

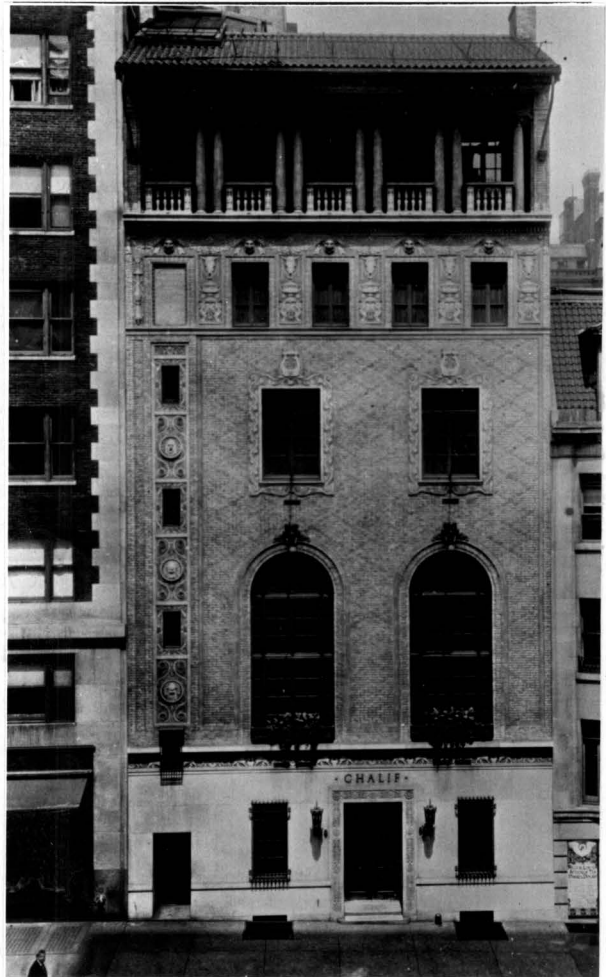
LOUIS H. CHALIF NORMAL SCHOOL OF DANCING (now **COLUMBIA ARTISTS MANAGEMENT INC. (CAMI) BUILDING**), 163-165 West 57th Street, Manhattan. Built 1916; G[eorge]. A. & H[enry]. Boehm, architects; Federal Terra Cotta Co., terra cotta.

Landmark Site: Borough of Manhattan Tax Map Block 1010, Lot 5.

On July 13, 1999, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Louis H. Chalif Normal School of Dancing (now Columbia Artists Management Inc. (CAMI) Building) (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Three people, representatives of the building's owner, the New York Landmarks Conservancy, and the Historic Districts Council, spoke in favor of designation. In addition, the Commission received letters in support of designation from State Assemblyman Richard N. Gottfried, Community Board 5, and the Friends of Terra Cotta.

Summary

The Louis H. Chalif Normal School of Dancing was built in 1916 to the design of architects G[eorge]. A. & H[enry]. Boehm. Louis Chalif (1876-1948), born in Odessa, Russia, and trained in ballet there, immigrated to the United States in 1904 and established his school in 1905. Called "the dean of New York dance teachers" and "the first Russian ballet master to teach in America," Chalif was a major influence on the teaching of dance within the American educational system. The Chalif School was one of the earliest schools in the U.S. to instruct teachers in dance. The Boehm brothers' partnership lasted from about 1912 to 1927; George Boehm is best known for the design of the *Jewish Daily Forward* Building (1912), a designated New York City Landmark. The sophisticated asymmetrical facade of the five-story Chalif Normal School of Dancing, with motifs inspired by the Italian Renaissance and Mannerism, features upper stories clad in tan-gray-colored brick, laid in a diamond pattern, and notable polychrome terra cotta (manufactured by the Federal Terra Cotta Co.) with classical and theatrical references. It is terminated by a colonnaded loggia with a deep, overhanging copper cornice. The Chalif School moved out of this building in 1933. The structure was later owned from 1946 to 1959 by Carl Fischer, Inc., one of the most important American music publishers, which operated a retail outlet here, as well as the Carl Fischer Concert Hall. Columbia Artists Management Inc. (CAMI) acquired the building in 1959 for its headquarters and a recital hall. One of the world's largest and most influential management and booking firms specializing in classical music, opera, theater, and dance, CAMI was organized in 1930 as the Columbia Concerts Corp. through the merger of a number of leading independent concert bureaus. For most of its history, the Chalif School building has housed organizations associated with the performing arts and has thus contributed to West 57th Street as a cultural center.



DESCRIPTION AND ANALYSIS

Louis H. Chalif¹

Louis Harvey Chalif (1876-1948) has been called “the first Russian ballet master to teach in America,” by *Variety*,² as well as “the dean of New York dance teachers”³ during the first half of the twentieth century, by the *New York Times*. *Dance Magazine* remarked in 1949 that “even during his lifetime he had become almost a legendary figure in the dance.”⁴ Born in Odessa, Russia, Chalif began to study ballet at the age of nine at the school connected with Odessa’s Government Theater, and for a time he studied under Thomas L. Nijinsky, father of famed dancers Vaslav and Bronislava. After graduating in 1893, Chalif performed with the Warsaw Imperial Ballet and Russian Imperial Ballet, receiving a diploma from the former in 1895. He became ballet master at the Odessa theater after 1897.⁵

Chalif immigrated to New York City in 1904. He danced with the Metropolitan Opera Ballet in 1905-06, and was assistant ballet master under Luigi Albertini. Chalif taught at several private schools, including the New York Society for Ethical Culture School, and at the Henry Street Settlement and New York University. The Chalif Normal School of Dancing, established in 1905, was first located on the Upper West Side and in Aeolian Hall, 360 Fifth Avenue, and after 1907 at 7 West 42nd Street (this later became his residence as well). After 1910, Chalif stopped performing and focused entirely on teaching dance. He served as a festival director at the Congress of the Playground Association of America (1908);⁶ director of dance at the Hudson-Fulton Celebration (1909); chairman of the Congress of Dancing Societies of America; president of the American Society of Teachers of Dancing; instructor to the American Society of Professors of Dancing (1910-18); and was a founder of the Dance Art League of America. Chalif was the author of textbooks on dance technique and books on folk dance, and was credited with some 1200 dance compositions and arrangements, which he also published and sold, as well as numerous ballets. Considered a conservative champion of traditional dance, Chalif was adept at classical, ballroom, character, national, folk, Greek, esthetic, and interpretive modes, and opposed modern dance. Chalif was a member of a number of Jewish organizations and of Temple Rodeph Shalom.

At the Chalif Normal School of Dancing (also sometimes called the Chalif Russian Normal School of Dancing), Chalif instructed teachers of dance, “physical culture,” and recreation, as well as aspiring professional dancers and children. The Chalif School

was one of the earliest schools in the U.S. to instruct teachers in dance. *Dance Magazine* in 1945 credited him with popularizing “bar work, toe work, [and] classical music in the dancing school” and placed him “at the forefront of the movement that introduced ballet instruction to ‘the average American child’,” and that adapted and simplified Russian ballet technique that could be employed in physical education instruction.⁷ Chalif taught hundreds of dance teachers over the years. Among the more prominent persons listed as having been his students were Cyd Charisse, Ann Miller, and Buddy Ebsen, all dancers and movie actors; Rita de la Porte, a premiere danseuse at the Metropolitan Opera; Alice Cannon, assistant ballet mistress at Radio City Music Hall; and actresses Mae Murray, Marion Davies, Alice Faye, Ann Sothorn, and Helen Gahagan. Another notable dancer was Harriet Hctor (1907-1977), who studied with Chalif from 1918 to 1921. Considered “a brilliant dancer” in the period prior to the more widespread performance of ballet in the United States, Hctor danced in vaudeville, musical comedies, theater and restaurant revues, and in movies (1934-37). She formed her own dance company in 1936, and opened the Hctor School of Ballet in Boston in 1941, which she operated until a few years before her death.⁸ Through his educational efforts, particularly at the Chalif Normal School of Dancing, Louis Chalif was influential in the promotion of dance in New York City and the United States.

