

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For HCRS use only

received **OCT 5** 1982
date entered

1. Name

historic Beacon Theater and Hotel

and/or common

2. Location

street & number 2124 Broadway _____ not for publication

city, town New York _____ vicinity of congressional district 20

state New York code 036 county New York code 061

3. Classification

Category	Ownership	Status	Present Use
____ district	____ public	☒ occupied	____ agriculture
☒ building(s)	☒ private	____ unoccupied	____ commercial
____ structure	____ both	____ work in progress	____ educational
____ site	Public Acquisition	Accessible	☒ entertainment
____ object	NA in process	☒ yes: restricted	____ government
	NA being considered	____ yes: unrestricted	____ industrial
		____ no	____ military
			____ museum
			____ park
			____ private residence
			____ religious
			____ scientific
			____ transportation
			____ other:

4. Owner of Property

name Beacon Broadway Corporation

street & number 2130 Broadway

city, town New York _____ vicinity of state New York 10023

5. Location of Legal Description

courthouse, registry of deeds, etc. New York County Register's Office

street & number 31 Chambers Street

city, town New York _____ state New York 10007

6. Representation in Existing Surveys

Landmarks Preservation Commission
title (LP-1097)

has this property been determined eligible? ____ yes ☒ no

date December 11, 1979 _____ federal ____ state ____ county ☒ local

depository for survey records Landmarks Preservation Commission, 20 Vesey Street

city, town New York _____ state New York 10007

7. Description

Condition		Check one	Check one
☒ excellent	☐ deteriorated	☐ unaltered	☒ original site
☐ good	☐ ruins	☒ altered	☐ moved
☐ fair	☐ unexposed		date <u>NA</u>

Describe the present and original (if known) physical appearance

The Beacon Theater and Hotel is a large, brick and stone structure facing three streets and composed of three masses of differing size.¹ The tallest block, with 24 stories and a small tower, faces Broadway. This section, plus the 15-story block facing West 75th Street, house hotel rooms. The three-story auditorium of the theater faces Amsterdam Avenue, with a facade on West 75th Street as well. The theater-hotel building fills most of the trapezoidal block on which it is located. The remainder of the block is occupied by another small hotel to the south.

The facades of this building are fairly plain, belying the ornateness of the theater which lies within it (Photo 1). The first floor of the hotel section has been modernized, with stores and entrances with marquees, on both Broadway and West 75th Street. (The entrance on West 75th Street is no longer used.) The entrance to the theater is also on Broadway at the southern end of the building. Above this floor, tall windows set within blind arches are the only decorative features of the stone-faced second floor. Above the second story, the building is faced with brick, although stone quoins highlight the corners of the hotel block on the third through fifth floors and a projecting band course of stone caps this section. At the third floor, stone enframements and pediments set off three of the windows on both the Broadway and West 75th Street facades. Small balconies are found on some windows at the fifth, seventh, eighth, fifteenth and twenty-second floors. The small tower set above the twenty-fourth floor has tall, round-arched windows trimmed with stone. Blind arches cap these windows and project above the roofline, which is also finished with brick and terra-cotta corbelling.

The auditorium elevations on 75th Street and Amsterdam Avenue are brick over a stone base (Photos 3 and 4). Stone band courses continue around these two sides at the same height as those on the hotel portion. On the 75th Street facade a large, central blind arch is trimmed with stone and flanked by vertical stone blocks. Centered above this arch and resting on the main band course, is a three-bay wide blind arcade. Another small scale blind arcade caps this entire facade of the auditorium and continues on the Amsterdam Avenue side as a finishing element to five flat pilasters which are located here. There is also a large, stone-trimmed blind ogee arch near the center of this facade with four smaller blind arches resting on the band course on either side of it. The roofline of this facade is a stepped gable with a large stone cartouche topped by a head at the high point.

The entrance to this residential hotel is on Broadway, through a small lobby which is its main public space. This lobby has a reception desk and has been modernized.

