

United States Department of the Interior
National Park Service

DRAFT

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Three Arts Club
 other names/site number _____
 name of related multiple property listing N/A

Location

street & number 340 West 85th Street not for publication
 city or town New York vicinity
 state New York code NY county New York code 061 zip code 10024

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
 I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
 In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:
 ___ national ___ statewide x local

 Signature of certifying official/Title Date

 State or Federal agency/bureau or Tribal Government

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

 Signature of commenting official Date

 Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
 ___ entered in the National Register ___ determined eligible for the National Register
 ___ determined not eligible for the National Register ___ removed from the National Register
 ___ other (explain:) _____

 Signature of the Keeper Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property

(Check only **one** box.)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

SOCIAL/clubhouse

DOMESTIC/multiple dwelling

EDUCATION/education-related housing

Current Functions

(Enter categories from instructions.)

DOMESTIC/multiple dwelling

WORK IN PROGRESS

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th AND 20th CENTURY

REVIVALS/Colonial Revival

Materials

(Enter categories from instructions.)

foundation: Concrete

walls: Brick

roof: Concrete

other: Stone, steel, iron

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Three Arts Club building is located in the Upper West Side neighborhood of Manhattan, New York County, New York. The Upper West Side neighborhood is situated between Riverside Park on the Hudson River to the west and Central Park on the east side. It is characterized by both its tree-lined residential character and its rich historic architecture. It is notable for its intact blocks of row houses and grand apartment buildings, to city institutions such as the Natural History Museum and the New York Historical Society. The streets are laid out in a rectilinear grid, with larger avenues running north and south in both directions, and smaller streets running one way, either east or west. Broadway defines the grid and runs through the approximate center of the neighborhood. Central Park West running along Central Park was designed on a grand scale and bookends the east side of the neighborhood terminating at Columbus Circle, the neighborhood's southern border. Riverside Drive, at the neighborhood's west side, follows the curved and undulating topography of Riverside Park bordering the Hudson River below.

The Three Arts Club building was completed in 1927 and is located on the south side of the street, mid-block at 340 West 85th Street between West End Avenue and Riverside Drive. Neighboring buildings on the block are also contextual in age, use, and height as residential apartment buildings and row houses. It is a contributing building to the locally designated Riverside-West End Historic District Extension I, spanning West 79th Street to West 86th and 87th Streets between Riverside Drive and Broadway. The New York City Landmarks Preservation Commission designated this local historic district in 2012.

The Three Arts Club is an eight-story brick masonry building with stone trim and ironwork detailing designed in the Colonial Revival style. The interior has a large dining room in the basement; an auditorium, library, and formal reception rooms on the first floor; offices on the second and third floors; and single-room residential floors from the fourth to eighth floors. There is also a penthouse apartment which was formerly an art studio. Despite changing ownership in the 1950s, the building retains a high degree of integrity because the subsequent owners utilized the same building program to a large degree.

Narrative Description

Exterior

The building was constructed between 1926 and 1927 to replace an earlier, smaller building owned by the Three Arts Club on the same site. The current building was purpose-built and designed by architect George B. de Gersdorff to be a larger, custom-equipped clubhouse and residence for young women working or employed in the arts.

The building is C-shaped in plan. The street frontage on West 85th Street is seventy feet wide and extends ninety-two feet deep south of the lot. On the west side, there is a five-foot setback from the neighboring building to the west to accommodate a stair down to an areaway for a basement service entrance. At the rear of the building is a ten-foot wide areaway designed to accommodate outdoor seating and activities. The 6th, 7th, and 8th stories are set back four feet from the rear elevation. The plan of the building is centered around a courtyard open on the west side that is enclosed with a one-story roof with a skylight at the basement level. On the east side of the building, there is a full-height air shaft.

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The Colonial Revival-style building is eight stories in height with a penthouse and is constructed of brick with stone trim. On the facade, there is a high stone water table base and a historic arched central entrance with Corinthian columns and wood panel doors with a fanlight transom. A stone belt course runs the width of the building and marks the transition between the first and second stories. The second-story window above the entrance features a pedimented stone surround with a scroll-bracketed sill and an iron balconette. All windows are non-historic six-over-six sash with flat keystone arches and stone sills. Stone banding runs the width of the building at the eighth story. The building is topped by a projecting stone cornice.

The west and south elevations are also brick with six-over-six replacement windows and stone sills. The penthouse is clad in stucco and retains one historic steel casement window and door at the east elevation. The remainder of the large historic window rough openings are still intact but have non-historic aluminum windows. At the rooftop, there is an elevated water tank, elevator bulkhead, stairwell bulkhead, and a skylight that services the internal stairwell below.

Interior

Overall, the building's interior is organized by public and community spaces on the lower floors and private residential rooms on the upper floors. The historic public spaces remain intact and retain their integrity, including the dining room in the basement and the main hall, library, reception room, and auditorium on the first floor. The fourth through the eighth residential floors also retain a wealth of historic fabric.

The building's circulation is via an elevator and two main staircases. The elevator is located on the east side of the building, as is Stairwell 2. Both run from the basement to the roof. Stair 1 runs from the second floor to the 8th floor, with a formal open stair from the first-floor central hall to the second floor. There is also a separate single flight of stairs from the first floor to the basement

Basement

The basement has a large open-plan dining room on the south side with a commercial-grade kitchen complete with prep areas, dishwashing, food pantries, and walk-in refrigerators and freezers. There is a rear outdoor areaway on the south side accessible from the dining area that was formerly used for outdoor dining. In addition to kitchen services, there are ancillary rooms that serve as laundry and storage facilities. There is also a superintendent's one-bedroom apartment in the northwest corner, which is now unoccupied, but the painted plaster finishes and floor plan remain intact. The basement floor plan has had very few changes during the period of significance and retains its historic integrity as the former club's dining room and food service area. In the dining room, the floors are terrazzo, and the walls and beamed ceiling are painted plaster with painted wood chair rails. The dining room doors and windows have painted wood moldings. The lighting pendants are non-historic. In the rear service areas, the floors are painted concrete, and the walls and ceilings are painted plaster. The doors to the walk-in refrigerators and freezers are painted wood paneled and retain their original hardware.

First Floor

On the first floor, the main doors from West 85th Street lead to a vestibule with several steps up to the interior entry door, which leads to the main hall. The main hall runs north and south and features crown molding and pilasters with capitals positioned under the ceiling beams. The ceiling beam recesses have been painted a light blue in contrast with the cream-colored walls and beams creating the appearance of more depth and height.

Immediately to the right, or west of the main hall, is a fully wood-paneled room with a fireplace and mantel originally designed to be a library, which is now used as a conference room. Following the library moving south there is a reception desk and a small hallway created by the salvaged historic mailboxes leading to an office at the west side of the building. Also on the west side, just beyond the reception desk is a restroom and a former sitting room now used as an office, as well as an additional office that was originally an office space or coat room.

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On the east side of the first floor, there is a formal reception room with a fireplace and mantel, built-in cabinets, mirrors, and custom shelving that is still used as a reception room today. Also on the east side of the main hall is the entrance to the building's elevator and a formal decorative stairwell to the second floor.

On the rear of the first floor is a large auditorium with a double-height ceiling. There is a proscenium and stage on the east side and three large arched double-height windows on the south elevation. There is an original balcony and formal stair still intact at the rear of the auditorium on the west side; however, it was enclosed to create offices on both the first floor and in the balcony space at some point after the Three Arts Club occupied the building. On the north wall, there is a second-floor balcony with a turned wood balustrade that projects into the space from the second-floor hallway. Throughout the auditorium are plaster pilasters and capitals and decorative moldings, ceiling beams, and the proscenium. The finishes are all painted plaster with decorative moldings and varnished herringbone wood floors.

Second Floor

The second floor is accessible by the formal stairs from the main hall on the first floor or service stair (aka Stair 2) and the elevator. *(Please refer to accompanying floor plans for labeled stair locations)*. Similar to the first floor, the second floor is organized around a main hall running north and south. At the south end of the second floor is the double-height auditorium, accessible via the projecting balcony at the rear of the building. The rest of the second floor was formerly women's residence rooms, which were converted to offices after the period of significance. Office storage now occupies the small rooms and spaces on the west side of the main hall around the stairwell and elevator. While the current offices roughly correspond to the former residence rooms, they have been modified with non-historic partitions, the addition of several private bathrooms, drop ceilings, and carpeting. However, the second floor of the auditorium and balcony has retained their historic integrity and maintain the historic character of the room.

Third Floor

The third floor was also modified from women's residence rooms into office and administrative space across the entire floor after the period of significance. There is a north-south "public hall" with several offices and a conference room, as well as access to both Stairwells 1 and 2 and the elevator. Also similar to the second floor are non-historic single-occupancy bathrooms and office storage on the east side. Stairway 1 shifts on the third floor to the south end of the public hall at the meeting of the south office hallway. There is also a north office hallway. All hallways, including the public hall, are double-loaded. Also similar to the second floor, while the current offices roughly correspond to the former residence rooms, they have been modified with non-historic partitions, the addition of several private bathrooms, drop ceilings, and carpeting.

Fourth through Eighth Floors

On the fourth through eighth floors, there are approximately 150 single rooms, and the floor plans are largely the same and intact. There is a central north-south double-loaded public hall and a double-loaded hallway at both the north and south sides running east-west. Typical rooms included a single bed, a small desk, a wall shelf, and a mirror. Some rooms were slightly larger than others and set aside for musicians to accommodate their instruments in their rooms. Artists were accommodated with shared studio space on the roof. On each floor, there were "trunk rooms" for luggage storage, two per floor with the exception of the second floor, which only had one. Each floor also had two bathrooms with multiple toilets, sinks, and showers for shared use at each side of the east side light court, which is still intact today, although fixtures and finishes have been replaced. The north side bathroom on each floor also has a single bathtub. Each floor also had a telephone booth, which is intact but now primarily used for custodial use and supply storage. The finishes include painted plaster walls and ceilings with wood doors, trim, and baseboards. The original residence wood doors are still intact today with a built-in metallic operable louver, and most also retain their bronze original room numbers.

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Roof and Penthouse

At the roof, there is a penthouse which was originally an open-plan art studio with large steel casement windows with operable hoppers. Today, the penthouse has replacement aluminum windows except for one steel casement and door at the east elevation. Today, it is used as the caretaker's apartment. The east side of the penthouse has been retained as a large, open-plan space that serves as a living and dining room with a kitchen installed in the southeast corner of the room behind a non-historic partition. A doorway with a decorative chamfered Art Deco style opening on top is located on the west wall which leads to a small hallway with a bedroom on both sides and a shared bathroom in the center. Interior penthouse finishes include painted plaster walls and ceilings, and the floors and baseboards are wood. On the north side of the penthouse, there is an outdoor terrace that wraps around the east and west corners that were used by the women's residence as a sun deck.

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8. Statement of Significance Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance

Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY: Women

ART

EDUCATION

Period of Significance

1927-1952

Significant Dates

NA

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

George Bruno de Gersdorff (Architect)

Elliot C. Brown Company (Builder)

Period of Significance (justification)

The period of significance encapsulates the date of construction and opening of the clubhouse of the Three Arts Club in 1927, to the closure and subsequent departure from the building in 1952.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Three Arts Club is eligible for the National Register of Historic Places under Criterion A in the areas of social history, art, and education at the local level of significance as the first residential club in New York City and the United States for young women studying and working in the Three Arts of Music, Drama, and the Fine Arts. Through a commitment to female empowerment and artistic achievement which challenged gender norms, promoted gender equality, and paved the way for future generations of professional female artists, the Three Arts Club contributed to the broader theme of women's rights in the early twentieth century. Founded in 1903 by Deaconess Jane Harris Hall and modeled after the American Girls' Club in Paris, the Three Arts Club grew from a group of five women living in an apartment unit on West 56th Street to a leading organization that housed over 150 young women and served as a gathering place for hundreds of members. The Three Arts Club relocated to an apartment house at 340 West 85th Street in 1911, but, due to the growth of the organization and overwhelming demand for rooms, that building was demolished, and the organization constructed a larger clubhouse designed by architect George B. de Gersdorff and builder Elliot C. Brown in 1927. Under the guidance of Deaconess Hall and philanthropist Emily Vanderbilt Sloane Hammond, the club filled an identified need for safe, comfortable, and affordable housing for female art students and early career professionals who came to New York City from across the country and the world, often with little money or knowledge of how to find a place to live. The club enhanced and promoted professional opportunities for women in the arts, providing access to lists of artistic resources and professional organizations; opportunities to attend prominent exhibitions and performances across New York City; a homelike environment with a built-in support system for young women of similar creative passions; and regular performances, lectures, exhibitions, and meals open to resident and non-resident members. The Three Arts Club led to the creation of at least ten similar organizations for women and children, including the respective Three Arts Clubs of Cincinnati, Philadelphia, Chicago, Los Angeles, and London and the Rehearsal Club and Professional Children's School in New York City.

The period of significance captures the Three Arts Club's occupation of the building from its construction in 1927 to the club's closing in 1952. The architecture remains largely intact to the period of significance. Character-defining exterior features include the arched central entrance, wood-paneled main entrance doors, iron balconette, and stone banding. The layout of the interior also remains highly intact to the period of significance, as evidenced by the surviving auditorium and stage, bedrooms, dining room, library, and studio. Architectural details such as bronze room numbers, mailboxes, and telephone booths also reflect the function and character of the building throughout its period of significance.

Narrative Statement of Significance

Brief History of the Upper West Side

The Upper West Side, a large and diverse neighborhood in Manhattan spanning approximately West 59th Street to West 110th Street east of the Hudson River and west of Central Park, was inhabited by the Munsee Lenape from the 1400s to the 1700s. Colonizing this part of Manhattan proved challenging to the Dutch, who faced prolonged resistance from the Munsee Lenape. By the early 1700s, the Dutch had established a settlement called "Bloemendaal," translated to "Bloomingdale" after a flower-growing region of Holland, in the area that would later become the Upper West Side.

Bloemendaal was a very fertile area with desirable growing conditions for crops such as tobacco, leading to the rapid development of farms. Development of the area further expanded when the Dutch widened the Munsee Lenape's' Wisquaseck trail into Bloomingdale Road around 1903. The population of the city had previously been

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concentrated along the southern tip of Manhattan Island, but this road, which would become Broadway, provided access to little developed areas farther north. In addition to working farms, large colonial estates emerged as river views attracted wealthier residents.

Major factors that contributed to the development of the Upper West Side in the nineteenth century included, but were not limited to, the growth of Manhattan's population; the implementation of the grid system beginning in 1811 and fully laid out on the Upper West Side by the 1880s; the construction of Central Park beginning in 1857; and the expansion of public transportation in the 1860s and 1870s. The vast transportation options and open space created a desirable neighborhood, leading to the extensive construction of row houses before and after the Panic of 1873. Speculative development first occurred along the Ninth Avenue El from 1879 to 1886, later expanding to the remainder of the neighborhood.

At the turn of the twentieth century, the relocation of Columbia College (now Columbia University) from Midtown to its present location on the former site of the Bloomingdale Insane Asylum near West 116th Street, catalyzed the intellectual and artistic development of the Upper West Side. The former Columbia College campus became the site of Rockefeller Center (NRHP 1983). Both institutions are located outside of the traditionally defined boundaries of the Upper West Side but created an intellectual and artistic culture which has shaped the Upper West Side for the past century. This culture led to the creation of prominent and lasting Upper West Side institutions, including the Juilliard School (originally opened as the Institute of Musical Art) in 1905 and the Lincoln Center for the Performing Arts starting in 1955. The Three Arts Club and 340 West 85th Street were part of the artistic development of the neighborhood in the twentieth century, serving women who often studied or performed at leading artistic institutions in the neighborhood.¹

Founding and Early Years of the Three Arts Club (1903-1910)

Deaconess Jane Harris Hall founded the Three Arts Club in 1903 after working with students and identifying the need for safe, supportive housing for young women moving to New York for studies and professional opportunities in the arts. She first worked with students in a large city while teaching a Bible class for young working women at St. Stephen's Church in Philadelphia in 1898. Her students often told her that they felt lonely living and working away from home.²

The next year, Deaconess Hall relocated to Brooklyn for mission work at St. Michael's Church. She worked with the Reverend Dr. Loring W. Batten, who shortly after took a new assignment at St. Mark's Church in-the-Bowery (NRHP 1972; also contributing to the St. Mark's Historic District, NRHP 1974). Remembering Deaconess Hall's work with students in Philadelphia, Rev. Dr. Batten invited her to work at St. Mark's and start a student club for boys and girls studying the arts. Deaconess Hall accepted and spent the next three years at St. Mark's leading this club.³

By 1902, Deaconess Hall realized the great demand for living quarters for young women working and studying in the Three Arts, defined as Music, the Drama, and the Fine Arts (including Painting). Young women in the student club at St. Mark's often asked Deaconess Hall where they could find safe affordable housing. She did

¹ New York City Landmarks Preservation Commission (hereafter LPC), "Upper West Side/Central Park West Historic District Designation Report," 1990; Kai Oishi, "The (Upper) West Side Story," *Evolution of New York City—a Trevor Day School Bridge Project*, <https://wp.trevor.org/wordpress/evolutionofnyc/the-upper-west-side-story/>.