A New Building for the Louis H. Chalif Normal School of Dancing⁹

In 1914-15, Louis Chalif purchased two adjacent lots (with a total frontage of nearly forty feet) on the north side of West 57th Street across from Carnegie Hall. Architects George A. & Henry Boehm filed in December 1915 for the construction of a new Chalif School building, to be five stories (plus basement), fireproof and steel-framed, and expected to cost around \$110,000. The Boehms undoubtedly received this commission due to the fact that the firm’s office (from 1905 to 1922), was located in the same town house building, at 7 West 42nd Street, as Chalif’s school and residence.¹⁰ In January 1916, demolition was begun on the buildings standing on the 57th Street site, and Chalif and his wife, Sarah Katz Chalif, conveyed the property to Chalif, Inc. The Murphy Construction Co., with S.C. Weiskopf the structural engineer, began construction in April and the building was completed in December 1916.

The sophisticated asymmetrical facade of the Chalif Normal School of Dancing, with motifs inspired by the Italian Renaissance and Mannerism, featured a marble-clad base and upper stories clad in tan-gray-colored brick, laid in a diamond pattern, and notable polychrome terra cotta. Manufactured by the Federal Terra Cotta Co.,¹¹ the terra cotta, with a matte glaze finish, incorporated classical and theatrical references, including heads, masks, skulls, lyres, swags, scrolls, rosettes, foliation, griffins, and urns. The rich yet subtle effects of color employed on this building were admired in the contemporary architectural press. *Architectural Forum* in 1917 described the facade above the base as having:

*a rich, cool color, varying delicately through gray green, blue, and cream. The terra cotta is mainly cream and yellow, adding warmth to the color scheme without strong contrast. The color is heightened near the top by an orange background in the fourth floor panels and by a green background in the frieze under the projecting copper cornice. A gray green line of unglazed terra cotta follows the contour of the arched windows and outlines the brick filled space facing the second and third stories. The columns at the top have cement shafts. The sloping roof is of green Spanish tile, the leaders of copper, the grilles and lanterns of cast and wrought iron, painted a gray green.*¹²

The National Terra Cotta Society in 1924 further praised the building as:

*an example of a very successful polychrome treatment. The base is South Dover marble of an ivory shade, the walls above being manganese brick in warm gray with architraves, paneling and frieze of polychrome terra cotta treated in ivory, golden yellow, soft sienna red and light green. Relief in the main is very flat. The whole ensemble is in beautiful harmony illustrating admirable restraint and an appreciation of subtle values.*¹³

The arrangement of fenestration on the building's facade corresponded with the original internal functions: the westernmost bay had a ground-story service entrance and small windows above, opening into the elevator and stair halls; the ground story had the main entrance, flanked by windows, opening into the reception foyer and offices; the second story had large round-arched windows for the grand ballroom; the third story had two large windows for the banquet hall; the fourth story had a row of smaller windows for

Chalif's apartment; and the top story had a colonnaded loggia opening into the gymnasium/solarium. The school, containing four dance spaces, as well as dressing rooms and costume storage, was planned for use for both dance recitals and rental social functions.

The Chalif School building received favorable notice. The *Real Estate Record & Guide* in 1916 described the design as "a purely modern style... which has been relieved by decorations, classical in character, and taken from Greek and Roman periods."¹⁴ The building was published in *Architecture and Building* and *Architectural Forum* in 1917. The Boehms displayed their design for the school at the Paris Salon Exhibition in 1921. Chalif boasted in 1921 that "altogether the building is unparalleled for its purposes in America, and a striking evidence of the success which this school has met with through giving the best instruction."¹⁵ A catalog for the Chalif School later asserted that "nowhere else in the world is there so spacious and beautiful a building given over to the art of dancing -- a building that has won many prizes in the world of architecture."¹⁶ The *National Cyclopaedia of American Biography* in 1927 referred to the building as "a remarkably beautiful structure,"¹⁷ while *Dance Magazine* opined in 1949 that:

*in a career of many personal triumphs the greatest highlight and dream of Chalif's lifetime was realized with the erection of his own building... on 57th Street across from Carnegie Hall. He believed this site, and right he was too, to be a representative spot for a dance edifice. It was a beautiful and artistically designed building... all worthy of the art it was to house. Chalif always loved the building and even after it passed into other hands he never missed an opportunity to walk by just to look at it.*¹⁸

The Architects¹⁹

George August Boehm (1874-1959), born in Boston, graduated from Columbia University in 1897, and then traveled in Europe for two years. He began an architectural practice in New York City by 1906, and was associate architect with Clinton & Russell on the Acker, Merrall & Condit Co. Building (1907), 366 Fifth Avenue. He was the architect of the Retaro Realty Co. Building (1910), 140-144 West 22nd Street; and the Forward Building (1912), 173-175 East Broadway, home of the socialist Yiddish-language newspaper the *Jewish Daily Forward* and today a designated New York City Landmark. From around 1912 until 1927, George was joined in the partnership of G.A. & H. Boehm by his brother, Henry A. Boehm

(1879-1959). Born in Austria, Henry also attended Columbia University (he was listed as a non-graduate in 1901) and traveled in Europe. He apparently worked for a time in Asheville, North Carolina.²⁰ Their firm was responsible for the Peck & Peck hosiery store, lofts, and offices building (1920-21), 587 Fifth Avenue; a fifth-story addition (1924) on the former B. Altman Store, 101-111 West 18th Street, for perfumer Richard Hudnut, and George Boehm designed the Moderne style factory and loft building (1929) at 133 West 18th Street for the Warner-Hudnut Corp. (both buildings are now located within the Ladies Mile Historic District); and an apartment house (1926-27) at 45 Gramercy Park North.

Both Boehms moved to Mt. Vernon, New York, before 1915; George later moved to Mt. Kisco and Henry moved to Manhattan. George Boehm was president of the Westchester County Society of Architects in 1942; was active in the Citizens Union; prepared the building code for Mt. Vernon and was on the advisory committee for New York City's; and served on a number of housing and planning committees. He designed the sewage treatment works (1937), Tallman's Island, Queens; Nurses Training School (1944), Greenpoint Hospital, Brooklyn; Fire Dept. Headquarters and station house (1945, demolished), Lafayette and Franklin Streets; Brooklyn Public Library, Mapleton Branch (1950), 1702 60th Street; and public schools in New York City and Mt. Vernon. Henry Boehm designed a Harriman National Bank building; was working in the specifications department for the firm of Skidmore, Owings & Merrill in 1955; and was associated with the firm of [Francis D.] Rogers & [Jonathan F.] Butler until 1958.

West 57th Street: a Cultural Center of New York

West 57th Street, particularly the blocks between Sixth Avenue and Broadway, is part of the wide cross-town thoroughfare that has sometimes evoked comparison to the elegant Rue de la Paix in Paris, and has had a distinguished history associated with the arts for over a century. In the early 1870s, town houses and mansions for New York's elite began to be constructed along Fifth Avenue and the adjacent blocks on West 57th Street. Other structures also began to appear that paved the way for the neighborhood's eventual reputation as an artistic environment. The Sherwood Studios (1880, demolished), 58 West 57th Street, and the Rembrandt, (1881, Hubert & Pirsson, demolished), 152 West 57th Street, organized by Jared Flagg, a painter and minister, were early apartment houses that provided large studio space for artists with abundant light because they faced the wide street. The Osborne

Apartments (1883-85, James E. Ware; 1889; 1906), 205 West 57th Street, a designated New York City Landmark, was one of the largest and grandest apartment houses of its era and attracted numerous musicians over the years. Carnegie Hall (1889-95, William B. Tuthill), at the southeast corner of Seventh Avenue, a designated New York City Landmark, became one of the nation's legendary concert halls; residential studios were added to the building in 1896-97 (Henry J. Hardenbergh). The American Fine Arts Society Building (1891-92, Hardenbergh), 215 West 57th Street, a designated New York City Landmark, has been home to the Architectural League, Art Students League, and Society of American Artists, providing exhibition, classroom, and studio facilities; it was the site of "virtually every important exhibition of art and architecture held in the city"²¹ for many years. Later buildings that provided residential and working space for artists include the 130 and 140 West 57th Street Studio Buildings (1907-08, Pollard & Steinam) and the Rodin Studios (1916-17, Cass Gilbert), 200 West 57th Street, all designated New York City Landmarks. The Lotos Club (1907, Donn Barber), 110 West 57th Street, was a literary club founded in 1870. By the time the Chalif School was built, it was said that the neighborhood "abounds in structures devoted to the cultivation of the arts."²² Chickering Hall (1924, Cross & Cross), 29 West 57th Street, and Steinway Hall (1925, Warren & Wetmore), 113 West 57th Street, established a further musical presence on the street, providing offices and piano showrooms, as well as a recital hall in the latter.

