PREFACE

LANDMARK WEST! is a non-profit community organization formed in 1985 to preserve and protect the architectural heritage of Manhattan's Upper West Side. LANDMARK WEST! pursues a vigorous program of advocacy and educational outreach, enlisting support through our publications, walking tours, street fairs, workshops, public forums and seminars. LANDMARK WEST! 's highly professional Certificate of Appropriateness Committee also works with residents, businesses, building owners and the Landmarks Preservation Commission to secure the integrity of our historic buildings and districts. Today, LANDMARK WEST! is the proud curator of the 2,605 designated landmarks on the Upper West Side, and continues to promote awareness of these architectural treasures and the urgent need to protect them against insensitive change and demolition.

With this publication, LANDMARK WEST! fulfills another important part of its role as "curator" of our historic districts. My Preservation Journal is the linchpin of a multifaceted school program for grades 4 - 6 which will introduce students to the concept of architectural design, its importance in their everyday lives, the story of their neighborhood’s development and the need to preserve the past for their own future. Through this interactive study guide, children will be engaged in an ongoing dialogue concerning their built environment while developing strong visual and critical thinking skills.

In studying and exploring their own surroundings as they were and as they are today, children will be relating history to their own world of home, school and neighborhood. The program is intended to supplement the teaching of New York City history, with an emphasis on the importance of historic preservation. While the material is specific to the Upper West Side, a primary goal of this program is to introduce the general concept of architectural heritage as a "living" visual record of the past.

Arlene Simon, President
MY
[preservation]
JOURNAL

name

school

class

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Welcome! This preservation journal will introduce you to one of the special features of the Upper West Side.

What is preservation? Maybe you've never used the word, but you're probably already a preservationist! Do you have a place where you save special dolls or toys that you used when you were younger? Do you save photographs or videotapes from family vacations or birthdays or holidays? Saving these important pieces of your past — for yourself, or for your own children when you're older — is a type of preservation.

Like those toys or photographs, many buildings are meaningful parts of our world and our history that are worth preserving. With this book as a guide, you will explore those buildings on the Upper West Side that connect the present to the past and — if we're careful — to the future as well.

The future depends on you. For preservation to work, people must join together to protect buildings and communities. We must all save the past for the future.

But there are so many buildings in the neighborhood — buildings for school, for work, for living. Why are some of them special? Let's begin the journey, and soon you will see for yourself.
MY FAVORITE BUILDING
Draw your favorite building on the Upper West Side. It could be your home, school, a friend or relative's house, a museum, a building you pass on the way to school or your favorite place to visit.

Location of my favorite building (number and street name):
How can you describe the neighborhood where you go to school? One way to find out about the buildings, streets, parks and other features of the Upper West Side is to look at a map. Maps provide us with information about where places are in relation to other places and to natural boundaries, such as parks and rivers. Let's begin with a special kind of map.

**MAPPING YOUR MEMORY**
- Draw a memory map of the neighborhood surrounding your school. Memory maps are mental maps: what you remember in your mind without looking at real maps or drawing from what you see outside.
- Draw what you remember—buildings, streets, outdoor spaces, storefronts, traffic and street signs, benches, lampposts, even garbage cans.
- Draw places you go to that are special to you — like an after-school center or a playground.
- Label the streets and avenues and your school.

**COMPARE MEMORY MAPS WITH YOUR FRIENDS.**
- How are the maps the same?
- How are the maps different?
- WALK IN THE NEIGHBORHOOD.
- What would you add to your memory map?
A BIRD'S EYE VIEW

Usually you see the buildings and streets of the neighborhood from the ground as you walk. You also can see parts of it from a window of a building. Look at the aerial photograph of the Upper West Side shown below. Aerial views are seen from above. They allow us to look at the neighborhood from another viewpoint — as if you were a bird, or looking down from a plane.

> What do you see on the Upper West Side aerial view? Make a list.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

> What does the aerial view show us that the street map (on the inside back cover) doesn't?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
Now let's look at the official map. Street maps are not made from memory. They record everything that is really there. Look at the street map of the Upper West Side. You can find it on the inside back cover of this journal. Use that map to do the following activity.

