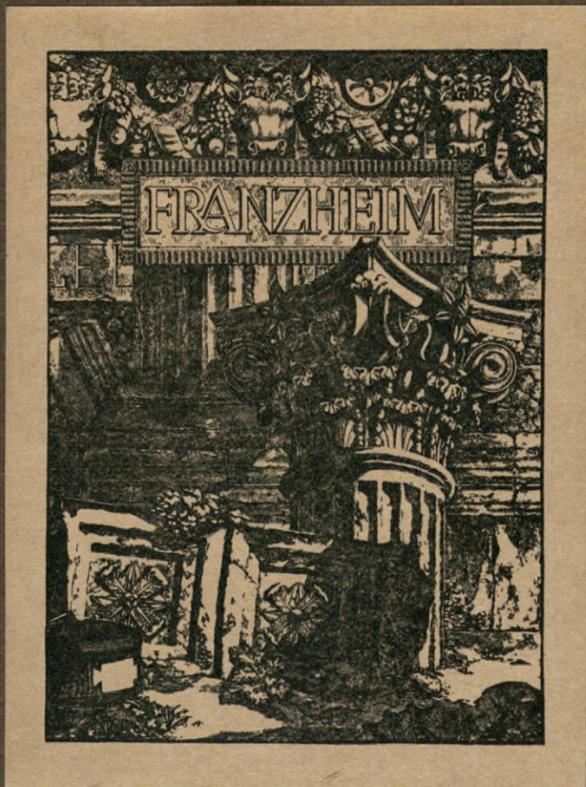
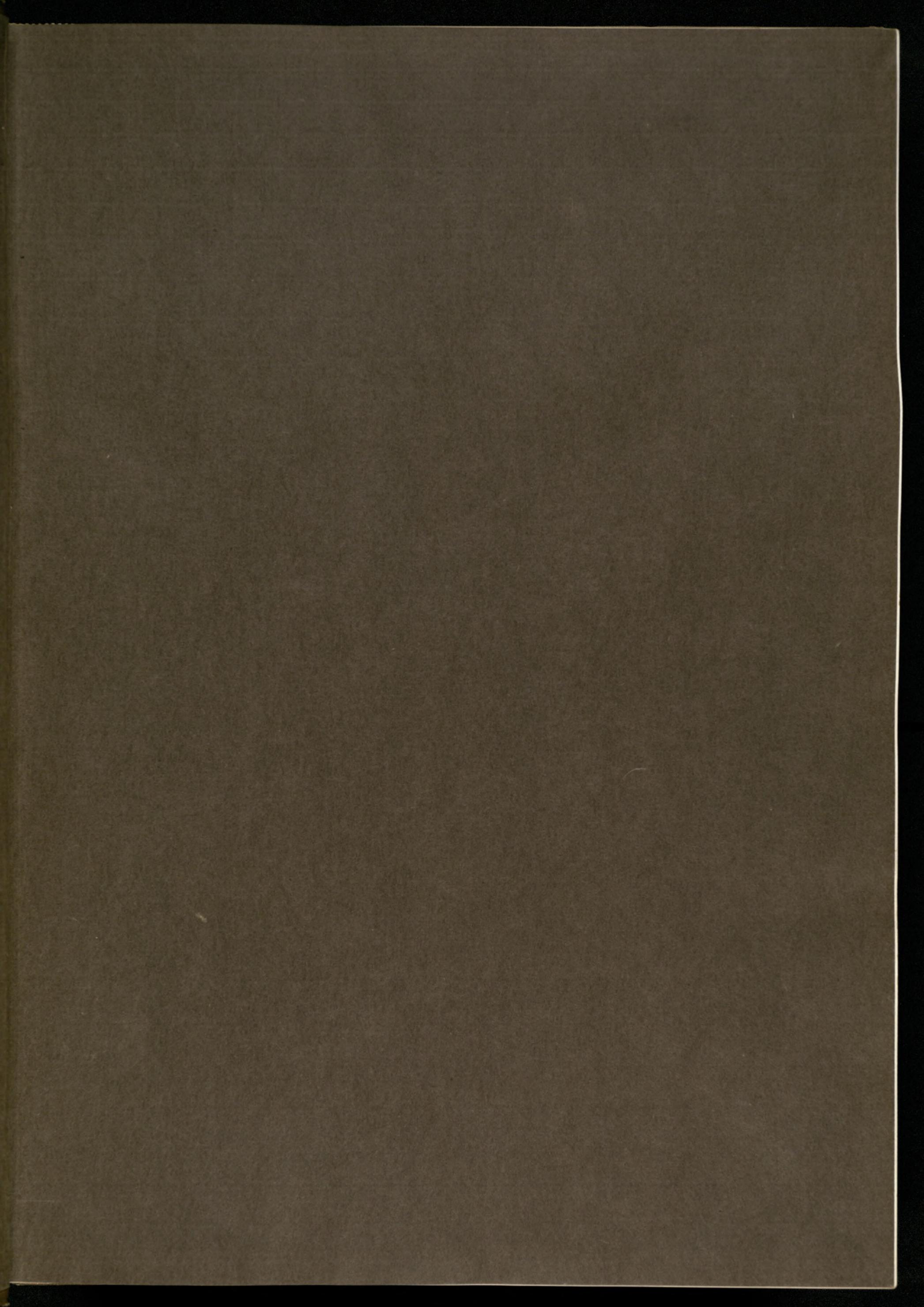
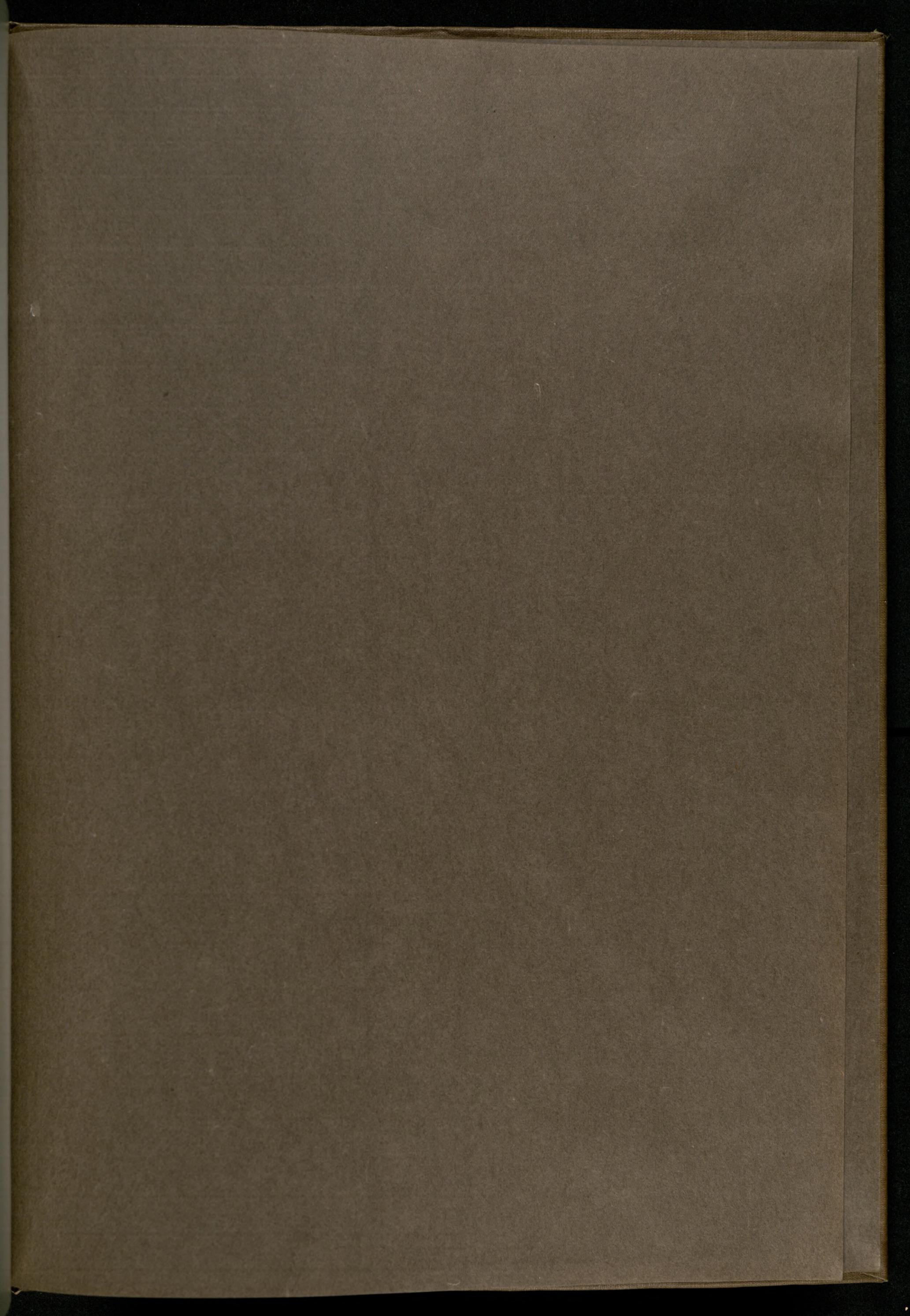


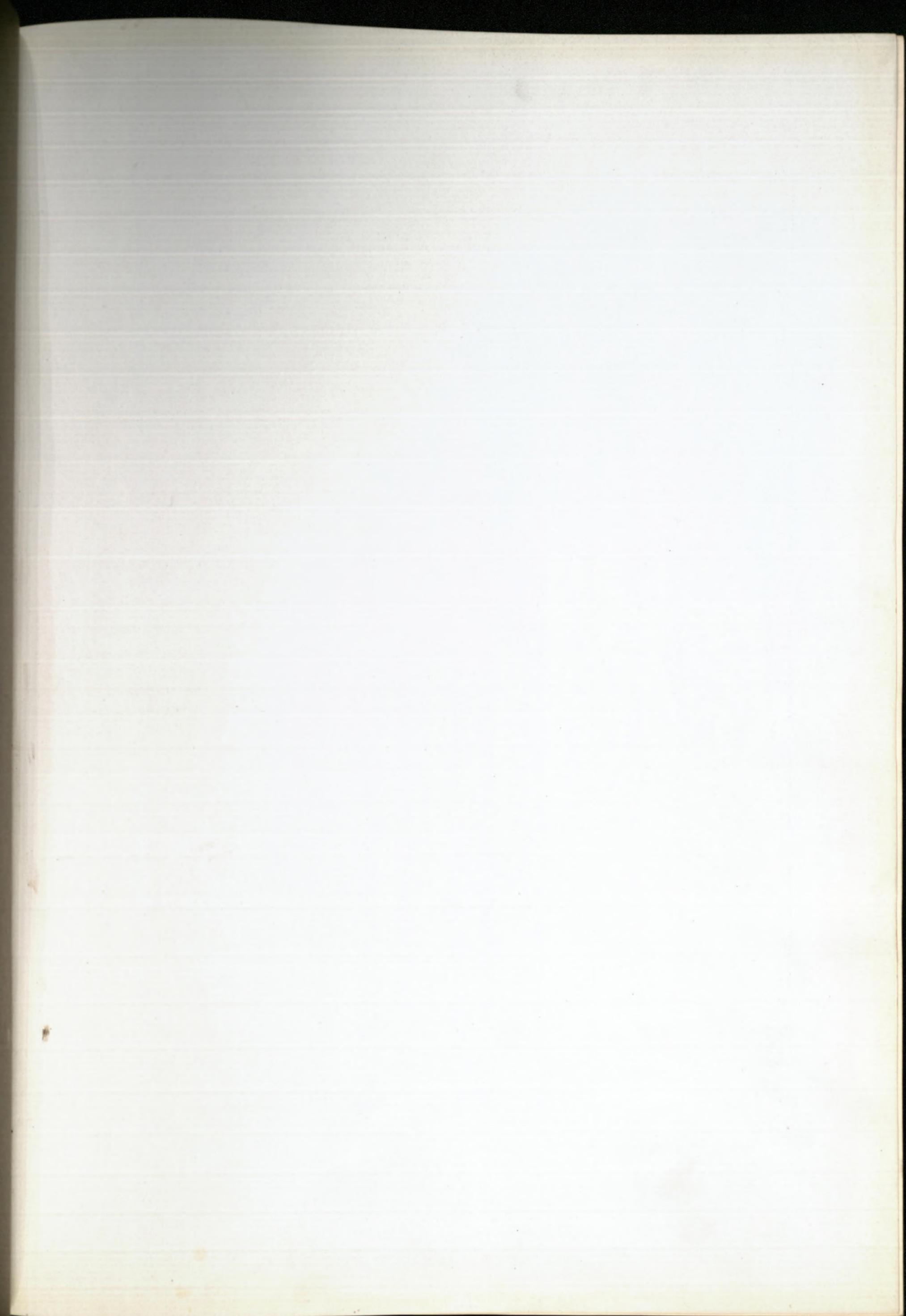


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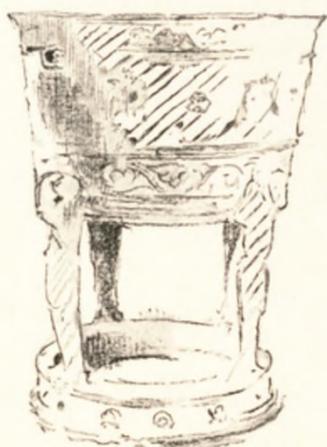


LAON CATHEDRAL

The Cathedral, Laon

SKETCHES AND DESIGNS BY  
**STANFORD WHITE**

WITH AN OUTLINE OF  
HIS CAREER BY HIS SON  
LAWRENCE GRANT WHITE



**NEW YORK**

THE ARCHITECTURAL BOOK PUBLISHING CO.  
PAUL WENZEL AND MAURICE KRAKOW  
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To  
WILLIAM RUTHERFORD MEAD  
*My Father's Partner, Counsellor and Friend,  
and Mine.*

III

199488

## *Acknowledgment.*

THE Editor wishes to acknowledge his indebtedness to those who have so kindly aided him by their permission to publish many of the illustrations in this book: Messrs. Rogers and Manson; the Estates of Augustus St. Gaudens and John La Farge; the Century Company; Charles Scribner's Sons; Houghton, Mifflin & Co., and the Newcomb-Macklin Co. His thanks are also due to his fellow members of the firm of McKim, Mead & White for their aid in the attribution of buildings, and to Mr. Le Roy King, for timely criticism of the text.

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## STANFORD WHITE

### I



ARCHITECTURE was Stanford White's chosen profession, in which he achieved great success; but his extremely gifted personality was capable of expressing itself in various forms of art. He was like a many-sided prism, reflecting the light in an infinite variety of colors, but forced by a lens to focus all its powers in one direction. Ours is an era of specialists, where the pressure of modern life has made versatility incompatible with success; so that he became known chiefly as an architect, and shared the fame of his firm, McKim, Mead & White.

The purpose of this volume is not, however, to illustrate his purely architectural achievements, but to

bring before the public his activities in allied fields of art. His sketches, made during a care-free European tour, give a hint of his latent talent for painting, which branch of art he would surely have chosen for a career had circumstances permitted. He had gone to John La Farge for advice in this regard, and regretfully decided that the precarious livelihood offered by painting would be too uncertain. In a letter written to his mother from Bruges, dated November 6th, 1878, one can feel the undertone of regret, in spite of the final sentence:

“The architecture and the old town are enough to set you wild; but when you add to these the pictures, all there is to do, is to gasp for breath, and die quietly. Here Hans Memling and his school plied their handicraft, and in one hospital alone, besides the shrine of St. Ursula, there is a whole room crammed with pictures by him and them. Full of lovely faces, simple and quiet, and all modeled up in beautiful flesh tints without a shadow; hair that seems to blow in the wind, and green embroidered gowns, that make the nails grow out of the ends of your fingers with pleasure. To think they have so many, and that we have none, and that at Douai---a wretched little French town---there could be a portrait by Paul Veronese, that nearly squeezed tears out of my eyes; to think that such a lovely thing could be done, and that I could not do it! And, above all, Raphael’s wax head at Lille---the loveliest face ever conceived by man. Architecture seems but poor stuff compared with things like these. And yet when I go back to Paris and see the acres of bad painting there, I shall be very glad that I am an architect and not a painter.”

It is hard to judge whether he chose wisely or not. On the rare occasions when he digressed from architecture, he seemed to rejoice in the freedom from the limitations imposed by stone and mortar, and to turn with a lighter heart to the making of beautiful drawings and designs. He applied his genius to widely varied problems, and has been rightly called the greatest designer America has ever produced.



Necklace, designed by Stanford White.

He was born in New York City on November 9th, 1853, and came of a family founded by a certain John White, who emigrated to America in 1632 on the ship "Lion" and settled in Cambridge, where his house stood on the site of the present Library of Harvard University. He subsequently became one of the founders of Hartford; and his descendants, many of whom were Presbyterian ministers, lived for several generations in the rustic obscurity of neighboring Connecticut towns.

Of different calibre, however, was Stanford White's father, Richard Grant White, who rose to be one of the most distinguished scholars and critics of his time. Born in 1821, he graduated from New York University in 1839, and did not finally determine upon literature as a profession until he had devoted some years to both medicine and the law, having been admitted to the bar in 1845. He established his reputation as an authority on Shakespeare by bringing out a carefully annotated edition of the Plays, which is still regarded as a standard, and has been recently reprinted. He was an inveterate champion of pure speech, wrote many books and articles upon the English language, and used to delight in newspaper controversies regarding niceties of idiom--enticing some unfortunate person into the expression of a wrong opinion, and then crushing him with facts and sarcasm.

Thus, a westerner with a German name who questioned one of his statements received this reply: "A piece of Teutonic alluvium which the Indo-European migration has deposited upon the plains of Kansas has ventured, etc." This love of controversy, due probably to his early legal training, was only a pastime, and his intellect was generally directed into more worthy channels. During the Civil War his articles in the London Spectator, signed "A Yankee", did much to influence British opinion in favor of the Union; and at home, his satirical pamphlet "The New Gospel of Peace" directed against the notorious Tweed Ring, had a circulation of over a hundred thousand. A sonnet on Washington by him, published anonymously, was ascribed for some time to Wordsworth. Besides his literary talent, he had an intimate knowledge of music, and composed a long and intricate Septet. He himself played the violincello in a string quartet which met regularly at his house; and, not satisfied with composing and performing, he even went so far as to make several of his 'cellos with his own hands.

His gifts, though many and varied, were unfortunately far from lucrative, so that he was unable to afford elaborate educations for his two sons, Richard and Stanford. Perhaps the boys were not the losers thereby, as they had the advantage of early contact with the writers, painters and musicians who frequented the house in Tenth Street, as well as a careful training at home by

their parents. Their mother, whose maiden name was Alexina Mease, shared her husband's cultivation and taste, and was the author of a book of children's poems.

The summers were spent at Fort Hamilton and in the Hudson River Valley, where the beauty of the countryside furnished the younger son, Stanford, who had shown an early gift for drawing, with many subjects for his sketches. While still a boy he had the courage to emulate Turner by painting sunsets face to face: the results, though sometimes betraying the prismatic influence of the "Hudson River" school, show keen observation and a sure touch.



Loggia, Century Club.

In 1872, White went to Boston to begin his chosen career, as a draughtsman in the office of H. H. Richardson, the leading architect of the day. Richardson was then at the zenith of his powers--a giant, colossal in body and mind, who sat like an autocrat in his house in Brookline, whither his eager clients flocked for audiences. The young apprentice had the deepest admiration and respect for his master, and quite naturally fell under the spell of his dominant personality. Thus, for the next twelve years, he thought and worked in the free, rugged and somewhat forbidding style which Richardson had imposed by sheer force of will upon the American public.

When Richardson was engaged upon the design of Trinity Church in Boston, White was fortunately put to work upon the drawings; I say fortunately, for it was among his fellow-craftsmen employed on this building that he formed the two closest friendships of his life. One was with Charles Follen McKim, also a draughtsman in Richardson's office: the other with Augustus St. Gaudens, who was working under John LaFarge upon the mural decorations of the chancel. McKim subsequently became his partner; St. Gaudens did also, in a broader sense, for White designed the architectural setting for much of the latter's sculpture. This artistic fellowship led to a considerable correspondence, most of which has already been published in St. Gaudens' reminiscences.



Bracelet, designed by Stanford White.

### III

In 1878, having succeeded in saving a scanty sum from his earnings in Richardson's office, White set out on a long-desired trip abroad which marked a turning point in his career. The first-hand knowledge which he gained of the masterpieces of art stirred his sensitive nature to its very depths, and opened new vistas of beauty. In the words of St. Gaudens, whose hospitable house he used as his headquarters, he "darted off in extraordinarily



Madison Square Garden.

vigorous excursions to the towns surrounding Paris that contain those marvels of Gothic architecture of which he was an adorer," sketching furiously, as shown by six large folio scrap-books filled with his drawings, from which those reproduced here have been selected. That was before the time of kodaks and picture post-cards, when an architect still had to rely upon his pencil in order to carry away a tangible reminder of buildings seen upon his travels. Therefore these sketches, dashed off with amazing rapidity and freedom, are merely architectural notes jotted down for future reference, and not in any sense "show" drawings. In most cases no titles are given, so that it has been difficult to identify them.

White made most of these excursions alone; but from Rheims he wrote home: "I found the sculpture of the portals so magnificent, that I telegraphed St. Gaudens to meet me there 'to once.'" McKim accompanied him on another trip to Laon, when the sketch of the cathedral, reproduced as a frontispiece to this book, was made; and



Washington Arch.

later all three joined forces for a memorable expedition to the South of France, in commemoration of which St. Gaudens made the medallion shown on page 33. White's caricature is at the top (he wore a beard at the time), St. Gaudens' on the left, and McKim's on the right. After an exciting trip down the Rhone by boat from Lyon to Avignon, they drove to St. Gilles, where they were spell-bound by the triple-arched portals of the church. In a letter to his father, White referred to this as "the best piece of architecture in France"; it was the inspiration for the doorways which he designed, many years later, for St. Bartholemew's Church in New York.

As a proof of his dormant interest in painting, many of the sketches are careful copies of drawings by Holbein and Leonardo, such as those shown on Plate 17, or indications of the composition and color of paintings in the European galleries.

His enthusiasm for sculpture is shown in the following extract from a letter to St. Gaudens:

"I was at Lille yesterday and went to the museum. I suppose it is the best provincial collection anywhere; but I wandered past pen and wash drawings by Michael Angelo and Raphael, by Fra Bartolomeo, by Tintoretto, Francia, Signorelli, Perugino, Massaccio, Ghirlandajo, pen and wash drawings by Verocchio and even one by Donatello,--drawings by these men, and ink and wash drawings at that,--I wandered past them with a listless sort of air. I was on a hunt for something else, even a wax head by Raphael. I couldn't find it and was about to appeal to the guardian, when suddenly--"Holy Moses! Gin and seltzer!" Everything, anything would be but as straws in the whirlpool. When you have made up your mind that a thing should look one way and it looks another, you are very apt to be disappointed. For a moment I gasped for breath. The next, like a vessel changing tack, my sails shook in the wind, and I said, is this thing right? And then the utter loveliness of it swept all other feelings aside. Do you know that it is *colored*, and that all it needs is eyelashes to be what people call a "wax figure," that the skin is flesh color, the lips red, the eyes chestnut, the hair auburn, the dress blue, and the pedestal gold? It is easy enough to take exception to all this, and your reason will immediately tell you it is all wrong. But then, when you go and look at it, you no more question its being "high art" than you think of a yellow harvest moon being but a mass of extinct volcanoes.

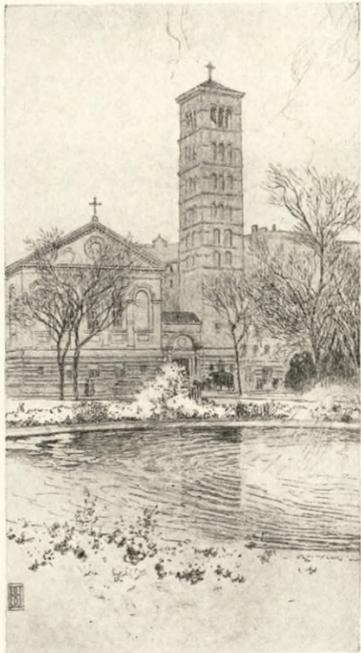
It is no use going on, I shall have to wait until I can dance around your studio to express my enthusiasm. Get down on your knees in front of your autotype which gives but a half idea of it. Never was so sweet a face made by man in this world and, I am sure, if they are all as lovely in the next, it must be heaven indeed .....

#### IV.

The exquisite bindings he designed, two of which are illustrated in Plate 33, were all for very limited editions, now unobtainable and scarcely known. His magazine covers, however, were reproduced by the hundreds of thousands, and were therefore familiar to the general reading public. They set a new standard for cover designs, which had hitherto been chaotic jumbles of lettering, often in imitation of ironwork or limbs of trees. As can be judged from the three shown on Plate 32, White's designs are dignified and restrained, in impeccable taste, with flawless lettering and beautifully composed conventional ornament; but they have now been superseded because of the American public's demand for covers in strident colors which scream at the passer-by from the news-stand.

A gravestone is, perhaps, the hardest problem for a designer to treat successfully; witness the polished granite obelisks and urns crowded in the vast cemeteries which scar our landscapes. What a contrast to the quiet headstones of our forefathers, the beautiful classic tombs of Greece and Rome, or the romantic cemeteries of Constantinople! Stanford White designed some twenty gravestones and mausoleums, usually inspired from the Greek. Three of the most successful are reproduced on Plate 38: they are of pink Knoxville marble, delicately

carved with the most exquisite and appropriate ornament, the beauty of which can hardly be appreciated from the photographs. Plate 40 shows St. Gaudens'



Judson Memorial Church.

beautiful Fish Monument at Garrison, N. Y., for which White designed the plinth and the cross; on either side are gravestones in the form of a column surmounted by a cross.

White often made use of leaded glass in the halls of his early private houses, but relied more upon the pattern of the leading than the color of the glass to obtain his effect. This is not true, however, in regard to the memorial windows shown on Plate 42; for although their designs are interesting and unusual, their beauty is largely due to the delicate coloring of the glass.

In the Church of the Ascension, New York, White designed the setting for the finest religious painting America has yet produced--the Ascension, by John La Farge, shown on Plate 44. Below the gilded frame, the chancel wall is treated in Siena marble with two angels in relief by Louis St. Gaudens, the talented brother of Augustus; the two kneeling angels in mosaic are by Maitland Armstrong. Behind the altar is a beautiful design of a cross with conventional scrolls in inlaid marble, shown in Plate 45. The whole forms a singularly successful and harmonious composition. Another

exquisite piece of ecclesiastical design is the canopy and altar for the Church of the Paulist Fathers, New York.

White again used a similar disposition of columns in the setting for the Phillips Brooks Memorial by St. Gaudens adjoining Trinity Church, Boston. This was the last work on which they collaborated, an adornment of the building which had brought them together as young men. During the intervening thirty-odd years, the two friends had often worked together. Although they did not always agree, each had the greatest respect for the other's opinion; and they invariably produced a perfectly harmonious result.

One of the earlier successes which did much to establish the reputations of both architect and sculptor, was the Farragut Monument in Madison Square, New York. St. Gaudens had remained in Paris, so that their work had to be discussed by correspondence. The following extract from one of White's letters is of interest as showing his dislike of naturalistic art:

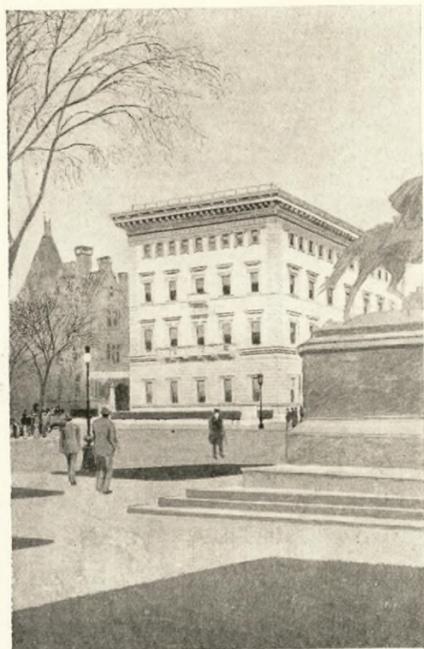
"As to the sea, do just as you damn please, and it will be sure to be bully. You must make it stormy, though. As for conventionalism, fire away as you choose; our difference of opinion is only one of words.

By the way, did you ever read the description of the horse in the Book of Job? 'Hast thou given the horse strength? Hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible, he paweth in the valley and rejoiceth in his strength.'

Of course, a horse's neck is not clothed with thunder. It's all damned nonsense. But would a realistic description have gone to your guts so?"

The monument was more ambitiously designed than was warranted by the available funds, and it was not

unveiled until 1881, after the architect and sculptor had called upon their own slender resources to carry it to completion. They had a similar experience with the Diana for the tower of the Madison Square Garden. The original statue was eighteen feet high; but after it was set in place they both agreed that it was too large, and had it replaced by the present thirteen foot statue at their own expense.



Metropolitan Club.

Plate 28 shows the setting for St. Gaudens' statue of Deacon Chapin. This design was carried out, but has since been altered. Other important works upon which White collaborated with St. Gaudens, MacMonnies, and other sculptors, are included in the list of White's work as given here. In the doorways for St. Bartholomew's Church, he solved the difficult problem of combining the work of several sculptors into a harmonious whole. In all the above instances he showed proof of his greatness in that he properly subordinated his architecture, so that the sculpture was shown to its best advantage.

The Prison Ship Martyrs' Monument in Brooklyn, shown on Plate 41 has no sculptural adornment whatever. A striking effect is obtained by the opposition of the vertical line of the Doric column to the strong horizontal lines of the steps and the smaller colonnade.

Although the purpose of this book is to illustrate Stanford White's sketches and designs, architecture, which was his chosen career, must surely receive more than passing notice. On June 21st., 1880, shortly after his return from his first trip abroad, he went into partnership with Charles Follen McKim and William Rutherford Mead, their old firm of McKim, Mead and Bigelow having been dissolved. The new firm was a singularly happy combination of men of radically different temperaments. McKim was a calm, deliberate scholar--shy, cautious,



Herald Building.

with a quiet way of speaking which, however, masked a strong will, so that he usually carried his point in an argument. Each building which he produced was an architectural event. He built decidedly in the grand manner, even to the point of austerity; and his work has a noble, intellectual quality, a sober perfection which is completely satisfying.

White's character was in many respects the opposite of McKim's. He was exuberant, restless, a skyrocket of vitality. He worked at terrific pressure and produced a great many buildings, which are graceful and charming rather than imposing, and often profusely ornamented.

He was always striving for new effects, and never hesitated to be architecturally incorrect in order to solve a problem. Once a draughtsman came to him in despair because the axis of a scheme which White had indicated could not be maintained. "Damn it all, *bend* the axis," was the reply!

An excellent estimate of his character was written by John Jay Chapman in a recent issue of "Vanity Fair":

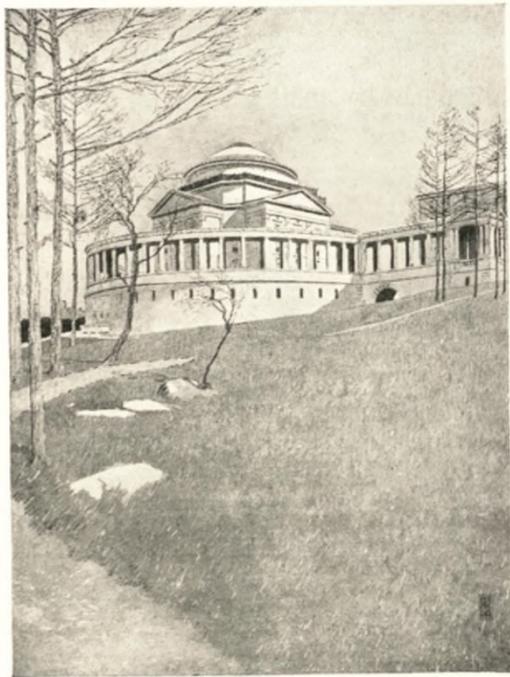
"He was a personality of enormous power, a man of phenomenal force. He affected everyone he met. He, more than anyone else, effected a revolution in American architecture which in a few years reached and influenced millions of people; I always think of him as the embodiment of a particular period in New York Life -- perhaps in American life -- a period of effervescence, and of the sudden combining of elements that had long lain in solution and came together with a certain emotional violence. . . . .

He was a great man in his love for everyone. Friendship was to him a form of religion, and his attention to the private affairs of people who needed his help, -- especially of artists, -- was one of his preoccupations, a department of life to him. His relation to the merchant class and to the swell mob was of a personal, galvanic kind. He excited them, he buffaloes them, he met them on all sides at once, in sport, pleasure, antiquities, furniture, decoration, bibelots, office buildings, country houses and exhibitions. . . . .

During this time and for twenty years thereafter Stanford White was the protagonist of popular art in New York City. His was the prevailing influence not only in architecture, but in everything connected with the arts of design and decoration. He was the greatest designer that this country has ever produced. And yet he was as much an interpreter of the age as he was an originator. For Stanford White was primarily a great human, natural leader, a lover of man, born

to success, predestined to be popular, forced by his demon to boom and to awaken, a revivalist; and he appeared at a time and with such talents that he could do this, and did do it, through building and decoration."

"Vogue la Galère" was the motto of the firm; and if McKim was the hull and White the sails of the ship, Mead was both rudder and anchor; for it was his sound judgment, often lacking in the make-up of the other two men, which steered them safely through the shoals, and enabled them to weather the storms. There is a story in which Mead is quoted as saying that it took all his time to keep his partners from "making damn fools of themselves"; and St. Gaudens once drew an amusing caricature of Mead struggling to fly two kites, labeled White and McKim, which were pulling in different directions. But, beside his business judgment, Mead's extraordinary grasp of architectural planning was of incalculable value to the firm. He possesses that instinctive

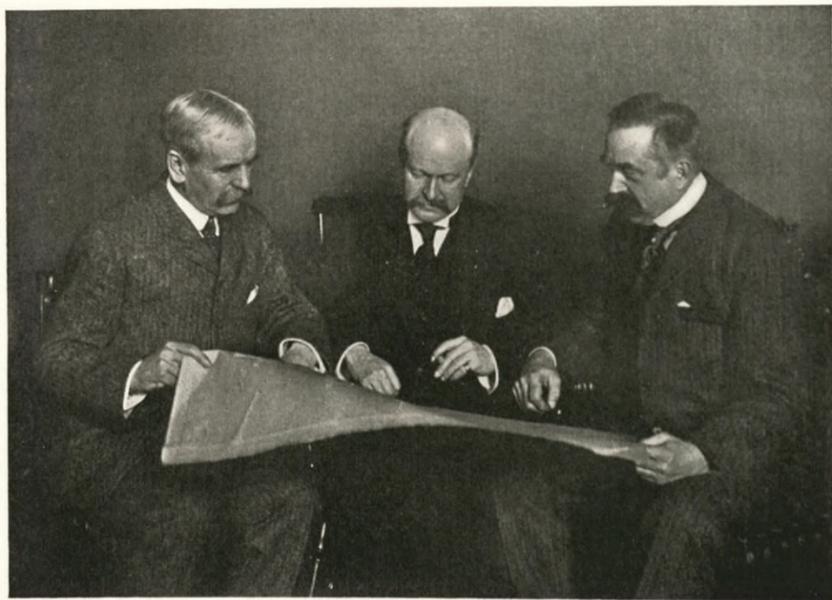


Hall of Fame, N. Y. University.

sense of scale and proportion which makes the development of the elevations follow naturally and logically from the plan. Although he gave less of his time to actual designing than his partners, he often not only conceived the scheme which was the basis of the whole design, but gave timely criticisms which had vital bearing upon the finished work.

In 1906, three younger men who had worked for years with the firm were taken into partnership: Messrs. William Mitchell Kendall, Burt L. Fenner, and William Symmes Richardson. In 1911, Mr. Teunis J. van der Bent was also made a partner.

The partners worked in close cooperation, so that it is often difficult to ascribe a given building to any single member of the firm. The following list shows the most important of those in which White's design predominated. Through the courtesy of the publishers of "The Brickbuilder," a series of drawings by Birch Burdette Long of some of White's best-known buildings have been reproduced here; most of the others have been illustrated in a very complete publication, "The Work of McKim, Mead & White," which has recently appeared.



*William R. Mead*

*Charles F. McKim*

*Stanford White*

The Firm of McKim, Mead & White

LIST OF WORKS OF McKIM, MEAD & WHITE, IN WHICH  
STANFORD WHITE TOOK A LEADING PART.

1883	Goelet, Robert	Residence	Newport, R. I.
1883-1906	Cheney, Miss Anne W.	"	S. Manchester, Conn.
1884	Tiffany, Chas. L.	"	New York City
1885	Church of the Ascension	Chancel, with other artists	" " "
1885	Villard, Henry (Now Mrs. Whitelaw Reid)	Residence Hall & Dining Room	" " "
1885	Osborn, Charles J.	"	Mamaroneck, N. Y.
1887	Choate, Joseph H.	"	Stockbridge, Mass.
1888	Adams, E. D.	"	Rumson Neck, N. J.
1890	Players' Club		New York City
1890	Prospect Park Entrance, etc.		Brooklyn, N. Y.
1890	Paulist Fathers Church	Canopy & Altar	New York City
1891	Robb, J. Hamden	Residence	" " "
1891	Century Club		" " "
1891	Madison Square Garden		" " "
1893	Judson Memorial Church		" " "
1894	Metropolitan Club		" " "
1894	Cosmopolitan Building		Irvington, N. Y.
1894	Herald Building		New York City
1895	Bowery Savings Bank		" " "
1896	P. H. Butler	"	" " "
1896	Garden City Hotel		Garden City, L. I.
1896	New York University		New York City
1897	Mills, Ogden	"	Staatsburg, N. Y.
1897	Page, Thomas Nelson	Residence	Washington, D. C.
1898	University of Virginia		Charlottesville, Va.
1898	Astor, John Jacob	"	Rhinebeck, N. Y.
1898	Cullum Memorial Hall		West Point, N. Y.
1900	State Savings Bank		Detroit, Mich.
1900	Whitney, W. C. (Interior)	"	New York City
1900	Fish, Stuyvesant	"	" " "

1901	Poor, Henry W. (Interior) Residence	New York City
1901	N. Y. University Library	“ “ “
1901	Cornell Medical College	“ “ “
1902	Mackay, C. H.	“ Roslyn, L. I.
1902	Oelrichs, Mrs. Hermann	“ Newport, R. I.
1903	Patterson, Mrs. E. M.	“ Washington, D. C.
1903	Gibson, Charles Dana	“ New York City
1903	Pulitzer, Joseph	“ “ “
1903	Havana Tobacco Company, Store	“ “ “
1903	St. Bartholomew's Church, Porch, etc.	“ “ “
1903	Interborough Power House	“ “ “
1904	Knickerbocker Trust Company	“ “ “
1905	Arnold, B. W. Residence	Albany, N. Y.
1905	Lambs Club	New York City
1905	Brook Club	“ “ “
1906	Gorham Building	“ “ “
1906	Madison Square Presbyterian Church	“ “ “
1906	Harmonie Club	“ “ “
1906	Tiffany & Company	“ “ “
1906	Vanderbilt, Mrs. W. K. Jr. Residence	“ “ “
1906	Breese, James L.	“ Southampton, L. I.
1906	Roslyn Church	Roslyn, L. I.
1906	Colony Club	New York City
1906	Whitney, Payne	“ “ “
1906	Knickerbocker Trust Co. Downtown Building	“ “ “

WORK BY STANFORD WHITE  
IN COLLABORATION WITH SCULPTORS AND PAINTERS.

*With Augustus St. Gaudens:*

1881	Farragut Monument	New York.
	Randall Monument	Staten Island.
	Morgan Tomb, (destroyed by fire)	
1884	Villard Houses, Details of Hall and Dining Room	
1887	Standing Lincoln	Chicago, Ill.
1887	The Puritan	Springfield, Mass.
1891	Adams Memorial	Washington, D. C.
1895	Garfield Monument	Philadelphia, Pa.
1897	Peter Cooper Monument	New York.
1905	Pilgrim Monument	Philadelphia, Pa.
1905	Philips Brooks Memorial	Boston, Mass.
1905	Seated Lincoln, (Not yet erected)	Chicago, Ill.
	Various frames for portrait reliefs.	

*With Frederick MacMonnies:*

1887	Fountain—Boy & Heron	Stockbridge, Mass.
1889	“Pan of Rohallion” Fountain	Seabright, N. J.
1889	Nathan Hale Monument	New York.
1890	Stranahan Monument	Brooklyn, N. Y.
1892	Battle Monument	West Point.
1895	Boy and Duck Fountain	Brooklyn, N. Y.
1896	Entrance, Prospect Park	Brooklyn, N. Y.
1901	Slocum Monument	Brooklyn, N. Y.

*With John La Farge,  
Louis St. Gaudens,  
and Maitland Armstrong:*

1887	Chancel, Church of the Ascension	New York.
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*With Daniel Chester French, Andrew O'Connor,  
Herbert Adams, and Philip Martiny:*

1903	Doorways, St. Bartholomew's Church	New York.
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Owing to lack of space only a few of the buildings enumerated above can be selected for comment. During the first few years of the firm's existence their work consisted almost entirely of private houses, built in a free informal style inherited from Richardson, in which the roof always dominates the composition. The walls are often embroidered with intricate patterns, obtained by varying the outlines of shingles, or by inserting colored materials in stucco. The Osborn House at Mamaroneck, Plates 29 and 30, is a characteristic example of White's work of this period: but the most successful is the Tiffany house in New York, an original and skillful treatment of the problem of the high apartment house--for such it really is. This building is not only the best, but also the last which White designed in the free style; thereafter his work is almost invariably based upon the classic tradition.

It is curious that this change in style coincided with his marriage, which occurred in 1884. His bride was Bessie Springs Smith, the youngest daughter of Judge J. Lawrence Smith of Smithtown, Long Island. On his wedding tour he went to Europe again--this time to Italy, Greece and Constantinople, where the brilliantly colored art of the East so fired his imagination that he bought an entire mosque-full of tiles; but they never reached America, as the schooner on which they were laden was wrecked on the reefs off Bermuda.

On his return, full of inspiration from the wonders he had seen abroad, he threw himself to work with that amazing vitality which was the astonishment of his friends. His most prominent buildings of this period are the Century Club House, Page 6, and the Madison Square Garden, Page 8, which was later to be the scene of his death. Both are designed in the exuberant style of the Renaissance, their profuse ornamentation being warranted by the terra-cotta used in both instances.

The Washington Arch, Page 9, at the lower end of Fifth Avenue, is a purer and more restrained composition. Although White donated his services for its design he gained ample reward in the unusual popularity of the arch, which did much to enhance his reputation. The Judson Memorial Church, Page 12, across the square would seem at first glance to be a lapse into the Romanesque; but its detail is early Renaissance. The white marble Metropolitan Club, Page 14, with its bold rich cornice, recalls the Florentine palaces; and the exquisite and graceful little Herald Building, Page 15, is a clever adaptation of the Consiglio in Verona.

In 1896 he designed the main group of buildings for New York University, from which his father had graduated, and he himself had received an honorary degree of M.A. in 1881. A movement is now on foot to place bronze doors in memory of Stanford White at the entrance to the library, the central building of this group.

In his design for the power station of the Interborough Rapid Transit Company, White solved the apparently hopeless problem of a box of a building surmounted by four high stacks. The repetition of a simple, well-proportioned bay lends dignity to the building, while the chimneys have an unusual elegance owing to their delicate entasis and wrought iron finials.

As indicated by the above list, White designed a surprising number of club houses. They are without exception pleasant, home-like buildings which one is glad to enter and loath to leave. But it was in his design of private houses, both city and country, that he found his most congenial task. He was particularly fortunate in having clients who gave him free rein for the lavish decorations at which he excelled. In order to furnish their houses, he made frequent trips abroad and returned laden with carved doorways, mantels, furniture, rugs



Gorham Building.

and tapestries. The inconceivable amount of material he collected in these European raids had an enormous influence in educating public taste to appreciate the decorative arts of Europe. Once, when reproached for thus despoiling the old world to embellish the new, he defended his actions by saying that in the past, dominant nations had always plundered works of art from their pre-

decessors; that America was taking a leading place among nations and had, therefore, the right to obtain art wherever she could.

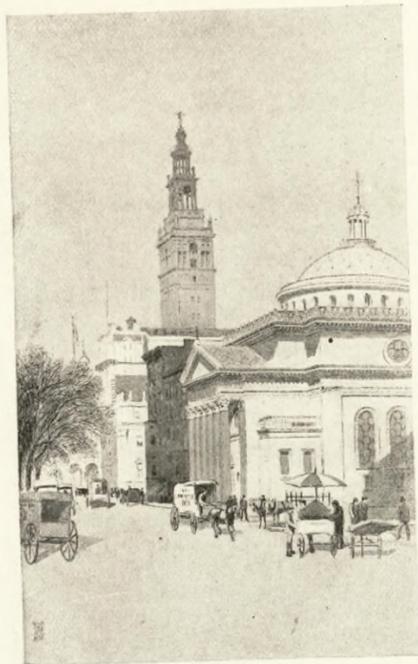
He combined these materials, often gathered from widely different sources, with amazing skill and success, producing such rich interiors as those in the houses of William C. Whitney, Payne Whitney, Charles T. Barney, Henry W. Poor, James L. Breese; and his own houses, illustrated in Plates 47 to 55.