Later History (1933-46)²³

In October 1934, Chalif's property on West 57th Street was transferred through foreclosure to the Harlem Savings Bank.²⁴ The Chalif School had moved out in 1933, going first to the International Building, Rockefeller Center, 630 Fifth Avenue, and later to Steinway Hall. After Chalif's death in 1948, his daughter, Frances, continued the school until 1955. Directories in 1935-37 list the tenants in the former Chalif School building as Galy Russian Art Gowns (here by 1930), Georgian Hall, and Vanity Fair Theater Restaurant; the building was vacant from early 1937 to 1942. Harlem Savings Bank filed in February 1939 for the alteration of the second-story ballroom into a 222-seat auditorium with a mezzanine and stage,²⁵ and apparently at this time the ground-story was remodeled with an arcade surmounted by an iron balcony. The Chalif School building was purchased in September 1942 by the Federation of Crippled and Disabled, Inc., which supplied limbs, braces, and crutches to the

disabled, as well as providing employment assistance.²⁶ The Federation retained the property until it was acquired by Carl Fischer, Inc., in February 1946.

Carl Fischer, Inc. (1946-59)²⁷

One of the most important American music publishers, Carl Fischer, Inc., was founded in 1872. Carl Fischer (1849-1923), born in Germany, arrived in New York City that year and opened a musical instrument store at 79 East 4th Street. He soon expanded into music publishing and by 1880 moved to larger quarters on Cooper Square. The firm gained importance as publishers of sheet music for bands, orchestras, and choruses, as well as music periodicals and journals. The firm's inventory eventually expanded to include all genres of music. Around the time of Fischer's death, the firm constructed a new building at 56-62 Cooper Square (now located within the NoHo Historic District), which held the company's offices, printing press, and downtown store until 1999.²⁸ With the purchase of the Chalif School building, the Fischer company announced its plans to occupy the entire structure, creating an enlarged uptown retail outlet. Recitals and musical events were held in the auditorium, named Carl Fischer Concert Hall, and the "Carl Fischer Sky Room." During the 1950s, the New Music Concerts, under director Eric Simon, featured premieres by such figures as John Cage and Benjamin Britten.²⁹

Columbia Artists Management Inc.³⁰

In October 1959, CAMI Realty Corp., a subsidiary of Columbia Artists Management Inc. (CAMI), purchased the Chalif School building for CAMI's headquarters, previously located down the block in Steinway Hall. One of the world's largest and most influential management and booking firms specializing in classical music, opera, theater, and dance, CAMI was organized in 1930 as Columbia Concerts Corp. through the merger of a number of leading independent concert bureaus.³¹ Arthur L. Judson (1881-1975) was Columbia Concerts' first president (1930-48). Called by the *New York Times* "the leading American concert manager,"³² he managed both the Philadelphia Orchestra (1915-35) and New York Philharmonic (1922-43), and, as well, had been one of the founders in 1927 of what became Columbia Broadcasting System (CBS). CBS financed the Columbia Concerts Corp. merger by acquiring half interest. William S. Paley, head of CBS, was Columbia Concerts' first chairman of the board (1930-48). In 1942, however, after discussion of a possible government investigation of monopoly, CBS relinquished its stock and Columbia

Concerts Corp. was reorganized so that its stock was held solely by employees. It was renamed Columbia Artists Management Inc.³³

From its inception, Columbia Concerts Corp. was said to have managed an estimated two-thirds of the leading musicians performing in America.³⁴ CAMI developed, over the years, professional relationships with a majority of the most important orchestral conductors, and has exerted tremendous influence on their careers and bookings, as well as on those of countless renowned opera singers and instrumentalists. CAMI currently represents over five hundred major artists and attractions, including instrumental ensembles, dance companies, and theater events, with managers active also in Europe and Asia. In addition, CAMI is involved in career development of young artists, and in audio and video recording.

After purchasing the Chalif School building, CAMI commissioned noted modernist architect William E. Lescaze to perform a number of exterior and interior alterations between 1959 and 1963, including an exterior ground-story remodeling in 1959-60.³⁵ In 1960, CAMI moved into the building and Carl Fischer Hall, renamed Judson Hall, continued in use for recitals.³⁶ The *Times* reported, however, that in 1963 "Mr. [Arthur] Judson and Columbia Artists Management did not part on the best of terms, and shortly after he left, he sent word that he wanted his name removed from the facade of the company's building... The building's concert hall, which had been named for him, was then changed to CAMI Hall."³⁷ The Lescaze ground-story exterior was removed in 1983, and the original configuration of that portion of the facade was re-created.³⁸ This story was clad in Indiana limestone, with an entrance surround nearly replicating the original design, and a terminating band course of terra cotta somewhat similar to the original in design and close in color to the building's original terra cotta.

Description

The five-story Chalif Normal School of Dancing has an asymmetrical facade with motifs inspired by the Italian Renaissance and Mannerism. The current ground story is a 1983 re-creation of the original configuration. The upper stories are clad in tan-gray-colored brick, laid in a diamond pattern, and polychrome terra cotta (manufactured by the Federal Terra Cotta Co.) with classical and theatrical references. The building is terminated by a colonnaded loggia with a deep, overhanging copper cornice. Windows were originally multi-pane wood casements (with multi-pane transoms); these were later replaced

with steel casements, and then with anodized aluminum casements (1983).

Base The ground story, originally clad in ivory-colored Dover marble with a terminating band of terra cotta, was remodeled several times, including in 1959-60. This latter alteration was removed in 1983, and the original configuration was re-created. The base is currently clad in Indiana limestone, with a polished granite base band. Originally, there were two small basement windows with iron grilles. The entrance surround nearly replicates the original design. The original entrance platform and step were marble; currently they are polished granite. Recessed wood entrance doors are similar to the originals, with multi-pane windows and bottom panels. Originally, the doors were surmounted by a transom (currently there is a limestone panel with the numbers "165"), and the entrance was surmounted by the letters "Chalif." The entrance is flanked by sconces similar to the originals (the current ones were formerly located in the Central Park Zoo) and by windows with iron grilles (the original sconces and grilles were gray-green; the current ones are black and dark brown, respectively). A small metal CAMI sign is located below the eastern sconce. A recessed service entrance to the west originally had a wood door with a small window and iron grille; the current metal door is similar. The story is terminated by a band course of terra cotta, somewhat similar to the original design with griffins, and close in color to the building's original terra cotta. The westernmost bay originally had a window with an iron grille that interrupted this band course.

