

**THE WINDERMERE**, 400-406 West 57<sup>th</sup> Street (aka 869 Ninth Avenue and 871-877 Ninth Avenue), Manhattan. Built 1880-81; Theophilus G. Smith, architect.

Landmark Site: Borough of Manhattan, Tax Map Block 1066, Lot 32.

On January 18, 2005, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Windermere and the proposed designation of the related Landmark Site (Item No. 1). The hearing was continued to April 21, 2005 (Item No. 2), June 7, 2005 (Item No. 1) and June 21, 2005 (Item No. 1). All hearings had been duly advertised in accordance with the provisions of the law. Twenty people spoke in favor of designation, including Council Member Gail A. Brewer, representatives of State Senator Thomas K. Duane, New York Landmarks Conservancy, Municipal Art Society of New York, Historic Districts Council, the Metropolitan Chapter of the Victorian Society in America, the Society for the Architecture of the City, Landmark West!, Andrew S. Dolkart the James Marston Fitch Associate Professor of Historic Preservation at Columbia University, Community Board 4, Common Ground Community, Actors' Fund of America, Hell's Kitchen Neighborhood Association, and West 44<sup>th</sup> Street Block Association. Three representatives of the building's owner testified against designation. On June 21, 2005, Timothy Lynch, a structural engineer consulting for New York Landmarks Conservancy, testified in favor of designation, stating that the masonry and foundation remained in good repair but needed to be shored up while the floors were structurally unsound but could be replaced and the building could be repaired and reused if these issues were promptly addressed. In addition, the Commission received numerous communications in support of designation including letters from area residents, the Northeast Office of the National Trust for Historic Preservation, the New York Chapter of the American Institute of Architects, the Clinton Special District Coalition, the Friends of Terra Cotta, the Housing Conservation Coordinators and architect Robert A. M. Stern. The building had been previously heard by the Commission on October 6, 1988 (LP-1691).



#### Summary

The Windermere, constructed in 1880-81, is significant as the oldest-known large apartment complex remaining in an area that was one of Manhattan's first apartment-house districts. With its exuberant display of textured, corbelled, and polychromatic brickwork, the Windermere complex is a visually compelling, imposing, eclectic, and unified group of three buildings anchoring the southwest corner of Ninth Avenue and West 57<sup>th</sup> Street. Adding to its significance is the Windermere's role in the history of women's housing in New York City. In the late 1890s, in an era in which housing options for single, self-supporting women were relatively limited, the Windermere was recognized as a remarkable home for a substantial population of these so-called "New Women." As such, it appears to have anticipated later residential projects in the city catering specifically to bachelor women.

Upon its completion, the Windermere, which is attributed to architect Theophilus G. Smith, stood within an area that had been sparsely settled only ten years before. By the mid-1880s, this area was home to several prominent examples of the apartment house, which was then a new and evolving residential building type. Today, the Windermere and the later, 1883-85 Osborne (a designated New York City Landmark) are the only-known large apartment houses or large apartment complexes dating from this district's early years.

The seven-story Windermere buildings are of impressive scale, topped by story-high cornices, and crowned, at No. 400 West 57<sup>th</sup> Street, by a high, false pediment with an inset, blind brick arch. Although they vary in width, the three Windermere buildings are united by common materials, decorative elements, and design into an asymmetrical group combining features of the Queen Anne style with brick polychromy and horizontal banding typical of the High Victorian Gothic, and with Romanesque elements including round-arched windows and the round arches of the Windermere's massive, machicolated cornices. Among the Windermere's most notable features are the three-story bowed oriels at No. 400 West 57<sup>th</sup> Street; the segmental arches used as a framing device on both the 57<sup>th</sup> Street and Ninth Avenue facades; the use of contrasting Ohio stone trim; and the robust, channeled brick pilasters, which corbel upon reaching the cornices. Changes to the buildings over the years have included the addition of windows at the cornice level on the Ninth Avenue façade, and alterations to the ground floor of No. 400, including the removal of the original paired entrance portico and stoop, and the resurfacing of the façade with stone veneer. The Windermere's primary facades, which remain substantially intact after nearly 125 years, are among the features that distinguish the Windermere as an outstanding example of a large apartment complex of its time.

## DESCRIPTION AND ANALYSIS

### The Early New York Apartment House<sup>1</sup>

Although merchants in Colonial New York lived "over the store" with their families, servants, and apprentices, by the early nineteenth century, new residential neighborhoods were developing away from Lower Manhattan's business district. By the 1830s, with the weakening of the apprentice system, New York's wage-earners found lodging in boarding houses, rented rooms, or the early tenement buildings, while artists and merchants typically lived in private three- or four-story rowhouses. But by 1860, New York's skyrocketing population – which increased from 33,171 in 1790 to more than half a million in 1850 – had pushed private-house prices out of the reach of most members of the middle class. By 1866, those who could not afford their own houses included "professional men, clergymen, shopkeepers, artists, college professors, and upper-level mechanics."<sup>2</sup> Some middle-class families adapted by moving into boarding houses, but living with other families in a subdivided former rowhouse conflicted with the era's middle-class values, which stressed the "individual private house as the protector of family privacy, morality, and identity."<sup>3</sup> In the years following the Civil War, new types of multiple dwellings emerged to cater to those of greater means than the poor or working-class, who remained largely confined to the tenement or rooming house.

Among New York's first apartment houses were two designed by Richard Morris Hunt: the Stuyvesant Apartments (1869-70, demolished) at 142 East 18<sup>th</sup> Street, and Stevens House (1870-72, demolished), on the south side of 27<sup>th</sup> Street between Fifth Avenue and Broadway.<sup>4</sup> Buildings such as these led one observer to write in 1874 that "the successful establishment of a few elegant apartment houses for the rich demonstrated to those of moderate means the possibility of multiple tenancy without the risk of social debasement."<sup>5</sup> Although the Panic of 1873 slowed the construction of flats buildings in New York, construction took off, with an improving economy, after 1876. (As opposed to tenements, in which residents shared bathing facilities and toilets, both flats buildings and apartment houses had self-contained suites of rooms; the latter term generally referred to the more luxurious buildings, particularly those with elevators.) Between 1875 and 1879, approximately 700 new flats buildings were erected in New York; 516 were built in 1880 alone. By 1880, "the French flat, catering to the middle class, was a fixture of the city's architecture."<sup>6</sup> Relatively few of these new buildings were architecturally distinguished;<sup>7</sup> nevertheless, a "revolution in living," as the *New York Times* deemed it in 1878, was occurring, and by the mid-1880s, more New Yorkers lived in multiple dwellings than in rowhouses.

Most of the early flats buildings were located on the Upper East Side, east of Third Avenue. But as the city's architects moved, in the late 1870s, toward the creation of the "mammoth apartment house," much of the new apartment house construction occurred in the Ladies' Mile district and in "the new apartment district west of the luxury quarter."<sup>8</sup> This area in the West 50s and low West 60s, largely undeveloped in the early 1870s,

was bordered on the east by Fifth Avenue, then the city's poshest residential street; it was above the infamous Tenderloin, and east of the Lower West End, a working-class neighborhood between Tenth and Eleventh Avenues that would later become known as San Juan Hill. The extension of the Sixth Avenue Elevated to West 58<sup>th</sup> Street, and of the Ninth Avenue Elevated through the Upper West Side in the late 1870s, sparked the area's growth, particularly along West 59<sup>th</sup> Street; the pioneering apartment house there was the Bradley (John G. Prague, 1877, demolished), a luxury building at 30 West 59<sup>th</sup>. Nearby, directly on Fifth Avenue between West 52<sup>nd</sup> and West 53<sup>rd</sup> Streets, was a slightly earlier luxury building, the first Osborne (Duggin & Crossman, 1876, demolished), which was considered at the time to be "the finest apartment house in New York."<sup>9</sup>

Despite their importance as early luxury apartment houses, both the six-story, six-bay-wide Bradley, and the five-story, seven-bay-wide Osborne, were relatively modest in scale. By the late 1870s, numerous medium-sized and larger apartment houses would fill the blocks of this rapidly developing area.<sup>10</sup> To these were added the 80-foot-high, seven-story Windermere, in 1881.

The early 1880s would see a huge leap in apartment-house scale and sophistication, epitomized by such massive structures as the eleven-story new Osborne (James E. Ware, 1883-85, a designated New York City Landmark) at Seventh Avenue and West 57<sup>th</sup> Street; and by the Central Park Apartments, or "Spanish Flats" (Hubert, Pirsson & Co., 1883, 1885, demolished), a complex of eight, ten-story buildings located east of Seventh Avenue between West 58<sup>th</sup> and West 59<sup>th</sup> Streets. Farther uptown, on Eighth Avenue between West 72<sup>nd</sup> and West 73<sup>rd</sup> Streets, Edward Clark would build the Dakota (Henry J. Hardenburgh, 1882-84, a designated New York City Landmark), the first major residential building on the Upper West Side. Construction of such large apartment buildings was halted soon afterwards, however, as the 1885 passage of the Daly Law limited dwelling houses to 80 feet in height on the avenues, and 70 feet on side streets. These height restrictions would remain in effect until 1901.<sup>11</sup>

During its early years, the apartment house remained "an experiment," as "what constituted the best or the most convenient or the most luxurious flat had to be subjected to constant revision, for there was no body of experience or literature to guide either architects or architectural critics."<sup>12</sup> Architects drew upon various styles, often mixing them together.<sup>13</sup> Developers and architects sought to strike a balance between communal living and the privacy of the rowhouse, in a climate in which the apartment house's long-term success was not a foregone conclusion. In 1877, with large numbers of vacancies in the Albany and Osborne, the *Real Estate Record* concluded that apartment houses were failing to draw the "better class of people" from private houses;<sup>14</sup> by the mid-1880s, with the Dakota half-vacant, the Spanish Flats a financial failure, and numerous examples existing of unprofitable apartment-house ventures, some concluded that "the majority of upper-middle- and upper-class people still preferred houses over apartments."<sup>15</sup>

By 1885, during the early years of the New York apartment house, the "new apartment district" west of Fifth Avenue had seen the construction of a diverse array of medium and large apartment houses, from the early luxury Bradley building, to numerous five- and six-story buildings like the Albany and Sonoma, to massive, towering apartment houses and apartment complexes like the 1883-85 Osborne and the Central Park Apartments. The Windermere, with its imposing bulk – its massive, story-high cornice and false pediment making it appear even larger than its seven-story height – is distinguished from the modestly scaled, pre-1885 residential buildings remaining in the area. Older than the Osborne Apartments to its east, the Windermere constitutes the oldest-known large apartment house or large apartment complex remaining in this district.<sup>16</sup> With the exception of the Manhattan (Charles W. Clinton, 1879-80) at Second Avenue and East 86<sup>th</sup> Street, the Windermere may be the oldest large apartment house or large apartment complex remaining in New York City today.<sup>17</sup>

### Construction and Early History<sup>18</sup>

Located at the southwest corner of Ninth Avenue and West 57<sup>th</sup> Street, the Windermere is comprised of three separate buildings – a corner building and two narrower buildings to its west – all of which are faced with red Philadelphia brick and trimmed with tan and black Philadelphia brick, stone, and tile. Although these buildings vary in width and have distinctive facades, the use of the same materials on all facades and the display of common decorative features – such as horizontal banding elements that extend across the Ninth Avenue façade and carry over to the West 57<sup>th</sup> Street facades of all three buildings – endow the Windermere with the appearance of a unified group. Press accounts from the early years of the Windermere often implied that it was a single building, or reinforced the conception of the three buildings as part of a common complex by using the Windermere name to refer to separate individual buildings. The 1899 G.W. Bromley map showed the complex as a single large building labeled "Windemere."<sup>19</sup>

While in 1867, the lots between 55<sup>th</sup> and 59<sup>th</sup> Streets, and between Eighth and Tenth Avenues, held only a few scattered buildings,<sup>20</sup> by 1879, the area had begun to fill in with structures. Still, at the end of the 1870s, the Windermere site, which was valued at \$22,500 in 1880, had not been built upon.<sup>21</sup>

Construction on all three buildings proceeded concurrently, with work on the corner building beginning on July 26, 1880, and the other two started on August 17, 1880. The three buildings would vary in size, with the corner building, extending for 115 feet along Ninth Avenue and 50 feet along West 57<sup>th</sup> Street, being the largest. It would house three families on each of its upper floors and two on the first floor, or a total of 20 families, and would also have two ground-floor stores. The center building would be only 20 feet wide, and would house one family on each of the first five floors; the upper two stories were “to be used as drying rooms or by families on [the] top stories of [the] adjoining house.” The 30-foot-wide, westernmost building would house a total of 14 families – two on each floor. In total, the Windermere would contain 39 units.<sup>22</sup>

All three buildings were completed on August 30, 1881. William E. Stewart was listed as their owner, and Theophilus George Smith as their architect. An attorney, Nathaniel A. McBride, was also involved with the project; all three men, at the time of the Windermere’s construction, were listed as being at the same address, 152 Broadway.<sup>23</sup>

Little information has been found on other building projects that McBride, Stewart, and Smith may have been involved with in New York City. McBride was born around 1842, and although a lawyer by profession, he was listed as a “real estate speculator” in the early 1900s. Stewart, a New York City native, was also a lawyer. Smith, listed only once in city directories as an architect, and at other times as a surveyor or civil engineer, designed a handful of tenements and rowhouses on the Upper West Side between 1877 and 1881.<sup>24</sup>

In April 1881, several months before its completion, the Windermere was profiled in a *New York Times* article on “the growing West Side.” It was described, along with several other new buildings, as representative of the high-quality construction occurring in the area west of Fifth Avenue and north of 42<sup>nd</sup> Street, which was then undergoing rapid urbanization. In addition to the completion of new elevated railroad lines, additional factors spurring apartment house construction in the area, according to the *Times*, were that “times are good, money is plentiful and cheap, and capitalists and owners of property are encouraged by these circumstances to improve their real estate.” As described in the article, each Windermere apartment of seven to nine rooms would be

“furnished with a buffet, sideboard, and pier glass. For the convenience of tenants who do not wish to cook in their own apartments, large kitchens are situated in the basement. Three hydraulic elevators, which are to run day and night, will be provided. The building will be heated with steam throughout, and a telephone connecting with all parts of the City will be placed at the disposal of all tenants. Electric bells in all the suites communicate with the janitor’s rooms, and an automatic electric fire-indicator will notify the janitor of the breaking out of a fire in any part of the building, even if the tenants of the burning apartment are out.”

