

National Register of Historic Places
West 67th Street Artists' Colony Historic District

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Description

The West 67th Street Artists' Colony Historic District is a cohesive group of eight early twentieth century buildings—seven apartment houses (photos 1–11, 13–15; plates 1–4) and one institution (photo 12; plates 1–3). Six of these buildings are on the north side (photos 1–14; plates 1–3) and two are on the south side (photo 15; plate 4) of West 67th Street between Central Park West and Columbus Avenue in New York City. The buildings in the historic district form a discrete unit which is visually distinct from its surrounding neighborhood. To the north of the historic district is West 68th Street, which contains low-rise row houses and a synagogue typical of the buildings found throughout the Upper West Side of Manhattan; offices and studios owned by ABC flank the historic district on the south side of West 67th Street and related ABC buildings are located just south of the district on West 66th Street; a modern apartment building is located just to the west of the district on the north side of the street; the National Register listed Central Park West Historic District runs north-south along the east side of the West 67th Street Artists' Colony Historic District.

All of the historic buildings in the historic district were erected in the first three decades of the twentieth century and they are unified by their facade materials and design elements. The five contributing apartment buildings on the north side of West 67th Street were all built to contain artists' studios and all have large two-story studio windows on their north faces overlooking West 68th Street (photo 11). On the street facades are smaller multi-paned windows, except at No. 1, the Hotel des Artistes, which also has studio windows facing south onto West 67th Street (photo 4). The apartment buildings on the south side of West 67th Street lack the two-story studio windows, but similar fenestration gives the illusion of studios.

All of the residential structures are approximately the same height and all are built of brick trimmed with limestone and/or terra cotta. The Swiss House (photo 12; plates 1–3) at No. 37 is lower than the apartment buildings, but its use of materials is the same. Almost all of the buildings in the historic district have limestone bases with dark brick above. With the exception of the Colonial Studios (photos 13–14; plate 3) at No. 39, all of the contributing buildings in the historic district have Neo-Gothic detail on their facades. The Gothic-derived forms include pinnacles, crockets, pointed arches, canopied niches, and bosses. The buildings are also ornamented with Gothic detail in their public interior spaces. The restrained Renaissance detail and projecting bay windows of the Colonial Studios create a counterpoint to the Gothic style buildings. A major reason for the cohesive appearance of this street is that the same architects

and artist/developers were responsible for many of the buildings and there seems to have been a concerted effort on the part of these individuals and others to create a unified streetscape.

The eight contributing buildings in the West 67th Street Artists' Colony Historic District are:

Hotel des Artistes (photos 2–4), 1 West 67th Street; George Mort Pollard, architect, 1915–18. The Hotel des Artistes is the most prominent building on West 67th Street. The building has large studio windows on both the north and south elevations. The street facade is ornamented with large areas of Gothic ornament executed in limestone and terra cotta. The two-story limestone base contains quatrefoils, pinnacles, and a trefoil cornice arcade with corbels in the form of heads; figures in the form of artists project from this second floor cornice. On the third floor level, directly above the main entrance to the building, is a limestone pavilion with flamboyant arches and niches. At the upper levels of the building are terra-cotta arches and pinnacles. The interior vestibule and lobby of the building is medieval in inspiration with Gothic ornament and a beamed ceiling. There are murals in the lobby and in the adjoining restaurant.

Central Park Studios (photos 2–3, 5–6), 15 West 67th Street; Simonson, Pollard & Steinam, architects, 1904–05. The Central Park Studios has a two-story limestone base with a projecting entrance vestibule ornamented with Gothic arches, pinnacles, bosses, and gables. The middle section of the building is faced with brick enlivened by pulled bricks set in a rhythmic pattern. The upper three floors are ornamented with Gothic arches, gables, and buttresses. The Gothic lobby contains groups of murals executed by various artists associated with the colony.

Sixty–Seventh Street Studios (photos 1, 3, 7–8; plates 1–2), 27 West 67th Street; Sturgis & Simonson, architects, 1901–03. The earliest of the studios, the Sixty–Seventh Street Studios established the form common on the block. The building is notable for the sophistication of its molded brick window enframements and for the Gothic detail and multi-paned windows of its street front. Shallow rooftop gables have been removed.

