

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING AND SCULPTURE

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Whitney Museum of American Art

Other Name/Site Number: New York Studio School of Drawing, Painting and Sculpture; (Formerly: Whitney Studio; Whitney Studio Club; Whitney Studio Galleries).

2. LOCATION

Street & Number: 8 West 8th Street* Not for publication:___

City/Town: New York Vicinity:___

State: NY County: New York Code: 061 Zip Code: 10011

* Incorporating 8, 10, 12, and 14 West 8th Street.

3. CLASSIFICATION

Ownership of Property
Private: X
Public-local:___
Public-State:___
Public-Federal:___

Category of Property
Building(s): X
District:___
Site:___
Structure:___
Object:___

Number of Resources within Property
Contributing
8
6
14

Noncontributing
buildings
sites
structures
objects
Total

Number of Contributing Resources Previously Listed in the National Register: 14

Name of related multiple property listing: N/A

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ___ meets ___ does not meet the National Register Criteria.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I, hereby certify that this property is:

- ___ Entered in the National Register _____
- ___ Determined eligible
for the National Register _____
- ___ Determined not eligible
for the National Register _____
- ___ Removed from the National Register _____
- ___ Other (explain): _____

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

Historic: Recreation & Culture
Other

Sub: Museum
Artists' Studios

Current: Education
Recreation & Culture

Sub: School
Museum

7. DESCRIPTION

Architectural Classification:
Moderne & Classical Revival
(Nos. 8-12 W. 8th Street)
Italianate (14 W. 8th Street)

Materials:
Foundation: Stone
Walls: Brick;
Stucco & Sandstone
Roof: Metal & Tar Paper
Other Description: _____

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Describe Present and Historic Physical Appearance.

The New York Studio School of Drawing, Painting and Sculpture is located at 8 West Eighth Street, within the dedicated Historic District of Greenwich Village, in New York City. The property, 100' wide, is a complex of buildings that encompasses four town houses (originally 8, 10, 12, and 14 West Eighth Street) fronting on the south side of West Eighth Street, and four structures attached to the backs of the town houses (Fig. 1). These four structures, each with its own entrance onto the north side of MacDougal Alley, were brick stables in the nineteenth century.¹ They were converted to working studios for artists in the early 1900s.

Until 1954, the site was the home of the Whitney Museum of American Art and its predecessor organizations: the Whitney Studio, the Whitney Studio Club, and the Whitney Studio Galleries. Since 1967 the property has housed a leading art school affiliated with influential artists, critics, and art historians. Thus the Eighth Street buildings represent an unrivalled commitment to American art, both in validating it as a significant expression of our national life and in perpetuating that expression through excellent professional teaching. The Studio School's adaptive use of the former Whitney complex makes for a rare example of historical continuity, since both institutions' functions and intents are so similar.

The houses that were once 8-12 West Eighth Street were constructed in 1838-1839 as separate but adjacent buildings. They were made of brick and were four stories high. Numbers 8 and 10 were conceived as town house dwellings for individuals, and No. 12 was to be an investment property rented out to businesses.² It was first taken by Sumner & Naylor, a firm that originally made kitchenware and then branched out into "metal roofers and galvanized rust-proof iron."³ Although the fenestration of No. 12 was different from Nos. 8 and 10, the style of the row houses was Greek Revival, with restrained detailing at the cornices, windows, and doorways.

Number 14 West Eighth Street is of a later style and date. It is a four-story Italianate brick town house with a rusticated basement, built in 1853-1854. This house was built for Alexander Robertson Walsh, a prosperous hardware man who lived next door at

¹ New York City Landmarks Preservation Commission, "Greenwich Village Historic District Designation Report," Vol. 1 (New York, 1969), pp. 127-128. New York fire atlas and real estate maps dated 1881, 1890, and 1901 also show brick stables attached to all four buildings.

² *Ibid.*, p. 163.

³ *Ibid.*

No. 16.⁴ Mary Robertson Walsh, one of Walsh's sisters, married Henry James, Sr., making Alexander Walsh the uncle of William, Henry (who was born in nearby 21 Washington Place), and Alice James.⁵

Later on, a brick stable was added to the back of each house. At the rear of 8 West Eighth Street, A.H. Graham erected a three-story stable in 1877. The address was 19 MacDougal Alley.⁶ Number 19 retains its stone lintels and a dentilled brick cornice. Above the original door for the carriage, two hayloft doors are extant. Except for a few randomly placed openings, the structures attached to Nos. 10 and 14 West Eighth (presumably numbered 17 1/2 and 15) have large blank wall areas and are three stories high. They were stables in 1879. The stable attached to 12 West Eighth Street was No. 17 MacDougal Alley, and it is marked as a stable on an 1881 map. Today, the exteriors of the MacDougal Alley structures essentially reflect their conversions to studio spaces, which occurred between 1901 and 1910 (Fig. 2).

⁴ *Ibid.*

⁵ Leon Edel, *Henry James: The Untried Years (1843-1870)*, (New York, 1978), pp. 39-40.

⁶ The numbering of the stables and then studios of MacDougal Alley is so confused that it renders research on the structures difficult if not impossible. Because the stables were subsidiary structures attached to town houses with numbers of their own, they were not numbered on any nineteenth-century New York City real estate or fire atlas map. (Indeed, maps dated as late as 1922 do not carry house numbers for any structure on MacDougal Alley.) However, beginning in 1901, the New York City directories began to list addresses in MacDougal Alley for artists with studios there. Again, these numbers do not show up on the street maps. This first numbering system would make 8 West Eighth street attached to 19 MacDougal Alley, 10 West Eighth Street to No. 17 1/2, 12 West Eighth Street to No. 17, and 14 West Eighth Street to No. 15. At some point, this numbering shifted--for example, the former 23 MacDougal Alley is now No. 6, and No. 19 is now 17 1/2. To avoid further confusion, the first numbering system will be used: Nos. 19, 17 1/2, 17, and 15, going from east to west. Since these four addresses have been absorbed by the Studio School complex, the newer numbers no longer exist. Therefore, it seems more logical to use the numbers that obtained when the structures had separate addresses.

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In 1907, Gertrude Vanderbilt Whitney (1875-1942),⁷ the sculptor and art patron, took over the stable at 19 MacDougal Alley for the purpose of converting it into a studio. It is not known who remodeled the structure for Whitney, but she left the work area a large, plain open space, raising the ceilings and keeping the beams, rafters, and planked wooden floors of the stable.⁸ She installed up-to-date lighting and an arsenal of equipment. The sculptor Malvina Hoffman, who was an apprentice in a studio two doors away, remembered Whitney's studio as having a great "array of modeling tools and glistening saws and chisels that hung over the workbenches, turntables that really turned, stands that did not wobble."⁹ The most memorable feature of the second floor, which contains the dramatic hayloft windows, came into being in 1918, when Whitney engaged the painter and muralist Robert Winthrop Chanler (1872-1930) for a decorative commission. Chanler embellished the fireplace and chimney with a magnificent piece of painted sculpture: tongues of flame, molded in plaster and painted in red and gold polychrome leap upward to simulate an enormous blaze. The flames curl and twist to the ceiling, whereon they become abstract swirling bas-reliefs from which delicately modeled dragons, deities, nymphs, birds, and sea creatures peep out. Both the fireplace and ceiling survive, but they have been covered in a heavy layer of white paint (Fig. 3). Chanler also designed seven stained glass windows as an accompaniment,¹⁰ but they were removed and sold many years ago.

