Landmarks Preservation Commission
June 6, 2006, Designation List 375
LP-2198

CLAREMONT THEATER BUILDING, 3320-3338 Broadway (aka 536-540 West 135th Street), Manhattan. Built 1913-14; Gaetano Ajello, architect.

Landmark Site: Borough of Manhattan Tax Map Block 1988/1, in part, consisting of the property on which the 1913-14 structure is located.

On May 16, 2006 the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Claremont Theater Building (Item No. 6). The hearing had been duly advertised in accordance with provisions of law. Four witnesses spoke in support of designation, including representatives of the Historic Districts Council, the Municipal Art Society, Place Matters, and the Society for the Architecture of the City. There were no speakers in opposition to designation. The Commission also received letters in support of designation from City Council member Robert Jackson and Community Board 9 Manhattan.

<u>Summary</u>

The Claremont Theater building is one of the oldest structures in New York City planned specifically to exhibit motion pictures, originally called "photoplays." Located in north Manhattanville, at the southeast corner of Broadway and 135th Street, the theater opened in November 1914. Commissioned by Arlington C. Hall and Harvey M. Hall of the Wayside Realty Company, it was designed in the neo-Renaissance style by Gaetano Ajello, an architect best-known for apartment buildings on Manhattan's Upper West Side. The building has three distinct fronts, including a clipped corner façade where the auditorium's entrance was originally located. This distinctive arrangement enhanced the theater's visibility and increased the amount of retail space. The corner, consequently, received the most elaborate decorative treatment and is embellished with an elegant low relief depicting an early motion picture camera set on a tripod. In 1915 Thomas Edison produced a short film in which the theater's entrance is prominently featured. Filmed from across Broadway, it depicts groups of men, women, and children exiting the building. The second floor accommodated a large restaurant and ballroom, known under such names as the Broadway-Claremont or Clarendon Restaurant, and later, the Royal Palms Ballroom and Roof Garden. Until the early years of Depression, area residents gathered here to eat, drink, and dance. Beginning in the late 1920s, the storefronts were leased to automobile-related businesses and by 1933 the theater closed and the interior was converted to an automobile showroom. Despite such changes, the exterior is well-preserved and remains a symbol of the growing popularity of the motion picture in the early twentieth century.

DESCRIPTION AND ANALYSIS[1]

Development of Manhattanville

Manhattanville is located in West Harlem, in the valley between Morningside and Washington Heights. The Claremont Theater building stands at the neighborhood's northern boundary, at the southeast corner of Broadway and 135th Street.

In 1867 The Boulevard (now called Broadway) was straightened and extended to 155th Street along part of 11th Avenue. Where the street's former route turned northeast, from 125th to 133rd Streets, it became known as "Old Broadway." Significantly, the three-block section between 133rd Street and Diagonal Avenue (now Hamilton Place) was closed and subsequently absorbed into the block where the theater would be built. Alvin Higgins (1813-90), a carpet manufacturer and real estate speculator, acquired the site from John B. Lawrence in 1858. According to the *New York Times*, he followed the "example of Astors," buying property "on the edges" and built a pier at the west end of 134th Street.[2] Sold to Rebecca Mayer and Leonard Lewisohn in 1879, the property remained under their control until 1913.

In October 1904 the IRT subway began service along Broadway. The opening of underground stations at 137th and 145th Streets spurred rapid development in the area, except between 133rd and 135th Streets. Where the former route of the old Bloomingdale Road edged close to Broadway a series of irregularly-shaped parcels were created along the east side of the street. There was considerable disagreement concerning ownership of these vacant lots and it took at least nine months of litigation to "perfect the titles." To acquire the site, in October 1913 the developers Arlington C. Hall & Harvey M. Hall promised to give the Hamilton (1911-12), an 85-unit apartment building at Riverside Drive and 114th Street, to Rebecca Mayer. This agreement paved the way for construction of the theater building.[3]

Entertainment in Harlem[4]

By the start of the twentieth century, numerous entertainment venues had opened on Harlem's main commercial thoroughfares. These busy streets were well-served by public transit, particularly elevated railways, and later, subways. The first major theaters in Harlem were the Harlem Opera House (J. B. McElfatrick, 1889, demolished) and the Columbus Theater (J. B. McElfatrick, 1890, demolished), both located on 125th Street. Neither proved to be a financial success and the opera house became a popular vaudeville theater, while the Columbus was used for minstrel, vaudeville, and variety shows. Subsequent theaters were often built as part of larger entertainment complexes. The Harlem Auditorium (J. B. McElfatrick begun 1902, demolished), for instance, had 2,000 seats, a restaurant and roof garden; and the Audubon Theater (Thomas W. Lamb, 1912, altered) at Broadway and 165th Street, a 2,350 seat theater, ballroom, and retail space.

