artwork she consigned included six late-eighteenth-century British foxhunting prints, twenty-two racing and hunting prints by English painter and engraver Henry Alken, four 1830s prints on the death of the fox Tom Moody, and seventeen other nineteenth-century foxhunting and horseracing paintings and prints. Joan appears to have brought some of the furniture and the portraits of her husband riding his horses to Appleton Farms when she sold the apartment.[15]

[15] Joan E. Appleton to A. Ackerman & Son on Sheraton table, 15 April 1977, Appleton Family Papers, Archives & Research Center, The Trustees of Reservations; John T. von Stade to Joan Eggleston Appleton, 1 May 1975, Appleton Family Papers, Archives & Research Center, The Trustees of Reservations; P. J. Curry Company, "Estate of Francis R. Appleton, Jr. Dec'd Located at 700 Park Avenue," 1975, Appleton Family Papers, Archives & Research Center, The Trustees of Reservations.

In contrast, photographs from the 1960s and the 1974 inventory of Appleton Farms shows that Appletons placed a greater emphasis on their English and New England heritages through their interior decoration choices. The front hall contained a mixture of Chippendale, Empire, and reproduction furniture, while the walls were hung with Staffordshire plates, prints of the founding fathers, and prints of the Declaration of Independence. Unlike the New York living room, the front living room at Appleton Farms had one Chippendale chair and was otherwise furnished with contemporary seating in poor condition. The Appletons decorated the room with Staffordshire figurines, family pictures, and several engravings of different subjects. While the Appletons had a few sporting prints and equine family portraits in the dining room, they hung the majority of the sporting prints in Joan's dressing room and the guest bedroom. Most of the downstairs rooms and hallways contained prints of the founding fathers and the American Revolution. The Appletons also had silver trophies at the farm, but the inventory did not list the locations.[16] The differences between the Appletons' New York apartment and Appleton Farms shows that they created more of an equine-sporting-themed interior in New York, which would have been seen by higher members of society and possibly legal clients. While horse-themed prints, paintings, and trophies were present at Appleton Farms, there was a greater visual emphasis on the founding fathers, portraits of earlier generations of Appletons, and Staffordshire pottery in the house's downstairs social spaces, paralleling the Appletons' interests in the farm's heritage and their use of the space to largely entertain local friends with similar social statuses and New England lineages.

Furnishings and personal space also seem to have been an issue of contention between

[16] Photograph Albums, Appleton Family Papers, Archives & Research Center, The Trustees of Reservations; F. B. Hubley & Co., "Estate of Francis Randall Appleton, Jr.," 16 September 1974, Appleton Family Papers, Archives & Research Center, The Trustees of Reservations.

Joan and Francis Appleton. Joan's experiences working for the Red Cross made her become increasingly independent. At the end of the war, she notified her husband that "I have plans for my top room which I hope to furnish just my own sweet mad way with all kinds of ridiculous things and you may come in if you are very very good!"[17] Although there are no photographs showing the interior of the apartment or the farmhouse in the 1930s and 1940s, Joan may have been objecting to the formality of the couple's interior spaces created by the antiques, equestrian-sporting-themed decorations in the apartment, and the founding-fathers-themed decorations at the farm. The inventory and photographs show that the attic room referred to in the letter had 1920s mahogany furniture in a mixture of Colonial Revival and Art Deco styles. The room also contained brightly colored textiles and a variety of knick-knacks. Joan's spaces contrast the more uniform, formal spaces downstairs.[18]

Similar to the Appletons, William du Pont, Sr. and William du Pont, Jr. were both interested in establishing connections to early America through the use of antiques, Colonial Revival architecture, and ownership of James Madison's Montpelier in spite of the du Pont family's French ancestry. Unlike the Appletons, William du Pont, Sr. largely decorated informal, masculine spaces with equine sporting artwork, while allowing his non-equestrian wife to decorate the houses' main social spaces. William du Pont, Sr. purchased Woolton Hall, a ca. 1855 Gothic Revival castle located north of Wilmington, Delaware in 1893. He renamed the house Bellevue Hall and largely lived there during the week while working as president of the Delaware Trust Company. He joined his family on the weekends at his country estate Montpelier in Virginia, which he purchased and enlarged in 1901 because doctors believed the Delaware

[17] Joan E. Appleton to Francis R. Appleton, Jr., 27 August 1945, Appleton Family Papers, Archives & Research Center, The Trustees of Reservations.

