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CENTRAL PARK  
DESIGNATION REPORT

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1974

City of New York  
Abraham D. Beame, Mayor

Landmarks Preservation Commission  
Beverly Moss Spatt, Chairman

CENTRAL PARK, BOROUGH OF MANHATTAN.

Landmark Site: Tax Map Block 1111, Lot 1.

#### BOUNDARIES

The proposed Central Park Scenic Landmark consists of the property bounded by the southwestern curb line of Frawley Circle, the southern curb line of West 110th Street, the southern curb line of Cathedral Parkway, the southeastern curb line of Frederick Douglass Circle, the eastern curb line of Central Park West, the northeastern curb line of Columbus Circle, the northern curb line of Central Park South (West 59th Street), the western and northern curb line of the "unnamed roadway" around the Grand Army Plaza and the western curb line of Fifth Avenue to Frawley Circle.

#### TESTIMONY AT THE PUBLIC HEARINGS

On March 26, 1974, the Landmarks Preservation Commission held a public hearing on the proposed designation of this Scenic Landmark (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Thirty-four persons spoke in favor of the proposed designation, including Paul O'Dwyer, President of the City Council and Edwin L. Weisl, Jr., Administrator of the Parks, Recreation and Cultural Affairs Administration. There were no speakers in opposition to designation. The witnesses favoring designation clearly indicate that there is great support for the designation of this Scenic Landmark.

#### DESCRIPTION AND ANALYSIS

Central Park was the first large-scale, public park in the nation that was designed and constructed according to a plan - a plan which reflected the aspirations of a people for their city. It was to be a place where all the people, from all walks of life, could find physical and spiritual relief from the pressures of an urban industrial society.

As New York City was transformed under the impact of the Industrial Revolution and massive immigration from Europe during the first half of the 19th century, the shortcomings of the Commissioners' Plan of 1811, for laying out the streets on a grid system, became evident. The population center had shifted northward away from the traditional open areas of lower Manhattan, the Battery and City Hall Park. The street grid made little provision for new squares, promenades or parks. The green spaces that were created were either for private use, such as Gramercy Park and St. John's Park, or were cemeteries and converted graveyards like Washington Square.

By the 1830s, it was clear that this oversight on the part of the municipal government was a serious mistake which compounded the difficulties with which the City was faced. Those were difficulties that no one could have planned for or foreseen. Few could have predicted the astounding rate at which the population would increase -- an average of 15,000 people a year between 1830 and 1850. This taxed municipal facilities to such an extent that they were often unable to meet the demands made upon them. The notoriously inadequate water supply was a particularly dangerous health hazard that encouraged the spread of disease and made impossible proper protection against fire. During the oppressive summer months, outbreaks of cholera and malaria plagued the City. In the summer of 1832, over 100,000 New Yorkers fled from a severe cholera epidemic. Most of the City below Wall Street burned to the ground in 1835. These problems, which jeopardized the viability of the City, were alleviated by the construction of the Croton Water Works that brought an abundant supply of fresh, healthy water into New York. The construction of this system with its up-town reservoir influenced to some extent the selection of the site of Central Park.

In the 1840s, a serious campaign was begun to create a park to benefit all the people of New York. One of the earliest and most influential leaders in this campaign was William Cullen Bryant, the powerful journalist who began to write editorials in favor of a park in his newspaper, the New York Evening Post, on July 3, 1844. As Russell Lynes reminds us, in a recent article in the magazine Smithsonian, "He was not just a friend of artists .... he was a promoter of the arts, a patron and a preservationist at a time when all three were rare." He advocated that the area known as Jones' Wood, which lay along the East River between 68th and 77th Streets, extending west to Third Avenue, be set aside for park purposes. This picturesque woodland was one of the few remaining tracts of natural shoreline lying close to the City. This fact was not lost on those who wanted the area left free for real estate development and commercial use.

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Another important voice that called for the establishment of a park was Andrew Jackson Downing, the Hudson River landscape architect and author who was internationally recognized for his books and for his creative landscaping. Downing's proposal which appeared in The Horticulturist in August 1851 was more ambitious than Bryant's; he advocated the creation of a "central" park of at least 500 acres surrounding the receiving reservoir of the Croton Water Works near 80th Street. Today, the Great Lawn occupies the site of that old reservoir.