While Gertrude Whitney was alive, this studio remained her private working quarters, and the rooms were not used by the museum after her death save possibly as a storage area. Today, the Studio School has a kitchen, the development office, and a life class for sculpture in the ground floor. The room with the Chanler fireplace is used for receptions, lectures, and other social functions.

⁷ For biographical information about Whitney, see B.H. Friedman, *Gertrude Vanderbilt Whitney* (Garden City, 1978). An excellent summary of Whitney's career as a sculptor is contained in Janis Conner and Joel Rosenkranz's *Rediscoveries in American Sculpture: Studio Works, 1893-1939* (Austin, Texas, 1989), pp. 169-176.

⁸ Avis Berman, *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art* (New York, 1990), p. 76. This volume, which details the history of Whitney Museum while it was housed in the Eighth Street buildings, is the principal source on the subject, and it will henceforth be referred to as ROES.

⁹ Malvina Hoffman, *Yesterday is Tomorrow* (New York, 1963), p. 73.

¹⁰ Friedman, p. 397.

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In May of 1912,¹¹ the distinguished sculptor Daniel Chester French (1850-1931) bought 12 West Eighth Street, which also included 17 MacDougal Alley. He planned on using the Alley studio and the basement of 12 West Eighth Street as workspace while renting the remaining rooms in the town house to tenants. The building was remodeled by the architect Francke H. Bosworth, Jr. (1876-1949), who later became Dean of the College of Architecture at Cornell University.¹² In her biography of her father, Margaret French Cresson remembered

a casting room in front, an office for his secretary, a not-too-good reception room (...it wouldn't encourage people to linger), and then a really magnificent studio. At the back there was a smaller studio, with a flight of steps running up to it, almost like a stage and the whole place was so big that one could get a real sense of distance and almost visualize the effect of a statue outdoors.¹³

The steps, the double studio, and the sense of space have been preserved to this day.

Both 17 MacDougal Alley and 12 West Eighth Street were incorporated into the Whitney Museum complex after Gertrude Whitney bought the property from French in 1930. The museum very appropriately used French's former studio as its main gallery for the display of sculpture (Fig. 4). Today, French's old studio is a workspace for sculpture students (Fig. 5). The rooms belonging to 12 West Eighth Street are now given over to studios and classrooms.

In July of 1913, Gertrude Whitney bought 8 West Eighth Street, the town house attached to No. 19 MacDougal Alley, to convert it into galleries and offices. It would be used for what we would now call an alternative space. The galleries opened in 1914 and were named the Whitney Studio.

In August of 1913, the interior of 8 West Eighth Street was remodeled by Grosvenor Atterbury (1869-1956), a socially prominent architect whom Whitney had known since at least 1908.¹⁴ His important New York commissions include Forest Hills Gardens (1913), one of the most exclusive residential enclaves in Queens,

¹¹ Michael Richman, letter to Avis Berman, December 30, 1980; see also Reel 26, Daniel Chester French Papers, Manuscript Division, Library of Congress.

¹² Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects* (Los Angeles, 1956), p. 67.

¹³ Margaret French Cresson, *Journey into Fame: The Life of Daniel Chester French* (Cambridge, Massachusetts, 1947), p. 218.

¹⁴ ROES, p. 77-78. The purchase and renovation of 8 West Eighth Street are discussed on pp. 105-106.

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the Russell Sage Foundation headquarters (1914), the restoration and refurbishing of the interior of City Hall (1902 and 1920), and the first American Wing of the Metropolitan Museum of Art (1924). An excellent residential architect, Atterbury kept the layout simple and functional, taking into consideration that the building, although four stories high, was just 25' wide. The outside was painted a tawny pink, with a dark green door and casements. The ground floor was divided into two exhibiting rooms, plus a small back hall where Juliana Force (1876-1948), the manager of all of Whitney's art activities and the future director of the Whitney Museum, sometimes sat during visiting hours. A public staircase led to another gallery taking up the front half of the second floor. The rear half of the second story became Force's office, and the third floor was set up as a workroom for artists. Atterbury's renovation, keeping the galleries small and intimate and leaving the original casements, mantelpieces, and fireplaces, enunciated from the outset a hallmark of all Whitney art organizations on Eighth Street: the galleries were consistently designed to retain the welcoming atmosphere of a private home. (Throughout the Studio School, most of the carved marble mantelpieces and surrounds survive.)

Atterbury's most ingenious addition was the passage linking 8 West Eighth Street to 19 MacDougal Alley. It not only connected the two buildings, but preserved Whitney's privacy. Force's second-floor office contained the sole entrance to an enclosed exterior staircase (Fig. 6) that led upstairs and downstairs to both floors of Whitney's studio. Only the two women, the Whitney children, and close friends were allowed access to this flight of steps, which was invisible from the galleries and public reception areas. In the coming years, the hidden staircase would take on symbolic overtones. To the painter Stuart Davis, it stood for "Mrs. Whitney... very quietly but very efficiently behind the scenes doing a lot to help young American artists long before she founded the museum in 1930."¹⁵

This exterior staircase not only survives, but is very much in use today. Juliana Force's office is now the office of the Dean of the School, and the steps provide a quick route to the reception room and development office. The door at the foot of what was Gertrude Whitney's side of the staircase has a charming *trompe l'oeil* exterior of another flight of stairs (Fig. 7). It was painted in 1927 by Robert Locher (1888-1956), an urbane illustrator and interior designer who worked for both Whitney and Force.¹⁶ Locher was very much a part of the avant-garde scene through his long relationship with the artist Charles Demuth.

¹⁵ Stuart Davis, transcript of radio broadcast, 1953, Whitney Museum of American Art Archives (H.1/f42).

¹⁶ Betsy Fahlman, "Modern as Metal and Mirror: The Work of Robert Evans Locher," *Arts*, Vol. 59 (April 1985), pp. 112.

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The Studio School uses the 8 West Eighth Street galleries as offices, studios, and public galleries.

