

New York City Landmarks Preservation Commission

Expanded Carnegie Hill Historic District



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New York City Landmarks Preservation Commission

Expanded Carnegie Hill Historic District Designation Report

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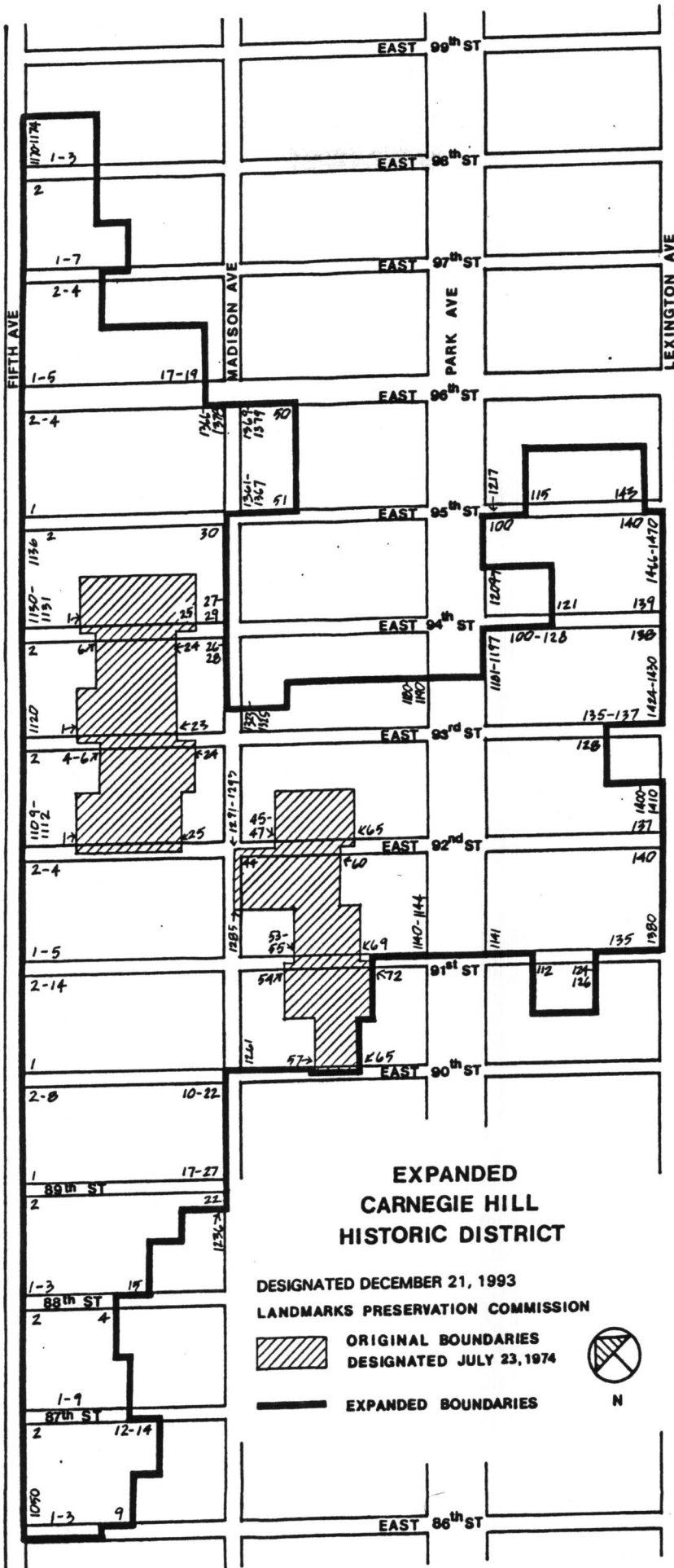
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Acknowledgments

The study of a potential Expanded Carnegie Hill Historic District required the participation of many people over the course of many years. In 1974 the Landmarks Preservation Commission designated the Carnegie Hill Historic District, consisting of two non-contiguous areas between Fifth and Park Avenues and East 90th and 95th Streets. This district designation was done in conjunction with the Special Madison Avenue Preservation District as contained in the Zoning Resolution adopted by the City Planning Commission. The Carnegie Hill Historic District Designation Report stated that "the Historic District designation and City Planning Commission's action are an instance of two City Commissions working to protect, preserve and enhance a neighborhood in our City." The Commission continued its actions in the Carnegie Hill area, designating numerous individual Landmarks.

By 1980, with the formation of Carnegie Hill Neighbors, under the direction of Elizabeth Ashby, area residents began to petition the Commission for an expanded historic district. The staff of the Commission, along with volunteers, especially Harriet Bachman, began the preliminary process of survey and research of the area. In 1991 Commission Chair Laurie Beckelman directed the staff to prepare recommendations on an expanded historic district; these recommendations were forwarded to the Commissioners for review, and a public hearing was held on March 12, 1991.

The Commission wishes to thank its student interns who assisted the staff in its research, including Jane Cavallero, Karen Hyatt, Anthony Gibson, and Miriam Kranis.

The Commission expresses its appreciation to the residents of the Carnegie Hill neighborhood, in particular the Carnegie Hill Neighbors and Elizabeth Ashby, for assisting the Commission in its efforts to identify and designate an Expanded Carnegie Hill Historic District. The Commission also thanks Dr. David Balderston, who coordinated the photography of the district, as well as all those who assisted in the photography: Jonathan Bakker, Margaret Bernstein, Jan Chapin, Connie Cohen, Robert Edmondson, Linda Jarmulowicz, David Marks, Gail Rodney, Linda P. Supino, Larry J. Swire, and Katrina Thomas.

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EXPANDED CARNEGIE HILL HISTORIC DISTRICT BOUNDARIES

The Expanded Carnegie Hill Historic District is bounded by a line beginning at the southeast corner of Fifth Avenue and East 86th Street, then extending northerly along the eastern curbline of Fifth Avenue, easterly along a line extending from the eastern curbline of Fifth Avenue to the northern property line of 1170 (aka 1170-1174) Fifth Avenue (aka 1-3 East 98th Street), easterly and southerly along the northern and eastern property lines of 1170 (aka 1170-1174) Fifth Avenue (aka 1-3 East 98th Street), southerly across East 98th Street, southerly along the eastern property line of 1165 (aka 1165-1169) Fifth Avenue (aka 2 East 98th Street), easterly and southerly along part of the northern and the eastern property lines of 1160 (aka 1160-1164) Fifth Avenue (aka 1-7 East 97th Street), southerly to the northern curbline of East 97th Street, westerly along the northern curbline of East 97th Street, southerly across East 97th Street, southerly along the eastern property line of 1158 (aka 1155-1159) Fifth Avenue (aka 2-4 East 97th Street), easterly along part of the northern property line of 1150 (aka 1150-1154) Fifth Avenue (aka 1-5 East 96th Street) and the northern property lines of 7 through 17 (aka 17-19) East 96th Street, southerly along the eastern property line of 17 (aka 17-19) East 96th Street, southerly across East 96th Street, easterly along the southern curbline of East 96th Street, southerly along a line extending from the southern curbline of East 96th Street to the eastern property line of 1369-1379 Madison Avenue (aka 50 East 96th Street), southerly along the eastern property lines of 1369-1379 Madison Avenue (aka 50 East 96th Street) and 1361-1367 Madison Avenue (aka 51 East 95th Street), southerly to the northern curbline of East 95th Street, westerly along the northern curbline of East 95th Street and westerly across Madison Avenue to the northwest corner of East 95th Street and Madison Avenue, southerly across East 95th Street, southerly along the western curbline of Madison Avenue, southerly across East 94th Street, southerly along the western curbline of Madison Avenue, easterly across Madison Avenue, easterly along the northern property line of 1323-1325 Madison Avenue and a line extending easterly from that property line, northerly and easterly along part of the western and the northern irregular property lines of 55 East 93rd Street, northerly along part of the western property line of 57 East 93rd Street, easterly along the northern property lines of 57 through 71-75 East 93rd Street (aka 1180-1190 Park Avenue), easterly across Park Avenue, northerly along the eastern curbline of Park Avenue, easterly along the southern curbline of East 94th Street, northerly across East 94th Street, northerly along the western property line of 121 East 94th Street, westerly along part of the southern property line of 122 East 95th Street and the southern property lines of 120 through 116 East 95th Street and 1209 Park Avenue, westerly to the eastern curbline of Park Avenue, northerly along the eastern curbline of Park Avenue, easterly along the southern curbline of East 95th Street, northerly across East 95th Street, northerly along the western property line of 115 East 95th Street, easterly along the northern property lines of 115 through 143 East 95th Street, southerly along the eastern property line of 143 East 95th Street, southerly across East 95th Street, easterly along the southern curbline of East 95th Street, southerly along the western curbline of Lexington Avenue to East 93rd Street, westerly along the northern curbline of East 93rd Street, southerly across East 93rd Street, southerly along the eastern property line of 128 East 93rd Street, easterly along the northern property lines of 127 through 137 East 92nd Street (aka 1402 Lexington Avenue/aka 1400-1410 Lexington Avenue), easterly to the western curbline of Lexington Avenue, southerly along the western curbline of Lexington Avenue to East 91st Street, westerly along the northern curbline of East 91st Street, southerly across East 91st Street, southerly along the eastern property line of 124-126 East 91st Street, westerly along the southern property lines of 124-126 through 112 East 91st Street, northerly along the western property line of 112 East 91st Street, northerly across East 91st Street, westerly along

the northern curbline of East 91st Street, westerly across Park Avenue, westerly along the northern curbline of East 91st Street, southerly across East 91st Street, southerly along the eastern property line of 72 East 91st Street, westerly along the southern property line of 72 East 91st Street and part of the southern property line of 70 East 91st Street, southerly along the eastern property line of 65 East 90th Street, southerly to a point in the middle of the roadbed of East 90th Street, westerly along a line extending up the middle of that roadbed, northerly along a line extending from the middle of the roadbed to the western property line of 57 East 90th Street, westerly along the northern curbline of East 90th Street and westerly across Madison Avenue to the northwest corner of East 90th Street and Madison Avenue, southerly along the western curbline of Madison Avenue, southerly across East 89th Street, southerly along the western curbline of Madison Avenue, westerly along a line extending from the western curbline of Madison Avenue to the southern property line of 22 (aka 18-22) East 89th Street (aka 1236 Madison Avenue), westerly, southerly, and westerly along the southern, eastern, and southern property lines of 22 (aka 18-22) East 89th Street (aka 1236 Madison Avenue), southerly along the eastern property line of 15 East 88th Street, southerly to the northern curbline of East 88th Street, westerly along the northern curbline of East 88th Street, southerly across East 88th Street, southerly along the eastern property line of 4 (aka 4-10) East 88th Street, easterly and southerly along part of the northern and the eastern property lines of 1060 (aka 1060-1065) Fifth Avenue (aka 1-9 East 87th Street), southerly across East 87th Street, easterly along the southern curbline of East 87th Street, southerly along a line extending from the southern curbline of East 87th Street to the eastern property line of 12 (aka 12-14) East 87th Street, southerly and westerly along the eastern and part of the southern property lines of 12 (aka 12-14) East 87th Street, southerly along the eastern property line of 9 East 86th Street, southerly to the northern curbline of East 86th Street, westerly along the northern curbline of East 86th Street, southerly across East 86th Street along a line extending northerly from the eastern property line of 1048-1049 Fifth Avenue, and westerly along the southern curbline of East 86th Street, to the point of beginning.

Testimony at the Public Hearing

On March 12, 1991, the Landmarks Preservation Commission held a public hearing on the proposed designation of this historic district (Item No. 3). The hearing had been duly advertised in accordance with the provisions of law. Forty-one people offered testimony. Thirty-seven witnesses spoke in favor of designation, including Councilwoman Carolyn Maloney, and representatives of Congressman Bill Green, State Senator Roy Goodman, Assemblyman John Ravitz, Borough President Ruth Messinger, Community Board 8, the Municipal Art Society, Carnegie Hill Neighbors, the Historic Districts Council, Friends of the Upper East Side Historic Districts, and CIVITAS. Two co-owners of one property opposed the inclusion of their building in the district, and a representative of the Lycée Français, while supporting the district, spoke against the inclusion of one of their properties. A representative of the Real Estate Board of New York took no position with regard to the proposed designation, but expressed concerns about the designation process for historic districts, as well as the content of historic district designation reports. The Commission has received numerous letters and petitions in support of the historic district, including letters from the Fine Arts Federation of New York, Women's City Club of New York, the Jewish Museum, Dalton School and Spence School. Two representatives of St. David's School wrote letters expressing the school's support for the district but opposition to the inclusion of one building that the school owns.

INTRODUCTION

The expanded Carnegie Hill Historic District, encompassing some 400 buildings, extends along Fifth Avenue from 86th Street (just north of the Metropolitan Museum Historic District) to 98th Street and eastward to Madison Avenue, and further eastward along some blocks to Lexington Avenue. The Carnegie Hill Historic District with its rows of late nineteenth-century houses was designated by the Landmarks Preservation Commission on July 23, 1974, and is included within these boundaries; primarily it reflects the first major development phase of the area. Also included within the expanded historic district boundaries are a number of individual Landmarks, primarily large townhouses and freestanding mansions which characterize the second major development phase of the area. Among the most notable of these is the Andrew Carnegie Mansion (1898-1903, Babb, Cook & Willard) at 2 East 91st Street.

The district, located on the Upper East Side of Manhattan, is set apart from the larger area by its distinctive topography which affected its development patterns. The district encompasses a residential community largely built up over a period of some fifty-five years between the late 1870s and the early 1930s. Within its boundaries are many examples of significant architectural design in a variety of building types reflecting the area's historical development patterns -- rows of brick and brownstone-fronted houses from the late 1870s through the 1890s, large freestanding townhouses and mansions from the early years of the twentieth century through the early 1930s, flats buildings and apartment hotels from the turn of the century (primarily located along Madison Avenue), and rowhouses and apartment buildings from the years following World War I into the 1930s. These residential buildings (most of which survive with a high degree of architectural integrity) create varied and harmonious streetscapes with rowhouses on the side streets intermingled with larger mansions (some of which also front onto Fifth Avenue) and taller, larger-scaled multiple dwellings on the avenues.

The area was first made easily accessible to lower Manhattan by means of the New York and Harlem Railroad, chartered in 1831. The line ran along Fourth Avenue to Harlem with a stop in the neighborhood of Yorkville at 86th Street. Squatter settlements, breweries, and factories grew up along the railroad line. By the 1850s carpenter-builders were constructing rows of frame houses for middle-class families. Several examples of such houses survive within the expanded district, including No. 120 East 92nd Street (1871) and No. 122 East 92nd Street (1859), both designated Landmarks.

In the late 1870s, the area began to change, largely as the result of the completion of the New York Elevated Railroad on Third Avenue in 1881. The introduction of rapid transit access fostered a speculative residential building boom. From the mid-1880s into the 1890s, the side streets as well as Madison, Park, and Lexington Avenues were developed with rows of houses. However, because of high land costs, Fifth Avenue remained largely vacant despite its desirable location opposite Central Park. These houses were fronted with brownstone, limestone, or stone and brick in combination, and represent many of the styles widely used for residential architecture in New York City during the last two decades of the nineteenth century, including neo-Grec, Queen Anne, Romanesque Revival, and Renaissance Revival. Architects for these

rows include A.B. Ogden & Son, Cleverdon & Putzel, Louis Entzer, Jr., C. Abbott French & Co., and Walter Reid, Jr.

When Andrew Carnegie purchased land on Fifth Avenue between 90th and 91st streets in 1898, the site was undeveloped; squatters still occupied the 91st Street portion, and a riding academy was located on the 90th Street corner. With the construction of the Carnegie Mansion, however, upper Fifth Avenue and the adjacent side streets took on a new appeal for wealthy New Yorkers, and it was Carnegie's presence which eventually caused the area to be called Carnegie Hill. Carnegie further ensured the residential character of the area by purchasing most of the property on the blocks to the north and south of the site of his mansion, selling the lots only when satisfied with the quality of the proposed development. Among the prominent New Yorkers who purchased land from Carnegie were James A. Burden, John Henry Hammond, Otto Kahn, and John B. Trevor, all of whom built impressive residences on the north side of 91st Street.

Carnegie's house, which he called "the most modest, plainest and most roomy . . . in New York," was designed as a Beaux-Arts interpretation of the neo-Georgian style. Between 1900 and World War I, many mansions and townhouses of great architectural distinction were erected in the district, about two dozen of which survive. These were designed in the Beaux-Arts and related neo-Renaissance and neo-Classical styles by such notable architects as Carrère & Hastings, Ogden Codman, C.P.H. Gilbert, John Russell Pope, Horace Trumbauer, Walker & Gillette, and Warren & Wetmore. Luxurious residences of this type continued to be built in the area until the early 1930s. The neo-Georgian style and the related neo-Federal style were frequently used into the 1920s for large private residences throughout the expanded district. These residences, also of notable architectural character, were designed by such esteemed architects as Delano & Aldrich, F. Burrall Hoffman, Jr., George Keister, and Mott B. Schmidt. Many of the houses dating from the end of World War I into the 1930s were nineteenth-century rowhouses redesigned in more fashionable styles. These houses are an important component of the district's character.

At the end of the first wave of rowhouse development and about the time that large private residences began to appear in the expanded district, a number of flats buildings, apartment hotels, and apartment buildings were constructed. An early example is the Romanesque Revival style Hotel Graham at 22 East 89th Street, built in 1890 and named after its architect-developer Thomas Graham. Others include the Hotel Chastaignary, now the Hotel Wales (1900-01, Louis Korn) at 1295 Madison Avenue, and the apartment building at 1261 Madison Avenue (1900-01, Buchman & Fox), a designated Landmark. The major wave of apartment building construction took place in the years following World War I. These structures are found on Fifth, Madison, and Park avenues, as well as on some of the side street blocks. They follow the architectural precedents of the large private residences in the district, being designed in the neo-Georgian, neo-Federal, neo-Renaissance, and neo-Classical styles. Architects active in the design of such buildings include J.E.R. Carpenter, Rosario Candela, Schwartz & Gross, and George F. Pelham, all of whom are well known for their contributions to apartment building design.

While Carnegie Hill is a residential neighborhood, other building types and uses enhance its special character. Madison and Lexington avenues, within the expanded district, have a distinctiveness because of their commercial nature. Late nineteenth-century rowhouses on both avenues began to be converted for commercial use at the lower stories as early as 1901, although most such conversions took place from the 1920s through the 1950s. Storefronts also are included in many of the apartment buildings on those avenues, further reinforcing their character.

A number of institutional buildings, including museums, schools, and churches, play an important role in defining the character of the expanded district. Some are in residential buildings converted for other uses, like the International Center of Photography, 1130 Fifth Avenue; the National Academy of Design, 1083 Fifth Avenue; the House of the Redeemer, 7 East 95th Street; and the Lyceé Français de New York, 60 East 93rd Street and 3 East 95th Street. Others, like the Church of the Heavenly Rest (1927-30, Mayers, Murray & Phillip), 1084-1089 Fifth Avenue; the Spence School (1929, John Russell Pope), 16-24 East 91st Street; the Nightingale-Bamford School (1929, Delano & Aldrich), 20-24 East 92nd Street; and the Brick Presbyterian Church (1938, York & Sawyer), 1140-1144 Park Avenue, were built specifically for institutional purposes. Certainly the most controversial and best known institutional building in the district is the crowning masterpiece of Frank Lloyd Wright's career, the Guggenheim Museum (a designated Landmark) at 1070-1076 Fifth Avenue; it was erected in 1956-59 as an expression of his quest for an "organic" architecture. In 1988-92 the seven-story annex, designed by the firm of Gwathmey Siegel & Associates, was built. Institutional structures, many of them of architectural distinction, have continued to be built within the historic district to meet the expanding programs of the sponsoring organizations.

The architectural fabric of the expanded Carnegie Hill District, with its rich variety of interrelated buildings, produces a complex urban area constituting a distinct section of the city. The high degree of architectural integrity seen on the district's streetscapes creates a distinct sense of place, reinforced by the slope of the land, which drops off south of the district and, in an especially noticeable way, east and north of the district.

Historical Development of the Expanded Carnegie Hill Historic District

Early development of Carnegie Hill¹

The colonial history of what today is known as Carnegie Hill -- roughly the vicinity bounded by Fifth and Lexington avenues and East 86th and 96th streets -- dates from 1658, when Dutch governor Pieter Stuyvesant gathered the scattered farms of northern Manhattan into a village named Nieuw Haarlem. In a charter reaffirmed in 1666 by English governor Richard Nicols, Harlem was given clear claim to the land to its south as far as present-day East 74th Street. The Freeholders of Harlem thus owned today's Carnegie Hill as Common Lands, partially separated from the rest of the village by hilly terrain and a swamp.

Like most of Manhattan north of Greenwich Village, the development of this area was the direct result of two factors: the northward extension of the 1811 Commissioners' Plan, which determined the grid that continues to characterize the island, and the northward migration of the population as it fled the increasing commercialization of neighborhoods further south. Into the nineteenth century, the area -- which was too far inland for river traffic, too hilly for agriculture, and too far from lower Manhattan for building speculation -- retained its semi-rural character and thus its history is largely distinct from that of the adjacent settlements of Harlem to the north and Yorkville to the south, which were growing villages throughout much of the nineteenth century. In 1815 most of the land associated with the present-day historic district was still part of the Harlem Commons, yet northern portions of the area were owned by Lawrence Benson and Sampson Benson, eastern portions by William Brady and the heirs of Abraham Duricee (or Duryea), and a tiny southern section by George M. Kay. Charles Clinton surveyed this land and divided it into lots in 1825. Two important roads traversed the region: the road (called the Harlem Bridge Road or Eastern Post Road in some sources) connecting lower Manhattan to Harlem ran from the southwest to the northeast across the northern portion of the district and the Old Cross Road leading to the Bloomingdale Road ran from the southeast to the northwest, bisecting the southern portion of the district.

The growth of today's Carnegie Hill was largely precipitated by the New York and Harlem Railroad, chartered in 1831 to connect lower Manhattan with Harlem. Its route followed the Bowery and Fourth Avenue, the latter aligning with a granite ridge that discouraged the construction of a proper street. In general, the eastern section of Manhattan was hilly, and

¹The discussion in this section is based on: Otto Sackersdorff, *Maps of Farms, commonly called The Blue Book. 1815* (New York, 1887). *Carnegie Hill, An Architectural Guide*, prepared by Members of Carnegie Hill Neighbors (New York, 1989), 47. Christopher Gray, "Landmark Land: Questions and Answers," *Carnegie Hill News* (Spring, 1992), 6-8. LPC, *Metropolitan Museum Historic District Designation Report*, LP-0955 (New York, 1977), 3-5. F.A. Collins, *The Romance of Park Avenue* (New York, 1930), passim. Charles Lockwood, *Manhattan Moves Uptown* (Boston, 1976), passim. James Trager, *Park Avenue: Street of Dreams* (New York, 1990), passim. Geoffrey Carter, "Samuel Thomson: Prolific New York Builder," *Preservation League of New York State Newsletter* 17 (Fall, 1991), 4-5.

among the most prominent natural features was an incline which peaked at what is today the intersection of Park Avenue and East 93rd Street. Known as Mount Prospect or Mount Pleasant, the site was cut through by a 596-foot tunnel stretching from 92nd to 96th streets, which, when completed in 1837, provided an exhilarating experience for day-trippers traveling on the railroad. Concurrently, to serve as a day-trip destination and to encourage the use of the railroad, a spacious frame hotel was built (precisely on what would become the northwest corner of the intersection, see fig. 1) by Samuel Thomson, a prosperous carpenter-builder who erected the early buildings of Sailors' Snug Harbor and started construction on the United States Custom House/now Federal Hall National Memorial (both designated New York City Landmarks), and who was one of the first directors of the New York and Harlem Railroad. Operated by George Nowlan and known as Prospect Hall, the hotel and its twelve-acre estate, "Observatory Place," offered unsurpassed views of Long Island and New Jersey; a large attached hall accommodated "military companies, musical parties, and assemblies."²

During the second quarter of the nineteenth century, Manhattan's street grid reached the district.³ Fourth Avenue (at that time also known as East Road or the Eastern Post Road and only later renamed Park Avenue), ceded to the city in 1828 and serving the railroad soon thereafter, was eventually opened between East 38th and 130th streets. The Yorkville Station - - by that time the still undeveloped area of the historic district was commonly associated with the nearby village of Yorkville -- was erected at 91st Street, just south of the tunnel through Mount Prospect, and soon cars connecting City Hall to the Harlem River were run at intervals of twenty, and then ten, minutes. The original horse-drawn cars were replaced in 1839 by locomotives; the danger and nuisance of that means of transportation and the resulting noise and smoke prevented high-quality development nearby. Instead, squatters occupied shanties in the unimproved area along the tracks, and even some clusters of houses were built. These eventually disappeared beginning in the 1870s, following railroad president "Commodore" Cornelius Vanderbilt's reluctant decision to submerge the tracks along Fourth Avenue into tunnels (one from 80th to 98th streets, with a station at 86th Street) and the erection of bridges across the avenue. Furthermore, the appearance in 1878 of the Third Avenue Elevated Railroad (the "el," which connected Harlem to South Ferry) hastened the development of a neighborhood of rowhouses for middle-class residents, tenements for the working class, and light industries.

Fifth Avenue, the thoroughfare which defined the center of Manhattan and directed fashionable development northward, was opened between East 90th and 106th streets in 1828 and that segment was extended southward in 1836 to meet Fifth Avenue in Murray Hill. As soon as Frederick Law Olmsted and Calvert Vaux began work on Central Park, journalists and

²*New York Courier and Enquirer*, July 30, 1834, n.pag., as recorded in F.A. Collins (1930), 37-39. Regarding Park Avenue's association with the railroad, see Carl W. Condit, *The Port of New York*, 2 vols.(Chicago, 1980), passim.

³I.N. Phelps Stokes, *The Iconography of Manhattan Island* (New York, 1915-28) V, 1531-32, 1669, 1679, 1711, 1853, 1907, 1927, 1949, 1915. Lockwood (1976), 310. Robert A.M. Stern *et al.*, *New York 1900* (1983), 314, 471-72 n. 38.

social commentators predicted that the portion of Fifth Avenue facing the park would be a most fashionable neighborhood, but for years speculators held off developing the properties, waiting for the high prices that the avenue's extra width and proximity to the park would bring (fig. 2a).

Two avenues were added to the Commissioners' Plan by the State Legislature in 1832 and 1833, at the urging of Samuel B. Ruggles, a lawyer and real-estate operator who was also responsible for the establishment of Gramercy Park. Named after James Madison, Madison Avenue was inserted between Fourth and Fifth avenues as far north as East 86th Street in 1860 and extended through the present historic district to East 120th Street in 1867. That decade also brought about the New York and Harlem Railroad Company's horse-car line, which was extended in 1872 from East 79th to 86th streets and from there divided into two branches, one continuing northward along Madison and the other running eastward on 86th Street en route to the Astoria Ferry terminal on the East River. Lexington Avenue, named after the Revolutionary battle of 1775, was introduced into the city's grid as a seventy-five-foot-wide street between Third and Fourth avenues and was opened incrementally throughout the nineteenth century. It was cut through the blocks included in this district in 1869. The history of the area's cross-town streets is not well documented; however, it is known that 86th Street was opened from the East River to Eighth Avenue in the late 1820s and that Observatory Place, though set aside as public space in the Commissioners' Plan, was removed when, in 1865, the State Legislature ordered East 90th through 93rd streets opened from Fourth to Fifth avenues.

Land speculation occurred in the district during the 1860s and early 1870s, but much of the area remained undeveloped except for shanties, garbage dumps, quarries, and stockyards. Rich families and real estate speculators owned the vacant land along Fifth Avenue.

The late-nineteenth-century urbanization of Carnegie Hill⁴

As late as 1879, the area of the historic district was still merely scattered with buildings, most of them detached frame houses and stables, though in some cases, especially near Lexington Avenue, rowhouses had been built. The area east of Madison Avenue developed into a working-class and middle-class neighborhood; dwellings and industries replaced country homes and taverns for uptown travelers. Due to lower land values and its proximity to the Third Avenue "el," Lexington Avenue was developed earlier than the avenues to the west; clusters of houses were also built on nearby lots between East 90th and 92nd streets (fig. 2b). Here are found the oldest surviving structures in the district. Seven houses remain which predate the economic panic of 1873. They include the wood-frame dwellings of customhouse officer Adam C. Flanagan at 122 East 92nd Street (1859) and of wine merchant John C. Rennert and his wife Catherine at 120 East 92nd Street (1871, both individually designated New York City Landmarks); the former building was possibly built by local carpenter-builder Albro Howell, who was responsible for several frame structures in the neighborhood. Another wood-frame

⁴For graphic depiction of this discussion, see: *Atlas of the Entire City of New York* (New York, 1879), pls. 22 and 23. Also, consult individual building entries for more information and references.

house, constructed for D.M. Smith, is No. 1390 Lexington Avenue; now substantially altered, it may have been built c. 1855 by Albro Howell on East 92nd Street and moved to the present site or erected c. 1870 on its present site. A fourth wood-frame dwelling, No. 128 East 93rd Street (1866), was erected for Henry W. Shaw, a maker of artificial limbs, and occupied by hardwood dealer Bernard Flach. Other early dwellings were Nos. 121 and 123 East 92nd Street (1869, Jacob H. Valentine), brick-fronted houses built by carpenter Benjamin Hannah and his wife Jane (the stoops and entrances date to 1898); and No. 1388 Lexington Avenue (1871-72), a brownstone-fronted house built for Bernard Maloney, whose occupation remains undetermined. Two additional houses on East 93rd Street which do not survive were occupied in the 1870s by an under-sheriff at the county courthouse (No. 132) and a harnessmaker (No. 136), typical occupants of the area at that time.

During the third quarter of the nineteenth century, there were very few non-residential buildings within the boundaries of the present-day historic district. The New York Magdalen Society⁵ owned a large building situated on the north side of East 88th Street between Fifth and Madison avenues. Organized in 1830 and rooted in the work of several women of various Christian denominations who had established a Sunday School in the female penitentiary at Bellevue, the Society sought to promote moral purity by affording asylum, education, and opportunities for future employment to "wayward women," a policy which made the society a pioneer institution of its kind. Around mid-century the organization acquired an old frame structure on a site of twelve lots at East 88th Street, then far removed from the city, and eventually erected a three-story brick edifice surrounded by a high brick wall; no trace of it survives. In addition, a large industrial complex for the manufacture of chemicals occupied the northwest corner of East 90th Street and Madison Avenue. The two blocks east of Third Avenue between East 91st and 93rd streets, outside the limits of the area of the historic district but critical to the history of Carnegie Hill, stood three large breweries belonging to George Ringler, George Ehret (whose brewery was the largest in the country), and Jacob Ruppert.

During the last quarter of the nineteenth century, the area of the district experienced a surge of development; over two hundred buildings survive from that era. The vast majority are speculatively-built rowhouses, typically put up in groups of two to six; between East 90th and 96th streets, many rowhouses from that period remain, such as the nine-house row at Nos. 121 through 137 East 94th Street (1878-79). Original owners and occupants of such homes were primarily merchants with businesses downtown such as jeweler Horace D. Sherrill and his wife, Lillie (No. 1291 Madison Avenue, 1889-90), liquor merchant Emil H. Kosmak (No. 23 East 93rd Street, 1891-92), and wallpaper merchant George H. Keim and his wife, Emilie (No. 1384 Lexington Avenue, 1885-86). Other residents included professionals such as attorney Lambert S. Quackenbush and his wife, Alice (No. 3 East 94th, 1893-95), and civil servants such as policeman David Leahy (No. 1432 Lexington Avenue, 1889-90). Most new residents sought to escape the increasingly crowded and unpleasant neighborhoods of lower Manhattan. It seems many were immigrants from German-speaking areas of Central Europe, particularly German Jews. Considerably grander than the more prevalent rowhouses were several mansions built in

⁵J.F. Richmond, *New York and its Institutions, 1609-1871* (New York, 1871), 317-20 and illus. following 316.

the area,⁶ including those of brewer George Ehret at the southeast corner of Park and East 94th Street (1877-79, demolished), of brewer Jacob Ruppert at 1115 Fifth Avenue (1881-83, demolished), and of attorney and financier Samuel Untermyer at 11 East 92nd Street (1884-85, now altered). During this period, flats buildings also were constructed in the area of the historic district, although less frequently than rowhouses; about two dozen flats buildings from this period survive. Along Fourth Avenue in particular, immigrants, largely from Ireland, were housed in crowded tenements, none of which survive. Other residential buildings erected during this period for people of higher economic means were a hotel and two apartment hotels (see below).

Sometimes designed by trained architects, but often not, the rowhouses and flats buildings were put up by builder-developers listed in contemporary directories as builders, masons, and carpenters. Indisputably the most prolific developer was Walter Reid, who built at least forty-one rowhouses (twenty-nine surviving) within the area of the historic district. Directories of the era are ambiguous as to whether there were one or two men with that name, a painter and a builder. New Building Applications record that a Walter Reid developed one row of houses designed by the architectural firm of J.C. Cady & Co., then several rows in association with A.B. Ogden, and subsequently in association with architect Walter Reid, Jr., who shared a business address with his father. A few other locally significant builders include brothers William J. Walsh and John P.C. Walsh, who produced seventeen rowhouses and a flats building; the Duffy Brothers and architect-developer Michael Duffy, responsible for twelve surviving rowhouses of at least twenty originally; and John Weber, John and Louis Weber, and the firm of Weber & Drosser, developers of twenty-six rowhouses (about a dozen survive). Developers whose work had a smaller impact (fewer than one dozen buildings survive by any one of these developers) in the district include Samuel Smyth and Hugh Robinson, P.J. Quirk, John and Susan Sullivan, and James Carlew. Albro Howell, a carpenter who built several early dwellings in the area (see above), is associated with at least three rowhouses. The firm of Stone & Healing built at least six flats buildings; four survive. Some builder-developers, such as E. Stanley Cornwall, John H. Gray, William McNabb, and Nicholas J. Reville, lived in or just outside the boundaries of the historic district at the time they were building rows.⁷

In contrast to those individuals, about whom little is known, more prominent real estate figures also were active in the district.⁸ Beginning in 1887, Philip and Frederick Braender

⁶These are shown on *Atlas of the City of New York and Part of the Bronx* (New York, 1885), pls. 20, 21. *Atlas of the City of New York, Borough of Manhattan* (Philadelphia, 1899), pls. 30, 34, 35.

⁷Other builder-developers active in the district during this period were Gilbert Brown, E.W. Kilpatrick, James Kilpatrick, the firm of William McCracken and William S. Dagnell, and local residents Mattias H. Schneider and Sigmund Warshing. Alexander D. Duff, a real estate operator and resident of the district, built two rowhouses.

⁸For more information see *History of Real Estate* (1898/1967), 221, 224-225; James A. Frame obituary, *New York Times*, July 3, 1917, p.9; Andrew J. Kerwin obituary, *NYT*, Nov. 15, 1944, p.27; Patrick McMorrow obituary, *NYT*, Feb. 24, 1915, p.9. "Francis Joseph Schnugg," *New York State's Prominent and Progressive Men III* (1900), 293-94. LPC, *1321 Madison Avenue House Designation Report LP-0866* (New York, 1974).

built at least twenty-one rowhouses in the district, of which fourteen survive; a real estate operator who lived near the district, Philip erected over 1500 houses, flats and apartment buildings, and commercial structures during his career. James A. Frame was a long-time builder, who later became a bank director and president of the Northeastern Dispensary (established in 1862, it was the sixth such institution founded in Manhattan); in this district he is responsible for three flats buildings, one of which remains. Thomas Graham, whose office was located in the Carnegie Hill area, was an architect and builder of hotels and residences in Upper Manhattan; he built one apartment hotel and at least twelve rowhouses (nine survive) in the district. Four rowhouses were developed by his more obscure relative William VanWyck Graham, who appears to have had some kind of business relationship with Thomas. Contractor and real estate operator Andrew J. Kerwin, who built four rowhouses in the district, is credited with developing the kitchenette, a crucial component of the modern New York apartment. Patrick McMorrow, who built two rowhouses (one survives), was better known as a builder of early elevator apartment buildings. Francis Joseph Schnugg, a resident of the district, was a successful attorney and real estate developer, responsible for many important buildings in Upper Manhattan. In the district he financed at least eighteen rowhouses; of the fifteen which survive, one was his own dwelling, though it has been altered. James V.S. Woolley was a physician and real estate developer responsible for fourteen rowhouses, most of which remain.

Through the late nineteenth century, the area's residents shared their neighborhood with few institutions. Those which appear on maps of the era are a parochial school, housed in a pair of buildings (one frame, one masonry) situated at the northwest corner of Park Avenue and East 93rd; the Metropolitan Athletic Club, in a masonry edifice at No. 13 East 92nd Street; and the Fifth Avenue Riding School, located in a masonry structure between East 90th and 91st streets (on the site which was soon to be acquired by Andrew Carnegie). None of these structures have survived.

The early-twentieth-century gentrification of Carnegie Hill

In 1890 more private houses were built in Manhattan than in any previous year (for which records were kept), extending the city as far north as 96th Street. Among the new dwellings were impressive townhouses to the south of Carnegie Hill, in what are today the Upper East Side and Metropolitan Museum Historic Districts. Well-to-do families considered the most fashionable neighborhood in Manhattan to be along Fifth and Madison avenues and the adjacent side streets as far north as approximately East 90th Street.⁹

Beginning in 1899, several years after the beginning of this borough-wide boom, the character of Carnegie Hill was dramatically altered by a new wave of development which continued until World War I, then picked up again in the 1920s, and gradually diminished during

⁹Lockwood (1976), 289, 305.

the 1930s. A crucial figure in the development of the area is Lawrence Bogart Elliman,¹⁰ a descendant of early settlers of Harlem who owned land adjacent to the present-day historic district. Born in Flushing, Elliman (1876/77-1954) established a real-estate firm with Albert W. Pease in 1897; the following year, on Thanksgiving Day in the parlor of the Windsor Hotel, Elliman brokered the purchase of the southernmost undeveloped large parcel of land along Fifth Avenue by industrialist Andrew Carnegie and his wife, Louise. It was the singularly most significant impetus to the early-twentieth-century development of the western portion of the Carnegie Hill area, establishing upper Fifth Avenue and its side streets as respectable addresses for wealthy New Yorkers escaping rapidly commercializing midtown. (For later contributions to the neighborhood by Pease & Elliman, see below.) Having been cleared of shanties, the riding academy structure, and its stables, the portion of the Carnegies' property located between East 90th and 91st streets was the site of their new mansion (1899-1903), which they had envisioned as a place of repose and from which they planned to extend their philanthropic efforts. Then they resold the adjacent property to those who could meet their demanding social and architectural requirements. Seemingly overnight, builder-developers who had erected rowhouses and flats buildings for the middle-class were replaced by architects commissioned by wealthy and socially prestigious settlers.

The construction boom extended the fashionable neighborhood of Fifth Avenue and its side streets northward from the East 70s and 80s into Carnegie Hill. The press reported that wealthy people from all over the country were flocking to this newly fashionable section of Fifth Avenue, from 72nd to 90th streets -- and "somewhat beyond" -- its advantages being the social life, dignified seclusion, unexcelled surroundings, splendid architecture, and proximity of the park. Carnegie, who at the time of his momentous purchase was almost seventy, took daily walks around the nearby Central Park Reservoir. As early as 1904, journalists wrote about the increasing real estate values, demand for expensive houses, and desirability of Fifth Avenue (and resultant early multiple dwellings) which characterize this phase of development in the district.¹¹

Between 1901 and 1940 opulent mansions and townhouses were built in the area (about sixty surviving within the historic district), the vast majority of them between Fifth and Park avenues. A few of the elegant townhouses were erected in small groups as speculative ventures, and even those were lavishly appointed in anticipation of wealthy occupants; however, most of the residences were individually designed and built *ex novo* (especially before World War I) or were radical transformations of more modest nineteenth-century rowhouses (a growing tendency after World War I).

The majority of new residents had moved northward from addresses in the East 60s and

¹⁰L.B. Elliman obituary, *NYT*, July 25, 1954, p.68.

¹¹"The Contemporary Metropolitan Residence," *Real Estate Record & Guide* 73 (June 11, 1904), 1447-62. "The Fashionable Residential Section," Nos. 2-6, *RER&G* 76 (Dec. 23, 1905), 997-98; (Dec. 30, 1905), 1043; (Jan. 6, 1906), 5; (Jan. 13, 1906), 52; (Jan. 20, 1906), 102.

70s, and many households in the district were interrelated through several generations by blood ties and marriage. The first wave of new residents -- those whose appearance in Carnegie Hill predates World War I and who, for the most part, erected their custom-designed townhouses on vacant sites -- included many nationally prominent people in the fields of finance and commerce, and were active in civic and philanthropic pursuits. They included prominent banker and capitalist Felix M. Warburg and his wife, Frieda Schiff; steel manufacturer and Carnegie associate Henry Phipps and his wife, Annie; banker Otto H. Kahn and his wife, Addie, both of whom were premier patrons of the arts; tobacco manufacturer George L. McAlpin; world traveler Ernesto Fabbri and his wife Edith Shepard Fabbri, great-granddaughter of Commodore Vanderbilt; attorney John B. Trevor, descendant of the city's first English mayor, and his wife Caroline; diplomat and financier Willard D. Straight and his wife, educator Dorothy Payne Whitney Straight, co-editors of *The New Republic*; attorney and racehorse breeder William Woodward; Mrs. Amory S. Carhart, widow of a prominent banker and a Tuxedo Park socialite; Lucy Drexel Dahlgren, millionaire daughter of well-known Philadelphia banker John W. Drexel; banker-broker Robert L. Livingston, a member of an old New York family, and his wife, Marie Sheedy; and architect Ogden Codman. Furniture manufacturer William D. Sloane and his wife, Emily, the daughter of William K. Vanderbilt, built adjacent homes for their daughters and sons-in-law, Florence Adele Sloane and her husband, manufacturer James A. Burden, Jr., and philanthropist Emily Vanderbilt Sloane and her husband, attorney John Henry Hammond. Emily and John's son, John Hammond, raised in that home, became a noted jazz record producer and critic. A few other residents transformed nineteenth-century rowhouses into comfortable and showy townhouses. These people include philanthropist and scholar Archer M. Huntington, and his wife, Helen; artist William H. Hyde and his wife, the daughter of Bishop Henry Codman Potter; attorney George S. Hornblower and his wife, a former textile designer under the direction of Louis Comfort Tiffany; banker Grafton W. Minot, a member of a prominent Boston family; Max Greene, an importer of trimmings; wholesale clothier Frederick W. Marks, who also invested in Upper East Side real estate; and physician Emanuel Hochheimer. Still other residents did not build, but simply occupied older structures: James S. and Vera Scott Cushman, founders of a hotel chain for businesswomen, lived near Madison Avenue; and Max and Rudolf Neuberger, owners of a Fifth Avenue embroidery business, lived near Fifth Avenue.

Prominent people continued to build new townhouses, on vacant lots or by demolishing previous structures, in Carnegie Hill into the 1920s: financier Francis F. Palmer; millionaire banker George F. Baker, Jr. and his wife, Edith; financier and civic leader R. Fulton Cutting, Jr., a descendant of inventor Robert Fulton; attorney Guy Fairfax Cary and his wife, Cynthia Roche Burden; Emily Trevor, sister of John B. Trevor and descendant of the city's first English mayor; and architect Cass Gilbert and his wife, Julia Finch. However, many new residents, particularly professional men and their wives who were socially prominent within local circles, increased the practice of renovating existing rowhouses into comfortable townhouses, rather than building anew. These included attorney and diplomat Grenville T. Emmet and his wife, Pauline A. Ferguson; attorney Henry Hill Pierce and Katharine R. Curtis; attorney Schuyler M. Meyer and Helen Martin; attorney Henry L. Moses and Lucy Goldschmidt; banker Robert Louis Hoguet and Louise L. Hoguet. Other new residents who transformed rowhouses into townhouses were attorney John Foster Dulles, who later served as United States delegate to the United

Nations and as U.S. Secretary of State, and sculptor and teacher Elie Nadelman and his wife and collaborator, Viola Spiess Flannery. Among their neighbors were prominent physicians such as Henry H.M. Lyle and Lewis K. Neff.

Carnegie Hill continued to be developed with townhouses through the 1930s, despite the poor economy of the Depression years. For example, large houses were built for attorney William Goadby Loew¹² and his wife, Florence Baker Loew, sister of George F. Baker, Jr.; Comstock Lode heiress Virginia Graham Fair Vanderbilt, daughter of a senator and first wife of William K. Vanderbilt; John Sloane, brother and business partner of William D. Sloane, and his wife, Hope Colgate Jerome; and attorney Garrard Winston, who became Under Secretary of the Treasury. More common, however, were transformations of rowhouses into customly-designed townhouses, as was done for John T.J. Mali, a textile manufacturer and diplomat, and his wife, Caramai Carroll, a patron of music; attorney and ambassador Carl J. Austrian, who was instrumental in saving European Jews during World War II, and his wife; and attorney Frederick A.O. Schwarz, better known for his family's toy emporium. Again, some notable residents simply moved into buildings which had been erected by previous owners; one example is Chrysler automotive company vice president Byron C. Foy and his wife Thelma Chrysler.

The area within the historic district did not become socially homogeneous. Along Madison Avenue multiple dwellings were built for middle-class people unwilling or unable to maintain a large household, especially bachelors, newlyweds, retired middle-class couples, widows, and widowers. The best example in the area of the historic district of such multiple dwellings is builder-architect Thomas Graham's apartment hotel, erected in 1891-93 on the corner of Madison Avenue and East 89th Street and the first apartment hotel on the Upper East Side. The front basement was occupied as Graham's architectural offices. Other early flats buildings and apartment buildings for middle-class residents appeared in the district along Madison Avenue and were given enticing names like Temple Court and Holland Court. Also, nineteenth-century rowhouses, particularly those closer to Lexington Avenue, retained middle-class occupants. For example, No. 139 East 95th Street was occupied in 1919 by Benjamin Kopelowitz, a drygoods merchant who became a real estate investor, and in 1932 by Anton Meister, a chiropractor.

Non-residential uses in the district between the World Wars¹³

By 1909 most of the district below East 96th Street, except for scattered sites along Fifth Avenue, was filled with residential structures -- masonry buildings and a few surviving old frame buildings. The exorbitant land prices within the district discouraged the development of

¹²In another familial connection, attorney and banker Edward V. Loew, father of William Goadby Loew and a land speculator responsible for almost 400 residential buildings in New York, owned the Hotel Graham in the 1890s.

¹³Theodore James, Jr., *Fifth Avenue* (New York, 1971), 223-224.

most building types normally found in proximity to residential areas. One garage and one stable were built during the first decade of the century. Rowhouses along Madison Avenue between East 91st and 94th streets were partially converted for commercial use as early as 1901, but for the most part such conversions took place from the 1920s through the 1950s; eventually all were thus transformed. A few buildings on Lexington Avenue also followed that pattern, and on both avenues some multiple dwellings were built with shops at the sidewalk level.

Several institutions constructed buildings in the area during this period. Mrs. Carnegie offered the site directly south of her mansion to the Church of the Heavenly Rest (Episcopal), which had been established in 1865 and was located in a small, older building in midtown. By arranging a merger with the Church of the Beloved Disciple (located in the building which is now St. Thomas More R.C. Church, not included within the district) and agreeing to build the Chapel of the Beloved Disciple as part of a new Fifth Avenue church, the midtown congregation built its new church and parish house in 1927-28. Another religious institution added to the district was the Brick Presbyterian Church. Long a prominent congregation in the city, its first home was the "old Brick Church" built downtown in 1767 and then abandoned for a midtown site in 1858. Desiring a location in a residential neighborhood again, the church merged with the Park Avenue Presbyterian Church at 85th Street and erected a new edifice in 1938-40. Carnegie Hill has a high concentration of fashionable private schools, two of which undertook construction programs in 1929. The Nightingale-Bamford School, founded in 1903 by Frances Nightingale and Maya Bamford to educate girls, had moved to Carnegie Hill by 1920. Another institution for young women, The Spence (or Miss Spence's) School, founded in 1892 by Clara B. Spence, also relocated from midtown, following the uptown migration of its students.

Other institutions became associated with the district through the acquisition of buildings formerly used for other purposes, particularly grandiose residences. For example, the Convent of the Sacred Heart acquired the Otto H. and Addie Kahn Mansion (No. 1 East 91st) in 1934 and the adjacent James A. and Florence Sloane Burden, Jr., House (No. 7) in 1940. In 1940 two other grand residences found new uses: the Archer M. and Helen Huntington House (No. 1083 Fifth Avenue) was given to the National Academy of Design, an organization founded in 1825 "for the development in this country of the highest standards in the arts," and the Felix M. Warburg Mansion (No. 1109 Fifth Avenue) was presented to the Jewish Theological Seminary of America and became the Jewish Museum.

*Apartment house living*¹⁴

The year 1919 is, in a way, another watershed in the developmental history of Carnegie Hill. During that year the Carnegies' daughter was married at her family's sprawling Fifth Avenue mansion, symbolically marking the end of one era; meanwhile, the neighborhood was

¹⁴Francis S. Bancroft, "The Modern Apartment House," *Architectural Forum* 53 (Sept., 1930), 269-70. Bancroft was a vice president of Pease & Elliman. See also: James (1971), 223-224. Robert A.M. Stern, *New York 1930* (New York, 1987), 387-388. Trager (1990), 27, 51.

on the verge of being transformed by new residential living patterns. Multiple dwellings for the middle class which had begun to spread throughout Manhattan around the turn of the century initially had a limited impact in the area of the historic district with the construction on Madison Avenue of a few fashionable flats buildings (see above) and small apartment buildings, such as Woodward Hall (1905-06) at the southeast corner of East 96th Street. These buildings attempted to recreate for their residents the ambiance of a private dwelling without the need for each family to maintain a large private staff.

During the 1910s three opulent apartment buildings (The Capitol at 12 East 87th Street, No. 1155 Park Avenue, and No. 1067 Fifth Avenue) were built -- the true vanguard of a movement which blossomed during the 1920s when approximately two dozen apartment buildings were constructed in the area of the historic district, primarily along Fifth and Park avenues. These buildings helped complete the architectural character of the district as it survives today. At first, owners of Fifth Avenue mansions had fought off the construction of apartment buildings along their thoroughfare, which was protected by a height limit, so many early apartment houses were built along Park (formerly Fourth) Avenue.¹⁵ Gritty Fourth Avenue had been transformed over several decades and was prematurely renamed Park Avenue up to 96th Street as early as 1888, when it was lined by three- and four-story structures. The submerged railroad tracks were planted with a grassy median in 1894 and, following the replacement of steam-powered engines with electrified trains in 1904-06, Park Avenue finally became an acceptable middle-class address. Between 1890 and 1910, six- and seven-story residential buildings appeared there, but these were soon replaced by much taller luxury apartment houses. Within the boundaries of the historic district, one apartment house dates from before World War I, five from the 1920s, and one from 1939-40. Despite the submerged railroad tracks, Park Avenue and its new buildings remained tremor-free since the roadway and the adjacent large apartment buildings were erected above the tracks on separate systems of steel columns with insulating vibration mats. Eventually Park Avenue throughout the Upper East Side was lined with large stately edifices and became known thereafter by some as "the greatest residential thoroughfare in the world" with "unequaled" buildings. In the 1920s, *The New Republic* declared "Park Avenue . . . is the end of the American ladder of success . . . If America has a heaven, this is it."¹⁶

Responding to a legal challenge to the Fifth Avenue building height restriction, the Appellate Division of the Supreme Court of New York State removed the limit. When the pressures to redevelop won out, Fifth Avenue was also rebuilt with apartment houses. Of the sixteen apartment buildings erected between 1922 and 1929 on the segment of Fifth Avenue included within the area of the historic district, seven (and two side-street apartment houses) were built as the result of a collaboration among builders Anthony Campagna and John H.

¹⁵Robert A.M. Stern, *New York 1900* (New York, 1983), 351. F.A. Collins (1930), 106. Trager (1990), 51, 80, 90-113.

¹⁶Trager (1990), 106, quoting Stuart Chase, "Park Avenue," *New Republic*, May 25, 1927, n.pag.

Carpenter and Carpenter's brother, architect J.E.R. Carpenter.¹⁷ During the second and third decades of the century, the Italian-born Campagna was one of the leading developers of apartment buildings in Manhattan; he is credited with originating the concept of building apartments over schools to augment city revenues. His philanthropic successes include a role in founding the Casa Italiana at Columbia University. Natives of Tennessee, John H. and J.E.R. Carpenter were involved in the erection of over 500 apartment houses, which were concentrated in the Upper East Side. Another developer of repute involved with the twentieth-century transformation of the district, though in a more limited way, was Howard C. Forbes, a Massachusetts-born real estate operator, builder, and insurance broker. The management firm of Pease & Elliman was heavily involved in promoting and managing the new luxury apartment houses.

Some of the earlier, very costly, and historically significant townhouses were replaced by luxurious apartment buildings, which in several cases have interesting histories of their own. Probably the most impressive is No. 1107 Fifth Avenue (1925);¹⁸ heiress and philanthropist Marjorie Merriweather Post, who continued her father's business as owner and operator of the Postum Cereal Co. and whose second husband was investment banker and executive E.F. Hutton, sought to recreate the domestic comfort of her dwelling on Fifth Avenue in an apartment at the top of a large building to be built on that site. Her new apartment, unique in the city, was comprised of fifty-four rooms, seventeen bathrooms, and thirty-one closets. The upper portion of the apartment, located in the uppermost two floors and penthouse of the building, included a foyer/ballroom, library, housekeeper's office, living quarters and sitting rooms for servants, suites for her parents and her two daughters, and a laundry. The lower portion of the apartment, situated at the ground floor, accommodated the concierge's living quarters, a private driveway, and an entrance hall. Valuable paneling, fittings, and fixtures from the demolished mansion were reused in the decoration of the apartment. While this may have been the apex of luxury in the context of apartment house living, the majority of apartment buildings featured units which were, and in many circles still are, considered palatial.

Hardly in the same social class as his blue-blooded neighbors but wealthy just the same, Jacob Ruppert, Jr., son of the brewer and early settler of East 93rd Street, lived in the apartment building at No. 1120 Fifth Avenue (1924-25) while he owned the New York Yankees and paid Babe Ruth the highest salary in baseball. By 1930, taxes and the decreasing availability of servants, among other factors, encouraged most wealthy New Yorkers to accept apartment living

¹⁷Anthony Campagna obituary, *NYT*, May 9, 1969, p.47; "Campagna, Anthony," *National Cyclopedia of American Biography* 54 (Clifton, N.J., 1973), 435. John H. Carpenter obituary, *NYT*, Jan. 30, 1938, II, p.9. Stern (1987), 392. *Pease & Elliman's Catalogue of East Side New York Apartment Plans* (New York, 1925), passim. LPC, *Anthony Campagna Estate Designation Report* (LP-1887), report prepared by Anthony W. Robins and Marjorie Pearson (New York, 1993).

¹⁸May, Marjorie Merriweather Post, " *Who's Who in America* vol. 31 (1960-61), 1888. Aline Lewis Goldstone and Harmon H. Goldstone, *Lafayette A. Goldstone. A Career in Architecture* (New York, 1964), 82-85.

as an alternative to the private townhouse,¹⁹ although, as noted above, several of the area's most sumptuous townhouses were built after 1930. Contemporary writers explained that no loss of prestige, convenience, or coziness was incurred by living in an apartment; in fact, many units were altered to suit the occupants. Of course there were also buildings with more modestly-sized units, occupied by people of more limited means.

Post-World War II development

Carnegie Hill remained into the second half of the twentieth century a neighborhood of middle-class to very wealthy residents; following World War II only a few significant changes occurred to alter the pre-war character of the district. Seven apartment buildings (three on Fifth Avenue) were constructed, a coda to the trend of the previous decades. Continuing another residential trend of the district was No. 19 East 87th Street (1955-58), a celebrated townhouse/library built for writer and book collector Muriel Buttinger of Pennington, New Jersey. The smaller residential buildings in the district continued to undergo changes that had begun earlier in the century. Often related to changing uses, some former rowhouses were converted to multiple dwellings and given basement entrances; an example of this trend is the conversion of No. 11 East 90th Street in 1949-50 from a single-family residence to accommodate nine apartments and a doctor's office. Other rowhouses, most notably on Madison Avenue, received one- or two-story shopfronts, which often were built out to the lot line. Occasionally apartment buildings were altered to accommodate first-story doctors' offices with private entrances.

The luxurious apartment houses and townhouses of Carnegie Hill continued to be occupied by prominent and wealthy people; meanwhile, the rowhouses on the side streets of the district attracted new-found attention during the 1950s and '60s. People who lived in the area of the district during this period included ophthalmologist and author Sidney Albert Fox, painter Mark Rothko, architects Harmon H. Goldstone and David F.M. Todd, singer-actor Alfred Capurro Drake, artist-caricaturist Al Hirschfeld, actress June Havoc, and author Emily Hahn.²⁰

It was during this era that another significant change occurred in Carnegie Hill.²¹ The Revised Zoning Law of 1961 permitted the possibility of high-rise construction along both wide

¹⁹George Ehret, Jr. obituary, *NYT*, Mar. 28, 1929, p. 29. For example, see Electus D. Litchfield, "Coöperative Apartments," *Architectural Forum* 53 (Sept., 1930), 313-316. Christopher Gray, "The Street that Smelled of Beer," *Avenue* (Nov., 1983), 95.

²⁰In part, based on a conversation with David F.M. Todd, December, 1993. See also *Who's Who in America* 37th ed. (New York, 1972-73), and Trager (1990), *passim*.

²¹"Save the Side Streets," *NYT*, June 27, 1970; "Carnegie Hill Wins Zoning Fight -- Almost," *Park East*, Aug. 27, 1970, pp. 1, 3; "Planning Body, in Effort to Preserve Madison Avenue, Will Seek 18-Story Height Limit," *NYT*, Oct. 10, 1973, p.48; Donna Terranella, "Special Zoning Asked For Madison Avenue," *Park East*, Nov. 1, 1973; Paul Goldberger, "Carnegie Hill Areas at 5th Ave. Designated a Historic District," *NYT*, July 24, 1974, p.43.

avenues and, unlike the situation in other residential neighborhoods, on narrower side streets. The completion in 1969 of a forty-story building on Madison Avenue between East 89th and 90th streets (not included in the historic district) further encouraged residents of the neighborhood to protect the character of their area. A community group, Carnegie Hill Neighbors, was formed in 1970 to press for the rezoning of the neighborhood and to fight construction of future high-rise buildings. In 1973 the City Planning Commission created the Madison Avenue Preservation District, a zone extending 100 feet in either direction from that avenue throughout the Upper East Side, in which new buildings would be controlled by special parameters. A new structure would be shorter and squatter than otherwise permitted, and would occupy a higher percentage of its lot; it would accomplish this by extending to the lot line along Madison Avenue and by avoiding a plaza (an urban amenity which had been encouraged in the 1961 Zoning Law). The existing retail activity of the street was to be enhanced further by encouraging more shops in the base of the new building. The conservation of the community's existing scale was reinforced in 1974 when the Landmarks Preservation Commission designated ten individual Landmarks in the area as well as the Carnegie Hill Historic District; the district took the form of two noncontiguous areas, one encompassing the side streets between Fifth and Madison avenues from East 92nd to 94th streets and the other between Madison and Park avenues from East 90th to East 92nd streets.

Today, Lexington Avenue helps establish the differences between the divergent topographies and development patterns of the areas to its east and west. The historic district west of Lexington Avenue slopes up toward Fifth Avenue with dwellings built for middle-class families clustered near Lexington and residences erected for wealthier people concentrated between Park and Fifth avenues. Outside the district, east of Lexington Avenue (as well as the areas northeast and southwest of the district) the blocks have a very different character. Some areas were never touched by the townhouse and upper-scale apartment buildings typical of the district and others may have been thus transformed but have since undergone further changes. In either case, the current condition of those blocks reflects post-World War II development patterns to a much greater extent than the district.

*Post-war institutional development*²²

Several buildings were erected specifically for institutional purposes: a school and parish house (1948-49) of the Brick Presbyterian Church, a building for the National Academy School of Fine Arts (1958-59), four school additions, and one seven-story office building (1963-65). Without question, the most prominent newcomer to the district was the Solomon R. Guggenheim collection of non-objective art, assembled for the mining magnate by painter and art patron Hilla Rebay. Previously housed in a converted six-story multiple dwelling at 1071 Fifth Avenue, the now internationally famous museum moved in 1959 into its present structure, designed by renowned architect Frank Lloyd Wright and most recently enlarged in 1988-92. The Jewish Museum, housed in the former Felix and Frieda Warburg Mansion, was extended in 1963 and

²²James (1971), 223-24.

again in 1988-93.

Other organizations acquired properties previously in residential use. A very common occurrence was the establishment or expansion of a school in a formerly residential structure. The Virginia Graham Fair Vanderbilt House (No. 60-64 East 93rd Street) and several other properties in the district were taken over by the Lycée Français de New-York. During the 1950s and 60s, the Cutting Townhouses on East 89th Street incrementally became the home of St. David's School. The Dalton School took over former townhouses on East 91st Street in the 1960s and '70s and the Manhattan Country Day School and La Scuola New York Guglielmo Marconi now occupy former residences on East 96th Street. Other houses have become the headquarters of educational institutions and museums. The Willard D. and Dorothy Payne Whitney Straight House (No. 1130 Fifth Avenue) was sold to the National Audubon Society and now is occupied by the International Center of Photography. Andrew and Louise Carnegie's mansion and the adjacent McAlpin House (No. 9 East 90th Street), after an association with the Columbia University School of Social Work, were transformed in the mid-1970s into the Cooper-Hewitt Museum; its collection, established in 1897 at the Cooper Union Institute by Sarah and Eleanor Hewitt, granddaughters of Peter Cooper, is the National Museum of Design and the only branch of the Smithsonian Institution outside Washington, D.C. Religious uses have been inserted into the Ernesto and Edith Fabbri House (No. 7 East 95th Street), occupied in 1949 by the House of the Redeemer, a corporation of the Protestant Episcopal Church, which converted the residence into a retreat house; and the main house and ballroom wing of the George F. Baker, Jr., House Complex (southwest corner of Park Avenue and East 93rd Street), purchased in 1958 for the Synod of Bishops of the Russian Orthodox Church Outside of Russia. In 1972-73, the William Goadby and Florence Baker Loew House (No. 56 East 93rd Street) was converted by Roosevelt Hospital into the Smithers Alcoholism Treatment & Training Center, a role model for similar programs around the country. Private clubs have moved into several former dwellings. The Henry and Annie Phipps House (No. 6 East 87th Street) was transferred in 1949 to the Liederkrantz Club, formerly the Deutscher Liederkrantz, a group which was established to offer concerts and courses of instruction in the musical works of German composers. During the late 1950s the William Woodward House was sold to the Town Club of the City of New York; founded in 1932 and relocated from the Ansonia Hotel in 1961, the Town Club is a social and philanthropic organization. The district's youngest townhouse, the Buttinger House, is presently occupied by the Phelps-Stokes Fund, an organization created by Caroline Phelps Stokes to assist disenfranchised Americans.²³

Conclusion

Carnegie Hill remains one of the city's most prestigious neighborhoods. It is partly characterized by its small shops, located primarily on Madison Avenue but also on Lexington Avenue, and by its prestigious social and cultural institutions; the district's western edge at Fifth

²³Certainly, some organizations, such as the New York Road Runner Club at 9 East 89th Street, have been excluded from this incomplete list.

Avenue remains a crucial link in the city's respected "Museum Mile." These uses enhance the overwhelming residential ambiance derived from the mix of nineteenth-century rowhouses, large mansions and townhouses, and luxury apartment buildings (fig. 3). Still set apart from other areas of the Upper East Side by its topography (the slope of the hill remains a distinct presence in the community) and related development patterns, Carnegie Hill is a distinctive section of the city.

David M. Breiner

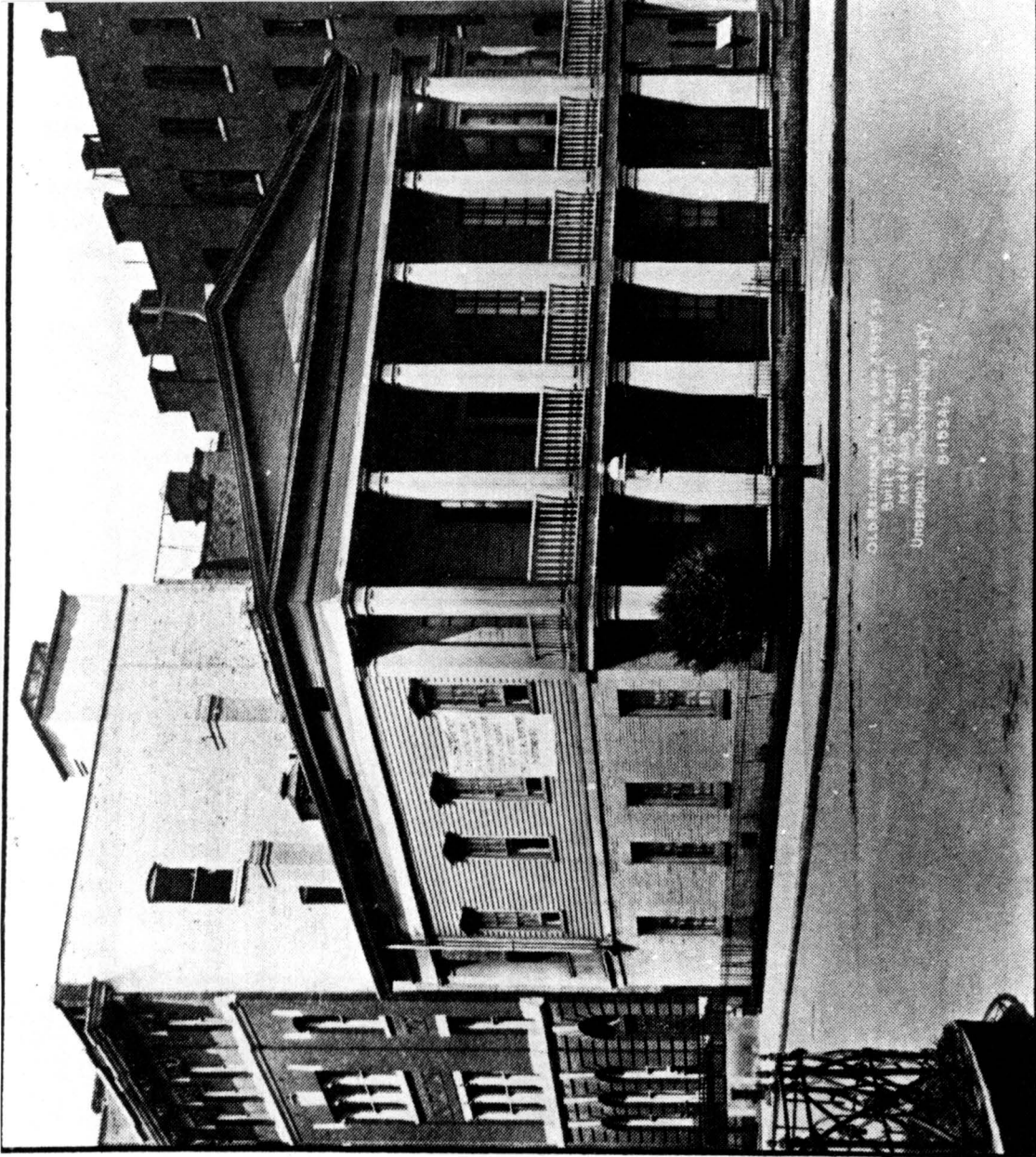


Fig. 1. Prospect Hall (1911 photo) [Underhill/New York Public Library]

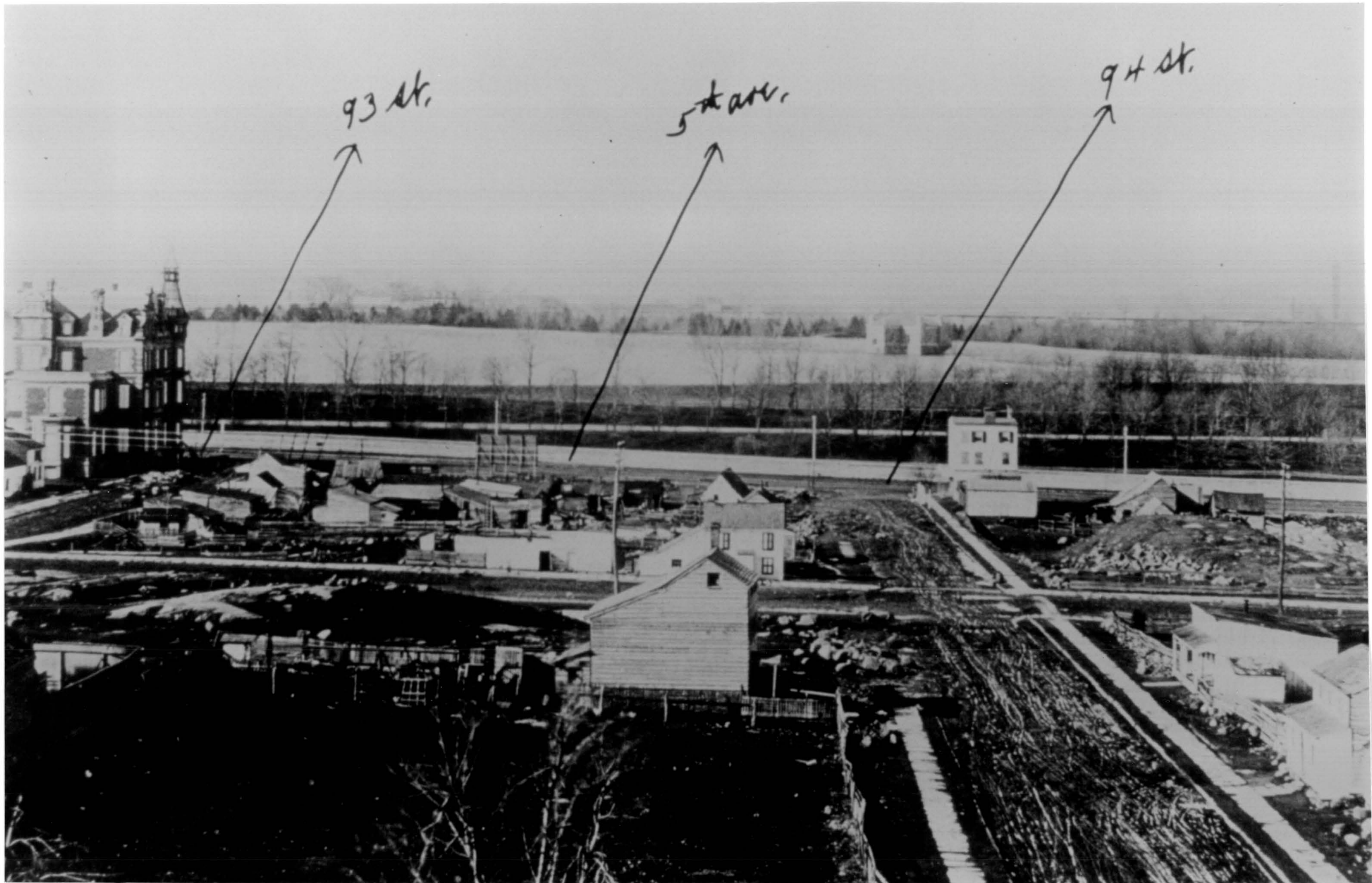


Fig. 2a. View (looking west) of East 93rd Street (with Ruppert Mansion), Madison and Fifth avenues, and East 94th Street (c. 1883-90)
[LPC, Research Files]



Fig. 2b. East 92nd Street, north side, between Lexington and Park avenues (c. 1885-89) [LPC, Research Files]



Fig. 3. East 94th Street, south side, from Madison to Fifth avenues (c. 1974) [LPC, Research Files]

The Architectural Development of Carnegie Hill

The expanded Carnegie Hill Historic District exhibits a wealth of significant architecture; survivors remain from each era of development, from several mid-nineteenth-century frame houses (rare survivors in Manhattan) to Frank Lloyd Wright's boldly curvaceous Guggenheim Museum. Together, these buildings reveal the history of the area as it moved from a neighborhood of rowhouses built by developers for middle-class residents to an enclave of townhouses erected for the city's elite to a center of luxury apartment buildings for an affluent population.

