

United States Department of the Interior
National Park Service



207

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Manor Club

other names/site number _____

2. Location

street & number 1023 Esplanade [] not for publication

city or town Pelham Manor [] vicinity

state New York code NY county Westchester code 119 zip code 10803

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 as 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 [] nationally [] statewide [X] locally. ([] see continuation sheet for additional comments.)

Ruth A. Purpant DBHPO
Signature of certifying official/Title

3/18/14
Date

State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
[] see continuation sheet
- [] determined eligible for the National Register
[] see continuation sheet
- [] determined not eligible for the National Register
- [] removed from the National Register
- [] other (explain) _____

Joe Colson W. Beall
Signature of the Keeper
date of action 5-12-14

Manor Club

Westchester County, New York

Name of Property

County and State

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	
<u>1</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	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

N/A

6. Function or Use

Historic Functions

(enter categories from instructions)

SOCIAL / clubhouse

Current Functions

(Enter categories from instructions)

SOCIAL / clubhouse

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY

REVIVALS – Tudor Revival;

Late Victorian – Queen Anne

Materials

(Enter categories from instructions)

foundation Concrete

walls Stucco

roof Asphalt, Shingle

other Half-timber wood

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

Manor Club

Westchester County, New York
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Name of Property

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 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 that 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 boxes that apply.)

- 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 of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

Areas of Significance:

(Enter categories from instructions)

Social History

Architecture

Period of Significance:

1921–1964

Significant Dates:

1921–1922, 1933, 1935

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

William H. Orchard (architect)

J.C. Lyons Sons Company (builder)

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

Manor Club
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10. Geographical Data

Acreage of Property _____ Approximately 1 acre _____

UTM References

(Place additional UTM references on a continuation sheet.)

1 | 1 | 8 | | 6 | 0 | 0 | 7 | 7 | 6 | | 4 | 5 | 2 | 7 | 4 | 1 | 2 |
 Zone Easting Northing

3 | 1 | 8 | | | | | | | | | | | |
 Zone Easting Northing

2 | 1 | 8 | | | | | | | | | | | |

4 | 1 | 8 | | | | | | | | | | | |

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title _____ Amanda Mullens Chait, revised and edited by Jennifer Betsworth (NYSHPO) _____

organization _____ Columbia University, GSAPP _____ date _____ 11/1/13 _____

street & number _____ 4621 Old Cheney Road #6 _____ telephone _____

city or town _____ Lincoln _____ state _____ NE _____ zip code _____ 68516 _____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name _____ Manor Club _____

street & number _____ 1023 Esplanade _____ telephone _____ 914-738-1528 _____

city or town _____ Pelham Manor _____ state _____ NY _____ zip code _____ 10803 _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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Manor Club
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Narrative Description of Property

The Manor Club is located on a triangular lot formed by the intersection of Esplanade and Prospect Avenue in the village of Pelham Manor in Westchester County, New York. Esplanade, one of the primary roads through the village, is a well-landscaped, divided parkway lined by large, early-twentieth century homes designed in revival styles on large lots. Residential streets parallel Esplanade to the east and west. There are private homes, a park, an elementary school, and a country club in the vicinity. The Manor Club occupies nearly its entire lot and is surrounded by landscaped front and rear yards and two driveways at the front and the side of the clubhouse. The lot around the property is landscaped with various trees and shrubs. A row of low bushes outlines the entire property line. The nominated parcel is the lot historically associated with the clubhouse.

The Manor Club is an L-shaped building with a complex roofline. The building is divided into three separate sections (from south to north): a one-story sunroom, the two-story main clubhouse in the center, and the three-story theater. Each section has a different form and design, but they are united by the consistent light stucco, half-timbering, bracketed timber entrances, and large hipped roof. The roof was originally covered in cedar shingles, but has since been covered in asphalt shingle.

The sunroom section, which extends toward the southern corner of the lot, is partially obscured from the street by various trees and large bushes. The smallest section of the house, the sunroom is set apart by its steep, side-gabled roof with half-timbering and nearly wall-to-wall windows on its three exterior walls. Each of the vertical, five-by-two windows is separated by vertical half-timber details; the bank of windows is capped by an additional, horizontal timber underneath the roofline. The south elevation of the sunroom has two entrance doors with eight panes of glass in each door. A six pane transom runs over the two doors. The gabled sunroom roof meets with a low, hipped roof connector that leads to central section. On both the façade and rear elevations, the straight half-timbers continue up the window section into the connector where they meet with curved and angled half timber details. This section is completed by two cement chimneys crowned by decorative chimney pots. One is visible on the façade, and the other extends from the rear elevation. The sunroom was expanded to this size during the 1930s; it originally ended with the section that currently acts as a connector and had a second-story, wide rectangular dormer.

