

146 EAST 89th STREET HOUSE, Borough of Manhattan.
Built 1886-87; Architect Hubert, Pirsson & Co.

Landmark Site: Borough of Manhattan Tax Map Block 1517, Lot 149.

On September 12, 1978, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 146 East 89th Street House and the proposed designation of the related Landmark Site (Item No. 3). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in favor of designation. There was one speaker in opposition to designation.

DESCRIPTION AND ANALYSIS

No. 146 East 89th Street is one of six picturesque houses (Nos. 146-156) remaining from an original group of ten. Designed by the notable architectural firm of Hubert, Pirsson & Co. in the Queen Anne style, the row was built for William Rhinelander in 1886-87. The land upon which the houses stand originally bordered the Harlem Commons and was acquired by the Rhinelander family in 1812. The land and houses remained in their possession well into the 20th century.¹ With the completion of the New York Elevated Railroad along Third Avenue to 129th Street in 1878, the East 80s and 90s, Yorkville, became a prime area for residential development. From the mid to the late 1880s, the side streets in this section of Manhattan became lined with first class rowhouses for the middle class, of which Nos. 146-156 are fine examples.²

Philip Gengembre Hubert (1830-1911) and James W. Pirsson (1833-1888) established their partnership about 1870. Hubert, the son of an architect and engineer, was born in Paris and emigrated to this country in 1849, settling at first in Cincinnati.³ He moved to New York at the end of the Civil War and first became associated with Pirsson in 1867 when he hired Pirsson to design six, single-family residences on the southwest corner of Lexington Avenue and East 43rd Street.⁴ Pirsson was born in New York City on December 15, 1833. His father was a well-known piano-forte manufacturer and musician who helped to found the New York Philharmonic Society. Pirsson received his training from an English architect named Wheeler and was engaged in a very active practice before joining with Hubert in 1870. In that year, the two men are listed as the architects for two third-class tenements erected on East 49th Street between First and Second Avenues under the firm name of Hubert & Pirsson.⁵ Their partnership lasted until Pirsson's death in 1888.

The earliest works by the firm were typical single-family rowhouses and tenements. However, in October 1879, Hubert & Pirsson submitted designs for the construction of the Appleby, a French flathouse on the southeast corner of West 58th Street and Seventh Avenue.⁶ It was the firm's designs for this type of building which gained for them their fame and prestige. Some of their most famous apartment houses are the Central Park Apartments or Spanish Flats (now demolished) which had stood on the southeast corner of Seventh Avenue and Central Park South, and the Chelsea (1883) on West 23rd Street, a designated New York City Landmark. The firm incorporated some innovative concepts into their apartment plans such as the "mezzanine plan" or split level apartment, and they provided a greater degree of light and air for their apartments than did most of their contemporaries. Hubert & Pirsson were also actively involved in encouraging the growth of cooperative ownership of apartments.⁷

The Queen Anne style, which characterizes this row, is an American variant of the interpretation of early 18th-century English brick architecture. Specific details associated with this style include Tudor roses, sunflowers, multipaneled wood doors and various classical motifs such as swags and wreaths, which often appear on the sheetmetal roof cornices. The characteristic details of the style were frequently combined with other architectural styles.

Although each house is designed with different architectural details which give the row its delightful picturesqueness, there is an underlying symmetry and a subtle balance of elements which enhances the coherence and harmony of the group. All the houses are built of the same materials, brick with stone and terra-cotta trim; they are all three stories high with imbricated slate mansard roofs pierced by dormers; and, with the exception of No. 146, each house is basically one bay wide. Four of the houses within the row echo one another: Nos. 148 and 154 have arched first floors, two windows in the second and a projecting bay at the third; Nos. 152 and 156 have similar first floors, projecting bays at the second and single bays pierce the third. Since the original plan, which was not carried out, was to erect a row of ten houses, the pairing may have been intended to be more evident.⁸

No. 146, the first house of the row, is wider than the other houses, each of which is 12½ feet wide or half the standard size of a New York City lot. The house, slightly over 20 feet in width, is designed with a distinctive partial setback creating an L-shaped plan. This visually maintains the proportions of the other houses in the row. The street facade is pierced at the ground floor by two segmental-arched windows with terra-cotta voussoirs with beaded lower edges and foliate keystones. The upper sash of each window is multipaned, a typical Queen Anne detail. Under the windows are recessed terra-cotta foliate plaques, one of which is missing. A wide white stone band separates the first from the second floor which is pierced by a double-window bay with a flat arch and protected by a wrought-iron balcony carried on consoles. The asymmetrical third floor is emphasized by a narrow round-arch niche, a square, terra-cotta plaque and a bartizan-like oriel at the corner with square-headed windows. Above the bracketed roof cornice, a slight tower over the oriel is pierced by pedimented dormers. The recessed section of the house which contains the entrance varies slightly; the second floor window has two terra-cotta plaques beneath it, and the third floor has a double-window bay.