In 1923, Whitney obtained the lease to 10 West Eighth Street and its Alley studio; two years later, she took over 14 West Eighth Street and its adjoining studio. In each case, only minor alterations were made. Both buildings became part of the Whitney Studio Club, another enterprise designed to assist struggling artists. In 1930, in preparation for establishing the Whitney Museum of American Art, Whitney bought 12 West Eighth Street and 17 MacDougal Alley from Daniel Chester French. Therefore, the original exteriors of 8-12 West Eighth Street were basically unmodified until 1930, when Whitney decided to unite the town houses in order to contain the museum.

In 1930-1931 an extensive redesign of the interiors and exteriors was undertaken by the architectural firm of Noel & Miller, in which Whitney's son-in-law, G. Macculloch Miller (1887-1972) was a partner. Auguste L. Noel (1886?-1964), who is credited with the design of the museum, was a graduate of the Ecole des Beaux-Arts and an apprentice with Carrère & Hastings.¹⁷ The Whitney Museum seems to have been his first major commission, and in the future Noel's most important other jobs apparently flowed out of the firm's connection with the Whitney family. Noel designed the Whitney Museum's second home (1954) at 22 West 54th Street and the original building (1955) of the National Museum of Racing in Saratoga Springs, whose first president and principal benefactor was Cornelius Vanderbilt Whitney (Gertrude Whitney's son).

Although 8-14 West Eighth Street were joined on the inside, only 8, 10, and 12 were united with a single exterior facade, presumably for architectural symmetry. (The main entrance is at the center of No. 10.) An attempt was made to retain and enhance the character of the buildings, and the result was a handsome adaptation combining modern and historical elements. The brick was covered with a salmon-pink stucco that was set off by lintels, band courses, and moldings of white stone.¹⁸ Reeded motifs were added to balance the fenestration, but the dominant feeling was of a straightforward modern skin (Fig. 8) that suggests the simplification and streamlining of the 1930s. The facade of 8-12 has been heavily vandalized with spray-painted graffiti, and it is in need of restoration, cleaning, and repair.

The main entrance to the museum was classical. The entablature and pilasters were Greek Revival, and made of white marble. A large bas-relief of a white metal eagle, a guardian figure designed by the painter Karl Free (1903-1947), the museum's

¹⁷ "Auguste L. Noel, Architect, Dead," *New York Times*, March 15, 1964.

¹⁸ "Whitney Art Museum Finished; First Exhibition is in November," *New York Herald Tribune*, September 20, 1931; "Museum Remodeling and Restoration," *Architectural Forum*, Vol. 46 (June 1932), pp. 605-607.

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curator of watercolors, crouched protectively above the door. The aluminum outer doors and moldings were set into red Numidian marble (Fig. 9). The two inner doors, designed by the Woodstock ceramist Carl Walters (1883-1955), were made of molded glass and divided into sixty sections containing reliefs of figures and animals. Both sets of doors have been removed (the pair designed by Walters is now in the collection of the Whitney Museum), but the rest of the entrance, including the eagle, survives. The exterior of 14 West Eighth Street retains the brick face it had from the 1850s, but a storefront has been inserted on the ground floor, and alterations were made to accommodate a retail space.

The sidewalk in front of the entrance is a patterned walk made of pigmented concrete poured in place with masonry fragments to reveal a "concrete-terrazzo-type" appearance. The walk was installed as a part of the preparation for the opening of the Whitney Museum in 1931. According to a 1989 report by the New York Landmarks Conservancy's Technical Preservation Services Center, this is a rare paving technique, and the only one in New York of which the center's staff was aware.¹⁹ They calculate that "approximately 72% of the gray triangular slabs, 33% of the pink triangular slabs, and 60% of the pink border are completely intact. However, up to 80% or more of the entire walk is in salvageable sections."²⁰ As the walk is a construction rarity and of historical interest, the New York Landmarks Conservancy staff recommended that the walk be retained and saved.

The contract for the interior decoration, which would be required for galleries and offices on the first three floors, living quarters for the curators on the fourth floor, and a duplex apartment for Juliana Force on the fourth floor and part of the third,²¹ went to Bruce Buttfeld, a decorator who collaborated with Force on the design. The museum was supposed to look like a private home with most of the furniture removed.

The entrance court held a cast of the free-standing *Arlington Fountain* (1913) by Gertrude Whitney. A floor and double staircase, patterned in black, green, and pink terrazzo marble and divided by thin brass inlays, curved upward to lead the eye to sculptural niches containing nudes by John Gregory (1879-1958) (Fig. 10). The sculptures and original light fixtures have been removed from the lobby, but otherwise the area is the same. The floor and marble staircase are intact.

¹⁹ Neal Vogel, New York Landmarks Conservancy report, January 11, 1989, New York Studio School files.

²⁰ *Ibid.*

²¹ *ROES*, p. 289. See pp. 289-291 for more details about the remodeling of the Eighth Street buildings.

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The lobby led to twelve galleries. At least two were painted white and accessorized with blue rugs and curtains, two more were yellow, two were painted in a dusty-rose pink, two were lined with cork, and one was gray (Figs. 11 and 12). Fitted with curtains, settees, and benches, the exhibition spaces exploited the small scale and intimacy of their old-fashioned surroundings. The galleries were connected by passages and stairways whose walls were stencilled with eagles, stars, and stripes. This wall treatment can still be seen on a staircase off the lobby, but the condition of the stencilling and pigment is poor. Also in this area are several cast-iron fixtures that echo the stars and stripes motif.

The plan also called for a library in No. 12, a director's office in No. 8, various small offices for the rest of the staff in No. 14, and a room for viewing prints. Because of the structural dissimilarities of the four town houses and four stable-studios from which the Whitney was being carved--the floor levels were uneven and the ceiling heights were not uniform--the interior layout was discontinuous. Only on the first floor were doorways cut into walls; the upstairs galleries were kept as small rooms whose size and shape conformed to the walls of the old houses and which were reachable by narrow stairways. In most of the galleries, alterations were minimal.

Juliana Force's enlarged and refurbished apartment, which stretched across the combined 100 feet of 8-14 West Eighth Street, was considered so extraordinary that it was featured in three magazines in four years.²² These articles encouraged readers to view the decor and layout as reflections of Force's standing in the art world and as expressions of her originality. Indeed, once viewed in this astonishing setting, Force was never forgotten. As the critic Mary Fanton Roberts wrote in 1934,

...these rooms give you an impression of her varied interests, her dramatic temperament, her artistic integrity, and the force of character which has made her one of the foremost women of her generation.²³

The apartment had a succession of public rooms: a row of spacious parlors and recessed alcoves cut from the original buildings were rejoined with wide, flat archways (Fig. 13). This panorama of rooms was exuberantly furnished with Regency shell chairs, Victorian papier-mâché tables, tufted velvet *fauteuils*, and Belter sofas--all of which were regarded with withering

²² Augusta Owen Patterson, "The Decorative Arts," *Town & Country*, Vol. 85 (February 15, 1931), pp. 50-53, 83; Helen Appleton Read, "An Experiment in the Rococo," *House & Garden*, Vol. 62 (October 1932), pp. 36-7, 62; Mary Fanton Roberts, "Upstairs in a Museum," *Arts and Decoration*, Vol. 41 (June 1934), pp. 42-44.