Harlem's growth coincided with the development of the motion picture. Building upon the accomplishments of late nineteenth-century American and European inventors, Thomas A. Edison introduced the single-viewer kinetoscope in 1891 and the projecting vitascope at Koster & Bials Music Hall (demolished) on West 34th Street in 1896. Movies quickly became a popular form of entertainment and numerous Manhattan storefronts were converted to use as nickelodeons, so-called because of the approximate price charged for admission. These modest structures had small screens, generally fewer than two hundred seats, and minimal decoration. Though initially movies were considered a working-class amusement, after 1910 the industry began to target women and the middle class.

To attract a new audience, operators acquired parcels in emerging residential neighborhoods. One of the first theaters designed to elevate the presentation of movies above conditions typically found in nickelodeons was the Regent (1912-13, a designated New York City Landmark), designed by Thomas W. Lamb. Located on a prominent corner site opposite the Graham Court Apartments (1899-1901, a designated New York City Landmark), at the intersection of Adam Clayton Powell, Jr. Boulevard and West 116th Street, it had a polychrome terra cotta exterior that suggested a Venetian palazzo and a 1,800

seat auditorium. Praised in *Harlem Magazine*, the Regent was described as marking "an altogether new era in the moving picture world."[5]

The Developer

Rebecca Mayer filed plans to construct an open-air frame theater on the site in 1911, designed by architect J. M. Felson. Though it cannot be confirmed whether this structure was actually built, this scheme suggests that the location was believed to be a promising one for entertainment use.[6] The Halls shared this view, and after acquiring the property two years later, in October 1913, filed plans for a permanent theater-ballroom complex in December 1913.

Arlington Cyrus Hall (c. 1876-1948) and Harvey M. Hall entered the real estate field in late 1890s.[7] Under various corporate names, they built apartment houses and commercial buildings in Manhattan, the Bronx, and Westchester. Arlington, the older of the two brothers, had the title of president of Riverside Drive Realty Company, the site's owner, as well as the Wayside Realty Company, Incorporated, the lessee. The Halls were also active as the A. C. & H. M. Hall Realty Company, the Guide Realty Company, the Penatoquit Point Realty Corporation, and the Trelaw Holding Corporation. In 1932 the Halls commissioned another theater, the Art Deco-style Midtown Theater (later the Metro, a designated New York City Landmark) at Broadway and 99th Street, designed by the architect Boak & Paris.

The Architect

Gaetano Ajello designed at least thirty apartment houses during his twenty-year career. Most of the multiple dwellings he designed survive, located on Manhattan's Upper West Side. In addition to the Halls, Ajello frequently worked for the Paterno Brothers and their various companies, as well as for B. Crystal & Son, the Anthony Campagna Construction Company, and T. J. McLaughlin's Sons. These apartment buildings were typically designed in a restrained neo-classical style and are faced with limestone, white terra cotta, and light-colored brick.

Relatively little is known about Ajello's life and training.[8] His earliest project, dated 1906, was for the Roman Realty Company, a six-story tenement on East 115th Street. In 1912 *Architecture and Building* magazine devoted an entire article to his work, including photographs and plans of nine apartment houses. Ajello's last known commission was 395 Riverside Drive, a $2 million project, completed in the mid-1920s. During this decade, the firm was known as Ajello, Deutsch & Schneider. Though no subsequent works are ascribed to him, he lived to at least 1932.[9]