FOOTNOTES

1. General Statement of Early Title, Conveyances of Deeds and Real Property, Block 1517.
2. Carnegie Hill Historic District Designation Report. Landmarks Preservation Commission, July 23, 1974, p. 2.
3. "Philip Gengembre Hubert Obituary," American Art Annual, 10 (1913), 78.
4. New York City, Manhattan Buildings Department, Docket Books, N.B. 685-67.
5. "James W. Pirsson Obituary," Building, 8 (3/3/1888), 76.
6. New York City, Manhattan Buildings Department, Docket Books, N.B. 963-70.
7. New York City, Manhattan Buildings Department, Docket Books, N.B. 769-79.
8. "James W. Pirsson Obituary," The American Architect and Building News. Vol. 23, No. 639, p. 133.
9. New York City Manhattan Buildings Department, Block 1517, Lots 47-49, N.B. 767-86.

FINDINGS AND DESIGNATIONS

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 146 East 89th Street House 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, the No. 146 East 89th Street House was designed as part of a row of houses by Hubert, Pirsson & Co., a firm of notable New York City architects; that the house was built for William Rhinelandt whose family acquired the land in 1812; that the house was designed in the Queen Anne style and displays a picturesque quality typical of the style; that few such rows of Queen Anne houses survive in the city; that the house is a fine example of the type of row house erected during the initial development of this section of Manhattan; and that this house and the row of which it is an integral part, creates a charming urban streetscape.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 9-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 146 East 89th Street House Borough of Manhattan designates Tax Map Block 1517, Lot 149, Borough of Manhattan, as its Landmark Site.

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Photo Credit: LPC

146 East 89th Street
Hubert, Pirsson & Co.
1886-87

148 EAST 89th STREET HOUSE, Borough of Manhattan.
Built 1886-87; Architect Hubert, Pirsson & Co.

Landmark Site: Borough of Manhattan Tax Map Block 1517, Lot 49.

On September 12, 1978, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 148 East 89th Street House and the proposed designation of the related Landmark Site (Item No. 4). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in favor of designation. There was one speaker in opposition to designation.

DESCRIPTION AND ANALYSIS

No. 148 East 89th Street is one of six picturesque houses (Nos. 146-156) remaining from an original group of ten. Designed by the notable architectural firm of Hubert, Pirsson & Co. in the Queen Anne style, the row was built for William Rhineland in 1886-87. The land upon which the houses stand originally bordered the Harlem Commons and was acquired by the Rhineland family in 1812. The land and houses remained in their possession well into the 20th century.¹ With the completion of the New York Elevated Railroad along Third Avenue to 129th Street in 1878, the East 80s and 90s, Yorkville, became a prime area for residential development. From the mid to the late 1880s, the side streets in this section of Manhattan became lined with first class rowhouses for the middle class, of which Nos. 146-156 are fine examples.²

Philip Gengembre Hubert (1830-1911) and James W. Pirsson (1833-1888) established their partnership about 1870. Hubert, the son of an architect and engineer, was born in Paris and emigrated to this country in 1849, settling at first in Cincinnati.³ He moved to New York at the end of the Civil War and first became associated with Pirsson in 1867 when he hired Pirsson to design six, single-family residences on the southwest corner of Lexington Avenue and East 43rd Street.⁴ Pirsson was born in New York City on December 15, 1833. His father was a well-known piano-forte manufacturer and musician who helped to found the New York Philharmonic Society. Pirsson received his training from an English architect named Wheeler and was engaged in a very active practice before joining with Hubert in 1870. In that year, the two men are listed as the architects for two third-class tenements erected on East 49th Street between First and Second Avenues under the firm name of Hubert & Pirsson.⁵ Their partnership lasted until Pirsson's death in 1888.

The earliest works by the firm were typical single-family rowhouses and tenements. However, in October 1879, Hubert & Pirsson submitted designs for the construction of the Appleby, a French flathouse on the southeast corner of West 58th Street and Seventh Avenue.⁶ It was the firm's designs for this type of building which gained for them their fame and prestige. Some of their most famous apartment houses are the Central Park Apartments or Spanish Flats (now demolished) which had stood on the southeast corner of Seventh Avenue and Central Park South, and the Chelsea (1883) on West 23rd Street, a designated New York City Landmark. The firm incorporated some innovative concepts into their apartment plans such as the "mezzanine plan" or split level apartment, and they provided a greater degree of light and air for their apartments than did most of their contemporaries. Hubert & Pirsson were also actively involved in encouraging the growth of cooperative ownership of apartments.⁷

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Although each house is designed with different architectural details which give the row its delightful picturesqueness, there is an underlying symmetry and a subtle balance of elements which enhances the coherence and harmony of the group. All the houses are built of the same materials, brick with stone and terra-cotta trim; they are all three stories high with imbricated slate mansard roofs pierced by dormers; and, with the exception of No. 146, each house is basically one bay wide. Four of the houses within the row echo one another: Nos. 148 and 154 have arched first floors, two windows in the second and a projecting bay at the third; Nos. 152 and 156 have similar first floors, projecting bays at the second and single bays pierce the third. Since the original plan, which was not carried out, was to erect a row of ten houses, the pairing may have been intended to be more evident.⁸