- Find the streets that border the Upper West Side on the north, south, east and west. Circle those street names.
- Find the park and the body of water that border the Upper West Side on the east and the west. Circle their names.
- Find your school. Mark the site with a red triangle.
- If you live on the Upper West Side, mark your home with a blue circle.
- Trace your route from home to school on the map. Use a bright color.
Look at your clothes. What about them appeals to you? A special shape or pattern? Or maybe a color? Clothes come in many different shapes, patterns and colors and clothes have many different uses — heavy coats for winter, shorts for summer. People design — decide how they should look — clothes, and people also design buildings. Buildings also have many uses — they provide the shelter people need to live and work, go to school, and play. We design buildings to meet specific needs but often we design buildings to look beautiful as well. The design of buildings is called architecture. Let's explore how we talk about architecture — design, parts of a building, style and decoration.

ALL ABOUT DESIGN

Shape and form, color, texture, line, and pattern — all of these contribute to the design of a building. Find each design element on the building facade (the front of a building) on the next page. Follow the directions below.

> SHAPE AND FORM

A geometric shape is two-dimensional and is made when a line is closed. It can be a circle, square, triangle, rectangle, diamond, half-circle or oval.

A form is a three-dimensional shape that takes up real space. It can be a cone, pyramid, cube, sphere, cylinder or block.

Outline as many shapes and forms as you can find.

> LINES can be thick, thin, straight, curved, angular, wavy, short or long.

Trace different types of lines in color.

> TEXTURE describes a material's surface. Textures can be hard, soft, sharp, moist, gooey, slimy, dry, furry, coarse, grainy, smooth, rough, pebbly, spongy, scratchy, greasy, groovy, slippery or slick.

Circle two or more different textures.

> PATTERN is created when line, color, shape, form or texture is repeated. Examples include ribs, stripes, plaid, polka-dot, herringbone, diagonal, and fluted.

Draw a box around two or more patterns.

> COLOR

What colors would you use on this building?

Color the building with two or three colors.
WALK IN THE NEIGHBORHOOD.

- What design elements do you see?
- Draw the shapes, lines and patterns of two different buildings.
- How many textures can you find on one building?
- Why do you think the building was designed with different textures?
- How many different building colors can you find?
- Describe the colors of one building. How does the color add to the design of the building?
- Imagine the building in a different color. How would the look of the building change?
THE PARTS MAKE THE WHOLE

Your clothes are designed with different parts. Sleeves cover our arms to protect them from the sun and cold. Buttons are necessary so we can get in and out of our clothes. But sleeves and buttons are also decorative. Tiny mother-of-pearl buttons can make a shirt beautiful; huge polka-dot buttons on a clown’s costume can be funny. Think of dividing a building into parts. Like the sleeves and buttons on our clothes, these parts are both functional and decorative. Windows allow light and air into a building, but they come in many shapes and sizes. Let’s look at the many functional and decorative parts that make up a building.

WALK IN THE NEIGHBORHOOD.
Look for cornices, columns, stoops and other building parts.
Look at windows, entrances and roofs. They can provide clues to how a building is used — like the steeple on a church or the entrance to an apartment building. Find other examples. Draw your favorite building parts from two or more buildings. Design your own building using your favorite building parts.
BUILDING PARTS TREASURE HUNT

Parts of a building include windows, stoops, doors and columns among others. Think about their function and how each part decorates the building. Follow the directions below.

Find each building part on the building facade on these two pages. The parts have letters next to them. Write the letter in the circle next to its definition below (answers are on page 41).

- **ROOF**: the top of a building, which protects it.
- **WINDOW**: the eyes of a building, allowing light and air inside.
- **ENTRANCE OR DOOR**: the way to enter a building.
- **STOOP**: the steps leading up to the building entrance.
- **CORNICE**: the molding that projects out from the top of a building.
- **ARCH**: a structural way to span an opening, either curved or pointed, over a door or window.
- **DORMER**: a window that sticks out from a roof to provide more light and air.
- **BAY WINDOW**: a window that sticks out of the side of a building to capture more light.
- **BRACKET**: a piece of wood or stone used to hold up another building part such as a cornice or a balcony.
BLOOMING BUILDINGS

Look up! The buildings of the Upper West Side are covered with ornament and decoration. Ornament may be carved, painted, molded or attached for decoration. An architect uses ornament as a part of the building’s design. It makes the building more interesting to look at.