The Claremont is Ajello's only known non-residential work. In early 1913 the *New York Times* reported that he had "prepared plans for a modern three-story fireproof theater" in midtown Manhattan, but the writer gave few details about the $500,000 project and there is no record of its construction. It may, however, be related to, or have provided a general model for, the 135th Street building. Both projects were designed in a similar style and incorporated interior fire escapes, allowing the neo-classical ornamentation to be fully visible. Though perhaps unremarkable today, the *Real Estate Guide and Record* praised Ajello's approach, calling it a "new departure."[10]

Design and Construction

In December 1913, Ajello filed plans with the Building Department for a theater, stores, and place of assembly. Construction began in May 1914 and was completed in November 1914. Designed in the neo-Renaissance style, it has a glazed terra cotta and white brick façade with round-arched windows, engaged pilasters, and low decorative relief. The entrance to the theater, located at the corner, features a pair of large cartouches flanked by eagles, as well as an elegant relief of a motion picture camera, draped with strings of garlands.

Classicism was the dominant architectural style at the turn of the twentieth century. While McKim, Mead & White's Villard Houses (1882-85, a designated New York City Landmark) were modeled on palaces of the Italian Renaissance, Richard Morris Hunt, the country's first architect trained at the Ecole des Beaux Arts in Paris, looked to France for inspiration. Many architects followed his

example, particularly following the opening of the World's Columbian Exposition in Chicago in 1893, which featured a "Court of Honor" incorporating monumental white exposition pavilions designed in a nearly uniform classical style. Over the next two decades, this trend, variously called the City Beautiful movement and the American Renaissance, shaped the design of all types of buildings in New York City, from row houses and apartment buildings, to museums and municipal structures.

In architectural terms, the motion picture theater came of age after 1910. Ajello, who had little, if any, experience with this building type, borrowed his imagery from contemporary examples, such as those found in Arthur S. Meloy's *Theatres and Motion Picture Houses*, published in 1916. Four theaters, all in the neo-classical style, were illustrated: the Loew's National (H. C. Severance, with Neville & Bagge, 1910, demolished) at 149th and Third Avenue in the Bronx, the Regent (1912-13) in Harlem, the Elsmere (Shampan & Shampan, 1914) on Crotona Parkway in the Bronx, and the Eltinge (Thomas Lamb, 1912), a playhouse on West 42nd Street. Though only one was located in Times Square, most theaters in the entertainment district were decorated with classical ornament, including the Lyceum (Herts & Tallant, 1903, a designated New York City Landmark), Maxine Elliot's Theater (Marshall & Fox, 1908, demolished), and the Strand (Thomas Lamb, 1914, demolished). Mitchell Mark, the theater's developer, said he wished to make "the Strand a 'National Institution' which would stand for all time as the model of Moving Picture Palaces." Located at the corner of Broadway and 46th Street, it featured a façade of triple-height Corinthian pilasters and an auditorium "topped by a vast cove-lit dome."[11]

Molded materials, like plaster and terra cotta, were frequently used by theater architects. Inexpensive and fireproof, these cast materials could be tinted or glazed to produce color and texture. The white terra cotta used by Ajello on the Claremont façade was manufactured by the New York Architectural Terra-Cotta Company. Founded in 1886, the company's plant was located in Long Island City and produced panels and ornament for such theaters as Carnegie Hall (begun 1889, a designated New York City Landmark) and the Rivoli Theater (1917, demolished). In addition, this firm supplied terra-cotta panels for many of Ajello's apartment houses. Alberto Buccini, most likely a sculptor or modeler, is credited with the decorations on multiple Ajello buildings during this period and it seems likely that he also worked on the Claremont.[12]

The building has three facades, including a wide chamfered corner that faces northwest. This arrangement is unusual in New York City. It was occasionally used by church and bank architects, in such early twentieth-century buildings as the Dime Savings Bank (1906-8, a designated New York City Landmark) on Delkab Avenue in downtown Brooklyn and the headquarters of J. P. Morgan & Company (1913, a designated New York City Landmark) at the corner of Broad and Wall Streets in Manhattan, as well as the handsome garage built for the Loose-Wiles Sunshine Biscuit Company (1913-14) in Long Island City, Queens. Corner entrances tend to be monumental and enhance visibility, especially at prominent intersections. Had Ajello placed the entrance to the theater on Broadway, it would have been only partially visible. The corner, consequently, is not only easier to see but focuses attention on the entrance by placing it at the center of the composition. Unlike many legitimate houses that had separate entrances for orchestra and balcony seats, movie theaters like the Claremont had a single entrance, shared by all, regardless of ticket price. Movie producer and theater owner William Fox, writing in 1912, interpreted this practice in democratic terms, commenting: "In motion picture theaters there are no separation of classes. Everyone enters through the same way. There is no side door thrust upon those who sit in the less expensive seats. The motion picture is a distinctly American institution."[13]

