February 6, 2009

Hon. Robert B. Tierney, Chair
New York City Landmarks Preservation Commission
1 Centre Street, 9th Floor
New York, New York 10007

RE: West-Park Presbyterian Church, Amsterdam Avenue and West 86th Street, Manhattan

Dear Chair Tierney:

During your time as Chair of the Landmarks Preservation Commission, you have received many letters from scholars, religious leaders, elected officials, Community Board 7, civic groups, preservation organizations, neighbors and lovers of New York City architecture urging you to schedule a public hearing on West-Park Presbyterian Church.

Beyond any reasonable doubt, and as attested by the statements of New York’s most prominent architectural historians, West-Park is worthy of designation as an Individual Landmark (copies of some recent statements are enclosed—requests for West-Park to be heard date back more than two decades). The site was determined eligible for the State and National Registers of Historic Places in 2001.

In recent days, workers have removed pieces of West-Park’s interior. More than one worker confirmed that the building is being readied for demolition.

The Landmarks Commission has indicated in correspondence in response to LANDMARK WEST! and others that the building “is still under review” and “is being considered” in the context of the criteria for designation contained in the Landmarks Law and the Commission’s overall priorities for the city” (copy of letter dated October 10, 2007, enclosed).

We urge you to lose no time in bringing this building to the attention of the full Commission to decide on calendaring West-Park for the public hearing it deserves. Too many landmark-worthy buildings have been lost because of the Commission’s failure to act in a timely manner—before the bulldozer arrives, before significant details are stripped, before the Commission’s ability to save what is most valuable about a site is rendered moot (Mt. Nebo Temple, the Dakota Stable, Paterson Silks, 2 Columbus Circle are just a few examples).

Please do not allow West-Park to join the list of regrets. Very soon, the Commission’s window of opportunity to “review” and “consider” will close forever. You must not allow this building to be lost by default.

The Commission’s feet are to the fire. Please act swiftly to safeguard this important sacred site.

Sincerely,

Kate Wood
Executive Director


45 West 67th Street New York NY 10023 212-496-8110 FAX 212-875-0209 landmarkwest@landmarkwest.org
October 10, 2007

Kate Wood
Landmark West!
45 West 67th Street
New York, NY 10023

Re: West-Park Presbyterian Church

Dear Ms. Wood:

In response to the information you submitted concerning the property referenced above, please be advised that this property is still under review by the Landmarks Preservation Commission as a potential New York City landmark. The property is being considered in the context of the criteria for designation contained in the Landmarks Law and the Commission’s overall priorities for the city.

We appreciate your interest in historic preservation and in the works of the Landmarks Preservation Commission.

Sincerely,

Mary Beth Betts

Mary Beth Betts
October 2, 2007

Hon. Robert B. Tierney, Chair
New York City Landmarks Preservation Commission
1 Centre Street, 9th Floor
New York, New York 10007

RE: West-Park Presbyterian Church, Amsterdam Avenue and West 86th Street, Manhattan

Dear Chair Tierney:

LANDMARK WEST! joins neighbors and architecture lovers throughout the city in urging you to schedule a public hearing on West-Park Presbyterian Church.

As architectural historian and preservationist Andrew S. Dolkart stated in 2003:

“The West-Park Presbyterian Church is unquestionably one of the most beautiful religious structures on the Upper West Side. The bold massing of this Romanesque Revival style building, the soaring tower anchoring the corner of Amsterdam Avenue and West 86th Street, and the extraordinary deep red sandstone cladding combine to create a building of singular power.”

Enclosed please find a letter, dated March 14, 2003, from L.W! to the Landmarks Commission, plus other correspondence about this church building. L.W! has advocated for the protection of West-Park since 1985, when we placed the site on our first Landmark Designation Wish List. Enclosed is our 2007 Wish List, again including West-Park Presbyterian Church. The Commission has received numerous letters from members of the community and architectural experts, calling for a public hearing and landmark designation.

Please consider the community support for preserving this outstanding and rare surviving example of 19th-century, Richardsonian Romanesque church architecture on the Upper West Side. Please schedule a public hearing as soon as possible.