Midsection (second through fourth stories) The second and third stories are clad in tan-gray-colored brick, laid in a diamond pattern, framed with terra-cotta moldings. The fourth story and the westernmost bay are clad in terra-cotta panels. The continuous panels of the westernmost bay have, alternately, rondels with masks, or small windows. The second story has large, round-arched openings with brick and terra-cotta surrounds with keystones surmounted by female heads; originally, there were wrought-iron railings at the bases of these windows. The current second-story windows follow the basic configuration of the originals, except that the lower portions are single-pane fixed, rather

than multi-pane casements; and the center portions of the round-arched transoms were originally multi-pane, while currently the western one is single-pane and the eastern one has a louver. The third-story windows have terra-cotta surrounds surmounted by lyres. The current third-story transoms are larger than the originals. Small, original air system louvers are located below the third-story windows. Previously (at least prior to 1924), there were flagpoles installed at the bases of the third-story windows. The fourth story has terra-cotta panels, with skulls, urns, and griffins, alternating with windows (the westernmost is blind and filled with marble (apparently parged), surmounted by a terra-cotta frieze with swags and masks. This story is terminated by a denticulated terra-cotta cornice.

Upper Section (fifth story and roof) The fifth story consists of a colonnaded loggia. Paired columns (except the easternmost, which is single), with a concrete finish on the shafts and terra-cotta Ionic capitals and bases, support a terra-cotta frieze, all flanked by pilasters. Sections of terra-cotta balustrade project between the columns. Replacement French doors were installed in 1996. Three small light fixtures are placed on the loggia ceiling. The sloped, deeply overhanging copper cornice is decorated with rosettes and modillions. The copper gutter is a replacement (1995), with copper leaders supported by original copper corbels. A metal railing was installed above the cornice (by 1939). The roof was originally covered with green Spanish tile; it is now covered with asphalt shingles. A skylight originally placed in the western side of the roof is now covered. An elevator bulkhead located behind the skylight was originally covered with sheet metal (now roofing felt). Chimneys are located at each end.

Eastern Wall The undeveloped brick eastern wall is visible above the third story; it has windows and chimneys.

Report prepared by
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NOTES

1. "Louis Harvey Chalif," *National Cyclopaedia of American Biography* 17 (N.Y.: James T. White & Co., 1927), 92; "Louis H. Chalif," *Who's Who in American Jewry* (N.Y.: Jewish Biog. Bur., Inc., 1926), 92, and (1939), 161; Frederick R. Rogers, *Dance: A Basic Educational Technique* (N.Y.: Macmillan Co., 1941), 315-316; Ann Barzel, "Louis H. Chalif," *Dance* (July 1945), 20, 43-44; L. Chalif obit., *New York Times* [hereafter *NYT*],

- Nov. 25, 1948, 31, and *Variety*, Dec. 1, 1948; Albertina Vitak, "In Memorium: Louis H. Chalif," *Dance* (Jan. 1949), 38-39; "Louis H. Chalif," *The Dance Encyclopedia*, Anatole Chujoy and P.W. Manchester (N.Y.: Simon & Schuster, 1967), 189-190; Lisa C. Arkin, "Continuity in National Dance Technique...", in *Proceedings Society of Dance History Scholars* (Eugene: Univ. of Oregon, 1998), 68; Louis H. Chalif, biographical notes (c. 1908), courtesy of Lisa C. Arkin; Chalif Normal School of Dancing, *Catalogs; New York City Directories* (1904-17); interview with Amos Chalif, son (Sept.-Oct. 1999).
2. Dec. 1, 1948.
 3. Nov. 25, 1948.
 4. Jan. 1949.
 5. Chalif served in the army from 1899 to 1902.
 6. The Playground Assn. of America, founded in 1906, promoted the concept of municipal responsibility for recreation. Dancing was employed in park programs as a form of athletics. Galen Cranz, *The Politics of Park Design: A History of Urban Parks in America* (Cambridge: MIT Pr., 1982).
 7. July 1945.
 8. "Harriet Hctor," *The Dance Encyc.*, 467, and *The Biographical Encyclopaedia & Who's Who of the American Theatre*, Walter Rigdon, ed. (N.Y.: James H. Heineman, Inc, 1966), 539; Hctor obit., *NYT*, June 11, 1978.
 9. New York County, Office of the Register, Liber Deeds and Conveyances; NYC, Dept. of Buildings, Manhattan, Plans, Permits and Dockets (NB 405-1915); "Chalif School of Dancing in West Fifty-Seventh Street," *Real Estate Record & Guide* [hereafter *RERG*], Apr. 15, 1916, 595; "Louis H. Chalif School of Dancing," *Architecture and Building* (May 1917), pl. 65-67 and detail sheets 6-7; "Chalif School of Dancing, New York, N.Y.," *Architectural Forum* (June 1917), 189 and pl. 77-79; Louis H. Chalif, *Russian Festivals and Costumes for Pageant and Dance* (N.Y.: author, 1921).
 10. Chalif probably met George Boehm when Boehm was associate architect for the Acker, Merrall & Condit Co. Building, under construction in 1907, next door to Chalif's school in Aeolian Hall on Fifth Avenue. Chalif moved his school to Boehm's office address on West 42nd Street that same year.
 11. The Federal Terra Cotta Co., organized at the end of 1909 by DeForest Grant, began manufacturing terra cotta in 1910 from its Woodbridge, N.J., plant. Among Manhattan buildings that employ Federal terra cotta are the Whitehall and Equitable Buildings. This company was joined in 1928 with the South Amboy and New Jersey Terra Cotta Companies to form the Federal Seaboard Terra Cotta Corp. See: Susan Tunick, *Terra-Cotta Skyline: New York's Architectural Ornament* (N.Y.: Princeton Archl. Pr., 1997), 138.
The preliminary design drawing for the Chalif School building was published and there are surviving terra cotta contract bid documents, based on this preliminary design [N.Y. Architectural Terra Cotta Co. Archive, Avery Library, Columbia University, job no. 26317]. These documents indicate that the Boehms selected three terra cotta companies and four terra cotta modelers to bid on this job by Nov. 1915. Federal Terra Cotta Co. won the contract, while the modeler is unknown. The final designs for the terra-cotta elements on the building were selected later. For instance, in the preliminary design, the second-story windows had cherubs' heads, rather than the final female heads. This level of detail surviving about the contract process is unusual, according to terra cotta expert Ms. Tunick.
 12. *Archl. For.*, 189.
 13. National Terra Cotta Society, *Color in Architecture* (1924), 42.
 14. Apr. 15, 1916.
 15. Chalif, *Russ. Fests.*, 166.
 16. Chalif School, *27th Year Catalog* (c. 1932).
 17. *Natl. Cyc.*