No. 148 is a narrow house, only 12½ feet wide or half the size of a standard New York lot. The ground floor of No. 148 is a three-centered arch enhanced by foliate voussoirs and a bead and reel molding. Recessed behind the arch are the multipaneled double doors and a large square-headed window joined within a handsome wood paneled enframing. Above a molded band course, the second floor is pierced by two three-centered arch windows with molded voussoirs and foliate keystones with beaded band course at the impost level. The third floor has a three-sided oriel carried on a large corbel ornamented with a rinceau. The roof cornice, which follows the profile of the third floor oriel is crowned by a decorative wrought-iron balcony which protects the flat-arched double window of the dormer. The pediment of the dormer, with raking cornice, contains various decorative motifs.

FOOTNOTES

1. General Statement of Early Title, Conveyances of Deeds and Real Property, Block 1517.
2. Carnegie Hill Historic District Designation Report. Landmarks Preservation Commission, July 23, 1974, p. 2.
3. "Philip Gengembre Hubert Obituary," American Art Annual, 10 (1913), 78.
4. New York City, Manhattan Buildings Department, Docket Books, N.B. 685-67.
5. "James W. Pirsson Obituary," Building, 8 (3/3/1888), 76.
6. New York City, Manhattan Buildings Department, Docket Books, N.B. 963-70.
7. New York City, Manhattan Buildings Department, Docket Books, N.B. 769-79.
8. "James W. Pirsson Obituary," The American Architect and Building News. Vol. 23, No. 639, p. 133.
9. New York City Manhattan Buildings Department, Block 1517, Lots 47-49, N.B. 767-86.

FINDINGS AND DESIGNATIONS

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 148 East 89th Street House 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, the No. 148 East 89th Street House was designed as part of a row of houses by Hubert, Pirsson & Co., a firm of notable New York City architects; that the house was built for William Rhinelandt whose family acquired the land in 1812; that the house was designed in the Queen Anne style and displays a picturesque quality typical of the style; that few such rows of Queen Anne houses survive in the city; that the house is a fine example of the type of row house erected during the initial development of this section of Manhattan; and that this house and the row of which it is an integral part, creates a charming urban streetscape.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 9-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 148 East 89th Street House Borough of Manhattan designates Tax Map Block 1517, Lot 49, Borough of Manhattan, as its Landmark Site.

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Photo Credit: LPC

148-146 East 89th Street
Hubert, Pirsson & Co.
1886-87

150 EAST 89th STREET HOUSE, Borough of Manhattan.
Built 1886-87; Architect Hubert, Pirsson & Co.

Landmark Site: Borough of Manhattan Tax Map Block 1517, Lot 148.

On September 12, 1978, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 150 East 89th Street House and the proposed designation of the related Landmark Site (Item No. 5). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in favor of designation. There was one speaker in opposition to designation.

DESCRIPTION AND ANALYSIS

No. 150 East 89th Street is one of six picturesque houses (Nos. 146-156) remaining from an original group of ten. Designed by the notable architectural firm of Hubert, Pirsson & Co. in the Queen Anne style, the row was built for William Rhinelanders in 1886-87. The land upon which the houses stand originally bordered the Harlem Commons and was acquired by the Rhinelanders family in 1812. The land and houses remained in their possession well into the 20th century.¹ With the completion of the New York Elevated Railroad along Third Avenue to 129th Street in 1878, the East 80s and 90s, Yorkville, became a prime area for residential development. From the mid to the late 1880s, the side streets in this section of Manhattan became lined with first class rowhouses for the middle class, of which Nos. 146-156 are fine examples.²

Philip Gengembre Hubert (1830-1911) and James W. Pirsson (1833-1888) established their partnership about 1870. Hubert, the son of an architect and engineer, was born in Paris and emigrated to this country in 1849, settling at first in Cincinnati.³ He moved to New York at the end of the Civil War and first became associated with Pirsson in 1867 when he hired Pirsson to design six, single-family residences on the southwest corner of Lexington Avenue and East 43rd Street.⁴ Pirsson was born in New York City on December 15, 1833. His father was a well-known piano-forte manufacturer and musician who helped to found the New York Philharmonic Society. Pirsson received his training from an English architect named Wheeler and was engaged in a very active practice before joining with Hubert in 1870. In that year, the two men are listed as the architects for two third-class tenements erected on East 49th Street between First and Second Avenues under the firm name of Hubert & Pirsson.⁵ Their partnership lasted until Pirsson's death in 1888.