[18] Photograph Albums; "Estate of Francis Randall Appleton."

climate to be too damp for his young children. Du Pont completed a major renovation of Bellevue Hall between 1914 and 1915 before constructing farm buildings from 1915 to 1921 to transform the property into a miniature country estate. Little documentation of the changes du Pont made to Bellevue Hall survive aside from invoices for materials and labor. However, he did have the library fully paneled. A previous owner had added paneled wainscoting below the chair rail. Du Pont had the paneling matched and extended to completely cover the walls. He also added the coffered ceilings in the library and master bedchamber to match the appearances of baronial Gilded Age mansions.[19]

Du Pont decorated the more informal, masculine spaces at Bellevue Hall and Montpelier with equine sporting themed artwork. At the time of du Pont's death in 1928, the inventory of his estate showed that he decorated the entrance hall, libraries, and his bedroom at Bellevue Hall with equine sporting artwork. He had eight English coaching and horseracing prints in the entrance hall and six foxhunting watercolors and etchings in the small library, and eighteen photographs of his hunting and driving horses in his bedroom. The large library appears to have been the only space decorated with equine-sporting-themed objects. It contained a fox-themed silver ash tray, cigar box decorated with a coach, silver-plated racehorse figurine, silver urn from the 1922 National Horse Show, and an oil painting of a coaching scene. Similarly, du Pont decorated the main entrance hall and staircases with over thirty English sporting prints at Montpelier. He also used equine sporting prints and paintings in the den and billiard rooms, along with some prints of George Washington. Du Pont does not appear to have had many

[19] Martin Rittenhouse, Jr. to Earl E. Edinger, 12 December 1945, William du Pont, Jr. Collection, Hagley Museum and Library; Gerald Strine *Montpelier: The Recollections of Marion duPont Scott* (New York: Charles Scribner's Sons, 1976), 35-36; Asst. Supt. Architectural Dept. of the American Car and Foundry Company to J. W. Barkley, 16 April 1915, William du Pont Collection, Hagley Museum and Library.

equine-themed objects at Montpelier. Notably, there were no equine prints in the drawing rooms at Bellevue Hall and Montpelier. Likewise, there were only a few horse prints in the dining rooms, with the majority of the artwork consisting of portraits and landscapes. William du Pont's wife Annie was not an equestrian, so she likely decided that she did not want to have equine-themed artwork in her more formal entertaining rooms and her informal spaces like the morning room and her bedroom.[20]

William du Pont, Jr. inherited Bellevue Hall after his father died in 1928. He undertook a major renovation of the house in 1930 when he removed the kitchen wing, boiler room, towers off the library and drawing room, port cochere, piazzas, and the entire third floor. He added a new dining room, kitchen, and third floor, applied a stuccoed brick veneer to the exterior of the building, and added columned Colonial Revival porticos. The primary elevation resembled Montpelier when completed. Du Pont also had all of the interior woodwork and plasterwork redone with exaggerated Colonial Revival moldings except for the wood paneling in the library and the coffered ceiling in his bedchamber. He also added Colonial Revival mantels "No. 5863" and "George Washington" from the William H. Jackson Company to his bedchamber and the southeast bedroom, respectively. The company also sold him an antique marble mantel that came from the reception room in St. Katherine's Lodge in Regent's Park, London. The mantle apparently went in the hall, but has since been removed.[21]

While William du Pont, Jr. was clearly interested in renovating Bellevue Hall to resemble the houses of America's socially-elite founding fathers, there is unfortunately not much evidence

[20] "Inventory and Appraisment in the Estate of William du Pont, Deceased," 1928, William du Pont, Jr. Collection, Hagley Museum and Library.

[21] B. T. S. to William du Pont, Jr., 31 December 1930, William du Pont, Jr. Collection, Hagley Museum and Library; Wm. H. Jackson Company to William du Pont, Jr., 15 September 1931, William du Pont, Jr. Collection, Hagley Museum and Library; Wm. H. Jackson Company to William du Pont, Jr., 12 June 1931, William du Pont, Jr. Collection, Hagley Museum and Library.

on how he decorated it. He seems to have brought the equestrian sports to the fore because he decorated the dining room with sporting prints and converted the small library into a trophy room. Bellevue Hall remained du Pont's secondary residence until 1940, when he divorced his first wife, equestrian Jean Liseter Austin. She retained their primary residence in Newtown Square, Pennsylvania, while he moved to Bellevue Hall. The divorce created some controversy over the ownership of furnishings. Du Pont wrote to his attorney that he wanted to take the set of Audubon gamebird prints in the dining room at Newtown Square since Austin claimed all of the Currier and Ives sporting prints in Bellevue Hall's dining room. He also requested all of his horse show ribbons, trophies, and photographs decorating the billiard room at Newtown Hall. Austin ultimately decided to allow du Pont to keep the Currier and Ives prints when she realized that the prints had discolored the walls at both Newtown Square and Bellevue Hall, which would have forced both rooms to be redecorated had the prints been moved. Du Pont had some minor work done to prepare the house to become his primary residence, including papering the bedrooms and center hall. Unspecified work, possibly papering and installing the glass cases was also done in the trophy room. Du Pont wallpapered much of the house, including the trophy room, again in 1949 after his marriage to Margaret Osborne. The furnishings appear to have been less in contention during du Pont's divorce from Osborne in 1964. As a tennis champion, Osborne had less of an interest in equine decorative arts, only claiming a horsehead fireplace set and horseshoe andirons in the trophy room as hers.[22]

[22] William du Pont, Jr. to Clarence A. Southerland, 16 November 1940, William du Pont, Jr. Collection, Hagley Museum and Library; Memorandum for Mr. Southerland from Mr. Richards in RE Furniture, du Pont v. du Pont, William du Pont, Jr. Collection, Hagley Museum and Library; E. E. Edinger to William du Pont, Jr., 15 February 1941, William du Pont, Jr. Collection, Hagley Museum and Library; Charles J. Kennedy, Jr. to Howell Eskridge, 20 January 1949, William du Pont, Jr. Collection, Hagley Museum and Library; Settlement Agreement, 7 February 1974, William du Pont, Jr. Collection, Hagley Museum and Library.