His city house was a transformation of a brown stone house of the ugliest variety, on the corner of 21st Street and Lexington Avenue. The unusual depth of the lot permitted a series of rooms "en suite": the drawing room, hung with red Genoese velvet; the stair hall; the dining room, with its rich carved wooden ceiling and pink Renaissance tapestries; and finally the music room, containing his father's collection of musical instruments, and what was once described as a "flight of harps." On the floor above was the picture gallery, with its open timber roof and great stone mantelpiece, so high that one could walk about in it. The pictures in his collection were all interesting and decorative, but few by painters of great renown; in contrast to the numerous collections which abound in poor examples of the works of great masters.

The best of his pictures, and many of his tapestries, were burned in 1905 in a disastrous fire that destroyed a storehouse containing a surplus accumulation of objects of art representing many years of patient collecting.

The remainder were sold at two auction sales held shortly after his death. The contents of many other houses which he designed have also been dispersed; but the standard of taste which they set have remained as a permanent artistic asset to the city and the nation.

His country house at St. James, Long Island, was built piecemeal about an insignificant wooden farmhouse. It is an unusual house, to say the least, for the outside is covered with pebbles, the staircase is built of apple green tiles, and the walls and ceiling of the living room and hall are covered with split bamboo. More-



Madison Square Church.

over the dining room has one wall of glass, one of Dutch tiles, and the remaining two covered with cardboard and hung with Italian Majolica plates! This description sounds weird enough; but the result, as can be seen from the photographs, (Plates 54, 55) is entirely successful, and forms the most striking example of his skill in combining seemingly incongruous objects.

In the latter part of his life, Stanford White designed three buildings which had a distinct influence upon American architecture; the bank for the Knickerbocker (now Columbia) Trust Company; the building for the Gorham Company, and the Madison Square Presbyterian Church.

The Knickerbocker Trust Building was a daring architectural innovation. Located on a most conspicuous corner, it caused a great deal of comment; for the building has apparently no walls, in the ordinary sense of the word. A colossal Corinthian order with a richly decorated frieze is the only masonry to be seen, the space between the columns and pilasters being filled with bronze grilles and glass. Thus the maximum light area is obtained; and in spite of the lack of wall surface, the building gives an impression of stability and dignity, owing to the gigantic scale of its order, while the close meshes of the grilles convey a sufficient sense of security. The effect of the building will be largely impaired by its approaching conversion into a skyscraper.

The Gorham Building, two blocks further up the Avenue, is notable for its cornice, which is of the Florentine type, rendered in full color. It started a fashion in this type of cornice which is now, however, prohibited by law in New York City. Two other features of this building have been widely copied; the ground story arcade, and the ingenious rounding of the corner.

The Madison Square Presbyterian Church was considered Stanford White's masterpiece, and its recent destruction is a real loss to the community. This loss was admirably expressed in an editorial in the New York Tribune of May 8th, 1919:

"Across the square, . . . . stands this rare bit of perfection. It is engulfed by tall office buildings, topped by the Metropolitan tower just across the street. Yet such is the power of just proportion that this little church has held its own without effort. It was the great gift of Stanford White to conceive accurately his goal in a given building and bring to play precisely the materials and the style best suited to the end. The result is written upon that series of buildings which unquestionably gives our city its chief architectural distinction.

The church on Madison Square utilized the most modern of materials in a new and striking success. Glazed terra cotta tiles gave a richness of background that amply justified the green granite columns. The Romanesque spirit was fused into a square of office buildings so expertly that the general scheme was helped, not hindered. Altogether the building must be ranked high among Stanford White's achievements. And it is being tumbled into dust, like any office building that has grown out of date--or any French cathedral within range of German guns. Beauty beyond price is being sacrificed in the worship of physical change and economic growth."

John J. Chapman wrote of this building in the article already quoted: "This particular church was one of the most careful pieces of work in the city. It was like a Byzantine jewel, so concentrated, well-built and polished, so correct, ornate, and lavish that a clever Empress might have built it."

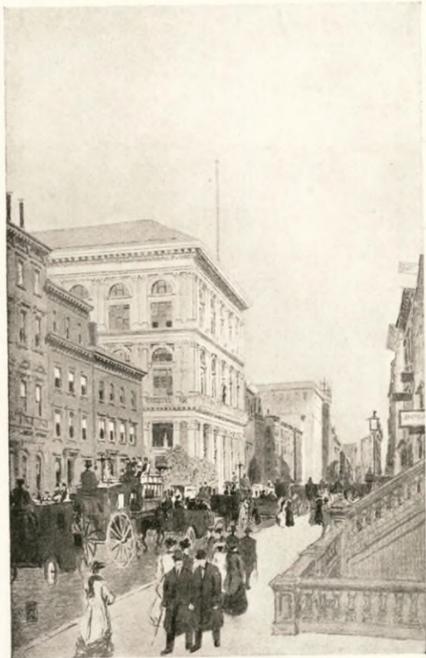
Beautiful in proportion, exquisite in detail, the church's outstanding characteristic was its glowing color. Here brilliant polychrome glazes were used for the first time upon structural terra cotta, and the contractors

were so much interested in the innovation that they themselves contributed the color.

The style of the church raised a storm of protest, owing to its radical departure from the conventional Gothic, and its richness which was deemed incompatible with the severe character of the Presbyterian faith. In an article describing the church, White answered his critics as follows:

“The style of architecture of the Madison Square Presbyterian Church is that of the early Christians, with a modified Byzantine treatment in the interior. It is, to a certain extent, a protest against the prevalent idea amongst laymen that a building, to be church-like, must be built in Mediaeval Style. The style of architecture known as Gothic has nothing to do with the simple forms of early Christian religion, or with that of the Reformation, or with the style of architecture which prevailed in our own country when it had its birth as a nation. All these, which belong to the Protestant religion and to us, have no affiliations whatsoever with Gothic, but with the classic style. The Gothic, or Mediaeval form of architecture, belongs absolutely and only to the Roman Catholic Church, was developed under Monastic influences and traditions which obtained from the Ninth to the Fifteenth centuries. Nor is the plan of the Churches and Cathedrals built in Mediaeval style that of a modern church, but is properly fitted only to the forms and rituals of the Catholic Church. In the design of the Madison Square Presbyterian Church, the chief aim is to treat it as a modern church, and in a style natural to and belonging to the religion which it represents and the country in which it is built.”

The building received the medal of Honor of the New York Chapter of the American Institute of Architects in 1907. It has already been reproduced twice; in California as a synagogue, (where even the crosses in the



Tiffany Building.

bricks have been retained from the original design!) and again in West Virginia. It seems a pity that the original should have been destroyed while the imitations survive; but there is a melancholy satisfaction in the fact that much of the original material has been incorporated in a new building now under construction in Hartford, Connecticut, and it is to be hoped that the beautiful ped-

iment will find a permanent location on one of the wings of the Metropolitan Museum of Art.

However much of the design of the church may have been questioned for its inappropriateness, the old Colony Club, built a few blocks further north about the same time, can scarcely be subject to the same criticism. The chief quality of the latter building is its fitness--the slender columns and small scale of the brick work (built entirely of "headers") form a perfect architectural expression of an aristocratic ladies' club.

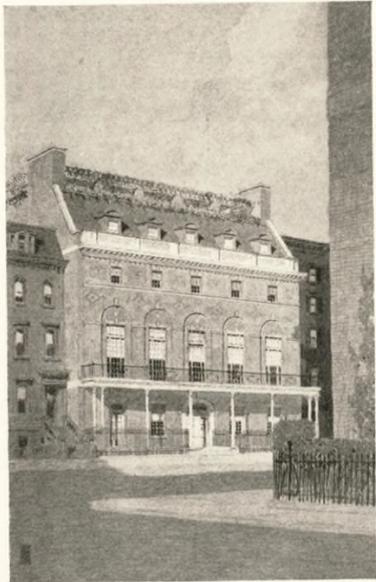
The building for Tiffany & Company recalls the later Renaissance palaces of Venice. Totally devoid of ornamentation (even the acanthus leaves of the Corin-

thian capitals are undeveloped), it yet has a rich aspect, due to its material and the rythmical spacing of basic architectural forms.

The last five buildings which have been mentioned --the best work he had ever produced--were hardly completed before his death. On the night of June 25th, 1906, while attending a performance at Madison Square Garden, he was shot from behind by a crazed profligate, whose great wealth was used to besmirch his victim's memory during the series of notorious trials that ensued.

Stanford White was cut down in the prime of life, and in the fullness of his powers. His work showed steady progress, and had he survived, he would unquestionably have risen to greater heights. He had, however, fulfilled his mission--the education of the American public to appreciate European, or more especially Italian Renaissance Art. In order to attain his end, he did not hesitate, in some instances, to transplant bodily the architectural scheme of an European building. The Garden Tower, the Herald Building, and the portal of St. Bartholomew's Church are all adaptations of foreign models and have often been adversely criticized on that account, although a close comparison with their prototypes will reveal important differences in proportion and detail. Now there is nothing harder than to make a successful adaptation of a familiar and beautiful original; to copy blindly is a most dangerous expedient, as the result is almost sure to be a paltry imitation as unsatisfactory as a glass

diamond. It is the acid test of Stanford White's genius that, whenever he dared to follow a familiar model, he managed to preserve the spirit and not the letter of the original, producing a living and inspiring work of art, and not a dead echo of the past.



Colony Club.

The wide-spread influence which he exercised was three-fold. His buildings were seen and admired by all classes, from the man in the street to the millionaire; the artistic and literary public he reached through his designs for picture frames, magazine covers and binding; and by the importation of original works of art of all kinds and their skilful use in the embellishment of splendid houses, he brought his clients and their friends into personal contact with the best obtainable examples of the decorative arts of the Renaissance.

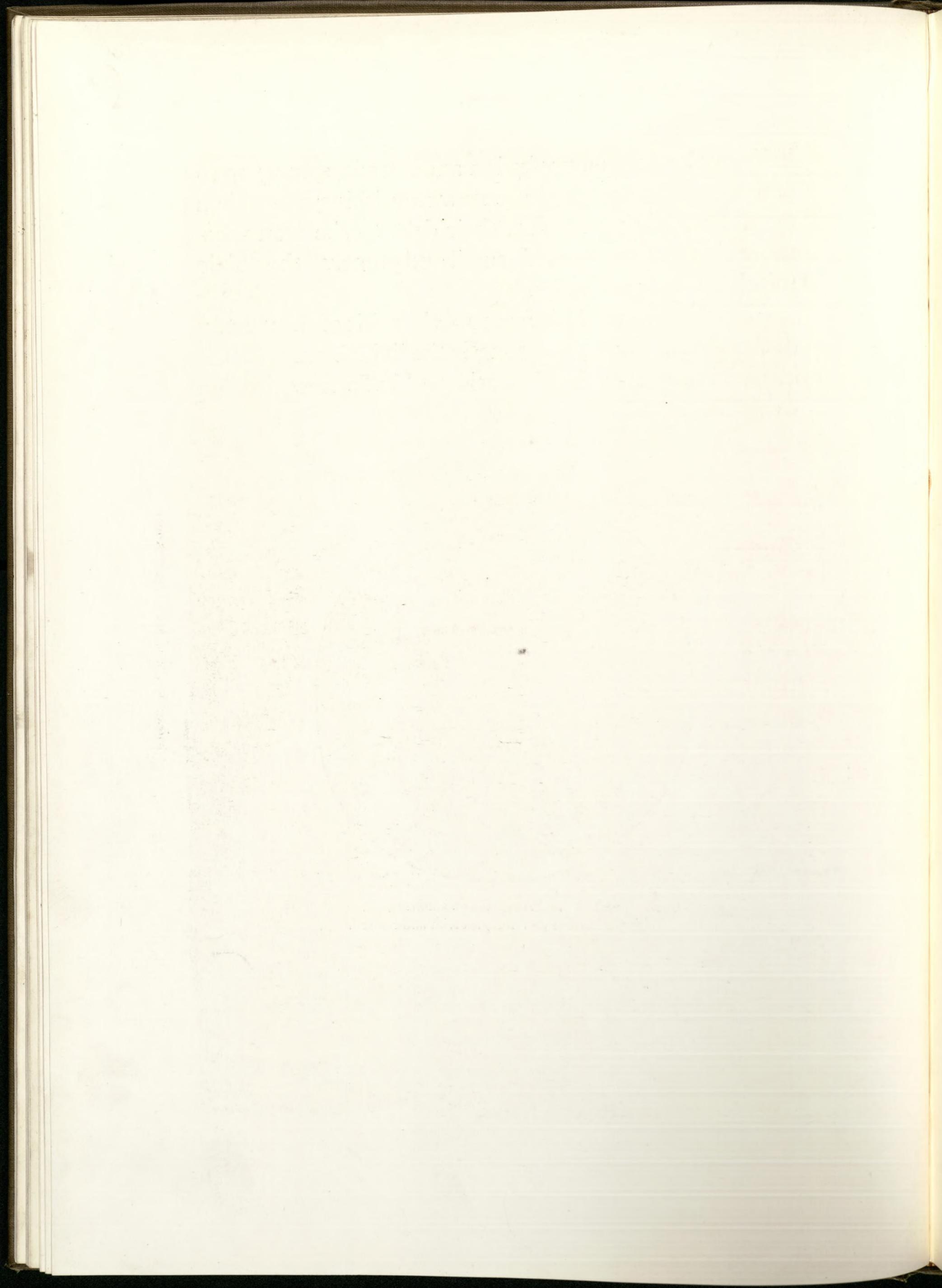
Nothing like it had ever been done before in America. There had, of course, been many beautiful works of art, but they were usually lost among a jumble of horrors in gloomy Victorian houses. After Stanford White had blazed the way, there grew a great demand not only for works of art, but for well arranged and harmonious interiors. To meet this demand, the foreign art dealers, whom White had patronized so liberally abroad, installed themselves in magnificent palaces on Fifth Avenue; and a swarm of "Interior Decorators", plying something

half-way between a profession and a trade, sprang up to reap a rich harvest, and are now flourishing more than ever. Few of them realize their debt to the man who, more than anyone else, educated and prepared the public mind for their activities.

Thus Stanford White grasped the spirit of the masters of the Renaissance, and brought the living flame of their inspiration across the Atlantic to kindle new fires on these shores.



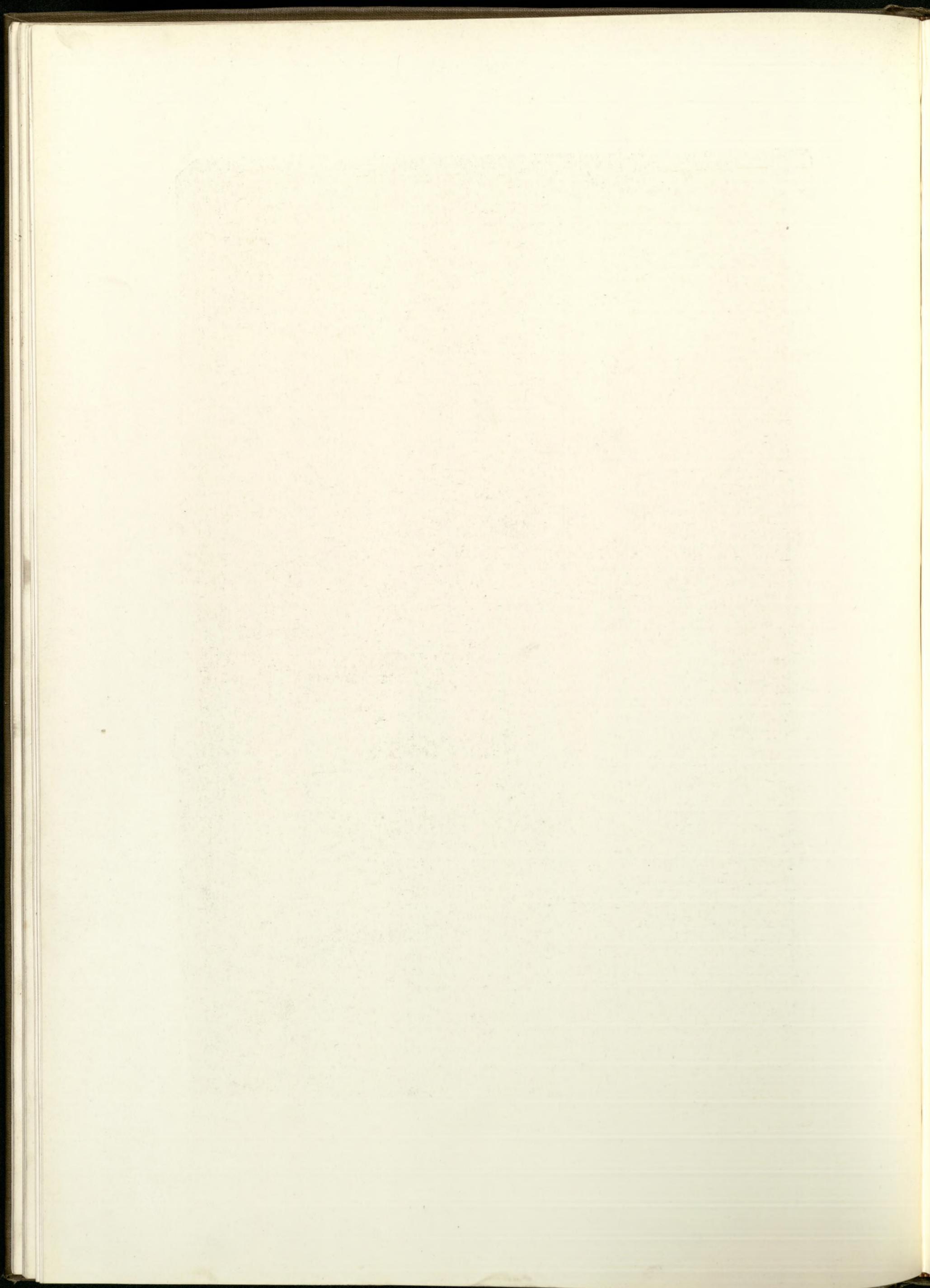
Medallion, by Augustus St. Gaudens,  
With Caricatures of White, McKim and himself.

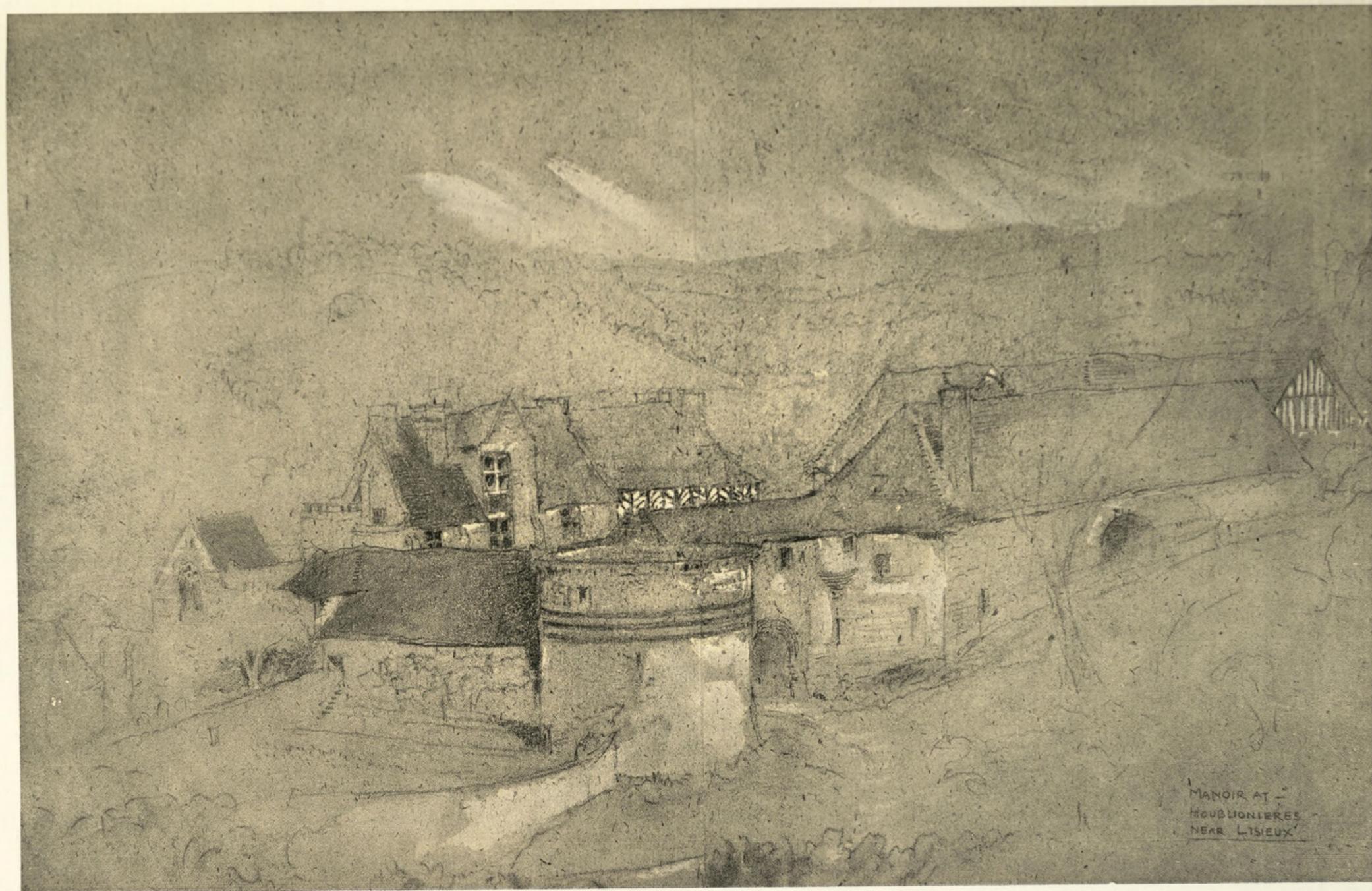




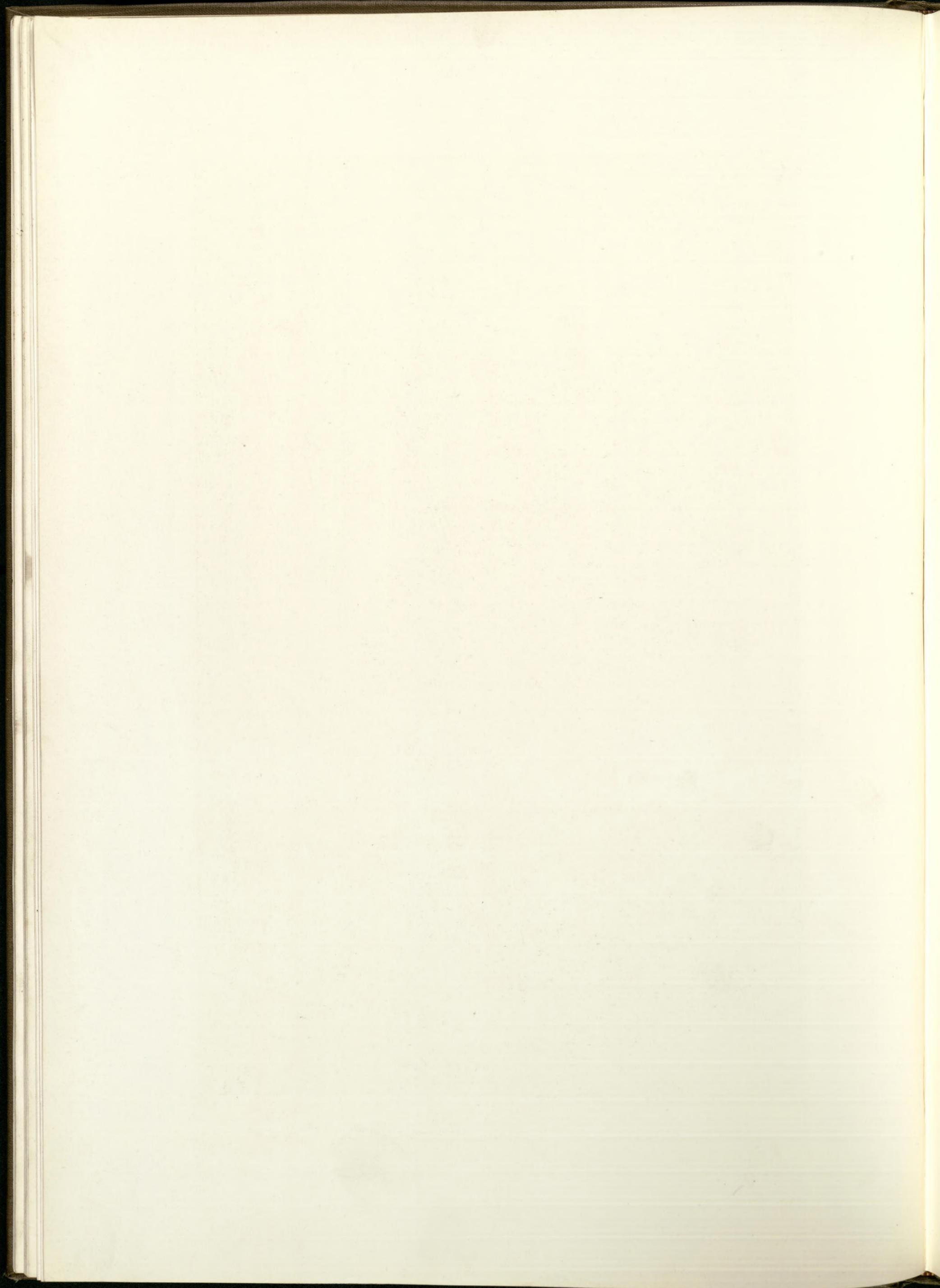
Chateau de Plecis Macé, Near Angers.

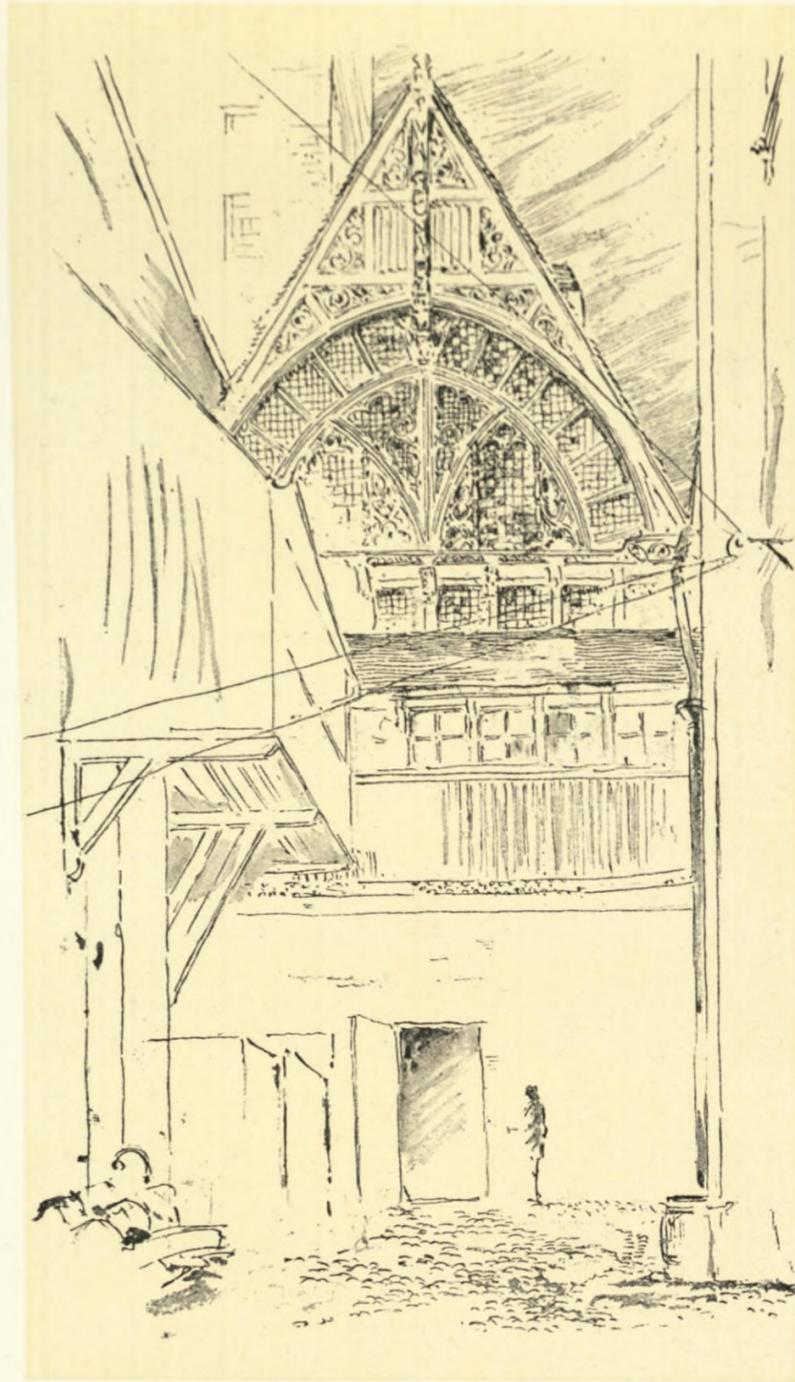
*Architectural drawing*





Manoir At Houblionières, Near Lisieux.



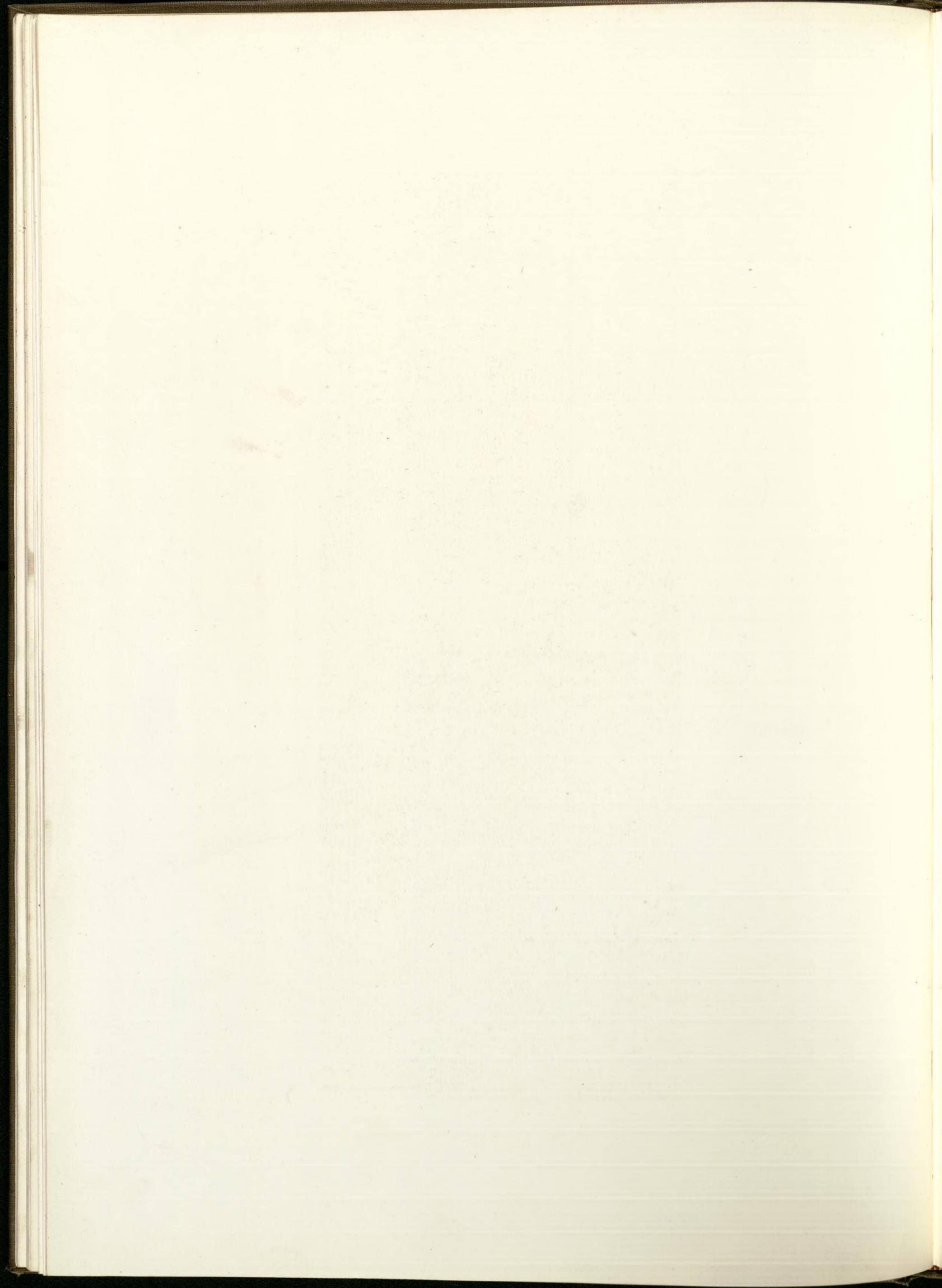


Timber Gable.



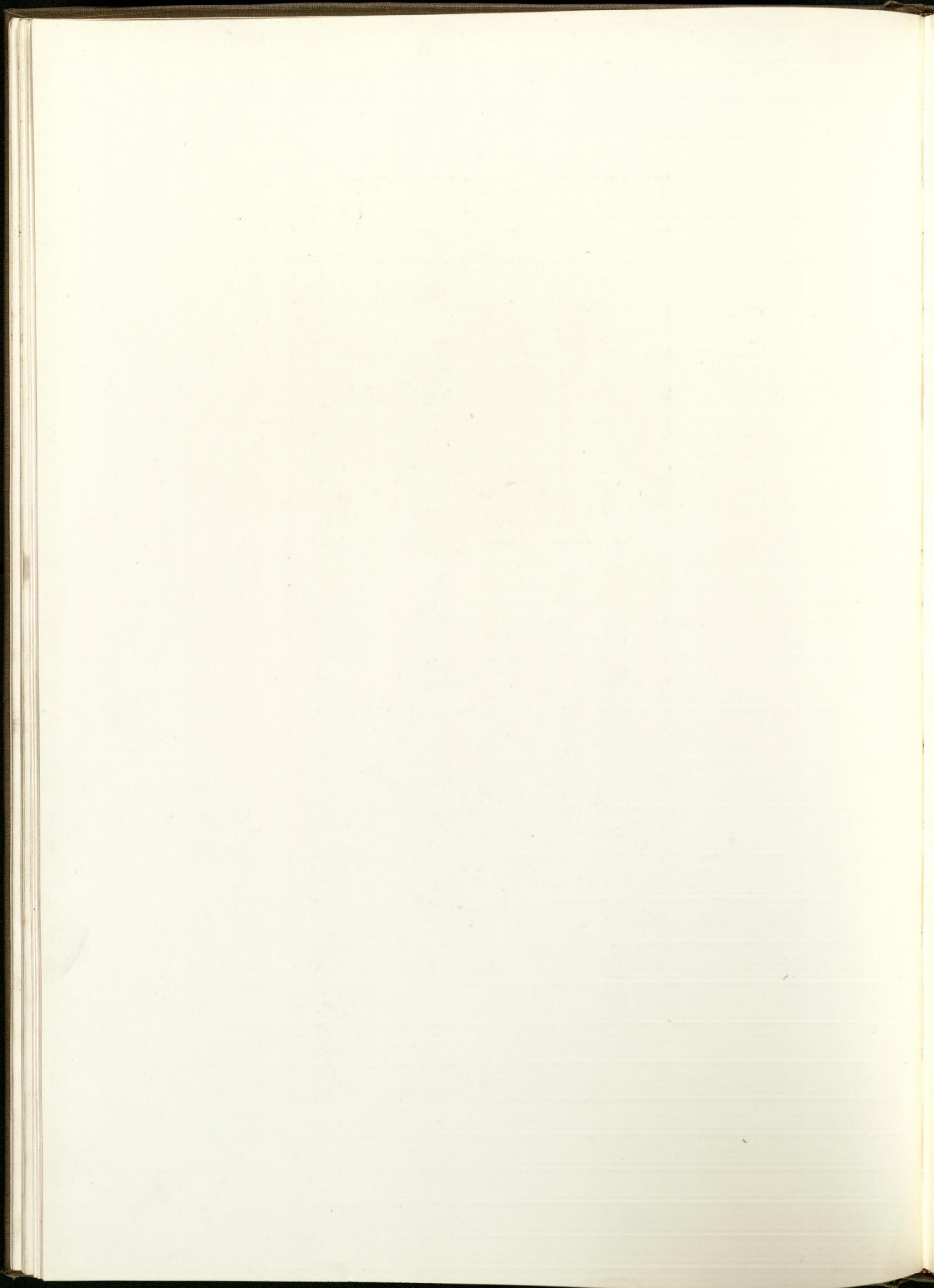
Old House, Soissons.

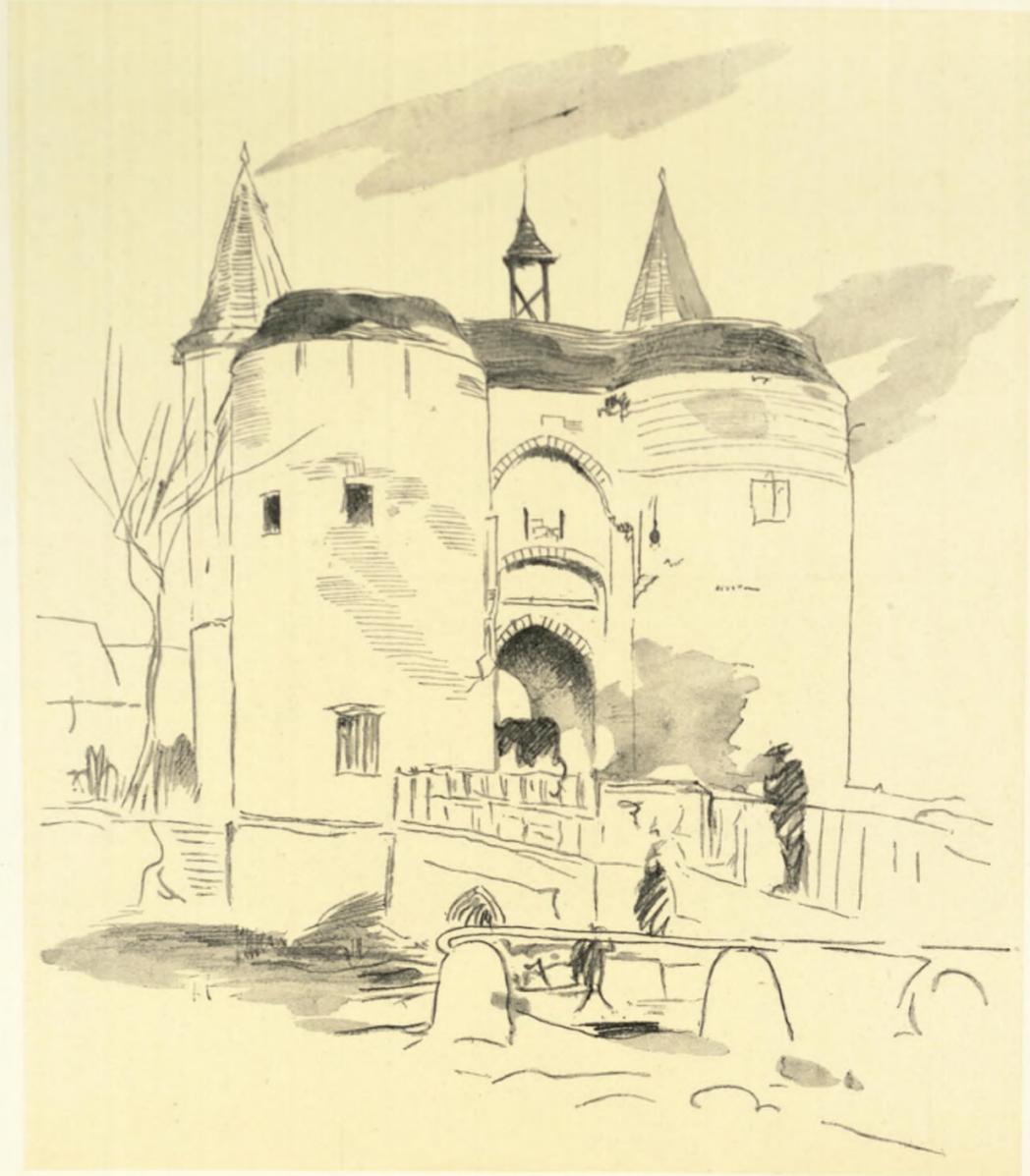
OLD HOUSE - NEXT TO  
CATHEDRAL - SOISSONS  
TOWER - probably part  
of cathedral building  
Nov. 1781





Valley of the Seine, at Rouen.



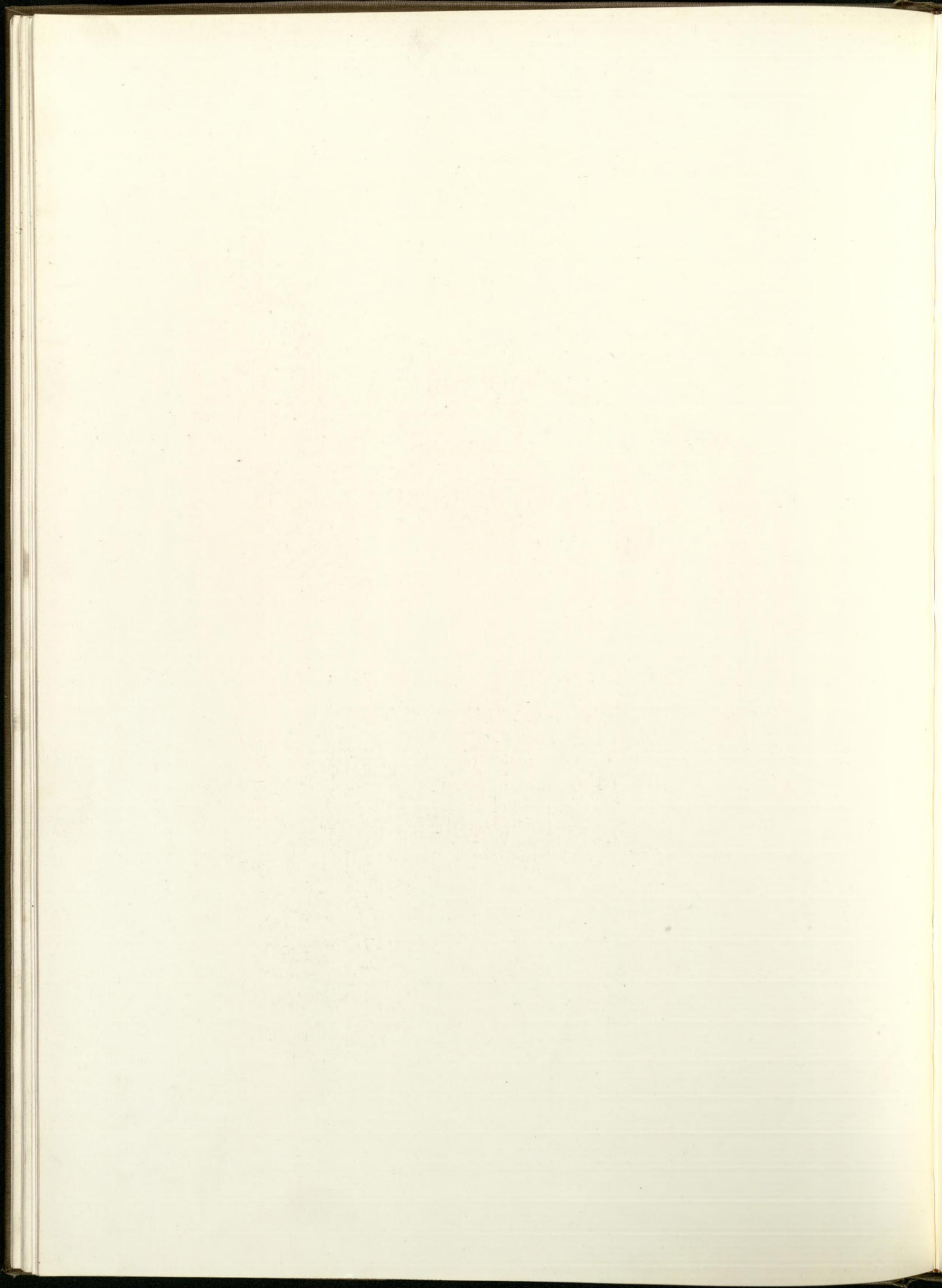


Town Gate, France.