The creation of a park had been an issue in Ambrose C. Kingsland's winning mayoralty campaign of 1850. On April 5, 1851, he sent a letter to the Common Council urging that land be set aside for a park. Three months later a bill was introduced in the State Legislature which allowed the City to acquire the land at Jones' Wood as a park. Opposition arose and the Board of Aldermen chose a more central tract of land extending from 59th to 106th Streets between Fifth and Eighth Avenues. Even though the statute which made Jones' Wood the site of the park was still valid, the State government authorized the City to begin acquisition of the "central" park area. The legislature authorizing the Jones' Wood Park was repealed in 1854. An addition extending Central Park north to 110th Street was made in 1859 when it was discovered that the rocky terrain was too rough to develop profitably according to the inflexible grid plan.

It was not until the financial panic of 1857 that major work was begun. Thousands of men were unemployed at this time when the state of affairs within the City was, at best, unsettled. During the year a number of civil disturbances had erupted; the mood of the people was growing uglier as the economic life of the City continued to stagnate. Mayor Fernando Wood used the construction of the park as the safety valve that would release the pressure on his administration. It would also provide Wood with a source for thousands of jobs.

In 1857, Egbert L. Viele was appointed Chief Engineer and charged with laying out the park. His topographical study of Manhattan Island became a classic of its type, serving as a primary source for locating hidden and forgotten features of the island. It was to Viele that Frederick Law Olmsted (1822-1903) reported after he had been elected Superintendent of the Park on September 11, 1857. Olmsted, at that time under the authority of Viele, was in charge of policing the park, seeing that its regulations were enforced, and that the work of clearing the area was carried out. He had a background in engineering which he had studied for two-and-a-half years with Frederick A. Barton. His involvement in scientific farming in Owego, New York, and while living on Staten Island, his classic studies of the southern states for the New York Times, and his travels through Europe had stimulated his interest in landscape architecture and its role in urban development.

The Park Commission announced a public competition for a design for the park in October. It was then that Calvert Vaux (1824-1895), an architect who had worked with A. J. Downing, approached Olmsted and suggested that they submit a plan together. Olmsted had first met Vaux through Downing and was undoubtedly familiar with the work he had done with Downing on the Smithsonian Institution and the Capitol at Washington, D. C. Olmsted was initially hesitant, wishing to speak first with Viele to find out whether he had any objections. When Viele indicated that it did not matter to him if Olmsted entered the competition, Vaux and Olmsted began their collaboration. They anonymously submitted their design, entitled "Greensward", and were awarded first prize in April 1858. Olmsted was appointed Architect-in-Chief of the new park, and

Vaux became Assistant to the Architect-in-Chief.

The concept of Central Park as envisioned by these two men is the result of certain ideas and attitudes about man's relationship to Nature and the City and the effects that they have upon him. The park not only incorporates certain landscape traditions, but it also reflects the intellectual climate in which it was conceived.

The rise of Transcendentalism as a force in American intellectual life had its effect on Olmsted. It is known that while he was living on Staten Island, he was a neighbor of Judge William Emerson, elder brother of the leading spokesman for Transcendentalism, Ralph Waldo Emerson. He was also familiar with the Utopian movement in this country and had visited the Fourierist community in Red Bank, New Jersey. Although he thought highly of this community, he was not uncritical of it because it lacked the civilizing influence of urban life. Olmsted and Vaux were not members of any particular sect or philosophical school, but they did share with their contemporaries a belief in the salutary effect of Nature upon man; that is, that the future health of society and of our cities depended on the spiritual health of the people which could be insured by re-establishing their link with Nature that had been broken by the rapid growth and industrialization of urban centers.

It was obvious that the land chosen for the park, with its shanties, pig farms and dismal swamps, would do little to inspire the people of the City if left in its natural state. Landscaping was a necessity, and the work done by Olmsted and Vaux incorporated certain elements derived from English sources.

The English landscapist broke from the geometric formality of Continental gardens as planned by the Frenchman Le Notre at the beginning of the 18th century. One of the leading principles of the English tradition was that the landscape architect should create an environment which was an extension of the countryside -- an environment both informal and unrestricted where the works of man were a complement to the works of Nature. Buildings, a necessary element in every park, were not to intrude upon the scenery.