Our story begins with the designers and craftsmen of the late 19th and early 20th centuries. We don’t know the names of these artists, but we do know they were mostly immigrants from England, Scotland, Germany, Italy and Russia. After the Civil War, African-Americans from the South also joined the group of skilled artisans. Architects who were designing buildings sometimes bought pieces of ornament ready-made. Other times, they chose what they wanted from sketches in books about ornament and decoration. The artisans usually interpreted the subjects. They used their imaginations, humor and new American ideals. For example, if asked to carve a face, usually the artisan could choose to make it a happy face, a scary face or a funny face with hair made of leaves.

If you look up at the ornament on buildings you will see a variety of subjects—animals and plants from nature, creatures that are half human and half animal or two animals combined, and geometric shapes and patterns, to name a few. As you find ornaments, identify what they are made of by looking and touching. Materials used to create ornament include natural stones like carved brownstone and marble; cast terra cotta, cement, plaster and iron; hammered wrought iron and carved wood.
ORNAMENT HUNT

Search for the animals, plants, and creatures that cover the buildings in your neighborhood. The photographs on these two pages are some examples of decoration found on the Upper West Side. Try to find as many as you can. Look for other ornaments on your hunt. Make a list. Happy hunting!

> **MASKS OR FACES** go back to the popular harvest games of ancient Greece when all the actors wore masks.

> Artists designed their own **LEAVES AND FLOWERS** that cannot be linked to any specific plant. This is called abstracting or stylizing ornament from nature.

> **FESTOONS** or **GARLANDS** are fruit tied in a bunch with leaves and flowers. They have been used as building decoration since ancient times.

> Oak and maple leaves, roses, **GRAPE LEAVES**, lilies and bluebells are some of the natural looking plants you will see. Can you find other plants? The **ACANTHUS** leaf on the bracket is abstracted from the plant called “akanthos” found in Greece. It is very often found in patterns on buildings in many shapes and sizes.

> Fabulous monsters and invented creatures decorate buildings. The **GRIFFIN**, a mythical animal with a lion’s body and an eagle’s head and wings was very popular.
YOU'VE GOT TO HAVE STYLE

Style is the way a building looks. It is form, not function. Throughout history, different styles of architecture have been popular at different times. Each style has its own way of arranging building parts and using ornament.


Just as people have individual styles of dressing, so do buildings. When you describe the style of a building you are describing the way a building looks. All the design elements and building parts — shapes, patterns, roof, windows — work together to create a specific look, or style. All buildings have some style. Different styles appeared at different times and places throughout history. There are many different styles on the Upper West Side.

This journal gives you the visual clues for each building style. These clues are the design elements and building parts that create the style.

> Circle the clues on each building on pages 16 to 22.

American Museum of Natural History, West 77th Street (1872-77, Vaux & Mould)
ROMANESQUE REVIVAL

This is an old photograph of the American Museum of Natural History. The style is Romanesque Revival. In the United States from about 1880 to the early 1900s some public buildings and houses of the wealthy were designed to remind us of medieval castles or churches.

VISUAL CLUES:
» Rough, cut stones
» Rounded arches used for some windows and doors
» Very wide entrance in the shape of an arch
» Very deep windows sometimes framed with columns
» Short towers and pyramids

WALK IN THE NEIGHBORHOOD.
Find examples of the visual clues. Many buildings have a combination of visual clues from different styles.
DUTCH REVIVAL

The West End Collegiate Church was built in 1892, during a time when many people were moving to the Upper West Side. A new row of houses was built on West End Avenue and 83rd Street in an older Dutch style. Using an older style is called a revival. The Church was part of this revival in the area, but its structure also represents the Dutch roots of the congregation — the Collegiate Church.

VISUAL CLUES:
> Decorative brick and stonework
> Very steep roof with stepped gables (the triangular tops of walls)
> Dormers — windows that stick out from the roof
> Quoins — stones at the corners of buildings that are placed in a special way, alternating large and small
ART DECO
Art Deco is a modern style that used strong vertical elements to give a building a dramatic silhouette. The apartment building on Central Park West and 66th Street is a perfect example. From the 1920s through the 1940s, the style was used for apartment buildings, office towers, theaters and some homes.