The article also mentioned the provision of automatic fire-gongs in the inner courtyard and the suites, “abundant” fire escapes, and a rear passageway allowing for deliveries, as well as the presence of uniformed “hall boys” who were “to be on duty day and night.”<sup>25</sup>

It is unclear whether the Windermere was conceived of as a luxury apartment complex. According to a second-story floor plan filed near its time of construction, only two elevators were provided – in the corner and westernmost buildings – making the middle building a walk-up and its suites, technically, flats. Despite this, the middle building’s flats were spacious, consisting of eight rooms each, including front and back parlors, a sitting room, and three bedrooms, as well as two fireplaces. The apartments in the westernmost building lacked the middle building’s sitting room, extra parlor, and second fireplace, but had an additional bedroom. There were slight variations among the corner building’s apartments, each of which had seven rooms.<sup>26</sup>

The *Times* article gave the impression of the Windermere as a high-class apartment complex, mentioning its \$350,000 cost<sup>27</sup> and including it among buildings that were “to be first class in every particular.” The promised amenity of telephone service likely would have been considered a luxury feature, as it was new at the time.<sup>28</sup> In 1882, *Real Estate Record* called the “Windmere” (sic) a “magnificent apartment house” in telling of its sale by Nathaniel McBride;<sup>29</sup> one year later, it included apartments there among a “list of first-class apartments unrented” in “most of the principal apartment houses in the city.” The prices listed for the Windermere’s available apartments, however, were considerably lower than for those in buildings like the Berkshire, Gramercy, or Palermo; seven- and nine-room suites at the Gramercy, for example, rented for \$2,000

to \$3,000 annually, while the Windermere's rooms were listed at between \$600 and \$1,100.<sup>30</sup> It seems likely that the presence of the noisy and sooty Ninth Avenue elevated train only a few feet from the Windermere's east façade would preclude the Windermere from achieving luxury status; the Windermere was also well west of most of the luxury apartment houses of the time, such as the Bradley and the Vancorlear (Henry J. Hardenburgh, 1879, demolished), which were located two blocks or more to the east.<sup>31</sup> Finally, the promise of the owners, before construction was completed, to "furnish coal to the tenants at summer prices all the year round," implies a cost-consciousness among prospective tenants that would presumably be out of place in a true luxury apartment complex.<sup>32</sup>

The Windermere, in its early years, attracted tenants that, if not wealthy, could be considered comfortably middle class. Among those living in the corner building (No. 400 West 57<sup>th</sup> Street) in 1890 were the superintendent, Henry Sterling Goodale; a druggist; an artist; three brokers; and a lawyer. Those living in the center building included Charles H. Harvey, who served as a delegate to the New York State Democratic Convention in 1894.<sup>33</sup> Among the residents of the westernmost building (No. 406) were a company president, a trunk merchant, and a minister.<sup>34</sup> Also living at the Windermere in its early years were the superintendent of the Protestant Episcopal City Mission (in 1887),<sup>35</sup> and the president of the city's board of health (also in 1887).<sup>36</sup>

By the end of the decade, the Windermere would attract attention as an unusual residential complex catering to the "New Woman."

#### Housing New York's "New Women" at the Turn of the Twentieth Century

The last decades of the nineteenth century saw a revolution in American labor and society, as women entered the workforce in large numbers for the first time. By 1900, about 20% of American women held salaried jobs;<sup>37</sup> most were classified by the Census Department as "manual and service workers" such as factory employees and domestic servants, and almost one-fifth were professionals or managers, worked as clerical or sales staff, or held other white-collar positions.<sup>38</sup> At the turn of the twentieth century, most of the country's nurses, librarians, teachers, and secretaries were women. Broader access to higher education fueled the trend, as women accounted for 40% of the country's college students in 1900, up from only 3% in 1810. Although, according to historian Sandra Opdycke, many women worked only for a only few years before getting married, almost half of female college graduates and "a significant number in the professions and the arts chose to remain single, making their homes alone or with friends and devoting their lives to their careers."<sup>39</sup>

Around 1890, a new term – "the New Woman" – emerged to describe an unprecedented kind of woman, who was unmarried and financially independent, and who had carved a path for herself outside of the traditional family structure.<sup>40</sup> Although a "leftist intellectual pedigree" is considered by some to have been an essential characteristic of the true New Woman, the term often served, according to writer Betsy Israel, as no more than an umbrella designation covering the "Bohemian," the "Bachelor Girl" (essentially, any single woman who lived apart from her family), and the "numerous varieties of the working girl."<sup>41</sup> Epitomized by the young, sporty, and confident "Gibson Girl" drawn by illustrator Charles Gibson and appearing in many of the country's popular magazines,<sup>42</sup> the New Woman was described as "a hearty playfellow, a good comrade who rides, walks, rows, golfs, and wouldn't be guilty of fainting for a kingdom."<sup>43</sup> But in 1898, the *New York Times* acknowledged how broadly the term was being applied, explaining that "every woman nowadays who is earning her own living and not living under the parental roof is a 'new woman.'"<sup>44</sup>

The nationwide trends in women's employment were reflected – and amplified – in New York City, where big factories, department stores, and office buildings provided ample job opportunities for both blue- and white-collar women. Between 1880 and 1890, the number of female workers involved in the trade and transportation industries, including secretarial and sales positions, increased by 263%; the *Times* saw this as proof that "the time when it was unwomanly for a woman to be economically – that is, morally and intellectually – her own mistress is passing, if not past. This is the interpretation of the 'new women' and 'bachelor girls' abounding on every hand."<sup>45</sup> By 1900, New York City was home to 344,569 female workers, including 97,000 working in factories south of 34<sup>th</sup> Street, and about 70,000 "well-to-do business and professional women."<sup>46</sup>

But if the city provided opportunities for single women of all professions, it offered limited housing choices. One observer noted in 1901 that "Bachelor girls in New York are always interesting in the way they live, one reason being that they cannot avail themselves in this great city of such perfect accommodations as it affords the male bachelor. The bachelor girl apartment house has yet to come."<sup>47</sup>

Often, independent single women, like single men, found accommodations in boarding houses or lodging houses (the former provided meals and housekeeping; the latter did not).<sup>48</sup> These, however, were widely viewed as unsafe environments for bachelor women, as they frequently housed both single women and men in close quarters.<sup>49</sup> Bachelor women had their own complaints about the boarding house, particularly relating to lack of privacy and to nosy boarding-house keepers.<sup>50</sup> In an era in which the typical “adventuress” was said to frequent large hotels or the more fashionable boarding houses “almost always alone,” the unaccompanied woman, including the prospective lodger, was an almost automatic object of suspicion.<sup>51</sup> During these years, unescorted women were typically turned away from hotels if they could not provide references;<sup>52</sup> they could not eat at the Waldorf until 1907.<sup>53</sup>

Residences operated and subsidized by charitable or religious organizations, sometimes known as “Organized” or “Christian” homes, offered an alternative to the traditional for-profit boarding house. These were defined, in a 1922 study by the Bureau of Social Hygiene, as “boarding houses for self-supporting women and girls, whose object is not commercial and which furnish a certain amount of social life and supervision to the residents.” The study included a then-current list of Manhattan’s 58 homes, nearly every one of which had a waiting list; ranging in size from 15 residents to several hundred, they accommodated a total of 4,417 women. The oldest Organized Home then in operation – the Sage, operated by the Ladies’ Christian Union at 49 West 9<sup>th</sup> Street – dated to 1869.<sup>54</sup> These buildings filled a need, especially for women on lower incomes, but many women resented their regulations. The homes were criticized for their “absurd restrictions,” which included “rigid closing hours. In some, girls may not entertain men callers; in all there is a matron who acts as a sort of Chief of Police.” Women over 35 typically were excluded because, one reporter was told, they complained too much.<sup>55</sup> When it opened in 1906, the Trowmart Inn on Abingdon Square was seen as unusual, because it did not impose the restrictions that charitable homes typically did.<sup>56</sup>

Many women with the luxury of choice steered clear of charitable residences; living in a residence called a “home” carried the stigma of charity, and “many young women of spirit,” according to a 1905 account, “prefer starving and freezing in independence to living in comparative comfort on a charitable basis.”<sup>57</sup> Despite this, only one self-supporting, non-charitable lodging house for women was reported to have existed in New York in 1891, at 6 Rivington Street. It appears to have primarily catered to those staying overnight or short-term.<sup>58</sup>

Although the boarding house and charitable home represented major housing options for single women living on their own in 1890, the final decade of the nineteenth century saw considerable innovation in women’s housing and the exploration, by single women, of new living arrangements. During this time, shared flats living became an increasingly popular option for many of them, especially those in white-collar professions who were willing to share the responsibilities of “light combination housekeeping,” typically with one to three other women. While single women may well have been sharing flats for as long as flats have existed, the appearance of several articles describing this phenomenon in New York newspapers between 1899 and 1906 implies that, at the turn of the century, it was becoming more common, although still somewhat novel. One woman explained about her shared flat in 1899 that “I have been keeping house, for several years now, with a friend who is like minded, and nothing would induce either of us to try living in any other way.”<sup>59</sup>

While this was happening, advocates pressed for a new type of multiple dwelling specifically for working women that was affordable, sanitary, safe, and less restrictive than a charitable home. One writer, in an 1899 article in *Municipal Affairs* addressing “a serious problem of to-day,” argued that “apartment houses or small tenement houses should be built for working girls,” with “every semblance of charity ... obliterated. With every charitable undertaking, there is more or less an air of patronage.” These buildings, she argued, should also be free of the “numberless and useless rules, the ‘thou-shalt-nots’” that were typical of other types of housing.<sup>60</sup>

In this climate, in 1898, the City and Suburban Homes Company completed a residential project at 214-220 West 69<sup>th</sup> Street (Ernest Flagg, demolished).<sup>61</sup> A product of the movement to eradicate slums through the construction of model tenements, this project was remarkable in several ways; but as the *New York Times* reported at the time, “much of the interest in the buildings has centered in the one called the woman’s building.”<sup>62</sup> This building, located at 220 West 69<sup>th</sup> Street, housed some married couples in its larger flats, but according to the *New-York Daily Tribune*, it was “occupied almost exclusively ... by women – widows and bachelor maids. They are largely trained nurses, private teachers, stenographers and not a few artists, the northern light being particularly desirable in the sixth-story apartments.”<sup>63</sup> Because City and Suburban Homes was a limited-dividend corporation rather than a religious or purely philanthropic organization, its residents likely escaped being seen as charity recipients; it was also different from charitable homes in that its management claimed not to “assume any paternal relationship to the tenants.”<sup>64</sup>

A major development in New York in single women's housing came with the 1903 opening of the Martha Washington Hotel (Robert W. Gibson), a through-block building located at 29 East 29<sup>th</sup> Street and 30 East 30<sup>th</sup> Street. Built by the Woman's Hotel Company, which raised funds through subscriptions and sought a 5% return for its investors, the Martha Washington was described by the *New York Times* as being "for business women, a purely business scheme, with no charity attachment, but which will give the business women of New York a first-class and independent home, with more conveniences and for less money than they can now find in the metropolis."<sup>65</sup> The tenants were described, upon the hotel's opening, as "teachers, bookkeepers, stenographers, musicians, artists, writers, nurses, physicians, and other professional women," and they did live under some restrictions – including one that barred men from floors with private rooms.<sup>66</sup> For several years after its opening, the Martha Washington Hotel attracted considerable press attention centering on the novelty of having so many single women living together under one large roof.<sup>67</sup>

### The "New Woman" at the Windermere

After 1890, the make-up of the tenants at the Windermere began to change. This resulted from the hiring, as superintendent, of Henry Sterling Goodale, who was described by the *New York Times* as "an interesting man ... quite different from the ordinary agent who takes care of a building ... of artistic tastes ... [and] interested in the study of human nature."<sup>68</sup>

Goodale was born in 1836 in South Egremont, Massachusetts.<sup>69</sup> When he was in his twenties, Goodale's father purchased a farm for him in the Berkshires town of Mount Washington, Massachusetts that came to be known as "Sky Farm." He had three daughters – Elaine, Dora, and Rose – and one son with his wife, Dora Hill Read. His two oldest daughters first attracted public attention in 1877, when several poems by then-14-year-old Elaine and eleven-year-old Dora were published by Mary Mapes Dodge;<sup>70</sup> their fame grew following the publication of their first book of poetry, *Apple Blossoms: Verses of Two Children*, in 1879. Henry Goodale, while primarily a farmer, also dabbled in poetry, and his poem, "Does Farmin' Pay?" was published in an 1880 issue of *Harper's Magazine*.<sup>71</sup>

In 1884 or 1885, Goodale arrived in New York City to become the Windermere's superintendent. He was listed as superintendent or agent for the Windermere in *Trow's New York City Directory* for every year between 1885 and 1900.<sup>72</sup>

Dora Goodale, who attended Smith College, and who never married, spent her life writing and teaching art and English literature.<sup>73</sup> Near the time that Henry Goodale became manager of the Windermere, Elaine Goodale, then 20 years old, moved to Virginia to teach at the Hampton Institute, a school founded by the American Missionary Association of New York for freed slaves and later, Native Americans. She then opened a school on the Sioux Reservation in the Dakota Territories and was appointed, in 1890, to serve as the first supervisor of education for the Dakotas in the Bureau of Indian Affairs. Her 1891 marriage in New York to Charles A. Eastman, a Sioux and a prominent medical doctor who was educated at Dartmouth College and Boston University, "startled the country," the *New York Times* later reported.<sup>74</sup> Following the wedding ceremony, a reception was held in Henry Goodale's apartment at the Windermere.<sup>75</sup>

After arriving at the Windermere, Goodale – the father of two artistic daughters, both of whom could be considered New Women – started changing the tenant mix in two of the Windermere's buildings so that by the late 1890s, about 80% of the approximately 200 residents were women, according to the *New York Times*, which in 1898, published a lengthy article describing the Windermere as being "sacred to the New Woman."<sup>76</sup> According to the *Times*, a city-wide glut of vacant flats had made it difficult to fill the Windermere's apartments. At the same time, "women alone in the city came to Mr. Goodale with their requests for one room and two rooms and three rooms, [and] he decided to let them have them. From that time," the paper reported, "the whole nature of the building changed." Single women and some men – whether or not they were mixed within the same apartments is unclear – were "grouped in small families, five people in eight-room apartments, seven in ten rooms, and so on, but absolutely independent of each other," with the occupants of each flat sharing a bathroom and kitchen. Each tenant performed his or her own "light housekeeping."