William du Pont, Jr.'s older sister Marion duPont Scott took a completely different approach from the Appletons and her male relatives. She made few changes to Montpelier after inheriting it in 1928, instead preferring to focus on the development of her thoroughbred breeding and training stables. However, she did redecorate one of the drawing rooms in 1937. Her mother had decorated the room entirely in French empire furniture, which Scott did not care for. Scott hired architect Milton Grigg to redesign the room in the Streamline Moderne style using innovative materials like glass block, laminated plywood, chrome, and plate glass. The room had bright red wall paint, a mirrored fireplace wall, a glass block mantlepiece, chrome moldings, and a large weathervane on the ceiling to show the direction of the wind for foxhunting. Scott furnished the room with overstuffed, modern, red chairs and couches, chrome-edged tables, a zebra hide rug, sculptures of horses made by her friend Carroll Bassett, and covered the walls with photographs of her horses. Almost all of the photographs show her horses winning races. She also put duplicates of the photographs in the third-story room where the jockeys stayed during Montpelier Hunt Races. Like her brother, she also had a trophy room, but it was not well-documented.[23]

Scott's redesign of the Red Room can be understood as a rejection of traditional norms. She had a strained relationship with her mother, who wanted Scott to be a debutante and not a tomboyish equestrian.[24] She removed her mother's drawing room, which was one of the most prominent social spaces in the house and replaced it with a modernist room centered around her horses, symbolically rejecting her mother's gender, social, and spatial norms. While modern architectural styles were not uncommon in American country houses of the twentieth century, the

[23] Marion duPont Scott, interview by Gerald Strine, Montpelier, VA, 10 January 1974, James Madison's Montpelier.

[24] Strine, *Montpelier,* 54.

combination of modernism and equine sporting themed interiors was unusual. The room embodied Scott's forward-looking approaches to racehorse breeding and training, reflected in her management of her farm, creation of a winter training center in Camden, founding of the Montpelier Hunt Races, and preservation of the Springdale Racecourse and Carolina Cup races.

Although this comparative study of several prominent equestrians and their houses is just a beginning, it highlights both commonalities and differences in how they created equine-sporting-themed interiors. The presentation of social spaces was important to the owners' identities. Equestrian couples like the Appletons and William du Pont, Jr. and his first wife decorated spaces that would have been seen by elites with fine antiques and equine-themed art. On the other hand, William du Pont, Sr. limited his equine-themed decorations to the main halls and more informal, masculine spaces likely out of deference to his wife, who was not an equestrian. The Appletons and the du Ponts also used prints of the founding fathers, historic houses, and Colonial Revival architecture to create real or imagined connections to the nation's founding social elites. There also appear to have been tensions between gender and interior aesthetics in country houses. Joan Appleton struggled with not having a space furnished to her particular tastes, while Marion duPont Scott outright rejected the traditional gender norms and neoclassical architecture embodied by her mother's drawing room in opting for an aesthetic that reflected both her passion for horses and her interest in innovation.

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Aslet, Clive. *The American Country House.* New Haven and London: Yale University Press, 1990.

Aslet's book provides historical context for the American Country House movement in the United States, arguing that it embodied distinctively American qualities. He includes a discussion on the importance of farms and sporting to the builders' lifestyles and the architecture of the houses and outbuildings. The book can help with background history and broader context for the research project.

Budd, Graham. *Racing Art and Memorabilia: A Celebration of the Turf.* London: Philip Wilson Publishers, 1997.

This book provides photographic documentation of racing memorabilia including paintings, prints, sculptures, and trophies. The book could give additional background information about the popularity, use, and significance of certain types of racing art. It could help contextualize the art and racing memorabilia used in the interiors studied for the project

Hewitt, Mark Alan. *The Architect and the American Country House, 1890-1940.* New Haven: Yale University Press, 1990.

Hewitt's book discusses the designs of notable American Country Houses with a focus on the architect-client relationship. The book could offer insights into architectural trends and the design processes popular among the builders of country houses and the roles architects played, including the design of spaces decorated with sporting memorabilia. This book might be especially useful for the study of Bellevue and Montpelier since the du Ponts hired professional architects.

Lane, Charles. *British Racing Prints, 1700-1940.* London: Sportsman's Press, 1990.

This book might help explain thematic or artistic trends in racing prints. Only the last decade covered by the book is of the same period that the du Ponts were modifying their houses, but it may still be useful in showing what types of racing art was popular at the time.

Moss, Roger W. *The American Country House.* New York: H. Holt, 1990.

As an architectural historian, Moss's book focuses on the development of American Country House movement and the ideas behind it. In contrast to Hewitt's book on the architectural design process, Moss's book could provide more context for the mindsets and cultural ideologies that helped shape American Country Houses.