18. Jan. 1949. Chalif purchased in January 1924 an adjacent town house that became the location of the Russian Swan, a restaurant that predated the Russian Tea Room by several years. It was described in: Helena S. Dayton and Louise B. Barratt, *New York in Seven Days* (N.Y.: Robert M. McBride & Co., 1926), 156.
19. James Ward, *Architects in Practice, New York City 1900-1940* (N.Y.: Comm. for the Pres. of Archl. Recs., 1989), 8; H. Boehm passports (1920 and 1926) and Paris Salon Exhibition label (1921), courtesy of granddaughter Juliana Boehm; [H. Boehm], SOM, *SOM News* (Oct. 1955); H. Boehm obit., *NYT*, Feb. 17, 1959, 31; "George A. Boehm," *Who's Who in New York* (N.Y.: Lewis Histl. Publ. Co., 1952), 109; G.A. Boehm obit., *NYT*, Dec. 17, 1959, 37; LPC, architects files, and *Forward Building Designation Report* (LP-1419)(N.Y.: City of New York, 1986), prepared by Shirley Zavín; *NYC Directories* (1904-17); "Acker, Merrall, & Condit Co. Building," *Architects' & Builders' Magazine* (Sept. 1908), 553-556; "Hosiery Shop, 586 [sic] Fifth Avenue," *Architectural Record* (June 1921), 474.
20. This is according to Juliana Boehm.
21. Robert A.M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900* (N.Y.: Rizzoli Intl. Publs., 1983), 104.
22. *RERG*, Apr. 15, 1916.
23. NY County; Chalif School, *Catalogs; Manhattan Address Directories* (1935-42); *Manhattan Telephone Directories* (1933-50); Harlem Savings Bank, letter to Bdgs. Dept. (Dec. 1942).
24. According to Chalif's son, Amos, Chalif held one mortgage on the school and several adjacent properties, and the mortgagee bank failed.
25. NYC, Dept. of Bdgs. (Alt. 372-1939); *RERG*, Feb. 11, 1939, 23; NYC, Dept. of Taxes, photograph (c. 1940).
26. The Federation had been reported as being concerned that its previous location was unsafe in case of an air attack." Drive for \$10,000 Opened," *NYT*, Mar. 23, 1942, 8.
27. NY County; "Music Publishers to Move," *NYT*, Feb. 4, 1946, 32; LPC, *NoHo Historic District Designation Report* (LP-2039)(N.Y.: City of New York, 1999), 124; "Carl Fischer," *Baker's Biographical Dictionary of Musicians*, rev. Nicholas Slonimsky (N.Y.: Macmillan, Schirmer Bks., 1992), *International Cyclopedia of Music and Musicians*, ed. Oscar Thompson (N.Y.: Dodd Mead & Co., 1964), 657, and *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (Washington: Macmillan's Groves Dict. of Music, 1980), 605.
28. Walter S. Fischer (1882-1946) succeeded his father as president; Walter's son-in-law, Frank H. Connor (1903-1977), became president in 1946. Carl Fischer, Inc., transferred the former Chalif property to the 165 West 57th Street Corp., a subsidiary, in 1948.
29. A "Carl Fischer Concert Hall" brochure (1949-50) described it as "an intimate hall with charm, excellent acoustics and air-conditioned comfort. A perfect hall for artists' recitals, debut concerts, rehearsals and master classes! It has also proven ideal for musical forums, auditions, recordings and lectures."
30. NY County; NYC, Dept. of Bdgs.; "Arthur Leon Judson," *Current Biography 1945* (N.Y.: H.W. Wilson Co., 1946), 311-313; Judson obit., *NYT*, Jan. 29, 1975, 38; "Frederick Schang," *The Dance Encyc.*; "Frederick C. Schang, Jr.," *Who Was Who in America* 10 (Providence, NJ: Marquis Who's Who, 1993), 317; F. Schang obit., *NYT*, Aug. 29, 1990, D22; L. Evans obit., *NYT*, Nov. 8, 1978; "Columbia Artists Has Bought Fischer Building..." *NYT*, Oct. 25, 1959; "Judson to Be New Name of Carl Fischer Hall," *NYT*, Mar. 5, 1960, 13; "Columbia Artists Management Inc.," *The Dance Encyc.*, 216; "Concert Impresarios, 'The Big Three'..." *Dance Magazine* (Dec. 1963), 52; CAMI, "Artists and Attractions" brochures (1965-1980), "Columbia Artists Management, Inc., 50th Anniversary 1930-1980," and corporate info. sheet; "Columbia Artists Chooses New Head," *NYT*, Nov. 25, 1970; "Ronald Andrew Wilford," *Who's Who in America 1984-85* (Chicago: Marquis Who's Who, 1984), 3491; Ronald Wilford: Muscle Man Behind the Maestros," *NYT*, July 25, 1971, II, 15 and 18; "The Opera's Well-Connected Consultant," *San Francisco Chronicle*, Jan. 7, 1990; Norman Lebrecht, *Who Killed Classical Music? Maestros, Managers, and Corporate Politics* (Seacaucus, NJ: Birch Lane Pr., 1997); "Columbia Artists Sells its Concert Business," *NYT*, June 3, 1999.

31. The entities involved in the merger included Concert Management Arthur Judson, Inc. (founded in 1915); Judson Radio Program Corp., a pioneer in radio as an entertainment medium (formed in 1926); Wolfsohn Musical Bureau, the oldest in America (founded in 1884); Metropolitan Musical Bureau (established c. 1916); Evans & Salter; Haensel & Jones; and Community Concerts Corp., which booked concerts in towns throughout the country (formed in 1927). These bureaus (and their successors) were maintained as divisions within the corporation. The Community Concerts division moved out of the CAMI building in 1990 and the division was sold by CAMI in 1999.
32. Jan. 29, 1975.
33. After Judson, CAMI's presidents have been Frederick C. Schang, Jr. (1948-49 and 1950-59), Lawrence Evans (1949-50), Kurt Weinhold (1959-70), and Ronald A. Wilford (1970 to present). Chairmen after Paley have been Ward French (1948-59), Schang (1959-69), and Wilford (1969-70). Frederick C. Schang, Jr. (1893-1990) graduated from Columbia University in 1915, worked as a reporter for the *New York Tribune* for two years, and then became the press agent for Sergei Diaghilev's Ballet Russe. Over the course of four decades, he was an artists' manager in the Metropolitan Musical Bureau (under F.C. Coppicus), Coppicus & Schang, and Schang, Doulens & Wright, all divisions of CAMI, until his retirement in 1963. Lawrence Evans (d. 1978), born in Atlanta, became the agent and then manager of opera singer Amelita Galli-Curci. He formed the partnership of Evans & [Jack] Salter, opera and concert managers, in Atlanta, later moving the firm to New York and joining Columbia Concerts Corp. In 1951, he left CAMI to become an independent manager. Kurt Weinhold arrived in New York from Germany in 1925 as the representative of soprano Elizabeth Rethberg. He joined Columbia Concerts Corp. in 1934. Ronald Andrew Wilford (b. 1927), born in Salt Lake City and educated at the University of Utah and Stanford University, formed a management agency in Utah and later moved to New York. He became president of Wilford Assocs. in 1953, and is credited with introducing mime Marcel Marceau in the United States in 1955. Wilford joined CAMI in 1958, directing the theatrical division, and assumed control of the conductors division in 1963.
34. Lebrecht, 107.
35. Lescaze's 1959-60 exterior ground-story remodeling entailed a veneer of blood-red glass mosaic, lettering identifying it as the location of CAMI, a new entrance, and three signboards. NYC, Dept. of Bdgs. (Alt. 1713-1959); *REG*, Oct. 10, 1959, 23; Lorraine W. Lanmon, *William Lescaze, Architect* (Philadelphia: Art Alliance Pr., 1987), 154-157.
36. It was anticipated that the hall would assume a critical position in the musical scene in New York, as Carnegie Hall was then threatened with demolition: CAMI, letter to Bdgs. Dept. (Oct. 1959). A brochure for Judson Hall (c. 1960-63) reports that the hall received the first hydraulic piano lift in the United States.
37. Judson obit.
38. This work, under the direction of CAMI's facility manager, Richard E. Hansen, was performed by Polonia Restoration Co., Inc., and architects [Albert] Marlo & [Joseph] DeChiara.

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 Louis H. Chalif Normal School of Dancing (now Columbia Artists Management Inc. (CAMI) Building) has a special character and a 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, the Louis H. Chalif Normal School of Dancing was constructed in 1916 to the design of architects G[eorge]. A. & H[enry] Boehm, brothers whose partnership lasted from about 1912 to 1927; that Louis Chalif, called “the dean of New York dance teachers” and “the first Russian ballet master to teach in America,” was born in Odessa, Russia, trained in ballet there, and immigrated to the United States in 1904 and established his school the following year; that Chalif was a major influence on the teaching of dance within the American educational system, and that the Chalif School was one of the earliest schools in the U.S. to instruct teachers in dance; that the sophisticated asymmetrical facade of the five-story Chalif Normal School of Dancing, with motifs inspired by the Italian Renaissance and Mannerism, features upper stories clad in tan-gray-colored brick, laid in a diamond pattern, and notable polychrome terra cotta (manufactured by the Federal Terra Cotta Co.) with classical and theatrical references, and is terminated by a colonnaded loggia with a deep, overhanging copper cornice; that after the Chalif School moved out of this building in 1933, the structure was owned from 1946 to 1959 by Carl Fischer, Inc., one of the most important American music publishers, which operated as a retail outlet here, as well as the Carl Fischer Concert Hall; that since 1959, the building has served as the headquarters and a recital hall for Columbia Artists Management Inc. (CAMI); that, one of the world's largest and most influential management and booking firms specializing in classical music, opera, theater, and dance, CAMI was organized in 1930 as the Columbia Concerts Corp. through the merger of a number of leading independent concert bureaus; and that for most of its history, the Chalif School building has housed organizations associated with the performing arts and has thus contributed to West 57th Street as a cultural center.

