

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Formreceived AUG 9 1984
date entered SEP 7 1984See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Mecca Temple (~~City Center of Music & Drama~~)

and/or common City Center 55th Street Dance Theater

2. Location

street & number 131 West 55th Street

not for publication

city, town New York

vicinity of

state

New York

code

036

county

New York

code

061

3. Classification

Category

☐ district
☒ building(s)
☐ structure
☐ site
☐ object

Ownership

☒ public
☐ private
☐ both

Public Acquisition

☐ in process
☐ being considered

NA

Status

☒ occupied
☐ unoccupied
☐ work in progress

Accessible

☒ yes: restricted
☐ yes: unrestricted
☐ no

Present Use

☐ agriculture
☐ commercial
☐ educational
☒ entertainment
☐ government
☐ industrial
☐ military☐ museum
☐ park
☐ private residence
☐ religious
☐ scientific
☐ transportation
☐ other:

4. Owner of Property

name 55th Street Dance Theater Foundation
City Center TheaterN.Y.C. Department of Cultural Affairs
Bess Meyerson, Commissioner
830 Fifth Avenue
New York, N.Y. 10021

street & number 130 West 56th Street

city, town New York

vicinity of

state N.Y. 10019

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

N.Y. 10002

6. Representation in Existing Surveys

title Landmarks Preservation
Commission (LP-1234)

(2/24/81)

has this property been determined eligible? ☒ yes ☐ no

date April 12, 1983

☐ federal ☐ state ☐ county ☒ local

depository for survey records Landmarks Preservation Commission 20 Vesey Street,

city, town

New York

state

N.Y. 10007

7. Description

Condition

☒ excellent
☐ good
☐ fair

☐ deteriorated
☐ ruins
☐ unexposed

Check one

☐ unaltered
☒ altered

Check one

☐ original site
☐ moved date N/A

Describe the present and original (if known) physical appearance

Mecca Temple (City Center of Music and Drama) occupies a mid-block site between Seventh Avenue and the Avenue of the Americas (Sixth Avenue). Filling its entire lot, the building goes through the block with its main theater entrance on West 55th Street and entrances to the stage area and upper floors on West 56th Street. As the location of its public entrance, the West 55th Street facade (photo No. 1) is faced with limestone and highlighted by ornate terra-cotta door and window enframements while the broad dome of the theater as well as the brick side walls rise slightly above its neighbors. The section of the building facing West 56th Street (photo No. 2) is comprised of a twelve-story brick tower which is also higher than neighboring buildings so that the upper portions of its side facades are also exposed.

The West 55th Street portion of the building houses the theater and consists of a massive sandstone cube crowned by a green-glazed tile dome. The top of the sandstone front facade steps up toward the center, echoing the rise of the dome behind it and is articulated by a cornice of heavy dentils suggesting crenellation. Its chamfered upper corners ease the transition between cube and dome. Most of the upper portion of this facade is plain, being sparsely pierced by slit-like lancet windows. In addition a large, shallow pointed arch is articulated across the entire front of plain stone. Within this huge arch is an "alfiz" entrance enframement of terra cotta and polychromed, glazed tile surrounding a series of doors.

An arcade of nine horseshoe arches containing doorways spans the base of the giant facade arch. These arches have voussoirs of glazed ochre tile and are supported by thin coupled and engaged columns of polished pink- and gray-veined granite. Their capitals are of polychromed, glazed terra cotta. The tympana within the arches contain polychrome tiles and some carry the motif of the scimitar and crescent, one of the "jewels" of the order. Hanging from the arches in front of each doorway is an elegant metal light fixture with horseshoe arch and star design (photo No. 4). A polychromed, glazed terra cotta frieze of abstract foliate forms in blue, green and ochre on a white ground fills the spandrels above the arches up to a molding on the mezzanine level.

The center five of these horseshoe arches are grouped with five pairs of pointed arch windows on the mezzanine level within an alfiz. This rectangular molding is composed of ochre-glazed terra cotta pilasters on a blue field and supports a muqarnas cornice, also of glazed, polychromed terra cotta (photo No. 5). Each pair of windows on the mezzanine level is joined by an engaged colonnette, clad in another design variation of the polychromed glazed terra cotta. The colorful frieze motif of the first floor is carried around these windows as well and fills the entire wall space within the alfiz.

The organization of the interior spaces is reflected in the arrangement of the openings of the first floor. The five center arches contain doorways which lead to the main floor lobby of the theater. The two horseshoe arches on each side of the alfiz open onto staircases leading to the mezzanine and first balcony levels. The two larger horseshoe-arched entrances which flank the giant facade arch have similar decorative schemes to the others but are clearly distinguished from them (photo No. 3). These doorways lead to the two stair towers which descend to the banqueting hall below the theater and rise up to the second balcony of the theater.

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National Park Service**

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Mecca Temple (City Center of Music & Drama)

Continuation sheet New York County, N.Y.