Among the early English landscape architects whose influence may be seen in Central Park are "Capability" Brown and Sir Uvedale Price. Brown advocated parks that made use of curved lines, meadows, lawns, and ponds and lakes with irregular shorelines. One of Price's treatments for the landscape was to make it picturesque -- emphasizing dramatic scenery with sudden shifts in terrain and using the natural elements of the area. It is possible to see Brown's influence in the southern section of the park, while the northern section exhibits characteristics of Price's work. The genius of Olmsted and Vaux was combined to adapt these and other elements into a new type of park which was unique. It set a precedent for other American cities and was also seen as a fine expression of the democratic ideal.

In planning the northern and southern sections of the park Olmsted and Vaux saw the southern section as "far more heterogeneous in its character" requiring "much more varied treatment". The Lake and the Pond, the pastoral Sheep Meadow, and the intricate Ramble all add to the type of variety they sought for this section of the park. The northern section of the park is predominantly "natural" in character. Steep hills, rock outcroppings, thick woods, and three bodies of water linked by a brook combine to create a wilderness setting.

Although Olmsted closely controlled the overall design of the park he needed the assistance of a skilled horticulturist to carry out the actual planting of trees and shrubbery. In this he relied upon the expertise of Ignatz A. Pilat, a native of Austria, who, after several visits to this country, settled here in 1856. A graduate of the University of Vienna, he received his practical training in horticulture at the Imperial Royal University Botanical Garden where he was appointed assistant gardener in 1846. Samuel B. Parsons, Jr., who succeeded Vaux in 1895 as Landscape Architect to the Park Department, commented on the fact that the park needed just such a man as Pilat, one who was not only a plant expert but also a landscape gardener.

Trees are the prime adornment of the park whether found in an isolated grove, bordering a body of water or a meadow, or as splendid solitary examples. With the assistance of Pilat, Olmsted designated the settings in which he desired to place them, making use of those already there and of those they introduced from other locations to obtain variety.

Most lordly among the deciduous trees in the park, and having the greatest longevity (up to 500 years or more), are the oak trees. Most rapid growing among them is the red oak. The pin oak gets its name from the short pin-like shoots of its branches, while the willow oak would readily be confused with the willow tree were it not for its acorns.

The maple trees include the prolific red maple, among the first to bloom in springtime, the Norway maple, so similar to the sugar maple, and the silver maple identified by downward curving branches which jut upward just at the ends.

Among other varieties in the park are the elms. The American elm, often referred to as the "wineglass elm" because of its graceful shape, is threatened with extinction due to the Dutch elm disease. The walnut, horse chestnut and cherry tree are also in evidence in the park, as are the tulip poplar, mulberry and ironwood tree.

Among the conifers, or cone bearing trees, the white pine, the Canadian hemlock and the eastern red cedar were the only evergreens to be found in the park when Pilat made his initial survey in 1857. In addition to those, the Scots pine, the Austrian pine, the Himalayan pine and the Korean pine may also be seen in the park today. The bald cypress, which often grows near ponds, loses its leaves in the fall just like the deciduous trees.

Invaluable, as they define or punctuate the landscape, shade trees are probably the most important element in the park. They lend it an indefinable quality which Wayne Trimm described in a recent article in The Conservationist magazine: "... here among the rocks and trees and water and wild life there is a special quality that helps man endure. Pause and see the patterned sunlight on the water or the texturing of the rocks and bark. Listen to the birds and the wind among the trees. Touch the growing grass beneath the shifting shadows, pause, relax and wonder".

Among the most attractive natural features of the park are the outcropping of bedrock. These huge stone areas which occur in many places in the park have been enhanced over the years by smooth lawns which sweep up to them and by clumps of rhododendrons and other plantings. Many have steps cut into them, facilitating the way of the pedestrian. These great areas of stone are exposed portions of the bedrock which underlies all of the soil and loose broken surface rock in Manhattan. It is basically a coarse textured material called schist, and is composed of quartz, feldspar and mica minerals. This bedrock is metamorphic in origin in that it has undergone a physical change in form and structure due to enormous pressures in the earth's crust. This accounts for the intricate bends and twisted patterns displayed by the mineral layers of this rock.

Another interesting phenomenon in the park is the appearance, at various locations, of enormous boulders which sit in splendid isolation. This was caused by a glacier which once covered Manhattan to a depth of at least 1200 feet some 17,000 years ago. It pushed along its lower surface loose rocks and boulders, many of which were left sitting wherever they happened to be when the glacier melted. These great boulders are consequently known as "glacial erratics" and are in themselves picturesque features of the park.