The earliest works by the firm were typical single-family rowhouses and tenements. However, in October 1879, Hubert & Pirsson submitted designs for the construction of the Appleby, a French flathouse on the southeast corner of West 58th Street and Seventh Avenue.⁶ It was the firm's designs for this type of building which gained for them their fame and prestige. Some of their most famous apartment houses are the Central Park Apartments or Spanish Flats (now demolished) which had stood on the southeast corner of Seventh Avenue and Central Park South, and the Chelsea (1883) on West 23rd Street, a designated New York City Landmark. The firm incorporated some innovative concepts into their apartment plans such as the "mezzanine plan" or split level apartment, and they provided a greater degree of light and air for their apartments than did most of their contemporaries. Hubert & Pirsson were also actively involved in encouraging the growth of cooperative ownership of apartments.⁷

The Queen Anne style, which characterizes this row, is an American variant of the interpretation of early 18th-century English brick architecture. Specific details associated with this style include Tudor-roses, sunflowers, multipaneled wood doors and various classical motifs such as swags and wreaths, which often appear on the sheetmetal roof cornices. The characteristic details of the style were frequently combined with other architectural styles.

Although each house is designed with different architectural details which give the row its delightful picturesqueness, there is an underlying symmetry and a subtle balance of elements which enhances the coherence and harmony of the group. All the houses are built of the same materials, brick with stone and terra-cotta trim; they are all three stories high with imbricated slate mansard roofs pierced by dormers; and, with the exception of No. 146, each house is basically one bay wide. Four of the houses within the row echo one another: Nos. 148 and 154 have arched first floors, two windows in the second and a projecting bay at the third; Nos. 152 and 156 have similar first floors, projecting bays at the second and single bays pierce the third. Since the original plan, which was not carried out, was to erect a row of ten houses, the pairing may have been intended to be more evident.⁸

No. 150 is a narrow house, only 12½ feet wide or half the size of a standard New York lot. Approached by a low stoop with handsome wrought-iron railing, the entrance to No. 150 is enhanced by multipaneled double doors. To the left of the entrance is a square-headed window with terra-cotta plaque beneath. A broad stone band separates the first and second floor which is pierced by a tripartite window protected by a simple swelled wrought-iron balcony. At the third floor, the two windows of the bay are separated by a mullion with twin colonettes and moldings. The use of white stone bands at impost and still level further enlivens the facade. Above the modillioned and paneled pressed metal cornice is a Flemish dormer pierced by a square-headed window with curvilinear lintel.

FOOTNOTES

1. General Statement of Early Title, Conveyances of Deeds and Real Property, Block 1517.
2. Carnegie Hill Historic District Designation Report. Landmarks Preservation Commission, July 23, 1974, p. 2.
3. "Philip Gengembre Hubert Obituary," American Art Annual, 10 (1913), 78.
4. New York City, Manhattan Buildings Department, Docket Books, N.B. 685-67.
5. "James W. Pirsson Obituary," Building, 8 (3/3/1888), 76.
6. New York City, Manhattan Buildings Department, Docket Books, N.B. 963-70.
7. New York City, Manhattan Buildings Department, Docket Books, N.B. 769-79.
8. "James W. Pirsson Obituary," The American Architect and Building News. Vol. 23, No. 639, p. 133.
9. New York City Manhattan Buildings Department, Block 1517, Lots 47-49, N.B. 767-86.

FINDINGS AND DESIGNATIONS

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 150 East 89th Street House 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, the No. 150 East 89th Street House was designed as part of a row of houses by Hubert, Pirsson & Co., a firm of notable New York City architects; that the house was built for William Rhinelandt whose family acquired the land in 1812; that the house was designed in the Queen Anne style and displays a picturesque quality typical of the style; that few such rows of Queen Anne houses survive in the city; that the house is a fine example of the type of row house erected during the initial development of this section of Manhattan; and that this house and the row of which it is an integral part, creates a charming urban streetscape.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 9-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 150 East 89th Street House Borough of Manhattan designates Tax Map Block 1517, Lot 150 Borough of Manhattan, as its Landmark Site.