Prelude to development

The district's semi-rural days are recalled by frame houses in the Italianate style, such as Nos. 120 East 92nd Street (1871) and 122 East 92nd Street (1859; see fig. 4); their clapboard siding and full-width porches evoke the rustic simplicity of the area at that time, yet the carved window surrounds and door enframements are indicative of national stylistic trends rooted in admiration for European precedents. Architects or builders of these homes remain undetermined (although No. 122 East 92nd Street has been attributed to Albro Howell, a local carpenter-builder and developer). A third clapboarded house, No. 128 East 93rd Street (1866), designed by Edmund Waring in the Italianate style, features a Second Empire mansard roof, added later. On Lexington Avenue, two other early buildings survive: No. 1388 (1871-72), designed by well-known architect John B. Snook as a Second Empire dwelling, has a brownstone front and a slate-covered mansard roof (the projecting one-story addition was built in 1950); and No. 1390 (first completed c. 1869, but much altered), the design of which is attributed to Albro Howell, was originally an Italianate dwelling (and has been modernized with a storefront addition, a new parapet, and new facing).

Nineteenth-century architects active in the area of the district

The development of the district into a neighborhood of rowhouses (and a few multiple dwellings) for the middle class began in the mid-1870s and lasted until the end of that century. Many of the rowhouses were the result of speculative ventures by local builder-developers. Sometimes a person credited as the developer was also an architect. For example, Thomas Graham, son of a developer, worked both as developer and architect in the district; surviving are his Hotel Graham and two rows of dwellings. Walter Reid, Jr., also the son of a prolific developer, worked in association with both his father and the architectural firm of A.B. Ogden, the latter being responsible for about a dozen rows of dwellings as well as other buildings in the area of the district. A few architectural firms are notable for having designed residential buildings, not only in Carnegie Hill but throughout Upper Manhattan: Gilbert A. Schellenger, Cleverdon & Putzel, and Neville & Bagge. Several other architects involved in the area of the district during this period achieved prominence for other works: John B. Snook is remembered for his A.T. Stewart Store (begun in 1846) and other contemporary commercial buildings, and the first Grand Central Terminal (1869-71, demolished). Josiah C. Cady, who designed a row of houses on East 90th Street, earned his reputation with the Metropolitan Opera House (1881-

84, demolished); he went on to design the Brooklyn Public Library (1890, demolished) and the south wing of the American Museum of Natural History (1888-1908, a designated New York City Landmark). Henry J. Hardenbergh designed two surviving houses in the district; he is better known as the architect of the Dakota Apartments (1880-84) and the Plaza Hotel (1905-07, both designated Landmarks). Finally, James E. Ware, a pioneer in improving the layout of tenement buildings and the founder of modern architectural education in America (he directed the first programs in this country, at the Massachusetts Institute of Technology and Columbia College), designed several buildings in the district on Madison Avenue.

Nineteenth-century rowhouses

Despite the rapid stylistic changes which occurred during the last quarter of the nineteenth century, the typical single-family dwelling in New York City conforms to what by then had become the standard arrangement for New York rowhouses.¹ In the front, the dwellings were set back from the lot line just enough to accommodate a high stoop and areaway; the rear setback varied according to changing requirements in the building laws and the desired size of the house; often kitchen and stairway extensions, half as wide as the main body of the house, projected from the rear of the house into the yard. These buildings were built to the lot lines on the sides, often sharing the party walls of the adjacent houses. Party walls achieved an economy of means, a saving of space, and lowered costs so that the unit cost of a house in a row was lower than that of the same house built alone. In most cases the side walls supported wood beams with wood joists at each floor level. The majority of houses were built with three or four stories above raised basements, and high stoops placed to one side.

Developers purchased groups of standard twenty-five-foot by one-hundred-foot lots; in order to maximize the number of houses built, they often constructed residences narrower than twenty-five feet. Thus, for example, on six lots, each twenty-five feet wide, developer Walter Reid commissioned the firm of J.C. Cady & Co. to design eight rowhouses, Nos. 57 through 71 East 90th Street (1886-87, partially intact), the widest of which was only nineteen-and-one-half-feet wide. Many rowhouses in the area of the district are narrower than twenty feet. They followed, with some variation, a basic formula for interior planning, accommodating the informal dining room in the front of the basement level with the kitchen and laundry at the back, the front and back parlors on the first floor (the rear one being used as a more formal dining room) along a side hall and the stairs leading to the upper floors, which contained the family bedrooms and bathrooms, and the servants and boarders at the top story. An entrance to the basement, which was convenient for accepting deliveries of goods, was located beneath the stoop and accessible by an entryway cut into the side of the stoop. The common straight stoop was widely used, but in the 1880s the box stoop, with a right-angle turn and an intermediate landing, gained in popularity. The box stoop was constructed with a wall at the building line so that one entered the steps from the areaway at the side, allowing for a more private approach to the

¹This discussion is based in part on LPC, "The Architectural Development and Character of Single-Family Dwellings," essay by Lynne Marthey and Elisa Urbanelli, *Upper West Side/Central Park West Historic District Designation Report*, LP-1647 (New York, 1990), I, 37-39.

house. Surviving stoops of this type can be seen on the block of East 95th Street between Park and Lexington avenues.

In the exterior articulation of these standard features designers expressed a balance between current fashion and individuality. Since many of the dwellings built during this period survive, the diverse stylistic character of otherwise very similar buildings contributes an important aspect to the streetscapes of Carnegie Hill. Faced in brownstone (or sometimes brick or a combination of the two materials), the typical three-bay facade featured projecting surrounds at the openings and a galvanized iron cornice with large brackets. Ironwork -- in the form of stoop and areaway railings and basement entrance gates and window grilles -- was also standard, as were double-hung wood sash windows and paneled wood doors, often glazed.

During the 1870s, designers reacted to the monumental uniform blockfronts of somber brownstone-fronted Italianate rowhouses found elsewhere in the city and turned to a new style, now commonly called neo-Grec. In neo-Grec design classical prototypes were adapted through the use of pared-down geometric massing and forms and stylized, almost mechanically precise, ornament. As interpreted for New York rowhouses, this style is characterized by bold, rectilinear window and door enframements with incised ornamental detail of stylized foliate forms and vertical channelling. Neo-Grec rowhouses are often executed in smooth brownstone or brick with brownstone trim; they maintain a uniform cornice line and are usually unvaried in the design of a given row. Some feature oriels, which helped to avoid the monotony then associated with Italianate rows. Almost two dozen neo-Grec houses survive in the district (and a few survive as dwellings converted for commercial use). Typical examples are Nos. 125 and 133 East 94th Street (1878-79; fig. 5), two of an original row of nine dwellings designed by Frederick S. Barus. They exhibit some original and some replacement ironwork; No. 133 also retains its historic double-leaf paneled wood door.

During the 1880s, the Queen Anne style emerged in rowhouse design, bringing with it the fashion for treating houses as individually distinctive components of the streetscape. The style is most often associated with the architecture of Englishman Richard Norman Shaw, whose work in freestanding suburban villas drew upon eighteenth-century Georgian precedents and was characterized by textured brick, picturesque asymmetrical massing, pitched roofs with gables, prominent chimneys, and white trim. It first appeared in the United States in the mid-1870s, accompanying a growing appreciation for America's colonial heritage that was particularly strong following the celebration of the Centennial in 1876. Americans adapted the Shavian aesthetic and incorporated elements derived from American colonial architecture, such as applied pilasters and foliate friezes. In the district, over forty Queen Anne rowhouses survive, some as dwellings converted for commercial use; they are identified by three-sided bays, bracketed oriel windows, multi-pane window sash and transoms, ornamental sunflower and sunburst motifs, varied fenestration, and by bold contrasts of color and texture in their use of red brick, terra cotta, and carved brownstone.

East 95th Street is exceptionally rich in Queen Anne houses. The impressive row of buildings at 115 through 127 East 95th Street (1891-92, Louis Entzer, Jr.; fig. 6) is

distinguished by sheet-metal oriel windows of various designs. The facades exhibit a lively combination of elements including both rock-faced and smooth surfaces of sandstone and brownstone, round-headed openings with archivolts, fluted colonnettes and pilasters, and metal cornices with diverse motifs. Other Queen Anne rows use varied brick patterns, oval windows, swag-adorned friezes, and individually shaped gables. Noteworthy examples of the use of terracotta ornament are the window surrounds at the upper stories of Nos. 112 and 114 East 95th Street (1889-90, Flemer & Koehler); there the terra cotta continues the richness begun by the contrast of rough-cut stone and smooth brick. These houses were built as part of a row which wrapped around to Lexington Avenue (Nos. 1209 through 1217, though on those buildings the influence of the Renaissance Revival style is very strong due in part to their accentuated pilasters).

Queen Anne rowhouses very often incorporate neo-Grec, Romanesque Revival, and Renaissance Revival elements. Approximately one dozen houses within the historic district combine the delicate classical forms and contrasting textures and colors of the Queen Anne style with characteristic neo-Grec features. For example, in the row at 125 through 133 East 91st Street (1885-86, Schwarzmann & Buchman), brick surfaces contrast with brownstone basements, banding, and keyed surrounds.

The Romanesque Revival style, popular in the district from the mid-1880s to the mid-1890s, shared certain characteristics with the contemporaneous Queen Anne style, particularly the combination of various building materials and textures and picturesque massing. In the United States, the Romanesque Revival is most often associated with the work of the important architect Henry Hobson Richardson, who, inspired by the medieval Romanesque architecture of France and Spain, created a highly inventive aesthetic that went beyond the mere imitation of historical forms.² The most characteristic feature of the style is its use of round arches for door and window openings given emphatic treatment in molded brick and carved stone.

Of the approximately three dozen rowhouses in the district exhibiting the features of this style, several display considerable architectural distinction. Nos. 57, 59, and 61 East 90th Street (1886-87, originally part of a row of eight houses; fig. 7), designed by the noted firm of J.C. Cady & Co., enliven the streetscape with bold Romanesque projections, while each facade is united to its neighbors with contrasting bands of rough-cut and smooth brownstone. Louis Entzer, Jr., used similar motifs for the exteriors of Nos. 53 and 55 East 92nd Street (1893-94), which are characterized by their three-story-tall curved bays. The rows with the richest use of Romanesque Revival motifs in the district were designed by the firm of Cleverdon & Putzel: Nos. 5 through 13 East 94th Street (1892-93, fig. 8; No. 13 has been substantially altered) and Nos. 15 through 25 (1892-94, Nos. 19 and 25 have been radically changed). Originally, each brownstone-fronted house featured a projecting bay of one, two, or three stories. Rough-cut surfaces and heavily carved capitals and window and door surrounds abound. Several houses have turreted and gabled tops, others terminate in an unusual band of colonnette-supported arches beneath a corbeled cornice. Other interesting Romanesque Revival rows were designed

²See Jeffrey Karl Ochsner, *H.H. Richardson: Complete Architectural Works* (Cambridge, Mass., 1982), passim.

by architect Walter Reid, Jr., for his father, the most prolific builder-developer within the area of the district: Nos. 14 through 20 and Nos. 22 and 24 East 93rd Street (1892-93 and 1893, respectively; fig. 9) are subtly differentiated, adding visual interest to the streetscape. Window openings are left single or grouped into pairs or triplets, sometimes flanked by inset colonnettes, sometimes set within a broad oriel, and sometimes juxtaposed to panels carved with acanthus leaves.

As early as the late 1880s, architects and developers began to build rowhouses in the Renaissance Revival style. The resurgence of neo-Classicism in this period had its roots in the broader cultural movement of the "American Renaissance"; American designers drew parallels in their design aesthetic between their own society, the American neo-Classical past, and the enlightened Greco-Roman and Renaissance civilizations.³ The executed works of leading architects such as McKim, Mead & White greatly influenced the design of mansions for the wealthy. The stylistic influences, which symbolically expressed the prestige and affluence of the upper classes, soon found their way to more modest speculatively-built rowhouses, such as those found in the district, and over thirty survive. Early examples in Carnegie Hill tend toward a highly ornate treatment of details, such as Nos. 23 and 25 East 92nd Street (1889-90, fig. 10) by the firm of A.B. Ogden & Son; in its several incarnations (see Architects' Appendix), that firm produced approximately fifty surviving buildings within the historic district, many in association with builder-developer Walter Reid. By the late 1890s, designers had transformed the Renaissance Revival style from a superficial addition of details to a new aesthetic. Thomas Graham's row at 22 through 28 East 95th Street (1899-1901, fig. 11) features low stoops, two-story oriels set on carved corbels, and square-headed windows with flat arches; ornament is confined to limited areas and surface texture is added through classically-conforming rustication.

Nineteenth-century multiple dwellings⁴

Most of the area of the expanded Carnegie Hill Historic District developed before 1900 was built up with single-family rowhouses, which still greatly outnumber multiple dwellings. However, nineteenth-century multiple dwellings constitute an important part of the district's architecture; the most common type is the flats building. New Yorkers had lived in shared and multiple dwellings since well before the 1860s when the Department of Buildings was established and records kept for building construction in the city. Their particular forms, in the sense of size, structure, plan, appearance, and organization of space, were the subject of experimentation, and debate in the years when the area of the district was developed. Likewise, the names used to refer to these various types were sometimes imprecise and flexible. For example, the word

³Richard Guy Wilson, "The Great Civilization," *The American Renaissance, 1876-1917* (Brooklyn, 1979), 11-16; Charles Lockwood, *Bricks and Brownstone: The New York Rowhouse 1783-1929* (New York, 1972), 234-238.

⁴For a more thorough discussion of this topic, see LPC, "The Architectural Development and Character of Multiple Dwellings," essay by Michael Corbett, *Upper West Side/Central Park West Historic District Designation Report* (1990), I, 48-52.

"tenement" was (and sometimes still is) used indiscriminately to describe all multiple dwellings. Furthermore, in practice, the different types of multiple dwellings are not always completely separate from one another.

The term "flat" was first used in Edinburgh and London early in the nineteenth century to denote living units that were all on one floor in larger buildings, often after those buildings were subdivided. In New York it may have been applied to rowhouses altered in the mid-nineteenth century to contain separate living units on each of its floors. By the time the Department of Buildings began keeping records of new building applications in 1866, a common type of structure consisting of three or four stories, each with a separate living unit, was classified on the basis of construction and use as a "second-class dwelling." At some point both these second-class dwellings and the living units within them began to be referred to as flats. The units, with four to ten rooms, were larger than those in buildings generally considered tenements and each contained baths and toilets; also there were fewer tenants per floor than in tenements. As a general rule, flats generally had one or two families per residential floor in narrow buildings (about twenty-five-feet wide) and the same ratio of residential units to building width in wider buildings. Occasionally they were built with shops at the first story. These buildings were referred to by the Department of Buildings, at first loosely and after 1874 officially, as "French Flats."

Of the flats buildings erected within the area of the district between 1875 and 1901, mostly along Madison and Lexington avenues, approximately three dozen survive. Most have stone-trimmed brick facades with low basements and stoops, prominent entrances, and rows of window openings which align both vertically and horizontally and are visually organized further with horizontal elements such as stringcourses. The earliest survivor is No. 126 East 93rd Street (1875-76, John M. McIntyre), a three-story-and-basement, twenty-five-foot-wide building with a dumbbell plan. Other early flats buildings were erected in rows; for example, Nos. 1434 through 1440 Lexington Avenue (1882-83, Frederick T. Camp) are four survivors of a row of six buildings, each almost seventeen feet wide. Throughout the 1880s, five-story flats buildings approximately twenty-five feet wide were built in a variety of styles. One example is No. 116 East 92nd Street (1889, Edward Wenz; fig. 12), originally one of a pair of flats buildings with little ornament (in this case a very late neo-Grec facade) and a central corridor which created long and narrow units. By the 1890s grander flats with six or seven stories were being built in the area of the district on larger lots at corner sites, thus providing more light and air. A typical plan for a dwelling unit might include a parlor (for the reception of guests), dining room, several chambers (that is, bedrooms), a kitchen, one or more bathrooms, and one or more servants' rooms, all linked by private corridors.⁵ The buildings, often named, carry carved and decorated inscriptions on their Renaissance Revival facades. Examples of this type are No. 1270 Madison Avenue (1890-91, A.B. Odgen & Son) at the corner of East 91st Street, its two long parallel volumes joined (presumably by an interior fire wall) to create a side-street facade, as was common with this building type; and "The Mildred," No. 140 East 92nd Street (1899-1900,

⁵For particulars about the layout of flats buildings, see Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca, N.Y., 1990), passim.

Martin V.B. Ferdon) at the corner of Lexington Avenue. By this period even flats buildings on mid-block sites exhibited greater comfort and attention to detail than earlier examples; for example, No. 114 East 91st Street (1890, Oswald Wirz; fig. 13) combines Renaissance and Romanesque Revival details in its well-composed stone-trimmed brick facade and originally housed six families in comfortable units served by a common corridor at the side (not center) of the building.

During the last years of the nineteenth century, as private dwellings became less affordable and desirable for middle-class New Yorkers, other alternatives were popularized⁶: the hotel, the apartment hotel, and the apartment building (which did not appear in Carnegie Hill until the twentieth century, see below). Moderately-priced hotels for middle-class professionals and business people were erected in some of the city's desirable neighborhoods. Although open to tourists and other short-term visitors, they were widely considered by the middle class to be a residential option. Only one example of this building type is included in the district, the Hotel Chastaignary (now Hotel Wales), which was designed in the neo-Renaissance style by architect Louis Korn and built in 1899-1900 on the northwest corner of Madison Avenue and East 92nd Street. Another important trend in residential architecture of the 1890s and early 1900s was the construction of apartment hotels, in an effort to develop a suitable multi-family dwelling type for the middle class. The hybrid apartment hotel combined features of the new apartment house type and the hotel, an established residence for middle-class living. Whereas the apartment house was criticized because it lacked the privacy of a house and the amenities of a hotel, the hotel was criticized because it lacked the spaciousness and sense of permanence of an apartment. Filling the gap, the apartment hotel contained suites of rooms including a parlor, dining room, bedrooms, private baths, and servants' rooms -- everything to be found in an apartment house except a kitchen (though sometimes a small stove-less "housekeeping" kitchen would be included). Instead, a dumbwaiter connected a serving pantry in each apartment to a large kitchen on the ground floor or basement for delivery of prepared meals to each apartment, or tenants could dine in a restaurant on the ground floor.

Standing within the boundaries of the district is the lavishly appointed Hotel Graham (1891-93, fig. 14), designed in the Romanesque Revival style and developed by Thomas Graham, who is responsible for almost a dozen buildings within this historic district. As an architect and builder, Graham is closely associated with the development of residential buildings, especially in Upper Manhattan. The Hotel Graham was among his most publicized projects, advertised as the East Side's first apartment hotel and one which could accommodate the exacting requirements of Eastsiders.⁷ Its richly carved entrance led to a ladies' reception area, the handsomely-outfitted dining hall for several hundred guests had a separate table for each

⁶This discussion is based on the analogous section in LPC, "The Architectural Development and Character of Multiple Dwellings," essay by Michael Corbett, *Upper West Side/Central Park West Historic District Designation Report* (1990), I, 52-58.

⁷"The Graham Improvements," *Real Estate Record & Guide* 47 (May 30, 1891).

family, and a private dining room was available for parties. An elevator carried occupants to their suites of two-to-six rooms plus bathroom; the total number of thirty-one apartments was divided between furnished and unfurnished units, each was light and airy and provided with electricity, steam heat, and hardwood finishes. The building's elevated site provided views across Upper Manhattan and was convenient to Central Park and transit facilities. Despite what seemed to be promising circumstances, Graham was experiencing financial difficulties which were exacerbated by the hotel's location amid undeveloped land too far to the north of then-fashionable sections of the Upper East Side. A second apartment hotel, the Hotel Ashton, a ten-story Renaissance Revival structure (now missing some of its original exterior details) was designed by architect George W. Spitzer and built in 1897 at the southwest corner of Madison Avenue and East 93rd Street. The hotel's basement was occupied by the kitchen, its first floor by an office and living rooms, the remaining floors by four apartments each.

Converted rowhouses

Among the many architectural changes that began to occur in the early twentieth century was the conversion of single-family rowhouses on the avenues to accommodate shops or offices at the basement (and sometimes the parlor story as well). The first documented rowhouse conversion in the district, and one which epitomizes the many changes which have occurred in this building type, is No. 1311 Madison Avenue; built in 1890, the twenty-foot-wide dwelling was altered in 1901 by noted architect Henri Fouchaux to accommodate a doctor's office by incorporating a four-story rear addition, a one-story addition above the main building, and a new fireproof facade with metal piers and beams framing a bay window and balcony. A second campaign, directed by architect Albert P. Bloser in 1928-29, removed the stoop and facade up to the second story, raised the floor levels at the basement and first story, and erected a two-story shopfront extending out to the building line. The basement living quarters were converted to commercial use, the first-floor dentist's office was changed to a dentist's office and a store, and the upper floors remained as a single-unit dwelling. The upper floors were further divided into two units in 1953 and other exterior alterations have been carried out since that time.

Approximately two dozen converted rowhouses survive in the district along Lexington, Park, and Madison avenues. Most of them are along Madison Avenue, where they contribute to the distinctive character of that thoroughfare. Typically, the stoop and facade at the basement and parlor stories have been replaced by a two-story (occasionally one-story) commercial extension which accommodates a shop and residential entrance at the first level and another shop or an office at the second level. The most prominent feature of the commercial front is its transparency; surviving historic fabric at the second level tends to be a tripartite arrangement of fixed central window and pivoting side windows, all surmounted by glazed transoms. Most of the first-time conversions took place from the 1920s to the 1950s; often subsequent alterations further changed the appearance of these buildings. The converted rowhouses range from the modest Queen Anne building at 1283 Madison Avenue to the elaborate Renaissance Revival No. 1321 Madison Avenue (both featuring typical two-story glazed shopfront extensions; figs. 15 and 16). In almost every case, the historic character of the upper stories remains intact. Depending on the period of an individual storefront and its designer, the large glazed surface is framed by

stone, brick, metal sheeting or panels, corrugated metal, or stucco.

*Early-twentieth-century mansions and townhouses*⁸

When millionaire industrialist Andrew Carnegie and his wife, Louise, purchased the southernmost undeveloped blockfront along Fifth Avenue (north of East 90th Street) in order to relocate to a more spacious site from their home at West 51st Street, it had a major impact on the architectural development of the area. In 1899-1903 they erected an impressive sixty-four-room freestanding mansion designed as a Beaux-Arts interpretation of the neo-Georgian style by the firm of Babb, Cook & Willard, which had established its reputation with the DeVinne Press Building (1885-86, a designated Landmark). Carnegie's house⁹ (No. 2 East 91st Street, an individual Landmark, fig. 17), which he characterized as "the most modest, plainest and most roomy . . . in New York," is a rare residence in Manhattan because of its enormous size and the landscaped grounds which surround it. The vast bulk of the house is minimized somewhat by its slightly recessed wings and restrained ornament. Its rusticated Indiana limestone base, pierced by round-arched openings, supports two stories of Flemish-bond red brick trimmed with limestone window enframements and rusticated quoining. The main entrance, shielded by an elaborate copper and glass awning, is accentuated by the balconied Venetian window above it. The balustraded roof cornice with stone urns at its corners fronts a sloping roof with segmental-arched, copper-faced dormers and tall stone-trimmed brick chimneys. Extensions from the main mass include a south-facing terrace, and, on the east side, a one-story art gallery and glazed conservatory. The site is enclosed by stone piers joined by wrought-iron fences.

With the construction of the Carnegie mansion, upper Fifth Avenue took on a new appeal for wealthy New Yorkers, and the elevated land surrounding this site eventually came to be called Carnegie Hill. Carnegie further ensured the elite residential character of the neighborhood by purchasing most of the property near the mansion, then selling the lots only when satisfied with the quality of the proposed development. Though long undeveloped, Fifth Avenue and its side streets were built up with costly mansions of "palatial pretensions."¹⁰ The press noted that this newly exclusive section was protected from the onslaught of commerce and trains; instead each residence enjoyed "practically its own grounds in the shape of Central Park."¹¹

Between 1900 and World War I, many mansions and townhouses were erected in the district, about two dozen of which survive. In brief, mansions are grander residences, with at least two street-facing facades; townhouses follow more closely the frontal arrangement of

⁸Among other sources, see: Robert A.M. Stern *et al.*, *New York 1900* (New York, 1983), 315-16, 321-54.

⁹For more information, see LPC, *Andrew Carnegie Mansion Designation Report*, LP-0674 (New York, 1974).

¹⁰Montgomery Schuyler, "The New New York House," *Architectural Record* 19 (Feb., 1906), 83-103.

¹¹"The Fashionable Residential Section, No. 4," *RER&G* 76 (Jan. 6, 1906), 5.

standard rowhouses, but exhibit an individuality and scale appropriate to the owner. Townhouses and mansions vary greatly in size: a few townhouses were built on traditional twenty- or twenty-five-foot-wide lots, many occupied two lots and were thus twice as wide, and one mansion -- the Otto H. and Addie Kahn Mansion at 1 East 91st Street (1914-17) -- surpassed Carnegie's residence in bulk. Most mansions were built on corner sites, with Fifth Avenue corners being the most sought after. Typically, entrances were placed on the side street facades, which allowed the main rooms, extending the full width of the lot and located along the avenue side of the house, to have unparalleled park views. Several mid-block townhouses were designed with bowed fronts, which provided maximum light and air, and better park views. Even so, the urban sites produced by the merger of two or more lots were smaller than correspondingly exclusive sites outside the city; the resulting shape of townhouses thus tended to be narrow and tall. All the surviving early-twentieth-century townhouses and mansions are four to six stories, and included elevators which made the upper stories more accessible. While earlier New York City dwellings required tall basements to allow dining next to the kitchen at that level, the growing use of dumbwaiters permitted the dining room to be situated above the kitchen on the first floor. This deceptively simple change radically altered the standard New York dwelling by permitting an acceptable ground-level entrance reached by a very low stoop, a configuration commonly called the American basement plan, which became popular in Carnegie Hill.

A few townhouses were built in rows on speculation -- for example, Nos. 5, 7, and 9 East 88th Street (1902-03, Turner & Killian) and Nos. 18 through 24 East 94th Street (1899-1900, Van Vleck & Goldsmith; fig. 18) but even these follow the arrangement of individually designed houses with lavishly detailed five-story facades and the low stoops associated with the American basement plan. The only townhouses with old-fashioned high stoops are the Frederick W. Marks House at 70 East 91st Street (1905) and the Max Greene House at 53-55 East 91st Street (1907-08, fig. 19), both of which were the result of alterations to earlier structures, presumably with high stoops.

Almost without exception, these mansions and townhouses were designed by the most respected architects of the day, who worked in accordance with then-fashionable taste. The considerable influence of Carnegie's mansion must have guided architect George Keister in his design of the adjacent George L. McAlpin House, 1 East 90th Street (1902, fig. 20), also expressed in the neo-Georgian vocabulary. In general, though, the later nineteenth-century expression of such styles as the neo-Grec, Queen Anne, Romanesque Revival, and Renaissance Revival was eclipsed by the reestablishment of classicism as taught at the Ecole des Beaux-Arts and as popularized by the World's Columbian Exposition of 1893.¹² During the second half of the nineteenth century, the Parisian Ecole des Beaux-Arts gradually attracted many aspiring American architects who enrolled because of the school's acknowledged artistic supremacy; these students learned a disciplined, comprehensive approach to architecture, which stressed

¹²For an account of the influence of the Ecole and the Exposition on townhouses in the district, see, for example: LPC, *Lucy D. Dahlgren House Designation Report*, report prepared by Edward T. Mohylowski, LP-1267 (New York, 1984).

rationality, correctness, and thinking on a grand scale.

About half of the early townhouses and mansions have limestone facades expressed in what is commonly called the Beaux-Arts style, a typically bold interpretation of classicism, often through the filter of the Renaissance or Baroque eras. Two exemplars of this movement are found on East 91st Street. In the James A. and Florence A. Sloane Burden, Jr., House, No. 7 (1902-05, fig. 21), the highly regarded firm of Warren & Wetmore produced a modern interpretation of eighteenth-century French classicism; that firm was also responsible for the renowned Beaux-Arts Grand Central Terminal (1903-13, a designated Landmark). For the house of John Henry and Emily Vanderbilt Sloane Hammond, No. 9 East 91st Street (1902-03), the firm of Carrère & Hastings, architects of the New York Public Library (1898-1911, a designated Landmark), designed a facade which, despite its inspiration in sixteenth-century Rome, harmonizes beautifully with its neighbor. The exuberance of Beaux-Arts design was occasionally translated into other non-Classical styles, as seen at the Felix and Frieda Warburg Mansion, No. 1109 Fifth Avenue (1907-09, fig. 22), a châteauesque François I style edifice which evokes images of medieval French royalty; it is the work of Ecole-educated architect C.P.H. Gilbert.

After the first decade of the century, architects began to rely on styles which were as refined as, but less exuberant than, the Beaux-Arts aesthetic. Gilbert collaborated with John Armstrong Stenhouse on the design of the enormous Otto H. and Addie Kahn Mansion, No. 1 East 91st Street (1914-17, fig. 23); its neo-Renaissance exterior, which encloses a shallow curved porte-cochère, was inspired by the sixteenth-century Roman Palazzo della Cancelleria. Three other major residences are articulated in this tradition, including the neo-Renaissance Henry and Annie Phipps House at 6 East 87th Street (1902) and the neo-Italian Renaissance Ernesto and Edith Fabbri House at 7 East 95th Street (1914, fig. 24), both by Grosvenor Atterbury,¹³ an Ecole alumnus known for his facility in using a variety of revival idioms and, following World War I, as a pioneer in the design of large-scale housing projects.

Ogden Codman was the most prolific of early-twentieth-century townhouse designers active in the area of the district, producing three residences, including one for himself and one for Lucy Drexel Dahlgren at 15 East 96th Street (1916-18, fig. 25), and extensively altering a fourth. His client for the latter was Archer M. Huntington, arts patron and founder of the Hispanic Society of America. Codman's designs are a particularly refined interpretation of eighteenth-century French classicism.

Townhouses built between the wars

The transformation of Carnegie Hill into an exclusive residential enclave continued during the years between the World Wars. Significant architectural differences between the two eras are noticeable, however. Increasingly, new townhouses were not built on vacant sites but instead were the result of radical alterations to nineteenth-century rowhouses, sometimes to the

¹³On the latter Atterbury collaborated with the client's brother, the Italian architect and interior designer, Egisto Fabbri. LPC, *Guide to New York City Landmarks*, entries by Andrew S. Dolkart (Washington, D.C., 1992), 104.

extent of combining two dwellings, demolishing their stoops, and providing a new facade of four or five stories which often was extended out to the lot line. A more obvious difference is found in the aesthetic shift after World War I to the neo-Georgian and neo-Federal styles. Clients also sought a greater individuality in design which is evident in modern interpretations of Classical architecture. The architects responsible for the additions to the district during this period include some of the city's most prominent, although little is known about some of the others.

Following the World's Columbian Exposition of 1893, influential firms such as McKim, Mead & White introduced, as an alternative to the popular Beaux-Arts residence, the "Georgian" townhouse, as illustrated by three residences outside this historic district: the H.A.C. Taylor House at 3 East 71st Street (1894, demolished), the James J. Goodwin House at 9-11 West 54th Street (1896-98, a designated Landmark), and the Charles Dana Gibson House at 127 East 73rd Street (1902-03, now in the Upper East Side Historic District). Derived from both English and American eighteenth-century architecture, "Georgian" was at this time used as a generic term referring to any Early American design, either pre- or post-Revolutionary, which was influenced by English precedents.¹⁴

Particularly important in the development of the twentieth-century Georgian-inspired townhouse was the firm of Delano & Aldrich, whose work includes the Post Office Department Building (1933) in Washington, D.C., and many townhouses for wealthy clients on the East Side of Manhattan and in the suburbs of New York City. This firm extended the definition of "Georgian" to include the red brick Federal and Greek Revival styles of the early American Republic, thereby reinforcing the overlapping character of these styles. The labels "neo-Georgian" and "neo-Federal" have been used interchangeably, though in this report the neo-Federal style is associated with a certain restrained simplicity and neo-Georgian with greater latitude in the use of historic forms.

Delano & Aldrich's first major expression of neo-Georgian architecture in the district is the stone-trimmed brick Willard D. and Dorothy Whitney Straight Mansion, No. 1130-31 Fifth Avenue (1914-15, Delano & Aldrich; an individual Landmark, fig. 26); its dignified exterior terminates in an attic pierced by bull's-eye windows and crowned by a balustraded cornice. These windows are modeled on similar windows in the wings of Hampton Court Palace designed by Sir Christopher Wren.¹⁵ Delano & Aldrich went on to design the elegant neo-Federal Francis F. Palmer House (1917-18, fig. 27) with its incised lintels and delicate ironwork. While both houses were designed for corner sites, the robustness of the first is countered by the austerity of the second. A decade later, the firm was commissioned by George F. Baker, Jr., to enlarge the Palmer House with a garage beneath chauffeur's quarters at 69 East 93rd Street, a ballroom addition at 1190 Park Avenue (both 1928-29), and another townhouse intended as

¹⁴This is one reason why it is difficult to distinguish between designs based on Georgian (or Colonial) precedents and those based on Federal models. The Charles Dana Gibson House, for example, has been described as "neo-Federal."

¹⁵LPC, *Guide to New York City Landmarks*, 117.

the residence of Baker's father at 67 East 93rd Street (1931). Now known as the George F. Baker, Jr. House Complex (and composed of individual Landmarks), the various pieces create a harmonious ensemble in their details -- red brick laid in Flemish bond, delicate ironwork, and marble trim, among other elements -- and in their arrangement around the large garden (now court) which opens onto the street, an unusual amenity for any Manhattan residence. Delano & Aldrich also designed an interesting complex of neo-Federal townhouses for R. Fulton Cutting, Jr., at 15 East 88th Street, and three of his children, the Cutting Houses at 12, 14, and 16 East 89th Street (1920-22, fig. 28), which are articulated as one large mansion. All feature unusual first-story arcades, severe square-headed window openings, and steeply-pitched slate-covered roofs with two levels of dormers.

In this district, nearly two dozen surviving residences were designed in the neo-Georgian or neo-Federal styles, including the majority of townhouses built during the 1920s. They are typically faced in brick, sometimes above limestone bases, and trimmed with details in brick and limestone based on eighteenth-century sources, such as splayed lintels, balustraded cornices, and delicate porticoes. Examples include the Guy and Cynthia Cary House at 57-61 East 91st Street (1923-24, fig. 29) and the Emily Trevor House at 15 East 90th Street (1928, an individual Landmark), both by Mott B. Schmidt, one of New York's finest townhouse architects and an admirer of the work of Delano & Aldrich.

Other architects of townhouses dating from this era chose different artistic idioms, rooted in the classical tradition of Western art. The neo-Renaissance Elie and Viola Nadelman House at 4-6 East 93rd Street (1921-22, fig. 30) has a sober limestone facade by the noted firm of Walker & Gillette, whose *oeuvre* includes the Fuller Building (1929, a designated Landmark). Architect Cass Gilbert, whose fame was earned with his United States Custom House (1905-09) and Woolworth Building (1911-13, both designated Landmarks), remodeled a rowhouse at 1 East 94th Street into his own residence in 1925-26; its neo-Classical limestone facade combines several classical motifs as they were interpreted by builders of the sixteenth through eighteenth centuries. Another outstanding neo-Classical facade was designed by Swiss-born architect Walter Haefeli for the John Foster Dulles House at 72 East 91st Street (1927, fig. 31); based on architecture from the era of Louis XVI, the otherwise severe limestone surface is enlivened by three-centered arches at the first story, dainty balconettes and carved panels at the second story, and a rosette-embellished cornice. Nationally renowned architect John Russell Pope, designer of the Theodore Roosevelt Memorial wing of the American Museum of Natural History (1931-34, a designated Landmark) and the Jefferson Memorial (1937-43) in Washington, D.C., designed the Virginia Graham Fair Vanderbilt House at 60-64 East 93rd Street (1930-31), which seeks its inspiration from the architecture of the period of Louis XV; the balance of its broad, projecting mass and its recessed end bay is a solution to townhouse design shared by several others in the district. Equally distinctive, though more modest, are the modern classic designs of Emery Roth for Nos. 1149 and 1145 Park Avenue (1917 and 1920, respectively) in which the austere limestone facades feature classically-inspired entrances, faint suggestions of other classical elements, and one wide, single window opening per story; at No. 1149 the historic tripartite windows survive.

The 1930s brought the last of the grand, historicizing townhouses; among these is the admirable design of William J. Creighton for the neo-Federal Garrard Winston House at 5-7 East 92nd Street (1934-35, fig. 32), characterized by its wide quoining, tall arched windows with scrolled keystones, and shallow pediment. In the spirit of individuality, architects continued to diversify the architectural languages they employed. In contrast to the tradition-bound neo-Georgian and neo-Federal aesthetics which dominated the period before 1930, other styles emerged, including the neo-Regency and modern vocabularies. Three townhouses of the 1930s, including the John Sloane House at 48-50 East 92nd Street (1931-32, Joseph C. Mackenzie, Jr.), may be described as neo-Regency in character, a modern version of late-eighteenth- and early-nineteenth-century English forms, particularly the restrained ornament of Sir John Soane. An especially theatrical form of the style is found at both the William Goadby and Florence Baker Loew House at 56 East 93rd Street (1930-31, Walker & Gillette, fig. 33) and the Isabella Greenway House at 130-32 East 92nd Street (1937-38, William L. Bottomley); their large Venetian windows surmounted by undulating spandrels appear as proscenium arches against the otherwise broad smooth surfaces of the facades.

Other townhouses are more thoroughly twentieth century in their expression. The Art Deco style, deriving its name from the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, relies on vertical emphasis as well as abstracted, flattened, and geometrically composed ornament as an expression of the industrialized twentieth century. The Moderne style, a variation on this movement, features more of a "machine aesthetic," incorporating horizontal lines, streamlined curves, modern metals, less ornament, and flat, monochromatic surfaces. Two distinguished examples of these trends are the Art Deco Caramai and John Mali House at 10 East 93rd Street (1930-31, Roswell F. Barratt; fig. 34) with its stylized channeled piers, scalloped frieze, chevron-embellished cornice, and spandrels featuring spheres and wavy lines; and the Moderne style No. 59 East 93rd Street (1937, Howes Construction Co.; fig. 35), with projections limited to horizontal bands and the bowed bay window emphasizing the use of steel and glass. Neither design relies on historical prototypes yet each contributes sympathetically to its streetscape.

*The modern apartment house*¹⁶

At the turn of the century, the residential options for middle-class New Yorkers included -- besides flats buildings and increasingly expensive rowhouses -- small apartment buildings. They were typically seven-story structures, often arranged around a central court; each suite, entered through a modest foyer, contained a long hall off of which opened six rooms and a bath. By virtue of their blocky massing and central courts, Madison Court at 1361 Madison Avenue (1900-01, Harry B. Mulliken) and Woodward Hall at 50 East 96th Street (1905-06, George F. Pelham) are examples of early apartment buildings in the area of the district.

Increasing property values, higher living costs, and the desire to live in fashionable

¹⁶Pease & Elliman's *Catalogue of East Side New York Apartment Plans* (New York, 1925), passim. See also: Andrew Alpern, *Apartments for the Affluent* (New York, 1975), passim.

neighborhoods fueled the demand for high quality apartment buildings as well. Before World War I, a few opulent small apartment houses were erected in the area of the historic district. An early example of this building type is No. 1261 Madison Avenue (1900-01, an individual Landmark; fig. 36), a seven-story-and-basement Beaux-Arts structure with only fourteen apartments. It was designed by the firm of Buchman & Fox, which was also responsible for several apartment hotels on the Upper West Side. The Capitol at 12 East 87th Street (fig. 37) was designed by the firm of George & Edward Blum in a stylized neo-Renaissance aesthetic and erected in 1911. In 1909 that firm began designing apartment houses, which are characterized by unusual ornament that is fully integrated into the designs. The individually designed terra-cotta forms on the eight-story exterior of The Capitol expressed the luxury of the eight units inside: each floor was designed as a single apartment with fourteen rooms and four bathrooms. The four main rooms of each unit could be joined to produce an entertaining space of forty-two by fifty feet. C.P.H. Gilbert's lavish châteauesque François I exterior for No. 1067 Fifth Avenue (1917) continued the conspicuous luxury of the early apartment buildings.

By the time of World War I, changing social, political, and legal environments wrought transformations in the apartment building. These were anticipated in the siting and design of Robert T. Lyons's No. 1155 Park Avenue (1914, fig. 38): situated on a large corner lot, the mass of the building wraps around a large central court; on the exterior, historicizing details are limited, and horizontal features define a solid, two-story base, a tall and simple midsection with emphasized edges, and a relatively more decorated crown. Park Avenue, by that time a clean and quiet thoroughfare graced with a landscaped median, was overtaking Fifth Avenue as the city's prime residential address. Change was accelerated when in the early 1920s the New York State Supreme Court rescinded a seventy-five-foot height restriction on Fifth Avenue apartment buildings; within three years, close to one-third of the fashionable park frontage of that avenue lost its grand mansions and was rebuilt with tall luxury apartment houses.¹⁷ The surge in apartment building construction between 1921 and 1930 produced about three dozen such structures in the district alone, largely on Fifth and Park avenues. Two-thirds of them are on large corner sites, created by merging multiple lots; the remainder are on mid-block sites which, in every case but one, are also the result of merged lots. One apartment house has six stories, several have nine stories, but the majority have fourteen or fifteen stories surmounted by penthouses. Exterior walls fronting on streets and avenues have fully designed facades; other walls vary in their architectural pretensions, but most are very simply developed.

In the Carnegie Hill area, the most prolific apartment house architects were J.E.R. Carpenter, an expert on apartment design and a successful real estate investor who collaborated with his brother John H. Carpenter, a developer. J.E.R. Carpenter's contributions to this district include his campaign to defeat the above-mentioned height restriction imposed along Fifth Avenue, his introduction (possibly with the input of developer Anthony Campagna) of the foyer-centered apartment plan which replaced the convoluted "long hall" plan, and the designs for

¹⁷Robert A.M. Stern *et al.*, *New York 1930* (New York, 1987), 387-88.

seven apartment buildings, all on corner sites.¹⁸ Other Carnegie Hill apartment houses were designed by the father-and-son firm of George F. Pelham and George F. Pelham, Jr. Their buildings vary in style and site characteristics; among their contributions is No. 21 East 90th Street (1927), capped by a set-back penthouse tower. Among the other apartment building designers whose work is well represented within other historic districts in Manhattan is Emery Roth, a specialist in that building type.

It is difficult to analyze these tall buildings by architectural style since apartment buildings had no easily adaptable models in the history of architecture. Architects designed the envelope of a building based on economic and, after 1916, zoning considerations, then applied historically-derived ornamental detail. Within the district, No. 1160-1164 Fifth Avenue (1922-23), designed by the Fred F. French Co., is an exception to this tendency; its two-story rusticated base, three-story brick midsection featuring elegant stone pilasters and a full entablature, and urn-bearing crown exhibit a standard of detail commensurate with that of smaller residential buildings. Otherwise, the apartment buildings generally have brick exteriors embellished with limestone (including a one- or two-story limestone base) and terra cotta, and architectural refinement is concentrated around the main entrance, across the base, and at the crown in the form of a cornice or parapet. Quoining at the edges of surfaces and occasional window surrounds and small balconies tend to be the only relief on otherwise plain brick midsections. Neo-Renaissance was the vocabulary of choice for these applied details, followed by neo-Georgian (for example, No. 1165 Park Avenue, built in 1925-26; fig. 39). The neo-Federal, neo-Classical, and neo-Medieval styles were used much less frequently and with even greater restraint.

Analogous to the stylistic development of the Carnegie Hill townhouse, the last apartment buildings of the 1920s and one dating from the late 1930s feature the Moderne and Art Deco styles; of particular interest are the Art Deco No. 46 East 91st Street (1929-30, George F. Pelham), enlivened with patterned brickwork, and the Moderne No. 1150 Park Avenue (1939-40, George F. Pelham, Jr.), which features chamfered, glazed corners and a stepped-back crown. Following World War II the greatly reduced amount of construction in the district included nine apartment buildings, all articulated in a straightforward Modern style. The larger examples have at least sixteen stories, often sheathed in light-colored brick, and step back toward the top into terraced penthouse levels. The last apartment building erected in the district, No. 14 East 96th Street (1981, Levein Deliso White Songer) is an example of a "sliver" building -- an extremely narrow and tall structure on a mid-block site.

An especially noteworthy apartment house for its aesthetics and planning is No. 1185 Park Avenue (1928-29, fig. 40) by the firm of Schwartz & Gross, active designers of apartment buildings in New York and known for their interior plans. This neo-Gothic structure exhibits a triple-arched portico and an abundance of well-placed terra-cotta ornament at the third story and at five-bay-wide sections rising to the corbeled cornice. In addition, its enormous footprint of approximately 201 by 245 feet permitted the arrangement of units in a hollow square framing

¹⁸For a more complete discussion of J.E.R. Carpenter's career, see Stern *et al.* (1987), 392-93.

a spacious interior court, the continuation of a tradition more prevalent on the West Side which included Graham Court (1899-1901, Clinton & Russell), The Belnord (1908-09, H. Hobart Weekes), and The Apthorp (1906-08, Clinton & Russell; all are designated Landmarks). At No. 1185, six separate lobbies enabled each elevator to serve only two apartments per floor, all of which featured gracious entrance galleries.

Of significance to the architectural development of New York City are the changes in plan behind the historically decorated facades of these apartment buildings. Their interior layouts vary widely in size and comfort. A typically spacious unit at No. 1172 Park Avenue (1926, Rosario Candela) shared its floor with just one other unit, each having its own elevator core; however, each apartment was arranged with its eleven rooms (and four baths) or twelve rooms (and five baths) strung out along two parallel corridors, one for the tenants and the other for their servants. On the other hand, despite its relative modesty, No. 1150 Fifth Avenue (1923-24, J.E.R. Carpenter; fig. 41) pointed toward a new trend in apartment layouts. It was built with a typical floor of five units, served by two separate elevator cores; the units vary in size from six rooms (and two baths) to nine rooms (and three baths). The rooms in most suites radiate from an entrance foyer, an innovation Carpenter is credited with having introduced into the New York building scene. Sometimes architects were forced, by the shape and dimensions of the site, to combine varying solutions into the plan of a typical floor; for example, at No. 1175 Park Avenue (1924-25, Emery Roth) each of the three units per floor has a different circulation core: a short corridor, a long corridor, and a wide gallery. Nevertheless, the general trend was toward plans which clustered rooms by use.

Typical rowhouse alterations

Some rowhouses, especially those on side streets, were altered to suit new tastes and uses. While some alterations were undertaken to update a property stylistically (for example, the introduction of neo-Georgian multi-pane windows), more often such alterations reflected the financial difficulty of maintaining a rowhouse during the Depression of the 1930s and the subsequent transformation of single-family dwellings for multiple occupancy. Such changes reflected the declining household size of the average middle-class New York family and increasing acceptance of single people living in apartments away from other family members. Sometimes an alteration was confined to converting a basement into a professional office while the remaining floors remained a single unit. At other times the entire building was divided into smaller apartments or boardinghouse rooms.

Exterior alterations sometimes were limited to removing the stoop, converting the former entrance into a window, redesigning the areaway, and aggrandizing the basement entrance. In other cases, such as No. 64 East 91st Street (1887-89), altered in 1927 by architect John P. Voelker, projections were removed, fenestration altered, and new entrance enframements installed at the basement; in this instance a new aesthetic was sought through the addition of the neo-Classical enframement and large picture window, though the original cornice remains (fig. 42).

Non-residential buildings

Buildings in the district erected specifically for non-residential purposes are few, but of extremely high quality; often the institutions which commissioned these structures sought architects as talented as those who designed the adjacent houses. Apparently the earliest non-residential structure which survives in the district is a two-story, limestone-trimmed brick neo-Federal stable at 112 East 91st Street (1906, John Lambeer); though not the work of a well-known designer, its style, materials, scale, and use are sympathetic to the townhouse neighborhood in which it was built.

Two houses of worship were erected in the twentieth century to serve the population of the area. Both are prominently situated and were designed by outstanding architectural firms. The Church of the Heavenly Rest at 1084-1089 Fifth Avenue (fig. 43) was erected in 1927-29 to the designs of the firm of Mayers, Murray & Phillip, the successor firm to that of architect Bertram Grosvenor Goodhue, the designer of other notable New York churches, including Saint Bartholomew's Church (1914-19) and the Chapel of the Intercession (1910-14, both designated Landmarks); the Church of the Heavenly Rest complex includes the neo-Gothic church and six-story parish house. Described at the time of its construction as "perpendicular Gothic," the Indiana limestone-clad church is still admired for its compact massing, pierced by large pointed windows with tracery, and its restrained ornament, in particular a pair of sculpted winged angels and figures of Moses and John the Baptist in the organic style of sculptor Lee Lawrie, a frequent collaborator with Goodhue. Surviving historic fabric includes wood doors and their decorated metal strap hinges. The Brick Presbyterian Church at 1140-1144 Park Avenue (fig. 44) was built in 1938-40 according to the designs of William Louis Ayers of the firm of York & Sawyer, known for many fine works, including the Federal Reserve Bank of New York (1919-24, a designated Landmark). Ayers drew on the eighteenth-century London churches of John James and James Gibbs for the red brick and limestone neo-Georgian structure, characterized by its tall tower. Its red brick exterior was intended as a visual link to the congregation's first church of 1767.

Three school buildings, designed by prominent architects, were erected in the district during the twentieth century. The two earliest projects are particularly in keeping with the architectural ambiance of their contemporary neighbors. The Spence School at 16-24 East 91st Street (fig. 45) was designed by John Russell Pope and erected in 1929. The original eight-story structure of limestone-trimmed brick retains its historic ironwork and wood sash windows. It was enlarged in 1985-87 by the firm of Fox & Fowle with a four-story addition which displays a contextual design and was executed in similar building materials, except for the windows. The Nightingale-Bamford School, located at 16-24 East 92nd Street, contains at its core a five-story structure (No. 20-24) designed in the neo-Georgian style by Delano & Aldrich and built in 1929. In 1967-68 an addition by Adams & Woodbridge was erected at 26 East 92nd Street and in 1989-91 No. 16-18 was built to the designs of Jack L. Gordon Architects; both extensions to the complex as well as the additional, unifying stories are sympathetically neo-Georgian in character.

Two other institutional buildings contrast with their neighbors in bold and successful

ways. The National Academy of Design School of Fine Arts at 5 East 89th Street (fig. 46), designed by William Platt, was built in 1958-59 to accommodate classrooms and a library. The Modern four-story building combines a limestone base with blended shades of tan iron-spot brick above to create a facade that harmonizes with the adjacent structure to which it is attached. The solid wall of the upper portion of the facade, suggesting the institutional purpose of the building, is articulated with a diamond pattern of raised brick headers. Historic elements such as ironwork survive. Certainly the most controversial and best known non-residential building in the district is the crowning masterpiece of Frank Lloyd Wright's career, the reinforced concrete Guggenheim Museum at 1070-1076 Fifth Avenue (fig. 47); it was erected in 1956-59 as an expression of his quest for an "organic architecture."¹⁹ The nautilus-shaped rotunda is balanced by the smaller monitor to its north; both are bound by the hovering horizontal mass spanning the entrance. A four-story addition built in 1964-68 under the supervision of architect William Wesley Peters, a student of Wright's from his school at Taliesin, was replaced in 1988-92 with the construction of the existing seven-story limestone-sheathed annex, designed by the firm of Gwathmey Siegel & Associates and characterized by its gridded pattern and narrow bands of windows. At that time other exterior changes took place, including the restoration of the fabric of the original Wright-designed building, and the addition of a ramped entrance to the basement-level auditorium, an outdoor sculpture garden, and a roof terrace.

Conclusion

The architectural fabric of the Expanded Carnegie Hill District creates a distinct sense of place. Its western boundary, reinforced by the edge of Central Park, retains several notable early-twentieth-century mansions but otherwise is dominated by tall apartment buildings, primarily dating from the 1920s, and by two non-residential structures, the Church of the Heavenly Rest and the Guggenheim Museum. To the east, Madison Avenue is composed of rows of converted dwellings, with shopfront extensions, and early multiple dwellings. Despite its surviving dwellings (many are converted), the general character of Park Avenue is derived from the George F. Baker, Jr. House Complex, the Brick Presbyterian Church, and, especially, the large apartment buildings. The eastern boundary at Lexington Avenue, with its converted dwellings, early flats buildings, and small apartment buildings, has a mid-twentieth-century commercial character which contrasts with the opposite side of the avenue, dominated by large residential and institutional structures. Side streets are characterized by their long mid-block rows of mixed residential building types -- nineteenth-century rowhouses across the width of the district, townhouses from Fifth to Park avenues, and scattered flats buildings -- usually bracketed by larger residential buildings at the corners. This visual continuity is reinforced by the slope of the land, which drops off south of the district and, in an especially noticeable way, east and north of the district.

David M. Breiner

¹⁹For a more detailed account, see LPC, *The Solomon R. Guggenheim Museum Designation Report* (LP-1774), report prepared by David M. Breiner (New York, 1990).



Fig. 4. Nos. 122 and 120 East 92nd Street (1859, 1871).



Fig. 5. No. 133 East 94th Street (1878-79).



Fig. 6. No. 117 East 95th Street (1891-92).



Fig. 7. No. 57 East 90th Street (1886-87).



Fig. 8. No. 11 East 94th Street (1892-93).



Fig. 9. No. 22 East 93rd Street (1893).



Fig. 10. No. 25 East 92nd Street (1889-90).



Fig. 11. No. 24 East 95th Street (1899-1901).



Fig. 12. No. 116 East 92th Street (1889).



Fig. 13. No. 114 East 91st Street (1890).



Fig. 14. Hotel Graham, No. 22 East 89th Street (1891-93).



Fig. 15. No. 1283 Madison Avenue (1885-86, 1929).

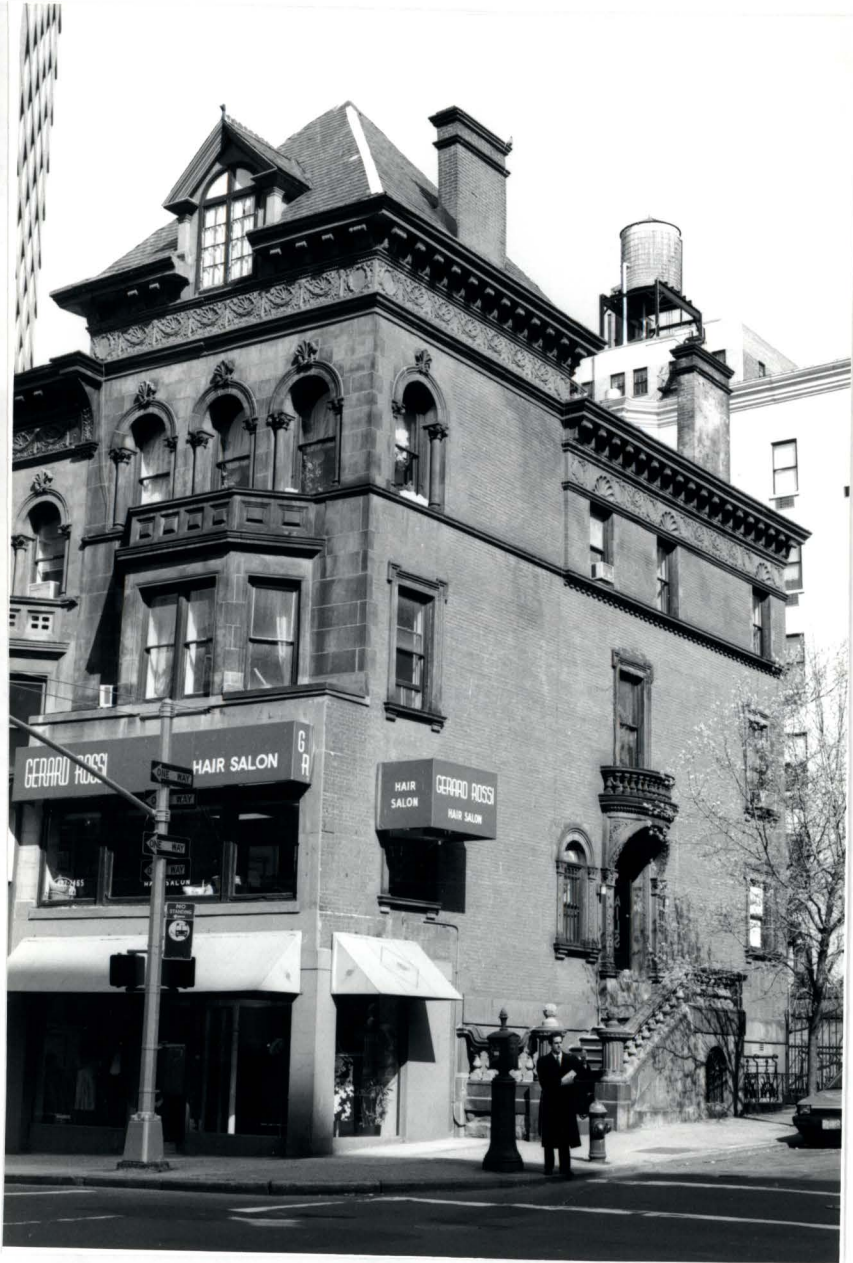


Fig. 16. No. 1321 Madison Avenue (1890-91, 1929-30).



Fig. 17. Carnegie Mansion, No. 2 East 91st Street (1899-1903).



Fig. 18. No. 22 East 94th Street (1899-1900).

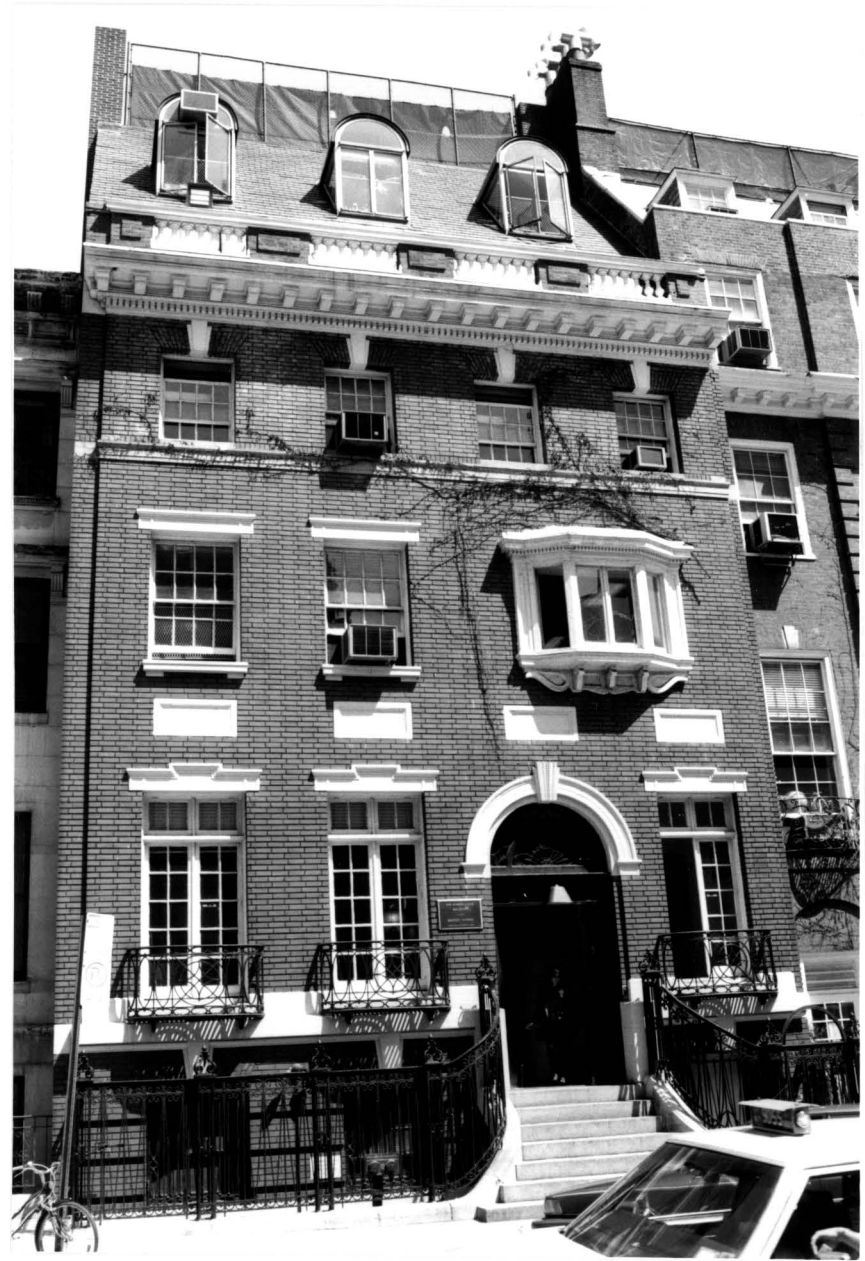


Fig. 19. Max Greene House, 53-55 East 91st Street (1907-08).



Fig. 20. George L. McAlpin House, 1 East 90th Street (1902).



Fig. 21. Burden House, 7 East 91st Street (1902-05).



Fig. 22. Warburg Mansion, 1109 Fifth Avenue (1907-09).



Fig. 23. Kahn Mansion, 1 East 91st Street (1914-17).



Fig. 24. Ernesto and Edith Fabbri House, 7 East 95th Street (1914).



Fig. 25. Lucy D. Dahlgren House, 15 East 96th Street (1916-18).



Fig. 26. Straight Mansion, 1130-31 Fifth Avenue (1914-15).



Fig. 27. Palmer/later Baker House, 75 East 93rd Street (1917-18).



Fig. 28. Cutting Houses, 12, 14, 16 East 89th Street (1920-22).

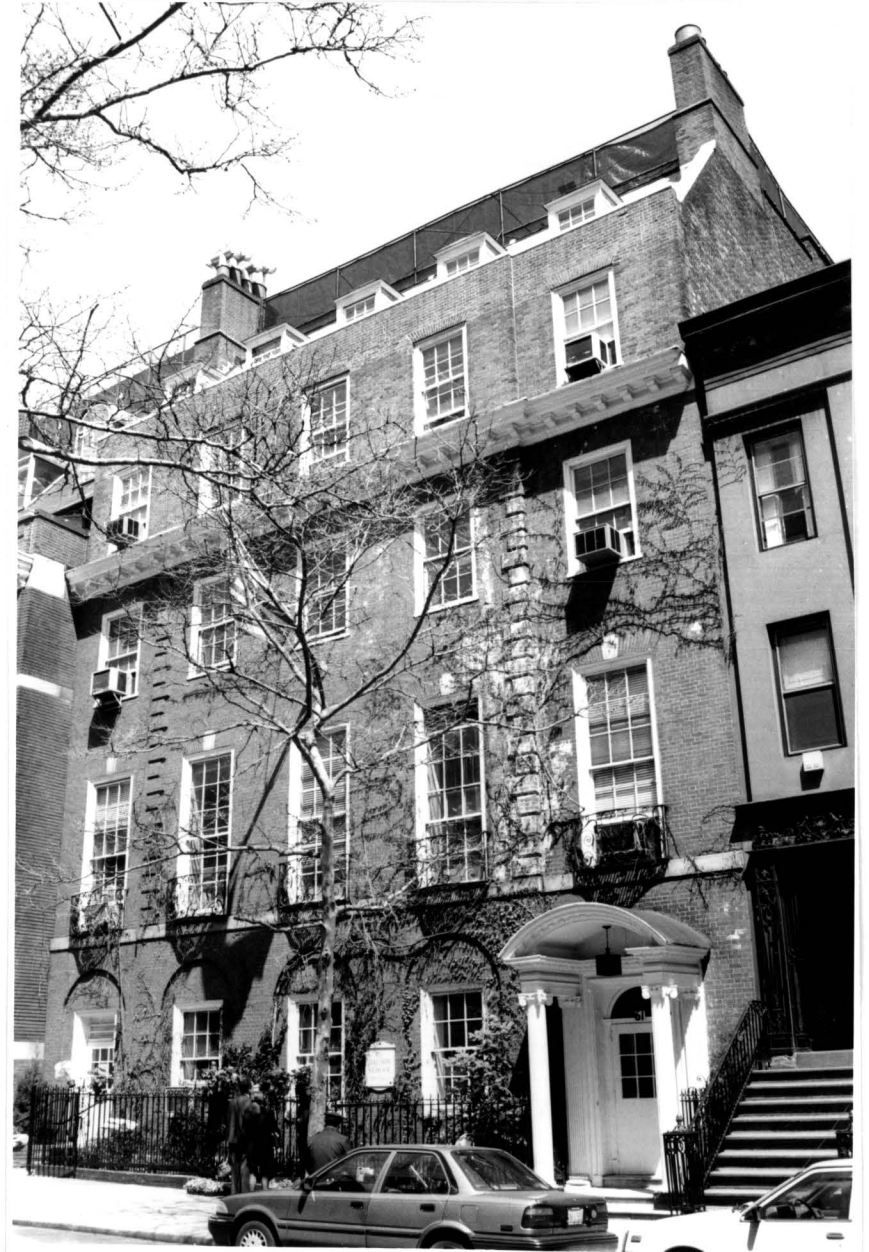


Fig. 29. Cary House, 57-61 East 91st Street (1923-24).

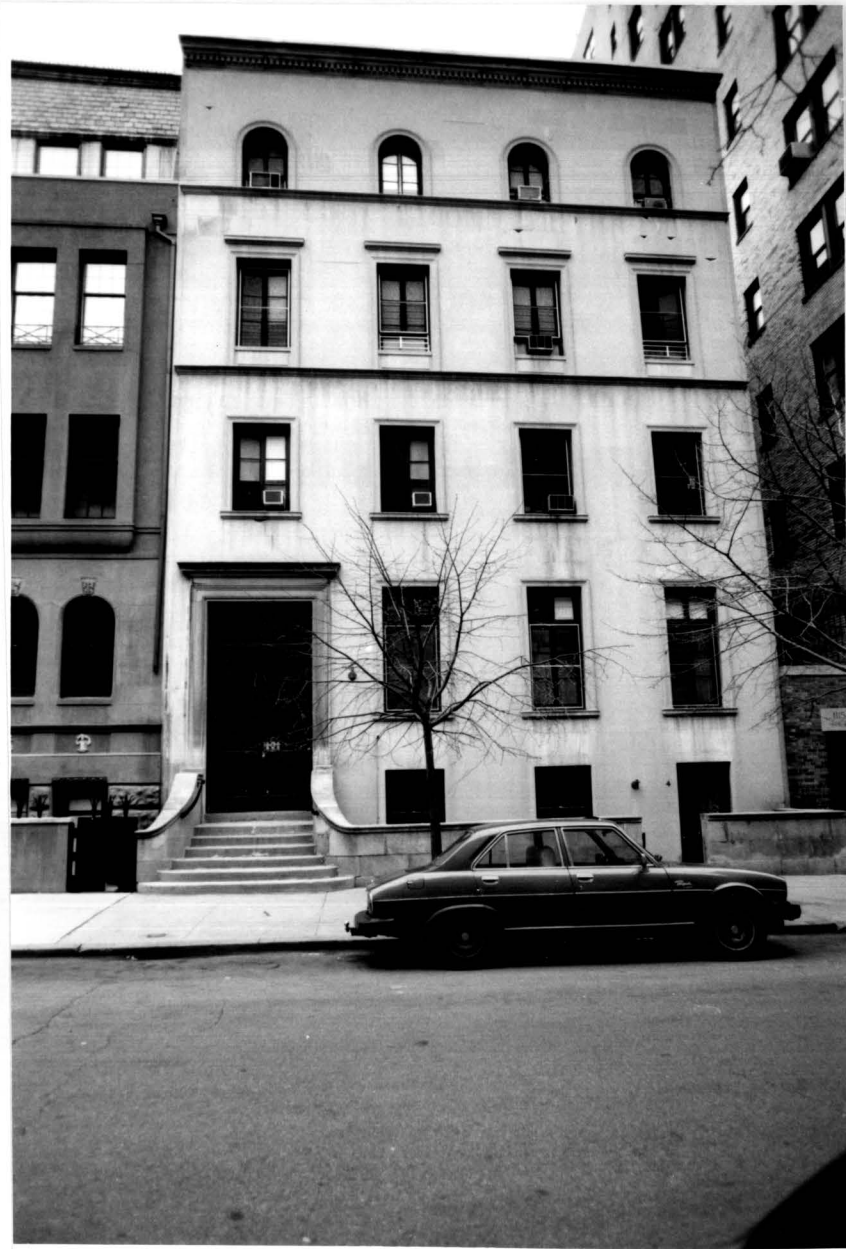


Fig. 30. Nadelman House, 4-6 East 93rd Street (1921-22).



Fig. 31. John Foster Dulles House, 72 East 91st Street (1927).



Fig. 32. Garrard Winston House, 5-7 East 92nd Street (1934-35).

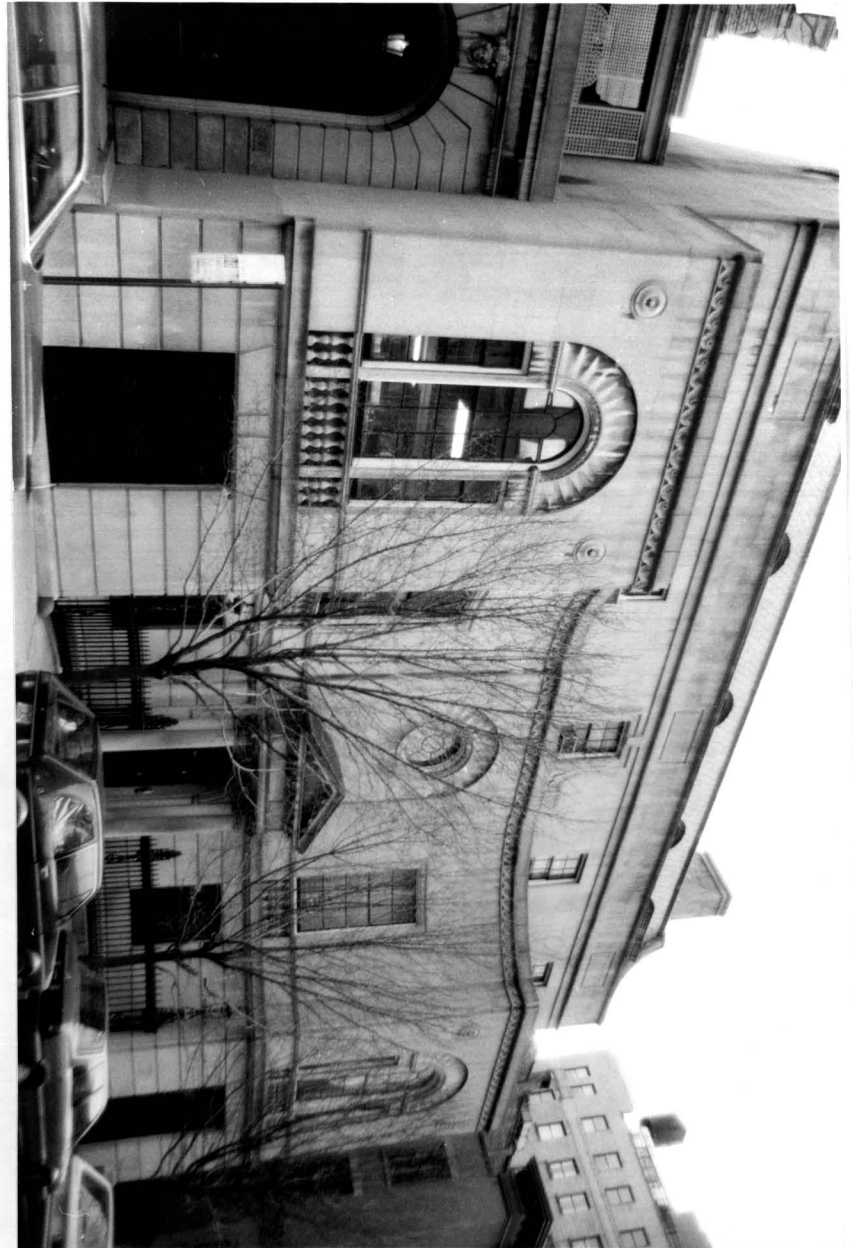


Fig. 33. Loew House, 56 East 93rd Street (1930-31).



Fig. 34. Mali House, 10 East 93rd Street (1930-31).



