

LANDMARK WEST!

THE COMMITTEE TO PRESERVE THE UPPER WEST SIDE



25th Anniversary Issue

MAP NEWSLETTER

2010

Greetings, Neighbors

"...The Upper West Side is not going to be frozen nor should it be frozen. LANDMARK WEST! will always have a role in the neighborhood's ongoing health and preservation. You can never put a neighborhood on auto-pilot. You can never say, 'the work is done.'"

— Paul Goldberger
Architecture Critic

2010 marks LANDMARK WEST's 25th anniversary of effective grassroots advocacy for the past, present and future of the Upper West Side (1985-2010 ... and beyond!).

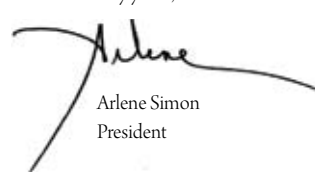
LW's constant vigilance insures the character, vibrancy and livability of one of New York's truly great neighborhoods from West 59th to 110th Street, Central Park to Riverside Park. We organize and mobilize the community around issues of place, heritage, beauty and sustainability. Together, we've succeeded in

preventing insensitive developments that threatened to erode the West Side's architectural richness "stoop by stoop, cornice by cornice, gargoyle by gargoyle" (to borrow a phrase from LW's 1987 "Best of the West" slide show narrated by neighbor and comrade Tony Randall. A refurbished, digitized copy of this 17-minute slide show is now available at www.landmarkwest.org). Meanwhile, we've worked to increase landmark protection from just 337 buildings in 1985 to nearly 2,700 buildings ... and counting!

We hope this updated Map Newsletter will be a constant companion to you in your real-life and armchair travels throughout the Upper West Side. These pages offer a circa-2010 snapshot of the area's 72 Individual Landmarks, 3 Scenic Landmarks, 7 Interior Landmarks, 9 Historic Districts, plus 25 priorities for future designation. The images, sites and stories serve as powerful reminders of how far we've come in protecting the "Best of the West." May they also steel your resolve in facing the challenges ahead. West Siders know from hard-won experience that any bear-market lull in activities that threaten to destroy the essence of our neighborhood is temporary. At best. Identifying great buildings is only half the battle. Preserving them is an ongoing process.

LW! is leading the charge to preserve The Best of the West for the next 25 years and beyond. The Good Fight must go on. And, thanks to people like you, it will!

Preservationally yours,


Arlene Simon
President


Kate Wood
Executive Director

Kids love architecture, too!

Learning about special Upper West Side places can be fun for the whole family. Call 212-496-8110 or visit www.landmarkwest.org/kpf.html to find out about LW's school-based education program, Keeping the Past for the Future, and our student workbook "My Preservation Journal" (pictured).



West-Park Presbyterian Church

165 West 86th Street at Amsterdam Avenue

Leopold Eidlitz (original chapel), 1884; Henry F. Kilburn (addition: the church), 1890



The West-Park Presbyterian Church (with its dramatic bell tower) may be the only example of a Richardsonian Revival-style church to survive in Manhattan. The robust stonework and heavy round arches reflect the popularity of medieval Romanesque forms, while the use of Lake Superior red stone trimmed with Longmeadow brownstone, a magnificent material on no other known religious structures, reveals a new interest in earth-toned materials in the 1880s. The congregation quickly outgrew a chapel built to the east of the corner and designed by prominent architect Leopold Eidlitz. Henry F. Kilburn was commissioned to design a new church, seamlessly incorporating Eidlitz's chapel in 1889-90.

Former IRT Powerhouse*

58th to 59th Streets between Eleventh and Twelfth Avenues

McKim, Mead & White, 1904



A majestic symbol of the City Beautiful movement designed by the era's most prestigious architectural firm, the Interborough Rapid Transit (IRT) Powerhouse provided electricity for New York's first subway system. Occupying an entire city block, this mammoth structure was the largest powerhouse in the world upon its completion in 1904, and it represented the highest level of technical sophistication in the production of electrical power at that time. The building heralded a new era of electrified urban transportation, illustrating the power of technology to improve urban life. (Adapted from the official Landmarks Preservation Commission significance statement.)