VISUAL CLUES:
- Building ornament that has lots of lines with hard edges
- Smooth concrete, stucco or stone walls
- Casement windows — thin metal windows that open out

Opposite: West End Collegiate Church & School, West End Avenue at 77th Street (1892-93, Robert W. Gibson)
Right: Apartment Building, 55 Central Park West (1929, Schwartz & Gross)
BEAUX ARTS

Many American architects from the late 19th century to the beginning of the 20th century studied in France and were influenced by the ideas and designs used for buildings there for over 250 years. The Ansonia, pictured here, is a grand example of this style in America. It reminds us of a fancy wedding cake. The Beaux-Arts (Beaux rhymes with rose) style was often used for large public buildings.

VISUAL CLUES:
- Columns in pairs
- Very grand entrance
- Ornamental swags, medallions and sculpture
- Elaborate iron railings
Gothic Revival

This style grew out of a fascination with Romantic stories that took place in the Middle Ages. It was used for churches, colleges and other public buildings from 1830 to 1860. This fanciful Studio building on the Upper West Side shows you many of the visual clues for Gothic Revival style.

Visual Clues:
- Pointed arches
- Towers
- Columns clustered together
- Pinnacles — pointed ornaments on the top of towers or roofs
- Tracery — ornament that looks like lace

Opposite: Ansonia Hotel and Verdi Square, Broadway at 73rd Street (1899-1904, Paul E. M. Duboy)

Right: Studio Building, 44 W. 77th Street (1909, Harde & Short)
GEORGIAN

Sometimes you can find one street with all the buildings designed in one style. Georgian style was very popular on the East coast of the U.S. during the 1700s, when America was still a British colony. The style gets its name from the British kings named George. Colonists built Georgian houses in America from the early 1700s to the 1770s. The style reappeared in the early 20th century, and is still used today.

VISUAL CLUES:
> Windows and doors are designed to be symmetrical, which means if you draw a line down the center of a building front, the right side will be the mirror image of the left side
> Windows have small panes of glass
> Elaborate entrance with columns and ornament
> Cornice decorated with denticles (tooth-like projections)
> Dormer windows on roof
CHAPTER 3 |  BLAST TO THE PAST

Keep history alive! One way to save our past is to preserve buildings in our neighborhood. Buildings provide us with the history of a place and tell a story for people in the present and the future. If these buildings are not protected, history is lost.

Preservation is similar to the way people collect objects or photographs. People keep family albums of photographs and videos today to help us understand where we came from. It is one way to treasure the past.

Preservation is about keeping memories and “collecting” buildings and neighborhoods for future generations.

Do you think the Upper West Side looks the same today as it did 50, 100 or 200 years ago? Let’s examine how the Upper West Side has changed over time. This chapter of your journal explores the history and changes in the area. To do this we can interview people about the past and look at old photographs and drawings.

Opposite: Rowhouses, 18-52 W. 74th Street (1904, Percy Griffin)
Above: Wedding Photograph from a Family Album, c. 1920s
AN INTERVIEW WITH HISTORY

One way to find out about the past is to listen to the memories of people. You can write about their lives and neighborhoods and how they changed over the course of their lives. Interview an adult who has lived for at least 10 years in your building or a building near your home or school. Find out about the neighborhood and its history from her or his point of view by asking the following questions. Record the interview on another piece of paper. Draw a picture or paste a photograph of the person in the space provided.

INTERVIEW QUESTIONS
- How long have you lived on the Upper West Side?
- When did you move here? Why?
- How has the neighborhood changed since you have lived here?
- What are some important or significant changes in the neighborhood?
- What did you like about the neighborhood then?
- What do you like about the neighborhood now?

MY HISTORY INTERVIEW

by:

Interviewed:

name of person

Lived on the Upper West Side:

date to present or another date
HISTORY DETECTIVE

Blast to the past. You are now ready to become a history detective and uncover the clues to the people, buildings and neighborhoods of long ago. As a history detective, you use historic documents to tell the story of the Upper West Side. Preservationists, historians and architects use old photographs, drawings and maps to discover how people lived long ago.

> Look at the old 1905 photograph of the Upper West Side. Find the clues to the past.
> Compare it to the present day photograph taken in the same location. “Read” the photograph to find out how the scene has changed and how it is still the same.
> Circle the differences on both photographs.
> Put squares around the similarities.

> What do the photographs tell us about the past?