Chateau de Plecis Macé.  
Bonon 8' Hareseana

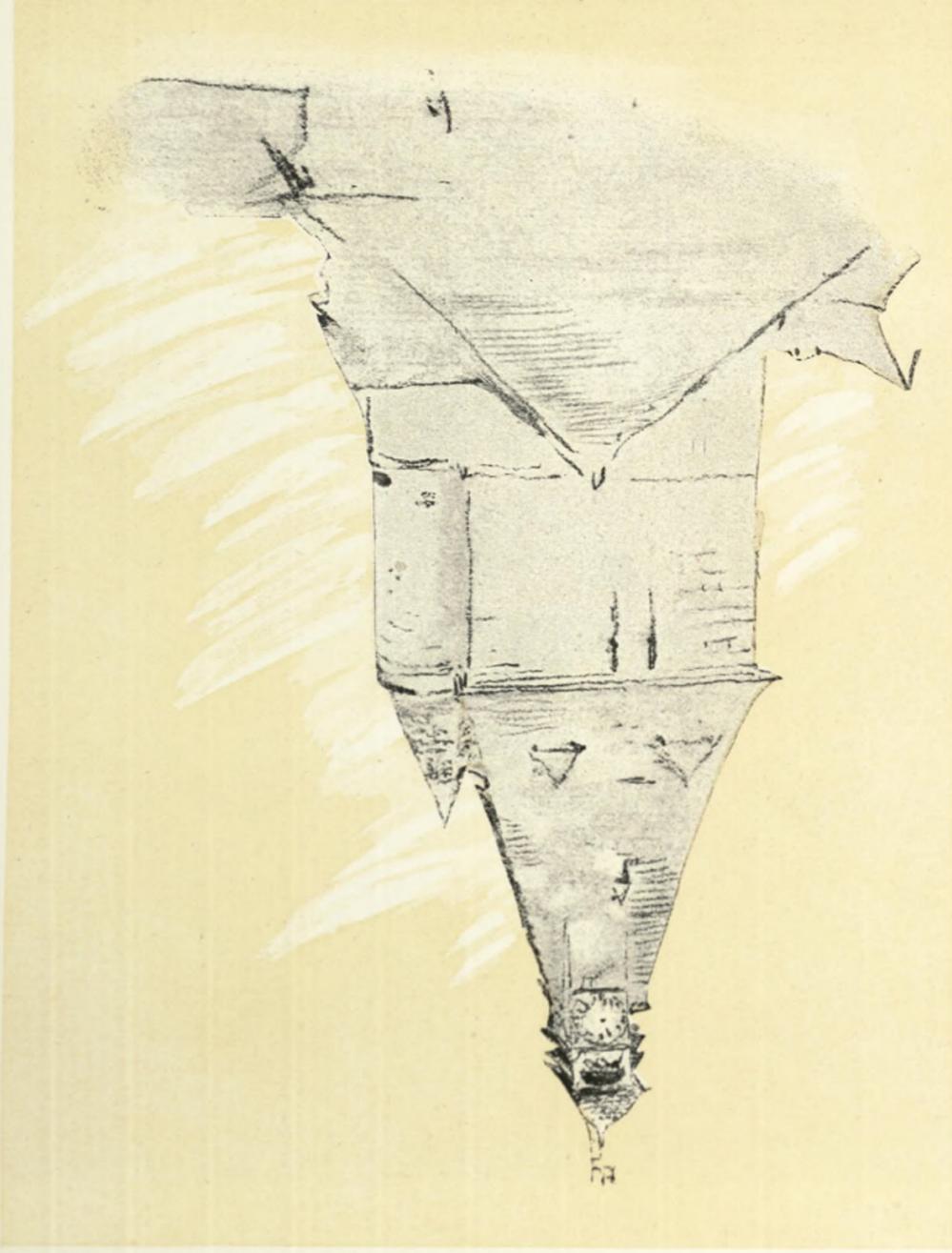
Chateau de Plecis Macé.

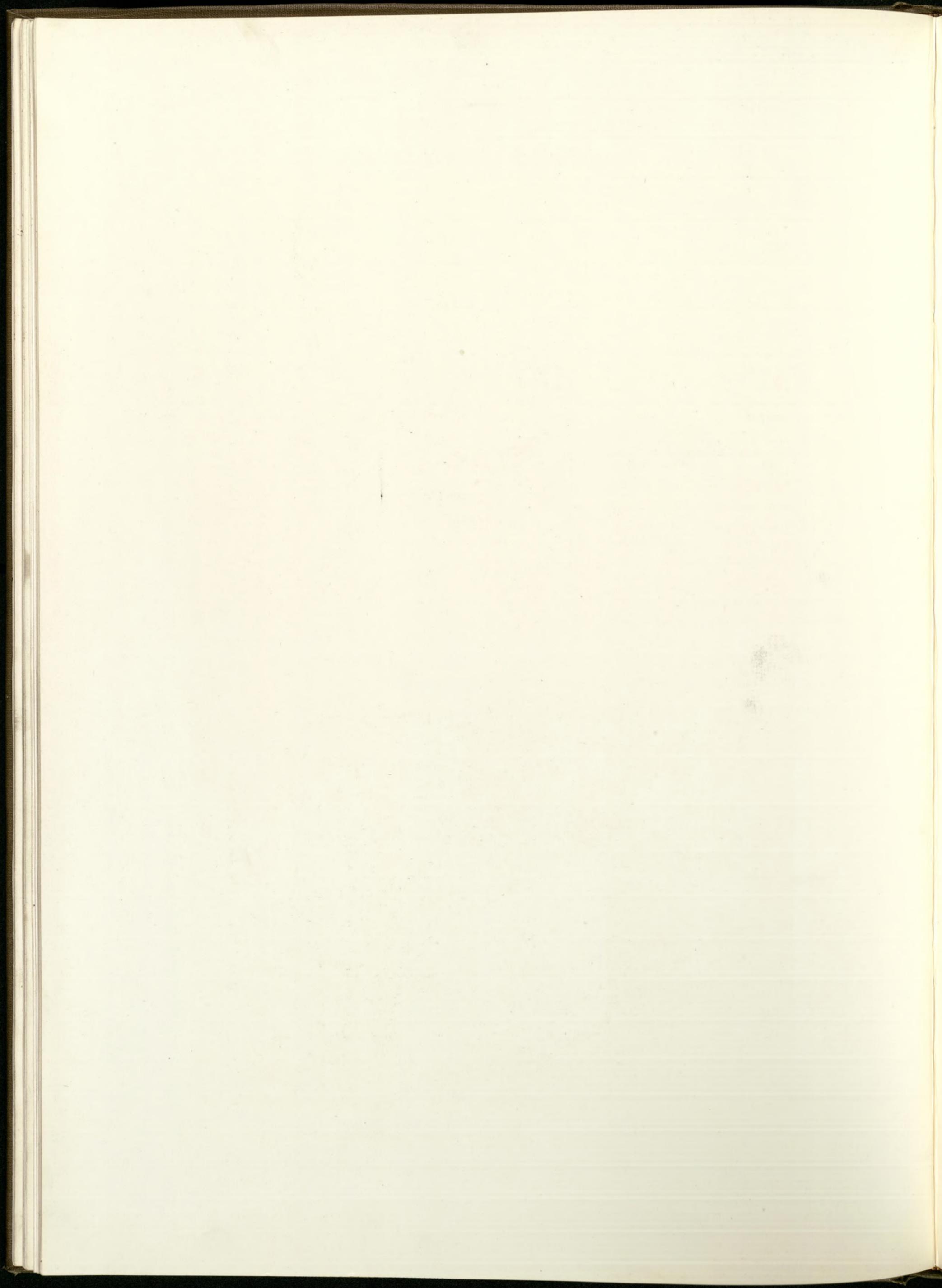


Tree and Cloister.



Tower.







Interior, Church of St. Genou, France.

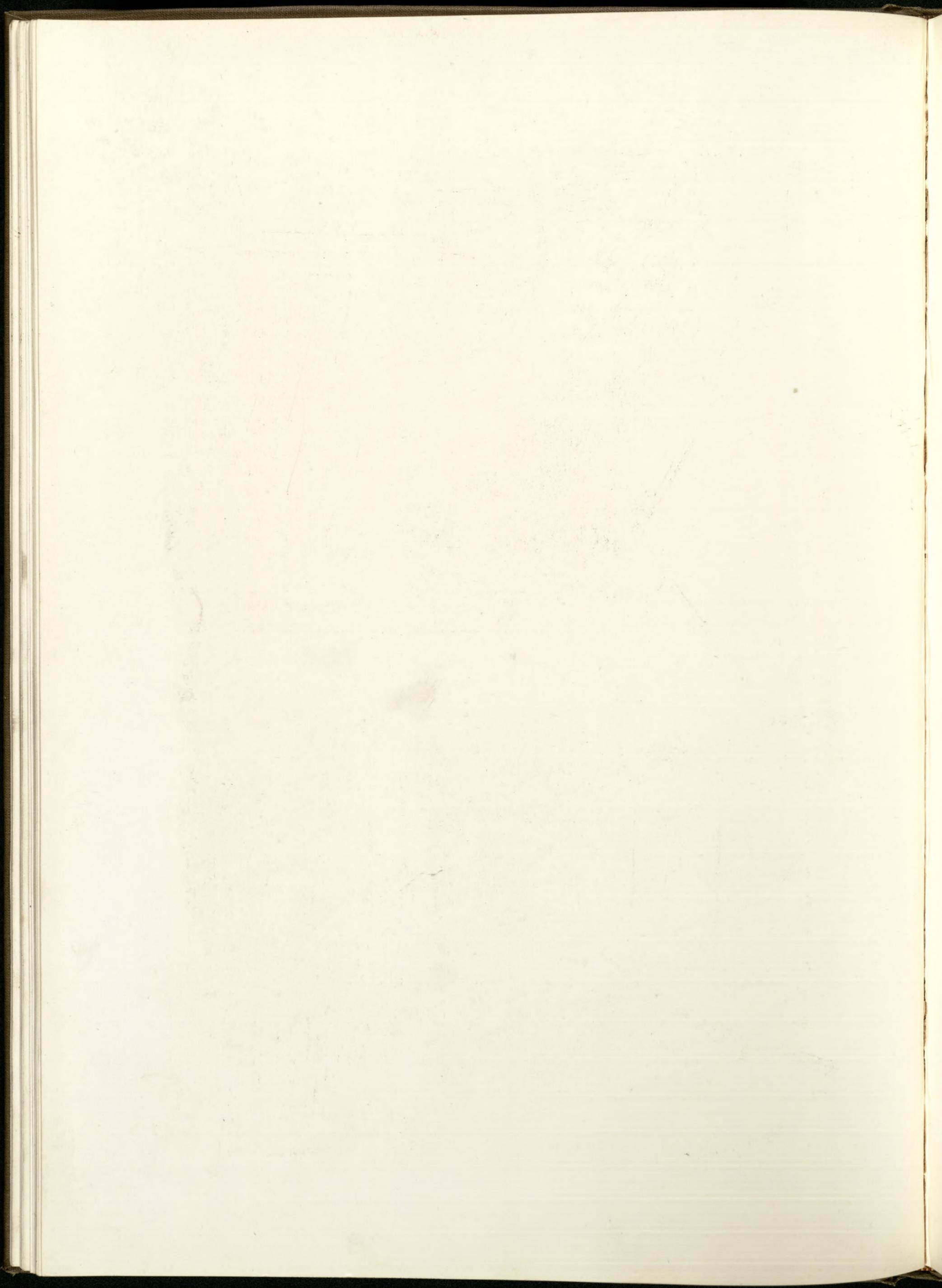


Escalier du Vieux Chapitre, Meaux.



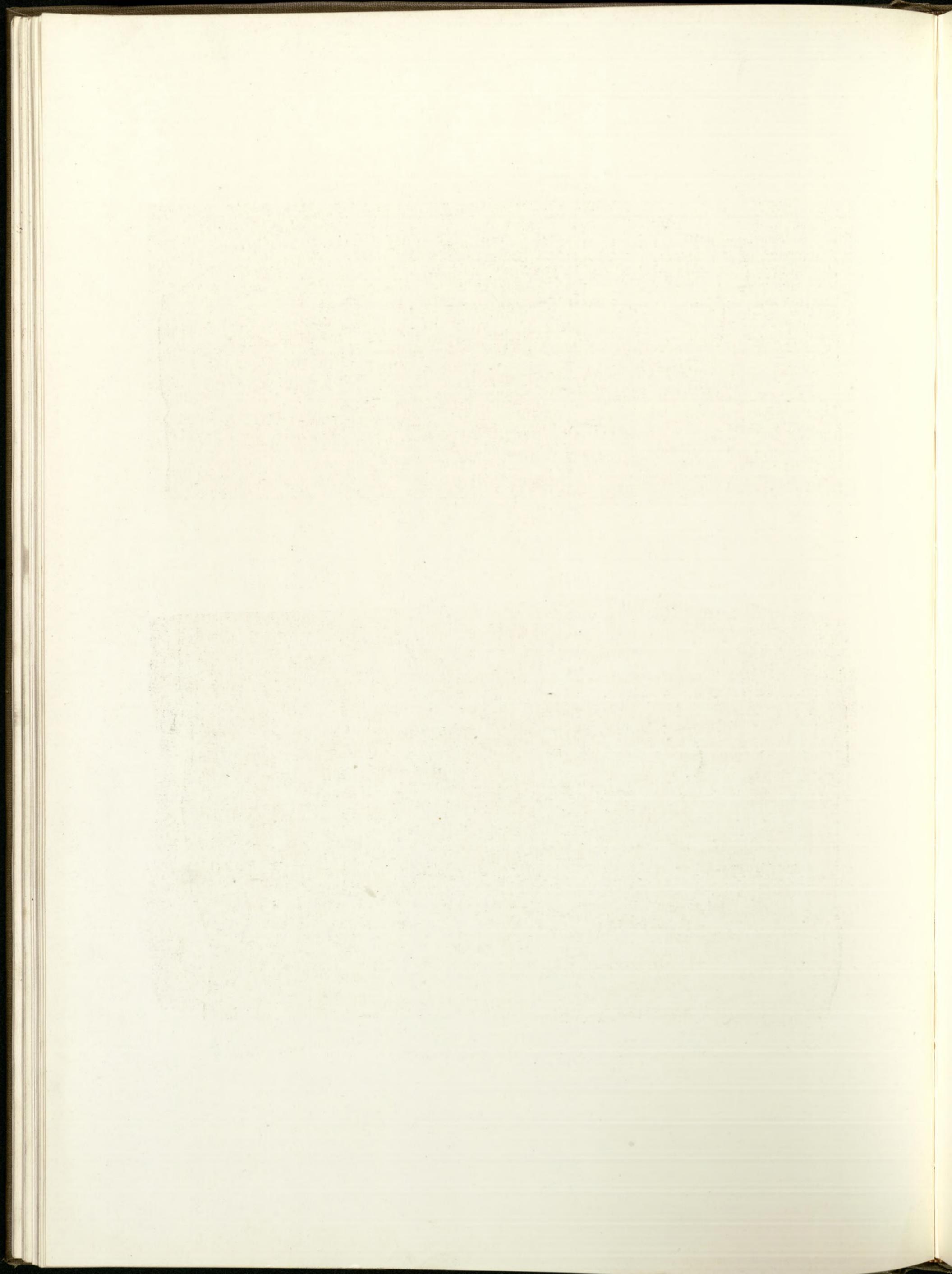


Stairways, Italy.



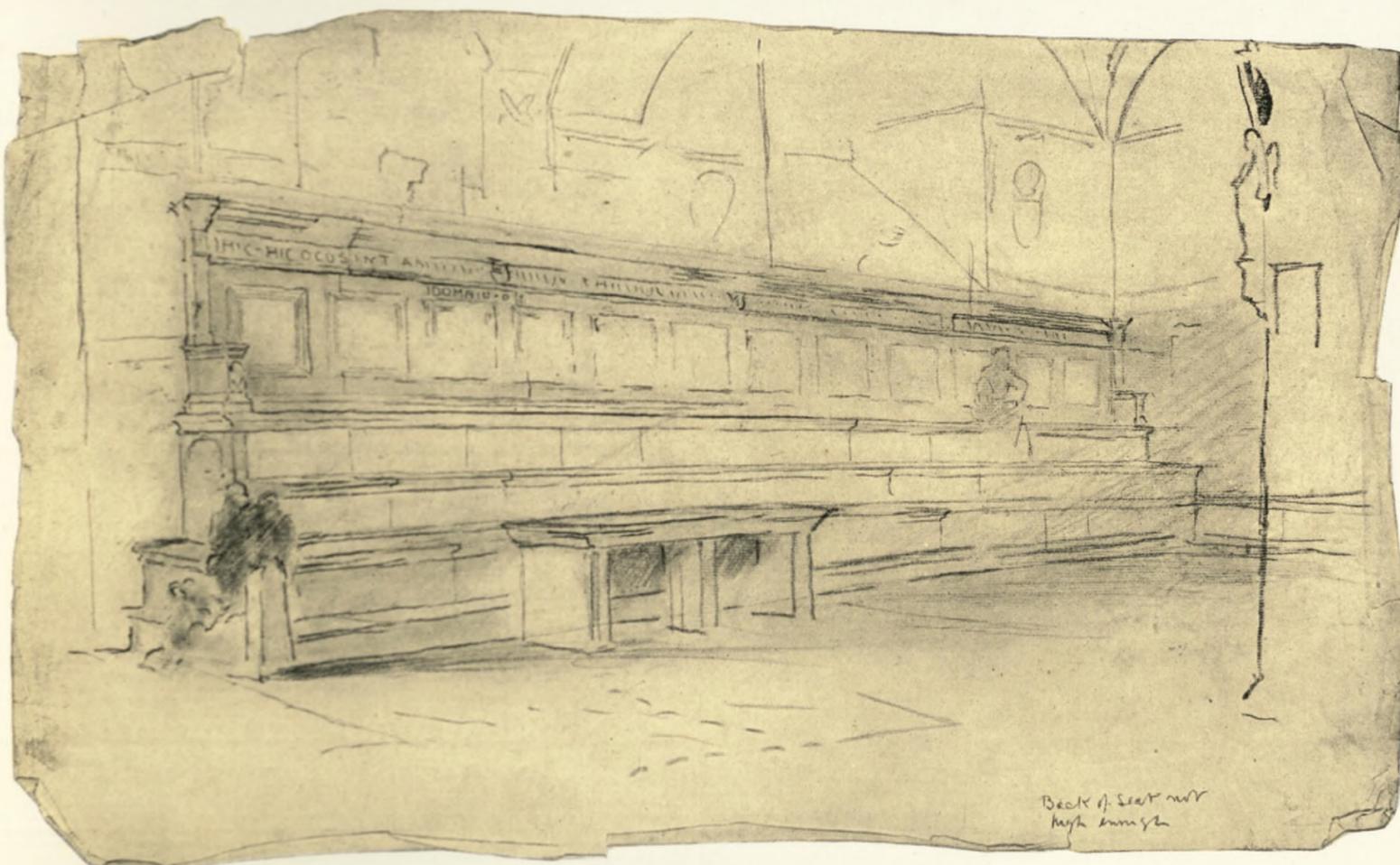


Dome of St. Peter's, Rome.

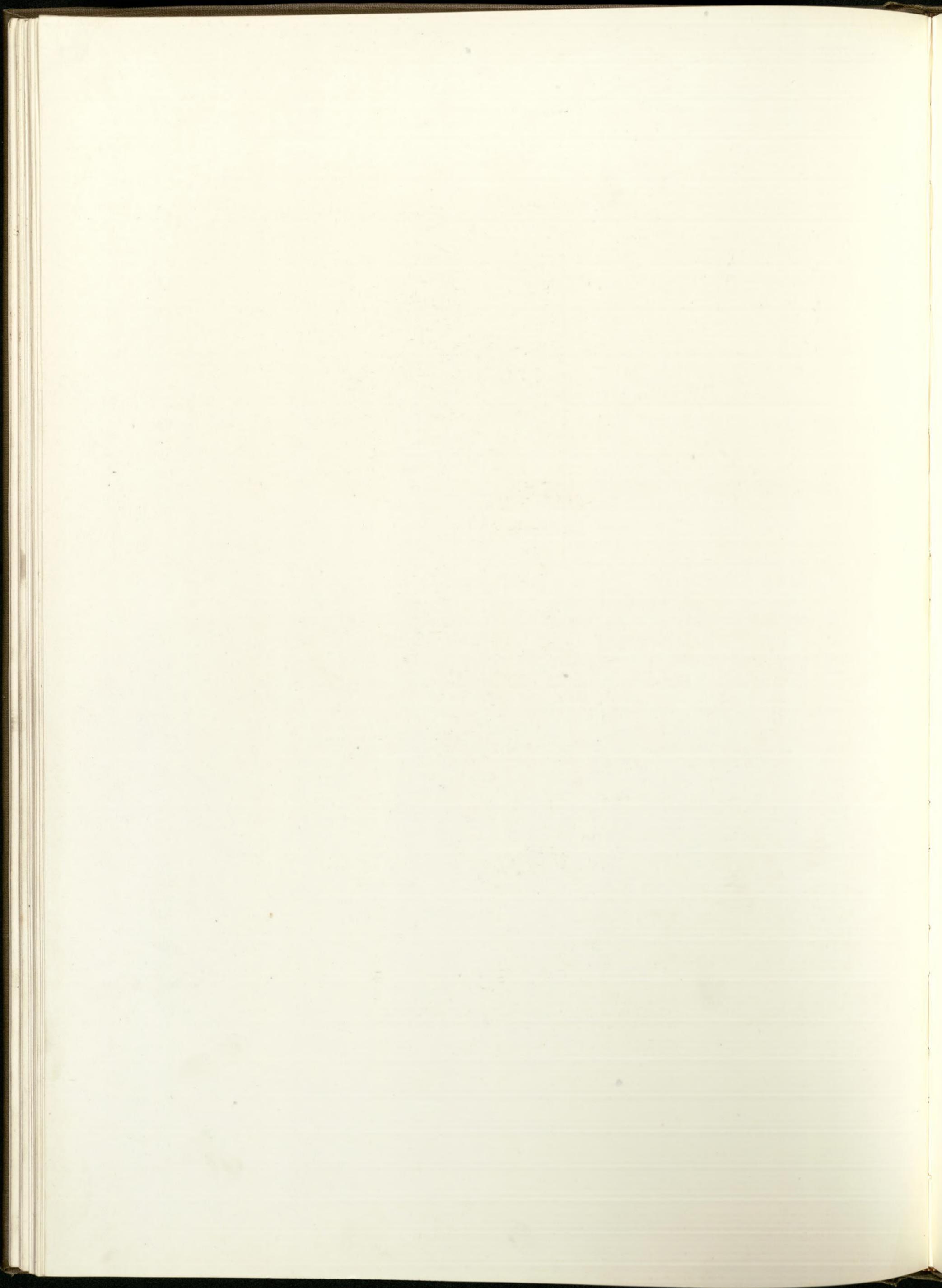




Fountain, Viterbo.

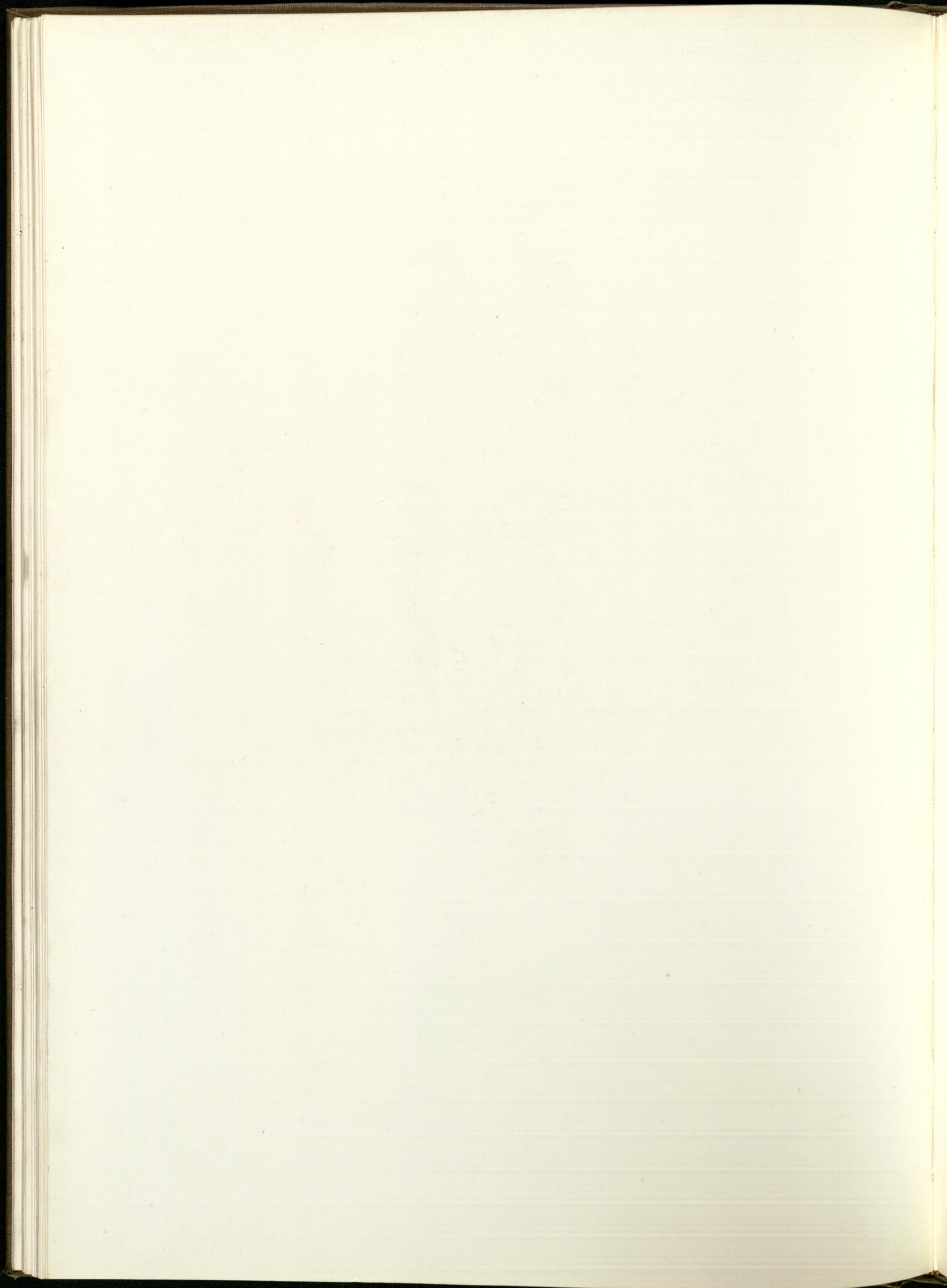


Wooden Seat.



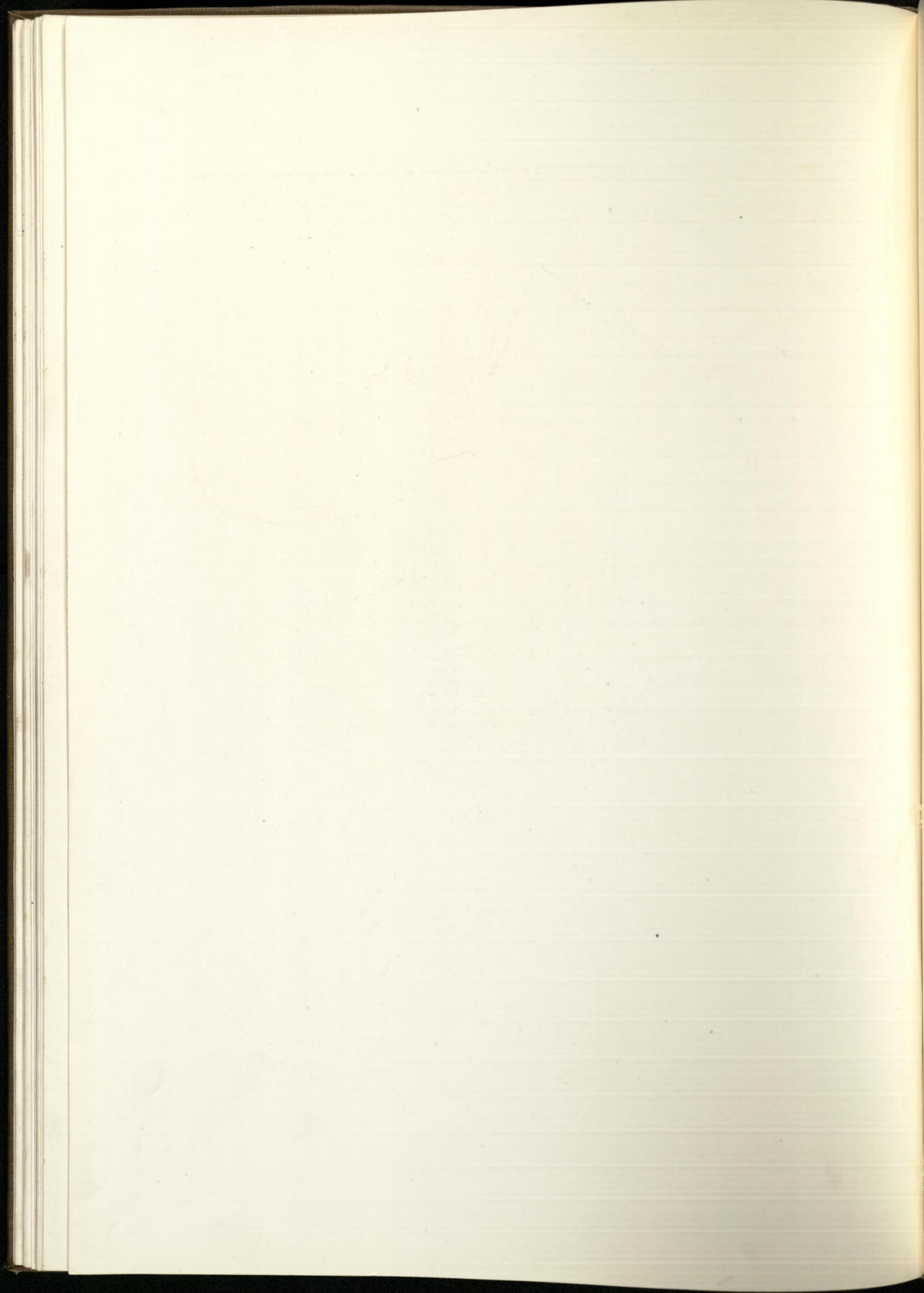


Tour de la Grosse Cloche, Bordeaux.



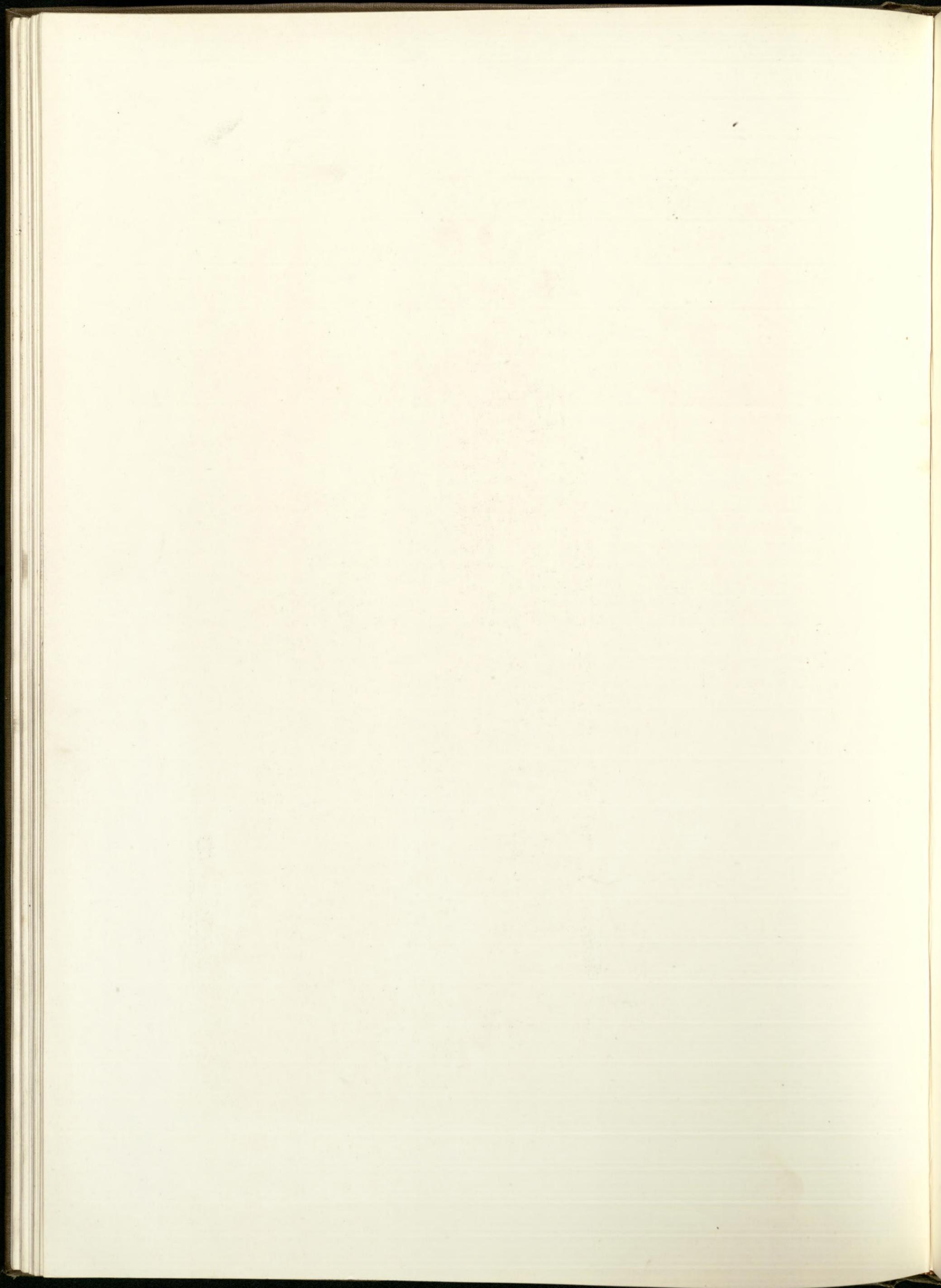


Dormer Window, France.



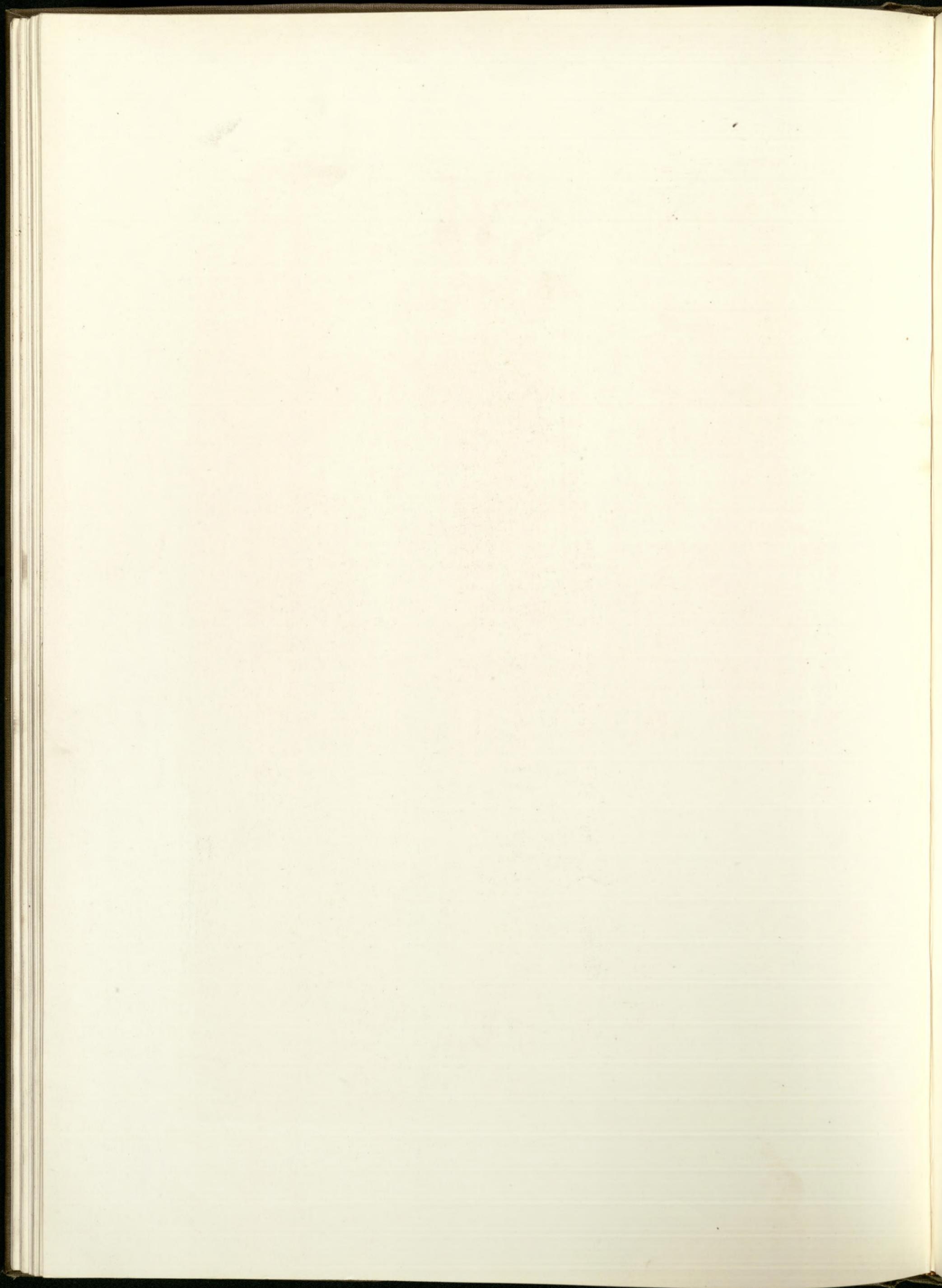


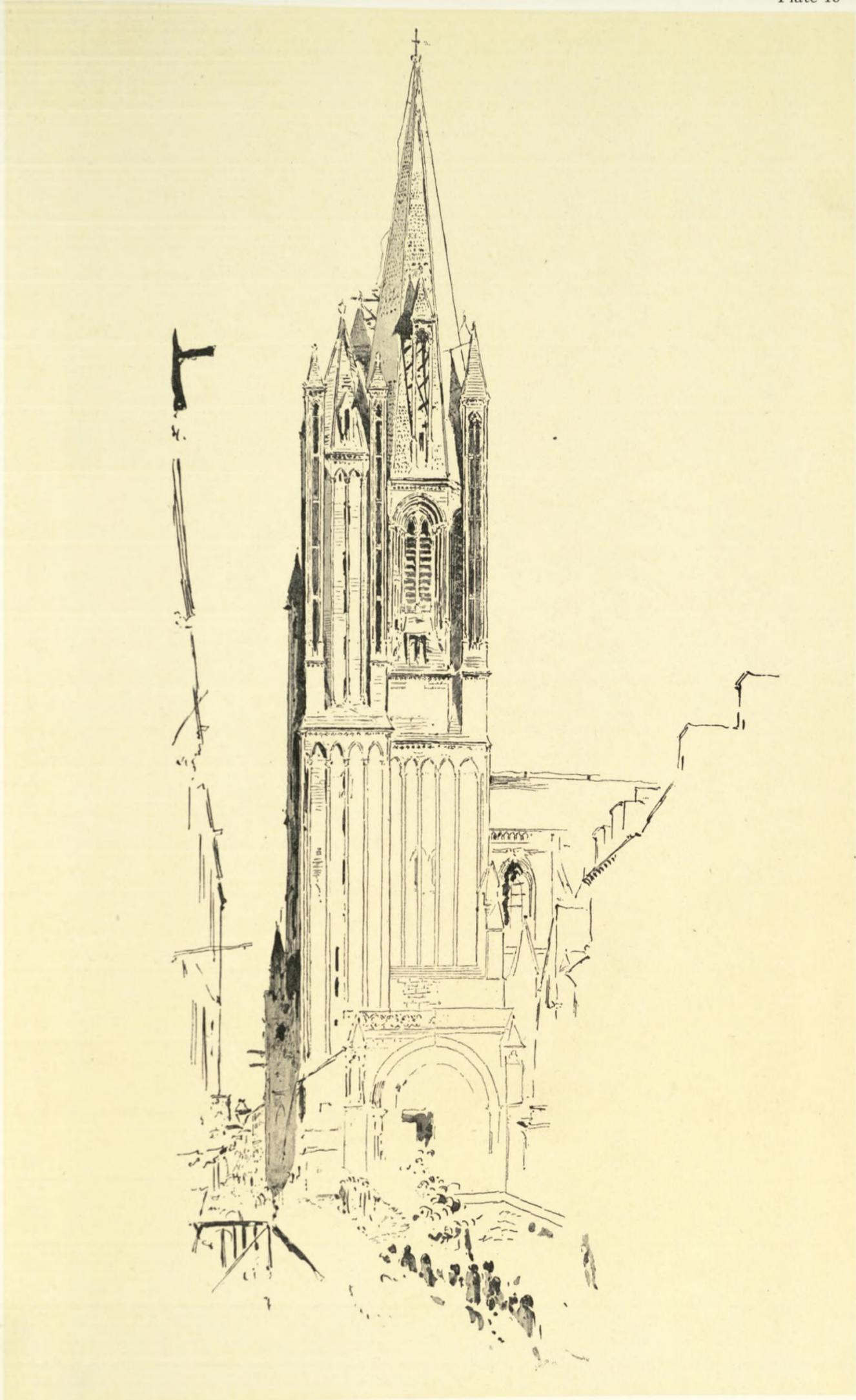
Chateau de Plecis Macé, Near Angers.



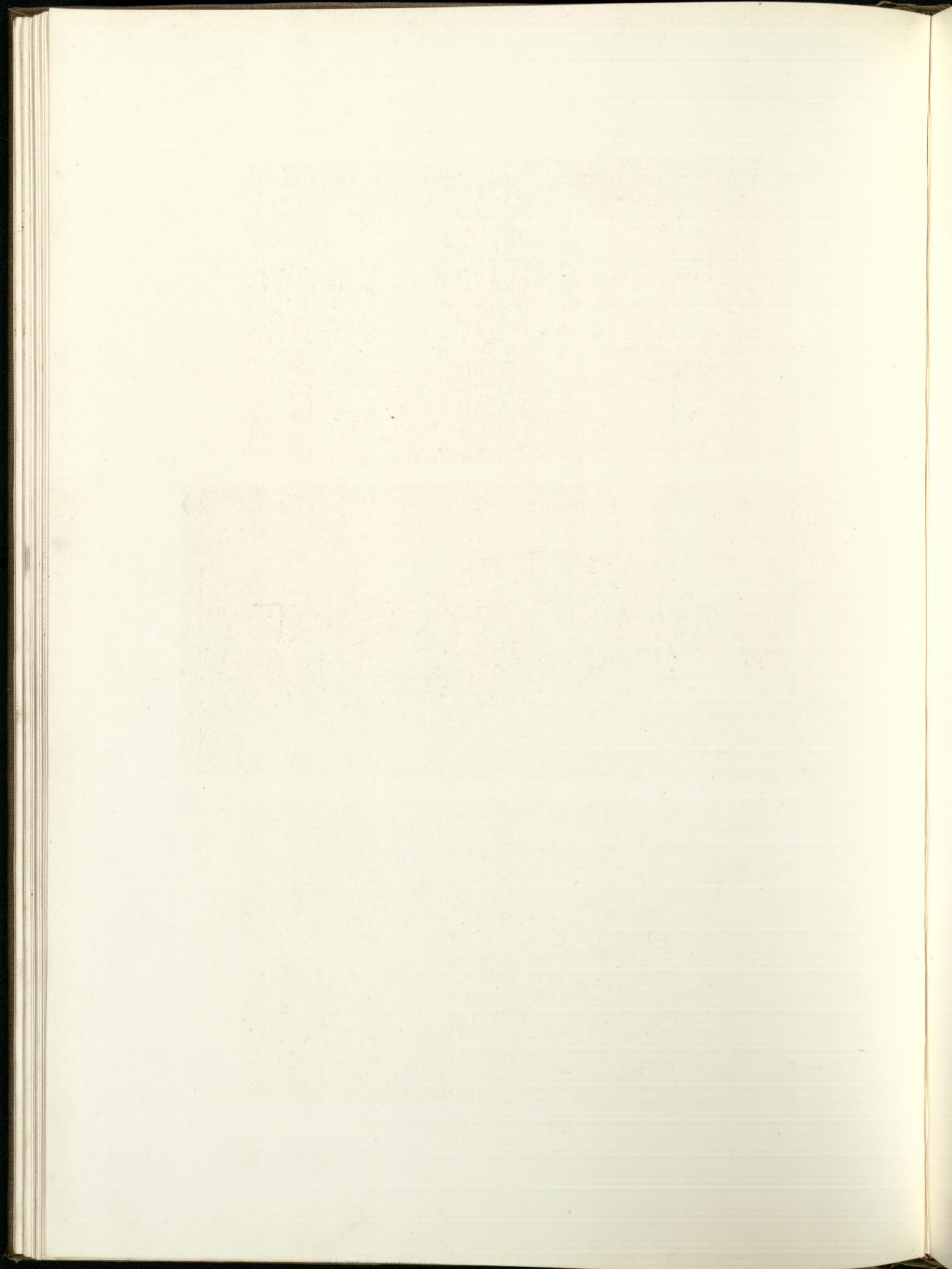


Church Tower, France.





Cathedral Tower, Coutances.