²³ Roberts, p. 44. For an extensive description of Force's apartment, see *ROES*, pp. 304-308.

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reproach by the reigning arbiters of taste. Against this arch backdrop, Force's art collection--Ingres, Sheeler, Audubon, Henri Rousseau, Picasso, Brancusi, Rufino Tamayo, Preston Dickinson, Glenn Coleman, and many nineteenth-century folk painters--was shown in an unembarrassed and harmonious manner. This extravagant environment was conducive to advocacy as well as hospitality. As the art historian Lloyd Goodrich put it,

Those parties [that Force gave] were more than just sociability. Many of the people invited to them had importance in the art world. They helped to establish the fact that the first museum of American art was not a down-at-the-heels, bedraggled operation, but an upper-level one. More than one project for the good of American art was settled over the coffee and scotch in her Victorian drawingroom.²⁴

Juliana Force's apartment has been broken up into studios for students. Some fragments of the original ceiling moldings, paint and wallpaper borders have survived.

The museum interior was altered in 1939 and 1940 by Noel & Miller. Four galleries were added, the front entrance and stairways were broadened and the lighting system was overhauled. No more major changes were made to the exterior and interior of the building by the Whitney Museum, which moved uptown in 1954.

From 1954 to 1967, the building was occupied by tenants who had no interest in its physical appearance or historic nature. Walls, doors, and fixtures were ripped out, decorative treatments painted over, and little to no attempt was made to keep the building in repair. The New York Studio School, which bought the property in 1967, has restored and repaired when it could. The School has restored some of the wood floors and one gallery. Despite the depredations of 1954-1967, the Eighth Street complex retains the atmosphere of creativity and artistic energy that has distinguished it for more than 50 years.

The six contributing objects are the sidewalk (see p. 10), the sculpture in the courtyard garden by Gertrude Vanderbilt Whitney, the fireplace and ceiling by Robert Chanler (see p. 6), the original hand-stenciled wallpaper from the Whitney Museum of American Art (see p. 11), the entry foyer (see p. 10), and the trompe l'oeil door painting by Robert Locher (see p. 8).

²⁴ Lloyd Goodrich, interview with Avis Berman; Hermon and Lloyd Goodrich, quoted in *Juliana Force and American Art* (New York, 1949), p. 32.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally: X Statewide: Locally:

Applicable National Register Criteria: A X B X C D

Criteria Considerations (Exceptions): A B C D E F G

NHL Criteria: 1, 2

NHL Theme(s): XXIV. Painting and Sculpture
 K. Supporting Institutions

 XXVII. Education
 G. Adjunct Educational Institutions
 1. Museums, Archives and Botanical Gardens

Areas of Significance:	Period(s) of Significance	Significant Dates
Art	1907-1941	1907, '13, '23, '25, '30-31
Social History	1914-1941	Above plus '33, '34, '39-40

Significant Person(s): Gertrude Vanderbilt Whitney
 Daniel Chester French
 Juliana Force
 Charles Sheeler
 Edgard Varèse
 John Sloan
 Robert Winthrop Chanler
 Robert Locher
 Thomas Hart Benton
 Theodore Roosevelt.

Cultural Affiliation: N/A

Architect/Builder: Auguste L. Noel
 G. Macculloch Miller
 Grosvenor Atterbury
 A.H. Graham.

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The New York Studio School building is culturally significant for several distinctive but interrelated reasons. It was the original site of the Whitney Museum of American Art, which was both the first museum to be exclusively devoted to American art of the twentieth century and the greatest single sponsor of non-academic artists in the country. The property also functioned as a hive of working and living spaces for a number of esteemed American painters, sculptors, and composers. Gertrude Whitney, Daniel Chester French, Charles Hawthorne, Alexander Phimister Proctor, Charles Sheeler, Edgard Varèse, Carl Ruggles, Thomas and Maria Oakey Dewing, and Philip Guston have all resided and/or worked within what is now the New York Studio School.¹

Furthermore, via the Whitney Museum's predecessor organizations--the Whitney Studio, the Whitney Studio Club, and the Whitney Studio Galleries--which were variously located in Nos. 8, 10, and 14 West Eighth Street, the New York Studio School building was the locus of an unrivalled program of exhibitions and philanthropy that shaped the fortunes of two generations of American artists. For example, John Sloan, Guy Pène du Bois, Reginald Marsh, Andrew Dasburg, and John Flannagan were given their first solo shows anywhere; Reuben Nakian was subsidized for five years and Stuart Davis for fifteen months.² All of this occurred when these artists, now celebrated, were poor and unknown and had nowhere else to turn. These activities, as well as hundreds of other instances of patronage, were the result of a partnership between two extraordinary women: Gertrude Vanderbilt Whitney and Juliana Rieser Force. Whitney supplied the money and the original idea--to advocate the new and support the unknown--and Force provided the energy and practicality that turned Whitney's vision into a series of workable enterprises that championed American art. The first director of the Whitney museum, Force was the dynamo that powered the institution from day to day. The two women worked together from 1907 until Whitney's death in 1942, and Force carried on until her own demise in 1948. They should be equally credited for changing the social history of American art and transforming the pattern of American taste. The offices, studios, and galleries of the Eighth Street buildings comprised their base of operations.

¹ See *ROES* for other artists who have also lived and worked on the property.

² See *ROES*, pp. 122-124, 181-184, 252; *Juliana Force and American Art*, pp. 68, 70, 73.

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The tiny, dead-end street known as MacDougal Alley has been associated with art and art-making for over ninety years.³ The sculptor Frederick Triebel (1865-1944) is credited with discovering MacDougal Alley and being the first artist to live there.⁴ In 1899, after a long stay in Rome, he relocated to New York, where it occurred to him that a stable might be converted into an ideal studio. Triebel eventually came across MacDougal Alley, south of West Eighth Street and closed off to the east by Fifth Avenue. The street once sheltered the horses and carriages of Washington Square, but now housed Italian peddlers and their wagons. Because he could speak Italian and win over the peddlers, Triebel was able to rent a vacant stable at a low price.⁵

By 1901, Triebel had remodeled 6 MacDougal Alley and established a studio there.⁶ Enough artists followed him that within five years only two of the original structures were still used for horses and wagons (Fig. 14). In 1906 the artistic population in the Alley was so large and distinguished that *The Craftsman* published an article on the subject.⁷ Among the artists mentioned by *The Craftsman* were Daniel Chester French, the most sought-after American sculptor of his time; James Earle Fraser (No. 3), creator of the equestrian statue of Theodore Roosevelt at the main entrance of the American Museum of Natural History, and of the buffalo and Indian head nickel; Andrew O'Connor, a sculptor best known for the bronze doors of the first St. Bartholomew's Church; Edwin Deming (No. 5), a painter and sculptor of Western subjects; Philip Martiny (No. 7), an architectural sculptor who was responsible for much of the decorative carving for the Library of Congress; Charles Hawthorne, a pillar of the Provincetown art colony; and the photographer DeWitt Clinton Ward, who used Deming's studio.