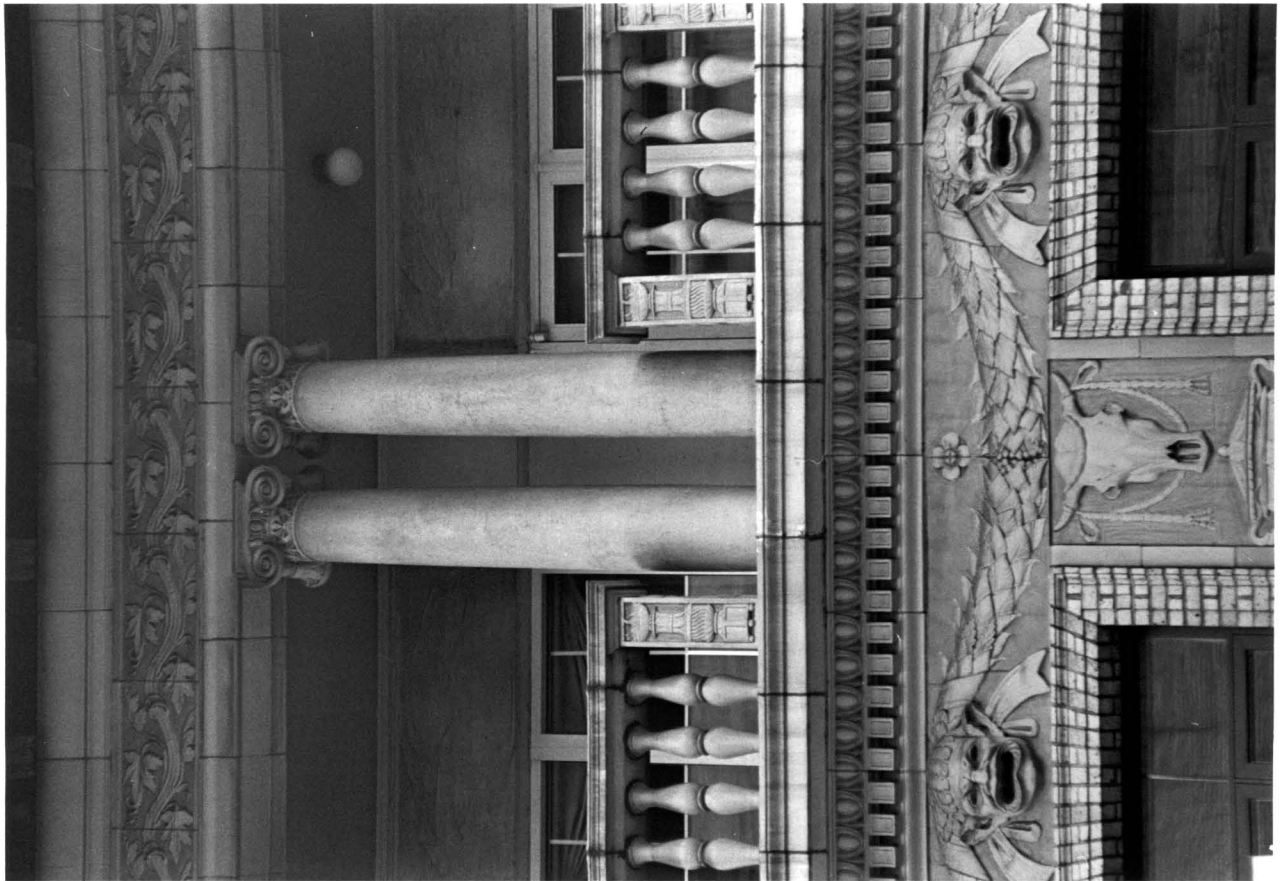
Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Louis H. Chalif Normal School of Dancing (now Columbia Artists Management Inc. (CAMI) Building), 163-165 West 57th Street, Borough of Manhattan, and designates Manhattan Tax Map Block 1010, Lot 5, as its Landmark Site.



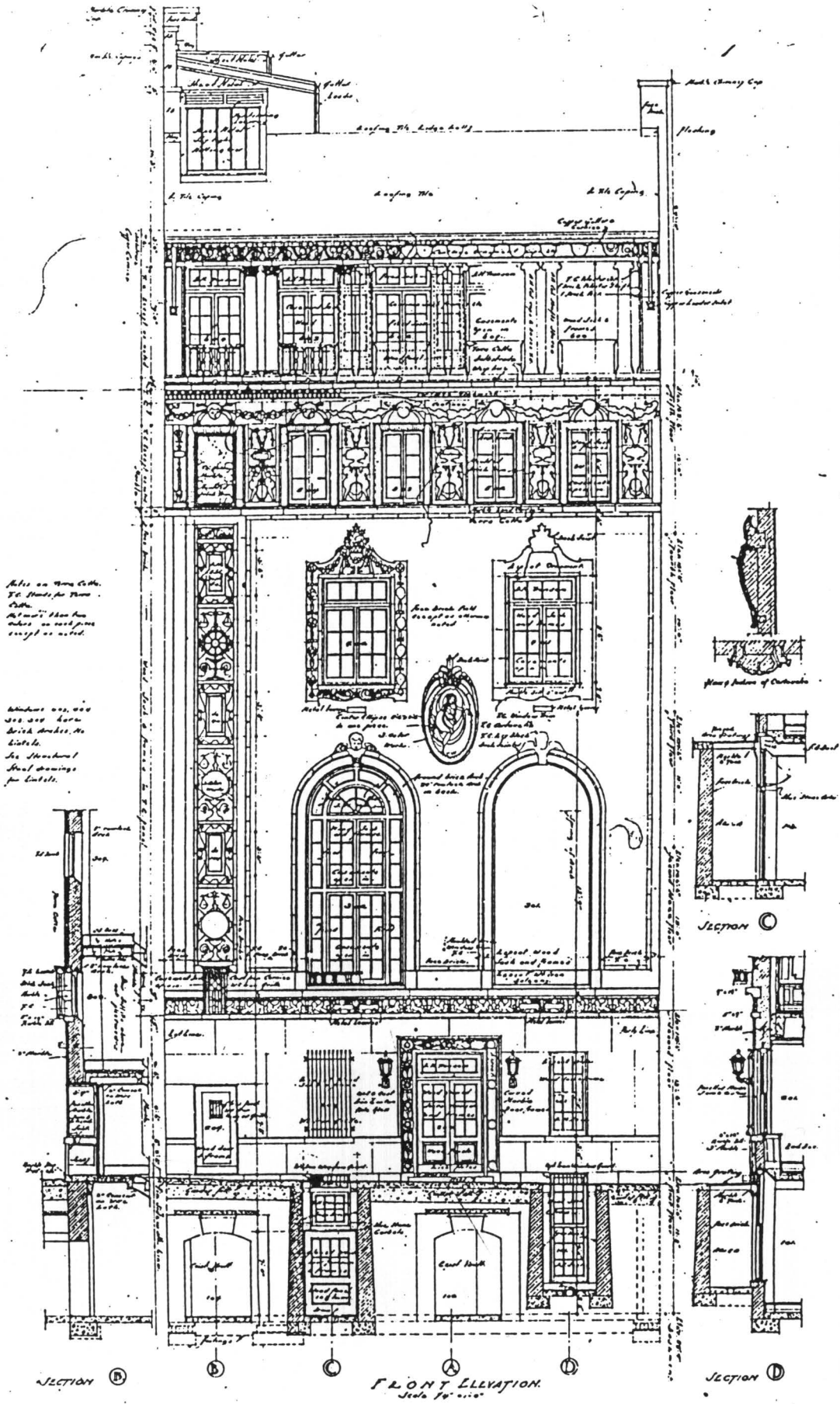
Louis H. Chalif Normal School of Dancing (now Columbia Artists Management Inc. (CAMI) Building)
163-165 West 57th Street, Manhattan
Photo: Carl Forster