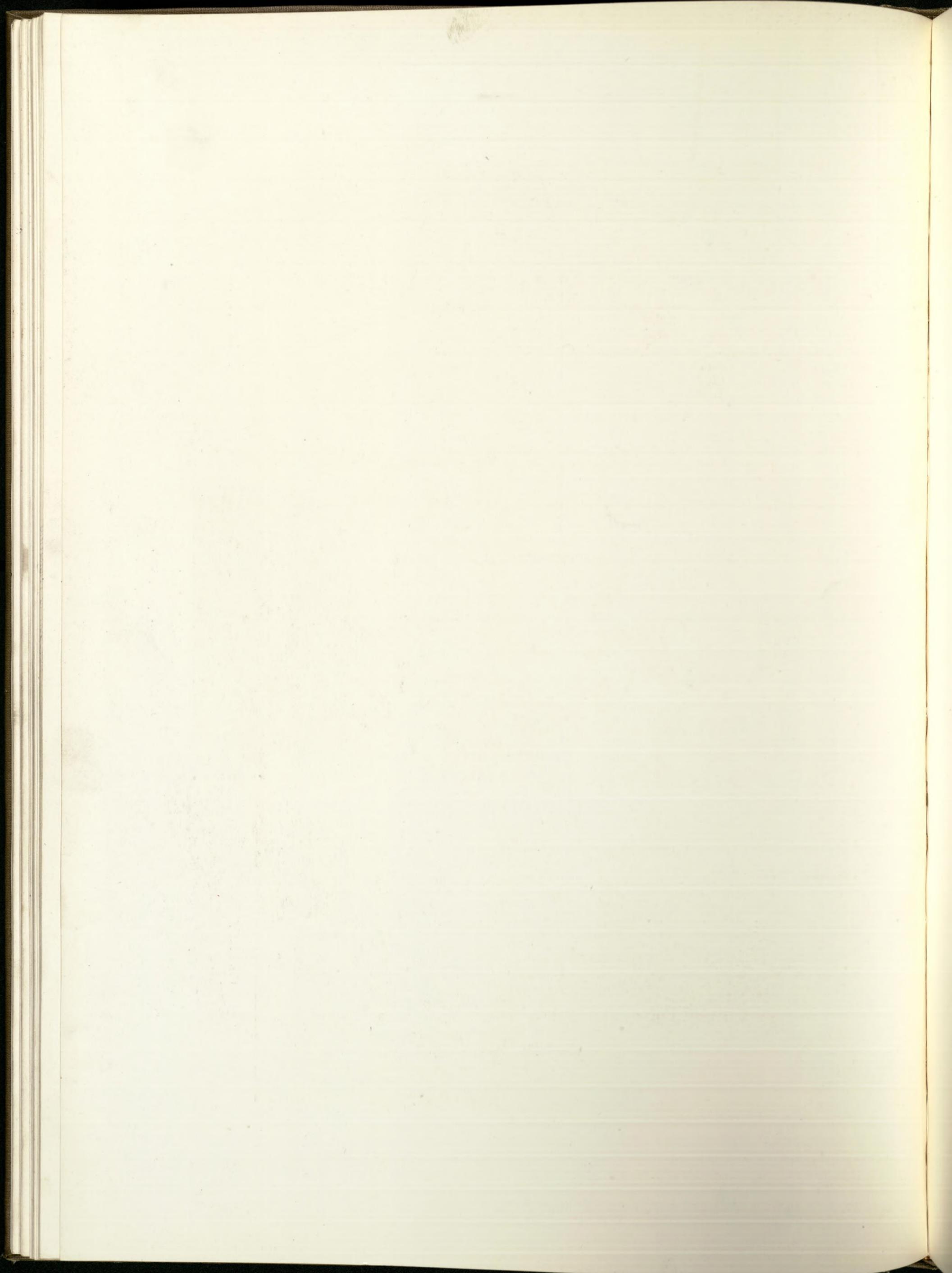
*Greek Relief*



*King Arthur, Innsbruck*  
Drawings from Sculpture.

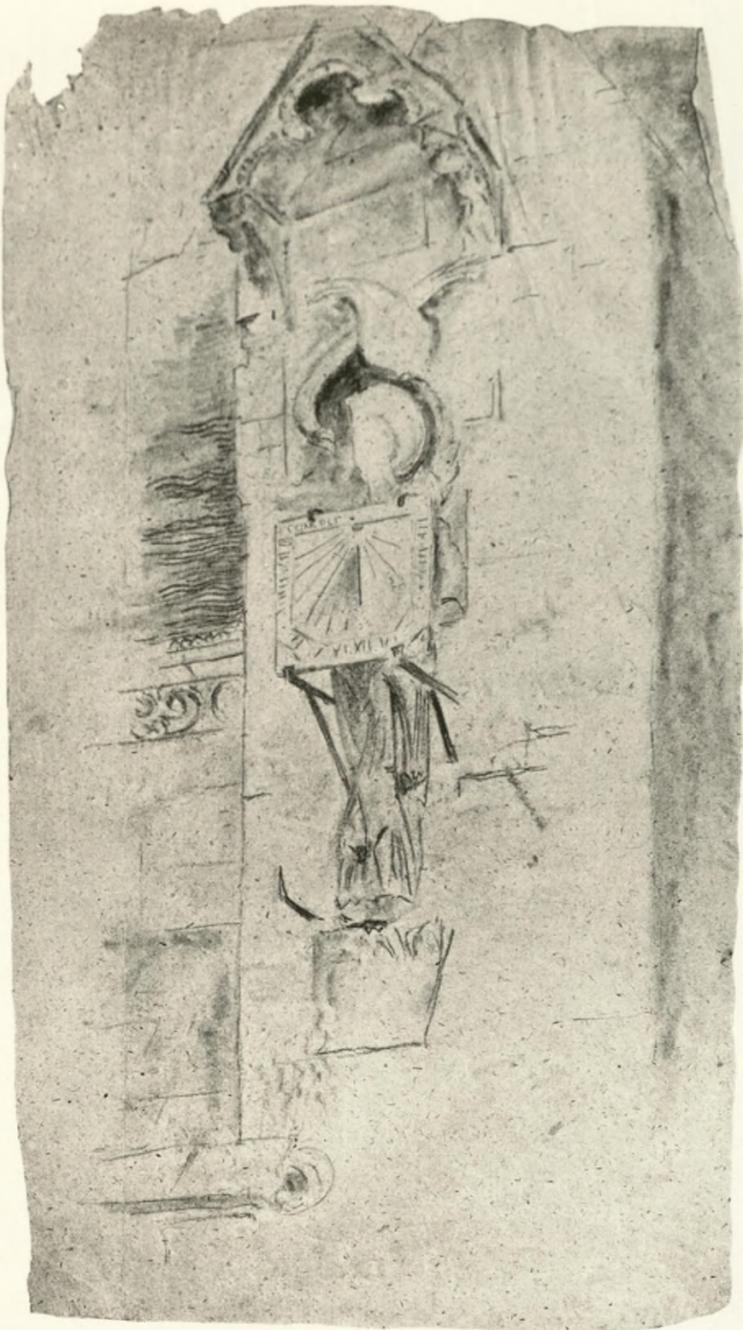


*Aphrodite, Syracuse*





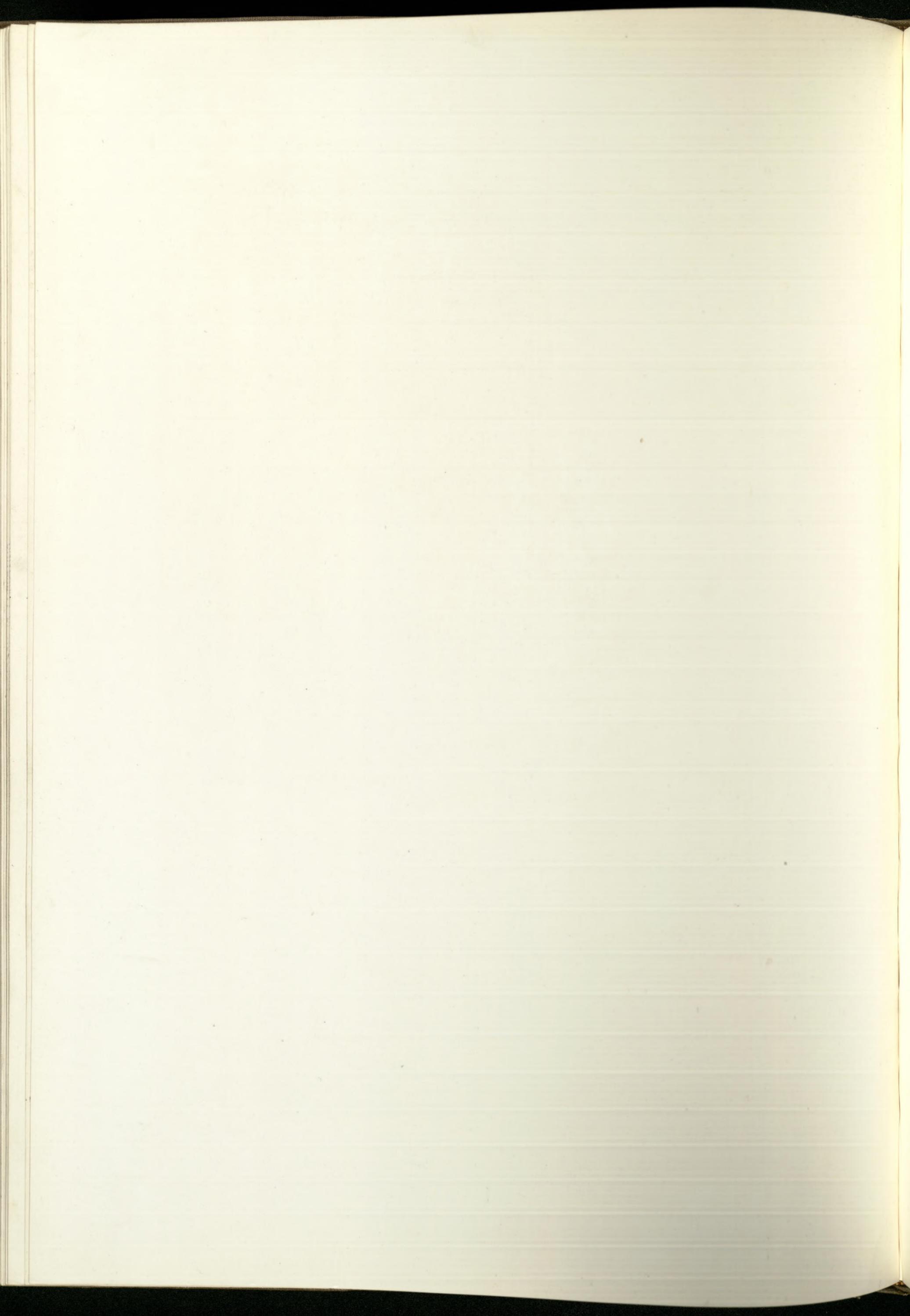
Drawing, after Holbein.



Angel With Sun-Dial, France.

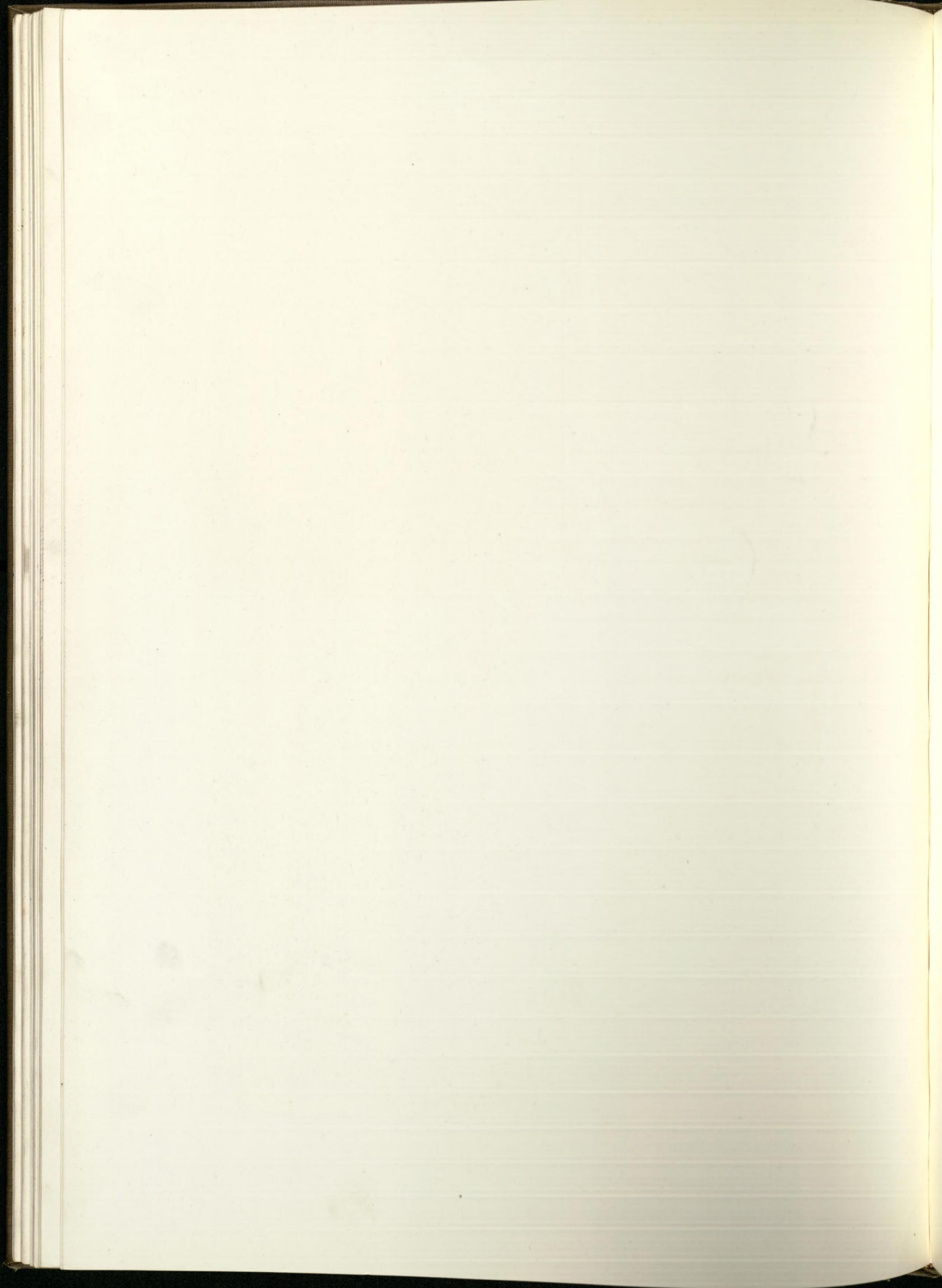


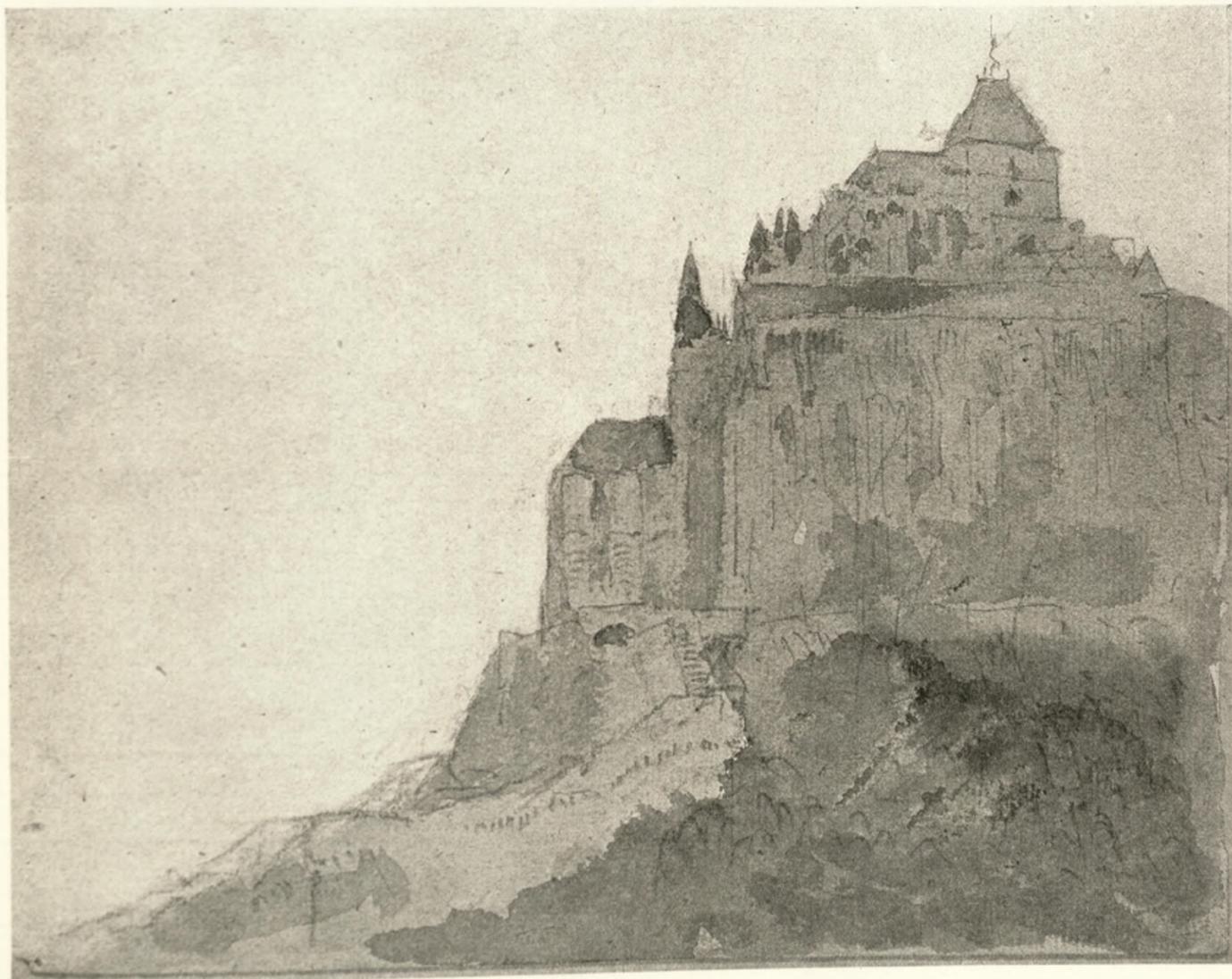
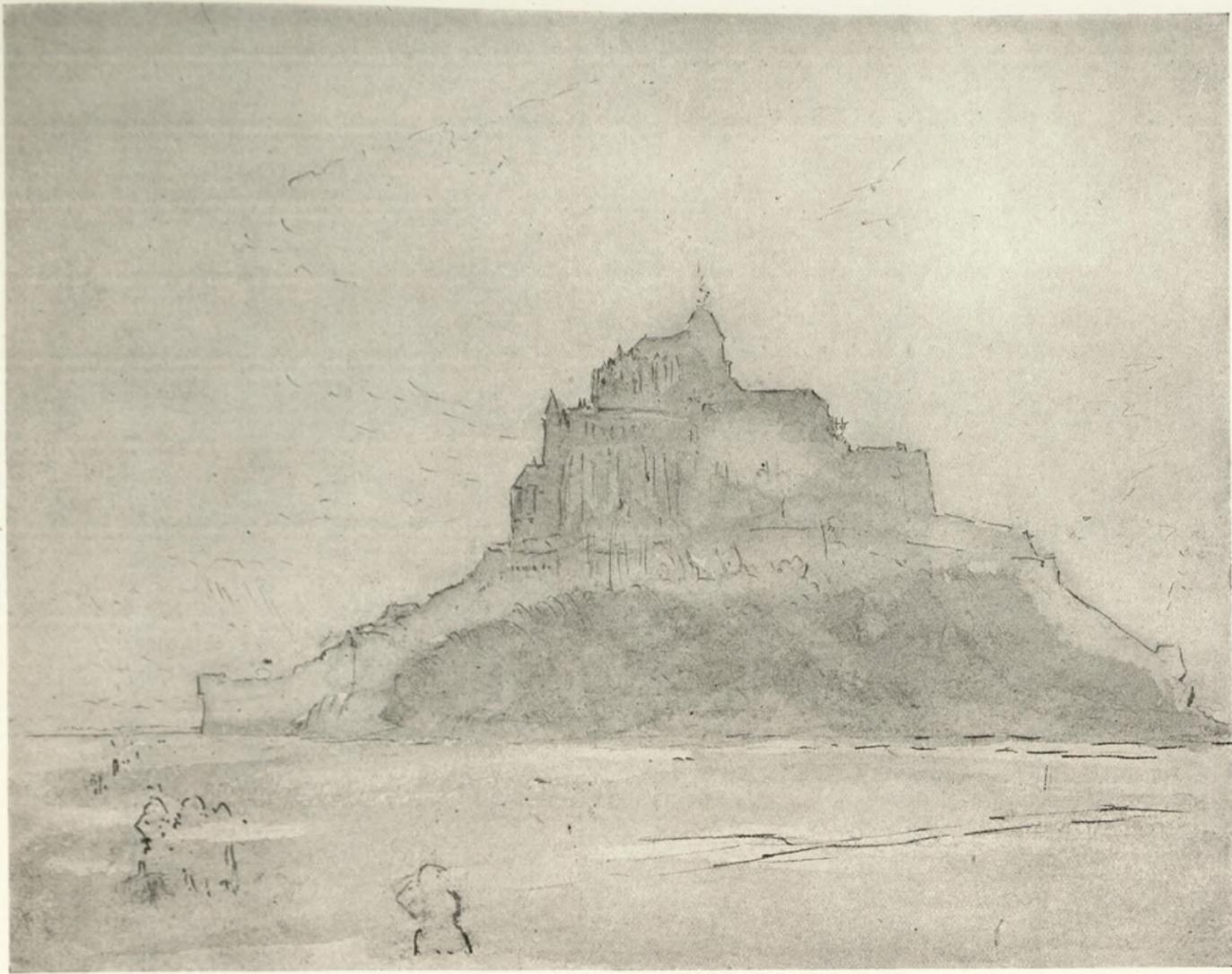
Drawing, After Holbein.



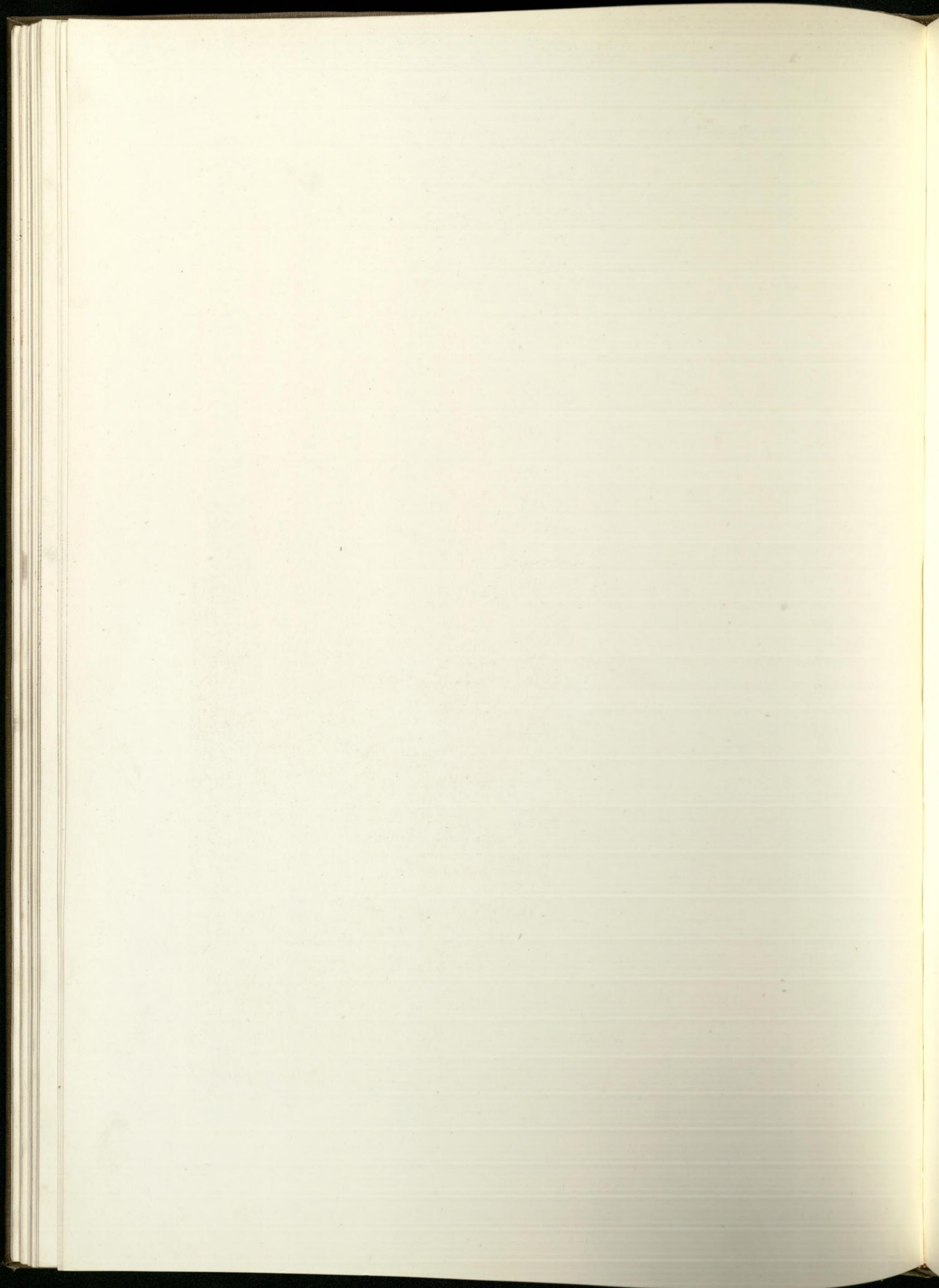


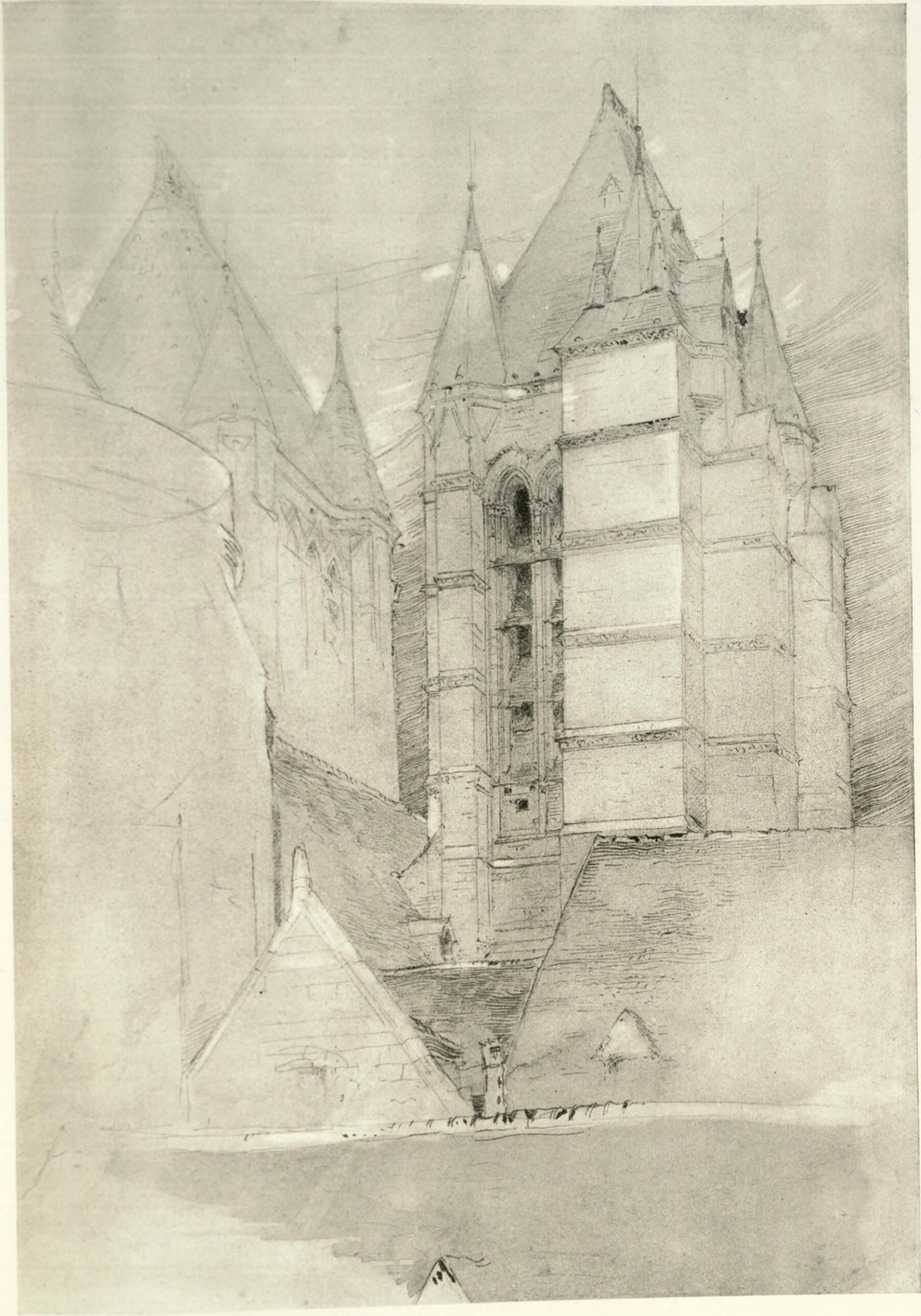
Church at Presles, France.



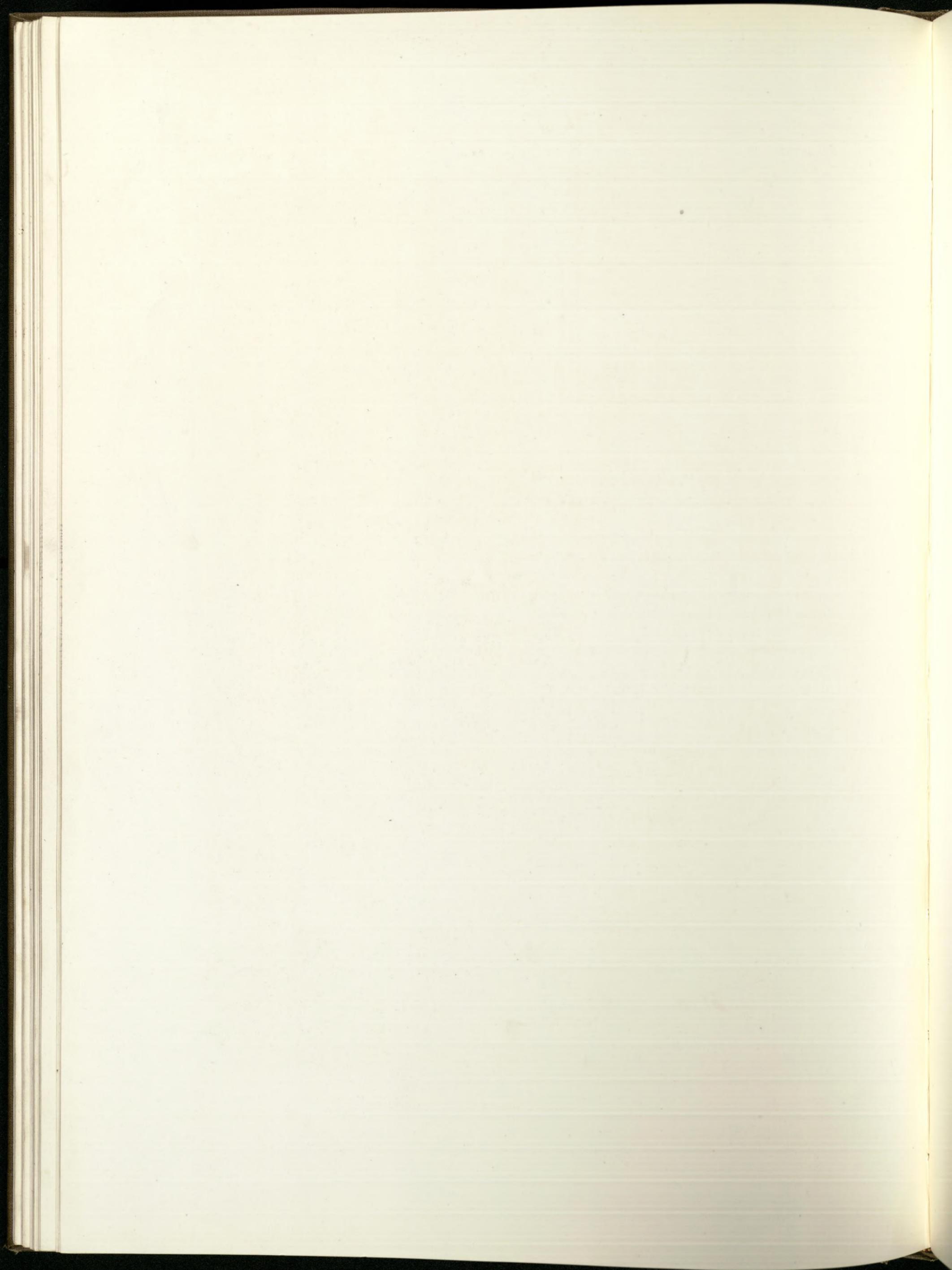


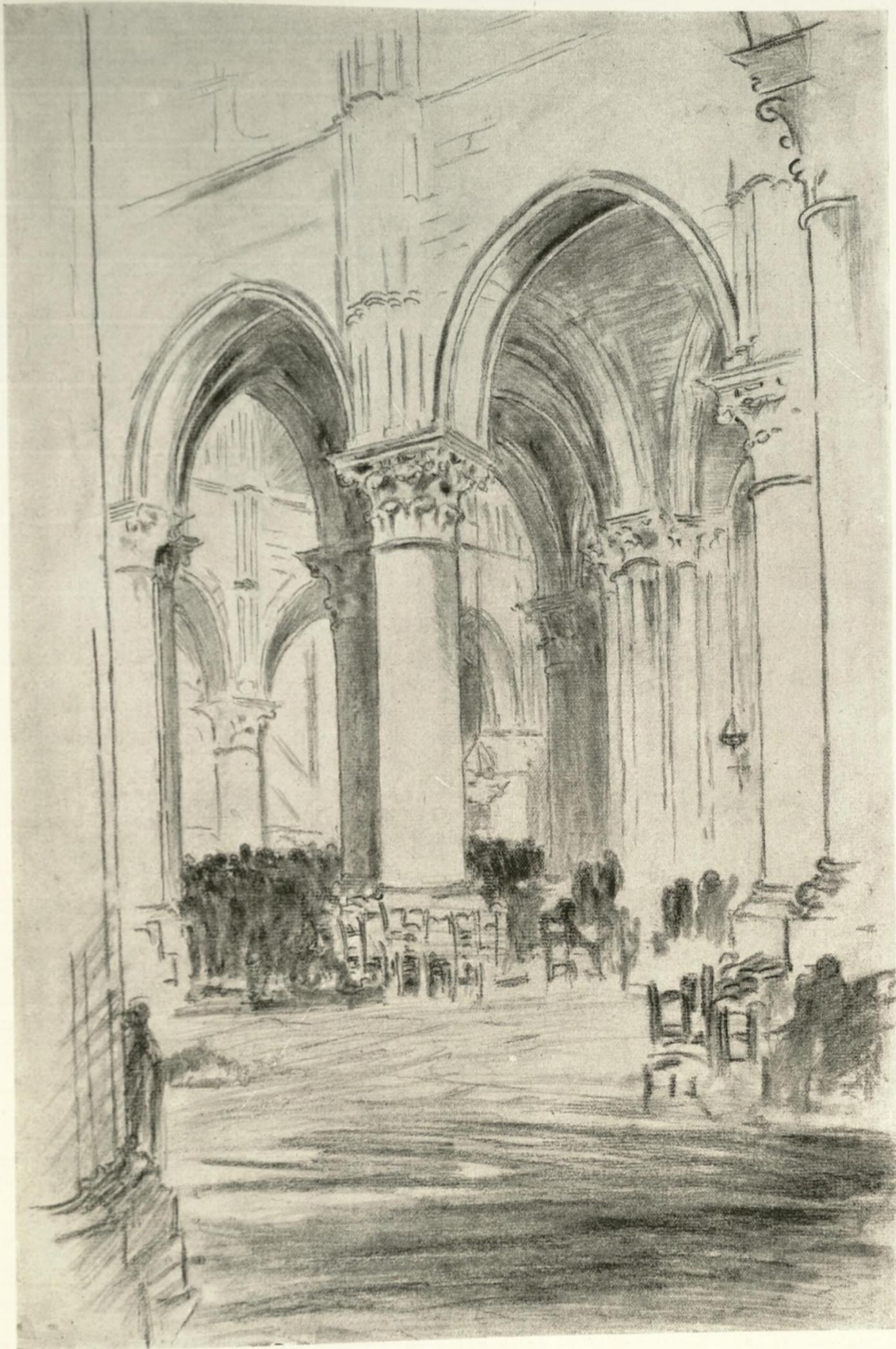
Mont Saint Michel.



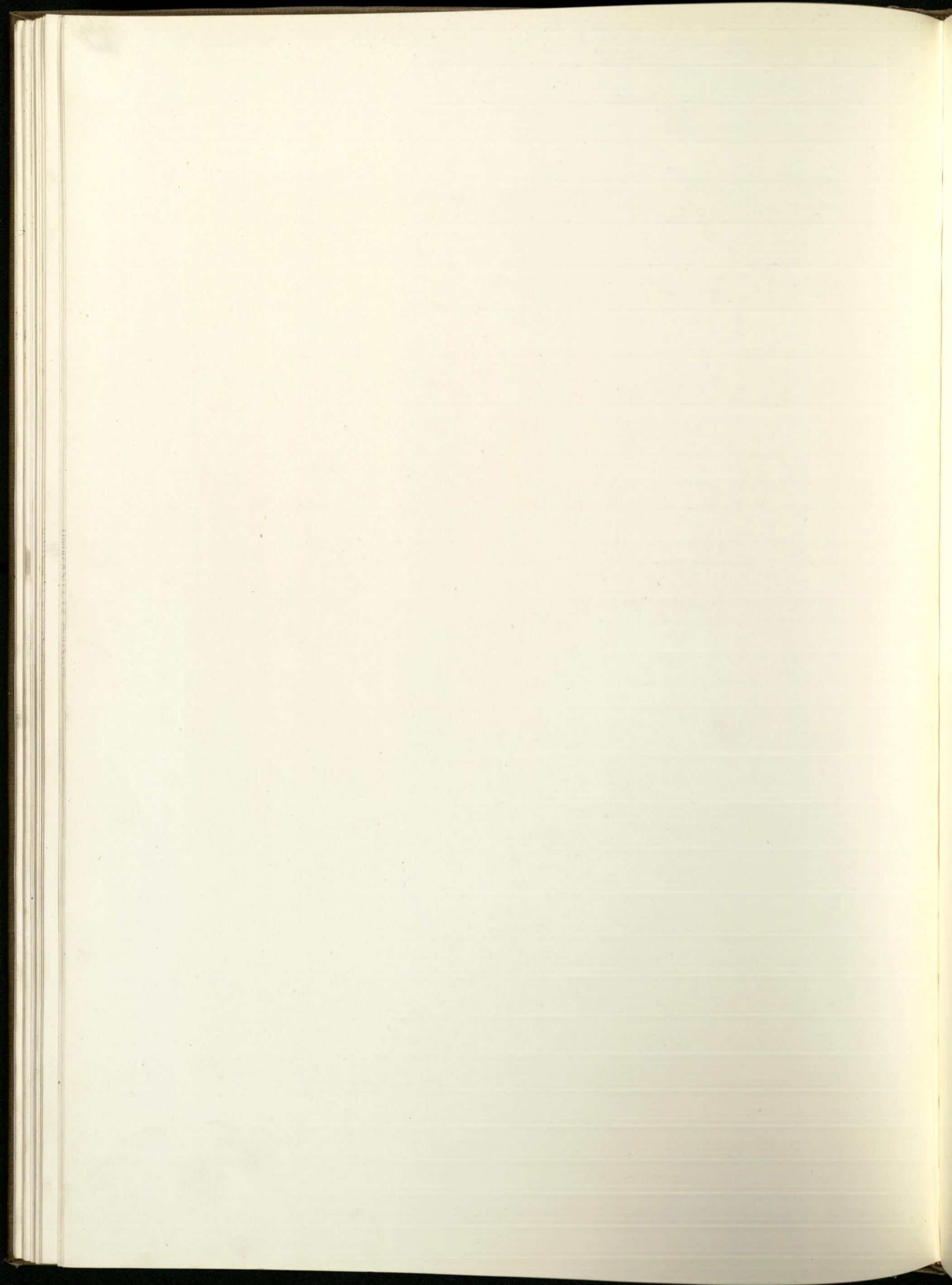


Towers of Cathedral, Noyon.



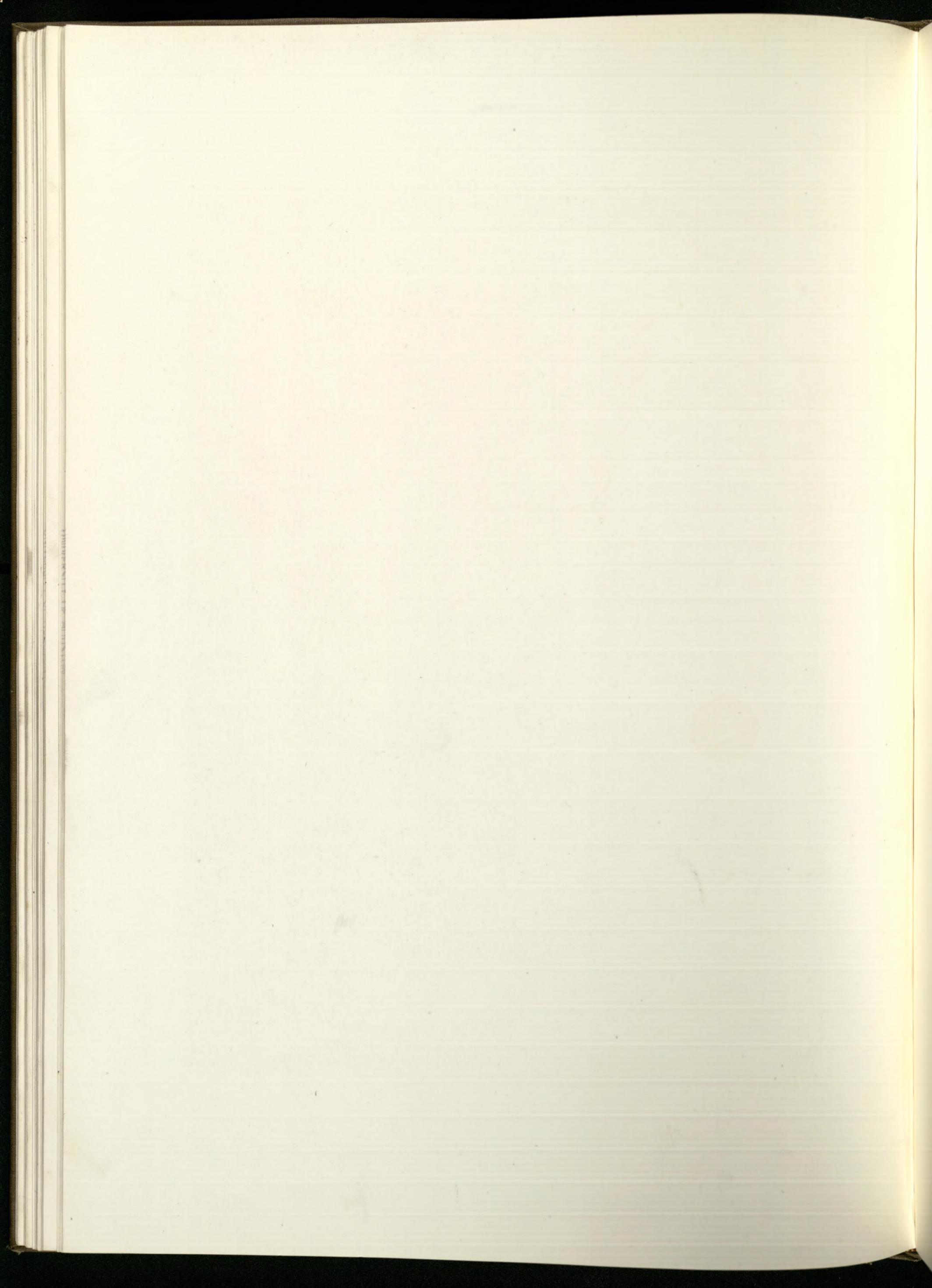


Interior, Notre Dame, Paris.