The two-story, central section of building has a steep, hipped roof and an offset, projecting front gable. The two-story, projecting front gable entrance section is covered in stucco and has half-timber detailing. Vertical, angled, and curved half-timbers decorate the first and second floors of each elevation, with the most intricate work in the gable and second story façade. Four side-by-side, single pane vertical windows are located in the center of the second story. The shed-roofed entrance porch is supported by three wooden piers with angled brackets. The large piers form two arched entryways. The porch covers a wooden front door with a semi-circular top, a tri-panel window, and gold hardware and a window to the left of the door with a flower box underneath. To the left of the entrance, set back by about ten feet, is the main portion of the clubhouse. The steep, hipped roof extends down to the first story. The stucco-covered wall of this section is pierced by five five-by-two windows. To light the second story, one small shed roofed dormer and two larger hipped roof dormer windows project from the steep roofline. The small, leftmost dormer window has two panes. The two

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larger dormers have two four-over-four windows. All of the windows in this section appear to be later replacements.

The third section of the Manor Club is the theater, which rises to three stories; only two stories are apparent from the façade. The roof of the theater has a clipped gable and an exaggerated, low slope that extends nearly to the ground on the north end of the building. The theater entrance is highlighted by a combination shed and hipped roof porch supported by heavy wood piers with rounded brackets. The porch covers wooden double doors with a carved, geometric design. Two one-over-one windows are located on the first floor to the north of the entrance. An arched, five-segment multi-paned window with a thin drip lintel sits above the entrance porch. During the 1930s, the theater was modified to create an entrance foyer and more backstage space for actors and storage. These changes were necessary to accommodate the expanded use of the theater and to meet modern fire safety regulations.

These three components of the front of the building create a complex, asymmetrical façade that faces Esplanade. Continuing around the building, the elevations become even more complex. Two one-story, hipped roof sections project from the north side of the building. They are covered in stucco and have two-over-two replacement windows in an irregular pattern. The first hipped roof section has a two-thirds height projecting front gable portico. This was added during the 1930s as an additional theater foyer entrance. The front gable has half timber detailing, and extends into a small hipped roof porch. Thick wooden beams with rounded arches support the porch roof. Another driveway passes through the north side of the property allowing car drop-off at this portico. At the rear of the building, multiple elevations and rooflines are visible, indicating the combination of the three sections of the building, which each reach a different height. Especially apparent is the third story of the theater section, which serves as the storage attic above the theater.

The interior is divided into an assembly room, library, kitchen, solarium, and theater on the first floor. The second floor provides lounge and office space. The majority of the interior is designed and decorated in an austere, Colonial Revival style. Most walls are painted either white or ecru and furnishings are minimal.

The main entrance of the clubhouse opens into a Colonial Revival style center hall with a stairway on the left. The small rectangular space features a carpeted floor and French doors flanking two sides. Walking through the entranceway, you enter the primary space of the clubhouse, the assembly room. The assembly room has wood floors, white walls, and white-painted, exposed beams on the ceiling. White wooden columns flank the sides of the room, dividing the main event space from the separate seating area and rectangular library room to the east. The solarium, a large square room, is south of the assembly room. Because this room is its own wing, it features a steeped ceiling. The room also features near wall-to-wall windows and wood flooring. The solarium and assembly room share two double-faced fireplaces.

A butlers pantry and kitchen are located just off of the dining room. The rectangular kitchen features linoleum flooring, built in cabinetry, and a double oven and stovetop. The kitchen has six large six-over-six windows along its exterior walls, which look onto the back yard of the property. One door in the kitchen leads downstairs to the clubhouse's unfinished basement, which is used as storage space.

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The stairs in the main entrance hall lead to a large landing. To the far right is a small office that is used by the club's office staff. To the left of that doorway are a set of double doors that lead to the auditorium's balcony. Opposite these double doors is the entrance to a parlor room, called the women's lounge that is lighted by the two primary façade dormers. Past the landing is the club's board room, which has white walls and framed photos of past presidents mounted on the wall. A row of windows looks out to the back of the property. Attached to the board room are a small kitchen and a restroom, which used to be the private rooms of the former live-in help for the club. In 1938, the second-floor staff quarters were removed to create the club sitting rooms. The back stairs from the kitchen lead to a small third floor. After 1938, this served as the live-in caretaker's private rooms. To the left at the top of the stairs is the theatre attic containing stage lighting and a cut-out in the floor, so that the lights can reach the stage. Louvered doors, regulated by ropes, are used to close off the openings when the lights are not in use.

The other portion of the building is the club's theatre. It is accessible through French doors inside the entrance hallway. The theatre is divided into an anteroom, 350-seat auditorium, and backstage. The two-story theatre features typical auditorium seating and a balcony level, both of which have numbered, upholstered seats. The stage has velvet curtains and is professionally equipped with lighting and set design. The theater features carpeted floors and at the back of the seating area is a foyer separated by columns, with lounging couches. This foyer has a double-door entrance/exit that leads out to the front of the property. The large ante-room, which was added during the 1930s, is to the north of the theater. It includes a large coat closet and a ticketing window. A flight of stairs to the left of the theater entrance doors leads to the balcony.