St. Michael's Church*

225 West 99th Street at Amsterdam Avenue

Robert W. Gibson, 1891



This gleaming-white limestone church features a commanding corner tower, red terra-cotta tile roof and Romanesque-arched windows (stained glass by Louis Comfort Tiffany, America's great master of design and decorative arts), together with an adjacent parish house and rectory. The *New York Times* remarked on its Romanesque design, calling it "a radical departure from the Gothic architecture of the majority of the city's sacred edifices." The building's light-colored façade also sets it apart from other churches of the day. For example, whereas West-Park Presbyterian Church uses dark-red sandstone, St. Michael's achieves equal monumentality using rough-hewn blocks of Indiana limestone.

*Heard but not yet designated

Astor Court

D

Broadway between 89th and 90th Streets
Charles A. Platt, 1914-16



Robert A.M. Stern calls Astor Court “perhaps the loveliest of all the courtyard apartments built between 1900 and the First World War.” Astor Court was one of Vincent Astor’s first large-scale development projects. He went on to establish the influential Vincent Astor Foundation, which became a major cultural force under the leadership of his wife, Brooke Astor. The most impressive exterior feature of this 13-story, Italian-palazzo-style building is its immense, classically styled cornice, originally painted in gold and red to recall ancient monuments. So many unprotected apartment buildings have been stripped of their monumental tops, making Astor Court’s boldly projecting cornice a landmark on the Broadway skyline.

Astor Apartments

E

2141-57 Broadway at 75th Street
Clinton & Russell, 1905; Peabody, Nilson & Brown, 1914



The *AIA Guide to New York City Architecture* calls the Astor Apartment’s copper cornice “potent and elegant.” The original floorplan was “U”-shaped, allowing light and air to circulate in apartments via a courtyard that opened onto Broadway. The 1914 addition introduced a second courtyard to the north; a few stories taller than the original, the addition also created an interesting “stair step” effect. Among the best examples of upper-middle-class residential architecture on the Upper West Side, the Astor Apartments represents an important chapter in the history of the area’s transformation from farmland to dense urban neighborhood.

Ballet Hispanico*

F

167-171 West 89th Street between Amsterdam and Columbus Avenues
Frank Rooke, 1892



These handsome buildings, originally built as stables, evoke the days when New Yorkers travelled by horse and carriage. Developer Edward Bedell commissioned Frank Rooke, who specialized in stable design, to create three private carriage houses for individual families at Numbers 167-171, as well as the commercial Claremont Stables (1892, an Individual Landmark) at Number 175. The carriage houses make a unified architectural statement, with Romanesque Revival arched openings and corbelled-brick cornices. The rise of the automobile ended the stables era, and Numbers 167-171 were converted into garages while the Claremont Stables maintained its original function until 2007 when it was adapted to residential use.

*Heard but not designated

Broadway Fashion Building*

G

Broadway and 84th Street
Sugarmen & Berger, 1930-31



The Broadway Fashion Building’s Art Deco style and materials give this sleek, four-story structure an appeal and distinction that belies its modest size. *The AIA Guide to New York City Architecture* describes its significance: “Long before the curtain walls of metal and glass descended upon midtown, this curtain wall of metal and glass and glazed terra cotta came to grace Broadway.” *The New York Times* remarked that the “façades will be 90 per cent glass, with white stainless metal for decorative work,” in vivid contrast to neighboring buildings of solid masonry. The *Times* also noted that “a system of exterior and interior illumination will give the structure an unusual appearance at night.”

Chelsea Fireproof Storage Warehouse

H

108-110 West 107th between Amsterdam and Columbus Avenues
Wortmann & Braun, 1915



The Chelsea Fireproof Storage Warehouse is a distinctive early 20th-century warehouse designed in a style inspired by progressive Central European architecture that is rare in New York City. Unlike earlier warehouses made for the purpose of commercial storage, this massive, 9-story building was designed to provide attractive fireproof storage space for household goods. Six large arched bays stretch the length of the building; these were intended for truck access. The integrated design of the façade resembles a patterned textile, with multi-colored brick laid in intricate patterns and ornamental cast-stone panels inspired by Secessionist and Jugendstil architecture.

Cliff Dwelling

I

243 Riverside Drive at 96th Street
Herman Lee Meader, 1914



*Heard but not designated

The Cliff Dwelling is striking for its unusual triangular floorplan and its Native American-inspired terra-cotta ornamentation. Terra-cotta friezes featuring cow skulls, twin-headed snakes, and mountain lions in low relief span the Riverside Drive façade. The architect apparently used these so-called “Pueblo Deco” motifs to draw an amusingly appropriate parallel between the habitats of ancient Southwest American cultures and modern, apartment-living New Yorkers. Rich ornament also plays an important role in Meader’s other New York works, including a loft building clad in polychrome terra cotta at 14th Street & Seventh Avenue and a building with pre-Colombian-themed decoration at 25th Street and Lexington Avenue.