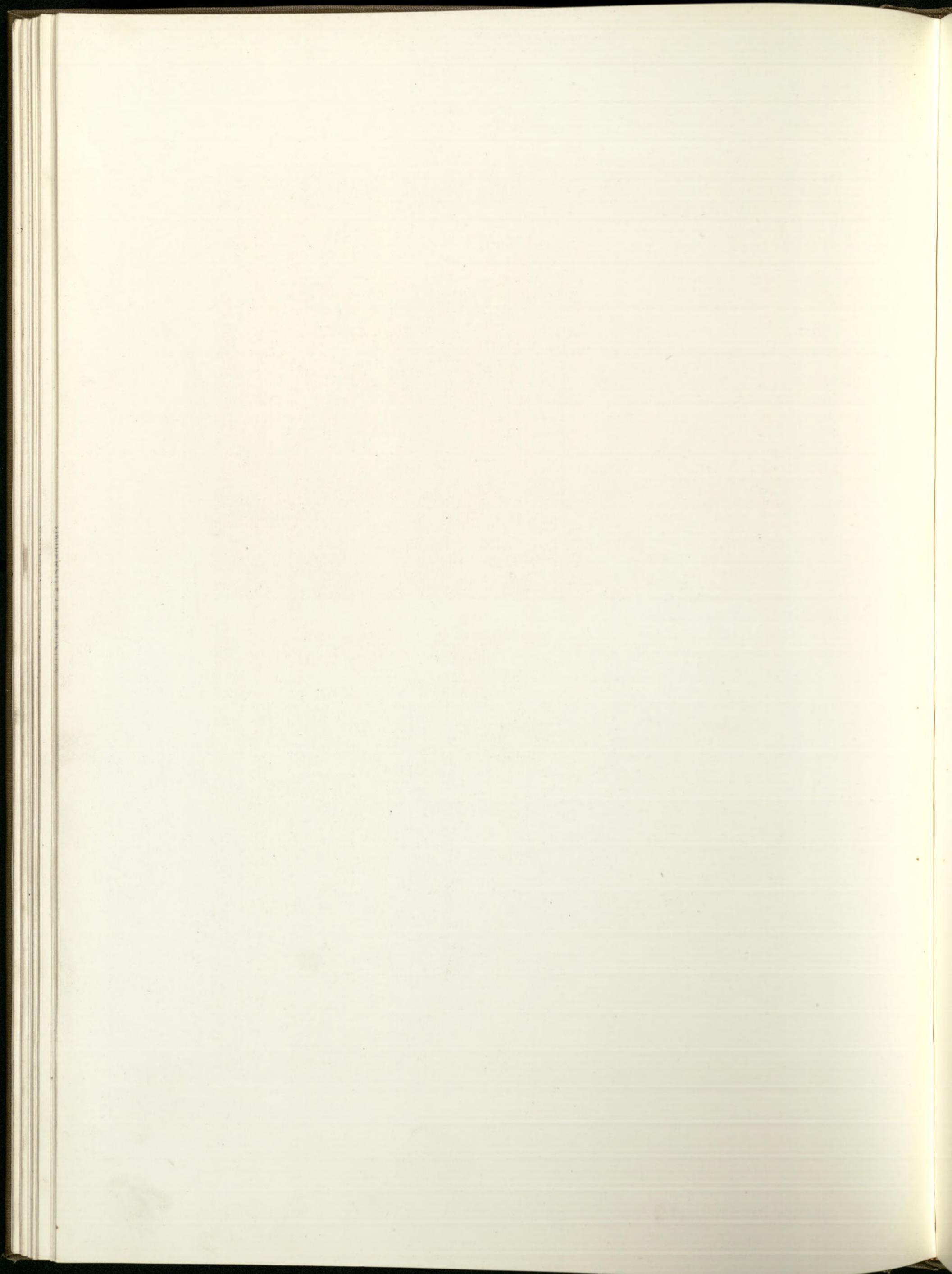


Tower and Gateway, France.



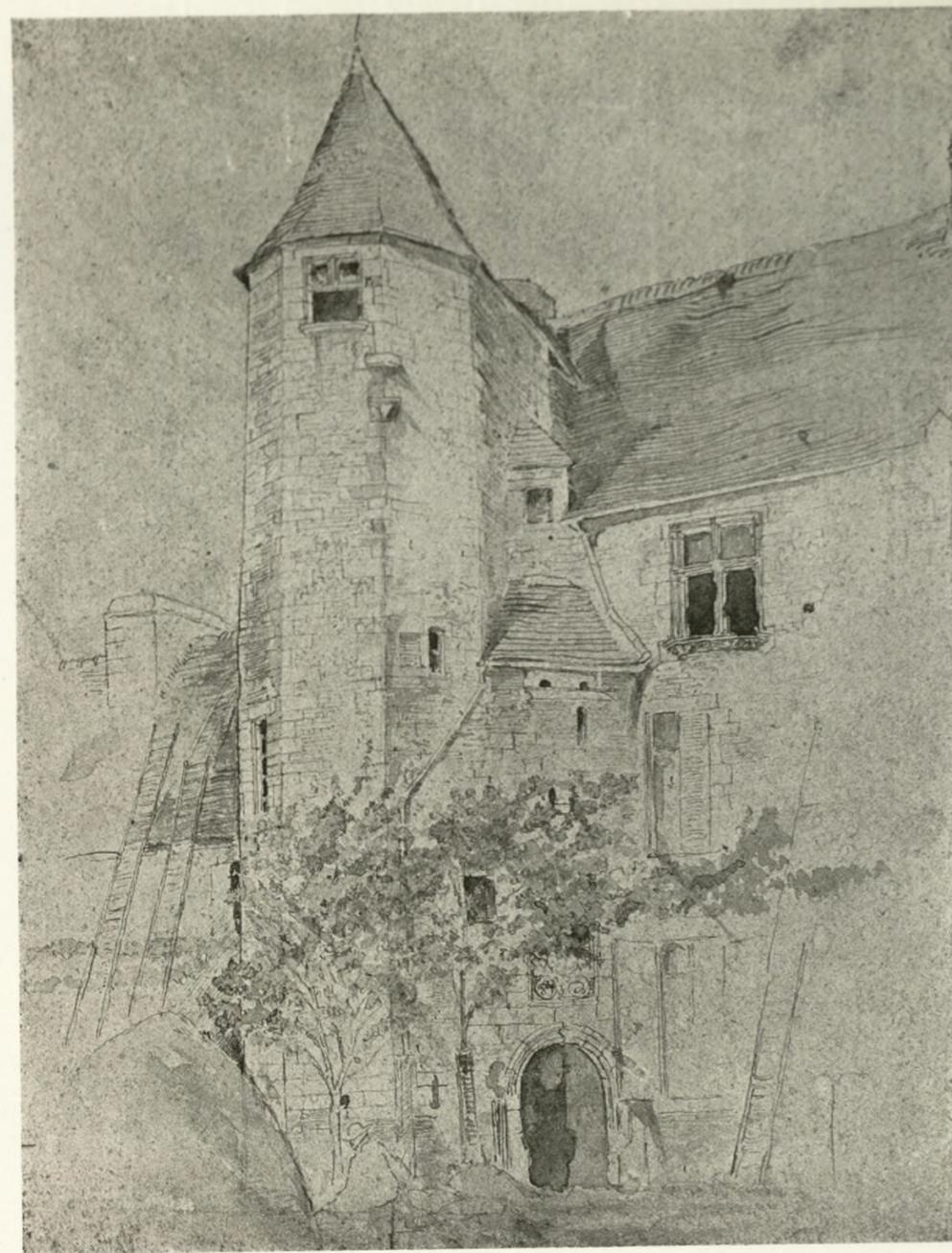


Church, Normandy.

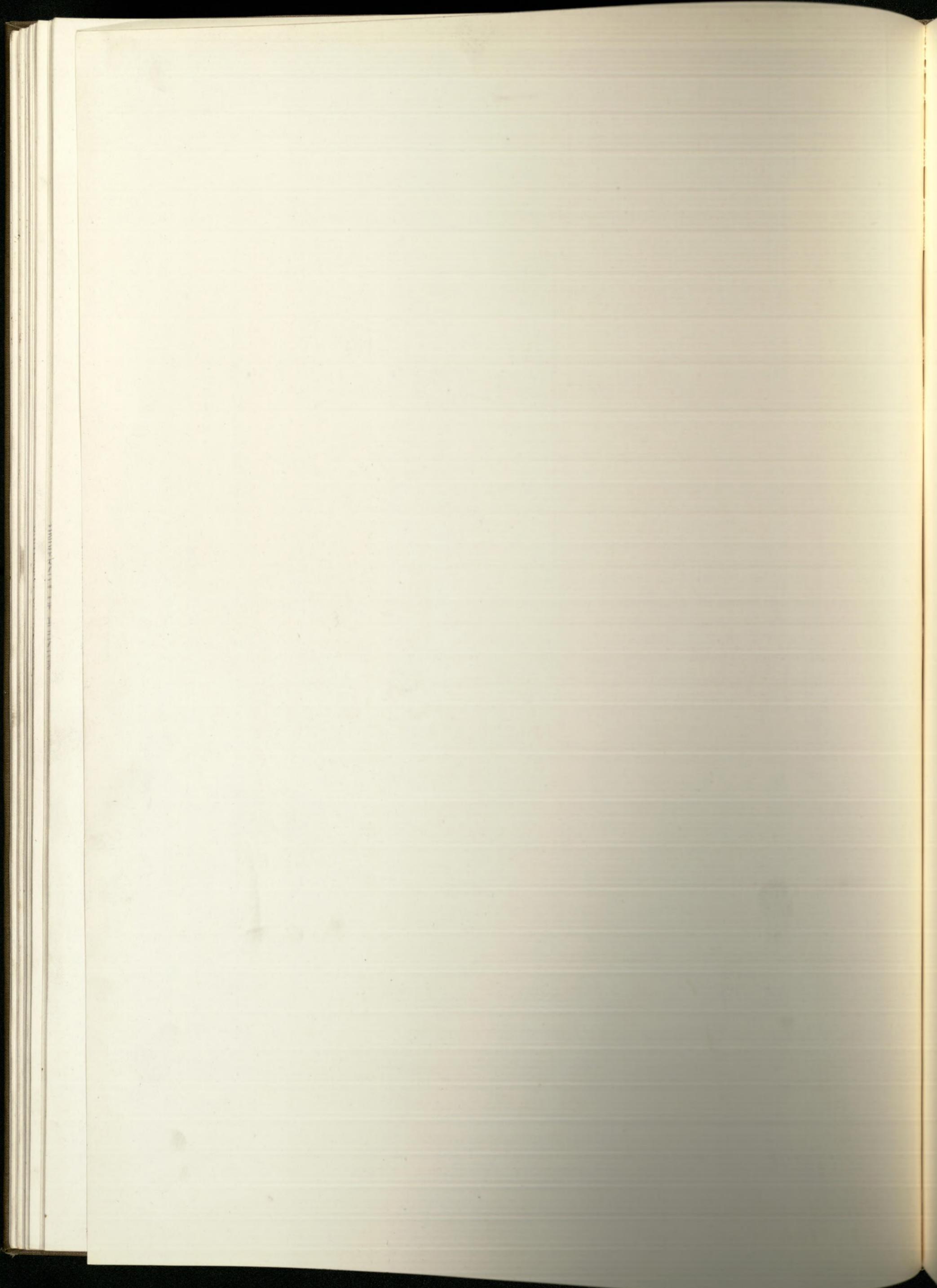


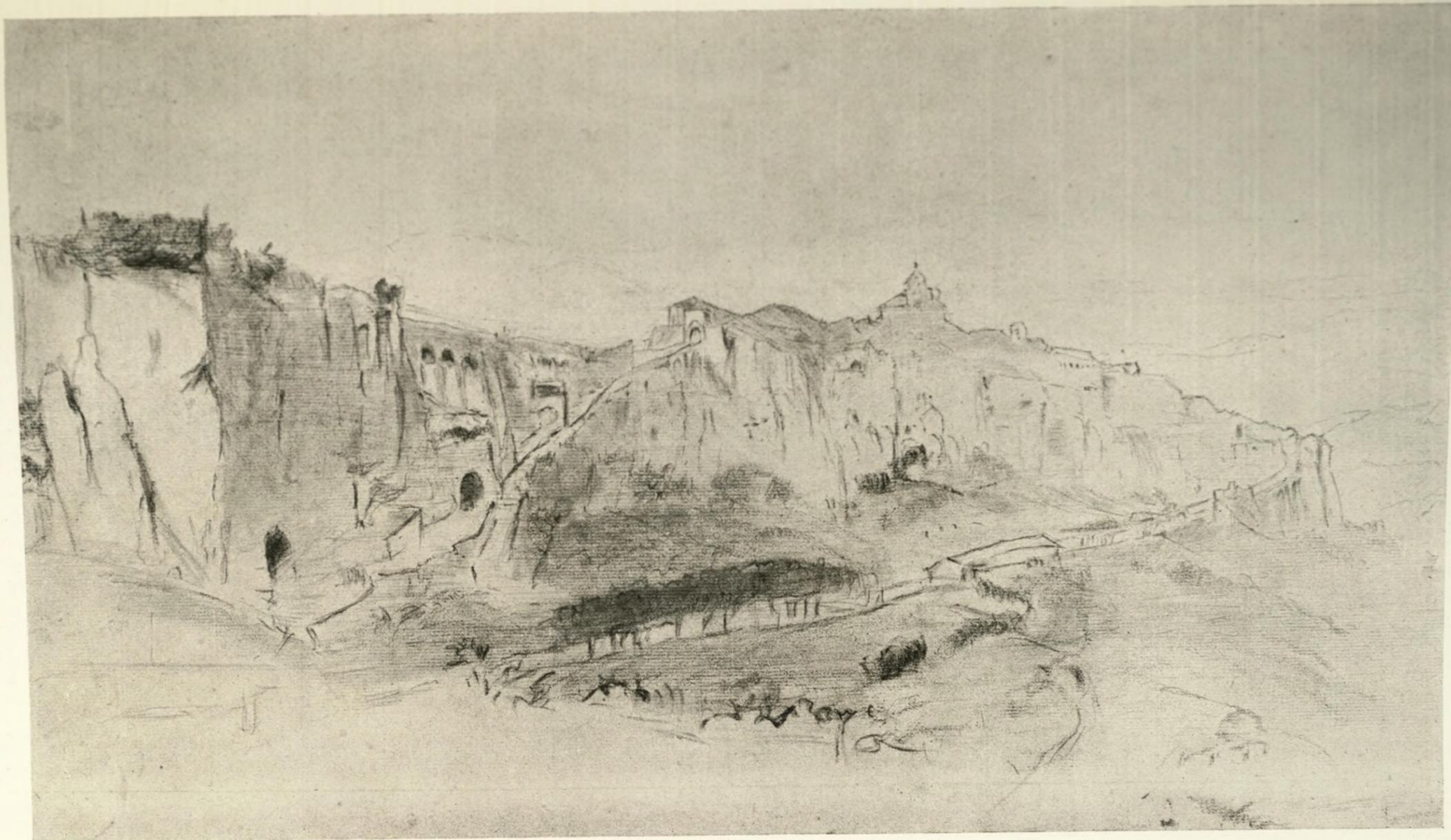


Gateway, France.

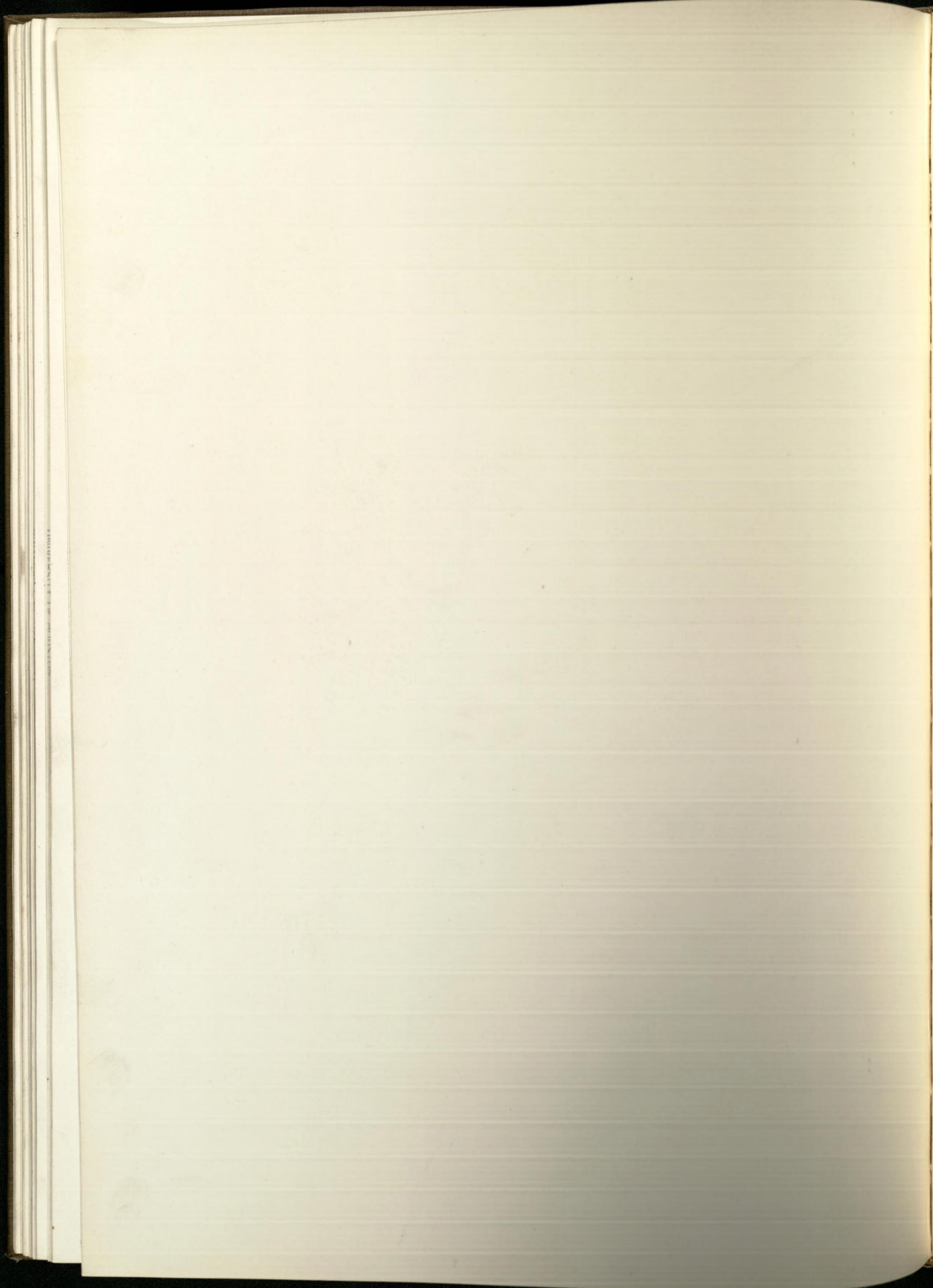


Courtyard, France.



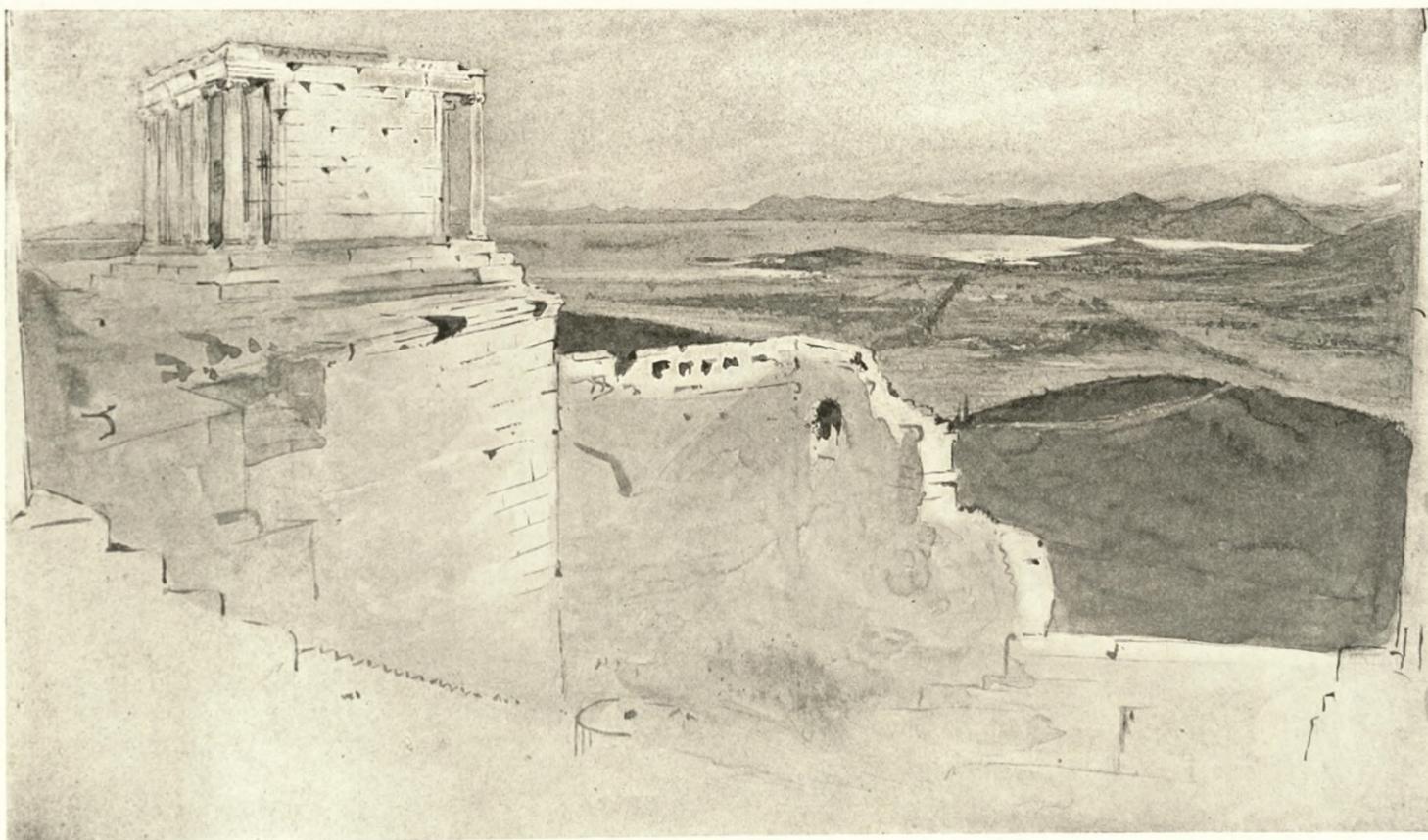


Orte, Italy.

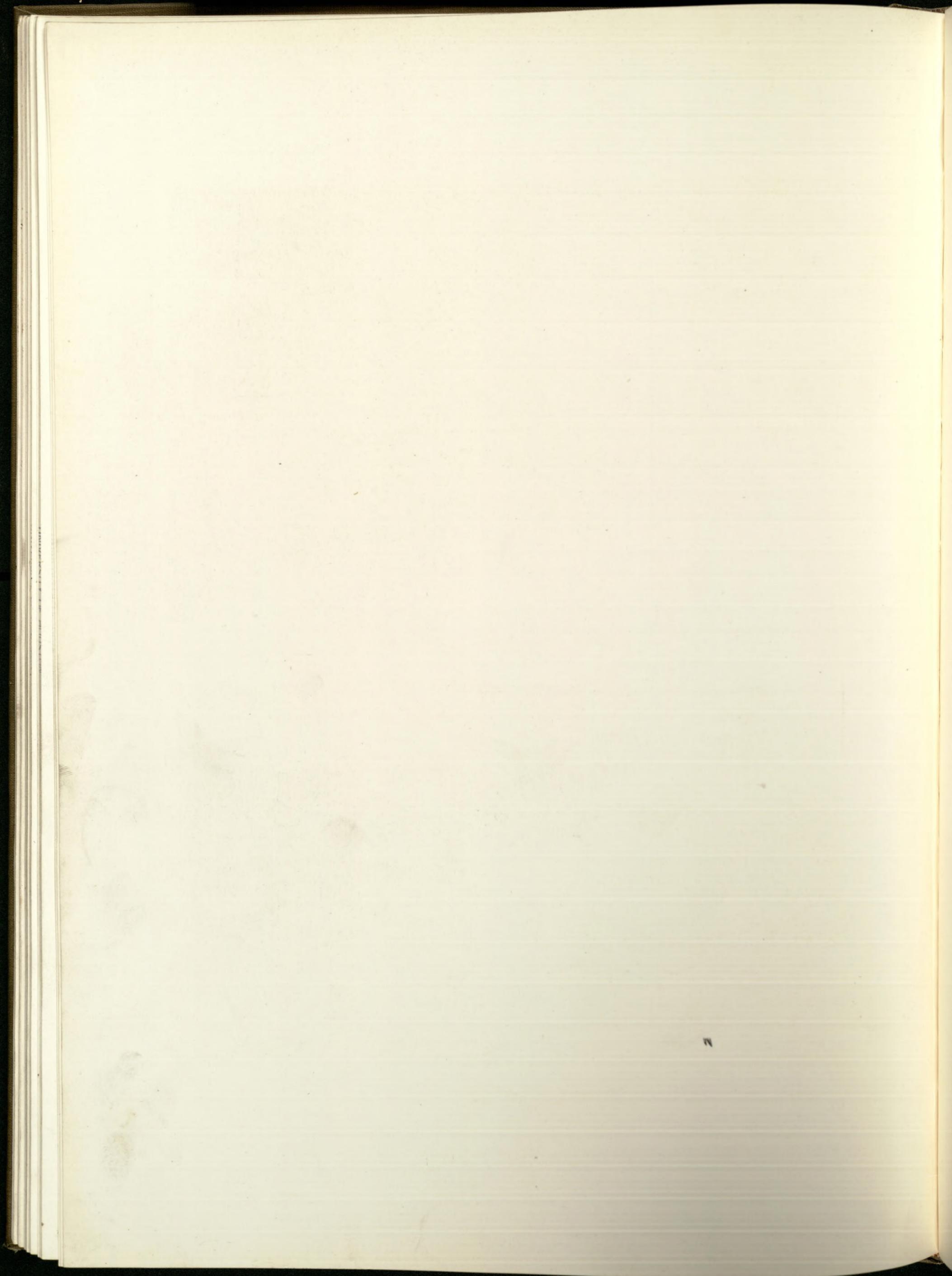


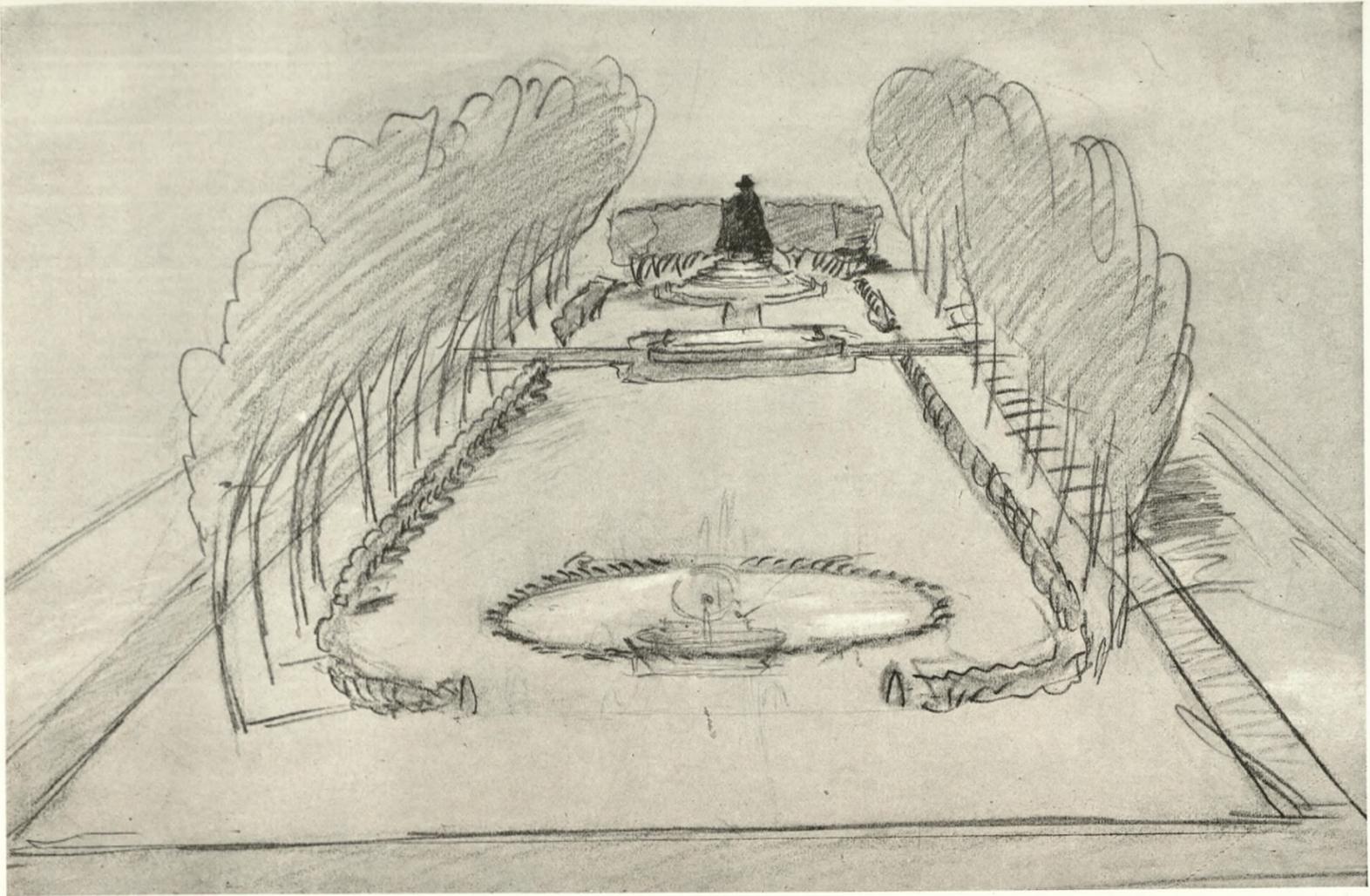


Caryatid Porch, Erechtheion, Athens.

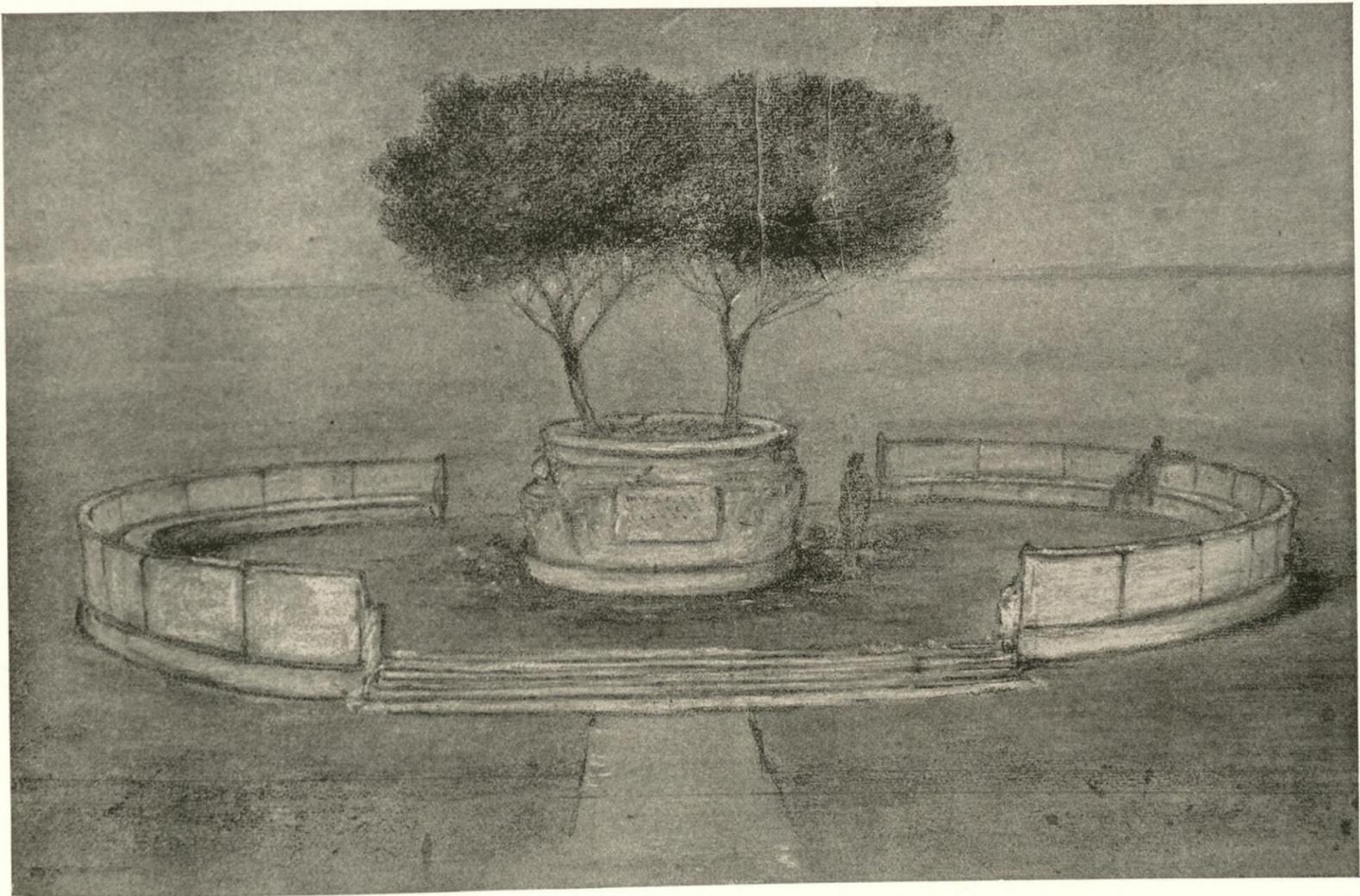


Temple of Nike Apteros, Athens.

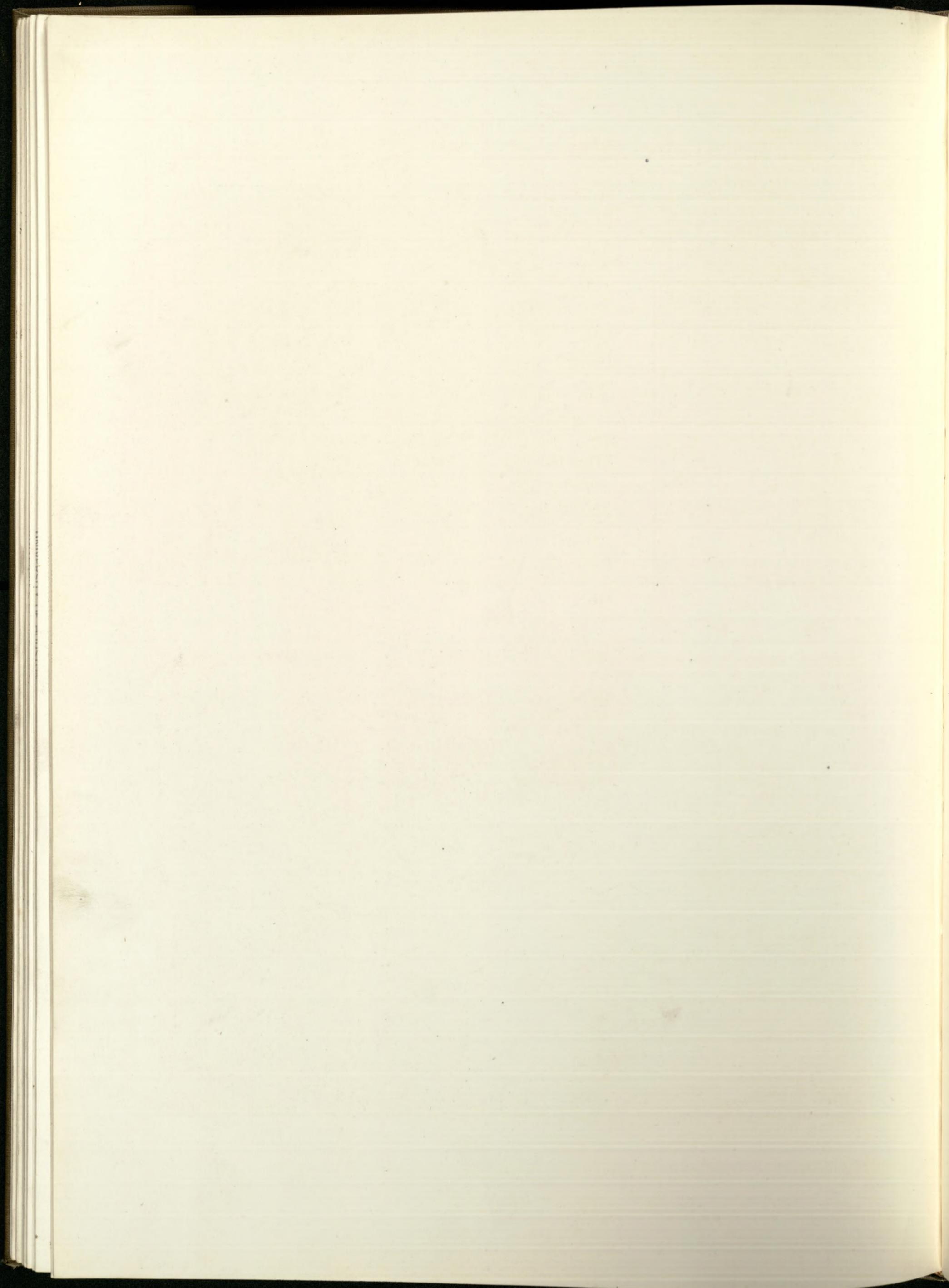


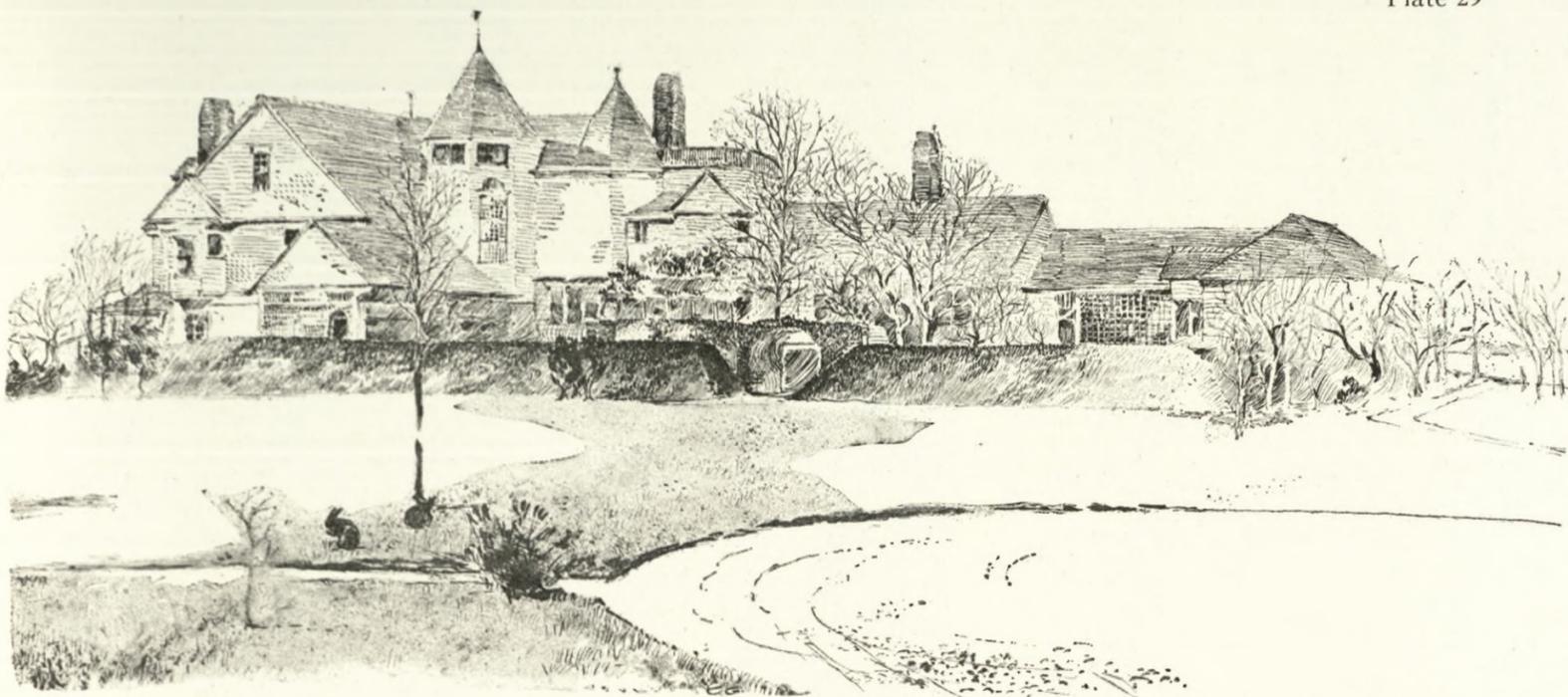


Setting for St. Gaudens' Statue of Deacon Chapin, Springfield, Mass.



Sketch for a Memorial.

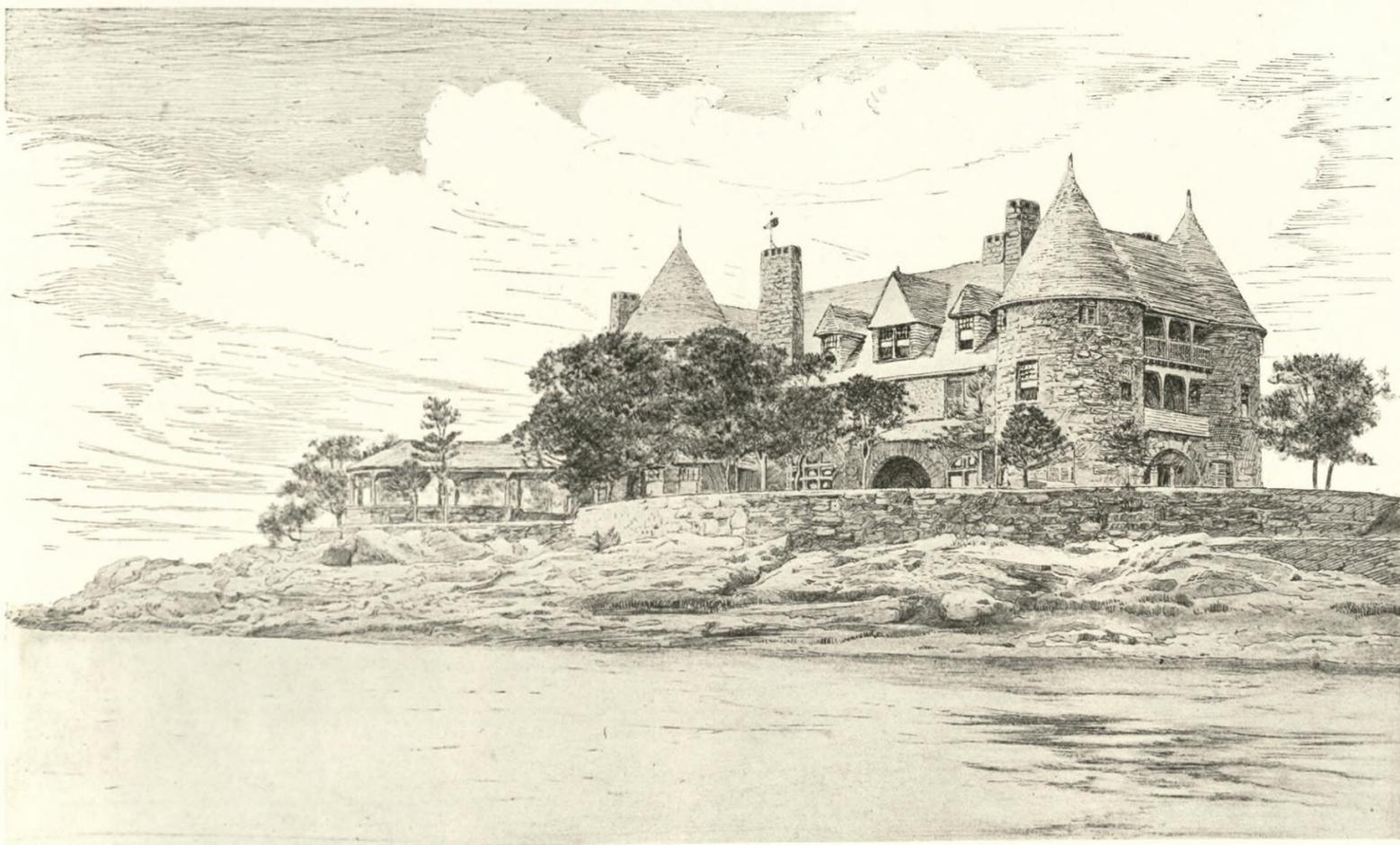




*Drawing by Stanford White*

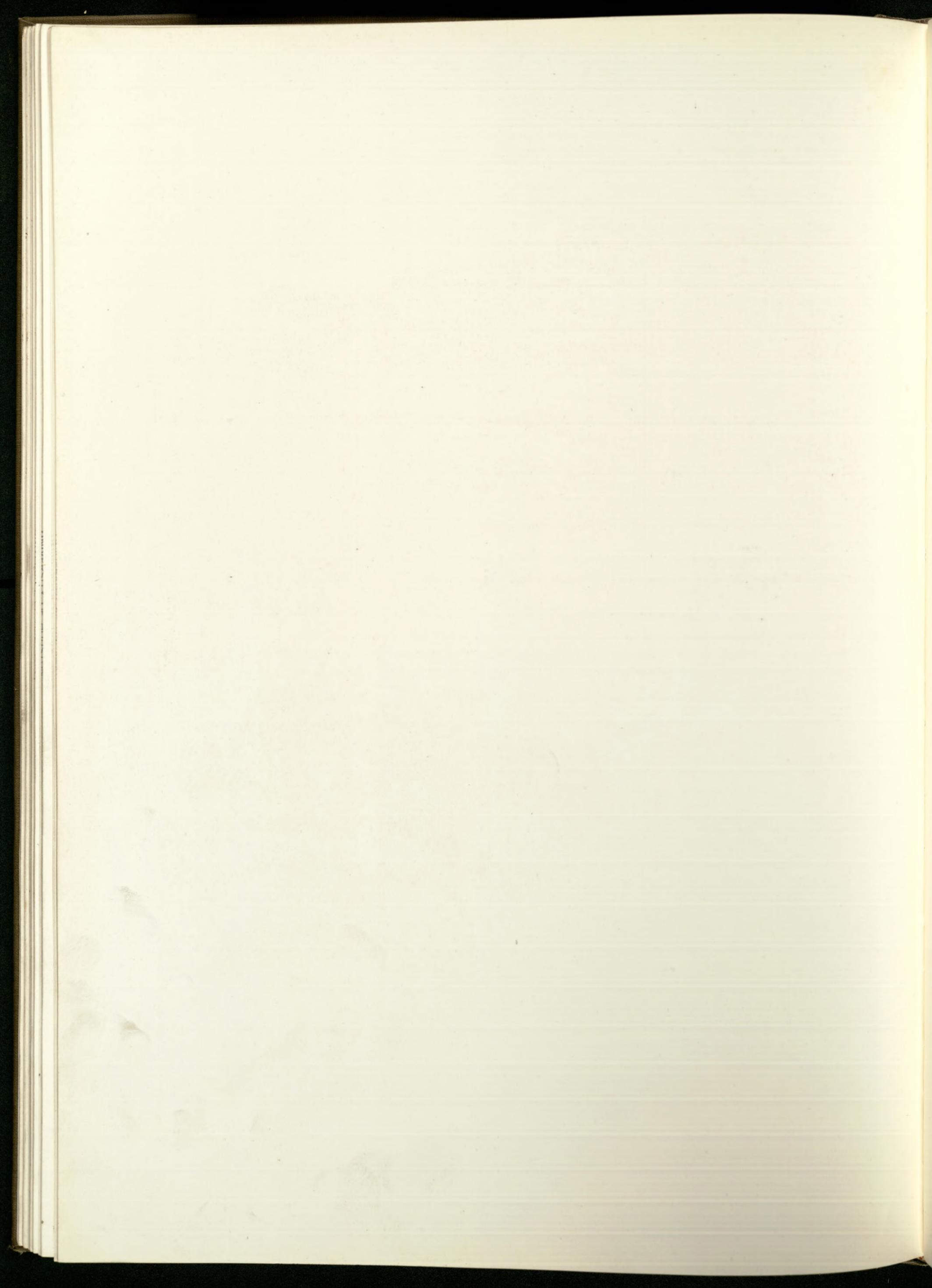
“Tower Hill”, Lloyd’s Neck, L. I.