Daniel Chester French's first studio in MacDougal Alley was No. 11 (which was attached to 20 West Eighth Street). In the city directories, he is first listed as being in MacDougal Alley in 1910, although *The Craftsman* places him there in 1906.

³ See *ROES*, pp. 75-77, and Avis Berman, "MacDougal Alley: New York's Art Alley de Luxe," *Architectural Digest*, Vol. 47 (November 1990), pp. 178+, on the history of MacDougal Alley. Because of a transcription error, both publications incorrectly give the address of Daniel Chester French's studio as 7 instead of 17 MacDougal Alley.

⁴ Adelaide N. Cooley, *The Monument Maker: A Biography of Frederick Ernst Triebel* (Hicksville, New York, 1978), p. 15.

⁵ P.T. Farnsworth, "The Artists' Colony in MacDougal Alley," *The Craftsman*, 11 (October 1906), pp. 57-58.

⁶ *Trow's General Directory of the Boroughs of Manhattan and Bronx*, 65 (1901-1902).

⁷ Farnsworth, pp. 57-69.

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Needing more room, in May of 1912 French bought 12 West Eighth Street, which also included No. 17 MacDougal Alley. French's predecessor in No. 17 had been the sculptor Alexander Phimister Proctor (1860-1950), a gifted animalier whose commissions include the massive bronze buffaloes on the Q Street Bridge in Washington, D.C., the tigers on the Sixteenth Street Bridge (also in the capital), and the Elephant House of the Bronx Zoo.⁸ While Proctor was in No. 17, Malvina Hoffman (1887-1966) served a brief apprenticeship with him. Within a few years, Hoffman would launch a spectacularly successful career culminating in the execution of around 100 examples of the world's ethnic groups for the Field Museum of Natural History in Chicago.⁹

The clay models for many of French's finest monuments, including those for the Manhattan Bridge, the Brooklyn Museum, the Dupont Circle fountain and his masterpiece, the seated Lincoln for the Lincoln Memorial,¹⁰ were made on the premises of No. 17. French used the basement of 12 West Eighth Street for his work, but he rented out most of the rooms as living quarters to people in the arts. As he wrote to a friend on January 17, 1912,

Did I tell you that I am now considering the purchase of a house, No. 12 West 8th Street, to convert into a studio for myself and other studios for painters? It runs through to MacDougal Alley, which is a great advantage.¹¹

French's records show that his tenants numbered, among others, Juliana Force, the art critic Forbes Watson and his wife, the painter Agnes (Nan) Watson, and the painters Maria Oakey Dewing and Thomas Wilmer Dewing.¹²

The New York City directory of 1905-1906 lists Charles Hawthorne's address as 15 MacDougal Alley. By making deductions from available information and close readings of the New York City fire atlases and real estate maps of the time, No. 15 had to have been attached to 14 West Eighth Street. Hawthorne (1872-1930) was a portraitist and genre painter. His most notable

⁸ James M. Goode, *The Outdoor Sculpture of Washington, D.C.: A Comprehensive Historical Guide*, (Washington, D.C., 1974), pp. 299, 437. For more about Proctor, see Alexander Phimister Proctor, *Sculptor in Buckskin: An Autobiography* (Norman, Oklahoma, 1971).

⁹ A résumé of Hoffman's accomplishments is to be found in Conner and Rosenkranz, pp. 53-62.

¹⁰ This information is gleaned from Michael Richman's *Daniel Chester French: American Sculptor* (New York, 1976).

¹¹ Daniel Chester French, letter to Newton MacIntosh, January 17, 1912, Reel 2, Daniel Chester French Papers.

¹² Business records, Reels 5 and 26, in *ibid.*

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subjects were domestic interiors and character studies of Provincetown fishermen. Founder and director of the Cape Cod School of Art, he divided his time between New York and Massachusetts. As a teacher, he influenced a number of younger American artists, including Edwin Dickinson. Hawthorne's studio was taken over by Blendon Campbell (1872-1969),¹³ a painter who became close to Gertrude Whitney and was responsible for finding her a studio in the Alley. The Whitney Museum used No. 15 as a delivery and shipping entrance. Today, the New York Studio uses it as a welding studio.

One of James Earle Fraser's students was Gertrude Whitney, heiress and aspiring sculptor. Chafing at the restrictions of her preordained role as a socialite, she was determined to reinvent her life and find a new identity as an artist and art patron. To this end, she had studied with Fraser and exhibited her work sporadically. In 1906, she had a studio on West 40th Street near Bryant Park, but it was too close to fashionable shops and restaurants. Her society acquaintances had gotten into the habit of dropping in and disturbing her work. Fraser suggested that Whitney move near him in Greenwich Village, which society thought too rough to visit. Blendon Campbell, a friend of Fraser's, learned that the stable at No. 19 might become available and told Whitney about it. She took it, remodeled it, and in 1907, moved in.¹⁴

In 1907, too, Whitney would meet Juliana Force--then Juliana Rieser--and hire her as an assistant. Force worked her way up, becoming in the process Whitney's literary and sculpture agent, studio manager, exhibition organizer, and, ultimately, director of her various art organizations and philanthropies. Through Gertrude Whitney, Force became one of the foremost women executives of her day;¹⁵ from 1922-1943 and 1945-1948, she would live in ever-grander apartments above the Eighth Street buildings.

Working and being stimulated by having so many artists around her, Whitney could not help but notice how few exhibition spaces were available for struggling, non-academic artists to show their work. (Whitney, a follower of Rodin, was conservative in her own work, but she was immensely liberal in her sympathies.) In July of 1913, she bought 8 West Eighth Street, the town house attached to No. 19 MacDougal Alley, to convert it into offices for herself

¹³ Blendon Campbell, letter to Rosalind Irvine, July 1949, Whitney Museum of American Art Archives (H.1/f38).

¹⁴ Blendon Campbell, interview with Rosalind Irvine, March 22, 1949, Whitney Museum of American Art Archives (H.1/f38).

¹⁵ Allene Talmey, "Whitney Museum," *Vogue*, February 1, 1940, pp. 94-95, 131-133; Roberts, pp. 42-44; "Juliana Force, 1881 [sic]-1948," *Journal of the American Association of University Women*, 42 (Winter 1949), p. 103.

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and Force and galleries for group and individual shows. The women named it the Whitney Studio.