Fig. 35. No. 59 East 93rd Street (1937).



Fig. 36. No. 1261 Madison Avenue Apartment Building (1900-01).



Fig. 37. The Capitol, 12 East 87th Street (1911).



Fig. 38. No. 1155 Park Avenue Apt. Building (1914).



Fig. 39. No. 1165 Park Avenue Apt. Building (1925-26).



Fig. 40. No. 1185 Park Avenue (1928-29).

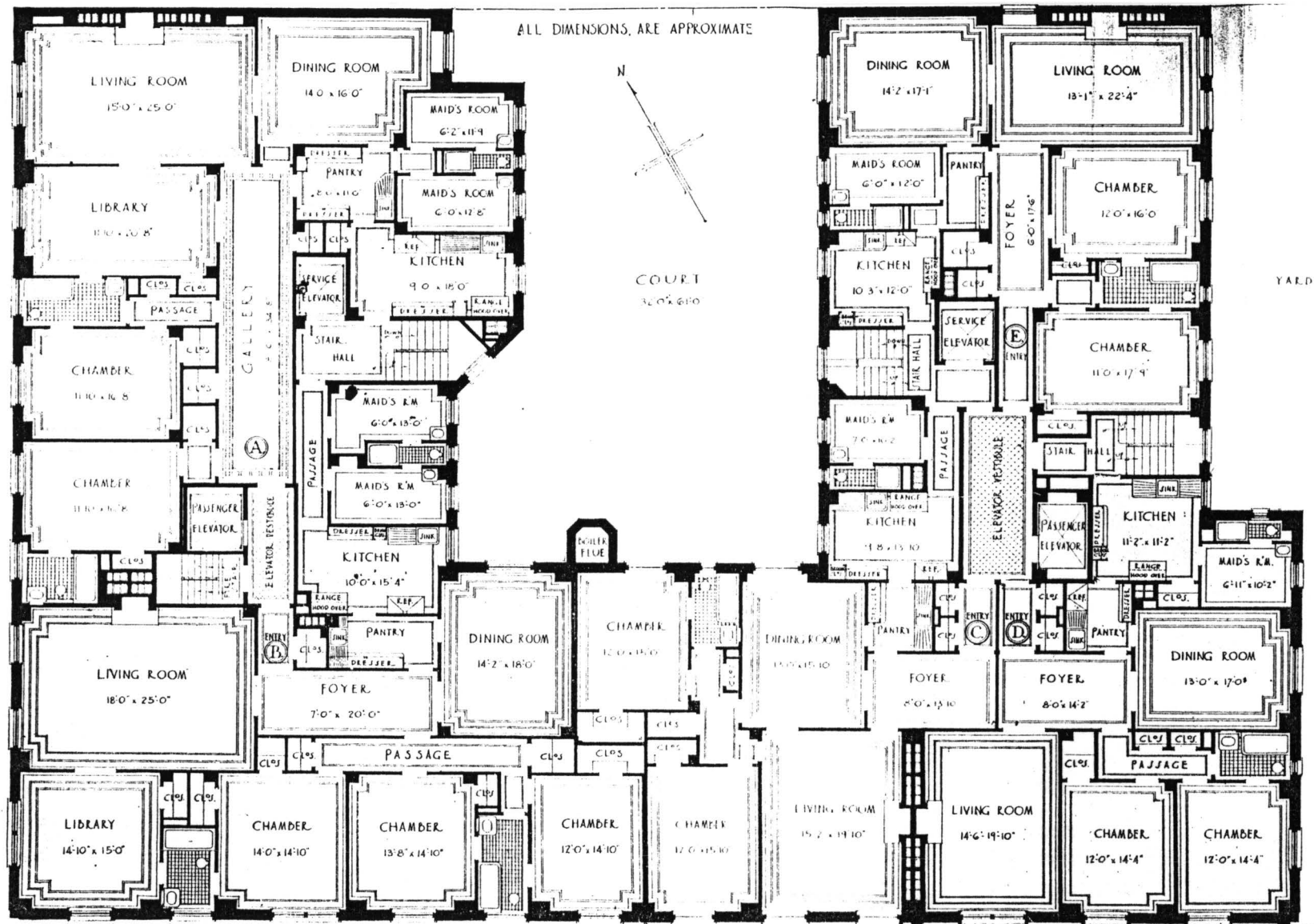


Fig. 41. No. 1150 Fifth Avenue (1923-24), typical plan [Pease & Elliman's Catalogue (1925), 66].



Fig. 42. No. 64 East 91st Street (1887-89, 1927).

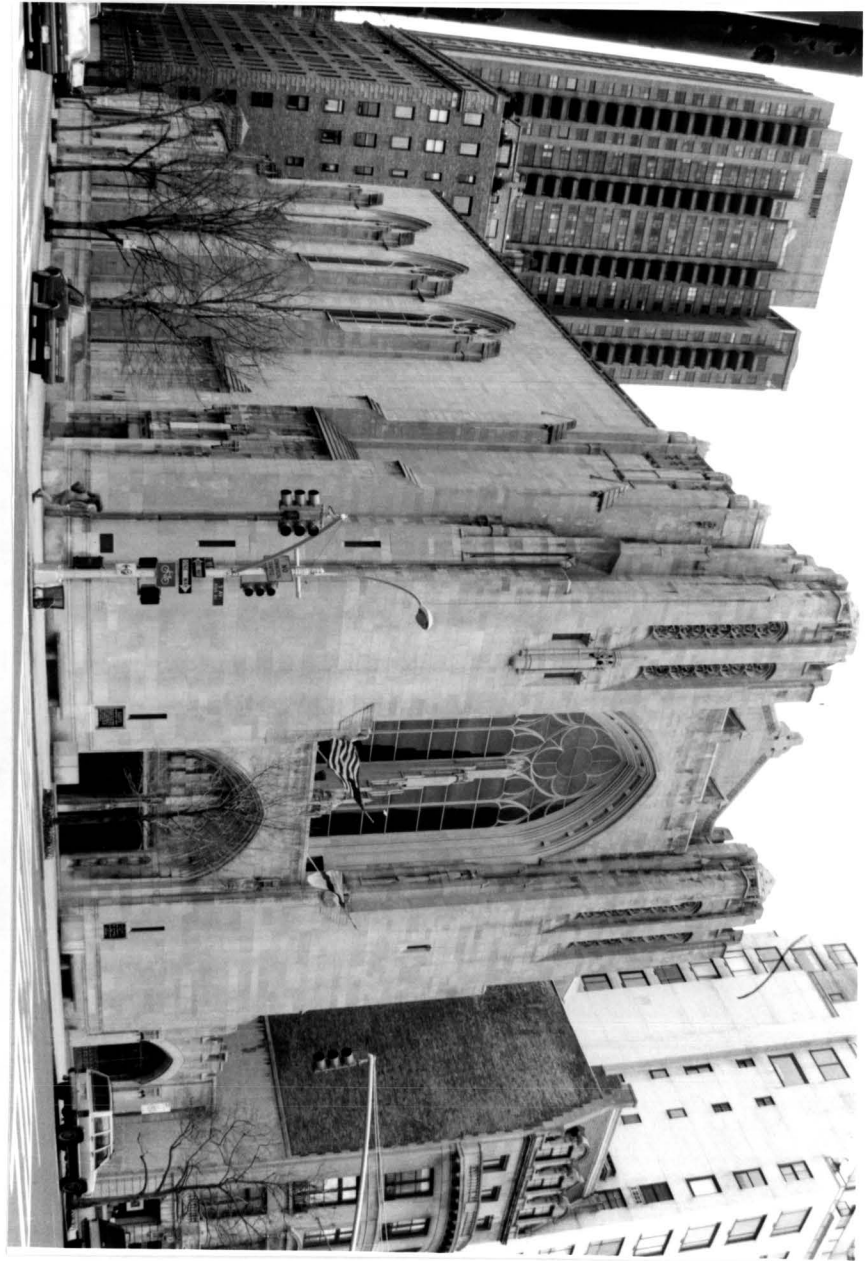


Fig. 43. Church of the Heavenly Rest, 1084 Fifth Avenue (1927-29).



Fig. 44. Brick Presbyterian Church, 1140-1144 Park Avenue (1938-40).



Fig. 45. Spence School, 16-24 East 91st Street (1929).

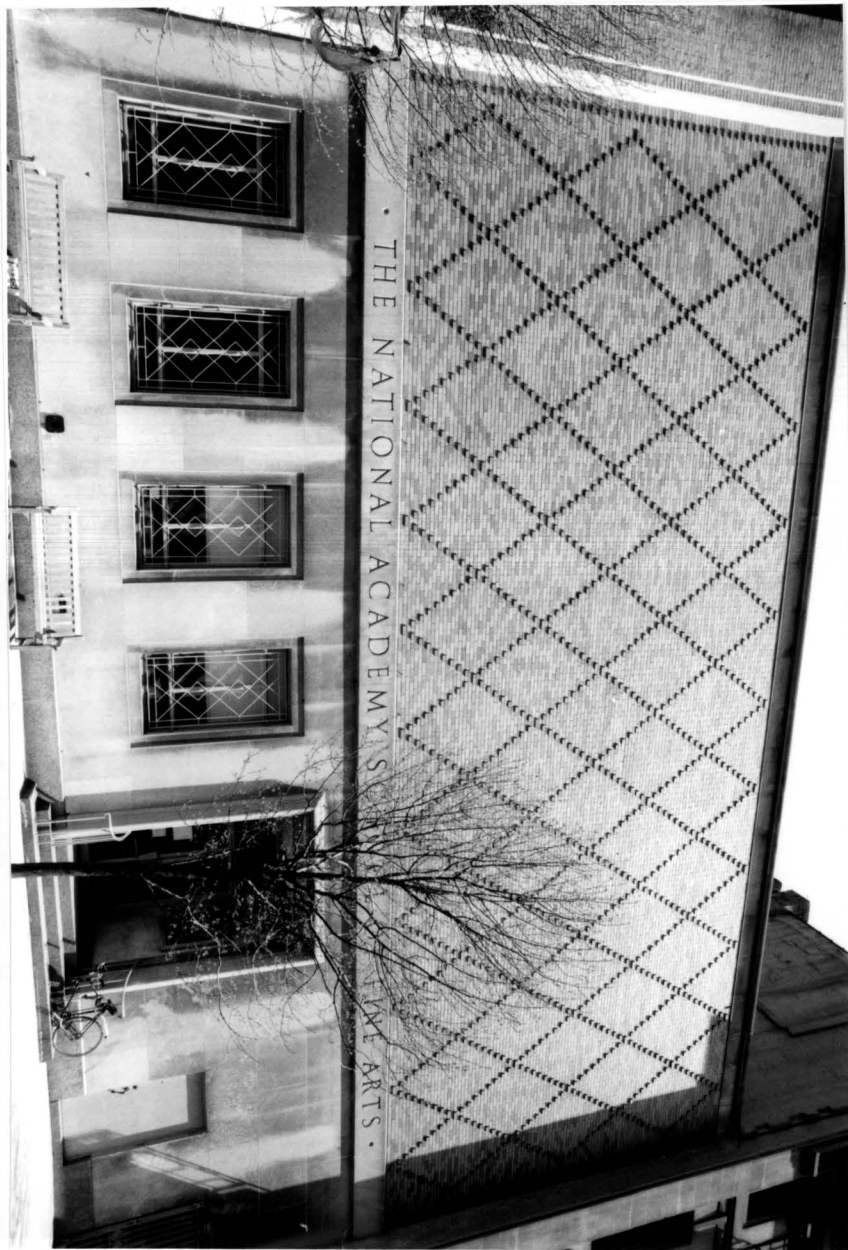


Fig. 46. National Academy of Design School of Fine Arts,
5 East 89th Street (1958-59).

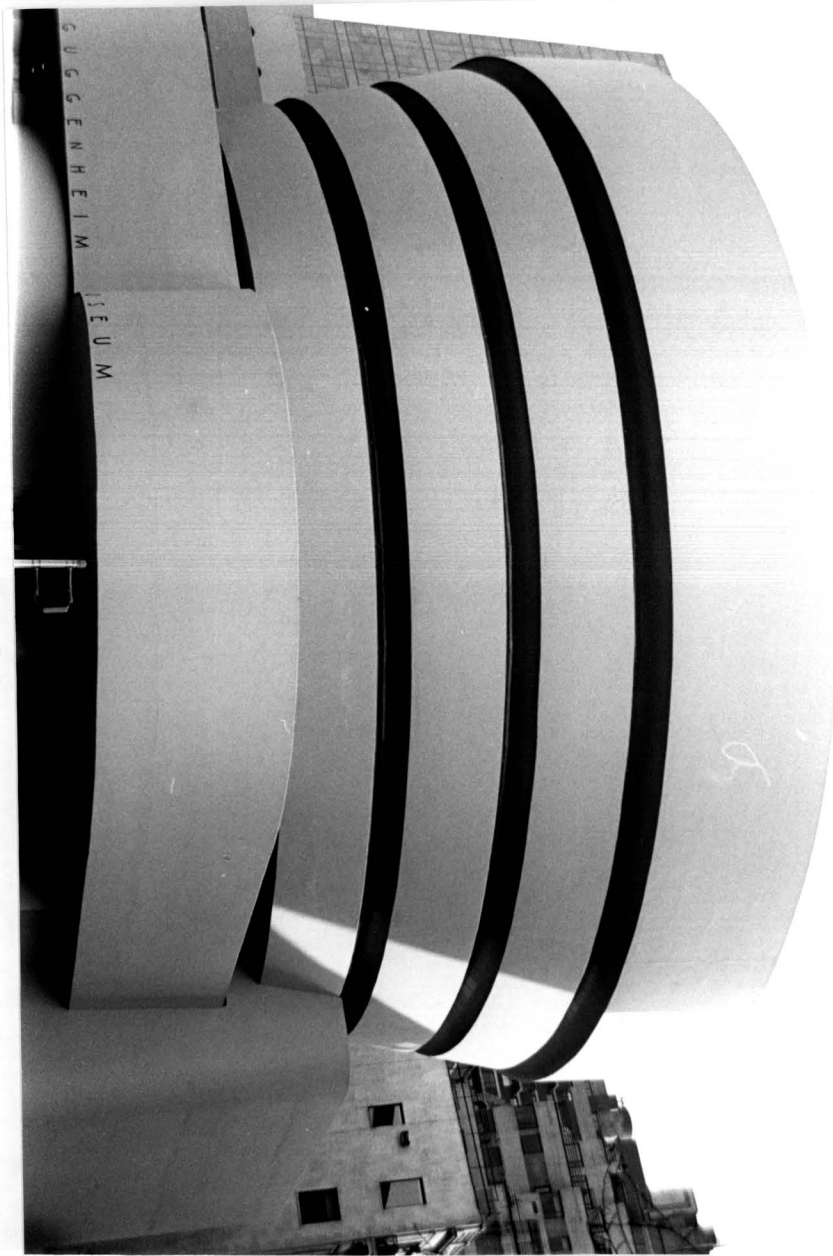


Fig. 47. Solomon R. Guggenheim Museum, 1070-76 Fifth Avenue
(1956-59)

FIFTH AVENUE (EAST SIDE)

Between East 86th Street & East 87th Street

1050 Fifth Avenue a/k/a 1050-1055 Fifth Avenue, 1-3 East 86th Street
Borough of Manhattan Tax Map Block/Lot: 1498/1

Date: 1958 [NB 36-1958]

Architect: Wechsler & Schimenti

Owner/Developer: 1051 Fifth Avenue Inc.

Type: Apartment Building

Style/Ornament: Modern

Number of Stories: 19 and penthouse

This nineteen-story apartment building, surmounted by a penthouse, is located at the northeast corner of Fifth Avenue and East 86th Street, with approximate frontages of 107 feet on Fifth Avenue and 136 feet on East 86th Street. One of two Fifth Avenue apartment buildings in the district designed by Wechsler & Schimenti, it was built in 1958 for 1051 Fifth Avenue Inc. The site had previously been occupied by mansions belonging to George Leary and William H. Erhart.

Rising from a marble one-story base, the buff water-brick facades of the Modern apartment building frame wide window openings, as well as some narrower bays. Many of the openings retain their original steel-framed windows: in the wide openings, tripartite configurations with one-over-one double-hung sash windows flanking fixed central panes; in the narrow openings, single or paired one-over-one double-hung sash. Most of the openings have uniformly-sized air-conditioner grilles below the sills. On both facades, the corners step back above the fourteenth story to allow terraces. The main entrance, on Fifth Avenue, has glazed doors and sidelights with gold-anodized aluminum frames; nearby openings contain fixed panes with similar frames. Other first-story openings contain steel casement windows, some of which flank fixed panes, or glazed wood doors at the entrances to doctors' offices. At the east end of the East 86th Street facade, there is a one-story garage entrance. Landscaped areas flank the main entrance on Fifth Avenue. An unusually wide granite curb extends along most of the building's frontage. The exposed east elevation is a buff brick wall with single-window openings.

Significant References

Arthur Bartlett Maurice, *Fifth Avenue* (New York, 1918), 309.

New York Public Library, *Photographic Views of New York City, 1870's-1970's* (Ann Arbor, 1981), fiche 0369A/D5 (1925).

1056 Fifth Avenue a/k/a 1056-1059 Fifth Avenue, 2-4 East 87th Street
Borough of Manhattan Tax Map Block/Lot: 1498/69

Date: 1948-49 [NB 144-1948]

Architect: George F. Pelham, Jr.

Owner/Developer: Simon Bros.

Type: Apartment Building

Style/Ornament: Modern

Number of Stories: 19 and penthouse

This nineteen-story Modern apartment building, surmounted by a penthouse, is located on the southeast corner of Fifth Avenue and East 87th Street and has approximate frontages of ninety-five feet on Fifth Avenue and 153 feet on East 87th Street. Designed by George F. Pelham, Jr., it was built in 1948-49 by and for Simon Brothers, a building firm. The site previously had been occupied by the neo-Classical three-story mansion of James Speyer. A German-educated banker and clubman, James Speyer (1861-?)

was among the philanthropic founders of the Provident Loan Society, established in 1894 to aid small businesses.

The apartment building features a two-story limestone base, extending along Fifth Avenue and partly along East 87th Street, which retains its original curved awning with aluminum fascia. Surrounded by a richly grained marble veneer, the main entrance contains glazed doors, sidelights, and a transom in bronze frames. A tubular aluminum railing survives at the corner doctor's office entrance and at the second-story balcony above the main entrance. The two doctors' offices are entered through wood doors.

Above the base the facades are sheathed in buff brick and pierced by wide window openings. In most cases the original configuration of grouped one-over-one double-hung metal sash windows has been altered. Many of the cantilevered balconies have been enclosed. Above the sixteenth story are set-back terraces. A one-story garage entrance is located at the east end of the East 87th Street facade.

Significant References

William Thompson Bonner, *New York: The World's Metropolis 1623/24 - 1923/24* (New York, 1924), 443, 478.

Arthur Bartlett Maurice, *Fifth Avenue* (New York, 1918), 309.

New York Public Library, *Photographic Views of New York City, 1870's-1970's* (Ann Arbor, 1981), fiche 0369A/D3, D4 (1922).

New York State's Prominent & Progressive Men, I (1900), 373-74.

Between East 87th Street & East 88th Street

1060 Fifth Avenue a/k/a 1060-1065 Fifth Avenue , a/k/a 1-9 East 87th Street
Borough of Manhattan Tax Map Block/Lot: 1499/1

Date: 1927-28 [NB 220-1927]

Architect: J.E.R. Carpenter

Owner/Developer: 1060 Fifth Avenue Corp.
(John H. Carpenter, Pres.)

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 13 and penthouse

This thirteen-story-and-penthouse neo-Renaissance apartment building is located at the northeast corner of Fifth Avenue and East 87th Street, with a frontage of approximately 100 feet on Fifth Avenue and 225 feet on East 87th Street. Designed by J.E.R. Carpenter and built in 1927-28 for a corporation whose president was John H. Carpenter, this building was one of a number of buildings in the historic district for which this architect and developer were responsible, including **1165 Fifth Avenue** and **1170 Fifth Avenue**. No. 1060 Fifth Avenue replaced two three-story dwellings, one of which was the Henry Phipps mansion.

Built as a cooperative, the building was originally planned with fifty-four apartments. One notable sale of an apartment in the building occurred while it was under construction. In January, 1928, John Markle, a retired coal operator and philanthropist, purchased three apartments on the eleventh and twelfth floors to be merged into one large forty-one room, sixteen-bath duplex apartment, making it, at that time, the largest apartment in the city. The *Real Estate Record & Guide* stated that the "transaction emphasizes the trend of wealthy men away from private mansions to large space in cooperative buildings." In 1924

Markle's coal business was located at 2 Rector Street and his residence was 1080 Park Avenue, a five-story townhouse which had stood on the northwest corner of East 88th Street.

The brick and limestone facades are articulated by horizontal divisions at every two stories. The rusticated ground story and the second and third stories are faced in limestone, together forming the base of the building. Intermediate cornices divide the facades horizontally. Limestone quoins anchor the building at each of the prominent corners. The windows at the second and third stories are enframed by arcades that are composed of two-story pilasters supporting round arches with cast-stone elements in the spandrels. The arch detail is repeated at the fifth and twelfth stories. Single bays at the third-story level are fronted by small balconies. Decorative brickwork in a geometric pattern separates the fourth-story windows. The main entrance, at the center of the facade on East 87th Street, is marked by a two-story arch. A small balcony was originally located above the entrance (the brackets remain). The eastern portion of the East 87th Street facade is recessed from the building line and is set back at the tenth story. The original windows are one-over-one wood sash (several windows have been replaced) and some enlarged window openings were cut into the Fifth Avenue facade in the 1970s.

Significant References

John Markle obituary, *New York Times*, July 11, 1933, p. 17.

New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0369A/E1.

Real Estate Record & Guide, Jan. 28, 1928, pp. 11-12.

Robert A.M. Stern et al., *New York 1930* (New York, 1987), 389.

1067 Fifth Avenue a/k/a 1066-1067 Fifth Avenue

Borough of Manhattan Tax Map Block/Lot: 1499/71

Date: 1917 [NB 248-1914]

Architect: C.P.H. Gilbert

Owner/Developer: 1067 Fifth Avenue Corp.

Type: Apartment Building

Style/Ornament: François I

Number of Stories: 13

This thirteen-story apartment building, constructed in 1917, has a fifty-foot frontage in the middle of the block on Fifth Avenue, between East 87th and East 88th Streets. It was designed by C.P.H. Gilbert in the François I (Premier) style (sometimes referred to as châteauesque), a mode reminiscent of the architecture of the early French Renaissance exemplified by the châteaux in the Loire Valley. Charles P.H. Gilbert was also the architect of several Fifth Avenue mansions, including the **Otto Kahn Mansion** at 91st Street (designed in conjunction with J. Armstrong Stenhouse, 1914-17) and the **Warburg Mansion** at 94th Street (1907-09). For the design of 1067 Fifth Avenue, Gilbert, a skilled designer in many of the historic revival styles, adapted the style that he had used for the Warburg Mansion, among others, and increased the scale to suit an apartment house.

As only the second luxury apartment building to be constructed on Fifth Avenue (the first being 998 Fifth Avenue, McKim, Mead & White 1910-14), No. 1067 signaled the change along the avenue as private mansions were replaced with large apartment buildings. Built to the maximum allowable height given its site, the building is an example of the design trends considered appropriate for mansions and townhouses were adapted to a larger scale. In keeping with the neighborhood transition in the period, the apartments were large, one per floor, and some had duplex layouts, with grand public rooms overlooking the park.

The facade of dressed limestone, three bays wide, is divided into three sections: a two-story base, a nine-story midsection, and a two-story slate mansard roof punctuated by crested dormers with finials. The bays are articulated by paired flat-arched windows with transoms, capped by drip moldings. The window enframements and the entrance surround are enlivened by carved stone ornament, including dolphins and dragons (which resemble the salamander motif that is emblematic of François I). Additional decorative elements include small balustraded balconies at the sixth and tenth stories and a balustraded cornice at the twelfth story.

Significant Reference

The American Architect 116 (Dec. 31, 1919) 222-224.

1068-1069 Fifth Avenue *See: 2 East 88th Street*

Between East 88th Street & East 89th Street

Solomon R. Guggenheim Museum

1070-1076 Fifth Avenue a/k/a 1-3 East 88th Street, 2 East 89th Street

Borough of Manhattan Tax Map Block/Lot: 1500/1

THIS IS AN INDIVIDUAL LANDMARK

Date: 1956-59 [NB 27-1952]

and

Date: 1988-92 [ALT 447-1985]

Architect: Frank Lloyd Wright

Architect: Gwathmey Siegel & Associates

Owner: Solomon R. Guggenheim Foundation

Owner: Solomon R. Guggenheim Foundation

Type: Museum

Style/Ornament: Modern

Number of Stories: 4 and basement; (addition) 7 and basement

The site of the concrete-covered museum building extends over 201 feet along the east side of Fifth Avenue, over 127 feet along East 88th Street, and over 112 feet along East 89th Street. The internationally renowned structure is considered a masterpiece of Frank Lloyd Wright, who designed the original spiraling rotunda and four-story "monitor" (the pavilion north of the rotunda) during the years following World War II and supervised their construction (until his death) in 1956-59. The new building replaced five residential structures of between five and six-and-one-half stories and a thirteen-story apartment building, all of which -- in terms of size, use, and exterior appearance -- were typical of the district.

Wright's client was Solomon R. Guggenheim (1861-1949), member of a prominent family and a noted philanthropist. Inspired and led by painter and art patron Hilla Rebay (1890-1967), Guggenheim assembled an important collection of avant-garde "non-objective" art; to house the collection, he allowed Wright to fulfill the architect's quest for an "organic" architecture by building the highly controversial structure. Built while New York reigned supreme as the world's cultural capital, the museum is an important link in Fifth Avenue's "Museum Mile" and remains a popular cultural magnet. It is Wright's most visited building and his only major commission in New York City.

Increasing demands for more space led to the construction in 1964-68 of a four-story addition under the supervision of architect William Wesley Peters, a disciple of Wright associated with his school at Taliesin. As part of an overall rehabilitation of the museum building, this addition was replaced by the existing seven-story limestone-sheathed annex, designed by the firm of Gwathmey Siegel & Associates and built in 1988-92. It is characterized by its gridded pattern and narrow bands of windows. Among the other exterior changes were the restoration of the fabric of the original Wright-designed building and the addition of a ramped entrance to the basement-level auditorium, an outdoor sculpture garden, and a roof terrace.

Today the museum appears as a tripartite balance of the concrete-covered and aluminum-trimmed rotunda and monitor and the tall, limestone-sheathed slab of the annex. The original portion of the building, covered in egg-shell white concrete, retains its recessed lettering, metal-framed windows and doors with their bronze hardware, and the leaf-embellished bronze cornice above the monitor. Connecting the original fabric to the new slab is a hyphen sheathed in metal-gridded glass and surmounted by an aluminum railing at its parapet. Covered in limestone, the slab of the new addition features windows of glass block and glazed metal grids at the north and west sides; the west side also features seafoam green half-columns at the openings. The east side is covered with tile and is edged with limestone returns. The staff and service entrance, which includes glazed pedestrian doors and vehicular doors, exhibits panels of aluminum and bronze finish and brushed aluminum guard rails at the driveway.

Landscaping unites the exterior plaza at the front of the museum to the easily-visible interior spaces beyond the simple glass curtain walls. The signature paving pattern of aluminum circles survives at the sidewalk and ramps leading into the building's areaways.

Significant References

- Brendan Gill, "The Sky Line: Pure Wright," *The New Yorker*, July 27, 1992, 67-71.
Paul Goldberger, "In Adding to the Guggenheim, a Little Less Goes a Long Way," *New York Times*, Feb. 15, 1987, sect. 2, p. 33.
LPC, *The Solomon R. Guggenheim Museum Designation Report*, LP-1774, report prepared by David M. Breiner (New York, 1990).
Peter Lawson-Johnston, "A Sketchy Afterthought?," *New York Newsday*, Oct. 17, 1986.
New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0369A/E6, F1.

Between East 89th Street & East 90th Street

1080 Fifth Avenue a/k/a 1080-1082 Fifth Avenue, 1 East 89th Street
Borough of Manhattan Tax Map Block/Lot: 1501/1

| | |
|---|--------------------------|
| Date: 1960-61 [NB 74-1959] | Type: Apartment Building |
| Architect: Wechsler & Schimenti | Style/Ornament: Modern |
| Owner/Developer: 1080 Fifth Avenue Inc. | Number of Stories: 21 |

Located on the northeast corner of Fifth Avenue and East 89th Street, this twenty-one-story Modern apartment building was designed by the architectural firm of Wechsler & Schimenti and constructed in

1960-61. This building, which has frontages of seventy-three-foot on Fifth Avenue and 102 feet on East 89th Street, replaced three townhouses which stood on Fifth Avenue.

This apartment building, faced with white glazed brick, is massed above the fourteenth story with a series of setbacks which rise at the corner to form a tower. The original steel casement with hopper sash remains at many of the windows. The building has many terraces, which have dark-colored railings (many of which support glazed or solid panels), and large window openings which maximize views of the park. About half of the window openings on the East 89th Street facade have original steel sash with casement windows flanking a fixed central pane above a lower tier of fixed sash; the majority of the window openings on Fifth Avenue have replacement sash. The main entrance, located on Fifth Avenue, has clear-finish aluminum doors in a green marble surround. Window openings at the ground story have iron grilles. The secondary elevations of the building are in the same white glazed brick. An iron fence encloses the service yard at the east end of the East 89th Street facade. Alterations at the upper stories include the enclosure of a portion of a terrace with a glazed addition near the center of the East 89th Street facade, glazed enclosures at the southwest corner, and a new terrace deck near the north end of the Fifth Avenue facade.

**Archer M. Huntington House (now National Academy of Design)
1083 Fifth Avenue**

Borough of Manhattan Tax Map Block/Lot: 1501/4

Also see related buildings at 3-7 East 89th Street

Date: 1901-02 [NB 412-1901]

and

Date: 1913-15 [ALT under NB 295-1913]

Architect: Turner & Kilian

Architect: Ogden Codman

Owner/Developer: George Edgar

Owner: Archer M. Huntington

Type: Townhouse (originally 1 of 3 from 1901-02)

Style/Ornament: Beaux-Arts

Number of Stories: 6

Originally built in 1901-02 as part of a row of three townhouses (including 1081 and 1082 Fifth Avenue) designed by Turner & Kilian, this Beaux-Arts style house was remodeled and enlarged in 1913-15 by architect Ogden Codman in conjunction with the addition of a wing at **3 East 89th Street** for Archer Milton Huntington, who had acquired No. 1083 upon its completion. Most of the original elements of the bow-fronted brick and stone facade were removed and Codman fashioned a simpler limestone facade inspired by late eighteenth-century French design. The interior of the house was also substantially redesigned and integrated with the new East 89th Street wing.

The six-story townhouse is distinguished by a four-story bowed front with a rusticated base. The *piano nobile* is detailed with a balustrade that projects above the entry and is supported by two brackets. The central window at this level is capped with a segmental arched pediment over a decorative panel. A stylized intermediate cornice separates the third from the fourth stories; end windows at the third story and each of the windows at the fourth story have decorative wrought-iron guards. The bowfront is topped by a modillioned cornice and balustrade. Above the flat-fronted fifth story is a slate mansard roof punctuated by two dormers with segmental pediments flanking a dormer with a triangular pediment (these survive from the original structure). The entrance (which incorporates signage of the National Academy of Design) and ground-story windows are modern bronze replacements. The other sash is historic: multi-paned French windows on the second through fifth stories, and six-over-six double-hung wood sash at

the sixth-story openings; the sash at the fifth and sixth stories appear to date from the 1901-02 structure and the remainder from the Codman-designed remodeling. The north elevation, which has no openings, is stuccoed in a limestone color on the lower two stories and is common brick above. The south elevation is visible on East 89th Street; its bowed bay has window openings with historic multi-pane French window sash at two stories and six-over-six double-hung sash at the top story.

Archer M. Huntington, who long resided at No. 1083, was the stepson of California railroad magnate Collis P. Huntington. An author and authority on Spanish culture, he founded The Hispanic Society of America in 1904 and long served as its president; Huntington built the Audubon Terrace museum complex that includes that institution. In May, 1940, Huntington and his second wife, the sculptor Anna Hyatt Huntington, donated to the National Academy of Design three adjoining properties, one of which was 1083 Fifth Avenue, as well as a fund for needed alterations. The Academy had been housed in a "temporary" structure between Cathedral Parkway and 109th Street, built in 1899, having sold its distinctive building at the northwest corner of Fourth Avenue and 23rd Street (Peter B. Wight, 1863). The organization opened its school in buildings on East 89th Street in 1950.

Significant References

Eliot Clark, *History of the National Academy of Design 1825-1953* (New York, 1954), 219-220.

"Archer M. Huntington," *Who's Who in New York* (New York, 1918), 559.

Pauline C. Metcalf, *Ogden Codman and the Decoration of Houses* (Boston, 1988).

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0369A/F4.

Real Estate Record & Guide, Feb. 21, 1903, p. 341.

The Church of the Heavenly Rest

1084-1089 Fifth Avenue a/k/a 2-8 East 90th Street

Borough of Manhattan Tax Map Block/Lot: 1501/69

Date: 1927-29 [NB 419-1926]

Architect: Mayers, Murray & Phillip

(Bertram G. Goodhue Associates)

Owner/Developer: Church of the Heavenly Rest

Type: Church and Parish House

Style/Ornament: Neo-Gothic

Number of Stories: 6 (Parish House)

The Church of the Heavenly Rest and its adjoining Parish House are neo-Gothic style buildings constructed in 1927-29 by the firm of Mayers, Murray & Phillip, which was the successor firm to that of architect Bertram Grosvenor Goodhue, the designer of other notable New York churches, including Saint Bartholomew's Church and the Chapel of the Intercession (both designated New York City Landmarks). Mayers, Murray & Phillip were each senior assistants to Goodhue, and upon his death in 1924 reorganized the firm.

Continuing in the ecclesiastical tradition of Goodhue, the firm created a restrained church structure with great solidity, bold massing, and stylized Gothic elements, described at the time as "perpendicular Gothic." The Fifth Avenue facade of the Indiana limestone-clad structure features a large central pointed-arch window above the main portal. Framing the facade are low towers that have restrained detailing at their upper portions. A pair of sculpted winged angels and figures of Moses and John the Baptist emerge from the piers in the organic style of sculpture executed by Lee Lawrie, a frequent collaborator

with Goodhue. The wood doors of the main portal have metal strap hinges embossed with scenes depicting the history of religion in New York City.

The single-story Chapel of the Beloved Disciple is located in the yard between the church and the National Academy of Design to the south. The chapel has doors and transom framed in bronze and fronted by bronze grilles. The north facade of the church, fronting on East 90th Street, and the south facade, visible above the side chapel, each have three large pointed-arch windows, separated by a series of buttresses. At the eastern end of the main building, a three-story mass screens the apse area; towers terminate the ends of this section which has arched windows with multi-paned casement windows. The upper portion of the east facade of the sanctuary has a large rose window with circular tracery. Secondary entrances near both ends of the East 90th Street facade have double-leaf wood doors with wrought-iron hinges. Both the church and the attached parish house retain original leaded glass windows and ironwork.

At the east end of the main sanctuary is the parish house. Constructed as an integral part of the overall design, the six-story parish house is a low structure near the street and rises to its full six-story height as it recedes. The asymmetrical limestone facade has a main entrance with wrought-iron gates approached by a flight of steps at the west end. At the east end steps lead to a basement entrance in an arched opening; there is a limestone-walled areaway between the entrances. The upper roof of the parish house, the eastern elevation of which is sheathed in tan brick, is edged with a fence. The parish house was converted in 1965-70 into the Day School of the Church of the Heavenly Rest.

The Protestant Episcopal Church of the Heavenly Rest originated in services held in the hall of Rutgers Female College in 1865. Dr. Robert S. Howland, then rector of the Church of the Holy Apostles, initiated the construction of a building at 551 Fifth Avenue (near 45th Street). During the 1890s, the church was described as "one of the fashionable shrines of the city, and the wealth of its members is shown in their liberal support of public and parochial charities." The congregation was offered this property on Fifth Avenue and 90th Street in 1924 by Mrs. Andrew Carnegie (her offer stipulated that plans for a new building receive her approval). The corner site had been acquired by Andrew Carnegie in 1917 to prevent construction of a tall building that would place his house and garden in shadow, as well as to eliminate temporary commercial use of the lot. In order to take advantage of Mrs. Carnegie's offer, the congregation merged in 1924 with the Church of the Beloved Disciple, then located on East 89th Street (the building that is now St. Thomas More R.C. Church), and plans were made to incorporate a Chapel of the Beloved Disciple into the building project. On August 7, 1993, a fire damaged the south wall of the chancel and the organ console, and soon after a restoration program was begun.

Significant References

- "Church of the Heavenly Rest," *The Architect* 8, (April, 1927), 34.
Moses King, *Kings Handbook of New York City* (New York, 1893), 351-352.
Richard Oliver, *Bertram Grosvenor Goodhue* (New York, 1983), 25.
Robert A.M. Stern, et al., *New York 1930* (New York, 1987), 157-158.
New York Times, Sept. 1, 1926, p. 39; Nov. 2, 1926, p. 22; June 24, 1929, p. 23; and June 20, 1929, p. 27.

Between East 90th Street & East 91st Street

1090-1099 Fifth Avenue

See: Carnegie Mansion (now Cooper-Hewitt Museum), 2 East 91st Street

Between East 91st Street & East 92nd Street

1100-1105 Fifth Avenue

See: Otto Kahn Mansion (now Convent of the Sacred Heart School), 1 East 91st Street

1107 Fifth Avenue a/k/a 1106-1108 Fifth Avenue, 2-4 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1503/69

Date: 1925 [NB 708-1924]

Type: Apartment Building

Architect: Rouse & Goldstone

Style/Ornament: Neo-Renaissance

Owner/Developer: 1107 Fifth Avenue Corp.

Number of Stories: 13 and penthouse

Builder: George A. Fuller

Designed by the architectural firm of Rouse & Goldstone, this thirteen-story apartment building in the neo-Renaissance style was constructed in 1925. Located on the southeast corner of Fifth Avenue and East 92nd Street, 1107 Fifth Avenue replaced the mansion belonging to Marjorie Merriweather Post Hutton, heir to the Post cereal fortune and wife of E.F. Hutton, who was an investment banker and Chairman of the Board of General Foods. As part of the sale agreement of the site, the new building was to include a triplex apartment to which Mrs. Hutton would hold a fifteen-year lease. The fifty-four-room triplex - - believed to be the largest apartment ever built -- was located at the upper three levels of the building and was served by an elevator beyond the private porte-cochère entrance (recessed into the base of the building) on East 92nd Street. The main entrance is located on Fifth Avenue. A typical floor in the building originally contained two apartments -- one with twelve rooms and the other with thirteen rooms.

The three-story rusticated limestone base is surmounted by an applied two-story colonnade of limestone pilasters in a composite order, topped by a terra-cotta entablature. The fourth-story windows are set into terra-cotta enframements with segmental and triangular pediments. The composition of the lower five stories echoes the design of the Kahn mansion immediately to the south. Above, the brick facades are restrained in their articulation. The portion of the building that originally contained the triplex is distinguished on the exterior by a large Palladian window at the twelfth story of the Fifth Avenue facade and corner balconies at the thirteenth story. The facades are capped by a large modillioned cornice (the penthouse is set back from the facade). Some of the original six-over-six and eight-over-eight double-hung wood sash windows remain.

Significant References

Andrew Alpern, *Apartments for the Affluent* (New York, 1975), 108-111.

"Hutton, E.F." *Who Was Who in America*, vol. 4, 479.

"May, Marjorie Merriweather Post (Mrs. Herbert May)," *Who's Who in America*, vol. 31 (1960-61), 1888.

Between East 92nd Street & East 93rd Street

Felix and Frieda Warburg Mansion (now the Jewish Museum) 1109-1112 Fifth Avenue

Borough of Manhattan Tax Map Block/Lot: 1504/1

Date: 1907-09 [NB 589-1907]
Architect: C.P.H. Gilbert
Owner/Developer: Felix Warburg

and

Date: 1988-93 [ALT 662-1988]
Architect: Roche, Dinkeloo & Assocs.
Owner/Developer: The Jewish Museum

Type: Mansion (with later museum wing)
Style/Ornament: François I (Châteauesque)
Number of Stories: 6

This six-story former mansion, located at the northeast corner of Fifth Avenue and East 92nd Street, is one of the few "Millionaires' Row" mansions that has survived. It was designed by noted architect C.P.H. Gilbert and built in 1907-09 for Felix Warburg (1873-1937), son of an internationally renowned German banking family. Emigrating from Hamburg to New York, he established a reputation as a financier, bon vivant, art collector, philanthropist, and leader within the Jewish community. Among his achievements was the organization of the Federation of Jewish Philanthropies and the Julliard School of Music. During the 1940s, Mrs. Warburg (née Frieda Schiff) gave the residence to the Jewish Museum of the Jewish Theological Seminary of America, and in 1946-47 architect Percival Goodman transformed the building to serve its new purpose [ALT 1228-1944]. In 1961-63 a new entrance wing of three stories and a basement, designed by Samuel Glaser, was built to the north of the building, in a former courtyard [ALT 565-1961]. This wing was subsequently replaced by a much larger wing, designed by the firm of Kevin Roche John Dinkeloo & Assoc. and erected in 1988-93 [ALT 662-1988]. The exterior of the north wing replicates the design of the mansion and its construction doubled the Fifth Avenue frontage from fifty feet to approximately 101 feet; the East 92nd Street frontage is 102 feet.

A grandly-scaled example of the François I mode, a favorite style of C.P.H. Gilbert, the Warburg Mansion combines features of the transitional Late Gothic and Early Renaissance styles of France's Loire Valley châteaux. The building is faced in Indiana limestone and crowned by a steeply pitched slate roof enlivened by pinnacled stone gables and tall chimneys, copper cresting, and finials.

The subtly asymmetrical facade on East 92nd Street contains a broad basket-handle arched entry flanked by small arched window openings, all of which are surmounted by a balustraded balcony. The remaining openings in the first story are square-headed, except for the arched service entrance. The varied fenestration includes ogee-arched drip moldings and a richly-carved three-sided projecting bay at the second story; and paired basket-handle arched openings and a broad tripartite window flanked by pinnacled pilasters at the third story. At the fourth story these motifs are repeated within the format of a recessed section between flanking balconied openings. Window openings, many of which have historic stone mullions and transom bars, have single-pane wood-framed replacement sash. The corbeled cornice supports elaborately gabled windows at the fifth story and shed dormers at the sixth. There are two hipped-roof towers and tall chimneys with engaged Gothic columns.

On the original section of the Fifth Avenue facade, a projecting two-story bay is flanked by single windows at each story. The central opening at the third story opens onto a balcony and is flanked by pinnacled pilasters. Window openings and gables resemble those found on the East 92nd Street facade.

The recent addition was built to complement the historic fabric in its massing, texture, and details; there is no easily discernible exterior difference between the original building and its new wing.

Significant References

Hexter, Maurice B., "Warburg, Felix Moritz," *Dictionary of American Biography* XI, supplement 2 (1958), 694-695.

Muschamp, Herbert, "Jewish Museum Renovation: A Celebration of Gothic Style," *New York Times*, June 11, 1993, sect. C, pp. 1, 20.

LPC, *Felix Warburg Mansion Designation Report*, LP-1116, report prepared by Nancy J. Goeschel (New York, 1981).

New York Public Library, *New York City in Photographic Views, 1870s-1970s* (Ann Arbor, 1981), fiche 0369B/B3.

"Warburg Mansion Goes to Seminary," *New York Times*, Jan. 25, 1944, p. 1.

1115 Fifth Avenue a/k/a 1113-1118 Fifth Avenue, 2 East 93rd Street
Borough of Manhattan Tax Map Block/Lot: 1504/69

Date: 1925-26 [NB 596-1925]

Architect: J.E.R. Carpenter

Owner/Developer: 93rd St. & 5th Avenue Corp.
(Anthony Campagna, Pres.)

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 14 (now with penthouse)

This fourteen-story apartment building, located on the southeast corner of Fifth Avenue and East 93rd Street, has approximate frontages of 101 feet on Fifth Avenue and 153 feet on East 93rd Street. Designed by J.E.R. Carpenter, who is responsible for several buildings in this historic district, it was constructed in 1925-26 for the 93rd St. & 5th Avenue Corp. of builder Anthony Campagna. The same architect and developer were responsible for the slightly earlier building at **1120 Fifth Avenue**, located to the north. A native of Naples, Italy, Campagna (1884/85-1969) earned a law degree and contributed funds for the restoration of Virgil's Tomb at Naples and for the excavation of Herculaneum. In New York he became a successful builder of tall apartment buildings on the Upper East Side; among his philanthropic legacies is the Casa Italiana at Columbia University. Carpenter's new building at No. 1115 replaced [DEMO 264-1925] a four-story stone-trimmed brick mansion.

The facades of the building comprise a three-story limestone base, a ten-story brick-sheathed midsection (including a transitional story of alternating bands of brick and stone), and a one-story crown, all of which are framed by stone quoining. Its considerable massing is enlivened by the subtle rhythm of single and paired openings. At the base, window openings are square-headed, though at the second story they are framed by pilaster-supported arches, carved lunettes, and bowed wrought-iron window guards. First-story entrances to doctors' offices contain glazed wrought-iron doors and transoms; first-story windows have iron grilles. The residential entrance enframing on East 93rd Street has pilasters supporting an entablature with a broken pediment, surrounding a double-leaf wood door with glazed iron grilles and a glazed transom. At the northeast corner of the site, a one-story brick extension contains historic iron gates. At the midsection of the building, a dentiled cornice and decorated brick frieze separate the fourth- and fifth-story openings, which have stone enframements, the latter surmounted by segmental-arched pediments; and the twelfth-story openings, which rest on a stone stringcourse, have carved lunettes and bowed iron guards. Above the terminal bracketed cornice (of which sections have been removed for air-conditioner sleeves), there is a later glass-enclosed penthouse. Windows are one-over-one double-hung

sash and single-pane, all replacements. The exposed east and south elevations are brick walls with stone quoining and window openings.

Significant References

Anthony Campagna obituary, *New York Times*, May 9, 1969, p. 47.
New York Public Library, *New York City in Photographic Views, 1870s-1970s* (Ann Arbor, 1981), fiche 0369B/B4.

Between East 93rd Street & East 94th Street

1120 Fifth Avenue a/k/a 1119-1123 Fifth Avenue

Borough of Manhattan Tax Map Block/Lot: 1505/1

Date: 1924-25 [NB 554-1924]

Architect: J.E.R. Carpenter

Owner/Developer: Fifth Avenue & 93rd Street
Corp. (Anthony Campagna, Pres.)

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 14

This fourteen-story neo-Renaissance apartment building is located at the northeast corner of Fifth Avenue and 93rd Street, with a frontages of approximately 151 feet on both Fifth Avenue and East 93rd Street. Designed by J.E.R. Carpenter, who is responsible for several buildings in this historic district, it was constructed in 1924-25 for the Fifth Avenue & 93rd Street Corp. of builder Anthony Campagna. The same architect and developer were responsible for the slightly later building at **1115 Fifth Avenue**, located to the south. A native of Naples, Italy, Campagna (1884/85-1969) earned a law degree and contributed funds for the restoration of Virgil's Tomb at Naples and for the excavation of Herculaneum. In New York he became a successful builder of tall apartment buildings on the Upper East Side; among his philanthropic legacies is the Casa Italiana at Columbia University. No. 1120 Fifth Avenue was originally planned with forty-two large apartments.

The brick and limestone facades are articulated by horizontal divisions: the limestone facing at the first three stories and the brick-faced fourth story, topped by a band course, together form the base of the building; above, the brick-sheathed facades are trimmed with corner quoins and divided by a stringcourse at the twelfth-story sill line and by a modillioned cornice above the thirteenth story. The facades are crowned with balustraded parapets.

The main entrance, at the center of the Fifth Avenue facade, is marked by three arched bays rising from the water table. The central bay is the entrance, and the two flanking arches contain multi-paned windows; the arches are surmounted by a bracketed stone and metal balcony. A 1925 photograph shows a canvas-covered canopy, carried by metal poles and extending from the main entrance to the curbside, very similar to that which still exists. The bays at the second, fifth, and twelfth stories are enframed by molded stone surrounds. The windows of the fourth story are separated by decorative terra-cotta panels. The two central ninth-story bays of the East 92nd Street facade are round-arched and fronted by a balcony. Some of the original eight-over-eight double-hung wood sash windows survive.

Significant References

Anthony Campagna obituary, *New York Times*, May 9, 1969, p. 47.
Mrs. Anthony Campagna obituary, *New York Times*, Aug. 23, 1967, p. 51.
New York Public Library, *Photographic Views of New York City, 1870s -1970s* (Ann Arbor, 1981), fiche 0369B/B5.
Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 61.

1124-1125 Fifth Avenue a/k/a 2 East 94th Street
Borough of Manhattan Tax Map Block/Lot: 1505/69

| | |
|---------------------------------------|-------------------------------------|
| Date: 1925-26 [NB 507-1925] | Type: Apartment Building |
| Architect: Emery Roth | Style/Ornament: Neo-Renaissance |
| Owner/Developer: Sammis Holding Corp. | Number of Stories: 14 and penthouse |

This fourteen-story-and-penthouse neo-Renaissance apartment building is located at the southeast corner of Fifth Avenue and East 94th Street, with frontages of approximately fifty feet on Fifth Avenue and eighty feet on East 94th Street. Built in 1925-26 and designed by the noted apartment building architect Emery Roth, the building was developed by the Sammis Holding Corporation, headed by Samuel Minskoff. A native of Russia, Minskoff had been a plumber before forming a development and construction firm with members of his family in about 1908. In the 1920s Minskoff and Roth erected many large buildings in New York City. The building replaced a rowhouse of 1890 which stood on a portion of the lot. The apartment building was originally planned with fourteen apartments.

The brick and limestone facades are articulated by horizontal divisions. The three-story base is faced in rusticated limestone. The bays of the first story rise from a tall molded stone water table and are enframed by molded stone surrounds. The main entrance, on Fifth Avenue, is set in an embellished stone surround of pilasters supporting a broken pediment framing a window. The secondary entrance on East 94th Street is set into a molded stone tripartite enframing. The central fourth-story window on the Fifth Avenue facade is distinguished by an elaborately carved stone surround and a projecting, stone pseudo-balcony. Above the molded cornice of the base rise colossal, stone pilasters which are applied to the brick facade. Stringcourses span the facades above the eleventh and thirteenth stories. The fourteenth-story bays are flanked by decorative panels, above which rises the balustered cornice. The penthouse is topped by a cornice with bold cartouches. Some of the original six-over-six double-hung wood sash windows survive.

Significant References

Samuel Minskoff obituary, *New York Times*, Dec. 27, 1950, p. 27.
Steven Ruttenbaum, *Mansions In The Clouds* (New York, 1986), 67.

Between East 94th Street & East 95th Street

Willard and Dorothy Whitney Straight Mansion (later National Audubon Society, now International Center of Photography)

1130-1131 Fifth Avenue

Borough of Manhattan Tax Map Block/Lot: 1506/1

THIS IS AN INDIVIDUAL LANDMARK

Date: 1914-15 [NB 484-1913]

Architect: Delano & Aldrich

Owner/Developer: Willard D. Straight

Type: Mansion

Style/Ornament: Neo-Georgian

Number of Stories: 4 and penthouse

This four-story-and-penthouse mansion is located at the northeast corner of Fifth Avenue and East 94th Street, with frontages of forty feet along Fifth Avenue and over 102 feet along East 94th Street. It was designed by the prominent firm of Delano & Aldrich and erected in 1914-15 for diplomat, financier, and publicist Willard D. Straight (1880-1918) and his wife, Dorothy. Though a graduate of the architecture program at Cornell University, Straight devoted his life to serving the United States government, and later business interests, in the Far East; he was instrumental in the establishment of the journal, *The New Republic*, and India House, the club started to encourage foreign trade. The daughter of financier and secretary of the Navy, William C. Whitney, Dorothy Payne Whitney Straight Elmhirst (1886/87-1968) co-founded *The New Republic* (which she controlled until 1954) and was a leading philanthropist, pioneer in progressive education, and suffragist, heading relief efforts during World War I and campaigns to improve the lives of working women. In addition she helped establish the New School for Social Research and an English experimental school called Dartington Hall.

The Straight mansion is among the finest works by Delano & Aldrich. The neo-Georgian exterior of the Fifth Avenue mansion, faced in red brick and trimmed in white marble, is comprised of a three-bay Fifth Avenue facade and, on East 94th Street, a seven-bay facade as well as a recessed section at the east end of the lot. Resting on a stone (now painted) water table which is pierced by openings with historic iron grilles, the main mass of the building is divided by marble band courses into a one-story base, two-story midsection, and one-story crown. Particularly noteworthy are the oculus windows at the top story, which recall similar windows on the wing of Hampton Court Palace designed by Sir Christopher Wren. An enframingent (now painted) of Tuscan columns supporting a carved entablature (capped by a wrought-iron railing) surrounds the arched doorway, which contains a double-leaf paneled wood door and a fanlight with a delicate wrought-iron grille in the form of a peacock. The lowest three stories are pierced by regularly-spaced window openings with incised marble lintels, louvred wood shutters, and six-over-six or nine-over-nine double-hung wood sash windows. Second-story openings retain historic iron window guards. The round fourth-story windows have marble surrounds and wood-framed windows containing paired casement sections. The facades terminate in a marble cornice topped by a balustrade. Above the shallow slate-covered roof stands a penthouse, the exterior of which is comprised of multi-pane windows and metal mullions framed by two brick side walls.

The recessed section at the southeast corner of the site is set back behind an historic wrought-iron fence. The east facade of the main mass continues the architectural treatment of the other facades; the eastern section has a one-story brick projection fronting a brick wall with a curved metal oriel (which compresses three levels of windows into the equivalent of two stories in the main mass) and a top story with a flat-arched opening and balustraded cornice. At this section multi-pane double-hung wood sash windows survive; those in the oriel have curved sash. A wide granite curb survives, and granite pavers near the building indicate the outline of the original areaway.

Significant References

Bruce Bliven, "Straight, Willard Dickerman," *Dictionary of American Biography* IX, part 2, 121-22.
Dorothy Elmhirst obituary, *New York Times*, Dec. 16, 1968, p. 50.
LPC, *Guide to New York City Landmarks* (Washington, D.C., 1993), 117.
Frederic Logan Paxson, "Whitney, William Collins," *Dictionary of American Biography* X, 165-66.

1133 Fifth Avenue a/k/a 1132-1134 Fifth Avenue
Borough of Manhattan Tax Map Block/Lot: 1506/3

| | |
|---------------------------------------|--------------------------------------|
| Date: 1927-28 [NB 456-1927] | Type: Apartment Building |
| Architect: Emery Roth | Style/Ornament: Neo-Federal ornament |
| Owner/Developer: Langley Realty Corp. | Number of Stories: 14 and penthouse |
| Builder: Bing & Bing | |

Located in the southern half of the Fifth Avenue blockfront, this sixty-foot-wide apartment building has fourteen stories surmounted by a penthouse. Designed by the notable architect Emery Roth, it was erected in 1927-28 for the Langley Realty Corp. by the reputable building firm of Bing & Bing. The building originally accommodated fourteen spacious units. Among its early tenants was traction magnate and banker Thomas E. Mitten of Philadelphia, who leased a triplex apartment of sixteen rooms and seven baths which extended from the top floor through the penthouse and into the tower.

The limestone-trimmed brick facade is accented with neo-Federal ornament. Resting on a granite water table and surmounted by a wave-embellished band course, the two-story limestone base contains the main entrance in an enframing which bears a broken segmental pediment. The bronze and glass doors are topped by a glazed transom with an iron grille. The entrance to one doctor's office contains an historic wood and glass door with an iron grille, and another entrance has a replacement door. Other features of the base are two wide openings with wood mullions (one retains its trebled multi-pane wood sash windows, the other opening has replacement windows, and both have later grilles); a service entrance; and second-story openings with sills.

Above the base, the brick facade is divided by its fenestration into three bays: side bays of trebled openings flanking a central bay of three individual openings. Stories three through five are grouped by keyed quoins and a shallow entablature; each opening has a lintel incised with a stylized Greek key motif. Stories six through twelve are framed by keyed quoins in brick and a stone band course. Stories thirteen and fourteen are pierced by openings with key-motif lintels at the center bay and terra-cotta surrounds with paneled spandrels at the end bays. The dentiled terminal cornice bears urns. The brick-faced penthouse supports a brick tower trimmed with terra cotta and featuring a round-arched front opening framed by pilasters and an entablature; the tower has been partially rebuilt. Some historic six-over-six double-hung wood sash windows survive. The exposed brick elevation at the south contains many openings.

Significant Reference

Real Estate Record & Guide, Mar. 3, 1928, p. 12.

1136 Fifth Avenue a/k/a 1135-1139 Fifth Avenue, 2 East 95th Street
Borough of Manhattan Tax Map Block/Lot: 1506/69

Date: 1924-25 [NB 369-1924]

Architect: George F. Pelham

Owner/Developer: 1136 Fifth Avenue Corp.

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 14 and penthouse

This fourteen-story-and-penthouse apartment building, located on the southeast corner of Fifth Avenue and East 95th Street, has approximate frontages of 101 feet on Fifth Avenue and 102 feet on East 95th Street. It was designed by the firm of George F. Pelham, which is responsible for about a dozen buildings in the historic district, and built in 1924-25 for the 1136 Fifth Avenue Corp. of Albert Sokolsky and Irving Sokolsky. The original layout of three units per floor included apartments of seven and eight rooms (each type with three bathrooms).

The neo-Renaissance facades are comprised of a three-story limestone base, a ten-story stone-trimmed brick midsection, and a one-story terra-cotta-trimmed crown. The rusticated base is capped by a frieze and a modillioned cornice. On Fifth Avenue the base contains the main entrance, which has a heavily carved stone enframing with a dentiled cornice surrounding wood and glass doors (with grilles added later) and a glazed transom with an historic iron grille; and a doctor's office entrance with a wood and glass door. On East 95th Street the base contains multi-pane wood doors and transoms and original iron grilles at the basement openings. Window openings are flat-headed; some of those on the first story have carved lunettes and some have iron grilles which appear to be later additions.

The midsection of each facade is framed by rusticated bands flanking the end windows and a dentiled stringcourse; fourth-story openings have swag-adorned and corniced surrounds. At the crown, the window openings have terra-cotta surrounds composed of pilasters supporting molded arches with prominent keystones and decorated lunettes. The terra-cotta cornice bears anthemia (the cornice is intact on East 95th Street; a section has been removed from the cornice on Fifth Avenue). Some of the historic six-over-six and eight-over-eight double-hung wood sash windows survive. Wide planting areas line the Fifth Avenue facade and narrow planting areas line the East 95th Street facade. The exposed east elevation is a painted brick wall with windows resembling those on the facades. An historic wrought-iron gate spans the alley.

In 1928, the firm of George F. Pelham was hired to remove a broad portion of the terra-cotta cornice on the Fifth Avenue facade and provide a new cornice of the same material (though much diminished in size) with a galvanized iron railing [ALT 383-1928]. In 1948-54 changes to the penthouse included replacing the kalamein windows with steel casement windows and the alteration of several window openings [ALT 2081-1948]. Damaged ornamental stone balconies were removed in 1962 [BN 3304-1962]; the scars of their removal are visible at several stories on the facades.

Significant Reference

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 62.
R.W. Sexton, *American Apartment Houses of Today* (New York, 1926), 47 [photo].

Between East 95th Street & East 96th Street

1140 Fifth Avenue a/k/a 1140-1142 Fifth Avenue, 1 East 95th Street
Borough of Manhattan Tax Map Block/Lot: 1507/1

Date: 1921 [NB 63-1921]

Architect: Fred F. French Co.

Owner/Developer: Estate of Lloyd S. Bryce

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 14 and penthouse

Located on the northeast corner of Fifth Avenue and East 95th Street, this fourteen-story-and-penthouse apartment building has frontages of over seventy-one feet on Fifth Avenue and 100 feet on East 95th Street. Designed by the firm of Fred F. French Co. in the neo-Renaissance style, it was erected in 1921 for the estate of Lloyd S. Bryce. The building was planned with fifty-seven apartments, most with between five and eight rooms each. Born in Flushing, Lloyd Stephens Bryce (1851-1917) was a wealthy socialite who, upon his election as a U.S. congressman, devoted himself to improving national copyright laws and New York's harbor. In addition to a diplomatic career as United States Minister to the Netherlands and Luxembourg, he wrote novels, magazine articles, and reviews, and eventually became editor of the *North American Review*. His wife, Edith Cooper (d. 1916), was a daughter of New York mayor Edward Cooper and granddaughter of iron magnate Peter Cooper, the founder of the Cooper Union; she managed the New York Exhibit at the famous 1893 World's Columbian Exposition in Chicago.

The four-story limestone base of the building is rusticated at the first story, above a high water table, and smooth-faced at the second through fourth stories, terminating in a dentiled cornice. The main entrance, on East 95th Street, has a molded surround with brackets supporting the cornice which is edged with an iron railing; the bronze and glass door has a transom above. A secondary entrance has a paneled wood door. A low iron fence edges the planting area. The service yard at the east is enclosed by a wrought-iron fence. The upper stories of tan brick are terminated by a wide modillioned cornice. The end bays of the fifth, twelfth, and thirteenth stories have classically-inspired stone window surrounds, while central bay groupings at the twelfth and thirteenth stories are set into surrounds with double-height engaged columns supporting arches. A few of the windows in the fenestration pattern, which includes both single and wider openings with tripartite sash, have multi-pane double-hung wood sash. Two enlarged window openings have been created on the fourteenth story on the Fifth Avenue facade. The east and north elevations, faced with brown brick, have stone returns. A portion of the penthouse and glazed enclosures on the roof are visible from the street.

Significant References

Gen. Lloyd S. Bryce obituary, *New York Times*, Apr. 3, 1917, p. 13.

Mrs. Lloyd S. Bryce obituary, *New York Times*, Apr. 30, 1916, p. 19.

George Harvey Genzmer, "Bryce, Lloyd Stephens," *Dictionary of American Biography* II, 205-206.

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0369B/C2.

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 63.

1143 Fifth Avenue

Borough of Manhattan Tax Map Block/Lot: 1507/4

Date: 1922-23 [NB 444-1922]

Architect: J.E.R. Carpenter

Owner/Developer: 1143 Fifth Avenue Corp.
(J.E.R. Carpenter, Pres.)

Type: Apartment Building

Style/Ornament: Neo-Federal

Number of Stories: 7

This small seven-story mid-block apartment building, thirty feet wide, is located on Fifth Avenue between East 95th and 96th streets. Built in 1922-23, it is one of several buildings of this type for which J.E.R. Carpenter's architectural and real-estate development firm was responsible. As planned, there was a single, six-room, three-bathroom apartment on each floor (one of the floors contained two apartments).

The red brick neo-Federal facade, laid in Flemish bond and framed with quoins, has a two-story limestone base and a terminating stone cornice crowned by a brick parapet. Fluted pilasters carry the entablature above the main entrance, which has a wood and glass door with an iron grille and a transom. The secondary entrance in the northern bay has a solid wood door with an iron grille; the window openings at the ground story have double-hung sash and grilles. The window openings in the upper stories have replacement six-over-six double-hung sash. The windows at the third story have bowed metal window guards.

Significant Reference

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 64.

1148 Fifth Avenue a/k/a 1145-1149 Fifth Avenue, 2-4 East 96th Street

Borough of Manhattan Tax Map Block/Lot: 1507/69

Date: 1922-23 [NB 542-1921]

Architect: Walter B. Chambers

Owner/Developer: Mary B. Jennings

Type: Apartment Building

Style/Ornament: Neo-Georgian

Number of Stories: 13 with penthouse

This thirteen-story-and-penthouse apartment building is located at the southeast corner of Fifth Avenue and East 96th Street. Designed by Walter B. Chambers and constructed in 1922-23 for Mary B. Jennings, the building was planned to accommodate eight- and nine-room apartments for forty-eight families. The neo-Georgian facades are of red brick laid in Flemish bond above a smooth-faced one-story limestone base. The main entrance, located on East 96th Street, has double-leaf iron and glass doors below a transom and is framed by a molded, eared surround surmounted by a bracketed balcony with an iron railing. The second and third stories are articulated by two-story fluted pilasters which carry a stone cornice, spandrel panels with neo-classical motifs, and bowed window guards; the third and fourth stories are each capped by a cornice, setting off the four-story base. The upper stories, framed by brick quoins at the corners, are divided by stringcourses into two-story horizontal divisions. The twelfth story is set off by secondary cornices; the top story has blind brick arches above the window openings and a terminating balustrade. Window openings have replacement sash. The east and south elevations are faced with brick and divided by stringcourses; there are stone returns at the lower stories of the east elevation and the top portion of the south elevation is parged. An historic iron fence encloses the service yard at the east end of the building. Planting areas at both facades are edged with iron fences.

Significant References

American Architect 129 (June 20, 1926), pl. 152.
Robert A.M. Stern et al, *New York 1930* (New York, 1987), 389.
Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 65.

Between East 96th Street & East 97th Street

1150 Fifth Avenue a/k/a 1150-1154 Fifth Avenue, 1-5 East 96th Street
Borough of Manhattan Tax Map Block/Lot: 1602/1

| | |
|--|-------------------------------------|
| Date: 1923-24 [NB 66-1923] | Type: Apartment Building |
| Architect: J.E.R. Carpenter | Style/Ornament: Neo-Georgian |
| Owner/Developer: Lion Brewery of New York City | Number of Stories: 14 and penthouse |

This fourteen-story-and-penthouse apartment building has frontages of 100 feet on Fifth Avenue and 150 feet on East 96th Street. Designed in the neo-Georgian style by architect J.E.R. Carpenter and built for the Lion Brewery of New York City in 1923-24, the U-shaped building with a court on its north side was planned with five apartments on a typical floor, two with nine rooms each and three with six rooms each. The four-story rusticated limestone base, which recalls the scale of the townhouses that formerly lined Fifth Avenue, has a secondary cornice above the third story and a terminating cornice with balusters in front of the fifth-story windows. Round-arched enframements with keystones and panels above square-headed windows further differentiate the fifth story. The main entrance on East 96th Street has a pair of fully-glazed single pane wood doors and transom and is flanked by sidelights with two-over-two double-hung wood sash. A secondary entrance on Fifth Avenue has a replacement wood surround and glazed wood door. The upper facades of blended shades of dark red ironspot brick have brick quoins at the corners and intermediate brick and limestone band courses. The square-headed windows have replacement aluminum sash (the spandrels between the first- and second-story window openings are aluminum as well). The attic story, which has window openings with limestone surrounds, is set off with a balustraded limestone cornice and topped by a balustraded parapet. Openings have been made below windows and in the piers for through-the-wall air conditioners on both facades.

The east elevation, which is faced with the same brick as used on the facades, has window openings with mostly eight-over-eight double-hung wood sash. The service yard is enclosed with a wrought-iron gate, above which an extension has been added. The north elevation, also of the same brick, has no openings in the west wing adjacent to Fifth Avenue; the visible portion of the east wing, beyond the courtyard, has window openings with multi-pane sash. A low wrought-iron fence on a stone curb edges the planted areaway along both facades. The penthouse is not visible from the streets near the building.

Significant References

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0369B/D1.
Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 66.

1158 Fifth Avenue a/k/a 1155-1159 Fifth Avenue, 2-4 East 97th Street
Borough of Manhattan Tax Map Block/Lot: 1602/69

Date: 1924 [NB 120-1924]

Architect: C. Howard Crane &

Kenneth Franzheim

Owner/Developer: 1158 Fifth Avenue Inc.

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 15 and penthouse

This fifteen-story-and-penthouse apartment building has frontages of ninety feet Fifth Avenue and 137 feet on East 97th Street. Designed by C. Howard Crane and Kenneth Franzheim in 1924, the neo-Renaissance building was planned with four apartments of eight or nine rooms each on a typical floor and a doctor's office in the ground floor.

The three-story limestone base is terminated with a bold cornice band. Ornament is concentrated at the three entrance bays centered in the East 97th Street facade: molded door and window enframements set in round-headed relieving arches, red marble window surrounds flanking the entrance, low-relief carved panels flanking windows in the tympana of the arches, and carved swags and scrolled keystones below third-story stone balconies which have wrought-iron railings. The carved ornament at the entrance and at windows above secondary entrances depicts lions, a male wrestling with a lion, and suits of armor.

The two secondary entrances on East 97th Street and the one on Fifth Avenue have polished granite surrounds (not original) placed within original limestone enframements. The Fifth Avenue entrance has a glass and iron door with a grille; granite steps lead to the secondary entrances on East 97th Street, which along with the service entrance at the eastern end of the facade, have replacement doors. The tripartite window configuration established at the three central bays of the East 97th Street facade continues at the upper stories; the third-story window openings have special three-pane casement sash. The main entrance has double-leaf wood and glass doors below a transom; historic wall-mounted lantern fixtures flank the entrance which is approached by two granite steps. Only a few of the windows at the base retain historic three-over-three double-hung wood sash; openings at the ground story have wrought-iron grilles. A wrought-iron gate with "1158" in the design encloses the service yard on the south side of the Fifth Avenue facade. The sidewalk in front of the main entrance has a scored diamond pattern. Stone curbs with low wrought-iron fences define several small areaways which contain plantings.

The upper facades of blended shades of tan textured brick have rusticated brick quoins at the corners and regularly-spaced header courses in the common bond. The central bays of the tenth and fourteenth stories have narrow stone balconies with wrought-iron railings. Molded limestone enframements, linked by swags and underscored by panels, enrich the windows of the fourteenth story on both street facades, below a limestone cornice. The attic story has limestone-framed window openings spanned by a lintel band below the paneled parapet; some of these openings have been joined on the Fifth Avenue facade. Only a few of the window openings have historic three-over-three wood sash.

The penthouse above the southern portion of the building, its adjacent arched greenhouse-like enclosure on the south, and a similar glazed enclosure in a central location above the East 97th Street facade are visible from the nearby streets. The south elevation has a one-bay limestone and brick return; brick similar to that of the facades sheathes the court-facing walls; the brick of the western court elevation has been parged.

Significant References

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0369B/C4, D1.
Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 67.

Between East 97th Street & East 98th Street

1160 Fifth Avenue a/k/a 1160-1164 Fifth Avenue, 1-7 East 97th Street
Borough of Manhattan Tax Map Block/Lot: 1603/1

| | |
|--|------------------------------|
| Date: 1922-23 [NB 331-1922] | Type: Apartment Building |
| Architect: Fred F. French Co. | Style/Ornament: Neo-Georgian |
| Owner/Developer: Dayfield Realty Corp. | Number of Stories: 6 |
| Builder: Fred F. French Co. | |

This six-story neo-Georgian apartment building was designed and built by the Fred F. French Co., a noted real estate firm, and developed by the Dayfield Realty Corp.. It was constructed in 1922-23 and was originally planned with seventy-two apartments. In 1922 Henry B. Closson, a partner in the law firm of Parsons, Closson & McIlvaine was the president of Dayfield Realty Corp.

Located at the northeast corner of Fifth Avenue and East 97th Street, the building has an avenue frontage of eighty-five feet broken by a entrance court and a long street frontage of 205 feet along the street. The facades of the neo-Georgian building are divided into a two-story base of dressed limestone ashlar, a three-story brick midsection articulated by colossal stone pilasters supporting an entablature, and a one-story crown accented by stone urns at the corners of the parapets. The third-story windows are fronted by small iron balconies. The recessed entrance on Fifth Avenue has an enframement composed of pilasters and a broken pediment. The original multi-pane double-hung windows have been replaced.

Significant References

Henry B. Closson obituary, *New York Times*, Sept. 5, 1958, p. 27.
New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0369B/D2.
Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 68.
R.W. Sexton, *American Apartment Houses of Today* (New York, 1926), 37-38.