Sincerely,

Kate Wood
Executive Director

Enclosures

cc. Hon. Michael Bloomberg
Hon. Christine Quinn
Hon. Scott Stringer
Hon. Jerrold Nadler
Hon. Eric Schneiderman
Hon. Linda Rosenthal
Hon. Jessica Lappin
Hon. Gale Brewer
Manhattan Community Board 7
March 14, 2003

Hon. Robert B. Tierney, Chair
New York City Landmarks Preservation Commission
1 Centre Street, 9th Floor
New York, New York 10007

RE: West-Park Presbyterian Church (165 West 86th Street, Manhattan)

The West-Park Presbyterian Church is unquestionably one of the most beautiful religious structures on the Upper West Side. The bold massing of this Romanesque Revival style building, the soaring tower anchoring the corner of Amsterdam Avenue and West 86th Street, and the extraordinary deep red sandstone cladding combine to create a building of singular power.

- Andrew Scott Dolkart, architectural historian

This architecturally significant church represents a now rare example on the Upper West Side of the brownstone “Richardsonian Romanesque” style in ecclesiastical architecture.

- Herbert R. Broderick, art historian

The use of these particular stones is possibly one of the earliest in New York City. [...] The West Park Presbyterian Church is an exemplary building of the period that Lewis Mumford refers to as the “Brown Decades” (the 1870's through 1880's).

- Katherine R. McKee, architectural conservator/historian, writer, educator

The church retains an exceptionally high level of integrity of setting, design, materials, craftsmanship, feeling, and association on both the exterior and interior.

- “Resource Evaluation”, New York State Office of Parks, Recreation and Historic Preservation

Dear Bob:

We write to urge you to schedule a public hearing to consider designating West-Park Presbyterian Church as a New York City Individual Landmark.

The above quotes highlight West-Park’s exceptional significance. As Andrew Scott Dolkart, Herbert R. Broderick, and Katherine R. McKee make clear in their full statements (enclosed), this 1890 church designed by Henry Kilburn (as a major addition to an 1884 chapel by Leopold Eidlitz) unquestionably merits consideration as an Individual Landmark.

As further evidence of the church’s individual significance, we are enclosing a copy of the New York State Office of Parks, Recreation and Historic Preservation’s letter (dated November 8, 2001) certifying that West-Park meets the eligibility requirements for listing on the State and National Registers of Historic Places, along with the “Resource Evaluation” prepared by the State.
LANDMARK WEST! has long advocated for preserving West-Park Presbyterian Church. The building was included in the Landmarks Commission's original proposal for the Upper West Side/Central Park West Historic District in 1988 (map enclosed). Regrettably, when the district was designated in 1990, a segment of 86th Street including the church was omitted.

The time has come to rectify that omission. We look to the Landmarks Commission to give West-Park Presbyterian Church, at long last, the recognition and protection it deserves as an Individual Landmark.

Sincerely,

Arlene Simon
President

Kate Wood
Executive Director
4 March 2004

Friends of West Park, Inc.
165 West 86th Street
New York, NY 10023

Dear Friends:

I write in ardent support of your efforts on behalf of one of the architecturally most distinguished and historically most important of Manhattan's surviving Nineteenth century churches. Equally I write to applaud you for the innovative precedent you are establishing for creative response to the development pressures faced by the city's monumental heritage.

Anyone can speak up for the prominence of the West Side Presbyterian Church in the landscape of the Upper West Side. It's distinctive neo-Romanesque tower, with its lofty and beautiful lines and strong and original detailing, controls vistas on both the great north-south corridor of Amsterdam Avenue and along the stately expanse of West 86th street, where the picturesque profile of the church is part of one of the city's most distinctive and continuous masonry block fronts. I write less about the church's strong place in the topography of the city, and of it's brilliant handling of issues of scale that make it such a key element in relating the scale of mid-nineteenth century brownstones to early twentieth century apartment houses. For these are facts that any resident of the neighborhood could express, even if perhaps these are not the layman's terms for appreciating the urbanistic brilliance of architect Henry Kilburn's 1889 design. Rather it is from my vantage point as a historian of 19th century architecture that I want to remind you how important your efforts are to preserving an extremely fine example of one of the most innovative and creative moments of American architecture.