The Cornwall

J

255 West 90th Street at Broadway
Neville and Bagge, 1909-10



The Cornwall is among the most graceful and cleverly designed of the speculative apartment buildings built on the Upper West Side after the opening of the subway beneath Broadway in 1904. The Cornwall is oriented around a large light court facing Broadway. The real showpiece of this stately brick-and-limestone building is its extraordinary, sculptural terra-cotta cornice. Copper brackets, the massive Corinthian-piered double-story entrance, and rich decorative elements give the façade dramatic texture. The developers of the Cornwall, Arlington C. Hall and Harvey M. Hall, also built the Midtown Theater (later the Metro Theater) on Broadway between 99th and 100th Streets (an Individual Landmark designed by Boak & Paris, built in 1932-33).

Euclid Hall

K

2345 Broadway between 85th and 86th Streets
Hill and Turner, 1900



red brick embellished with light-colored limestone and iron details to augment the sophistication of their design. The building’s promoters called it “New York’s Finest Family Apartment,” playing to an upper-middle-class market that was increasingly interested in the cutting-edge apartment buildings that were transforming Broadway.

First Baptist Church

L

265 West 79th Street at Broadway
George Keister, 1890-93



The First Baptist Church congregation built its first house of worship in Lower Manhattan in the early 18th century. In the 1890s, the congregation settled into this site in the heart of the neighborhood developing along Broadway. George Keister, a residential and theater architect later known for designing the Apollo Theater on 125th Street (1913-14) developed the building’s novel plan and eclectic Italian Romanesque Revival façade. The axis of the church sits at a 45-degree angle so that it embraces the Broadway intersection and maximizes the interior auditorium space, covered by a barrel-vaulted, stained-glass ceiling. Biblical iconography is intricately woven into the façade. Even the two asymmetrical towers have symbolic meaning.

IRT Electrical Substation No. 14

M

264-66 West 96th Street between Broadway and West End Avenue

Paul C. Hunter, 1904



IRT Substation No. 14 is one of eight original substations that powered New York City's early subway system. The substations conveyed electrical currents to the subway tracks and lighting and signal systems from the 59th Street Powerhouse. IRT architect Paul C. Hunter designed all of the substations with identical Beaux-Arts facades, reflecting City Beautiful ideals, which sought urban improvement through architecture and public works. With its banded limestone base, two large arched doors, sets of tripartite windows, terra-cotta details, and decorative cornice supported by large brackets, the façade of Substation No. 14 creates a screen between the industrial function of the building and the residential street lined with apartment buildings and shops.

Ivy Court

N

210-230 West 107th Street between Broadway and Amsterdam Avenue

William C. Hazlett, 1903



Ivy Court mixes American Colonial with French Beaux Arts features, creating an amalgamation of fin-de-siècle architecture. Two of the three apartment buildings making up Ivy Court, Number 210 and 230, are faced with white limestone and have minimal ornamentation. The façade of Number 230 has "balconies and ironwork worthy of Paris," according to the *ALA Guide to New York City Architecture*. The third building, Number 220, is in red brick and terra-cotta, with limestone quoins, evoking McKim, Mead, and White's 1893 classroom buildings at Columbia University. The Ivy Court was advertised in the *New York Times* as "all light: 7 rooms furnished or unfurnished, conceded to be the finest apartments on the West Side."

Joan of Arc Junior High School

O

154 West 93rd Street between Amsterdam and Columbus Avenues

Eric Kebbon, 1941



The "skyscraper school" exemplifies new ideas in school planning and design during the first half of the 20th century, when rising land values, small lot sizes and overcrowded classrooms pushed many architects to rethink their approach. The experimental design succeeded in providing adequate classroom space while maximizing natural light and fresh air. The central 8-story tower contains large-windowed classrooms, while 2-story side wings house the gymnasium and auditorium. Perhaps referring to the similarities between Joan of Arc's Art-Deco verticality and skyscrapers that had recently cropped up in Midtown, one observer called the school "a little piece of new New York."