The backstage area is primarily used as storage for old costumes, instruments, and set pieces. A large portion of the backstage was added during the 1930s and 1940s. Attached to the backstage is what the club members call the "green room," a small sitting room with chairs and couches for cast members to utilize between scenes. A set of stairs from the green room leads to the second floor, which houses dressing rooms and restrooms. The narrow hallway leads to 4 dressing rooms; each small room has similar furnishings, original fixtures, and hardwood flooring. The theater second story is not connected to the clubhouse second story.

Though there have been some alterations to the building since its original construction, including the expansion of the sunroom, the addition of the theater's north-facing ante-room, and the construction of a larger backstage area for performers, the Manor Club retains its original style, elements and proportion. Any alterations have remained faithful to the architect's original design and an attempt has been made to utilize the same or similar materials.

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Statement of Significance:

The Manor Club, built in 1921-1922, is significant at the local level under Criterion A for its association with the development of a women's social, literary, and philanthropic club in the lower Hudson Valley. Founded as a men's club in 1882, the Manor Club hosted sporting and gaming events and more family-oriented weekend parties. The Tuesday Afternoon Club, a social and literary women's club created in 1900 by the wives of Manor Club members, met in the original clubhouse. After the men's club floundered, the Tuesday Afternoon Club expanded and took over management of the clubhouse and club activities in 1913. Within a decade, the middle-class ladies of Pelham Manor decided it was time to build a new clubhouse. Through the design and construction of their new clubhouse, the Manor Club expanded and redefined its place in Pelham Manor. The Manor Club became a social and cultural center for the whole community and provided women with leadership and educational opportunities. The Manor Club is also significant under Criterion C as a good example of Edwardian Tudor Revival architecture and of early twentieth century clubhouse design. Designed by architect William H. Orchard, the clubhouse reflects the popularity of the Tudor Revival in Pelham Manor. To meet the specific needs of the club, it was designed with several large meeting spaces and a large, professional-quality theater.

The Town of Pelham traces its roots back to 1788, when Westchester County was divided into a series of towns. By the following year, the town's population was listed at 199 persons. After the New Haven Railroad line opened its Pelhamville station in 1852, the town began developing into a residential commuter suburb. As demand increased, the New Haven line added another station at the end of Esplanade in 1873. The Pelham Manor and Huguenot Heights association was created soon afterward and developed large suburban lots within the village. By 1880, the town of Pelham's population had grown exponentially, to 2,540. In 1891, to halt New York City's annexation of lands from the town of Pelham, the village of Pelham Manor was incorporated.¹

The first iteration of the Manor Club was organized as a men's club in 1882 and formally incorporated the following year.² The clubhouse, a modest, shingle-covered building, was constructed in 1887 for the membership of the men's club. Between 60 and 70 men purchased annual memberships each year. Men met at the clubhouse to play pool, tennis, bowl, or simply discuss business and politics. They also organized a baseball team and competed in tennis matches with other men's clubs. Although it was organized primarily for the men of the community, the club offered some activities and events for families. A board of five distinguished gentlemen managed the business affairs of the club, and a house committee of five prominent women planned Saturday night social events. According to Mrs. William Bradley Randall, who was quoted in the 1973 history of the club, "These were a great joy – a place to go, to wear one's gay rags consisting of skirts to the ankles and long-sleeved white shirtwaists with high collars, and to dance, play whist, or just gossip."³ The Manor Club quickly became the center of the social activities of Pelham Manor.

¹ For all history of the Town of Pelham, see: Pelham Preservation and Garden Society, "Brief Chronological History of the Town of Pelham," available at: <<http://www.pelhampreservationsociety.com/>>.

² "The History of The Manor Club," (Pelham Manor, NY: Manor Club, 1973).

³ "The History of the Manor Club," 11; James B. Saunders, ed., *The Pelham Manor Story, 1891-1991* (Pelham Manor, New York: Village of Pelham Manor, 1991), 65-66.

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In addition to organizing weekend entertainments for club members, the ladies house committee also held charitable events at the Manor Club. The events, which included lectures, concerts, vaudeville, and magic lantern shows, usually benefited the Pelham Summer Home. From its creation in 1888 through 1915, the Pelham Summer Home provided free, two-week outings to the beach for poor children from New York City. It was supported entirely by donations from the community and by the volunteer efforts of middle-class ladies from Pelham Manor.⁴

In 1900, the Tuesday Afternoon Club – an afternoon tea and meeting for the wives of the Manor Club’s members – was founded. This gave the ladies of the village an opportunity to socialize with one another, without their husbands. The formal purpose of the Tuesday afternoon meetings was “to attain a better knowledge of the world’s history, art, and literature.” The women met at the Manor Club and socialized and sewed while one member read. Over time, the club grew to a size of one hundred members.⁵ The women’s club owed much to its “Four First Ladies,” Mrs. James Frances Secor, Mrs. Robert A. Holmes, Mrs. William Bradley Randall, and Mrs. Robert C. Black. These four women, who had been involved in Manor Club entertainments and benefits since its inception, were integral to the creation of the Tuesday Afternoon Club and later the final iteration of the Manor Club. In fact, Mrs. Secor was the president of both clubs for nearly twenty-five years.