For several generations now, historians of American architecture have celebrated the broad based appeal of neo-Romanesque as one of America's first great contributions to international architecture. The revivalist styles set in motion before the Civil War, such as the Greek and Gothic, and even Egyptian, Revivals, largely took inspiration from English and Continental revivalist styles. But in the late 1870s and 1880s, following the lead of Henry Hobson Richardson in Boston – notably in his Brattle Street Church and the great Trinity Church on Copley Square – Americans began to find in the study of the sturdy models of the French Romanesque a stylistic idiom less rule bound. The broad lines and bold massing of Romanesque models, it's stony primitivism and expressiveness, was more conducive, they felt, to creative modern development, as one can see in Kilburn's brilliant exploitation of European motifs to create a powerful treatment on the corner of one of Manhattan's notoriously difficult corner grid-plan sites. Exploiting the clean lines, play of light and shadow by successive reveals – witness the brilliant detailing of the attenuated bell tower – and the flexibility of proportions, the
Romanesque became a matrix for design creativity which soon led to novel solutions not only for churches and residences but for the great push skyward of tall business buildings. Despite the rustic power Kilburn captured in the walls of rusticated stone—a veritable geological portrait of American materials—the Romanesque seemed uniquely suited to massing and composition for making a memorable place for a church building even in a crowded and grided city-scape.

In the American Richardsonian Romanesque, church and skyscraper entered their complex tango of stylistic intimacy even as they sought to outshine one another on escalating skylines. It was Richardson and then Louis Sullivan's experiments with neo-Romanesque models in warehouse and office building design that proved the seed bed for the development of the great skyscrapers of the 1890s in New York and in Chicago. West Park Presbyterian stands as a landmark then not simply on the West Side, but in the history of one of the great evolutions of American architecture. One of the finest of the Richardsonian Romanesque churches built in Manhattan, and one of the most brilliantly situated urbanistically. By the early 1890s the American Romanesque was being studied by European architects for inspiration, particularly Scandinavian and north German architects. As the architectural historian Leonard Eaton demonstrated brilliantly some years ago, it was with this style that the cultural tide began to change. For the first time America sent aesthetic lessons abroad. American architecture had not only come of age, it had become an exemplar. While Kilburn is not a household name, even among architectural historians, West Park Presbyterian Church is one of the very finest examples of this vital moment in American architectural history still standing in New York, and the fact that it stands in a place so important to the architectural order of the city makes it a crossroads both of a neighborhood and of a key chapter in American architectural development.

I wish you the greatest success in your creative campaign to save this church for the future of the neighborhood.

Sincerely yours,

Barry Bergdoll
Professor of Art History
Vice-President, Society of Architectural Historians
Andrew Scott Dolkart
116 Pinehurst Avenue
New York, N.Y. 10033
212-568-2480
asd3@columbia.edu

History and Significance of the West Park Presbyterian Church

The West-Park Presbyterian Church is unquestionably one of the most beautiful religious structures on the Upper West Side. The bold massing of this Romanesque Revival style building, the soaring tower anchoring the corner of Amsterdam Avenue and West 86th Street, and the extraordinary deep red sandstone cladding combine to create a building of singular power.

The West-Park Presbyterian Church was formed in April 1911 when the Park Presbyterian Church, which had erected the building on Amsterdam Avenue, merged with the West Presbyterian Church, then on West 42nd Street across from Bryant Park. The West Church traces its history back to 1829 in Greenwich Village. Like many other Protestant congregations in the nineteenth century, this church moved to where its congregation was settling on 42nd Street and then merging with the Park Church. Park began holding services in 1852 and has always been located in the Upper West Side. For many years the congregation worshiped in a small wooden building on what is now West End Avenue and West 84th Street. As the Upper West Side began to develop into a prosperous upper-middle-class residential neighborhood in the 1880s, many Protestant churches were erected on prime corner sites that would attract congregants.

The Park Church purchased the prominent corner of Amsterdam Avenue and West 86th Street (one of the neighborhood’s wide cross-town streets) in 1882. The architect Leopold Eidlitz was commissioned to design a small chapel on the eastern end of the site, along 86th Street. Eidlitz was one of the most important nineteenth-century architects working in New York and was also significant for his theoretical writings on architecture, structure, and engineering. Sadly, almost all of his buildings have been demolished. Eidlitz designed many church buildings and had a history of association with the Park Church, having designed its earlier wooden church. The chapel was dedicated in 1884.

The Upper West Side’s population increased dramatically in the late 1880s and the Park Presbyterian Church soon outgrew the small chapel. The main church was begun in 1889. Henry Kilburn was commissioned to expand Eidlitz’s chapel design and the two structures fit together seamlessly. It is possible that Eidlitz’s chapel was brick (the New York Tribune referred to the “brick chapel” in a May 16, 1889 article about the laying of the cornerstone of the church) and that Kilburn had it refaced to match the larger sanctuary building. The church was completed in 1890.