The corner entrance was used to great advantage in 1915 when Thomas A. Edison produced a three-and-a-half-minute film in which groups of men and women are seen exiting the building after viewing *On the Stroke of Twelve*, a photoplay starring Gertrude McCoy and Bigelow Cooper. Filmed from the center mall on Broadway, this short film shows architectural elements that are now lost, including the original marquee and various signs.

Little is known about the auditorium's design. It seems likely that the interior was embellished with classical details that were similar in character to the exterior. Contemporary articles reported that the Claremont sat 1,200 to 1,500. Though not large by New York City standards, it was almost three times the size of the average American movie theater during this period. Films frequently changed, as often as

five times a week. Since runs rarely lasted more than a day or two, the quality of individual productions was generally not considered important. Audiences paid to watch films and hear live music and theaters like the Claremont provided organists to accompany the shows.

Restaurant and Ballroom

Ballroom dancing became extremely popular during the mid-1910s. No longer viewed as an amusement frequented by lower-class men and women, numerous cabarets, restaurants, and hotels began to install dance floors. Just as the motion picture was being targeted to a more respectable audience, so spread the popularity of public dancing. Unlike the annual balls that were restricted to members of the upper class, commercial dance halls attracted a younger, more varied clientele and were typically open from afternoon to late evening. So popular was this activity, that it was estimated that over one hundred new dances were introduced between 1912 and 1914.[14]

To take advantage of this nationwide craze, the building's second floor was designed to accommodate a large restaurant and dance hall. Reached by stairs located on 135th Street, the entrance was originally marked by multi-bulb lighting fixtures and a large vertical sign. The Broadway Claremont Restaurant and Ballroom opened on February 25, 1915, with dancing "under the direction of Miss Elva Wheeler Wilcox." Advertised in the *New York Times* as the "Most magnificent and spacious Ballroom in the City. Unsurpassed cuisine. Reasonable prices," it reportedly held six hundred persons.[15] By 1917, it had been renamed the Clarendon, possibly to avoid confusion with the historic Claremont restaurant (demolished) at Riverside Drive and 122nd Street. Various social groups celebrated events here, such as the Upper Manhattan Property Owners' Association, the Michigan Men's and Women's Clubs, and the American Legion. It is not known what effect prohibition had on the businesses that leased the second floor, but on least one occasion both managers and patrons were arrested and charged for violating the law.[16] In 1924 and 1925 the property, described as a "theater tax payer" with eight stores, was sold several times.[17] During this period the dance hall and roof garden was briefly leased to Ira Lester Woods as the Salle de Danse, and later, to Louis H. Saltzman, who operated a chain of hotels and restaurants.[18] From the mid-1920s to 1933, it was called the Royal Palms Ballroom and Roof Garden, advertised as available for "Engagements – Wedding – Banquets."[19] Vacant by early Depression, the garden went unused and a large sign was erected on the roof, facing northwest. A 1933 advertisement placed by the Emergency Unemployment Relief Committee optimistically read: "we'll see it through."

Subsequent History

Beginning in the late 1920s, the owner began to lease the retail spaces to automobile-related businesses, including Desoto, Shur Motor Company, Level Auto & Radio Company, and Goodrich tires. The *New York Times* reported in August 1933 that the area had become an "automobile centre" and that the "old Claremont Theatre property" was being remodeled to serve as a large automobile showroom and service station.[20] Though hardly old in terms of years, by 1930 audience expectations had greatly changed. Movie palaces, now outfitted with increasingly exotic decoration and sound, must have made aging pioneers like the Claremont seem dated and obsolete.