Part of what apparently made the Windermere desirable for the independent, single woman was that, unlike a typical, for-profit boarding house, the Windermere had been constructed as multiple dwellings that were still fairly modern, and which had not been altered to accommodate single tenants. "When the building changed its occupants from full families to severed fractions, it did not change its general conditions," the *Times* reported, pointing out the presence of a window in each room that it described. At the Windermere, furthermore, while prospective tenants had to provide references and meet with Goodale's approval, they apparently lived unsupervised, "with a latch key and without a chaperon." There seemed to be none of the age

or income restrictions that were typical of the charitable homes: in the Windermere were “all sorts and conditions of women, and they occupy all kinds of rooms from one little bedroom with the use of a bathroom and kitchen to a small suite with a tiny kitchen belonging to it.” In short, for the New Woman, the Windermere provided, the *Times* said, “a congenial home where she can live at moderate cost.”

While not all of the Windermere’s residents were artists – the *Times* mentioned that a nurse lived there – some were, including some men, who were “artists, literary men, and others who desire to have a home in a small way.” Although the article, in describing the building’s rooftop additions, mentioned that “a well-known literary woman ... had a real house, just like the one Jack must have built, on the tip top of the roof,” and noted that its residents included “a man well known in the art world,” none of the artists or writers who lived in the Windermere were mentioned by name by the *Times*. It is known, however, that Hal Robinson (1875-1933), a noted landscape painter, lived in the westernmost of the Windermere’s three buildings in 1896;<sup>77</sup> and that Josephine Jessup (1858-1933),<sup>78</sup> a painter and illustrator who is believed to have been the first female member of the National Academy of Design, had lived at 400 West 57<sup>th</sup> with other family members, in 1890-92.

Goodale’s idiosyncrasies contributed to the unconventional atmosphere of the Windermere. He had constructed, above his suite on the top floor of 400 West 57<sup>th</sup> Street, a “sky parlor” or “little roof study” that was about 15 feet square, featuring a gas fireplace and lantern, and filled with “treasures from the Old World and New,” including items from the South Seas, “trophies from Cyprus, Rhodes, and Egypt ... [and] characteristic treasures from our American Indians.”<sup>79</sup>

The Windermere, during Goodale’s tenure, was unusual enough for the *Times* to remark that “there is no other building just like this in New York.”<sup>80</sup> The newspaper further described the Windermere as “practically a woman’s apartment house,” noting that two of its buildings were “filled with New Women.” Representative of the trend toward flats living for single women in late-nineteenth-century New York, the Windermere was singled out as noteworthy during a time marked by innovation in housing for self-supporting single women, when new alternatives to the boarding house and charitable home were first being constructed. Anticipating what were probably the two most important new residential projects for bachelor women in turn-of-the-century New York – City and Suburban Homes’ so-called “woman’s building” of 1898, and the Martha Washington Hotel of 1903 – the Windermere, under Goodale’s management, may have been among the city’s few residential complexes or buildings providing housing for a substantial population of unchaperoned, independent single women.<sup>81</sup> Later press coverage of the Martha Washington Hotel would show that having so many bachelor women living independently, but together, in a large building was sensational in early-twentieth-century New York. The Windermere, with its women who had “sufficient distinction of character to have latch keys,” was, the *Times* wrote, “an object lesson in one way to the world at large, which believes that women cannot live together in peace and happiness, or else it reflects great credit upon Mr. Goodale’s powers of discrimination.” In a city in which “the bachelor girl apartment house [had] yet to come,” the Windermere may have represented a significant development in housing New York’s working women.

### The Post-Goodale Windermere

Henry Sterling Goodale left New York in 1900,<sup>82</sup> apparently moving to Amherst Massachusetts, where he died in 1906.<sup>83</sup> Although Goodale’s reasons for leaving are unclear, he may have been driven away, at least in part, by a fire that occurred at the Windermere in 1899. Although the fire did not spread far, “the observatory and the greater part of Goodsell’s (sic) apartments were destroyed,” the *New York Times* reported.<sup>84</sup>

With Goodale’s departure, changes appear to have occurred at the Windermere. The building may have been undergoing renovations in 1900: the U.S. Census of that year shows only four families living in the 400 building, none in No. 404, and four families in No. 406. The families in No. 400 included a doctor, his wife, and son; a male head of household with two daughters and one female boarder; a civil engineer, who lived with his wife and daughter, and a servant; and a druggist who had been present in the building in 1890 and who lived with his wife and a servant. The families in No. 406 included a doctor, his wife, and two daughters; a minister who had been in the building in 1890, and who was there in 1900 with his four daughters; a male doctor, living alone; and an engineer, his wife and daughter, and their male boarder, who was a doctor.<sup>85</sup>

Fires plagued the Windermere during the first decade of the twentieth century.<sup>86</sup> After a major fire in 1907, the *Times* reported that the tenants of the Windermere were “mostly women.”<sup>87</sup>

By 1910, the area that the Windermere was in – north of 44<sup>th</sup> Street and west of Eighth Avenue – was losing population, as the new subways spurred the development of, and drew tenants to, attractive new apartment houses in Harlem and other areas of northern Manhattan.<sup>88</sup> In 1912 *Real Estate Record and Guide* characterized the area between Seventh and Tenth Avenues and between 14<sup>th</sup> and 70<sup>th</sup> Streets as a “tenement



and dwelling” district, distinguishing it from areas of “high class dwellings and apartments” north of 70<sup>th</sup> Street on the West Side and along the eastern side of Central Park.<sup>89</sup>

The 1910 census gives the first clear picture of the building’s tenant make-up following Goodale’s departure.<sup>90</sup> No. 400, the corner building, had approximately 40 residents, about 38 of them boarders. About 25 of the boarders were single women; typical occupations included stenographer, telephone operator, cashier, nurse, dressmaker, and saleslady. There were also three models; one of them, Amelia Rose, was profiled in a 1905 *New York Times* article on the “Evolution of the New York Artist’s Model.” Rose, who had posed for Charles Dana Gibson when she was eight years old, was “one of the best-known models in New York,” modeling for, among others, Mary Lawrence Tonetti, Augustus Saint-Gaudens, and Daniel Chester French.<sup>91</sup> Three of the male boarders were actors.

In 1910, the middle building, No. 404, apparently continued to be vacant. No. 406 appears to have remained almost entirely as individual flats, with 12 of the 14 flats occupied. Ten of the 12 families had boarders living under a male or female head of household; four of the families with boarders had at least one child. Of those households with boarders, seven had at least one female and at least one male boarder. The female boarders of No. 406 included two stenographers and two clerks, a nurse, a dressmaker, and a wax master; the male boarders included a railroad conductor, several chauffeurs and waiters, and two medical students, as well as a museum clerk, detective, hotel worker, plumber, doctor, and a driver for a milk company.

Between 1910 and 1920, the population of the Windermere exploded to approximately 225 residents. About 150 people were living at No. 400, within about 15 households; almost all of these households included “roomers,” with one having ten, and another fifteen. Of No. 406’s approximately 12 households, eight were headed by a husband and wife, and only one of them took in roomers. The 1920 Census showed a precipitous decline in the number of single women at the Windermere; only about 18 self-supporting women, with occupations including shopper, clerk, nurse, saleslady, laundress, and cashier, were living in all three buildings in that year.<sup>92</sup> This trend in occupancy held in 1930, as relatively few women who were working outside the home lived at the Windermere. The occupations of the approximately 22 single working women included waitress, jeweler at the Tiffany store, general work at a hospital, waitress, operator at a factory, department store clerk, actress, and nurse.<sup>93</sup>

The presence of a wax master and three actors in the Windermere in 1910 indicates that the building retained some artistic flavor into the 20<sup>th</sup> century. In 1905, Lillie Spencer, an artist and the daughter of the English-born painter Lilly Martin Spencer (1822-1902) was reported to be living there.<sup>94</sup> Later residents would include Quinto Magnani (1897-1974), who composed the Pulitzer Prize-winning opera “The Argonauts” and who lived in the Windermere in 1929;<sup>95</sup> and writer, painter, photographer, and sculptor May Mott-Smith (1879-1952), who lived at the Windermere from 1944 until her death.<sup>96</sup> From 1954 to 1958, the corner building was the home of Alonzo Hanagan (1911-1999), better known as Lon of New York, and his photography studio. Lon, known for his pioneering photographs of the male physique – which were both taboo and illegal in the 1940s and ’50s – “created iconic images that both glorified the physiques of some of the most well-known bodybuilders of the time and documented the golden era of the sport,” according to Reed Massengill. Lon moved to the Windermere, where he set up his studio in a large first-floor apartment, on the recommendation of Lou Elson, who also lived in the building and published the physique magazine *Tomorrow’s Man*. Lon and Elson, working together, would launch four new physique magazines between 1954 and 1957.<sup>97</sup> Later residents of the Windermere would include the actor Yaphet Kotto (1937- ) and silver screen icon Steve McQueen (1930-1980).<sup>98</sup>

The Windermere was in the news in the 1980s when the building’s agent, manager, and superintendent were convicted as part of a conspiracy to harass tenants into leaving the building.<sup>99</sup> In 1998, the *Times* reported that the Windermere, at that time, had 165 single-room occupancy units and eight apartments;<sup>100</sup> in 2002, it reported that only about a half-dozen tenants remained.<sup>101</sup>

### The Queen Anne Style<sup>102</sup>

The Queen Anne style, which started to develop in England in the 1860s, became popular in the United States beginning in the late 1870s. Claimed to be derived from English domestic architecture of the early eighteenth century, the style was named for the queen who reigned over England from 1702 to 1714. The typical Queen Anne-style building features asymmetrical massing, oriel windows, and a picturesque roof silhouette enlivened by features such as gables, dormers, and prominent brick chimney stacks that flare near their peaks. Frequently, Queen Anne-style buildings were faced with red brick and trimmed with contrasting

sandstone, and often featured applied pilasters, textured and molded brick, metal detail, and terra cotta ornament, which contributed to the rich texture typical of a Queen Anne building's façade.

At the height of its popularity, the Queen Anne style was used primarily for domestic architecture. In the New York rowhouse of the period, it was often combined with another contemporary style, the Romanesque Revival. Scores of distinctive Queen Anne-style rowhouses were erected in New York, many of which still stand in residential districts such as Hamilton Heights, Mount Morris Park, and the Upper West Side. The Queen Anne was also used for multiple dwellings, including one at 21 East 21<sup>st</sup> Street (Bruce Price, 1878, part of the Ladies' Mile Historic District). When completed, this building, which had one flat on each of its first five floors, featured a Philadelphia pressed-brick façade trimmed with contrasting Dorchester freestone that "suggested the cozy domesticity of a Queen Anne-style townhouse."<sup>103</sup> The Central Park Apartments and the Chelsea (1883, a designated New York City Landmark) on West 23<sup>rd</sup> Street, both designed by the firm of Hubert & Pirsson, as well as the Astral Apartments (Lamb & Rich, 1885-86, a designated New York City Landmark) in Greenpoint, Brooklyn, are all prominent examples of large apartment houses or large apartment complexes built in the Queen Anne style.

The Queen Anne style also appeared in commercial buildings in New York, although much less frequently than in residential architecture. Prominent examples of these include buildings that are now New York City Landmarks: the Century Building (William Schickel, 1880-81) at 33 East 17<sup>th</sup> Street; the Gorham Manufacturing Company Building (Edward Hale Kendall, 1883-84) at 889-891 Broadway; and the Mount Morris Bank Building (Lamb & Rich, 1883-84) at 81-85 East 125<sup>th</sup> Street. Queen Anne-style institutional buildings that are New York City Landmarks include the New York House and School of Industry (Sidney V. Stratton, 1878) at 120 West 16<sup>th</sup> Street; the Young Men's Institute Building of the Young Men's Christian Association (Bradford L. Gilbert, 1884-85) at 222 Bowery; and the Lincoln Club (Rudolph L. Daus, 1889) at 65 Putnam Avenue in Brooklyn.

### The High Victorian Gothic Style<sup>104</sup>

The High Victorian Gothic style predated the Queen Anne, developing in England beginning in the late 1840s. It was a product of the Ecclesiological movement, which had originated in the 1830s as "a reform movement in the Anglican church which called for a return to traditional medieval forms both in ritual and church building."<sup>105</sup> Prominent in the movement was the Cambridge Camden Society, which would change its name in 1845 to the Ecclesiological Society. By returning to a liturgy based on medieval sources conducted in equally medieval surroundings, the Society hoped to rejuvenate a weakened Anglican church.

Through the mid-1840s, the Ecclesiological Society shared a common approach to church design with the architect A.W.N. Pugin, a Roman Catholic convert who had designed many of the Catholic churches that were central to the English Gothic Revival of the 1830s and 1840s. To Pugin, Gothic form – particularly, the "Middle Pointed" style of Westminster Abbey – was "the expression of the true genius of the English people, the architectural embodiment of the one true religion, and the only true form of construction in masonry."<sup>106</sup> But beginning in the 1840s, this focus on the architecture of a specific time and place would be undermined by new influences, as interest grew in polychromy, eclecticism, and the use of brick, all of which are hallmarks of the High Victorian Gothic style.