The West-Park Presbyterian Church is a boldly massed French Romanesque inspired building faced with a deep red Longmeadow sandstone trimmed with red Lake Superior sandstone. At the time of its completion, this was a highly fashionable building. The massing, rock-faced stonework, and heavy round arches reflect an interest, during the 1880s, in the employment of medieval Romanesque forms. The unusual stonework indicates a new interest in the use of earth-toned materials in the 1880s. Although Longmeadow sandstone was used on several houses in New York City, this is the only church that has been identified with a facade that employs this magnificent material.

The church was designed to be a landmark in the neighborhood – a beacon to worshipers who could see this dramatic building from a great distance. The church building has been an important anchor on a prominent Upper West Side corner for well over a century and it continues to be one of the most beautiful religious structures in the neighborhood.

Andrew Scott Dolkart
March 2003
November 6, 2007

Hon. Helen Rosenfeld, Chair
Hon. Klari Neuwelt, Co-Chair, Parks & Preservation Committee
Hon. Lenore Norman, Co-Chair, Parks & Preservation Committee
Manhattan Community Board 7
250 West 87th Street
New York, New York 10024

Dear Chair Rosenfeld and Co-Chairs Neuwelt and Norman:

One of New York City’s great architectural treasures, West-Park Presbyterian Church, deserves your immediate attention and consideration for landmark protection. As an architect and concerned citizen, I congratulate you on your recent resolution in support of designating West-Park as an individual landmark.

I am far from alone in my deep admiration for West-Park Presbyterian Church. Eminent historians including Barry Bergdoll and Andrew S. Dolkart have written eloquently about the significance of this work by architect Henry Kilburn, which has its roots in the original 1884 chapel designed for this site by Leopold Eidlitz, unquestionably one of America’s most important 19th-century architects. The work of Eidlitz and Kilburn has all but disappeared from New York City, the most recent loss being Kilburn’s wonderful, palazzo-style 1889 Colonial Club (West 72nd Street and Broadway).

West-Park is a rare and extraordinary example of late-19th-century ecclesiastical Richardsonian Romanesque architecture, I would argue, one of the finest still in existence. It also embodies the plight of many beautiful, historic houses of worship that, like the great country houses of Great Britain in the late 20th century, desperately need concerted public advocacy and government intervention in order to survive. Once the future of these structures is secured, we as a society must work together to restore them to beneficial use. It would be tragic to lose West-Park now, when this issue is so high on the priority list of communities throughout this city and beyond.

Together with the Landmarks Preservation Commission, you have the ability to turn West-Park into a success story, not just another heartbreak.

Thank you very much for taking action to preserve West-Park Presbyterian Church.

Sincerely,

Lee Harris Pomeroy
Hon. Robert B. Tierney  
Chairman  
Landmarks Preservation Commission  
Of the City of New York  
New York, N. Y. 10007

February 18, 2003

Dear Chairman Tierney:

I write to you as both a resident of the Upper West Side and an art historian with a sense of alarm at the prospect that we might lose to demolition Henry F. Kilburn's West-Park Presbyterian Church of 1890 on the corner of Amsterdam Ave. and West 86th Street. This architecturally significant church represents a now rare example on the Upper West Side of the brownstone "Richardsonian Romanesque" style in ecclesiastical architecture. The church is also significant in that, as Christopher S. Gray has shown, the easternmost portion of the church is actually an earlier (ca. 1884) chapel designed for the congregation by the important architectural theorist and architect Leopold Eidlitz.

Although interiors of designated religious architecture are not covered by the law, the stately interior of West-Park Presbyterian Church is especially significant as it retains its original dark wood work and detailing, so much of which has been painted white in other houses of worship of this period. In all ways, West-Park Presbyterian Church is an outstanding example of Lewis Mumford's *The Brown Decades* and must not be thoughtlessly destroyed.

With programs in place such as Sacred Sites at the Landmarks Conservancy and Partners for Sacred Spaces surely some viable solutions to the Church's current financial problems could be found.

In conclusion, it is worth noting that West-Park Presbyterian Church holds an important place in a still largely intact "set" of architecturally significant houses of worship from the last two decades of the nineteenth century on the Upper West Side, many of them, like West-Park, commanding visually prominent corner sites that anchor their respective neighborhoods. Among this "set" are the architecturally diverse St. Michael's P.E. Church at Amsterdam Ave. & West 99th St.; the Methodist Church of St. Paul & St. Andrew at West End Ave. & West 86th St.; and the West End Collegiate Church at West End Ave. & West 77th St. to name but three examples.