![View North on Broadway from 71st Street, c. 1905](image1)

![View North on Broadway from 71st Street, May 1997](image2)
TIME TRAVELER PHOTOGRAPHER

Now that you are an expert in finding history clues, there are more pieces to the story of the Upper West Side. Imagine you are a photographer who travels through time. You took the photograph in the same location but in two different time periods—one in 1890 and the other in the present day. Describe what you see as you take the photographs. Use the questions below to guide you. Write your comments on another sheet of paper.

THEN

WHAT I SEE THROUGH MY CAMERA IN 1890.
>
> Who might live in the house?
> What materials were used to build the house?
> What is planted in the fields?
> What are the fences used for?
> Describe the roadway. What might be used for transportation?
> How does it feel to walk along the road?

NOW

WHAT I SEE THROUGH MY CAMERA TODAY.
>
> What type of buildings do people live and work in?
> What materials are used?
> Describe the street activity. What transportation is used?
> How does it feel to walk along this street?
> How is life different today from 1890?
Preservation is everything people do to keep buildings in working order and save them to be used for another day. Making sure that the roof is watertight and the outside is painted helps preserve a house. So does joining a group to stop a landmark from being torn down. Preservation means caring for buildings worth saving.

Preservation also means keeping the building or streetscape in a condition that recalls its past. Think about a special book. You save it to remind you of your childhood. What happens if the book cover is torn off? Its appearance and value is changed. A building can be ruined if it is changed without taking into consideration its design, style, and history. Preservation of a building protects our history for the future.

**Preservation on the Upper West Side**

One example of preservation is the Dorilton Apartments. It is a landmark building located on the Upper West Side. Built in 1900, it is typical of luxury apartment buildings that were built at that time. The architectural style is Beaux Arts (see page 20). This elaborate style gives it a grand and luxurious look. In the current photograph, the building is under restoration. You can see the scaffolding near the roof where missing parts are being replaced.

- What is nice to look at on the building?
- What story does the old photograph tell?
- Why are there elaborate buildings in this neighborhood?
- If you could save a building, which one would you save and why?
**OUR LANDMARKS**

How can we protect buildings? One way is to have them designated or labeled as landmarks. Landmarks are often buildings, but they also may be roads, bridges, monuments, plazas, parks or, as in special cases in Brooklyn and Queens, trees. A landmark, according to New York City’s landmarks law, can be a building, property or object that is determined to have special historical, cultural or artistic value.

> What do you like about these landmarks?
> There are many individual landmarks shown on the map in the back of this journal. How many have you seen?

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Above: Central Savings Bank, 2100 Broadway
(1926-28, York & Sawyer)

Right: Soldiers and Sailors Monument,
Riverside Drive and W. 89th Street
(1897-1902, Stoughton & Stoughton with Paul E. M. Duboy)
MY PERSONAL LANDMARK

What building, monument, object or property in your neighborhood would you like to have designated or labeled as a landmark?
Nominate a building as your personal landmark. Complete the nomination form below. Take a vote in your class and designate a class landmark.

NOMINATION FORM FOR LANDMARK DESIGNATION

I, __________________________, nominate __________________________ (write your name above) (write the name of the building, monument or property above)

located at __________________________ (write address here, street number and name) for landmark designation.

Reasons for landmarking

Draw a picture of your landmark or paste a photograph in this box.
COLLECTING HISTORIC DISTRICTS

We can save individual landmarks but we can also preserve lots of buildings located in the same area. We designate, or label them, as historic districts. An historic district is an area that has been designated by city officials because of a special role it has played in history, or because it represents especially well one or more periods of the city's architectural styles. All the buildings in an historic district are landmarks and are protected. The people in the community and the Landmarks Preservation Commission vote on designating, or labeling, official historic districts.

FIND THE DISTRICTS
There are eight historic districts on the Upper West Side.
> Locate each historic district on the street map located on the inside back cover. Clues are on the map.
> Color each historic district with a different color.
> Is your school or home in an historic district?

> If yes, which one?

West 74th Street Brownstones and San Remo Apartments
RESTORATION AT WORK

Now that we are collecting landmarks and historic districts, it's also important to take care of buildings and keep them in shape for the future. Restoration of a building means taking away any thoughtless changes and replacing them according to an understanding of the building's style and surroundings. For example, the cornice of a row-house was removed a long time ago by the owner. Then a new owner restores the building. A new cornice is built in the original building style and it looks like the cornices of the buildings next door. When a building is restored, its appearance reminds us of the way it looked when it was built. Restoration helps to maintain the building in good condition for the future.