1165 Fifth Avenue a/k/a 1165-1169 Fifth Avenue, 2 East 98th Street
Borough of Manhattan Tax Map Block/Lot: 1603/69

| | |
|---|--|
| Date: 1925-26 [NB 426-1925] | Type: Apartment Building |
| Architect: J.E.R. Carpenter | Style/Ornament: Neo-Renaissance with medievalizing ornament |
| Owner/Developer: J.H.C. Corp. (John H. Carpenter, Pres.) | Number of Stories: 15 and penthouse |

This fifteen-story-and-penthouse apartment building was erected in 1925-26 for the J.H.C. Corporation (John H. Carpenter, president) and was designed by J.E.R. Carpenter in the neo-Renaissance style with

medievalizing ornament. It is located at the southeast corner of Fifth Avenue and East 98th Street, and its design is virtually identical to that of **1170 Fifth Avenue**, located just to the north across East 98th Street, which was also designed by Carpenter for the same owner/developer and built at the same time. This building was originally planned with fifty-four apartments.

Above a three-story limestone base, the brick facades are ornamented by limestone quoins and stringcourses. Window openings at the second, fifth, ninth, and thirteenth stories are enframed by surrounds composed of side pilasters supporting pointed Gothic arches with cast-stone details in the tympana. Decorative brick panels with terra-cotta accents separate the fourth-story windows. A parapet with balustrades crowns the molded top cornice. The main entrance, at the center of the East 98th Street facade, is flanked by pilasters rising from the watertable to a molded stone lintel. A broad metal and glass canopy is suspended above the entrance. Some of the original six-over-six and eight-over-eight double-hung wood sash windows survive.

Significant References

New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 06026/B4 (1893).

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 689.

Between East 98th Street & East 99th Street

1170 Fifth Avenue a/k/a 1170-1174 Fifth Avenue, 1-3 East 98th Street
Borough of Manhattan Tax Map Block/Lot: 1604/1

Date: 1925-26 [NB 427-1925]

Architect: J.E.R. Carpenter

Owner/Developer: J.H.C. Corp.

(John H. Carpenter, Pres.)

Type: Apartment Building

Style/Ornament: Neo-Renaissance with medievalizing ornament

Number of Stories: 15 and penthouse

This fifteen-story-and-penthouse apartment building was erected in 1925-26 for the J.H.C. Corporation (John H. Carpenter, president) and was designed by J.E.R. Carpenter in the neo-Renaissance style with medievalizing ornament. It is located at the northeast corner of Fifth Avenue and East 98th Street, and its design is virtually identical to that of **1165 Fifth Avenue**, located just to the south across East 98th Street, which was also designed by Carpenter for the same owner/developer and built at the same time. This building was originally planned with sixty-one apartments.

Above a three-story limestone base, the brick facades are ornamented by limestone quoins and stringcourses. Window openings at the second, fifth, ninth, and thirteenth stories are enframed by surrounds composed of side pilasters supporting pointed Gothic arches with cast-stone elements in the tympana. Decorative brick panels with terra-cotta accents separate the fourth-story windows. A parapet with balustrades crowns the molded top cornice. The main entrance, at the center of the East 98th Street facade, is flanked by pilasters rising from the watertable to a molded stone lintel. A broad metal and glass canopy is suspended above the entrance. Some of the original six-over-six and eight-over-eight double-hung wood sash windows survive, particularly at the lower stories.

Significant References

New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0369B/D2.

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 686.

MADISON AVENUE (WEST SIDE)

Between East 88th Street & East 89th Street

1236 Madison Avenue See: Hotel Graham, 18-22 East 89th Street

Between East 89th Street & East 90th Street

1238-1244 Madison Avenue See: 17 East 89th Street

1246-1254 Madison Avenue See: 14 East 90th Street

Between East 90th Street & East 91st Street

1260-1266 Madison Avenue See: 21 East 90th Street

1268-1272 Madison Avenue a/k/a 26-28 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1502/56

Date: 1890-91 [NB 875-1890]

Architect: A.B. Ogden & Son

Owner/Developer: John Livingston

Type: French Flats

Style/Ornament: Renaissance Revival

Number of Stories: 6

Located at the southwest corner of Madison Avenue and East 91st Street, this six-story flats building was constructed in 1890-91 and designed in the Renaissance Revival style by A.B. Ogden & Son, a firm which was very active in the area of the historic district. The building was planned to contain three flats per floor.

The brick facade (now painted) is articulated with corbeled band courses that separate each story. A pressed metal intermediate cornice separates the fifth from the sixth story, and the building is topped by a bracketed metal cornice with a decorative frieze. Window openings have flat and segmentally-arched heads at the second through the fifth stories, and round-arched heads at the sixth. The facade is further distinguished by slightly projecting bays along both facades and its rounded corner bay. On the Madison Avenue facade, the two center bays flank an arched second-story surround, originally the upper portion of the entrance that was located on this facade. In 1929-30 [ALT 2146-1929, Robert T. Lyons], the main entrance to the building was moved to East 91st Street (where it is marked by a keyed enframement) and the storefronts at the ground story were created. The original windows have all been replaced.

Between East 91st Street & East 92nd Street

1274-1284 Madison Avenue *See: 15 East 91st Street*

The Wellington

1290 Madison Avenue a/k/a 1286-1294 Madison Avenue, 32 East 92 Street
Borough of Manhattan Tax Map Block/Lot: 1503/56

Date: 1898 [NB 34-1898]

Architect: A.B. Ogden & Co.

Owner/Developer: Nathan L. Ottinger

Type: Flats with stores

Style/Ornament: Renaissance Revival

Number of Stories: 6

Designed by the local firm of A.B. Ogden & Co., the six-story Wellington was built in 1898 on the southwest corner of East 92nd Street and Madison Avenue. This Renaissance Revival style building is faced in brick with a limestone base and limestone and terra-cotta trim. It was originally constructed with five stores at the street level and flats for eleven families at the upper floors. On Madison Avenue the ground story contains the main entrance -- the surround is detailed with stylized decorative motifs -- and storefronts which are separated by banded piers with decorative capitals. The third, fourth, and fifth stories have decorative window enframements, including three-sided oriel windows with foliate spandrel panels at the end bays. An elaborate enframement surrounds the two center windows at the third and fourth stories. The sixth story is distinguished by banding and stylized keystones of terra cotta. The cornice has been removed and a one-story penthouse is located at the center of the roof.

The East 92nd Street facade is detailed in the same manner as that on Madison Avenue, and has a three-sided oriel in the western bay which is partially obscured by the iron fire escape. A store window, a service door, and a basement stairway are located at the base of this facade. The windows have all been replaced. The red brick south elevation is visible from Madison Avenue and also has an iron fire escape.

In 1931 [ALT 2182-1930] the stoop and entrance surround on Madison Avenue were altered. Also at this time, the areaways and vaults were removed and filled in.

Between East 92nd Street & East 93rd Street

1296 Madison Avenue (a/k/a 27 East 92nd Street), **1298, 1300, and 1302 Madison Avenue**
Borough of Manhattan Tax Map Block/Lots: 1504/15, 16, 17, 18

Date: 1889 [NB 424-1889]

Architect: A.B. Ogden & Son

Owner/Developer: Walter Reid

Type: Converted Rowhouses (4 of 5)

Style/Ornament: Romanesque Revival/
Queen Anne

Number of Stories: 3 and basement

Designed as a row of five (Nos. 1296, 1298, 1300, 1302, and 1304) by the prolific architectural firm of A.B. Ogden & Son, these four surviving rowhouses were built in 1889 for Walter Reid, who is responsible for at least seven other rows within the historic district; they have been converted for commercial use at their lower stories (No. 1296 has had more extensive alterations to the front). Extending north along Madison Avenue from the corner of East 92nd Street, the houses have approximate

frontages of twenty feet each on Madison Avenue; No. 1296, at the corner, has a frontage of seventy-three feet along East 92nd Street.

Typical of rowhouses designed during that period, the facades share many characteristics, but differing details provide a subtle rhythm to the streetscape. The surviving features of Nos. 1298, 1300, and 1302 reveal the original intent of their architect in creating a pattern in the facade designs. Combining elements of the Romanesque Revival and Queen Anne styles, each of these brownstone facades retains its modillioned, bracketed, and paneled metal cornice, a continuous third-story sill, and some of its elaborate window enframements. Nos. 1298 and 1302 each have a projecting enframing with pilasters and paired windows at the northern bay of the second story; these are surmounted by incised panels and third-story surrounds that have cornices and flared bottoms. The southern bays of Nos. 1298 and 1302 have corniced single surrounds and incised spandrel panels. At No. 1300 rough-faced quoining frames the openings: a tripartite opening capped by a segmental arch with a foliated keystone and a corniced single opening at the second story; and a single opening and a paired opening, both with cornices, on the third story. Typical of rowhouses facing Madison Avenue, these buildings also exhibit one- and two-story commercial extensions constructed during the twentieth century. Along East 92nd Street, the stone-trimmed brick facade (now painted) of No. 1296 exhibits original elements such as keyed window surrounds, round-arched openings with projecting archivolt, bowed and corbelled sills, carved chimney corbels, quoining at the original corners of the building, and (within an altered surround) a wood and glass door.

1296 Madison Avenue was originally built with a faux mansard roof of slate and tin; in 1901 the main mass of the building was increased to four stories and a basement and given another mansard roof; meanwhile the surviving three-story rear extension was built [ALT 1580-1901]. Gustave Silverman hired the firm of Glick & Gelbman to convert the building from a single-family residence to a five-apartment multiple dwelling with a store and a doctor's office in 1954-55 [ALT 1659-1954]; work included removing the entire Madison Avenue facade (by that time described as again being three stories and basement) with its projecting bay, extending the front to the lot line, and, along East 92nd Street, demolishing a stoop and altering the openings in the wall. The existing facade on Madison Avenue (with its shallow return on the side street) is the result of that alteration; it consists of a one-story metal-framed shopfront with brick bulkheads and a three-story brick-faced upper section with ribbon windows. The metal-framed windows have replacement sash (double-hung and fixed-pane). The metal-covered corner pier, recessed at the upper stories, enhances the Modern quality of the design.

1298 Madison Avenue received a three-story rear addition when it was adapted for a doctor's office in 1900 [ALT 1804-1900]. In 1926 the stoop was removed and the parlor-story entrance converted to a window as the dwelling portion of the building was divided up into apartments [ALT 334-1926]. In 1955-56 the firm of Glick & Gelbman erected for owner Walter A. Foster a one-story storefront extension to be used as a restaurant [ALT 834-1955]. In addition to the surviving fabric mentioned above, No. 1298 also retains the original segmentally-arched and rope-molded entrance opening, a rough-faced segmentally-arched double-window opening with a foliate keystone, and a leaded, stained glass fanlight at the parlor story, and double-hung wood sash windows with special multi-pane upper sash at the second and third stories. The facade has been painted. At the ground story, the metal-framed show window and glazed doors appear to date from the 1955 alterations.

1300 Madison Avenue was already in use as a multiple dwelling in 1929 when architect Frank D. Clarke adapted the basement and parlor stories for non-residential use [ALT 1556-1929]; work included relocating the floor levels and building a marble-faced front extension at those stories. The second- and third-story openings contain replacement windows and one historic multi-pane wood-framed door. The two-story extension has marble-faced piers and a mid-twentieth-century storefront with gold anodized frames for the show windows, door, and transom.

1302 Madison Avenue was converted from a single-family residence to a two-family dwelling with a doctor's office for owner Pauline Shapiro in 1921 [ALT 1904-1921]; work included removing the stoop, converting the parlor-story entrance to a window, and adding an entrance enframing and double-leaf door at the basement. In 1929-30 architect Otto L. Spannhake built for the Madison Avenue & 93rd Street Corp. a two-story extension flush with the building line to accommodate a ground-story shop and parlor-story office [ALT 1650-1929]. The residential floors were further divided into smaller units in c. 1936-42 [ALT 2764-1935]. The storefront extension has recently received a coat of scored stucco; there is also a retractable awning. The second and third stories contain replacement windows and modern iron railings and window guards.

1304 Madison Avenue

Borough of Manhattan Tax Map Block/Lot: 1504/19

Date: 1935 [ALT 650-1935]

Type: Store

Architect: Does not apply

Number of Stories: 1

Owner/Developer: Bowery Savings Bank

This store building is located near the middle of the block and has a frontage of over twenty-five feet. Originally part of a row of five rowhouses (see **1296, 1298, 1300, and 1302 Madison Avenue**) designed by A.B. Ogden & Son and built in 1889, the building was still used as a dwelling in 1917 when it was taken over by and joined to the adjacent **Hotel Ashton** (see below) by Frederica Ashton Benneche [ALT 1009-1917]. Converted for commercial use at the ground story sometime before 1935, during that year No. 1304 was reduced to the present one-story structure as part of a major alteration of the hotel [ALT 650-1935]. The current glazed, metal-framed shopfront is bracketed by brick piers. The metal board-and-batten signboard is surmounted by an historic iron railing.

Hotel Ashton

1306-1312 Madison Avenue a/k/a 26-28 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1504/56 in part

Date: 1897 [NB 294-1897]

Type: Apartment Hotel

Architect: George W. Spitzer

Style/Ornament: Renaissance Revival

Owner/Developer: Charles H. Kivlen

Number of Stories: 10

This ten-story former apartment hotel is located on the southwest corner of Madison Avenue and East 93rd Street, with approximate frontages of 121 feet on Madison Avenue and sixty-four feet on East 93rd Street. Supported on steel beams and cast-iron columns, it was designed by architect George W. Spitzer and built in 1897 for Charles H. Kivlen, whose address given in directories coincides with that of James

H. Kivlen, a cutter, and his wife Matilda. Documentation for an interior alteration in 1905 indicates that the hotel's basement was occupied by the kitchen, its first floor by an office and living rooms, and the remaining floors by four apartments each. Under the ownership of Frederica Ashton Benneche, the hotel took over and was joined to the adjacent dwellings at **1304 Madison Avenue** in 1917 [ALT 1009-1917] and at **24 East 93rd Street** in 1919-20 [ALT 325-1919]. (It appears that an earlier attempt to join the hotel with No. 24 East 93rd Street [ALT 27-1899] was not executed.)

The Renaissance Revival exterior of the Hotel Ashton is composed of a one-story cast-stone base, an eight-story brick midsection, and a one-story brick crown. At the base, there are entrances on both facades: the service entrance on Madison Avenue contains metal doors and historic wood-framed transoms; the main entrance on East 93rd Street, of undetermined date, has an arched marble surround framing a pair of wood and glass doors with a fanlight and iron grilles. The original entrance enframing, with an entablature supported on engaged columns, and a later iron marquee [ALT 86-1932] have been removed. There are six shopfront openings; No. 1306½ retains a wood-framed door, transom, show window and a wood bulkhead, and No. 1308 has a retractable awning. The midsection consists of a transitional story of alternating brick bands and stone coursing, surmounted by a cornice and pierced by segmentally-arched window openings, and seven stories of brick pierced by square-headed window openings with molded and keyed surrounds. The second-story windows are replacements and those at the upper stories also seem to be, though most duplicate the historic one-over-one double-hung sash configuration. A continuous horizontal element above the seventh story has been removed, as has the cornice which originally capped the midsection. The top-story crown thus is no longer differentiated from the stories below it.

Between East 93rd Street & East 94th Street

1316 (a/k/a 33 East 93rd Street), **1318, 1320 Madison Avenue**

See: 25, 27, 29, and 31 East 93rd Street

1326 Madison Avenue a/k/a 1322-1328 Madison Avenue, 26-28 East 94th Street

Borough of Manhattan Tax Map Block/Lot: 1505/56

Date: 1899-1900 [NB 392-1899]

Architect: Neville & Bagge

Owner/Developer: McCracken & Dagnall

Type: Flats

Style/Ornament: Renaissance Revival

Number of Stories: 7 and basement

This seven-story-and-basement flats building is located at the southwest corner of Madison Avenue and East 94th Street, with frontages of approximately eighty-eight feet on Madison Avenue and ninety-six feet on East 94th Street. Designed by the firm of Neville & Bagge in the Renaissance Revival style, the building was constructed for the building firm of McCracken & Dagnall in 1899-1900. The structure was originally planned with twenty-eight apartments, though some were later subdivided [ALT 1371-1957; ALT 257-1963].

The brick and limestone facades are articulated by several horizontal divisions. Three intermediate projecting cornices articulate a two-story base of coursed limestone, a transitional third story of brick with limestone banding, a three-story brick midsection, and a one-story crown. The raised basement is most visible along East 94th Street, due to the change in grade; an iron pipe-rail fence encloses the areaway along that side of the building. At the center of the base of the Madison Avenue facade, pilasters flank

a paired bay arrangement which has an entrance to the south and a window to the north, flanking a central niche. The third-story windows have keystones and voussoirs which join the stone banding. Stone window surrounds at the fourth and fifth stories have, respectively, segmental and triangular pediments; these alternate with openings which have cornices. The sixth-story molded stone window surrounds are round-arched, while those at the seventh story have stone pilasters bearing a continuous raised lintel. The crowning modillioned cornice has a paneled frieze. The main entrance, at the center of the facade on Madison Avenue, is marked by four pilasters and horizontal and vertical stone banding. Two cartouches mark the entrance bay at the seventh story. Most of the one-over-one double-hung windows are replacements. There are three metal fire escapes.

Between East 94th Street & East 95th Street

1340 Madison Avenue a/k/a 27-29 East 94th Street

Borough of Manhattan Tax Map Block/Lot: 1506/16

Date: 1894 [NB 152-1894]

Type: Flats

Architect: A.B. Ogden & Son

Style/Ornament: Renaissance Revival

Owner/Developer: John H. Gray

Number of Stories: 5 and basement

This five-story-and-basement flats building, located on the northwest corner of Madison Avenue and East 94th Street, has approximate frontages of 100 feet on Madison Avenue and forty-three feet on East 94th Street. Designed in the Renaissance Revival style by the prolific firm of A.B. Ogden & Son, which is responsible for many other buildings in the historic district, it was erected in 1894 for real estate operator John H. Gray, who had previously developed a row on East 93rd Street (see **4, 6, 8, 10, and 12 East 93rd Street**). The building originally had ten apartments.

The building has a long facade on Madison Avenue and a three-bay facade with chamfered corners on East 94th Street. Separated by a smooth band course, the rough-cut limestone basement and first story are capped by an entablature; the facade above the base is brick. Square-headed basement openings retain historic iron grilles; flat-arched first-story openings rest on a continuous sill and feature carved inset surrounds. The entrance on Madison Avenue, now altered (see below), has a smooth stone enframingent of two three-centered arches resting on squat pilasters and surmounted by a cornice. The second and third stories, capped by a stringcourse, are united by shallow, segmentally-arched bay recesses with keyed edges. Brick is layered with bands of terra cotta at the fourth story and raised brick bands decorate the fifth story. The fourth-story openings are round-arched in all but one bay. The fifth-story openings rest on a dentiled stringcourse and are surmounted by embellished lunettes. The facades terminate in a bracketed metal cornice. Two brick chimneys rise above the roof. Historic one-over-one double-hung wood sash (some arched) and two historic fire escapes survive. The exposed north elevation is a brick wall pierced by windows.

In 1930-31 the firm of Levy & Berger altered the entrance for owner Julius Cohen [ALT 2096-1930]; work included removing the stoop and enclosing the porch, thus making the entrance to the building through a vestibule with interior steps.

1350 Madison Avenue a/k/a 30-32 East 95th Street

Borough of Manhattan Tax Map Block/Lot: 1506/18

Date: 1892-94 [NB 262-1892]

Architect: John C. Burne

Owner/Developer: Williams J. Matthews

Type: Flats with stores

Style/Ornament: Renaissance Revival

Number of Stories: 7 and basement

This seven-story-and-basement flats building, located on the southwest corner of Madison Avenue and East 95th Street, has approximate frontages of 101 feet on Madison Avenue and forty-nine feet on East 95th Street. Designed in the Renaissance Revival style by architect John C. Burne, it was erected in 1892-94 for Yonkers resident Williams J. Matthews. It originally contained fourteen apartments and three stores.

Above the first story, the brick facades are trimmed in brownstone. The long, symmetrical Madison Avenue facade is enlivened by two shallow full-height projecting bays flanking an austere central section, the flatness of which contrasts greatly with the raised terra-cotta banding of the remaining surfaces. This central section features stone quoins and flush banding; square-headed openings alternating with bowed iron railings on bracketed stone balconies; and seventh-story round-arched openings framed by shell-encrusted bands, corbeled pilaster segments, and a masked keystone at the bell-shaped stringcourse. The patterns of raised banding on the rest of the facade surfaces differ from story to story. Other ornamental details include sunburst lunettes, corbeled sills, and paneled spandrels. A dentiled and modillioned metal cornice surmounts the building. The East 95th Street facade features a projecting corbeled chimney; on that facade, one vertical bay of window openings has been partly bricked up. The windows on both facades have replacement sash.

The ground story has been substantially altered. In 1963-66 doctor's offices and an additional apartment were installed at the ground story; masonry infill and a cast-stone fascia were added [ALT 1322-1963]. The residential entrance on East 95th Street has a stone surround containing a glass door and transom.

The exposed south and west elevations are brick walls; the former has window openings, many of which have been bricked up. The alley along the south side of the lot is spanned by an iron gate.

Between East 95th Street & East 96th Street

1354 and 1356 Madison Avenue *See: 27-29 East 95th Street*

1366-1378 Madison Avenue *See: 16-24 East 96th Street*

MADISON AVENUE (EAST SIDE)
Between East 90th Street & East 91st Street

1261 Madison Avenue Apartment House

1261 Madison Avenue a/k/a 45-47 East 90th Street

Borough of Manhattan Tax Map Block/Lot: 1502/20

THIS IS AN INDIVIDUAL LANDMARK

Date: 1900-01 [NB 1091-1900]

Architect: Buchman & Fox

Owner/Developer: Gilbert Brown

Type: Apartment Building

Style/Ornament: Beaux-Arts

Number of Stories: 7 and basement

This Beaux-Arts apartment building, containing seven stories and a basement, is located at the northeast corner of Madison Avenue and East 90th Street, with frontages of 100 feet on Madison Avenue and approximately sixty-two feet on East 90th Street. It was designed by the well-respected firm of Buchman & Fox for Gilbert Brown, a real estate developer and contractor from Newark, New Jersey. The building was constructed in 1900-01 and replaced two frame structures.

Resting on a granite water table, the limestone facade consists of a two-story rusticated base; a three-story smoothly-faced midsection characterized by keyed window enframements and paneled spandrels; and a two-story crown defined by a modillioned cornice supporting a wrought-iron balcony railing at the sixth story and the seventh-story mansard roof with copper details. The sixth-story windows have keyed flat arches and those at the seventh story have curved pediments and enframements with volutes. The projecting end bays of the Madison Avenue facade also exhibit two-story pilasters surmounted by curved pediments with carved motifs. The grand entrance on Madison Avenue features rusticated pilasters enclosing a molded granite enframement, a short flight of steps leading to double doors, a voluted broken pediment set on garlanded console brackets with flowered blocks, and a large cartouche with a marble medallion. The entrance contains historic (though not original) multi-pane wood doors and sidelights, surmounted by transoms. Historic three-over-three double-hung wood sash windows and one-over-one double-hung wood sash windows survive. Shielding the exposed rough-faced basement level along East 90th Street is an historic iron fence, its gate flanked by standard-bearing posts. The exposed east elevation is a brick wall with a stone return; its windows are set back from the corner.

Significant References

LPC, *1261 Madison Avenue Apartment House Designation Report*, LP-0865 (New York, 1974).

1263-1269 Madison Avenue See: *46 East 91st Street*

Between East 91st Street & East 92nd Street

1273-1279 Madison Avenue a/k/a 47 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/22

Date: 1950-51 [NB 43-1950]

Architect: Lusby Simpson

Owner/Developer: National City Bank
of New York

Type: Bank

Style/Ornament: Modern

Number of Stories: 1

This Modern one-story bank building is located at the northeast corner of Madison Avenue and East 91st Street, both frontages measuring approximately sixty-eight feet. The bank, designed by architect Lusby Simpson for the National City Bank of New York, was erected in 1950-51; today it is a Citibank branch. The facades of blended shades of red brick rest on a polished granite base and are terminated by a simple coping; the corners of the building and the end bay of the East 91st Street facade are set off by minimal piers and brick belt courses span the facades above the openings. Large window openings on both facades have paneled bulkheads; aluminum sash have been inserted in the wood-framed openings. The main entrance on Madison Avenue has a recessed entry with glass and aluminum doors. The bank building replaced four buildings on the corner site.

1281 and 1283 Madison Avenue

Borough of Manhattan Tax Map Block/Lots: 1503/120, 20

Date: 1885-86 [NB 709-1885]

Architect: Frederick T. Camp

Owner/Developer: Alexander D. Duff

Type: Converted Rowhouses (2 of 2)

Style/Ornament: Queen Anne

Number of Stories: 3 and basement (now 4)

These two three-story-and-basement rowhouses were designed in the Queen Anne style by architect Frederick T. Camp and erected in 1885-86 for Alexander D. Duff, a real estate developer who resided in No. 1283; they were later converted to commercial use at the lower stories with the addition of storefront extensions. No. 1281 is seventeen feet wide and No. 1283 is fifteen feet wide. The nearly identical facades of the upper stories, which survive essentially intact, are composed of red brick (now painted) trimmed with brownstone elements. At the south bay of each facade, the original second-story window openings (which are actually at the third level because of the insertion of storefronts at the level of the original raised basement) are set in carved stone enframements and the top-story windows are topped by shallow bracketed pediments. At the north bay of a each facade, brick piers frame the windows at the third level and support bracketed cornices which in turn support battered piers which are surmounted by steep pediments at the roofline. The cornices are stone.

1281 Madison Avenue was altered in 1916 [ALT 95-1916] with the construction of a two-story storefront extension to the building line. At that time the building was owned and occupied by plumber George H. Creasy. The painted brick second story has three window openings below a molded lintel band and a cornice, which help to visually link the extension with the upper stories of the facade. The ground-story storefront is wood-framed; the traditional design has two slightly recessed entrances with glazed and paneled wood doors, allowing for angled bay show windows. The southern elevation is of common brick and has no openings. The upper stories have wood double-hung sash.

1283 Madison Avenue was altered in 1929 [ALT 458-1929] with the construction of a two-story storefront extension to the building line. The ground-story storefront has an historic bulkhead, a plate glass show window, and an angled shop entrance adjacent to the stairs to the upper floors. At the second story the historic wood-framed tripartite show window with transoms survives. A molded cornice caps the extension. The upper stories have aluminum sash.

1285, 1287, 1289 and 1291-1293 Madison Avenue (1291-1293 Madison a/k/a 44 East 92nd Street)
Borough of Manhattan Tax Map Block/Lots: 1503/55, 54, 53, and 51
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1889-90 [NB 1092-1889]

Architect: James E. Ware

Owner/Developer: James V.S. Woolley

Type: Converted Rowhouses (5 of 5)

Style/Ornament: Romanesque Revival

Number of Stories: 4 and basement (now 5)

These five converted rowhouses, each twenty-feet wide, occupy the northern portion of the Madison Avenue blockfront between East 91st and 92nd streets. They were designed in the Romanesque Revival style by architect James E. Ware for James V.S. Wooley and built in 1889-90. Wooley, a physician who developed several properties in the area of the historic district, sold the buildings soon after completion. This group of buildings, designed to give the appearance of a unified structure, was among the last speculative rowhouse groups erected on Madison Avenue. The four-story-and-basement dwellings have all been converted for commercial use at the former basement or at the basement and parlor-story levels. Nos. 1291 and 1293 are now combined internally and are known as No. 1291-1293.

The upper three stories of these residences remain largely unchanged; the smooth-surfaced orange-red brickwork (unpainted on on No. 1291-1293), contrasts with the decorative elements such as brownstone trim, ornate iron railings atop the three-sided bays, and small-paned windows (extant at Nos. 1285 and 1289). Carved brownstone impost blocks support the round-arched openings at the original parlor story entrances; these entries are visible on all of the buildings except Nos. 1287 and 1289. The group is visually united with several horizontal elements: a continuous band course that sets off the brownstone-faced parlor stories from the brick upper stories; a similar course at the fourth-story sill line; and the molded brick checkerboard frieze beneath the continuous dentiled roof cornice. Vertically, the buildings are clearly separated from each other by three-sided bays at the lower stories, window groupings, and at the fourth story, by engaged stone shafts resting on corbels and crowned by elongated carved blocks terminating at the roof cornice. Double-width, round-arched windows of the fourth stories open onto small balconies with wrought-iron railings. At the top story, the windows are grouped into units of three, separated by stone colonettes with carved capitals, and have alternately round-arched and square-headed openings.

1285 East 91st Street was sold in 1891 to the row's architect, James E. Ware, who resided here. It was altered in 1927 [ALT 1075-1927] with the construction of a two-story storefront extension to the building line. The storefronts of traditional design are primarily sheet metal; at the ground level there is a central recessed entry. The entrance to the upper stories, adjacent to the storefront, has paired aluminum doors. Special small-paned sash survive at the second and third stories; other sash are wood.

1287 East 91st Street was acquired in 1891 by Abraham Quackenbush, a hardware merchant, for use as his residence. It was altered in 1957-58 [ALT 608-1957] with the

construction of a two-story storefront extension to the building line and a rear extension. At the basement level, the storefront has been replaced; the recessed entrance to the upper floors has a paneled wood and glass door. The brick-clad extension has steel sash at the second story. At the upper stories, the window sash have been replaced.

1289 East 91st Street was altered in 1950 [ALT 466-1950] with the construction of a brick-clad two-story storefront extension to the building line. At the basement level, the storefront has been replaced; the recessed entrance to the upper floors has a paneled wood and glass door. At the first story, a pair of casement windows are flanked by show windows. Special small-paned sash survive at the second and third stories; other sash are wood.

1291-1293 East 91st Street, at the corner of Madison Avenue and East 92nd Street, was built as two rowhouses. No. 1291 was the home of jeweler Horace D. Sherrill in the 1890s. The nearly intact parlor stories of the joined buildings are faced with brownstone (on the Madison Avenue facade); the East 92nd Street facade of No. 1293 has keyed brownstone window surrounds. No. 1293 was altered in 1892 [ALT 580-1892] with the construction of a two-story rear extension designed by architect F.A. Minuth for Emma L. Smith. This addition contains the entrance to the upper stories at the ground story (the entrance surround has been altered). In 1929 [ALT 411-1929] the buildings were joined internally, the upper three stories above the rear extension on East 92nd Street were built, and stores were created on the ground story. The upper floors were converted into apartments. The storefronts in the Madison Avenue facade are replacements; several of the openings in the East 92nd Street side of the corner storefront have been blocked. The traditionally-designed wood-framed storefront in the East 92nd Street facade has a central recessed entry with a wood and glass door. The six-over-six double-hung wood sash of the East 92nd Street facade have been replaced. Two brick chimneys rise above the East 92nd Street facade.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 18.

Between East 92nd Street & East 93rd Street

Hotel Chastaignary (now Hotel Wales)

1295-1303 Madison Avenue a/k/a 43 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1504/20

Date: 1899-1900 [NB 1284-1899]

Architect: Louis Korn

Owner/Developer: William H. Ebling, Jr.

Type: Hotel

Style/Ornament: Neo-Renaissance

Number of Stories: 9

This nine-story building, located on the northeast corner of Madison Avenue and East 92nd Street, has approximate frontages of 101 feet on Madison Avenue and sixty-two feet on East 92nd Street. Designed by architect Louis Korn, it was built in 1899-1900 for William H. Ebling, Jr., and replaced six one-story structures. During the 1920s, the building was called the Hotel Berkshire.

The stone-trimmed Roman brick facades (now painted) exhibit the neo-Renaissance style in their composition and abundant detail. The first story retains only its stone cornice and its Madison Avenue entrance with granite steps, polished granite pilasters, and lavishly carved stone (now painted) enframing, which surrounds recently-installed wood and glass doors and a transom. Above the first story, quoined end bays help to subdivide the broad masses of the facades. The second story, faced in bands of brick and stone, contains flat-arched openings with scrolled keystones. Stories three through nine display a variety of window surrounds -- pedimented, corniced, and embellished with various carved details -- including molded, round-arched openings with prominent keystones at the ninth story; cornices below the third, fifth, and ninth stories serve as sills for the openings above them. One (sixth-story) balcony survives on Madison Avenue and two (at the fourth and seventh stories) on East 92nd Street. The parapet of the building has been altered. The exposed east elevation is a brick wall with stone quoins at one edge and a stuccoed portion adjacent to the roof enclosure.

1305 and 1307-1309 Madison Avenue

Borough of Manhattan Tax Map Block/Lot: 1504/55 and 53

Date: 1933 [ALT 213-1932]

Architect: George Victor Harvey

Owner/Developer: Robert Louis Hogue

Type: Converted Rowhouses

Style/Ornament: Neo-Georgian

Number of Stories: 5

Originally part of a row of five three-story-and-basement dwellings that included 1305, 1307, 1309, **1311 and 1313-1315 Madison Avenue**, designed by A.B. Ogden & Sons and built for Walter Reid in 1890 [NB 425-1890], Nos. 1305 and 1307-1309 were subsequently remodeled and converted for multiple uses. The buildings are located near the middle of the block and have approximate frontages of twenty and forty feet, respectively. In 1899 No. 1309 had its mansard roof removed and was raised by one story to which a new mansard was added [ALT 637-1899]. During extensive changes to the rear and interior of No. 1305 in 1902, that structure also was raised by one story under a mansard roof [ALT 676-1902].

More extensive alterations were undertaken in 1930 on three of the original rowhouses (Nos. 1305, 1307, and 1309) by the firm of Moore & Landsiedel for Robert Louis Hogue, who had recently renovated and moved into a grand residence around the corner at No. 45-47 East 92nd Street. Born in New York and educated at Harvard, Hogue (1878-61) was president and chairman of the board of the Emigrant Industrial Savings Bank, a director of several insurance companies, and president of his own real estate corporation; he supported many charities and cultural organizations. The alterations executed in 1930 at Nos. 1305, 1307, and 1309 included removing the stoops and all other projections beyond the building line, converting parlor-story entrances into windows, and installing main entrances at the basement level and small areaways [ALT 1918-1930].

In 1932-33 architect George Victor Harvey added a story to No. 1307, making it consistent in height to its neighbors, connected Nos. 1307 and 1309, and altered the interiors of all three former rowhouses to accommodate new uses [ALT 213-1932]. Nos. 1305 and 1309 were transformed from "tenements" to apartments above two levels of stores; in addition to those uses, No. 1307 also contained fourth-floor offices. Since the estimated cost of this work, executed for Hogue, was given as \$40,000, and the resulting exteriors of the three units are symmetrical in their composition, it would seem that the existing neo-Georgian facades also resulted from this intervention. The buildings, now stuccoed, are unified by their two-story storefront projections, which are framed by pilasters supporting an entablature and parapet; by the fenestration pattern and details (including third-story windows set within shallow arches and capped by diamond shapes); and by the terminal cornice which features a pediment over the central,

projecting section of the composition. The openings at the upper three stories retain the six-over-six double-hung wood sash windows which date from the 1932-33 alteration. Additional surviving historic fabric includes remnants of the second-story tripartite wood windows at No. 1305 (other second-story windows are replacements, in tripartite configurations but lacking historic details) and the wood and glass door and transom at the residential entrance of what was No. 1309. Otherwise, the first story infill consists of modern materials.

Significant References

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0911/F1.

"Robert Louis Hoguet," *Who's Who in New York* (1952), 547.

Robert Louis Hoguet obituary, *New York Times*, Jan. 26, 1961, p. 29.

1311 Madison Avenue

Borough of Manhattan Tax Map Block/Lot: 1504/52

Date: 1901 [ALT 1060-1901]

Architect: Henri Fouchaux

Owner/Developer: Emanuel Hochheimer

Type: Converted Rowhouse

Style/Ornament: Neo-Renaissance

Number of Stories: 5

Originally part of a row of five three-story-and-basement dwellings that included **1305, 1307, 1309, 1311 and 1313-1315 Madison Avenue**, designed by A.B. Ogden & Sons and built for Walter Reid in 1890 [NB 425-1890], No. 1311 is twenty feet wide and located near the East 93rd Street end of the block. In 1901 noted architect Henri Fouchaux altered the single-family residence to accommodate a doctor's office; commissioned by the owner and new occupant, Emanuel Hochheimer, a physician, work included a four-story rear addition, a one-story addition above the original building, and a new fireproof facade with metal piers and beams framing a bay window and balcony [ALT 1060-1901]. The bay window has been removed; presently the facade at the upper three stories has a stuccoed surface pierced by segmentally-arched openings with molded surrounds and projecting sills, and a bracketed cornice which appears to date from the 1901 alteration.

In 1928-29 owner and occupant Robert J. Fletcher, a dentist, had architect Albert P. Bloser alter the building further [ALT 1506-1928]; work included removing the stoop and facade up to the second story, raising the floor levels at the basement and first story, and erecting a two-story shopfront extending out to the building line and faced in quarry tile. The basement living quarters were converted to commercial use, the first-floor dentist's office to a dentist's office and store, and the upper floors remained as a single-family dwelling. The upper floors were further divided internally into two units in 1953 [ALT 180-1953].

Within the past decade the building was again renovated. The resulting two-story storefront surround of stucco, surmounted by a cornice and metal railing, has an historicizing metal-framed glass storefront with a projecting two-story show window that has curved corners. Openings at the upper stories contain wood French doors and one-over-one double-hung sash; a retractable awning shades the second story. The exposed north elevation of the rear addition is a brick wall pierced by openings with stone lintels; windows at the rear are replacements except for the first-story fixed pane flanked by six-over-six double-hung wood sash windows.

1313-1315 Madison Avenue a/k/a 50 East 93rd Street
Borough of Manhattan Tax Map Block/Lot: 1504/51

| | | |
|------------------------------|------------|---------------------------------------|
| Date: 1890 [NB 425-1890] | and | Date: 1934 [ALT 2807-1934] |
| Architect: A.B. Ogden & Son | | Architect: Emil Koepfel |
| Owner/Developer: Walter Reid | | Owner/Developer: Howard F. Katzenberg |

Type: Converted Rowhouse (1 of 5)
Style/Ornament: Renaissance Revival
Number of Stories: 3 and basement (now 4)

This structure is located on the southeast corner of Madison Avenue and East 93rd Street, with approximate frontages of twenty feet on Madison Avenue and sixty-four feet along East 93rd Street. It was built as part of a row of five brownstone-fronted dwellings that included 1305, 1307, 1309, 1311 and 1313-1315 Madison Avenue, designed by the prolific firm of A.B. Ogden & Sons for Walter Reid; both the architects and the developer were active in the construction of several other rows in the historic district. No. 1313-1315 Madison Avenue is the only one of the five buildings that retains a semblance of its original appearance; it has been converted for commercial use at the lower stories.

On the upper two stories of the brownstone Madison Avenue facade original features include a two-story three-sided bay with incised window surrounds and single window openings with incised and corniced surrounds (at the top story there is also a decorated pediment), carved spandrels, and a bracketed metal cornice. The windows have one-over-one double-hung wood sash. On the brownstone-trimmed brick East 93rd Street facade historic features include a continuous band course, a stringcourse, and a bracketed metal cornice; iron grilles at the basement openings; an elaborately carved wood and glass door; a variety of window enframements at the upper three stories (corniced, arched, corbeled sills); one-over-one double-hung wood sash windows; and decorated chimney projections. The exposed east elevation is a brick wall with window openings and a cornice return; the rear of the site is enclosed by a historic iron fence and gate.

In 1927 architect Louis A. Sheinart altered the structure for owner Henry L. Moses (1879-1961). Born in Scranton, Pennsylvania, Moses was an alumnus of Yale and the Columbia law school; he was a partner in the firm of Moses & Singer, served on the board of directors of The Bankers Trust Company of New York and the Public National Bank & Trust Company, participated in many civic organizations, and was a noted philanthropist. He commissioned Sheinart to transform the single-family residence to accommodate a store, office, and two apartments. Work included removing the stoop and the front of the basement and first story, raising the levels of those two floors, erecting a two-story brick-faced extension at the front of the building, and providing a new entrance and stoop at the East 93rd Street side.

In 1934 Howard F. Katzenberg hired Brooklyn architect Emil Koepfel to extend the commercial front of the structure to the building line [ALT 2807-1934], resulting in the present appearance of the facade. Historic fabric dating from this intervention includes, on the Madison Avenue facade, second-story tripartite wood windows with pivoting end units flanking a fixed center, all surmounted by transoms.

Significant References

Henry L. Moses obituary, *New York Times*, Feb. 19, 1961, p. 86.
"Henry L. Moses," *Who's Who in America IV* (1960-61), 2077.

Between East 93rd Street & East 94th Street

1321 (a/k/a 51 East 93rd Street) and 1323-1325 Madison Avenue

Block/Lots: 1505/22 and 121

1321 MADISON AVENUE IS AN INDIVIDUAL LANDMARK

Date: 1890-91 [NB 913-1890]

Architect: James E. Ware

Owner/Developer: James V.S. Woolley

Type: Converted Rowhouses (2 of 5)

Style/Ornament: Queen Anne

Number of Stories: 3 and basement

These two converted rowhouses are the only survivors of a row of five sandstone-fronted dwellings designed by James E. Ware, a nationally important architect and educator, and erected in 1890-91 for physician and real estate developer, James V.S. Woolley. No. 1321 Madison Avenue, located at the northeast corner of Madison Avenue and East 93rd Street, extends over twenty-and-one-half feet along Madison Avenue and seventy-four feet along East 93rd Street; No. 1323-1325 is a twenty-foot-wide building directly to the north. The buildings are united by their similar detailing and exhibit a common arrangement for rows in New York, wherein the corner building that terminates the row is larger and somewhat grander than its neighbors.

Along Madison Avenue the buildings retain their original character above the parlor story. At their second stories, each contains a three-sided bay crowned by a stone cornice and parapet; the second story of No. 1323-1325 also has an individual window with a surround which matches those on the south facade of No. 1321. At each building, third-story openings feature molded round arches capped with anthemion keystones and supported on colonnettes set within the plane of the wall. The facades have metal cornices with modillions and swag-encrusted friezes; that at No. 1323-1325 also features end brackets. No. 1321 is crowned by a slate-covered pyramidal roof and a large peaked dormer with a round-arched opening. At No. 1321 the round-arched and square-headed one-over-one double-hung sash windows are historic; at No. 1323-1325 the windows are replacements.

The East 93rd Street facade of No. 1321 is faced in brick with stone quoins which return from the Madison Avenue facade. A stone stoop, its balustrades terminating in fluted newels, leads to an elaborate curved entrance surround which incorporates pilasters, curved spandrels, and a dentiled cornice supporting a balustrade. The adjacent round-arched window opening is also flanked by pilasters. Remaining window openings at the first and second stories bear molded surrounds with sills on corbel blocks. Third-story windows rest on a stringcourse; the arched opening in the westernmost bay is identical to the third-story openings on the avenue facade, while the remaining square-headed openings are surmounted by a foliated frieze bearing a scallop above each opening. The bracketed cornice and pyramidal roof with its chimney give the western end of the building the semblance of a tower; the eastern end of the structure continues the cornice and has a second chimney. The areaway contains a stone staircase with an original wrought-iron railing. Additional original ironwork includes the grille and gate beneath the stoop and the fence which runs along the sidewalk and features a sunburst motif. The exposed east elevation is a brick wall; some of its openings have lintels, others are beneath a broad arch. There is an historic iron fence on a stone curb between the backyard and the sidewalk.

1321 Madison Avenue was already accommodating retail uses at its first two stories when it was altered in 1929-30 by architect Allen A. Blaustein for Daniel Casey, Jr. [ALT 2228-1929]. Work included removing the wall on the first and second stories of the Madison Avenue front and part of the side wall on the first story, and installing a new two-story brick extension with new windows and doors. The overall massing of this alteration, which is typical of many buildings on Madison Avenue, survives, as does the second-story wood-framed tripartite window (with pivoting side sash) with transoms.

1323-1325 Madison Avenue was converted from a single-family residence to a multiple-use building containing basement and first-story shops and second- and third-story apartments when it was altered in 1929 by architect Leo Knust for Daniel Casey, Jr. [ALT 29-1929]. Work was to include removing the front wall to the height of the second floor; extending a new two-story shopfront out to the building line; and raising the basement floor to sidewalk level. For some reason the alterations were not executed according to plan and later that year Casey hired architect Allen A. Blaustein to carry out the proposed work [ALT 1170-1929]. The storefronts have been replaced.

Between East 95th Street & East 96th Street

Madison Court

1361-1367 Madison Avenue a/k/a 51 East 95th Street

Borough of Manhattan Tax Map Block/Lot: 1507/21

Date: 1900-01 [NB 572-1900]

Architect: Harry B. Mulliken

Owner/Developer: M.B. Haupt &
Harry S. Haupt

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 7 and basement

This seven-story-and-basement apartment building is located at the northeast corner of Madison Avenue and East 95th Street; it has frontages of 125 feet on Madison Avenue and 118 feet on East 95th Street. Architect Harry B. Mulliken designed the neo-Renaissance building in 1900 for developers M.B. Haupt and Harry S. Haupt. The building was planned to accommodate thirty-four families and the janitor, and may have originally had a drugstore in the basement, which is partially raised above grade at the north end of the building.

The building has a two-story rusticated limestone base (now painted), terminated by a cornice which extends to form balconettes at the two bays flanking the center bay on the Madison Avenue facade. The main entrance, set off center in the avenue facade, is framed by pilasters and columns which support an entablature with a bracketed cornice carrying a wrought-iron railing. Beyond an exterior foyer with a tiled floor are replacement double-leaf wood and glass doors, sidelights, and a transom. Steps with iron railings lead down to the service entrance which has a replacement door. The first- and second-story window openings, with rusticated voussoirs and keystones, have replacement sash.

The red brick upper facades have buff-colored brick quoins framing the end pairs of bays, and tall brick pilasters which support broken pediments at the central portion of the Madison Avenue facade; these multi-story elements provide vertical emphasis to the midsection of the building. The openings in the three central bays of the Madison Avenue facade are separated by iron spandrels and have balconettes with wrought-iron railings. The openings of the end bays have stone lintels and keystones. Set off by a secondary cornice, the attic story has limestone window surrounds and is terminated by a prominent bracketed sheet-metal cornice. The East 95th Street facade is similar to the Madison Avenue facade, though without the pilaster and pediment motif. Window openings have replacement sash, although narrow leaded sidelights remain in the central bays on Madison Avenue. An ornate fire escape has been added to the East 95th Street facade. The east elevation of common brick (the top two stories are parged) has an angled bay extending into the service yard; window openings have replacement sash. An altered iron gate encloses the service yard. The north elevation is parged.

1369-1379 Madison Avenue *See: 50 East 96th Street*

PARK AVENUE (WEST SIDE)
Between East 91st Street & East 92nd Street

The Brick Presbyterian Church
1140-1144 Park Avenue a/k/a 71-83 East 91st Street
Borough of Manhattan Tax Map Block/Lot: 1503/31

| | |
|--|------------------------------|
| Date: 1938-40 [NB 202-1937] | Type: Church |
| Architect: York & Sawyer (principal designer William Louis Ayers) | Style/Ornament: Neo-Georgian |
| Owner/Developer: Corporation of the Brick Presbyterian Church | Number of Stories: 1 (55') |

The Brick Presbyterian Church, built in 1938-40 at the northwest corner of Park Avenue and East 91st Street, is situated on a lot with frontages of ninety-six feet on Park Avenue and 133 feet on East 91st Street. Architect William Louis Ayers of the firm York & Sawyer designed the church. Ayers, working within the building traditions of the then 170-year-old congregation, appears to have drawn inspiration from the eighteenth-century London churches of John James and James Gibbs for the red brick and limestone neo-Georgian structure. In 1962 [ALT 888-1959] a garden loggia was erected to provide a covered passageway (which is visible at the rear of the yard) between the church and its related buildings on East 92nd Street (see **62-64 and 66-70 East 92nd Street**).

The church is designed with a temple front facing Park Avenue and a tall tower rising above the eastern end of the rectangular building. The soft red brick, laid in Flemish bond, and the limestone water table, frieze, and other elements recall early American building materials. The temple front is composed of two limestone columns placed in antis and approached by limestone steps. The porch contains three entrance bays with stone enframements and double-leaf paneled wood doors; the central enframement bears a scrolled pediment. Panels above the side doors have inscriptions that recall previous locations of the church. Arched windows fill the upper portions of the bays. Two lighted announcement boxes are mounted on the side walls of the entrance porch; a pair of flagpoles extends above the central entrance surround. This central portion of the facade is flanked by brick pilaster-framed blank bays. The triangular pediment features a stone tablet and swags in relief. Rising from the pitched roof is a square brick tower base, which has clock faces, surmounted by a two-stage polygonal tower which terminates with a flared roof and ball finial.

The East 91st Street facade of the church has arched windows with multi-paned tinted glass in wood sash; the end bays, set off by pilasters, have a window with a pedimented surround at the east end and a double-leaf paneled wood door with a segmentally-arched surround at the west end, each below an oculus window. This facade of the church is edged by a wrought-iron fence on a limestone curb which shields low plantings.

A chapel extends from the north side of the main structure. The central bay of the chapel facade is set off by angled bays, suggesting an octagonal form which relates visually to the polygonal tower. An oculus window and a pedimented limestone entrance surround pierce the otherwise austere chapel facade. The north wall of the chapel has tall arched windows topped with keystones set in a wall articulated with pilasters. A wrought-iron picket fence on a limestone curb sets off the front portion of the side yard, in which a notice board stands among the plantings; the wrought-iron railings at the edge of the chapel's entrance stoop extend along the front edge of the yard.

The Brick Presbyterian Church, long a prominent Presbyterian church in the city, was first housed in the "old Brick Church" which had stood since 1767 on the corner of Beekman and Nassau streets. A new church, built in 1858 at Fifth Avenue and 37th Street, was a partial reproduction in brick and brownstone of the older edifice, on a much larger scale. The congregation long had the reputation of being one of the best known and wealthiest of the Presbyterian congregations in the United States, as well as demonstrating a simple, practical, and non-sectarian Christianity. In 1934 the congregation began to consider relocating uptown to follow the movement of its congregation, as it had done before. In 1937 the decision was made to sell the property on Fifth Avenue, which the church had occupied for seventy-nine years, and to erect a new building on Park Avenue so that the family-oriented church could be located in a more residential neighborhood. Around the same time, the congregation of the Park Avenue Presbyterian Church at 85th Street (now the Park Avenue Christian Church) responded positively to the invitation to merge with the Brick Church; both older church properties were sold to finance the new structure. The church was designed to carry on the tradition of a "graceful colonial brick church with a spire" and its interior was based on that of Saint Paul's Chapel (1764-68, tower 1794) which was built around the same time as the original Brick Church. The trustees of the Brick Presbyterian Church at the time the move was made to Park Avenue included several neighborhood residents: Russell Ely Burke, head of the building committee; John Foster Dulles, United States delegate to the United Nations General Assembly and U.S. Secretary of State; banker James M. Nicely who resided on East 72nd Street; and attorney J. Culbert Palmer who resided at 1170 Fifth Avenue.

Significant References

James McCullough Farr, *A Short History of the Brick Presbyterian Church 1768-1943* (New York, 1943), 22-24.

Moses King, *King's Handbook of New York City* (New York, 1893), 366.

Robert A.M. Stern et al., *New York 1930* (New York, 1987), 164.

New York Times, Apr. 12, 1937, p. 19; Apr. 21, 1937, p. 22; Apr. 22, 1937, p. 25; Oct. 21, 1937, p. 45.

"James M. Nicely," *Who's Who in New York* (New York, 1952), 839.

"J. Culbert Palmer," *Who's Who in New York* (New York, 1952), 869.

1150 Park Avenue a/k/a 1148-1152 Park Avenue, 72-82 East 92nd Street
Borough of Manhattan Tax Map Block/Lot: 1503/38

Date: 1939-40 [NB 147-1939]

Architect: George F. Pelham, Jr.

Owner/Developer: 1150 Park Avenue Corp.

Type: Apartment Building

Style/Ornament: Moderne

Number of Stories: 18

This apartment building, located on the southwest corner of Park Avenue and East 92nd Street, has frontages of 105 feet on Park Avenue and 108 feet on East 92nd Street. Designed by prolific apartment house architect George F. Pelham, Jr., the Moderne structure was built in 1939-40 by the 1150 Park Avenue Corporation. The Park Avenue facade of the red brick building is boldly modeled with angled corner bays and a central recessed lightcourt rising above the base, creating the effect of two narrower towers. Asymmetrical setbacks at the upper stories provide terraces and enhance the sculptural quality of the building. The cast-stone base is articulated by grooved forms suggestive of pilasters, which flank the entrance and windows, and a frieze of scalloped forms. The main entrance has the address of the building in relief carving above the paired clear-finish aluminum and glass doors and transom which have special glazing with an etched geometric pattern. Most of the windows have been replaced, although the

original configuration of the steel sash is visible in a few openings in the west elevation. Secondary entrances have fully or partially glazed wood doors. Although openings have been cut in the other facades for through-wall air conditioners, no such openings have been made in the Park Avenue facade.

Between East 92nd Street & East 93rd Street

1160 Park Avenue a/k/a 1160-1170 Park Avenue, 67-73 East 92nd Street
Borough of Manhattan Tax Map Block/Lot: 1504/31

| | |
|---|-------------------------------------|
| Date: 1926 [NB 661-1925] | Type: Apartment Building |
| Architect: George F. Pelham | Style/Ornament: Neo-Renaissance |
| Owner/Developer: Princeton Construction Co. | Number of Stories: 14 and penthouse |

This fourteen-story-and-penthouse apartment building, located at the northwest corner of East 92nd Street and Park Avenue, has frontages of over 100 feet on Park Avenue and 150 feet on East 92nd Street. Designed by George F. Pelham, whose firm is responsible for nearly a dozen buildings in the historic district, it was erected in 1926 for and by the Princeton Construction Co. and replaced three seven-story brick multiple dwellings [DEMO 325-1925] known collectively as Holland Court. As originally laid out, the building contained fifty-six apartments of between six rooms (with three bathrooms) and ten rooms (with four bathrooms).

The neo-Renaissance facades consist of a three-story limestone base, resting on a low granite water table and defined by slender paired pilasters supporting an austere entablature; a nine-story brick midsection, laid in a modified Flemish bond and surmounted by a partially balustraded band course; and a two-story crown of terra-cotta-trimmed brick, repeating the pilaster arrangement at the base. The terminal cornice bears a wreath-embellished frieze. The square-headed window openings vary in size; originally they contained single or paired six-over-one double-hung wood sash windows or an eight-over-one configuration flanked by four-over-one sash. A few openings retain their original window fabric. On East 92nd Street, the main entrance features an enframingent with a swag-adorned panel and a dentiled entablature around wood and glass doors surmounted by a transom; each of the entrances to doctors' offices retains an historic multi-pane wood door and transom. On Park Avenue, the entrance contains a replacement door and surround. Narrow planting areas are located along both facades. Air-conditioner sleeves have been inserted at various locations throughout the facades. The exposed west elevation is faced in brick and has a stone return at the lowest three stories and a buff brick return above.

Significant References

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0951/A1.

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 208a.

1172 Park Avenue a/k/a 1172-1178 Park Avenue, 74-76 East 93rd Street
Borough of Manhattan Tax Map Block/Lot: 1504/40

| | |
|---|---------------------------------|
| Date: 1925-26 [NB 564-1925] | Type: Apartment Building |
| Architect: Rosario Candela | Style/Ornament: Neo-Renaissance |
| Owner/Developer: 1101 Park Avenue Corp. | Number of Stories: 14 |

This fourteen-story apartment building, located on the southwest corner of Park Avenue and East 93rd Street, has frontages of approximately 100 feet on Park Avenue and 105 feet on East 93rd Street. Designed by noted architect Rosario Candela, it was built in 1925-26 for Michael E. Paterno's 1101 Park Avenue Corp. and replaced four five-story buildings. As originally laid out, the new building contained twenty-six expansive apartments of eleven or twelve rooms (with four bathrooms) each, which were sold in a cooperative arrangement. The apartments were eventually divided, as evidenced by a proposal in 1965 to reduce the existing fifty-two units by one [ALT 1563-1965]. Also by that year two doctors' offices had been created in the building.

The neo-Renaissance facades consist of a three-story limestone base, composed of two rusticated stories and a smooth-faced transitional story, framed between a granite water table and a dentiled cornice; a ten-story brick midsection surmounted by a stringcourse; and a one-story stone-trimmed brick crown. The terminal cornice features modillions and animal-head spouts. The main entrance is located at the center of the Park Avenue facade; it is set into a molded arched enframement with a carved tympanum. Flanking the main entrance are secondary entrances which have corniced surrounds surmounted by decorated tympana and prominent keystones; in the end bays are window openings in surrounds with carved heads. Additional surviving historic fabric at the first story includes multi-pane double-hung wood sash windows with iron grilles, paneled wood doors with glazing protected by iron grilles, and iron lamps which flank the main entrance, and (on the East 93rd Street side) a service entrance with a wood frame and multi-pane wood transom. Above the first story, many original six-over-six double-hung wood sash windows survive; some of the replacement windows conform to this pattern. Included on the south side of the site is an alley spanned by an iron gate with an historic lower section. The exposed west elevation of the building is a brick wall pierced by windows; the exposed south elevation is a brick wall with stone returns and windows resembling those on the facades.

Significant References

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0951/A4.

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 208d.

Real Estate Record & Guide (Mar. 3, 1928), p. 17.

Between East 93rd Street & East 94th Street

1180-1190 Park Avenue *See: 71-75 East 93rd Street*

PARK AVENUE (EAST SIDE)

Between East 91st Street & East 92nd Street

1141 Park Avenue a/k/a 101 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1520/1

Date: 1884-85 [NB 730-1884]

Architect/Builder: John Sullivan

Owner/Developer: Susan Sullivan

Type: Flats with store

Style/Ornament: Neo-Grec; facade modernized

Number of Stories: 4

This four-story flats building was constructed in 1884-85 to the design of builder John Sullivan, who was responsible for several adjacent buildings on this block of Park Avenue as well as rowhouses around the

corner on East 91st Street. It is located on the corner of East 91st Street, with a frontage of twenty-and-one-half feet on the avenue and approximately 100 feet on the side street. As built, the structure contained flats for three families (one per floor) and a store at the ground story. In 1921 [ALT 1899-1921], architect Bernard E. James removed the ground-story shopfronts, installed arched openings, and converted the space to a doctor's office for Phelps Stokes Estates, Inc. (James G. Stokes, president). By 1928 the original neo-Grec ornament had been removed, including the window surrounds and the cornice. The present stucco facade features round-arched openings at the ground story separated by flat pilasters. The windows on the upper stories have flat lintels; those facing Park Avenue have projecting surrounds. The windows on the upper stories are multi-pane wood casements (not original). There is a fire escape on the East 91st Street side of the building. A simple parapet caps the building.

Significant Reference

New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0950/F3 (1928).

1143 Park Avenue

Borough of Manhattan Tax Map Block/Lot: 1520/101

Date: 1884-85 [NB 610-1882]

and

Date: 1924 [ALT 147-1924]

Architect: John Sullivan

Architect: Emery Roth

Owner/Developer: John Sullivan

Owner: C. Alfred Capen and Etta Davis Capen

Type: Converted Rowhouse (originally 1 of 4)

Style/Ornament: Modernized with classically-inspired elements

Number of Stories: 4

This building was originally constructed in 1884-85 by builder John Sullivan as part of a row of four three-story-and-basement rowhouses that included 1143, **1145, 1147, and 1149 Park Avenue**. Sullivan was responsible for several other buildings on this block, including 1141 Park Avenue and rowhouses around the corner on East 91st Street. In 1924, the well-known architect Emery Roth undertook alterations to the building's facade. Several years earlier, Roth had redesigned the houses at **Nos. 1145 and 1149** on the same block.

The basement and first story had been converted to commercial use sometime prior to Roth's alterations which included the installation of a double-height shop window enframing (reflecting the current tripartite arrangement of the openings) and the removal of window trim at the upper stories. The upper facade was painted to match the limestone below. There are three windows with projecting sills at each upper story (in the late 1980s, classically-inspired pediments were installed above the windows). To the north of the central display window at the ground story are stone steps, spanned by an iron gate, which recede into the building and lead to the upper floors. The fixed plate-glass display windows and pivoting transoms at the center of each commercial story appear on Roth's plans. The casements at the second story and the shop door at the ground story are later replacements. A small cornice supported on blocks surmounts the facade.

1145 Park Avenue

Borough of Manhattan Tax Map Block/Lot: 1520/2

Date: 1920-21 [ALT 2969-1920]

Architect: Emery Roth

Owner: Hoborn Realty Co.

Type: Townhouse

Style/Ornament: Modern Classical

Number of Stories: 4

This building was originally constructed in 1884-85 by builder John Sullivan as part of a row of four three-story-and-basement rowhouses that included 1143, 1145, 1147, and 1149 Park Avenue. In 1920-21, the well-known architect Emery Roth redesigned the one-family dwelling, giving it a Modern Classical limestone facade very similar in design to the one he had executed at **No. 1149 Park Avenue** in 1917. The work involved the removal of the stoop and a rear extension, as well as the reconstruction of the front wall.

The limestone facade is divided by band courses above the first and third stories. The first story has a classically-inspired entranceway at grade, flanked by a service entrance and a window; all have metal grilles and the entrance has sidelights and a transom. Each of the upper stories has a large, central window opening containing tripartite windows which originally had multi-pane casement sash with transoms (the present windows are replacements). Two-story stylized pilasters flank the second- and third-story window bays. There are balconettes with decorative ironwork at the second and fourth stories; the upper balconette (which has been modified) is supported by scrolled brackets. A simple stone cornice and parapet wall surmount the facade.

1147 Park Avenue

Borough of Manhattan Tax Map Block/Lot: 1520/102

Date: 1884-85 [NB 610-1882]

Architect: John Sullivan

Owner/Developer: John Sullivan

Type: Rowhouse (1 of 4)

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement

This building was constructed in 1884-85 by builder John Sullivan as part of a row of four three-story-and-basement rowhouses that included **1143, 1145, 1147, and 1149 Park Avenue**; it is the only building in the row to retain much of its original facade configuration, although most of the neo-Grec ornament has been removed from the brownstone facade. Sullivan was responsible for several other buildings on this block, including **1141 Park Avenue** and rowhouses around the corner on East 91st Street.

The stoop was removed sometime after 1929. The painted facade has a plain entry door in the basement areaway. Each story has square-headed window openings with simplified surrounds. The double-hung windows are replacements. The original metal cornice, featuring large molded brackets framing decorative panels, surmounts the facade.

Significant Reference

New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0950-F4 (1929).

1149 Park Avenue

Borough of Manhattan Tax Map Block/Lot: 1520/3

Date: 1917 [ALT 2350-1917]

Architect: Emery Roth

Owner: Orinoco Realty Co.

Type: Townhouse

Style/Ornament: Modern Classical

Number of Stories: 4

This building was originally constructed in 1884-85 by builder John Sullivan as part of a row of four three-story-and-basement rowhouses that included **1143, 1145, 1147,** and **1149 Park Avenue.** In 1917, the well-known architect Emery Roth redesigned the one-family dwelling, giving it a Modern Classical limestone facade. A few years later he employed a very similar design at **No. 1145 Park Avenue.** The work involved the removal of the stoop and a rear extension, as well as the reconstruction of the front wall.

The limestone facade is divided by band courses above the first and third stories. The first story has a classically-inspired entranceway at grade, flanked by a service entrance and a window; all have metal grilles. Each of the upper stories has a large, central window opening containing the original tripartite multi-pane casement sash with transoms. There is a balconette with decorative ironwork (which has been modified) supported by scrolled brackets at the fourth story. Rectangular panels flank the fourth-story window and articulate the parapet.

Significant Reference

New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0950-F4 (1929).

1155 Park Avenue a/k/a 1151-1155 Park Avenue, 100-114 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1520/4

Date: 1914 [NB 100-1914]

Architect: Robert T. Lyons

Owner/Developer: Akron Building Co.

(Leo S. Bing, Pres.)

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 13

This thirteen-story neo-Renaissance apartment building is located at the southeast corner of Park Avenue and East 92nd Street, with a frontage of 116 feet on Park Avenue and 150 feet on East 92nd Street. Designed by architect Robert T. Lyons, the building was constructed in 1914 for the Akron Building Company. Its president was Leo S. Bing, who was very active in the building field and known for quality work. The building, which replaced nine four-story dwellings, was originally planned with fifty-four apartments, ranging from six to twelve rooms each, arranged around a central lightcourt.

The building is faced in brick trimmed in stone above a two-story rusticated limestone base. The entrance portico on the Park Avenue facade projects slightly and is framed by two-story pilasters. Brick quoins rise from the base's entablature and frame the end bays of the two facades. There is a simple band course at the eleventh-story sill line. Small stone balconies with scrolled brackets and balustrades are located at the end bays of each facade (the western balcony on 92nd Street is missing). Window bays at the eleventh and twelfth stories are inscribed by stone-trimmed two-story arches. A modillioned

cornice caps the twelfth story. The end bays of the top story are surmounted by shaped brick parapets with stone trim.

The original windows have been replaced. Set-back penthouses (not visible from the street) were constructed in 1915 [ALT 856-1915] and 1922 [ALT 447-1922], both by architect Emery Roth. In 1925, a ground-story window on the East 92nd Street facade was lowered and made into a door [ALT 447-1925].

Significant Reference

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 208.

Between East 92nd Street & East 93rd Street

1165 Park Avenue a/k/a 1157-1165 Park Avenue, 101-113 East 92nd Street
Borough of Manhattan Tax Map Block/Lot: 1521/1

Date: 1925-26 [NB 451-1925]

Architect: Schwartz & Gross

Owner/Developer: Bricken Construction
& Improvement Corp.

Type: Apartment Building

Style/Ornament: Neo-Georgian

Number of Stories: 14 and basement

This fourteen-story-and-basement neo-Georgian apartment building is located at the northeast corner of Park Avenue and East 92nd Street, with frontages of approximately 101 feet on Park Avenue and 151 feet on East 92nd Street. Designed by Schwartz & Gross, an architectural firm noted for its apartment house designs, the building was constructed in 1925-26 for the Bricken Construction and Improvement Corp. It replaced seven brick residential buildings and one synagogue. The building was originally planned with fifty-seven apartments of different layouts, some with as many as twelve rooms each.

The brick and limestone facades have major horizontal divisions in the form of decorative cornices above the third and the twelfth stories, and minor divisions in the form of stone band courses above the second and the eleventh stories. The facades are enframed by stone quoins. The stone basement increases in height toward the east due to the change in grade. The main entrance, located on Park Avenue, is set into a two-story enframement consisting of columns and an entablature on the first story, surmounted by a molded surround with a broken segmental pediment. The windows at the first two stories have stone keystones and splayed lintels. Windows at the fourth story have eared lintels; the remainder of the midsection of both facades is relatively unarticulated. The windows at the top two stories are enframed with double-height terra-cotta surrounds with ornamented spandrel panels. A cornice featuring modillions and dentils surmounts the facades. Many of the original four-over-four, six-over-six, and eight-over-eight wood sash remain.

Significant Reference

Pease and Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 208b.

1175 Park Avenue a/k/a 1167-1177 Park Avenue, 100-116 East 93rd Street
Borough of Manhattan Tax Map Block/Lot: 1521/69

Date: 1924-25 [NB 581-1924]

Architect: Emery Roth

Owner/Developer: Park Avenue &
93rd Street Corp.

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 14 and penthouse

This fourteen-story-and-penthouse neo-Renaissance apartment building is located on the southeast corner of Park Avenue and East 93rd Street, with frontages of approximately 101 feet on Park Avenue and 152 feet on East 93rd Street. Designed by the notable apartment building architect Emery Roth, it was constructed in 1924-25 for the Park Avenue and 93rd Street Corp.; it replaced six brick residential buildings. The building was originally planned with forty-three apartments, most ranging in size from eight to twelve rooms each.

The brick and limestone facades consist of a three-story base, featuring a rusticated ground story surmounted by two-story Corinthian pilasters (on Park Avenue) and double-height stone enframements (on East 93rd Street) supporting an entablature; a ten-story brick-faced midsection; and a one-story crown trimmed with foliated panels between the windows. The stone basement increases in height toward the east due to the change in grade. The main entrance, located on Park Avenue, is set into a stone surround with a modillioned cornice. Stone balconettes (one on the avenue facade and two on the street facade) supported on scrolled brackets span some of the twelfth-story bays. The facades are topped by a prominent cornice featuring scrolled foliated brackets and dentils. The original six-over-one wood sash windows have been replaced.

Significant Reference

Pease and Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 209.

Between East 93rd Street & East 94th Street

1185 Park Avenue a/k/a 1181-1197 Park Avenue, 101-123 East 93rd Street & 100-128 East 94th Street
Borough of Manhattan Tax Map Block/Lot: 1522/1

Date: 1928-29 [NB 485-1928]

Architect: Schwartz & Gross

Owner/Developer: Bricken Construction Corp.

Type: Apartment Building

Style/Ornament: Neo-Gothic

Number of Stories: 15 and penthouse

This large fifteen-story-and-penthouse neo-Gothic apartment building, which occupies the entire 201-foot Park Avenue blockfront between East 93rd and East 94th streets and extends to the east along each of those streets for approximately 250 feet, is constructed around a spacious interior courtyard. Its scale and type of plan places No. 1185 in the tradition of other grand and well-known apartment houses: Graham Court, the Belnord, and the Apthorp. Designed by Schwartz & Gross, a productive New York firm which specialized in hotels and apartment buildings and is particularly known for its planning and layout of luxury apartments, No. 1185 was constructed in 1928-29 for the Bricken Construction Corp. A broad triple-arched Gothic-inspired portal in the center of the Park Avenue facade leads into the landscaped interior courtyard and to the building's six separate lobbies, each with an elevator providing

semi-private service to only two apartments per floor. The large and elegant apartments, some with duplex arrangements, were noted for their spacious entrance galleries.

The brick facades of the building are enriched with terra-cotta and stone trim of Gothic inspiration. The base of the building is faced in limestone ashlar and is pierced at the center of the Park Avenue facade by three pointed-arch openings, flanked by piers, which form the portal over the entrance drive; the vaulted opening is enlivened with ornate plaster and cast-stone detail. The landscaped interior courtyard is visible through the portal. The brick upper facades, edged at the corners by rope moldings, are relieved by shallow intermediate cornices which create three-story horizontal divisions. Five-bay groups at the ends of each of facade are emphasized vertically by terra-cotta window surrounds which feature spiral colonnettes, quoins, panels with blind tracery, and spandrels with foil designs. Similar ornamentation is employed on side facades. The building is crowned by a decorative corbeled cornice. Many of the windows retain the original six-over-six double-hung wood sash.

Significant References

Andrew Alpern, *Apartments for the Affluent* (New York, 1975), 116.

Between East 94th Street & East 95th Street

1209 Park Avenue

Borough of Manhattan Tax Map Block/Lot: 1523/72

Date: 1960-62 [ALT 915-1960]
Architect: Lucien David
Owner: Emily Tuckerman Allen
Lessee: Ecole Française

Type: Converted rowhouse
Style/Ornament: Modern
Number of Stories: 3 and basement

The existing facade of this twenty-foot-wide converted rowhouse dates from 1960-62 when the building was altered for use by the Ecole Française. The project was initiated by architect Lucien David, who was replaced on the project later in 1960 by George J. Kaye, P.E., who was in turn replaced in 1961 by engineer Morris S. Lustbader. At that time the building was officially converted from a private dwelling to a private school with a residence on the third floor; the work included erecting a new facade and changing the window configuration, as well as interior alterations. The building was originally part of a group of seven rowhouses that included 1209 through 1217 Park Avenue and 112 and 114 East 95th Street (see below, **1213, 1215, 1217 Park Avenue and 112, 114 East 95th Street**), designed by the architectural firm of Flemer & Kohler for Frederick Braender in 1889. Julia F. Henes owned the residence during the early 1890s and made an addition to the rear of the building. It appears that the stoop was altered in 1930-31 at the time that Park Avenue was widened.

The tan brick facade has a recessed southern bay with single window openings. The wider north bay has larger openings; all windows have steel sash. The parapet has a simple coping. Steps lead down to the entrance which has double-leaf glazed and paneled wood doors. The southern return of the facade is stuccoed. The building continues to be used by a school, the Town House International School, as well as by businesses.

1211 Park Avenue

Borough of Manhattan Tax Map Block/Lot: 1523/171

Date: 1922 [ALT 1406-1922]

Architect: William L. Bottomley

Owner/Developer: William A. Hutcheson

Type: Townhouse

Style/Ornament: Neo-Georgian

Number of Stories: 3 and basement

This twenty-foot-wide townhouse was originally built in 1889-90 as part of a group of seven rowhouses which included 1209 through 1217 Park Avenue and 112 and 114 East 95th Street (see **1213, 1215, 1217 Park Avenue and 112, 114 East 95th Street**). The architectural firm of Flemer & Kohler designed the houses for Frederick Braender. It appears that No. 1211 had its stoop removed and facade redesigned in 1922 in conjunction with an alteration filed to add a rear extension, for which architect William L. Bottomley provided plans; the building was owned by William A. Hutcheson at that time.