Those who had advocated the necessity of Central Park for the city were quickly proven right. Hordes of people flocked to the park, even before its completion, and made it the city's foremost recreation and pleasure ground. By 1861, according to an account in Harper's Magazine, the park's most popular features were the Carriage Drive, the Bridle Road, the Ramble and the Lake. During the winter the Lake was crowded with hundreds of skaters. By 1866, it was estimated that an average of 20,000 people visited the park every day.

The city had spent \$9,750,000 on the park by January 1, 1866, but as an investment the park had proved itself. The assessed property values of the land surrounding the park had increased by \$34,600,000 to \$61,000,000, and the city had received an increased \$1,000,000 in tax revenues. In 1866, A. H. Guernsey, writing in Harper's Magazine, was able to point out: "but great as is this pecuniary advantage to the city and to individuals, it is the least of the benefits arising from the Park ... The Park is useful because it adds to human enjoyment ... No man can say...how much the health of the city is owing to the Park... Its civilizing and humanizing influence is something wholly incalculable."

Olmsted and Vaux had created Central Park for the people of New York City, and the people were eager to enjoy its beauty and recreational benefits. Clarence Cook, the noted critic, wrote in 1869; "The Central Park is the pleasure-ground of the chief city in a great republic. It has not been set aside by any privileged class for its own use and entertainment, but it is the creation of the whole people of the City of New York for their own enjoyment..." Cook also recognized the historical significance of the park when he wrote: "We are proud of it because it is the first undertaking of the kind in our own country, and because its entire management, from the first day until now, has been such as to recommend enterprises of this nature to the whole country." In addition he was aware that the park was a living and growing entity and subject to constant upkeep: "...let those who conceived the idea of this pleasure-ground, those who designed its beauties, and those whose public spirit and untired zeal have brought it to perfection, be sure that their memory will not pass away, but will renew itself year by year..."

Since the park's beginning, it has been the prime recreation site of Manhattan and its most notable green space, offering a country-like respite from brick and concrete. Millions of New Yorkers visit the park every year, both to enjoy its scenery and to use its recreational facilities. In keeping with the original ideals of the park, it still belongs to all the people of New York, and it offers its many pleasures to all. It is as true in 1974 as it was in 1866 that its value to the city is incalculable, and that we must preserve it for future generations.

One of the important things which sets Central Park apart from so many other parks, which simply grew on their sites, is the fact that, despite the great size (840 acres), it was the result of a carefully laid-out plan. Not merely content to have their plan win in competition, Olmsted and Vaux literally lived with it. During construction they moved their families into a building at the northern end of the park. In this way they were able to build creatively, day by day, always ready to modify it to achieve the best results as new conditions arose on the site. Their imaginations were constantly challenged to take advantage of the functional and aesthetic possibilities as they arose.

It has been said that Central Park literally brought the open country into the heart of the City. How was it possible that, confronted with a squatters' town of some three hundred hovels set in an open plain interspersed with outcroppings of rock, swamps and meandering waterways, Olmsted and Vaux were able to achieve such a fine result? The answer lies in the fact that much of what we see today was man made. Just as an architect erects his buildings, Olmsted and Vaux, working with Egbert Viele's excellent topographical survey of the area, creatively gave three-dimensional form to the park. They not only introduced such features as mounds, swales and lakes, they also embellished natural features already present such as outcroppings of rock to further enhance the scene. Only a great artist could create such man made beauty working with earth, rocks, water and vegetation as his palette. The end result was romantic and picturesque in the extreme and needed only such naturalistic touches as sheep grazing in a meadow, swans gliding on a pond, rustic trellised arbors and

stone arches. All structures, they felt, should blend harmoniously with this natural setting and for this reason bridges and buildings whether of stone, wood or iron were made intentionally picturesque in the best Victorian tradition.

The creation of the park as an artistic masterpiece had, of necessity, to be laid on a firm functional foundation. It was first necessary to construct a drainage system, 95 miles in length, which channelled the underground streams, carried off excess surface water, and allowed fresh water from the reservoir to flow into the lakes. Confronted with the problem of reconciling five different types of circulation which cross and recross each other at different levels, Olmsted and Vaux met the challenge with great originality and imagination. These five elements of circulation include: footpaths, bridle paths, carriage drives, waterways and the functionally effective sunken transverse roads. Extending a park up the heart of the City for some fifty blocks (approx. 2-1/2 miles) would of necessity require that transverse roads be permitted to cross it at stated intervals. This problem was solved by depressing these roads considerably beneath the general surface of the park so that no one walking in the park was aware of the east-west traffic rumbling along below it. This was not a completely original idea as such, there having been other precedents for it.