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date entered

The West 56th Street facade is very different, reflecting the function of this part of the building. The predominant material is yellow brick rendered in a more restrained manner. The ground floor, a high basement faced with the same tawny ashlar sandstone as the West 55th Street facade, contains five arches - two pairs varying in height and width and a central arch, forming an ABCBA pattern. The extreme arches (A) are the broadest and like the central arch (C), provide access to the rear of the stage. The two narrower arches (B), each fanlit and flanked by large lanterns, serve as the building's pedestrian entrances.

Above this, an eleven-story tower was built to house offices and the Shriners' lodge rooms. These have an interior arrangement prescribed by the Shriners which renders conventional exterior fenestration unnecessary. To deal with this problem the architect filled the space with successive layers of bricks, corresponding to the rhythm of the ground floor arches (ABCBA) to create a central, vertical element terminating in a pedimented temple front. The six piers within this central element are made of bricks angled out from the bond in the same position in every course for six stories. While the third story pediments, balconies, and moldings are sandstone, all the cartouches, capitals, and coping above are a buff-colored terra cotta. The exposed side facades of this tower are even more severe, with a few plain window openings piercing the brick walls.

The interior of the theater section includes an entrance-ticket lobby (photo No. 6) which is entered by the doors in the central five horseshoe arches on West 55th Street. Shiny, gold metallic doors enframed by colorful glazed tile in a foliate motif lead from this lobby to the foyer of the theater (photo No. 7). The theater itself seats 3,000 in an orchestra level and two balconies (photo No. 9). The interior is decorated in an elaborate scheme of Moorish-inspired designs, including lancet windows and multi-pointed stars (photo Nos. 10 & 11). Elaborate chandeliers hang from three-dimensional ceiling plasterwork and highlight the large proscenium arch (photo No. 8). The pitch of the floor for the orchestra-level seating has recently been changed to improve sight lines and the rear wall of the auditorium rebuilt at orchestra level.

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 1922-24 **Builder/Architect** Harry P. Knowles

Statement of Significance (in one paragraph)

The Mecca Temple (City Center of Music and Drama) is architecturally significant as a distinctive intact example of fraternal architecture in New York City. Designed by Harry P. Knowles in 1922 for the fraternal order the Shriners, this building was meant to express the rich heritage of the group. The building displays Moorish-inspired designs such as an elaborate alfiz filled with polychromatic glazed terra cotta, horseshoe arches, and the scimitar and crescent motif, all of which relate the structure to the group's Islamic sources. In addition, these historicizing elements are arranged on the facade in a functionally expressive manner and relate clearly to the various uses of the building. In 1943 the building became the home of the City Center of Music and Drama. Today, with its design intact, it continues to operate as a theater for dance under the auspices of the 55th Street Dance Theater Foundation.

The Ancient Order of Nobles of the Mystic Shrine (The Shriners) is a nineteenth-century offshoot of the Order of Freemasons. Present-day Masons see themselves as spiritual heirs of the craftsmen who engineered and built the major monuments of the ancient and medieval worlds, associating themselves with the philanthropic, democratic and charitable principles these early builders espoused.

The Shriners, who must also be Masons, attached themselves to a more exotic heritage, the Order of the Mystic Shrine founded at Mecca in 698 AD. By mid-nineteenth century its original purpose, to assist local governments in suppressing crime and maintaining law and order, had evolved into fraternal benevolence. In this country, the Shriners were founded in 1872 by the actor William Jermyn Florence and the surgeon Dr. Walter Millard Fleming. These men had each attained a high level within the Masons and were interested in establishing a "playground for Masons," or a place for comradery and entertainments for those who had reached an equally high stage. Florence had previously observed Shrine meetings in France, Algeria and Egypt and had attained a copy of this ritual. With Fleming, he made certain modifications of the ritual to bring it into conformity with democratic standards, while retaining certain Near Eastern emblems, such as the tassled scarlet cap and the crescent moon crossed with the scimitar. Fleming, Florence and a group of Masons held the first formal meeting of the new Mecca Temple in New York in September 1872 and groups soon formed in other U.S. cities as well.

Theater has always been an important part of Shriner activity, with its roots going back to one of the original goals of the founder -- entertainment for Masons. Other theatrical associations have been in the group's recruitment activities, its numerous entertainer-members and

9. Major Bibliographical References

see continuation sheet

10. Geographical Data

Acreeage of nominated property less than 1 acre

Quadrangle name Central Park Quad

Quadrangle scale 1:24,000

UTM References

A 18 586100 4512840
Zone Easting Northing

B
Zone Easting Northing

C

D

E

F

G

H

Verbal boundary description and justification

The nominated property occupies Borough of Manhattan, Tax Map Block 1008, Lot 15 as outlined on the attached map, with a scale of 1"=120'.

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 Merrill Hesch
Historic Preservation Field
organization Services Bureau

date July 1983

street & number Agency Bldg. 1, E. S. P.

telephone 518-474-0479

city or town Albany

state NY 12238

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

 national state X 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 National Park Service.