The creation of the Tuesday Afternoon Club is consistent with the late nineteenth and early twentieth century pattern of the formation of women’s clubs around the country. Initially formed as ways for women to socialize with one another, the clubs also provided opportunities for women to educate themselves and build leadership and managerial skills. By the twentieth century, women’s clubs became increasingly involved in political and social causes. Many sought to improve the status of women and children in America by supporting women’s right to vote, and legislation about child labor and food purity. In addition, many clubs became involved in local politics and worked to improve life in their own communities. Women’s clubs were also unique in that they were just as common and popular in large urban areas – such as New York City – as they were in smaller, suburban townships. The start of the First World War also spurred many women to join local club chapters, hoping to provide charitable works for the troops, veterans, and families of those lost in their own communities.⁶

By 1913, the Manor Club was floundering financially. For years, the dues had been insufficient to pay for the maintenance of the building, let alone club activities, and the directors often paid the difference from their own pockets. Instead of closing the club, Henry E. Dey, one of the directors, suggested that the thriving Tuesday Afternoon Club might consider taking over management of the Manor Club. Excited by the opportunity, the

⁴ *New York Tribune*, May 18, 1897; May 1, 1899; October 22, 1900; “Entertainments Given for Benefit of Pelham Summer Home for Children,” *New York Tribune*, February 14, 1900; “Short Plays Given by Young People at Manor Club,” *New York Tribune*, August 11, 1901; *The Sun*, May 31, 1909; May 18, 1913; Historic Pelham, “The Pelham Home for Children that Once Stood on Split Rock Road,” available at <<http://historicpelham.blogspot.com/2005/04/pelham-home-for-children-that-once.html>>.

⁵ “The History of the Manor Club,” 11; Saunders, *The Pelham Manor Story*, 66-67.

⁶ Alice Ames Winter, “Women’s Clubs To-Day,” *The North American Review*, Vol. 214, November 1921; Karen Blair, “Womens Club Movement,” *Oxford Companion to the United States* (New York: Oxford University Press, 2001); J.C. Croly, *The History of the Woman’s Club Movement in America* (New York: H.G. Allen & Co., 1898).

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Tuesday Afternoon Club doubled their membership and increased dues from three to twelve dollars a year. The following year, the Tuesday Afternoon Club merged with the old Manor Club. When the merger was formalized, each of the five former directors resigned in turn and elected a woman in his place. Within three years, the new female directors had successfully managed to pay off, or waive, the Manor Club's \$10,000 in debt.⁷

Encouraged by the revitalization of the Manor Club as a women's club, the increased membership began to hold more events and engage in politics. In response to William Randolph Hearst's political activities, the clubwomen called upon the local council to bar all Hearst publications from the Pelham Manor newsstands. They held rallies for political candidates, and attended and participated in Westchester County government committee meetings.⁸

However, the primary focus on the club soon became the improvement of its clubhouse. The old Manor Club building was woefully inadequate for the 200 member women's club. The clubhouse had one large auditorium space, which seated only 100, which was surrounded by wide porches. The porches blocked daylight from the auditorium, which had to be lighted by gas lamps. Once the debts they had inherited were paid, the members began to raise money to expand the old clubhouse to better serve their needs. After two years of debate over how to best modify the clubhouse, they demolished it in favor of a new clubhouse in 1921.⁹

The women of the club soon began holding benefit events and performances for the building fund. In addition, the club accepted subscription donations from club and community members. Their efforts raised \$35,000 for the building, and they were able to obtain a \$30,000 loan to cover the remaining costs. In addition, Mrs. Robert C. Black, one of the club's founders, donated an additional half acre to the club to allow for the new building to be even larger in size.¹⁰

The club selected William H. Orchard, a prolific New York City architect, to design the new clubhouse.¹¹ Orchard, who received his formal architectural training at Columbia University, designed a number of one-to-three story buildings in New York City before receiving the commission to design the Manor Club. His New York City work includes a three-story stone and brick loft building at 98 Washington Street (1909) and a three-story brick and stone office building at 27th Street and Tenth Avenue (1910). After he received the commission for the Manor Club, Orchard moved to an apartment building on Esplanade. While in town, he also designed a small number of residences in Pelham Manor.¹²

⁷ Saunders, *The Pelham Manor Story*, 67-68.

⁸ "Move to Bar Hearst Papers is Spreading," *New York Tribune*, May 16, 1918; "Theater Women to hold Rally for Wood today," *New York Tribune*, April 21, 1920; *Evening World*, June 2, 1922; *New York Tribune*, October 24, 1922.

⁹ Saunders, *The Pelham Manor Story*, 66, 68

¹⁰ Saunders, *The Pelham Manor Story*, 68; Manor Club subscription card, May 1920, Manor Club archives, Pelham Manor, New York.