The stuccoed neo-Georgian facade features a basement level which was extended to the building line and given a pair of entrances with paneled wood doors flanking two windows with six-over-six double-hung sash and historic iron grilles. The first story, which is treated as a *piano nobile*, has a broken pediment atop the central enframing and is spanned by shallow balcony (above the basement extension) which has wrought-iron railings supported by masonry piers; the openings have historic wrought-iron grilles. A dentiled cornice caps the second story. The third story is articulated with pilasters framing the round-arched window openings. The facade terminates in a balustraded pediment. There are special multi-pane wood casement sash and, at the third story, special multi-pane double-hung wood sash with upper round-headed sash divided by muntins.

1213, 1215, 1217 Park Avenue (a/k/a 100 East 95th Street), and 112, 114 East 95th Street

Borough of Manhattan Tax Map Block/Lots: 1523/71, 70, 69 and 169, 168

Date: 1889-90 [NB 1323-1889]

Architect: Flemer & Koehler

Owner/Developer/Builder: Frederick Braender

Type: Rowhouses (5 of 7)

Style/Ornament: Renaissance Revival/
Queen Anne

Number of Stories: 3 and basement

These five brownstone and brick three-story-and-basement rowhouses are located at the southeast corner of Park Avenue and East 95th Street; the three houses on Park Avenue are twenty feet wide and the two on East 95th Street are fifteen feet wide. Designed by the architectural firm of Flemer & Kohler for Frederick Braender, the row was built in 1889-90 and originally included seven houses (Nos. 1209 and 1211 Park Avenue have been substantially altered). The houses with facades on Park Avenue have a strong Renaissance Revival character, while the two narrower houses around the corner exhibit elements typical of the Queen Anne style.

The rusticated brownstone basements and parlor stories common to all the houses (Nos. 1213 and 1217 Park Avenue have been resurfaced), as well as orange-red terra-cotta plaques, visually unify the group, though within the group a lively diversity in ornamentation is exhibited. Of the houses fronting onto Park Avenue, Nos. 1213 and 1217 have round-arched openings at the first story, while No. 1215 has such openings at the third story. Nos. 1213 and 1217 each have pilasters framing the upper two stories (and dividing the side facade of the corner house at No. 1217) and brick pilaster muntins framing the third-story windows. These wider buildings have full-width three-sided oriel windows at the second story

(Nos. 1213 and 1215) or a swelled bay rising from the basement through the second story (No. 1215). The facades terminate in identical bracketed cornices with swags.

The narrower houses on East 95th Street are similar to the Park Avenue houses in their facade materials and in some of the details, however these facades exhibit certain elements of the Queen Anne style, such as foliate ornament at the upper-story windows and gridded friezes at the cornices. These houses have adjacent entrances set into joined surrounds with pilasters, notched heads, and paired cornices; the brownstone stoops have prominent stone newels and iron railings, the central railing being shared between them.

1213 Park Avenue was altered in 1930 [ALT 730-1930] with the removal of the stoop and creation of a basement entrance. An entrance was re-established on the parlor story in 1957-58 when a curved iron stoop was installed by Dr. Sidney M. Cohen. The basement and parlor story have been resurfaced with scored stucco, although the original moldings with keystones outline the openings at the parlor story. The entrance has double-leaf paneled wood doors and an arched transom. The sheet-metal oriel at the second story, as well as the other windows, have replacement sash. Terra-cotta panels and pilaster capitals underscore the cornice. At the basement, windows have historic iron grilles; the door is a replacement. The areaway is enclosed with modern iron railings.

1215 Park Avenue was converted to a multiple dwelling with eight apartments in 1957-58 and it seems likely that at that time the stoop was removed and the basement entrance was created. The facade is faced with red brick (painted) at the upper stories and rock-faced brownstone at the basement and parlor stories. The carved panel and frieze of the former entrance remain at the parlor story. A swelled bay rises from the basement to the second story and is terminated by a paneled parapet above a band of foliate carving. Brick pilasters frame the window openings at the second and third story, which have replacement sash. At the basement, the entrance has double-leaf glazed and paneled wood doors; the windows have historic iron grilles. The areaway and steps have replacement iron railings. The parged brick rear elevation, partially visible from East 95th Street, has window openings with one-over-one sash.

1217 Park Avenue, at the corner lot, had its main entrance in the East 95th Street facade, allowing for a wide parlor across the width of the building at the Park Avenue end. It was enlarged in 1921-22 [ALT 1832-1921] by Dr. Henry H.M. Lyle, a professor of clinical surgery at the Cornell University Medical School and director of the cancer service, New York Skin and Cancer Hospital; in that alteration the eastern end of the building on East 95th Street was raised to three stories and a one-story garage addition was constructed (since altered with the insertion of windows). In 1946-47 [ALT 1581-1946] the lower portions of the facades were altered with the removal of brownstone from the western end and the refacing of the basement story (at grade) with red brick similar to that of the upper stories; remnants of the brownstone remain between the second-story windows on the Park Avenue facade and at quoins marking the original eastern end of the house. Also at that time the building was converted from a single-family dwelling into five apartments and doctors' offices; the change in use probably prompted the removal of the stoop from the East 95th Street facade and the creation of two entrances at the basement. Steps with iron railings provide access to the entrances; both have paneled wood and glass doors. The eastern entrance has windows flanking the door (the one on the east being a corner window). The sheet-metal oriel window remains

at the second story of the Park Avenue facade; corbeled brick facing has been added to sheathe its support. The central portion of the East 95th Street facade has a two-story central window enframing and terra-cotta placques in arched frames. The sheet-metal cornice extends along the entire roof edge. Windows have replacement sash; the window openings at the basement have twentieth-century grilles. Wood lattice edges the one-story extension. The eastern elevation is stuccoed; window openings have double-hung replacement sash.

112 East 95th Street has a facade that has been little altered, except that the brick at the upper facade has been painted; the basement and parlor story are brownstone. The main entrance has a glazed iron door and transom with grilles. Window openings at the basement, parlor, and second stories have historic wrought-iron grilles. The brownstone stoop, which is shared with No. 114, has historic iron railings (the one on the east wall is a replacement) and stone newel posts (resurfaced). Window openings have double-hung wood sash with storm sash. The west elevation of parged common brick has no openings.

114 East 95th Street has a facade that has been little altered, except that the brick at the upper facade has been painted; the basement and parlor story are brownstone. Window openings at the basement and parlor stories have historic wrought-iron grilles. The brownstone stoop, which is shared with No. 112, has historic iron railings and stone newel posts (resurfaced); the iron stoop gate and areaway railing are also historic. The entrance has a historic glazed and paneled wood door. Most of the window openings have replacement sash, and some have storm sash.

Significant References

Henry H. Lyle obituary, *New York Times*, Mar. 12, 1947, p. 25.

"Henry H. Lyle," *Who's Who in New York* (New York, 1929), 1072-73.

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0951/C2.

LEXINGTON AVENUE (WEST SIDE) Between East 91st Street & East 92nd Street

1380 (a/k/a 135 East 91st Street), **1382, 1384, 1386 Lexington Avenue**

Borough of Manhattan Tax Map Block/Lots: 1520/14, 15, 115, 16

Date: 1885-86 [NB 840-1885]

Architect: Adam Weber

Owner/Developer: John and Louis Weber

Type: Rowhouses (4 of 4)

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement

Designed in the neo-Grec style by architect Adam Weber, these four rowhouses were constructed in 1885-86 for builders John and Louis Weber. The houses range in width from nineteen to twenty-one feet. Faced in red brick and trimmed in brownstone (No. 1386 has been painted), their crisp detailing and bracketed metal cornices create an architecturally pleasing streetscape. The corner house at No. 1380 and the adjacent house at No. 1382 are the more intact of the group, retaining most of their original detail and their side-by-side masonry stoops; their facades have window surrounds with incised pilasters. Nos.

1384 and 1386, originally somewhat simpler in design, feature stone quoins at the windows rather than pilasters; both houses have had their stoops removed and one-story storefront extensions added in the mid-twentieth century. The rear elevations, which are visible from East 91st Street, are common brick and are pierced by windows with flush stone lintels.

1380 Lexington Avenue, located at the corner of East 91st Street, forms the southern terminus of the row. The entrance, in the northern bay, contains double-leaf wood and glass doors and a transom, which appear to be historic, though not original. The iron stoop railing is a replacement. The southern bay of the avenue facade projects slightly, and features a second-story iron balcony on stone brackets; the door leading to the balcony is topped by a pediment. The East 91st Street facade features a projecting parlor-story oriel carried on stone brackets and topped by a wood cornice, paired upper-story windows containing stained glass, and corbeled brick chimneys visible above the cornice. The areaway along the basement of that facade is enclosed by the original wrought-iron fence. The windows are one-over-one wood sash. A freestanding one-story garage was added to the western end of the lot (facing East 91st Street) in 1922 [ALT 313-1922].

1382 Lexington Avenue is remarkably intact. The original double-leaf wood and glass doors, with their gridded upper panes, rope moldings, and hardware, survive, as does the wrought-iron basement door at the front face of the stoop. The iron stoop railing is a replacement. The windows have one-over-one wood sash. A fire escape was added to the rear in 1947.

1384 Lexington Avenue had its stoop removed in 1948 [ALT 1231-1948] and a projecting one-story storefront extension was added. The original windows have been replaced.

1386 Lexington Avenue had its stoop removed in 1955 [ALT 104-1955] and a projecting one-story storefront extension was added. The windows have multi-pane double-hung wood sash (not original).

1388 Lexington Avenue

Borough of Manhattan Tax Map Block/Lot: 1520/17

Date: 1871-72 [NB 1188-1871]

Architect: John B. Snook

Owner/Developer: Bernard Maloney

Type: Townhouse

Style/Ornament: Second Empire

Number of Stories: 4 and basement

Designed as a single-family dwelling by the well-known architect, John B. Snook, this townhouse in the Second Empire style was constructed in 1871-72 for Bernard Maloney. The four-story-and-basement building, nearly twenty-three feet wide, features a brownstone facade with pedimented window surrounds on the first story and flat window hoods on the second and third stories. The fourth story is a slate-covered mansard containing two pedimented dormers, the southern dormer with paired windows. The windows have one-over-one wood sash. In 1950, architect George A. Bagge added a projecting one-story storefront extension for Henry and Wilhelmenia Herion [ALT 1122-1949]. The original stoop may have been removed at that time.

1390 Lexington Avenue

Borough of Manhattan Tax Map Block/Lot: 1520/54

Date: c. 1855 or c. 1870; 1871; 1905; 1931
Owner/Developer: D.M. Smith (1855; 1870)

Type: Converted Rowhouse
Style/Ornament: Italianate with twentieth-century alterations
Number of Stories: 4

This building was originally constructed as a two-and-one-half-story wood frame rowhouse for D.M. Smith. It was probably built c. 1855 (possibly by local carpenter-builder Albro Howell), and first located on East 92nd Street, and was later moved around the corner when Lexington Avenue was cut through in 1869. It is also possible that it was newly built at that time on Lexington Avenue. The house was substantially altered over the years; today, the only visible reminder of the building's nineteenth-century character are the placement and proportion of the window openings at the second and third stories and their projecting molded lintels. In 1871 the original attic story was expanded into a full story for D.M. Smith [ALT 7-1871]. The lower part of the facade (raised basement and first story) was removed for the installation of storefronts in 1905 by architect A.B. Ogden [ALT 1832-1905]. In 1931 [ALT 522-1931] architect A.L. Seiden added a brick storefront extension at the lower stories, with a storefront and building entrance at the ground story and show windows above, and stepped parapet at the roofline. The facade was also stuccoed during this alteration. The windows have been replaced.

Significant References

LPC, *160 East 92nd Street House Designation Report*, LP-1630, report prepared by Jay Shockley, (New York, 1988).
LPC, Research Files.
New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0897/A1 (1937).

1392-1396 Lexington Avenue *See: 140 East 92nd Street*

Between East 92nd Street & East 93rd Street

1402 Lexington Avenue a/k/a 1400-1410 Lexington Avenue, 137 East 92nd Street
Borough of Manhattan Tax Map Block/Lot: 1521/17

Date: 1886-87 [NB 1213-1886]
Architect: C. Abbott French & Co.
Owner/Developer: John J. & John P.C. Walsh

Type: Flats with store
Style/Ornament: Neo-Grec/Romanesque Revival
Number of Stories: 5

Built in 1886-87 in conjunction with the rowhouses at **127, 129, 131, 133, and 135 East 92nd Street**, this five-story flats building combines features of both the neo-Grec and Romanesque Revival styles. Planned to contain nine apartments and one store, the building was designed by the architectural firm of C. Abbott French & Co., and constructed by local builders John J. and John P.C. Walsh. It is located at the northwest corner of East 92nd Street and Lexington Avenue and has frontages of approximately 101 feet on the avenue and twenty-four feet on the side street.

The Lexington Avenue facade is sheathed in brick with brownstone trim while the East 92nd Street facade has full brownstone facing (the stone elements are painted). On both facades the window openings are square-headed at the second, third, and fourth stories and round-arched at the fifth story. The avenue facade features chimney flues articulated with brick channels and carved stone panels, decorative brick panels in the spandrels between the second and third stories, carved stone spandrels between the third and fourth stories, a continuous stone band running across the imposts and lintels of the fourth-story windows, and flush stone imposts and keystones at the arched fifth-story windows. There is a fire escape near the middle of the facade. The East 92nd Street facade features molded lintels with small brackets at the second-, third- and fourth-story windows and molded arches with keystones at the fifth-story windows. The building's cornice was removed sometime after 1937. The original windows have been replaced.

The first story has been altered; at the south end of the building is an enclosed sidewalk cafe that was installed in 1975-76 [ALT 639-1975]. At the center of the Lexington Avenue facade is the residential entrance, set into a non-historic tiled surround. To the north of the entrance are replacement storefronts.

Significant References

New York City Directories, 1883-84, 1887-88.

New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0897/C1 (1937).

Between East 93rd Street & East 94th Street

The Summit

1428 Lexington Avenue a/k/a 1424-1430 Lexington Avenue, 135-137 East 93rd Street
Borough of Manhattan Tax Map Block/Lot: 1522/16

Date: 1889-90 [NB 817-1889]

Architect: Edward Wenz

Owner/Developer: Theodore Cordler

Type: Flats with stores

Style/Ornament: Queen Anne

Number of Stories: 5

The five-story flats building known as the Summit is located at the northwest corner of Lexington Avenue and East 93rd Street and has frontages of approximately seventy-two feet on the avenue and forty feet on the side street. The building's Queen Anne design is similar to that of the adjacent building at **1432 Lexington Avenue** which was designed by the same architect, Edward Wenz, at about the same time. The Summit was constructed in 1889-90 for Theodore A. Cordler, a local grocer. The building was originally planned with eight apartments and ground-story stores.

The brick facades are symmetrically arranged with projecting central bays on East 93rd Street and decorative brick chimney flues enframing the two central bays on Lexington Avenue. The facades are horizontally divided by stone lintel and impost bands and by continuous sill courses. There are a variety of decorative details at the square-headed window openings: foliated spandrel panels, projecting hoods supported by small brackets, incised pediments, and foliated arches topped by keystones. The two central bays on the Lexington Avenue facade terminate at the top story in a molded elliptical arch with foliate spandrels. The East 93rd Street facade has an iron fire escape. A metal cornice with scrolled brackets surmounts the facades. The original windows have been replaced.

The ground story of the building has been altered, except for the western portion of the East 93rd Street facade which retains the original window enframements and door surround. The stoop was removed from the main entrance (on Lexington Avenue) in 1918 [ALT 1286-1918]; the entrance surround, which

appears to have been remodeled, contains historic paneled wood and glass doors and a glazed transom. The Lexington Avenue storefronts have undergone several changes, including the lowering of the floor at the northern end of the facade to street level [ALT 1560-1936].

Significant Reference

New York City Directories, 1887-88.

1432 Lexington Avenue

Borough of Manhattan Tax Map Block/Lot: 1522/116

Date: 1889-90 [NB 1442-1889]

Architect: Edward Wenz

Owner/Developer: David Leahy

Type: Flats with store

Style/Ornament: Queen Anne

Number of Stories: 4

This four-story flats building, twenty-five feet wide, is located on Lexington Avenue approximately seventy-two feet north of East 93rd Street. The building's Queen Anne design is similar to that of the adjacent building at **1428 Lexington Avenue** which was designed by the same architect, Edward Wenz, at about the same time. No. 1432 was constructed in 1889-90 for David Leahy, who was employed by the Police Department. The building was originally planned with two apartments per floor and a ground-story storefront.

The first story has an altered storefront, but retains its original cast-iron piers and entablature, which are visible at the residential entrance at the southern bay; the entrance also retains its shallow stoop with curvilinear iron railings and glazed transom above the door. The brick facade of the upper three stories is divided into three slightly recessed bays. Stone bands at the impost level and continuous sill courses articulate the facade's horizontal divisions. There are a variety of decorative details at the square-headed window openings: foliated spandrel panels, projecting hoods supported by small brackets, pediments, and a foliated arch topped by a keystone (the central bay at the third story). A tripartite cornice, featuring modillions, panels, and a central sunburst motif, surmounts the facade. The original windows have been replaced.

Significant Reference

New York City Directories, 1887-88, 1891-92.

1434, 1436-1438, 1440 Lexington Avenue

Borough of Manhattan Tax Map Block/Lots: 1522/57, 156, 58

Date: 1882-83 [NB 919-1882]

Architect: Frederick T. Camp

Owner/Developer: Stone & Healing

Type: Flats (4 of 6)

Style/Ornament: Detail removed

Number of Stories: 4

These four four-story flats buildings are located near the middle of the block and have frontages of approximately seventeen feet each. The buildings were originally part of a row of six buildings designed by architect Frederick T. Camp and erected in 1882-83 for Stone & Healing. The two northernmost buildings in the row were demolished in 1901 for the construction of the present building at **138 East 94th Street**. Each building in the row was planned to accommodate four families, in one apartment per floor; originally, there were no ground-story storefronts. Most of the original ornamental detail has been removed from the brownstone facades of these buildings; a schematic drawing of No. 1434, submitted

with plans for an alteration in 1932 [ALT 462-1932] delineates triangular pediments at the second and fourth stories of the northern bay and what appear to be corniced lintels at the windows. Remnants of corniced window enframements survive at No. 1440. Each facade is topped by a stringcourse and parapet.

1434 Lexington Avenue had a storefront added in 1909 by its owner, Hirsh Wilkenfeld, a real estate broker who occupied the building at that time [ALT 69-1909]. In 1932, the stoop was removed and the first floor lowered to street level to accommodate a new storefront [ALT 574-1931 and ALT 462-1932]. The storefront was subsequently altered.

1436 and 1438 Lexington Avenue first had storefronts added to them in 1905 [ALT 3406-1905]; at that time they were in common ownership. In 1936-37, the buildings were joined internally, the facade was modernized (stripped of its detail and stuccoed) and new storefronts were installed [ALT 589-1936]. The present storefront configuration, including the placement of the residential entrance at the center and the arrangement of the shop windows and doors, is similar in plan to the 1936-37 design, but the materials and finishes have been changed. The original windows have been replaced.

1440 Lexington Avenue had its first floor lowered to street level and a storefront installed in 1931 [ALT 370-1931]. The present storefront appears to be a later replacement. There is a metal fire escape on the upper stories. The original windows have been replaced.

Significant Reference

New York City Directories, 1909-10, 1911-12.

1442-1444 Lexington Avenue *See: 138 East 94th Street*

Between East 94th Street & East 95th Street

1450-1458 Lexington Avenue *See: 139 East 94th Street*

1460, 1462, 1464 Lexington Avenue

Borough of Manhattan Tax Map Block/Lot: 1523/56, 57 and 157

Date: 1878 [NB 120-1878]

Architect: Michael Duffy

Owner/Developer/Builder: Michael Duffy

Type: Converted rowhouses (3 of 11)

Style/Ornament: Neo-Grec (altered)

Number of Stories: 3 and basement

(Nos. 1460 and 1464);

1 and mezzanine (No. 1462)

These three buildings, located near the middle of the blockfront, were part of a row that originally extended along the entire west side of Lexington Avenue between 94th and 95th Streets. The three-story-and-basement brownstone-fronted rowhouses, eighteen feet wide, were designed by builder and developer Michael Duffy in 1878. Although the floor heights varied slightly, the group of rowhouses created a quite uniform blockfront; a photograph from the 1920s indicates that the installation of awnings at the upper stories was the only obvious variation in the facades. Little remains of the neo-Grec detailing of

the buildings, which were quite similar in appearance to the nearby group of rowhouses at **121, 123, 125, 127, 129, 131, 133, 135 and 137 East 94th Street**, built in the same year, as well as to those across Lexington Avenue (not included in the historic district).

1460 Lexington Avenue retains its neo-Grec window surrounds at the upper stories and its cornice. The building was altered in 1931 [ALT 771-1931] with the construction of a brick-clad two-story storefront extension to the building line; at that time the structure was used as a funeral parlor and private dwelling. The arched window openings at the upper story of the extension have special leaded- and tinted-glass sash; the recesses below the windows are filled with balusters. The storefront has a stuccoed bulkhead and a recessed entry at the north end. The entrance to the upper stories has a glazed door with an interior grille. The window openings at the upper stories have double-hung sash with storm sash. The north elevation, an exposed party wall, is stuccoed.

1462 Lexington Avenue was altered to its present form in 1937 [ALT 4618-1937] when the second and third stories were demolished and it was converted for commercial use. In 1951-52 [ALT 1398-1947] the mezzanine was inserted and the entrance door was relocated. A parapet and narrow side walls of tan brick frame the storefront and mezzanine windows. The aluminum-framed storefront has a recessed entrance. The windows at the mezzanine appear to be casements.

1464 Lexington Avenue was altered in 1931-33 with the construction of a brick-clad two-story storefront extension to the building line and conversion of the residence into a multiple dwelling; plans were provided by architects George & Edward Blum for George E. Curtis. It seems likely that at that time the facade was stripped of ornament at the upper stories, the cornice was removed, and the facade and south elevation were resurfaced. The storefront extension, faced in dark red brick, has an iron railing spanning brick piers at the top edge. Two large window openings at the first story have replacement double-hung sash. The entrance to the upper stories at the south end of the facade has a paneled wood and glass door. The aluminum-framed storefront has a bulkhead sheathed with sheet metal and a recessed entry.

Significant Reference

New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0897/C6.

1466-1472 Lexington Avenue *See: 140 East 95th Street*
Borough of Manhattan Tax Map Block/Lot: 1523/59

EAST 86TH STREET (NORTH SIDE) **Between Fifth Avenue & Madison Avenue**

1-3 East 86th Street *See: 1050-1055 Fifth Avenue*

7 East 86th Street a/k/a/ 5-7 East 86th Street

Borough of Manhattan Tax Map Block/Lot: 1498/7

Date: 1960 [NB 93-1960]

Architect: Schuman & Lichtenstein

Owner/Developer: Ronard Realty

Type: Apartment Building

Style/Ornament: Modern

Number of Stories: 17

This seventeen-story apartment building, located near the middle of the block, has a frontage of forty-four feet. Designed by the firm of Schuman & Lichtenstein and built in 1960 for Ronard Realty, it replaced a five-story brick and limestone dwelling designed by Warren & Wetmore [NB 234-1900] for lawyer Francis K. Pendleton (d. 1930). Grandson of Francis Scott Key (author of "The Star-Spangled Banner"), and son of a senator and diplomat, the Harvard-educated Pendleton served as corporation counsel to the City of New York and as a state Supreme Court justice.

Rising from a one-story base of polished granite, the tower, faced in white glazed brick, has a projecting section flanked by two unequal wings. Window openings contain replacement one-over-one double-hung sash and fixed panes in various combinations. Above the fourteenth story, the massing culminates in setbacks. The entrance is filled with metal-framed, glazed doors surrounded by a transom and sidelights. A doctor's office is entered through a secondary wood door at the first story. The exposed eastern and western elevations are buff brick walls with white brick returns and single-window openings.

Significant References

"Francis K. Pendleton," *Who Was Who in America*, vol. I, 955.

William Woodward House (now The Town Club of the City of New York)

9 East 86th Street

Borough of Manhattan Tax Map Block/Lot: 1498/8

Date: 1916-18 [NB 373-1916]

Architect: Delano & Aldrich

Owner/Developer: William Woodward

Type: Townhouse

Style/Ornament: Neo-Georgian

Number of Stories: 5 and basement

This five-story-and-basement townhouse, located near the middle of the block, is almost fifty-two feet wide. Designed by Delano & Aldrich, a well-respected firm known for its work in the neo-Georgian style, it was erected in 1916-18 for William Woodward (1876-1953). Born in New York and educated at Harvard, Woodward became an attorney and held high posts in banking and business, particularly as the president of the Hanover National Bank. He served as a diplomat in London and was internationally known as a breeder and owner of thoroughbred racehorses. Woodward resided in this building until his death. In 1959-61 the house was altered internally and at the rear to accommodate The Town Club of the City of New York [ALT 1513-1957], which remains the occupant. Founded in 1932 and relocated from the Ansonia Hotel, the club is a social and philanthropic organization.

The restrained neo-Georgian facade of the building remains largely intact. The smooth-faced limestone facade rises three stories from a marble base (now painted). The window bays have eared marble enframements with sills on console blocks at the first story, eared and pedimented limestone enframements surmounting a carved frieze at the second story, and corniced and silled limestone enframements at the third story. The openings contain historic six-over-six and six-over-nine double-hung wood sash windows. Window guards of wrought and cast iron survive at the blind openings of the

basement and at the second story. The balustraded cornice is surmounted by three segmentally-arched dormers projecting from the slope of the roof, which appears to be covered in slate and is framed by stone-coped cheek walls. The dormer openings appear to have replacement windows.

At the western bay the building is set back above the one-story entrance pavilion. The pavilion is capped by a carved and balustraded cornice and features a marble entrance enframing of fluted pilasters, a triglyph frieze, and a broken, segmentally-arched pediment. The historic glazed and paneled wood doors are capped by a transom which retains its historic iron grille. The low stoop has been painted and outfitted with curved bronze and steel railings. Above the one-story entrance the facade is deeply recessed, though the limestone sheathing and window details are continued. At the fifth story of this recessed section there is a segmentally-arched opening which retains its decorative metal window guard. At this western bay, all of the windows are historic except for the replacement window at the third story.

Partially visible from East 87th Street, the rear wall is brick, laid in Flemish bond; its openings, capped by peaked stone lintels, contain historic multi-pane wood windows.

Significant References

Marty Lipp, "Surprises Behind the Quiet Facade of the Town Club," *Carnegie Hill News* 15 (Fall, 1993), 6.

"The Residence of William Woodward, Esq., N.Y.C.," *Architectural Review* 8 (1919), 103-04, pls. 59-60.

William Woodward obituary, *New York Times*, Sept. 27, 1953, p. 87.

EAST 87TH STREET (SOUTH SIDE) **Between Fifth Avenue & Madison Avenue**

2-4 East 87th Street See: 1056 Fifth Avenue

Henry Phipps House (now the Liederkrantz Club)

6 East 87th Street a/k/a 6-8 East 87th Street

Borough of Manhattan Tax Map Block/Lot: 1498/66

Date: 1902-04 [NB 13-1902]

Architect: Grosvenor Atterbury

Owner/Developer: Henry Phipps

Type: Townhouse

Style/Ornament: Neo-Venetian Renaissance

Number of Stories: 5 and basement

This five-story-and-basement building, located near the middle of the block, is approximately thirty-eight feet wide, permitting a thirteen-foot-wide alley along the eastern side of the lot. Designed by prominent architect Grosvenor Atterbury, it was erected in 1902-04 for manufacturer and philanthropist Henry Phipps (1839-1930). Born in Philadelphia, Phipps moved with his family to Allegheny City (now Pittsburgh), Pennsylvania, where he began a life-long friendship and business association with Andrew Carnegie (see **No. 2 East 91st Street**). Phipps earned his fortune in scales and metal refining, then turned his attention toward charitable endeavors, which included public baths and reading rooms, playgrounds and conservatories, and institutes of public health in Philadelphia and Baltimore. In New York, where he also built a Fifth Avenue mansion (demolished) between East 87th and 88th streets, he supported the development of sanitary tenement houses.

Atterbury's design for the limestone facade, which remains intact, is inspired by Venetian Renaissance architecture. The one-story base, with its comb-chiseled finish, features a carved door enframingent with a deeply undercut banderol molding and a detailed cornice. The entrance is reached by a shallow granite stoop and flanked by square-headed window openings. At the second story, a bracketed balcony with an elaborately carved balustrade fronts three round-arched openings with banderol moldings, decorated spandrels, and cornices. Third- and fourth-story openings have simpler enframingents with sills resting on corbels. At the fifth story, round-arched openings and bowed sills on corbels surround bifurcated windows with tracery. The bracketed stone cornice is capped by a bronze pantile motif and is framed by recessed stone-sheathed chimneys. Historic ironwork survives in the highly ornate fences atop the low stone walls surrounding the areaway, the matching grilles at the double-leaf entry door, and the sunburst pattern at the fixed fanlight above the door. The turned railings at the stoop and the lamps flanking the doorway are modern additions. Window openings contain historic (though apparently not all original) wood-framed casements at the first and second stories and one-over-one double-hung sash above. The second-story lunettes have been filled in to accommodate ventilators; fifth-story windows have round-arched heads and, in the spandrels, curved frames.

The exposed east elevation, faced in brick with a limestone return, contains square-headed and round-arched openings, their window sash largely matching that of the facade, except that the glazed lunettes survive on the elevation; a buff brick extension is visible, as well as flagstone paving. The exposed west elevation is stuccoed.

Phipps sold the property in 1916 to Walter P. Bliss, who in turn sold it in 1949 to the Liederkrantz Club. Organized in 1847 and incorporated in 1860 as the Deutscher Liederkrantz, this group was founded to offer concerts and courses of instruction focusing on the music of German composers. Its membership was primarily of non-German heritage. The organization's presence in this building is manifested on the exterior by the plaque, "LIEDERKRANTZ / FOUNDED 1847," located above the entrance; the pair of metal shields decorated with the group's emblem ("D" and "L" superposed within an oval); and a remnant of a bronze statue entitled "Polhymnia," sculpted ca. 1896 by Giuseppe Moretti (1859-1935), which is located in the alley (surrounded by historic and modern fences). At one time this work adorned the association's former clubhouse on East 58th Street, a brownstone-faced building in the style of the German Renaissance. The sculptural remnant comprises a lyre-bearing muse and child standing on a bronze-embellished marble base which is inscribed with the names of great German-speaking composers.

Significant References

- Margot Gayle and Michele Cohen, *Guide to Manhattan's Outdoor Sculpture* (New York, 1988), 327.
Moses King, *King's Handbook of New York City* (Boston, 1892), 287-88.
"Phipps, Henry," *Dictionary of American Biography*, VII, 550-51.
Henry Phipps obituary, *New York Times*, Sept. 23, 1930, p. 25.
"Residence, John S. Phipps, 6 E. 87th St., New York," *Architecture* 9 (Jan., 1904), pl. 4.
Norval White and Elliot Willensky, *A.I.A. Guide to New York City* (New York, 1978), 237.

**Buttinger House (now Phelps Stokes Fund)
10 East 87th Street**

Borough of Manhattan Tax Map Block/Lot: 1498/65

Date: 1955-58 [NB 208-1955]

Architects: Felix Augenfeld
and Jan Hird Pokorny

Owner/Developer: Muriel Buttinger

Type: Townhouse

Style/Ornament: Modern

Number of Stories: 5 (now 6)

Designed by Felix Augenfeld in collaboration with Jan Hird Pokorny, this Modern townhouse was built in 1955-58 for Muriel Buttinger of Pennington, New Jersey, a writer and book collector. The original five-story structure accommodated a 50,000-volume library, located adjacent to a glass-walled central patio, that was accessible to students and visitors without intruding upon the seasonal residence situated at the fourth and fifth floors. At the lower stories, the steel frame supports floors of reinforced concrete; the upper stories are built of brick walls and wood floors. In 1981 [ALT 638-1981] a sixth story was added to the building by the firm of William A. Hall & Associates for the the current owner of the building, the Phelps Stokes Fund.

This building, located near the middle of the block, is over twenty-five feet wide. The travertine-sheathed one-story base contains a main door of wood with bronze hardware and a bronze-framed sidelight, a metal service door, and a metal overhead door for vehicles. The remainder of the facade is faced in buff-colored brick; at each story a broad opening with an articulated brick sill contains painted metal-framed ribbon windows (in their different configuration, the sixth-story windows reveal their later date). The exposed west elevation is sheathed in white brick.

Currently the building is occupied by the Phelps Stokes Fund, an organization created by Caroline Phelps Stokes (1854-1909), the daughter of a wealthy New York banker and philanthropist who became a significant philanthropist in her own right. She endowed the fund to care for the disenfranchised in New York.

Significant References

"Una casa-biblioteca a New York," *Domus* 352 (Mar., 1959), 13-18.

George Harvey Genzmer, "Stokes, Olivia Egleston Phelps," *Dictionary of American Biography* IX, part 2, 68.

"Town house/research library," *Progressive Architecture* 40 (Mar., 1959), 134-40.

The Capitol

12 East 87th Street a/k/a 12-14 East 87th Street

Borough of Manhattan Tax Map Block/Lot: 1498/61

Date: 1911 [NB 664-1910]

Architect: George & Edward Blum

Owner/Developer: Capitol Realty
& Construction Co.

Type: Apartment Building

Style/Ornament: Stylized neo-Renaissance

Number of Stories: 8

This eight-story apartment building, designed by George and Edward Blum, was built in 1911 for the Capitol Realty & Construction Co. Located near the middle of the block, the building is almost seventy-

seven feet wide. During the course of its construction, The Capitol was a newsworthy item. It first achieved notice due to its luxurious layout: each floor was designed as a single apartment with fourteen rooms and four bathrooms. The four main rooms of each unit could be joined to produce an entertaining space of forty-two by fifty feet. The steel-framed building also earned some notoriety during construction when part of the arched concrete floor system collapsed, killing several workers. Alterations in 1935 and 1943 divided the eight enormous apartments into thirty-two smaller units.

The stylized neo-Renaissance exterior of glazed white Roman brick and glazed white terra cotta with an "egg-shell" finish displays the kind of inventive ornamental vocabulary for which the Blum firm has gained renown. The terra cotta exhibits a variety of ornamental patterns including egg-and-dart, scallop shell, and floral motifs. The facade is articulated with a broad central bay and narrower side bays. The boldly rusticated one-story base, sheathed in terra cotta, is crowned by a shell-and-flower frieze and a modillioned cornice. At the second story, which is sheathed in terra cotta, decorative bands and tiles compose the window surrounds, panels, and frieze. The upper stories are similar to the second story, except that brick wall surface replaces terra cotta at the central section. Cornices surmount the central openings of the third story. At the fourth through seventh stories the outer openings bear original metal flower boxes on brackets. Several historic wrought-iron window guards (and some of a later date) span windows at the sixth story and at the eighth story, where they rise from a projecting band course. The band course runs along three-sided balconies at each of the outer openings. The elaborate entablature contains a frieze (which alternates diamond-shaped panels with stylized triglyphs), a row of modillions, and a row of foliated brackets; the uppermost part of the cornice has been removed.

According to a drawing of the facade, published in 1911 (during the early months of construction), the original windows had ten-over-one and fourteen-over-one double-hung sash; the present windows are paired wood-framed casements with multi-light transoms. Historic wood-framed doors, sidelights, and a transom remain at the main entrance, which is fronted by a low granite platform. The long, narrow areaway is protected by a granite wall and an historic iron railing. The exposed basement contains some historic two-over-two double-hung wood sash windows. The exposed west elevation is a brick wall with terra-cotta returns and square-headed openings which retain window sash resembling that of the facade. The east elevation has a partial return of terra cotta on its brick surface; it was not originally exposed.

Significant References

Andrew Alpern, *Apartments for the Affluent* (New York, 1975), 76-77.

"Apartment House for Millionaires," *Real Estate Record & Guide* (Jan. 28, 1911), 155.

"Collapse in the Fifth Avenue Section," *Real Estate Record & Guide* (Mar. 11, 1911), 479-480.

EAST 87TH STREET (NORTH SIDE) Between Fifth Avenue & Madison Avenue

1-9 East 87th Street See: *1060 Fifth Avenue*

EAST 88TH STREET (SOUTH SIDE)
Between Fifth Avenue & Madison Avenue

2 East 88th Street

a/k/a 1068-1069 Fifth Avenue
Borough of Manhattan Tax Map Block/Lot: 1499/69

| | |
|--|-------------------------------------|
| Date: 1929-30 [NB 509-1929] | Type: Apartment Building |
| Architect: Pennington & Lewis, Inc. | Style/Ornament: Art Moderne |
| Owner/Developer: 1068 Fifth Avenue Corp. | Number of Stories: 13 and penthouse |

This thirteen-story-and-penthouse apartment building in the Art Moderne style is located at the southeast corner of Fifth Avenue and East 88th Street. Designed by the New York architectural firm of Pennington & Lewis, whose partners specialized in apartment house design, the building was constructed in 1929-30. Coinciding with the changing character of Fifth Avenue, and the replacement of individual mansions with large apartment houses, this building stands on the site of the mansions of Walter Douglas, president of Phelps, Dodge & Company, at No. 1069, and Lewis Nixon, manufacturer and capitalist, at No. 1068. A syndicate of prominent bankers purchased the two properties for the purposes of constructing a cooperative apartment building. The building was planned to have one apartment per floor. The *Real Estate Record & Guide* noted in March of 1929 that more than half of the apartments in the proposed new building were to be taken by members of the purchasing syndicate, and that Mr. Douglas, who was considering the purchase of the penthouse apartment, planned to erect a replica of the Roman style gardens and fountain that were on the roof of his mansion.

The restrained Art Moderne design employs a stylized classical vocabulary and bold massing that suggest the influence of the Secessionist Movement and the work of Otto Wagner and Josef Olbrich in Vienna. The stone facade is detailed with beltcourses above the second and third stories, which define the base of the building. In addition, a modillioned cornice separates the twelfth and thirteenth stories. The roof top is distinguished by a prominent corner tower (concealing a water tank) of red brick that features stone female heads atop brick piers. This configuration appears to be a reference to the Porch of the Maidens at the Erechtheion on the Acropolis in Athens.

The fenestration of the building includes large openings on the avenue facade and at the end bays of the street facade that originally contained tripartite double-hung wood sash windows. The rest of the windows are single openings that also originally contained double-hung wood sash. Some original sash remain. The windows at the ground story are covered with iron grates and iron balconettes span the larger window openings at the fifth story. The main entrance, located on East 88th Street, is framed by stylized piers and surmounted by a small window balconette.

The east elevation is brick and faces a small alley. Additional window openings have been cut into this wall at the upper stories.

Significant References

New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor, 1981), fiche 0369/E2, E3, E4.

Robert A.M. Stern et al, *New York 1930* (New York, 1987), 390.

Real Estate Record & Guide (Mar. 9, 1929), 8.

4 East 88th Street a/k/a 4-10 East 88th Street

Borough of Manhattan Tax Map Block/Lot: 1499/65

Date: 1921-22 [NB 476-1921]

Architect: Electus Litchfield & Rogers

Owner/Developer: Almah Corp.

Type: Apartment Building

Style/Ornament: Neo-Georgian

Number of Stories: 9

This nine-story apartment building in the neo-Georgian style was erected in 1921-22 and designed by Electus D. Litchfield and Pliny Rogers whose architectural partnership lasted from 1920 to 1925. Litchfield, the son of Edwin C. Litchfield who built Litchfield Villa in Prospect Park, Brooklyn, is also known for his work in public housing, specifically, the Red Hook Houses in Brooklyn. No. 4 East 88th Street originally contained four apartments per floor, including one each of four, five, six and seven rooms. The larger apartments are located on the front (north side) of the building.

The facade of red brick laid in Flemish bond is trimmed in stone and terra cotta. Intermediate dentiled cornices and the terminal molded cornice, which is topped by a balustrade, articulate the facade. The windows at the ground story, rising from a stone water table, are set in recessed arches with limestone keystones and rondels. The arched entry door is capped by a semi-circular broken pediment, in the center of which is an urn filled with six carved heads. The window above the entry is surrounded by a classically-detailed enframing in limestone. Alternating segmental and triangular pediments cap the windows of the eighth story. Largely intact, the facade retains its original eight-over-eight wood sash windows and there are no through-the-wall air conditioners.

Significant Reference

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 133.

EAST 88TH STREET (NORTH SIDE)

Between Fifth Avenue & Madison Avenue

1-3 East 88th Street See: *Solomon R. Guggenheim Museum, 1070-1076 Fifth Avenue*

5, 7, 9 East 88th Street

Borough of Manhattan Tax Map Block/Lot: 1500/6, 7 and 8

Date: 1902-03 [NB 1252-1901]

Architect: Turner & Kilian

Owner/Developer: George Edgar's Sons

Type: Townhouses (3 of 3)

Style/Ornament: Beaux-Arts

Number of Stories: 5 and basement

These three five-story townhouses were designed by the firm of Turner & Kilian and constructed in 1902-03 by and for George Edgar's Sons, builders. Located near the middle of the block, the houses have frontages of between twenty-four-and-one-half and twenty-seven-and-one-half feet. Given their size, individuality of design, and architectural grandeur, the houses are quite elaborate examples of speculative development, not unlike contemporary individually designed townhouses in the neighborhood. Faced in limestone and brick and trimmed in marble, their porticoed entrances and shallow stoops, tripartite curved-bay arrangements, and lavish Beaux-Arts details create a distinguished streetscape.

While the facade designs are rich in their variety, there is a certain pattern among the three houses: Nos. 5 and 9 both have brick and stone facing, bowed three-story midsections, and flat rooflines with balustrades; between them, No. 7 is treated somewhat differently, with full limestone facing, a two-story oriel, and a sloping slate-covered attic story with prominent dormers.

5 East 88th Street, like No. 9, has an entry portico with an austere Doric character. Above, a bracketed balcony fronts a curved three-story tripartite bay of square-headed openings; at the third story they are spanned by a wrought-iron railing and capped by prominent keystones and paneled spandrels. The bay is framed by narrow zones of brick facing with limestone quoins. The midsection of the facade is crowned by a curved, bracketed balcony bearing a wrought-iron railing. At the top story three square-headed openings are crowned by an entablature bearing a framed cartouche and surmounted by another balustrade.

In 1944 the first and second floors were converted to use as a private school while the upper floors remained a single-family dwelling [ALT 1238-1944]. Subsequently, the entire building was altered to accommodate the school. In 1948-50 the building returned to residential use as apartments with a first-floor doctor's office [ALT 1477-1945]. The portico (now painted) shelters the original double-leaf glazed and wrought-iron door and its transom; it is flanked by an original window opening with its wrought-iron grille and an enlarged opening with its later grille and paired double-hung sash window. Otherwise, openings contain historic wood casement windows, some with transoms. There is a retractable awning at the fifth story. The exposed west elevation is a painted brick wall; its several openings contain new window sash. Penthouse additions are visible from the west.

7 East 88th Street has a central entrance portico with paneled piers and engaged columns supporting an entablature with a foliated cartouche. Above, the projecting two-story oriel has a flush front, with square-headed openings separated by paneled piers, and curved sides; balustrades span the top and bottom of the oriel and a cartouche rests above the third story. The fourth story is pierced by two square-headed openings with prominent keystones and is surmounted by a modillioned cornice. Two dormers with eared and keyed enframements topped by segmental pediments project from the slate-covered slope of the roof.

No. 7 was converted in 1948 from a single-family dwelling to use as apartments with a first-floor doctor's office [ALT 1478-1945]. At the entrance, the original glazed and wrought-iron doors and transom survive; they are flanked by an original window opening with its wrought-iron grille and an enlarged opening with its later grille. The areaway fences are also replacements. Other openings contain historic wood casement windows, some with transoms, and historic one-over-one double-hung wood curved sash; the only replacement windows are the multi-light steel casements over fixed panels at the top story.

9 East 88th Street, like No. 5, has a portico with an austere Doric character. The midsection of the facade is a broad three-story bowed front of brick with stone quoins and window enframements. At the second story a broken balustrade supports a row of pilasters and engaged columns flanking square-headed windows. At the third story, a balcony with a wrought-iron railing fronts a pair of round-arched openings, flanked by

paneled pilasters which support a modillioned cornice. At the fourth story, the three openings have molded segmentally-arched enframements with raised keystones which intersect a balustraded cornice. The top story has three window openings which are flanked by Ionic capitals, placed as if suspended from a paneled cornice, and is capped by a balustraded parapet.

No. 9 underwent interior and rear alterations in 1912-13 by the young, but soon-to-be-sought-after, architect John Russell Pope for Mrs. Vivian S. Scheftel, whose recently deceased husband Herbert A. Scheftel was a prominent broker with J.S. Bache & Co. This building remains a single-family dwelling. Its original glazed and wrought-iron doors and transom survive, as do the wrought-iron grilles and areaway fences. Window openings contain historic wood casements, some with transoms, and multi-pane French doors with lunettes; the fifth-story openings are covered by storm windows.

Significant Reference

Herbert A. Scheftel obituary, *New York Times*, Sept. 16, 1914, p. 11.

11-13 East 88th Street

Borough of Manhattan Tax Map Block/Lot: 1500/9

Date: 1954 [NB 157-1953]

Architect: Leo Stillman

Owner/Developer: 11 East 88th Street Co.

Type: Apartment Building

Style/Ornament: Modern

Number of Stories: 8

This eight-story Modern apartment building, located near the middle of the block, has a frontage of fifty feet. Designed by architect Leo Stillman, it was constructed in 1954 for the 11 East 88th Street Co. It is massed with a projecting central volume which rests on a marble-sheathed first story and terminates in a cornice of stone half-cylinders. The brick facade is articulated with marble enframements, with coursed brick sections and stringcourses between the central openings. The center bays have paired two-over-two double-hung wood sash. The set-back end bays have tripartite windows of a fixed central pane flanked by two-over-two double-hung wood sash windows. The areaway at the west end is shielded by an original metal railing and the first-story window openings have metal grilles. The paired doors, sidelights, and transom -- all glazed with wood frames -- appear to be replacements.

J. Fulton Cutting, Jr. House

15 East 88th Street

Borough of Manhattan Tax Map Block/Lot: 1500/11

Date: 1920-22 [NB 30-1920]

Architect: Delano & Aldrich

Owner/Developer: R. Fulton Cutting, Jr.

Type: Townhouse

Style/Ornament: Neo-Federal

Number of Stories: 6

This six-story townhouse, approximately twenty-five-and-one-half feet wide and located near the middle of the block, was designed by the firm of Delano & Aldrich, whose work is well represented in the historic district, and was erected in 1920-22 for R. Fulton Cutting, Jr. (1852-1934). A descendant of

steamboat inventor Robert Fulton, Cutting was a financier, civic leader, and philanthropist who earned the title of "first citizen of New York." He helped found the Citizens Union, a good-government organization, as well as the City & Suburban Homes Co., a privately-financed limited-dividend company which attempted to address the housing problems of the city's working poor. Simultaneous to building No. 15 East 88th Street, Cutting redeveloped his adjacent property on East 88th Street for three of his six children (see **Nos. 12, 14, and 16 East 89th Street**) by commissioning Delano & Aldrich for three townhouses which closely resembled his own.

The neo-Federal exterior of No. 15 is faced in brick laid in English bond and trimmed in stone. The first story features a tall three-bay arcade with stone impost blocks and keystones and wrought-iron fences; the intradoses and all other inner surfaces of the portico are stuccoed and painted white. The arched openings within contain original multi-pane double-hung wood sash windows and a double-leaf paneled wood door with an iron-framed fanlight. The basement is reached by an exterior staircase; the openings at that level contain double-hung wood sash windows with iron grilles. A stone balcony with wrought-iron brackets and railing spans the second story. There are three square-headed openings with stone sills at each story; those at the second story have nine-over-nine double-hung wood sash and carved stone lintels, while those at the third and fourth stories have six-over-six sash and flat brick lintels. The fourth story is surmounted by a stone cornice embellished with palmettes and a slate-covered pitched roof. Copper-fronted dormers, containing multi-pane wood-framed tilting sash windows, are framed by stone-coped cheek walls.

During the 1970s the building was transformed from a single-family residence to a two-unit multiple dwelling with two doctors' offices [ALT 693-1973].

Significant References

Robert Fulton Cutting obituary, *New York Times*, Sept. 22, 1934, p. 15.

Alvin F. Harlow, "Cutting, Robert Fulton," *Dictionary of American Biography*, vol. XI, supplement I, 216-217.

EAST 89TH STREET (SOUTH SIDE) **Between Fifth Avenue & Madison Avenue**

2 East 89th Street See: *Solomon R. Guggenheim Museum, 1070-1076 Fifth Avenue*

4 East 89th Street a/k/a 4-10 East 89th Street
Borough of Manhattan Tax Map Block/Lot: 1500/65

Date: 1953-54 [NB 96-1946]

Architect: Eggers & Higgins;

H.I. Feldman (4/5/50)

Owners/Developers:

Fifth Ave. & 89th St. Corp.;

Noarpark Realty Corp. (4/5/50);

Retor Building Corp. (3/18/53)

Type: Apartment Building

Style/Ornament: Modern

Number of Stories: 13 and penthouse

This thirteen-story-and-penthouse, ninety-four-foot-wide Modern apartment building, surmounted by a penthouse, is located near the middle of the block. The original design for the Fifth Avenue & 89th

Street Corp., which was filed with a New Building Application of 1946, was undertaken by Eggers & Higgins, the successor firm to that of noted architect John Russell Pope. In 1950, before construction began, ownership passed to the Noarpark Realty Corp. and architect H.I. Feldman was retained to take over the project. Feldman slightly altered the design before construction began, following the passage of ownership to the Retor Building Corp. in 1953. Work continued until 1954. The original design for forty-two apartments with three first-floor maids' rooms was changed to twenty-five apartments with a basement-level doctor's office.

This site previously held an impressive five-story townhouse designed in 1903 by Israels & Harder and erected for Edward Thaw, whose half-brother, Harry K. Thaw, murdered architect Stanford White. Thaw never occupied the house; instead, it was first occupied by the family of Harry S. Bowen and later by Stephen Birch, president of the Kennecott Copper Co., before being demolished in 1929.

Resting on a one-story base, the buff brick facade of the apartment building is characterized by its two mirror-image masses, their chamfered inner edges facing projecting balconies and their upper five stories set back to allow terraces. The concrete balcony slabs (now painted) are surmounted by original metal railings; only the seventh-story balcony has been enclosed. Many of the window openings retain the original tripartite steel-framed windows, with fixed panes between casement sash, all capped by transoms (narrower openings omit the fixed component). Replacements have duplicated this pattern. At the first story, painted masonry surfaces flank a marble central section which frames the entrance of paired glazed doors and a transom. The iron window grilles at the first story, if not original, are sympathetic to the original design. The exposed eastern elevation, visible beyond the wrought-iron fence at the lot line, is a brick wall pierced by window openings resembling the narrow examples on the facade.

Significant Reference

Christopher Gray, "Streetscapes: Readers' Questions," *New York Times*, Sept. 1, 1991, Real Estate section, p. 4.

Cutting Houses (now St. David's School)

12, 14, 16 East 89th Street

Borough of Manhattan Tax Map Block/Lot: 1500/62 [formerly lots 62, 63, and 64]

Date: 1920-22 [NB 339-1919]; [NB 340-1919];
[NB 341-1919]

Architect: Delano & Aldrich

Owners/Developers: Helen C. Wilmerding;

C. Suydam Cutting;

Ruth C. Auchincloss

Type: Townhouses

Style/Ornament: Neo-Federal

Number of Stories: 6 and basement

These three six-story townhouses, each twenty-five feet wide, were designed in 1919 as a unified ensemble by the firm of Delano & Aldrich, whose work is well represented in the historic district. The houses were built for three children of R. Fulton Cutting, Jr. (1852-1934), a descendant of steamboat inventor Robert Fulton, financier, civic leader, and philanthropist, who was called "the first citizen of New York." Cutting's property on East 89th Street was redeveloped in 1920-22 for daughter Ruth C. Auchincloss, wife of a prominent Manhattan grocer; son Charles Suydam Cutting (1889-1972), a Harvard-educated engineer and naturalist (and friend of Theodore Roosevelt), who was the first Westerner to enter the forbidden Tibetan city of Lhasa; and daughter Helen C. Wilmerding (1883/84-1971), wife

of a successful and socially elite stockbroker, philanthropist, and clubman. Delano & Aldrich also designed for Cutting himself a townhouse at **No. 15 East 88th Street** which closely resembles those of his children.

The neo-Federal ensemble of Nos. 12, 14, and 16 is united by the continuity of the English-bond brick exterior; horizontal features such as the second-story stone balcony and stone terminal cornice; the rhythm of the fenestration; the uniform pitch of the slate-covered roofs; and, especially, the first-story arcade. A slight central emphasis is achieved by the use of carved stone lintels over the middle three second-story openings (No. 14).

At the first story, the seven-bay arcade, trimmed with stone impost blocks and keystones and guarded by a wrought-iron fence, screens a portico which is stuccoed and painted white. Round-arched openings at the first story contain historic multi-pane double-hung wood sash windows. There is a double-leaf paneled wood door with wood-framed fanlight topped by a cornice at the west entrance and a pilaster-framed glazed and paneled wood door with leaded-glass transom at the east entrance. Basement doorways contain wood doors.

Above the first story the openings have flat brick arches. Stone details include window sills and the terminal cornice with its dentils and palmettes. Historic ironwork includes the balcony brackets and railing at the second story, the mezzanine-level window grilles, and fourth-story window guards. Historic six-over-six and nine-over-nine double-hung wood sash windows survive. In the dormers at the fifth and sixth stories some of the double-hung wood sash windows remain; others have been replaced by steel casements. The exposed western elevation is a brick wall pierced by a large central arch.

No. 12 East 89th Street was converted from a one-family residence to a school building for St. David's School in 1950-52 [ALT 1881-1950]. No. 14, which had also survived as a single-family residence, was absorbed into the school and connected to No. 12 in 1954-56 [ALT 544-1954]. No. 16, which had been previously converted into a nursing home, was added to the school's property and altered in 1963-64 [ALT 1641-1962].

Significant References

"Cutting, C. Suydam," *Who's Who in New York* (New York, 1952), 261.

C. Suydam Cutting obituary, *New York Times*, Aug. 25, 1972, p. 36.

Robert Fulton Cutting obituary, *New York Times*, Sept. 22, 1934, p. 15.

Alvin F. Harlow, "Cutting, Robert Fulton," *Dictionary of American Biography*, vol. XI, supplement I, 216-217.

Helen Suydam Wilmerding obituary, *New York Times*, Mar. 25, 1971, p. 42.

Lucius Wilmerding obituary, *New York Times*, July 16, 1949, p. 13.

Hotel Graham

18-22 East 89th Street a/k/a 1236 Madison Avenue

Borough of Manhattan Tax Map Block/Lot: 1500/58

Date: 1891-93 [NB 49-1891 and NB 1120-1891]

Type: Apartment Hotel

Architect: Thomas Graham

Style/Ornament: Romanesque Revival

Owner/Developer: Thomas Graham

Number of Stories: 7 and basement

This seven-story-and-basement building, constructed as an apartment hotel, is located on the southwest corner of Madison Avenue and East 89th Street, with frontages of approximately twenty-six feet on Madison Avenue and 139 feet on East 89th Street. Erected in 1891-93, it was designed and developed by Thomas Graham, who is responsible for almost a dozen buildings within the boundaries of this historic district. As an architect and builder, Graham is closely associated with the development of hotels and residences, especially in Upper Manhattan.

The Hotel Graham was among his most publicized projects, for both positive and negative reasons. During its planning, construction, and early years, this building was advertised as the East Side's first apartment hotel and one which accommodated the exacting requirements of Eastsiders. For example, the richly carved entrance led to a ladies' reception area, the handsomely-outfitted dining hall for several hundred guests had a separate table for each family, and a private dining room was available for parties. An elevator carried occupants to their suites of two-to-six rooms plus bathroom; the total number of thirty-one apartments was divided between furnished and unfurnished units, each light and airy and provided with electricity, steam heat, and hardwood finishes. The building's elevated site provided views across Upper Manhattan and was convenient to Central Park and transit facilities. The front basement was occupied as Graham's architectural offices.

Despite what seemed to be promising circumstances, Graham was experiencing financial difficulties which were exasperated by the hotel's location amid undeveloped land too far to the north of then-fashionable sections of the Upper East Side. Five foreclosure proceedings occurred in the building's first twenty years, so that already by 1898 it had become the Hotel Brunswick. Among its early owners was Edward Victor Loew (1839-1907), a Columbia-educated attorney, land speculator, and building operator who was involved with the construction of almost 400 residential buildings in New York. Loew served as Controller of New York City (on the reform ticket) and was active in a wide range of businesses and clubs; one of his sons was William Goadby Loew, the original owner of an individually designated Landmark in the historic district, the townhouse at **No. 56 East 93rd Street**.

The building suffered a long, gradual decline. In 1909 the dining room became a well-respected but public restaurant, which was closed circa 1928, stripped of its luxurious interior finishes, and replaced by a grocery. During the 1920s and 1930s, the period in which the structure became an apartment building, the apartments and exterior were altered [ALT 1785-1933, ALT 1473-1936]. The building remains in residential use.

The Romanesque Revival exterior of No. 1236 Madison Avenue consists of a one-story Indiana limestone base surmounted by six stories of limestone-trimmed Roman ironspot brick (called "Pompeian" brick in historic sources). On East 89th Street, the base is articulated by a series of round-arched window openings with projecting carved archivolt and a continuous sill; below the springline of the arches the surface is rock-faced, above it the surface is smooth. A two-story entrance enframingent, reached by a low stoop, includes stout columns which support a stilted arch with a prominent keystone and are flanked by curvaceous wings. The arch frames an historic tripartite wood-framed window with colonnaded

mullions and is capped by spandrels and a dentiled and modillioned entablature. The enframing is enriched with carved foliate details and rock-faced voussoirs. The wood-framed glazed doors with sidelights and transoms are historic though not original. Near the west side, a secondary entrance contains what appears to be early twentieth-century elements: a wood door and transom and iron railings at the stoop. Two windows at the west side have historic iron grilles. The areaway retains an historic wrought-iron railing at the staircase and an early twentieth-century railing along the sidewalk. Most of the basement openings have been blocked up and stuccoed over. The first story exterior along Madison Avenue has been altered.

The upper section of the facade features a distinct window treatment at each story, comprised of combinations of carved and corniced lintels, corniced lintels on corbels (some with tall or shallow triangular pediments or with a segmental blocking course), brick arches with stone archivolt and raised keystones, and stone arches with carved spandrels. Stringcourses survive, although the intermediate cornices above the third and fifth stories have been removed. At the sixth story pilasters with intricately carved stone capitals are introduced. At the northeast corner of the seventh story, a fluted column resting on a corbelled base rises to meet the bracketed, pendant-bearing metal cornice, which follows the curve of the column. Window openings contain historic one-over-one double-hung wood sash, square-headed or round-headed, according to the shape of the opening. Two historic (though not original) metal fire escapes remain.

Significant References

"A Builder in Trouble," *Real Estate Record & Guide* (Sept. 5, 1891), 289.

"Fire-Proof Hotels and Apartment Houses," *New York Times*, Aug. 26, 1894, p. 21.

"The Graham Improvements," *Real Estate Record & Guide* 47 (May 30, 1891), cover illustration and text.

"Edward V. Loew," *New York State's Prominent & Progressive Men* (New York, 1900), I, 237-238.

Edward V. Loew obituary, *New York Times*, Nov. 11, 1907, p. 7.

Phil Tracy, "22 East 89th St.," *Village Voice*, Oct. 19, 1972.

EAST 89TH STREET (NORTH SIDE)

Between Fifth Avenue & Madison Avenue

1 East 89th Street *See: 1080 Fifth Avenue*

Archer M. Huntington House, South Wing (now National Academy of Design)

3 East 89th Street

Also see 1083 Fifth Avenue

Borough of Manhattan Tax Map Block/Lot: 1501/5

Date: 1913-15 [NB 295-1913]

Architect: Ogden Codman

Owner/Developer: Archer M. Huntington

Type: Townhouse

Style/Ornament: Neo-Renaissance

Number of Stories: 6

This six-story townhouse, forty feet wide, is located near the Fifth Avenue end of the block. Constructed in 1913-15, it was designed by architect Ogden Codman for Archer M. Huntington as a wing to his house

at **1083 Fifth Avenue**, which was remodeled by Codman at that time. This wing originally contained the kitchen and other service functions on the ground level, a formal dining room and salon on the second story, and bedrooms above. The neo-Renaissance wing is faced with rusticated limestone at the base and tan brick above; the bays of the second and third stories are separated by simple pilasters. At the *piano nobile*, spanned by a narrow, bracketed limestone balcony with a wrought-iron railing, are three round-arched openings with multi-pane wood casement windows. The square-headed third-story window openings have similar sash. The facade is terminated by a projecting limestone modillioned cornice above which is a balustraded parapet. Brick chimneys rise from both ends of the roof in front of the set-back fourth, fifth, and sixth stories. The developed west facade, facing a narrow alley, is faced with the same tan brick and has historic wood sash; the east elevation is parged brick. The service entrances in the base have replacement doors. The central window has six-over-six double-hung wood sash and a grille.

In 1942 the building became part of the National Academy of Design in conjunction with the townhouse around the corner at **1083 Fifth Avenue** (see).

Significant Reference

Pauline C. Metcalf, *Ogden Codman and the Decoration of Houses* (Boston, 1988).

The National Academy School of Fine Arts

5 East 89th Street a/k/a 5-7 East 89th Street

Borough of Manhattan Tax Map Block/Lot: 1501/7

Date: 1958-59 [ALT 698-1957]

Architect: William Platt

Owner/Developer: National Academy of Design

Type: School (classrooms and library)

Style/Ornament: Modern

Number of Stories: 4

Constructed in 1958-59, the National Academy School of Fine Arts building was designed by architect William Platt as an extension to the National Academy of Design's neighboring building at **3 East 89th Street**. Located near the middle of the block, the four-story school building is sixty-four feet wide. In designing the Modern facade, Platt combined a granite water table, a limestone base, and blended shades of tan ironspot brick at the upper stories, thus recalling the texture and hue of the facade of the adjacent structure at No. 3. Granite steps with a curved railing lead to the asymmetrically-placed recessed main entrance which has double-leaf glazed doors below a transom; two service doors are located near the eastern end of the facade, one with a solid door and the other with a wrought-iron gate. Four windows with geometric metal grilles fill the west end of the ground story, which is set off by a band course inscribed with the name of the school. The solid wall of the upper portion of the facade is articulated with a diamond pattern of raised brick headers and is terminated with stone coping.

The site of this building, on which two townhouses previously stood (No. 7 was built in 1902-03), was used by the National Academy of Design as a parking lot prior to the construction of this building.

9 East 89th Street

Borough of Manhattan Tax Map Block/Lot: 1501/9

Date: 1902-03 [NB 162-1902]

Architect: Oscar Bluemner

Owner/Developer: Charles Glenn

Type: Townhouse (1 of 2)

Style/Ornament: Beaux-Arts

Number of Stories: 5 and basement

This five-story-and-basement townhouse, twenty-three feet wide, is located near the middle of the block. The Beaux-Arts style townhouse is one of two designed by German-born architect and artist Oscar Bluemner for Charles Glenn, a builder, and erected in 1902-03; the other was at 7 East 89th Street (no longer standing). The limestone facade of the building has a strong verticality emphasized by overscaled and stylized classical details. The centrally located entry, with its double-leaf iron doors and transom, is slightly raised from the sidewalk level and reached by a shallow stoop; the basement areaway, open at each side of the entrance, is surrounded by tall wrought-iron fences. There is historic ironwork at the window grilles. An elongated keystone above the entry supports, along with four brackets, a small balcony with an iron balustrade at the *piano nobile*. The tall, molded stone openings of the upper stories are arranged in a tripartite configuration with narrow windows flanking wide center windows. Multi-pane wood sash, both double-hung and casement types, survive. Four elongated brackets support the stone cornice above the fourth story; the attic story has a single tripartite window opening and is terminated by a parapet. The west elevation is parged common brick.

Lawrence L. Gillespie House (now Day School, Church of the Heavenly Rest)

11 East 89th Street

Borough of Manhattan Tax Map Block/Lot: 1501/10

Date: 1912-13 [NB 25-1912]

Architect: Arthur C. Jackson

Owner/Developer: Lawrence L. Gillespie

Type: Townhouse

Style/Ornament: Neo-Renaissance

Number of Stories: 6

This six-story townhouse, twenty-five-and-one-half feet wide, is located near the middle of the block. Designed by Arthur C. Jackson in the neo-Renaissance style, this residence was constructed in 1912-13 for Lawrence Lewis Gillespie, a banker with J.S. Bache & Co. The facade, clad with American marble, has ground-story openings with decorative wrought-iron gates; the western opening leads to the recessed entry, which has double-leaf iron and glass doors, and the eastern one contains an iron staircase which gives access to the stories above and below. The *piano nobile* is defined by large arched windows and is spanned by an elaborate iron balcony carried on a bracketed stone base. The windows of the upper stories have molded stone surrounds. A modillioned cornice and balustrade underscores the fifth-story windows. The copper standing-seam mansard roof of the sixth story has two dormers. The windows at the second and third stories have historic wood casement sash with transoms; the upper stories have double-hung wood sash. The stuccoed eastern elevation has openings in the upper three stories containing two-over-two double-hung wood sash.

The building now houses part of The Day School of the Church of the Heavenly Rest and is connected at the rear with the parish house (see Church of the Heavenly Rest, **1084-1089 Fifth Avenue**).

Significant Reference

"Lawrence L. Gillespie," *Who's Who in New York* (New York, 1918), 417.

17 East 89th Street a/k/a 17-27 East 89th Street, 1238-1244 Madison Avenue
Borough of Manhattan Tax Map Block/Lot: 1501/16

Date: 1924-25 [NB 536-1924]

Architect: Gaetan Ajello

Owner/Developer: 17 East 89th Street Corp.

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 12

This twelve-story apartment building is located at the northwest corner of East 89th Street and Madison Avenue; it has frontages of 164 feet on East 89th Street and 100 feet on Madison Avenue. Designed by architect Gaetan Ajello in the neo-Renaissance style, it was constructed in 1924-25. The building was originally planned to accommodate fifty-eight apartments, two offices, and six ground-story stores.

The tan brick and limestone building has a one-story stone base on a light-colored granite water table. The main entrance on East 89th Street is delineated by a two-story classical enframing and has double-leaf iron and glass doors with wrought-iron grilles. Windows in the base on East 89th Street have six-over-six wood sash and wrought-iron grilles; both secondary entrances have replacement doors. Storefronts in the Madison Avenue portion of the base are replacements in masonry-framed openings; several storefronts have traditional recessed entries. At the upper stories, intermediate terra-cotta band courses are located above the third, fourth, and eleventh stories and a simple terra-cotta cornice caps the building. The facades are further organized by a series of two-story terra-cotta window surrounds that contain pairs of windows at the fifth and sixth, and ninth and tenth stories. Historic six-over-six and eight-over-eight wood sash remain at most of the second- and third-story windows, and at some of the upper-story windows. The western elevation is sheathed in the same tan brick; some of the windows retain historic multi-pane sash. The service yard at the east is fronted by a low wrought-iron fence, behind which a taller chain link fence has been installed. A penthouse is visible above the Madison Avenue facade.

EAST 90TH STREET (SOUTH SIDE)

Between Fifth Avenue & Madison Avenue

2-8 East 90th Street See: *Church of the Heavenly Rest, 1084-1089 Fifth Avenue*

14 East 90th Street a/k/a 10-22 East 90th Street, 1246-1254 Madison Avenue
Borough of Manhattan Tax Map Block/Lot: 1501/56

Date: 1928-29 [NB 614-1928]

Architect: J.E.R. Carpenter

Owner/Developer: 14 East 90th Street Corp.

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 12 and penthouse

This twelve-story-and-penthouse apartment building is located at the southwest corner of East 90th Street and Madison Avenue, and has frontages of 164 feet on the side street and 100 feet on the avenue. Designed by architect J.E.R. Carpenter, it was built as a cooperative and John H. Carpenter, Jr., was the selling and managing agent of the building. The Church of the Heavenly Rest purchased an apartment for use as its rectory in 1929; other early tenants included Dr. W.W. Herrick, a lecturer at the "Medical Center," and Dr. Thomas T. Mackie, another "noted city practitioner."

The tan ironspot brick facades, framed at the corners by brick quoins, rise above a one-story light limestone base. The window openings at the second story are separated by brick panels; those at the third story are topped with either arched or rectangular carved panels. The single and paired window openings in the brick facades have aluminum replacement sash. Secondary cornices at the second and fourth stories divide the large expanses of the facades and the attic story is set off by a stone cornice with a frieze of anthemions. Above a brick parapet inset with balusters, the tan brick penthouse and water tank are visible from the north.

The main entrance on East 90th Street has double-leaf wood and glass doors and transom with wrought-iron grilles in a stone surround with decorative moldings; historic flanking lanterns incorporate "14" in the colored glass. Windows in the base of the East 90th Street facade have one-over-one double-hung wood sash; a secondary entrance at the east end has a glazed door with a grille and a transom. The storefronts on Madison Avenue have masonry piers (painted), granite bulkheads (some replaced), a stone cornice and sign band, and recessed entrances. The storefront at No. 1248 has historic bronze-framed infill, a marble-sheathed column, and a replacement door; the entrance immediately to the south has an historic bronze door. The eastern elevation is sheathed in brown ironspot brick. An iron fence encloses the service yard to the east.

Significant Reference

Real Estate Record & Guide (Mar. 23, 1929), p. 13.

EAST 90TH STREET (NORTH SIDE)

Between Fifth Avenue & Madison Avenue

9 East 90th Street *See: McAlpin House, 2 East 91st Street*

McAlpin-Minot House

11 East 90th Street

Borough of Manhattan Tax Map Block/Lot: 1502/110

THIS IS AN INDIVIDUAL LANDMARK

Date: 1902-03 [NB 519-1902]

and

Date: 1929-30 [ALT 372-1929]

Architect: Barney & Chapman

Architect: A. Wallace McCrea

Owner/Developer: M. Louise McAlpin

Owner: Grafton W. Minot

Type: Townhouse

Style/Ornament: Neo-Renaissance

Number of Stories: 5

This five-story townhouse was originally constructed in 1902-03 for M. Louise McAlpin and her husband, William W. McAlpin, son of the prosperous tobacconist, D.H. McAlpin; William's brother, George L. McAlpin, built the adjoining house at No. 9 at about the same time. The original design of No. 11 by Barney & Chapman featured a brick and limestone bowfronted facade in the Beaux-Arts style. The facade and interior of the house were redesigned in 1929-30 by A. Wallace McCrea, which resulted in the present limestone facade with restrained Renaissance-inspired details. The owner of the house at

the time of the alterations was Grafton W. Minot, a member of the prominent Minot family of Boston, who was a banker and the Secretary-Treasurer of the Edington-Minot Corp.

The facade of smooth limestone ashlar has simple decorative details. The base of the facade is articulated with two round arched openings having swagged keystones: the main entrance at the east with its wooden doors and the service entrance at the west (infill later changed). The second-story windows have balustrades and bracketed hoods. A stringcourse separates the third and fourth stories, and a balustrade surmounts the dentiled and molded cornice. The slate mansard roof is punctuated by three attic dormers (the roof and dormers are remnants of the 1902-03 design). All of the windows have wood casement sash with divided lights.

Significant References

"The Work of Barney & Chapman," *Architectural Record* (Sept., 1904), 229.
LPC, *11 East 90th Street House Designation Report*, LP-0862 (New York, 1974).
M. Louise McAlpin obituary, *New York Times*, May 2, 1938, p. 17.
Mrs. Grafton W. Minot obituary, *New York Times*, June 9, 1952, p. 23.
New York City Directories, 1924-25, 1933-34.
Real Estate Record & Guide, Apr. 6, 1929, p. 44.