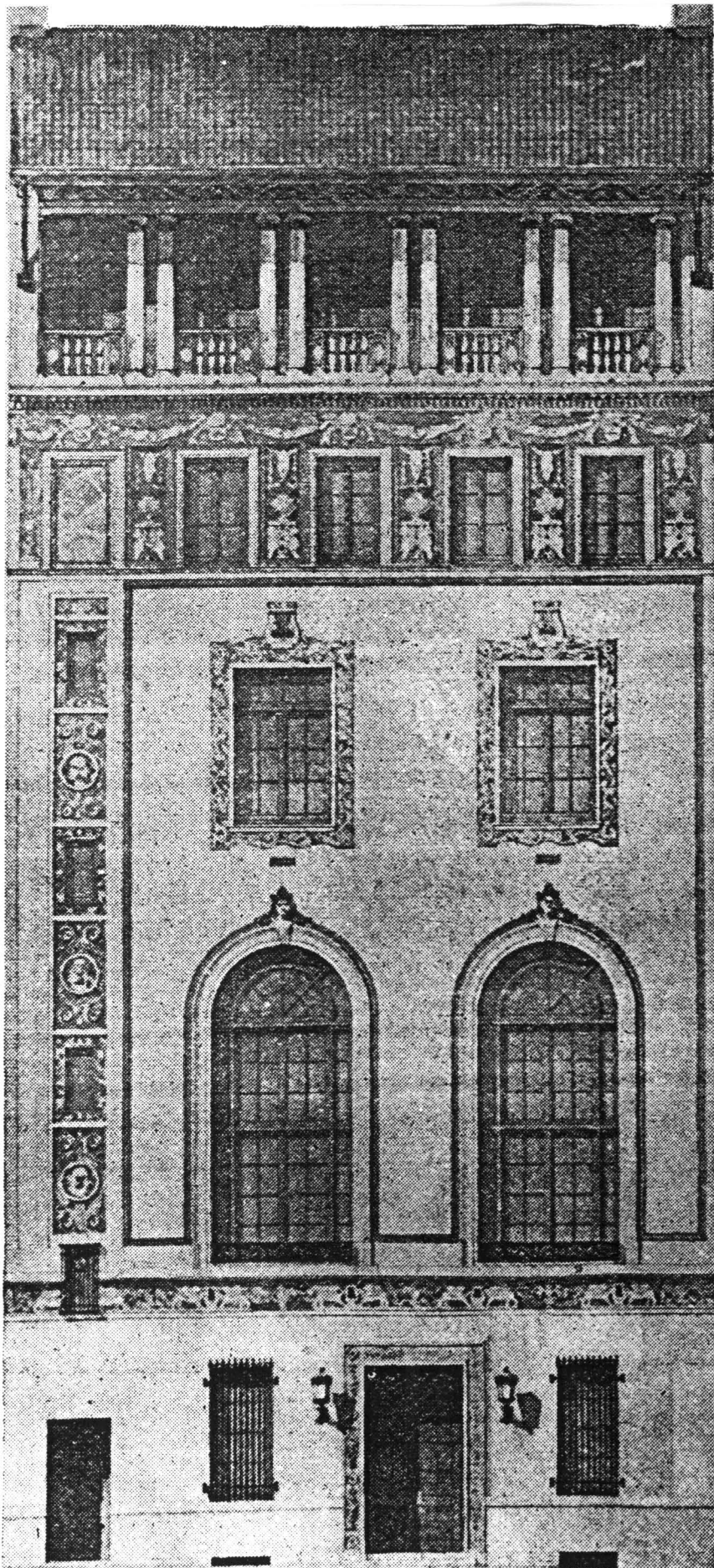
Louis H. Chalif Normal School of Dancing (now Columbia Artists Management Inc. (CAMI) Building)
details
Photos: Carl Forster



Louis H. Chalif Normal School of Dancing (now Columbia Artists Management Inc. (CAMI) Building)
details
Photos: Carl Forster



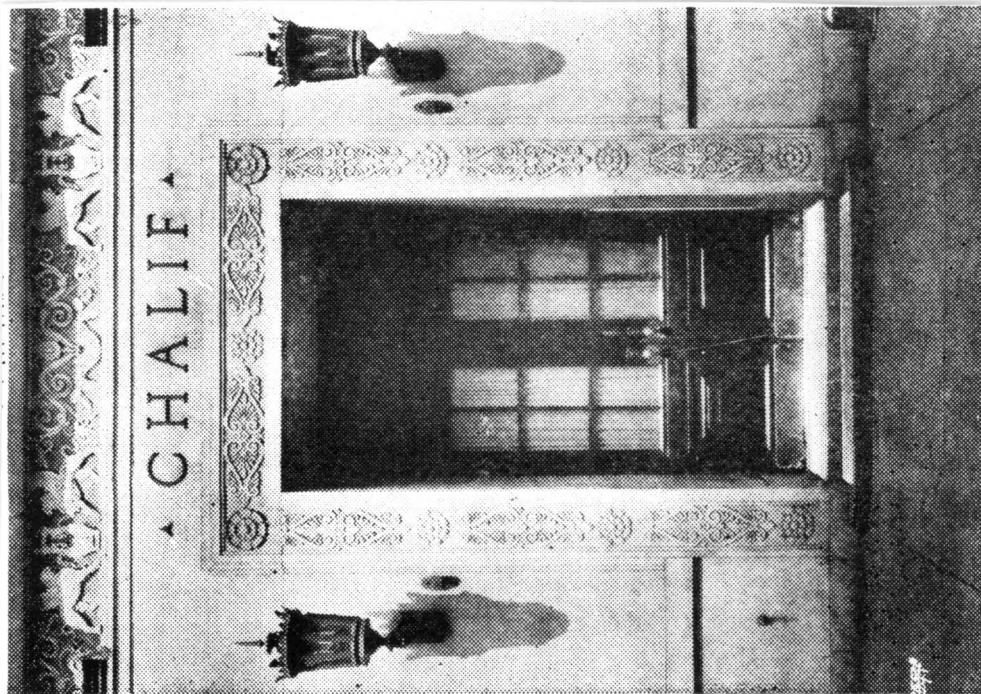
Preliminary design rendering of Chalif Normal School of Dancing
 Source: Architecture & Building (May 1917)



Rendering of Chalif Normal School of Dancing
Source: *Real Estate Record & Guide* (Apr. 15, 1916)