One enters the theater from Broadway through an open outer ticket lobby set back from the line of the building. (The lobby is actually within the hotel building; the auditorium is in a separate structure.) Semi-circular in plan, it features a freestanding gilded and decorated ticket booth (see site map, Photo 2). From the outer ticket lobby gilded metal and glass doors with leaded-glass transoms provide access to the inner ticket lobby. Within the marble-walled inner ticket lobby are a ticket booth and office on the south wall and sign boards and mirrors on the north wall (Photo 5). These walls contrast with the longer inward curving convex walls containing the entrance doors. The doors in the eastern wall are similar to those leading to the outer ticket lobby, but these doors have stained-glass transoms. The low ceilings of both ticket lobbies are adorned with multi-colored Renaissance-inspired moldings and ornate light fixtures.

From the low-ceilinged ticket lobbies one passes into the dramatic space of the rotunda lobby (Photo 6). Inspired by Rococo design, the rotunda extends upward to the height of the theater auditorium. Opposite the entrance is an arched opening (Photo 7) framed by Ionic pilasters, with screens of colonnettes at the levels of the promenades of the loge and the

**United States Department of the Interior
National Park Service****National Register of Historic Places
Inventory—Nomination Form**The Beacon Theater and Hotel
New York County, New York

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date entered

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Item number

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balcony. Richly ornamented panels are set below the screens. The entrance itself is framed by fluted pilasters. Above the doors, set behind a balustrade, is a mural painted by Valdemar Kjoldgaard depicting a mythical landscape scene. Two doorways framed in a Rococo manner, flanking the large arched opening, lead to staircases. Just below ceiling level is a swag-adorned frieze encircling most of the rotunda. The ceiling itself is adorned with rosettes and coffers. Suspended from the center of the ceiling is a massive gilt chandelier lit by electric candles.

Beyond the rotunda the lobby continues in a wide hallway which provides access to the auditorium through three levels: orchestra, loge, and balcony. Within the auditorium many ornate features help create an exotic effect (Photo 8). The proscenium, opening onto the stage above the orchestra pit and the Wurlitzer organ, is framed by fluted columns. Above the proscenium is a plaster drape in green and gold decorated with sunburst effects and supported on slender decorated poles. Flanking the proscenium are 30-foot-high gilded statues of Greek martial women with bases depicting classical figures. The ceiling above the main portion of the auditorium is executed in such a way as to simulate a draped tent and is richly decorated in patterns of red, blue, green and gold (Photo 11). An enormous chandelier of Venetian-inspired design is suspended from the center. The fronts of the loge and the balcony also have rich, multi-colored decoration inspired by Renaissance sources. At either side of the auditorium are exits framed by arched openings incorporated into bold architectural enframements (Photo 9). Not only adorned with cartouches, swags, medallions, and theatrical masks and topped by urns, they also hold sculptured figures of seated women. Rising above these exits on the side walls are vast murals framed by fluted pilasters with crouching lions placed in front of them. Painted by Valdemar Kjoldgaard, the murals depict oriental scenes with caravans of elephants, camels, and traders approaching large galleons (Photo 10).

From the lobby, staircases lead up to the loge and balcony levels. The promenades leading from the stair halls to the auditorium at these levels are decorated with pilasters and Renaissance and Rococo ornament. The shallow stage was originally equipped for vaudeville performances; the equipment remains but has not been used recently.

¹This report is based in its entirety on the Landmarks Preservation Commission Designation Report, Beacon Theater, LP-1097, December 1979, by Marjorie Pearson.

8. Significance

Period	Areas of Significance—Check and justify below			
☐ prehistoric	☐ archeology-prehistoric	☐ community planning	☐ landscape architecture	☐ religion
☐ 1400-1499	☐ archeology-historic	☐ conservation	☐ law	☐ science
☐ 1500-1599	☐ agriculture	☐ economics	☐ literature	☐ sculpture
☐ 1600-1699	☒ architecture	☐ education	☐ military	☐ social/
☐ 1700-1799	☐ art	☐ engineering	☐ music	☐ humanitarian
☐ 1800-1899	☐ commerce	☐ exploration/settlement	☐ philosophy	☒ theater
☒ 1900-	☐ communications	☐ industry	☒ politics/government	☐ transportation
		☐ invention		☐ other (specify)