During 1933-34 a three-story orange brick addition by the architects Boak & Paris was erected at the south end of the parcel and the original Ajello building, except for the interiors, was retained. Tax photographs made in the late 1930s show the building occupied by Packard Used Cars. In 1942 Lloyd Motors was a tenant and by 1948 it became a Chrysler Plymouth dealer, with a showroom at the corner of 135th Street. Since the late 1950s, various commercial tenants have occupied the ground story, including a grocery store and roller rink. The second story has been mainly used as offices.[21]

Description

The Claremont Theater building is located at the southeast corner of West 135th Street. The site slopes down from 135th toward 134th Street, and up from Broadway toward Amsterdam Avenue. Faced in white terra cotta and white glazed brick, the style of the building is neo-Renaissance. At present, the exterior of the ground story is painted whitish gray.

The **west** or **Broadway façade** adjoins the east lanes of Broadway that parallel the tracks of the IRT subway that enter a tunnel at 135th Street. The ground story (north to south) has two display windows secured by non-historic metal gates, one historic window (sealed) with original moldings and ledge, as well as an entrance to the upper floors, shielded by a non-historic orange vinyl awning. Both the north display window and the south entrance are reached by steps that are original. The terra-cotta panels that flank the entrance at the south end of the façade have been painted orange. The second story has four rectangular windows (two with air conditioning units) and the third story has five arched windows, each with a decorative keystone. The three windows in the center bay incorporate slender composite pilasters and share two marble columns. Below each window are reliefs of shields flanked by fleur-de-lys. Between the first and third story are various small pieces of metal and disguised electric conduits.

The **north** or **135th Street** façade is divided by pilasters into five bays. Each of the five storefronts are non-historic and incorporate metal gates. At the east end, the storefront has a non-historic green vinyl awning. The smaller west bay is identical to the north bay on Broadway. It has two levels, with a recessed rectangular window at the second floor. The second story incorporates eight arched window openings set above terra-cotta reliefs. Each bay has a single shield flanked by fleur-de-lys. The bays at each end of the façade incorporate a single window, while the three center bays are arranged in pairs and share a marble column with a composite capital..

Set on a diagonal between the west and north facades is a shorter **corner façade** that originally served as the theater entrance. The ground story has been altered and has a metal gate, though the configuration of the steps, to the west, is historic. The second floor has three arched window openings with keystones (partially hidden by sign) linked by a pair of Corinthian columns. Above the windows are two raised terra-cotta shields with images of eagles. The terra-cotta parapet features a string of garlands draped around a low relief of a movie camera set on a tripod.

Researched and written by
Matthew A. Postal
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NOTES

[1] The author wishes to thank Lisa Kersavage who researched the building in 1996 as a graduate student under Paul Bentel at the Columbia University School of Architecture.

[2] "Alvin Higgins," *New York Times*, June 3, 1890, 5.

[3] "Old Road Causes Title Troubles," *New York Times*, October 5, 1913, xx13.

[4] This section is based on the following sources: Landmarks Preservation Commission, *Regent Theater Designation Report*, prepared by Jay Shockley (New York, 1994); Richard Koszarski, *An Evening's Entertainment: The Age of the Silent Feature Picture*, 1915-1928 (New York, c. 1990); Russell Merritt, "Nickelodeon Theaters, 1905-14: Building an Audience for the Movies" in *Exhibition, The Film Reader* (Routledge, 2002); Lary May, "You Are The Star: Evolution of the Theater Palace, 1908-1929" in *Screening Out the Past: The Birth of Mass Culture and the Motion Picture Industry* (University of Chicago Press, 1980/1983), 147-154; and Arthur S. Meloy, *Theatres and Motion Picture Houses* (New York, 1916).

[5] Shockley, 4.

[6] Other Harlem theaters on upper Broadway included the Delmar (later Gotham, 1922-22) at 138th Street, the Hamilton (1912-13) at 146th Street, the Bunny (1914), at 147th Street, the Rio (1920) near 158th Street, and the Audubon Theater and Ballroom (1912) at 165th Street. See David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli, 1990).

[7] "Arlington C. Hall," *New York Times*, December 5, 1948, 92.

[8] Ajello's birth place and birth date has not been confirmed, though it has been suggested that he is of Italian ancestry. The town of Ajello is located in Sicily.