Atelier Building (photos 1, 3, 9–11; plates 1–2), 33 West 67th Street; Simonson, Pollard & Steinam, architects, 1903–05. The Atelier is faced with brick laid in Flemish bond with random burned headers. The limestone base has a projecting vestibule with extremely ornate Gothic floral ornament that is enlivened by carved human heads, animals, and birds. The top level resembles a romantic medieval castle gate and is detailed with Gothic pointed arches, panels, foliate bands, and corbels.

Swiss House (photos 1, 14; plates 1–3), 37 West 67th Street; John E. Scharsmith, architect, 1904–05. This institutional building is smaller than the residences, but its materials and details are complementary. The five-story building is raised on a limestone base and the brick upper stories are articulated by window frames, a balcony, an oriel, a cornice, and gables, all of limestone. The Neo-Gothic style building is ornamented with pinnacles, quatrefoils, crockets, and heraldic shields (representing the twenty-two cantons of Switzerland).

Colonial Studios (photos 1, 13-14; plate 3), 39 West 67th Street; Pollard & Steinam, architects, 1906–07. The Colonial Studios is the only building in the district that is not ornamented with Gothic forms. The simple Renaissance details, such as the pedimented entrance

and ornamental foliate bands, are not out of keeping with the remainder of the block. The front elevation of this brick building contains unusual metal bays that are the predominant facade feature. The rear elevation contains typical studio windows.

No. 40 (photo 15); Rosario Candela, architect, 1928–29. This speculative cooperative apartment building has traditional floor layouts, but the limestone base, Gothic exterior and lobby ornament, and large studio–like windows resemble major features on the neighboring buildings.

No. 50 (photo 15; plate 4); Shape & Bready, architects, 1916–17. Erected with soundproof apartments, this brick and terra–cotta building has the look of an Elizabethan manor house expanded to apartment house scale. Among the notable design features are shields, multi–paned windows, drip moldings, a Gothic entrance and lobby, and a parapet railing with quatrefoils, crockets, and other ornamental forms.

There is one intrusion in the historic district, No. 17 (photos 3, 16), designed in 1931 by Gronenberg & Leuchtag. This apartment house was not designed in a manner that blends cohesively with the neighboring studios. It is the only residential building on the north side of West 67th Street that is not a studio structure and its pale brick facade lacks the decorative detailing of its neighbors.

Significance

The West 67th Street Artists' Colony Historic District is a small, architecturally significant enclave on the Upper West Side of New York City. The district, which is composed of eight contributing structures on West 67th Street between Central Park West and Columbus Avenue, consists primarily of buildings erected for artists and those who wished to live in an artistic milieu. It is the only significant concentration of artists' studio apartments in Manhattan. Erected during the first decades of the twentieth century (1901–1929), these buildings create a unit that is visually and historically separate from the rest of the neighborhood. Six of the buildings (Nos. 1, 15, 27, 35, 39, and 50) were planned and financed by artists and) of these, the five which are located on the north side of West 67th Street incorporate innovative two–story studio spaces with large north windows. In addition to these apartment houses, the historic district contains a distinguished institutional building, the Swiss House (No. 37), designed in a Neo–Gothic style similar to most of the studios, and a speculative apartment house (No. 40) that visually imitates the studios on both the exterior and interior lobby and was erected to attract people with an artistic bent. All of the residential buildings were erected as cooperatives with a large percentage of the apartments being owned by individuals and the remainder owned by the cooperative corporations and rented so as to bring a steady income to the building. Although the idea of the cooperative did not originate on this block, the success of these buildings helped to popularize the cooperative form of ownership as an alternative to renting. In addition to their common use and their cooperative ownership, the buildings on West 67th Street are linked aesthetically. All are dark brick structures with white limestone or terra–cotta trim. Seven of the eight buildings have facades detailed with subtle Gothic forms such as pointed arches, crenellated parapets, and multi–paned windows. This unity of design is partly due to the fact that the same architects were responsible for most of the buildings.

By the mid–nineteenth century New York had become the artistic center of the United States. Artists flocked to New York City to study and to work, but as the city grew it became more and more difficult for artists to find suitable studio space. Few buildings were designed with space appropriate for painting and for the display of works of art; the increasing height of new buildings blocked light from established studios; and rising real estate values caused rents to outstrip the income of many artists. The first building erected specifically for artist was the Tenth Street Studios at 15 West 10th Street, designed in 1857 by Richard Morris Hunt.¹ The building was a private venture funded by art collector James B. Johnston who was aware of the unsatisfactory conditions in which most artists were forced to live and work. The building contained twenty–five studios, some of which had bedrooms attached. However, the small number of studios provided at 10th Street and the few similar buildings erected later in the nineteenth century were inadequate for the demand.