The Whitney Studio opened in December of 1914 with two exhibitions for the benefit of French war relief. Some of the artists who contributed were Robert Henri, James Earle Fraser, Daniel Chester French, George Bellows, William Glackens, Walt Kuhn, and Paul Manship. In December of 1915, during a show called "The Immigrant in America," Theodore Roosevelt paid a visit to the Whitney Studio and was given a tour of the galleries.¹⁶ The most important exhibition sponsored by the Whitney Studio in its fledgling years was the retrospective accorded the American Realist painter John Sloan (1871-1951) in January of 1916. Until then, Sloan had sold only one painting and he had never been given a show of his own. As he wrote to Gertrude Whitney,

The dealers in the city are not inclined to show more than one or two pictures at any one time--most of them not at all--and I feel that a collection shown together would be, at least, an artistic success, and might attract considerable public notice.¹⁷

The exhibition garnered excellent reviews, and Sloan was asked to join the Kraushaar Galleries--which represents his work to this day.

Whitney and Force were always looking for ways to mix fun and work, and in February of 1918, they devised the Indigenous Exhibition, which was in essence, a painting bee. Twenty artists were invited to create works of art on the Eighth Street premises. Among the contestants were Sloan, Stuart Davis, George Luks, Guy Pène du Bois, Chanler, Glenn Coleman, Glackens, and Gifford Beal. The stunt turned into a party, but several significant pictures were produced; Sloan's and du Bois's canvases ended up in museum collections. The Indigenous Exhibition worked out so well that it was repeated in March of 1918 for sculptors. Gaston Lachaise, Elie Nadelman, Jo Davidson, Paul Manship, John Gregory, Hunt Diederich, James Earle Fraser, Mahonri Young, and Whitney herself participated.¹⁸

The esprit of the Indigenous Exhibitions had immense appeal for Whitney and Force. They decided to form a club for the care and encouragement of young and uncredentialed artists who could not get representation in commercial galleries. Outlining the genesis of the club, Whitney wrote,

¹⁶ ROES, pp. 118-120.

¹⁷ John Sloan, letter to Gertrude Whitney, January 7, 1916, Whitney Museum of American Art Archives (H.1/f4).

¹⁸ Both Indigenous Exhibitions are fully described in ROES, pp. 150-154.

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I have often asked artists and students where they went when they were not working, what they did in the evenings and what library they used. The answers opened up a vista of dreariness which appalled me, revealing a terrible lack in our city's capacities.¹⁹

This new enterprise, which was devoted to abolishing dreariness and nurturing artists, was christened the Whitney Studio Club, and Force became director. From the first, Force's motto was, "Show, show, show,"²⁰ and there were at least ten exhibitions per season.²¹ The Club was first located in a brownstone at 147 West Fourth Street, but in the spring of 1923 Whitney took over the lease of the town house at 10 West Eighth Street, next door to the Whitney Studio, and the Club was moved to there. (Whitney bought the property in 1927.)

One of the most important shows the Club ever had took place in February of 1924. The Club organized the first exhibition of American folk art. It is considered a landmark in American cultural history, as all scholarly studies in the field have acknowledged. The event marked the first time in America that naive engravings, portraits by untutored artists, a cigar-store Indian, and a ship's figurehead were put before the public as authentic works of art and vigorous evidence of a creative impulse in which Americans ought to take pride. Although a *New York Times* critic categorized what was seen as "odds and ends of not very early decorative art,"²² the exhibition helped bring about a new respect for the vernacular.

Besides giving shows, the Club also ran a life class, which cost twenty cents to attend. This was a real boon to struggling artists who couldn't afford a professional model. The sketch class was extremely popular, and prints by Peggy Bacon (*The Whitney Studio Club*, 1925) and Mabel Dwight (*Life Class*, 1931) both recreate humorous scenes of artists (including Edward Hopper and Jan Matulka) crowded around a model. Bacon (1895-1987) was a constant presence at the Club because her husband, the artist Alexander Brook (1898-1980), was its assistant director from 1923-1927. Dwight (1876-1955) had once worked as a receptionist for Force.

¹⁹ Gertrude Whitney, unpublished essay, 1917, Reel 2372, Gertrude Vanderbilt Whitney Papers, Archives of American Art.

²⁰ Edward L. Bernays, letter to Avis Berman, August 21, 1979.

²¹ A nearly complete checklist of all exhibitions held between 1914 and 1949 in the Eighth Street buildings is given in *Juliana Force and American Art*, pp. 64-66.

²² "The World of Art: Art in Exhibitions and Books," *New York Times Magazine*, February 17, 1924.

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In the summer of 1923 Force invited Charles Sheeler and his wife to move into a rent-free apartment at the top of 10 West Eighth Street. The Sheelers lived there for eighteen months; Sheeler (1883-1965) was establishing his reputation as an outstanding Precisionist painter, and he was already a superb photographer. Two canvases--*Stairway to Studio* (1924; coll. Philadelphia Museum of Art) and *Washington Square (MacDougal Alley)* (1924; coll. Davison Art Center, Wesleyan University)--were directly inspired by his residence there. Respectively, they depict the hallway of No. 10 and the view from the artist's top-floor studio. Sheeler was given a show at the Whitney Studio in 1924.

With more space to work with, Force could also spread the Whitney manna to innovators in other arts. The more she did, the more indefatigable she became in using her gift for getting things done. In 1921 she heard about the plan of Edgard Varèse (1885-1965), the avant-garde composer who was determined to build a following for modern music in New York. Varèse and Carlos Salzedo, a harpist and teacher, wanted to establish a society for the performance, appreciation, and faithful interpretation of vanguard music, which in those days meant work ignored by the musical establishment and therefore denied an audience. They called their organization the International Composers' Guild. Recognizing that the Guild's aims were similar to their own, Force persuaded Whitney to support the Guild and Varèse. In April of 1921 Varèse began receiving a stipend of \$200 a month; this lasted until 1927. The Guild soon asserted itself as primary forum for the discussion and performance of modern music, and in the autumn of 1921 Force secured an allowance for Varèse's colleague Carl Ruggles (1876-1971), who received it until November of 1925. During the 1923-1924 season, Force offered the Guild space in 10 West Eighth Street to meet and practice. Varèse, Ruggles, and their fellow composers made the Whitney building their headquarters until 1927, when the Guild was disbanded.²³

The Whitney art activities expanded again in 1925 when Whitney took over 14 West Eighth Street. Exhibitions could and did become more comprehensive, but by the fall of 1928, the Club had outgrown itself. Over 400 men and women had joined, and there was a long waiting list. Furthermore, dealers were now more receptive to younger, nonacademic artists. As Force said, "The pioneering work for which the Club was organized has been done."²⁴ Whitney and Force's influence on American art in the 1920s can not be overestimated. The Museum of Modern Art had not been born, the Metropolitan Museum of Art was cool to artists without established reputations, and the government and

²³ ROES, pp. 174-175, 196-197, 248-249. Whitney and Force's patronage of Varèse and the Guild is also extensively recalled in Louise Varèse's *Varèse: A Looking-Glass Diary, Vol. 1 (1883-1928)* (New York, 1972).