² Three Arts Club, New York, *The Foreword*, February 1934, Volume 22, Number 4, NYPL.

³ Three Arts Club, New York, *The Foreword*, March 1920, Volume 7, Number 5, SKA (Foreword), The New York Public Library, New York, New York (hereafter NYPL); *The Foreword*, February 1934, Volume 22, Number 4, NYPL.

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not always have a definitive answer, as housing options even in overcrowded boarding houses were limited.⁴ Upon visiting “a girl’s bare studio in a shabby house,” Deaconess Hall saw a pistol lying on the table. The resident explained that a girl could not live there without a weapon, and “from that moment, Jane Hall was determined to establish a club where students might live in a homelike atmosphere and be properly protected.”⁵

Deaconess Hall learned about and then visited the American Girls’ Club in Paris, founded by Elisabeth Mills Reid (Mrs. Whiteclaw Reid) in 1893 at 4 rue de Chevreuse. The American Girls’ Club in Paris served as the headquarters and exhibition space of the American Woman’s Art Association, established in 1892 to publicly show the work of American women studying or working in Paris.⁶ More significantly, the American Girls’ Club in Paris served as a residence for young American female artists aged eighteen to forty, featuring not only bedrooms but also a restaurant and gathering spaces.⁷ The *New York Times* reported that, prior to the start of the Three Arts Club, the American Girls’ Club in Paris was the “only women’s organization fortunate enough to possess a clubhouse in which its members may rent living rooms, as well as enjoy the advantages of usual club life.”⁸ Thus, evidence suggests that the Three Arts Club of New York City was the second residential arts organization of its kind in the world.

Using the American Girls’ Club of Paris as the model, Deaconess Hall established the Three Arts Club in an apartment building at 325 West 56th Street (demolished) in the Hell’s Kitchen neighborhood of Manhattan. Her friends Mrs. C.P. Hemenway and Mrs. George C. Thomas respectively guaranteed rent for a year and provided a check for furnishings. Deaconess Hall also decorated the space with many of her own possessions, including photographs of famous paintings from across the world and European cathedrals. Five women, consisting of four art students and one music student, occupied the seven-room apartment. Each woman had her own bedroom, as well as access to a rented piano. Hall lived three floors above them in an apartment with Mrs. Hemenway’s daughter, then a student at Teachers College.⁹

Even with limited space, the fledgling Three Arts Club began hosting non-resident members who hoped to live in the club eventually. Deaconess Hall served tea in the clubroom every day at 4:00 p.m. and welcomed visitors to Sunday dinners. The *New York Times* described these meals as “synonyms for camaraderie, with Deaconess Hall the heart and soul of it all as she dispenses sandwiches and coffee and cake.”¹⁰ By May 1904, the club had grown to sixty-five non-resident members and already warranted a larger clubhouse.¹¹ The club also started to garner support from David Hummell Greer, a prominent Episcopal bishop, who helped grow the club for the next fifteen years.¹²

In September 1904, after less than a year on West 56th Street, the Three Arts Club relocated to a single-family house at 803 Lexington Avenue (extant) on the Upper East Side. Deaconess Hall spent all summer looking for this new space to rent, recognizing firsthand the struggle to find accommodations in New York City. She had hoped to acquire a space on the west side close to major art institutions but ultimately settled for a house on the east side. Through partitioning off bedrooms, the large home housed fifteen young women, three times as many as the original apartment, in addition to Deaconess Hall and a maid. Residents and non-residents alike had

⁴ “A Club for Girl Art Students. Modeled After the American Girls’ Club of Paris, It Will Be a Home as Well as a Meeting Place,” *New York Times*, May 15, 1904, pg. 7.

⁵ Three Arts Club, New York, *The Foreword*, October 1952, NYPL.

⁶ “American Woman’s Art Association, 1893-1914,” Reid Hall of Columbia University in the City of New York, <https://reidhall.globalcenters.columbia.edu/content/american-womans-art-association-1893-1914>.

⁷ “American Woman’s Art Association, 1893-1914.”

⁸ “A Club for Girl Art Students.”

⁹ “Three Arts Club,” *New York Tribune*, December 5, 1903, pg. 7.

¹⁰ “Three Arts Club,” *New York Tribune*.

¹¹ “A Club for Girl Art Students.”

¹² Three Arts Club, New York, *The Foreword*, May 1921, Volume 8, Number 7, NYPL.

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access to multiple sitting rooms, which continued the traditions of afternoon tea and Sunday supper. The Three Arts Club also began hosting performances in the space.

By relocating to a large home as opposed to a small apartment, Deaconess Hall could fulfill the mission of the club as a “home centre.”¹³ The club now mimicked the American Girls’ Club in all ways except for featuring an in-house restaurant. Financially, the club could not afford the staff and housekeeping that a restaurant required, since Deaconess Hall sustained the organization through \$1 yearly membership fees and renting out rooms in the house to other groups.¹⁴ Residents would typically cook breakfast and lunch in the kitchen and go out for dinner.¹⁵

Demand continued to grow for residency at the Three Arts Club, especially since the house offered private or semi-private rooms and common spaces for the below-market rate of \$3 per week, as well as safety, comfort, and camaraderie that typical boarding houses could not afford.¹⁶ In 1905, the club started renting 808 Lexington Avenue, across the street from 803 Lexington Avenue. With the addition of the second building, the club could house thirty women. However, to Deaconess Hall’s great dismay, some residents shared a room. She believed “a girl should always have the privilege of a separate sleeping room, if she desires it” – a goal the club would eventually achieve.¹⁷ The club, becoming increasingly self-supporting, also opened an in-house restaurant following the acquisition of the second Lexington Avenue building.¹⁸

The organizational structure of the Three Arts Club developed along with its continual expansion into larger spaces. In 1905, Deaconess Hall and Bishop Greer appointed a board of managers to assist in running the club. Bishop Greer assumed the role of honorary president, and Emily Vanderbilt Sloane Hammond (Mrs. John Henry Hammond) became president, a title she would hold for the remainder of the club’s existence.¹⁹ In 1926, Deaconess Hall retold the story of how President Hammond, an author, socialite, pianist, and philanthropist, became involved:

As I turn my thoughts backward, I seem to recall, most particularly, one afternoon twenty years ago this very month, when there was gathered in the Club room of 803 Lexington Avenue a small group of women, called together by Bishop Greer. The room was large, pretty bare and very cold, for the furnace, like the house, was old and well worn. I remember how all the ladies had to wrap themselves in their furs and the dear Bishop had not that comfort and was very cold in consequence. It was not an attractive proposition to put before them—the undertaking of the financial responsibility of this very embryo work, but when the Bishop said, “I am going to appoint Mrs. Hammond President of this work,” and with his dear smile looked at her and said: “You will do this for me, won’t you, Emily?” Her response was immediate and in her usual unselfish and direct manner she undertook this work, which she has carried on for all these twenty years, and with the most wonderful success...How little we dreamed, as we gathered in that cheerless room, that we should ever begin to see the beginning of the great building on Eighty-fifth Street; even Bishop Greer scarcely realized how he was building when he placed the work in such efficient hands!²⁰

¹³ “Three Arts” New Home. Club Moves from Small Flat to Four Story Building,” *New York Tribune*, September 2, 1904, pg. 7

¹⁴ “A Club for Girl Art Students.”

¹⁵ “A Club for Girl Art Students.”

¹⁶ “The Three Arts Club,” *New York Times*, February 24, 1907, pg. 52.

¹⁷ “The Three Arts Club. A Home for Young Women Studying Music, Painting and the Drama,” *Sun*, September 23, 1905, pg. 17.

¹⁸ “The Three Arts Club,” *New York Times*.

¹⁹ Three Arts Club, New York, *The Foreword*, Fall 1951, Volume 51, Number 1, NYPL.

²⁰ Three Arts Club, New York, *The Foreword*, November 1926, Volume 14, Number 2, NYPL.

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The club formally incorporated under the laws of New York State in 1906 due to the efforts of Deaconess Hall, Bishop Greer, President Hammond, and the new board of managers, classified in *The New York Times* as “some of the most fashionable women in New York.”²¹ Bishop Greer’s daughter Daisy served on the inaugural board of managers.²²

In 1907, the Three Arts Club relocated again to a larger space. The move marked the club’s return to the west side of the city as well as its entrance into the artistic scene of the Upper West Side neighborhood. The club rented a building on the corner of West End Avenue and West 86th Street, soon after acquiring two more buildings from 532 to 536 West End Avenue. There is little recorded information about the Three Arts Club’s tenure on West End Avenue beyond the facts that the buildings could accommodate somewhere between forty-five and fifty-six resident members.

Due to high rent, club leaders established the building fund with the goal of purchasing a clubhouse.²³ The club raised money for the building fund and to establish a scholarship for girls facing financial stress during their studies through hosting concerts, Vaudeville performances, and other forms of entertainment.²⁴ Three years later, the club had the opportunity to purchase a six-story apartment building at 340 West 85th Street.²⁵ Dorothy Payne Whitney, an activist, philanthropist, and publisher who Hall described as “both interested and interesting,” donated funds towards purchasing this building.²⁶

In less than a decade, the Three Arts Club transformed from a vision, to a residence for a handful of women in a small, rented apartment unit, to a leading women’s residential club in an apartment house it owned. Virginia Cloud, editor of the Three Arts Club’s newsletter *The Foreword*, commented, “There was the artist soul of Miss Hall. She would always strain forward to the unattainable goal of perfection. So, not content with the Club’s flourishing course, she must move it to a more convenient location, one nearer the music, art, and dramatic schools.” These goals would expand at 340 West 85th Street beyond Deaconess Hall’s initial vision.²⁷

The Ongoing Development of the Three Arts Club at the First Clubhouse on 85th Street (1911-1926)

Fire insurance maps show that the apartment building at 340 West 85th Street purchased by the Three Arts Club in 1910 was the first recorded building on the lot. This building was part of the rapid development of a block that was almost vacant in the 1890s but fully built up by the 1910s.²⁸ Edward W. Kilpatrick, a prominent builder on the Upper West Side, and Frederick Jacobson, an architect, designed this building with the adjacent 342 West 85th Street as a pair of complementary, if not identical, six-story, Renaissance Revival apartment houses constructed from brick and stone.²⁹ The apartment house at 342 West 85th Street is still standing.

²¹ “The Three Arts Club,” *New York Times*, February 24, 1907, pg. 52; *The Foreword*, Fall 1951, Volume 51, Number 1.

²² *The Foreword*, October 1952, NYPL.

²³ “For Women Art Students. Vaudeville Planned for Tuesday to Aid Their Clubhouse Fund,” *New York Times*, April 26, 1908, pg. 9; “Caring for the Art Student,” *Sun*, September 20, 1908, pg. 20.

²⁴ “For Women Art Students. Vaudeville Planned for Tuesday to Aid Their Clubhouse Fund”; “In Aid of the Three Arts Club. \$4,000 Raised at the Concert Given at the Waldorf-Astoria,” *New York Times*, January 29, 1909, pg. 9.

²⁵ *The Foreword*, Fall 1951, Volume 51, Number 1.

²⁶ Three Arts Club, New York, *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

²⁷ *The Foreword*, October 1952, NYPL.

²⁸ George Washington Bromley, *Atlas of the 19th & 22nd Wards, City of New York*, 1880, Plate Y; E. Robinson & Roger H. Pidgeon, *Real Estate Atlas of the City of New York*, 1889, Volume 5, Plate 29; Sanborn Map Company, *Insurance Maps of New York City, New York*, 1902, Volume 7, Plate 13.

²⁹ “Must Pay Rent Again,” *New York Times*, March 30, 1901, pg. 9; Elizabeth Canon, “The Luck of the Upper West Side: Edward Kilpatrick’s Architectural Legacy,” *Landmark West!* March 17, 2016, <https://www.landmarkwest.org/the-luck-of-the-upper-west-side-edward-kilpatrick-architectural-legacy/>; LPC, “Riverside-West End Historic District Extension I,” pg. 133.

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Federal census records from 1900 and 1910 suggest that 340 West 85th Street attracted middle to upper class American-born families, many of whom had at least one live-in servant. Residents were educated and worked in skilled professions such as banking, nursing, and teaching.³⁰ Leaders of the Three Arts Club never explained how or why they selected this building as the clubhouse, but the documented demographics of the apartment house and reputation of the block may have contributed to this decision. Deaconess Hall explicitly expressed her desire to find a fashionable neighborhood she deemed “respectable” to house a group of young ladies.³¹

The club officially moved into the apartment house at 340 West 85th Street in January 1911 after allegedly remodeling the building “from cellar to roof.”³² While specific changes are not documented, architect George A. Fitting renovated the space for around \$2,000 to contain a parlor, dining room, reception room, office, large club room, kitchen and workrooms in the basement, and fifty-six bedrooms.³³ There is more documentation about alterations to the elevator than to the building as a whole. The *New York Tribune* reported in 1910 that the prospect of an elevator had “long been a matter for pleasurable anticipation.” However, this elevator ran on a five-minute timer. Club leaders worried that, if not addressed, this delay would cause students returning home from class to miss dinner.³⁴

The renovated building could house about eighty-eight resident members. The Three Arts Club provided residents with three meals a day in the restaurant, daily maid service, and access to laundry. As of 1914, women could rent a single room for \$8.00 to \$9.00 a week and a double room for \$7.50 to \$8.00 a week. All rooms came furnished, and piano and vocal students could rent a room with a piano for \$9.00 a week.³⁵ Some women lived in the club for a matter of weeks while others would stay for multiple years. To ensure the ongoing cultivation of new talent, the Three Arts Club prohibited residents from living at the club for more than three years.³⁶

The year 1911 also marked a year of strategic planning for and formalization of the Three Arts Club. Just months after moving into the former apartment house, the Three Arts Club purchased the adjacent vacant lot at 336 West 85th Street, demonstrating a commitment to remaining on West 85th Street and hopes for future expansion.³⁷ That same year, the Three Arts Club organized by-laws that outlined how the organization would be governed, who would be eligible for residency, and what house rules needed to be followed. The by-laws officially declared the mission of the organization:

The Three Arts Club of New York City is a non-sectarian Christian organization. Its object is to provide, under the auspices of the Protestant Episcopal Church in the Diocese of New York, a home and club for young women engaged in the study of Music, the Drama, and the Fine Arts (including the Arts and Crafts) in the City of New York.³⁸

³⁰ United States Census Bureau, Twelfth Census of the United States: 1900, New York, New York, Population Schedule, Enumeration District 483, sheet 3A, National Archives and Records Administration; United States Census Bureau, Thirteenth Census of the United States: 1910, New York, New York, Population Schedule, Enumeration District 1394, sheet 12B, National Archives and Records Administration.

³¹ “Three Arts” New Home. Club Moves from Small Flat to Four Story Building.”

³² “Three Arts’ Club New Home to be in Remodeled Elevator Apartment,” *New York Times*, November 28, 1909, pg. 22.

³³ “For Bronx Tract, 53 Acres, \$1,000,000,” *The New York Tribune*, June 18, 1910, pg. 12; “New Clubhouse Opened to Build on Heights,” *New York Tribune*, May 22, 1910, pg. 49.