¹¹ William H. Orchard is not to be confused with William R. Orchard, another New York City architect of the same time, who along with his partner Elliott Lynch was responsible for the design of a number of buildings for the Catholic Archdiocese of New York.

¹² "W.H. Orchard," *Office for Metropolitan History*, available at: <www.metrohistory.com>, accessed March 1, 2013; United States, Bureau of the Census, *Fourteenth Census of the United States: 1920 - Population*.

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By April 1921, the members of the Manor Club had approved William H. Orchard's Tudor Revival design. The Tudor Revival, which reached the apex of its popularity between 1910 and 1940, was loosely based on English medieval buildings from the Tudor period (1500-1559).¹³ It is defined visually by ornamental half-timbering, often with stucco walls, steeply pitched roofs, and cross-gabled and asymmetrical plans. This style is evident in the Manor Club's façade with its stuccoed and half-timbered design. Tudor Revival was extremely popular in Pelham Manor at the time, possibly due to a romantic association with the concept of an English manor. Many contemporary homes in the neighborhood of the Manor Club were designed in this style. The Manor Club also incorporates a steeply sloped roof on the north side of the building, almost reaching the ground, in a manner similar to the style of Edwardian country homes, specifically those designed by C.F.A. Voysey.¹⁴

On the interior, the Tudor Revival style is largely abandoned in favor of the lighter and more delicate Colonial Revival style. The center-hall stairway and relatively open floor plan are consistent with this aesthetic. This amalgamation of different architectural styles in a single building is common in early-twentieth-century suburban architecture. In this case, it is especially reflective of the club's desire for a bright, functional interior in a traditional style. Club members were particularly focused on the design and amenities offered by the building and were pleased by the variety of activities the new clubhouse allowed. The interior rooms of the Manor Club, which featured a sunroom, a dining room, a main entertaining hall, a butler's pantry, and a kitchen on the first level, and an office, a sitting room, and a board room on the second level, provided plenty of space for the club's members and board to conduct business and socialize.¹⁵

The construction of a new clubhouse offered the Manor Club an opportunity to expand and redefine itself. An article about the Manor Club's new building in *The New York Times* stated, "This club will be distinctive among the various clubs of Westchester, in that the activities cover the field of drama, music, art, literature and civic betterment. The club is designed in the Elizabethan period of architecture, and is considered unique in design and arrangement."¹⁶

During the early twentieth century, Americans began establishing amateur theater groups and building community theaters. The Little Theater movement reflected a rejection of the commercialism of expensive touring productions and aspired to increase appreciation for and public belief in the importance of theater. Leaders of the movement hoped to improve American society by exposing more people to the arts. By the 1920s, these ideas had become widely accepted. Women were at the core of the Little Theater movement, and womens clubs and organizations across the country became involved in staging amateur productions.¹⁷

¹³ Architecture, Landscape, and Urban Design, "Tudor Revival," October 2011, available at: <<http://architecturestyles.org/tudor-revival/>>.

¹⁴ The Victorian Web, "C.F.A. Voysey," available at: <www.victorianweb.org/art/architecture/voysey>.

¹⁵ "The New Manor Club House," notice from the Board of Directors, 1921, Manor Club archives, Pelham Manor, New York.

¹⁶ "New Pelham Manor Club," *The New York Times*, 29 May 1921; "The History of the Manor Club," 3.

¹⁷ Dorothy Chansky, *Composing Ourselves: The Little Theatre movement and the American audience* (Carbondale, Illinois: Southern Illinois University Press, 2004), 4-8; Karen Blair, *The Torchbearers: Women and their Amateur Arts Associations in America, 1890-1930* (Bloomington, Indiana: Indiana University Press, 1994), 38-43; 143-146.

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Continuation Sheet

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Manor Club
Name of Property
Westchester County, New York
County and State

The members of the Manor Club, which had long focused on literature and drama, demanded a substantial theater as part of their clubhouse; the completed auditorium could seat 560 people. Women's clubs rarely had the financial means to build a theater of this size, and it set the Manor Club apart from other local groups. Members began using the theater almost immediately; the new drama committee began a series of shows in February 1922.¹⁸ The Club added an ante-room with a side entrance and ticket booth and expanded the backstage of the theatre during the 1930s and 1940s to accommodate the growing membership and more elaborate shows.

Since the completion of the building, the Manor Club has continuously operated as a women's club, organizing various social, educational, and charitable events for the community. The building's most impressive feature continues to be its auditorium. With its large seating capacity, and near-professional lighting and set design technology, the bi-level theater is the site of countless student, amateur, and professional productions each year for the community to enjoy. For its members, the Manor Club still hosts its traditional Tuesday afternoon tea, along with holiday parties, a lecture series, and fundraisers. Today, having just received its 501(c)3 designation, the Manor Club continues to act as a literary, charitable, educational, cultural, and theatrical institution in Pelham Manor.