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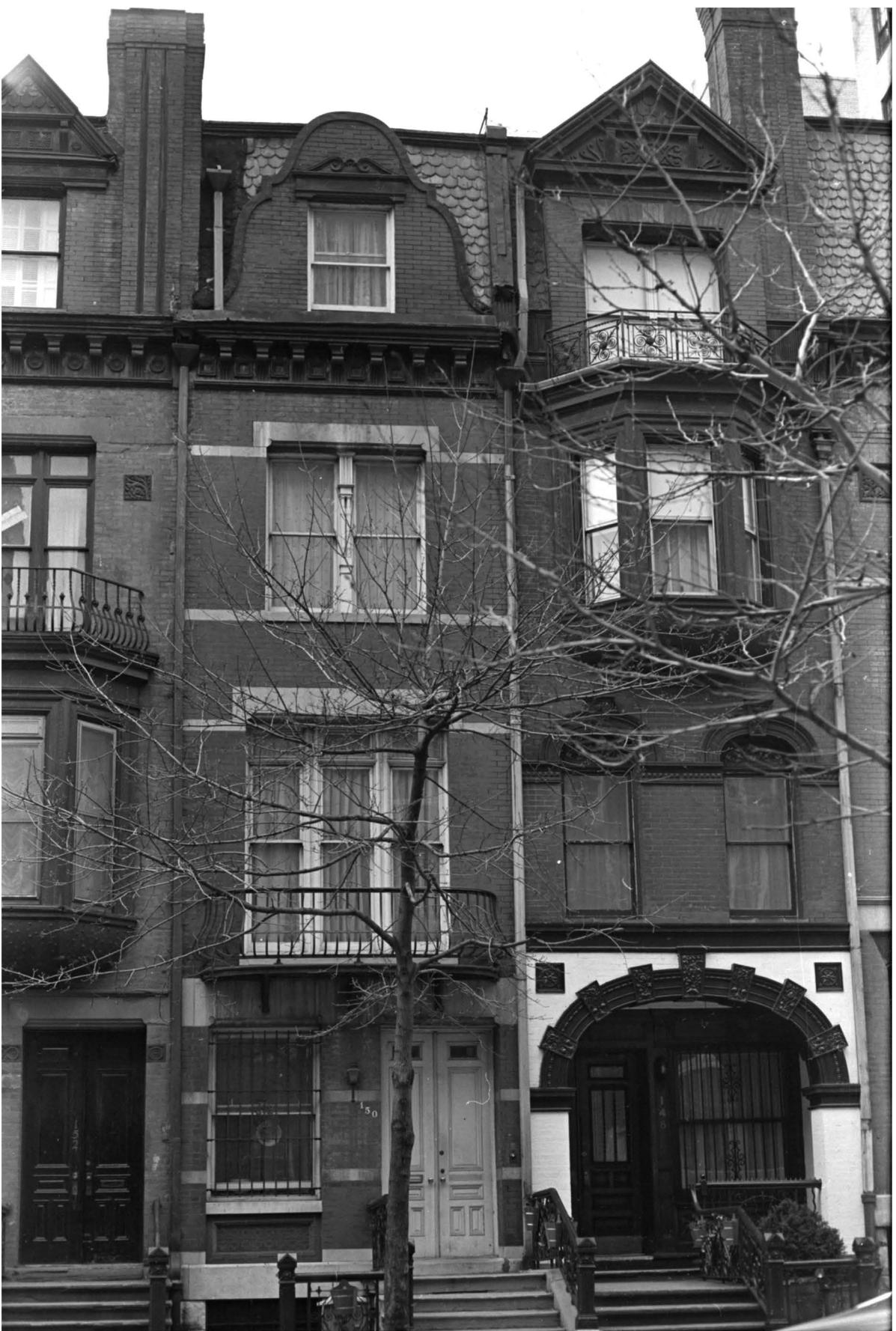


Photo Credit: LPC

150 East 89th Street
Hubert, Pirsson & Co.
1886-87

152 EAST 89th STREET HOUSE, Borough of Manhattan.
Built 1886-87; Architect Hubert, Pirsson & Co.

Landmark Site: Borough of Manhattan Tax Map Block 1517, Lot 48.

On September 12, 1978, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 152 East 89th Street House and the proposed designation of the related Landmark Site (Item No. 6). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in favor of designation. There was one speaker in opposition to designation.

DESCRIPTION AND ANALYSIS

No. 152 East 89th Street is one of six picturesque houses (Nos. 146-156) remaining from an original group of ten. Designed by the notable architectural firm of Hubert, Pirsson & Co. in the Queen Anne style, the row was built for William Rhineland in 1886-87. The land upon which the houses stand originally bordered the Harlem Commons and was acquired by the Rhineland family in 1812. The land and houses remained in their possession well into the 20th century.¹ With the completion of the New York Elevated Railroad along Third Avenue to 129th Street in 1878, the East 80s and 90s, Yorkville, became a prime area for residential development. From the mid to the late 1880s, the side streets in this section of Manhattan became lined with first class rowhouses for the middle class, of which Nos. 146-156 are fine examples.²

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The earliest works by the firm were typical single-family rowhouses and tenements. However, in October 1879, Hubert & Pirsson submitted designs for the construction of the Appleby, a French flathouse on the southeast corner of West 58th Street and Seventh Avenue.⁶ It was the firm's designs for this type of building which gained for them their fame and prestige. Some of their most famous apartment houses are the Central Park Apartments or Spanish Flats (now demolished) which had stood on the southeast corner of Seventh Avenue and Central Park South, and the Chelsea (1883) on West 23rd Street, a designated New York City Landmark. The firm incorporated some innovative concepts into their apartment plans such as the "mezzanine plan" or split level apartment, and they provided a greater degree of light and air for their apartments than did most of their contemporaries. Hubert & Pirsson were also actively involved in encouraging the growth of cooperative ownership of apartments.⁷

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No. 152 is a narrow house, only 12½ feet wide or half the size of a standard New York City lot. Approached from a low stoop with handsome iron railings, the house is entered through multipaneled double doors similar to those of the other houses of the row. To the left of the entrance is a square-headed window with a typical Queen Anne multipaned upper sash. Beneath the window is an ornamental terra-cotta plaque and just below the tops of the window and door is a terra-cotta guilloche band. The lintels with molded lower edges over the entrance and window form a continuous band separating the first and second floor. The three-sided oriel at the second floor is carried on a foliate and bossed corbel and is crowned by a belled wrought-iron balcony. The triple window bay with transoms on the third floor has a simple molded lintel with stone bands at impost level. Two small square terra-cotta plaques flank the window. Above at the modillioned roof cornice, which is embellished by circular forms, is a pedimented dormer with a single sweeping side--the other side is joined to the paneled chimney.