*Designed by C. F. McKim*



*Designed and Drawn by Stanford White*

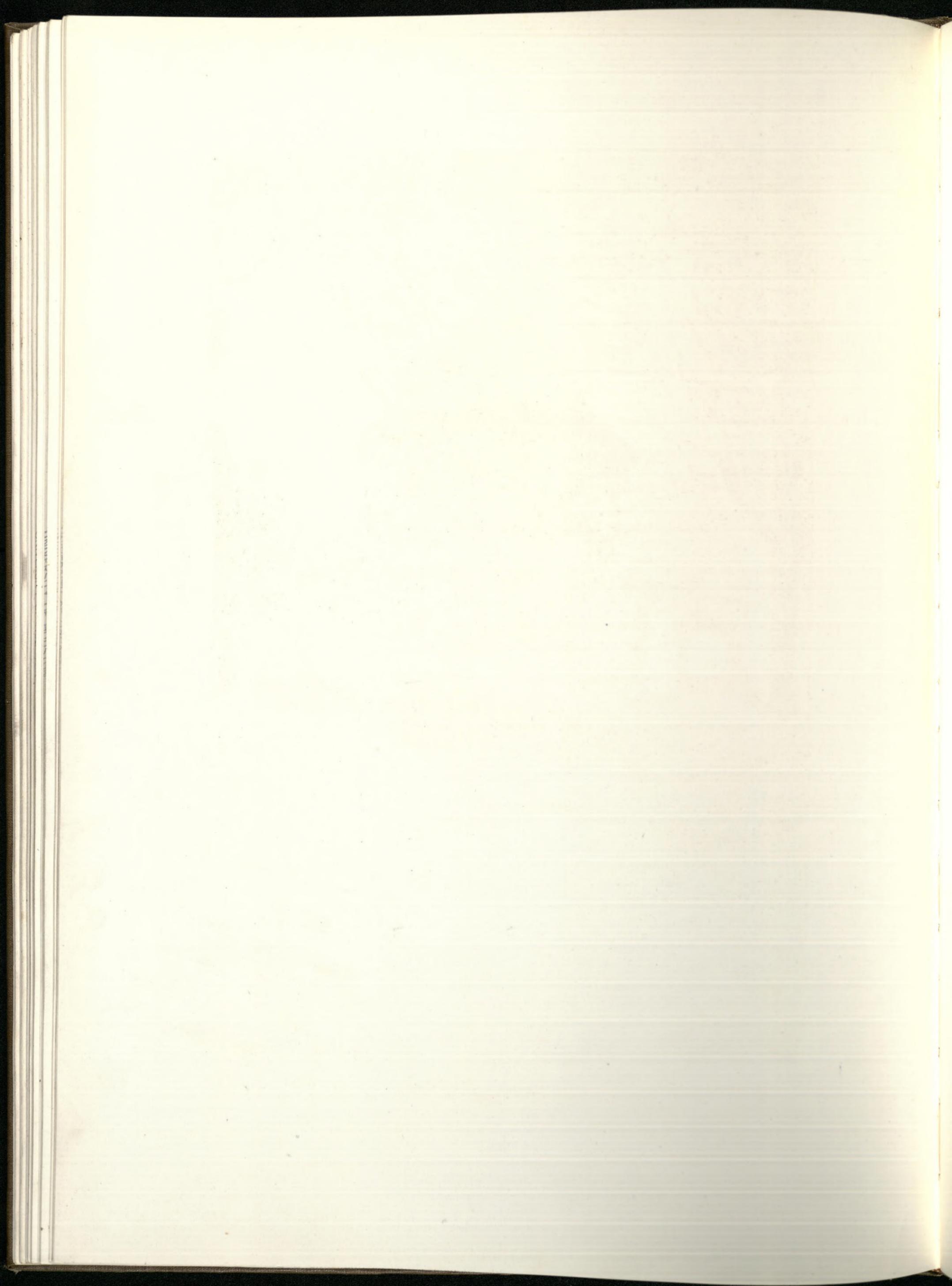
House for Charles J. Osborn, Mamaroneck, N. Y.

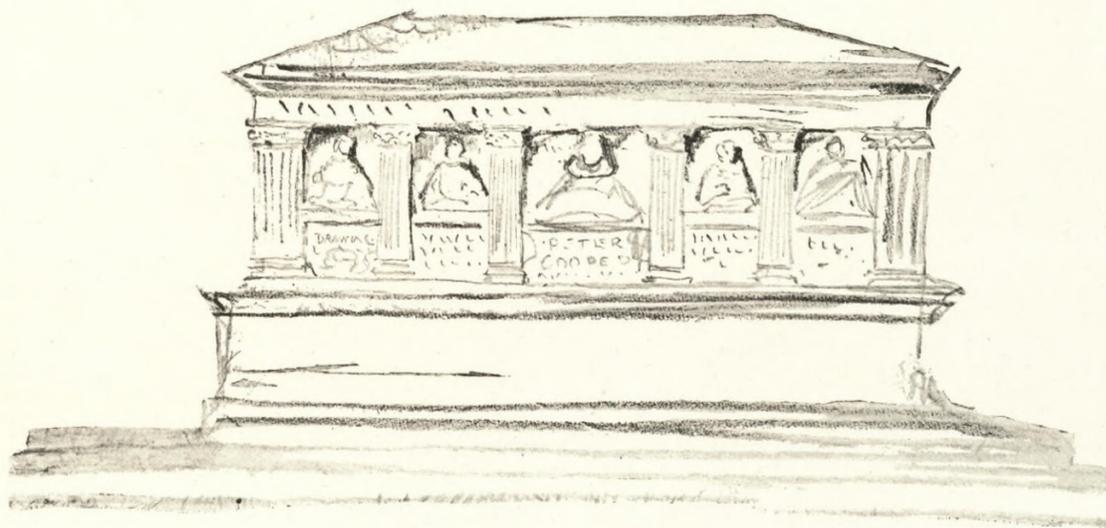




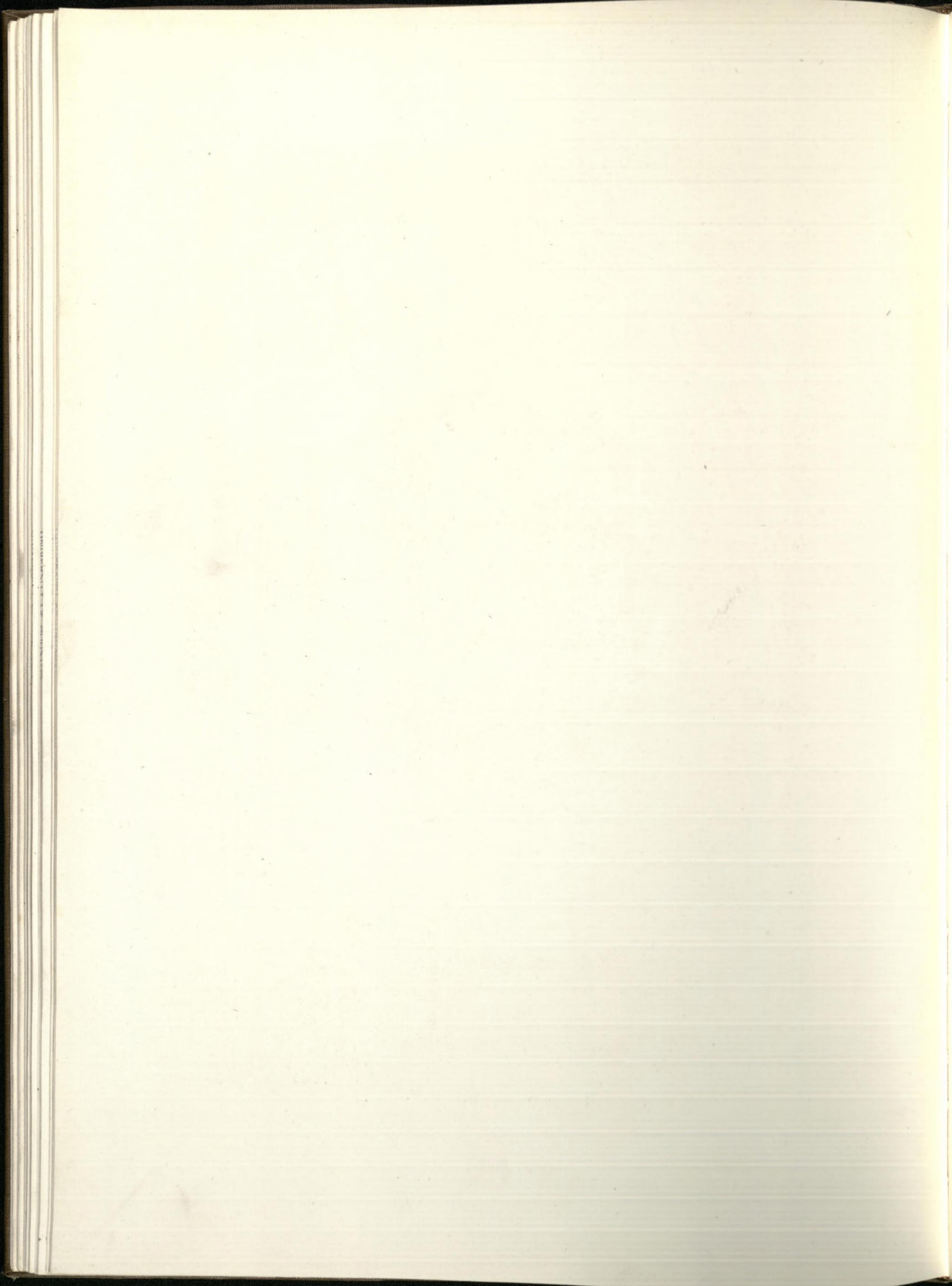
Lodge, Mamaroneck, N. Y.

*Drawn and Designed By Stanford White*





Four Sketches for a Tomb.



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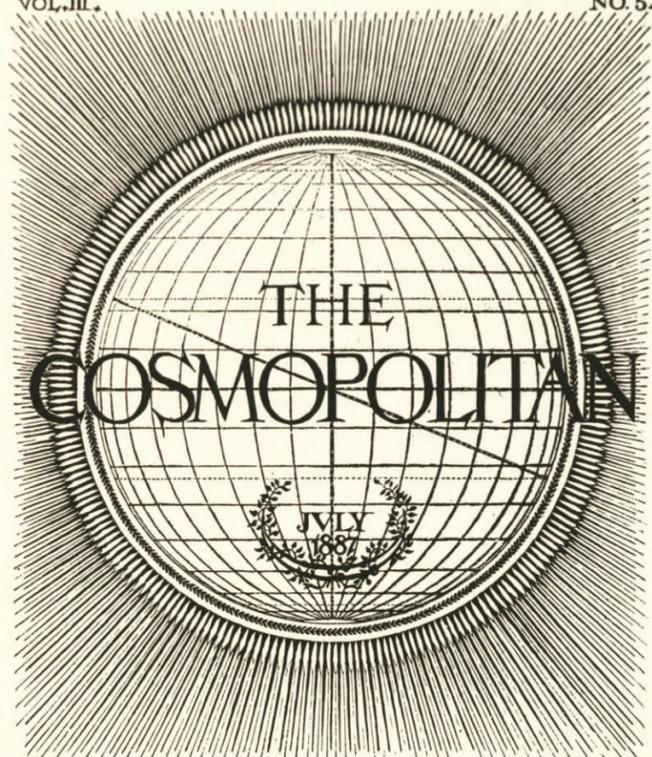
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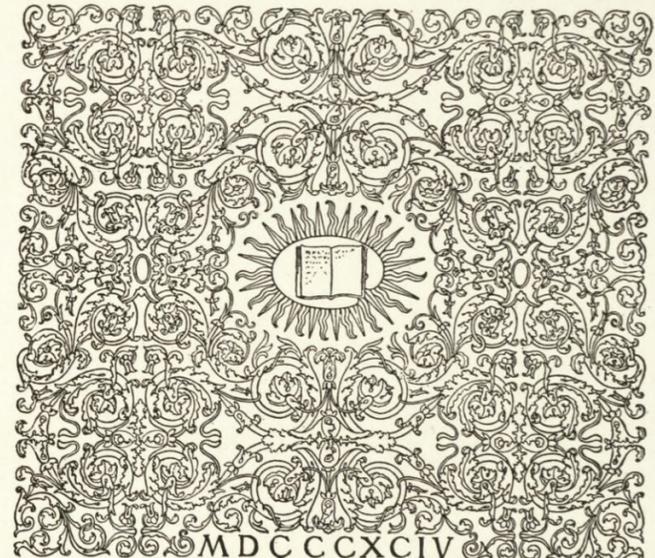


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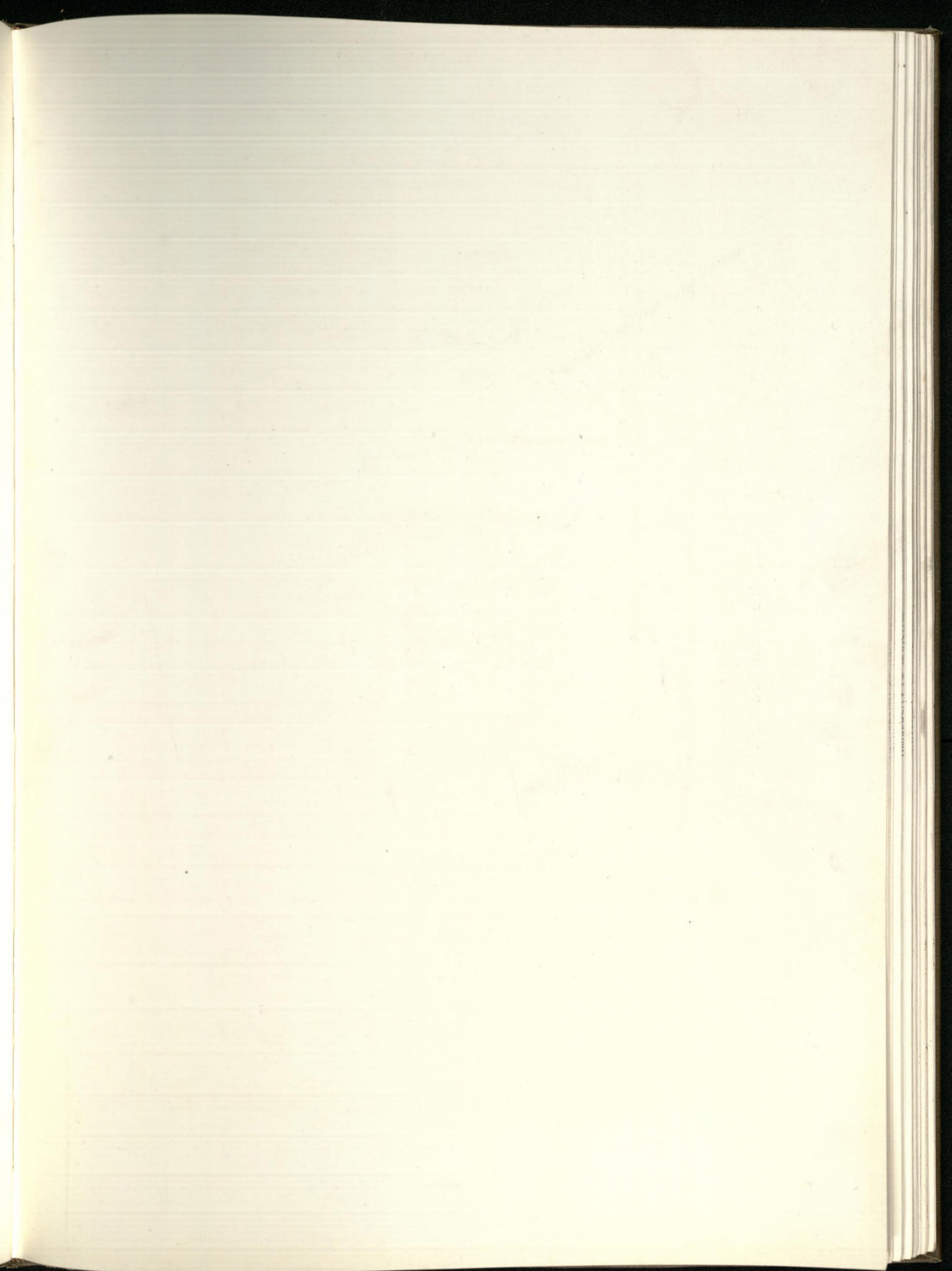
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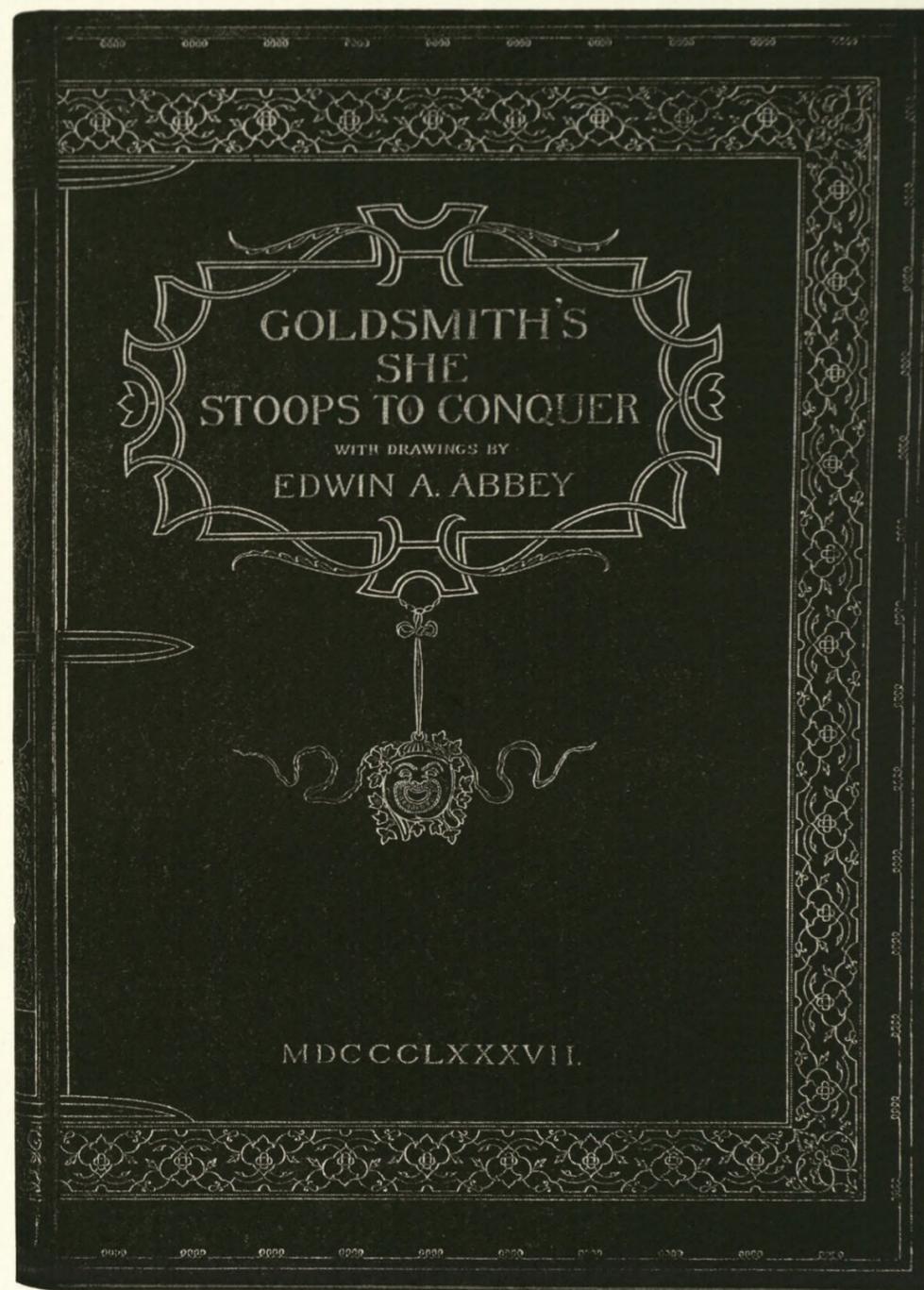
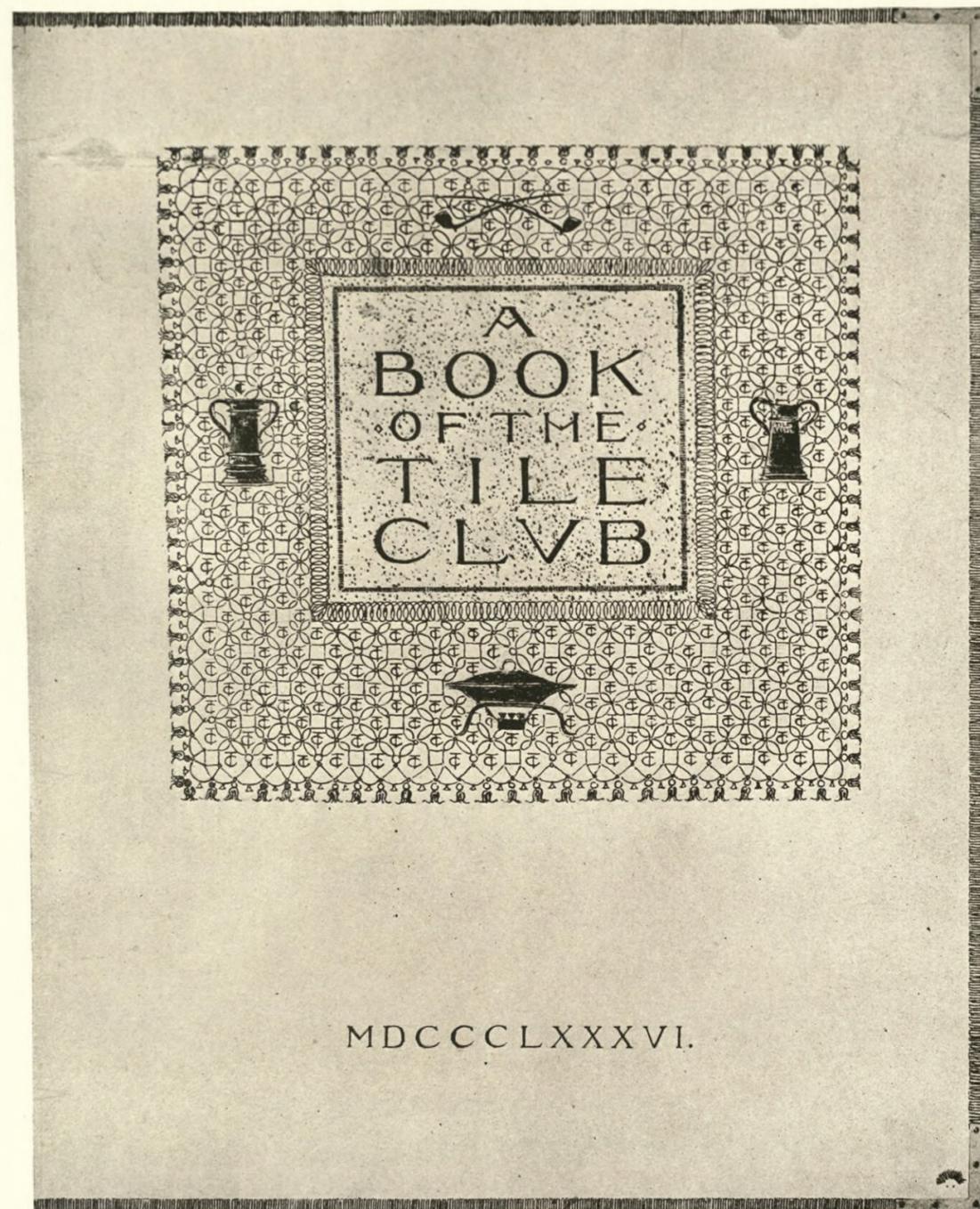


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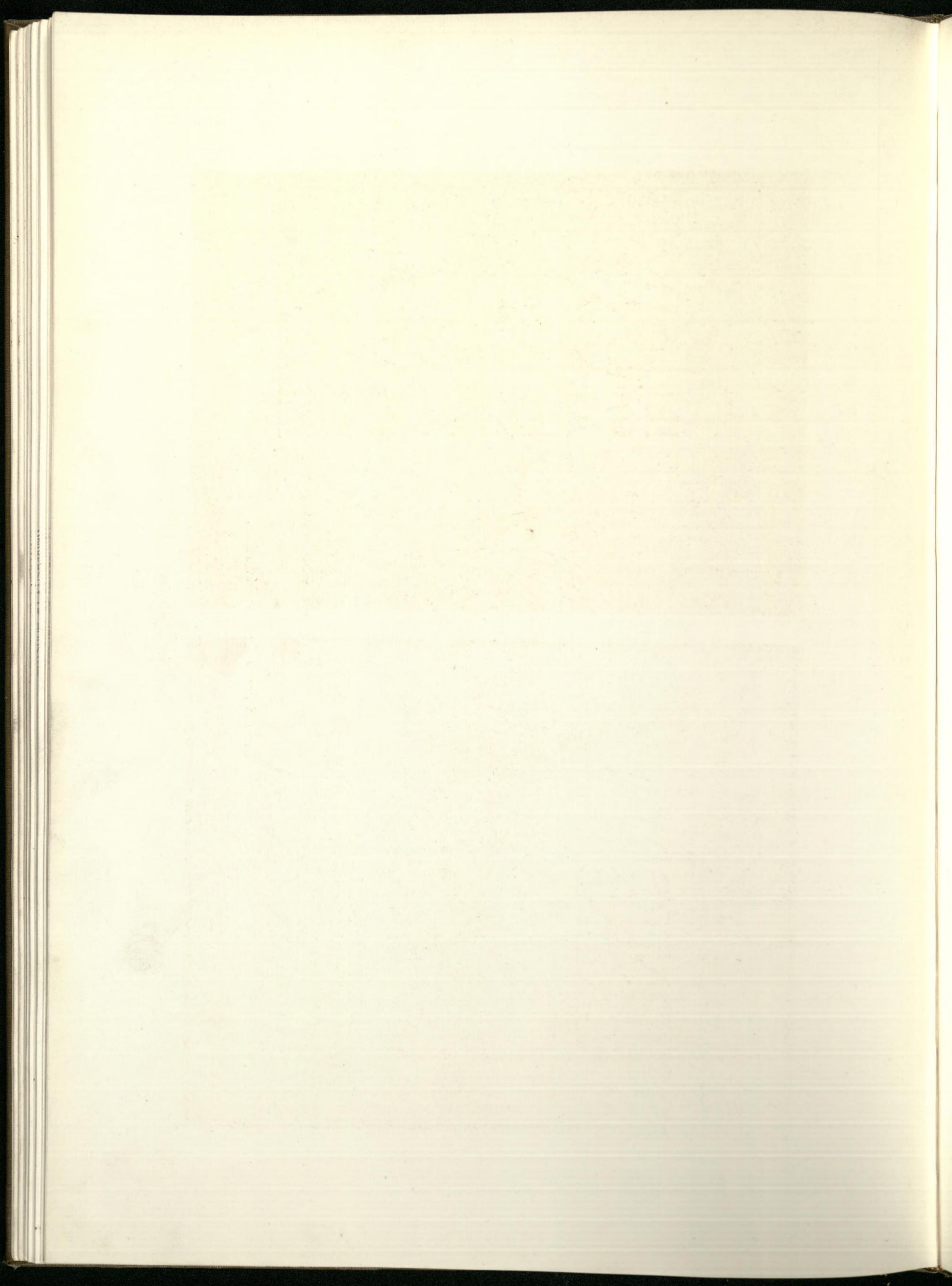
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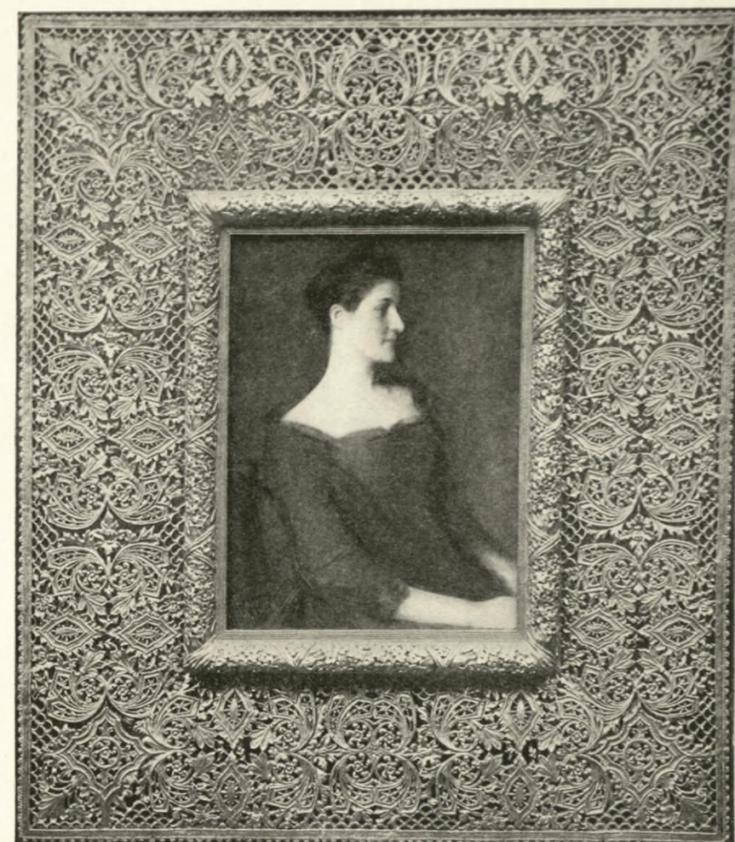




*Mrs. R. G. White, by Abbot Thayer.*

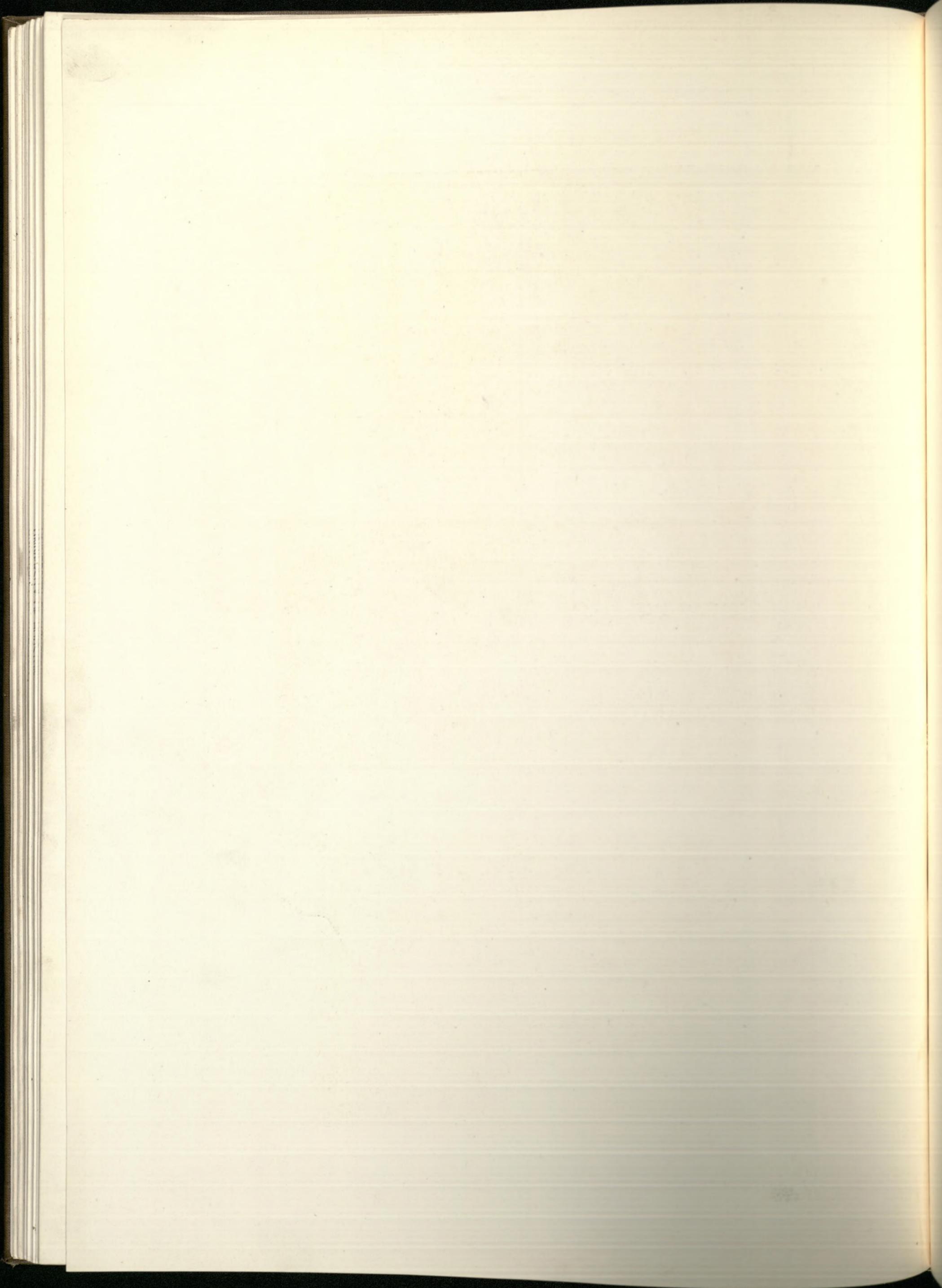


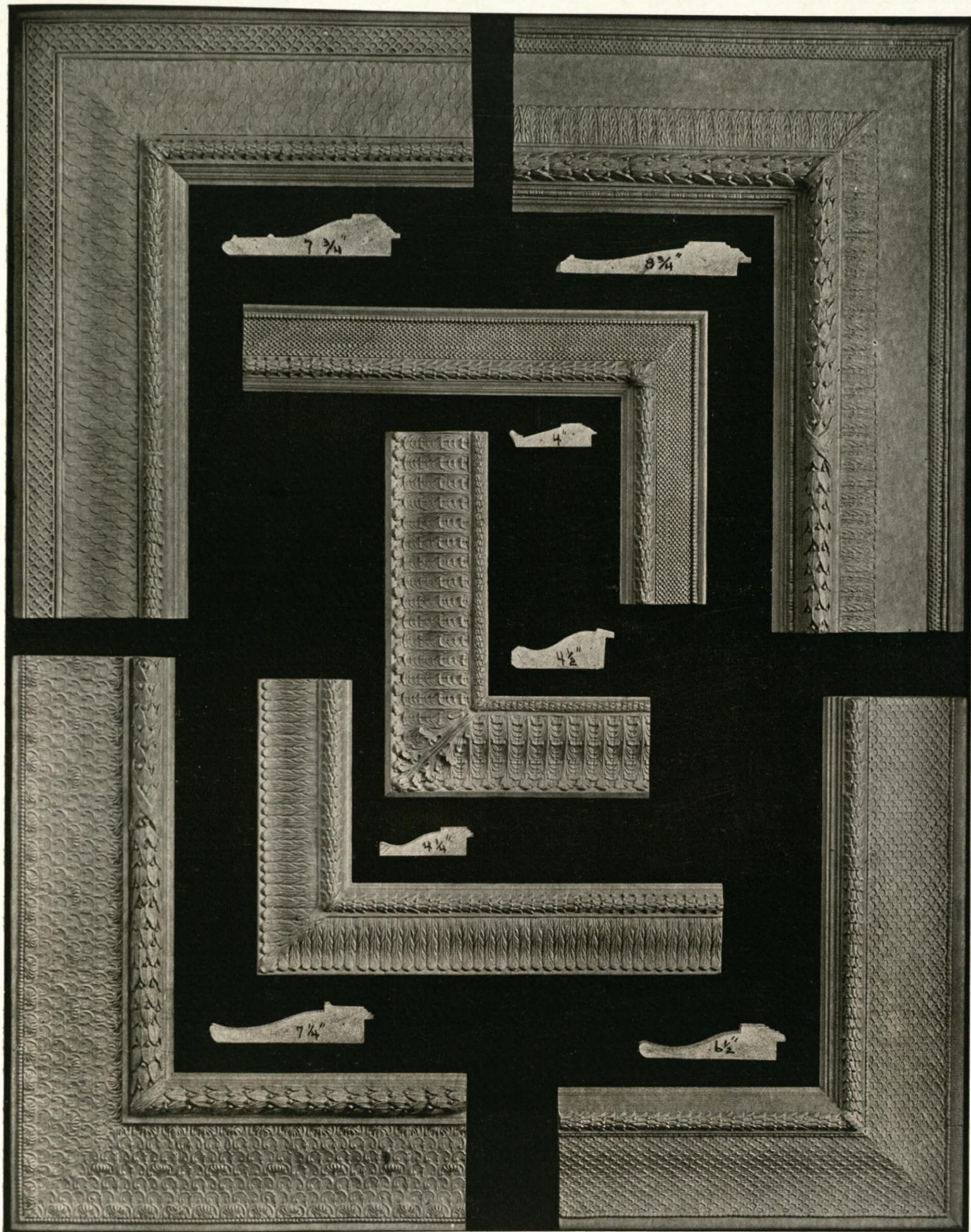
*Mrs. Stanford White, by St. Gaudens.*



*Mrs. Stanfora White, by Dewing.*

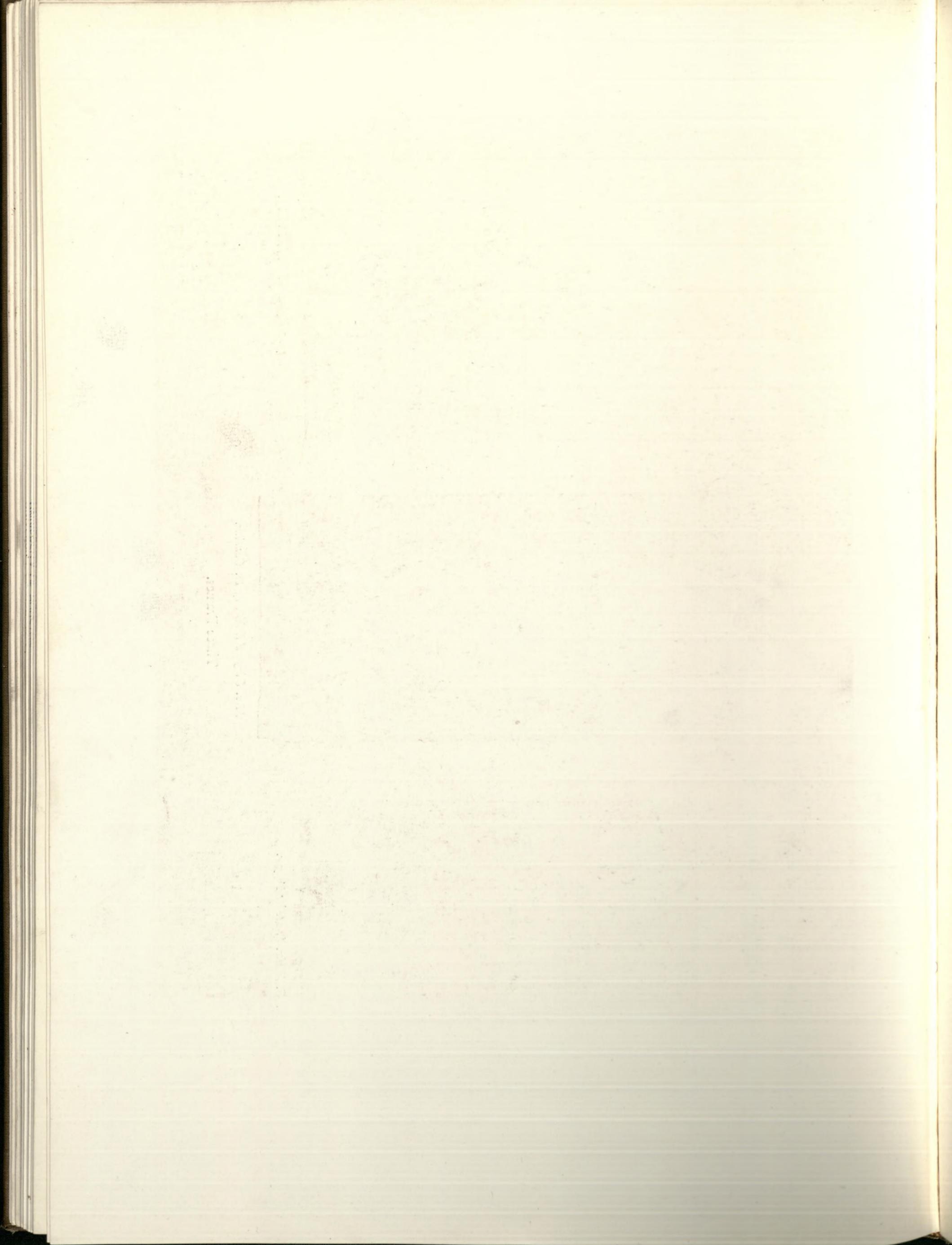
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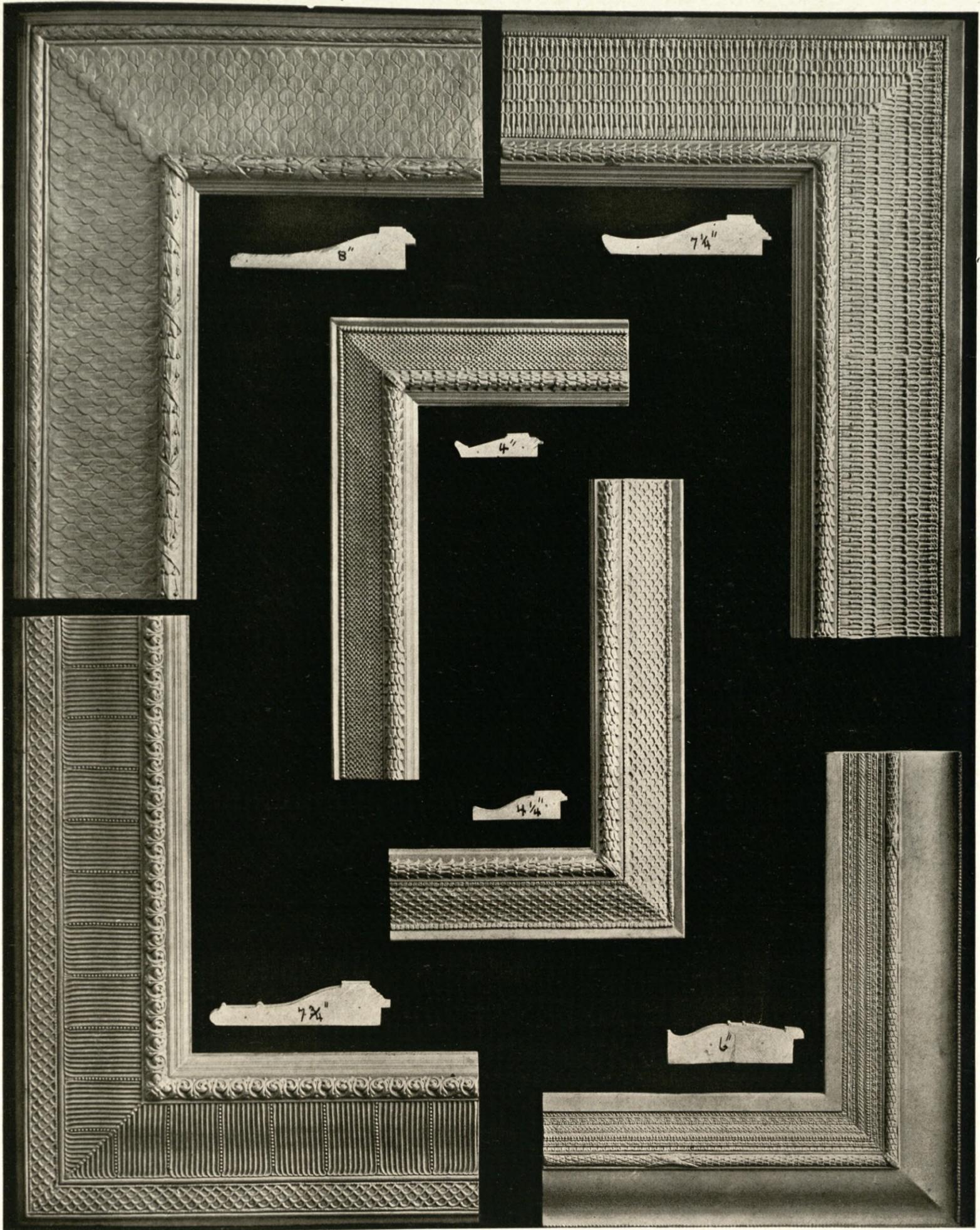