The Manor Club is an intact example of an early twentieth century suburban women's clubhouse. William H. Orchard's Tudor Revival design effectively ties the complex building together and minimizes the visual dominance of the theater section. From its origins as an ancillary event organization and literary club, the women's Manor Club formally established and redefined itself through the construction of its clubhouse. Under the leadership of the women of Pelham Manor, the Manor Club was transformed from a quiet, men's club into the social and cultural center of the village.

¹⁸ "The Drama Section of the Manor Club presents "The Frolics,"" February 3 and 4, 1922, Playbill (Pelham Manor, NY: Manor Club).

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Section 9 Page 1

Manor Club

Name of Property

Westchester County, New York

County and State

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"The Drama Section of the Manor Club presents "The Frolics."" Playbill. February 3 and 4, 1922. Pelham

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Section 9 Page 2

Manor Club
Name of Property
Westchester County, New York
County and State

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Section 10 Page 1

Manor Club
Name of Property
Westchester County, New York
County and State

Verbal Boundary Description

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

Boundary Justification

The boundary was drawn to include the parcel historically associated with the Manor Club.

United States Department of the Interior
National Park Service

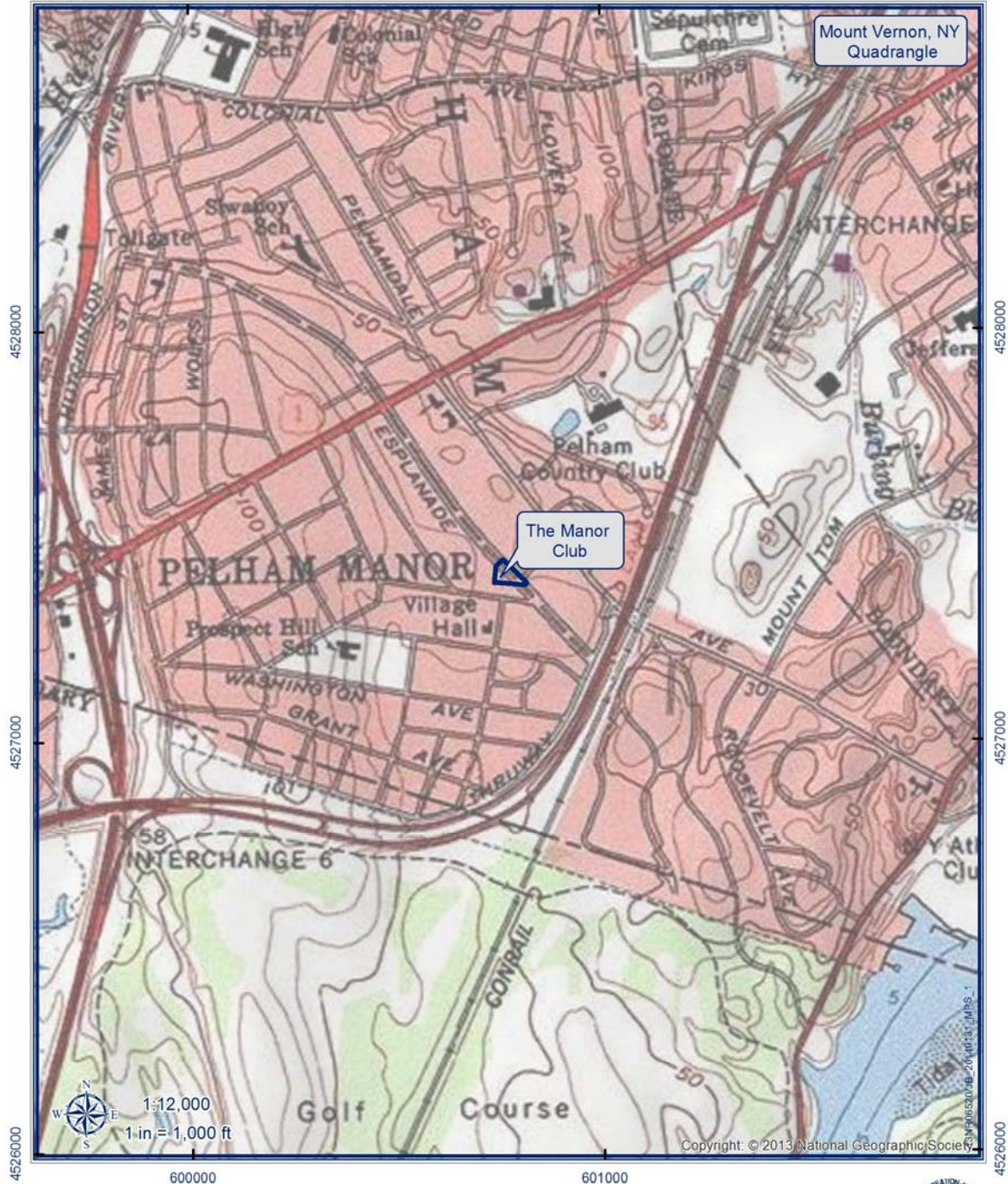
National Register of Historic Places
Continuation Sheet