³⁴ “New Clubhouse Perfectly Lovely, Except for Elevator,” *New York Tribune*, August 25, 1910, pg. 8.

³⁵ Three Arts Club of New York City, Year Book [Microform], 1914, ZAN-10003, NYPL.

³⁶ Three Arts Club, New York, *The Foreword*, October 1941, Volume 30, Number 1, NYPL.

³⁷ “Yesterday’s Private Sales,” *Sun*, April 21, 1911, pg. 9.

³⁸ Three Arts Club of New York City, Year Book [Microform], 1914.

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Despite the leadership of church officials from the start, the by-laws established a formalized connection to the diocese. They also elaborated that the honorary president, a position Bishop Greer held until his death in 1919, must be a bishop or clergyman of the Protestant Episcopal Church.³⁹

The honorary president appointed a three-person advisory board to supplement the board of managers, which President Hammond led. The advisory board, composed exclusively of men, including President Hammond's husband, assisted in "the decision of all legal and business matters affecting the welfare of the club."⁴⁰ These men were supportive of the club's work to uplift female artists. However, the presence of the male advisory committee demonstrated societal standards which continued to limit the power of women. If not for the honorary president and the advisory committee, the Three Arts Club would have been an entirely woman-led organization.

The by-laws also outlined eligibility criteria for resident and non-resident members. Membership was open to "any woman studying with a view towards self-support, or supporting herself in one of the Three Arts," and dues remained at \$1.00 a year at this time. The almost 700 non-resident members had access to the clubhouse and its amenities, including the restaurant, gathering spaces, and performances and events held in the space.⁴¹

Only unmarried women under the age of thirty working or studying in one of the Three Arts could become resident members.⁴² The process of applying for a room in the club varied depending on the artistic discipline. For example, music girls auditioned for the music committee while art girls submitted a portfolio of work for jury review. Securing a room also required prospective residents to submit reference letters.⁴³ Being invited to live in the Three Arts Club was seen as a great accomplishment, and many parents announced their daughters' artistic studies and residency in the club in local newspapers from around the country. The public celebration of female educational and professional achievements stood out among more traditional marriage and birth announcements for young women, influencing the broader acceptance of women working outside of the home and pursuing the arts as a career instead of a hobby.

The by-laws also in part outlined rules and regulations for the club. Long-time club member and literary agent Annie Laurie Williams stated that the Three Arts Club "represents the highest type of womanhood and each girl should feel that she is part of the Club and work to keep up the high standard of the Club."⁴⁴ Per Deaconess Hall's wishes, rules were strict but not so rigid as to "destroy the spirit of the real home life and freedom, which the girls long for and have a right to expect."⁴⁵ A live-in director cared for the residents and enforced the rules, which included regulations for "ladylike decorum" (e.g. adhering to curfew and properly hosting male visitors) as well as "admonitions like 'Close windows while vocalizing' and 'No practicing after 8 P.M.'"⁴⁶

Even with the religious oversight and strict rules, the first clubhouse at 340 West 85th Street was a lively home that fostered the personal and professional development of young women, many of whom were living in, or even visiting, a large city for the first time. As reported in the *New York Times*, New York City was one of the cultural hubs of the world, leading "thousands of young women come to this city to take courses in some one of these arts, and often arrive here utter strangers, with no knowledge of where to look for comfortable lodgings, or how

³⁹ Three Arts Club of New York City, Year Book [Microform], 1914; Three Arts Club, New York, *The Foreword*, June 1919, Volume 6, Number 8, NYPL.

⁴⁰ Three Arts Club of New York City, Year Book [Microform], 1914.

⁴¹ Three Arts Club of New York City, Year Book [Microform], 1914.

⁴² Three Arts Club of New York City, Year Book [Microform], 1914.

⁴³ Three Arts Club, New York, *The Foreword*, April 1927, Volume 14, Number 6, NYPL.

⁴⁴ Three Arts Club, New York, *The Foreword*, April 1920, Volume 7, Number 6, NYPL.

⁴⁵ "A Club for Girl Art Students."

⁴⁶ *The Foreword*, October 1952, NYPL.

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to form suitable and congenial acquaintances. These problems are two which the Three Arts Club solves for its members."⁴⁷

Residents of the Three Arts Club came from across the United States as well as countries like Argentina, China, New Zealand, and South Africa.⁴⁸ From 1914 to 1915 alone, Director Anna Seaborn reported that 316 women lived in the club throughout the year "from all parts of America: the West Coast, the South, the Northwest, Canada, Nova Scotia, two from England, two from Austria, one from Germany and one from Brazil."⁴⁹ The geographic diversity of resident members helped young women broaden their global perspectives.

It is unclear whether the Three Arts Club welcomed women of color. Based on photos, it appears that almost all of the resident and non-resident members were white. There was never any definitive statement made on whether women of color could apply for general membership or residency at the Three Arts Club. However, the club put on minstrel shows with white women in blackface.⁵⁰ While representative of the time period, these shows presented racial stereotypes which may have made living or spending time in the club undesirable for women of color even if they were allowed.

The club also consisted almost exclusively of "Gentile girls."⁵¹ It appears that only Christian women were eligible for at least residential membership, although this restriction may not have been widely known by the public. In 1916, *The American Israelite* blasted the Three Arts Club of New York City for rejecting a highly recommended Jewish woman from living in the club. The club secretary replied, "We regret to return your very fine letters of reference, but the Three Arts Club is a home for Protestant young women only, as it is impossible for us to take care of every person who applies for admission."⁵² However, some Jewish women managed to live at the club, including American novelist Fannie Hurst (who ironically was forced to move out of the club when the director realized she was a writer and did not focus on one of the Three Arts).⁵³

Within the clubhouse, those able to become resident or non-resident members were greeted with a plethora of resources, support, and entertainment. There were notices on a bulletin board about productions and practice rooms and a registry bureau where women could find information about other members as well as music teachers and professional associations (such as the Art Students League of New York).⁵⁴ Seaborn described the afternoon tea hour, a tradition carried over from the earlier club locations, as "the nucleus."⁵⁵ Friends of members were also welcome to attend the tea hour and socialize with members in the gathering spaces or read books on art and culture from the Three Arts Club library. Non-resident members and guests could also pay \$0.50 to dine in the club restaurant, which often featured impromptu musical performances and dances supplemented by costumes from the dramatic wardrobe.⁵⁶

Formal events expanded beyond the tea hour and dinners through the increased space the building provided. Having a clubhouse which they owned allowed the club to host monthly instead of yearly dances.⁵⁷ In-house performances and exhibitions featuring the work of residents, members, and other prominent artists became a

⁴⁷ "A Club for Girl Art Students."

⁴⁸ *The Foreword*, October 1952, NYPL.

⁴⁹ Three Arts Club of New York City, Year Book [Microform], 1915, ZAN-10003, NYPL.

⁵⁰ Three Arts Club, New York, *The Foreword*, December 1920, Volume 8, Number 2, NYPL.

⁵¹ Three Arts Club, New York, *The Foreword*, April 1922, Volume 9, Number 6, NYPL.

⁵² "No Jews Need Apply to the Three Arts Club of New York," *The American Israelite*, August 17, 1916, pg. P4.

⁵³ Fannie Hurst, *Anatomy of Me*, 1st. Ed. (Garden City, New York: Doubleday, 1958).

⁵⁴ Hurst, *Anatomy of Me*; American Federation of the Arts, *American Art Directory*, Volume 13 (New York: R.R. Bowker, 1916).

⁵⁵ Three Arts Club of New York City, Year Book [Microform], 1915.

⁵⁶ Three Arts Club of New York City, Year Book [Microform], 1915; Three Arts Club of New York City, Year Book [Microform], 1914.

⁵⁷ "New Clubhouse Perfectly Lovely, Except for Elevator."

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feature of the club. The Three Arts Club also hosted grand holiday events each year, including a “Hallow’een Stunt Party and Christmas Pageant.”⁵⁸

Seaborn also commented that entertainment opportunities extended beyond “home talent.”⁵⁹ Ladies from the board of managers and their friends would invite young club members to attend live theater performances, concerts, operas, exhibitions, and lectures at preeminent cultural institutions across the city for free. Marguerite Bartholomew, one of the editors of *The Foreword*, stated that these complementary tickets “afforded the student rare treat that her own limited budget could never have provided” and allowed them to take advantage of the artistic culture of New York City.⁶⁰ Arts students even had access to private collections at the Metropolitan Museum of Art (NRHP 1985).⁶¹ One resident from summer, 1941, referred to only as “Peg,” expressed the gratitude that generations of Three Arters felt in a letter to a friend back home:

Really, Madge, there couldn't be a better place in the world for a music student to live. Everything is planned to encourage our study, and yet we have perfect freedom if we do not abuse it. I have been to the opera twelve times this winter. Of course, in the 'peanut,' but think of it! -- little me -- who had never been out of my State before, hearing all the great singers!⁶²

Club leaders' hospitality extended to inviting resident members to their own homes for tea or holidays. President Hammond welcomed residents who could not go home for Christmas to a party with music, poetry, and refreshments at her Upper East Side apartment each year.⁶³

The ability to spread the word about these opportunities and the work of the club to both local and out-of-town members increased with the move to West 85th Street and formalization of the organization. Two key developments occurred: the formation of the auxiliary committee in 1911 and the start of *The Foreword* around 1913. The auxiliary committee launched with the aim “to promote club spirit, assist the Director, and bring club members more closely in touch with the Board of Managers.”⁶⁴ This committee united members old and new as well as non-resident and resident and especially catered to people who had moved outside of New York City but wanted to remain affiliated with the Three Arts Club.⁶⁵ Every year, the auxiliary committee invited back “old girls” for a formal dinner in the main club room.⁶⁶

The Foreword was the club's monthly to quarterly newsletter distributed to members across the country. Founded with the purpose “to announce club meetings and entertainments and to keep more closely in touch all non-resident members,” *The Foreword* grew into something more.⁶⁷ This newsletter became the historical record of the club, a place to celebrate the professional and personal achievements of current residents and alumni and a chronicle of happenings in the local and national art scene. For out-of-town club residents, *The Foreword* also served as a guide to navigating New York City, offering advice on trying new foods from around the world, tips for staying safe, and advertisements for local businesses which provided deals to Three Arts Club residents. While the full impact of the auxiliary committee and *The Foreword* cannot be measured, these initiatives served

⁵⁸ *The Foreword*, December 1920, Volume 8, Number 2, NYPL; Three Arts Club, New York, *The Foreword*, January 1933, Volume 21, Number 4, NYPL.

⁵⁹ Three Arts Club of New York City, Year Book [Microform], 1915.

⁶⁰ *The Foreword*, October 1952, NYPL.

⁶¹ Cameron Mabel Ward, *Biographical Cyclopedia of American Women*, Volume 1 (New York: Halvord, 1924), pg. 27.

⁶² Three Arts Club, New York, *The Foreword*, Summer 1941, Volume 29, Number 8, NYPL.

⁶³ *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

⁶⁴ Three Arts Club of New York City, Year Book [Microform], 1914.

⁶⁵ Three Arts Club, New York, *The Foreword*, November 1925, Volume 13, Number 1, NYPL.

⁶⁶ Three Arts Club, New York, *The Foreword*, June 1923, Volume 10, Number 8, NYPL.

⁶⁷ Three Arts Club of New York City, Year Book [Microform], 1914.

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as key mechanisms for spreading the influence of the Three Arts Club around the country and ultimately led to the founding of similar organizations.

The Three Arts Club clearly found success in the rehabilitated apartment building at 340 West 85th Street and tried to make it their own. Notable actions included commissioning artist Wayman Adams, the husband of loyal club member Margaret Graham Burroughs, to paint a portrait of President Hammond for the clubhouse in 1920.⁶⁸ This painting remained a symbol of the club's enduring values and a prominent interior decoration in the Three Arts Club for the next three decades.

Yet, even with personalization and dedication, club members started formally pushing for a new clubhouse as early as 1916, just five years after moving into the apartment house. The demand for rooms was higher than ever, and the club wanted additional performance, practice, and gathering space. In the presidents' report from 1916, Hammond wrote:

Every year we become more conscious of the inadequacy of our present building. The plumbing is archaic and the repair bills are staggering; as for the kitchen and pantry facilities, the less said about them the better! It must be borne in mind that the building was originally an apartment house and never intended for the uses to which we have put it...I would suggest that as soon as the funds can be raised that we take down the present building, which occupies a lot of 50x100 and erect a modern Clubhouse...Using the vacant lot we could have a house with a 75 foot frontage. We now have in our building fund over \$16,000. If the work of The Three Arts Club really stands for something has not the time [come] for us to make a concerted effort to raise the necessary funds to put up the kind of building that would adequately meet its growing needs?⁶⁹

World War I slowed down the push to build a new clubhouse, as the club focused on daily operations as well as war relief efforts. Still, fundraising continued through concerts, appeals in *The Foreword*, and donations from prominent members of the arts community. By June 1925, Margaret Appleton Payne (Mrs. Charles Thomas Payne), chair of the newly formed building committee, announced that the vision for a new clubhouse would soon become a reality:

We are going to have a new building! At last our dreams are taking tangible form, and plans are on paper and contracts drawn up to break ground in about a year to build a stately brick mansion on the present site, including the vacant lot next door, a building housing one hundred and fifty girls; a building with a graceful auditorium seating three hundred, with a stage for concerts and dramatics; a building with a light and airy dining room, and a big library with bookcases extending into it as to give secluded alcoves in which the girls can sit with men callers without being the cynosure of too many observing eyes....The Club needs the help of every girl, now, in plans for raising money, in suggestions about practical details, and later in ideas for decoration and furnishing.⁷⁰

Payne also noted that architect George Bruno de Gersdorff would design the new building with the help of builder Elliot C. Brown. She did not provide any insight as to why the club selected this relatively unknown architectural team.⁷¹ There is no information available about Brown, but de Gersdorff had worked in the offices of McKim, Mead, and White until 1903. While working at this firm, de Gersdorff was credited with designing the Soldiers

⁶⁸ Three Arts Club, New York, *The Foreword*, February 1920, Volume 7, Number 4, NYPL.

⁶⁹ Three Arts Club of New York City, Year Book [Microform], 1916, ZAN-10003, NYPL.

⁷⁰ Three Arts Club, New York, *The Foreword*, June 1925, Volume 12, Number 8, NYPL.

⁷¹ *The Foreword*, June 1925, Volume 12, Number 8, NYPL.

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Field Athletic Area at Harvard University (NHL 1987), the first concrete stadium in the United States. The Three Arts Club appears to be his most prominent work as an independent architect from 1905 to around 1936.⁷²

Less than a year after this announcement, the building committee published pictures of floor plans for the new building in *The Foreword* and told the club that the demolition of the current building would begin in June 1926. In October 1926, *The Foreword* "bid a reluctant farewell to our beloved home as it now stands and a host of cherished memories will crumble in the ruins with its dismantled walls. But the future beckons with new hopes and problems—a bright future we trust, with wider vistas and more glorious achievement."⁷³ Edna Cunningham published a poetic tribute to the former apartment building that served as the clubhouse of the Three Arts Club for fifteen years:

IN REMEMBRANCE

Today
You are still here;
But only today
Shall we see
The vanishing radiance
Of your structure—
The willing departure
Of your walls—
The final surrender
Of your strength.

No sighs,
No echoes,
No regrets
Shall be breathed out
As you lay low your head.
Yours is a privilege
To withdraw from life
That there will be greater life:

Only in the vivid color
And your waning last-day
And a brief night
Is there a vacancy and a hush.⁷⁴

The Height of the Three Arts Club at the New Clubhouse (1927-1952)

Any semblance of vacancy or hush was short-lived at the Three Arts Club. Construction on the new clubhouse began almost as soon as the old building came down. By October 1926, the steel structure had been built up to the eighth floor and *The Foreword* reported that "work is progressing in splendid shape and quite on schedule."⁷⁵

⁷² LPC, "Riverside-West End Historic District Extension I," pg. 209-210.

⁷³ Three Arts Club, New York, *The Foreword*, May 1926, Volume 13, Number 8, NYPL.

⁷⁴ Three Arts Club, New York, *The Foreword*, October 1926, Volume 14, Number 1, NYPL.