Before the 1840s, little architectural use of colored brick had occurred in England. But architectural polychromy was beginning to gain attention in the early 1800s, as evidence emerged that ancient buildings had been colored. By the 1840s, interest in polychromy increased, spurred by Owen Jones' early writings on color in architecture and the development of chromolithography. Meanwhile, Italian architecture was gaining increasing favor, following an 1844-45 trip by the Secretary of the Ecclesiological Society, Benjamin Webb, to Northern Italy. In his 1848 book, *Sketches of Continental Ecclesiology*, Webb praised Italian Gothic churches for their use of color and brick.<sup>107</sup> By the late 1840s, *The Ecclesiologist* would be arguing, tentatively, for the use of brick and polychromy in church design.<sup>108</sup>

The two most influential figures in the development of the High Victorian Gothic were architect William Butterfield (1814-1900) and the art critic and writer John Ruskin (1819-1900). In 1850, construction began in London on the church of All Saints', Margaret Street (1850-59). Designed by Butterfield, it was conceived of as the model church of the Ecclesiological Society, which was then seeking "a more assertive style which would vividly embody the new spiritualism and provide an expressive, colorful setting for the liturgy."<sup>109</sup> All Saints', which has been called "the first High Victorian building,"<sup>110</sup> was novel, first and foremost, for its use of brick, which earlier architects would have considered too cheap and ordinary a material for such an expensive, monumental, and important building. It was also unusual for its polychromy, particularly for its

black brick laid in diaper, zigzag, and other patterns.<sup>111</sup> Ruskin, like others during this time, was inspired by the use of color in Italian Romanesque and Gothic architecture. Many of the principles he argued for in his *Seven Lamps of Architecture* (1849) and *Stones of Venice* (published in 1851 and 1853), became key tenets of the High Victorian Gothic. In these works, Ruskin advocated for constructional polychromy – color that is built in to the wall, rather than being applied – and for the layering of stone and brick in a building’s wall, as these layers were “a kind of expression of the growth or age of the wall.”<sup>112</sup>

Although the roots of the High Victorian Gothic were in church architecture, it began to be employed for other building types as its popularity grew.<sup>113</sup> In the United States, the High Victorian Gothic, which never gained the popularity that it did in England, hit its peak between about 1865 and 1875.<sup>114</sup> Many of America’s most significant High Victorian Gothic buildings were erected in New York; among these were All Souls Unitarian Church (Jacob Wrey Mould, 1853-55, demolished) at Fourth Avenue and East 20<sup>th</sup> Street, a part-Byzantine, part-Romanesque building that featured alternating horizontal bands of red brick and yellow stone. Demonstrating an early use of “permanent polychrome,” the building was influenced in its design by Owen Jones, whom Mould had studied with. All Souls was followed by the National Academy of Design (Peter B. Wight, 1863-65, demolished) at Fourth Avenue and East 23<sup>rd</sup> Street; inspired by Ruskin’s writings, Wight designed a Venetian Gothic Revival building with brash polychromy including horizontal banding and patterned gray and white marble and North River bluestone. The Church of the Holy Trinity (Leopold Eidlitz, 1871-74, demolished) at Madison Avenue and 42<sup>nd</sup> Street, attracted attention for the diagonal and diamond patterning of its walls and roof. Now known as the Jefferson Market Courthouse, the Third Judicial District Courthouse (Calvert Vaux and Frederick Clarke Withers, 1874-77) at Sixth and Greenwich Avenues and West Tenth Street, is part of the Greenwich Village Historic District; with its tower and Venetian-inspired campanile, and polychromatic façade of red pressed brick and Ohio sandstone, the building is a rare surviving example of this style in New York City.

### Design<sup>115</sup>

With its seven-story Ninth Avenue and 57<sup>th</sup> Street facades topped by story-high cornices and crowned, on the 57<sup>th</sup> Street façade of the corner building by a one-story-high false pediment, the Windermere is notable, in part, for its impressive scale. This quality, along with its display of Queen Anne-, High Victorian Gothic-, and Romanesque Revival-style elements, and the exuberant corbelled, textured, and polychromatic brickwork of both primary facades, make the Windermere a visually compelling, imposing, and eclectic architectural complex.<sup>116</sup>

The Windermere’s eclecticism is typical of large, 1880s apartment buildings. According to Elizabeth Cromley, in that decade, architects of large apartment houses sought “an individualism of style” to “mark out a large apartment block from nearby buildings.... Architects of the 1880s apartment houses favored eclectic styles ... which in turn served as identifying markers for apartment buildings.” It was common for these new buildings, as does the Windermere with its segmented and complexly ornamented and textured facades, to exhibit “disjunctiveness,” with “architectural details creat[ing] variety and disrupt[ing] a single unified image.”<sup>117</sup>

The Windermere is comprised of three adjoining seven-story buildings. The functional independence of these buildings is made clear on their 57<sup>th</sup> Street facades, where they are separated from each other by brick pilasters. The presence, at each building, of a separate entrance portico and stoop – portions of which remain today, at Nos. 404 and 406<sup>118</sup> – also distinguishes the buildings from each other, as does the individualized handling of their window openings and window types. No. 400, the large corner building, is the only one to have three-story oriel windows; like No. 406, it also features square-headed windows paired below segmental arches. Both of these buildings differ in fenestration not only from each other but from the middle building, No. 404, which has neither the oriels nor the paired, square-headed windows. Although each building features a massive brick cornice with corbelled brick arches, crowned by a heavy stone cymatium, the differing sizes and spacing of the arches, the projection of the middle building’s roofline above the two other rooflines, and the prominent false pediment atop No. 400, also set off each building from the others. Each of the 57<sup>th</sup> Street facades is essentially symmetrical, except in the off-center placement of No. 404’s entryway, but the three facades vary in width, with No. 400 the widest at 50 feet, No. 406 next at 30 feet, and No. 404, the middle building, the narrowest at 20 feet. Together, these three symmetrical facades combine to create, on 57<sup>th</sup> Street, a distinctive and picturesque, asymmetrical composition that is unified by common massing, materials, and design elements, but that communicates each building’s independence. The Ninth Avenue elevation is similar

to that of 57<sup>th</sup> Street in the manner in which shared ornament, features, and fenestration are brought together to create an expansive, asymmetrical, but unified façade.

The asymmetrical massing of the Windermere is representative of the Queen Anne style, as is the building's picturesque roof silhouette. The most distinctive feature of the roofline, which varies in height on both the Ninth Avenue and 57<sup>th</sup> Street elevations, is the false pediment on top of the 57<sup>th</sup> Street façade of the corner building. This pediment, which mimics the gables typically found on Queen Anne buildings, features the often-seen Queen Anne motif of a contrasting, inset arch, which is realized here in tan-colored brick.<sup>119</sup> The oriel windows on the 57<sup>th</sup> Street façade are also representative Queen Anne-style features; semicircular in plan and supported by stone ancons, they recall, in simplified form, the oriel of Bruce Price's 1878 flats building at 21 East 21<sup>st</sup> Street. Other features consistent with the Queen Anne include the Windermere's red, Philadelphia-brick body and contrasting stone trim, the channeling on the chimney near the north end of the Ninth Avenue façade, and the manner in which the chimney corbels outward near its peak. The chimney shares this channeling and corbelling with the Windermere's robust brick pilasters, which break down the 57<sup>th</sup> Street and Ninth Avenue facades into divisions of two and three bays. The channeling, also present on the body of the building, and the pilasters themselves, which are also consistent with the Queen Anne style, provide depth to the façade; they also provide surface texture, as does dogtoothed brick laid in horizontal and soldier courses, in panels below selected windows, and as infill between segmental arches and the square-headed window heads below. (The grouping of square-headed windows below a segmental arch, as at the fourth floor on the 57<sup>th</sup> Street façade, is another often-seen Queen Anne motif.)

Typical of the Romanesque Revival style, which was often combined with the Queen Anne on New York City rowhouses, are the Windermere's round-headed windows. At the fourth floor on both the 57<sup>th</sup> Street and Ninth Avenue facades, the extrados of these arches are trimmed with stone. Also typical of the Romanesque Revival are the round arches of the primary facades' monumental, machicolated cornices.

In designing the Windermere, Smith also drew upon the then-waning High Victorian Gothic style. The most representative High Victorian Gothic features of the Windermere are its bold constructional polychromy and its horizontal banding, achieved chiefly through the use of tan- and black-colored, and dogtoothed brick courses, and Ohio stone belt courses, that contrast with the facades' red brick, and tan-colored decorative brickwork in diamond-, cross-, and zigzag-shaped motifs below the fifth floor on both primary facades. Additional color is provided by a band of diamond-patterned, blue-and-white tile on the 57<sup>th</sup> Street façade. These High Victorian features are complemented by more generic Gothic Revival elements, including the quatrefoils present on the extant entrance porticos of Nos. 404 and 406, and the label moldings that are implied in stone at the fifth floor on the 57<sup>th</sup> Street façades of Nos. 400 and 406, and at the fifth-floor windows on the Ninth Avenue façade.

Smith's decision to use pilasters to break up both facades, including the 115-foot expanse of the Ninth Avenue façade, into the two- and three-bay divisions typical of rowhouses, may have represented a conscious effort to appeal to and comfort prospective tenants. In 1880, the large middle-class apartment house was still a new phenomenon, and as historian Elizabeth Cromley points out, designing one for prospective tenants who saw the rowhouse as the norm presented special challenges. "Since the private house had been the only kind of architecture that provided mid-century New Yorkers with the image of home," she writes, "designers of apartments were faced with serious problems. How were they to make larger-than-house-size multiple dwellings fit that image?"<sup>120</sup> It was not unusual, into the 1880s, for new apartment houses and apartment complexes, including the Central Park Apartments, to have multiple entrances;<sup>121</sup> by using these entrances to, in effect, break down large buildings or complexes into smaller components, architects may have been seeking to assuage tenants who were used to smaller-scale residences.

In these early years of the flats and apartment house, architects also drew upon rowhouse imagery, as in the 1878 flats building at 21 East 21<sup>st</sup> Street, which "rested comfortably within the image of a house."<sup>122</sup> An unrealized 1874 proposal by Henry Hudson Holly for a "family hotel" similarly included seven separate entrances, all with high stoops, "to create the impression of a row of houses, comforting to families made uneasy by multiple dwellings."<sup>123</sup> In this climate, in which architects were finding their way towards a new vocabulary for the large apartment house, and in which the rowhouse was the chief symbol of home for middle-class New Yorkers, it may well have made sense for Smith to draw upon rowhouse imagery to attract prospective tenants. With its Ninth Avenue and 57<sup>th</sup> Street facades broken down into two- and three-bay divisions, its multiple entrances – off-center at No. 404, and originally paired at No. 400, possibly to give the impression of two entrances to adjoining, three-bay houses<sup>124</sup> – and its stoops, the Windermere appears to

exhibit a tension between the rowhouse and the emerging large apartment house that would be appropriate for a new apartment house of its time.

Differentiating the three buildings from each other may have assisted the Windermere's owners in targeting each one to different clientele. This appears not to have been an uncommon practice at the time: at the Florence, completed in 1878 at Fourth Avenue and 18<sup>th</sup> Street, three different classes of residents were expected to occupy its 42 suites, including bachelors, families, and young married couples.<sup>125</sup> The presence of oriel windows at the corner building of the Windermere, for example, may have represented an effort to make that building more attractive to higher-paying tenants and to distinguish them from those living in the adjoining walk-up flats building.

#### Description<sup>126</sup>

##### No. 400 West 57<sup>th</sup> Street- West 57<sup>th</sup> Street Facade

No. 400 West 57<sup>th</sup> Street has a frontage of 50 feet on West 57<sup>th</sup> Street. Its façade is separated into three bays, each defined by channeled brick pilasters that run from the second story's sill level to a point near the top of the cornice. Portions of these pilasters below the second-story sill level appear to have been removed. As they approach their peak, the pilasters corbel outward to support two stone springers that serve as the foundation of a blind, tan-brick pointed arch with a stone keystone. This arch pierces the tympanum of a red-brick pediment projecting above the building's cornice and topped with a large, stone cymatium.

The second and sixth floors feature round-arched window openings with brick voussoirs and stone springers and keystones, and with stone sills. Square-headed window openings are present at the seventh floor and in the third, fourth, and fifth floors' central bays. At the fourth floor, these square-headed window openings are paired beneath a segmental brick arch with stone springers. Between the third and fifth floors, two three-story, round oriel windows project from the façade, in the easternmost and westernmost bays. Each has three square-headed window openings per floor, and is supported by a single stone ancon and topped by a broad, stone cornice.

The façade is accented with tile, stone, tan-colored brick, black brick, and dogtoothed brickwork. A stone ledge extends across the façade at the fifth floor sill level; similar ledges at the fourth-floor sill level and at the base of the cornice are interrupted by the pilasters. Three single tan-brick courses, interrupted by the window openings and pilasters, are present at the second floor. A single tan-brick course runs across the façade at the third floor, interrupted by the window openings and pilasters, except on the oriels, where two single tan-brick courses are present. At the fourth floor, a single tan-brick course is present in the easternmost and westernmost bays, running between the oriels and their flanking pilasters. In the fourth floor's central bay, two single tan-brick courses are present; between each window opening and its flanking pilaster, these courses enframe a diamond-shaped element in tan brick. A tan-brick element between the two window openings is in the shape of a cross. Similar cross-shaped elements are present at the third and fifth floors, between the window openings on the oriels. Running horizontally across the façade between two single tan-brick courses in the central bay of the fifth floor is a row of tile with and a white-and-light-blue diamond pattern, which is sandwiched between two single courses of black brick laid in stretcher bond. Horizontally aligned with the tile in the easternmost and westernmost bays is a course of stone.

Four single courses of tan-colored brick run across the façade between the sill and lintel levels of each of the two top floors. These courses are interrupted by the window openings and pilasters and, at the seventh floor, channeling; at the sixth floor, the tan-brick courses are paired, with each pair sandwiching a soldier course of dogtoothed red brick. An additional single course of tan brick runs across the façade, interrupted by the pilasters, above the sixth-floor window arches.

Dogtoothed brickwork is present in the central bay of the third floor, where it is laid in soldier course below the window sills; in panels below the fourth-floor window openings in the central bay, and below all of the window openings on the oriels; and at the fourth floor, as infill between the paired square-headed window openings in the central bay and the segmental arch that spans them. Six dogtoothed courses alternating with five rows of stretcher bond appear in the central bay between the lintels of the fifth-floor window openings and the sills of the sixth-floor window openings. Sandwiched between the lintels of the seventh-story window openings and the ledges above are six dogtoothed brick courses alternating with five rows of brick laid in stretcher bond. Five dogtoothed courses appear below the same windows' sills.