[9] See *Boulevard* (March 1932), 2-3. This quotation praised the classical style and is cited "Gaetan Ajello," an unpublished manuscript of 1975-76 by Chris(topher) Gray in the files of the New York Landmarks Preservation Commission. During his career, Ajello's offices were located at 1133 Broadway (1906), 1 West 34th Street (1909-20), and 52 Vanderbilt Avenue (1921-). His best known staff member was Rosario Candela, also a specialist in apartment house design, who worked with Ajello in the 1910s.

[10] "Contemplated Construction," *New York Times*, Jan. 12, 1913, x18; "Large Theatre Buildings Projected," *Real Estate Record & Guide*, Feb. 8, 1912, 293. The latter article is accompanied by a sketch of the façade and floor plan.

[11] Quoted in Ben M. Hall, *The Best Remaining Seats: The Story of the Golden Age of the Movie Palace* (Bramhall House, 1961), 37-40.

[12] *Architecture and Building*, 1912, vol. 22. This article was found in the clipping files of the Art and Architecture division at the New York Public Library.

[13] May, 152.

[14] Lewis A. Erenberg, *Steppin Out: New York Night Life and the Transformation of American Culture* (University of Chicago Press, 1984), 146-175.

[15] Advertisement in the *New York Times*, February 19, 1915, 20.

[16] "2 Die, 15 Wounded, 127 Jailed in Raids at the New Year," *New York Times*, January 1, 1923, 1.

[17] "Theatre Block Front Sold," *New York Times*, July 11, 1925, 18; "Claremont Theatre Sold," *New York Times*, November 17, 1925, 44.

[18] "Leaves Broadway Restaurant," *New York Times*, January 8, 1925, 46.

[19] Part of advertisement for Hotel Saltzman in Lakewood, New Jersey, in *New York Times*, February 1, 1925, x15.

[20] "Building Being Remodeled on Broadway Block Front," *New York Times*, August 6, 1933, RE2. Also see "Automobiles Claim Theater on Broadway," *New York Herald Tribune*, August 6, 1933. Other automobile-related structures in the area include 3280-90 Broadway, built as the Warren-Nash Corporation Garage in c. 1930.

[21] The Claremont Theater building is not listed in the *AIA Guide to New York*, published in 2000. It is, however, listed in David Dunlap's *On Broadway*, published in 1990.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Claremont Theater Building 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 the Claremont Theater is one of the oldest structures in New York City planned specifically to exhibit motion pictures; that despite changes in use the exterior is well preserved and remains a symbol of the early years of the motion picture in New York City; that it is located in the north section of Manhattanville and opened in November 1914; that it was commissioned by Arlington C. Hall and Harvey M. Hall of the Wayside Realty Company and designed by Gaetano Ajello in the Renaissance Revival style; that it has three distinct fronts, including a clipped corner façade where the auditorium's entrance was originally located; that this façade has the most elaborate decorative treatment, including a low relief depicting an early motion picture camera; that images of the building were included in a short film by Thomas Edison in 1915; that the second floor was originally used as a ballroom and dance hall where area residents came to eat, drink and dance; that beginning in the late 1920s the various storefronts were leased to automobile-related businesses; and that the theater closed by 1933 and was converted to an automobile dealership, and later, other commercial uses.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 (formerly Section 534 of Chapter 21) of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Claremont Theater Building at 3320-3338 Broadway (aka 535-539 West 134th Street, 536-543 West 135th Street) as a Landmark, and designates Borough of Manhattan Tax Map Block 1988, Lot 1, in part, consisting of the property on which the 1913-14 structure is located, as its Landmark Site.