FOOTNOTES

1. General Statement of Early Title, Conveyances of Deeds and Real Property, Block 1517.
2. Carnegie Hill Historic District Designation Report. Landmarks Preservation Commission, July 23, 1974, p. 2.
3. "Philip Gengembre Hubert Obituary," American Art Annual, 10 (1913), 78.
4. New York City, Manhattan Buildings Department, Docket Books, N.B. 685-67.
5. "James W. Pirsson Obituary," Building, 8 (3/3/1888), 76.
6. New York City, Manhattan Buildings Department, Docket Books, N.B. 963-70.
7. New York City, Manhattan Buildings Department, Docket Books, N.B. 769-79.
8. "James W. Pirsson Obituary," The American Architect and Building News. Vol. 23, No. 639, p. 133.
9. New York City Manhattan Buildings Department, Block 1517, Lots 47-49, N.B. 767-86.

FINDINGS AND DESIGNATIONS

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 152 East 89th Street House 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, the No. 152 East 89th Street House was designed as part of a row of houses by Hubert, Pirsson & Co., a firm of notable New York City architects; that the house was built for William Rhinelanders whose family acquired the land in 1812; that the house was designed in the Queen Anne style and displays a picturesque quality typical of the style; that few such rows of Queen Anne houses survive in the city; that the house is a fine example of the type of row house erected during the initial development of this section of Manhattan; and that this house and the row of which it is an integral part, creates a charming urban streetscape.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 9-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 152 East 89th Street House Borough of Manhattan designates Tax Map Block 1517, Lot 48 Borough of Manhattan, as its Landmark Site.

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Photo Credit: LPC

154-152 E. 89th Street
Hubert, Pirsson & Co.
1886-87

154 EAST 89th STREET HOUSE, Borough of Manhattan.
Built 1886-87; Architect Hubert, Pirsson & Co.

Landmark Site: Borough of Manhattan Tax Map Block 1517, Lot 147.

On September 12, 1978, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 154 East 89th Street House and the proposed designation of the related Landmark Site (Item No. 7). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in favor of designation. There was one speaker in opposition to designation.

DESCRIPTION AND ANALYSIS

No. 154 East 89th Street is one of six picturesque houses (Nos. 146-156) remaining from an original group of ten. Designed by the notable architectural firm of Hubert, Pirsson & Co. in the Queen Anne style, the row was built for William Rhineland in 1886-87. The land upon which the houses stand originally bordered the Harlem Commons and was acquired by the Rhineland family in 1812. The land and houses remained in their possession well into the 20th century.¹ With the completion of the New York Elevated Railroad along Third Avenue to 129th Street in 1878, the East 80s and 90s, Yorkville, became a prime area for residential development. From the mid to the late 1880s, the side streets in this section of Manhattan became lined with first class rowhouses for the middle class, of which Nos. 146-156 are fine examples.²

Philip Gengembre Hubert (1830-1911) and James W. Pirsson (1833-1888) established their partnership about 1870. Hubert, the son of an architect and engineer, was born in Paris and emigrated to this country in 1849, settling at first in Cincinnati.³ He moved to New York at the end of the Civil War and first became associated with Pirsson in 1867 when he hired Pirsson to design six, single-family residences on the southwest corner of Lexington Avenue and East 43rd Street.⁴ Pirsson was born in New York City on December 15, 1833. His father was a well-known piano-forte manufacturer and musician who helped to found the New York Philharmonic Society. Pirsson received his training from an English architect named Wheeler and was engaged in a very active practice before joining with Hubert in 1870. In that year, the two men are listed as the architects for two third-class tenements erected on East 49th Street between First and Second Avenues under the firm name of Hubert & Pirsson. Their partnership lasted until Pirsson's death in 1888.

The earliest works by the firm were typical single-family rowhouses and tenements. However, in October 1879, Hubert & Pirsson submitted designs for the construction of the Appleby, a French flathouse on the southeast corner of West 58th Street and Seventh Avenue.⁶ It was the firm's designs for this type of building which gained for them their fame and prestige. Some of their most famous apartment houses are the Central Park Apartments or Spanish Flats (now demolished) which had stood on the southeast corner of Seventh Avenue and Central Park South, and the Chelsea (1883) on West 23rd Street, a designated New York City Landmark. The firm incorporated some innovative concepts into their apartment plans such as the "mezzanine plan" or split level apartment, and they provided a greater degree of light and air for their apartments than did most of their contemporaries. Hubert & Pirsson were also actively involved in encouraging the growth of cooperative ownership of apartments.⁷

The Queen Anne style, which characterizes this row, is an American variant of the interpretation of early 18th-century English brick architecture. Specific details associated with this style include Tudor roses, sunflowers, multipaneled wood doors and various classical motifs such as swags and wreaths, which often appear on the sheetmetal roof cornices. The characteristic details of the style were frequently combined with other architectural styles.