State Historic Preservation Officer signature

title Deputy Commissioner for Historic Preservation

date 8/2/84

For NPS use only

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

Entered in the
National Register

date 9-7-84

Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

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received

date entered

Mecca Temple (City Center of Music & Drama)
New York County, NY

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Item number

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the general fantasy of the order's exotic trappings. Theater or theater-related activities have long been used by the Shriners to raise money for their philanthropic activities, from early relief for flood victims to the present Shriners' Hospitals which are located throughout the country.

In their early years in New York, Shriners held their meetings and evenings of entertainment and relaxation at Masonic Headquarters at Sixth Avenue and 23rd Street (demolished). This hall quickly proved too small for their growing numbers and they relocated, first to Carnegie Hall and then to the 71st Regiment Armory building. In 1921 the Shriners voted to build their own building, including a large hall which could be rented out for conventions, performances and films and which would thus be income-producing. The lots they bought on West 55th and 56th Streets were in an area of stables and garages with yet unimproved streets, but the Shriners hoped that their presence in the area would attract apartment houses and office buildings with a consequent increase in land value.

The architect chosen for the new buildings was Harry Percy Knowles (1871-1923), who was himself a Master Mason and a Noble of the Mystic Shrine. Except for the fact that Knowles was born in Canada, little is presently known of his education or professional background until he came to New York City in 1891. By 1899 he was head draftsman for the prestigious architectural firm of N. LeBrun & Sons. Knowles had his own firm by 1904 and his designs include the seventeen-story Masonic Building at 46 West 23rd Street in Manhattan (1909) as well as important additions to the Shriners' Hospital in Utica (1922). Mecca Temple was Knowles's last work before he died in January 1923. His design was posthumously supervised by the firm of Clinton & Russell.

At Mecca Temple Knowles was faced with a threefold challenge: an irregularly shaped site; the juxtaposition of an access to spaces vastly varying in size and function; and the expression of the Shriners' historic associations on the facade. He used the site to good advantage, placing the auditorium within the broader West 55th Street frontage and reserving the narrower 56th Street lot for the twelve-story tower (lodge and club rooms) and entrance and access to the mid-site stage area. The banquet hall, located below the auditorium, was accessible both from the auditorium lobby and the wide street entrance westernmost on 55th Street. The lodge and club rooms, identical in function, were housed in the tower, which also contained offices on its upper floors. These spaces, which were used much more frequently and at different times than the auditorium or banquet hall, shared the West 55th Street entrance. The carrying functions necessitated a structural steel framing system which was notable at that time for its scope and complexity.¹

¹"Structural Steel Framing of Mecca Temple, N.Y." American Architect, 127 (Feb. 25, 1925), 173-180.

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The West 55th Street facade serves to announce the Shriners' ancient and treasured "heritage empreinté." No specific prototype was used for this domed temple. Knowles drew upon a more general academic historicism of Islamic architectural motifs, including the Alhambra, Egyptian mosques and Templar church facades. The arcade of horseshoe arches, the schematicized naturalistic forms in the attached columns and capitals, the colorful glazed tiles (from the New York Architectural Terra Cotta Company in Long Island City), the pilasters and friezes of the "alfiz" itself, the lancet windows, and the contrast of the decoration with the tawny ashlar facing all evoke Islamic sources.

The West 55th Street facade has been called "Saracenic," "Moorish-Baroque," and "delightfully absurd."² The Shriners preferred "modified Arabian."³ Knowles, aware of his clients' wish to proclaim historic antecedents, created a totally appropriate design. This building is one of the best in a little documented building category: architecture of fraternal orders. Although there are other American fraternal groups such as the Odd Fellows and the Knights of Columbus with their own distinctive architecture and design motifs, the Masons and Shriners are perhaps the best known of these groups in this country. They trace their roots to the Middle East (the Masons to Egypt and Greece, the Shriners to Mecca in present-day Saudi Arabia) and have an historic affinity with the building trades. Thus their buildings are important for their associative value and great emphasis was given to specific design motifs such as the pointed-arch openings, the scimitar and crescent and the five-pointed star, as well as to the colors used (red, yellow and green being a combination considered evocative of the Middle East). While other Shrine temples employed these motifs as well, the Mecca Temple is a particularly successful example, combining historically evocative elements with modern function.

The 1930s brought financial difficulties to this large hall. The bank foreclosed on the property in 1937 and for two years an individual, Irving Verschleiser, attempted to run the building as Mecca Temple Casino, Inc. but was financially unsuccessful. In 1942 the city foreclosed for taxes and the building was put up for public auction. The City of New York bought the property and in 1943, a private, non-profit corporation, the City Center of Music and Drama, was formed under the auspices of Mayor Fiorello LaGuardia, City Council President Newbold Morris, and Morton Baum. This was the first instance in this country of local government subsidizing the arts for the purpose of making them accessible to all people. Originally, the theater was meant to provide a permanent house for a free concert series which had been started during the Depression. However,

²"Saracenic" - H. Greene, "The Planning of Fraternal Buildings," Architectural Forum, 45 (Sept. 1926) 144; "Moresco-Baroque" - J.C. Waddell, "The Mecca Temple-Dance: 10-Looks: 3, Playbill, Oct. 1976; "delightfully absurd" - Norval White and Elliot Willensky, AIA Guide to NYC (New York: Macmillan Publishing Co., Inc. 1978), p. 173.