²⁴ Juliana Force, press release, September 1928, Whitney Museum of American Art Library (microfilm).

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corporations were not involved with art patronage. For the young and unknown, the Whitney Studio and Studio Club were their only hope.

The Club was renamed the Whitney Studio Galleries, and became mainly an exhibition space. The unwieldy membership apparatus was dropped. However, the Galleries were a stopgap measure, and the women quickly realized this. By October of 1929, Gertrude Whitney owned more than 600 works of American art, most of which were in dead storage, and she came to feel that the collection and the activities surrounding it had grown too cumbersome to manage. Force was deputized to go to the Metropolitan Museum of Art to meet with Edward Robinson, the museum's director, and offer him the collection, plus \$5 million for a wing to house it. This proposal was flatly rejected, and Whitney decided to establish a museum of her own, with Force as director.

By 1929, starting a museum in New York for contemporary art was not a novel act. Albert Gallatin had opened the Gallery of Living Art on the premises of New York University in 1927. In 1929 Solomon R. Guggenheim had begun to collect art for the specific purpose of presenting it to a public institution. Most important of all, Abby Aldrich Rockefeller, Lillie P. Bliss, and Mary Sullivan founded the Museum of Modern Art, which was to open on November 8, 1929. These three great undertakings had in common an international scope and an emphasis on Europe. There was still no institution devoted *exclusively* to twentieth-century American art. This was the "amazing gap,"²⁵ as Force later put it, that she and Whitney wanted to be first to mend.

On January 3, 1930, Force held a press conference (Whitney had just sailed for France) and announced the founding of the Whitney Museum of American Art. First making it clear that the Whitney would attempt to survey and examine three centuries of the fine arts in America, she then went on to explain a crucial difference between the new museum and other institutions. The Whitney would not fall victim to the cold, unfeeling relationship that so often existed between artists and museums:

Ever since museums were invented, contemporary liberal artists have had difficulties in "crashing the gate." Museums have had the habit of waiting until a painter or sculptor had acquired a certain official recognition before they would accept his work for their sacred portals. Exactly the contrary practice will be carried on in the Whitney Museum of American Art.²⁶

²⁵ Henry McBride, "The Palette Knife," *Creative Art*, 6 (February 1930), supp. 33.

²⁶ "Mrs. Whitney Plans Art Museum Here," *New York Times*, January 4, 1930.

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The Eighth Street facilities were upgraded and enlarged by Noel & Miller in 1930-1931. Three of the curators hired were artists-- Hermon More, Edmund Archer, and Karl Free--and they lived in studios on the premises. Beauford Delaney (1901-1978), an African-American artist who later gained renown for his portraits and lyrical abstractions, had been given a show by Force in 1930. She offered him a position as a museum guard, with free studio and living space in the basement. Delaney worked at the museum for about three years. Depending on what was required, his duties were those of a guard, gallery attendant, telephone operator, and caretaker.²⁷

On November 18, 1931, when the museum opened to the public, it was without apology. Force declared to her critics, "There may be pictures here that you do not like, but they are here to stay, so you may as well get used to them."²⁸ Over 4,000 visitors arrived on the first day.

In 1932, Thomas Hart Benton (1889-1975), the most conspicuous muralist in the country as well as the dominant painter of the American Scene movement, was in danger of losing his house on Martha's Vineyard unless he could come up with a substantial sum of money. Juliana Force offered to lend him \$3,000 of her own money, interest-free, which helped him save his property. Benton could not repay Force, so to absolve him of his financial obligation, she let him paint a set of murals especially designed for the museum's library (located in the former 12 West Eighth Street). Benton created *The Arts of Life in America* (1932), one of his most important mural cycles, for the Whitney Museum. The paintings were installed by Benton and his students, one of whom was Jackson Pollock.²⁹ The murals hung in the building until the end of 1953. By then Benton's work had gone out of fashion, and the museum did not want to take the paintings uptown. All but one panel were acquired by the New Britain Museum of American Art and the Chrysler Museum of Art. Probably because it was too difficult to pry off the wall, a triangular panel painted by Benton was left in the Eighth Street building on a section of the wall next to a pair of windows. Between 1954 and 1967, these windows were often left open and the panel was subjected to the ruinous effects of rain and sunshine. A few fragments, grey and dirty, remain as a reminder of Benton's efforts.

²⁷ Joseph Delaney, interview with Avis Berman; *ROES*, p. 279; for information about Beauford Delaney, see *Beauford Delaney: A Retrospective* (New York, 1978).

²⁸ Edward Alden Jewell, "The Whitney Museum of American Art Opens Its Doors," *New York Times*, November 22, 1931.

²⁹ The entire genesis of the Benton murals is explained in *ROES*, pp. 319-325.

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Because of her experience as an art administrator and her private benefactions that had helped subsidize destitute artists during the Depression, Force was appointed New York regional chairman of the Public Works of Art Project (PWAP), the first New Deal program that employed artists. From December 8, 1933, through March 3, 1934, the New York regional PWAP was housed in the Whitney Museum. By then the disruptions caused by picketing artists made it necessary to move the offices to the Civil Works Administration headquarters in the Municipal Building.

During the 1930s, the museum organized numerous exploratory and imaginative exhibitions. The biennials of paintings, sculpture, watercolors, and drawings gave artists from all over the country opportunities to send in work. Exemplary discoveries of neglected artists were made, and contemporary and historical art was presented in enlightened juxtapositions. The 1934 retrospective of Maurice Prendergast's work was the first ever held by a New York museum. In 1935, an exhibition of Robert Loftin Newman, a then-forgotten nineteenth-century Romantic artist, received great acclaim. Also in that year, the Whitney became the first museum to mount a show of American abstract art. "Abstract Painting in America" examined two generations of American artists. The first encompassed the painters who had shown in or had been directly influenced by the Armory Show; the second consisted of their heirs--younger, emerging painters who were addressing not only Cubism, but Surrealism, Constructivism, and Neo-Plasticism.³⁰ This serious and knowledgeable exhibition was eclipsed by the Museum of Modern Art's landmark "Cubism and Abstract Art" (1936), so the Whitney never quite got the credit it deserved.