Level Club

P

253 West 73rd Street between Broadway and West End Avenue

Clinton & Russell, 1927



The Level Club is a monument to the grandiose aspirations of its Masonic builders, the "Levelers." No one who passes this towering, 17-story, Neo-Romanesque structure can help but marvel at its polychrome façade replete with Masonic symbols, such as the all-seeing eye, and topped by modern setbacks. The building is partly the result of a friendly rivalry with the Shriners, another Masonic group, over who could build a better "fort." In 1923, the Shriners completed the Mecca Temple (now City Center), using the same architects who would soon design the Level Club. The Levelers aimed to create a central clubhouse on the scale of such so-called "high-rise urban clubs" as the Yale Club.

Martin Luther King, Jr., High School

Q

122 Amsterdam Avenue between West 65th and 66th Streets

Frost Associates, 1969-1975



Martin Luther King, Jr., High School reflects a shift in public school architecture towards "fortified strongholds" designed to protect students against a decaying city. When it opened, the school won a design award from the American Institute of Architects. Its use of pre-cast textured concrete and glass, horizontal massing, and siting behind a deep plaza on top of a raised plinth relates to nearby Lincoln Center. Classrooms are situated on the interior core, surrounded by tinted-glass corridors. Daytime activity inside the school is indiscernible to passersby, but at night the corridors glow from within. William Tarr sculpted the 28-foot Cor-ten steel memorial to Martin Luther King, Jr.

P.S. 165

R

234 West 109th Street between Broadway and Amsterdam Avenue

C.B.J. Snyder, ca. 1900



This French Renaissance Revival-style public school building represents one of the finest and most intact works of C.B.J. Snyder, who served as Superintendent of School Buildings from 1891 to 1923. P.S. 165 is the prototype for Snyder's signature "H" plan for public schools. The innovative arrangement of classrooms around courtyards and steel-frame construction allowed for enormous windows, creating light- and air-filled learning environments. Health and safety in school architecture were growing concerns, reflecting the expansion of the city's educational system with the influx of immigrants in the late 19th century. Snyder's design was replicated throughout the city, but today only a handful of examples of this important building type remain.

P.S. 199

S

270 West 70th Street between Amsterdam and West End Avenues

Edward Durell Stone, 1963



Both P.S. 199 and the former Huntington Hartford Gallery at 2 Columbus Circle (designed simultaneously) reflect world-famous architect Edward Durell Stone's renegade transition away from orthodox Modernism. (In 1937, Stone had designed the Museum of Modern Art, the archetype for the International Style in New York City.) In a "move toward elegance," Stone began to incorporate classical elements and historical references into his projects. P.S. 199's colonnade of 166 slender, glazed white brick pilasters is the most overt expression of Stone's newfound classical style and creates a striking contrast against a core of dark brick and glass. The deep roof overhang accentuates the building's low, horizontal massing.

West End Presbyterian Church

T

165 West 105th Street at Amsterdam Avenue

Henry F. Kilburn, 1891



The names are easy to confuse, but West-Park Presbyterian and West End Presbyterian (both designed by Henry F. Kilburn) are studies in contrast. The two structures follow similar forms, each strongly marking its corner with a soaring bell tower and its openings with bold, round Romanesque arches. Yet West End Presbyterian has a softer presence, using light-yellow, speckled brick with matching, intricately detailed terra-cotta banding in place of West-Park's robust, rusticated, deep-red sandstone. A 1900 article in *The Brickbuilder* raves about West End, "Whether viewed as a whole, or as to the relationship of its parts, there is hardly a discordant note in what is virtually an original composition."

West Side Republican Club

U

2307 Broadway between 83rd and 84th Streets

Julis A. Schweinfurth, 1897



One of the last surviving buildings of its kind in New York City, this clubhouse served as a center for the New York Republican Party in its heyday, when the Republicans struggled for power against the notoriously corrupt Democrats (Tammany Hall) and sought to advance "honest government." By 1897, gentlemen's social clubs were ubiquitous throughout the city. In contrast to the flamboyant Beaux-Arts style of some other clubs, the "elegant, American Georgian design, built of light pink 'wash brick' trimmed with Indiana limestone... was closer in spirit to Harvard's club on West Forty-fourth Street than to Tammany's on Fourteenth Street," according to Robert A.M. Stern.

Amsterdam Houses

V

West End to Amsterdam Avenue, West 61st to 64th Street
Grosvenor Atterbury, Harvey Wiley Corbett, and Arthur C. Holden (architects);
Gilmore D. Clarke and Michael Rapuano (landscape architects), 1947



The mostly low-rise buildings and tree-covered grounds of Amsterdam Houses stand in contrast to later tower-in-the-park developments. Planned prior to World War II, this 13-building public housing complex was one of the last such projects “to define open space along Classically inspired lines,” according to Robert A.M. Stern. Amsterdam Houses’ prestigious architects worked together with landscape architects Gilmore D. Clarke and Michael Rapuano to come up with a plan aligned with the city grid and oriented on a central landscaped axis. Amsterdam Houses exemplifies an early effort by the New York City Housing Authority to ensure racial and ethnic diversity in one of its projects.