Specific dates 1927-28

Builder/Architect Walter W. Ahlschlager

Statement of Significance (in one paragraph)

The Beacon Theater and Hotel is a unique complex combining a grand movie palace with a hotel to provide accommodations for those who would use it. In addition to providing economy of construction and operation, in this arrangement the theater could be partially supported by hotel income. The Beacon, one of the last surviving movie palaces in Manhattan, is associated with important names in the New York theater. Samuel L. Rothafel or Roxy, the most innovative theater manager of his day; the Chanin Construction Co., which had considerable experience in combining theaters with other buildings such as hotels and offices; and Walter W. Ahlschlager, the Chicago architect who had previously created the lavish Roxy Theater, known as the "Cathedral of the Motion Picture." The technical innovations and dramatic design features of the theater have enabled it to continue to function as a multi-purpose performing arts center while the hotel continues its original use as well. Each is enhanced by its proximity to the other and together the theater and hotel add another enriching element to Manhattan's diverse West Side.

Samuel L. Rothafel (1892-1936), better known as Roxy, had gained a reputation as the most innovative theater manager of the day. Having entered the movie business in 1911 in Pennsylvania, Roxy came to New York City in 1913 to manage the Regent Theater at Seventh Avenue and 116th Street and went on to manage the Strand, Rivoli and Capitol. While at the Capitol he began broadcasting radio programs which became famous across the country. In 1925 Roxy and the Chanin Construction Co. joined forces to create the Roxy Theater at 50th Street and Seventh Avenue, which seated about 6000 people and was equipped with the most up-to-date technical devices. While designed primarily as a movie house and dubbed the "Cathedral of the Motion Picture," the Roxy had film programs interspersed with vaudeville acts, music, and dance performances in accordance with Roxy's management policies. In 1931 Roxy was hired as the director of Radio City Music Hall, where he played an influential role in the design as well as in the programming.

The Chanin Construction Co., under the direction of Irwin S. Chanin, (b. 1892) and Henry I. Chanin (1893-1973), was established in 1919 in Brooklyn. The firm had extended its construction activities into Manhattan in 1924 and expanded into the theater business, first building Chanin's 46th Street Theater (now the 46th Street Theater) and eventually building nine others. They also managed a number of the theaters. By 1926 when construction was begun on the Roxy, the Chanins had also built the Biltmore and the Mansfield (now the Brooks Atkinson) Theaters, and the Royale, the Theater Masque (now the John Golden Theater), and the Majestic were under construction. The latter three were built in conjunction with the Hotel Lincoln on Eighth Avenue between 44th and 45th Streets (opened in 1928).²

Even before the Roxy Theater opened, the Chanins and Roxy were making plans to continue their collaboration in the design of a new combination hotel and theater structure on Broadway between 74th and 75th Streets.³ Undoubtedly pleased with the success of combining three theaters with the Hotel Lincoln, thereby providing common building services for all, the Chanins saw a combination theater-hotel structure to be a logical solution for the site. In addition, revenues from the hotel could be used to offset the expenses of operating the theater. The Chanin Construction Co. was to act as consulting engineers and builders; the theater was to be managed by Roxy through the Roxy Circuit, Inc. and the intention was to

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreage of nominated property one acre

Quadrangle name Central Park, N.Y.-N.J.

Quadrangle scale 1:24,000

UMT References

A

1	8
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5	8	5	9	8	0
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4	5	1	4	6	7	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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Verbal boundary description and justification

The nominated property occupies Borough of Manhattan Tax Map Block 1166, Lot 35 and is 157 ft. on Broadway, 212 ft. on 75th Street, and 150 ft. on Amsterdam Avenue, as shown on the attached map.