³The Meccan, (October 1923), 5.

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Mecca Temple (City Center of Music & Drama)

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before long the center became an umbrella for various resident companies, including the newly formed New York City Opera, the New York City Symphony and the Ballet Society (which later became the New York City Ballet). City Center's first managing director, Harry Friedgut, stressed the center's role as a great municipal theater creating programs of extraordinary interest and variety, which, unlike commercial theater, would not be dependent upon the whims of public taste. He tried to provide inexpensive tickets and he worked to create interest in the theater by offering discounts to various groups. Throughout the 1940s and 1950s City Center hosted many innovative and well-received productions. By the mid-1960s, however, the New York City Ballet and the New York City Opera had moved their homes to the new Lincoln Center. Other dance and theatrical groups filled their places at the City Center both as resident and visiting companies. Finally, in 1976 the City Center management withdrew its support of the resident companies as well as of the theater itself. Efforts to save the house for dance coalesced under the newly formed 55th Street Dance Theater Foundation in 1976. The Joffrey, Alvin Ailey, Elliot Feld Ballet Companies and the American Ballet Theater were the founding companies of this group, but performing seasons have been shared with numerous other dance companies as well. A major renovation of the theater interior was recently undertaken which improved the house's long criticized sight lines. Currently dance of many varieties thrives at City Center.

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date entered

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Corbett, Harvey Wiley. "Architecture of Fraternal Buildings," Architectural Forum, 45
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Saunders, George M. A Short History of the Shrine. Chicago, 1972.

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

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Inventory—Nomination Form**

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Mecca Temple (City Center of Music and Drama)

Continuation sheet New York County, N.Y.

Item number

11

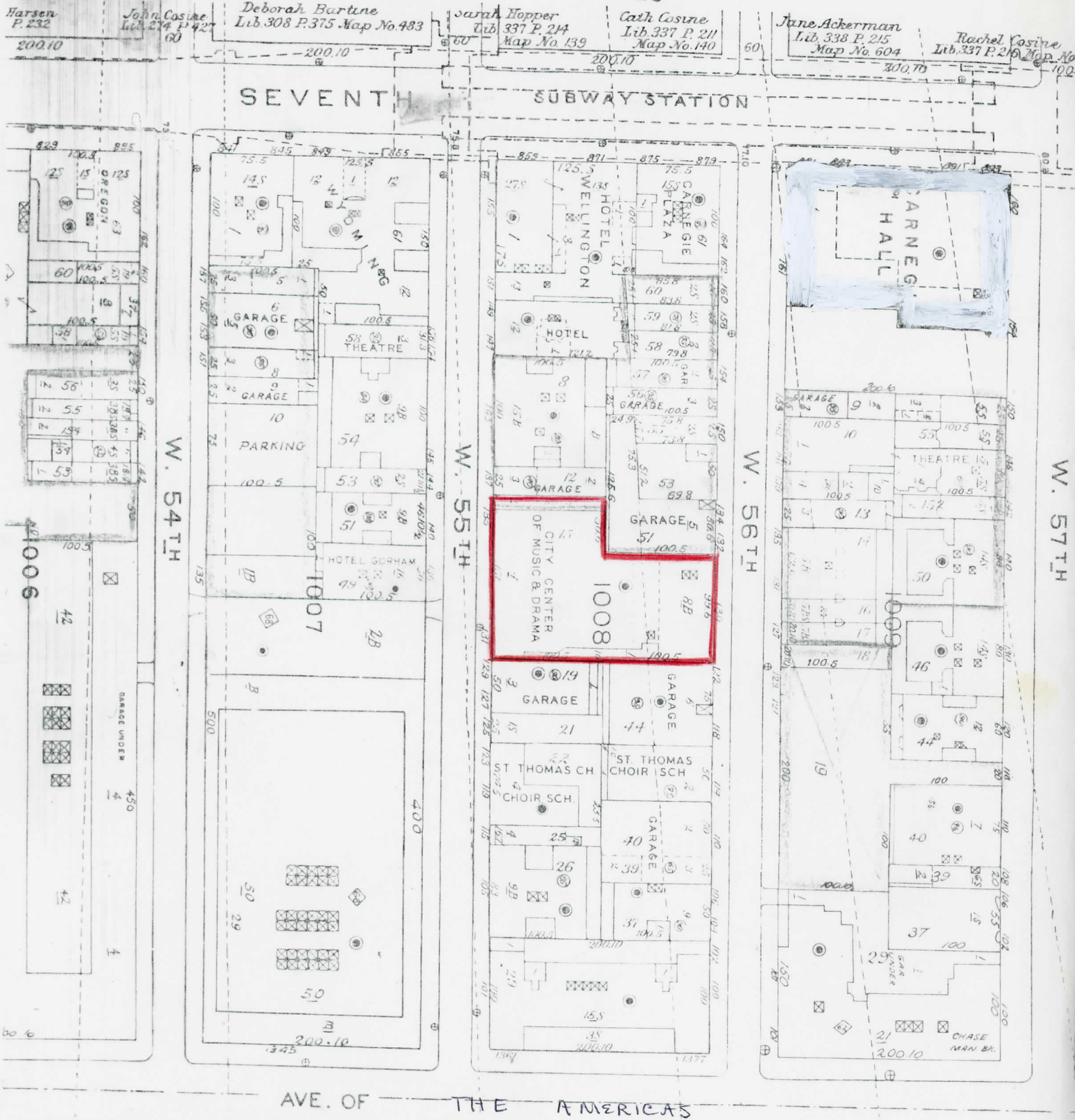
Page

2

Form Researched & Prepared by:

Virginia Kurshan
Landmarks Preservation Commission
20 Vesey Street
New York, N.Y. 10007

(212) 566-7577



MECCA TEMPLE (CITY CENTER OF MUSIC and DRAMA)
 New York County, New York
 Manhattan Land Book, plate 83
 New York: Sanborn Map Co., 1981-82.
 Scale-- 1"=120'.

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Mecca Temple
New York County
NEW YORK

Working No. AUG 9 1984
Fed. Reg. Date: 2.5.85
Date Due: 9/6/84 - 9/23/84
Action: ☒ ACCEPT 9-7-84
☐ RETURN
☐ REJECT
Entered in the National Register
Federal Agency: _____

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

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

- ☐ excellent
☐ good
☐ fair

- ☐ deteriorated
☐ ruins
☐ unexposed

Check one

- ☐ unaltered
☐ altered

Check one

- ☐ original site
☐ moved date _____

Describe the present and original (if known) physical appearance

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

8. Significance

Period Areas 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

NEW YORK
COUNTY
RECORDS

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

UTM 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

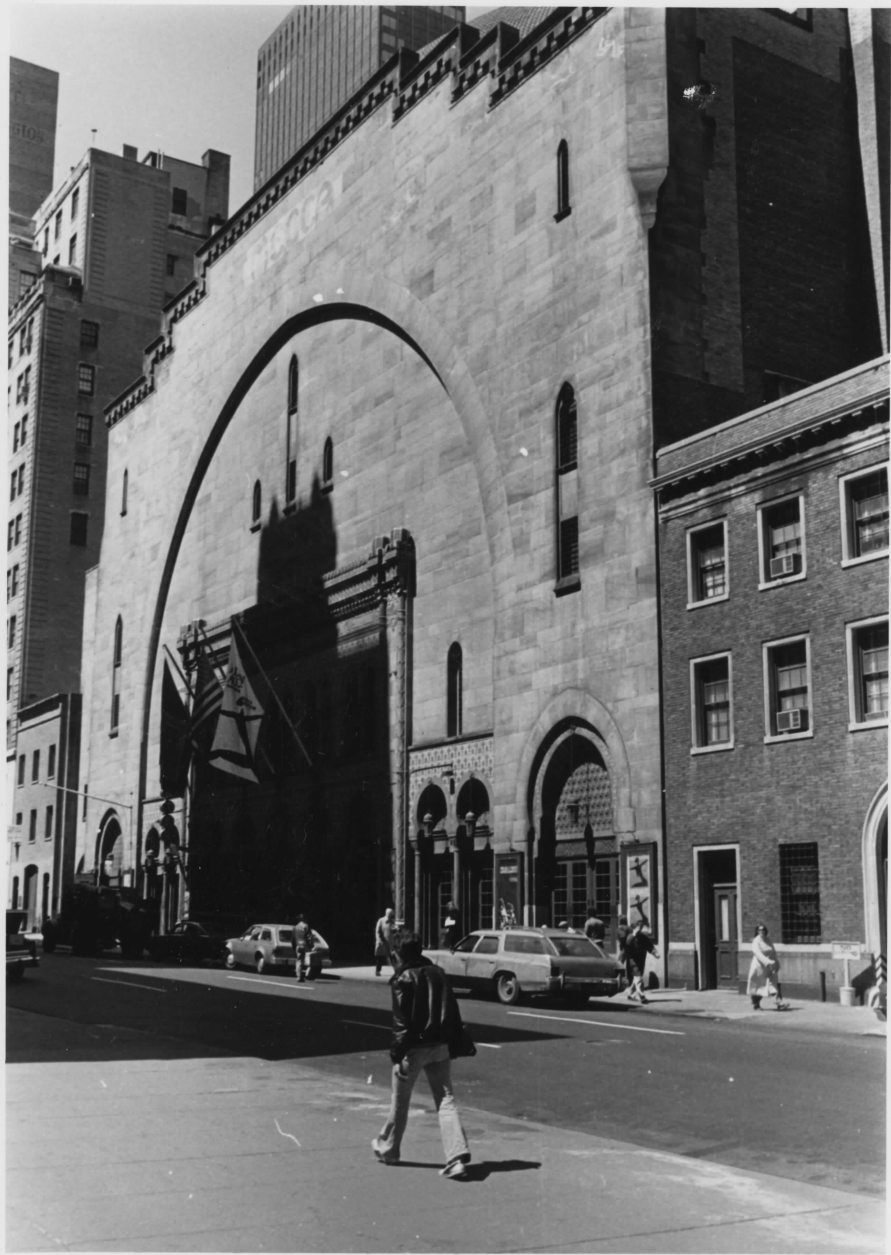