At the turn of the century, landscape painter Henry W. Ranger initiated the idea of an apartment building combining artists’ studios with living quarters. Apartment houses had been gaining in popularity in New York for about twenty years, but none had been built specifically for artists. The plan for a studio building evolved as a response to Ranger’s living and working conditions. He rented an apartment for \$2,000 per year, but he was unable to work in this space and so had to rent a studio for another \$700 per year. Both of these spaces proved inadequate for the exhibition of his paintings and he had to display his works at a third site.² Ranger is said to have devised the specific layout for the studio apartment building and to have interested a group of fellow artists in pressing for its construction.³ Unable to interest a speculative builder in the plan, Ranger went to William J. Taylor who offered to erect the structure if enough people were interested in investing in it. Thus, a company was incorporated by the artists, and these stockholders were given the right to occupy studios upon the completion of the project. Among the original stockholders were painters Frank Dumond, Edward Naegele, Paul Dessa, V.V. Sewell, Childe Hassam, and Ranger.

Before building could commence, it was necessary to find a suitable site for the studio building. It was essential that the site chosen have unimpeded access to north light. A plot of land on the north side of West 67th Street was chosen since the buildings behind it were all row houses with restrictions that would last for twenty–five years. Although not an indefinite promise of unimpeded light, it was thought that “Americans rarely plan for a much longer period than that. The artists of 1930 will have to take care of their own light.”⁴ In 1900, West 67th Street was a service street for the residents of the row houses, apartment buildings, and hotels to the north. It had many advantages besides good light and low cost. The street was convenient to the elevated railroad and to surface transit lines, it was close to museums, galleries, and commercial areas, and “finally it was in the immediate vicinity of Central Park, which recommended it to a family in which there were young children.”⁵

¹ See Paul R. Baker, *Richard Morris Hunt*. Cambridge: MIT Press, 1980, pp. 93—97.

² *New York Times*, July 25, 1909, Section V, p. 9

³ *ibid* and A.C. David, “A Co—operative Studio Building,” *Architectural Record*, 14(October 1903) 236. It remains unclear whether the plan as built was that formulated by Ranger or if it was altered before construction.

⁴ David, 240.

⁵ *ibid*.

The architect of the building that came to be known as the Sixty–Seventh Street Studios (photos 1, 3, 7–8; plates 1–2) was the firm of Sturgis & Simonson. They were responsible for the simple Gothic detail and for the sophisticated molded brickwork and fenestration of the exterior, but it is unclear how much they contributed to the apartment layout, which is said to have been the work of Ranger. It is this layout that made the building unique upon its completion in 1903 and which influenced similar studios both on West 67th Street and elsewhere in the city. The most important feature of the building is the series of studio spaces—fourteen, two–story, eighteen–foot–high studios with large windows facing north (plate 5). In front of each studio, facing onto West 67th Street, are duplex living areas consisting of dining room, study, kitchen, bathroom, bedroom, and a balcony overlooking the studio. In addition to these fourteen apartments, there are twenty smaller units located in a rear extension that projects from the center of the building between the studios and contains two apartments per floor. Each of these apartments receives studio light. The ceiling heights are lower than those of the large studios, but higher than those of the duplex living areas. The three different room heights in the building explains the fact that there are fourteen floors in the front of the building, seven in the main studio area, and ten in the rear extension. The interiors were simply furnished with little extraneous ornament that would have added expense. Apartments had large fireplaces and wood paneling and some had beamed ceilings, but there was none of the “useless and tawdry decoration” found in ordinary apartment buildings.⁶ At the Sixty–Seventh Street Studios “the hallway on the ground floor is narrower and much less ornate than those ordinarily provided, but its bareness, relieved only by a decorative frieze painted by V.V. Sewell, is just what a man of taste would want.”⁷ This building became the model for all of the successive studios on West 67th Street.

As has been noted, the Sixty–Seventh Street Studios was built as a cooperative with some rental units which provided income for maintenance and repairs. Cooperative apartment buildings had been erected in New York as early as the 1880s.⁸ The idea, however, had not been very successful. The success of the Sixty–Seventh Street Studios revived interest in the cooperative, and not only did it influence development on West 67th Street, but cooperatives, both those for artists and those for the general populace, began to be constructed elsewhere in the city.