Considering that these transverse roads were built for carriages, carts and drays, people today are amazed at the foresight of those who conceived this feature which serves the heavy flow of motor traffic so well. Picturesque serpentine carriage drives, which discouraged the racing of trotters, ran primarily north and south. They crossed unobtrusively over the transverse roads on bridges which were scarcely noticed by the brilliant array of carriages drawn by horses which were a conspicuous feature of the afternoon drive when New Yorkers turned out in force to see and be seen.

Some of the many footpaths which laced the park in all directions followed the drives at certain points so that the pedestrian could also have a good view of the passing parade. A series of handsome arches of brick, stone and iron permitted the pedestrian to pass under the drives without crossing them and likewise to pass over the independent but interlacing system of bridle paths which they crossed at various points.

The waterways, whether lakes or streams, are traversed at various points by bridges for the pedestrian permitting the rowboat on the lake to pass unimpeded over the water. Today the functional plan of the park remains so effective that one barely thinks of it -- an unconscious tribute to the mastery of the overall design of Olmsted and Vaux.

Among the structures which blend most harmoniously with the site are the bridges which carry the east and west drives over the transverse roads, the footpaths over lakes, and the smaller bridges or arches which generally carry the footpaths over the bridle paths or the drives over footpaths. These are constructed of a wide range of materials including wood, rough-faced stonework, dressed stonework, brick, and even cast iron. Of those bridges which exemplify the materials mentioned above are some which are more or less typical of the approximately fifty bridges and arches in the park today: the wood footbridges at the Ramble, the bold faced, picturesque stone archway known as the Glen Span at the entrance to the Ravine, the rather formal Trefoil Arch of dressed stonework at the eastern end of the Lake, which passes under the East Drive, and the Willowdell Arch of brick trimmed with stone, east of The Mall, which also passes under the East Drive. Several extremely handsome cast-iron bridges also adorn the park, most notable of which is the recently restored Bow Bridge with its wide low span which crosses the Lake at mid-point. These arches and bridges are an important part of that planning which makes circulation in the park so safe and so attractive.

The twenty gates in the wall around Central Park were dedicated to the people of New York City. The gates were named in 1862 by the Park Commissioners honoring: Artisans, Artists, Merchants, Scholars, Cultivators (changed to Farmers), Warriors, Mariners, Engineers, Hunters, Fishermen, Woodmen, Miners, Explorers (changed to Pioneers), Inventors, Foreigners (changed to Strangers), Boys, Girls, Women, Children, and All Saints. Clarence Cook wrote in 1869: "In naming the gates, ... it has been thought fittest to select such names as will make every working member of the community, whether he worked with his head or his hands, feel his personal ownership of the Park ..." Basically

simple openings in the wall, the gates do not emphasize architecture at the expense of landscape.

The Mall and the Terrace, also called the Esplanade, were an integral part of the original Greensward Plan. Stretching across the lower section of the park from 65th Street to 73rd Street, it is the one formal element in an otherwise picturesque plan. T. Addison Richards, writing in Harper's in August 1861 described the Terrace: "Its elegance and stateliness, together with the grace and symmetry of the Mall, ... will give to this portion of the Park a feeling of the beautiful which will be in most grateful contrast to that vagrant and laissez aller humor of the picturesque which prevails through the rest of the grounds."

The Mall, which was planted with four rows of elm trees, was planned so that its vista would terminate with a view of the Belvedere. The physical termination point of the Mall as one walks northward is the Esplanade or Terrace, constructed in two levels, at the lower edge of the Lake. The pedestrian can choose one of two ways to descend to the lower Terrace: either by crossing the roadway and using one of two wide flights of stairs lined with impressive carved railings; or by descending through the gallery and arcade beneath the roadway. At both levels the Terrace is outlined by piers and balustrades of carved Albert freestone. The imaginative detailing of stylized foliage and birds was designed by Jacob Wrey Mould in keeping with Victorian prototype. The ceiling of the gallery is lined with colored Minton tiles.