13. Other

- ☐ Maps
- ☐ Photographs
- ☐ Other

Questions concerning this nomination may be directed to _____

Signed _____ Date _____ Phone: _____

Comments for any item may be continued on an attached sheet



1. MECCA TEMPLE (CITY CENTER OF MUSIC
AND DRAMA)
New York County, New York

Photo by : Sachner, 1978

Neg. at: New York Landmarks
Preservation Commission

55th Street facade



2. MECCA TEMPLE (CITY CENTER OF MUSIC AND
DRAMA)

New York County, New York

Phot by: Carl Forster, 1982

Neg. at: New York Landmarks

Preservation Commission

56th Street facade



3. MECCA TEMPLE (CITY CENTER OF MUSIC AND
DRAMA)

New York County, New York

Photo by: Carl Forster, 1982

Neg. at: New York Landmarks
Preservation Commission

Detail, main entrance doors on 55th Street



4. MECCA TEMPLE (CITY CENTER OF MUSIC
AND DRAMA)

New York County, New York

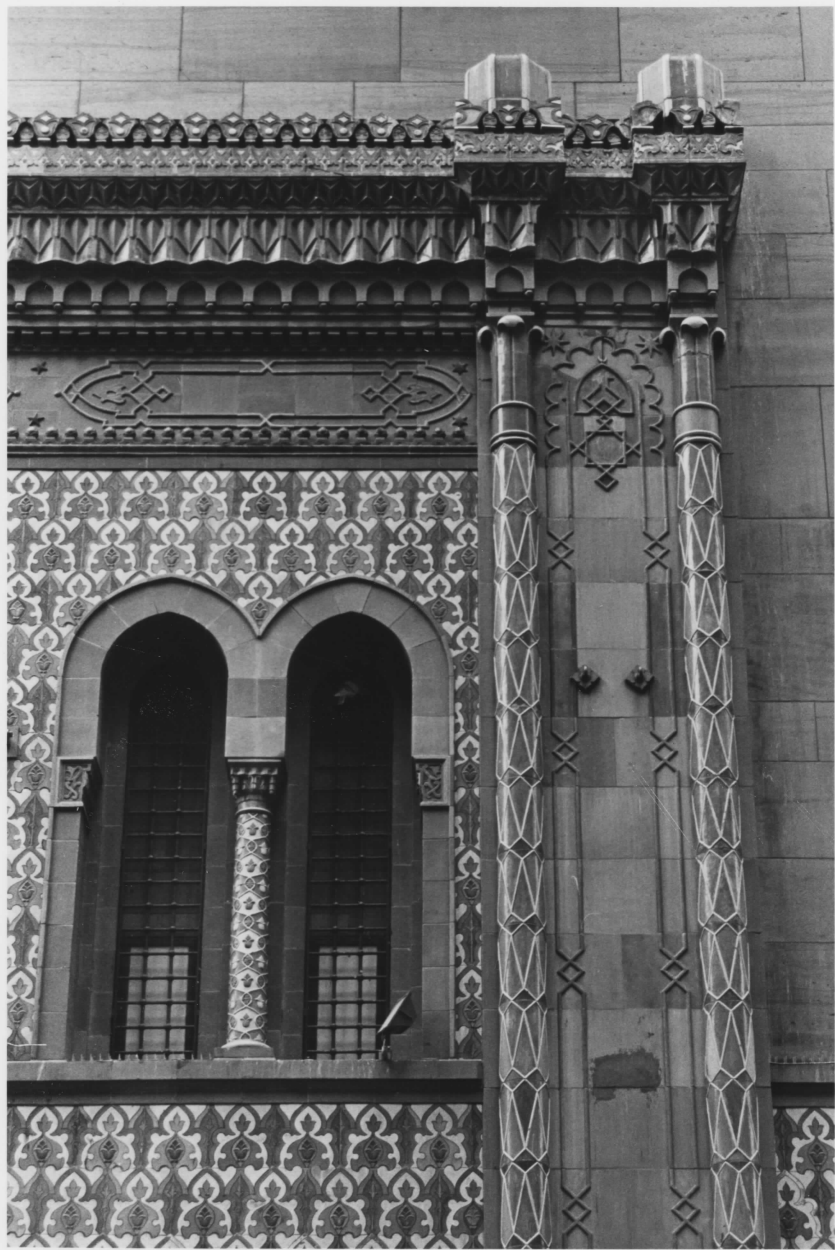
Photo by: Forster, 1983

Neg. at: New York Landmarks

Preservation Commission

55th Street facade detail

Tympanum over entrance



5. MECCA TEMPLE (CITY CENTER OF MUSIC AND
DRAMA)

New York County, New York

Photo by: Forster, 1982

Neg. at: New York Landmarks

Preservation Commission