⁷⁵ *The Foreword*, October 1926, Volume 14, Number 1, NYPL.

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Due to the active construction, the Three Arts Club could neither meet nor provide housing at 340 West 85th Street for the 1926 to 1927 season. The club first maintained temporary headquarters in an apartment at 311 West 86th Street and then at 325 West 101st Street. Marguerite Bartholomew, who headed *The Foreword* at the time, was in charge of the apartment and held afternoon teas in the temporary headquarters throughout the year.⁷⁶ There were no residential club accommodations during this year, but the Three Arts Club provided resident members with the addresses of suitable apartments and hotels.⁷⁷

Active fundraising continued as construction progressed. The contractor estimated that the new clubhouse would cost \$450,000 to build. The club took out a \$220,000 building loan, obtained over \$213,000 from selling securities, and had about \$10,000 from income investments. By February 1927, the building fund had amassed over \$45,000 in donations.⁷⁸ The largest single donation in the total of \$25,000 came from Florence Adele Vanderbilt Twombly, wife of American businessman Hamilton McKown Twombly Sr. An additional \$10,000 came from Emily Thorn Vanderbilt and Henry White, the mother and stepfather of President Hammond, who donated \$6,000 herself.⁷⁹ In addition to major donations, the club continued to encourage small donations of as little as \$1.00 so that all members could feel like a "part owner of the Club."⁸⁰

In addition to the general building fund, the club had three specific fundraising needs: the art studio, the library, and general furnishings. The building committee appears to have conceptualized a studio for art students on the roof of the clubhouse from the start of the design phase, but, at the start of 1927, it still did not have the additional \$6,000 necessary to erect this workshop. *The Foreword* published monthly reminders for art members to donate to a designated studio fund.⁸¹ Ultimately, Mrs. Carl Tucker agreed to donate the full amount of funds necessary to make the studio a reality (in addition to a \$5,000 donation to the general building fund). The money raised through the studio fund was redirected toward furnishing the art studio.⁸²

Furnishing the library also posed a financial challenge. The library, described as "one of the coziest in the house," was more elaborate than many other rooms, featuring pine paneling with bookshelves built to the ceiling on three walls with space for 2,000 books, many of which members donated.⁸³ Railroad pioneer Frederick Vanderbilt ultimately gifted the library and its furnishings to the club in honor of his recently deceased wife, who was on the first board of managers of the Three Arts Club. The library was also named in her honor and dedicated as the Louise Anthony Vanderbilt Memorial Library.⁸⁴

Securing funds for furnishings for the rest of the clubhouse presented a prolonged challenge. Leaders of the club estimated that it would cost about \$50,000 to furnish the whole building.⁸⁵ The club had some furniture leftover from the demolished building but not nearly enough to fill a substantially larger clubhouse with almost triple as many bedrooms.⁸⁶ Once again, *The Foreword* published appeals for donations small and large for general

⁷⁶ Three Arts Club, New York, *The Foreword*, May 1926, Volume 13, Number 7, NYPL; Three Arts Club, New York, *The Foreword*, October 1926, Volume 14, Number 1, NYPL; *The Foreword*, October 1926, NYPL.

⁷⁷ *The Foreword*, May 1926, Volume 13, Number 8, NYPL.

⁷⁸ Three Arts Club, New York, *The Foreword*, January 1927, Volume 14, Number 4, NYPL; Three Arts Club, New York, *The Foreword*, February 1927, Volume 14, Number 5, NYPL.

⁷⁹ Three Arts Club, New York, *The Foreword*, January 1927, Volume 14, Number 4, NYPL; Three Arts Club, New York, *The Foreword*, February 1927, Volume 14, Number 5, NYPL.

⁸⁰ Three Arts Club, New York, *The Foreword*, October 1927, Volume 15, Number 1, NYPL.

⁸¹ Three Arts Club, New York, *The Foreword*, April 1926, Volume 13, Number 6, NYPL; *The Foreword*, October 1926, Volume 14, Number 1, NYPL.

⁸² *The Foreword*, January 1927, Volume 14, Number 4, NYPL.

⁸³ Three Arts Club, New York, *The Foreword*, November 1927, Volume 15, Number 2, NYPL; Three Arts Club, New York, *The Foreword*, June 1927, Volume 14, Number 8, NYPL.

⁸⁴ *The Foreword*, November 1927, Volume 15, Number 2, NYPL.

⁸⁵ Three Arts Club, New York, *The Foreword*, March 1927, Volume 14, NYPL.

⁸⁶ *The Foreword*, February 1927, Volume 14, Number 5, NYPL.

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furnishings, especially related to individual bedrooms. The Three Arts Club estimated that it would cost about \$200 to furnish each of the 153 bedrooms for resident members.⁸⁷ Each bedroom would include a bed, desk, bureau, chair, and large closet. In exchange for providing funds to furnish an entire bedroom, donors would have their name(s) inscribed on a bronze plate adorned to one of the bedroom's doors.⁸⁸ Ninety-one bedrooms were donated and named after individuals.⁸⁹ The club furnished one bedroom with \$1.00 donations alone and appropriately named it the Dollar Room.⁹⁰

The clubhouse informally opened on June 27, 1927, only one month later than scheduled due to a citywide plumbers' strike.⁹¹ Reflecting on the past year of work, de Gersdorff stated:

So far, this building has been, in its short history, what I should call a lucky building. The Building Committee, the architect and the builder worked together in great harmony. There were no serious accidents, strikes or other set-backs to interfere with the construction of the building.⁹²

That summer, the building superintendent and resident members gradually moved into the new, and partially unfurnished, clubhouse.⁹³ The project came in around \$25,000 over the estimate with a total cost of \$474,152. Additional costs reflected the construction of the art studio as well as the installation of a mail chute, street window guards, special trim, and brass pipes.⁹⁴

The Three Arts Club held the formal opening of the new (and still not entirely furnished) clubhouse on November 17, 1927. Hundreds of friends and visitors attended the opening despite the pouring rain.⁹⁵ Esteemed guests included sculptor Gleb Derujinsky and violinist Albert Spalding. President Hammond led a dedication ceremony in the assembly room, starting with a prayer from the honorary president, the Very Reverend Howard Chandler Robbins (Dean of the Cathedral of Saint John the Divine), and followed by a recap of the club's history from Deaconess Hall. De Gersdorff spoke next, outlining how "very few people realize what a complicated piece of work a modern building is, even when planned and finished as simply as this one."⁹⁶ Before handing Hammond the keys to the building, he detailed how work required over fifty sub-contractors who each hired a number of men. Elliot Brown, the builder, then discussed the harmonious process of erecting the structure:

The whole spirit with which this enterprise was undertaken and carried was such that I do not think of the building itself as having been built by putting one brick on top of the other until the top was reached. No, this building was conceived in the minds of a few people whose devotion was so tremendous that it rose from the ground, ready-made, as though from a Jason's tooth. It was just pushed up by the enthusiasm of those who were behind it.⁹⁷

President Hammond then thanked Building Committee Chair Margaret Appleton Payne for her extensive work. Payne was unable to attend the opening due to illness, but she had earlier called the building "beautiful—beyond my wildest hopes" and a "third child" in addition to her two sons.⁹⁸

⁸⁷ *The Foreword*, April 1926, Volume 13, Number 6, NYPL; *T*

⁸⁸ *The Foreword*, Summer 1941, Volume 29, Number 8, NYPL.

⁸⁹ *The Foreword*, Fall 1951, Volume 51, Number 1, NYPL.

⁹⁰ *The Foreword*, October 1927, Volume 15, Number 1, NYPL.

⁹¹ *The Foreword*, June 1927, Volume 14, Number 8, NYPL.

⁹² *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

⁹³ Three Arts Club, New York, *The Foreword*, May 1927, Volume 14, Number 7, NYPL.

⁹⁴ *The Foreword*, March 1927, Volume 14, NYPL.

⁹⁵ "Three Arts Club Formally Opened," *The New York Times*, November 18, 1927.

⁹⁶ *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

⁹⁷ *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

⁹⁸ *The Foreword*, December 1927, Volume 15, Number 3, NYPL; *The Foreword*, May 1927, Volume 14, Number 7, NYPL.

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Mrs. Douglas Robinson, one of the original members of the board of managers and a representative of the drama committee, then charged club members with the task of fulfilling the expectations of the new building:

Your war is over from the standpoint that you have a great building, but your 'duration' has just begun... I am sorry to say that nothing is ever done. New York is certainly not done! All you young women cannot sit back now. You have been given a great tool, the biggest kind of a tool to work with, and the fact that you have been given it, is the promise of the fact that you will use it. Each of you must now go forth into the world more determined to be a credit to your beautiful new Three Arts Club.⁹⁹

A few more guests spoke before the conclusion of the dedication ceremony, at which time guests were invited to explore the building, view exhibits of applied design and fine arts in the art studio and the drawing room respectively, drink tea, and listen to a trio of musicians.¹⁰⁰

The first annual auxiliary dinner was also a major event in the early days of the new clubhouse. At this dinner, President Hammond stated that "Now that we have this beautiful new Club, we must live up to it. We want to bring into it all that was best in the old Club and add still further."¹⁰¹ Vice President Mrs. Franklin Robin furthered this excitement, discussing how she felt like a child whose dreams had come true and believed that the Three Arts Club girls had "put their hearts into the foundation of this Club," "made whatever they touched into art," and thus became "woven into the fabric of the building." Serious matters also pervaded the meeting, such as needing to raise additional money to furnish the remainder of the rooms. It is unclear when leadership considered the club fully furnished.

Members and friends of the Three Arts Club responded to the opening of the new clubhouse with high praise. Fifty girls moved into the clubhouse on the first day possible, and all of the rooms were accounted for at that time with a considerable waitlist.¹⁰² For example, Lillian Concord Beach described her initial impressions of the clubhouse in *The Foreword*:

We had seen an eight story colonial house with a red brick facade and six pane windows rise on the site of the old Club and the adjoining lot. We had heard rumors of a magnificent library and of a delightful roof studio affording a view of the Hudson and the Palisades. But we could never have pictured the grace and symmetry of the interior decorations, the cozy atmosphere, nor the many little innovations and luxuries provided for our comfort that we encountered within those brick walls... Throughout, the aim has been to have convenience combined with architectural harmony. The colonial style has been carried out consistently in the architecture with the modern inventions necessary to this age, added for comfort.¹⁰³

Concord also provided members with a written tour of the clubhouse, describing its many amenities and attractive furnishings. The new clubhouse provided housing for 153 resident members all in small, single bedrooms, finally fulfilling Deaconess Hall's belief that no young woman should have to share a room. Forty-nine of these rooms were designed for music residents with space for a piano and soundproofing. Other major features of the new clubhouse included the aforementioned Louise Anthony Vanderbilt Memorial Library and rooftop art studio with brightly painted furniture and colorful wall hangings. The clubhouse also contained the Jane Harris Hall Dining Room with seating for 200 people; a modern commercial kitchen with huge ovens, many appliances, a Frigidaire

⁹⁹ *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

¹⁰⁰ *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

¹⁰¹ *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

¹⁰² *The Foreword*, November 1927, Volume 15, Number 2, NYPL

¹⁰³ *The Foreword*, November 1927, Volume 15, Number 2, NYPL

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system, a dishwasher; a pressing room and laundry complete with a hot air dryer and sewing machine; sitting rooms on the first and second floors; and the assembly room with frescoes painted by Louise Thoron MacVeagh and a herringbone parquet floor (selected for appearance and utility) donated by the builder.¹⁰⁴

The Emily V. Hammond Room, consisting of the Little Theatre, auditorium, balcony, and lounge, became one of the biggest improvements in the new clubhouse. The auditorium with the overhanging balcony sat 300 people with a stage. There, residents could perform concerts and plays, and the club could continue to host dances. Outside of performance times, the large room also served as a multi-purpose space where resident members could rehearse or informally socialize.¹⁰⁵

The Three Arts Club continued to make small improvements to the clubhouse over the years but never any substantial changes. Small changes courtesy of the auxiliary committee included adorning a flagpole to the front entrance and purchasing a ping-pong table in 1933.¹⁰⁶ After two decades of progressive expansion into larger spaces with more amenities, the Three Arts Club made an intentional decision not to physically expand further or try to accommodate additional residential members.

Director Anna Seaborn expressed in 1925 that the construction of the new clubhouse would likely be the end of the physical expansion of the Three Arts Club in New York City. According to Seaborn, "We believe in the small club. If a club is large it isn't a club; it is an institution. We hope always to keep the Three Arts Club small enough for all the girls to know each other. The opportunity to make friends is the best contribution a girls' club can make to its members."¹⁰⁷ Seaborn's vision came true with women over the years expressing that they knew almost all of their fellow resident members personally. Former resident member Mary Harkins explained in 1952 that the small size of the club appealed to out-of-town girls looking for a place "exclusive and homey for this city."¹⁰⁸ Of course, limited bedrooms meant that the Three Arts Club was full to capacity except at times of nationwide economic distress or global conflict. However, the club frequently provided girls unable to live there with leads on where and how to find safe accommodations.¹⁰⁹

While the physical space remained fairly constant, the club implemented some organizational changes in the late-1920s and 1930s. Over time, the club increased the number of staff members, adding employees such as a dietician and a secretary.¹¹⁰ In 1933, the Three Arts Club expanded its eligibility criteria to allow writers as well as workers and students in commercial arts, the Arts and Crafts movement (specifically decorative arts and interior design), and museums to become members and live in the building. New funds also emerged, including the mortgage fund and the Hall Scholarship Fund.¹¹¹

The Three Arts Club established the Hall Scholarship Fund following the death of Deaconess Hall in 1934. The winter before her death, she lived in the Three Arts Club and developed closer relationships with resident members.¹¹² Deaconess Hall, described as "the builder of careers," had dedicated her life to ensuring female art students had access to the resources necessary for success, self-expression, safety, and comfort.¹¹³ The Hall Scholarship Fund continued this legacy and provided a scholarship a year to a young woman who otherwise

¹⁰⁴ *The Foreword*, November 1927, Volume 15, Number 2, NYPL; *The Foreword*, May 1927, Volume 14, Number 7, NYPL.

¹⁰⁵ *The Foreword*, November 1927, Volume 15, Number 2, NYPL.

¹⁰⁶ Three Arts Club, New York, *The Foreword*, June 1933, Volume 21, Number 9, NYPL.

¹⁰⁷ "What Becomes of Girls Who Storm New York to Gain Fame as Stars?" *Brooklyn Daily Eagle*, May 10, 1925, pg. 102.

¹⁰⁸ *The Foreword*, Winter 1952, Volume 51, Number 2, NYPL.

¹⁰⁹ Three Arts Club of New York City, Year Book [Microform], 1916.

¹¹⁰ *The Foreword*, June 1927, Volume 14, Number 8, NYPL.

¹¹¹ Three Arts Club, New York, *The Foreword*, January 1933, Volume 21, Number 4, NYPL.

¹¹² Three Arts Club, New York, *The Foreword*, December 1934, Volume 23, Number 2, NYPL; Three Arts Club, New York, *The Foreword*, May 1936, Volume 24, Number 8, NYPL.

¹¹³ *The Foreword*, June 1933, Volume 21, Number 9, NYPL.