The dominant feature of the lower Terrace is the Bethesda Fountain, designed by Emma Stebbins. A large bronze figure of the Angel of the Waters rises above a basin supported on a pedestal carved with four youthful figures representing Health, Purity, Temperance and Peace. The inspiration for the fountain is the story told in the Gospel of John, chapter 5, verses 2-4.

Olmsted and Vaux felt strongly that any buildings in the park should serve a secondary function -- the landscape and the preservation of the natural setting being their foremost considerations. At the same time, they designed a number of structures which enhanced the appearance of the park; in the text for "Greensward", their winning plan for the park, they said: "...we conceive that all such architectural structures should be confessedly subservient to the main idea, and that nothing artificial should be obtruded in view as an ultimatum of interest. The idea of the park itself should always be uppermost in the mind of the beholder."

Calvert Vaux was trained as an architect in England and came to this country to work for Andrew Downing, the landscape architect whose writings popularized the Italian villa style and the planned environment. Vaux's interest in landscaping grew out of this association. To him was entrusted the design of many of the park's structures after he and Olmsted were appointed park architects. Jacob Wrey Mould, who had also been born and trained as an architect in England, began assisting Vaux in the design of park structures about 1858. Vaux is generally credited with the overall designs for the buildings and for many of the bridges, while Mould has been credited with the elegant details of the cast-iron bridges and with the refinements of the Terrace.

The park buildings were generally designed in the Victorian Gothic style and, characteristically, many are built of red brick trimmed with stone and surmounted by steeply pitched roofs. Those structures built of cast iron made excellent use of that material, being light and graceful in form and enhanced by delicate detail. Although many schemes for buildings in the park have been proposed over the years, most of them have fortunately not been realized. The actual number of buildings in the park remains relatively small, and a number of the original Vaux and Mould structures, of the 1860s and 1870s, remain standing.

Sculpture has also found its way into the park. The 19th-century residents of the City, who loved monuments, felt that the park was an appropriate place for them. The statues in the park may generally be divided into three types. Most noticeable are the formal portrait statues or busts, many of which are concentrated along the Mall. Just above the circle at the southern end of the Mall, the seated figures of Sir Walter Scott and Robert Burns, placed opposite each other, form a handsome entrance to it. Among other



statues on the Mall is a bust of the German poet Schiller, the first statue to be erected in the park. Figures of other writers and artists, popular in the 19th century, are also on the Mall.

A second group may be called children's sculpture because the subject matter or style of execution tends to appeal to children. In this group are such statues as Alice in Wonderland, Hans Christian Andersen with the Ugly Duckling, the Honey Bear, and the Dancing Goat. The sculpture of this type is grouped around the Zoo and the Conservatory Water.

The third group of sculpture is also a product of 19th-century taste. These are sculptures that depict subjects in nature. The Indian Hunter, the Tigress and Cubs, and the Still Hunt are examples of this type.

#### FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, natural features, landscaping, waterways, architecture and other features of this park, the Landmarks Preservation Commission finds that Central Park has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, Central Park is one of the largest and most beautiful urban parks in this country, that it was laid out in accordance with a carefully prepared plan, that it inaugurated the urban park movement in the United States, that it provided a large open space for recreational purposes in New York City which had, until the time the park was built, been almost nonexistent, that its creation was guided with foresight and imagination by Frederick Law Olmsted, the greatest landscape architect in the country, that the plan for the park required an exceptional knowledge of engineering in order to utilize the existing topography while at the same time creating a new and beautiful environment, that a remarkable system of circulation involving five different elements was devised, that the structures in the park were designed by Calvert Vaux and Jacob Wrey Mould to blend and harmonize with their surroundings, and that Central Park continues to be used every year by millions of New York City residents as well as tourists from other states and from abroad.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Scenic Landmark, Central Park, Borough of Manhattan, which consists of the property bounded by the southwestern curb line of Frawley Circle, the southern curb line of West 110th Street, the southern curb line of Cathedral Parkway, the southeastern curb line of Frederick Douglass Circle, the eastern curb line of Central Park West, the northeastern curb line of Columbus Circle, the northern curb line of Central Park South, (West 59th Street), the western and northern curb lines of the "unnamed roadway" around the Grand Army Plaza and the western curb line of Fifth Avenue to Frawley Circle and designates as its Landmark Site Borough of Manhattan Tax Map Block 1111, Lot 1 excluding the Grand Army Plaza portion of this lot.