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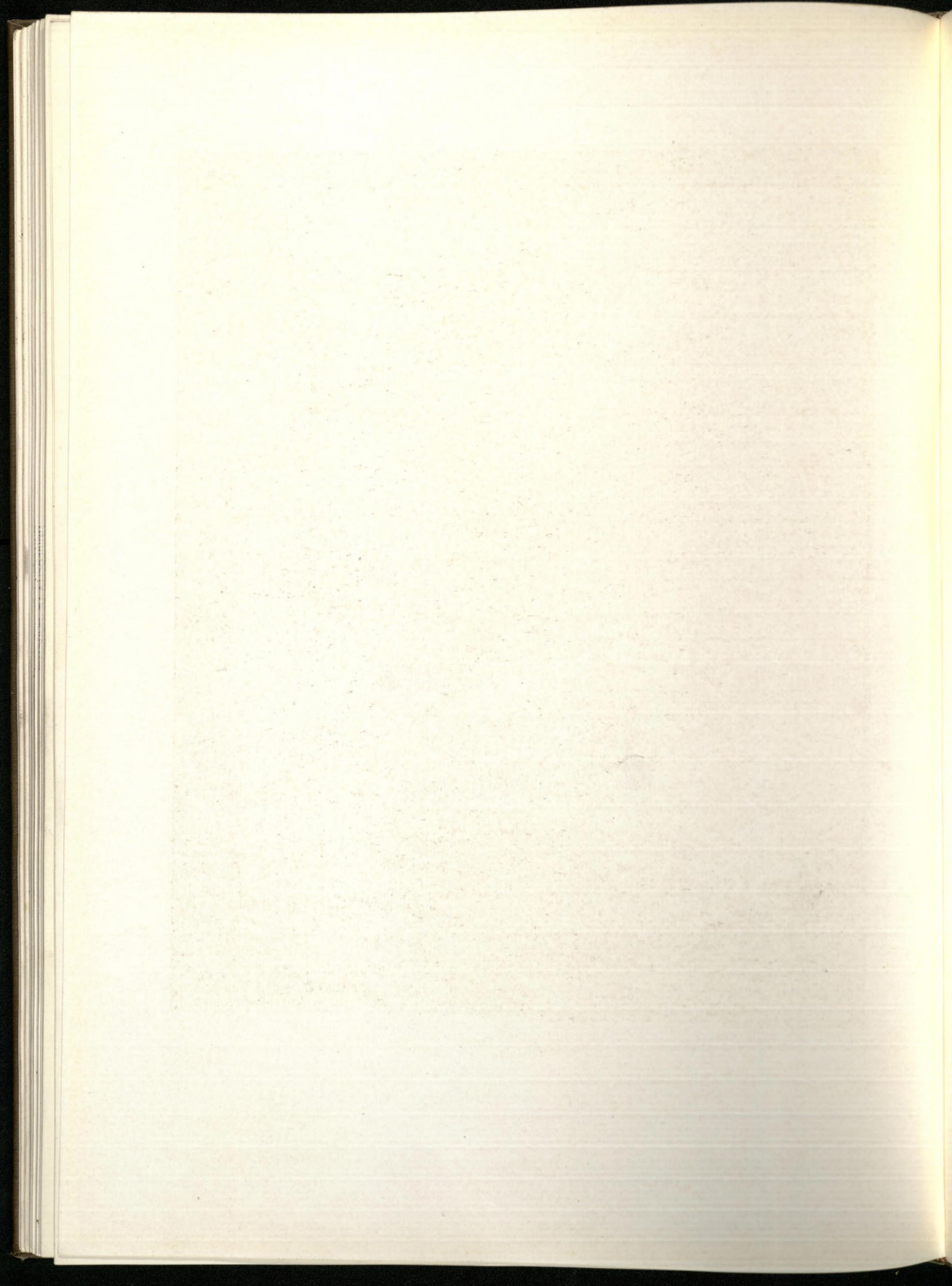
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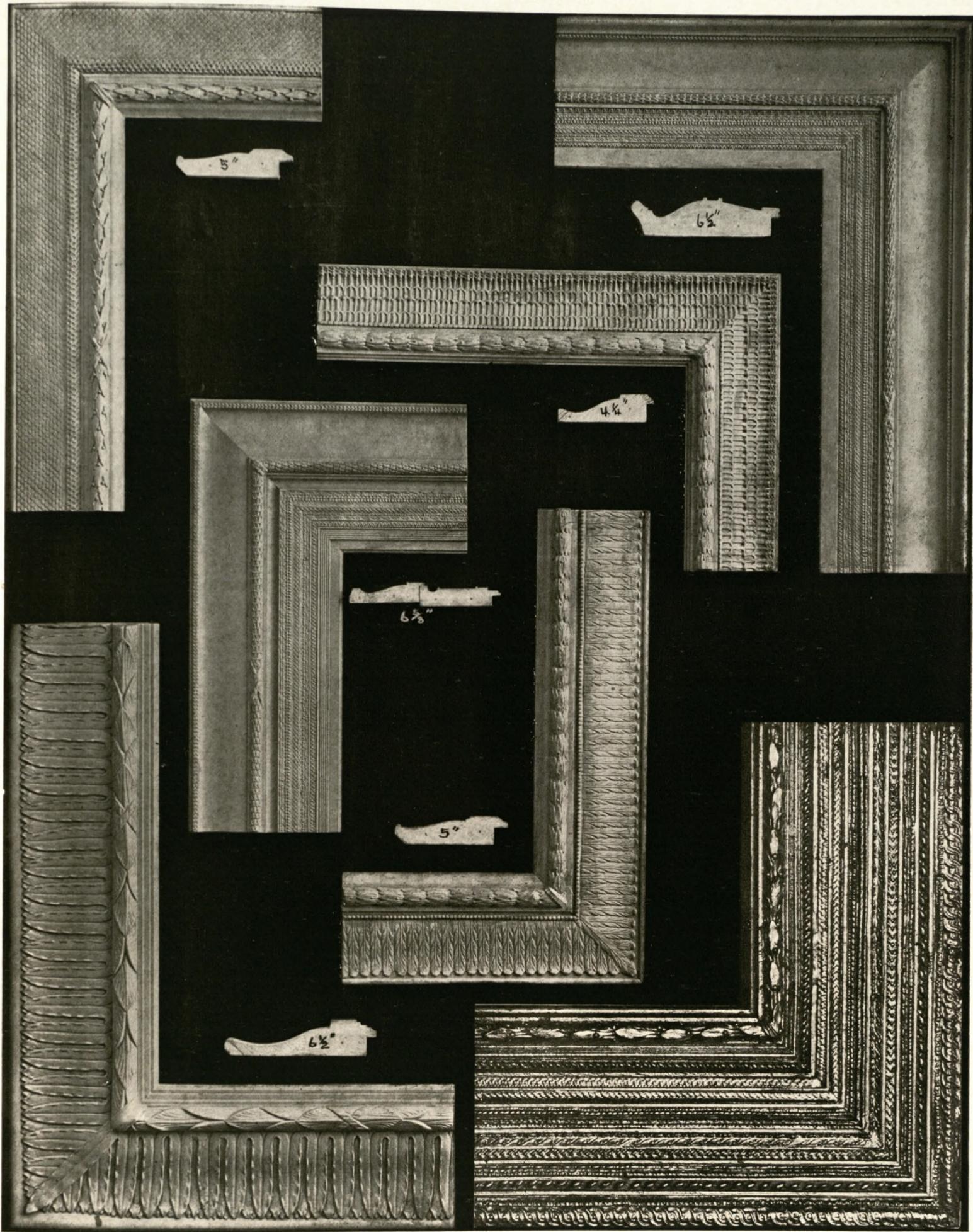




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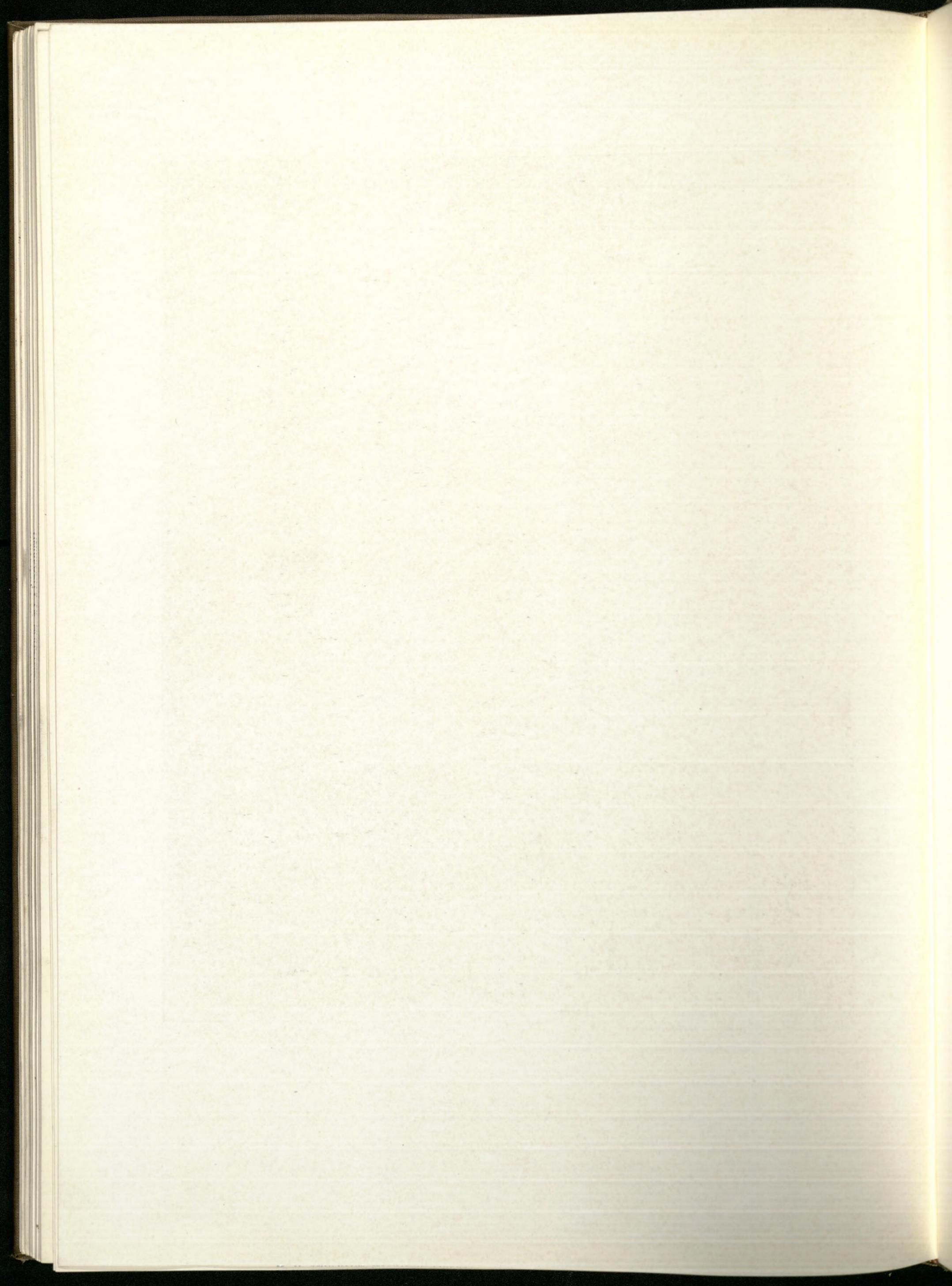
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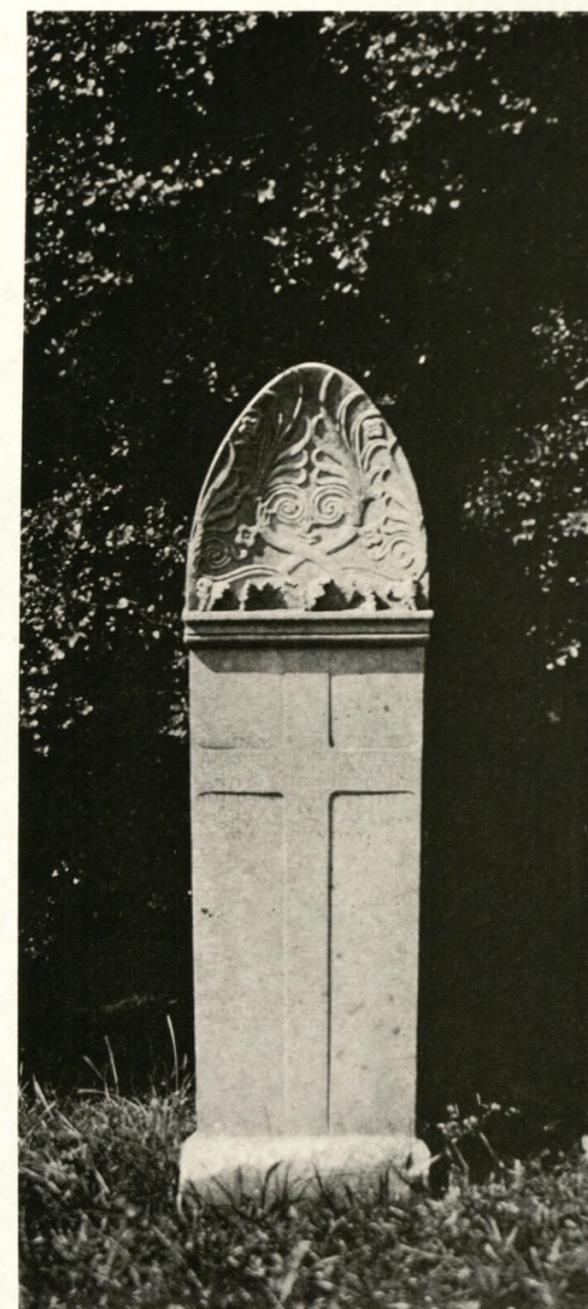




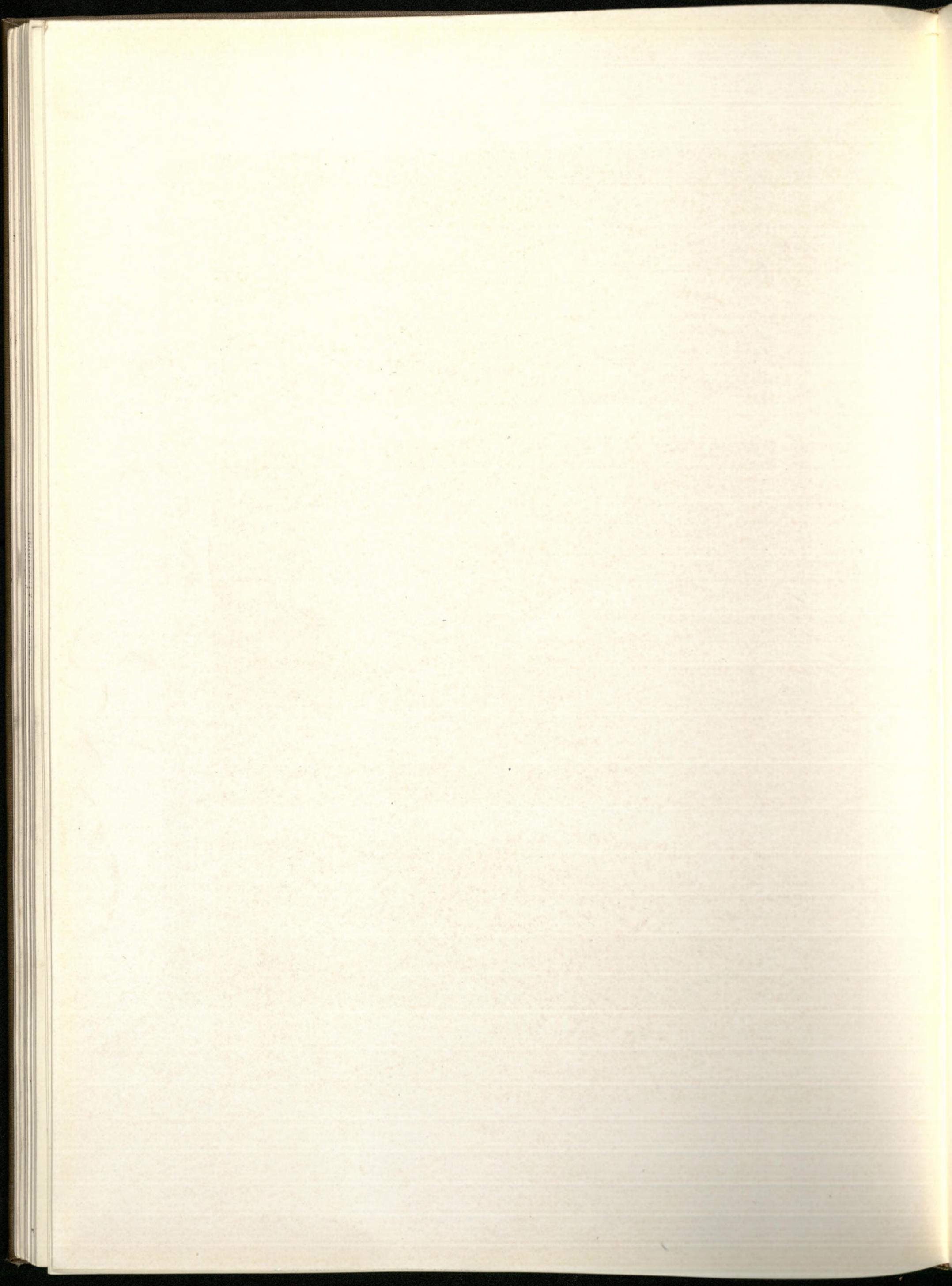
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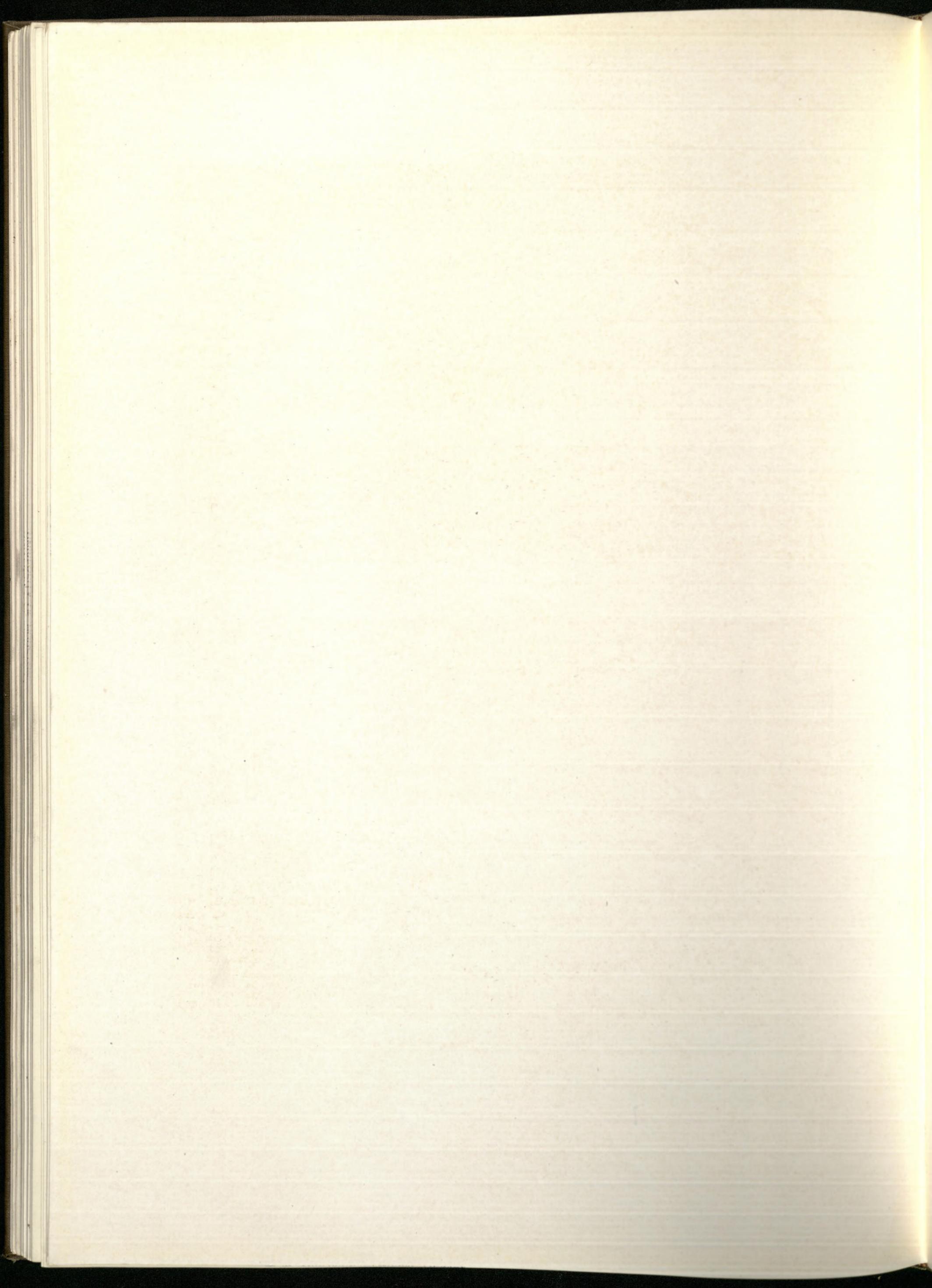


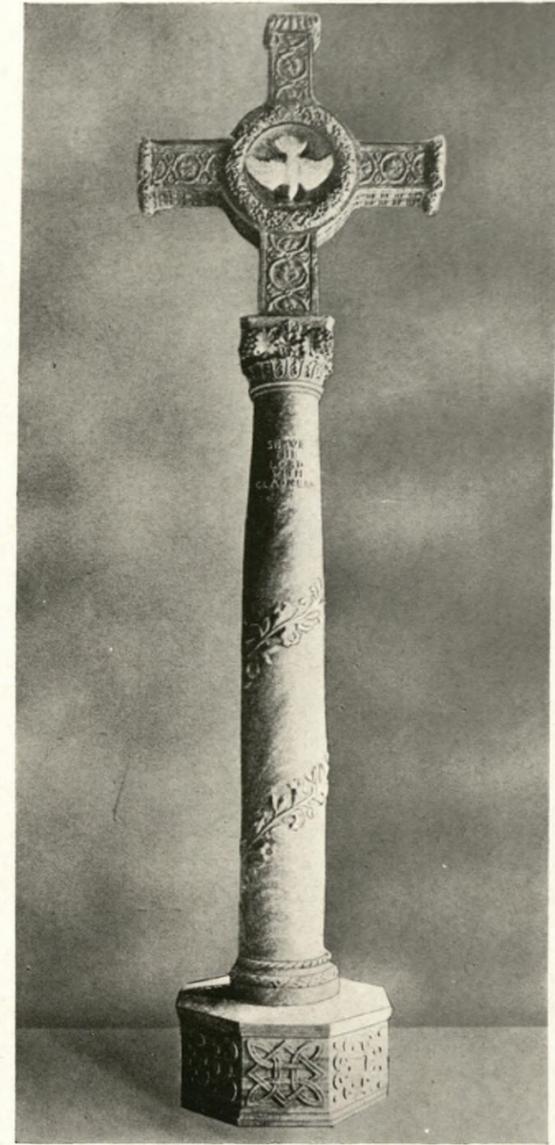
Three Gravestones





Gravestone for Edwin Booth.

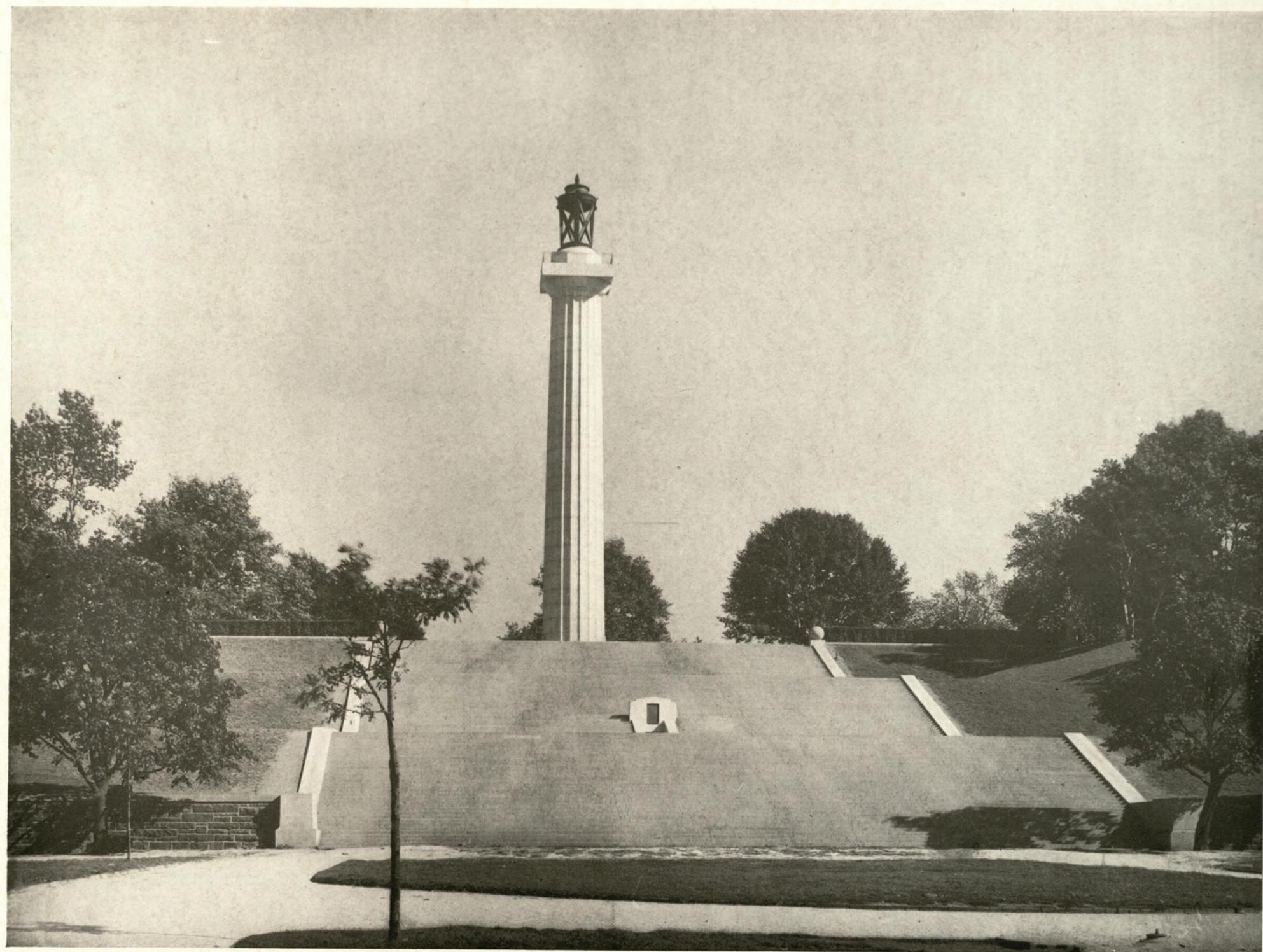




*Sculpture by Augustus St. Gaudens*

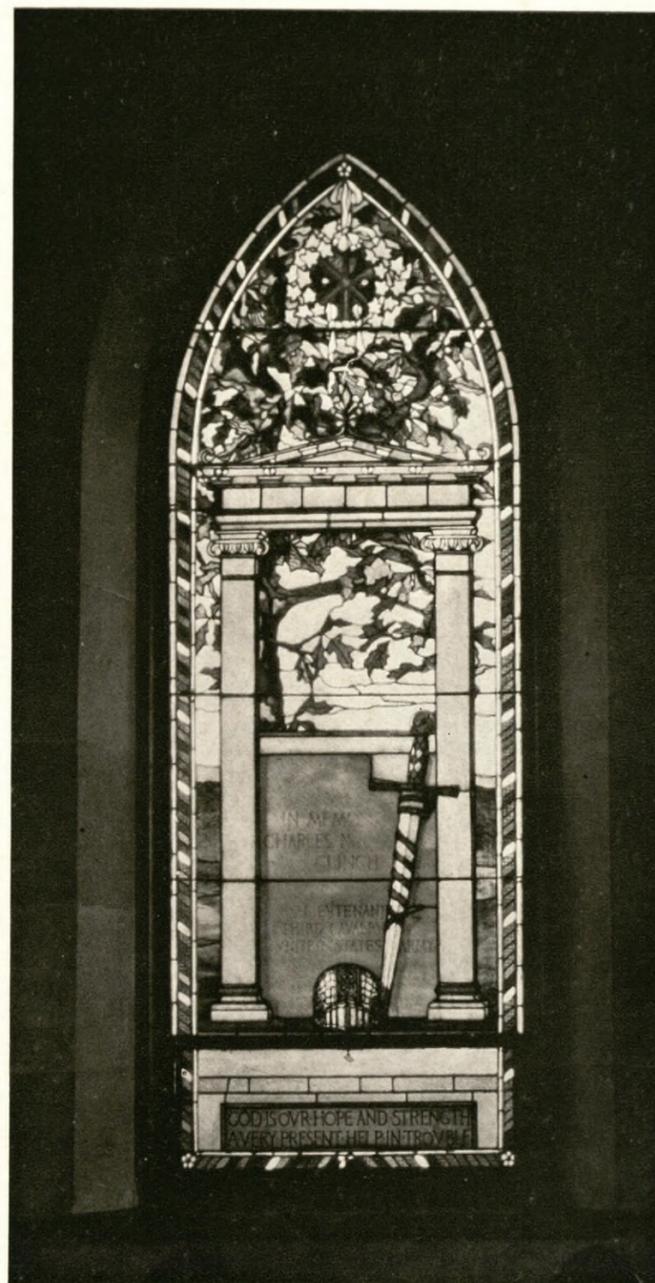
Three Gravestones.





Prison Ship Martyrs' Monument, Brooklyn.





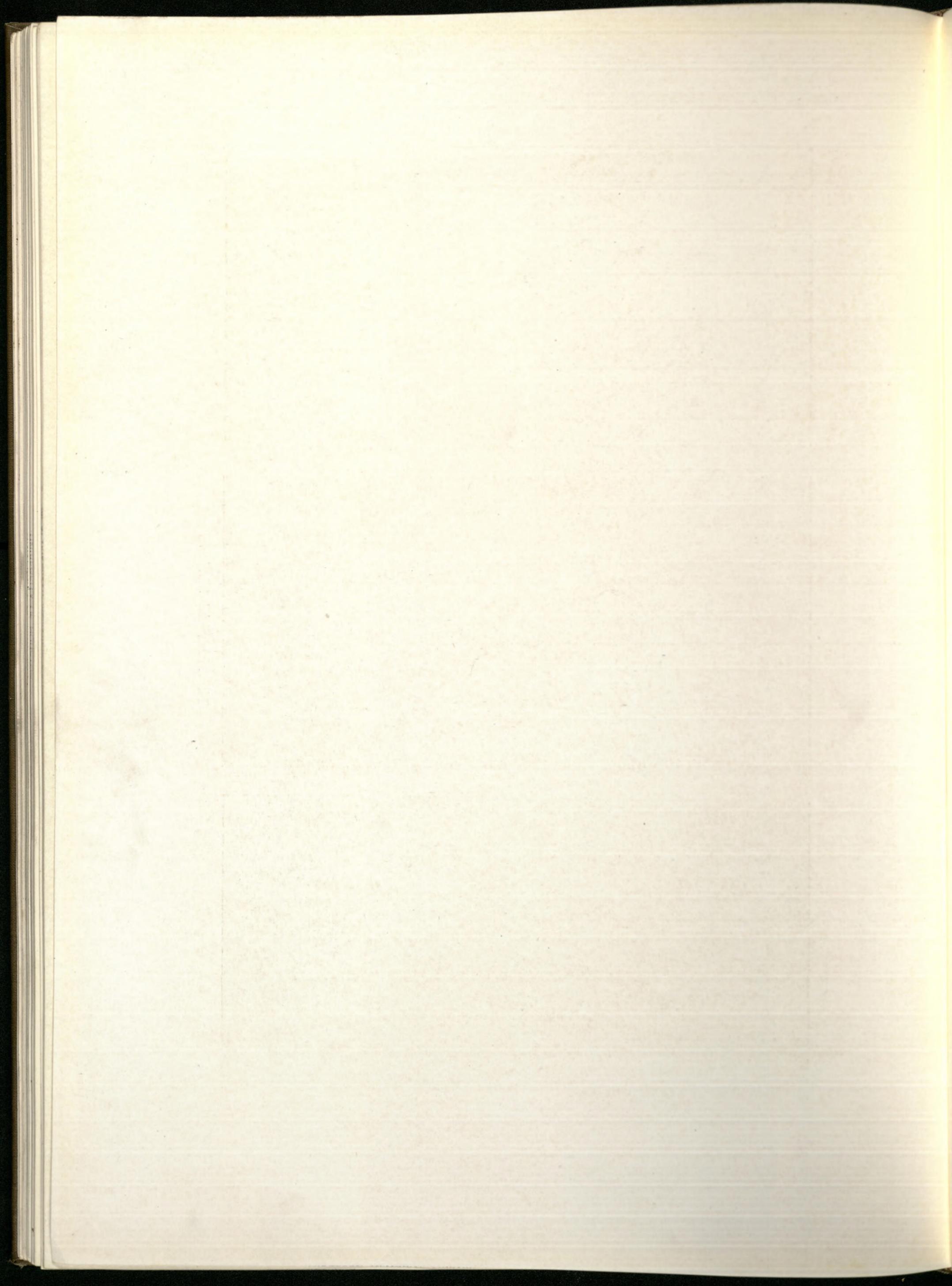
Three Memorial Windows.





*Angels by Frederick Mac Monnies*

Altar, Church of the Paulist Fathers, New York.



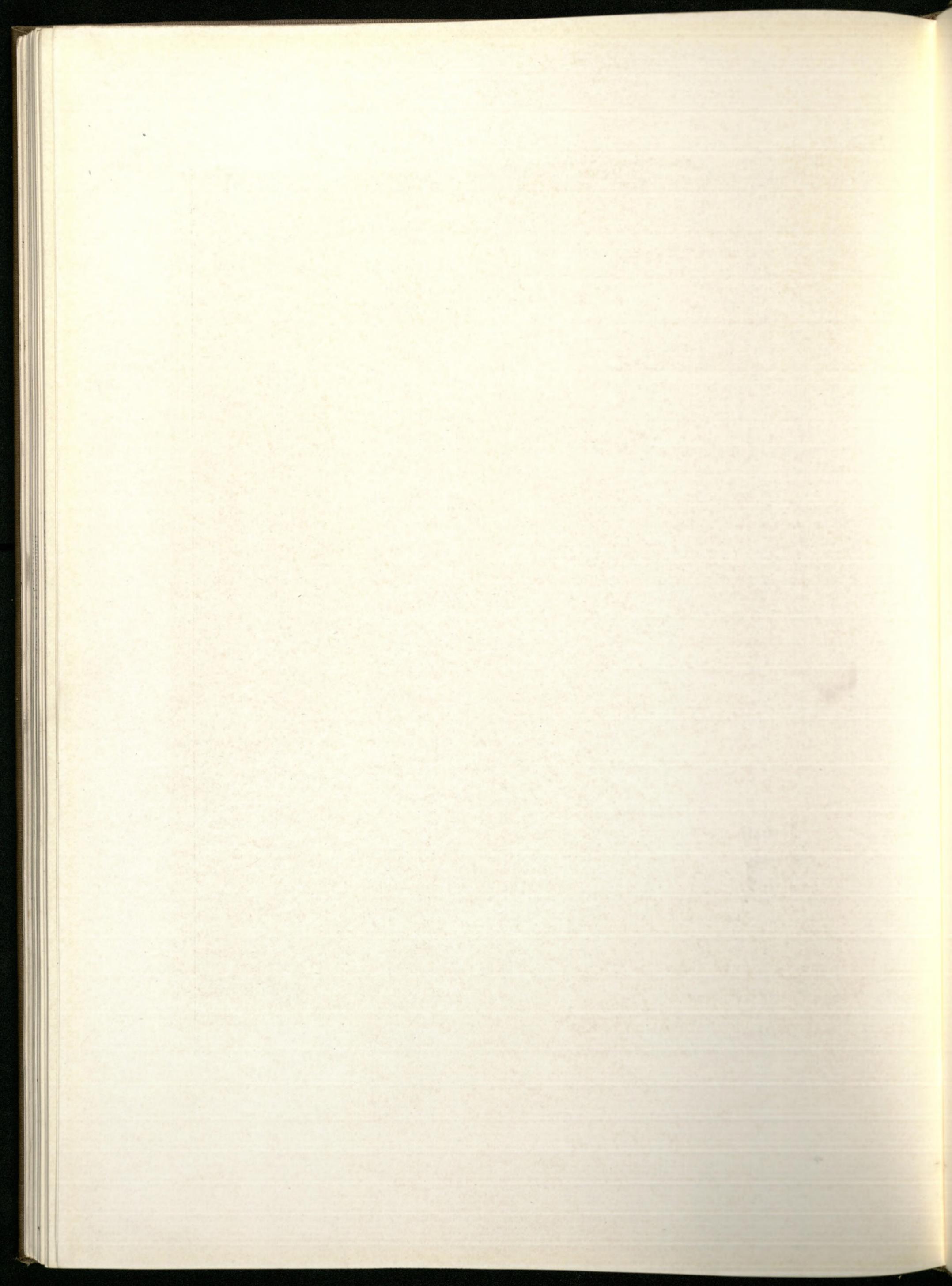


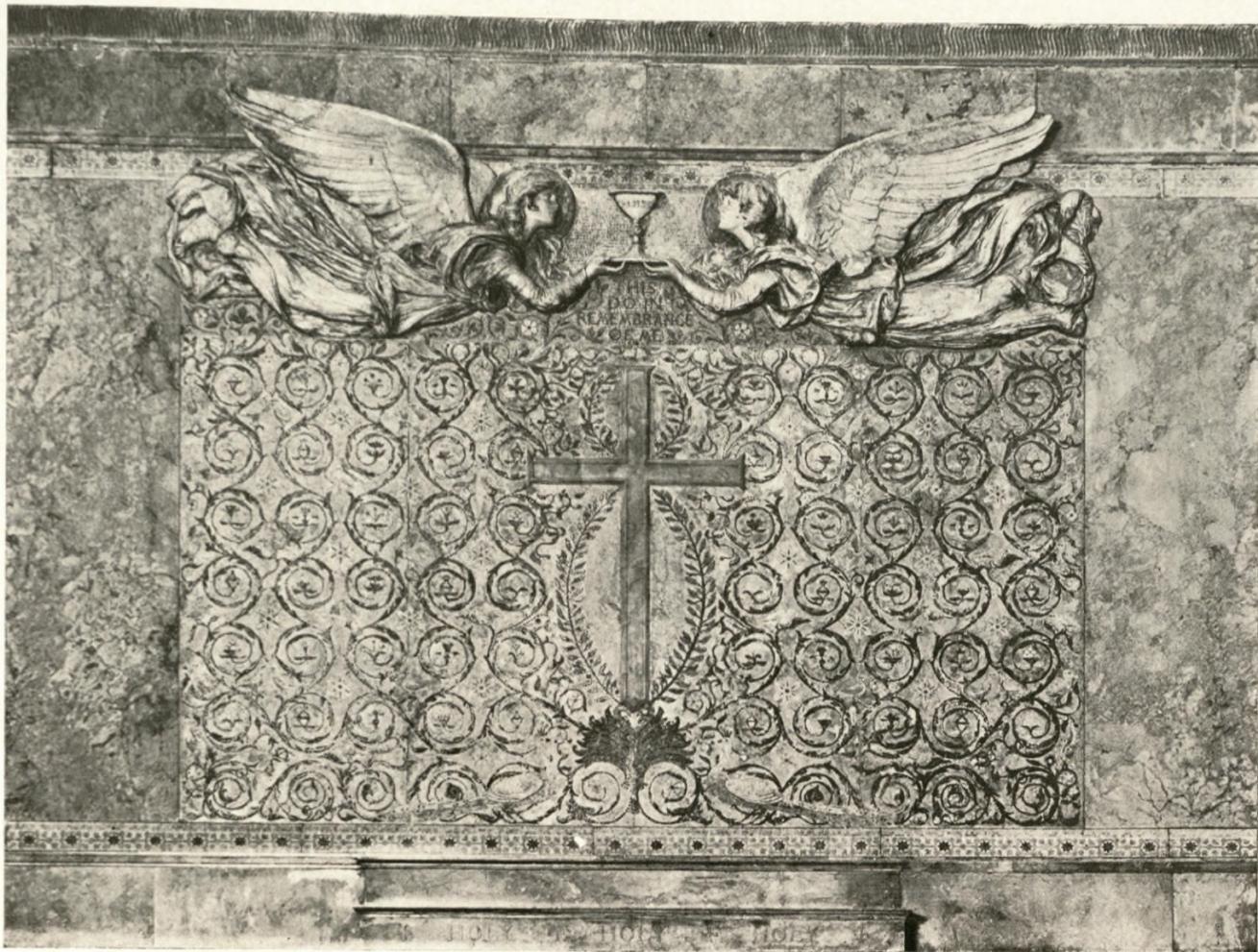
*Painting by John La Farge*

*Sculpture by Louis St. Gaudens*

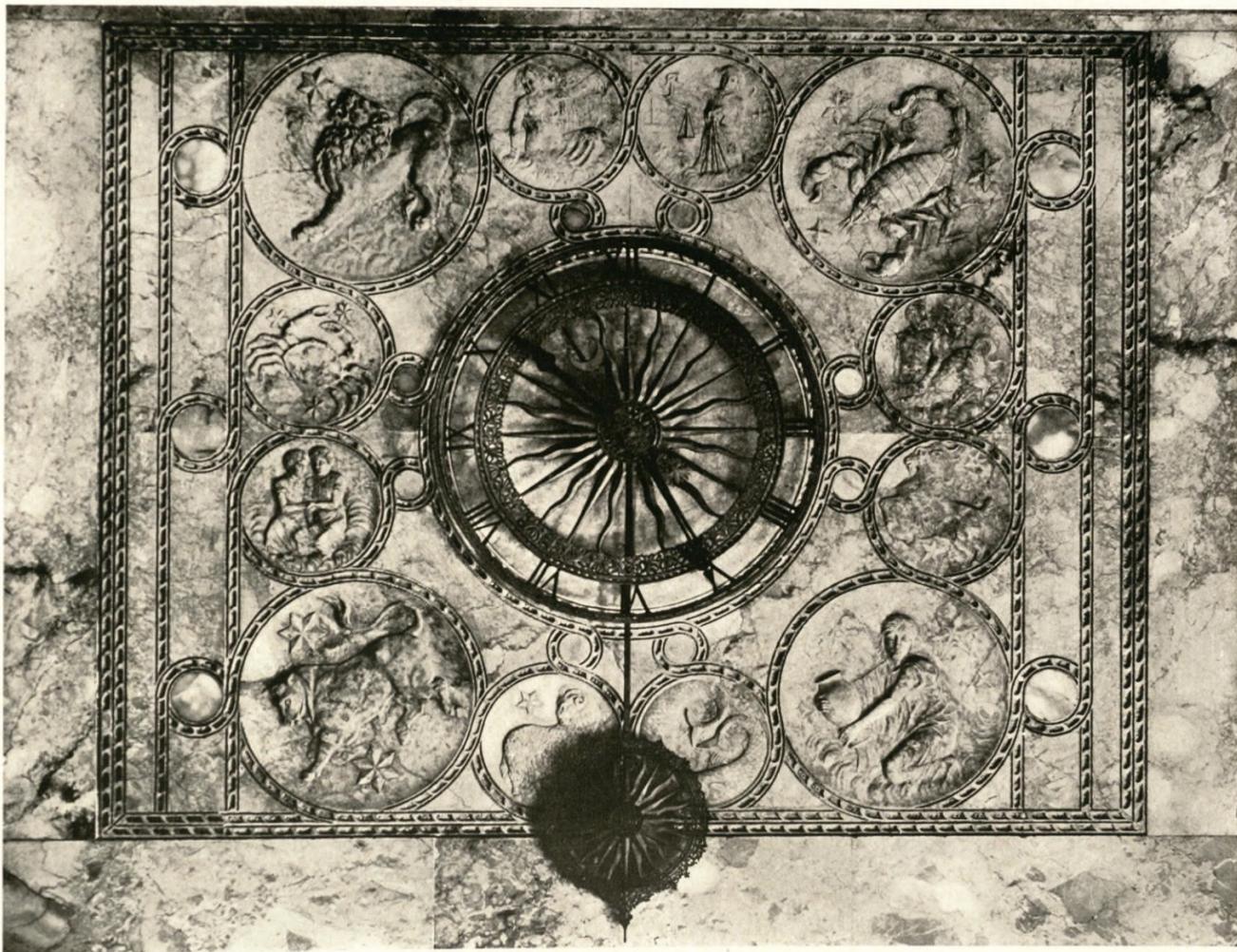
*Mosaic by Maitland Armstrong*

Chancel, Church of the Ascension, New York.