List all states and counties for properties overlapping state or county boundaries

NA

state	code	county	code
-------	------	--------	------

state	code	county	code
-------	------	--------	------

11. Form Prepared By

name/title Anne B. Coveil

organization Historic Preservation Field Services Bureau date September, 1982

street & number Agency 1, E.S.P. telephone 518-474-0479

city or town Albany, state New York 12238

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☐ national ☐ state ☒ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature *Quin Helms*

title Commissioner

date 9/30/82

For HCRS use only

I hereby certify that this property is included in the National Register

Delores Byer
Keeper of the National Register

Entered in the
National Register

date 11/4/82

Attest:

date

Chief of Registration

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

Beacon Theater and Hotel

New York County, New York

Item number

8

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received

date entered

call it Roxy's Midway. Walter W. Ahlschlager, the architect of the Roxy Theater, was commissioned as the architect for the design of the Beacon Theater and Hotel.

Walter W. Ahlschlager (1887-1965), born in Chicago, was trained at the Armour Institute of Technology (later the Illinois Institute of Technology) and the school at the Art Institute of Chicago. He had joined his father in the firm of Ahlschlager & Son and then continued under his own name after the death of his father. Although Ahlschlager had achieved a reputation early in his career when he won a competition for the design of the campus of Lutheran Concordia College in West Chicago, he focused his attention on the design of office buildings and hotels, most of which were in Chicago and other midwestern cities. He also wrote on the efficacy and design characteristics of the skyscraper.⁴ He moved his practice to Dallas in 1940. The Roxy, undoubtedly because of the important role it played in the American theater, remains Ahlschlager's most famous work, even though the theater was demolished in 1960.

In the Beacon, Ahlschlager was able to use certain design features and effects that had been used in the Roxy. Roxy wanted stage facilities to allow him to produce a program similar to the Roxy, even if on a somewhat less grand scale. Thus the stage has three elevators: one on the main stage, one in the orchestra pit and one for the Wurlitzer electric organ. Spatial relationships providing a sense of contrast between the ticket lobby and the lobby rotunda are also similar. The rotunda is often said to be based on the Roxy rotunda, but the Beacon's is smaller, and inspired by Rococo, rather than Spanish Renaissance, design. While Roxy has been described as Moorish and "early Plateresque, which prevailed in the early Renaissance in Spain, with a touch of Italian,"⁷ Ahlschlager varied his design sources somewhat for the Beacon. The Renaissance is not neglected, but Greek, Roman, and Rococo sources are also used.

Roxy was not destined to manage the new theater in the Hotel Beacon (which gained its name from the airplane beacon on its roof). Because of delays in the completion of the theater, the Roxy Corp., filed suit in July 1928 to vacate its lease. After a complicated series of financial transactions, the Chanin Realty Corp. purchased the Beacon Hotel and Theater in April 1930.⁸ Several months earlier a lease had been negotiated for the management of the theater with Warner Bros. Pictures, Inc., by 1929 one of the fastest growing motion picture companies in the United States and in the process of acquiring theaters to provide an outlet for its films.⁹ According to press accounts, Warner Bros. found it necessary to make some modifications to the theater before opening it, paying special attention to the problems of sound.¹⁰ The concern was understandable considering the pioneering role of Warner Bros. in developing talking pictures.¹¹

The Beacon Theater officially opened on December 24, 1929, with Harry Warner making a welcoming speech, Ben Bernie, the orchestra leader, acting as master of ceremonies, and Stuart Barrie at the Wurlitzer organ. Vitaphone short subjects, a newsreel, and the feature film, Tiger Rose, starring Lupe Velez and Rin Tin Tin, made up the film program.

The Beacon remained in business as a movie theater under various managements until 1974. That year it was taken over by a group which scheduled live performances in the theater, but the group defaulted in 1976. In February 1977, the Concert Arts Society, Inc. took over the lease of the theater and is now operating it as a multi-purpose performing arts center.

The Beacon Hotel has served continuously for its original purpose while the Beacon Theater survives as a great movie palace--a tribute to the showmanship of Roxy and the design effects of Walter W. Ahlschlager.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

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New York County, New York

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Ahlschlager, Walter W., Clipping File, New York Public Library, Art and Architecture Division.

Beacon Theater. Clipping File. New York Public Library, Theater Division, Lincoln Center.