Lincoln Center for the Performing Arts

W

West 62nd to 66th Streets, Columbus/Broadway to Amsterdam Avenue
Max Abromovitz, Pietro Belluschi, Gordon Bunshaft, Wallace Harrison, Philip Johnson,
Eero Saarinen; 1962-1969



Lincoln Center is America’s first cultural center with multiple arts institutions grouped together in an urban environment, a monument to the nation’s newfound emphasis on the importance of the arts in everyday life, as well as the effort to raise cultural standards. The product of urban renewal, the campus is the collaborative work of world-renowned design masters; the collection of buildings, interiors, landscapes and art in a single location is unparalleled. Strong geometric forms define the architecture and landscape, which as a whole offer an outstanding example of the Formalism and Brutalism movements. (Adapted from Resource Evaluation, National Register of Historic Places, May 2000.)



Central Park West—76th Street

Established 1973

This was one of the first areas of the Upper West Side to receive landmark protection. Rowhouse construction began on 76th St. in 1887; by 1900, 44 had been built in the district. The district retains examples of four building types common to the Upper West Side at the turn-of-the-century: A Beaux-Arts style apartment house, the Kenilworth (1906-08); the neo-Gothic Church of the Divine Paternity (now Fourth Universalist Society (1897-98); the Classical Revival New-York Historical Society (1903-08 & 1937-38); and an artist’s residence, the Studio Building (1907-09) at 44 West 77th. This new building form consisted of two-story artist’s studios and residential units.

Riverside Drive—West 105th Street

Established 1973

This small district consists of residences erected between 1899-1902. The cohesiveness of the district’s rowhouses and townhouses is due to the brief construction span; the use of English basements and common materials, predominantly limestone; the exuberant Beaux-Arts detail; and restrictive covenants. These covenants, requiring buildings of “suitable character” to benefit the neighborhood, limited construction to single family houses and encouraged the use of architectural detail and high quality materials.

Central Park West—W 73rd-74th Sts

Established 1977

This square block contains some of the finest residential design on the Upper West Side. The earliest buildings in the district are 18 rowhouses on 73rd St, which survive from a row of 28 designed by Henry J. Hardenbergh in 1882-85 for Edward Clark. Their style is compatible with the nearby Dakota Apartments (1880-84) also designed by Hardenbergh for Clark. Clark’s grandson developed much of 74th St. (1902-04) with a long row of neo-Georgian houses. In 1902 the Clarks sold the Central Park West frontage and the elegant, Beaux-Arts detailed Langham Apartments (1904-07) was erected.



Central Park Scenic Landmark: Established 1974.
Designed by Frederick Law Olmsted and Calvert Vaux, 1859-1873.

West End—Collegiate

Established 1984

Named for the nearby West End Collegiate Church at 77th and West End Ave., this district consists primarily of speculative rowhouses built in the last 15 years of the 19th century by some of the city’s most talented rowhouse architects, including C.P.H. Gilbert, Lamb & Rich and Clarence True. They created blocks with a blend of Italian, French, Flemish Renaissance and other stylistic forms. In the first decades of this century several apartment houses were built in the district reflecting the decline in rowhouse construction as land values rose and apartment living became socially acceptable for affluent New Yorkers.

Riverside Drive—W 80th-81st Sts

Established 1985

This district illustrates the early residential development of the Upper West Side’s West End section. In 1891 Charles Israels designed a row of five houses for 81st St. in a style combining Romanesque Revival and neo-Renaissance elements. Two years later, he designed a row for 80th St. At the end of the 1890s another wave of rowhouse construction brought several grand townhouses on and adjacent to Riverside Drive by the architect/developer Clarence True. About the same time, three modest French flats went up on 80th St. And finally in 1926, one of True’s houses was demolished and replaced by a 16-story neo-Classical apartment building.