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would not have been able to afford residency at the club, even with its below market rates averaging around \$12.00 to \$13.00 a week from the 1920s to 1940s.¹¹⁴ Deaconess Hall also remained a presence in the building through a painting completed in 1933 by club member Jane Coventry which hung prominently in the clubhouse.¹¹⁵

Deaconess Hall lived to see her vision grow from a financially struggling, informal group of female artists living together to a thriving organization in a clubhouse of its own that not only created housing for young artists but also brought multiple generations of women together over common interests and experiences. She did not, however, see the sustained excitement surrounding the organization, long after the opening of the new clubhouse. Many people over time commented on the unique experience the club provided in fostering both the individuality and collective spirit of young women. Sue Dickinson, a reporter from Virginia, commented on this spirit:

The influence of the arts is noticed instantly inside the building. From at least a third of the rooms issue sounds of finger exercises on the piano, scales and vocalizing, or harps plucking. The shower singing is definitely not of the 'Sweet Adelaine' variety. A dancer or two will be practicing a new step in the corridor, and sunny weather finds young ballerinas in black tights doing their limbering exercises on the roof garden. An eavesdropper at mealtime hears conversation punctuated with phrases like 'The grace of Tallchief,' 'the basic difference between modern art and fine art...' and 'a television contract!'¹¹⁶

Yet more mundane experiences were equally as important at the Three Arts Club as the specialized aspects on which Dickinson commented. Margaret A. McGuirk, an editor of *The Foreword*, discussed how the Three Arts Club was "not merely a delightful place for a girl to stay. It [made] for her a home":

You can choose the kind of an evening you want to spend and you can spend it in the Club. If one doesn't feel like gossiping, there is the library with its novels, plays and magazines. If you feel rhythmic or athletic, there is the auditorium where one may dance, listen to the victrola or radio, or play ping-pong. If personal guests arrive, there is a very nice drawing room in which to entertain them in privacy.¹¹⁷

These were the types of activities women could have participated in back home with their family and friends, offering some respite from an overwhelming city and demanding academic or professional schedule. Enhanced through the versatility of space in the 1927 clubhouse and not found in other housing options these women could have afforded, these everyday experiences were as important to Deaconess Hall as fostering a creative environment with professional opportunity.

Local, National, and International Impact of the Three Arts Club

Shortly before the formal opening of the new clubhouse in 1927, President Hammond declared, "As we are the first Club of this kind to be organized in the United States we naturally want to stand for what is best in art and best in character."¹¹⁸ The Three Arts Club fulfilled that goal, leading to the creation of at least ten similar arts organizations across the city, country, and even the world.¹¹⁹ The organizations, described as sister or daughter

¹¹⁴ *The Foreword*, May 1936, Volume 24, Number 8, NYPL.

¹¹⁵ *The Foreword*, June 1933, Volume 21, Number 9, NYPL.

¹¹⁶ *The Foreword*, Winter 1952, Volume 51, Number 3, NYPL.

¹¹⁷ Three Arts Club, New York, *The Foreword*, December 1938, Volume 27, Number 2, NYPL.

¹¹⁸ *The Foreword*, October 1927, Volume 15, Number 1, NYPL.

¹¹⁹ *The Foreword*, February 1934, Volume 22, Number 4, NYPL.

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groups, emerged through the broader influence of the Three Arts Club as well as the ongoing work of leaders of the original group.

The Three Arts Club filled a distinct housing need while representing the greater mission of the women's club movement from the 1870s to the 1920s. Advocating that a woman's place was no longer just in the home, these clubs were mechanisms for encouraging women to explore their talents and shape the world outside of the domestic domain. In 1910, more than 800,000 women belonged to women's clubs in the United States, finding support to organize social reforms, defy traditionally defined gender roles, and undertake rigorous intellectual study and professional work.¹²⁰

Many women's clubs existed within the arts sector. Yet, before the founding of the Three Arts Club of New York City, there were no women's clubs that fulfilled the housing needs for young female art students and professionals in major metropolitan areas. In New York City alone, thousands of art students arrived each year to take courses and seek employment opportunities. *The Sun* estimated that the number of art students in the city had doubled from around 1905 to 1911 and that two-thirds of these students originated from small towns.¹²¹

Housing options for young female artists were not ideal at the turn of the twentieth century. Women would find shared rooms in overcrowded and overpriced boarding houses that frequently lacked heat or other basic amenities.¹²² The conditions of these boarding houses led many art students to experience vast loneliness in the large city.¹²³ Parents also worried about sending their daughters to live in boarding houses in less than desirable areas far away from the arts institutions where young women worked and studied.

Many of the out-of-town arts students came to New York City with limited money and risked exhausting their means before they could finish their studies, which often included high tuition fees. Yet society at large did not classify students as "sick or indigent or suffering," thus excluding these women from many of the more affordable housing options.¹²⁴ Some students, while struggling, also did not have limited enough income to qualify for housing in branches of the Young Women's Christian Association (YWCA) or similar organizations.¹²⁵

Deaconess Hall thus stepped in to secure dignified, safe, and affordable housing through the Three Arts Club. With its religious affiliation, family-like environment, meal and support services, motherly supervision, and more comfortable, convenient, spacious living quarters (even in its earliest locations), the club eased the concerns of these women and their parents. In 1917, a father of a Three Arter wrote to the club to express his gratitude:

Perhaps the hardest problem that comes to a parent is the problem of letting a daughter see life as it is in a great city alone, and to realize that she goes from the home influences to fit herself for her own particular usefulness in life's work. That such a club as the Three Arts opens its doors to these daughters relieves in a great measure the burden of worry, and I am sure many of us could send our heartfelt thanks for the care and attention you are giving the girls.¹²⁶

In addition to redefining housing options for female art students in the United States, the Three Arts Club of New York City also contributed to shifts in who had access to arts education and resources. Students increasingly came to New York to study in a branch of art that would yield financial returns, representing a major change from

¹²⁰ Women's Clubs: Women and Volunteer Power, 1868-1926 and Beyond," *National Women's History Museum*, March 17, 2014, <https://www.womenshistory.org/articles/womens-clubs>.

¹²¹ "Woman Art Students Pouring into New York," *Sun*, October 22, 1911, pg. 17.

¹²² "Three Arts Club," *New York Tribune*.

¹²³ *The Foreword*, April 1920, Volume 7, Number 6, NYPL.

¹²⁴ "Three Arts Club," *New York Tribune*.

¹²⁵ Three Arts Club, New York, *The Foreword*, March 1942, Volume 30, Number 6, NYPL.

¹²⁶ Three Arts Club of New York City, Year Book [Microform], 1917, ZAN-10003, NYPL.

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earlier years when female art students typically came from wealthy families and dabbled in art before marriage without needing or wanting to turn this hobby into a profession.¹²⁷ Likewise, the changing generation of female art students came to study on their own volition as opposed to following an educational path set by their parents. Three Arts Club member Katharine Lee Grable summarized this idea in 1921:

Girls are frequently *sent* to boarding school because of a parental hope that they may learn some definite things or become generally intelligent members of society. But they do not usually have to be *sent* to the Three Arts Club. We come to the club because of our own desire to learn something or do something in the art world.¹²⁸

The arts scene in major American metropolises became more popular with students and young professionals in the early years of the twentieth century, creating a need for additional arts organizations.¹²⁹ As a result of World War I and its aftermath, many American art students who would have studied in Europe chose instead to seek opportunities in the United States. Prominent arts organizations in Europe, including the American Girls' Club in Paris, which served as the model for the Three Arts Club, closed because of the war.¹³⁰

Women in other major cities took note as the Three Arts Club of New York City continued to demonstrate an ability to meet the changing needs and increasing numbers of young female artists. In February 1934, shortly before her death, Deaconess Hall wrote that the organizations formed "by direct contact with our own Three Arts Club...have been the pioneers in that Club Movement for Women which has now become a regular feature of our Cosmopolitan life."¹³¹ These organizations carried forward the influence of the Three Arts Club throughout the country and the world.

By 1912, official branches of the Three Arts Club with the same aims and policies had started in Cincinnati, Chicago, Philadelphia, and London.¹³² About ten years later, the Three Arts Club of Los Angeles was formed.¹³³ The daughter clubs of the Three Arts Club of New York City all rented or owned clubhouses where they also housed resident members and provided gathering spaces for women in the arts. Representatives of these clubs would frequently provide updates in *The Foreword* and visit the "mother organization" in New York City for ongoing inspiration.¹³⁴ Notably, a reinvention of the Three Arts Club of Chicago remains active today.¹³⁵

The Three Arts Club of New York City also led to the formation of similar, albeit unaffiliated, clubs. In 1914, *The Foreword* acknowledged the existence of other "Three Arts Clubs so-called" but could not formally endorse them because they were organized with different policies.¹³⁶ For example, non-residential Three Arts Clubs appear to have developed in some high schools, colleges, and churches in order to support the artistic ambitions of young women.¹³⁷ Similar clubs by different names were also formed due to the influence and success of the Three Arts Club. In Los Angeles, two members of the Three Arts Club of New York City started the Studio Club in 1916 in conjunction with the YWCA as a residence for young women working in cinema.¹³⁸

¹²⁷ "Woman Art Students Pouring into New York."

¹²⁸ Three Arts Club, New York, *The Foreword*, January 1921, Volume 8, Number 3, NYPL.

¹²⁹ *The Foreword*, January 1921, Volume 8, Number 3, NYPL.

¹³⁰ "American Woman's Art Association, 1893-1914."

¹³¹ *The Foreword*, February 1934, Volume 22, Number 4, NYPL.

¹³² Three Arts Club, New York, *The Foreword*, December 1914, Volume 2, Number 1, NYPL.

¹³³ Three Arts Club, New York, *The Foreword*, October 1928, Volume 16, Number 1, NYPL.

¹³⁴ *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

¹³⁵ "History," 3arts, <https://3arts.org/pages/history>.

¹³⁶ *The Foreword*, December 1914, Volume 2, Number 1, NYPL.

¹³⁷ "High School Club to Present 'Main Street,'" *Port Chester Daily Item*, November 30, 1923, pg. 1.

¹³⁸ *The Foreword*, February 1934, Volume 22, Number 4, NYPL.

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The influence of the original Three Arts Club also had profound impacts on the local New York City arts scene. Due largely to the club's success, Deaconess Hall founded two other prominent arts organizations: the Rehearsal Club and the Professional Children's School. She also started the Episcopal Actors' Guild to support professional performers, although this organization had less of a direct connection to the Three Arts Club.¹³⁹

The Rehearsal Club opened in 1913 at 218 to 220 West 46th Street. Deaconess Hall, along with Daisy Greer (Bishop Greer's daughter), recognized the heightened needs of the young actress who needed a convenient space in the Theater District to rest between rehearsals or get home quickly following a late-night performance. Twenty women lived in the Rehearsal Club, which featured a cafeteria open to outside members and guests. The women of the Three Arts Club had an open invitation to eat lunch at the Rehearsal Club.¹⁴⁰ The Rehearsal Club moved to 47 West 53rd Street in 1920 where it operated for over fifty years.¹⁴¹ In 1979 the building was demolished. A 2006 reboot of the Rehearsal Club continues to support the careers of young artists in New York City.¹⁴²

In 1914, Deaconess Hall formed the Professional Children's School in association with the Rehearsal Club. She thought about "the professional children, highly sensitive little people, who often had no schooling, or with nerves smarting from lack of sleep, studied sporadically in a stuffy day couch, or backstage, taught by a tired parent."¹⁴³ Deaconess Hall thus filled the need for adequate education for professional children by arranging a school adapted to the hours and requirements of the theater profession. Daisy Greer became president of the school, and former Three Arts resident Margaret Porter served as executive principal. Again, Deaconess Hall invited all Three Arters to see the space.¹⁴⁴ The Professional Children's School remains active today.¹⁴⁵ Their current location is at 132 West 60th Street in New York City.

The impact of and need for the Three Arts Club of New York City remained even as residential hotels became popular in the 1920s. The majority of residential hotels catered to male professionals, but some hotels were developed specifically for women residents. For example, the Barbizon Hotel for Women (NRHP 1982) opened in 1927 with a target of housing women in the arts. This hotel catered to single women of all ages and charged rates that would not have been accessible to the average female art student.¹⁴⁶ *The Foreword* editor Virginia Cloud thus reflected in 1942 that there still were not nearly enough residential clubs for career girls and that "many of our smaller cities would do well to follow the example of New York, Chicago, San Francisco, and Hollywood by establishing Clubs where working girls and students may live and enjoy the privileges of a better-organized life than they may have by living alone."¹⁴⁷

The Three Arts Club also had vast impacts outside of the art world. As an arts organization that promoted the studies of young women, the club also had a vested interest in broader issues of education, as evidenced by a decades-long connection to the Berry Schools in Georgia. Martha McChesney Berry founded the Berry Schools in the late 1890s to provide an education for poor boys and girls living in the mountains who otherwise could not have attended school.¹⁴⁸ Hammond was one of the most prominent supporters of this school and led annual

¹³⁹ *The Foreword*, February 1934, Volume 22, Number 4, NYPL.

¹⁴⁰ *The Foreword*, March 1920, Volume 7, Number 5, NYPL.

¹⁴¹ *The Foreword*, October 1952, NYPL.

¹⁴² "Welcome to the Rehearsal Club Legend and Rebirth," *The Rehearsal Club*, <https://rehearsalclubnyc.com/welcome>.

¹⁴³ *The Foreword*, October 1952, NYPL.

¹⁴⁴ *The Foreword*, March 1920, Volume 7, Number 5, NYPL.

¹⁴⁵ "History," Professional Children's School, <https://pcs-nyc.org/history/>.

¹⁴⁶ Anne B. Covell, The Barbizon Hotel for Women National Register Nomination, 1982.

¹⁴⁷ Three Arts Club, New York, *The Foreword*, March 1942, Volume 30, Number 6, NYPL.

¹⁴⁸ Three Arts Club, New York, *The Foreword*, November 1928, Volume 16, Number 2, NYPL.

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trips there with girls from the Three Arts Club.¹⁴⁹ The club also raised \$150 each year to send a southern girl to the Berry School.¹⁵⁰

Women from the Three Arts Club also made large contributions to war relief efforts on the home front and overseas. Former resident member Alice Carroll discussed the contributions of Three Arters during World War I in *The Foreword*: "Those of us whose good fortune it was to live in the Club during those troublesome times remember with pride the intensive effort put forth by our members in every conceivable branch of the service."¹⁵¹ Girls from the Three Arts Club commonly entertained servicemen at clubs and camps around the city. Yet Carroll further elaborated that the Three Arters, "not satisfied with singing and dancing far into the night," went "abroad early the next morning to take their places in the gas mask factories, the Red Cross workrooms, the ports of embarkation, selling War Saving Stamps on the street and at the railroad terminals. The Three Arts Club was represented in nearly every branch of the service open to women."¹⁵² In honor of these women, the club dedicated a World War Service Room in the new clubhouse.¹⁵³

Similar war relief work took place in the Three Arts Club during World War II. The Red Class held classes in the Little Theatre in the clubhouse, leading many members of the Three Arts Club to train in first aid.¹⁵⁴ The Three Arts Club also hosted servicemen from the United States and its allies for dances, dinner, tea, and performances. Edith Markloff (Mrs. Frederick Markloff), director of the Three Arts Club for fourteen years, cared greatly for the servicemen in addition to the resident girls. She allowed these men to store items at the club and use the clubhouse as their forwarding address.¹⁵⁵ One young man who attended a dinner at the Three Arts Club told Markloff after a military dinner that he "went to bed Saturday night feeling that the Three Arts Club had done a real deed by making these boys happy even if it were only for one evening."¹⁵⁶ The extensive efforts over both world wars confirmed *The Foreword's* statement that the club's "influence for good has been far-reaching and incalculable," even beyond the arts.¹⁵⁷

Reflections on the Closure of the Three Arts Club of New York City in 1952

The Three Arts Club closed in September 1952 following nearly fifty years as a beacon for young female artists trying to make it in New York City. After serving for forty-seven years, President Hammond called the closing of the club one of the most difficult decisions of her life. This decision appears to have been fairly sudden, as there was no mention of the possibility of closure in issues of *The Foreword* leading up to the announcement (although issues from the 1940s commented on room vacancies). President Hammond and the board of managers cited some of the reasons for the club's closing as the "financial uncertainty of the times, the need for extensive repairs, the mounting expenses resulting in ever-increasing high cost of living, and the difficulty in getting help."¹⁵⁸

Other Three Arts Club members added that the increased independence and freedom of young women in the mid-twentieth century made the club less necessary than in previous decades. During the tenure of the Three Arts Club (and through the activism of many women affiliated with the club), there had been major achievements in the fight for women's rights and gender equality, including innovations in birth control and the ratification of

¹⁴⁹ *The Foreword*, October 1952, NYPL.

¹⁵⁰ *The Foreword*, Fall 1951, Volume 51, Number 1, NYPL.

¹⁵¹ *The Foreword*, November 1927, Volume 15, Number 2, NYPL.

¹⁵² *The Foreword*, November 1927, Volume 15, Number 2, NYPL.