Although each house is designed with different architectural details which give the row its delightful picturesqueness, there is an underlying symmetry and a subtle balance of elements which enhances the coherence and harmony of the group. All the houses are built of the same materials, brick with stone and terra-cotta trim; they are all three stories high with imbricated slate mansard roofs pierced by dormers; and, with the exception of No. 146, each house is basically one bay wide. Four of the houses within the row echo one another: Nos. 148 and 154 have arched first floors, two windows in the second and a projecting bay at the third; Nos. 152 and 156 have similar first floors, projecting bays at the second and single bays pierce the third. Since the original plan, which was not carried out, was to erect a row of ten houses, the pairing may have been intended to be more evident.⁸

The ground floor of No. 154 is a dramatic round arch with rough-faced stone voussoirs. It is approached from a low stoop with handsome wrought-iron railings. Recessed behind the arch are the multipaneled double doors similar to the doors on the other houses of the row and a large square-headed window. Both the window and doors are joined within a handsome paneled enframingent. A molded smooth stone band separates the first from the second floor which is pierced by two square headed windows with flat arches and molded key-stones. Just below the tops of windows is a terra-cotta chevron band. At the third floor is a three-sided oriel carried on a decorated corbel and crowned by a simple wrought-iron balcony that protects the pedimented dormer.

FOOTNOTES

1. General Statement of Early Title, Conveyances of Deeds and Real Property, Block 1517.
2. Carnegie Hill Historic District Designation Report. Landmarks Preservation Commission, July 23, 1974, p. 2.
3. "Philip Gengembre Hubert Obituary," American Art Annual, 10 (1913), 78.
4. New York City, Manhattan Buildings Department, Docket Books, N.B. 685-67.
5. "James W. Pirsson Obituary," Building, 8 (3/3/1888), 76.
6. New York City, Manhattan Buildings Department, Docket Books, N.B. 963-70.
7. New York City, Manhattan Buildings Department, Docket Books, N.B. 769-79.
8. "James W. Pirsson Obituary," The American Architect and Building News. Vol. 23, No. 639, p. 133.
9. New York City Manhattan Buildings Department, Block 1517, Lots 47-49, N.B. 767-86.

FINDINGS AND DESIGNATIONS

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 154 East 89th Street House 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, the No. 154 East 89th Street House was designed as part of a row of houses by Hubert, Pirsson & Co., a firm of notable New York City architects; that the house was built for William Rhinelandt whose family acquired the land in 1812; that the house was designed in the Queen Anne style and displays a picturesque quality typical of the style; that few such rows of Queen Anne houses survive in the city; that the house is a fine example of the type of row house erected during the initial development of this section of Manhattan; and that this house and the row of which it is an integral part, creates a charming urban streetscape.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 9-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 154 East 89th Street House Borough of Manhattan designates Tax Map Block 1517, Lot 147 Borough of Manhattan, as its Landmark Site.

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Photo Credit: LPC

154-152 E. 89th Street
Hubert, Pirsson & Co.
1886-87

156 EAST 89th STREET HOUSE, Borough of Manhattan.
Built 1886-87; Architect Hubert, Pirsson & Co.

Landmark Site: Borough of Manhattan Tax Map Block 1517, Lot 47.

On September 12, 1978, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 156 East 89th Street House and the proposed designation of the related Landmark Site (Item No. 8). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in favor of designation. There was one speaker in opposition to designation.

DESCRIPTION AND ANALYSIS

No. 156 East 89th Street is one of six picturesque houses (Nos. 146-156) remaining from an original group of ten. Designed by the notable architectural firm of Hubert, Pirsson & Co. in the Queen Anne style, the row was built for William Rhineland in 1886-87. The land upon which the houses stand originally bordered the Harlem Commons and was acquired by the Rhineland family in 1812. The land and houses remained in their possession well into the 20th century.¹ With the completion of the New York Elevated Railroad along Third Avenue to 129th Street in 1878, the East 80s and 90s, Yorkville, became a prime area for residential development. From the mid to the late 1880s, the side streets in this section of Manhattan became lined with first class rowhouses for the middle class, of which Nos. 146-156 are fine examples.²

Philip Gengembre Hubert (1830-1911) and James W. Pirsson (1833-1888) established their partnership about 1870. Hubert, the son of an architect and engineer, was born in Paris and emigrated to this country in 1849, settling at first in Cincinnati.³ He moved to New York at the end of the Civil War and first became associated with Pirsson in 1867 when he hired Pirsson to design six, single-family residences on the southwest corner of Lexington Avenue and East 43rd Street.⁴ Pirsson was born in New York City on December 15, 1833. His father was a well-known piano-forte manufacturer and musician who helped to found the New York Philharmonic Society. Pirsson received his training from an English architect named Wheeler and was engaged in a very active practice before joining with Hubert in 1870. In that year, the two men are listed as the architects for two third-class tenements erected on East 49th Street between First and Second Avenues under the firm name of Hubert & Pirsson.⁵ Their partnership lasted until Pirsson's death in 1888.