John and Emily Trevor House **15 East 90th Street**

Borough of Manhattan Tax Map Block/Lot: 1502/11
THIS IS AN INDIVIDUAL LANDMARK

Date: 1927-28 [NB 598-1926]
Architect: Mott B. Schmidt
Owner/Developer: Emily Trevor

Type: Townhouse
Style/Ornament: Neo-Georgian
Number of Stories: 4

Built in 1927-28 for Emily Trevor, this neo-Georgian style townhouse was designed by the prominent architect Mott B. Schmidt, a specialist in the revival of Federal and Georgian architecture. Emily Trevor was the daughter of the noted financier and industrialist, John B. Trevor, and a descendant of the first English mayor of New York, Thomas Willett. This house replaced a three-story brick house built in the 1880s which previously stood on the site.

The four-story house is faced with red-orange brick laid in Flemish bond and trimmed with white marble details at the window surrounds, cornice, and entrance portico. The Corinthian columns of the portico support a full entablature, above which is an iron railing. Flanking the entry are small areaways enclosed within fences; the opening at the east is a service door with a window. The marble window surround at the center of the second story is capped by a triangular pediment. A stone cornice with modillions tops the third story. Behind a brick parapet rises a steeply pitched roof with three projecting dormers (the roof has been resurfaced with asphalt); at the ridge is a wooden balustrade. This roof treatment is characteristic of Georgian architecture. The wood latticework on the side walls of the roof terrace is partially visible. All of the windows have wood double-hung sash in six-over-six and nine-over-nine configurations.

Significant References

LPC, *15 East 90th Street House Designation Report*, LP-0863 (New York, 1974).
Robert A.M. Stern et al., *New York 1930* (New York, 1987), 374.
Emily Trevor obituary, *New York Times*, Dec. 25, 1943, p. 13.

17 East 90th Street

Borough of Manhattan Tax Map Block/Lot: 1502/12
THIS IS AN INDIVIDUAL LANDMARK

| | |
|--|------------------------------|
| Date: 1917-19 [NB 35-1917] | Type: Townhouse |
| Architect: F. Burrall Hoffman, Jr. | Style/Ornament: Neo-Georgian |
| Owner/Developer: Charlotte Winthrop Fowler | Number of Stories: 5 |

Constructed in 1917-19, this five-story townhouse was designed in a modified neo-Georgian style by F. Burrall Hoffman, Jr. and commissioned by Charlotte Winthrop Fowler, wife of Robert Ludlow Fowler, Jr., a landscape architect and banker. The Fowlers resided at 28 East 75th Street and never moved into the house at 17 East 90th Street. Mrs. Fowler sold the house in 1919 to Harriet S. Clark.

The house is distinguished by a rusticated limestone base with a two-bay arcade spanning the front, behind which is a recessed entrance at the west and a basement-level service entrance surmounted by an arched window at the east. The arches of the arcade have keystones bearing masks. The entry has a pair of painted paneled wood doors and a decorative panel in the arched transom. There is an iron gate at the eastern arch. Separating the base from the brick upper facade, which is laid in English bond, is a projecting cornice with a decorative iron railing. The windows at the upper stories have splayed limestone lintels with scrolled keystones and are spanned by iron railings. A brick parapet with balustraded sections surmount a simple stone cornice above the fourth story. The fifth story is set back, forming a terrace at that level. All of the windows have multi-pane wood casement sash. The visible portions of the side elevations are of the same red brick.

Significant References

LPC, *17 East 90th Street House Designation Report*, LP-0864 (New York, 1974).
Robert Ludlow Fowler obituary, *New York Times*, Sept. 4, 1973, p. 34.

21 East 90th Street a/k/a 19-21 East 90th Street, 1260-1266 Madison Avenue Borough of Manhattan Tax Map Block/Lot: 1502/17

| | |
|---|---|
| Date: 1927 [NB 311-1927] | Type: Apartment Building |
| Architect: George F. Pelham | Style/Ornament: Art Deco with medieval elements |
| Owner/Developer: Brislow Building Corp. | Number of Stories: 17 |

Located at the northwest corner of East 90th Street and Madison Avenue, this seventeen-story apartment building was designed by George Frederick Pelham and built in 1927. The design of the building features planar facades of yellow brick, angled vertical piers, and massing of angular setbacks at the upper stories, all of which suggest the Art Deco style, while its restrained terra-cotta details are medieval in inspiration.

The ground story is faced in cast stone. The main entrance is located on East 90th Street and is marked by a stone enframingent at extending to the second story. There are storefronts along the Madison Avenue frontage and two shop windows turn the corner onto 90th Street. Above the third story is a polychrome terra-cotta corbel table of stylized trefoils and foliate motifs. Rising from the corbels are a series of thin angled piers which terminate at the upper facade in finials. The finials flank blind arcades which are surmounted by a crenelated parapet with terra-cotta coping. Piers also flank windows on the octagonal water tower atop a set-back three-story tower at the corner of the building. The windows originally had six-over-six double-hung wood sash, some of which survive. The visible portions of the side elevations are red brick.

Between Madison Avenue & Park Avenue

45-47 East 90th Street *See: 1261 Madison Avenue*

51 East 90th Street

a/k/a 49-53 East 90th Street

Borough of Manhattan Tax Map Block/Lot: 1502/23

Date: 1926 [NB 452-1925]

Architect: George F. Pelham

Owner/Developer: 51 East 90th Street Corp.

Type: Apartment Building

Style/Ornament: Neo-Medieval

Number of Stories: 9

This nine-story neo-Medieval apartment building, located near the Madison Avenue end of the block, extends over seventy-seven feet along East 90th Street. Designed by George F. Pelham, whose work is found throughout this historic district, it was constructed in 1926 for the 51 East 90th Street Corporation. Replacing two five-story brick structures, the new building originally housed thirty-four units.

The facade is symmetrically arranged. At the one-story limestone base, the Tudor-arched main entrance, two entrances to professional offices, and window openings are surmounted by drip molds. This story retains its stone cornice; its multi-pane wood doors and fanlight at the main entrance; the multi-pane wood door and transom at the doctor's office entrance to the east; the wood-framed transom at the office entrance to the west; and six-over-one and eight-over-one double-hung wood sash windows. The remainder of the facade is sheathed in brick laid in Flemish bond and is surmounted by a rosette-encrusted overhang and a crenelated stone-coped parapet, except at the end bays, which are defined by brick quoins and terminate in decorated gables with stone coping. Most of the historic six-over-one double-hung wood sash windows survive; replacements approximate this configuration. Balconies have been removed from above the second and seventh stories. The exposed east and west elevations, pierced by window openings which resemble those of the front, have brick returns from the facade.

**Horace Mann School for Nursery Years
55 East 90th Street**

Borough of Manhattan Tax Map Block/Lot: 1502/26

Date: 1904 [NB 51-1904]

and

Date: 1964 [ALT 548-1964]

Architect: Whitfield & King

Architect: Ferdinand Gottlieb

Owner/Developer: Andrew Carnegie

Owner/Developer: New York School for
Nursery Years

Type: Garage (altered to a school)

Style/Ornament: Neo-Federal

Number of Stories: 3 (now 6)

This building, located near the middle of the block, is about twenty-five-and-one-half feet wide. Originally a three-story, marble-trimmed brick "automobile house" in the neo-Federal style, it was erected in 1904 for industrialist Andrew Carnegie (1835-1919), whose nearby Fifth Avenue mansion had been recently completed (see **2 East 91st Street**). For his garage, Carnegie hired his brother-in-law Henry D. Whitfield, whose firm, Whitfield & King, had only been founded in 1903. The elaborate building was probably the first in the borough erected specifically as a private automobile garage; it was outfitted with an overhead washer and a charging room with a lift for the vehicle's removable battery. The upper stories accommodated the garage superintendent, a footman, and several chauffeurs.

Later alterations have significantly increased the height of the building and have permitted changing uses. In 1914 Whitfield was commissioned to add a fourth story [ALT 1852-1914], which was done in the original style of the building. By 1960 the garage was being used, at least in part, as an office by Carnegie's daughter, Margaret Carnegie Miller. The New York (now Horace Mann) School for Nursery Years acquired the site in 1964 and hired Ferdinand Gottlieb to convert the building to a nursery school; the facade was redesigned above the first story and two additional stories were erected in 1964-65 [ALT 548-1964]. The building is still occupied by the Horace Mann School for Nursery Years.

Most of the facade projects from narrow side bands. The first story, which remains intact, contains three doorways grouped by marble surrounds into a Palladian opening: flat-headed side openings flank an arched vehicular entrance, topped by a keystone, which contains a pair of arched wood and glass doors with strapwork hinges and a divided fanlight motif. The two lateral doors, also of wood, retain decorative strapwork. The English-bond brickwork above the lateral doors is pierced by two bull's-eye windows, each with marble voussoirs and radiating wood muntins, which are surmounted by a marble band course.

At the second through sixth stories, marble band courses separate alternating brick piers and metal-framed windows. Spandrels contain metal ventilators and panels that appear to be concrete. There is a chain-link fence at the roofline. The east elevation is a brick wall.

Significant References

Jesse Hendrick Burton, "Carnegie, Andrew," *Dictionary of American Biography*, II, 499-506.

Christopher Gray, "Streetscapes: The Andrew Carnegie Garage," *New York Times*, Dec. 23, 1990.

57, 59, 61, 65 East 90th Street

Borough of Manhattan Tax Map Block/Lots: 1502/27, 28, 29, and 30
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1886-87 [NB 499-1886]
Architect: J.C. Cady & Co.
Owner/Developer: Walter Reid

Type: Rowhouses (4 of 8)
Style/Ornament: Romanesque Revival
Number of Stories: 3 and basement

These four brownstone-fronted rowhouses were built in 1886-67 as part of a row of eight (not six, as mentioned in earlier sources), designed in the Romanesque Revival style by the renowned architectural firm of J.C. Cady & Co. The group originally created a complex but symmetrical ensemble near the middle of the block: the end houses each terminated in a full-height projecting bay with rounded corners; the inner pairs of houses each shared a broad bowed front; and the two center houses had flush facades. The three easternmost houses (Nos. 67, 69 and 71) have been demolished; No. 63 East 90th Street (Lot 129), which interrupts the existing row, was redesigned with a new neo-Federal facade in 1923-24 (see below). The surviving houses vary in width from eighteen-and-one-half to nineteen-and-one-half feet. These rowhouses were developed for single-family use by Walter Reid who was responsible for at least seven other rows in the historic district.

A unifying horizontal emphasis is achieved by means of a corbeled band course which underscores the second-story windows, a continuous terminal cornice with modillions and dentils, and alternating courses of smooth-cut and rock-faced stone which extend across the parlor stories and all projecting bays. Each house has a rock-faced basement; two large, arched openings at the parlor story; and three flat-headed openings with one-over-one double-hung wood sash windows at each of the upper stories.

57 East 90th Street forms the western terminus of the row with its projecting, round-cornered bay. It retains its original stoop and areaway with their respective cheek walls and historic ironwork. At the basement, double-hung wood windows and iron grilles remain. At the parlor story, historic fabric includes an original wood-framed transom surmounting later double-leaf wood doors, multi-pane wood casements with a fanlight, and an iron balconette. The upper stories appear to retain one-over-one double-hung wood sash behind storm windows.

59 East 90th Street retains its original curved stoop and areaway with their respective cheek walls and historic ironwork. The entire facade has been painted, except for the steps. At the basement, one-over-one double-hung wood sash windows and iron grilles remain. The entrance contains an historic wood transom and later wood and glass doors. One-over-one double-hung wood sash survives.

61 East 90th Street also has had its exterior painted. In 1954-55 owners Elsie and Nelson Kent hired architect Miles A. Gordon to convert the residence to a six-unit multiple dwelling [ALT 1196-1954]. Alterations included removing the stoop, changing the areaway, inserting a window into the original main entrance, and introducing a classically-derived enframing at the basement entrance, which contains a wood and glass door and an original iron grille. At the parlor-story are multi-pane wood casements; the window with the fanlight probably dates from the early twentieth century. At the upper stories historic one-over-one double-hung wood sash windows survive.

65 East 90th Street, having been converted to a multiple dwelling, was returned to use as a single-family residence in 1962-64 by architect Michael Maas for Frederic S. Papert [ALT 707-

1962]. The stoop was removed, a basement entrance was created, three square-headed windows replaced two arched openings at the former parlor story, and a stucco finish was applied to the facade. Surviving historic fabric includes the cornice and the ironwork at the areaway; there is later ironwork at the basement openings. All windows are replacements.

Significant References

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6.
NYC, Tax Assessment Records (1885-88), Municipal Archives and Records Center.

Paulding Fosdick House **63 East 90th Street**

Borough of Manhattan Tax Map Block/Lot: 1502/129
[part of Carnegie Hill H.D.]

Date: 1923-24 [ALT 1589-1923]

Architect: Treanor & Fatio

Owner/Developer: Mrs. Paulding Fosdick

Type: Townhouse

Style/Ornament: Neo-Georgian

Number of Stories: 4

Originally built in 1886-87 as part of a row of eight that includes the four survivors at **57, 59, 61, and 65 East 90th Street** (see above), this house was thoroughly altered in 1923-24 by the firm of Treanor & Fatio. Changes included removing the stoop, extending the house to the building line, and erecting a brick facade in the neo-Georgian style. The client was Mrs. Paulding Fosdick, whose husband, a broker, was the president of the Lenox Land & Improvement Company. Mr. and Mrs. Fosdick, of Newport, Rhode Island, commissioned this work before taking up residence in the building. It was divided into smaller apartments in 1947 and again in 1967-70.

At the first story, the main entrance has paneled wooden doors framed by a painted stone surround, which supports an iron railing; the middle opening contains a six-over-six double-hung wood sash window; and a secondary entrance -- with an iron gate, a multi-pane wood door, and historic iron railings -- is located in the eastern bay. At each of the upper stories, there are three openings with stone keyed lintels, stone sills (continuous at the second and fourth stories), and six-over-six double-hung wood sash windows. These have been covered by storm windows. A brick parapet caps the facade.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6.

EAST 91ST STREET (SOUTH SIDE)

Between Fifth Avenue & Madison Avenue

Andrew and Louise Carnegie Mansion (now the Cooper-Hewitt Museum) and the George L. McAlpin House (later known as the Miller House)

2 East 91st Street a/k/a 1-9 East 90th Street, 2-14 East 91st Street, 1090-1099 Fifth Avenue
Borough of Manhattan Tax Map Block/Lot: 1502/1

THIS IS AN INDIVIDUAL LANDMARK

Carnegie Mansion - 2 East 91st Street

Date: 1899-1903 [Plan 1618-1899]

Architect: Babb, Cook & Willard

Owner/Developer: Andrew Carnegie

Type: Mansion

Style/Ornament: Neo-Georgian with
Beaux-Arts elements

Number of Stories: 4 and basement

McAlpin House - 9 East 90th Street

Date: 1902-03 [NB 506-1902]

Architect: George Keister

Owner/Developer: George L. McAlpin

Type: Townhouse

Style/Ornament: Neo-Georgian with
Beaux-Arts elements

Number of Stories: 5 and basement

Carnegie Mansion

Built in 1899-1903 and designed by the architectural firm of Babb, Cook & Willard, this mansion was built for Andrew and Louise Carnegie as the industrialist's retirement home. The freestanding house, which fronts onto East 91st Street, is situated at the north side of a large parcel of land occupying the block frontage on Fifth Avenue between East 90th and 91st Streets. Its design is a rich interpretation of the neo-Georgian style accented with robust limestone detail that characterizes the Beaux-Arts style.

A native of Scotland, Andrew Carnegie had made his fortune in coal, iron, and particularly in the Carnegie Steel Company. Upon his retirement in 1901 he was said to have a net worth of 300 million dollars, much of which he endeavored to donate to charitable pursuits. The retired magnate and his wife, Louise, were benefactors of many important institutions, including public libraries across the United States.

This four-story-and-basement mansion is clad in dark red brick laid in Flemish bond above a basement and first story of rusticated Indiana limestone. The facade is enriched with bold limestone trim, including heavy quoins, molded window enframements, pediments at the second story, and keystones. Stone balconies carried on heavy brackets span some of the second-story window bays. The modillioned cornice above the third story is topped by a balustrade. The hipped roof is lined with prominent segmentally-arched dormers faced in copper and supports three large brick and stone chimneys. The main entrance on East 91st Street is reached by a shallow curved driveway. The arched entry contains metal and glass doors and is sheltered by an elaborate copper and glass canopy.

A brick one-story wing, resting on a rusticated base, is located on the east facing East 91st Street; it is ornamented with an entablature and anthemion cresting. At the rear of the house is a raised terrace enclosed by a balustrade. A metal and glass conservatory is located to the rear of the east wing and is visible from the garden and from East 90th Street. The garden is surrounded by an iron fence with heavy stone posts with urns. The sidewalk surrounding the property is granite. In 1972 the property (including the McAlpin-Miller House) was acquired by the Smithsonian Institution from the Carnegie Corporation for the home of the Cooper-Hewitt Museum, the National Museum of Design.

McAlpin-Miller House - 9 East 90th Street

Designed by George Keister and constructed in 1902-03, this townhouse was constructed for George L. McAlpin, the treasurer of his family's tobacco manufacturing firm, D.H. McAlpin & Co. (later bought by the American Tobacco Company). This house, along with the adjacent house at **No. 11 East 90th Street** which was erected at about the same time for McAlpin's brother, William, replaced three smaller houses that had been built on the lots in 1888 for the three McAlpin brothers (George, William, and Charles). In 1919, Andrew Carnegie purchased No. 9 as a present for his daughter, Margaret, and her husband, Rosewell Miller. A rear addition to the house, extending into the garden of the Carnegie mansion, was added by Carnegie in 1928. It was designed by Almus Pratt Evans. The house is on the same tax lot as the mansion and today is also occupied by the Cooper-Hewitt Museum.

The five-story townhouse displays, like the Carnegie Mansion, a combination of the neo-Georgian style and Beaux-Arts details. The facade has a rusticated white marble base with a pedimented entrance portico supported by Ionic columns. Above, the brick facade laid in Flemish bond is trimmed in stone. Marble quoins accentuate the corners of the house. The second and third stories are bowfronted. A balustraded marble balcony supported on brackets fronts the arched second-story openings which contain multi-pane French doors. The second-story windows have channeled voussoirs, while the third-story windows have splayed lintels. A marble and iron balustrade tops this bowed section. A marble modillioned cornice caps the fourth story. The fifth or attic story has a sloped metal roof with three pedimented dormers, flanked by projecting sidewalls. The windows have multi-pane wood sash, both double-hung and casement types. The red brick west facade of the house, facing the garden of the Carnegie mansion, is simple in detail. The rear addition is also of red brick trimmed with stone quoins and has multi-pane wood sash and casement windows. There is a chain-link fence enclosure on the roof of the house.

Significant References

Christopher Gray, "Pre-Carnegie Pioneer on Upper 5th Avenue," *New York Times*, Feb. 24, 1991, p. 6.
LPC, *Andrew Carnegie Mansion Designation Report*, LP-0674 (New York, 1974).
LPC, Research files.

The Spence School 16-24 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1502/59

Date: 1929 [NB 25-1929]

and

Date: 1985-87 [ALT 1702-1985]

Architect: John Russell Pope

Architect: Fox & Fowle

Owner/Developer: Spence School Inc.

Owner/Developer: Trustees of The Spence School

Type: School with dormitory

Style/Ornament: Neo-Georgian

Number of Stories: 8 (4-story addition)

Designed by John Russell Pope, the eight-story neo-Georgian style Spence School was constructed in 1929. Located at the middle of the block, the restrained red brick facade rests on a one-story limestone base of smooth-cut ashlar. The main entrance is located at the center of the base and is detailed with a classical surround topped by an iron railing. The large windows at the second story are set into limestone frames capped with bracketed hoods. The center window has a pediment above. A stringcourse, with

a Greek Key pattern, separates the second and third stories. A limestone stringcourse and a narrow balcony form the base of the sixth story, which is distinguished by large windows with limestone surrounds. A limestone cornice and balustrade top the seventh story, while the eighth story is set back. The west facade is articulated with similar details and fenestration. A four-story addition, designed by Fox & Fowle, was added to the west of the main building in 1985-87. It displays a contextual design and was executed in similar building materials. All of the windows in the original building have multi-pane wood sash, while those in the addition are aluminum.

26-28 East 91st Street *See: 1268-1272 Madison Avenue*

Between Madison Avenue & Park Avenue

46 East 91st Street a/k/a 1265-1269 Madison Avenue
Borough of Manhattan Tax Map Block/Lot: 1502/52

| | |
|---|--------------------------------------|
| Date: 1929-30 [NB 220-1929] | Type: Apartment Building with stores |
| Architect: George F. Pelham | Style/Ornament: Art Deco |
| Owner/Developer: Carnegie Hill Building Co. | Number of Stories: 13 and penthouse |

This Art Deco apartment building, thirteen stories in height and surmounted by a penthouse, is located at the southeast corner of East 91st Street and Madison Avenue, with approximate frontages of thirty-seven feet on East 91st Street and 101 feet on Madison Avenue. Designed by architect George F. Pelham for the Carnegie Hill Building Company, it was erected in 1929-30, replacing one four-story brick building.

The brick facades are divided by cornices into three zones. The first story is comprised of a residential entrance, on East 91st Street, which features a painted masonry surface flanking replacement wood and glass doors; the storefronts, which extend along Madison Avenue and continue around the corner to East 91st Street, retain some historic fabric, including a metal-clad wood cornice and a wood and glass door. Cornices of brick and stone bracket the second and third stories into a second zone. The upper stories are sheathed in a lighter brick, and checkerboard bands of contrasting brick headers delineate the window openings of the end bays. Many of the historic six-over-one (four-over-one in the smaller openings) double-hung sash windows remain. At the second story of the East 91st Street facade, there are replacement casements with transoms and one single-pane fixed window. The exposed east and south elevations are brick walls with buff brick returns, vestiges of decorative brickwork, and rows of windows which resemble those of the facades. The multi-level penthouse is comprised of a broad base and smaller second story, both painted white, and a third-story crown with a pointed-arch window facing Madison Avenue.

48, 50, 52, 54 East 91st Street
Borough of Manhattan Tax Map Block/Lots: 1502/51, 50, 149 and 49
[No. 54 is included within the boundaries of the original Carnegie Hill Historic District]

| | |
|-----------------------------------|-----------------------------------|
| Date: 1885-86 [NB 833-1885] | Type: Rowhouses (4 of 4) |
| Architect: A.B. Ogden & Son | Style/Ornament: Queen Anne |
| Owner/Developer: Andrew J. Kerwin | Number of Stories: 3 and basement |

Designed as a row of four Queen Anne houses by the prolific architectural firm of A.B. Ogden & Son, a family business which under various names was responsible for over a dozen commissions in the district, these three-story-and-basement rowhouses are located near the Madison Avenue end of the block and range in width from almost eighteen-and-one-half to twenty feet. They were erected in 1885-86 for Andrew J. Kerwin (1867/68-1944), a successful building contractor and real estate operator who has been credited with the invention of the kitchenette, an important component in the development of the modern apartment. Originally the brownstone-clad houses were characterized by carved window and door surrounds with moldings and rosettes, and bracketed metal cornices with variation introduced in the frieze panels. The wider end houses have three openings per story and the middle houses two. No. 54 retains much of its original appearance, while Nos. 50 and 52 remain largely intact at the upper two levels; No. 48 has been most altered. All of the houses retain their original cornices.

48 East 91st Street was altered in 1951-52 when the Natann Realty Corp. hired architect Hudson Jackson to remove the stoop, the parlor-level doors, and the surrounds of all the openings and to introduce two basement entrances, one leading to a new doctor's office and the other to the newly installed apartments [ALT 1446-1951]; presumably the building had been used as a single-family residence until that time. The facade has been stuccoed and, at the basement, painted. Basement openings contain wood doors and a fixed window above two hopper windows. Above the basement, one-over-one double-hung wood sash windows survive.

50 East 91st Street was altered in 1931 by architect Jacob Fisher for the Paul Mar Realty Co. Inc.; Fisher converted the basement-level office into a "tea room" [ALT 1219-1931]. The upper floors had already been transformed into apartments. Work included removing the stoop and the parlor-level doors, converting the parlor-story entrance into a window, simplifying the basement and parlor-story details, and introducing two basement entrances. In 1943-44 the basement-level restaurant was converted into an apartment [ALT 443-1943]. Surviving historic fabric includes the wrought-iron railing at the west side of the areaway; two wood and glass doors and transoms; and window surrounds at the second and third stories containing six-over-one double-hung wood sash windows (behind storm sash). Replacement windows fill openings at the basement and parlor story; the facade has been stuccoed and the brick planter is a modern addition.

52 East 91st Street was altered in 1930 when dentist Emil Singer commissioned architect Jules E. Korchien to redesign the building at the basement and parlor stories [ALT 1256-1930]. Alterations included removing the stoop, areaway, and parlor-level entrance, reconfiguring the parlor-story openings, and inserting a bay window and main entrance at the basement story. The facade of the lower two stories has been stuccoed. Surviving historic fabric includes the window surrounds at the second and third stories and the wrought-iron grille at the basement. Other iron grilles and window guards are modern. The wood and glass door and the windows appear to be replacements.

54 East 91st Street This largely intact house retains its elaborate entrance -- consisting of paneled wood doors and wood-framed transom enframed by beaded pilasters which support brackets ornamented by Tudor rose motifs and a cornice slab; molded window enframements with sills resting on corbel blocks; terminal metal cornice with Tudor rose panels; and basement level configuration with its two window openings, stoop, and rock-faced bands. The iron stoop railings also bear panels with Tudor roses. Additional historic fabric includes wrought-iron basement grilles and one-over-one double-hung wood sash windows (covered by storm windows at the upper three stories). The building was converted from a single-family residence to a

multiple dwelling in 1948-49 by architect Frank S. Lindgren for owner Robert F. Little [ALT 1351-1948].

Significant References

Andrew J. Kerwin obituary, *New York Times*, Nov. 15, 1944, p. 27.
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6a.

56, 58 East 91st Street

Borough of Manhattan Tax Map Block/Lots: 1502/148 and 48
[Included within the boundaries of the original Carnegie Hill Historic District]

| | |
|--------------------------------------|-------------------------------------|
| Date: 1887-89 [NB 2019-1887] | Type: Rowhouses (2 of 2) |
| Architect: Gilbert A. Schellenger | Style/Ornament: Renaissance Revival |
| Owner/Developer: E. Stanley Cornwall | Number of Stories: 3 and basement |

Designed as a row of two three-story-and-basement houses by Gilbert A. Schellenger, who is responsible for three other rows in this historic district and numerous buildings throughout New York City, these Renaissance Revival rowhouses are located near the Madison Avenue end of the block and are each approximately thirteen feet wide. They were erected in 1887-89 by builder E. Stanley Cornwall, who took up residence at No. 60 in the adjacent row which he also developed to Schellenger's designs (see below, **60, 62 East 91st Street**). Nos. 56 and 58 retain their original facades at the upper two stories, fronted in Connecticut brownstone and characterized by flat-headed, molded openings at the second story; a wide band course with inscribed panels; round-arched openings with archivolts springing from the impost at the top story; and bracketed and dentilled metal cornices with frieze panels.

The two houses were reportedly sold in 1903 with the intent of erecting a five-story American basement dwelling on the site, yet the project never went forward. During this period No. 58 was owned and occupied by Frederick Schuler, a piano merchant whose business was located near Union Square.

56 East 91st Street, having been converted to a multiple dwelling, was transformed back into a single-family residence in 1950-52 [ALT 1112-1249] by architect James E. Casale, who performed several minor alterations throughout the historic district. The work entailed removing the stoop, relocating the main entrance to the basement, removing the ornamentation and redesigning the basement and parlor stories, and altering the areaway; it appears that the facade work was to match that recently completed at No. 58. Surviving fabric from that period includes a wood door and wood-framed window at the basement and ironwork at the areaway and parlor-story balcony. Windows above the basement are replacements and some are protected by storm windows. Basement openings are fronted by iron grilles. The facade has been painted.

58 East 91st Street, having been converted to a multiple dwelling, was transformed back into a single-family residence in 1949 [ALT 260-1949] by Schuman & Lichtenstein for owner Henry J. Oechler. The work entailed removing the stoop, relocating the main entrance to the basement, removing the ornamentation and redesigning the basement and parlor stories, and altering the areaway; it appears that the facade work was soon matched by the alterations performed at No. 56. Surviving fabric from that period includes nine-over-nine (parlor story) and one-over-one (other stories) double-hung wood sash windows and wrought-iron railings at the areaway and

parlor-story balcony. The basement window opening has an iron grille which appears to be original. The facade has been painted.

Significant References

"In the Real Estate Field," *New York Times*, May 2, 1903, p. 14.

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6a.

60, 62 East 91st Street

Borough of Manhattan Tax Map Block/Lots: 1502/147 and 47

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1887-88 [NB 1050-1887]

Architect: Gilbert A. Schellenger

Owner/Developer: E. Stanley Cornwall

Type: Rowhouses (2 of 2)

Style/Ornament: Renaissance Revival

Number of Stories: 3 and basement

Designed as a row of two three-story-and-basement houses by Gilbert A. Schellenger, who is responsible for three other rows in this historic district and numerous buildings throughout New York City, these Renaissance Revival rowhouses are located near the middle of the block and are each approximately twenty feet wide. They were erected in 1887-88 by builder E. Stanley Cornwall, who took up residence at No. 60. Cornwall also developed the adjacent row, to Schellenger's designs (see above, **56, 58 East 91st Street**).

The brownstone facades were built to be identical except at their parlor levels. Each building features a rock-faced basement pierced by two segmental window openings; square-headed molded openings above decorated panels at the second story; round-arched openings with archivolt at the third story; slightly recessed bays above the original entrances; and modillioned and bracketed metal cornices. At the parlor story the facades are clearly differentiated: No. 60 has a rock-faced ashlar surface broken by round-arched openings and No. 62 has a smooth-faced surface pierced by square-headed openings and adorned with a projecting door surround. Both stoops have been removed and main entrances relocated to the basement level. Surviving are historic one-over-one double-hung wood sash windows which conform to the shapes of their openings. Historic ironwork includes areaway fences and railings and grilles at the basement windows.

60 East 91st Street was altered in 1922; the entrance was relocated by removing the stoop, replacing the original doors with a window (most likely the wood-framed multi-pane French doors and fanlight which survive) fronted by an iron balconette, and outfitting the basement door with a new surround [ALT 19-1922]. The work was planned by architect Herbert Lippmann for Fritz and Irma H. Kaufmann. German-born Fritz Kaufmann (1886/87-1952) was a prominent civil servant, vocational guidance consultant, and author; a pioneer in the field of industrial relations, he participated in the first collective bargaining agreement in the textile industry. Kaufmann probably began his career as a merchant of ribbons and broad silks.

In 1927 Mott B. Schmidt, a favorite architect among New York's elite and one responsible for several interventions in the historic district, was hired by Mr. and Mrs. Guy Cary to make changes to the interior and rear of the house [ALT 1015-1927]. Guy Fairfax Cary (1879/80-1950), a Harvard-educated attorney, served as counsel to and a director of the National City Bank and many other large corporations; he was active in professional and social organizations. His

wife, Cynthia Roche Burden (1883/84-1966), daughter of a noble English family, was prominent in Newport society and active in cultural and charitable affairs in New York.

62 East 91st Street was once occupied by Boston-born Emanuel Untermeyer (1854/55-1918), a manufacturing jeweler and father of poet Louis Untermeyer. In 1910 he hired the prominent firm of Herts & Tallant to alter the rear of the house [ALT 1844-1910]. In 1925 Col. James H. Hayes (1882/83-1949), a New Jersey-born military hero and prominent New York lawyer and clubman, hired architect Edward Lee Young to relocate the entrance by removing the stoop and creating a main basement-level entrance characterized by its fluted pilasters and leaded-glass transom [ALT 769-1925]. The historic wood-framed parlor-story doors and transom survive. A secondary entrance has been inserted in the eastern basement window. There are storm windows at the second and third stories.

Significant Reference(s)

Guy Fairfax Cary obituary, *New York Times*, Aug. 28, 1950, p. 17.
Mrs. Guy Cary obituary, *New York Times*, Dec. 19, 1966, p. 37.
Col. James H. Hayes obituary, *New York Times*, Sept. 3, 1949, p. 13.
Fritz Kaufmann obituary, *New York Times*, Nov. 8, 1952, p. 17.
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6a.
Emanuel Untermeyer obituary, *New York Times*, Mar. 28, 1918, p. 11.

64 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1502/46
[Included within the boundaries of the original Carnegie Hill Historic District]

| | | |
|---|------------|--|
| Date: 1887-89 [NB 1891-1887] | and | Date: 1927 [ALT 1433-1927] |
| Architect: James Henderson | | Architect: John P. Voelker |
| Owner/Developer: Sigmund Warshing and James Palmer | | Owner/Developer: Matilda E. Heppenheimer |

Type: Rowhouse
Style/Ornament: Renaissance Revival;
modernized with Neo-Classical elements
Number of Stories: 3 and basement (now 4)

This four-story residence, located near the middle of the block, is approximately twenty-two feet wide. Originally part of a row of three three-story-and-basement houses that included Nos. 64, 66, and 68 (see below, **68 East 91st Street**), designed by James Henderson for Sigmund Warshing and James Palmer, it was constructed in 1887-89. The original Renaissance Revival metal cornice survives, as does the most of the fenestration pattern. In 1927 German-educated Mathilda E. Rudolphy Heppenheimer (1852-1952), widow of Col. Otto Heppenheimer, hired architect John P. Voelker to adapt the residence for a basement-level doctor's office by relocating the entrance. Work included removing the stoop, replacing the parlor-story entrance with a window, and creating a neo-Classical entrance surround of pilasters supporting an entablature and segmental blocking course. It is likely that the removal of stone detailing and resurfacing of the facade were done at the same time. The enlarged opening at the third story and its multi-pane steel casement windows and transom may also date from this alteration or may even predate it. Additional surviving historic fabric includes areaway ironwork.

Mrs. Heppenheimer celebrated her 100th birthday in this building shortly before her death. In 1976 the three upper stories were divided into apartments [ALT 151-1976].

Significant Reference(s)

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6a.
Mrs. Matilda E. Rudolph Heppenheimer obituary, *New York Times*, Sept. 27, 1952, p. 17.

William H. Hyde House
66 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1502/45
[Included within the boundaries of the original Carnegie Hill Historic District]

| | |
|----------------------------------|---|
| Date: 1909 [ALT 1166-1909] | Type: Rowhouse |
| Architect: Snelling & Potter | Style/Ornament: modernized with Neo-Classical elements |
| Owner/Developer: William H. Hyde | Number of Stories: 4 and mansard |

This rowhouse, located near the middle of the block, is twenty-two feet wide. Originally part of a row of three three-story-and-basement rowhouses that included Nos. 64, 66, and 68 (see below, **68 East 91st Street**), designed by James Henderson for Sigmund Warshing and James Palmer, it was constructed in 1887-89 [NB 1891-1887]. In 1909 the firm of Snelling & Potter was hired to redesign the facade by owner and occupant William H. Hyde (1858-1943). A New York native and Columbia alumnus, Hyde was a French-trained artist and son-in-law of Bishop Henry Codman Potter; he eventually became an associate of the National Academy of Design.

Alterations of 1909 included removing the stoop and all projecting stone elements, replacing the parlor-story doors with a window, and creating two basement-level entrances -- one with a neo-Classical enframing, the other a secondary doorway. Drawings from 1909 delineate the facade without the notched window moldings and sill-line stringcourses apparent today, and with straight pediment over door, rather than a triangular one. Surviving wrought-iron details include, at the basement, the grilled glass door (with bronze address shield and hardware), window grille, and gate over the secondary entrance; the fence at the east side of the areaway; and, at the parlor story, window guards. Additional surviving fabric includes a multi-pane wood service door and, at the parlor story, multi-pane wood casements with transoms. At the second and third stories, windows are later replacements.

In 1910 Hyde commissioned architect William A. Boring to add a one-story slate-covered mansard roof with a skylight [ALT 1408-1910]. Currently, there is a metal fascia in the location of the original cornice and the asphalt-shingled roof features a metal-framed dormer skylight. In 1947 the single-family residence was converted to apartments above a doctor's office and in 1954-56 the office was converted to residential use.

Significant References

William H. Hyde obituary, *New York Times*, Feb. 8, 1943, p. 19.
"Hyde, William H.," *Who Was Who in America*, II, 274.
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6a.

68 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1502/44

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1887-89 [NB 1891-1887]

Architect: James Henderson

Owner/Developer: Sigmund Warshing and
James Palmer

Type: Rowhouse (1 of 3)

Style/Ornament: Renaissance Revival

Number of Stories: 3 and basement

Designed by James Henderson for builders Sigmund Warshing and James Palmer, and constructed in 1887-89, this twenty-foot-wide rowhouse, located near the middle of the block, was originally part of a row of three houses that included Nos. 64, 66, and 68 (**64 and 66 East 91st Street** have been substantially altered; see above). The three-story-and-basement rowhouse has a brownstone front (now painted) designed in the Renaissance Revival style.

Above the basement (which has been resurfaced), the parlor-story entrance and the window openings have intricately carved surrounds featuring foliated pilasters and lintels and projecting cornices. All the window enframements are set on corbel blocks, except the second-story central window which has a broad foliated base and a decorated triangular pediment. The metal terminal cornice displays a foliated frieze and corbel supports. In 1967-68 the building was transformed from a rooming house into a two-unit dwelling with a basement-level doctor's office; exterior alterations included rebuilding the stoop, areaway, and basement wall [ALT 933-1967]. The wood and glass door, single-pane windows, and metal basement doors are replacements.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6a.

Frederick W. Marks House

70 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1502/43

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1905 [ALT 143-1905]

Architect: Robert T. Lyons

Owner/ Developer: Frederick W. Marks

Type: Townhouse

Style/Ornament: Beaux-Arts

Number of Stories: 3 and basement

Located near the Park Avenue end of the block, this approximately nineteen-foot-wide building was originally part of a row of four brownstone-fronted houses that included 70, 72, 74, and 76 East 91st Street, designed by Schwarzmans & Buchman and built in 1885-86 [NB 863-1885]. (Nos. 74 and 76 were demolished; No. 72 does not survive in its original condition.) In 1905 noted architect Robert T. Lyons was commissioned to design a new limestone facade for Frederick W. Marks (1863/64-1937). Born in Schenectady, New York, Marks had been a partner in a family-run wholesale clothing firm in New York City, but retired from that business in 1904 and devoted himself to real estate development, particularly on the Upper East Side. He renovated 70 East 91st Street for his own occupancy.

Lyons's Beaux-Arts design for the facade is inspired by the French style associated with Louis XIV. Its rusticated basement- and parlor-story piers flank square-headed window openings; multi-pane wood sash

windows fill the basement openings, while French windows beneath multi-pane transoms fill the parlor openings. The areaway wall and the low stoop with wing-walls are built of limestone on a granite base. The wrought-iron and glass door and transom are surmounted by a garlanded keystone overlapping a rectangular panel. At the second and third stories, wood-framed French windows (with fanlight transoms at the second story and square-headed transoms at the third) are surmounted by scrolled keystones; panels separate the two levels. The metal modillioned and bracketed cornice terminates in a balustrade. Additional surviving historic fabric includes wrought-iron grilles and the entrance gate at the basement and wrought-iron window guards at the upper three stories. The exposed west elevation is a brick wall edged with limestone.

Significant References

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6a-7.
Frederick W. Marks obituary, *New York Times*, Feb. 4, 1937, p. 21.

John Foster Dulles House

72 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1502/42

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1927 [ALT 1284-1927]

Architect: Walter Haefeli

Owner: John Foster Dulles

Type: Townhouse

Style/Ornament: Neo-Classical

Number of Stories: 4

Located near the Park Avenue end of the block, this approximately nineteen-foot-wide building was originally part of a row of four brownstone-fronted houses that included 70, 72, 74, and 76 East 91st Street, designed by Schwarzmann & Buchman and built in 1885-86 [NB 863-1885]. (Nos. 74 and 76 were demolished; No. 70 does not survive in its original condition.) In 1927 architect Walter Haefeli was commissioned to extend the front of the house and redesign its facade for owner/occupant John Foster Dulles (1888-1959). Princeton-educated Dulles was an attorney at that time; later he earned an international reputation as Chairman of the Board of the Rockefeller Foundation and Carnegie Endowment for International Peace, United States delegate to the United Nations General Assembly, and U.S. Secretary of State. He was associated with this residence for approximately forty years, until his death.

Haefeli's neo-Classical design for the limestone facade appears to be intact. Emerging from slightly recessed edges, the smooth front is pierced by two openings per story: three-centered arched doorways at the first story and square-headed window openings above. The wrought-iron and glass doors of the main entrance are balanced by a service entrance to the east, its wood door containing a glazed panel with a matching wrought-iron grille. Supporting the upper portion of the facade is a rosette-embellished cornice, parts of which curve outward to accommodate the wrought-iron balconies of the second story. Above the first story, openings contain multi-pane steel casement windows (with transoms at the second and third stories). At the second story the openings are embellished with bas-relief panels. The dentiled stone cornice features a rosette frieze and is surmounted by a low parapet. The front portion of the exposed east elevation is faced in limestone and pierced by openings.

Significant References

"Dulles, John Foster," *Who's Who in New York* (1952), 324.

"John Foster Dulles Dies; Special Funeral Decried: Geneva Talks to Suspend," *New York Times*, May 25, 1959, pp. 1, 11.

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 6a-7.

Between Park Avenue & Lexington Avenue

112 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1519/66

Date: 1906 [NB 532-1906]

Type: Stable

Architect: John Lambeer, Jr.

Style/Ornament: Neo-Federal

Owner/Developer: Mrs. T.W. Shannon

Number of Stories: 2

This two-story stable, located near the middle of the block, is twenty-five feet wide. Designed by architect John Lambeer, Jr., it was built in 1906 for Mrs. T.W. Shannon. Originally, the building accommodated horses on the first story and a dwelling on the second; the stable was later transformed into a five-car garage.

The neo-Federal facade is sheathed in buff rough-textured brick and trimmed in limestone. Resting on a granite water table, the first story is pierced by three round-arched openings which alternate voussoirs of brick and stone. The wide central opening contains an historic paneled arch-headed wood door with glazed upper sections and metal grilles; it is flanked by a pedestrian entrance with a similar door and by a window opening, both with matching grilles and divided glazed transoms. A stone band course underscores the second story, composed of a slightly projecting, pedimented central section and a flush section behind with a corbeled cornice. First-story window openings contain historic fabric: glazed wood-framed transoms and one-over-one double-hung wood sash. Four second-story openings, united by continuous stone lintels, contain replacement windows.

114 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1519/65

Date: 1890 [NB 647-1890]

Type: Flats

Architect: Oswald Wirz

Style/Ornament: Renaissance Revival

Owner/Developer: William McNabb

Number of Stories: 5 and basement

This twenty-foot-wide flats building, located near the middle of the block, has five stories and a basement. Designed in the Renaissance Revival style by architect Oswald Wirz, it was erected in 1890 for William McNabb, probably the mason listed in directories of that era, and housed six families. McNabb was also responsible for the four adjacent buildings at **116, 118-120** (originally two buildings), **and 122 East 91st Street**.

The facade of No. 114, articulated in brownstone-trimmed brick, remains largely intact. The banded stone basement is pierced by square-headed window openings. The first story features round-arched openings with molded surrounds and prominent keystones. The entrance, framed by paneled piers

supporting carved colonnettes and carved spandrels, retains an historic double-leaf wood and glass door and a special wood-framed and glazed transom. Stories two through four, capped by a modillioned cornice, contain openings with keyed and corniced enframements. The fifth-story openings have enframements with fluted pilasters which support stone panels. The facade terminates in a modillioned and dentiled metal cornice with a decorated parapet wall. Historic ironwork includes the railing at the areaway. Windows are replacements and the stoop has been painted. The exposed east elevation is a common brick wall with a return of the facade brick. The metal fire escape was added in 1957 [ALT 49-1957].

116 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1519/64

Date: 1890 [NB 648-1890]

Architect: Oswald Wirz

Owner/Developer: William McNabb

Type: Flats (1 of 2)

Style/Ornament: Renaissance Revival/
Queen Anne

Number of Stories: 5 and basement

Located near the middle of the block, this twenty-foot-wide flats building was designed with elements of the Renaissance Revival and Queen Anne styles by architect Oswald Wirz and built in 1890 as one of two mirror-image structures (the other, No. 118 has been altered and joined to No. 120; see **118-120 East 91st Street**, below). The developer was William McNabb, probably the mason listed in directories of that era, who was responsible for a total of five adjacent five-story-and-basement flats buildings which extended from 114 to 122 East 91st Street; each building housed six families. The original facades of Nos. 116 and 118 seem to have been copied from those of Nos. 120 and 122, designed by Brandt & Co. and erected during the previous year for McNabb.

The facade of No. 116, of brick trimmed in brownstone, survives largely intact. The rusticated stone basement contains square-headed window openings. First-story window openings have corniced and bracketed surrounds; the entrance enframement features pilasters and an ornately carved frieze beneath a dentiled cornice which continues across the facade. The historic double-leaf wood and glass door and transom survive. Stories two through four are characterized by their projecting west bay and recessed east bays; these stories, separated by horizontal divisions, contain a variety of carved window heads with Queen Anne elements, most pronounced at the second and fourth stories. Above the corniced lintels of the fifth-story openings there is an ornate bracketed metal cornice with a decorated parapet. Historic ironwork includes railings at the areaway and railing posts (with later bronze handrails) at the (now painted) stoop. Except at the first story, historic one-over-one double-hung wood sash windows survive, some behind storm windows.

118-120 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1519/63

No. 118

Date: 1890 [NB 648-1890]

Architect: Oswald Wirz

Owner/Developer: William McNabb

No. 120

Date: 1889 [NB 604-1889]

Architect: Brandt & Co.

Owner/Developer: William McNabb

Nos. 118 and 120

Date: 1936 [ALT 507-1936]

Architect: A.J. Simberg; David S. Lang

Owner: Sadie K. Zinman

Type: Flats (each half was built as 1 of 2)

Style/Ornament: Renaissance Revival/Queen Anne; now altered

Number of Stories: 5 and basement

Located near the middle of the block, this forty-foot-wide flats building is the result of the joining of two separate, mirror-image flats buildings; each had been built for the same owner, but under different New Building Applications. No. 120 was designed by the firm of Brandt & Co. and erected in 1889 as one of two flats buildings (the other was No. 122; see below) for William McNabb, probably the mason listed in directories of that era; the following year McNabb hired architect Oswald Wirz to build the adjacent structures at No. 116 and No. 118, based on the design of his earlier buildings. With the addition of No. 114 in 1890, McNabb was responsible for a total of five five-story-and-basement flats buildings on this block, each accommodating six families.

Now stuccoed and largely stripped of original ornament, the facades of what were originally Nos. 118 and 120 still exhibit their original height, fenestration pattern, and segmentally-arched recesses. The buildings were combined in 1936 according to plans by architect A.J. Simberg, though David S. Lang superceded Simberg five days after construction commenced. The alteration included removing two stoops, stripping all projecting elements, and resurfacing the facades. Other elements which appear to date from this intervention are: at the first story, a multi-pane wood-framed door and transom; at the basement, a multi-pane wood-framed door and windows with six-over-six double-hung wood sash; and a metal fire escape. Other windows are replacements.

122 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1519/62

Date: 1889 [NB 604-1889]

Architect: Brandt & Co.

Owner/Developer: William McNabb

Type: Flats (1 of 2)

Style/Ornament: Renaissance Revival/
Queen Anne

Number of Stories: 5 and basement

This twenty-foot-wide flats building, designed with elements of the Renaissance Revival and Queen Anne styles by the firm of Brandt & Co., was erected in 1889 as one of two mirror-image flats buildings (No. 120 has been altered and joined to No. 118; see above, **118-120 East 91st Street**) for William McNabb, probably the mason listed in directories of that era. One year after their construction, McNabb hired architect Oswald Wirz to erect adjacent buildings at **114, 116 and 118 East 91st Street**. Each of the five five-story-and-basement flats buildings was planned to accommodate six families.

The brick and brownstone facade of No. 122 survives largely intact. The rusticated stone basement contains square-headed window openings. First-story window openings have corniced and bracketed surrounds; the entrance enframingent features pilasters and an ornately carved frieze beneath a dentiled cornice which continues across the facade. The historic double-leaf glazed wood door and transom survive. Stories two through four are characterized by their projecting east bay and recessed west bays; these stories, separated by horizontal divisions, contain a variety of carved window heads with Queen

Anne elements. Above the corniced lintels of the fifth-story openings there is an ornate bracketed metal cornice with a decorated parapet. Above the first story, one-over-one double-hung wood sash windows survive; others are replacements. Historic wrought-iron railings remain at the areaway and stoop. The metal fire escape seems to date from the early twentieth century; the stoop and basement have been painted.

The Trent

124-126 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1519/60

Date: 1899-1900 [NB 216-1899]

Architect: John P. Leo

Owner/Developer: George H. Toop

Type: Flats

Style/Ornament: Neo-Georgian

Number of Stories: 6 and basement

This six-story-and-basement flats building, located near the Lexington Avenue end of the block, is approximately forty-one-and-one-half feet wide. Designed by architect John P. Leo, it was erected in 1899-1900 for George H. Toop, the owner of an iron foundry. The neo-Georgian facade has limestone facing at the basement, first, and second stories; the upper stories are faced in brick with stone trim. At the center of the first story there is a wide entrance enframingent, composed of four pilasters supporting an entablature with garlands, which contains a double-leaf wrought-iron and glass door and transom. First- and second-story window surrounds have cornices. At the third through fifth stories, flat-arched windows with splayed lintels and keystones rest on stringcourses and flank more elaborately framed openings. Sixth-story round-arched openings have molded voussoirs, prominent keystones, and merged impost blocks. Squat basement openings are crowned by a wide water table. The cornice has been removed. Many historic six-over-six double-hung wood sash windows survive; others are replacements, some with storm sash. Historic ironwork includes fencing at the areaway; turned handrails and light fixtures at the door; and the fire escape. The exposed east elevation is a common brick wall with facade-brick returns and window openings with stone lintels and sills.

EAST 91ST STREET (NORTH SIDE)

Between Fifth Avenue & Madison Avenue

Otto and Addie Kahn Mansion (now Convent of the Sacred Heart School)

1 East 91st Street a/k/a 1-5 East 91st Street, 1100-1105 Fifth Avenue

Borough of Manhattan Tax Map Block/Lot: 1503/1

THIS IS AN INDIVIDUAL LANDMARK

Date: 1914-18 [NB 242-1914]

Architect: J. Armstrong Stenhouse;

C.P.H. Gilbert, associate architect

Owner/Developer: Otto H. Kahn

Type: Mansion

Style/Ornament: Neo-Italian Renaissance

Number of Stories: 5 and basement

Designed by the British architect J. Armstrong Stenhouse, in association with C.P.H. Gilbert, this imposing five-story mansion in the neo-Italian Renaissance style was constructed in 1914-18 for Otto H. Kahn, a partner in the banking firm of Kuhn, Loeb & Co. and a philanthropist and patron of the arts. The mansion is prominently situated at the corner of Fifth Avenue and East 91st Street, across from the

Carnegie Mansion. The design of the mansion's limestone facades is derived from that of the Cancellaria in Rome, an Italian Renaissance palazzo.

The base of rusticated ashlar is punctuated by round-arched windows with iron grilles. On East 91st Street, the base is distinguished by a recessed carriage way that is entered through two large arched openings with massive wood doors. The rusticated second story or *piano nobile* has balustraded windows which are topped with alternating segmental and triangular pediments and flanked by paired pilasters that support an entablature. The masonry at the third and fourth stories is smooth. The third-story window enframements have projecting molded lintels, while the fourth-story windows have simple enframements rising from a stringcourse at the sill line. Capping the fourth story is a large modillioned cornice, topped by a roof balustrade. The fifth story, topped by chimneys, is set back beyond the balustrade. The north and east facades are visible from the street and exhibit decorative treatments similar to the two main facades. At the north side of the building is a second-story terrace with a balustrade, accessed by arched glass doors. The original wood-framed casement windows have leaded panes.

The Convent of the Sacred Heart School has occupied the building since 1934. In 1940-41 the mansion was connected via bridges at the first and second floors to the adjacent Burden House at 7 East 91st Street, which is also owned by the school [Alt 2019-1940, F.W. Rinn].

Significant References

LPC, *Otto Kahn House Designation Report*, LP-0675 (New York, 1974).
Robert A.M. Stern et al., *New York 1900* (New York, 1983), 325.

James A. and Florence Sloane Burden, Jr. House (now Convent of the Sacred Heart School) 7 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/7
THIS IS AN INDIVIDUAL LANDMARK

Date: 1902-05 [NB 171-1902]
Architect: Warren & Wetmore,
with J.H. Morgan

Type: Townhouse
Style/Ornament: Beaux-Arts
Number of Stories: 5

Owner/Developer: Mrs. James A. Burden, Jr.
(Florence Adele Sloane)

Designed by the noted New York architectural firm of Warren & Wetmore (the architect J.H. Morgan is also listed on the New Building Permit and may possibly have designed the interiors), this townhouse was constructed in 1902-05 for Florence Sloane Burden and her husband, James A. Burden, Jr. Burden was the son of the founder of an iron foundry in Troy, New York, which became the American Machine & Foundry Company. Florence Sloane was the daughter of William D. and Emily Sloane and granddaughter of Commodore Cornelius Vanderbilt. In 1901 the Sloanes had purchased from Andrew Carnegie a 137-foot site on the north side of East 91st Street with the intention of presenting the property to their two daughters as wedding gifts; thus this house and the adjacent house at **No. 9 East 91st Street** were erected. The two houses are separated by a narrow court (part of the site of No. 9).

This grand limestone-clad townhouse reflects the architects' Beaux-Arts training. The design displays the influence of the Italian Renaissance palazzo model as well as a sculptural decorative treatment inspired by French architecture of the period. The townhouse is separated from its neighbors by narrow courts

and functions as a freestanding structure. The deeply rusticated base is pierced at the ground story by a large segmentally-arched opening with heavy wood doors which served as both a pedestrian and a vehicular entrance (vehicles exited into the adjacent court). Above, the facade is dominated by three large arched openings with concave enframements at the *piano nobile*, which are spanned by a balcony of limestone and wrought iron carried on overscaled stone brackets. The openings contain multi-pane French doors with fanlight transoms. Blind arches echoing these openings are located at the side elevations. The window openings of the upper and lower stories contain wood-framed multi-pane casement sash. The attic story is recessed behind the large modillioned cornice and stone balustrade. Chimneys rise above the roof.

The house was acquired by the Female Academy of the Sacred Heart in 1940, and the building is still used as part of the private girls' school (see **1 East 91st Street**).

Significant References

LPC, *James A. Burden House Designation Report*, LP-0676 (New York, 1974).
Robert A.M. Stern, et al. *New York 1900* (New York, 1983), 334.

John Henry and Emily Vanderbilt Sloane Hammond House 9 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/10
THIS IS AN INDIVIDUAL LANDMARK

| | |
|--|----------------------------|
| Date: 1902-03 [NB 15-1902] | Type: Townhouse |
| Architect: Carrère & Hastings | Style/Ornament: Beaux-Arts |
| Owner/Developer: Mrs. John H. Hammond (Emily Vanderbilt Sloane) | Number of Stories: 5 |

Built for Mr. and Mrs. John Henry Hammond, this Beaux-Arts style townhouse was designed by the prestigious architectural firm of Carrère & Hastings and constructed in 1902-03. John Henry Hammond was a prominent banker and lawyer. Mrs. Hammond (Emily Vanderbilt Sloane) was the daughter of William D. and Emily Sloane and granddaughter of Commodore Cornelius Vanderbilt. In 1901 the Sloanes had purchased from Andrew Carnegie a 137-foot site on the north side of East 91st Street with the intention of presenting the property to their two daughters as wedding gifts; thus, this house and the adjacent house at **No. 7 East 91st Street** were erected. The two houses are separated by a narrow court (part of the site of No. 9).

The design of the limestone-clad house is derived from that of an Italian Renaissance palazzo. The rusticated base is punctuated by two arched windows flanking a central arched entry with wrought-iron and glass doors. The *piano nobile* is distinguished by three large French windows with aediculated enframements, the center opening spanned by a wrought-iron balcony on large limestone brackets. (The flanking windows originally had iron balustrades.) The window openings at the third and fourth stories are progressively smaller; those at the third story have bracketed lintels and those at the fourth story have molded enframements. The upper portion of the facade is anchored by heavy quoins and topped by an elaborate frieze and modillioned cornice. The two southern bays of the western facade are articulated in a manner similar to the main facade (the remaining portion of this secondary elevation is simpler in detail). The fifth story is set back and capped with a simple cornice. The wood-framed casement

windows with fixed transoms are original. The court at the west side is currently enclosed by a security gate. Iron fences (not original) line the front areaway.

Significant References

Architecture 9 (Jan., 1904), pl. II.

LPC, *John Henry Hammond House Designation Report*, LP-0677 (New York, 1974).

Robert A.M. Stern et al., *New York 1900* (New York, 1983), 338.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 386.

John B. and Caroline Trevor House

11 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/12

THIS IS AN INDIVIDUAL LANDMARK

Date: 1909-11 [NB 697-1909]

Architect: Trowbridge & Livingston

Owner/Developer: John B. Trevor, Esq.

Type: Townhouse

Style/Ornament: Beaux-Arts

Number of Stories: 5

Designed by the distinguished architectural firm of Trowbridge & Livingston, this restrained Beaux-Arts townhouse was constructed in 1909-11 for John B. and Caroline Wilmerding Trevor. Attorney John B. Trevor was the son of the noted financier and industrialist, John B. Trevor, and a descendant of the first English mayor of New York, Thomas Willett. The upper facade of smooth limestone rests on a rusticated base. In the east bay is the main entrance with a molded surround and a bracketed hood. Above a simple beltcourse, the *piano nobile* is distinguished by three deeply-set arched windows with iron balustrades. The fourth-story windows are underscored by a stringcourse and surmounted by a dentiled and modillioned cornice. A limestone balustrade fronts the steep slate roof which has three dormers. The window openings contain multi-pane double-hung and casement wood sash. An iron fence surrounds the areaway and basement steps.

Significant Reference

LPC, *John B. Trevor House Designation Report*, LP-0678 (New York, 1974).

15 East 91st Street a/k/a 13-15 East 91st Street, 1274-1284 Madison Avenue

Borough of Manhattan Tax Map Block/Lot: 1503/14

Date: 1946-47 [NB 278-1945]

Architect: Leonard Schultze & Assoc.

Owner/Developer: 15 East 91st Street Corp.

Type: Apartment Building

Style/Ornament: Modern

Number of Stories: 15 and penthouse

Located on the northwest corner of East 91st Street and Madison Avenue, this fifteen-story Modern apartment building was constructed in 1946-47 and designed by the architectural firm of Leonard Schultze & Associates. The firm of Schultze & Weaver, active in the 1920s and '30s, was known for hotel design, including the Sherry Netherland and the Pierre (both included within the Upper East Side Historic District). The building replaced a five-story house facing East 91st Street that had a one-story extension on Madison.

Expanded Carnegie Hill Historic District

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The building is faced in buff-colored brick and is massed with a series of setback terraces above the tenth story. The main entrance, on East 91st Street, is detailed with a two-story limestone surround spanning four bays. A stringcourse above the second story defines the base of the building. The corner bays, as well as alternating bays at the north elevation, originally had open balconies (most of these have been enclosed with a variety of window types). The original streamlined metal railings at these balconies are still apparent in some places. The original windows are steel multi-pane casements, a number of which remain. The north elevation and portions of the west elevation are visible from the street.

Between Madison Avenue & Park Avenue

47 East 91st Street *See: 1273-1279 Madison Avenue*

49 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/23

Date: 1886-87 [NB 1004-1886]

Architect: A.B. Ogden & Son

Owner/Developer: Emeline Johnston

Type: Rowhouse

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement (penthouse added 1931)

This three-story-and-basement rowhouse, twenty-feet wide, is located at the Madison Avenue end of the block. Built in 1886-87, it was designed in the neo-Grec style by the architectural firm of A.B. Ogden & Son for Emeline Johnston; it is one of several residences on this block that firm designed for Emeline and Elizabeth Johnston. The original brownstone facade is apparent at the second and third stories which have window surrounds composed of pilasters and bracketed lintel cornices. The original bracketed metal cornice caps the third story. In 1931 [ALT 186-1931] the stoop was removed and the main entrance was relocated to the basement level; the paneled wood and glass door is set in a reeded surround. Historic grilles remain at the basement windows; a modern railing edges the areaway. Also at this time the basement and parlor story were refaced and a penthouse was added. There is a small terrace, edged with an iron railing, in front of the penthouse. The western wall of common brick has no openings.

51 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/24

Date: 1884 [NB 737-1884]

Architect: A.B. Ogden & Son

Owner/Developer: Emeline & Elizabeth
Johnston

Type: Rowhouse (1 of 3)

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement

Constructed in 1884 as part of a row of three with Nos. 53 and 55 (see 53-55 East 91st Street), this three-story-and-basement brownstone-fronted rowhouse is eighteen feet wide and located near the Madison Avenue end of the block. Designed in the neo-Grec style by the architectural firm of A. B. Ogden & Son and built for Emeline and Elizabeth Johnston, it is one of several residences on this block that the firm designed for the Johnstons. The remaining neo-Grec features of the facade include the bracketed window hoods at the second and third stories and the paneled metal cornice. The window openings have one-over-one wood sash; those at the second story have storm sash. In 1950 the stoop was removed and

the main entrance was relocated to the basement level [ALT 2159-1949]. The lower portion of the facade was stripped of its decorative details and resurfaced. The whole facade has been painted. Wrought-iron newel posts flank the steps leading into the areaway and to the present entrance which has a wood and glass door; there are historic grilles at the basement windows.

Max Greene House (now The Dalton School)

53-55 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/25

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1907-08 [ALT 916-1907]

Architect: Edward I. Shire

Owner/Developer: Max Greene

Type: Townhouse

Style/Ornament: Neo-Georgian

Number of Stories: 3 and basement (attic and penthouse added 1978-79)

This grand neo-Georgian townhouse was built in 1907-08 as the result of substantial alterations by architect Edward I. Shire to two rowhouses which originally were built as part of a group of three in 1884 (see **51 East 91st Street**). The client for this remodeling was Max Greene, a trimmings importer. The building is located near the Madison Avenue end of the block.

The red brick facade, nearly thirty-three feet wide, extends six-feet beyond the original building line (and returns at the west end). The townhouse features a raised entry, approached by splayed granite steps, between the basement and parlor story; the original fanlight grille and wood frieze remain although the door has been replaced. A wrought-iron fence, which edges the areaway, has a gate that affords access to the basement entrance, which has an iron gate, grilles at the sidelights, and a replacement door. A broad limestone stringcourse separates the rusticated basement from the parlor level, which has multi-pane French windows with wrought-iron guards. Four limestone panels separate the parlor story from the second story, which contains a wood oriel window at the eastern two bays. The two windows to the west, and those at the third story, which are carried on a limestone sill course, have eight-over-eight sash. The third story is capped with a modillioned limestone cornice and topped by a balustraded parapet. The slate-roofed attic story, which has three round-arched dormers and end chimneys, and the set-back penthouse were added by the Dalton School in 1978-79 [ALT 1097-1977, Oppenheimer, Brady & Vogelstein, architects], when this building was combined with the school's building at **57-61 East 91st Street**. A chain-link fence spans the roofline.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 7.

Guy and Cynthia Cary House (now The Dalton School)

57-61 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/26

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1923-24 [NB 388-1923]

Architect: Mott B. Schmidt

Owner/Developer: Guy and Cynthia Cary

Type: Townhouse

Style/Ornament: Neo-Georgian

Number of Stories: 5

This five-story townhouse, fifty-one feet wide, is located near the middle of the block and is a prominent feature on the blockfront. Designed in the neo-Georgian style by architect Mott B. Schmidt for prominent New Yorkers Guy and Cynthia Cary, it was built in 1923-24 on the site of three former rowhouses. Guy Cary, who lived in the house until his death in 1950, was a senior member of the Shearman & Sterling law firm and served on the board of directors of many large corporations. Cynthia Roche Burden Cary, daughter of Emily Vanderbilt Sloane White and the Third Lord Fermoy of Sandringham, and whose first husband was Arthur Scott Burden, was active in the cultural and charitable affairs of the city. In 1952 the townhouse became a nursing home, and in 1965 it was converted for use by the Dalton School; in 1978-79 [ALT 1097-1977] the adjacent **53-55 East 91st Street** was added to the school property and combined with this building.

Schmidt's design has been described as having a tone of "accessible grandeur." The central three bays of the facade, of brick laid in Flemish bond, are set off as a shallow projection framed by brick quoins at the second and third stories. Horizontal definition is provided by a stone band course above the ground story and by the modillioned cornice above the third story. The main entrance, approached by marble steps, is sheltered by a porch with a segmentally-arched roof supported on Ionic columns; the paneled wood and glass door is topped by a fanlight. The windows at the ground story are set into blind arches, as is the service entrance at the west end of the facade, which has a paneled wood and glass door and is reached by brick steps. A wrought-iron picket fence with ornamental posts and boot scrapers encloses the planted areaway. The full-length windows at the *piano nobile* are accented with keystones centered in splayed brick lintels and have half-round projecting balconies of wrought iron. All window openings have multi-paned double-hung wood sash. Above the fourth story (which has been repointed at the parapet) rises the pitch-roofed attic story with projecting dormers and flanking brick end chimneys. A fence spans the roofline. The eastern elevation is faced with common brick.

Significant References

Mark Alan Hewitt, *The Architecture of Mott B. Schmidt* (New York, 1991).
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 7-8.
Robert A.M. Stern, et al, *New York 1930* (New York, 1987), 374-375.

63, 65 East 91st Street

Borough of Manhattan Tax Map Block/Lots: 1503/28 and 29
[Included within the boundaries of the original Carnegie Hill Historic District]

| | |
|---|---|
| Date: 1888-89 [NB 860-1888] | Type: Rowhouses (2 of 2) |
| Architect/Builder: Samuel D. Bussell of Wray & Bussell | Style/Ornament: Renaissance Revival |
| Owner/Developer: Samuel B. Wray & Sarah E. Bussell | Number of Stories: 3 and basement (penthouses added) |

These two three-story-and-basement brownstone-fronted rowhouses, approximately nineteen feet wide, are located near the middle of the block. In 1888 the builder Samuel D. Bussell, a partner with Samuel B. Wray in the firm of Wray & Bussell, filed the plans for the houses which the firm developed (Sarah E. Bussell was the wife of the builder); they were completed in 1889. The original Renaissance Revival design of the houses is most apparent at No. 65.

63 East 91st Street was owned in the early 1890s by Eugene Sanchez, who appears to have been a principal of Sanchez & Haya, cigar merchants. It was enlarged in 1921-22 (ALT 1215-1921), when owned by Katherine L. Standish, with the addition of a partial fourth story and enlargement of the rear extension. Probably at that time the ornament was stripped from the facade and it was resurfaced. Historic facade elements include the three-sided second-story oriel trimmed with molded band courses, the stoop with wrought-iron railings and newel posts, iron grilles at the basement windows, and the wrought- and cast-iron entrance enframing and the iron and glass door (later additions). Window openings have one-over-one double-hung wood sash with storm sash. The facade is terminated with a replacement sheet-metal cornice.

65 East 91st Street has a nearly intact Renaissance Revival facade (now painted), although the stoop was removed and the main entrance relocated to the basement level in 1967 [ALT 204-1967]. The basement is sheathed in rock-faced brownstone; historic iron grilles remain at the basement windows. The entrance has paneled wood reveals and a brownstone sill; the door is a replacement. The entablature of the original parlor-story entrance is carried on brackets. Molded stringcourses span the facade, as do other horizontal elements such as impost moldings and sill courses. The facade is subtly articulated with the slight recess of the bay above the entrance and recessed panels (carved at the parlor story) beneath the window openings. A bracketed sheet-metal cornice terminates the facade. Window openings have one-over-one double-hung wood sash.

The house was a rental property during the 1910s and 1920s; in 1916 it was owned by Mabel Barnes, who resided at **67 East 91st Street**. During the late 1920s, the house was owned by Mansfield Ferry, who resided at **62 East 92nd Street** (behind this property); Ferry enlarged the house at the rear and constructed a fourth story set back from the front facade in 1927 [ALT 956-1927].

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 8.

67 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/129

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1891-92 [NB 859-1891]

and

Date: 1915 [ALT 863-1915]

Architect: Gilbert A. Schellenger

Architect: Delano & Aldrich

Owner/Developer: Forster & Livingston

Owner/Developer: Mabel I. Barnes

Type: Rowhouse (1 of 2 as built)

Style/Ornament: Renaissance Revival; modernized

Number of Stories: 3 and basement (now 5)

This residence was originally built in 1891-92 as one of two three-story-and-basement rowhouses (with **69 East 91st Street**) to designs by Gilbert A. Schellenger for the partnership of William Forster, a senior partner in the law firm of Forster, Hotaling & Klenke, and James Livingston, who was either a builder or marble dealer. In 1915 Mabel I. Barnes commissioned the firm of Delano & Aldrich to remodel the

house. Mabel Barnes was the first wife of educator and author Nathaniel W. Barnes; the Barneses resided in the building and also owned 65 East 91st Street.

Little remains of the original Renaissance Revival design of the brownstone-fronted nineteen-foot-wide house, except for the basic fenestration pattern. Delano & Aldrich added the top story, which has simple stone surrounds and is capped by a molded cornice; removed the stoop and relocated the main entrance to the basement level; altered the other basement openings; removed a second-story oriel window; and stripped the ornament from the facade and resurfaced it. The facade was altered again in 1941-42 [ALT 2611-1941] with the creation of elongated segmentally-arched window openings at the parlor story, the addition of an iron railing at that story, and the installation of multi-paned double-hung wood sash and new entrance and service doors. The windows now have aluminum replacement sash. The main entrance has paneled wood reveals and a paneled wood and glass door; the service entrance is similar. The facade is terminated with copper coping; the west elevation, partially visible, is faced with common brick.

Significant References

"Nathaniel W. Barnes," *Who's Who in New York* (New York, 1938), 58.
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 8.

69 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1503/30
[Included within the boundaries of the original Carnegie Hill Historic District]

| | | |
|---------------------------------------|------------|--|
| Date: 1891-92 [NB 859-1891] | and | Date: 1925 [ALT 1555-1925]; 1928 [1331-1928] |
| Architect: Gilbert A. Schellenger | | Architect: James E. Casale (1925); Smith & Leo (1928) |
| Owner/Developer: Forster & Livingston | | Owner/Developer: Norma T. Gormully |

Type: Rowhouse (1 of 2 as built)
Style/Ornament: Renaissance Revival; modernized
Number of Stories: 3 and basement (now 5)

This residence was originally built in 1891-92 as one of two three-story-and-basement rowhouses (with **67 East 91st Street**) to designs by Gilbert A. Schellenger for the partnership of William Forster, a senior partner in the law firm of Forster, Hotaling & Klenke, and James Livingston, who was either a builder or marble dealer. In 1925 and 1928 owner Norma T. Gormully renovated and remodeled the house. Little remains of the original Renaissance Revival design of the brownstone-fronted nineteen-foot-wide house, except for the basic fenestration pattern which includes round-arched openings at the original parlor story.

In 1925, James E. Casale removed the stoop and relocated the main entrance to the basement level. In 1928, the building firm of Smith & Leo added a brick penthouse set back from the main facade. At some point the ornamental details were stripped and the facade resurfaced. A glazed extension to the penthouse, with casement sash above a scored stucco wall and a copper cornice, was added in 1963-64 [ALT 1649-1963]. At the same time the garage entrance, which has a paneled wood overhead door with a pedestrian entrance insertion, was created in the basement. Window openings of the upper stories have one-over-one double-hung wood sash.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 8.

71-83 East 91st Street See: *1140-1144 Park Avenue*

Between Park Avenue & Lexington Avenue

101 East 91st Street See: *1141 Park Avenue*

103 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1520/104

Date: 1884-85 [NB 1352-1884]

and

Date: 1950-51 [ALT 328-1950]

Architect: John Sullivan

Architect: C. Dale Badgeley

Owner/Developer: Susan Sullivan

Owner: Nelo Inc.