Section 10 Page 2

Manor Club
Name of Property
Westchester County, New York
County and State

The Manor Club
Pelham, Westchester Co., NY

1023 Esplanade
Pelham, NY 10803



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



 Manor Club

Tax Parcel Data:
Westchester Co. RPS
giswww.westchestergov.com



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National Park Service

National Register of Historic Places
Continuation Sheet

Manor Club

Name of Property

Westchester County, New York

County and State

Section 10 Page 3

The Manor Club
Pelham, Westchester Co., NY

1023 Esplanade
Pelham, NY 10803



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



 Manor Club

Tax Parcel Data:
Westchester Co. RPS
giswww.westchestergov.com



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National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 11 Page 1

Manor Club
Name of Property
Westchester County, New York
County and State

Additional Information

Name of Property:	Manor Club
City:	Pelham
County:	Westchester
State:	NY
Name of Photographer:	Amanda S. Mullens
Date of Photographs:	March 2013
Location of Original Digital Files:	NY SHPO

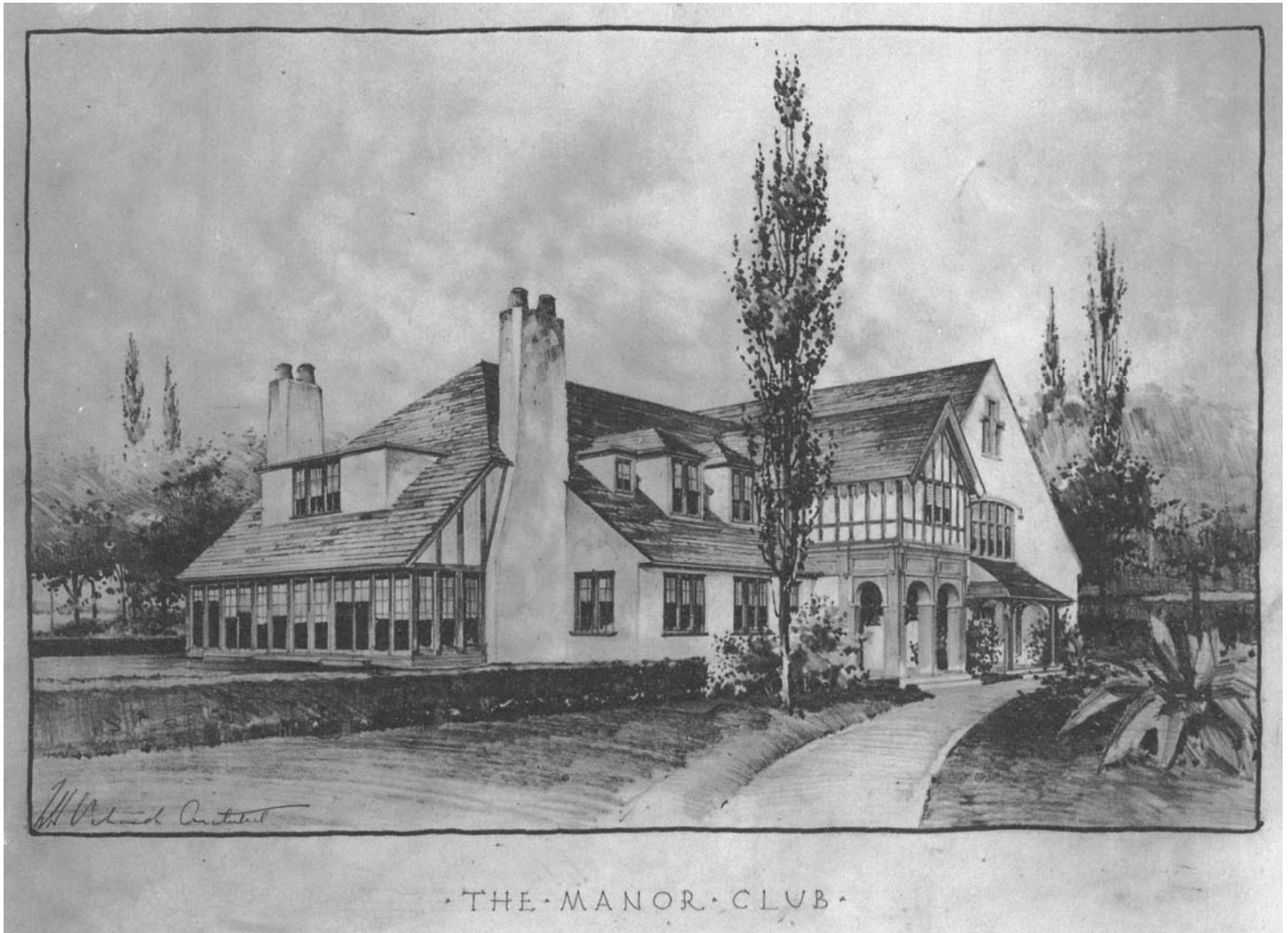
- 0001: Front exterior
- 0002: Rear exterior
- 0003: Two front entrances
- 0004: Entrance markers
- 0005: Side entrance
- 0006: Sunroom Gable
- 0007: Sunroom and Rear elevation
- 0008: Entrance Hall
- 0009: Assembly Room
- 0010: Solarium
- 0011: Second-floor parlor
- 0012: Second-floor conference room
- 0013: Theatre from stage
- 0014: Theatre from rear
- 0015: Theatre ante-room
- 0016: Second-floor dressing room