Riverside Drive—West End

Established 1989

Because it was located at a distance from the Elevated on Columbus Ave., the West End area developed somewhat later than areas nearer Central Park. Development in this district began in earnest in 1887, with speculative rowhouses rising along West End Ave. and the side streets for the next ten years. Early in the 20th century, elegant apartment houses such as the Evanston (1910) and the Chautauqua (1911) began to arrive, many replacing the earlier rowhouses. After 1920 the truly imposing apartment houses came to Riverside Drive culminating in The Normandy (1939).



Verdi Square Scenic Landmark: Established 1975.
Designed by Pasquale Civiletti, 1906.

Riverside Park Scenic Landmark: Established 1980.
Designed by Frederick Law Olmsted, 1873-80; additions by Clifton Lloyd, 1934-37.

West 71st Street

Established 1989



This small district sitting on a quiet cul-de-sac features 33 row-houses built in six groups between 1893 and 1896, a single townhouse (1903-04), and an apartment building (1924). The block's cohesive quality comes from the uniform use of Renaissance-inspired detail on the rowhouses.

Upper West Side—Central Park West

Established 1990



Arts buildings were erected. In the 1920s, many large apartment houses and apartment hotels were built with Central Park West's twin tower buildings appearing at the end of the decade and into the early 1930s. Through this entire span of development, important institutions – museums, churches and synagogues – made their way into the residential mix.

Manhattan Avenue

Established 2006



The 40 buildings in this picturesque district were mainly constructed between 1886 and 1889. Unlike many of Manhattan's earlier rowhouses, which were primarily built with brownstone facades in the classical style, here the structures combine Gothic, Queen Anne and Romanesque features. Also included in the district are a dormitory (now a youth hostel at 34-36 W. 106th Street) and an X-ray laboratory (19-37 W. 105th Street) that were part of the former New York Cancer Hospital complex (an Individual Landmark on Central Park West between 105th and 106th Streets).

West End Avenue Study Area

X

70th to 110th Street, Riverside Drive to Broadway



West End Avenue forms the spine of this area, which vividly tells the story of the development of the Upper West Side from the 1880s to the 1930s. This once rural and isolated part of Manhattan changed rapidly in response to transportation improvements—namely, the Ninth Avenue Elevated train (1879) and the IRT subway (1904). Riverside Drive became a fashionable address boasting grand townhouses and free-standing mansions. The apartment buildings of West End Avenue offer a strikingly consistent streetwall of uniform cornice heights, harmonious materials and creative interpretations of historical styles, including Arts and Crafts, Beaux Arts and Art Deco. Tucked between the major avenues are rowhouse-lined midblocks.



93rd, 94th and 95th Streets Study Area

Y

Central Park West to Amsterdam Avenue



These blocks offer a virtual catalogue of architectural styles from Queen Anne to Renaissance Revival to Art Deco. The low-scale rowhouses lend a sense of cohesiveness to the mid-blocks, bookended by taller, more modern buildings on the avenues. This ensemble—a palimpsest of overlapping eras and narratives—was created by the West Side Urban Renewal Area (WSURA), a plan conceived in the late 1950s to create new and rehabilitated housing for low, middle, and upper-income residents. The preservation and reuse of once-abandoned and dilapidated houses has been touted as one of the greatest successes of the WSURA. This brilliant legacy of preservation should itself be preserved.