The Chanins. Clipping File. New York Public Library, Theater Division, Lincoln Center.

Hall, Ben M. The Best Remaining Seats. New York: Bramhall House, 1961.

Landmarks Preservation Commission. Chanin Building Designation Report (LP-0993), November 14, 1978. Report prepared by Marjorie Pearson, Director of Research.

Landmarks Preservation Commission. Radio City Music Hall Designation Report (LP-0995), March 28, 1978. Report prepared by Ann Bedell, Research Department.

MacGown, Keith. "Profiles: Deus Ex Cinema." The New Yorker, 3 (May 28, 1927), 20-22.

New York Times, January 25, 1927, p. 41; September 2, 1928, X, p. 17; December 18, 1928, p. 55; December 25, 1929, p. 21; April 5, 1930, p. 36; April 20, 1930, X, p. 2; March 30, 1965, p. 47 (Walter W. Ahlschlager Obituary).

Rothafel, Samuel L., as told to Fistere, John Cushman. "The Architect and the Box Office." Architectural Forum, 57 (September 1932), 194-196.

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National Park Service**

**National Register of Historic Places
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Beacon Theater and Hotel

Continuation sheet New York County, New York

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date entered

FORM RESEARCHED AND PREPARED BY:

Anthony W. Robins
Landmarks Preservation Commission
20 Vesey Street
New York, New York 10007

February, 1981
212-566-7577

WEST 75TH

Beacon Theater and Hotel
New York County, New York
Manhattan Land Book, Plate 90
New York: Sanborn Map Company, 1980



BROADWAY

ST.

BEACON HOTEL
BEACON THEATRE
166

W. 74TH

CENTRAL SAVINGS BANK

WEST 73RD

ST.

ANSONIA

WESTOVER

HOTEL COMMANDER

RUTGERS PRES. CH.

CHASE MAN. BANK

VERDISQ.

SHERMAN

SQUARE

WEST 72ND

ST.

WELL WYN.

MOTHERS LEAGUE

CHRIST P. E. CH.

SUBWAY STATION

AMSTERDAM AVE.

BLOOMINGDALE

United States Department of the Interior
National Park Service

Beacon Theater and Hotel
New York County
NEW YORK

Working No. 106182-2797
Fed. Reg. Date: 2.1.83
Date Due: 11/4/82 - 11/19/82
Action: ☒ ACCEPT 11/4/82
☐ RETURN
☐ REJECT
Entered in the ☐ National Register
Federal Agency: _____

☐ resubmission
☐ nomination by person or local government
☐ owner objection
☐ appeal

Entered in the
National Register

Substantive Review: ☐ sample ☐ request ☐ appeal ☐ NR decision

Reviewer's comments:

Recom./Criteria _____
Reviewer _____
Discipline _____
Date _____
☐ see continuation sheet

Nomination returned for: ☐ technical corrections cited below
☐ substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership	Status	Present Use
	Public Acquisition	Accessible	

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

has this property been determined eligible? ☐ yes ☐ no

7. Description

Condition	Check one	Check one
☐ excellent	☐ deteriorated	☐ original site
☐ good	☐ ruins	☐ moved date _____
☐ fair	☐ unexposed	☐ altered

Describe the present and original (if known) physical appearance

☐ summary paragraph
☐ completeness
☐ clarity
☐ alterations/integrity
☐ dates
☐ boundary selection

8. Significance

Period _____ Area of Significance—Check and justify below

Specific dates _____ Builder/Architect _____

Statement of Significance (in one paragraph)

- _____ summary paragraph
- _____ completeness
- _____ clarity
- _____ applicable criteria
- _____ justification of areas checked
- _____ relating significance to the resource
- _____ context
- _____ relationship of integrity to significance
- _____ justification of exception
- _____ other