The Sixty–Seventh Street Studios proved to be so popular that almost as soon as it was completed Henry Ranger formed a new syndicate and applied for a permit to build a second studio apartment house immediately to the west of the first building. Known as the Atelier Building (photos 1, 3, 9–11; plates 1–2), this studio follows a plan identical to that of the Sixty–Seventh Street Studios. The Atelier Building has a more ornate facade than its neighbor, but it features similar medieval detail and fenestration. The building was designed by Simonson, Pollard & Steinam. The Atelier Building was followed in 1904 by the Central Park Studios at 15 West 67th Street (photos 2–3, 5–6). This structure, also designed by Simonson, Pollard & Steinam, followed the plan and style of the earlier buildings and was financed by many of the

⁶ Ibid, 248.

⁷ *ibid.* The Sewell murals have either been covered over or removed.

⁸ The Gramercy Apartments on Gramercy Park East, built in the 1880s, was a cooperative, as was the Chelsea (now the Chelsea Hotel) and other buildings designed by Hubert Pirsson, architect of the Chelsea. Most of these ventures failed. The Gramercy remains a cooperative.

same individuals. It too has Gothic exterior detail and is particularly notable for the series of lobby murals painted by Frank Dumond, V.V. Sewell, and others.

Two years after the Central Park Studios was begun, painter Robert W. Vonnoh, who lived in the Atelier Building, commissioned Pollard & Steinam to design a studio at 39 West 67th Street (photos 1, 13–14; plate 3). The Colonial Studios is narrower than the earlier buildings and has an unusual facade with projecting metal bays and simple Renaissance ornament, but its interior plan, with two-story studios and duplex living areas¹ reflects the influence of the earlier buildings.

The Colonial Studios was completed in 1906 and it was not until 1915 that another building was erected on the street. In that year a syndicate headed by artists Penrhyn Stanslows commissioned the largest cooperative on the street, the Hotel des Artistes (photos 2–4). Designed by George M. Pollard, this Neo-Gothic style structure has studios on both the north and south elevations. The exterior and interior public spaces are more ornate on this building than on the earlier studios. The large lobby has fine “medieval” woodwork, plaster panels, and iron decoration, as well as a mural painted by B. Cort Kilvert in 1924 showing Dutch ships in the harbor of colonial New Amsterdam. The building originally had services that included a ballroom and banquet room, a grillroom (now the Cafe des Artistes) with murals by Howard Chandler Christy, a dining room, a swimming pool, squash courts and a sun parlor on the roof, and a community kitchen with dumbwaiters that sent food directly to the apartments (the salaries of the chefs were included in the expenses of the building). The construction of this large building with its imposing public spaces and approximately one hundred suites, some with south facing studios that were unsuitable for artists, indicates the increasing popularity of cooperative studios for people who were not artists. The large studios provided excellent space for entertaining and for the display of artwork and these buildings attracted people who wished to live in an artistic environment. The Hotel des Artistes was not the only building to attract a variety of people other than artists, but it illustrates a development that was occurring on the street.

In 1912 the *Brickbuilder* noted:

The first of these buildings proved so successful that many were erected in the next few years [on West 67th Street as well as elsewhere in New York City]....These apartments rented readily to artists, musicians, literary people, and those who enjoyed having receptions requiring large rooms.⁹

and in 1920 *Architectural Review* commented that:

So many people have taken to studio apartments, it is safe to say, the artists are in the minority in some buildings.¹⁰

⁹ Elisha Harris Janes, “The Development of Duplex Apartments.--II. Studio Type.” *The Brickbuilder*, 21(July 1912) 184.

¹⁰ “Studio Apartment at 70 Central Park West, New York City,” *Architectural Review*, 27(February 1920) 33—34, quoted in Robert A.M. Stern et al, *New York 1900*, New York: Rizzoli, 1983, p. 295.