Type: Rowhouse (1 of 2)

Style/Ornament: Neo-Georgian

Number of Stories: 3 and basement (now 4)

This building was originally constructed by builder John Sullivan in 1884-85 as one of two brownstone-fronted rowhouses (the other house was 105 East 91st Street which was significantly redesigned at a later date). In 1950-51 the facade of No. 103 was redesigned in the Neo-Georgian style by architect C. Dale Badgeley. In conjunction with the work, which entailed the installation of a doctor's office and other interior alterations, the stoop was removed and a projection with an entrance a few steps above grade was built at the level of the basement and first story. The projection was given a limestone veneer while the at the upper stories the brownstone trim was removed and a flat stucco finish was applied to the facade.

Located approximately seventy feet east of Park Avenue, this four-story building has a frontage of nineteen feet. The limestone facade of the front extension features a central round-arched window opening flanked by doorways. Above each doorway is a scrolled bracket, suggestive of a keystone, and an oculus window. The extension is topped by a geometrically-patterned wrought-iron railing. The upper part of the facade, which is sheathed in scored stucco, has square-headed openings with French doors (third story) and multi-pane window sash (fourth story). Wooden shutters were added in the late 1980s. An iron railing surmounts parapet.

105, 107 East 91st Street

Borough of Manhattan Tax Map Block/Lots: 1520/5, 105

Date: 1927 [ALT 608-1927]

Type: Townhouses (2 of 2)

Architect: Wilfred E. Anthony

Style/Ornament: Neo-Georgian

Owner: Warren Leslie

Number of Stories: 5

Originally constructed in 1884-85 as two nineteenth-century rowhouses, the buildings at 105 and 107 East 91st Street were enlarged and redesigned with neo-Georgian facades in 1927 by architect Wilfrid Edwards Anthony. (No. 105 had been built by John Sullivan in conjunction with **103 East 91st Street**; No. 107

was originally one of four rowhouses that extended to **113 East 91st Street**.) The client for the alteration of the two houses was Warren Leslie, a Wall Street lawyer who was also the founder and president of the Jamaica Water Supply Company.

The five-story townhouses at Nos. 105 and 107 have frontages of fifteen feet and sixteen feet, respectively, and their fronts extend to the building line. The facades of brick laid in Flemish bond are simple and understated in design. Although the facade composition varies, certain elements unite the two facades: the continuity of the brick facing, the multi-pane wood sash windows with stone sills, the uninterrupted terra-cotta cornice and coped parapet that span both facades, and the set-back top stories.

No. 105 East 91st Street has, at the ground story, a central window with multi-pane double-hung sash and a decorative iron grille flanked by single-leaf paneled doors. At the second story is a large rectangular opening containing multi-pane casements (with a fanlight pattern at the center) which is spanned by a decorative iron railing. The third and fourth stories have square-headed openings flanked by wood shutters and filled with six-over-six double-hung wood sash. The fifth story, set back from the front of the building, has a retractable canvas awning is located above the openings. An iron railing surrounds the roof terrace.

No. 107 East 91st Street has, at the ground story, a central window with multi-pane double-hung sash and a decorative iron grille flanked by single-leaf paneled doors a few steps below grade. At the second story are two large round-arched window openings, with multi-pane casement sash and fanlight transoms, topped by keystones. The third and fourth stories have square-headed openings with six-over-six double-hung wood sash. The fifth story is set back from the front of the building.

Significant References

Warren Leslie obituary, *New York Times*, Mar. 2, 1952, p. 92.
Warren Leslie, Jr., obituary, *New York Times*, Oct. 15, 1955, p. 15.

109-111 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1520/6

| | |
|---|------------------------------|
| Date: 1916-17 [NB 62-1916] | Type: Townhouse |
| Architect: Frederick J. Sterner | Style/Ornament: Neo-Georgian |
| Owner/Developer: Mrs. I. Townsend Burden, Jr. | Number of Stories: 5 |

This five-story townhouse, thirty feet in width and located approximately 121 feet east of Park Avenue, was designed by architect Frederick J. Sterner and erected in 1916-17 for Mrs. I. Townsend Burden, Jr. Isaac Townsend Burden, Jr. was a lawyer and subsequently president of the Burden Iron Company of Troy, New York, which was founded by his father. After its completion, the house was sold to lawyer Egerton Winthrop, Jr., partner in the firm of Winthrop & Simpson. The neo-Georgian townhouse replaced two of a group of four rowhouses at 107-113 East 91st Street built in 1884-85 [NB 1021-1884].

The two-bay wide facade is expressed in Flemish bond brick trimmed in stone. The rusticated brick first story, which rests on a stone base, features two stone-enframed arched openings (one the entrance and the other a window) and a small service entrance. The main entrance, a few steps above grade, has double glass doors and an arched transom with ornate iron grilles. The doorway is flanked by metal and

glass lanterns (not original). The window has multi-pane casement sash with a fanlight transom and is protected by a decorative iron railing. A molded stone cornice surmounts the first story. Above, the facade is framed by brick quoins. The full-height window openings, framed in brick, have multi-pane casement sash; the openings at the second story are arched and have fanlight transoms above the windows. The window sash dates from a 1980s renovation. The windows are spanned by decorative iron railings. A projecting stone cornice caps the fourth story and the stone terminal cornice has bold block modillions.

Significant References

Isaac Townsend Burden obituary, *New York Times*, July 20, 1953, p. 17.
Isaiah Townsend Burden obituary, *New York Times*, April 24, 1913, p. 11.

113 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1520/107

| | |
|---------------------------------|-----------------------------------|
| Date: 1884-85 [NB 1021-1884] | Type: Rowhouse (1 of 4) |
| Architect: John Sullivan | Style/Ornament: Neo-Grec |
| Owner/Developer: Susan Sullivan | Number of Stories: 3 and basement |

This three-story-and-basement rowhouse was built as one of a row of four brownstone-faced rowhouses (including Nos. 107, 109, 111, 113) constructed in 1884-85 by builder John Sullivan. Located near the middle of the block, No. 113 has a width of fifteen feet. The building's original neo-Grec facade has been substantially altered by the removal of the stoop and the modification of the window surrounds. The building's entrance is at basement level and flanked by a double-hung window with an iron security grille. Above the basement, each story has square-headed windows which are set into projecting enframements. The nine-over-nine double-hung sash is not original. A wooden cornice with large brackets and dentils surmounts the facade.

115, 117, 119, 121 East 91st Street

Borough of Manhattan Tax Map Block/Lots: 1520/8, 9, 108, 109

| | |
|--|-----------------------------------|
| Date: 1876-77 [NB 668-1876; NB 533-1876] | Type: Rowhouses (4 of 4) |
| Architect: Arthur B. Jennings | Style/Ornament: Neo-Grec |
| Owner/Developer: James V.S. Woolley | Number of Stories: 3 and basement |

Located near the middle of the block, these four neo-Grec rowhouses were designed by architect Arthur B. Jennings and constructed in 1876-77 for J.V.S. Wooley. Although identical in design, the houses were actually constructed in pairs under two separate New Building permits [Nos. 115 and 117 on NB 668-1876; Nos. 119 and 121 on NB 522-1876].

Each three-story-and-basement house is fifteen feet wide and faced in brownstone. The straight masonry stoops with iron railings are flanked by large basement windows at each house at No. 119 the stoop has been removed). The round-arched parlor-story openings, which include the entrance and flanking window, feature pronounced architraves and scrolled keystones and are flanked by incised pilasters. Three-sided oriels span the second story of each house. The oriel at No. 115 is the most intact, retaining its attenuated colonettes and bezant trim. The third-story openings are topped by wide lintels with incised detailing. Decorative cornices with scrolled brackets surmount each facade. Double-doors of wood and

glass survive at Nos. 115 and 117. The window types vary from facade to facade and include one-over-one and multi-pane double-hung sash, as well as casement windows.

123 East 91st Street

Borough of Manhattan Tax Map Block/Lot: 1520/10

Date: 1885-86 [NB 864-1885]; later altered
Architect: Schwarzmann & Buchman
Owner/Developer: John Weber

Type: Rowhouse (originally 1 of 6)
Style/Ornament: Modern with post-modern additions
Number of Stories: 5

Originally built in 1885-86 as part of row of six houses (see **125, 127, 129, 131, and 133 East 91st Street**) this house had its stoop removed, a basement entrance created, and its facade refaced with stucco sometime in the twentieth century. All that remains of the original facade design is the configuration of the window openings. A mansarded attic and post-modern embellishments were added to the facade in about 1988. The present ground-level entrance has a Frank Lloyd Wright-inspired metal and glass door. The small front garden is enclosed by a bulkhead. The facade is unarticulated except for a band course at the third-story sill line. There is a simple, bracketed cornice above the fourth story. The mansard has a pedimented dormer with brackets and a slate roof. The windows have been replaced.

125, 127, 129, 131, 133 East 91st Street

Borough of Manhattan Tax Map Block/Lots: 1520/11, 111, 12, 13, 113

Date: 1885-86 [NB 864-1885]
Architect: Schwarzmann & Buchman
Owner/Developer: John Weber

Type: Rowhouses (5 of 6)
Style/Ornament: Neo-Grec
Number of Stories: 3 and basement

Built in 1885-86 for John Weber, these five rowhouses were designed as a row of six by the architectural firm Schwarzmann & Buchman (**No. 123** has since been significantly altered; see above). The houses, displaying the neo-Grec style, are each seventeen-and-one-half feet in width and faced in brick with brownstone trim. As built, the original six houses were identical in design though arranged so that the facades formed a pattern of three mirror-image pairs.

Original masonry stoops with decorative iron railings survive at Nos. 129 and 133, and a matching stoop has been recreated at No. 131. A wide brownstone band course with projecting moldings surmounts the parlor story of each facade. The window openings at each story are framed by brownstone quoins; those at the second and third stories are separated by diamond-point brick spandrels and keystones top the third-story lintels. Cornices with scrolled brackets and paneled friezes surmount each facade (that at No. 125 is missing).

125 East 91st Street has had its stoop removed and its entrance relocated to the basement level. In addition, the front areaway has been paved over, its brownstone trim has been modified, and its cornice has been removed. The windows are one-over-one wood sash. The original parlor-story entrance now contains French doors leading to a metal balconette.

127 East 91st Street has had its stoop removed and its entrance relocated to the basement level. The windows are one-over-one wood sash. The original parlor-story entrance has been reduced in size and converted to a window.

129 East 91st Street is one of the more intact houses in the row, retaining its brownstone stoop, iron railings, and paneled wooden door. The windows on the second and third stories have been replaced.

131 East 91st Street had its stoop and entrance door restored in the late 1980s, using as a model the adjoining house at No. 133. The original windows have been replaced.

133 East 91st Street is relatively intact, except for its replacement windows and the modification of one of the brick spandrels for the installation of a through-the-wall air conditioning unit.

135 East 91st Street *See: 1380 Lexington Avenue*

EAST 92ND STREET (SOUTH SIDE) **Between Fifth Avenue & Madison Avenue**

2-4 East 92nd Street *See: 1106-1108 Fifth Avenue*
Borough of Manhattan Tax Map Block/Lot: 1503/69

6, 8, 10, 12, 14 East 92nd Street
Borough of Manhattan Tax Map Block/Lots: 1503/167, 67, 66, 65 and 64

Date: 1890-92 [NB 1639-1890]
Architect: Thomas Graham
Owner/Developer: Thomas Graham

Type: Rowhouses (5 of 8)
Style/Ornament: Renaissance Revival
Number of Stories: 4 and basement

These five Renaissance Revival style rowhouses survive from a row of eight houses designed and built in 1890-92 by the architect/developer Thomas Graham. The eight single-family rowhouses in the row originally extended from No. 4 to No. 18 East 92nd Street. The four-story brownstone-faced rowhouses were designed as a cohesive unit; the original design configuration of the row was a mirror-image "A-B-C-D-D-C-B-A" pattern (Nos. 18 and 16 at the east and No. 4 at the western end have been demolished leaving a "B-C-D-D-C" pattern from west to east). Original features common to each of the houses were rusticated stone facing at the basement and parlor story, arched openings at the parlor story and fourth story, carved foliate details, simple classical window enframements, and modillioned metal cornices with alternating paneled and foliated friezes. Round-arched windows and entrances, trimmed with decorative carving, are original features surviving at the parlor stories of Nos. 10, 12 and 14. No. 10 is the only house in the group to retain its original box stoop. Nos. 8 and 14 each have a second-story oriel window, while a three-story bay window links the two center houses at Nos. 10 and 12.

6 East 92nd Street was the mirror-image of the house that stood at No. 16. Although the forms of the original window surrounds remain, the facade has been resurfaced and the foliate details removed. In addition, in 1922 [ALT 1004-1922] architect Mott B.

Schmidt removed the original stoop and created a basement-level entrance with a classical surround. All of the windows have been replaced.

8 East 92nd Street originally had the same design as No. 14, and is distinguished by an oriel window at the second story. This facade has been resurfaced and painted white and the foliate details have been removed. In 1933 [ALT 1685-1933, Roy Clinton Morris] the stoop was removed, a basement entrance was created, and an enlarged window opening with multi-pane sash was inserted at the parlor story. The windows have all been replaced.

10 East 92nd Street is the most intact house in the row, retaining its rusticated facing at the lower stories, carved decorative details, and box stoop with iron gates. It is the mirror-image of No. 12, with which it forms the center of the original row, and shares with it shares a three-story bay window. The rusticated basement and parlor story and the carved stone details are intact. A central arched doorway is located at the basement level between Nos. 10 and 12 and originally served as a passage to the rear yards. One-over-one wood sash windows survive.

12 East 92nd Street is the mirror-image of No. 10. Some of the specific decorative details, particularly those at the parlor story, vary from those at No. 10, though the facades are the same in their overall design. The house was converted to a multiple dwelling in 1951, and it is likely that at that time the stoop was removed and the basement entrance created. The original windows have been replaced, although the original stained-glass transoms remain at the parlor story. In 1979-80 [ALT 1418-1979], a penthouse structure was added on the roof of the building.

14 East 92nd Street was originally the mirror-image of No. 8 and retains more of its original facade detail. The stoop was removed, a basement entrance created, and the basement resurfaced (possibly in 1949 when the house was converted into a multiple dwelling). Some of the original one-over-one wood sash windows remain. Leaded glass windows have been added in the oriel window.

Nightingale-Bamford School

16-26 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1503/59

16-18 East 92nd Street

Date: 1989-91 [BN 5637-1989]

Architect: Jack L. Gordon Architects

Owner/Developer: Nightingale-Bamford School

Type: School addition (including additional stories)

Style/Ornament: Neo-Georgian

Number of Stories: 8

20-24 East 92nd Street

Date: 1929 [NB 236-1929]

Architect: Delano & Aldrich

Owner/Developer: Nightingale School Realty Corp.

Type: Private school

Style/Ornament: Neo-Georgian

Number of Stories: 5 and basement (now 8)

26 East 92nd Street

Date: 1967-68 [ALT 925-1967]

Architect: Adams & Woodbridge

Owner/Developer: Nightingale-Bamford School

Type: School addition

Style/Ornament: Modern

Number of Stories: 5 (now 8)

A private school for girls, the Nightingale-Bamford School as it exists today is the result of three separate building campaigns. The original five-story-and basement school building, at **20-24 East 92nd Street**, was designed in the neo-Georgian style by Delano & Aldrich and constructed in 1929. This structure now forms the center of the existing eight-story building, and is flanked by two end pavilions of later date. Faced in red brick laid in Flemish bond, the facade of this portion of the building is distinguished by four double-height arched windows with multi-pane wood sash spanning the second and third stories. At the base of these windows is a decorative iron balcony. The original limestone cornice, separating the fourth from the fifth story, remains. Originally a pedimented main entrance, reached by a stoop, was located at the easternmost bay; it has been removed and replaced with a window. All of the windows have multi-pane double-hung sash.

In 1967-68, the school demolished the former rowhouse at No. 26 East 92nd Street that was originally part of a row of six built in 1892-95 (see **28-30 East 92nd Street**). In its place, Adams & Woodbridge designed a five-story school addition which forms a projecting eastern pavilion. The facade of this portion of the building is red brick like the original neo-Georgian school, but is articulated with a more modern window pattern.

In 1989-91 Jack L. Gordon Architects undertook a major addition to the school. The work entailed the construction of a projecting eight-story pavilion at the west and the addition of three stories above the preexisting buildings (superceding a sixth-story addition of 1972). The western portion replaced two rowhouses at Nos. 16 and 18 East 92nd Street, built in 1890-92 (see **6-14 East 92nd Street**). Faced in red brick laid in Flemish bond and trimmed with limestone stringcourses, the addition serves to unify the composition.

28, 30 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1503/58 and 57

Date: 1892-95 [NB 548-1892]

Architect: Henry J. Hardenbergh

Owner/Developer: Benjamin A. Williams and
George N. Williams, Jr.

Type: Rowhouses (2 of 6)

Style/Ornament: Renaissance Revival

Number of Stories: 4 and basement

These two Renaissance Revival style rowhouses survive from a row of six houses designed by Henry J. Hardenbergh and built in 1892-95. The six single-family rowhouses originally extended from No. 20 to No. 30 East 92nd Street. The brownstone facades of the houses are distinguished by their restrained classical details, including window surrounds with pilasters, carved window pediments, and metal cornices topped by parapets. No. 28 has a curved oriel window at the second story. At No. 30 a full-height projection at the eastern two bays extends to the lot line.

28 East 92nd Street The stoop has been removed from this house (possibly in 1941 with the conversion to a multiple dwelling) and a basement entrance was created. The basement was also refaced with brick (painted white).

30 East 92nd Street In 1936-37 [ALT 1794-1936] the original stoop on this house was removed; a new masonry stoop was built in the mid-1980s.

32 East 92nd Street *See: 1286-1294 Madison Avenue*

Between Madison Avenue & Park Avenue

44 East 92nd Street *See: 1291-1293 Madison Avenue*

46 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1503/50

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1887-88 [NB 1316-1887]

Architect: William Graul

Owner/Developer: Philip Braender

Type: Rowhouse

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement

This three-story-and-basement, twenty-one-foot-wide neo-Grec rowhouse is located near the Madison Avenue end of the block. It was designed in the neo-Grec style by architect William Graul for Philip Braender, one of the most active real estate developers within the area of the historic district, and was constructed in 1887-88. The rowhouse, with its full-height projecting bay at the west, formed the end unit for the group of five rowhouses Braender built immediately to the east at the same time (see **52, 54, 56 East 92nd Street**).

The rowhouse is faced in rock-faced brownstone at the basement and parlor story and brick with brownstone trim at the upper stories. The projecting bay has an angled chamfer which is emphasized at the upper stories by staggered brickwork. The arched heads of the parlor-story windows are accented with carved wood panels over the upper edge of the sash. Rock-faced voussoirs and keystones, set in a frieze band, accent the second-story windows, while keystones with human masks enrich the segmentally-arched windows of the third story. The mask keystones and the ornate metal cornice with grooved brackets, decorated panels, and unusual scalloped edging are identical to those elements on 58 East 92nd Street.

In 1922 [ALT 2179-1922] merchant Leonidas Calvocressi, a partner in the Ralli Brothers firm, added a penthouse (set back from the facade) and a rear extension to No. 46. In 1954 the stoop was removed and the main entrance was relocated to the basement level in conjunction with the conversion of the residence into a multiple dwelling [ALT 700-1954]. Windows have replacement single pane sash with applied meeting rail bars. The facade has been painted.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 10.

John Sloane House (now The Maternity Center Association)

48-50 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1503/48

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1931-32 [NB 37-1931]

Architect: James C. MacKenzie, Jr.

Owner/Developer: John Sloane

Type: Townhouse

Style/Ornament: Neo-Regency

Number of Stories: 5 and basement

This five-story-and-basement townhouse, forty feet wide, was one of the last large townhouses to be erected in the area of the historic district. Designed in the neo-Regency style by architect James C. MacKenzie, Jr., the residence was built in 1931-32 for John Sloane (1885/86-1970), head of the prestigious W. & J. Sloane furniture company that had been founded by his grandfather in 1843 and director of Gorham Inc., among other businesses. Sloane also served as a vestryman of the Church of the Heavenly Rest at **1084-1087 Fifth Avenue**. The townhouse replaced two rowhouses from a group of five built in 1887-88 (see **52, 54, 56 East 92nd Street**).

The austere limestone facade (now painted) rises three stories to a setback at the fourth and fifth stories, the latter with dormers projecting from a standing-seam roof terminated by tall brick chimneys at each end. Pilasters with Corinthian capitals define the end bays of the ground story, serving to frame the entrance at the east end and a window at the west. The entrance has double-leaf multi-pane glass and paneled wood doors and a transom. Pilasters also articulate the end bays of the upper facade. The tall windows at the *piano nobile* are underscored by a dentiled cornice and have molded enframements with projecting lintels; wrought-iron window guards span the openings. A band course with a Greek fret underscores the parapet which fronts the set-back fourth story. Historic multi-pane wood sash remains at window openings. An historic wrought-iron fence with a gate encloses the shallow areaway, which contains, below grade, basement windows and a service entrance. The rear elevation of the fifth story, visible from Madison Avenue, appears to be sheathed in sheet metal and has window openings with one-over-one sash.

In 1947 the residence was altered to create separate living quarters for Sloane's daughter and her husband, a returning serviceman; the Sloane family remained in the house through 1952. In 1953 the Maternity Center Association, which continues to occupy the structure, remodeled the interior of the house for its use [ALT 30-1953].

Significant References

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 10.
"Sloane, John," *Who's Who in New York* (New York, 1952), 1053.

52, 54, 56 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1503/147, 47, 46
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1887-88 [NB 1317-1887]

Architect: William Graul

Owner/Developer: Philip Braender

Type: Rowhouses (3 of 5)

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement

These three three-story-and-basement rowhouses, nearly eighteen and twenty feet wide and located near the middle of the block, were built in 1887-88 as part of a row of five houses designed in the neo-Grec style by architect William Graul for Philip Braender, one of the most active real estate developers in the area of the historic district. The other two houses in the group were demolished for the construction of a townhouse at 48-50 East 92nd Street. A sixth dwelling, built at the same at **46 East 92nd Street**, completed the group; it was also designed by Graul for Braender, though under a separate New Building permit. In both materials and design elements, this group was originally very similar to the rowhouses built in 1883-84 immediately to the east; see **58 and 60 East 92nd Street**, designed by Theodore E. Thomson for William Walker. Nos. 52 and 56 have been substantially altered; No. 54, however, still retains its neo-Grec brownstone facade.

52 East 92nd Street was altered in 1937 [ALT 1769-1937] when Edith Morgan King commissioned Frederic R. King to remove the stoop, relocate the main entrance to the basement level, and add a scored stucco surround; strip the ornament from the facade and resurface it; and elongate the original parlor-story openings, fitting them with nine-over-nine double-hung wood sash. A wrought-iron balcony, which dates from that alteration, spans the tall windows. The other window openings, including the arched openings at the top story, have one-over-one wood sash. The entrance has a paneled wood door of traditional design.

54 East 92nd Street is relatively intact. The stoop was removed and the main entrance was relocated to the basement level in 1923 [ALT 2993-1922]; a classically-inspired door surround and coursed facing were added at the basement. The work was commissioned from Mott B. Schmidt, active in the area during the 1920s, by H. Harvey Pike, Jr., an officer of the H.H. Pike & Company import/export brokerage firm. Schmidt altered the original entrance into a window matching the other windows at the parlor level. The basement windows have historic wrought-iron grilles and the entrance has a paneled wood door below a transom. Above, the facade retains its original neo-Grec character. The window enframements at the parlor story have molded surrounds with scrolled keystones; those at the second story have eared enframements crowned with cornices that carry panels with projecting carved keystones. The two round-arched window openings at the third story have human-mask keystones and are flanked by pilasters carried on corbels. The masks and the unusual bracketed sheet-metal cornice are identical to those at No. 46. In 1929 a partial rooftop addition was added. Windows have replacement sash. The facade has been painted.

56 East 92nd Street was altered by architect Henry R. Sedgwick in 1937-38 [ALT 3486-1937]. At that time the structure was owned by Mansfield Ferry who resided at 62 East 92nd Street. Sedgwick removed the stoop, relocated the main entrance to the basement level, and altered all the window openings to conform to the same flat-headed shape and dimension. The ornament was stripped from the facade and an austere stucco surface

added. The windows are outlined with scored frames, as is the basement entrance, which has a keystone atop a paneled wood door. A belt course sets off the basement level. The windows have multi-pane double-hung wood sash. An historic wrought-iron grille protects the central basement window; an early twentieth-century iron fence encloses the areaway.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 11.

58, 60 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1503/145 and 45
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1883 [NB 381-1883]

Architect: Theodore E. Thomson

Owner/Developer: William Walker

Type: Rowhouses (2 of 7)

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement (No. 58);
4 and basement (No. 60)

Designed by architect Theodore E. Thomson for real estate developer William Walker, these two rowhouses were constructed in 1883 and are survivors of a group of seven rowhouses which extended to the east. Located near the middle of the block, No. 58 has three stories and a basement and is eighteen feet wide, and No. 60 is one story taller and just under sixteen feet wide. The neo-Grec design of this group was adapted for the facades of the rowhouses built immediately to the west in 1887-88, designed by William Graul for Philip Braender (see **46 East 92nd Street** and **52, 54, 56 East 92nd Street**). Nos. 58 and 60, both of which are largely intact at the facades, are quite different in design.

58 East 92nd Street has a rock-faced brownstone basement and parlor story and brick upper stories (which have been painted). The arched main entrance is reached by a stone stoop. The paired iron and glass doors and transom have wrought-iron grilles. The arched heads of the parlor-story windows are accented with carved wood panels over the upper edge of the wood sash. Rock-faced voussoirs and keystones, set in a frieze band, accent the third-story windows, while keystones with human masks enrich the segmentally-arched windows of the third story. The mask keystones and the metal cornice with grooved brackets, decorated panels, and unusual scalloped edging are identical to those elements at **46 East 92nd Street**. Window sash at the upper stories are replacements, as are the basement window grilles, the stoop railings, and the areaway fence.

60 East 92nd Street has a narrow, two-bay brownstone facade. A stone stoop with historic wrought-iron newel posts and replacement iron railings leads to the entrance. At the basement level, an historic iron grille protects the large window opening; a small window has been inserted adjacent to the stoop. The areaway is set off by a modern iron fence. The doorway and parlor-story window have enframements of pilasters carrying round arches with decorated keystones. The paired iron and glass doors and transom have wrought-iron grilles. The three-sided oriel window at the second story is enriched with carved panels beneath the windows and is supported by a fluted corbel carried on a bracket. The third- and fourth-story windows are framed by incised pilasters

supporting projecting lintels. The modillioned cornice has grooved brackets and decorative panels. Storm sash have been added to the one-over-one double-hung wood sash. Historic bluestone remains in the sidewalk adjacent to the building line. During the 1920s, Paul Fuller, an attorney with Coudert Brothers who also served as Consul General of Monaco, owned and occupied the residence.

Significant References

"Fuller, Jr., Paul," *Who's Who in New York* (New York, 1918), 621.
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 11.

Jean and Mansfield Ferry House (now Brick Presbyterian Church Parish House) 62-64 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1503/44

Date: 1924 [NB 62-1923]
Architect: Laurence F. Peck
Owner/Developer: Jean Ferry

Type: Townhouse
Style/Ornament: Neo-Renaissance
Number of Stories: 5 and mezzanine

This thirty-one-foot-wide townhouse, located near the Park Avenue end of the block, has five stories and a mezzanine. Designed in the neo-Renaissance style by architect Lawrence F. Peck for Jean Ferry, it was built in 1924. Jean and Mansfield Ferry occupied this townhouse and also owned 56 East 92nd Street and 65 East 91st Street, which adjoined it at the rear. Mansfield Ferry was an attorney with the firm of Taylor, Blanc, Caprin & Marsh. Around 1939 the Ferrys moved to 10 Gracie Square and the building was converted for use as a Parish House by the Brick Presbyterian Church (and connected with the church building by a covered walkway; see **1140-1144 Park Avenue**); the building, along with **66-70 East 92nd Street**, remains in use for that purpose.

The neo-Renaissance limestone facade has a base of one story and a mezzanine set off by a dentiled and modillioned cornice, a two-story midsection of three bays capped by a stringcourse, and a two-story top section of four bays, terminated by a stone cornice. The carved and molded entrance surround features a scallop shell above the paneled wood doors. Ornate wrought-iron grilles protect the window openings at the first story and mezzanine, and a grille covers the glazed portion of the service entrance door. The crisply-cut window openings in the upper stories have special casement windows with small panes of tinted glass. The east and west elevation walls are of common tan brick.

Significant Reference

"Ferry, Mansfield," *Who's Who in New York* (New York, 1929), 563.

**Brick Presbyterian Church School and Parish House
66-70 East 92nd Street**

Borough of Manhattan Tax Map Block/Lot: 1503/43

Date: 1948-49 [NB 148-1947]

Architect: Adams & Woodbridge

Owner/Developer: The Corporation of
The Brick Presbyterian Church

Type: Church School and Parish House

Style/Ornament: Modern

Number of Stories: 4 and penthouse

Designed by the architectural firm of Adams & Woodbridge for the Brick Presbyterian Church, this four-story-and-penthouse church school and parish house was built in 1948-49. Located near the Park Avenue end of the block, it adjoins the Brick Presbyterian Church at the rear (see **1140-1144 Park Avenue**) and an earlier structure used as a parish house at the east (see **62-64 East 92nd Street**). The forty-five-foot-wide Modern limestone facade has a brown granite base. The central recessed entry is sheathed with polished red granite; the double-leaf wood and glass doors have aluminum grilles with cruciform centers. The windows of the ground story have similar grilles. The upper stories have three bays of single, paired, and grouped window openings with two-over-two double-hung aluminum sash having horizontal muntins. A fence has been added to the coped parapet.

72-82 East 92nd Street *See: 1150 Park Avenue*

Between Park Avenue & Lexington Avenue

100-114 East 92nd Street *See: 1155 Park Avenue*

116 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1520/66

Date: 1889 [NB 172-1889]

Architect: Edward Wenz

Owner/Developer: Nicholas J. Revelle

Type: Flats (1 of 2)

Style/Ornament: Neo-Grec

Number of Stories: 5 and basement

Constructed as a pair with 118 East 92nd Street (which has been significantly altered), this five-story flats building was designed in the neo-Grec style by architect Edward Wenz and built for Nicholas J. Revelle in 1889. The twenty-five-foot wide building, located near the Park Avenue corner, was planned to accommodate ten families in two flats per floor. The building has a brownstone facade (now painted) featuring window surrounds with crisply incised brackets supporting molded lintels. A bracketed pressed-metal cornice surmounts the top story. The building's entrance was redesigned by the architect Emery Roth in 1936 [2080-1936], and now consists of a molded rectangular stone surround. The single glass and wood door is flanked by sidelights and topped by a transom. In the mid-1980s the fire escape was added, the masonry stoop was removed, and a metal stoop and basement steps (in the areaway) were installed. The original windows have been replaced. The western brick elevation, which is partially visible, is unarticulated. There are windows in the lightcourt.

118 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1520/65

Date: 1975-76 [ALT 489-1975]

Architect: Frank P. Farinella
(Hurley & Farinella)

Owner: R. John Punnett

Type: Apartment Building

Style/Ornament: Modern

Number of Stories: 7

The original five-story-and-basement flats building, constructed in 1889 along with **116 East 92nd Street**, was substantially altered by architect Frank P. Farinella in 1975-76 to create this seven-story apartment building. The plan for the alteration, in which the height of the building remained the same but the floor heights were reduced, allowed for four apartments per floor and four doctors' offices at the ground level. The modern brick facade is simply rendered, with soldier brick band courses and lintels. The entrance, slightly below grade, has multi-pane double doors.

120 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1520/64

THIS IS AN INDIVIDUAL LANDMARK

Date: 1871

Architect: unknown

Owner/Developer: Catherine E. Rennert

Type: House (wood frame)

Style/Ornament: Italianate

Number of Stories: 3 and basement

This rare surviving wood-frame house was built in 1871 and, along with its neighbor at **122 East 92nd Street**, recalls the era before this section of the city was extensively developed. John C. and Catherine E. Rennert, the first owners, had purchased three adjacent lots in 1865 from Adam C. Flanagan, who was the initial owner of No. 122. Rennert was listed in directories as a wine merchant with Rennert, Prosch & Co. Catherine, widowed by 1874, sold the house to Henrietta Nathan in 1888. (This information updates research done on the property prior to its designation as an individual New York City Landmark.)

Its three-story clapboard facade, designed in the Italianate style, rises from a raised brick basement. A wood stoop leads to a wood porch which spans the parlor story. The porch has openwork columns supporting a bracketed cornice. The entrance has paneled double doors with rope moldings. The window and door openings are topped by molded wood cornices with dentils. To the east of the entrance are French doors with shutters. The second and third stories have six-over-six double-hung wood sash windows with shutters. A bracketed and paneled cornice surmounts the facade of the flat-roofed house.

Significant Reference

LPC, Research Files.

122 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1520/63

THIS IS AN INDIVIDUAL LANDMARK

Date: 1859

Architect: possibly by Albro Howell

Owner/Developer: Adam C. Flanagan

Type: House (wood frame)

Style/Ornament: Italianate

Number of Stories: 3 (and rooftop addition)

This rare surviving wood-frame house was built in 1859 and, along with its neighbor at **120 East 92nd Street**, recalls the era before this section of the city was extensively developed. The first owner of the house was Adam C. Flanagan, listed in directories as a customhouse officer, who lived in Yorkville from 1853 to 1865; he sold it to Hampton D. Gage in 1861. No. 122 was possibly built by Albro Howell, a carpenter-builder who was responsible for a number of wood-frame houses in the adjacent blocks, including 160 East 92nd Street (1852-53), a designated Landmark outside the boundaries of the historic district. (This information updates research done on the property prior to its designation as an individual New York City Landmark.)

The house is set back from the sidewalk behind a wrought-iron fence. Its three-story clapboard facade, designed in the Italianate style, rises from a shallow basement. A short stoop leads to a wood porch which spans the parlor story. The porch has openwork columns supporting a bracketed cornice. The entrance, set into a molded surround, has paneled double doors and is topped by a transom. The segmentally-arched window openings are set into shuttered wood surrounds with molded cornices. To the east of the entrance are French doors; the second and third stories have multi-pane double-hung wood sash. A bracketed and paneled cornice surmounts the facade. To the east of the house, enclosing what once was an alleyway, is an early wood-frame addition containing the service entrance. A one-story rooftop addition with large windows was constructed in 1927.

Significant References

LPC, *160 East 92nd Street House Designation Report*, LP-1630, report prepared by Jay Shockley, (New York, 1988).

LPC, Research Files.

124 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1520/62

Date: 1935-36 [ALT 2180-1935]

Architect: William & Geoffrey Platt

Owner: Mrs. Helen R. Robinson

Type: Townhouse

Style/Ornament: Modern Classical

Number of Stories: 3 and basement

Originally constructed in 1887-88 [NB 1704-1887] as one in a row of five brick row houses which extended from 124 to 132 East 92nd Street (see **126, 128 East 92nd Street**), this three-story and basement residence, only fifteen feet wide, was substantially redesigned in 1935-36 by architects William and Geoffrey Platt for Mrs. Helen R. Robinson. The work entailed removal of the masonry stoop and the relocation of the entrance to the basement level, and the erection of a new cast-stone facade in a modern classical style. The most distinguishing characteristic of the facade is the large multi-pane steel-framed window in a raised enframing on the parlor story. The stucco facade is scored at the basement

level; basement window grilles have a geometric pattern. The windows at the upper stories have six-over-six wood sash. A frieze of horizontal fluting spans the parapet.

126, 128 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1520/161, 61

Date: 1887-88 [NB 1704-1887]
Architect: Weber & Drosser
Owner/Developer: John Weber

Type: Rowhouses (2 of 5)
Style/Ornament: Queen Anne
Number of Stories: 3 and basement

Built in 1887-88, these two rowhouses survive from a row of five houses designed in the Queen Anne style by the firm of Weber & Drosser. Of the original row, **No. 124 East 92nd Street** was redesigned with a new facade in 1935-36 and **Nos. 130-132 East 92nd Street** were joined and remodeled in 1937-38. Nos. 126 and 128, each fifteen feet in width, have red brick facades with brownstone basements and carved brownstone trim, including quoins, diamond-point sill panels, and carved lintels with wing motifs (parlor story), panels, and cornices. Bracketed metal cornices cap the facades; that at No. 126 has a prominent central pediment supported by paired brackets.

126 East 92nd Street is the more intact of the two houses, still retaining its masonry stoop, iron railings and newels, and paneled wood door with a leaded transom light. Its original windows have been replaced.

128 East 92nd Street had its stoop removed and its entrance relocated to the basement areaway in 1947 [ALT 303-1947]. The original entrance was converted to a window, with sill ornamentation replicating the adjacent window. The windows have one-over-one wood sash.

John C. and Isabella Greenway House 130-132 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1520/60

Date: 1937-38 [ALT 3888-1937]
Architect: William L. Bottomley
Owner: Isabella Greenway

Type: Townhouse
Style/Ornament: Neo-Regency
Number of Stories: 3 and basement

In 1937-38 two rowhouses dating from 1887-88 ([NB 1704-1887]; see **126, 128 East 92nd Street**) were joined and substantially remodeled into this thirty-foot-wide townhouse, designed in the neo-Regency style by architect William Lawrence Bottomley. The client for the alteration, Isabella Greenway, served as a United States Congresswoman from Arizona in 1933-37. Her husband was John Campbell Greenway, a noted civil engineer.

The stucco facade has the main entrance and the service entrance at the basement level; the main entrance has a metal trellis with a scalloped awning. At center of the basement and first story is a large tripartite window grouping in a contoured enframing; at the first story the multi-pane French doors are spanned by a metal balconette. Casement windows with transoms flank the central bay; they are topped by panels with plain rondels. Band courses mark the sill lines of the upper stories. The windows on the upper stories are replacements.

Significant Reference

Dictionary of American Biography, vol. 11, supplement 1 (New York, 1944), 357.

134, 136, 138 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1520/59, 58, 57

Date: 1880-81 [NB 843-1880]

Architect: A.B. Ogden

Owner/Developer: Albro Howell

Type: Rowhouses (3 of 3)

Style/Ornament: Neo-Grec/Queen Anne

Number of Stories: 3 and basement

Designed by architect Alfred B. Ogden, these three three-story-and-basement rowhouses were built in 1880-81 for carpenter-builder Albro Howell, who began to build wood-frame houses in the area in the 1850s. The design of this group combines elements of the neo-Grec and Queen Anne styles. The remarkably intact houses, located near the Lexington Avenue corner, are each approximately seventeen feet wide and are faced in brick with brownstone trim. The identical facades (No. 138 has been painted) have brownstone basements pierced by a single segmentally-arched window and brownstone stoops with iron railings (No. 138 has original railings). Each house retains its double paneled wood doors, flanked by carved pilasters and surmounted by foliated triangular pediments on scrolled brackets. The window surrounds on the upper stories feature crisply incised detail and projecting hoods. The facades are surmounted by prominent cornices featuring rosettes and stylized modillions resembling brackets. No. 134 has replacement windows. No. 136 has one-over-one wood sash windows. No. 138 has a combination of one-over-one wood sash and replacement windows.

The Mildred

140 East 92nd Street a/k/a 1392-1396 Lexington Avenue

Borough of Manhattan Tax Map Block/Lot: 1520/56

Date: 1899-1900 [NB 695-1899]

Architect: Martin V.B. Ferdon

Owner/Developer: John Welcker

Type: Flats with stores

Style/Ornament: Renaissance Revival

Number of Stories: 7 and basement

This seven-story-and-basement flats building was designed in the Renaissance Revival style by Martin V.B. Ferdon and built in 1899-1900 for John Welcker. Located at the corner of East 92nd Street and Lexington Avenue, the brick and limestone building was planned with its main residential entrance on East 92nd Street and ground-level stores along the avenue. The plan allowed for twelve flats, two per floor.

The rusticated stone base on East 92nd Street is capped by a foliated frieze. In the west bay is a stone entrance porch with composite columns supporting a foliated entablature and a balustrade. Original iron railings enclose the areaway. The upper portions of the brick facades are articulated by stone stringcourses above the second and sixth stories. The corners of the building are rounded at each end of the Lexington Avenue facade. The window lintels on the upper stories feature a variety of decorative motifs: eared lintels, keystones, and splayed voussoirs. The fourth-story windows are arched. The seventh-story windows are flanked by flat pilasters with stone capitals. The facade is surmounted by a pressed-metal cornice with a foliated frieze and scrolled brackets. There is a fire escape on the East 92nd Street side of the building. The original windows and the storefronts have been replaced.

**EAST 92ND STREET (NORTH SIDE)
Between Fifth Avenue & Madison Avenue**

1, 3, 9 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1504/5, 6, and 8
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1890-91 [NB 237-1890]

Architect: Walter Reid, Jr., A.B. Ogden & Son

Owner/Developer: Walter Reid

Type: Rowhouses (3 of 5)

Style/Ornament: Renaissance Revival

Number of Stories: 4 and basement

Designed as part of a row of five brownstone-fronted dwellings by Walter Reid, Jr., who was associated with the prolific firm of A.B. Ogden & Son, for his developer father Walter Reid who was responsible for several other rows in the district, these three surviving buildings, built in 1890-91, have frontages which vary between twenty and slightly over twenty-one feet and are located along the western half of the block. Nos. 5 and 7 (see below) were replaced in 1934-35 by a townhouse.

Nos. 1, 3, and 9 survive, though No. 3 has been radically transformed.

1 East 92nd Street retains much of its original appearance above the parlor story. The second-story oriel has openings with divided transom bars, a foliated frieze, and a coffered parapet. Above, the corniced enframements feature carved surrounds at the third-story openings and carved spandrels at the round-arched fourth-story openings. A bracketed metal cornice terminates the facade. Nos. 1 and 3 were altered in 1935 by the firm of Cross & Cross for the Graceton Corp. [ALT 1994-1935]; at No. 1 work included removing the box stoop, transforming the former entrance into a window, stripping the details from the parlor story, accommodating a basement entrance, and reducing the size of the areaway. The iron fence at the areaway seems to date from this intervention. The window sash are replacements. In 1960-62 the single-family residence was converted into a private school [ALT 956-1960]; it is now part of the Jewish Museum.

3 East 92nd Street. When Nos. 1 and 3 were altered in 1935 by the firm of Cross & Cross for the Graceton Corp. [ALT 1994-1935], work at No. 3 included removing the stoop, transforming the former entrance into a window, stripping the details from the parlor story, accommodating a basement entrance, and reducing the size of the areaway. In 1936 further alterations by architect Arnold Syrop removed a bay window [ALT 903-1936], presumably one like that on the facade of No. 1. In 1968 the owner, the French government, installed a garage in the basement for its representative to the United Nations; the curb was cut, the areaway altered, and the existing paneled wood overhead door was installed [BN 1861-1968]. The facade has been stuccoed and ornament removed; its main entrance contains a double-leaf paneled wood door with decorative hinges, while window openings contain replacement window sash and parlor-story iron grilles and third-story iron guards. The decorative wrought-iron fence and gate in front of the entrance are of undetermined date.

9 East 92nd Street had already lost its stoop by 1947 when interior alterations and work at the rear were executed [ALT 1237-1947], though the building remained a private residence for actor Basil Rathbone. Nos. 9 and 15 East 92nd Street (see below), both designed for Walter Reid by the firm of A.B. Ogden & Son are characterized by their unusually curved full-height bays which appear to frame the one building (No. 11) which separates two rows designed by the same

architect for the same client. The basement entrance with a wood-paneled door is surmounted by a pediment carried on an entablature. The stories above are set off by paneled band courses or stringcourses. The round-arched openings at the parlor story are outlined by moldings with keystones. Projecting surrounds at the upper-story windows carry cornices. These elements may have been originally carved with ornament similar to that surviving at No. 1. All of the window sash are replacements. The facade is terminated by its original foliated and bracketed cornice. Ironwork at the areaway and at the parlor-story and second-story windows appears to be of recent date.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 9.

Garrard Winston House

5-7 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1504/7

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1934-35 [NB 162-1934]

Type: Townhouse

Architect: William J. Creighton

Style/Ornament: Neo-Federal

Owner/Developer: Garrard Winston

Number of Stories: 3 and basement

This site previously contained two buildings which had been built in 1890-91 as part of a row of five brownstone-fronted dwellings -- with **Nos. 1, 3, and 9 East 92nd Street** (see above) -- by Walter Reid, Jr., an architect associated with the prolific firm of A.B. Ogden & Son, for Walter Reid. Nos. 5 and 7 were replaced [DEMO 219-1934] in 1934-35 by the existing townhouse, forty-feet-wide and located near the middle of the block, which was designed by William J. Creighton for Garrard Winston (1882-1955). Born in Chicago and educated at Yale, Winston, who specialized in corporation and financial law, was a director of many corporations and a senior partner in a law firm; his other posts included Under Secretary of the Treasury, treasurer of the American Red Cross, and president of the New York Trade School. Winston resided in this townhouse until his death.

The building has a three-story neo-Federal facade, constructed of brick laid in Flemish bond and trimmed in limestone. At the first story, the relatively simple entrance enframing and paneled wood door, reached by granite steps, are flanked by two square-headed window openings with stylized Federal lintels containing a Greek fret motif at each end and eight-over-eight double-hung wood sash windows. The simple service entrance at the east side contains a paneled wood door. Above the first story, a wide stone band course is embellished with four bellflowers over the entrance. At the tall second story, three tall round-arched openings retain their prominent foliate keystones and round-headed multi-pane double-hung wood sash windows. Uniting the lower two stories are exceptionally wide brick quoins, which end at a stone band course that serves as a continuous sill for the flat-arched openings of the third story. These contain three-over-three double-hung wood sash windows. A low pediment, rising above a deep frieze, terminates the facade. Surviving historic ironwork is exhibited in the window guards at the first and second stories and by the fences which rest on granite curbs and define the planted areas in front of the building.

Significant References

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 9.
Garrard B. Winston obituary, *New York Times*, July 29, 1955, p.17.
"Winston, Garrard Bigelow," *Who Was Who in America*, III, 930.

9 East 92nd Street See: 1, 3, 9 East 92nd Street

Untermeyer-Clarkson House

11 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1504/9

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1884-85 [NB 1408-1884]

and

Date: 1924 [ALT 296-1924]

Architect: Hugo Kafka & Co.

Architect: William Adams

Owner/Developer: Isaac Untermeyer and
Samuel Untermeyer

Owner: Helen S. Clarkson

Type: Rowhouse (1 of 1)

Style/Ornament: Renaissance Revival

Number of Stories: 4 and basement

This four-story-and-basement rowhouse, located near the middle of the block, is twenty-five feet wide. Designed in the Renaissance Revival style by the firm of Hugo Kafka & Co., it was built in 1884-85 for the brothers Isaac and Samuel Untermeyer. Sons of a prosperous Virginia tobacco planter, they were brought to New York at a young age after their father's death. Samuel (1858-1940) graduated from Columbia and, with his brother and a half-brother, formed a law partnership which handled many prominent cases. Having organized syndicates of investors, Samuel became an extremely wealthy businessman; he was also active in professional and political circles, and earned a reputation as an anti-Nazi and an art lover. As a philanthropist and developer, he erected several blocks of model housing in Queens; he also drafted the 1922 state law permitting life insurance companies to build apartment houses.

Still occupied as a private residence in 1924, the building was extensively altered [ALT 296-1924] at that time by architect William Adams for Helen S. Clarkson (d. 1937), an ardent amateur horticulturist, and her husband Banyer Clarkson, a descendant of U.S. Supreme Court Chief Justice John Jay. Exterior work included removing the stoop, converting the parlor-story entrance into a window, creating an American basement entrance, shaving off projecting ornament and applying stucco to the facade, and changing the front part of the roof into a mansard roof. In 1939 the dwelling was subdivided into ten apartments [ALT 1982-1939].

Originally faced in Connecticut brownstone and now stuccoed, the facade features a three-sided full-height bay at the west side and continuous sills at the elliptically-arched parlor-story openings and square-headed second- and third-story openings. Above the terminal cornice and its low parapet rises a mansarded fourth story with three metal-clad dormers and a rooftop railing. Window openings retain their historic one-over-one double-hung wood sash windows. There are storm windows at the fourth story. At the basement, piers joined by historic iron fences align with the bays, which contain historic multi-pane steel

casement windows. The entrance enframingent has a modillioned cornice and iron railing which dates to the 1924 alteration; the double-leaf glazed wrought-iron door and transom survive.

Significant References

Mrs. Banyer Clarkson obituary, *New York Times*, Aug. 22, 1937, p. 7.

Samuel F. Howard, Jr., "Untermeyer, Samuel," *Dictionary of American Biography*, Supplement 2 (1958), 674-676.

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 9.

Samuel Untermeyer obituary, *New York Times*, Mar. 17, 1940, p. 1.

15, 17, 19, 21 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1504/10, 11, 111, and 12

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1890 [NB 134-1890]

Architect: A.B. Ogden & Son

Owner/Developer: Walter Reid

Type: Rowhouses (4 of 4)

Style/Ornament: Renaissance Revival

Number of Stories: 4 and basement

Designed as a row of four brownstone-fronted dwellings by the prolific firm of A.B. Ogden & Son (presumably with the involvement of Walter Reid, Jr.) and built in 1890 for Walter Reid, who was responsible for several other rows in the historic district, these rowhouses have frontages of between seventeen and about seventeen-and-one-half feet and are located near the middle of the block. The dwelling directly to the east of this row, No. 23, part of another row designed and built by the same architects and developer, has a very similar facade.

The Renaissance Revival character of Nos. 15, 17, 19, and 21 East 92nd Street is articulated in the abundant detailing such as corniced window surrounds, some with a stylized keyed motif and others with rusticated voussoirs, continuous sills, and bracketed metal terminal cornices. The varied facades are unified as a group by repetitive details, arched fourth-story openings, and, especially (at Nos. 17 and 21), the second-story oriels carried on wide corbels. Over time, all four rowhouses had their stoops removed, parlor-story entrances converted to windows, and prominent entrance enframingents added at the basement (see below).

15 East 92nd Street, the westernmost building of the row, has a projecting western bay which curves to meet a recessed eastern bay. A second-story copper-covered bay window was added in 1906 [ALT 1729-1906], but it was removed in 1923 as part of major exterior alterations undertaken by architect James E. Casale for attorney John C. Tomlinson [ALT 41-1923]; at that time the stoop was removed, the parlor-story entrance converted to a window, a neo-Georgian entrance enframingent (with broken pediment) and rusticated surface added to the basement, and a terminal cornice with balustraded parapet added. The multi-pane wood casements with fanlights and transoms (at the parlor and second stories) and the multi-pane double-hung wood sash (third and fourth stories) probably date from this period as do the glazed wrought-iron door at the main entrance and glazed metal door with grille at the secondary entrance. Other surviving historic elements include the one-over-one double-hung wood sash window with iron grille at the basement, and the iron grilles and bracketed balcony at the parlor story. The areaway fences are of a later date.

17 East 92nd Street retains much of its original appearance, though it has been painted. The rough-faced basement with square-headed window openings supports the rough-faced parlor story with enframed round-arched window openings and a simple enframing at the former entrance. The smooth-faced second story features, on the east side, a pedimented window surround with divided transom and, on the west side, a corbelled oriel with divided transoms and foliated frieze, resting on a parlor-level bracket. Contrasting with the smooth facade surface are corniced enframements, with a stylized keyed motif at the square-headed third-story openings and with rustication at the round-arched fourth-story openings. A bracketed metal cornice surmounts the facade. Above the parlor story, the historic one-over-one double-hung wood sash windows (and second-story transoms) survive, though the sash in the oriel openings have storm windows. Historic iron grilles remain at the basement and cellar windows.

The firm of Hutton & Buys was retained in 1924 by owner Bruno Richter (1848/49-1941), a neckwear manufacturer, to renovate the building. Before construction began, the property was sold to Frank W. Hubby (1873-1967), a Cleveland-born alumnus of Yale and the law school at Columbia, who maintained a law firm in New York and resided in this dwelling until his death. Alterations [ALT 732-1924] included removing the stoop, converting the parlor-story entrance to a window, and adding the basement entrance enframing of paneled pilasters supporting an entablature with a wrought-iron railing, and the areaway fencing. Parlor-story openings retain their historic multi-pane wood casements with fanlights and transoms, and the basement entrance retains its double-leaf wrought-iron door and transom. The secondary door and iron gate are more recent additions.

19 East 92nd Street probably had an original facade like that of No. 25, a dwelling in the adjacent row to the east. Like No. 25, the central portion of No. 19 projects from narrow sections at the sides of the facade and is pierced by square-headed second- and third-story openings and arched fourth-story openings. The original stringcourses and bracketed metal cornice survive.

The facade was extensively altered in 1929, according to designs by architect William G. Massarene for Fred R. Bennett [ALT 973-1929]. Work included removing the stoop, redesigning the basement and parlor stories, and introducing a basement entrance with a classically-inspired enframing of pilasters and entablature, flanked by unadorned openings for a service entrance and a window. The parlor story received three square-headed window openings separated by framed carved panels and surmounted by a stringcourse with an arched central section. The wrought-iron fencing appears to be a reproduction of an early-twentieth-century type. Basement openings contain wood doors and a wood-framed window. In 1954 the single-family dwelling was converted into an eight-unit multiple dwelling [ALT 983-1954]; the multi-pane wood casements with transoms and multi-pane double-hung wood sash (arched at the fourth story) appear to date from this conversion.

21 East 92nd Street retains much of its original appearance, though it has been painted. The parlor story has enframed round-arched window openings (one is a later copy). The second story features, on the east side, a corniced window surround with a stylized keyed motif and scrolls over a paneled spandrel and, on the west side, a corbelled oriel with divided transoms and a foliated frieze, resting on a parlor-level bracket. Corniced enframements, one with a stylized keyed motif over a paneled spandrel, appear at the square-headed third-story openings, and the keyed motif reappears at the bottom portion of the enframements of the round-arched fourth-story openings. A bracketed metal cornice surmounts the facade. Historic one-over-one double-hung

wood sash windows (and second-story transoms) survive, as do original iron grilles at the basement and cellar windows.

In 1948 the single-family dwelling was converted to multiple occupancy [ALT 1195-1948]; work, which was directed by Brooklyn engineer Jay M. Spinner, included removing the stoop, converting the parlor-story entrance to a window and providing a surround which duplicated that of the adjacent openings, and widening the entrance at the basement level. An historic glazed iron door survives. The ironwork at the areaway probably dates from this alteration or may be even earlier.

Significant References

"Frank W. Hubby," *Who's Who in New York* (1952), 564-65.

Frank W. Hubby obituary, *New York Times*, Dec. 13, 1967, p. 47.

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 9-10.

Bruno Richter obituary, *New York Times*, Mar. 23, 1941, p. 44.

23, 25 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1504/13 and 14

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1889-90 [NB 653-1889]

Architect: A.B. Ogden & Son

Owner/Developer: Walter Reid

Type: Rowhouses (2 of 2)

Style/Ornament: Renaissance Revival

Number of Stories: 4 and basement

Designed as a pair of brownstone-fronted dwellings by the prolific firm of A.B. Ogden & Son and built in 1889-90 for Walter Reid, who was responsible for several other rows in the district, these rowhouses have frontages of approximately twenty feet and are located near the Madison Avenue end of the block. The row of dwellings directly to the west of this row, designed and built by the same architectural firm and developer, have almost identical features. Nos. 23 and 25 have four-story Renaissance Revival facades with rough-faced basements. Each tall stoop leads to a heavily embellished entrance enframingent of carved Corinthian pilasters and a cornice with lion's-head consoles. Otherwise, the facades differ in detail.

23 East 92nd Street has round-arched window openings in its parlor story. The smooth-faced second story features, on the east side, a corniced window surround with divided transom and, on the west side, a corbelled oriel with divided transoms and foliated frieze, resting on a parlor-level bracket. Corniced enframingents with a stylized keyed motif appear at the square-headed third-story openings and the keyed motif reappears at the bottom portion of the enframingents of the segmentally-arched fourth-story openings. A bracketed metal cornice with foliated brackets surmounts the facade. At the parlor story, there are special windows -- historic multi-pane wood casements with curved heads and transoms -- and a double-leaf wrought-iron glazed door and transom. Remaining stories have historic one-over-one double-hung wood sash windows (and second-story transoms). The spandrel over the door and under one parlor window have been cut through to accommodate air conditioners. Historic ironwork includes basement grilles, the entrance gate, and the areaway and stoop railings (with curved newels).

In 1958-59 the single-family dwelling was divided into two apartments [ALT 527-1958]. By 1963 the building also contained a doctor's office [ALT 579-1962].

25 East 92nd Street features two parlor-story square-headed windows framed by fluted pilasters, an entablature, and carved spandrel panels. Stories two through four project from narrow sections at the sides of the facade and are separated by broad foliated bands. Each level features window openings separated by pilasters; these openings are square-headed at the second and third stories, round-arched and bearing bellflowers at the fourth story. A metal cornice with paired brackets survives. Additional surviving historic fabric includes: iron grilles at the basement and cellar openings; an iron gate at the entrance under the stoop; at the parlor story, wood-framed transoms and window frames and glazed, wood storm doors and transom; and at the fourth story, one-over-one double-hung round-arched wood sash windows. Basement and parlor-story entrances have paneled wood replacement doors. Parlor-story windows are replacements set in wood frames; second- and third-story openings are covered with storm windows. The exposed east elevation is a parged brick wall.

During the 1920s, No. 25 was occupied by a physician and his family, with a doctor's office at the parlor floor [ALT 359-1929]. The single-family residence was divided into five apartments in 1969-72 [ALT 981-1969].

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 9-10.

27 East 92nd Street *See: 1296 Madison Avenue*

Between Madison Avenue & Park Avenue

43 East 92nd Street *See: 1295-1303 Madison Avenue*

Robert Louis Hoguet House

45-47 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1504/23

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1926-28 [ALT 1274-1926]

Architect: Keeler & Fernald

Owner/Developer: Robert Louis Hoguet

Type: Townhouse

Style/Ornament: Neo-Georgian

Number of Stories: 5

This five-story building, located near the Madison Avenue end of the block, has a frontage of thirty-four feet. It was originally part of a row of four brownstone-fronted dwellings that included Nos. 45, 47, **49 and 51 East 92nd Street**, designed by Frank Wennemer and constructed in 1887-88 by and for Philip Braender, a prolific builder and real estate operator responsible for over 1500 private houses, apartments, flats, and fireproof buildings. In 1926-28 Nos. 45 and 47 were united into a single-family residence according to the designs of Keeler & Fernald, with a new facade extending to the building line and a three-car garage at the rear. The client was Robert Louis Hoguet who thereafter occupied the altered

dwelling with his family until his death over thirty years later. Born in New York and educated at Harvard, Hogue (1878-1961) was president and chairman of the board of the Emigrant Industrial Savings Bank, a director of several insurance companies, and president of his own real estate corporation; he supported many charities and cultural organizations.

As redesigned by Keeler & Fernald, the four-bay-wide neo-Georgian facade has a one-story stone base (now parged and painted) and a stone-trimmed Flemish-bond brick upper section. At the base a pilaster-supported entablature frames a rusticated wall pierced by two wide outer openings and two narrow inner openings. The main entrance and driveway entrance contain historic multi-pane wood doors with iron grilles. Windows throughout the facade are replacements; they are covered by modern grilles at the first story, while at the second story historic wrought-iron grilles survive (though they seem to have been moved from another location). At stories two through four, window openings are flat-arched and bear raised stone keystones; stories three and four also have projecting stone sills. Resting on a continuous stone sill, the square-headed fifth-story openings are aligned with the dentilled and balustraded stone cornice.

Significant References

A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 221.

"Robert Louis Hogue," *Who's Who in New York* (1952), 547.

Robert Louis Hogue obituary, *New York Times*, Jan. 26, 1961, p. 29.

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 11.

49, 51 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1504/124 and 25

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1887-88 [NB 1929-1887]

Architect: Frank Wennemer

Owner/Developer & Builder: Philip Braender

Type: Rowhouses (2 of 4)

Style/Ornament: Queen Anne with
later alterations

Number of Stories: 4 and basement

Originally part of a row of four brownstone-fronted dwellings that included Nos. 45, 47 (see above), 49, and 51 East 92nd Street, these two surviving rowhouses are located near the Madison Avenue end of the block and have frontages of approximately seventeen feet each. Designed by architect Frank Wennemer, they were erected in 1887-88 by and for Philip Braender, a prolific builder and real estate operator responsible for over 1500 private houses, apartments, flats, and fireproof buildings.

Above the parlor story, Nos. 49 and 51 retain their varied stringcourses, square-headed window openings, (which at the fourth stories are adorned with boldly carved lintels), and bracketed and modillioned metal cornices.

49 East 92nd Street became the residence of Maria H. and Fannie Draper of East Hampton, Long Island, after they hired architect Samuel Edson Gage to renovate the building in 1906 [ALT 1722-1906]. Work included removing the stoop, converting the parlor-story entrance into a window, and redesigning the basement entrance. In 1950 the single-family dwelling was converted into a multiple dwelling [ALT 25-1950]. Historic one-over-one double-hung wood sash

windows survive, except at the former entrance where the original wood-framed transom surmounts wood-framed casements. At the lowest two stories, additional surviving historic fabric includes the parlor-story (former) entrance enframingent (while it seems to have lost part of its cornice, it retains fluted pilasters, transom bar, and transom-level piers) and its wrought-iron railing; carved underpanels and portions of the enframingents around the parlor-story window openings; the basement-level entrance enframingent with console-supported cornice; a glazed, wood door with wrought-iron grille; carving of the band course above the basement-level windows; and wrought-iron fencing with four newel cages at the areaway.

51 East 92nd Street was altered by owner James J. Higginson in 1927 according to the designs of architect Frederick R. King [ALT 1208-1927]. On the facade, work included removing the stoop and redesigning the parlor-story front into two windows with neo-Federal style lintels; redesigning the basement story by adding a rusticated surface with segmentally-arched opening; and installing six-over-six double-hung wood sash windows. The basement window, surmounting a paneled wood bulkhead, has an historic iron grille. The wrought-iron areaway railings, though altered, date from King's 1927 intervention; although the wrought-iron grille between the basement openings and the surviving window guard at one of the parlor-story openings do not match King's drawings on file at the Department of Buildings, they appear to date from that alteration. At the entrance, fluted quarter columns flank a paneled wood door.

Significant References

A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 221.
LPC, *Carnegie Hill Historic District Designation Report LP-0861*, (New York, 1974), 11-12.

53, 55 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1504/26 and 126
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1893-94 [NB 1072-1893]

Architect: Louis Entzer, Jr.

Owner/Developer: D.M.L. Quackenbush

Type: Rowhouses (2 of 2)

Style/Ornament: Romanesque Revival

Number of Stories: 4 and basement

Designed as a pair by architect Louis Entzer, Jr., who is responsible for several buildings in the district, these approximately seventeen-foot-wide rowhouses are located near the middle of the block. They were erected in 1893-94 for D.M.L. Quackenbush. Faced in stone and, at the upper two-and-one-half stories, brick (now painted), their Romanesque Revival character is exhibited in the three-story curved bays which have a rock-faced stone surface at the lower two stories and rock-faced bands between smooth courses at the third story; the corbelled second-story cornice; and the third-story cornice with its checkerboard frieze. Window openings are square-headed; at the parlor story continuous stone transom bars remain. The metal terminal cornices feature corbel blocks. Historic wrought-iron grilles survive at the basement window openings. No. 55 has had air-conditioner sleeves inserted through the original brickwork at the upper two stories.

53 East 92nd Street was converted from a single-family residence into a multiple dwelling in 1946-47 when Mrs. Benjamin Jacobson hired architect James E. Casale [ALT 2622-1946]. Work included removing the stoop, converting the parlor-story entrance into a window (the enframingent was removed as well), and altering the areaway. A doctor's office was inserted into the basement; its glazed, wood door has been transformed into a window. The main entrance

contains a glazed and paneled wood door (identical to that at No. 55) in a wood frame. Historic one-over-one double-hung wood sash windows remain throughout the facade.

55 East 92nd Street, which had become a boarding house before the end of World War II, was converted to a two-unit dwelling with a doctor's office in the basement in 1945-47 when Mrs. Jacobson hired architect James E. Casale (see No. 53) [ALT 2217-1945]. Work included removing the stoop, converting the parlor-story entrance into a window (the enframingent was removed as well), and altering the areaway. The glazed and paneled wood door in a wood frame matches that at No. 53. The lower three stories have replacement windows which duplicate the historic one-over-one double-hung configuration; the upper two stories contain single-pane replacement windows.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 12.

57 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1504/27

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1938 [ALT 2064-1938]

Architect: Henry T. Child

Owner/Developer: George Smith

Type: Rowhouse

Style/Ornament: Moderne

Number of Stories: 5

This seventeen-foot-wide building, located near the middle of the block, was originally part of a brownstone-fronted row including Nos. 57, **59**, **61**, 63, and 65 **East 92nd Street**, which was designed by John Brandt and built in 1886 for Jacob Wicks, Jr. [NB 189-1886]. Still occupied as a single-family residence, its entrance was shifted in 1922 to the basement with the removal of the second-story bay window and the stoop [ALT 1581-1922]. This change was made for Garrard Glenn (1878/79-1949), an Atlanta-born and Columbia University-educated senior partner of a downtown New York law firm, who eventually became a professor of law at the University of Virginia.

The current appearance of the facade dates from an alteration designed by Henry T. Child and executed in 1938 for owner George Smith. At that time, changes included new window sash at the second story, the removal of the wood cornice, and its replacement by a bezant-adorned parapet. (Child's drawing of the proposed facade in the Department of Buildings illustrates rectangular panels in place of the bezants.) The resulting exterior, now stuccoed, bears a three-cornered-arched main entrance and square-headed window openings, resting on continuous sills and containing historic one-over-one double-hung wood sash. Exceptions are the third-story triple steel-framed casements with transoms and the six-over-six double-hung wood sash window with iron grille in the converted secondary entrance. An iron balconette on brackets fronts the third-story opening. The austerity of the stripped-down enframements at the fourth and fifth stories and the bezants at the parapet add to the Moderne quality of the altered facade. Reminders of the earlier appearance of the facade are found in the incised bands which are aligned with those of the facade of No. 59.

Significant References

Garrard Glenn obituary, *New York Times*, Jan. 26, 1949, p. 25.

"Glenn, Garrard," *Who Was Who in America*, II, 212.

59, 61 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1504/127 and 28
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1886 [NB 189-1886]

Architect: John Brandt

Owner/Developer: Jacob Wicks, Jr.

Type: Rowhouses (2 of 5)

Style/Ornament: Neo-Grec

Number of Stories: 4 and basement

Designed by architect John Brandt and built in 1886 for Jacob Wicks, Jr., as part of a row of five houses that included Nos. 57, 59, 61, 63, and 65 East 92nd Street, Nos. 59 and 61 survive as two seventeen-foot-wide buildings, located near the middle of the block. Their neo-Grec brownstone facades, which remain intact except for the lower two stories of No. 59, are characterized by corniced and bracketed window enframements, subtle stringcourses, and bracketed metal cornices with paneled friezes.

59 East 92nd Street was altered by architect Adolf E. Nast in 1922-24 for J. Archibald Murray (1857/58-1954), a Harvard-educated lawyer and brother of Mrs. Bayard Cutting (see Nos. 15 East 88th Street and 12, 14, and 16 East 89th Street); Murray left his law practice in 1916 to manage his real estate holdings. Nast's alterations included removing the stoop, transforming the original entrance into a window, simplifying the enframements at the two lower stories, and creating a main basement entrance with the addition of a new surround [ALT 795-1922]. Wrought-iron fencing at the areaway and bracketed flower boxes at the parlor story appear to date from that time. In 1953 the dwelling was converted for multiple occupancy [ALT 2199-1953]. The entrance contains a glazed, wood door and window openings have replacement sash.

61 East 92nd Street was altered by architect Adolf E. Nast in 1920-21 for owner/occupant Francis K. Stevens. Nast's alterations do not seem to have affected the facade, except for the wrought-iron railings at the stoop and areaway, which seem to date from that period [ALT 3119-1920]. In 1949-50 the dwelling was converted for multiple occupancy [ALT 2205-1949]. In addition to the original fabric surviving at the upper two stories (see above), No. 61 retains its incised surface and window opening at the basement; a stoop with cheek walls at the top landing; a keyed entrance enframement surrounding double-leaf paneled wood doors with a special multi-pane transom, a window opening set on a corbelled sill, and quoining at the east edge of the facade at the parlor story; and a projecting second-story bay with two window openings framed by carved underpanels and a low parapet, all resting on an incised pier and console. Historic window grilles survive at the window openings under the stoop and at the cellar (beneath the basement). Windows are replacements; ironwork at the basement and parlor windows and at the basement entrance is of recent date. The facade has been painted.

Significant Reference

J. Archibald Murray obituary, *New York Times*, Feb. 27, 1954, p. 13.

63 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1504/29
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1928
Architect: Edward Webber
Owner/Developer: Louis Francke

Type: Rowhouse
Style/Ornament: Neo-Colonial
Number of Stories: 4

Originally designed by architect John Brandt and built in 1886 for Jacob Wicks, Jr., as one of five rowhouses that included Nos. 57, **59**, **61**, 63, and 65 **East 92nd Street**, No. 63 has a frontage of seventeen feet and is located near the middle of the block. In 1928 alterations were undertaken for Louis Francke [ALT 1534-1928]. This may be Luis J. Francke (1860/61-1938), a Cuban-born and Columbia University-educated sugar merchant who had retired in 1914, or his son Luis J. Francke, Jr. (1904-1950), an alumnus of Princeton, socialite, and broker who was president of the Cash Dividend System at the time of his death. Work included removing the stoop, transforming the original entrance into a window, and creating a basement-level entrance.

The current four-story neo-Colonial facade, sheathed in painted faux brick, features two square-headed openings per story. At the upper three stories, window openings are flanked by louvered wooden shutters and fronted by historic wrought-iron window guards. Historic fabric also includes windows: at the parlor story, multi-light wood-framed French doors are surmounted by multi-light transoms; at the second and third stories, twelve-over-twelve double-hung wood sash windows survive. The facade terminates in a parapet. The historic wrought-iron fence includes a turned newel.

Significant References

Luis J. Francke obituary, *New York Times*, Feb. 7, 1938, p. 15.
Luis J. Francke, Jr. obituary, *New York Times*, July 6, 1950, p. 28.

65 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1504/129
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1934 [ALT 1684-1934]
Architect: Charles H. Lench
Owner/Developer: Bowery Savings Bank

Type: Rowhouse
Style/Ornament: Neo-Georgian
Number of Stories: 4

Originally designed by architect John Brandt and built in 1886 for Jacob Wicks, Jr., as one of five rowhouses that included Nos. 57, **59**, **61**, 63, and 65 **East 92nd Street**, No. 65 has a frontage of seventeen feet and is located near the middle of the block. Its present exterior is probably the result of alterations designed by architect Charles H. Lench for the Bowery Savings Bank and executed in 1934 [ALT 1684-1934]; at that time, the building was converted to accommodate eight apartments.

Currently, the facade exhibits a stuccoed surface. At the first story, an arched enframingent surrounds a glazed, wood door with an iron grille. All other openings are square-headed and contain double-hung wood sash: eight-over-eight at the basement; paired six-over-six at the parlor story; and twelve-over-twelve at the second and third stories. Storm windows have been added to the openings. Slender band courses demarcate the fourth story and a simple cornice (possibly of wood) terminates the facade.

Ironwork includes an historic fence and a recent grille at the basement window opening. The exposed east elevation is stuccoed.

67-73 East 92nd Street *See: 1160-1170 Park Avenue*

Between Park Avenue & Lexington Avenue

101-113 East 92nd Street *See: 1165 Park Avenue*

115-119 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1521/7

Date: 1927-28 [NB 71-1927]

Architect: George F. Pelham

Owner/Developer: 115 East 92nd Street Corp.

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 9

This nine-story neo-Renaissance apartment building, located approximately midblock, has a frontage of ninety-eight-and-a-half feet. Designed by the prolific architect George F. Pelham, it was constructed in 1927-28 for the 115 East 92nd Street Corp. The building replaced three four-story brick buildings, and was originally planned with fifty-five apartments.

