



Landmarks Preservation Commission

Osborne Apartment Building Interior

205 West 57th Street, Manhattan
Manhattan Block: 01029; Lot: 0027

Backlog Initiative: Addressing 95 Properties
Manhattan A Group 2 Items

Manhattan Community Board 5
Public Hearing Date(s): 05/13/1980; 07/08/1980

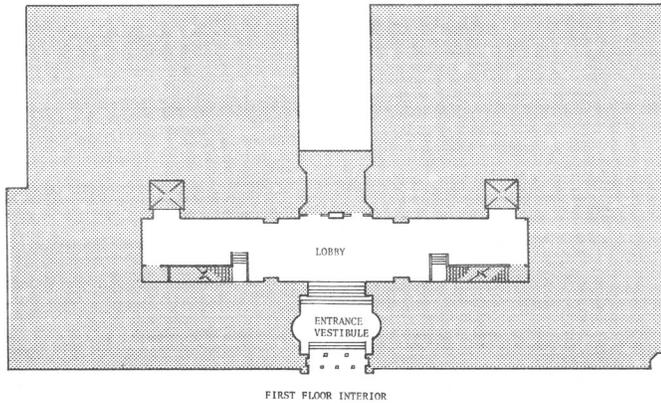


Photo 1991

Special Public Hearings

The Landmarks Preservation Commission will hold a public hearing on the backlog of buildings in the Borough of Manhattan on **November 5, 2015** and encourages interested parties to submit written testimony in advance of that hearing. Each speaker will be given three minutes total to speak, and in that time may address all of the items within Manhattan A Group 2, just particular items, or add comments to support written testimony. In order to conduct efficient hearings, we ask speakers to register in advance, and submit their written statements and materials that will be read at the hearing by **October 29, 2015** to backlog95@lpc.nyc.gov. If you are unable to attend the hearing, your written submissions will be entered into the record and distributed to the Commissioners.

If you have questions about this property or the hearing process please contact backlog95@lpc.nyc.gov or call (212) 669-7817. If you would like more information about this property, please see the research file summary (over) and go to our website (<http://www.nyc.gov/html/lpc/html/backlog95>) and click on the link for this building's research file.



**Landmarks Preservation
Commission**

Osborne Apartment Building Interior Description

Landmark Type: Interior

Built: 1883

Architect: James Edward Ware

Style: Romanesque Revival

Research Staff Hearing Statement (1980), the exterior was designated 8/13/1991

OSBORNE APARTMENT BUILDING (EXTERIOR AND INTERIOR), 205 West 57th Street,
Manhattan

Designed to resemble a vertically-extended Italian Renaissance palazzo, the Osborne, built in 1883-85, is the second oldest luxury apartment building in New York--preceded by the venerable Dakota. The building is a massive rectangular structure constructed of heavy Romanesque Revival-inspired rock-faced stone blocks.

The architect of the Osborne, James Edward Ware (1846-1917), frequently combined Renaissance and Romanesque elements in his work. Ware practiced in New York for many years, establishing his office in 1869 and joining in partnership with his sons Franklin and Arthur in 1899. Ware was an extremely versatile architect, designing buildings for many different uses.

The Osborne is named for Thomas Osborne, a stone contractor who began the construction of the apartment building in 1883. Unfortunately the cost of the building led Osborne to bankruptcy and the structure was completed by John Taylor, a hotel developer who had lent Osborne money. The Taylor family retained control of the Osborne until 1961, when it became a cooperative. Because of its location, the Osborne has long been known as the "residential Carnegie Hall" and has been home to such musical and theatrical luminaries as Leonard Bernstein, Van Cliburn, Shirley Booth, Lynn Redgrave, and Gig Young.

Reflecting the influence of an Italian Renaissance palazzo, the Osborne is horizontally divided into four symmetrical sections, each of which was originally crowned by a cornice. The modest cornice at the top of the building has been removed and the lower two cornices have lost their classical balustrades. On 57th Street the cornices do not continue across the entire facade, reflecting the presence of a 1906 addition by owner/architect Alfred S.G. Taylor at the western end of the building. The distinctive stone facing and the subtly curving bays, as well as the bartizan-like forms at the corners, are among the notable features of the facades. The major portion of the Osborne has eleven floors, but the rear, visible on Seventh Avenue, has fifteen stories, creating duplex levels for many of the apartments. The street level has been altered for commercial use.

The Osborne has a sumptuous ground floor interior. The entrance vestibule and the lobby have ornate mosaics, marble, leaded glass, gold-leafed ornament, coffered ceilings, and murals. The design is attributed to John LaFarge, the noted 19th-century American artist. These spaces have been recently restored, and are visible through the glass entry doors leading from the street.