I urge you to consider West-Park Presbyterian Church a most suitable candidate for official landmark status and to schedule a public hearing on its significance as soon as possible.

Sincerely yours,

Herbert R. Broderick / Associate Professor / A.B.; M.A.; M.Phil.; Ph.D. Columbia  
Department of Art  
Phone: 718.960.8296  Fax: 718.960.7203  Website: www.lehman.cuny.edu  
250 Bedford Park Boulevard West  Bronx, NY 10468
According to J.C. Smock, the West Park Presbyterian Church is composed of East Longmeadow (Massachusetts) and Lake Superior (Michigan) sandstones. East Longmeadow, which is part of the Triassic formation that includes the well-known Connecticut and New Jersey brownstones, was used in the rock-face ashlar walls. The Lake Superior stone, from the Portage quarries on Keweenaw Point, was used for the trim and ornamental details. The use of these particular stones is possibly one of the earliest in New York City.

The Norcross Brothers, who owned the East Longmeadow quarries, expanded operations when the Connecticut Central Railroad opened a station in East Longmeadow in 1876. The East Longmeadow stone was used extensively, almost exclusively, by Henry Hobson Richardson, who first used the material in Boston’s North Congregational Church.

The East Longmeadow stone is a fine-grained stone, and typically of a bright brick-red color. George Merrill wrote that the Longmeadow stone “on account of its warmth of color can be used with very pleasing effects in a variety of combinations.” Oliver Norcross described the stone as being “unique, in that there is almost no stratification whatever to the stone. It is a ‘massive’ stone. It will split almost equally well in any direction and... it is not necessary to lay the Longmeadow sandstone upon its natural bed, either for good appearance or for enduring qualities.” Extant New York City buildings employing East Longmeadow brownstone are St. George’s Church Parish Building at 207 E. 16th Street (also designed by Leopold Eidlitz), and The Osborne Apartments at 205 W. 57th Street.

The Lake Superior brownstone is from the Portage Entry quarry on the Keweenaw Peninsula in Northern Michigan. This quarry was perhaps the most famous and lucrative of all Lake Superior quarries owing to its superb quality and favorable location on Keweenaw Bay, which facilitated shipment by water to ports throughout the Great Lakes region and into centers of railroad transport and commerce like Chicago and Marquette. Quarry operations began in 1883, which would fall in line with construction of the West Park Presbyterian Church. This sandstone, which was found in a compact, massive layer twelve feet thick, is from the Potsdam formation. It is uniform in color, generally reddish or a shade of reddish-brown, and of excellent texture. J.C. Smock commended the stone for “Its deep rich color, homogeneous structure, the ease with which it can be cut and dressed, and the large size of blocks obtainable.”

Reflecting on the architectural purpose and integrity of brownstone T. C. Hopkins said, “From the standpoint of color, brownstone is one of the best of building stones, not only because of the wide range of shades to select from, but from the inherent beauty and richness of many of the shades, and what is of great importance in architecture, the
permanency of the color.” Brownstone was building material chosen to represent the Romantic movement’s ideal that architecture should harmonize with the forms and colors of the natural landscape, and H. H. Richardson was the principal proponent of American romanticism. The West Park Presbyterian Church is an exemplary building of the period that Lewis Mumford refers to as the “Brown Decades” (the 1870’s through 1880’s) where the Richardsonian Romanesque style of heavy masonry with delicate sculptural details prevailed in architectural forms of richly colored bright brick red to dark purplish brown stones.

Sources:


The Rev. Joseph M. Zorawick
40 West 67 Street
New York City, New York 10023

Hon. Helen Rosenfeld, Chair
Hon. Klari Neuwelt, Co-Chair, Parks & preservation Committee
Hon. Lenore Norman, Co-Chair, Parks & Preservation Committee
Manhattan Community Board 7
250 West 87 Street
New York, New York 10024

November 7, 2007

Dear Chair Rosenfeld & Co-Chairs Neuwelt & Norman,

I am writing to support the preservation of West Park Presbyterian Church at 165 West 86th Street. Besides its obvious architectural distinction, it is also an architectural oasis in the midst of the sameness of "block like" buildings. These other buildings may be of note architecturally, but they don't add that beautiful contrast that West Park Presbyterian adds, not only to West 86th, but to the whole of Manhattan.