All of No. 400's square-headed window openings, which are located at the third, fourth, fifth, and seventh floors, have stone lintels. They also have stone sills or are located above stone ledges. At the third, fourth, and seventh floors, and on the oriels, two additional courses of stone – one just below the lintel level, and another

just above the sill level – are present, in between and flanking the windows. At the fifth floor’s central bay, a stone course is present just above sill level, in between and flanking the windows; stone blocks wrap the window heads in a form recalling that of a label molding.

The façade corbels outward above the seventh floor to form a high cornice. Here, the easternmost and westernmost bays of No. 400 feature corbelled round brick arches (eight in easternmost bay and seven in the westernmost) with stone springers, and the central bay features two sets of paired round arches with stone springers, which flank a round arch that spans two paired, round-headed, channeled brick elements. Circular openings are present below the arches in the eastern bay, and below the two easternmost and two westernmost arches in the central bay. In the central bay, a stone belt course runs between the springers of the pediment’s blind brick arch. Above the belt course is another belt course or beam, which is brown in color and of indeterminate material.

On the 57<sup>th</sup> Street façade, the ground floor of 400 West 57<sup>th</sup> Street has been altered. A sidewalk bridge erected in front of the building blocks much of the ground floor from view. Stone veneer has been applied to a portion of the ground-floor façade; the historic portico with paired entrances has been removed. Two window openings with segmentally arched heads featuring brick voussoirs and stone keystones appear to exist at the ground floor in the western bay. These are vertically aligned with the windows above. All of No. 400’s window openings above the ground floor, except for seven, have been covered over. Three one-over-one, double-hung windows are present at the fourth floor on the easternmost oriel; one double-hung, two-over-one window is present at the fourth floor in the central bay; and three two-over-two, double-hung windows are present in the easternmost openings at the sixth floor.

#### No. 404 West 57th Street

No. 404 West 57<sup>th</sup> Street has a street frontage of 20 feet. It is separated from No. 400 to its east and No. 406 to its west above the ground floor by channeled brick pilasters that run from the second story’s sill level to the top of the building’s brick and stone cornice. Below the second story’s sill level, the eastern pilaster is of rough-faced stone. Topped, as No. 400’s cornice is, by a cymatium, No. 404’s cornice projects above those of 400 and 406 West 57<sup>th</sup> Street.

No. 404 has a three-bay façade. At the second and sixth floors are round-headed window openings that are similar to those on the corresponding floors of No. 400. No. 404’s fourth-floor round-headed window openings, like the others, have stone springers, but they lack keystones and have stone extrados trim. All of the round-headed openings have stone sills or are located above stone ledges. All of No. 404’s square-headed window openings, which are located at the third, fifth, and seventh floors, have stone lintels. They also have stone sills or are located above stone ledges. At the square-headed windows, two additional courses of stone – one just below the lintel level, and another just above the sill level – are present, in between and flanking the windows. At the fifth floor, a stone course is present just above the sill level, in between and flanking the windows; and stone wraps the window heads in a form recalling that of a label molding.

No. 404’s window heads, sills, sill courses, and belt courses are horizontally aligned with those of No. 400. Except for window spacing and number of window openings at No. 404, which has a three-bay configuration as opposed to the three large bays split into smaller divisions at No. 400, the second floor of No. 404 is similar to that of No. 400 in design and use of materials, including tan-brick courses and stone. The third floor of No. 404, except in window spacing and number of window openings, is similar in design and use of materials, including brick dogtoothing, tan-brick courses, and stone, to the central bay of the third floor of No. 400; No. 404 differs primarily in having channeling between its windows. The fifth floor of No. 404, except in window spacing and number of window openings, is similar in design and use of materials, including brick dogtoothing, tan- and black-brick courses, stone, and tile, to the central bay of the fifth floor of No. 400. The sixth and seventh floors of No. 404, except in window spacing and number of window openings, are similar in design and use of materials, including brick dogtoothing, channeling, tan-brick courses, and stone, to the corresponding floors of No. 400.

The fourth floor of No. 404 is distinguished not only by its extrados trim, but also by its decorative tan-brick elements. Tan-brick crosses are present between the window openings; tan-brick half-crosses appear between the outer window openings and the building’s pilasters. Triangular elements in tan brick are present above the window openings, horizontally placed between the window openings and abutting the pilasters.

The presence of a sidewalk bridge and fence at the ground floor of No. 404 makes a complete assessment there impossible. The door hood of the portico remains, and is visible from the street. The hood features a segmentally arched opening; an incised quatrefoil is centered on the face of the hood, which may have been

stuccoed. Above the arch is a stone entablature with a central scroll, flanked by two hanging pendants. Also visible at the ground floor are two window openings to the east of the portico; each is headed by a segmental arch with a stone keystone and stone springers.

No. 404's cornice is above the alternating dogtoothed and stretcher-bond brick courses and stone ledge above the seventh-floor windows' lintels. The cornice features corbelled brick supporting a stone belt course, which in turn supports six arches with brick voussoirs and no keystones. The arches' extrados are trimmed in stone. The cornice, like that of No. 400, is crowned by a large cymatium.

All of No. 404's window openings above the ground floor, except those at the sixth floor, have been covered over. At the sixth floor, the westernmost window opening has a one-over-one, double-hung window. The bottom sash of the eastern window appears to have been removed, as has the top sash of the center window.

A metal fire escape is present at the fifth, sixth, seventh, and cornice levels. An opening has been cut into the cornice at the cornice level to allow access to the fire escape from the roof.

#### No. 406 West 57<sup>th</sup> Street

No. 406 West 57<sup>th</sup> Street has a street frontage of 30 feet. Its roofline is at the same height as that of No. 400, but its window openings, belt courses, and horizontal banding elements are at a slightly lower vertical level than those of Nos. 400 and 404. No. 406's façade is split into two symmetrical bays by a channeled brick pilaster that extends from the sill level of the second story to just above a stone ledge above the seventh-floor window openings, where the pilaster terminates in a stone molding. The pilasters are pierced by a stone ledge at the sill level of the fifth floor.

No. 406 has two pairs of window openings per floor. At the second and sixth floors are round-headed window openings similar to those at the corresponding floors of No. 404. All of these windows have stone sills. All of No. 406's square-headed window openings, which are located at the third, fourth, fifth, and seventh floors, have stone lintels. They also have stone sills or are located above stone ledges. At the third, fourth, and seventh floors, two additional courses of stone – one just below the lintel level, and another just above sill level – are present, in between and flanking the windows. At the fifth floor, a stone course is present just above the sill level, in between and flanking the windows; stone blocks wrap the window heads in a form recalling that of a label molding.

Except in window spacing, number of window openings per floor, and the presence of the channeled brick pilaster in the center of No. 406's façade, the design and use of materials – including brick dogtoothing, channeling, tan- and black-brick courses, stone, and tile – is similar at the second, fifth, sixth, and seventh floors of No. 406 to the corresponding floors of No. 404, except that the seventh floor of No. 406 has single channels between and flanking the windows, while the seventh floor of No. 404 has paired channels between the windows and none flanking them. The third floor, except in window spacing and number of window openings, is similar in design and use of materials to the third floor of No. 404, except that No. 406 lacks the channeling present between the windows of No. 404. Each of the two large bays at the fourth floor of No. 406 is similar in design to the central bay of No. 400's fourth floor, featuring square-headed windows paired beneath segmental arches with stone springers; dogtoothed brickwork fills the areas between the lintels and arches. No. 406's fourth floor, similar to No. 400's fourth-floor central bay, features diamond-shaped elements in tan brick, located between the windows and their flanking pilasters.

The presence of a sidewalk bridge and fence at the ground floor of No. 406 makes a complete assessment there impossible. Although the ground floor of No. 406 has been altered, its original door hood remains. The hood features a segmental arch with brick voussoirs, stone springers, and a stone keystone. An incised quatrefoil appears in the center of the keystone. Above the arch is a stone entablature with a central scroll, flanked by two hanging pendants. Also visible at the ground floor are two window openings to the east of the portico, and two window openings to its west; each is headed by a segmental arch with brick voussoirs and a stone keystone. Below the second floor's sill level, the westernmost pilaster of No. 406 is of rough-faced stone.

The cornice of No. 406, which begins above a stone ledge above the seventh floor windows, features corbelled brick supporting stone springers, which in turn support 19 round brick arches without keystones. The cornice, like those of No. 400 and No. 404, is topped by a large stone cymatium. All of No. 406's window openings have been covered over.

A metal fire escape extends from the second to seventh floors.

## Ninth Avenue

The Windermere's asymmetrical, 115-foot long Ninth Avenue façade is divided into five large bays. Each of these bays is essentially symmetrical, except for the second-northernmost bay; there, the two windows per floor are slightly off center. Each of the five bays is defined by channeled brick pilasters. The northernmost three of these pilasters appear to have been removed below the second floor's sill level; the other three pilasters run from below the second story's stone sill course to the top of the Ninth Avenue cornice. The northernmost bay of the Ninth Avenue façade is split by a chimney, which projects from the façade and features channeling, dogtoothed brick panels and courses, and recessed brick panels. The chimney extends from a point that is horizontally in line with the springlines of the second-story's round window arches to the top of the cornice, where it has six channels and corbels outward, ultimately piercing the cymatium. The other pilasters on the Ninth Avenue façade, except for the second-southernmost, engage the cymatium rather than piercing it. The central bay's roofline rises slightly above the rooflines of the other bays.

The window openings on the Ninth Avenue façade are horizontally and vertically aligned, and are grouped in a pattern, from south to north, of 3-2-3-2-2. Round-arched window openings with brick voussoirs and stone springers and keystones, are present at the second and sixth floors. Round-arched window openings with brick voussoirs, without keystones, and with stone extrados trim, are present in the southernmost, central, and second-northernmost bays at the fourth floor. At the second floor, these window openings are above a stone sill course; the round-headed openings at the fourth floor are above a stone ledge; and the windows at the sixth floor have stone sills. Square-headed window openings with stone lintels are present at the third, fifth, and seventh floors, and at the fourth floor, where they are placed below segmental arches with stone springers in the second-southernmost and northernmost bays. At the third and seventh floors, these windows have stone sills; at the fifth floor, they are above a stone ledge located at sill level. At the square-headed window openings, two additional courses of stone – one just below lintel level, and other just above sill level – are present in between and flanking the windows. At the fifth floor windows, a stone course is present just above sill level, in between and flanking the windows; stone blocks wrap the window heads in a form recalling that of a label molding.

The second floor of the Ninth Avenue façade is similar in design and use of materials to the corresponding floor of the 57<sup>th</sup> Street façades. Three single courses of tan brick, interrupted by the façade's windows and pilasters, run horizontally between the sills and lintels. A stone sill course also runs the length of the façade, pierced by its pilasters.

At the third floor, in all of the bays except the northernmost, brick channeling is present between the windows. Zigzag, cross-shaped, diamond-shaped, and other decorative elements in tan brick flank, and are located between, the window openings in the three central bays. Cross-shaped elements in tan brick flank are located between the outer window openings and their flanking pilasters in the southernmost bay. A single course of tan brick runs across the façade at the third floor, interrupted by the window openings, pilasters, channeling, and chimney. Running across each of the bays below the third-floor windows' sills is a single soldier course of dogtoothed brick.

At the fourth floor, in the northernmost and second-southernmost bays, the Ninth Avenue façade features square-headed window openings, each of which is located below a segmental arch. The area between the windows' lintels and the arches above is filled with dogtoothed brickwork. In the second-southernmost bay, the window openings are not centered below their arches, and three single courses of tan brick run horizontally between the window openings and between the openings and their flanking pilasters. In the northernmost bay, each window opening is centered below its arch; two single courses of tan brick run horizontally between the openings, as does a course of stone, which is horizontally aligned with the stone springers of the fourth floor's round-headed windows. A diamond-shaped element in tan brick is present between the two northernmost window openings. A stone ledge runs across the fourth floor, pierced by every pilaster and by the chimney. Below this ledge, beneath each window, is a dogtoothed brick panel. In the southernmost, third-southernmost, and second-northernmost bays, round-headed window openings similar to those on the corresponding floor of No. 404 West 57<sup>th</sup> Street are present. The arches feature stone springers with brick voussoirs and are without keystones. Their extrados are trimmed with stone. Triangular decorative elements in tan brick are present above the window openings, horizontally placed between the openings and abutting the pilasters.

At the fifth floor, channeling is present between, and flanking, the window openings. A stone ledge runs the length of the façade, pierced by the southernmost and third-northernmost pilasters.

The sixth floor is similar in design and use of materials to the corresponding floor of the 57<sup>th</sup> Street façade, with five dogtoothed brick courses abutting the seventh-floor window sills above. A single stretcher course of



tan brick runs directly below the dogtoothing. Two pairs of tan-brick courses run horizontally between the sill and lintel levels, sandwiching two rows of brick dogtoothed soldier courses.

The seventh floor is similar in design and use of materials to the corresponding floor of the 57<sup>th</sup> Street façade, with alternating rows of stretchers and brick dogtoothed courses above the lintels, and four single courses of tan-brick banding, and channeling between the sills and lintels.

The Ninth Avenue façade is crowned by a broad stone and brick cornice, which is topped by a large cymatium. It is pierced by four window or door openings, one in each of the four southernmost bays. At the central bay, corbelled brickwork supports a stone belt course, from which ten arches with brick voussoirs spring. These arches' extrados are trimmed with stone. The cornice at the southernmost bay has ten round arches with stone springers; below the two northernmost arches are circular openings. The cornice at the second-southernmost bay has eight round arches with stone springers; below all except the northernmost arch are circular openings. The cornice at the second-northernmost bay has nine round arches with stone springers; the cornice at the northernmost bay has eight round arches with stone springers; below all of these arches are circular openings.