Upper West Side Individual Landmarks

- 1. IRT Subway (interiors)**, portions of stations at 59th St.-Columbus Circle, 72 St, 79 St, and 110 St.—Cathedral Pkwy (1904, Heins & LaFarge)
- 2. Sofia Brothers Warehouse**, now the Sofia Apts, 43 W. 61 St. (1929-30, Jardine, Hill & Murdock)
- 3. Century Apts**, 25 CPW (1931, Irwin S. Chanin)
- 4. New York Society for Ethical Culture**, 2 W. 64 St. (1909-10, Robert D. Kohn)
- 5. First Battery Armory**, now the ABC, Inc., Studios, 56 W. 66 St. (1900-03, Horgan & Slattery)
- 6. Shearith Israel Synagogue**, 99 CPW (1896-97, Brunner & Tryon)
- 7. Dorilton Apts**, 171 W. 71 St. (1900-02, Jones & Leo)
- 8. Subway Kiosk**, B'way and 72 St. (1904, Heins & LaFarge)
- 9. Chatsworth Apts and Annex**, 340 & 344 W. 72 St. (1902-06, John E. Scharsmith)
- 10. Prentiss House**, 1 RSD (1899-1901, C.P.H. Gilbert); **Kleeberg House**, 3 RSD (1896-98, C.P.H. Gilbert); **Diller House**, 309 W. 72 St. (1899-1901, Gilbert A. Schellenger); **Sutphen House**, 311 W. 72 St. (1901-02, C.P.H. Gilbert)
- 11. Majestic Apts**, 115 CPW (1930-31, Irwin S. Chanin)
- 12. Dakota Apts**, 1 W. 72 St. (1880-84, Henry J. Hardenbergh)
- 13. & 14. Central Savings Bank and Interior**, now Apple Bank for Savings, 2100 B'way (1926-28, York & Sawyer)
- 15. Ansonia Hotel**, 2109 B'way (1899-04, Paul E.M. Duboy)
- 16. San Remo Apts**, 145-146 CPW (1929-30, Emery Roth)
- 17. Beacon Theater (interior)**, 2124 B'way (1927-28, Walter W. Ahlschlager)
- 18. New York Historical Society**, 170 CPW (1903-08, York & Sawyer; wings, 1937-38, Walker & Gillette)
- 19. Belleclaire Hotel**, 250 W. 77 St. (1901-03, Emery Roth)
- 20. West End Collegiate Church & School**, WEA at 77 St. (1892-93, Robert W. Gibson)
- 21. Aphorp Apts**, 2211 B'way (1906-08, Clinton & Russell)
- 22. American Museum of Natural History**, CPW at 77 St. (1874-1935, Vaux & Mould; Cady, Berg & See; Trowbridge & Livingstone; John R. Pope)
- 23. Theodore Roosevelt Memorial Hall (interior)** (1931-34, John R. Pope)
- 24. Beresford Apts**, 211 CPW (1928-29, Emery Roth)
- 25. 103, 104, 105, & 107-109 RSD & 332 W. 83 St. Houses** (1898-99, Clarence True)
- 26. Red House**, 350 W. 85 St. (1903-04, Harde & Short)
- 27. 316, 318, 320, 322, 324, & 326 W. 85 St. Houses** (1892, Clarence True)
- 28. 329, 331, 333, 335, & 337 W. 85 St. Houses** (1890-91, Ralph Townsend)
- 29. Leech House**, 520 WEA (1892, Clarence True)
- 30. Belnord Apts**, 225 W. 86 St. (1908-09, H. Hobart Weekes)
- 31. Church of St. Paul & St. Andrew**, 540 WEA (1895-97, R.H. Robertson)
- 32. Normandy Apts**, 140 RSD (1938-39, Emery Roth)
- 33. Isaac L. Rice House**, 346 W. 89 St. (1901-03, Herts & Tallant)
- 34. Soldiers & Sailors Monument**, RSD at 89 St. (1897-1902, Stoughton & Stoughton with Paul E.M. Duboy)
- 35. Claremont Stables**, now the Claremont Riding Academy, 175 W. 89 St. (1892, Frank A. Rooke)
- 36. El Dorado Apts**, 300 CPW (1929-31, Margon & Holder with Emery Roth)
- 37. Trinity School, including the former St. Agnes Parish House**, 139 W. 91 St. (School, 1893-94, Charles C. Haight; Parish House, 1888-92, William A. Potter)
- 38. 3-22 Pomander Walk**, 261-267 W. 94 St., 260-274 W. 95 St. (1921, King & Campbell)
- 39. Charles A. Vissani House**, 143 W. 95 St. (1889, James W. Cole)
- 40. 354 & 355 CPW Houses** (1892-93, Gilbert A. Schellenger)
- 41. First Church of Christ, Scientist**, 1 W. 96 St. (1899-03, Carrere & Hastings)
- 42. Midtown Theater**, now the Metro Theater, 2626 B'way (1932-33, Boak & Paris)
- 43. New York Free Circulating Library**, now the Ukrainian Academy of Arts & Sciences, 206 W. 100 St. (1898, James B. Lord)
- 44. Baumgarten House**, 294 RSD (1900-01, Schickel & Ditmars)
- 45. 854, 856, 858 WEA & 254 W. 102 St. Houses** (1892-93, Schneider & Herter)
- 46. Marseilles Hotel**, 2689-2693 B'way (1902-05, Harry A. Jacobs)
- 47. Master Building**, 310 RSD (1928-29, Harvey Wiley Corbett)
- 48. Association Residence for Respectable Aged Indigent Females**, now the NYC American Youth Hostel, 891 Amst. (1881-83, Richard Morris Hunt; addition, 1907-08, Charles A. Rich)
- 49. New York Cancer Hospital**, later the Towers Nursing Home, 455 CPW (1884-86, Charles C. Haight)
- 50. Schinasi House**, 351 RSD (1907-09, William B. Tuthill)
- 51. P.S. 166**, 132 W. 89 St. (1897-98, Charles B.J. Snyder)
- 52. East River Savings Bank**, 743 Amsterdam Ave at 96 St. (1927, Walker & Gillette)
- 53. New York Cab Company Stable**, 318-330 Amsterdam Ave (1888-1890, C. Abbot French & Company)
- 54. Former Horn & Hardart Automat**, 2712 B'way (1930, F.P. Platt & Brother)
- 55. Mickey Mantle School/P.S. 811M**, 460-466 West End Ave (1894-96, Charles B.J. Snyder)
- 56. Manhasset Apartments**, 2801-2825 B'way (1899-1901, Joseph Wolf; enlarged 1901-1905, Jones & Leo)

