

Stanford White in Detail
by **Samuel G. White**
New York: Monacelli Press, \$40
256 pages, 202 illustrations (194 color)

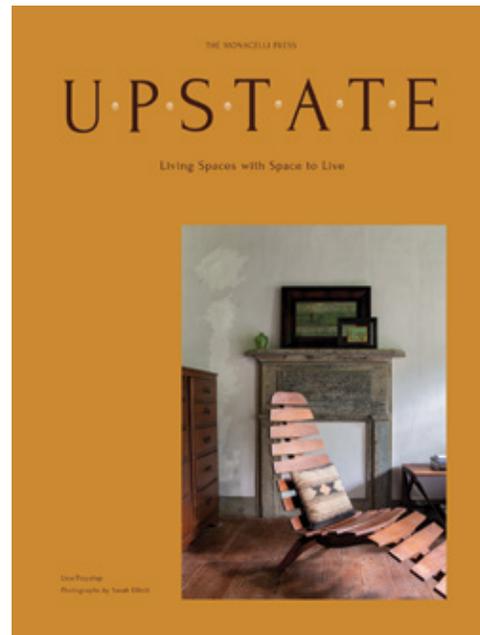
Of the three partners forming McKim, Mead & White, Stanford White is the one most closely identified with the design of the interiors of the firm's buildings. This very welcome book, by Samuel G. White, FAIA, Stanford's great-grandson, who has authored three earlier books on his famed ancestor, shows, through impeccable photography by Jonathan

Wallen and some of Stanford's own sketches, the rooms, furnishings, and ornament in the Veterans Library of the Park Avenue Armory, the Villard Houses, the Century Association, the Players Club, the Colony Club, the Metropolitan Club, the Bowery Savings Bank, the Washington Memorial Arch, and Tiffany & Co.—all McKim, Mead & White projects and all in New York. In Rhode Island, we see a half dozen of the firm's magnificent Newport "cottages." Then, as far as Missouri, we're shown details of churches, casinos, office buildings, and residences, including Stanford's own summer house on Long Island.

Throughout is fine, never gaudy detailing and workmanship in wood, tile, marble, mosaic, and metal. Inspirations come from Europe (especially the Italian Renaissance), Asia, the Middle East, Colonial America, and Stanford's own well-stocked imagination. There are doorways and doorknobs, stairways, fireplaces, paneling, light fixtures, and cabinetry. In all, a rich feast.

Upstate: Living Spaces with Space to Live
by **Lisa Przystup**
New York: Monacelli Press, \$45
224 pages, 200 color illustrations

Our annual New York issue tends to focus on Manhattan and the surrounding boroughs. But this year we yearned for a trip, albeit vicariously, to the more rural parts of the state, where things tend to be a bit more relaxed. Here in a handsome book designed by



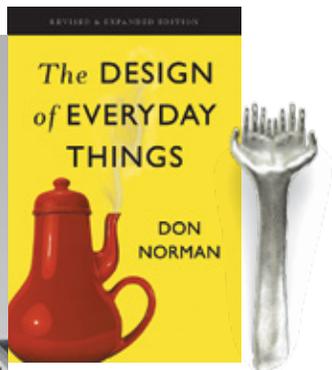
Monica Nelson are a dozen country houses in 11 Upstate towns.

In one called Delhi, a renovated barn holds an art studio as well as an occasional barn dance, where you can hear "music mingling with the hum of crickets," Przystup notes. In an 1892 former iron foundry-turned-residence in Somers, chairs by Vernor Panton and Harry Bertoina mix happily with family antiques. A 1999 Hamden house combines paneling from a courthouse, light-switch covers from a yard sale, stairs from a telegraph house, and flooring from a Vermont barn "as if it had led many lives." Another home, in Ghent, unites the 1795 original with a 2009 addition by Venturi, Scott Brown and Associates and contains furniture by Robert Venturi, Charles and Ray Eames, and Michele De Lucchi. A 1790 Greek Revival farmhouse in Hillsdale has spacious, tall white rooms that are backdrops for more Eames chairs plus an ornate bed frame from India. Others in Accord and Craryville exhibit centuries-old "quirky charm."

For all their eccentricities, the projects seem to share an atmosphere of secure personal taste, comfort, and relaxation. Their characters are clearly presented by the author's deft and appreciative descriptions and the fine photography of Sarah Elliott.



Nicholas Moore
Founder of Pieces



What They're Reading...

"Before founding my product-design firm, I worked at the Metropolitan Museum of Art. When I expressed to a colleague in the design department my yearning for more knowledge and information on the topic, he recommended this book. It gave such clear meaning to things I may or may not have already been using in my process. The three levels of design from the book known as Visceral, Behavioral, and Reflective, for example, are now assessed with each piece I create. That has allowed me to be even more aware, intentional, and creative with how humans interact with my designs. Interaction is important because I'm making practical, usable, everyday things, such as the Hand That Feeds You spoon. Not only do I give more consideration to aspects of what a product invokes or demands from the user but I'm also more cognizant of other designs and how they affect people."

The Design of Everyday Things
by **Don Norman**
New York: Basic Books, \$15
368 pages, 70 black-and-white illustrations