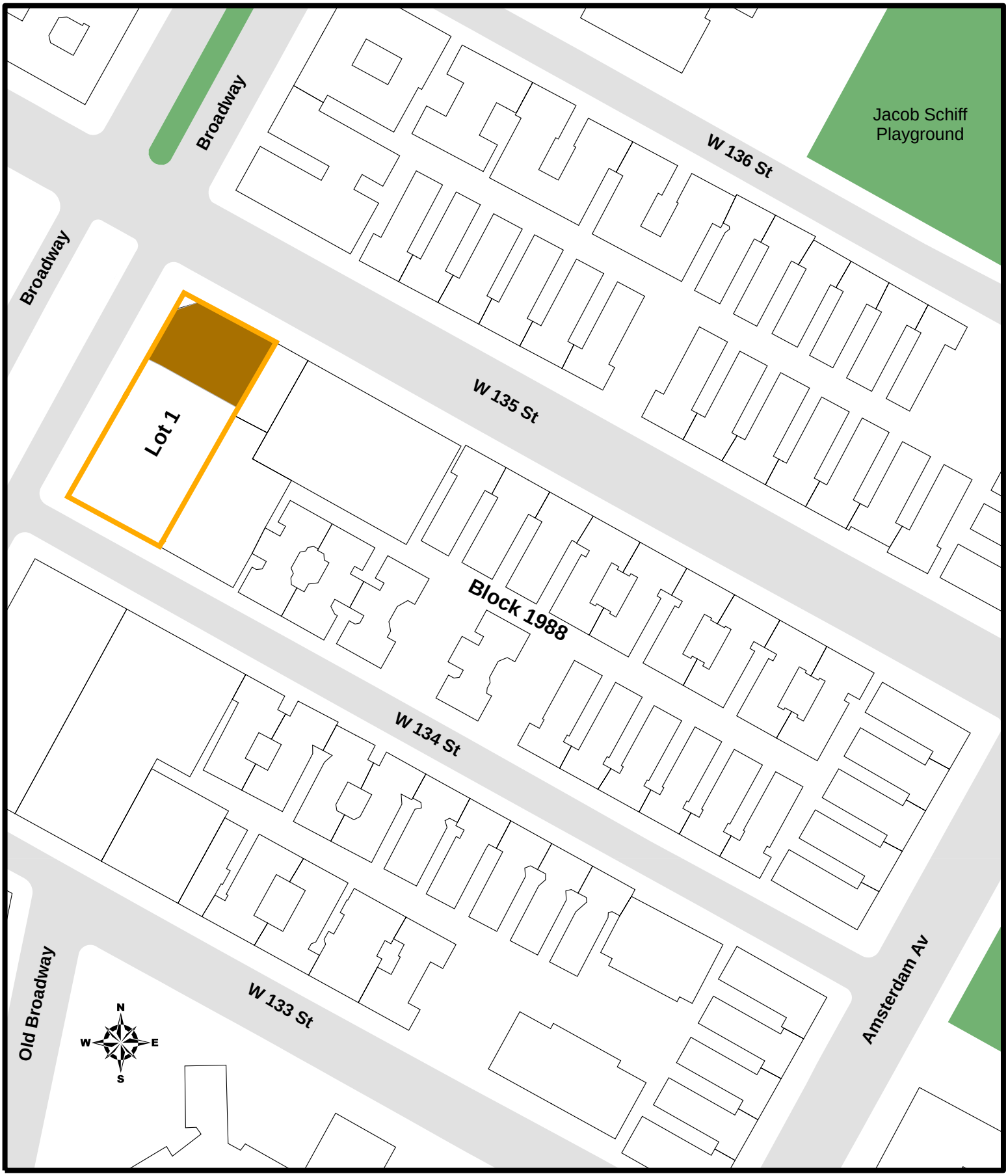
Commissioners:
Robert B. Tierney, Chair; Pablo Vengoechea, Vice- Chair
Steven Byrns, Roberta Brandes Gratz, Christopher Moore,
Richard Olcott, Magery H. Perlmutter, Thomas Pike, Jan Pokorny, Elizabeth Ryan

Claremont Theater Building
View from west side of Broadway
3320-3338 Broadway (aka 536-40 West 135th Street), Manhattan
Borough of Manhattan Tax Map Block 1988/1, in part, consisting of the property on which the 1913-14 structure is located.
*Photo by Carl For*ster

Claremont Theater Building
North and west facades
Photos by Carl Forster

Claremont Theater Building
Details: Northwest corner, second story
Photos by Carl Forster

Claremont Theater Building
Broadway façade, second story
Photos by Carl Forster



Claremont Theater Building (LP-2198), 3320-3338 Broadway
(AKA: 536-542 West 135th Street), Manhattan.
Landmark Site: Borough of Manhattan Tax Map Block 1988, Lot 1, in part, consisting of the property on which the 1913-14 structure is located.
Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 03C, December 2003