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

USIT References _____

Verbal boundary description and justification _____

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

_____ national _____ state _____ local

State Historic Preservation Officer signature _____

Title _____ date _____

13. Other

- _____ Maps
- _____ Photographs
- _____ Other

Questions concerning this nomination may be directed to _____

Signed _____

Date _____

Phone: 202 272-3504

Comments for any item may be continued on an attached sheet



1. BEACON THEATRE AND HOTEL 2124 Broadway
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

View from the northwest



2. BEACON THEATRE AND HOTEL 2124 Broadway
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

Entrance and marquee
View from the west



3. BEACON THEATRE AND HOTEL 2124 Broadway
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

W. 75th Street elevation
View from the northeast



4. BEACON THEATRE AND HOTEL *2124 Broadway*
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

Amsterdam Avenue elevation
View from the northeast



5. BEACON THEATRE AND HOTEL 2124 *Broadway*
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

Inner ticket lobby
View from the south



6. BEACON THEATRE AND HOTEL *2124 Broadway*
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

Rotunda lobby
View from the east



7. BEACON THEATRE AND HOTEL 2124 Broadway
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

Rotunda lobby
View from the west



8. BEACON THEATRE AND HOTEL 2124 Broadway
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

Auditorium: Proscenium
View from the south



9. BEACON THEATRE AND HOTEL 2124 Broadway
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

Auditorium
View from the east



10. BEACON THEATRE AND HOTEL 2124 Broadway
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

Auditorium: Balcony
View from the east



11. BEACON THEATRE AND HOTEL *2124 Broadway*
New York County, New York

Photo by: Carl Forster, 1981
Neg. at: New York Landmarks
Preservation Commission

Auditorium
View from the north

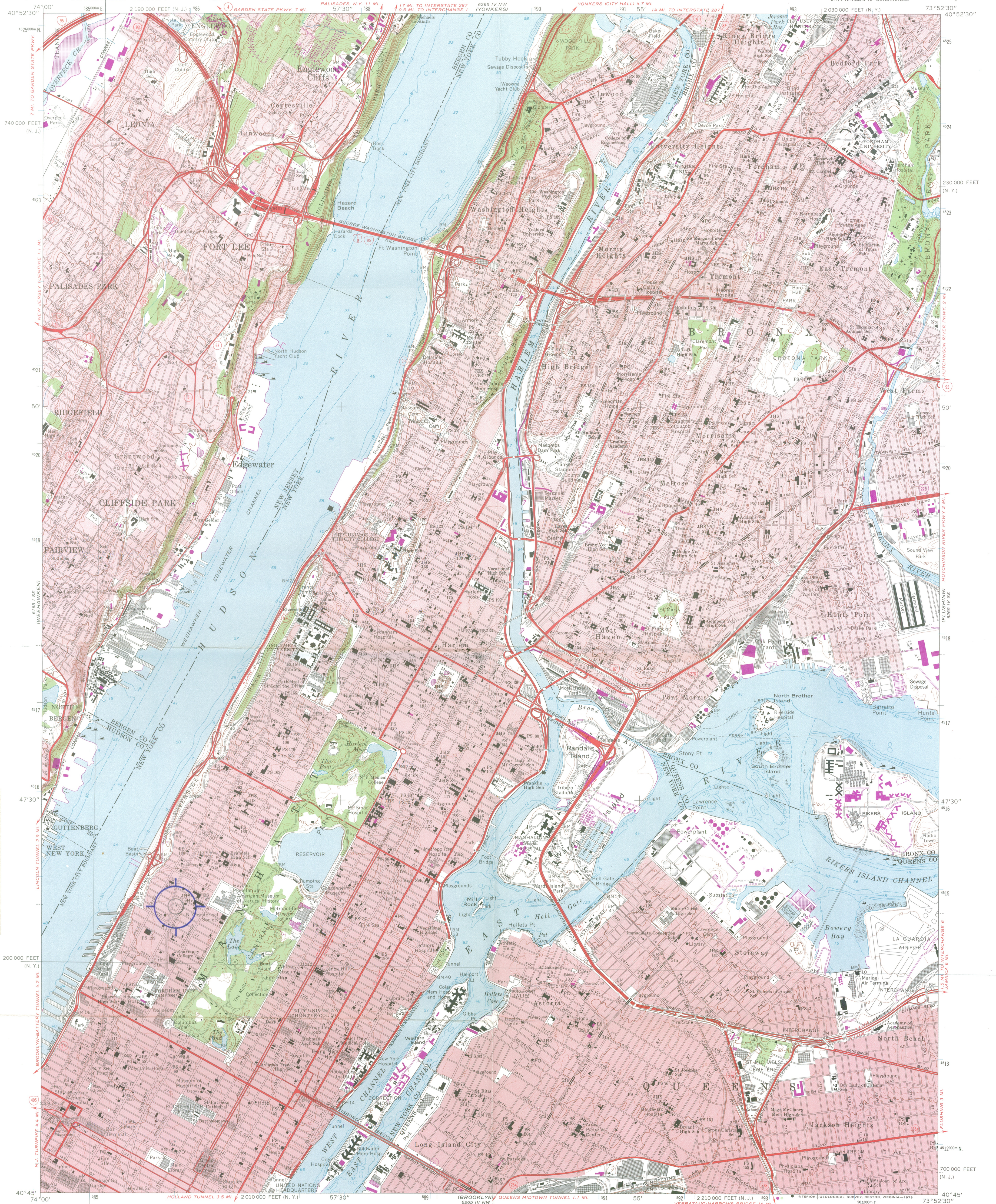
UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY



CENTRAL PARK QUADRANGLE
NEW YORK-NEW JERSEY
7.5 MINUTE SERIES (TOPOGRAPHIC)
SW/4 HARLEM 15' QUADRANGLE



Beacon Theater and Hotel
2124 Broadway
New York County, New York
UTM Reference:
18 585980 4514670
Central Park, N.Y. Quadrangle



Mapped, edited, and published by the Geological Survey
Revised in cooperation with New York
Department of Transportation

Control by USGS, USC&GS, and New Jersey Geodetic Survey

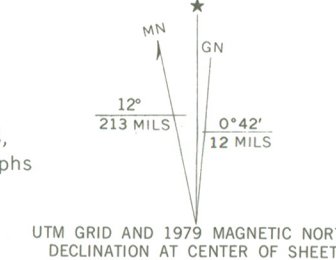
Planimetry by photogrammetric methods and from USC&GS Charts T-4567,
T-5089, T-5264, T-5278, T-5448, T-5449, T-5451, T-5452, T-5453, T-5458,
and T-5778. Topography by photogrammetric methods from aerial photographs
taken 1954 and planetable surveys 1956

Revised from aerial photographs taken 1966. Field checked 1966

Selected hydrographic data compiled from USC&GS Charts 226, 274, 745,
746, and 747 (1966). This information is not intended for navigational purposes

Polyconic projection. 1927 North American datum
10,000-foot grids based on New York coordinate system, Long Island zone,
and New Jersey coordinate system

1000-meter Universal Transverse Mercator grid ticks, zone 18, shown in blue
Red tint indicates areas in which only landmark buildings are shown

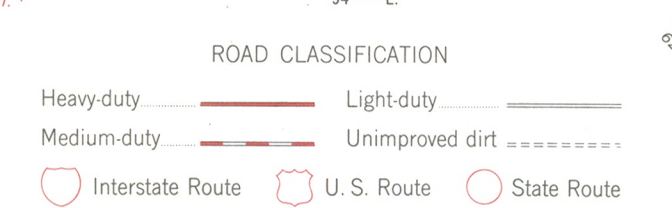


CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET-DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE AVERAGE RANGE OF TIDE IS APPROXIMATELY 2 FEET
4 FEET IN THE HUDSON RIVER AND 5/7 FEET IN THE EAST RIVER

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled from aerial photographs
taken 1977 and other source data. This information
not field checked. Map edited 1979

There may be private inholdings within the boundaries of
the National or State reservations shown on this map



CENTRAL PARK, N.Y. - N.J.
SW/4 HARLEM 15' QUADRANGLE
N4045-W7352.5/7.5

1966
PHOTOREVISED 1979
AMS 6265 IV SW-SERIES V821