¹⁵³ *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

¹⁵⁴ Three Arts Club, New York, *The Foreword*, May 1942, Volume 30, Number 8, NYPL.

¹⁵⁵ Three Arts Club, New York, *The Foreword*, February 1946, Volume 34, Number 4, February 1946.

¹⁵⁶ *The Foreword*, March 1942, Volume 30, Number 6, NYPL.

¹⁵⁷ Three Arts Club, New York, *The Foreword*, December 1926, Volume 14, Number 3, NYPL.

¹⁵⁸ *The Foreword*, October 1952, NYPL.

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the nineteenth amendment, which gave women the right to vote.¹⁵⁹ Marie Doro Stewart, an American film actress and long-term member of the Three Arts Club, wrote that “time was when young girls coming to the Big City needed watchful eyes and to be sheltered from the onslaughts that beset the seeker of a career, but the world is changing, and the attitude of youth is a leading factor in that change.”¹⁶⁰ Fellow actress Janet Dunbar Deland echoed this sentiment, saying “Memories like this make one feel that something very valuable and inspiring is going out of New York life when the Club is no more, but perhaps the need is not so great as girls today are so very self-reliant.”¹⁶¹

Another factor that may have contributed to the closure of the Three Arts Club was the changing focus of President Hammond’s philanthropy in the later decades of her life. She had given up her New York City apartment to travel on behalf of the World Assembly of Re-Armament. At a minimum, this work would have required her to resign as president of the Three Arts Club. It does not seem that the board of managers gave much consideration to operating the club without the guidance of President Hammond, whom Arvilla Hove, one of the original five resident members of the club, likened to a “fairy-godmother...whose magic wand has gladdened Three Arters through all these years.”¹⁶² Denise Morris wrote in a letter excerpted in *The Foreword* that “the name Three Arts Club can be also spelled Mrs. John Henry Hammond, and words are inadequate to describe her.”¹⁶³ Others reiterated this thought, oftentimes crediting the major impacts of the club to Hammond’s prolonged leadership.

In a final showing of generosity that characterized the Three Arts Club over time, the board felt that closing the club before financial stress could get too severe would allow them to “give a generous termination pay to the wonderfully faithful members of our staff, as well as the help who had been loyal over the years.” The staff had long been considered one of the most critical components of ensuring a welcoming and homelike environment for the residents and were as much a part of the Three Arts Club community as the members.

Within a month of appraising the property, the Three Arts Club had a definite offer in cash for the building, then valued at \$400,000, including taking over the mortgage.¹⁶⁴ This offer in part allowed the Three Arts Club to continue operating in a reduced capacity in a rented office at Carnegie Hall (NHL 1964, NRHP 1966) at 154 West 57th Street. While there, the club served as a clearinghouse for members to receive “advice, information and assistance...with respect to subjects, places of study and places to live.” Club files, library books, and Adams’s portrait of President Hammond were stored in this office before being donated to the Berry School. Recognizing the historical significance of the organization, the Three Arts Club arranged for a complete file of *The Foreword* to be held in the Library of Congress and the New York Public Library.¹⁶⁵

It is unclear how long the Three Arts Club maintained office space at Carnegie Hall or when in the 1950s this club (and all official offshoots in other cities except for the Three Arts Club of Chicago) fully ceased to operate. However, reflecting on the closure of the Three Arts Club in the final edition of *The Foreword*, many members commented on how the legacy of the club lived on even without a physical space or formal organization. Virginia Cloud, a long-term editor of *The Foreword*, stated that the club “ceased to exist in a physical sense, but its influence and the memory it has left in the hearts of thousands of American women will live through the years.” Inez Henry, the assistant to the president of the Berry Schools, expanded on this idea: “The Club has entered

¹⁵⁹ “Suffrage Leaders Throughout the Greater City to Take Part in the Picturesque Manhattan Parade May 4,” *Brooklyn Daily News*, April 10, 1912, pg. 14.

¹⁶⁰ *The Foreword*, October 1952, NYPL.

¹⁶¹ *The Foreword*, October 1952, NYPL.

¹⁶² *Three Arts Club, New York, The Foreword*, May 1930, Volume 17, Number 8, NYPL.

¹⁶³ *The Foreword*, October 1952, NYPL.

¹⁶⁴ “Syndicate Takes West Side House. Group Buys the Three Arts Club Building on 85th St. Valued at \$400,000,” *New York Times*, November 8, 1952.

¹⁶⁵ *The Foreword*, October 1952, NYPL.

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the realm of the spirit, and all who love it will be sisters and cherish its memory.”¹⁶⁶ In a fitting tribute to an organization that fostered lifelong creativity, Melanie Adams wrote a poem titled “On the Closing of the Three Arts Club” about the transition of the Three Arts Club from a physical to a spiritual entity:

Joy no longer in these quiet halls,
The nightingales are fled to other glades;
Those starry-eyed high notes the heart recalls—
The spirit hears them as the midnight fades,
But they are only ghosts upon a stair,
Where confidence, full-throated used to rise—
And soon will be dissolved upon the morn,
Leaving still, silent corridors. A fair
Half-century of life now fills the eyes
Then blurs as the circle shrinks to one forlorn,
And a melodious tear falls from the vision shorn...

Vision! the very word becomes a bell
To summon us from youth’s dreams to our loss,
Seeing delusion cannot cheat so well
As to liven haunts now barren of their voice
The gay cacophony of morning scales,
Young poets plucking fancy from the air
Are gone on winds of chance beyond recapture,
Sweet Congress of the Arts! Lest legend fails,
May some art catch the dream that flourished here,
And fix the leaven of their youthful laughter,
Whereby we, although bereft, are richer thereafter.¹⁶⁷

The legacy of the Three Arts Club is both personal and professional. As aforementioned, the organization founded as a result of the influence of the Three Arts Club fostered the artistic development and empowerment of countless women nationwide and worldwide. Yet, the final issue of *The Foreword* also sheds light on the deeply lasting impact the Three Arts Club had on the lives of individual women. Below are just a few examples of heartfelt testimonies published in *The Foreword* from former resident and non-resident members, board and staff members, parents, and affiliates of the Three Arts Club of New York City:

“For the past fifty years this grand old Club has been a haven for girl students from all parts of the world. Many top artists owe their success to the financial benefit, protection, and loving hospitality the Club has offered.”

- Ann Hawkins, former Three Arts Club summer resident

“As an art student when a girl, I joined the Club, and later in operating the Traphagen School of Fashion I learned still more of the wonderful purpose of The Three Arts Club had behind it and the tremendous power for the good of the talented girls who gravitated from the four corners of the earth to New York.”

- Ethel Traphagen, Three Arts Club member and founder of the Traphagen School of Fashion

¹⁶⁶ *The Foreword*, October 1952, NYPL.

¹⁶⁷ *The Foreword*, October 1952, NYPL.

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“I shall never forget all your kindness to me while I was at the Club so far from home.”

- Hawea Ohangai, former Three Arts Club resident member from New Zealand

“I would never have been allowed to come to New York if it hadn't been for the Club, and I'm sure that is generally true. We made such good friends and had so much fun, I hate to think that the girls who are coming along now will miss all that.”

- Margaret Beamer Couper, 1942 President of the Auxiliary Committee of the Three Arts Club

“The Three Arts Club is gradually closing its doors, but it is not silently fading away, for many will have sweet memories which will linger on.”

- Edith Markoff, former Director of the Three Arts Club

“Some of the happiest memories of my life come from the Club.”

- Shirley Sundberg, former Three Arts Club resident member

“The Three Arts Club was a chapter most heartwarming and endearing in the American Theatre, all of us who have known it will remember it with gratitude and our hearts will be a little sadder with its closing, until that time when all young people who loved it so much can find a way to restore it or its counterpart. Then God speed them.”

- Helen Hayes, award-winning American actress and member of the Three Arts Club Board of Managers

“Although I lived at the Club only six weeks of my nine year stage career, they were such fateful weeks in my life that loyalty and love of the Club were burned deep in my heart.”

- Janet Dunbar Deland, actress and former Three Arts Club resident member

“The death of a tradition is a melancholy thing; New York will be the poorer for the passing of the Club...I shan't forget it, the place where so many lived in amity, with their dreams, their struggles, their ambitions, disappointments and fulfillments and neither will Ann.”

- Faith Baldwin, mother of former Three Arts Club resident member

“I am so sure that no other residence has been home to so many talented and attractive girls, and numerous lifelong friendships have been made here.”

- Mabel Lush, final Director of the Three Arts Club

“The Three Arts Club was a haven for young students who landed in New York without introductions, it was a haven from loneliness, which can be so terrifying. It provided that most valuable asset in a beginner's life – friendship based on mutual interests. It was a place where problems could be discussed and sagging spirits revived. It filled a great need.”

- Rosalind Ivan, unspecified affiliation

The charm of a home, the efficiency of a hotel, the camaraderie of a college, such was our Club. It was the perfect atmosphere to grow our chosen arts, with the gracious women of the Board of Managers to advise as they shared their homes, their accomplished friends, their Opera Boxes, concert and art exhibition tickets. Many a girl will be grateful all her life for the scholarships and professional engagements made possible by their generous sponsoring.

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Fay Goodfellow Vom Saal, former Three Arts Club resident¹⁶⁸

Some of the women who lived at the Three Arts Club as struggling artists achieved great fame. These names include, but are certainly not limited to, Martha Dean (broadcaster); Ruth Gordon (actress, screenwriter, and playwright); Fannie Hurst (novelist and short-story writer); Rosalind Ivan (actress); Isabel Jewell (actress); Katherine Lee (ballerina); Audrey Long (actress); Claire McCardell (fashion designer); Carson Smith McCullers (author and playwright); Mary Elizabeth Patterson (character actress); Marguerite Piazza (lyric soprano); Gilda Varesi (actress and playwright); Annie Laurie Williams (author and literary agent); and Margaret Wilson (opera singer and eldest daughter of President Woodrow Wilson).¹⁶⁹

Yet, most of the thousands of women who resided at the Three Arts Club over its nearly fifty years of existence did not become household names in the fields of music, drama, or fine arts. Some of these former club members became known regionally or locally for their work, while others decided that a career in music, or even a professional career at all, was not for them. At the opening of the new clubhouse at 340 West 85th Street in 1927, famed composer and conductor Walter Damrosch shared his wish that, even if they did not succeed in the art world, "these young women [would] go back to their homes and there spread the culture and the knowledge they have achieved here."¹⁷⁰ Two years earlier, Thyrsa Head, a former editor of *The Foreword*, had expressed a similar sentiment:

Every day, in some way, the influence and spirit of the Three Arts Club is manifested, either in the desire to be like those who are a success in their profession or in the memory of the dear, earnest girls, who were doing all within their human strength to reach the first goal beyond which the world acclaims them as her own, and the road, though not easier, gives the joy of knowing you have given your best and it was good.¹⁷¹

The broader good of the Three Arts Club thus was not just represented in the physical imprint of the 1927 clubhouse which continues to shape the character of the Upper West Side, the famed careers of select members, or even the organizations which followed in its footsteps. The full extent of the Three Arts Club can only be seen in helping foster generations of empowered women prepared to make their artistic, professional, and societal marks as a result of the support system and ideals they acquired there.

340 West 85th Street After the Period of Significance

Upon the closure of the Three Arts Club, Ruth Gordon speculated about possible demolition of the Three Arts Club:

It wasn't the bricks and the mortar and the ironwork at 340 West Eighty-fifth that made THE THREE ARTS CLUB what it was. We all know that. It was the spirit. So the bricks and mortar and ironwork will be scrapped. All we need to worry about is: let's see that the *spirit* isn't scrapped. Let's see that the spirit remains alive and flourishing in all of us.¹⁷²

However, neither the fabric nor the spirit of the building has been scrapped. In 1953, Volunteers of America moved into the former clubhouse.¹⁷³ Ballington Booth, the son of the founder of the Salvation Army, founded

¹⁶⁸ *The Foreword*, October 1952, NYPL.

¹⁶⁹ *The Foreword*, October 1952, NYPL; "Margaret Wilson Interviewed," *Grand Forks Herald*, November 23, 1912, pg. 7.

¹⁷⁰ *The Foreword*, December 1927, Volume 15, Number 3, NYPL.

¹⁷¹ *The Foreword*, June 1925, Volume 12, Number 8, NYPL.

¹⁷² *The Foreword*, October 1952, NYPL.

¹⁷³ "Syndicate Takes West Side House. Group Buys the Three Arts Club Building on 85th St. Valued at \$400,000," *New York Times*, November 8, 1952.

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Volunteers of America in 1896. Over time, Volunteers of America grew into a religiously affiliated human services organization aiming to uplift the emotional and physical well-being and spiritual fulfillment of people and communities. Throughout its history, the group has led ministries focused on the incarceration system, care for the elderly and handicapped, and affordable housing, among other issues.¹⁷⁴

Volunteers of America used 340 West 85th Street as its headquarters and as the Brandon House Residence for Women, catering to single women in business. These uses of the former clubhouse continued the traditions of the Three Arts Club in creating an organizational gathering place, promoting professional opportunities for women, and increasing housing options for women in or entering the workforce. Volunteers of America did not make any major changes to the building, preserving the layout, circulation, and character-defining details of the former Three Arts Club.

After over sixty years in the building, Volunteers of America sold the space to the West Side Federation for Senior and Supportive Housing (WSFSSH) in 2017.¹⁷⁵ WSFSSH has continued the legacy of providing accessible housing at 340 West 85th Street, opening its doors to people facing homelessness before and during the COVID-19 pandemic.

¹⁷⁴ "Our Religions; Ecumenism Goal is Cited," *Spokane Daily Chronicle*, March 2, 1974, pg. 6.

¹⁷⁵ Miriam Hall, "UWS Women's Residence Brandon House Sells for \$42M," *The Real Deal*, May 15, 2017, <https://therealdeal.com/new-york/2017/05/15/uws-womens-residence-brandon-house-sells-for-42m/>.

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Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested) NPS#46957
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 0.18

(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 40.78888487828501 Longitude: -73.97989307552722

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was drawn to include the current tax parcel associated with 340 West 85th Street, which is the same as the historic parcel during the period of significance.

11. Form Prepared By

name/title Mary Kay Judy (Principal) and Emily Kahn (Research Associate)
organization Mary Kay Judy Architectural & Cultural Heritage Spring 2023
Conservation date _____
street & number 123 Bowery, 4th Floor telephone 917-886-1719
city or town New York state NY zip code 10002
e-mail info@marykajudy.com

Additional Documentation

Submit the following items with the completed form:

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- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

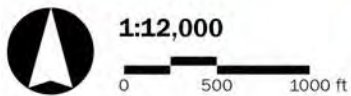
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)


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 Three Arts Club



Projection: WGS 1984 UTM Zone 18N

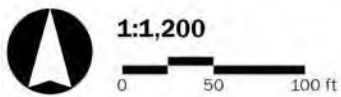
Mapped 12/14/2023 by Matthew W. Shepherd, NYSHPO

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Projection: WGS 1984 UTM Zone 18N

 Nomination Boundary (0.18 ac)  Tax Parcels

New York County Parcel Year: 2021



Mapped 12/14/2023 by Matthew W. Shepherd, NYSHPD

Three Arts Club

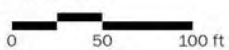
Name of Property

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1:1,200



Nomination Boundary (0.18 ac)



New York State
Parks, Recreation and
Historic Preservation

Projection: WGS 1984 UTM Zone 18N

New York State Orthoimagery Year: 2021

Mapped 12/14/2023 by Matthew W. Shepherd, NYSHPO

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Three Arts Club
City or Vicinity: New York
County: New York State: NY
Photographer: Mary Kay Judy
Date Photographed: March 2, 2023

Description of Photograph(s) and number:

NY_New York Co_Three Arts Club_01
Street facade, north elevation, looking west along West 85th Street

NY_New York Co_Three Arts Club_02
Street facade, north elevation, looking south

NY_New York Co_Three Arts Club_03
Main entrance on the street facade, north elevation

NY_New York Co_Three Arts Club_04
Entry vestibule, looking south to interior doors

NY_New York Co_Three Arts Club_05
Entry vestibule, looking north to exterior doors

NY_New York Co_Three Arts Club_06
Main corridor at first floor, looking south

NY_New York Co_Three Arts Club_07
Main corridor at first floor, from center of hall, looking south

NY_New York Co_Three Arts Club_08
Main corridor at first floor, looking east to main stairwell

NY_New York Co_Three Arts Club_09
Main corridor at first floor, looking west to niche

NY_New York Co_Three Arts Club_10
Main corridor at first floor, detail of original residence mailboxes

NY_New York Co_Three Arts Club_11
Music Room, first floor, looking east

NY_New York Co_Three Arts Club_12
Music Room, first floor, looking south

NY_New York Co_Three Arts Club_13
Music Room, first floor, looking north

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NY_New York Co_Three Arts Club_14
Music Room, second floor balcony, looking southeast

NY_New York Co_Three Arts Club_15
Library, first floor, looking west

NY_New York Co_Three Arts Club_16
Parlor, first floor, looking east

NY_New York Co_Three Arts Club_17
Parlor, first floor, looking south

NY_New York Co_Three Arts Club_18
Basement, dining room, looking southwest

NY_New York Co_Three Arts Club_19
Basement, kitchen, looking west

NY_New York Co_Three Arts Club_20
Sixth floor, public hall, looking south

NY_New York Co_Three Arts Club_21
Fourth floor, south hall, looking west

NY_New York Co_Three Arts Club_22
Fifth floor, room #514, looing west

NY_New York Co_Three Arts Club_23
Fifth floor, room #526, looking north, room 519 beyond.