55th Street facade detail

Mezzanine windows



6. MECCA TEMPLE (CITY CENTER OF MUSIC
AND DRAMA)

New York County, New York

Photo by: Forster, 1982

Neg. at: New York Landmarks
Preservation Commission

Ticket lobby



7. MECCA TEMPLE(CITY CENTER OF MUSIC
AND DRAMA)
New York County, New York

Photo by: Forster, 1982
Neg. at: New York Landmarks
Preservation Commission

Interior door to auditorium



8. MECCA TEMPLE (CITY CENTER OF MUSIC
AND DRAMA)

New York County, New York

Photo by: Forster, 1982

Neg. at: New York Landmarks

Preservation Commission

Interior of theater, view of stage

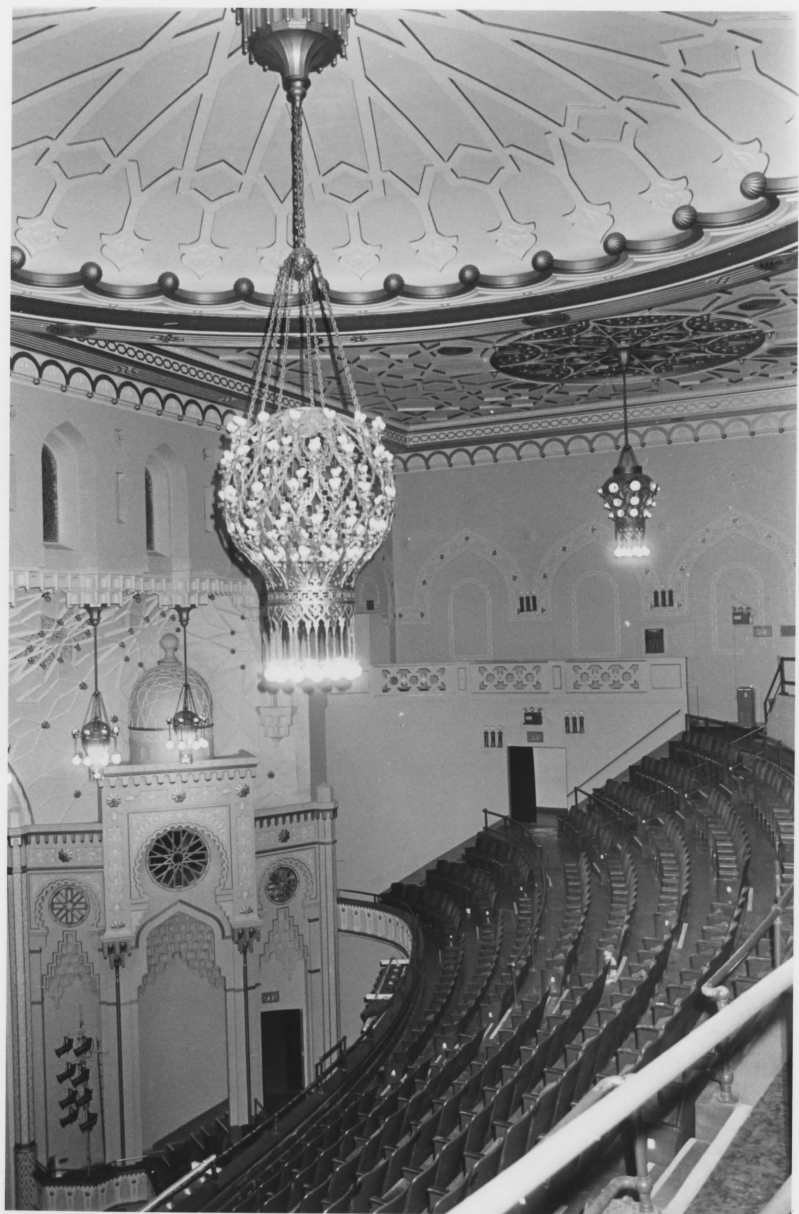


9. MECCA TEMPLE (CITY CENTER OF MUSIC
AND DRAMA)
New York County, New York

Photo by: Forster, 1982

Neg. at: New York Landmarks
Preservation Commission

Interior of the theater, view from the
stage



10. MECCA TEMPLE (CITY CENTER OF MUSIC
AND DRAMA)
New York County, New York

Photoby: Forster, 1982

Neg. at: New York Landmarks
Preservation Commission

Theater interior detail



11. MECCA TEMPLE (CITY CENTER OF MUSIC
AND DRAMA)

New York County, New York

Photo by: Forster, 1982

Neg. at: New York Landmarks
Preservation Commission