Because of the need for north light, all of the studio buildings were constructed on the north side of West 67th Street overlooking the low-rise buildings on West 68th Street. The south side of West 67th Street was not appropriate for artists' studios since the uninterrupted north light was blocked by the earlier studio buildings. Although the apartment houses at 40 and 50 West 67th Street do not have studios, they were designed in a manner that is stylistically compatible with the studio buildings and they were clearly planned to complement those structures. No. 50 (photo 15; plate 4), built in 1916–17, was planned by a syndicate that included “Henry Ranger, Edwin Isham, George Devoll, Francis Jones, Dr. M.L. Rhein, and others who have long been identified with the artistic colony which has given such a unique distinction to the Sixty-seventh Street block.”¹¹ This Neo-Gothic style building, designed by Shape & Bready, was specifically designed with soundproofing so as to attract musicians (George Devoll and Edwin Isham were singers), thus continuing the artistic tradition established by the artists' studios. In 1931, after the building became a rental structure, apartments were advertised as being in the “center of the Artists' Colony” and as having “north light for artists.”¹² The apartment house at No. 40 (photo 15) has a conventional layout, but its architect, Rosario Candela, included “large leaded-glass studio windows”¹³ on the Gothic-inspired front facade, successfully integrating the building into the design of the street. In addition, this cooperative was advertised as part of “The Artists' Colony”¹⁴ and the building, completed in 1929, is clearly part of this development.

Since their completion, the various residential buildings have been home to many prominent artists. The artists attracted to this street and to the artists' colony were not, in general, the struggling avant-garde painters of the type then settling in Greenwich Village and other inexpensive areas, but were successful men and women, many of whom were quite conservative in their work and many of whom were patronized by the elite. Many were portrait painters, illustrators, and academic artists who were extremely successful, but are not well known today. A few remain quite renowned. Among the artists who have lived on West 67th Street over the years (including those living on the street today) are, at the Des Artistes, decorator and mask designer Władysław Benda (also lived at No. 27), portrait painters J. Phillip Schmand and Stanley Middleton, illustrators Norman Rockwell, J. Knowles Hare, and Harrison Fisher, mural painter Howard Chandler Christy, sculptor Jo Davidson, painter and sculptor Walter P. Russell (also lived at No. 15), and modern artists Ellsworth Kelly and Leroy Neiman; at the Central Park Studios (No. 15), painters Alphaeus Cole (also lived at No. 33), Stuart Davis, and Frederick W. Wright (also lived at No. 33), portrait and still life painter Hubert Vos, muralist Joseph Mortimer Lichtenauer, and etcher Troy Kinney; at No. 27, painters Gifford Beal, Louis Dessau, Frank Dumond, Lillian Genth, Robert Vonnoh, and Howard Hildebrandt, watercolorist George Clements, landscape painter Henry Ranger, marine painter Paul Dougherty, miniaturist Lydia Longacre, portrait painters Charles Naegele, Charles Apt, and Joseph Margolis, illustrators Hamilton King and Harrison Cady, animal painter Paul Branson, sculptor Katherine Hobson, and graphic artist Milton Glaser; at the Atelier (No. 35), painters Charles Bettinger, James Fosdick, Dora Keith, Guy Wiggins, Alphaeus Cole, William Copley, and Noel Rockmore, painter and stage designer Ben Ali Haggin, painter, sculptor, and illustrator Richard Field Maynard, animal painter Karl Rungius, muralist Leon Solon, sculptor Bessie Potter Vonnoh, illustrator James

¹¹ *New York Times*, November 28, 1915, Section VII, p. 1.

¹² *ibid*, March 22, 1931, Section XI, p. 9.

¹³ *ibid*, January 27, 1929, Section XII, p. 1.

¹⁴ *ibid*.

Montgomery Flagg (designer of World War I “Uncle Sam Wants You” poster), and avant-garde artist Marcel Duchamp; at the Colonial Studios (No. 39), sculptor Harriet Frishmuth and painters Chris Curran and Ludwig Bemelman. Among the musical inhabitants of No. 50 were many vocal teachers including Frank Hemstreet; baritone Reed Miller; soprano Nevada Vanderver; and chorus girl Bonnie MacGen. Other famous residents of the street, attracted here by the special ambience of the block and the quality of the apartments, have included, at the Des Artistes, Noel Coward, Fannie Hurst (also lived at No. 27), Isadora Duncan, Heywood Broun, William Powell, Emil Fuchs (cellist), Edna Ferber, Alexander Woolcott, Zasu Pitts, Rudolph Valentino, Debbie Reynolds, Hugh Carey, John Lindsay, Robert MacNeil, David Garth, and Joel Gray; at No. 27, David Halbestrom and Marsha Mason (Pulitzer Prize winning authors), Albert Fuller (harpsichordist), George Balanchine, Patricia McBride, and Peter Yarrow (of Peter, Paul and Mary); at No. 35, Victor Navarsky (editor of *Nation*), Barbara Epstein (co-founder of *New York Review of Books*), George Lang (restaurateur), William Beebe (ocean explorer), Carl Akeley (African explorer), and Shirley Jones; and at No. 39, Ben Hecht.