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Continuation Sheet

Section 11 Page 2

Manor Club
Name of Property
Westchester County, New York
County and State



William H. Orchard's rendering of the Manor Club, 1921



ONE WAY







THE
MANOR
CLUB

1
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EXIT



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Manor Club

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Westchester

DATE RECEIVED: 3/25/14 DATE OF PENDING LIST: 4/17/14
DATE OF 16TH DAY: 5/02/14 DATE OF 45TH DAY: 5/11/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000207

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 5-12-14 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

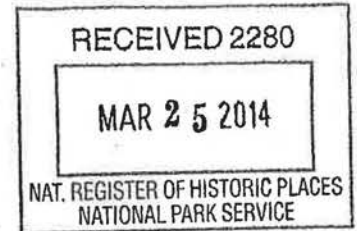


New York State Office of Parks, Recreation and Historic Preservation

Division for Historic Preservation
P.O. Box 189, Waterford, New York 12188-0189
518-237-8643

Andrew M. Cuomo
Governor

Rose Harvey
Commissioner



19 March 2014

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nominations

Dear Ms. Abernathy:

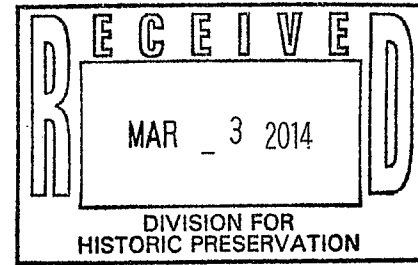
I am pleased to enclose the following three National Register nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Woodward Hall, Warren County
Burroughs-Foland Farm, Columbia County
Manor Club, Westchester County

Please feel free to call me at 518.237.8643 x 3261 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office



February 27, 2014

Ms. Ruth Pierpont, Director
Ms. Jennifer Betsworth
Division for Historic Preservation
New York State Office of Parks, Recreation & Historic Preservation
P.O. Box 189
Waterford, NY 12188-0189

Re: The Manor Club application (11/1/13)
National Register of Historic Places (the "Application")

Dear Ms. Pierpont and Ms. Betsworth:

As President of the Pelham Preservation Society, Ltd., (the "Society") I am writing on behalf of our board to support the Application, currently scheduled for consideration by the New York State Board for Historic Preservation (the "Board") on March 13, 2014. The Society urges the Board to approve the Application.

The mission of the Society is "to foster an understanding and appreciation of the architecture, historic structures, natural beauty and aesthetic character of the Town of Pelham and surrounding areas." From our website: "we are a not-for-profit organization incorporated in 1999 for the purpose of fostering [that] community understanding and appreciation." We are an all-volunteer group, and our focus is to ensure the preservation, restoration and enhancement of these cultural resources. We refer you to our website, pelhampreservationsociety.com, for more information about our organization and how this interest in the Application is wholly within keeping with our mission.

The Manor Club deserves to be recognized as a site significant in the history, architecture, and culture of New York and the nation. The Application underscores how unique the Manor Club is in social history, as emblematic—and a still-functioning exemplar—of the women's social, literary, and philanthropic club movement. It is just this cultural significance that our organization recognizes and seeks to promote locally. The Manor Club remains a center for the whole community, open to our organization and other Pelham groups, for social, educational, and other community purposes. We are pleased that the state would equally consider this cultural development within a broader state and national context.

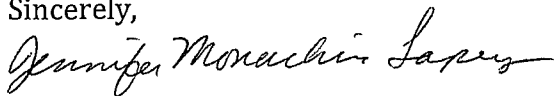
Letter to Ms. Ruth Pierpont, Director
Ms. Jennifer Betsworth
Division for Historic Preservation
February 27, 2014
Page two of two

Another reason for our support is the Manor Club's architectural significance. Our organization highlights the prominence of the Tudor Revival style throughout the Town of Pelham. As the Application notes, the Manor Club is an example of that style's popularity in Pelham Manor.

The Manor Club's building remains fully intact in all facets of its design: both as to purpose and architecture. In that, we believe it perfectly represents the integrity of location, design, setting, materials, workmanship, feeling, and association, as applied to the social history and architecture criteria in the Application.

For these reasons, we believe the Board should approve the Application. Please feel free to contact me at (914) 738-5247, with any questions you may have regarding this letter.

Sincerely,



Jennifer Monachino Lapey, President
Pelham Preservation Society, Ltd.