All of the window openings in the northernmost bay have been bricked up. All of the window openings in the four southernmost bays at the second, third, and fifth floors have been covered over. Ten windows – six one-over-ones, two one-over-twos, and two two-over-twos – are present at the fourth floor. Seven windows – five one-over-ones, one two-over-one, and one two-over-two – are present at the sixth floor. Three windows – one two-over-two and two one-over-ones – are present at the seventh floor. Windows or doors are present in two of the four openings at the cornice level.

A metal fire escape is attached to the façade in the second-southernmost bay. It extends from the second floor to the cornice level, where a metal platform runs the length of the three central bays. Graffiti has been written on the façade at the second through seventh floors in the second-southernmost bay, and below the second-floor sill level.

No original material appears to remain at the ground floor on the Ninth Avenue façade. The setback entrance to the upper floors of No. 400 is located there, and is surrounded by metal panels. There are two storefronts, both currently vacant; one is metal, and the other is covered with stone veneer. Stone or brick veneer, or metal, cover most of the ground floor façade.

#### No. 400 West 57<sup>th</sup> Street- South Façade

On the partially visible, secondary south façade of 400 West 57<sup>th</sup> Street, four window openings are present at each of the second through seventh floors. Most of these window openings have been covered over. Three window openings are present at the cornice level, including one tripartite window. These openings do not appear to be original to the building and may indicate the existence of a rooftop addition behind them.

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## NOTES

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<sup>1</sup> The information in this section is drawn from M. Christine Boyer, *Manhattan Manners: Architecture and Style, 1850-1900* (New York: Rizzoli, 1985), pp. 130-165; Michael D. Caratzas, *Windermere Apartments: Report for Nomination to the National Register of Historic Places* (Unpublished, 2002); Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca, N.Y.: Cornell University Press, 1990), pp. 11-31, 62-103, 128-171; Elizabeth Hawes, *New York, New York: How the Apartment House Transformed the Life of the City, 1869-1930* (New York: A.A. Knopf, 1993), pp. 35-52; New York City Landmarks Preservation Commission, *Osborne Apartments* (New York: Landmarks Preservation Commission, 1991), pp. 2-3; New York City Landmarks Preservation Commission, *Upper West Side/Central Park West Historic District* (New York: Landmarks Preservation Commission, 1990), pp. 1-20; New York City Landmarks Preservation Commission, *Washington Apartments* (New York: Landmarks Preservation Commission, 1993), p. 3; Peter Salwen, *Upper West Side Story: A History and Guide* (New York: Abbeville Press, 1989), p. 93; and Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: The Monacelli Press, 1999), pp. 514-568.

<sup>2</sup> *Alone Together*, p. 12.

<sup>3</sup> *Alone Together*, p. 3.

<sup>4</sup> Stevens House was converted to an apartment hotel two years after its opening, according to *New York 1880*, p. 517.

<sup>5</sup> James Richardson, "The New Homes of New York: A Study of Flats," *Scribner's Monthly*, May 1874, p. 68; cited in *New York 1880*, p. 538.

<sup>6</sup> *New York 1880*, p. 539.

<sup>7</sup> Elizabeth Hawes calls most of these new flats buildings "hasty endeavors from the 'slop-shop' of architecture" (*New York, New York*, p. 37).

<sup>8</sup> *Manhattan Manners*, pp. 154-55.

<sup>9</sup> *New York, New York*, p. 43.

<sup>10</sup> Among these were the Albany (John C. Babcock, 1874, demolished), a five-story building that took up the entire west side of Broadway between West 51<sup>st</sup> and West 52<sup>nd</sup> Streets; the six-story Sonoma (Stephen D. Hatch, 1875, demolished), on the east side of Broadway between West 55<sup>th</sup> and West 56<sup>th</sup> Streets; the five-story Clermont (D. & J. Jardine, 1878, demolished) at Broadway and West 54<sup>th</sup> Street; and the six-story-plus-attic Windsor Apartment House (James H. Giles, 1879, demolished), also at Broadway and West 54<sup>th</sup> (*New York 1880*, p. 555).

<sup>11</sup> *Alone Together*, p. 204; *Manhattan Manners*, p. 165. Developers responded between 1885 and 1901 by limiting the heights of their apartment houses, or by including additional services that permitted them to call the buildings apartment hotels.

<sup>12</sup> *New York, New York*, p. 44.

<sup>13</sup> As one observer wrote, architects had "ransacked all times and all countries, not only for hints and suggestions, but for copies and caricatures and for completed types" (*Real Estate Record*, December 30, 1882 (suppl.), pp. 4-6; cited in *New York, New York*, p. 50). Another wrote, in 1876, that "We are like children in a toyshop, dazed with the multitude of our opportunities, and for the present, incapable of fixing our choice" (*American Architect and Building News*, July 29, 1876, p. 289; cited in *New York, New York*, p. 50).

<sup>14</sup> *New York, New York*, p. 44.

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<sup>15</sup> *New York 1880*, p. 554.

<sup>16</sup> A 2002 study completed for *Windermere Apartments: Report for Nomination to the National Register of Historic Places* found that the 1885 *Robinson Atlas of the City of New York* (New York: E. Robinson, 1885) showed, in the area west of Fifth Avenue between West 52<sup>nd</sup> and West 64<sup>th</sup> Streets, 43 named residential buildings of two or more lots in width. These were presumed to be the apartment houses or substantial flats buildings existing in the area at that time. Following a review of current maps and a street-by-street survey, it was concluded that only five of these remain: the Windermere; the Bancroft (422-424 West 57<sup>th</sup> Street), half of which has been altered; the Grant (309-311 West 55<sup>th</sup> Street), also altered; the Ashfield (305-307 West 55<sup>th</sup> Street); and the 1883-85 Osborne. Another residential building possibly dating from this period is a five-story building that may have been known as the Irvington (1691-95 Broadway), located at the northwest corner of West 53<sup>rd</sup> Street; if the building standing there today is the same as the historic building, it bears almost no resemblance to it. The Bancroft, Ashfield, Grant (and possibly the Irvington), which are five-story buildings, are of modest scale compared with the Windermere or Osborne. It appears that the Osborne and Windermere are the only two large, pre-1885 apartment houses or apartment complexes remaining in the area, and that the Windermere, which is the older of the two, is the oldest large apartment complex in the area.

<sup>17</sup> While it is practically impossible to prove, in a city of thousands of buildings, that a particular one is the oldest of a certain type, the Manhattan has been identified by architectural historian Christopher Gray as “the oldest large apartment house in New York City” (“An 1880 Yorkville Survivor Destined for Demolition,” *New York Times*, August 14, 1988, p. 10). No other large apartment houses or large apartment complexes are known to predate the Windermere.

<sup>18</sup> Much of the information in this section is taken directly from *Windermere Apartments: Report for Nomination to the National Register of Historic Places*.

<sup>19</sup> G.W. Bromley & Co. *Atlas of the City of New York, Borough of Manhattan* (Philadelphia, 1899). One 1882 article, for example, described the sale of “the Windermere apartment-house, which is erected on five city lots on the south-west corner of Ninth-Avenue and Fifty-Seventh-Street” (“Conveyance of Real Estate,” *New York Times*, June 7, 1882, p. 8). Although the article had the number of lots incorrect (the three Windermere buildings, at that point, were located on four city lots, according to New York City property conveyance records), conveyance records make clear that the sale described in the article was of all three buildings. During the Windermere’s construction, the *New York Times* described it as “the Windermere apartment-house, on the south-west corner of Fifty-Seventh-Street and Ninth-Avenue.... This building has a frontage on Ninth-Avenue of 100 feet (sic) and on Fifty-Seventh Street of 125 feet (sic)” (“The Growing West Side: Building up a Desirable Portion of the City,” *New York Times*, April 17, 1881, p. 14). A report of a fire in 1893 said that it occurred at “400 West 57<sup>th</sup> Street, the eastern building of Mrs. James Keene’s Windermere Flats, which extend to 406 West 57<sup>th</sup> Street” (“Two Other Fires,” *New York Times*, January 20, 1893, p. 2). The extensive 1898 article on the Windermere, “Sacred to the New Woman,” indicates that the author viewed it as one large building, first calling it “a big apartment house,” before clarifying that “the big building, two of them, in fact, is filled with new women” (Sacred to the New Woman: An Apartment House Where She Devotes Herself to Art and Light Housekeeping,” *New York Times*, April 10, 1898, p. 14). In 1889, a report of a shoplifting arrest stated that the suspect lived “in the Windermere flats, 406 West 57<sup>th</sup> Street” (“Arrested for Shoplifting,” *New York Times*, October 4, 1889, p. 5); other reports referred to No. 400 West 57<sup>th</sup> Street as “the Windermere” (for example, “In Gen. Shaler’s Place: James C. Bayles Appointed and the Politicians not Satisfied,” *New York Times*, March 15, 1887, p. 8). The Windermere name faded from use in the twentieth century; in 1949, a report on its sale simply said that a new owner had “purchased the three seven-story apartment houses at 400 to 406 West 57<sup>th</sup> Street” (Three Houses Sold on West 57<sup>th</sup> Street,” *New York Times*, December 22, 1949, p. 40). As shown below, the alternative spelling “Windmere” appeared at least once in published reports.

<sup>20</sup> Matthew Dripps, *Map of New York and Vicinity* (New York: M. Dripps, 1867).

<sup>21</sup> G.W. Bromley & Company, *Atlas of the Entire City of New York* (New York: G.W. Bromley and E. Robinson, 1879) shows that no buildings existed on the Windermere site in 1879; the value of lots is from 1878 to 1880 New York City tax assessment records.

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<sup>22</sup> New York City Department of Buildings Detailed Statement of Specifications for New Buildings.

<sup>23</sup> New York City Department of Buildings Detailed Statement of Specifications for New Buildings. According to the specifications, the estimated cost of the buildings, when construction started, was \$183,000: \$115,000 for the corner building, \$20,000 for the middle building, and \$48,000 for the westernmost building.

<sup>24</sup> Andrew Alpern, *An Analysis in Opposition to the Proposed Landmark Designation of the Three Apartment Buildings that Comprise the Windemere Group* (Unpublished, April 21, 2005).

<sup>25</sup> “The Growing West Side: Building up a Desirable Portion of the City.” A description of the Windemere of the same month that appeared in *Real Estate Record and Builders’ Guide* explained that “the trimmings inside are of hazel wood, the object being to get a hard wood lighter than black walnut” (“About Some Large Buildings,” *Real Estate Record and Builders’ Guide*, April 30, 1881, p. 425).

<sup>26</sup> C. F. Chandler, “Scrap Books of Tenement House Plans,” vol. 3 (Avery Classics collection, Avery Library, Columbia University, New York, N.Y). In the corner building, the front corner unit featured three fireplaces and three bedrooms, and the other front unit had two fireplaces and two bedrooms; the rear unit had three bedrooms, and was the only one to have a servant’s room.

<sup>27</sup> Bearing in mind that the cost for the buildings when construction started was estimated at \$183,000, it is unclear whether this figure reflects unexpected construction costs. Either of these figures may be compared with the average value of a three- or four-story, “second-class” multiple dwelling in the 1870s, which was about \$10,000, according to *Alone Together: A History of New York’s Early Apartments*, p. 66.

<sup>28</sup> The first central switching office for telephone service in Manhattan opened in 1878 for the 271 subscribers of the Metropolitan Telephone and Telegraph Company, according to Kenneth T. Jackson, Ed., *Encyclopedia of New York City* (New Haven, Conn.: Yale University Press, 1995), p. 1158.

<sup>29</sup> Undated article regarding property conveyance; date based on verification with New York City conveyance records, which show McBride selling the Windemere’s three buildings together on June 6, 1882. This reference to the entire Windemere as a “magnificent apartment house” provides further evidence that the three buildings shared a collective identity as the Windemere.

<sup>30</sup> “List of First-Class Apartments Unrented,” *Real Estate Record & Guide*, September 22, 1883.

<sup>31</sup> *Osborne Apartments*, pp. 2-3.

<sup>32</sup> “The Growing West Side: Building up a Desirable Portion of the City.”

<sup>33</sup> *Trow’s New York City Directory* lists Harvey with his address at the Windemere, and “14<sup>th</sup> District,” which is the district that Harvey apparently represented, according to “Delegates to State Democratic Convention,” *New York Times*, September 24, 1894, p. 2.

<sup>34</sup> These residents were listed, among others, in the 1890 New York City Police Census; information is provided here for those appearing with their listed professions in the 1890-91 *Trow’s New York City Directory*.

<sup>35</sup> “His Mission Work Ended,” *New York Times*, February 3, 1887, p. 5.

<sup>36</sup> “In Gen. Shaler’s Place: James C. Bayles Appointed and the Politicians not Satisfied,” *New York Times*, March 15, 1887, p. 8.

<sup>37</sup> Sandra Opdycke, *The Routledge Historical Atlas of Women in America* (New York: Routledge, 2000, p. 52).

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<sup>38</sup> United States Department of Commerce, *Historical Statistics of the United States, Colonial Times to 1957* (Washington, D.C., 1960), p. 74.

<sup>39</sup> *Routledge Historical Atlas of Women in America*, p. 75.

<sup>40</sup> "Women Workers," *New York Times*, June 17, 1895, p. 4. In this article, "New Woman" is placed in quotation marks, indicating its novelty.

<sup>41</sup> Betsy Israel, *Bachelor Girl: The Secret History of Single Women in the Twentieth Century* (New York: W. Morrow, 2002), p. 114.

<sup>42</sup> "The Gibson Girl," EyeWitness to History Website ([www.eyewitnesstohistory.com](http://www.eyewitnesstohistory.com)).

<sup>43</sup> Gail Collins, *America's Women: Four Hundred Years of Dolls, Drudges, Helpmates and Heroines* (New York: William Morrow, 2003), p. 281.

<sup>44</sup> "Sacred to the New Woman."

<sup>45</sup> "Women Workers." An electronic search of the term "Bachelor Girl" turns up its first apparent use in the *New York Times* in the article "About the New Breadwinners" (June 25, 1893, p. 11).

<sup>46</sup> "Woman's Hotel Project," *New York Times*, January 22, 1900, p. 20; Laura A. Smith, "The Problem of Living for 97,000 Girls," *New York Times*, September 29, 1907, p. SM7.

<sup>47</sup> "A Bachelor Girl's First Home Breakfast," *New York Times*, December 1, 1901, p. SM13.