The popularity of these cooperative studio apartments inspired the development of similar buildings elsewhere in New York City, although they were never a common type. The other studios were single buildings set amidst more traditional structures and none was part of a colony such as that on West 67th Street. Among the finest of the studios influenced by the Sixty-Seventh Street development are the Gainsborough Studios (222 Central Park South; Charles W. Buckham, 1907–08), the Studio Building (44 West 77th Street; Harde & Short, 1908–09; listed on the National Register 5/19/83), and the Rodin Studios (200 West 57th Street; Cass Gilbert, 1916; now an office building). The West 67th Street apartment buildings were all erected as cooperatives, but during the Depression they were converted to rentals. All are again under cooperative ownership and they continue to attract artists.

At the same time as the early studios were being built the Swiss Benevolent Society of New York purchased a fifty-foot-wide site at 35–37 West 67th Street just west of where the Atelier was going up. The society commissioned Swiss-born architect John E. Scharsmith to design a new building for the Swiss House (photo 12; plates 1–3). The Swiss Benevolent Society of New York was organized in 1851 to assist “deserving indigent Swiss, and maintain the Swiss House; a temporary home with medical attendance for Swiss of both sexes who are without means.”¹⁵ The Swiss House was originally located in an old Greek Revival style row house at 108 Second Avenue in the East Village, but as this area deteriorated the society looked for a new location. In 1904 the 67th Street site was chosen. This area appealed to the building committee for a reason similar to that which attracted many of the artists and other residents to the new cooperative studios. The society’s *Annual Report of 1905* noted that the new building was “located in the most salubrious part of New York City;”¹⁶ a year earlier the *Annual Report* had commented that “the site is an exceptionally good one and the proximity to Central Park, with its green lawns, its rocks and lakes, will remind the future inmates of their mother country.”¹⁷ Architect John E. Scharsmith designed several fine buildings in New York City, but little is known of his life. His best known building is the Chatsworth Apartments and Annex at 340–344 West 72nd Street (NR eligible 1985) which is contemporary with the Swiss House. According to the New York City Landmarks Preservation Commission, Scharsmith “was probably at the pinnacle of his career” at

¹⁵ *New York Charities Directory*, New York: Charity Organization Society, 1895, p. 125.

¹⁶ *Annual Report of the Swiss Benevolent Society of New York for the Year 1905*, New York, 1906, p. 11.

¹⁷ *Annual Report of the Swiss Benevolent Society of New York for the Year 1904*, New York, 1905, p. 10.

this time.¹⁸ Although its institutional use is different from that of the neighboring residences, the Swiss House is an integral component of the street and the historic district. The Swiss House is a beautifully designed Neo-Gothic style structure that was supposedly modeled after the city hall in Basel.¹⁹ It is a distinctive example of Neo-Gothic style architecture and its Gothic detail and brick and limestone facing complement the other buildings in the historic district. The Swiss House is now a home for working women. (LW! note: The Swiss Benevolent Society closed The Swiss House in 1991. Beginning in 1994, it was home to the NYU Center for Jewish Life, and, in 2001, NYU gifted the building to the 92nd Street Y. Finally, in 2007, the Swiss House was purchased by CUNY and is now home to Macaulay Honors College.)

The single intrusion, at No. 17–21, is an apartment building that does not contribute to the visual or historic character of the historic district. The contributing buildings in the West 67th Street Artists' Colony Historic District are all well-maintained and retain original features on both the exteriors and interiors. Together these eight buildings form an enclave of specially designed work and living spaces, seven of which were erected for urban artists and their followers. This enclave is unique in illustrating an important chapter in New York's history of artistic preeminence.

¹⁸ New York City Landmarks Preservation Commission, "The Chatsworth Apartments and Annex," Designation Report prepared by Ed Mohylowski, 1984, p. 8.

¹⁹ *Annual Report of the Swiss Benevolent Society of New York for the Year 1905*, New York, 1906, p. 11.

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