Detail, Altar, Church of the Ascension, New York.



*Sculpture by Augustus St. Gaudens.*

Clock, Residence of Mrs. Whitelaw Reid, New York.



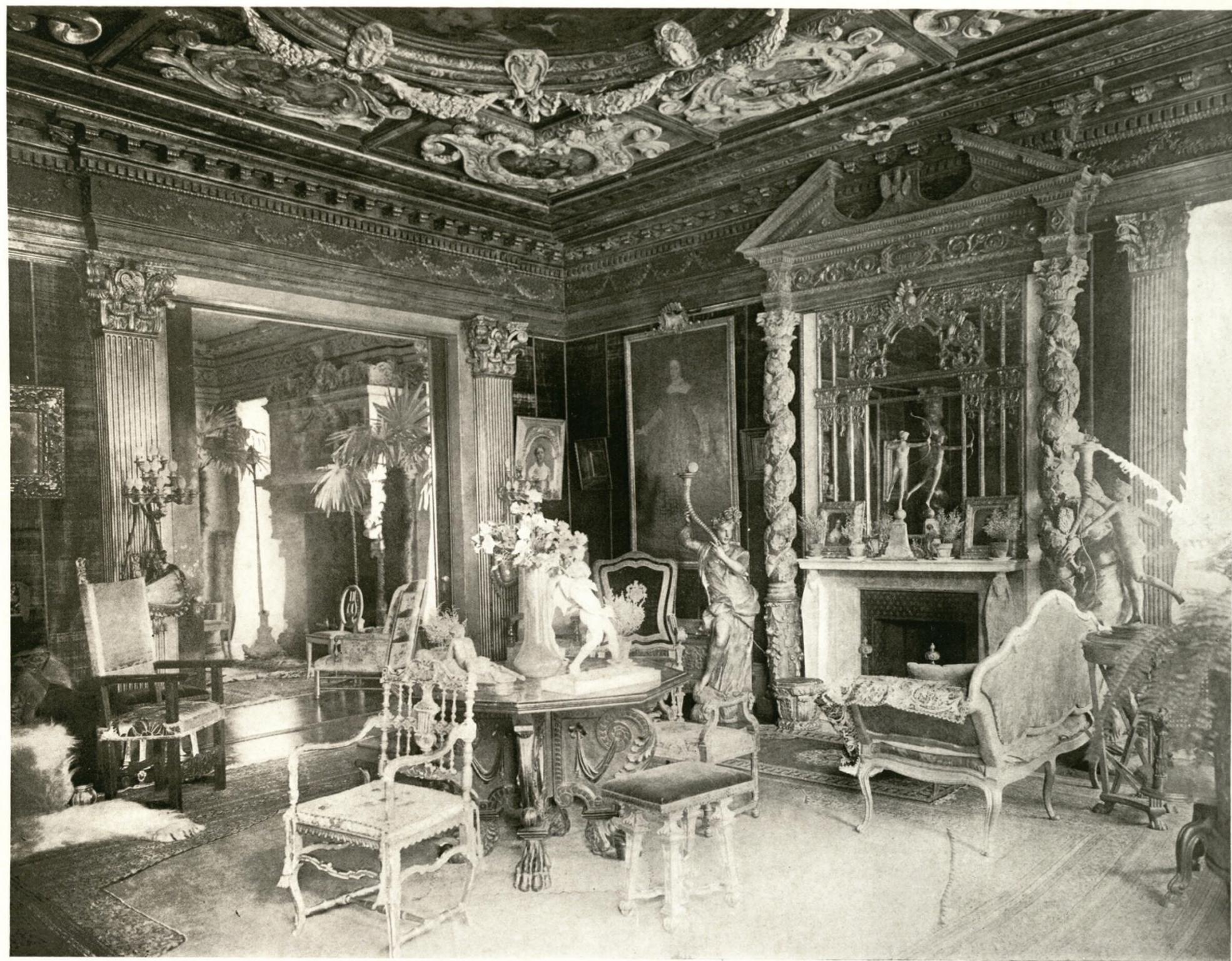


Memorial Fountain, Norwalk, Conn.



Store For Havana Tobacco Co., New York.



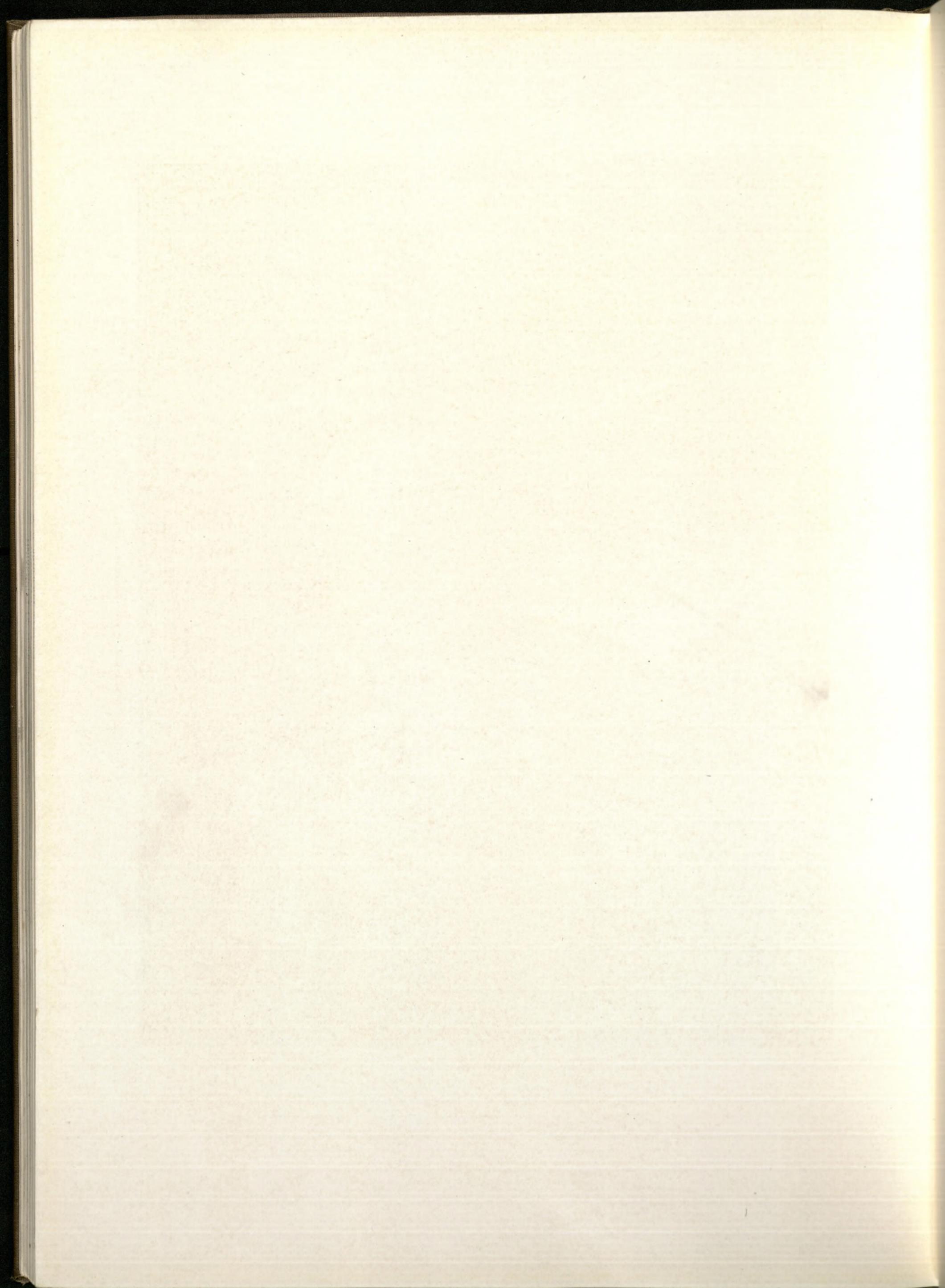


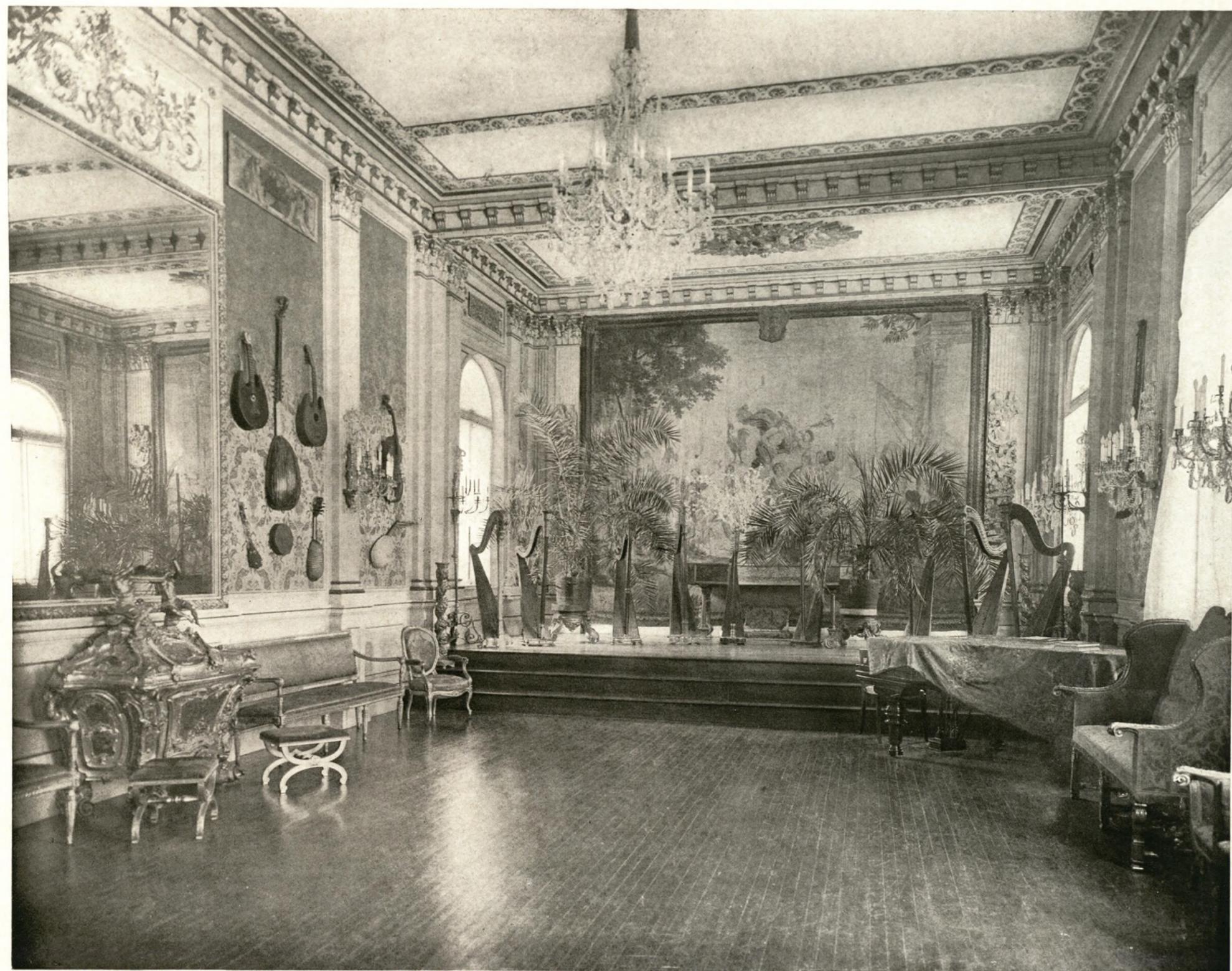
Drawing Room, Stanford White's New York House.



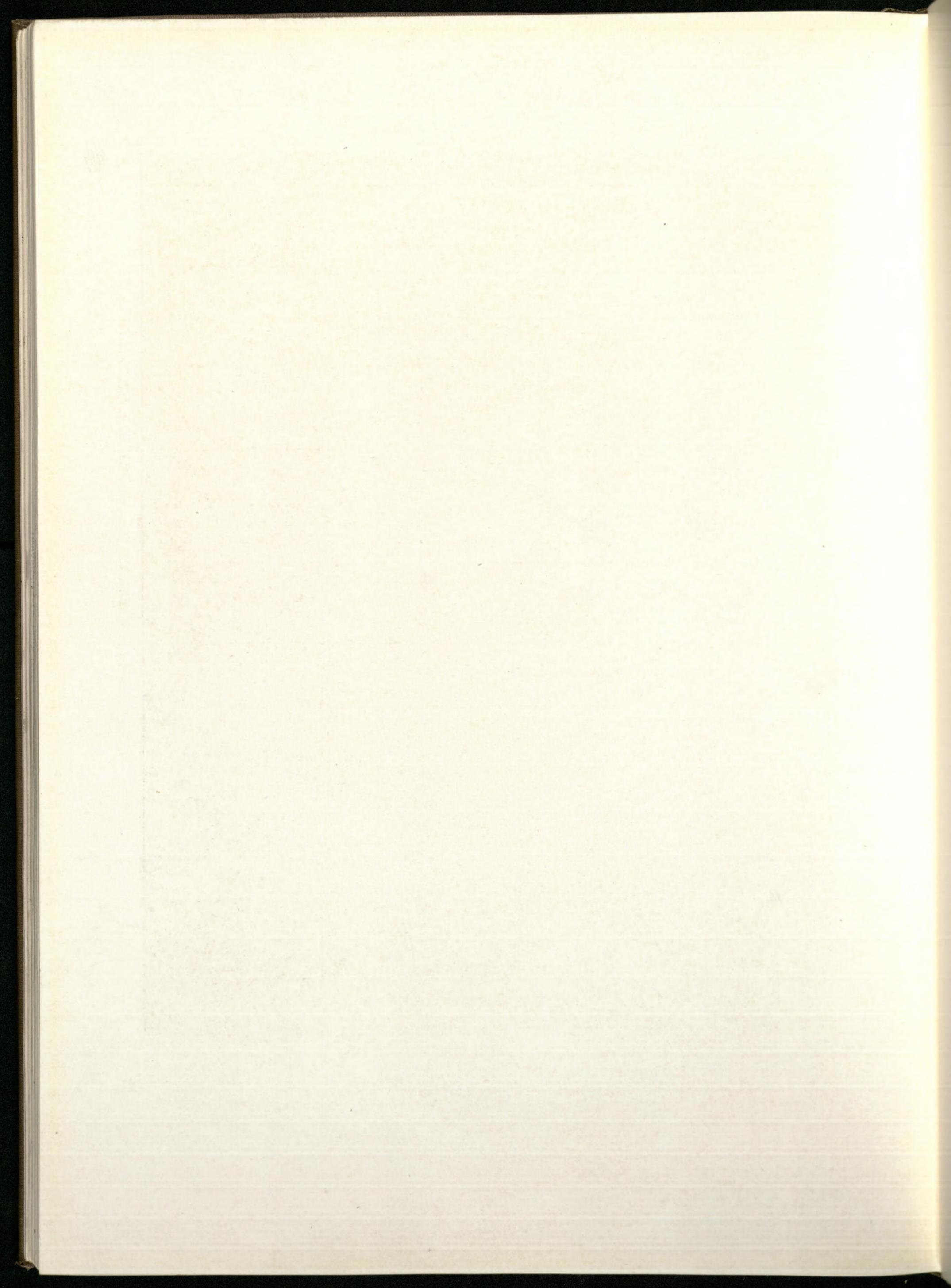


Dining Room, Stanford White's New York House.



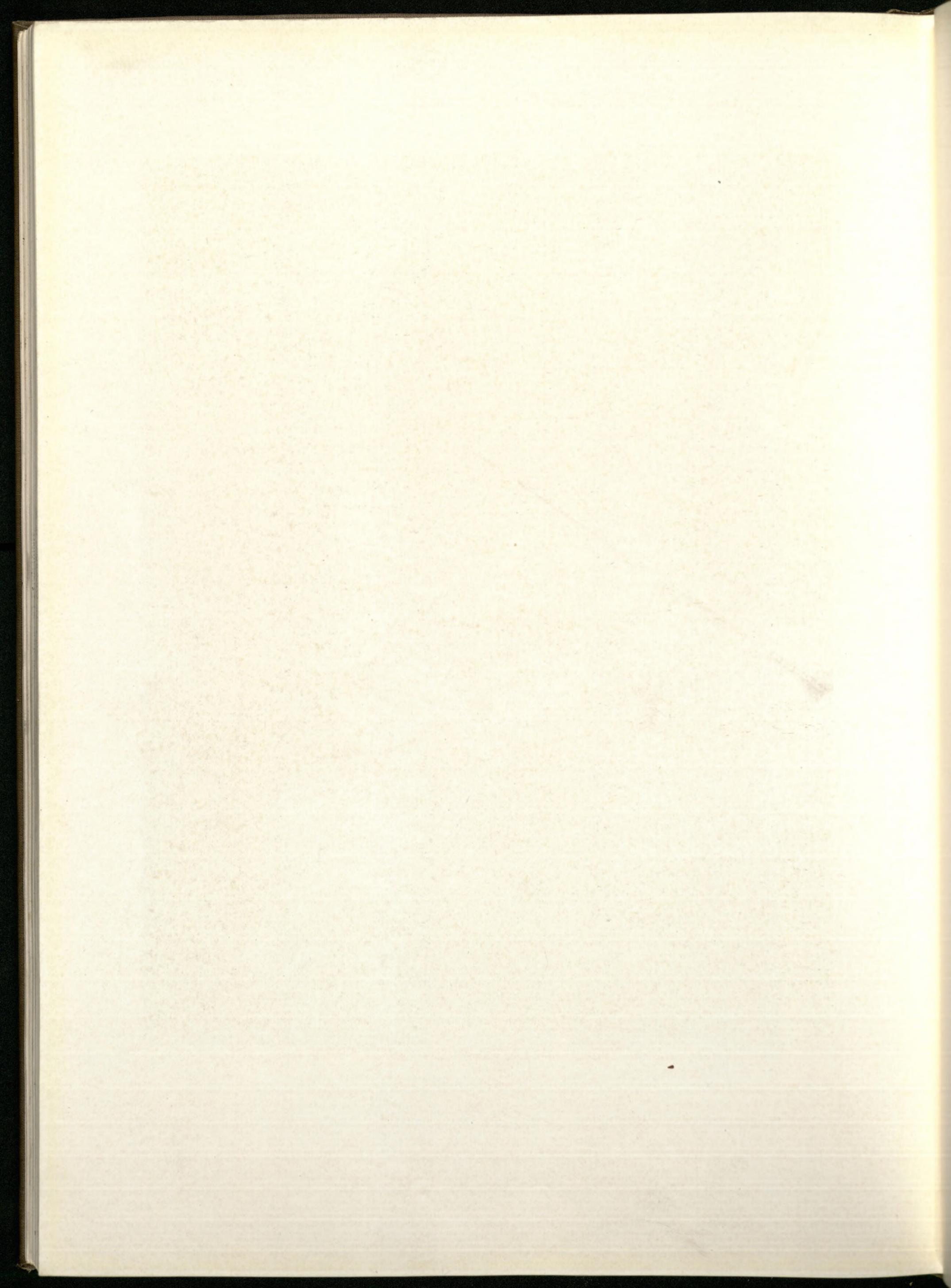


Music Room Stanford White's New York House.



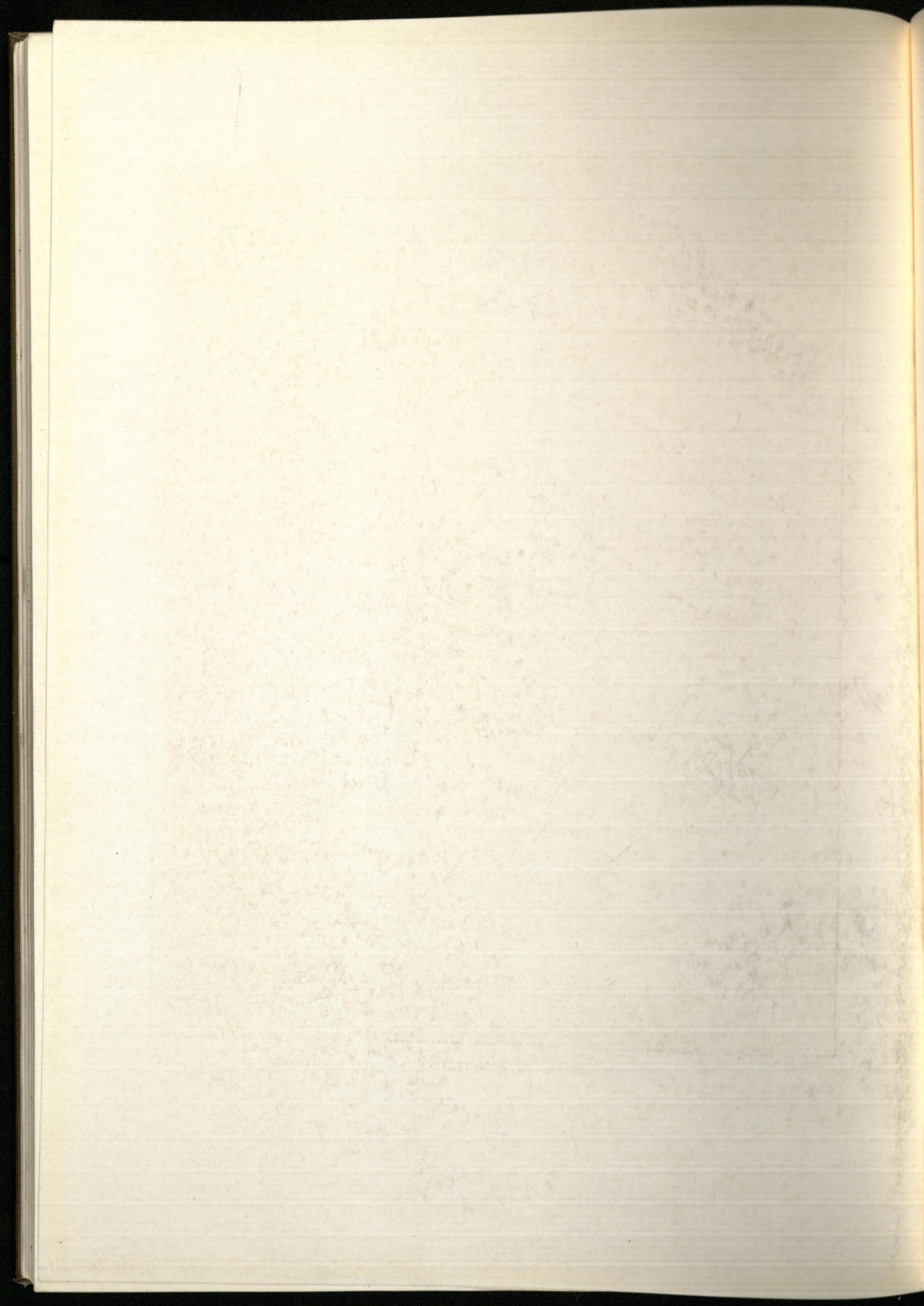


Vestibule to Picture Gallery, Stanford White's New York House.





Picture Gallery, Stanford White's New York House.



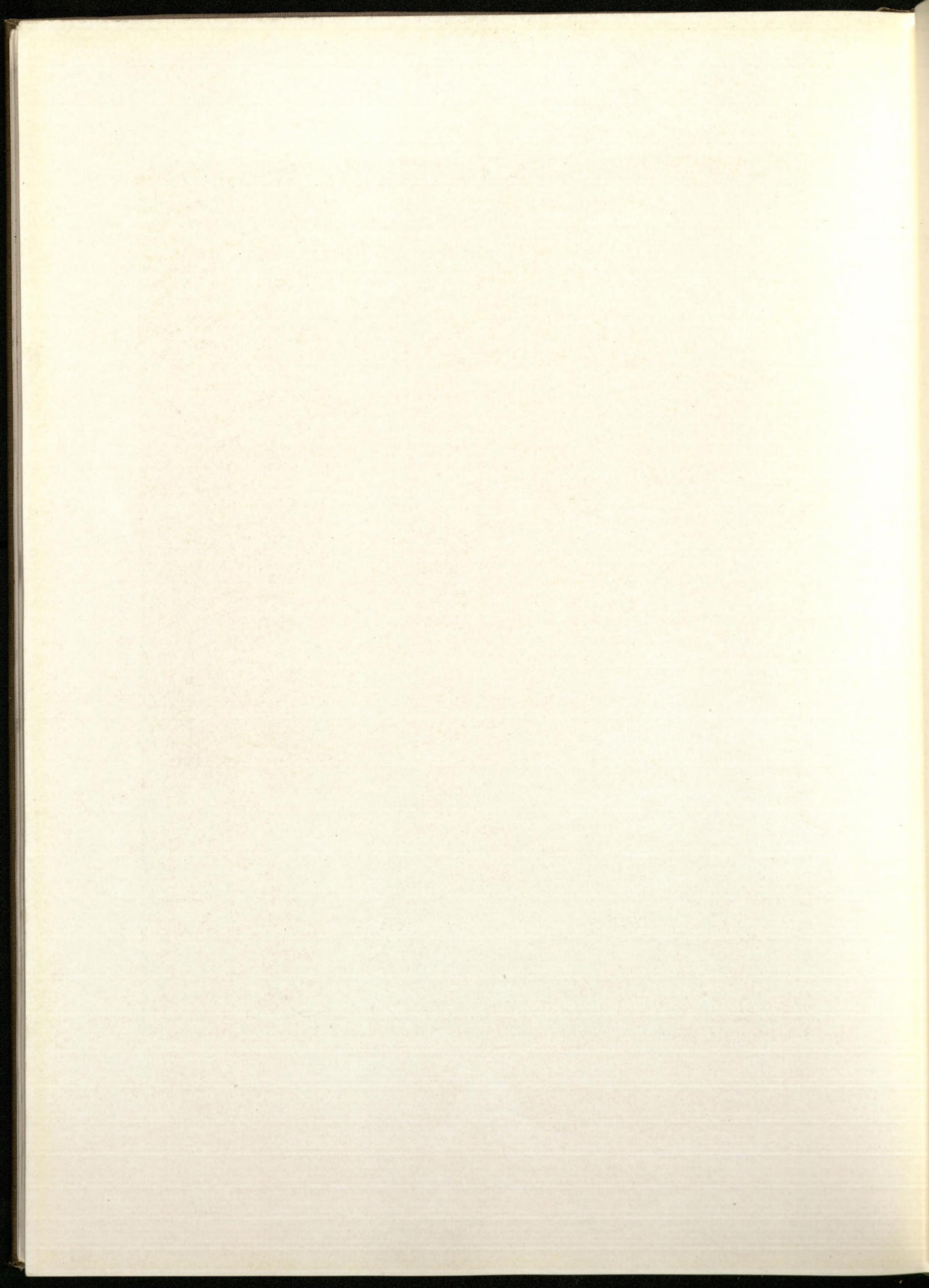


Picture Gallery, Stanford White's New York House.



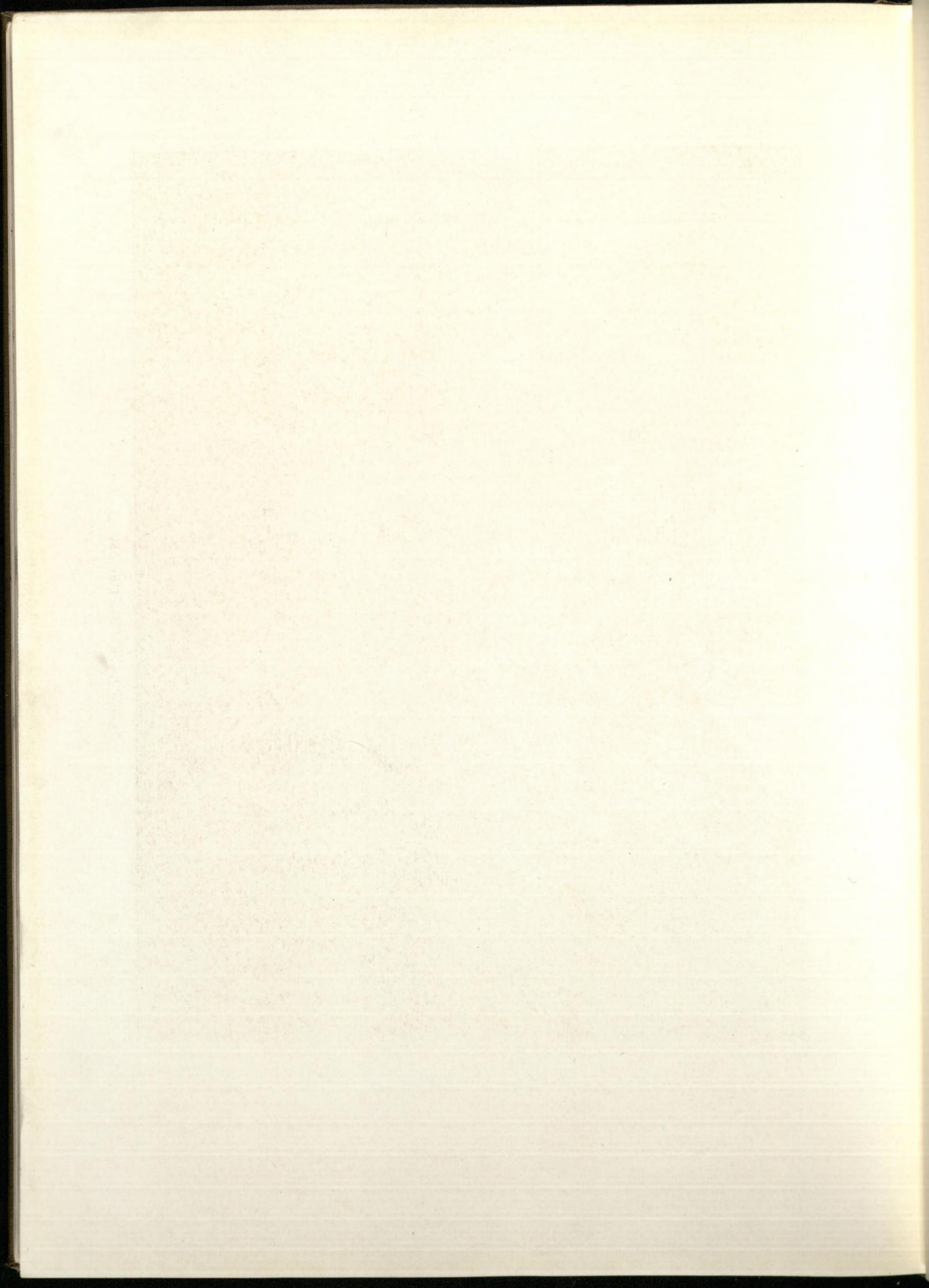


Hall, "Box Hill", St. James, L. I.



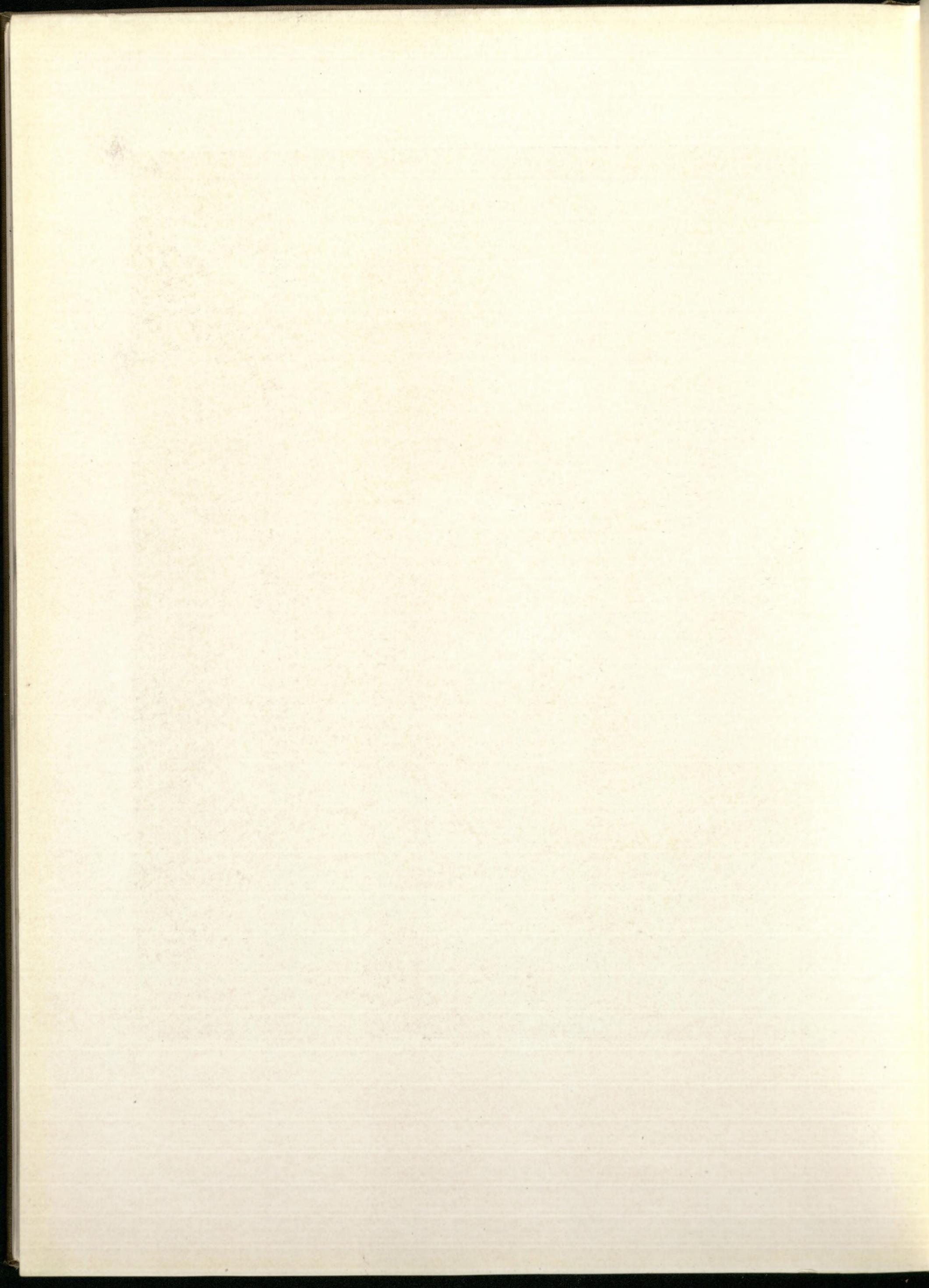


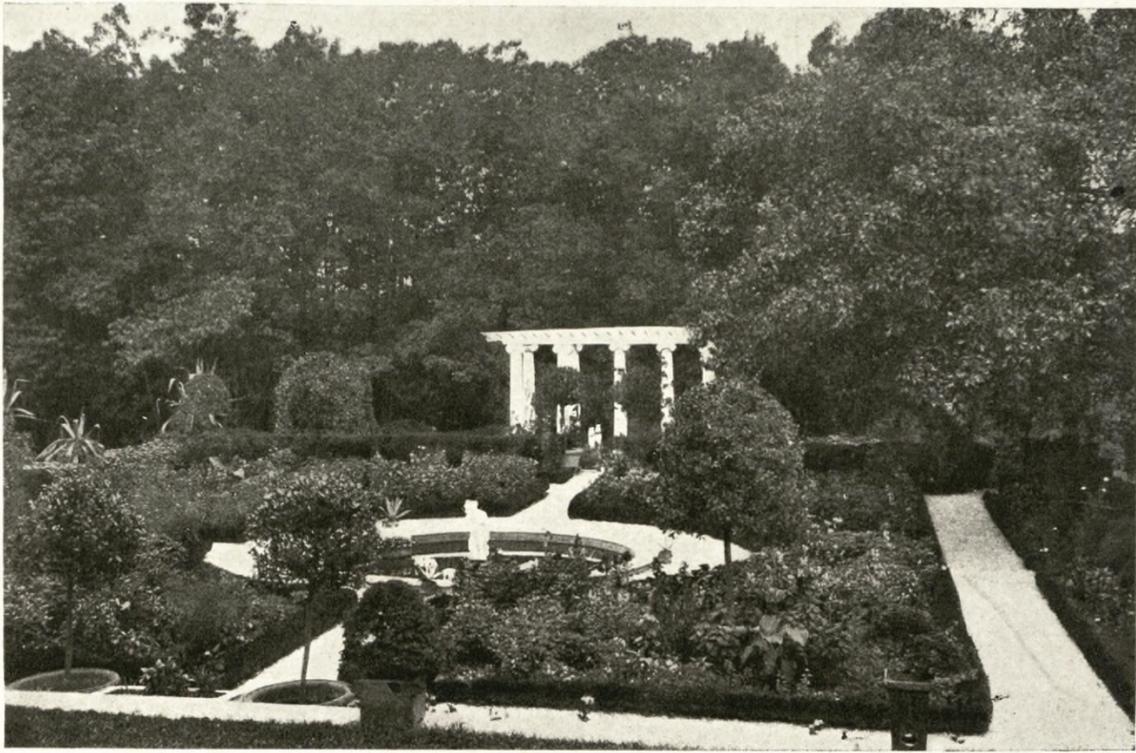
Dining Room, "Box Hill", St. James, L. I.



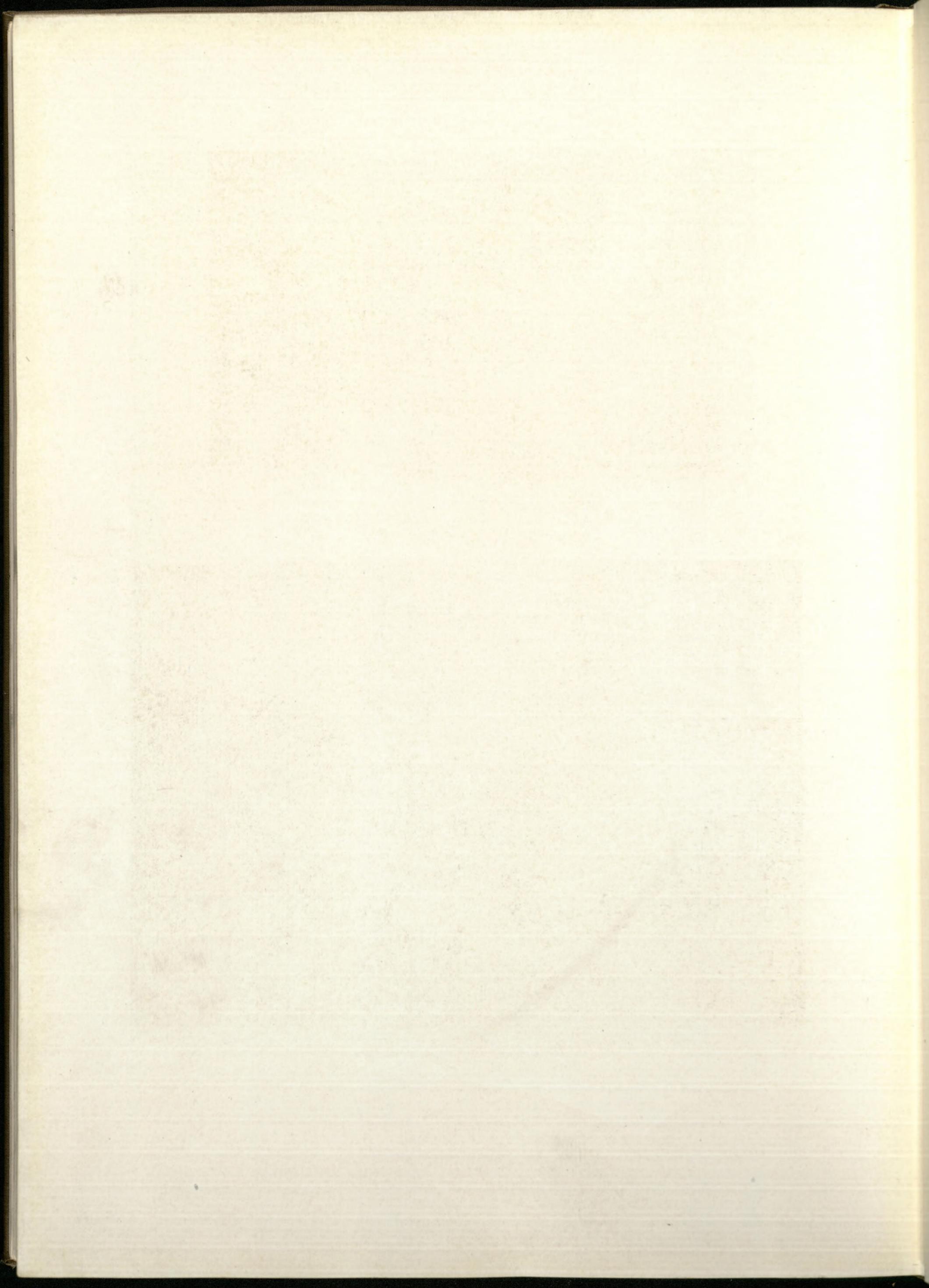


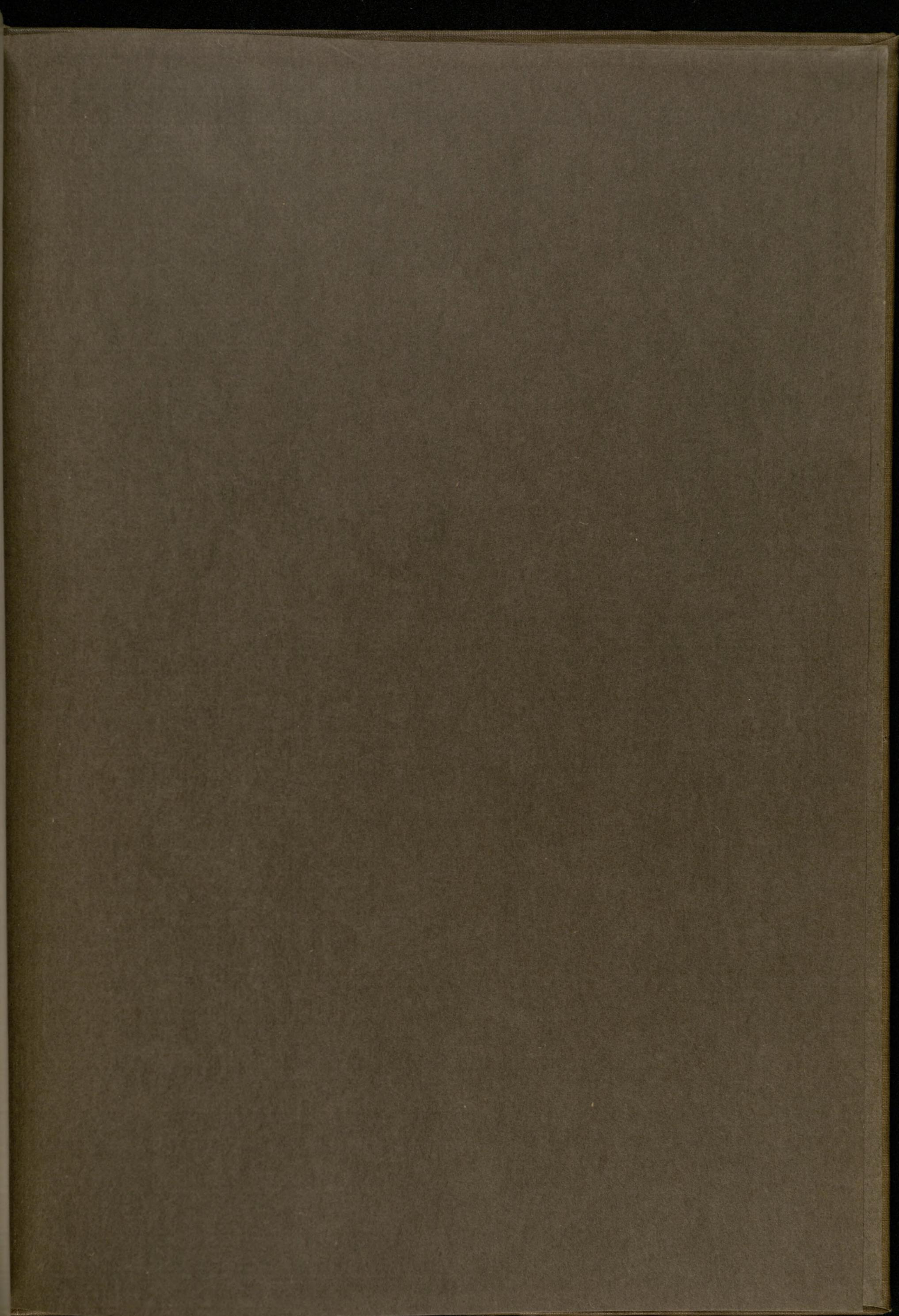
Dining Room, "Box Hill", St. James, L. I.





Garden and Drive, "Box Hill," St. James, L. I.







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