<sup>48</sup> These boarding houses were created, according to historian Elizabeth Cromley, through "ad hoc subdivisions that revised formerly private, single-family houses into proto-apartments with newly broken-up interiors allocated to several individual families" (*Alone Together: A History of New York's Early Apartments*, pp. 14-15). See also Elizabeth Blackmar, *Manhattan for Rent, 1785-1850* (Ithaca, N.Y.: Cornell University Press, 1989), pp. 63, 87-88.

<sup>49</sup> Junius Henri Browne, *The Great Metropolis: A Mirror of New York* (Hartford: American Publishing Company, 1869, pp. 205-213) described a boarding house that was home to a married couple, several single men, and one single woman. *Alone Together* describes one boarding house on West 26<sup>th</sup> Street that housed, in 1880, one married couple, two single men, and three single women. Situations like this, according to Cromley, were perceived as "threat[s] to [the] morals" of unmarried women: "the flirtation and mixed company of a boarding house," she writes, "threatened to taint young women and compromise their virtue" (*Alone Together*, pp. 14-15). Throughout the nineteenth century, the boarding house remained, in public consciousness, a potential trap for the upstanding single woman. In 1906, one observer noted the challenges a young woman faced in "preserving her self-respect ... in the ordinary boarding house, when thrown upon the mercies of ordinary people" ("How Bachelor Girls Should Manage if They Would Enjoy Life in a Flat," *New York Times*, June 10, 1906, p. X6).

<sup>50</sup> According to Mary Mortimer Maxwell, boarding houses typically lacked places in which women could entertain their friends, other than "the boarding-house table or the little round table in the corner where all conversation is heard by other boarders, and one feels on parade with one's guests" (Mary Mortimer Maxwell, "Housing the Bachelor Girl: Here and in London," *New York Times*, July 15, 1906, p. SM6).

<sup>51</sup> *The Great Metropolis*, pp. 199-200 includes a profile of the typical "adventuress." In these times, according to Maxwell, boarding house operators advertised for "gentlemen only" or, if they did rent to single women, went beyond asking for references to pepper prospective tenants with "impudent questions" about their families, churchgoing habits, incomes, marital histories, and other aspects of their private lives ("Housing the Bachelor Girl: Here and in London"). It was not unheard of for landlords to lock women out who were not home before curfew ("Bachelor Woman Has Rights: Court Orders that Landlord Cannot Lock Her out Before Midnight," *New York Times*, December 13, 1900, p. 3).

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<sup>52</sup> “Housing the Bachelor Girl: Here and in London.” See also “Topics of the Times,” *New York Times*, September 8, 1904, p. 6

<sup>53</sup> “Any Woman’s a Lady Who Behaves that Way.” *New York Times*, January 12, 1907, p. 8.

<sup>54</sup> Bureau of Social Hygiene, *Housing Conditions of Employed Women in the Borough of Manhattan* (New York: Bureau of Social Hygiene, 1922), pp. 18, 78-81.

<sup>55</sup> “The Problem of Living for 97,000 Girls.” See also “Model Hotel for Women,” *New York Times*, May 12, 1895, p. 16. The article implies that before entering a charitable home or boarding house, women typically had to “say their catechism, tell their ages, or go into other immaterial details.”

<sup>56</sup> One account praised the Inn for fostering “a very pleasant social life” in an environment in which no curfews or other “Puritanical rules” were imposed (“A House of Comfort for Women,” *The World’s Work*, August 1906, pp. 7912-7913). The Trowmart is also described, and praised, in “The Problem of Living for 97,000 Girls.” Like other charitable homes, the Trowmart did have age and income restrictions.

<sup>57</sup> Frances Maule, “The Plight of the Homeless Woman Wage Earner,” *New York Times*, December 17, 1905, p. SM4.

<sup>58</sup> “A Lodging House for Women,” *New York Times*, June 3, 1891, p. 9.

<sup>59</sup> “How to Keep House: The Simplest Way Is the Best Way, Says a Bachelor Girl,” *New York Times*, July 5, 1899, p. 7, col. 3. See also “The Bachelor Girl: The Real and Ideal,” *New York Times*, July 26, 1903, p. SM7; “Three Bachelor Girls Test the Delights of Domesticity in a Flat,” *New York Times*, May 6, 1906, p. SM5; “An Englishwoman in New York: The Bachelor Girl,” *New York Times*, May 20, 1906, p. SM2; “Society Leaders Plan Mills Hotel for Women,” *New York Times*, October 28, 1906, p. SM2; “Housing the Bachelor Girl, Here and in London”; and “How Bachelor Girls Should Manage if They Would Enjoy Life in a Flat.”

<sup>60</sup> Quoted in “Homes for Single Women,” *New-York Daily Tribune*, June 19, 1899, p. 5, col. 3.

<sup>61</sup> For information on the history of the City and Suburban Homes Company, see New York City Landmarks Preservation Commission, *City and Suburban Homes Company, Avenue A (York Avenue) Estate* (New York: Landmarks Preservation Commission, 1990).

<sup>62</sup> “Business Women’s Homes: The Building Reserved for Them by the City and Suburban Homes Company is Satisfactory,” *New York Times*, May 15, 1898, p. 14.

<sup>63</sup> “In a Model Tenement: Widows and Bachelor Maids are the Principal Tenants,” *New-York Daily Tribune*, September 11, 1898, p. 3, col. 3. See also “Homes at Moderate Rents,” *New York Times*, March 6, 1898, p. 14; Mardges Bacon, *Ernest Flagg: Beaux-Arts Architect and Urban Reformer* (New York: The Architectural History Foundation, 1986), p. 250.

<sup>64</sup> When interviewed in 1901, the president of City and Suburban Homes explained that his experiences with the building had led him to conclude that reports of bachelor women being “bad pay” were wrong. “Self-supporting women are the most desirable class of tenants,” he said, very dependable with their rent payments and “extremely conscientious ... frugal and saving” (“Women and Model Tenements,” *New York Times*, July 7, 1901, p. SM17).

<sup>65</sup> “Woman’s Hotel Project.”

<sup>66</sup> “Hotel for Women Only: Accommodations for 650 in the Martha Washington,” *New York Times*, February 3, 1903, p. 7.

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<sup>67</sup> See, for example, “Injustice to Women’s Hotel: Inmates Dislike Being Classified with the Freaks,” *New York Times*, September 1, 1904, p. 6; “Topics of the Times,” *New York Times*, September 2, 1904, p. 6; “Horsewhipped Her in the Martha Washington,” *New York Times*, September 13, 1904, p. 5; “Topics of the Times,” *New York Times*, December 14, 1904, p. 6; and “‘Marthas’ Bathed in Tears,” *New-York Daily Tribune*, August 23, 1906, p. 4, col. 1.

<sup>68</sup> “Sacred to the New Woman.” The 1890 New York City Police Census shows that, in that year, families still occupied most of the Windermere’s units.

<sup>69</sup> For information on Henry Sterling Goodale and the early lives of the Elaine and Nora Goodale, see Elaine Goodale Eastman, *Sister to the Sioux* (Lincoln: University of Nebraska Press, 1978), pp. 1-15.

<sup>70</sup> Dodge was the author of the children’s book *Hans Brinker: Or, The Silver Skates*.

<sup>71</sup> “Fresh Magazines,” *New York Times*, September 18, 1880, p. 7.

<sup>72</sup> *Trow’s New York City Directory*, 1885 to 1900 editions.

<sup>73</sup> *Who Was Who in America, vol. 4* (Chicago: Marquis Who’s Who, 1968).

<sup>74</sup> “A Notable Indian’s Good Work: Dr. Charles A. Eastman’s Labors on Behalf of His Race,” *New York Times*, April 7, 1895, p. 29; *Sister to the Sioux*; “Mrs. Charles Eastman,” *New York Times*, December 23, 1953, p. 25.

<sup>75</sup> “She Will Wed a Sioux Indian: Announcement of the Marriage of Miss Elaine Goodale,” *New York Times*, June 7, 1891, p. 5.

<sup>76</sup> “Sacred to the New Woman.” Although this article does not mention the Windermere by name, or give its address, there is no doubt that it is describing the Windermere, as it mentions Henry Sterling Goodale and his “sky parlor,” which was also described in an 1895 article in *The Decorator and Furnisher* (see below). That article specifically placed the sky parlor on the “roof of the Windermere apartment house.”

<sup>77</sup> *Trow’s New York City Directory*; “AskArt” web site ([www.askart.com](http://www.askart.com)).

<sup>78</sup> Chris Petteys, *Dictionary of Women Artists: An International Dictionary of Women Artists Born Before 1900* (Boston: G.K. Hall, 1985). Jessup is also mentioned in “Pictures at the Society,” *New York Times*, April 1, 1906, p. 7.

<sup>79</sup> Hester M. Poole, “A Sky-Parlor or a Bachelor’s Den,” *The Decorator and Furnisher*, August 1895, pp. 171-172.

<sup>80</sup> “Sacred to the New Woman.”

<sup>81</sup> Although City and Suburban Homes’ “woman’s building” was completed in March of 1898, and “Sacred to the New Woman,” which described the presence of many New Women at the Windermere, did not run in the *New York Times* until the following month, references in the *Times* article to female tenants who had been at the Windermere for many years indicate that the Windemere had begun its change into what was “practically a woman’s apartment house” before the opening of City and Suburban Homes’ building.

<sup>82</sup> The 1900 edition of *Trow’s City Directory* for New York is the last in which Goodale’s name appears.

<sup>83</sup> May 23, 2005 interview with Theodore D. Sargent, author of *The Life of Elaine Goodale Eastman*, to be published by the University of Nebraska Press in 2005.

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<sup>84</sup> “Fire at the Windermere: Early Morning Blaze on the Roof Causes a Panic Among Tenants,” *New York Times*, July 26, 1899, p. 12.

<sup>85</sup> 1900 U.S. Federal Census Records. Numbers given should generally be considered approximate, since these records are sometimes illegible.

<sup>86</sup> In 1901, a blaze started in the delicatessen store on the ground floor, and “smoke filled the halls and caused a panic. The fire escapes were filled and there was great excitement,” according to the *Times*. The fire was not extinguished until it had “destroyed the delicatessen store and done heavy damage to the apartments above” (“Exciting Fire in the Windermere Apartments,” *New York Times*, March 11, 1901, p. 1).

<sup>87</sup> Although it appears that nobody was killed, the fire, which started in the basement, climbed up an airshaft, burned for about three hours, and damaged the sixth and seventh floors, causing about \$20,000 in damage (“Elevator Boy the Hero of Windermere Fire,” *New York Times*, February 7, 1907, p. 6).

<sup>88</sup> “Where New York’s Population is Growing Most Rapidly,” *New York Times*, September 4, 1910, p. SM1.

<sup>89</sup> “The Commercial Problem in Buildings,” *Real Estate Record and Guide*, May 11, 1912, p. 1002.

<sup>90</sup> 1910 U.S. Federal Census Records. Numbers given should generally be considered approximate, since these records are sometimes illegible.

<sup>91</sup> “Evolution of the New York Artist’s Model,” *New York Times*, April 2, 1905, p. SM7.

<sup>92</sup> 1920 U.S. Federal Census Records. Numbers given should generally be considered approximate, since these records are sometimes illegible.

<sup>93</sup> 1930 U.S. Federal Census Records. Numbers given should generally be considered approximate, since these records are sometimes illegible.

<sup>94</sup> “Return Painting of Value,” *New York Times*, May 7, 1905, p. 12.

<sup>95</sup> New York Telephone Company, *Manhattan Address Directories* (1929-93); “Quinto Magnani, 77, Won Music Pulitzer,” *New York Times*, March 12, 1974, p. 40.

<sup>96</sup> *Manhattan Address Directories*; May Mott-Smith, Artist, Explorer,” *New York Times*, June 7, 1952, p. 19.

<sup>97</sup> *Manhattan Address Directories*; Reed Massengill, *Lon of New York and the Masculine Physique* (New York: Universe Publishing, 2003), p. 11.

<sup>98</sup> Elias Wolfberg, “Ninth Avenue Noir,” *New York Times*, January 23, 2002.

<sup>99</sup> Marcia Chambers, “Building Agent is Convicted in Bid to Force Tenants Out,” *New York Times*, April 4, 1985, p. B5.

<sup>100</sup> “Long Fall from Elegance,” *New York Times*, January 25, 1998, p. CY2.

<sup>101</sup> “Ninth Avenue Noir.”

<sup>102</sup> The information in this section is drawn from Mark Girourard, *Sweetness and Light: The Queen Anne Movement, 1860-1900* (New Haven, Conn.: Yale University Press, 1977); New York City Landmarks Preservation Commission, *Lincoln Club/Now Mechanics Temple, Independent United Order of Mechanics of the Western Hemisphere* (New York: Landmarks Preservation Commission, 1981); New York City Landmarks Preservation



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Commission, *Astral Apartments* (New York: Landmarks Preservation Commission, 1983); *Gorham Manufacturing Company Building* (New York: Landmarks Preservation Commission, 1984); New York City Landmarks Preservation Commission, *The Century Building* (New York: Landmarks Preservation Commission, 1986); New York City Landmarks Preservation Commission, *The New York House and School of Industry* (New York: Landmarks Preservation Commission, 1990); New York City Landmarks Preservation Commission, *Mount Morris Bank Building* (New York: Landmarks Preservation Commission, 1993); New York City Landmarks Preservation Commission, *(Former) Young Men's Institute Building of the Young Men's Christian Association (YMCA)* (New York: Landmarks Preservation Commission, 1998); and *New York 1880*, pp. 28-31.

<sup>103</sup> *New York 1880*, p. 566.