The earliest works by the firm were typical single-family rowhouses and tenements. However, in October 1879, Hubert & Pirsson submitted designs for the construction of the Appleby, a French flathouse on the southeast corner of West 58th Street and Seventh Avenue.⁶ It was the firm's designs for this type of building which gained for them their fame and prestige. Some of their most famous apartment houses are the Central Park Apartments or Spanish Flats (now demolished) which had stood on the southeast corner of Seventh Avenue and Central Park South, and the Chelsea (1883) on West 23rd Street, a designated New York City Landmark. The firm incorporated some innovative concepts into their apartment plans such as the "mezzanine plan" or split level apartment, and they provided a greater degree of light and air for their apartments than did most of their contemporaries. Hubert & Pirsson were also actively involved in encouraging the growth of cooperative ownership of apartments.⁷

The Queen Anne style, which characterizes this row, is an American variant of the interpretation of early 18th-century English brick architecture. Specific details associated with this style include Tudor roses, sunflowers, multipaneled wood doors and various classical motifs such as swags and wreaths, which often appear on the sheetmetal roof cornices. The characteristic details of the style were frequently combined with other architectural styles.

Although each house is designed with different architectural details which give the row its delightful picturesqueness, there is an underlying symmetry and a subtle balance of elements which enhances the coherence and harmony of the group. All the houses are built of the same materials, brick with stone and terra-cotta trim; they are all three stories high with imbricated slate mansard roofs pierced by dormers; and, with the exception of No. 146, each house is basically one bay wide. Four of the houses within the row echo one another: Nos. 148 and 154 have arched first floors, two windows in the second and a projecting bay at the third; Nos. 152 and 156 have similar first floors, projecting bays at the second and single bays pierce the third. Since the original plan, which was not carried out, was to erect a row of ten houses, the pairing may have been intended to be more evident.⁸

No. 156 is a narrow house, only 12½ feet wide or half the size of a standard New York City lot. Approached from a low stoop with handsome wrought-iron railings, the house is entered through a single multipaneled door unlike the other houses of the row which have double doors. To the left of the entrance is a square-headed window with transom. Beneath the window is an ornamental terra-cotta plaque and just below the tops of the window and door is a terra-cotta foliate band. Both the window and the door have a splayed lintel with beaded lower edge. A simple strip molding separates the first from the second floor which has a three-sided oriel with full entablature. The square-headed windows of the oriel are enframed by delicate rope moldings and enhanced at their upper corners by attractive foliate motifs. The third floor is pierced by a double-window bay with a flat arch and flanking ornamental plaques. The two windows of the bay are separated by a mullion identical to the one at No. 150. Just below the top of the bay is a foliate terra-cotta band similar to the band on the first floor. Above the dentiled roof cornice with bossed fascia and terminal blocks is a double-window dormer crowned with a pediment.

FOOTNOTES

1. General Statement of Early Title, Conveyances of Deeds and Real Property, Block 1517.
2. Carnegie Hill Historic District Designation Report. Landmarks Preservation Commission, July 23, 1974, p. 2.
3. "Philip Gengembre Hubert Obituary," American Art Annual, 10 (1913), 78.
4. New York City, Manhattan Buildings Department, Docket Books, N.B. 685-67.
5. "James W. Pirsson Obituary," Building, 8 (3/3/1888), 76.
6. New York City, Manhattan Buildings Department, Docket Books, N.B. 963-70.
7. New York City, Manhattan Buildings Department, Docket Books, N.B. 769-79.
8. "James W. Pirsson Obituary," The American Architect and Building News. Vol. 23, No. 639, p. 133.
9. New York City Manhattan Buildings Department, Block 1517, Lots 47-49, N.B. 767-86.

FINDINGS AND DESIGNATIONS

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 156 East 89th Street House 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, the No. 156 East 89th Street House was designed as part of a row of houses by Hubert, Pirsson & Co., a firm of notable New York City architects; that the house was built for William Rhinelanders whose family acquired the land in 1812; that the house was designed in the Queen Anne style and displays a picturesque quality typical of the style; that few such rows of Queen Anne houses survive in the city; that the house is a fine example of the type of row house erected during the initial development of this section of Manhattan; and that this house and the row of which it is an integral part, creates a charming urban streetscape.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 9-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 156 East 89th Street House Borough of Manhattan designates Tax Map Block 1517, Lot 47 Borough of Manhattan, as its Landmark Site.

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156 East 89th Street
Hubert, Pirsson & Co.
1886-87