Another significant event was a comprehensive exhibition of Shaker furniture, costumes, drawings, prints, manuscripts, books, and photographs of buildings, opening in November of 1935. Organized by Faith and Edward Deming Andrews, authorities on Shaker culture whose research Force had been subsidizing since 1932, "Shaker Handicrafts" was the most important show of Shaker art and culture that had been held in New York to date. Because of the exhibition's impact, Holger Cahill, national director of the Works Progress Administration's Federal Art Project, decided that a permanent record of the genius of Shaker craftsmanship should be made via the WPA's Index of American Design.³¹

One of the Whitney's original curators was Lloyd Goodrich (1897-1987), who went on to become an eminent historian of American art. At the museum, he fruitfully pursued his interest in nineteenth-century American art, leading the Whitney to assemble major exhibitions of Eakins, Homer, and Ryder. There was so much groundwork to be done on earlier American art that when the Whitney mounted a Robert Feke exhibition in 1947, it was the first one ever held in the United States.

³⁰ *Ibid.*, pp. 374-377.

³¹ *Ibid.*, pp. 384-385.

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In 1954, the Whitney Museum moved to 22 West 54th Street, and the cultural aims that it embodied were not renewed on Eighth Street until the New York Studio School bought the property in 1967. Like the Whitney organizations, the Studio School was founded by artists for artists, and its spirit had been similarly independent. The school has consistently sought to expose students to working painters, sculptors, and critics who not only teach methods and materials, but also communicate what it means to be an artist by personal example. Over the years, the Studio School's faculty has included Mercedes Matter, Hans Hofmann, George McNeil, Philip Guston (who also had a studio in the building), Wayne Thiebaud, Milton Resnick, Meyer Schapiro, Elaine de Kooning, William Tucker, Alex Katz, and Jack Tworkov.

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register.
- Previously Determined Eligible by the National Register.
- Designated a National Historic Landmark.
- Recorded by Historic American Buildings Survey: # _____
- Recorded by Historic American Engineering Record: # _____

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency: Archives of American Art, Smithsonian Institution
- Local Government: New York City Landmarks Preservation Commission
- University: University of Oregon at Eugene
- Other Specify Repository: Whitney Museum of American Art

10. GEOGRAPHICAL DATA

Acreege of Property: Less than one (1) acre.

UTM References: Zone Easting Northing

A 18 584600 4509330

Verbal Boundary Description:

The nominated property encompasses Block 551, Lots 8, 10, 12, and 14 between Fifth Avenue and MacDougal Street on West 8th Street.

Boundary Justification:

The boundaries are those that have been associated historically with the nominated property: the former 8, 10, 12, and 14 West 8th Street, and the former 19, 17 1/2, 17, and 15 MacDougal Alley.

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

11. FORM PREPARED BY

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Date: December 2, 1991

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

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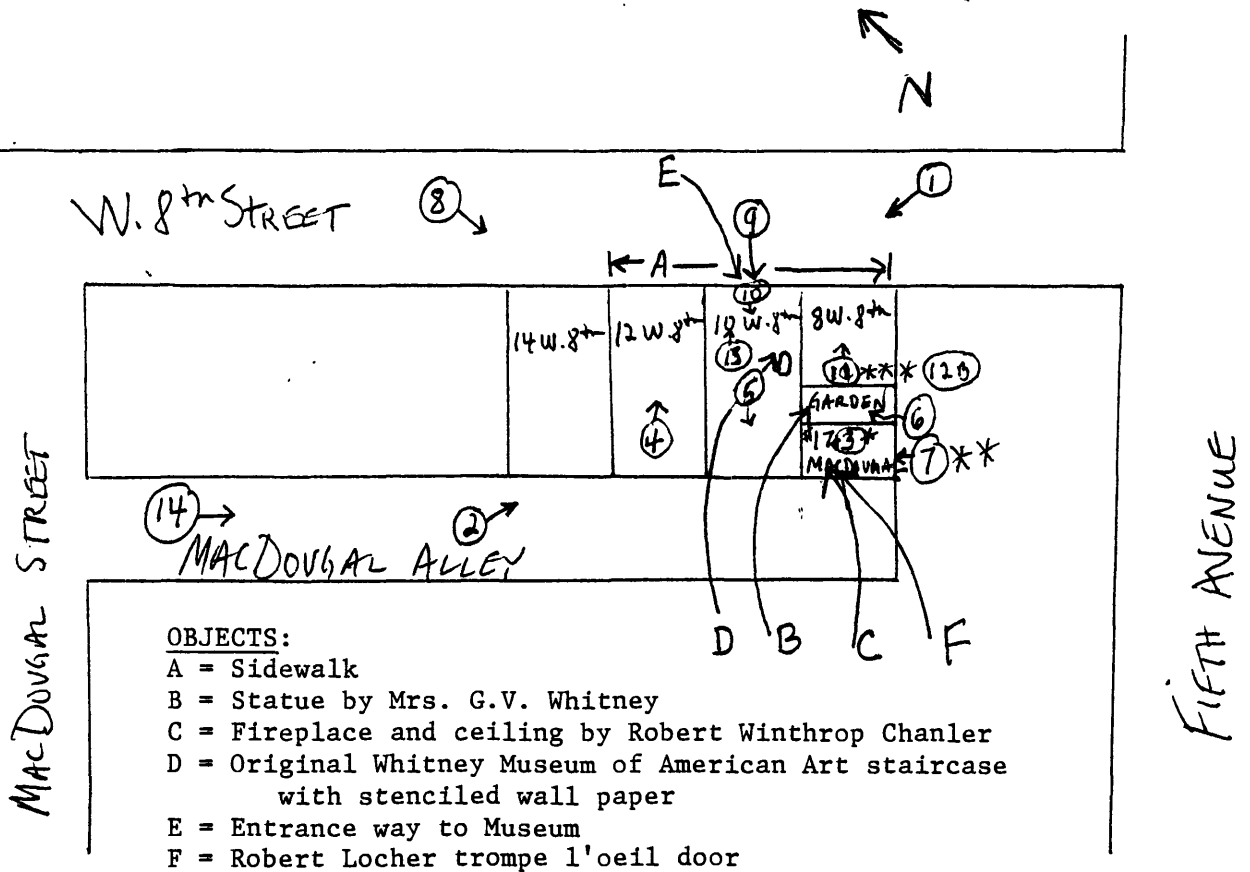


FIGURE # SHOWN IN CIRCLE WITH ARROW POINTING
IN DIRECTION OF VIEW (≠ CAMERA SHOT)

*③ FIGURE 3 POINTS TOWARD WEST AT FIREPLACES (2ND FLOOR)
FRONT. FIGURES 3A-3C ARE FROM THE CEILING (2ND FLOOR)

**⑦ FIGURE 7 WAS SHOT FROM WHITNEY STUDIO BUILDING AT
#17 MACDOUGAL ALLEY, INSIDE.

***⑩ + ⑫ ARE TAKEN ON THE 2ND FLOOR OF 10 W. 8th ST. FROM
APPROXIMATELY THE SAME SPOT.

FIGURE 12 IS AN UNKNOWN LOCATION, BUT WE BELIEVE IT IS
ON THE 3RD FLOOR OF 12 W. 8th ST.