RESTORATION EXPERTS

You are now restoration experts. Look at the four buildings that were built with the same design, style and building parts. Two of the four rowhouses in this photograph need restoration and repair.

> The two buildings on the left were changed. How were they changed? What was added to these buildings? What is missing from these buildings? Look at the buildings on the right for clues.

> Restore the two buildings on the left by adding the missing building parts. Draw the building parts on the photograph.
DESIGN DETECTIVE

When buildings combine in a row along a street, it is called a streetscape. In a streetscape, each building's design, style, and ornament work together to create a special look or feeling called 'context'. When new construction is planned in an historic district, preservationists work with builders to maintain the context of the streetscape.

> Look at the streetscape below.
> Describe the feeling of each building.

> Do these buildings belong together? Why not?
You are the design detective. Your assignment is to redesign the middle building to fit in ‘context’ with the other buildings.

Draw your new building design in the empty “lot” in the streetscape below.
LOOKING AT THE BEST OF THE WEST

LANDMARK WEST! along with other community groups has saved many buildings and preserved many streetscapes of the Upper West Side. LANDMARK WEST! is a group of people who work together to achieve landmark status for deserving buildings and historic districts. In 1985, there were only 337 landmarks on the Upper West Side. As of 1998, there were 2,605 landmarks! That's a lot of buildings saved for the future. Let's explore one of these landmarks.

The Manhasset, the eleven-story apartment house located on Broadway between 108th and 109th Streets on the Upper West Side, received landmark status in 1996. Built in 1899, it is colorful and grand. The top floors have a special shape called mansard. The first floor contains many shops which were added in 1904 after the opening of the subway. The building covers the entire block-front and because it is located where Broadway makes a curve, it can be seen from many blocks away. Originally, the Manhasset was an eight-story apartment house. A few years after it was built, it was redesigned by two famous architects, Janes & Leo. They also designed the Dorilton Apartments discussed on page 28.
The Manhasset was beautifully restored over the past few years. During that time, it was not a landmark. The owners of the building could have chosen to repair the building in a cheaper way, but they wanted the building to have landmark status. The building was restored to look the way it looked in the past by cleaning the limestone instead of painting it and by stripping off the paint from the copper window trim on the dormers. This is a success for preservation.

The Manhasset also tells us about the history of the people who lived in the building.

The original (77) apartments, planned for upper middle-class families, contained six, seven, or nine rooms with one to three baths. In 1905, the New York State Census records the presence of many professional and business people. Most of the renters were born in the United States, but there were also a number of adults who were immigrants from Germany as well as others from Ireland, France and Canada. As would be expected on the diverse Upper West Side, the residents appear to have been from various ethnic groups and included Catholics, Protestants, and Jews. Each apartment included a single servant's room and most residents had one or two live-in servants. Andrew Scott Dolkart, LANDMARK WEST! Newsletter, Spring 1996.
A PAGE IN MY DIARY

Imagine what it was like living in this apartment house in 1905. Write about the events of one day. Who lives with you in the apartment? What does the interior of the apartment look like? What is your daily routine? What do you see when you look out the window? Who are your neighbors in the building?
Now, it’s your turn to be a preservationist and join the Best of the West. Here are some projects you can do to keep the past for the future and save the history and architecture of the Upper West Side. Educate your classmates about preservation issues, publish a landmark calendar, write about and give walking tours of your neighborhood, and present one or more Neighborhood Preservation Awards to people who are active in local preservation (see details for this project below). Involve other people like parents, teachers, classmates, friends and family members in your projects.

**NEIGHBORHOOD PRESERVATION AWARD**

Find people who are working on preservation projects. Interview local designers, historians, preservationists and community members who are restoring a building, building new structures to fit the context of a streetscape, or working to designate an area or building. Write a summary of each interview on a separate piece of paper and attach photographs or drawings of their preservation work. Hang up all the interviews on a bulletin board or create a book. Your class can vote on the one or two people who will receive a class or school award. You can use the blank certificate on the next page. Give a copy of the certificate to each winner.