NY_New York Co_Three Arts Club_24
Fifth floor, room #507, looking north

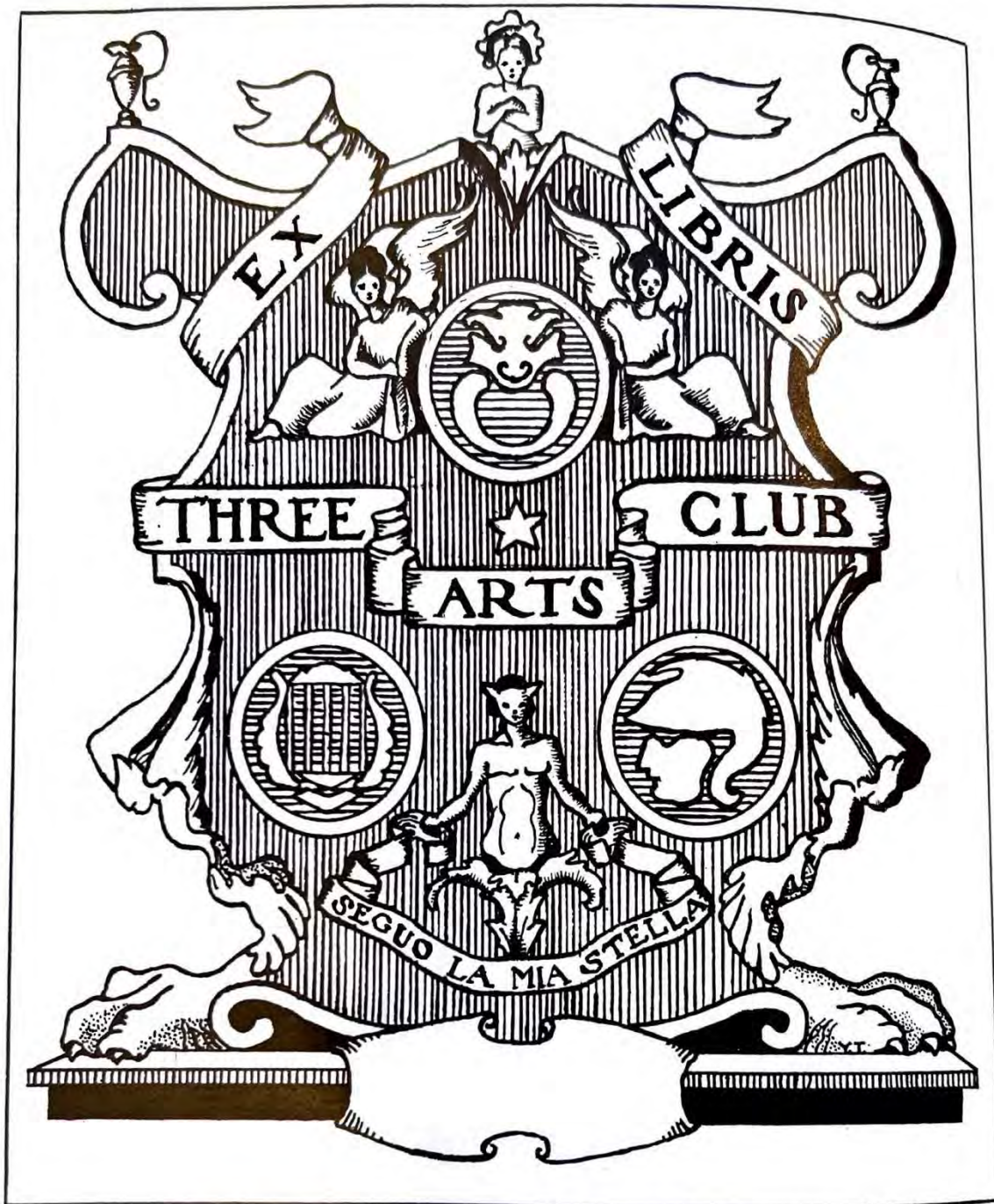
NY_New York Co_Three Arts Club_25
Seventh floor, public hall, looking west at rooms #713 and #714.

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THREE ARTS CLUB BOOK PLATE

Designed by YVONNE TWINING

NY_New York Co_Three Arts Club_39

Three Arts Club book plate designed by Yvonne Twining with symbols representing the three arts of Music, the Drama, and the Fine Arts

Source: *The Foreword*. Volume 17. Number 8. May 1930 (New York Public Library)

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DEACONESS JANE HARRISS HALL
Founder of the Three Arts Club

NY_New York Co_Three Arts Club_40
Portrait of Deaconess Jane Harris Hall painted by Three Arts Club member Jane Coventry in 1933
Source: *The Foreword*, Volume 21, Number 8, May 1933 (New York Public Library)

DRAFT The Three Arts Club of New York City

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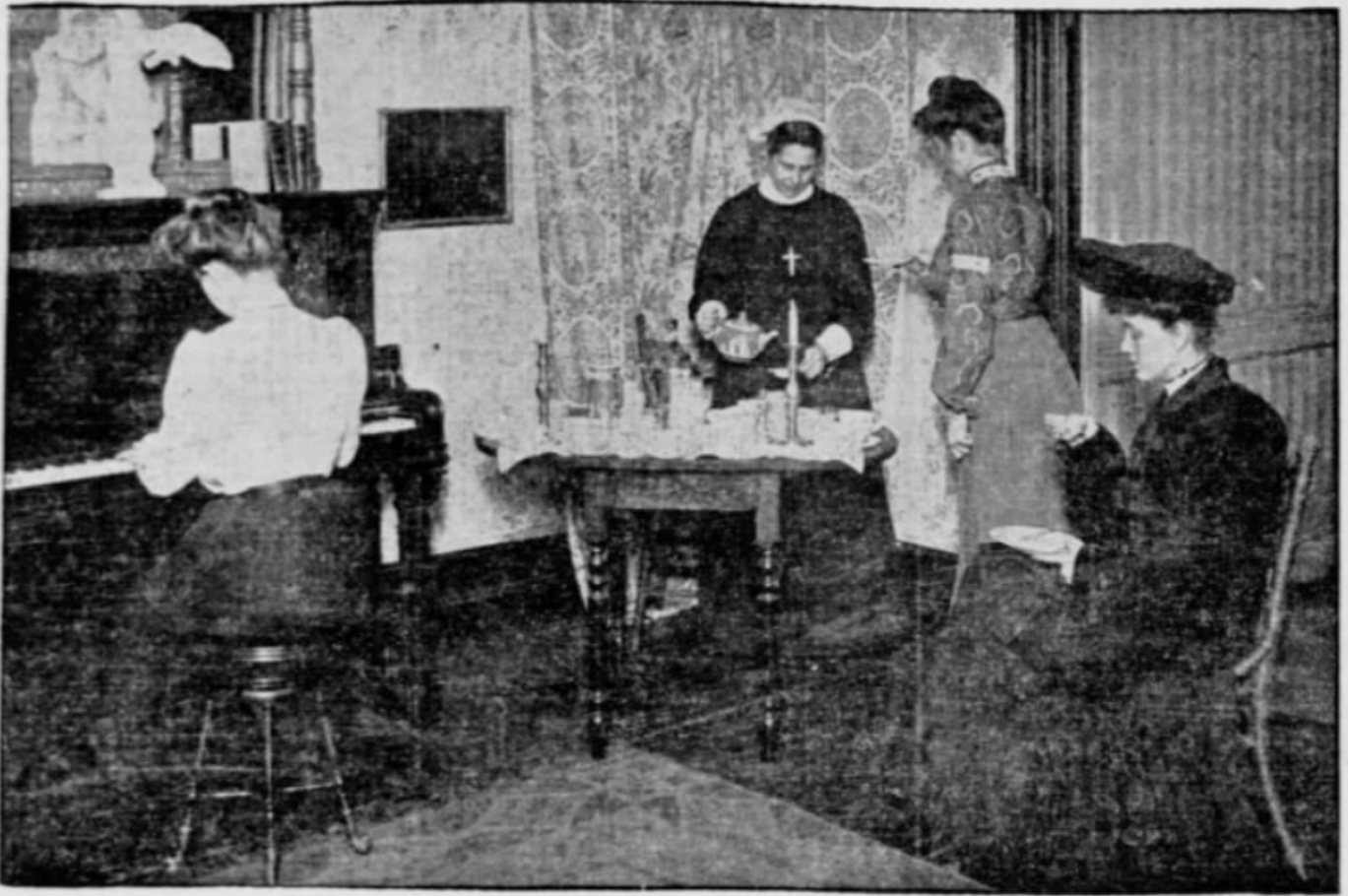
NY_New York Co_Three Arts Club_41
Portrait of Emily Vanderbilt Hammond, President of the Three Arts Club, painted by Wayman Adams in 1920 for the clubhouse
Source: *The Foreword*, Volume 7, Number 8, June 1920 (New York Public Library)

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CLUBROOM AT THE THREE ARTS CLUB.
Deaconess Hall is pouring tea.

NY_New York Co_Three Arts Club_42
Clubroom of initial meeting space of the Three Arts Club at 325 West 56th Street with Deaconess Hall serving tea
Source: "Three Arts Club," *The New York Tribune*, December 5, 1903, pg. 7.

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FOR AULD LANG SYNE

(Home of the Three Arts Club from 1910 until June, 1926)

NY_New York Co_Three Arts Club_43

Apartment building at 340 West 85th Street used as the Three Arts Club prior to construction of extant clubhouse

Source: *The Foreword*, Volume 16, Number 1, October 1928 (New York Public Library)

DRAFT The Three Arts Club of New York City

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NY_New York Co_Three Arts Club_44
Photos of life in the Three Arts Club after relocating to apartment building at 340 West 85th Street
Source: *The New York Tribune*, February 4, 1917

DRAFT The Three Arts Club of New York City

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THE ANNUAL AUXILIARY DINNER, 1926

NY_New York Co_Three Arts Club_45
Club dinner in old clubhouse (demolished 1926) at 340 West 85th Street
Source: *The Foreword*, Volume 13, Number 8, May 1926 (New York Public Library)

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“THE VANISHING RADIANCE OF YOUR STRUCTURE
THE WILLING DEPARTURE OF YOUR WALLS—”

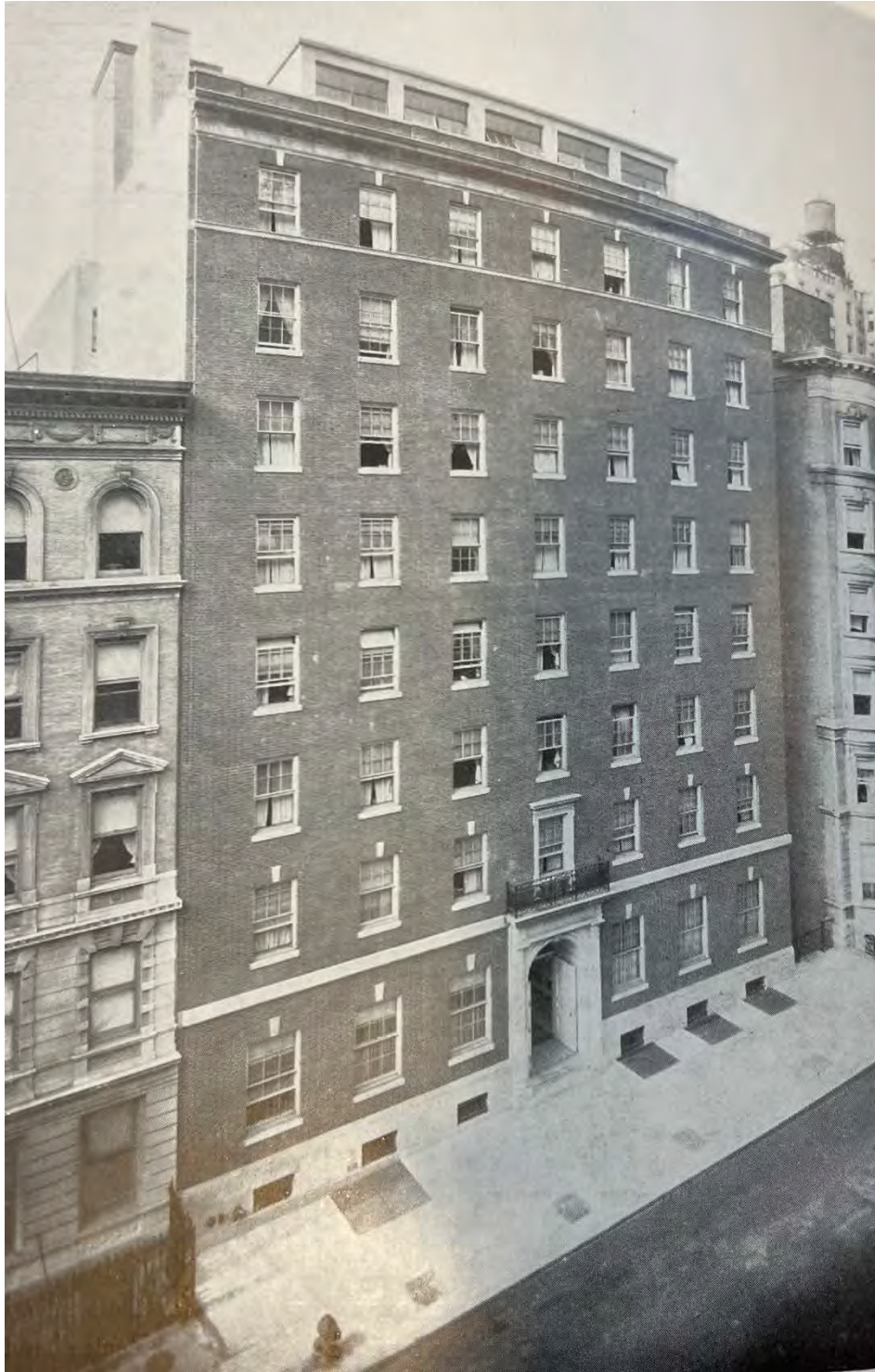
NY_New York Co_Three Arts Club_46
Drawing of demolition of apartment building that served as the Three Arts Club prior to construction of extant clubhouse
Source: *The Foreword*, Volume 14, Number 1, October 1926 (New York Public Library)