Theater interior detail



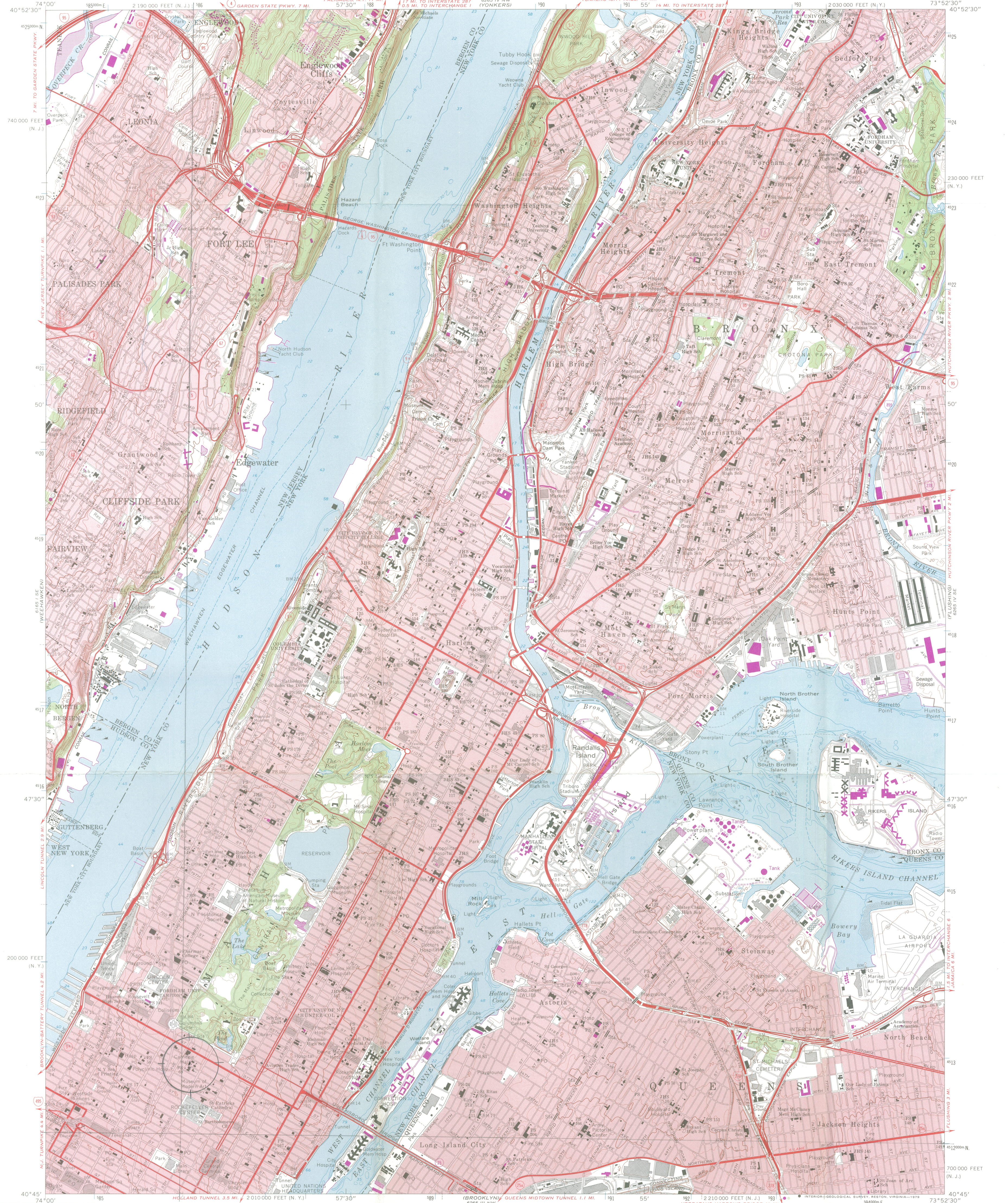
12. MECCA TEMPLE (CITY CENTER OF MUSIC
AND DRAMA)

New York County, New York

Photo by: Forster, 1982

Neg at: New York Landmarks
Preservation Commission

Mezzanine lobby, view towards 55th St.

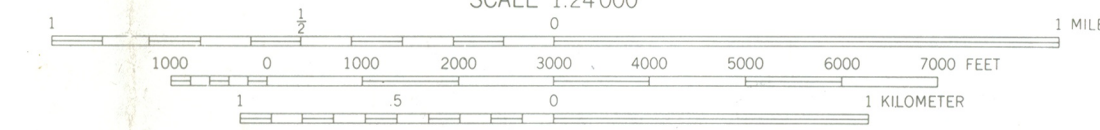
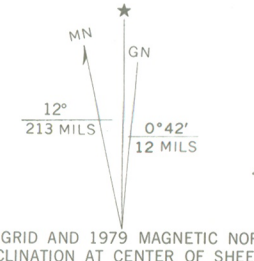


MECCA TEMPLE (CITY CENTER OF
MUSIC AND DRAMA)
New York County, New York
UTM References:
18 586100 452840

Central Park Quad
Scale-- 1:24,000

and published by the Geological Survey
eration with New York
transportation
USC&GS, and New Jersey Geodetic Survey
topographic methods and from USC&GS Charts T-4567,
T-5278, T-5448, T-5449, T-5451, T-5452, T-5453, T-5458,
topography by photogrammetric methods from aerial photographs
planetable surveys 1956
al photographs taken 1966. Field checked 1966

Selected micrographic 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 VERTICAL 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



ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
Interstate Route U.S. Route State Route

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

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