**INTERVIEW QUESTIONS:**

> What is your preservation project?
> Who works with you on this project?
> Why is it important for the future of the Upper West Side?
> Why do you participate in preservation projects?
> What other preservation projects have you been involved with?
> What still needs to be improved or saved on the Upper West Side for the future?
NEIGHBORHOOD PRESERVATION AWARD

On this day of ..................................................
our School ..................................................
llocated at ..................................................
presents ..................................................

with a neighborhood award for outstanding preservation work on the Upper West Side
PHOTOGRAPHY CREDITS

Cover  Avery Architectural and Fine Arts Library, Columbia University in the City of New York, c. 1903
Preface  John Hart, 1997
4-5 Collection of the Milbank Memorial Library, Teachers College, Columbia University, 1919
8-9 Aerographics Corporation, Bohemia, NY, 1990
11 Museum of the City of New York, c. 1894
12-13 Collection of The New-York Historical Society, c. 1900
14a Michelle Chant, 1997
14b Michelle Chant, 1997
14c Michelle Chant, 1997
15d John Krawchuk, 1997
15e Michelle Chant, 1997
15f John Yang, 1992
16-17 Collection of The New-York Historical Society, c. 1890s
18 Office For Metropolitan History, c. 1890s
19 Museum of the City of New York, 1929
20 Museum of the City of New York, 1915
21 Museum of the City of New York, c. 1909
22 Museum of the City of New York, 1904
23 Compliments of Thrift & New Shoppe, 602 9th Ave., New York, NY, c. 1920s
25a Collection of The New-York Historical Society, c. 1905
25b John Krawchuk, 1997
26a Museum of the City of New York, 1890
26b Michelle Chant, 1997
27a Museum of the City of New York, c. 1890s
27b John Krawchuk, 1997
28a Office for Metropolitan History, 1903
28b John Krawchuk, 1997
29a Museum of the City of New York, 1929
29b Museum of the City of New York, 1912
29c Museum of the City of New York, c. 1909
31 Cervin Robinson, 1982
32-33 Michelle Chant, 1997
34-35 John Hart, 1992
36 Collection of LANDMARK WEST!: American Architect and Building News, May 6, 1905
36-37 Museum of the City of New York, 1905
38 Museum of the City of New York, 1905
42-43 Map by Eliot Sela
Back  John Hart, 1997

ANSWER KEY: THE PARTS MAKE THE WHOLE, PAGES 12-13

d  Roof
c  Window
h  Entrance
i  Stoop
e  Cornice
g  Arch
b  Dormer
a  Bay window
f  Bracket

Note: All page references must be adjusted by subtracting 2 from each page number. [e.g. p. 12 = p. 10]
HISTORIC DISTRICTS AND LANDMARKS OF THE UPPER WEST SIDE

In 1965, the Landmarks Law was signed by Mayor Wagner and empowered the NYC 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 scenic landscapes, either natural or man-made, that the LPC protects by designation to maintain their contribution to the shape of the city and to the quality of life within it.

**UPPER WEST SIDE INDIVIDUAL LANDMARKS (KEYED TO THE MAP)**

1. IRT Subway (interiors)
2. Kent Automatic Parking Garage, later the Sofia Brothers Warehouse, now the Sofia Apartments
3. Century Apartments
4. New York Society for Ethical Culture
5. First Battery Armory, now Capital Cities/ABC, Inc., Studios
6. Shearith Israel

Apartments 32 Isaac L. and Julia Rice House, now the Yeshiva Ketana of Manhattan 33 Soldiers & Sailors Monument 34 Claremont Stables, now the Claremont Riding Academy 35 Eldorado Apartments 36 Trinity School, including the former St. Agnes Parish House 37 3-22 Pomander Walk 38 Charles A. Vissani House 39 354 & 355 CPW Houses 40 First Church of Christ, Scientist 41 East River Savings Bank 42 Midtown Theater, now the Metro Theater 43 New York Free Circulating Library, now the Ukrainian Academy of Arts & Sciences 44 Baumgarten House 45 854, 856, 858 WEA & 254 W. 102 St. Houses 46 Marseilles Hotel 47 Master Building 48 Association Residence for Respectable Aged Indigent Females, now the NYC American Youth Hostel 49 NY Cancer Hospital, later the Towers Nursing Home 50 Morris & Lauretta Schinasi House 51 Manhasset Apartments