Chalif Normal School of Dancing (c. 1925)
Source: New York Public Library

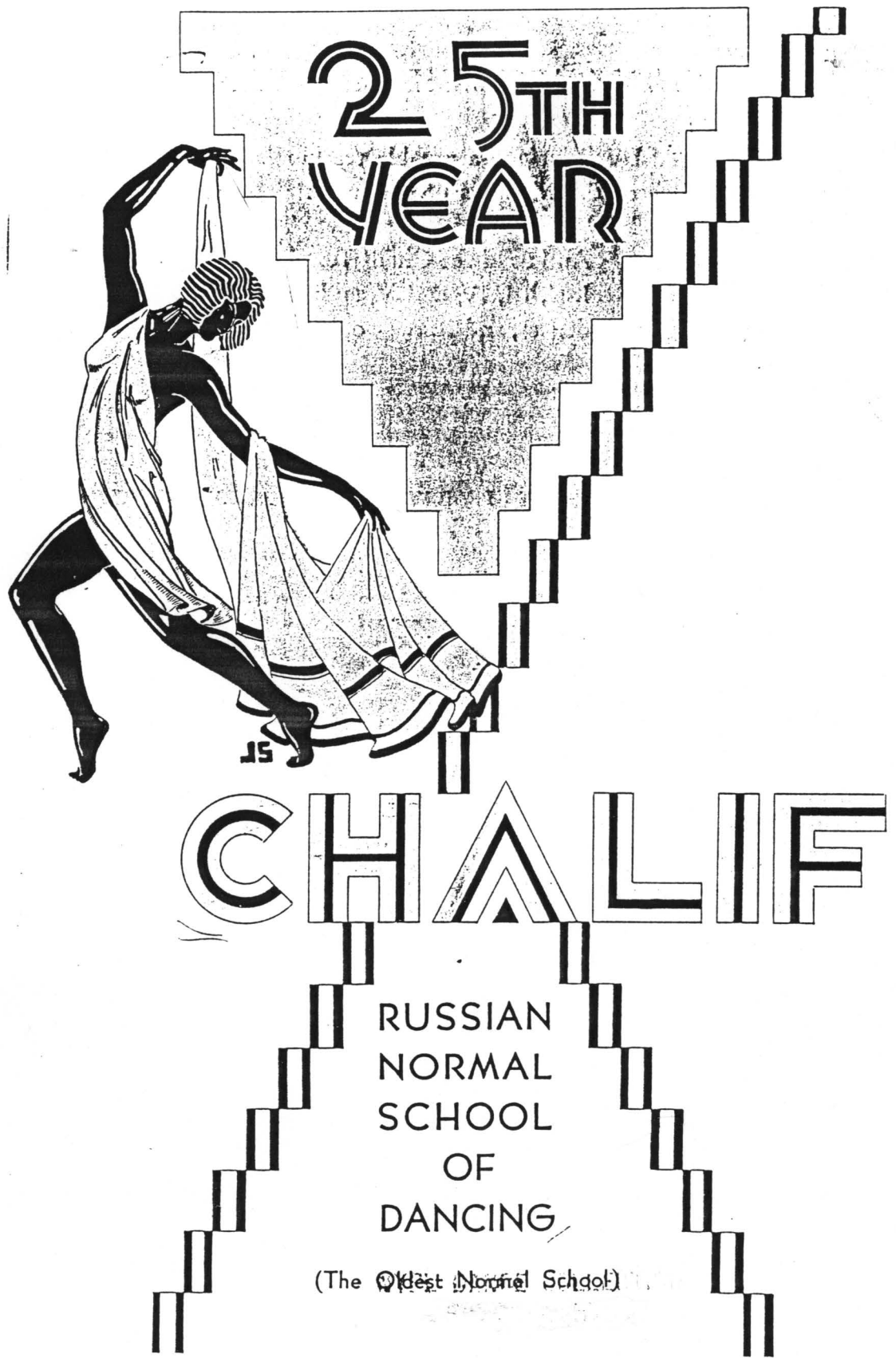


Louis H. Chalif Normal School of Dancing (now Columbia Artists Management Inc. (CAMI) Building)
(left) original entrance
(right) current entrance
Source: Chalif Normal School of Dancing catalog
Photo: Carl Forster



(Left) **Louis H. Chalif**
(right) **Henry A. Boehm**, architect

Source: Chalif Normal School of Dancing catalog (1933)
Source: passport (1926), courtesy of Juliana Boehm



Cover, Chalif Normal School of Dancing catalog (1930)

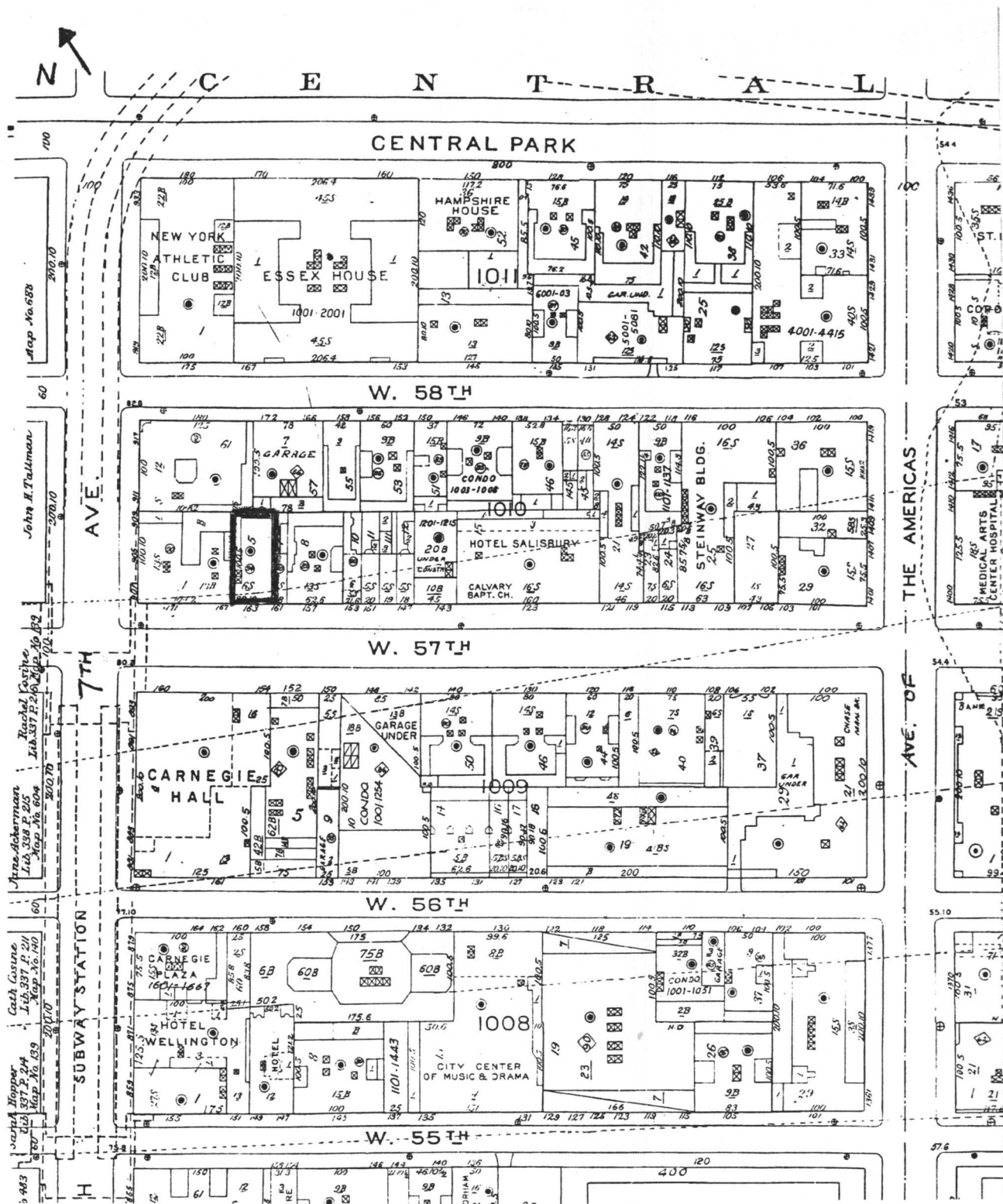
Source: New York Public Library for the Performing Arts, Dance Collection



Chalif Normal School of Dancing building (c. 1940)
Source: NYC, Dept. of Taxes (Municipal Archives)



Columbia Artists Management Inc. (CAMI) Building (c. 1960-63),
with ground-story remodeling by William E. Lescaze (1959-60)
Source: CAMI



Louis H. Chalfir Normal School of Dancing (now Columbia Artists Management, Inc. (CAMI) Building)
 Landmark Site: Manhattan Tax Map Block 1010, Lot 5
 Source: Dept. of Finance, City Surveyor, Tax Map