For some thirty years I was the Rector of Christ & St. Stephen's Church on West sixty ninth street. At the beginning of my ministry our finances at the church were not good, and all during my time there we were always on the lookout for sources of revenue to sustain our ministry. When the Lincoln Square area began to become an area of development, the notion of selling our property and becoming a part of a new building on our site came up for discussion. The discussion did not last long. We felt we wanted to retain our building as is. For with its lawn and distinct architectural features, to destroy it would be a desecration. No one would ever build a church like this in the future. That we would have a difficult time convincing the Community Board and other agencies obviously entered into our thinking. Fortunately, the upsurge in construction in our area gave us the opportunity to sell our air rights. This helped greatly for us to continue so that at the present time the church is thriving.

I have just come back from a trip to Eastern Europe. What was very impressive was the will of those in power to preserve their architectural heritage. This was most evident in Warsaw where the whole of the Old Town, having been destroyed in the war, was painstakingly rebuilt as it was. Can you see this happening in New York City? The best we can do is make every effort to preserve the beauty that we have. West Park Presbyterian Church is one of those building worthy of preservation.

Sincerely,

Rev. Joseph M. Zorawick
Dear Mr. Tierney:

From 1989-99, I served the Fourth Universalist Society on Central Park West, landmarked as part of its Historic District. Since leaving that ministry, I have remained an active advocate of the landmarking of deserving religious properties. I am currently serving a congregation that owns a 1893 Arts and Crafts building and is actively engaged in its preservation and renovation.

I encourage you to hold hearings concerning whether West-Park Presbyterian Church, 86th St. & Amsterdam Ave., should become a landmark. This should have been done long ago as part of its Historic District.

I recently met with a number of community leaders, who shared with me their innovative ideas for preservation and fundraising to aid this congregation. However, their efforts have not been successful, as the congregation and, perhaps, its presbytery, have other plans which do not take into account either the historic significance of the building or the good will of their neighbors.

Too often religious organizations believe their self-defined community obligations can be met without community dialogue. Landmarking is one way to initiate this dialogue. I know from my experience at The Universalist Society that many benefits can derive from this dialogue. I do not believe either the Universalist congregation, nor its building, would have survived without landmarking.

Please do not hesitate to call on me for further discussion of this or any related issue.

Thank you for your attention.

Sincerely,

[Signature]

A church where every mind is free and every soul is welcome!
RESOURCE EVALUATION

DATE: 11/8/01

PROPERTY: West Park Presbyterian Church
ADDRESS: 165 West 86th Street

I. ☑ Property is individually listed on SR/NR:
   name of listing:

II. ☑ Property is a contributing component of a SR/NR district:
   name of district:

III. ☑ Property meets eligibility criteria.
     ☑ Property contributes to a district which appears to meet eligibility criteria.

Criteria for Inclusion in the National Register:

A. ☑ Associated with events that have made a significant contribution to the broad patterns of our history;

B. ☑ Associated with the lives of persons significant in our past;

C. ☑ Embodies the distinctive characteristics of a type, period or method of construction; or represents the work of a master; or possess high artistic values; or represents a significant and distinguishable entity whose components may lack individual distinction;

D. ☑ Have yielded, or may be likely to yield information important in prehistory or history.

STATEMENT OF SIGNIFICANCE:
West Park Presbyterian Church is architecturally significant under Criterion C as an outstanding example of late 19th century religious architecture in New York City. The church retains an exceptionally high level of integrity of setting, design, materials, craftsmanship, feeling, and association on both the exterior and interior. The original church on this site was built in 1884 to the design of Leopold Eidlitz. In 1890, the large western sanctuary and an addition to the Eidlitz building were completed by architect Henry Kilburn. The work from the 1890 building campaign obliterated any evidence of the Eidlitz design at the exterior, and gave the entire structure its present uniform Richardsonian Romanesque styling. Characteristic features of the style shown here include the round arches, heavy, rock-faced masonry construction, and towers. The auditorium-style sanctuary is notable for its historic altar furnishings, curved pews, galleries, and stained glass panel over the altar attributed to Louis Comfort Tiffany's studio. Located at the
corner of 86th Street and Amsterdam Avenue, the West Park Presbyterian Church is a prominent visual landmark of the neighborhood. It may also possess historical significance under Criterion A for its association with the social and religious history of the neighborhood.

If you have any questions concerning this Determination of Eligibility, please call Kathy Howe at (518) 237-8843, ext. 3266.