DRAFT The Three Arts Club of New York City

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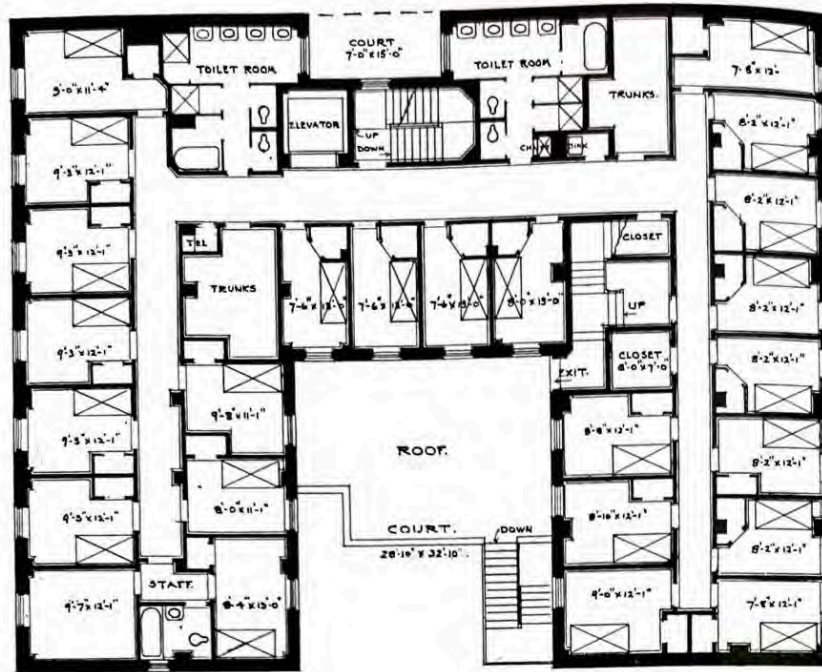
NY_New York Co_Three Arts Club_47
The extant Three Arts Club building completed in 1927
Photographer: H.A. Vincent, The Frigidaire Company
Source: *The Foreword*, Volume 17, Number 1, October 1929 (New York Public Library)

DRAFT The Three Arts Club of New York City

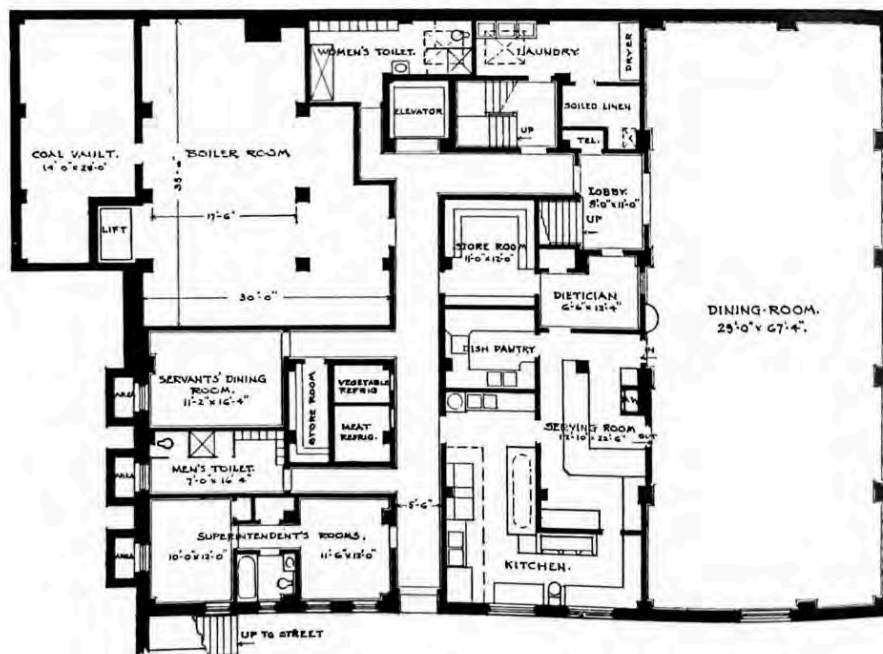
New York, New York County

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BASEMENT PLAN OF NEW BUILDING



THIRD FLOOR PLAN OF NEW BUILDING

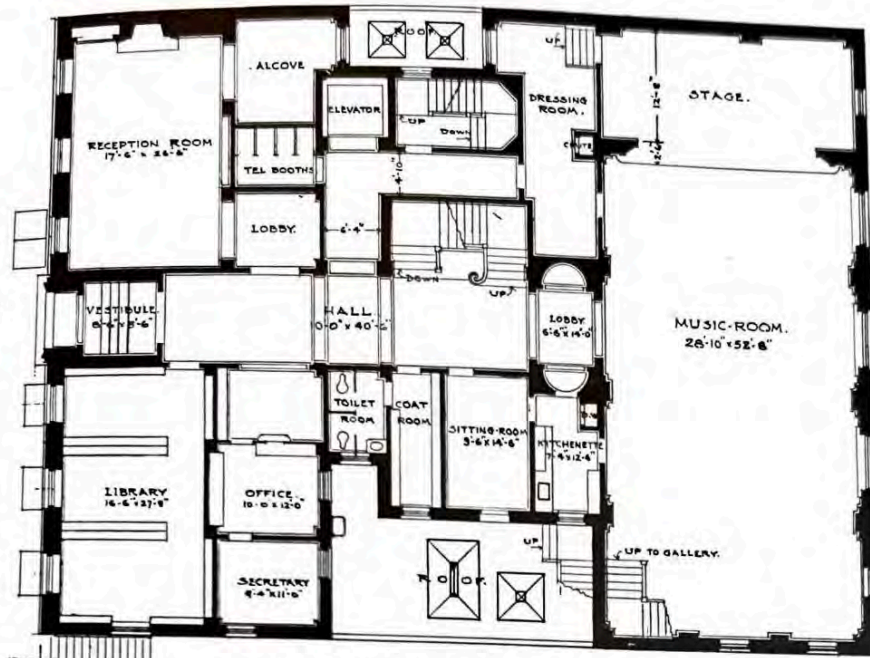
NY_New York Co_Three Arts Club_48
Basement and third floor plans for extant clubhouse of the Three Arts Club
Source: *The Foreword*, Volume 13, Number 6, April 1926 (New York Public Library)

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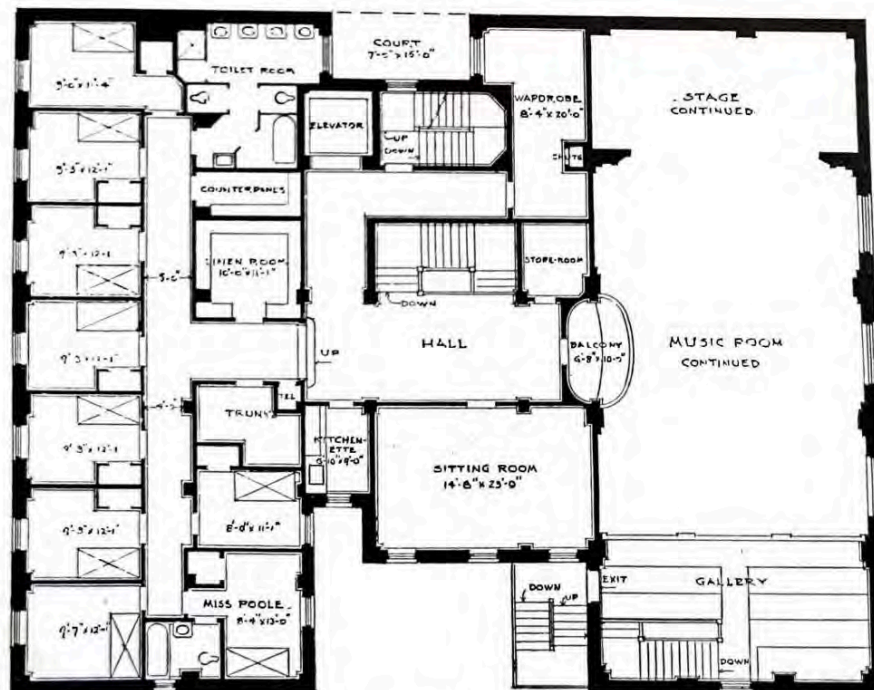
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FIRST FLOOR PLAN OF NEW BUILDING



SECOND FLOOR PLAN OF NEW BUILDING

NY_New York Co_Three Arts Club_49
First and second floor plans for extant clubhouse of the Three Arts Club
Source: *The Foreword*, Volume 13, Number 6, April 1926 (New York Public Library)

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LIBRARY, THREE ARTS CLUB

NY_New York Co_Three Arts Club_50
The Louise Anthony Vanderbilt Memorial Library
Source: *The Foreword*, Volume 21, Number 7, April 1933 (New York Public Library)

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NY_New York Co_Three Arts Club_51
Three Arters work in the Louise Anthony Vanderbilt Memorial Library
Source: *The Foreword*, Volume 29, Number 8, Spring 1941 (New York Public Library)

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Photograph by Wm. Flagg Sherman.

**THE LITTLE THEATRE
(Emily V. Hammond Room)**

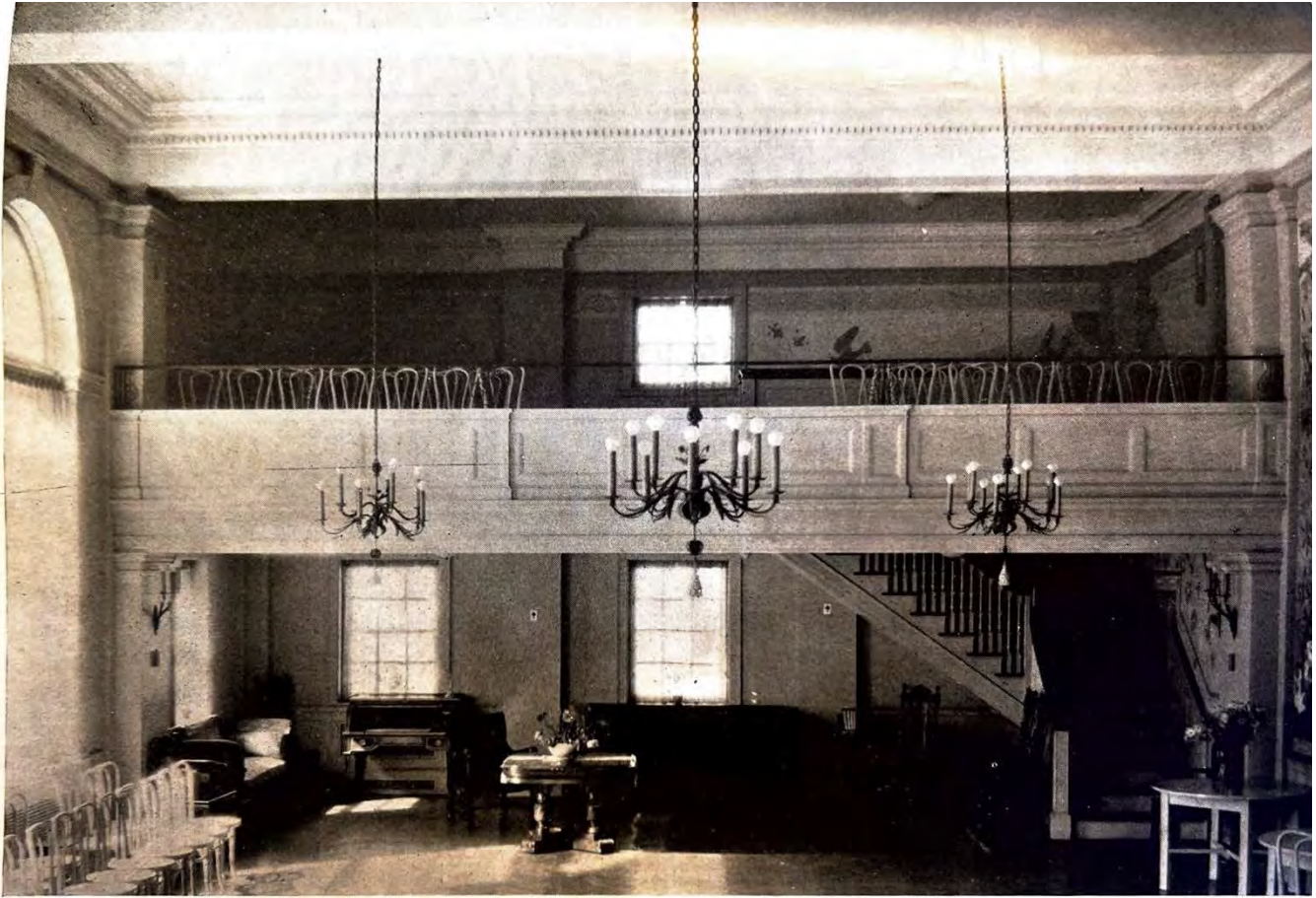
NY_New York Co_Three Arts Club_52
The Little Theatre, also known as the Emily V. Hammond Room, at the Three Arts Club
Photographer: Wm. Flagg Sherman
Source: *The Foreword*, Volume 15, Number 2, November 1927

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Photograph by Wm. Flagg Sherman.

**LOUNGE AND BALCONY OF THE LITTLE THEATRE
(Emily V. Hammond Room)**

NY_New York Co_Three Arts Club_53
Lounge and balcony of the Little Theatre in the Emily V. Hammond Room at the Three Arts Club
Photographer: Wm. Flagg Sherman
Source: *The Foreword*, Volume 15, Number 2, November 1927(New York Public Library)

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WORSHIP OF THE MAGI
Final Tableau—Christmas Pageant, 1932

NY_New York Co_Three Arts Club_54
Annual Christmas Pageant performed at the Little Theatre of the Three Arts Club
Source: *The Foreword*, Volume 21, Number 4, January 1933 (New York Public Library)

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NY_New York Co_Three Arts Club_55
Piano performance in the Little Theatre at the Three Arts Club
Source: *The Foreword*, Volume 29, Number 8, Spring 1941

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Photograph by Wm. Flagg Sherman.

THE JANE HARRIS HALL DINING ROOM

NY_New York Co_Three Arts Club_56
The Jane Harris Hall Dining Room at the Three Arts Club
Photographer: Wm. Flagg Sherman
Source: *The Foreword*, Volume 15, Number 2, November 1927

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NY_New York Co_Three Arts Club_57
Three Arters dine in the Jane Harris Hall Dining Room
Source: *The Foreword*, Volume 29, Number 8, Spring 1941

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RECEPTION ROOM, THREE ARTS CLUB

NY_New York Co_Three Arts Club_58
Reception Room, also known as the Drawing Room, at the Three Arts Club
Photographer: Mattie Edwards Hewitt
Source: *The Foreword*, Volume 15, Number 4, January 1928

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NY_New York Co_Three Arts Club_59

Three Arters sit in the Reception Room, also known as the Drawing Room, of the Three Arts Club
Source: *The Foreword*, Volume 29, Number 8, Spring 1941 (New York Public Library)

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Photograph by Mattie Edwards Hewitt

THE DRAWING ROOM
Furnishings, the gift of Mrs. Orlando Weber

NY_New York Co_Three Arts Club_60
The Drawing/Reception Room of the Three Arts Club
Photographer: Mattie Edwards Hewitt
Source: *The Foreword*, Volume 15, Number 4, January 1928 (New York Public Library)

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THE STUDIO—THREE ARTS CLUB

NY_New York Co_Three Arts Club_61
Three Arters work in the Art Studio on the top floor of the Three Arts Club
Source: *The Foreword*, Volume 22, Number 1, November 1933 (New York Public Library)

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NY_New York Co_Three Arts Club_62
Three Arters work in the Art Studio on the top floor of the Three Arts Club
Source: *The Foreword*, Volume 29, Number 8, Spring 1941

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NY_New York Co_Three Arts Club_63
Three Arters relax on the roof of the Three Arts Club outside of the Art Studio
Source: *The Foreword*, Volume 29, Number 8, Spring 1941

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THE TEA ROOM

NY_New York Co_Three Arts Club_64
Tea Room/Tea Garden in an exterior corridor of the Three Arts Club
Source: *The Foreword*, Volume 23, Number 1, November 1934 (New York Public Library)

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NY_New York Co_Three Arts Club_65
A typical bedroom at the Three Arts Club
Source: *The Foreword*, Volume 29, Number 8, Spring 1941 (New York Public Library)

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NY_New York Co_Three Arts Club_66
A Three Arter irons clothes in the Laundry Room of the Three Arts Club
Source: *The Foreword*, Volume 29, Number 8, Spring 1941 (New York Public Library)

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NY_New York Co_Three Arts Club_67
1940 Tax Photo
Source: NYC Municipal Archives