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About Landmark West!

LANDMARK WEST! is a non-profit award-winning community group working to preserve the best of the Upper West Side's architectural heritage from 59 to 110 Street between Central Park West and Riverside Drive. Since 1985 it has worked to achieve landmark status for individual buildings and historic districts. Today, **LANDMARK WEST! is the proud curator of the area's nearly 2,700 designated landmarks (up from only 337 in 1985)**, and continues to promote awareness of these architectural treasures and the urgent need to protect them against insensitive change and demolition.

The future of the Upper West Side depends on friends like YOU!
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LANDMARK WEST!

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"Saturday Morning Astronauts" at the House of George, West End Avenue & 72nd Street, 1979.



Stephen F. Harmon

OR CURRENT RESIDENT



"THE HEART OF THE CITY IS ITS NEIGHBORHOODS. THE STABLE NEIGHBORHOODS THAT GIVE IT A SENSE OF COMMUNITY. THAT'S WHAT MAKES A CITY A HOME TO ITS PEOPLE -- AND THAT'S WHY WE NEED GROUPS LIKE LANDMARK WEST!" ~ ROBERT A. CARO, UPPER WEST SIDE AND TWO-TIME PULITZER PRIZE-WINNING BIOGRAPHER OF ROBERT MOSES AND LYNDON B. JOHNSON

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Glossary: Language of Landmarks

In 1965, the Landmarks Law was signed by Mayor Wagner and empowered the New York City Landmarks Preservation Commission (LPC) to designate and regulate historic districts and individual landmarks.

Historic District: An area of the city designated by the LPC to safeguard the special character or "sense of place" that results from the area's architectural, historical, or cultural significance.



Individual (Exterior) Landmark: A structure at least 30 years old with architectural, historical, or cultural value that is designated by the LPC to protect its significant exterior features.



Individual (Interior) Landmark: An extraordinary interior space designated by the LPC to secure architectural features, fixtures and spatial characteristics that might be lost in future renovations or alterations. To qualify, interiors must be at least 30 years old, generally open to the public, and not used for religious purposes.



Scenic Landmark: City-owned landscapes, either natural or man-made, which the LPC protects by designation to maintain their contribution to the shape of the city and to the quality of life within it.

Signs from Above



Robert Luo

These distinctive reddish-brown street signs mark the boundaries and signify the special status of the Upper West Side's nine historic districts. The name of the district is noted in the black strip on each sign for the information of strollers, tourists, residents, and property owners. Thanks are due to Barbaralee Diamonstein-Spielvogel who spearheaded the city-wide program while chair of the Landmarks Preservation Foundation.

The West Side Historic Districts: 1879's "City of the Future"

In 1879, Edward Clark, builder of the Dakota Apartments and neighboring 73rd St. rowhouses, gave a speech on the "city of the future." Clark spoke about the need for building houses and apartment buildings, "some splendidly, many elegantly, and all comfortably; that the architecture should be ornate, solid and permanent, and that the principle of economic combination should be employed to the greatest possible extent." He then pointed out that the open land on the Upper West Side provided the perfect opportunity for the development of such a community. Indeed, the Upper West Side became just what Clark had envisioned—a neighborhood of ornate, solid, and permanent buildings erected for people of varied economic backgrounds.

Clark's "city of the future" is now our home. Its rowhouses, apartment buildings, tenements, apartment hotels, institutions and stores make up eight distinct and diverse historic districts. Each district has its own special character, yet each fits within the harmonious whole that we know as the Upper West Side.

After you've read the descriptions of these districts, use this map to design your own walking tour to explore the neighborhoods. Enjoy!