<sup>104</sup> On High Victorian Gothic in England, see James W.P. Campbell, *Brick: A World History* (London: Thames & Hudson, 2003), pp. 228-229; Roger Dixon and Stefan Muthesius, *Victorian Architecture* (London: Thames & Hudson, 1985), pp. 182-221; George L. Hersey, *High Victorian Gothic: A Study in Associationism* (Baltimore: Johns Hopkins University Press, 1972); Stefan Muthesius, *The High Victorian Movement in Architecture, 1850-1870* (London: Routledge & Kegan Paul, 1972), pp. 1-38; New York City Landmarks Preservation Commission, *St. George's (Episcopal) Church, Old Parish House and Graveyard* (New York: Landmarks Preservation Commission, 2000), pp. 3-4; William H. Pierson, Jr., *American Buildings and Their Architects: Technology and the Picturesque, the Corporate and Early Gothic Styles* (Garden City, N.Y.: Doubleday & Company, 1978), pp. 149-158; and Marvin Trachtenberg and Isabelle Hyman, *Architecture: From Prehistory to Post-Modernism* (Englewood Cliffs, N.J.: Prentice Hall, 1986), pp. 455-462. On High Victorian Gothic in the United States, see John Burchard and Albert Bush-Brown, *The Architecture of America: A Social and Cultural History* (Atlantic Monthly Press, 1961), pp. 172-178; Henry-Russell Hitchcock, *The Pelican History of Art: Architecture, Nineteenth and Twentieth Centuries* (Middlesex: Penguin Books, 1971), pp. 271-290; Marcus Whiffen and Frederick Koeper, *American Architecture: 1607-1976* (Cambridge, Mass.: MIT Press, 1981), pp. 214-223; and *New York 1880*, pp. 31, 33, 98, 124, 129, 132-134, 168-173, 284-287, 677.

<sup>105</sup> *American Buildings and Their Architects*, p. 152.

<sup>106</sup> *Architecture: From Pre-History to Post-Modernism*, p. 456.

<sup>107</sup> *Victorian Architecture*, p. 201.

<sup>108</sup> Contributing to the appeal of brick and polychromy were the 1850 abolition of the brick tax and an improved rail network, which made obtaining different kinds and colors of brick from previously remote areas of England cheaper and easier (*Brick: A World History*, p. 229).

<sup>109</sup> *Architecture: From Pre-History to Post-Modernism*, p. 460.

<sup>110</sup> *Victorian Architecture*, p. 205.

<sup>111</sup> The polychromatic interior is as dynamic as the exterior; the Ecclesiologists “welcomed [this] revolutionary new mode as an expression of their desire for a unique style of their own.... to capture the devotion of the churchgoer through calculated action on the senses and the imagination, and ... to celebrate the liturgy and ... engage the worshiper” (*Architecture: From Pre-History to Post-Modernism*, p. 461).

<sup>112</sup> John Ruskin, *The Stones of Venice, Vol. 1* (London: Dent & Sons, Ltd., 1935), p. 262.

<sup>113</sup> Among the secular works in England built in the High Victorian style are the Oxford University Museum (Deane and Woodward, 1855-60); London's Midland Grand Hotel (George Gilbert Scott, 1868-74); and Manchester Town Hall (Alfred Waterhouse, 1867-77).

<sup>114</sup> Among the style's major American landmarks are Farnam Hall at Yale College, New Haven, Conn. (Russell Sturgis, 1869-70); Memorial Hall at Harvard College, Cambridge, Mass. (Ware & Van Brunt, 1870-78);

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Philadelphia's exuberant Pennsylvania Academy of the Fine Arts (Frank Furness, 1872-76); and E.T. Potter's Union College Library in Schenectady, N.Y., which was completed in 1879.

<sup>115</sup> Much of the information in this section is taken directly from *Windermere Apartments: Report for Nomination to the National Register of Historic Places*.

<sup>116</sup> The use of two styles (Queen Anne and High Victorian Gothic) that originated in England is appropriate for a building presumably named after Lake Windermere, which is located in northern England's Lake District.

<sup>117</sup> *Alone Together*, pp. 140-142. Cromley theorizes that "in a vast building, eclectic styles could ... supply 'clues' for single-family identification. Because eclectic styles of the period stressed differences from part to part, residents could easily point out their own particular set of windows, towered corner, projecting bay, or bit of ornament on the exterior and say, 'that's my part of this vast whole.' No longer could families point to an individual flat or even ... their own full floor, but they could use stylistic details to break down a perhaps uncomfortably large whole building. Such identification would have been defeated by a more unified, smooth, or coherent architectural style such as the restful classicism favored for many luxury buildings in the next generation."

<sup>118</sup> Whether the porticos and stoops have been altered is unclear; a fence present in front of Nos. 404 and 406 blocks the view of all but the upper portions of the porticos from the street.

<sup>119</sup> This motif was used at both the Chelsea and Central Park Apartments, other Queen Anne-style apartment houses or apartment complexes.

<sup>120</sup> *Alone Together*, p. 106.

<sup>121</sup> A street-level illustration of the Central Park Apartments, showing its multiple entrances, is reprinted on p. 141 of *Alone Together*. (The illustration originally appeared in Everett N. Blanke, "The Cliff Dwellers of New York," *Cosmopolitan*, July 1893, p. 354.) The six-story Astral Apartments (Lamb & Rich, 1885-86, a designated New York City Landmark) at 184 Franklin Street in Brooklyn, and the five-story Alhambra Apartments (Montrose Morris, 1889-90) at 500-518 Nostrand Avenue and 29-33 Macon Street, also in Brooklyn, had multiple entrances. New York City Landmarks Preservation Commission, *Astral Apartments* (New York: Landmarks Preservation Commission, 1983); New York City Landmarks Preservation Commission, *Alhambra Apartments* (New York: Landmarks Preservation Commission, 1986).

<sup>122</sup> *Alone Together*, p. 76.

<sup>123</sup> *Alone Together*, pp. 88-89. See also *New York 1880*, p. 545.

<sup>124</sup> A historic photograph showing what appears to be the original, paired portico of No. 400 appears on page 5 of Andrew Alpern's *Historic Manhattan Apartment Houses* (New York: Dover, 1996).

<sup>125</sup> Christine M. Boyer, *Manhattan Manners: Architecture and Style, 1850-1900* (New York: Rizzoli, 1985), p. 157.

<sup>126</sup> Much of the information in this section is taken directly from *Windermere Apartments: Report for Nomination to the National Register of Historic Places*. Because the Windermere buildings appear to have been previously painted, and because decades' worth of exposure has dirtied the facades, assessments regarding materials and colors of materials are intended to be as accurate as possible, given the facades' current conditions.

## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Windermere has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Windermere is the oldest-known large apartment complex remaining in an area that was one of Manhattan's first apartment-house districts; that the three, seven-story buildings of the Windermere complex, which are crowned by story-high cornices and a high false pediment, and which exhibit extensive use of textured, corbelled, and polychromatic brickwork, comprise a visually compelling, imposing, unified, and eclectic group combining elements of the Queen Anne, High Victorian Gothic, and Romanesque Revival styles; that among the Queen Anne-style features of the Windermere complex are its asymmetrical massing and picturesque roof silhouette, and the oriel windows of No. 400 West 57<sup>th</sup> Street; that among the High Victorian Gothic-style features of the Windermere complex are its polychromatic brickwork, and its horizontal banding elements in brick and stone; that among the Romanesque Revival-style features of the Windermere complex are its round-arched windows and the round arches of its massive, machicolated cornices; that in 1898, in an era in which housing options for single, self-supporting women were relatively limited, the Windermere was recognized as a remarkable home for a substantial population of these so-called "New Women"; that as such, it appears to have anticipated later residential projects in the city catering specifically to bachelor women; and that the Windermere's primary facades, which remain substantially intact after nearly 125 years, are among the features that distinguish the Windermere as an outstanding example of a large apartment complex of its time.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Windermere, 400-406 West 57<sup>th</sup> Street (aka 869 Ninth Avenue and 871-877 Ninth Avenue), Borough of Manhattan, and designates Manhattan Tax Map Block 1066, Lot 32, as its Landmark Site.

Robert B. Tierney, Chair

Pablo E. Vengoechea, Vice Chair

Joan Gerner, Roberta Brandes Gratz, Richard Olcott, Jan Pokorny, Elizabeth Ryan, Vicki Match Suna, Commissioners



The Windermere, Ninth Avenue (left) and West 57<sup>th</sup> Street (right) facades  
Photo: Michael Caratzas



The Windermere, West 57<sup>th</sup> Street facades of Nos. 400 (left), 404 (center), and 406 (right) West 57<sup>th</sup> Street  
Photo: Michael Caratzas



The Windermere, Ninth Avenue façade  
Photo: Michael Caratzas



The Windermere, West 57<sup>th</sup> Street façade of No. 400 West 57<sup>th</sup> Street  
Photo: Michael Caratzas



The Windermere, upper portion of West 57<sup>th</sup> Street façade of No. 400 West 57<sup>th</sup> Street  
Photo: Michael Caratzas





The Windermere, third through fifth stories, West 57<sup>th</sup> Street façade of No. 400 West 57<sup>th</sup> Street, showing oriel windows  
Photo: Michael Caratzas



The Windermere, facades of Nos. 404 and 406 West 57<sup>th</sup> Street, second through seventh stories  
Photo: Michael Caratzas



The Windermere, facades of Nos. 404 and 406 West 57<sup>th</sup> Street, fourth through seventh stores  
Photo: Michael Caratzas



The Windermere, hood of portico at No. 404 West 57<sup>th</sup> Street  
Photo: Michael Caratzas



The Windermere, hood of portico at No. 406 West 57<sup>th</sup> Street  
Photo: Michael Caratzas



The Windermere, upper stories, southernmost portion of Ninth Avenue façade  
Photo: Michael Caratzas



The Windermere, second through fourth stories, southernmost portion of Ninth Avenue façade  
Photo: Michael Caratzas



The Windermere, upper stories, central portion of Ninth Avenue façade  
Photo: Michael Caratzas





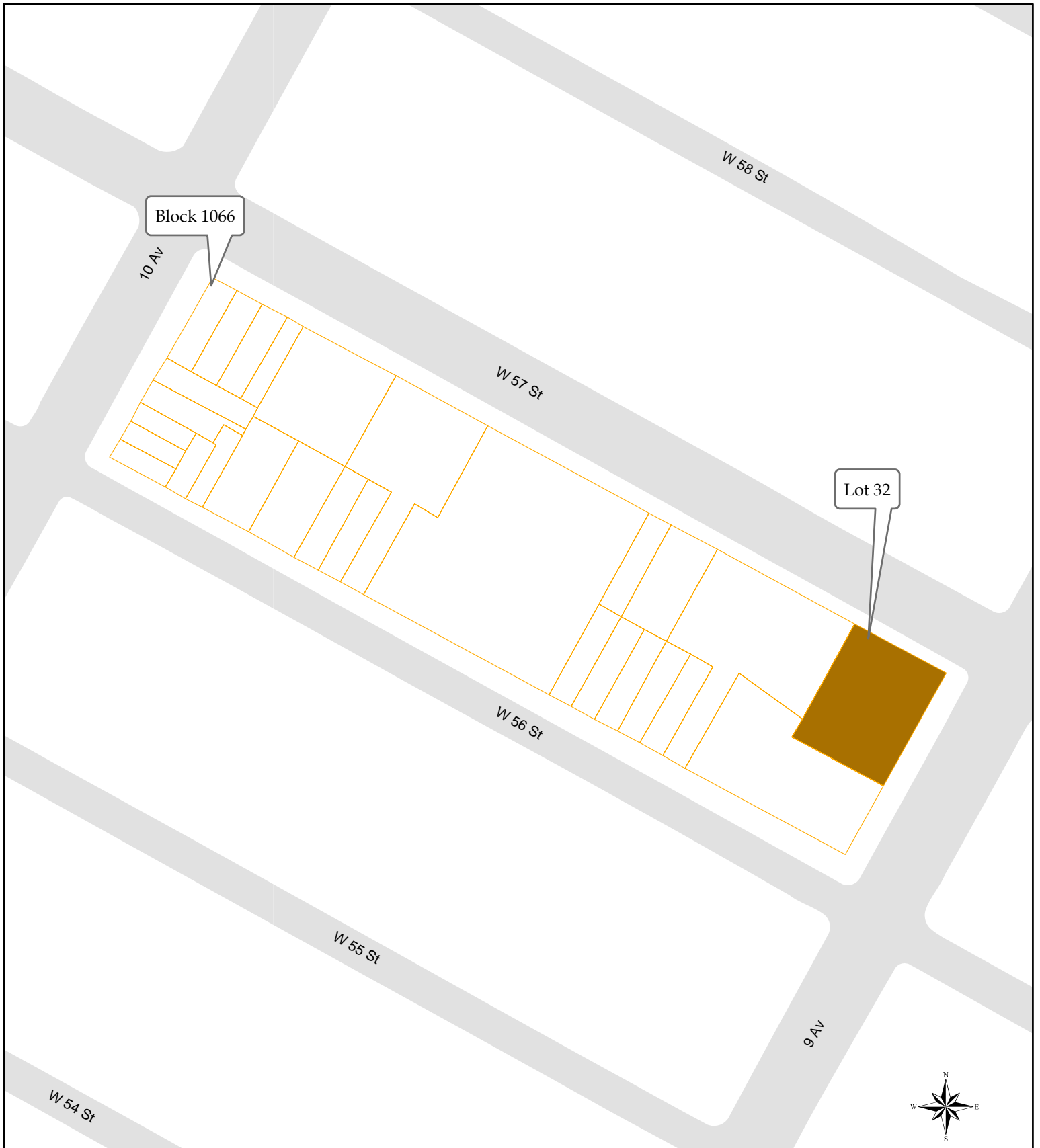
The Windermere, second through fifth stories, central portion of Ninth Avenue façade  
Photo: Michael Caratzas



The Windermere, upper stories, northernmost portion of Ninth Avenue façade  
Photo: Michael Caratzas



The Windermere, second through fourth stories, northernmost portion of Ninth Avenue façade  
Photo: Michael Caratzas



The Windermere, 400-406 West 57th Street (aka 869 9th Avenue and 871-877 9th Avenue), Manhattan  
Landmark Site: Borough of Manhattan Tax Map Block 1066, Lot 32  
Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 03C, December 2003



The Windermere, 400-406 West 57th Street (aka 869 9th Avenue and 871-877 9th Avenue), Manhattan  
 Landmark Site: Borough of Manhattan Tax Map Block 1066, Lot 32  
 Graphic Source: Sanborn, Manhattan Land Book (2005-05), Plate 81