The building, faced in brick, is divided into two blocks by a recessed central entry court that also serves as a lightcourt. The entrance is approached by a portal consisting of freestanding stone columns with stylized capitals supporting a decorative iron arch. The paired wood and glass entrance doors, flanked by windows with six-over-one sash, are set in a one-story section faced in stone and surmounted by a cornice. The two blocks of the building are organized into three horizontal sections separated by projecting corbeled terra-cotta bands above the second and the seventh stories. The first section forms the base of the building above a stone and brick foundation and a stone band course at the level of the first-story window sills. The two center bays of each block, which have semi-circular decorative panels above the second-story windows, are flanked by attached stone columns topped by cartouches. The outer window bays in each block are topped by an arched motif above the second story and framed by brick quoins.

The middle section of each block has paired windows in the outer bays and single windows in the center bays above terra-cotta sills. Vertically-set brick courses form the window heads on the third story. The upper sections of each block, which continue the fenestration pattern of the stories below, have arched motifs above the ninth-story windows. The building is surmounted by a brick parapet which has been patched and repointed in a way which suggests that the building originally had a cornice.

All of the original six-over-one and eight-over-one wood sash remain. The windows at the first story are fronted with iron grilles.

121, 123 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1521/11, 111

Date: 1869 [NB 172-1869]

Architect: Jacob H. Valentine

Owner/Developer: Jane Hannah

Type: Rowhouses (2 of 2)

Style/Ornament: Italianate

Number of Stories: 3 and basement

These two brick rowhouses, three stories in height above a basement, are located near the middle of the block; each is twelve-and-a-half feet wide. Designed by architect Jacob H. Valentine in the Italianate style, they were constructed in 1869 for Jane Hannah. Benjamin Hannah, a carpenter, is listed in city directories as residing in No. 121 the following year. They are among the earliest surviving buildings within the historic district. In 1898, architect William E. Mowbray designed new brick entrance porches and stoops, replacing the original wood porches, for both buildings [ALT 956-1898], which were then owned by Leopold Friedburger and Pauline Segree. Friedburger, who resided at **25 East 92nd Street**, was a jeweler whose business was located on lower Broadway. Pauline Segree, a widow, also resided at **25 East 92nd Street**.

The facades are designed as mirror images of each other. Each has a flight of steps with wrought-iron railings leading to an enclosed brick porch containing double wood and glass entry doors below a transom. The doorway is enframed by a rope moldings and topped by a shallow stone cornice. A metal cornice and wrought-iron railings surmount the porch. The front areaway, which is shared by both buildings, is fronted by a decorative wrought-iron railing. The basement level is topped by a stone band course. The window openings throughout have stone sills and flat stone lintels and contain one-over-one wood sash. The facades are surmounted by a continuous wooden cornice with foliated brackets framing rectangular panels.

125 East 92nd Street

Borough of Manhattan Tax Map Block/Lot: 1521/12

This lot is currently vacant. The structure originally on the lot was demolished in 1991 with the review of the Landmarks Preservation Commission [NOR 92-0040].

127, 129, 131, 133, 135 East 92nd Street

Borough of Manhattan Tax Map Block/Lots: 1521/13, 14, 114, 15, 16

Date: 1886-87 [NB 1213-1886]

Architect: C. Abbott French & Co.

Owner/Developer: John J. & John P.C. Walsh

Type: Rowhouses (5 of 5)

Style/Ornament: Neo-Grec/Queen Anne

Number of Stories: 3 and basement

These five single-family residences, designed in conjunction with a flats building at the corner of Lexington Avenue (**1402 Lexington Avenue**), are three-story rowhouses with basements that combine features of the neo-Grec and Queen Anne styles. Designed by the architectural firm C. Abbott French & Co., they were erected in 1886-87 by local builders John J. and John P.C. Walsh. The brownstone-faced buildings are arranged in an a-b-c-b-a pattern. The facade of **No. 129** was modernized in 1956 [ALT 913-1956], when it was owned by William F. Brodsky, who had been the executive director of the Medical Arts Center Hospital of New York since 1936, and again in 1962-64 [ALT 902-1962] when the stoop was removed and the basement entrance vestibule added. Located just west of Lexington Avenue, the houses in the row have frontages ranging from fifteen to seventeen feet.

127 East 92nd Street, which is virtually intact on the exterior, forms the western terminus of the row and features a three-sided, second-story oriel supported by a large carved bracket that sits atop a fluted pilaster suspended between the window and door on the parlor story. Other features include a masonry stoop with curved wing walls terminating in consoles, cast-iron railings on the stoop and at the areaway, an elliptically-arched entrance with paired wood and glass doors below a transom and an elliptically-arched parlor-story window above a projecting sill and carved panel (both openings have keystones and voussoirs), third-story window openings topped by incised lintels and projecting cornices, and a metal roof cornice with scrolled modillions, paneled frieze and guttae. The windows have historic multi-pane wood sash. A through-the-wall air conditioning unit is located beneath the left window of the oriel.

129 East 92nd Street probably resembled **No. 133** originally, but has since been altered. The stoop was removed in 1962-64 [ALT 902-1962], and an entry portico was created in the basement areaway, which is enclosed by a wrought-iron fence. The original brownstone detail was removed, and new facing material, scored to resemble ashlar stone, has been applied. The original cornice, which is identical to the others in the row, is intact. The windows are a combination of wood sash and replacement windows. A through-the-wall air conditioning unit has been installed at the second story.

131 East 92nd Street, the building at the center of the row, features a curved oriel in the right bay of the second story. The stoop was removed, and the first story was modernized in 1937 [ALT 2720-1937] by architects William & Geoffrey Platt for owner Kenneth S. Walker, an investment banker and vice-president of the Hanover Bank of New York. The left window of the second story has a pedimented lintel, while the third-story window openings are topped by incised lintels with projecting cornices. The original roof cornice is intact. The windows have multi-paned wood sash at the parlor floor level, and one-over-one wood sash at the other stories. Paneled wood doors are located in the main entrance at the basement level and in the service entrance. The areaway is fronted by an iron railing.

133 East 92nd Street is virtually intact on the exterior and retains most of its original features including the stoop with wing walls terminating in consoles and iron railings, the suspended columns flanking the entrance and supporting consoles and a deep projecting cornice, the brownstone facing, the decorative detailing at the window openings which includes carved panels, projecting sills and lintels with cornices, and the roof cornice. The window sash are replacements. The paired wood and glass entrance doors below a transom may be original, as are the iron railings and newels at the areaway.

135 East 92nd Street, which resembles **No. 127**, is also virtually intact on the exterior, retaining most of its original features. The window sash are of several types: wood casements with leaded glass at the parlor story, single-pane replacement windows at the second story oriel, and six-over-six wood sash at the third story. The paneled wood and glass entrance doors below a transom may be original.

Significant References

William P. Brodsky obituary, *New York Times*, Dec. 18, 1959, p. 29.
Kenneth S. Walker obituary, *New York Times*, Apr. 10, 1966, p. 76.

137 East 92nd Street See: *1402 Lexington Avenue*

EAST 93RD STREET (SOUTH SIDE)
Between Fifth Avenue & Madison Avenue

2 East 93rd Street See: 1113-1118 Fifth Avenue

Viola and Elie Nadelman House
4-6 East 93rd Street

Manhattan Tax Map Block/Lot: 1504/65

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1921-22 [ALT 1275-1921]

Architect: Walker & Gillette

Owner/Developer: Mrs. Elie Nadelman

Type: Townhouse

Style/Ornament: Neo-Renaissance

Number of Stories: 4 and basement

This townhouse of four stories and a basement is forty feet wide and located near the middle of the block. It was originally built as two brownstone-fronted rowhouses (Nos. 4 and 6) of a group of three (No. 8 was the third) designed by the prolific firm of A.B. Ogden & Son and erected in 1888-89 [NB 679-1888] for John H. Gray, a real estate operator who also commissioned A.B. Ogden & Son to design the adjacent row at Nos. 10 and 12.

The noted architectural firm of Walker & Gillette united Nos. 4 and 6 into a single townhouse in 1921-22 for Elie and Viola Nadelman. Born in Warsaw and educated in Paris and Munich, sculptor Elie Nadelman (1881/82-1946) became a respected and influential artist before World War I. He immigrated to America in 1914 and twelve years later founded New York's Museum of Folk Arts with his wife Viola Spiess Flannery Nadelman (1877/78-1962), a native of New York. Under a grant from the Carnegie Foundation, the museum opened to the public in 1935, and its collection was acquired by the New-York Historical Society in 1937. His work includes the sculptural motif over the main entrance of the Fuller Building (1928-29), a designated New York City Landmark designed by Walker & Gillette. Besides supervising a retrospective of his work at the Museum of Modern Art in 1948, Viola served on the advisory committee of the New York School of Applied Design for Women.

The alterations to the original rowhouses undertaken by Walker & Gillette included removing the mansard roofs, extending the facades twelve feet forward and sheathing the new facade in limestone, removing the entrance to No. 4, and adding openings in the facade and west elevation. The resulting neo-Renaissance facade has a masonry areaway wall which curves to join one of the two curved cheek walls of the low stoop. The corniced surround of the entrance frames a double-leaf door and transom with elaborate matching wrought-iron grilles. Austere window enframements characterize the design. The first- and second-story openings have projecting sills; the third-story openings rest on a stringcourse and are capped by cornices; and the round-arched fourth-story openings rest on another stringcourse. Some openings have metal-framed screens. The facade terminates in a very restrained dentiled cornice. Historic multi-pane wood casements survive above the basement; at the basement there are six-over-six double-hung wood sash windows with historic grilles and one glazed, metal door with a decorative grille. The exposed west elevation is a brick wall with window openings.

Significant References

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 13.

_____, *Fuller Building Designation Report*, LP-1460 (New York, 1986).

Elie Nadelman obituary, *New York Times*, Dec. 30, 1946, p. 19.

Mrs. Elie Nadelman obituary, *New York Times*, Mar. 2, 1962, p. 29.

Frederick A.O. Schwarz House
8 East 93rd Street

Manhattan Tax Map Block/Lot: 1504/164
[Included within the boundaries of the original Carnegie Hill Historic District]

| | |
|---|-----------------------------------|
| Date: 1940 [ALT 1865-1940] | Type: Townhouse |
| Architect: Harvey Stevenson | Style/Ornament: Neo-Classical |
| Owner/Developer: Frederick A.O. Schwarz | Number of stories: 4 and basement |

This four-story-and-basement townhouse is thirteen-and-one-half feet wide and located near the middle of the block. It was originally built as one brownstone-fronted rowhouse (No. 8) of a group of three (Nos. 4 and 6 were the others) designed by the prolific firm of A.B. Ogden & Son and erected in 1888-89 [NB 679-1888] for John H. Gray (see above), a real estate operator who also commissioned A.L. Ogden & Son to design the adjacent row at Nos. 10 and 12 (see below).

In 1940 the original rowhouse was extensively altered according to the designs of architect Harvey Stevenson for Frederick A.O. Schwarz (1902-74). Born in New York and educated at Harvard, Schwarz was a corporate attorney and philanthropist. He only briefly ran the famous toy business founded by his grandfather in 1862; however, it was his bold decision to move the store to Fifth Avenue and East 58th Street, thereby guaranteeing its continued success, and he continued as the company's chairman of the board for several decades.

Alterations to No. 8 included removing the stoop, converting the parlor-story entrance to a window, creating a main entrance at the basement, and removing the masonry dormers. The resulting exterior has a neo-Classical character reinforced by the fluted pilasters at the new entrance supporting a band adorned with aquatic reliefs, and the sparseness of other embellishment. The rough-faced basement retains its original square-headed window openings with carved lintels and two-over-two double-hung wood sash window. Original to the 1940 alteration, the wood door and special wood-framed transom (bearing the address in its muntins) at the main entrance are surmounted by a semi-cylindrical light fixture, appropriately decorated to resemble a toy drum; the service entrance has a glazed, wood door. Molded arched openings with foliated keystones at the parlor story, and the corbelled projection at the second and third stories, survive from the nineteenth-century rowhouse. The parlor-story and square-headed second-story openings retain historic multi-pane wood sash windows; the former entrance is filled with a special "Venetian" double-hung central sash with fixed side lights. The square-headed third- and fourth-story openings have replacement windows. Set back behind a parapet, the metal-clad fourth story supports a slate-covered roof with original iron cresting. The areaway is demarcated by a stuccoed wall and plywood gate surmounted by iron finials.

Significant References

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 13.
Frederick A.O. Schwarz obituary, *New York Times*, Oct. 28, 1974, p. 34.
"Schwarz, Frederick A.O. " *Who's Who in America* (1960-61), 2571.

Caramai and John Mali House

10 East 93rd Street

Manhattan Tax Map Block/Lot: 1504/64

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1930-31 [ALT 1070-1930]

Architect: Roswell F. Barratt

Owner/Developer: Mrs. Caramai C. Mali

Type: Townhouse

Style/Ornament: Art Deco

Number of Stories: 4 and basement

Originally part of a pair that included Nos. 10 and 12 East 93rd Street, No. 10, an almost twenty-two-foot-wide structure located near the middle of the block, was designed by the prolific firm of A.B. Ogden & Son and erected in 1889 [NB 554-1889] for John H. Gray, a real estate operator who also commissioned A.B. Ogden & Son to design the adjacent row at Nos. 4, 6, and 8 (see above).

In 1930-31 the single-family dwelling was altered by architect Roswell F. Barratt for Mr. and Mrs. John Taylor Johnston Mali. Mr. Mali (1892/93-1950), a New York native and alumnus of Yale, was a partner in a firm which manufactured, imported, and exported textiles; he also served as the Belgian consul general in New York. His wife, Caramai Carroll Mali (1893/94-1976), an ambulance driver during the two World Wars, was the president of the Oratorio Society of New York. Alterations to No. 10 included removing the stoop, shifting the main entrance to the basement, and totally redesigning the facade in an Art Deco style which was unusual for New York townhouses. The new stuccoed facade is characterized by the low-relief carving and diverse assortment of forms. All openings are square-headed and windows appear to be original to the alteration. Fluted pilasters and a scalloped band enframe the lower three stories. At the basement level, two wood doors with glazed panels flank an opening with multi-pane wood casement windows. At the parlor level, a stuccoed flower box fronts a broad opening which features triple multi-pane wood windows with operable casement sections. The third- and fourth-story openings, framing decorative spandrels, contain four-over-four double-hung wood sash windows and are separated by pilasters. A scalloped, geometric cornice completes the main portion of the facade. The fourth story appears behind the parapet; it is pierced by two-over-two double-hung wood windows and capped by a steeply pitched metal-clad roof between stone-coped side walls. The shallow areaway is paved in a checkerboard pattern and fronted by a high wrought-iron fence -- a recent addition -- with Art Deco motifs derived from the third-story spandrels.

Significant References

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 13.

Caramai Carroll Mali obituary, *New York Times*, Jan. 29, 1976, p. 36.

John T.J. Mali obituary, *New York Times*, Nov. 15, 1950, p. 31.

Carl J. Austrian House

12 East 93rd Street

Manhattan Tax Map Block/Lot: 1504/63

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1936-37 [ALT 1568-1936]

Architect: Herbert Lippmann

Owner/Developer: Carl J. Austrian

Type: Townhouse

Style/Ornament: Neo-Federal

Number of Stories: 4 and basement

Originally part of a pair that included Nos. 10 and 12 East 93rd Street, No. 12, a twenty-one-and-one-half-foot-wide structure located near the middle of the block, was designed by the prolific firm of A.B. Ogden & Son and erected in 1889 [NB 554-1889] for John H. Gray, a real estate operator who also commissioned A.B. Ogden & Son to design the adjacent row at Nos. 4, 6, and 8 (see above). In 1936-37 the single-family dwelling was altered by architect Herbert Lippmann for Carl J. Austrian. Born in Pennsylvania, Austrian (1892-1970) received a law degree at Columbia and became a senior partner in a Wall Street law firm; as an agent for the State Superintendent of Banks, he eventually recovered over \$100 million in savings for 400,000 New Yorkers during the Depression. In addition to his many professional activities, Austrian chaired the American Jewish Joint Distribution Committee, which rescued European Jews from fascism and resettled them in Palestine, and served as special war-time assistant to the American ambassador to Turkey.

Alterations to No. 12 East 93rd Street included removing the stoop, filling in the areaway, creating a main entrance at the basement, and redesigning the entire facade. The basement exterior retains one square-headed window opening (the other was converted to a secondary entrance) and the rough-faced surface of the nineteenth-century design. However, the facade was given a neo-Federal character by the application of a wood enframing with a pediment on consoles at the new entrance and, at the upper stories, it was stripped of details and resurfaced in stucco. Both primary and secondary doors are glazed and paneled wood. The other basement opening contains a six-over-six double-hung wood sash window. At the parlor and third stories, round-arched openings with projecting keystones and sills contain historic multi-pane double-hung wood windows with special arched upper sash. Set off by stringcourses, the second story has three square-headed openings in its eastern oriel (a remnant of the original design) and another at the western side; windows at that level are replacements. The recessed fourth story appears behind the parapet; its surface is painted black, and it contains six-over-six double-hung wood windows and is surmounted by a sloped slate-covered roof between stone-coped side walls. Historic ironwork includes the areaway fence, (original) basement window grille, and third-story window guards.

Significant References

"Austrian, Carl J.," *Who's Who in America* (1960-61), 112.
Carl J. Austrian obituary, *New York Times*, June 26, 1970, p. 41.
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 13.

14, 16, 18, 20 East 93rd Street

Manhattan Tax Map Block/Lots: 1504/62, 61, 60 and 59
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1892-93 [NB 171-1892]
Architect: Walter Reid, Jr.
Owner/Developer: Walter Reid

Type: Rowhouses (4 of 4)
Style/Ornament: Romanesque Revival
Number of Stories: 4 and basement

These four rowhouses, each with a frontage of twenty feet, are located in the half of the blockfront closer to Madison Avenue. Designed as a row of Romanesque Revival brownstone-fronted dwellings by Walter Reid, Jr. (possibly acting for the firm of A.B. Ogden & Son), for Walter Reid, who was responsible for several other rows in the district, they were built in 1892-93. Originally Nos. 14 and 18 had identical facades, as did Nos. 16 and 20. Though built under a separate New Building Application, **Nos. 22 and 24** (see below) duplicate the exteriors of Nos. 14 through 20.

At Nos. 14 and 18 a rough-faced basement with two square-headed openings rises to a parlor story containing two three-centered-arched window openings framed by rough-faced voussiors. At No. 18 the original stoop with carved bollard-like newels and the entrance enframing of recessed columns supporting a carved entablature survive. Both facades retain the elaborate carving above the parlor-story openings. At each house, the upper stories have smooth surfaces; second-story openings are grouped within a carved enframing and rest on a dentiled stringcourse; third-story openings, square-headed but with rounded corners, rest on a stringcourse and are surmounted by an elongated carved panel; fourth-story round-arched openings, also set on a string course, are grouped by a corniced enframing bearing wreaths. A corbeled metal cornice with foliate motif caps each facade.

The designs of Nos. 16 and 20 provide a counterpoint for their neighbors. Each contains the original two square-headed openings in the basement. No. 16 retains other original elements: its low carved areaway walls, rough-faced basement texture, and stoop with carved bollard-like newels. At each house, the parlor story is pierced by a pair of round-arched window openings -- framed by a projecting sill and incised underpanels, carved side panels, and smooth voussiors; at No. 16 the broad round-arched entrance with historic wrought-iron double-leaf door and transom survive. The parlor-story spandrels are smooth. Each rough-faced second story bears a broad oriel with carved corbel, paneled pilaster mullions, and a foliated upper band. No. 16 also retains its wrought-iron railing and window guards.

The smooth-faced upper stories have square-headed third-story openings grouped by a corniced enframing and single and paired round-arched fourth-story openings, their surrounds composed of engaged columns, carved spandrels, and cornices. Each facade is surmounted by a corbeled metal cornice with foliate motif.

14 East 93rd Street was remodeled in 1926 [ALT 315-1926] by architect Arthur T. Sutcliffe for Frederick Newbold, an officer of the Horticultural Society of New York; the building remained in use as a single-family residence. Work included removing the stoop, transforming the parlor-story entrance into a window resembling the adjacent openings, and building a neo-Federal doorway enframing at the basement with slender pilasters supporting an entablature with a blocking course. Surviving historic fabric includes ironwork at the areaway; at the basement, an original iron window grille, a reconfigured iron gate at the secondary entrance, and glazed, iron doors (possibly reused); and one-over-one double-hung wood sash windows (some with round-arched heads). The exposed sliver of a west elevation is a brick wall.

16 East 93rd Street, which has a very intact exterior, retains, in addition to the elements mentioned above, historic wrought-iron window guards and railing (at the top three stories), grilles (at the basement and cellar), and entrance gate (beneath the stoop). Windows are replacements. As late as 1962, this house remained a single-family dwelling [BN 1489-1962].

18 East 93rd Street was converted from a single-family residence to a multiple dwelling in 1940-41 [ALT 1442-1940]; it is now used as a bed and breakfast, with an office in the basement. Still very much intact, its exterior exhibits, in addition to the elements mentioned above, historic wrought-iron window grilles (at the basement and cellar), entrance gate (beneath the stoop), and delicate window guards (upper three stories), and historic multi-pane wood casement windows (at the basement, most likely dating from 1940-41). Other windows have one-over-one wood sash, which, according to an occupant of the building, date from different eras. Metal frames, some containing storm windows, protect all openings above the basement; the parlor-floor windows have modern iron gratings.

20 East 93rd Street was altered by architect Joseph Schusheim for Joseph Matthews in 1949 [ALT 587-1949]. This work probably included removing the stoop, transforming the parlor-story entrance into a window, and altering the areaway. The building was converted from a single-family residence to a multiple dwelling at that time or sometime beforehand. In addition to the elements mentioned above, historic fabric includes iron window grilles (at the basement), the wood-framed transom in the former entrance (which also contains a pair of modern windows), and one-over-one double-hung wood sash windows (in the remaining openings). Fourth-story openings have storm windows; the glazed, wood door may date from the 1949 alteration.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 13.

22, 24 East 93rd Street

Manhattan Tax Map Block/Lots: 1504/58 and 56 in part

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1893 [NB 46-1893]

Architect: Walter Reid, Jr.

Owner/Developer: Walter Reid

Type: Rowhouses (2 of 2)

Style/Ornament: Romanesque Revival

Number of Stories: 4 and basement

These two rowhouses, each with a frontage of twenty feet, are located near the Madison Avenue end of the blockfront. Designed as a pair of Romanesque Revival brownstone-fronted dwellings by Walter Reid, Jr. (possibly acting for the firm of A.B. Ogden & Son), for Walter Reid, who was responsible for several other rows in the historic district, they were built in 1893. Though built under a separate New Building Application, Nos. 22 and 24 duplicate the exteriors of **Nos. 14 through 20** (see above).

At No. 22 a rough-faced basement with two square-headed openings rises to a parlor story containing two three-centered-arched window openings framed by rough-faced voussoirs; the original stoop with carved bollard-like newels and the entrance enframing of recessed columns supporting a carved entablature survive. The elaborate carving above the parlor-story openings is original. The upper stories have smooth surfaces; at the second story, variously molded openings are grouped within a carved enframing and rest on a dentiled stringcourse; the third-story openings, square-headed but with rounded corners, rest on a string course and are surmounted by an elongated carved panel; and the fourth-story round-arched openings, also set on a stringcourse, are grouped by a corniced enframing bearing wreaths. A corbeled metal cornice with foliate motif caps the facade. Additional historic fabric includes one-over-one double-hung wood sash windows and many examples of ironwork: the glazed double-leaf door and transom; the gate beneath the stoop; bowed grilles at the basement windows; grilles at the cellar openings; and areaway railings. New iron grilles and guards have been added to the windows at the parlor, third, and fourth stories.

The design of No. 24 provides a counterpoint for its neighbor. It retains the two square-headed window openings in the rough-faced basement. The parlor story is pierced by a pair of round-arched window openings -- framed by a projecting sill and incised underpanels, carved side panels, and smooth voussoirs -- and the broad round-arched former entrance. The parlor-story spandrels are smooth. The rough-faced second story bears a broad oriel with carved corbel, paneled pilaster mullions, and a foliated upper band. The smooth-faced upper stories have square-headed third-story openings grouped by a corniced enframing and single and paired round-arched fourth-story openings, their surrounds composed of

recessed engaged columns, carved spandrels, and cornices. Additional historic fabric includes the wrought-iron railing at the areaway; iron grilles at the window openings of the basement and cellar; the basement entrance surround of fluted pilasters and stylized triglyphs around a glazed, wood door; one-over-one double-hung wood sash windows at the basement; and multi-paned wood French doors at the parlor story. The one-over-one double-hung sash windows at stories two through four are replacements.

22 East 93rd Street, which has a very intact exterior, was converted from a single-family residence to a multiple dwelling in or before 1941 [ALT 1102-1941].

24 East 93rd Street was joined to the adjacent apartment hotel at **No. 1306-1312 Madison Avenue** (see) in 1919-20 [ALT 325-1919]. (It appears that an earlier application to join the rowhouse to the hotel [ALT 27-1899] was not executed.) It has not been determined when No. 24 had its stoop and cornice removed, parlor-story entrance converted into a window, and main entrance introduced at the basement.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 13.

26-28 East 93rd Street See: *1306-1312 Madison Avenue*

Between Madison Avenue & Park Avenue

William Goadby and Florence Baker Loew House (now the Smithers Alcoholism Center of Roosevelt Hospital)

56 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1504/47

THIS IS AN INDIVIDUAL LANDMARK

Date: 1930-31 [NB 287-1930]

Architect: Walker & Gillette

Owner/Developer: East 93rd Street Corp.

Type: Townhouse

Style/Ornament: Neo-Regency

Number of Stories: 4 and penthouse

This townhouse of four stories with a penthouse, an individually designated New York City Landmark, is located near the Madison Avenue end of the block and is eighty feet wide. It was designed by the renowned firm of Walker & Gillette and built in 1930-31 for William Goadby and Florence Baker Loew. William Goadby Loew (1875/76-1955) was a wealthy Wall Street stockbroker (the owner of Loew & Co.), a prominent clubman, and racing stable owner. In 1898 he married Florence Baker (d. 1936) whose father, George F. Baker, one of the richest men in America, had commissioned Walker & Gillette to design many bank buildings for his First National City Bank shortly before this house was built. (Florence's brother, George F. Baker, Jr., lived down the block at **75 East 93rd Street**.) Florence Baker Loew was known as a sports patron, sportswoman, philanthropist, and leading hostess in New York and Newport, Rhode Island. The couple had residences in other fashionable locations: Old Westbury, Long Island; Tuxedo Park, New York; and Jekyll Island, Georgia. Their 40,000-square-foot New York residence, designed to accommodate the family and its sixteen servants, was decorated in part by Sybil Walker, the wife of architect A. Stewart Walker. Due to the Depression, it was the last of the large private townhouses to be erected in the city.

Following Loew's death in 1955, the property was sold to Billy Rose, a theatrical producer, syndicated newspaper columnist, and author; among his most memorable spectacles was the "Aquacade" at the 1939 New York World's Fair. Subsequent to Rose's death in 1966, the residence became the Headquarters for the Algerian Mission to the United Nations. In 1972-73, Roosevelt Hospital, the current owner, took possession of the building and renovated its interior [ALT 1097-1972] for the hospital's Smithers Alcoholism Treatment & Training Center. The Center, established by the generosity of R. Brinkley Smithers, who gave the largest single grant ever made in the field of alcoholism treatment, is a role model for similar programs around the country.

The neo-Regency design of the facade is derived from the classically-inspired and restrained work of British architects Robert Adam (1728-1792) and John Soane (1753-1837). Framed in steel and set back from the street, the symmetrical building has a smooth ashlar limestone exterior with a rusticated basement. The front has two-story end wings which extend forward to create a shallow recessed forecourt and are joined to the house by concave curved walls. At the second story, end bays are pierced by "Venetian" windows of round-arched openings flanked by lower side lights -- here resting on balustrades and containing historic multi-pane double-hung wood sash windows -- and the center bay exhibits a bull's-eye wood-framed window; all are surmounted by radially fluted arched spandrels. The remaining window openings at the lowest two stories have square-headed wood casements, multi-pane double-hung wood sash, and multi-pane fixed windows. The entrance portico features the Composite Order (a rare find in the United States, according to Edmund V. Gillon, Jr. and Henry Hope Reed, *Beaux-Arts Architecture*), supporting an entablature with a modillioned triangular pediment, and framing an embellished round-arched opening with a double-leaf wood door and leaded-glass fanlight. The second story terminates in a wave molding.

Set back from the lower two stories, the third story is surmounted by a paneled parapet and has five openings, the central one of which is adorned with a keyed and eared surround and lateral draperies; six-over-six double-hung wood sash windows survive. A sloped roof, covered with slate and framed between coped end walls and chimneys, has stone dormers with square and arched heads. The windows at that story are not visible from the street. Surviving ironwork includes curved fences with crestings and lamps and first-story window grilles. The exposed east elevation is a stone-faced wall; the exposed west elevation is faced in limestone at its two-story front section and in brick at its higher rear section.

Significant References

Edmund V. Gillon, Jr. and Henry Hope Reed, *Beaux-Arts Architecture in New York* (New York, 1988), 69.

Susan Hoehn, "Landmark Land," *Carnegie Hill News* (Spring, 1993), 4-5.

LPC, *56 East 93rd Street House (formerly William Goadby Loew House) Designation Report*, LP-0437 (New York, 1972).

William Goadby Loew obituary, *New York Times*, May 24, 1955, p. 31.

Mrs. William Goadby Loew obituary, *New York Times*, May 25, 1936, p. 19.

**Virginia Graham Fair Vanderbilt House (now Lycée Français de New-York)
60-64 East 93rd Street**

Borough of Manhattan Tax Map Block/Lot: 1504/45
THIS IS AN INDIVIDUAL LANDMARK

| | |
|---|------------------------------------|
| Date: 1930-31 [NB 236-1930] | Type: Townhouse |
| Architect: John Russell Pope | Style/Ornament: Neo-French Classic |
| Owner/Developer: Virginia Graham Fair Vanderbilt | Number of Stories: 5 and basement |

This fifty-seven-foot-wide mansion is located near the middle of the block and replaced two-and-one-half smaller dwellings. Designed by nationally renowned architect John Russell Pope, who also designed No. **20-24 East 91st Street** (see), it was built in 1930-31 for Virginia Graham Fair Vanderbilt soon after her divorce in 1927 from William K. Vanderbilt, Jr. (1878-1944), great-grandson of Commodore Cornelius Vanderbilt, president of the New York Central Railroad, and sportsman. Virginia was the daughter of James Graham Fair (1831-94), an Irish-born financier whose wealth derived from mining in Nevada and allowed him to become a United States Senator. Planned to accommodate Mrs. Vanderbilt, two other family members, and eleven servants, the townhouse eventually became the Romanian Permanent Mission to the United Nations and is now one of the buildings owned by the Lycée Français de New-York.

Designed in the neo-French Classic style and faced in limestone (now painted at the basement), the facade is composed of a wide volumetric section of three stories and basement (rising to five stories at the rear) to the east and a recessed one-bay volumetric section to the west. The three-bay main volume has a deeply-coursed basement with segmentally-arched openings. Capped by a bandcourse, it is surmounted by two nearly identical stories framed with deeply-coursed piers and pierced by square-headed openings adorned with keystones (with masks at the first story and scrolls at the second). Above a balustraded entablature, a metal-trimmed and slate-covered fourth-story mansard roof emerges; it is framed by chimneys and pierced by segmentally-arched dormers. At the single-bay recessed section, a stone stoop leads to the round-arched entrance, adorned with a masked keystone and hanging lamp and filled with a double-leaf paneled wood door, carved frame, and metal-trimmed wood transom. There are wood trellises (painted white) at the recessed terraces of the second and third stories. Behind the facade appears the mansard fifth story.

Openings retain their multi-pane wood-framed French doors with transoms at the first and second stories and multi-pane wood-framed casements at the third story. At the basement, openings contain three-over-three double-hung wood sash windows guarded by wrought-iron grilles. Historic wrought-iron window guards protect the first-story openings.

Significant References

- Frederic Logan Paxson, "Fair, James Graham," *Dictionary of American Biography*, vol. 3, pt 2, 246-247.
- LPC, *Romanian Permanent Mission to the United Nations (formerly Mrs. Graham Fair Vanderbilt [sic] House) Designation Report*, LP-0436 (New York, 1968).
- "William K. Vanderbilt, Jr.," *Who Was Who in America*, II, 545.
- William K. Vanderbilt [Jr.] obituary, *New York Times*, Jan. 8, 1944, p. 13.

66 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1504/44

Date: 1890-91 [NB 440-1890]

Architect: A.B. Ogden & Son

Owner/Developer: James A. Frame

Type: Flats (1 of 3)

Style/Ornament: Queen Anne

Number of Stories: 5 and basement

Originally designed as one of a row of three flats buildings, each for five families (including Nos. 62, 64, and 66), No. 66 East 93rd Street has a twenty-one-foot frontage and is located near the middle of the blockfront. Designed by the prolific firm of A.B. Ogden & Son, it was erected in 1890-91 for James Alexander Frame (1840/41-1917), an Irish-born builder who became president of the Northeastern Dispensary, director of the United States Savings Bank, and a member of the Society of Mechanics and Tradesmen.

Faced in brownstone-trimmed brick, the Queen Anne exterior has a one-story base, rising above a basement, and a four-story upper section. The stuccoed basement and first story appear to have been redesigned, yet they retain the glazed and wood-framed doors (one of which has a faux trumeau) and special multi-light transom and the low stone stoop (now painted). Historic ironwork survives at the areaway staircase. At stories two through five, the western bay projects slightly and bandcourses span the facade. Square-headed openings with carved and corniced lintels pierce the second through fourth stories. At the fifth story, round-arched openings are surmounted by stone arches at the two eastern bays and a corniced surround at the western bay. A metal cornice with dentils, modillions, and a foliated frieze terminate the facade. Historic one-over-one double-hung wood sash windows survive, though most are now behind storm windows. Historic iron flower box holders remain beneath the first-story windows. The exposed west elevation is stuccoed.

The iron fire escape was added to the facade in 1939, when the building was transformed from a five-unit to a ten-unit structure for its owners Irving and Ellin Berlin [ALT 1715-1939]. Irving Berlin (1888-1989), the Russian-born composer, earned national recognition with his songs ("Alexander's Ragtime Band"), film musicals ("White Christmas" and "Easter Parade"), stage musicals ("Annie Get Your Gun"), and especially "God Bless America." Ellin Berlin (1903-8-), is remembered as an author and vice president of the Greater New York Council of the Girl Scouts, U.S.A. Also dating from this alteration are the stripping and resurfacing of the lower two stories and the addition of the surviving ironwork at the stoop, at the front of the areaway, and at the basement openings.

Significant References

"Irving and Ellin Berlin," *Who's Who in America*, vol. 31 (1960-61).
James Alexander Frame obituary, *New York Times*, July 3, 1917, p. 9.

68, 70, 72 East 93rd Street

Borough of Manhattan Tax Map Block/Lots: 1504/43, 142 and 42

Date: 1890 [NB 142-1890]

Architect: Max Hensel

Owner/Developer: Nicholas J. Revelle

Type: Flats (3 of 3)

Style/Ornament: Renaissance Revival

Number of Stories: 5 and basement

These three brownstone-fronted flats buildings, Nos. 68, 70, and 72 East 93rd Street, each twenty-one feet wide, are located on the eastern half of the blockfront. Designed by architect Max Hensel to house six families each, they were erected in 1890 for, and probably by, carpenter Nicholas J. Reville.

Each of the three-bay-wide Renaissance Revival facades is composed of a basement behind an areaway, a first story reached by a low stoop and surmounted by a cornice, and an upper section of four stories separated by broad foliated spandrels and featuring deeply recessed, molded window openings. All three buildings were subdivided into smaller apartments and given fire escapes on their fronts during the mid-twentieth century: No. 68 from five to ten units for owners Irving and Ellin Berlin (see No. 66 East 93rd Street) [ALT 1572-1941]; No. 70 from five to ten units [ALT 108-1958]; and No. 72 from five to eight units [ALT 2238-1950] and later to ten units [ALT 54-1955]. All three have been painted.

68 East 93rd Street retains the rough-faced texture at the basement and the modillioned metal roof cornice. Mid-twentieth-century ironwork includes the fire escape and the stoop and areaway railings. Apparently of later date are the metal-framed glazed door, side lights, and transom at the main entrance; the metal gate under the stoop; first-story window grilles; and rooftop fence. Storm windows have been inserted at all openings above the basement.

70 East 93rd Street retains its historic one-over-one double-hung wood sash windows. Apparently of later date are the glazed and paneled wood door with side lights and transom; fire escape; areaway and stoop railings; and basement and first-story window gratings.

72 East 93rd Street retains its glazed wood-framed doors and transom. Of later date are the stoop and areaway railings and the fire escape. The cornice has been removed and the parapet rebuilt. The replacement windows conform to the historic one-over-one double-hung sash configuration.

Significant Reference

"Berlin, Irving and Ellin," *Who's Who in America*, vol. 31 (1960-61).

74-76 East 93rd Street See: *1172-1178 Park Avenue*

Between Park Avenue & Lexington Avenue

100-116 East 93rd Street See: *1175 Park Avenue*

118 East 93rd Street a/k/a 118-120 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1521/64

Date: 1925-26 [NB 637-1925]
Architect: M. Joseph Harrison
Owner/Developer: Jane Fischel

Type: Apartment Building
Style/Ornament: Neo-Renaissance
Number of Stories: 9

This nine-story neo-Renaissance apartment building, located approximately 150 feet east of Park Avenue near the middle of the blockfront, is sixty-five feet wide. Designed by architect M. Joseph Harrison, it

was constructed in 1925-26 for Jane Fischel and replaced two brick four-story dwellings. The building was originally planned with fifty-four apartments.

The buff brick facade with cast-stone detail has two horizontal divisions, one above the second story and the other above the seventh story. The two-story base, which sits on a stone water table, is faced with rusticated brick, and is surmounted by a wide denticulated cast-stone cornice. Centered on the facade is a two-story cast-stone entrance section with paired wood and glass doors, protected by a canopy, at the ground level and a pair of second-story windows, both flanked by wide pilasters with stylized capitals. The doorway has a molded architrave topped by a cartouche and a bracketed hood. Cast-stone spandrels separate the windows of the first and second stories in the base.

The facade of the third through the seventh stories has paired windows at the end bays and single windows in the center bays. There are cast-stone cornices above the paired windows of the second story. A small cast-stone cornice tops the seventh story. The fenestration pattern of the eighth and ninth stories is the same as the stories below, but the paired windows at the end bays are separated by cast-stone spandrels and the ninth-story paired windows are topped by small cornices. The facade is surmounted by a narrow cornice and a brick parapet wall.

The original multi-pane wood sash windows have been replaced throughout by one-over-one metal sash.

122, 124 East 93rd Street

Borough of Manhattan Tax Map Block/Lots: 1521/163, 63

Date: 1877-78 [NB 617-1877]

Architect: Thomas H. McAvoy

Owner/Developer: F.A. Reichard

Type: Rowhouses (2 of 2)

Style/Ornament: Neo-Grec

Number of Stories: 3 with basement

These two brownstone-front houses were designed in the neo-Grec style as a pair of single-family dwellings by architect Thomas H. McAvoy. They were constructed in 1877-78 for Frederick A. Reichard, a French merchant whose business was located on Platt Street in lower Manhattan. Located near the middle of the block, each house has a frontage of approximately seventeen feet.

No. 122 East 93rd Street was originally identical to No. 124; some of the original brownstone ornament has been removed or simplified, but the incised projecting lintels survive at the second story windows, as does the galvanized iron roof cornice with large brackets. In 1929, the stoop was removed [ALT 2480-1928]. The house was then owned by Emanuel M. Wainess, M.D. (1898-1964), a noted gynecologist and obstetrician, who worked among the poor and was said to have delivered over 6,000 babies during his forty-year career. A metal stoop, which is completely contained within the property line, has since been added to the building. Windows include multi-pane wood casements below transoms on the parlor story and replacement windows elsewhere. The main entrance door is similar in character to the parlor-story windows. Both appear to date from the 1929 alteration.

No. 124 East 93rd Street is the more intact of the two houses. The facade has a tall stoop which leads to a parlor-story entrance topped by a bracketed cornice; incised window hoods supported by small brackets protect the second-story windows; and a galvanized iron cornice with large scrolled brackets surmounts the facade. The windows are one-over-one wood sash. The entrance doors are multi-pane glass and wood below a multi-paned transom, which may date from 1955

when occupancy changed from one family to two families [ALT 61-1955]. The ironwork on the stoop and at the areaway is of recent date.

Significant Reference

Emanuel M. Wainess, M.D., obituary, *New York Times*, Feb. 16, 1964, p. 92.

126 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1521/62

Date: 1875-76 [NB 655-1875]

Architect: John B. McIntyre

Owner/Developer: John H. Browning

Type: Flats

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement

This flats building of three stories above a basement is twenty-five feet in width and located near the middle of the block. It was designed in the neo-Grec style by architect John B. McIntyre and erected in 1875-76 for John H. Browning. The red brick facade is accented with stone detail. The stone base is accentuated by horizontal bands and incised window lintels. A post-Modern box stoop of stone, constructed in 1988 [ALT 126-1988], leads to the entrance at the first story (the original stoop had been removed in 1903-04 [ALT 1875-1903]); the entrance has a post-Modern surround added during the same period. The first-story windows have large sills supported by carved brackets, framing panels with incised detailing. The window surrounds on the first through third stories have prominent lintels with brackets and incised detailing. An incised stone band course links the third-story lintels. Windows have one-over-one or two-over-two wood sash. A decorative cornice with brackets and modillions surmounts the facade.

128 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1521/61

Date: 1866 [NB 316-1866]

Architect: E. Waring & Son

Owner/Developer: H.W. Shaw

Type: House (wood frame)

Style/Ornament: Italianate with
Second Empire roof

Number of Stories: 2 and basement
(now 3 and basement)

This Italianate style wood frame-house, twenty-five feet in width and located approximately 105 feet west of Lexington Avenue, was designed by architect Edmund Waring and erected in 1866 for H.W. Shaw. Two stories above a basement when built, a mansard was added later in the nineteenth century. It probably was built with a front porch which was removed in 1922-23 in conjunction with the construction of a front extension [ALT 1691-1922]. That extension had been demolished by 1955.

The house has clapboard facing at the first and second stories and a mansard roof with dormers. The first story has tall window openings, now containing nine-over-nine wood sash, flanking wood shutters, and wood cornices. The windows of the second story are similar to those of the first, except they are shorter and contain six-over-six wood sash. A decorative wooden cornice with carved brackets and modillions surmounts the second story. The mansard roof is covered with hexagonal slates. The dormers have segmental pediments, supported by small brackets, and six-over-six wood sash with segmental

heads. The appearance of the basement level, now faced in brick, and areaway postdates 1955. A tall iron fence sitting on a low brick wall encloses the areaway. The main entrance, in the left bay of the basement level, has a neo-Colonial enframing with pilasters and a dentilled cornice. The center bay has paired windows with multi-pane wood sash, while the right bay contains a service entrance consisting of a paneled wood door.

EAST 93RD STREET (NORTH SIDE)
Between Fifth Avenue & Madison Avenue

1, 3, 5, 7, 11 East 93rd Street

Borough of Manhattan Tax Map Block/Lots: 1505/5, 6, 7, 8, 9

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1891-92 [NB 88-1891]

Architect: A.B. Ogden & Son

Owner/Developer: Walter Reid

Type: Rowhouses (5 of 6)

Style/Ornament: Renaissance Revival with
Romanesque Revival elements

Number of Stories: 4 and basement

These five rowhouses survive from a group of six designed by the prolific architectural firm of A.B. Ogden & Son; 9 East 93rd Street was substantially remodeled and received a neo-Georgian facade 1929-30 (see below). The row of four-story-and-basement houses, which range in width from nineteen-and-one-half feet to twenty-two-and-one-half feet, begins at No. 1, which is located about 100 feet from Fifth Avenue, and extends to the east. These brownstone-faced rowhouses, designed in the Renaissance Revival style with Romanesque Revival elements, were developed for single-family use by Walter Reid, who, with members of his family, were builders and painters; the Reids worked with the architectural firm of A.B. Ogden & Son to erect many buildings within the area of the historic district.

The houses each have an individual design, yet are united visually with certain features such as molded band courses, rock-faced rustication at the lower stories, bowed oriels, foliate carving, elliptical-arched openings at the parlor story, and bracketed cornices with foliated and paneled friezes. Variation in the massing of the houses is achieved through the use of a full-height curved bay at No. 1, a two-story oriel at No. 3, and second-story oriels at Nos. 5, 7, and 11. The curved stone oriels are detailed with carved corbels, pilasters, foliated friezes, and paneled parapets. The top stories of the rowhouses have round-arched window openings or square-headed openings with corniced enframements. Most of the window openings have one-over-one double-hung replacement sash. The basements and parlor stories have seen some alterations, including the removal of stoops from all of the buildings except No. 5, and the removal of ornament and resurfacing.

1 East 93rd Street has a full-height, projecting curved bay which serves to terminate the row. In 1902, the owner and resident, lawyer Edward M. Burghard, and his wife, Josephine, raised the rear extension, which almost filled the entire rear portion of the lot, from two to four stories [ALT 574-1902]. In 1940 [ALT 1933-1940] this house was converted from a private residence to a multiple dwelling with fifteen apartments by owner Helene Smith Miller. It is likely that the stoop was removed and the main entrance was relocated to the basement level at the time of that conversion. In addition, the basement and parlor story have been resurfaced and their openings have been altered. The ornamentation of the facade above the parlor level, which appears to have been simplified and resurfaced to some extent, includes stringcourses and window surrounds.

A bartizan-like form rises between the facades of Nos. 1 and 3. A decorative iron railing that tops the entrance matches the areaway fence.

3 East 93rd Street features a two-story curved oriel bay at the second and third stories. In 1907 [ALT 2683-1907] the resident and owner, George E. Ehret, Jr., a member of the family that owned the brewery located at East 92nd Street near Second Avenue, added a rear extension. In 1946 [ALT 1094-1946] the stoop was removed and the main entrance relocated to the basement; in addition, a service entry was created and the facade was resurfaced at the basement and parlor stories. At that time the wrought-iron curved window guards were installed at the parlor-story openings and interior alterations were made to accommodate a doctor's office and two apartments. In 1952 the building was converted to a two-family dwelling [ALT 1727-1952]. A central gate in the areaway railing provides access to the entrances, which have paneled wood doors.

5 East 93rd Street has the most intact facade of the row. Surviving original elements include the splayed stoop with brownstone railings that terminate in carved newel posts, the entrance enframing with its squat Romanesque-inspired colonnettes, the elliptical-arched openings at the parlor story, the foliate carving on the oriel, the rock-faced rustication rising through the second story and extending to quoins at the third story, the pilasters at the third-story windows, and the molded arched windows flanked by colonnettes at the fourth story. The entrance contains double-leaf iron doors with grilles placed below a transom.

7 East 93rd Street is similar in design to No. 5, except that it has square-headed windows with less ornate corniced enframements at the two top stories. The stoop has been removed and the entrance relocated to the basement, which has been resurfaced; this work probably occurred in 1947 when the structure was converted to a ten-family multiple dwelling [ALT 365-1947]. Columns framing the former entrance and other parlor-story ornament survives.

11 East 93rd Street, at the end of the row, is now separated from the rest of the group by the significantly altered house at No. 9. Similar to Nos. 5 and 7, this rowhouse features a curved, second-story oriel. At the turn of the century, the house was owned by David Spero, proprietor of a flower business near New York University. During the early 1920s, it was owned by Louis D. Conley, an officer of the Conley Foil Company, manufacturers of tin-foil and lead bottle caps. In 1940-41 the stoop was removed and a neo-Classical limestone entrance with paneled wood door was created at the basement level, when that lower part of the building was converted for use as a doctor's office [ALT 656-1940]. The facade has been painted and appears to have undergone some resurfacing, although the stringcourses and some of the moldings are still apparent. Half of the bartizan-like form which once rose between the facades of Nos. 9 and 11 is still extant.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 14.

the second story, corniced enframements at the third and fourth stories, and bracketed metal cornices with paneled friezes. The use of segmentally-arched openings (at No. 19) and square-headed openings is one of the subtle features which distinguishes the design of the row. Nos. 15 and 17 have been altered with the insertion of multi-paned sash, and the removal of ornamental detail at the cornice and at the window surrounds at the upper three stories. All four houses retain historic ironwork at the basement window grilles.

15 East 93rd Street, the home of developer Philip Braender for a few years, is mostly intact at the basement and parlor story. The ornamental detail has been removed from the third and fourth (and part of the second) stories. Pilasters carrying an entablature form the entry surround, which contains double-leaf glass and iron doors and a transom with iron grilles. Other ornamentation remaining at the parlor story includes molded panels beneath the windows and horizontal stringcourses. It is possible that the installation of six-over-six and eight-over-eight double-hung sash and the simplification of the upper facade occurred in 1926 when James L. Banks, Jr., added fireplaces and a chimney [ALT 674-1926]; Banks, a lawyer in the firm of Larkin, Rathbone & Perry, appears to have invested in the house as a rental property.

17 East 93rd Street is the most altered of the four houses. It retains its oriel, from which most of the ornament has been removed. By 1914, when a new chimney was added, Stuyvesant Fish, Jr., had acquired the rowhouse; Fish, a banker and investment specialist with Callaway, Fish & Company, Investment Securities, maintained his primary residence in Mt. Kisco, New York. In 1939 Fish commissioned architect Harry Silverman to provide plans for alterations [ALT 2583-1939], which included converting the building to a multi-family residence, removing the stoop, and creating the two basement entrances, which have pilaster and entablature enframements. Also, the parlor story was altered with the creation of a large opening with curved multi-pane sash, and the installation of casement sash in the former entrance, both surrounded by a scored enframement. The ornament was removed, the facade resurfaced in stucco, and the original cornice replaced by a simple molded cornice. Multi-pane sash at the upper-story window openings probably also dates from the 1930s.

19 East 93rd Street has a finely detailed oriel at the second story and retains most of the original brownstone ornament, which includes foliated panels, segmentally-arched surrounds with cornices, and stringcourses. The stoop with iron railings leads to the entrance, which has double-leaf glass and iron doors with grilles set beneath a transom with a grille. Other historic elements include the modillioned metal cornice and the basement window grilles. Window openings have replacement sash, with the possible exception of those at the third story. In 1946 [ALT 1162-1946] owner Nina Jenkins converted the single-family house into six one-room apartments, a duplex, and a doctor's office.

21 East 93rd Street, which survives largely intact, has a finely detailed oriel at the second story and retains most of the original brownstone ornament, which includes foliated panels, fluted pilasters, square-headed surrounds with cornices, and stringcourses. The stoop with iron railings leads to the entrance, which has double-leaf glass and iron doors with grilles set beneath a transom with a grille. Other historic elements include the modillioned metal cornice, the basement window grilles, and one-over-one double-hung sash. The house was converted into a multiple dwelling in 1945 [ALT 117-1945] by owner Francis Rogers, who lived in Staten Island.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 14.

Emil H. Kosmak House
23 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1505/13
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1891-92 [NB 393-1891]

Architect: Frederick Jenth

Owner/Developer: Emil H. Kosmak

Type: Rowhouse

Style/Ornament: Renaissance Revival

Number of Stories: 4 and basement

This four-story-and-basement rowhouse is located near the Madison Avenue end of the block. Built in 1891-92, the house was designed in the Renaissance Revival style by architect Frederick Jenth for Emil H. Kosmak, the proprietor of a liquor business on Park Row. In 1904, a rear extension was added to accommodate the office of Dr. S.W. Kosmak [ALT 1848-1904]. During the 1930s, members of the Kosmak family -- George W. and Florence Kosmak, who altered **Nos. 1316 and 1318 Madison Avenue** -- resided in the house with their son, architect George W., Jr. In 1952 [ALT 251-1952] the building was converted to a multiple dwelling with ten apartments; at that time the stoop was removed and the main entrance relocated to the basement level.

The brownstone facade (now painted) is articulated by horizontal divisions at every story. A three-sided projecting bay rises from the rock-faced basement through the second story; the bay is enriched with pilasters, decorative friezes and cornices at each story, pedimented window heads at the second story, and iron cresting at the top. The top two stories have bracketed and corniced window heads; the fourth-story openings are segmentally-arched. A bracketed cornice with ornate panels terminates the facade. The former entrance at the parlor story has been converted to a segmentally-arched window with a transom. The entrance at the basement has a paneled wood and glass door. The windows have been replaced.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 14.

25, 27, 29, 31 East 93rd Street, and 1316 (a/k/a 33 East 93rd Street), 1318, 1320 Madison Avenue
Borough of Manhattan Tax Map Block/Lots: 1505/14, 15, 16, 17, 18, 19, 119

Date: 1889-90 [NB 657-1889]

Architect: Gilbert A. Schellenger

Owner/Developer: John Ruddell

Type: Rowhouses (7 of 7)

Style/Ornament: Renaissance Revival

Number of Stories: 3 and basement

This group of seven three-story-and-basement rowhouses is located at the northwest corner of East 93rd Street and Madison Avenue. The houses facing East 93rd Street are each seventeen feet wide, a foot wider than those on Madison Avenue; the larger corner house has frontages of approximately nineteen feet on East 93rd Street and sixty-eight feet on Madison Avenue, which includes a one-story extension at the north end. Built in 1889-90, the row of houses was designed in the Renaissance Revival style by the prolific architect Gilbert A. Schellenger for John Ruddell, a partner with his brother, George W., in the building firm of J. & G. Ruddell which was active in real estate development in northern Manhattan. The facades of the brownstone-faced buildings are little altered, with the exception of 31 East 93rd Street which was renovated in the 1980s, and the conversion and extension of the lower stories of Nos. 1318 and 1320 Madison Avenue for commercial use during the 1930s.

The houses in the row exhibit similar design characteristics and features, such as bracketed cornices, corniced window hoods either carried on pilasters (houses facing East 93rd Street) or surmounting keyed enframements (1318 and 1320 Madison Avenue), and continuous multiple stringcourses. The centerpiece of the group is the corner house, which features a full-height projecting bay on the East 93rd Street facade and brick and stone facing on the Madison Avenue facade. The most intact facade, that of 27 East 93rd Street, retains its stoop and stone cheek walls, parlor-story entrance surround -- consisting of fluted pilasters topped by large brackets which carry a projecting entablature with a foliated frieze -- and iron and glass doors with ornamental grilles. Most of the original one-over-one double-hung wood sash have been replaced with similar sash.

25 East 93rd Street, the western terminus of this row, was altered in 1928 [ALT 904-1928], with the removal of the stoop, the reconfiguration of the parlor-story window openings, the creation of a main entrance at the basement, and the resurfacing of the basement facade. The entrance has a paneled wood door. These renovations were made by the owner Julian F. Thompson, who lived on East 80th Street.

27 East 93rd Street was occupied around 1910 by Hermann Younker and Ira M. Younker, brothers and partners in the Younker Brothers Drygoods business. (In 1905, Herman Younker also owned **1 East 94th Street**.) In the 1920s the house was the office and residence of Dr. Marcus Neustaedter and his wife, Maria; alterations undertaken in 1927 included the construction of a rear extension and the creation of an operating room. In 1951, E. Mary Elwell reconverted the house to a private residence. The mostly intact facade has a brownstone stoop with stone cheek walls which terminate in paneled newel posts. An iron gate spans the foot of the steps. The basement retains its rock-faced brownstone surface; the basement windows have wrought-iron grilles. The entrance has double-leaf iron and glass doors with iron grilles set under a transom with a grille. The painted north elevation, visible from Madison Avenue, has a bowed extension.

29 East 93rd Street, though similar in form to Nos. 25 and 27, has a sheet-metal cornice of a different design. Alterations made to the facade include the creation of a single large parlor-story window opening, which has special multi-pane tripartite sash, and the replacement of the stone cheek walls of the stoop with iron railings. The entrance has double-leaf iron and glass doors with iron grilles, set beneath a transom with a grille. The basement windows also contain historic iron grilles. The stuccoed north elevation is terminated by a corbeled brick cornice.

31 East 93rd Street was extensively renovated at the exterior in 1983-87 [ALT 811-1983]. The building had undergone several prior alterations. In 1920 the stoop was removed and the front windows were changed [ALT 2920-1920]. At that time the house was owned by Lucille Pugh, an attorney who had resided in the Hotel Ansonia. It seems likely that in 1946 [ALT 1667-1946] further changes were made to the facade, including the removal of the ornament and cornice, when the use of the building changed to a multiple dwelling and doctor's offices. The light-colored facade has two bays with historicizing window enframements, lintels, and sills; a bracketed cornice has been reinstalled. The parlor-story windows are distinguished by round-arched molded enframements with keystones. The basement-level entrance is flanked by pilasters carrying an entablature, and the basement surface is coursed.

1316 Madison Avenue (a/k/a 33 East 93rd Street) was first occupied by Frederick A. Ringler, the president of F.A. Ringler & Company, lithographers and electrographers. In 1935 [ALT 1521-1935], the original parlor-story entrance and stoop on Madison Avenue were removed, the opening was altered to the present squared window, and the main entrance was relocated to the

basement. At that time, a one-story brick extension was erected at the north end of the building (now with a scored stucco surface framing a single large window opening). Owners George W. and Florence Kosmak, who lived at **23 East 93rd Street**, also converted the interior for use as two professional office suites and two apartments. Kosmak also had the rear building altered internally to become an apartment, and created a north-facing entrance (to which access was made from the recessed entry of the adjacent house at 1318 Madison Avenue which was also owned by Kosmak) [ALT 2552-1937].

The large corner house has elements found on the other houses in this group, yet its Madison Avenue facade differs in its use of random ashlar at the parlor story and brick facing above, and its East 93rd Street facade is distinguished by a full-height angled three-sided bay. The entrance bay, near the center of the Madison Avenue facade, projects slightly; at the upper stories quoins frame the bay which has paired window openings with pedimented hoods. The entrance, which has a surround consisting of paneled pilasters and scrolled brackets supporting a cornice, has a wood and glass door with an iron grille; it is flanked by small windows. Channeled brick pilasters indicate the location of flues which lead to the chimneys rising above the roofline and terminating in corbeled chimney pots. The rear extension is edged with a wood stockade fence. The north elevation, faced in brick, has window openings with stone sills and flush stone lintels; it is terminated by a corbeled brick cornice.

1318 Madison Avenue was altered in 1937 [ALT 2341-1937] by architect George W. Kosmak, Jr., for his father George W., Sr., who resided at **23 East 93rd Street**. At that time the structure received a storefront extension to the building line at the basement and parlor story. The building was altered internally into two apartments at the upper stories. In 1968 a third apartment was created. The upper facade, which survives unaltered, is painted. The entrance to the upper stories is recessed at the south end of the facade beyond a Lally column which supports the corner of the storefront extension; this recess also gives access to a door into the adjacent No. 1316. The ground-story storefront has a recessed entry with a wood and glass door with an ornate iron grille; a wrought-iron grille encloses an opening in the bulkhead. Wood and iron posts support the roof of a projecting, gable-roofed entrance portico. The second story of the storefront is faced with brick (now painted) and has a single large window opening filled with steel sash (multi-pane casements flanking a large fixed pane). An iron railing edges the parapet of the extension.

1320 Madison Avenue was the leased home during the 1920s of Maurice M. Wyckoff, who was the president of M.M. Wyckoff Engineering Co., Inc. In 1930 the building was altered with the construction of a brick storefront extension to the building line at the basement and parlor story [ALT 2274-1930], which retains its original form and materials. At the ground story, recessed entrances to the upper stories and to the store flank a central show window. At the second story, pivoting sash flanks a large central fixed pane. A diamond shape decorates the stepped brick parapet. The upper stories (now painted) remain little altered, except for the installation of replacement sash.

Between Madison Avenue & Park Avenue

51 East 93rd Street *See: 1321 Madison Avenue*

53 East 93rd Street

Borough of Manhattan Tax Map Block/Lots: 1505/1040-1267 in part (formerly lot 23)

Date: 1971 [DEMO 911-1971]

Type: Plaza

Located near the Madison Avenue end of the block and having a frontage of twenty-five feet, this plaza is part of the adjacent Carnegie Hill Tower condominium complex at 40-60 East 94th Street (outside the boundaries of the historic district). The plaza, fronted by a steel fence, is paved in concrete and planted with trees. It was created following the 1971 demolition of a five-story rowhouse, designed by architect Frederick Jacobson for carpenter James Kilpatrick, which had stood on the site since 1899 [NB 840-1899].

The Alamo

55 East 93rd Street

Borough of Manhattan Tax Map Block/Lots: 1505/1001-1029 in part (formerly lot 24)

Date: 1899-1900 [NB 603-1899]

Architect: Frederick Jacobson

Owner/Developer: James Kilpatrick

Type: Flats

Style/Ornament: Renaissance Revival

Number of Stories: 6 and basement

This six-story-and-basement flats building known as the Alamo has a frontage of approximately forty-three-and-one-half feet and is located near the Madison Avenue end of the block. Designed by architect Frederick Jacobson in the Renaissance Revival style, it was erected for, and probably by, carpenter James Kilpatrick in 1899-1900 and originally contained apartments for nineteen families (including the custodian).

The facade, which curves at its ends, is composed of an Indiana limestone base (now painted) at the basement, first, and second stories; the remainder of the front is articulated in stone-trimmed brick. The rusticated first story is pierced by four flat-arched window openings with modern metal grilles. A projecting Corinthian portico, which features a balustraded entablature with the inscription "The Alamo," protects a low stoop and modern wood and glass doors and a transom. Crowned by a beaded molding, the second story introduces a fenestration pattern of four central openings and single openings at each of the curved corners; all have molded enframements with lintel cornices (bracketed at the middle bays of the third and fourth stories). Underscored by a stringcourse, the sixth-story openings have molded enframements with splayed keystones. The facade terminates in a swag-encrusted and modillioned metal cornice. The square-headed window openings all contain replacement windows. The exposed west elevation is a brick wall pierced by square-headed and segmentally-arched openings and crowned by a simple metal cornice. The areaway, protected by modern fences, contains a metal staircase and one square-headed basement window opening. The east elevation is a brick wall.

57 and 61 East 93rd Street

Borough of Manhattan Tax Map Block/Lots: 1505/26 and 27

Date: 1886-88 [NB 1294-1886]

Architect: Herter Brothers

Owner/Developer: Mathias H. Schneider

Type: Rowhouses (2 of 3)

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement

These two three-story-and-basement rowhouses are survivors of a group of three designed by the firm of Herter Brothers and built in 1886-88 for Mathias H. Schneider, probably the mason/builder listed in directories of that era. The facades of Nos. 57 and 61 retain much of their original neo-Grec composition, while 59 East 93rd Street (see below) has been more significantly altered.

The facades, each sixteen-and-one-half feet wide and divided into two bays of uneven width, are sheathed in brick and trimmed with Dorchester stone. Above their basements, Nos. 57 and 61 each exhibit much of the original design. The segmentally-arched and flat-headed window openings are accented with flush stone lintels and impost bands, a treatment characteristic of the neo-Grec style. A projecting band course separates the basement from the upper stories. The parlor and second stories have the segmentally-arched openings, the wider openings with keystones. At the parlor-story windows of each facade, a ledge or a corbel remains which once supported a projecting bay window. A corbeled stringcourse spans the sill line of the third-story windows of each facade.

57 East 93rd Street was converted from a single-family residence to a two-unit multiple dwelling in 1936 by architect William H. Hayes for Jan Ruhtenberg [ALT 2227-1936]. Work included removing the stoop, converting the parlor-story entrance into a window, relocating the main entrance to the basement, replacing the parlor-story bay window with flush sash, and replacing the cornice with cement coping. Original one-over-one double-hung wood sash windows, conforming to the shape of their openings, survive at the upper two stories. At the parlor level, two-over-two double-hung wood sash and multi-pane wood French windows survive from the 1936 renovation; they are spanned by wrought-iron railings. The basement entrance contains a recessed wood door and sidelight; the cellar opening retains its original iron grille. Brick areaway walls have been added. The facade has been painted.

61 East 93rd Street, which had received a doctor's office by 1949, was altered in that year to designs by the firm of De Rose & Cavalieri for Dr. Daniel Schneider [ALT 291-1949]. Work included removing the stoop, creating a second basement entrance, transforming the parlor-story entrance into a window, and replacing the bay window at the parlor story with flush sash. The cornice may have been removed at that time. Surviving from that alteration are the wood-framed transoms and multi-pane casement windows at the parlor story, and wrought-iron railings at the rebuilt areaway. Parlor-story grilles are later additions. The basement openings contain one double-hung metal sash window in a decorated frame and two separate paneled wood doors; metal gates are modern. Historic one-over-one double-hung wood sash windows, which conform to the shape of their openings, survive at the second story; third-story sash are replacements behind window guards.

George T. Pack House
59 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1505/126

Date: 1937 [ALTS 2080-1937 and 2315-1937]
Builder: Howes Construction Co.
Owner: John Sloane; George T. Pack

Type: Townhouse
Style/Ornament: Moderne
Number of Stories: 4

Located near the middle of the block, this nearly sixteen-and-one-half-foot-wide residence was originally built in 1886-88 as part of a group of three rowhouses that included **57 and 61 East 93rd Street**,

designed by the firm of Herter Brothers [NB 1294-1886]. No. 59 has been substantially remodeled and redesigned, most significantly in 1937.

The first major alteration to the building was executed by C. Wesley Monks, a Huntington, Long Island builder, in 1926 for Schuyler Merritt Meyer [ALT 200-1926]. An alumnus of Yale and New York Universities, Meyer (1885/86-1970) was an attorney and New York State legislator who served as the president of the Edwin Gould Foundation for Children. Work included removing the stoop, transforming the parlor-story entrance into a window, and inserting a new entrance into the basement.

The building was then altered in 1937 [ALTS 2080-1937 and 2315-1937] by the Howes Construction Co. for John Sloane. A graduate of Yale and a civically-conscious businessman, Sloane (1882/83-1971) was the head of the W. & J. Sloane furniture company, which had been founded by his grandfather in 1843. In 1931-32 Sloane had built a grand townhouse for his family at **48-50 92nd Street** (see). Before construction was completed on No. 59, the building was under purchase contract to George T. Pack (1898-1969). The Ohio-born and Yale-educated surgeon had a distinguished career associated with several prominent French and American institutions devoted to the study and prevention of cancer, including the American Cancer Society which made him an honorary life director.

The remodeling of the building in 1937 entailed installing an enlarged window opening for a bay window at the second story (originally the parlor story) and refacing the building with a limestone veneer. The current Moderne facade reflects those changes. Elements include the rusticated base and smooth upper facade divided by band courses; at the second story, a multi-pane wood-framed bay window with its bowed center section flanked by flush casement panels; and, at the upper stories, nine-over-nine and twelve-over-twelve double-hung wood sash windows. Ironwork at the areaway dates from the 1937 intervention; the entrance gate and window grille at the first story are modern.

Significant Reference(s)

Schuyler M. Meyer obituary, *New York Times*, June 23, 1970, p. 43.
Dr. George T. Pack obituary, *New York Times*, Jan. 24, 1969, p. 47.
"Sloane, John," *Who's Who in New York (City and State)*, (New York, 1952), 1053.

63 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1505/28

| | |
|---|-------------------------------------|
| Date: 1891 [NB 897-1890] | Type: Rowhouse (1 of 2) |
| Architect: A.B. Ogden & Son | Style/Ornament: Renaissance Revival |
| Owner/Developer/Builder: Patrick McMorrow | Number of Stories: 3 and basement |

This fifteen-foot-wide rowhouse, located near the middle of the block, was designed in the Renaissance Revival style by the prolific firm of A.B. Ogden & Son and erected in 1891 by builder/developer Patrick McMorrow. Born in Ireland, McMorrow (1843/44-1915) became one of the first builders of apartment houses in New York, a field in which he was an innovator in the use of the elevator and fireproof construction, and headed his own engineering and construction firm. No. 63 East 93rd Street was erected as a private dwelling of three stories and a basement on the same New Building Application as No. 65, a five-story two-family dwelling (substantially altered; see below).

The brownstone facade retains its projecting angled bay at the east, rock-faced stone basement, window openings with carved moldings (below the third story), carved panel above the original entrance,

stringcourses dividing the stories, and cornices above the third-story window enframements. In 1955-56 architect Frank S. Lindgren converted the one-family residence with a doctor's office into a two-family dwelling for owner Robert H. Counsbury [ALT 284-1955]. Possibly dating from that time are the removal of the stoop, the conversion of the parlor-story entrance into a window, the addition of a paneled door surround at the basement, and the loss of the cornice. The basement contains a wood door with a glazed pane, one-over-one double-hung wood sash windows, and original iron window grilles; the cellar opening also has an original grille. At the parlor story, multi-paned wood French doors survive at the former entrance; otherwise the windows are replacements and are covered with non-historic grilles. Second-story openings have historic one-over-one double-hung wood sash; third-story openings are covered by storm windows. At both stories there are historic iron guards. The areaway fence appears to date from the 1950s.

Significant Reference

Patrick McMorrow obituary, *New York Times*, Feb. 24, 1915, p. 9.

William H. Russell House

65 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1505/29

Date: 1930-31 [ALT 1378-1930 and
CONV 28-1930]

Architect: George L. Schelling

Owner: William Hamilton Russell

Type: Multiple dwelling

Style/Ornament: Modern with Art Deco
elements

Number of Stories: 5

This building, located near the middle of the block, is the result of a major alteration to a five-story two-family dwelling which had been built in 1891 [NB 897-1890] in conjunction with the adjacent rowhouse at **63 East 93rd Street** (see) to designs by the prolific firm of A.B. Ogden & Son. By 1930 No. 65 had been subdivided into ten apartments; in 1930-31 it was transformed into a single-family residence by architect-builder George L. Schelling, of the firm of Schelling-Busch, Inc., for William Hamilton Russell. Russell (1885/86-1958), educated at the Ecole des Beaux-Arts and Harvard, was a partner, with Charles Kenneth Clinton, in the architectural firm of Russell & Clinton, which was a successor firm to the better known firm of Clinton & Russell, which had been founded by the elder William Hamilton Russell and Charles William Clinton. The work included removing the stone veneer of the facade and replacing it with brick. The younger Russell had his firm convert his private residence into a two-family dwelling in 1935, but apparently the alterations were largely interior [ALT 1931-1935]. During the subsequent decade the building must have reverted to single-family use, for in 1949-50 eleven apartments were created out of what was identified as a private dwelling [ALT 1007-1949].

Resulting from the 1930-31 alteration, the current five-story facade is articulated in roughly-textured brick. The facade rises four stories to a balustraded parapet, behind which the set-back fifth story is capped by a sloping roof (originally copper) with end chimneys and skylights. Each story is pierced by three rectangular openings. At the first story these are filled, at the end bays, by wrought-iron gates and transom grilles with a geometric pattern, and at the central bay by paired wooden doors with glazed panels and another iron transom grille. The recessed areas behind the side openings are stuccoed and painted white and contain historic metal casements. Stories two through four feature historic steel casement windows with fixed side lights and transoms. The fifth story is not clearly visible from the street. Additional historic fabric includes the metal lamps flanking the entrance. Air-conditioner sleeves

have been inserted through the wall at the end bays at the upper stories; the grilles which cover them are of undetermined age.

Significant References

William Hamilton Russell obituary, *New York Times*, July 25, 1907, p. 7.

William Hamilton Russell obituary, *New York Times*, Oct. 20, 1958, p. 29.

James Ward, *Architects in Practice, New York City, 1900-1940* (Union, N.J., 1989), 14-15, 67.

George F. Baker, Jr., House Complex

George F. Baker, Sr., House

67 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1505/30

THIS IS AN INDIVIDUAL LANDMARK

Date: 1931 [NB 14-1931]

Architect: Delano & Aldrich

Owner/Developer: George F. Baker, Jr.

Type: Townhouse

Style/Ornament: Neo-Federal

Number of Stories: 3 and mezzanine

Garage Wing

69 East 93rd Street

Borough of Manhattan Tax Map Block/Lot: 1505/31

THIS IS AN INDIVIDUAL LANDMARK

Date: 1928-29 [NB 457-1928]

Architect: Delano & Aldrich

Owner/Developer: George F. Baker, Jr.

Type: Garage with chauffeur quarters

Style/Ornament: Neo-Federal

Number of Stories: 2

Francis F. Palmer Mansion (later George F. Baker, Jr., Mansion, now the Russian Orthodox Church Outside of Russia)

71-75 East 93rd Street a/k/a 1180-1190 Park Avenue

Borough of Manhattan Tax Map Block/Lot: 1505/33

THIS IS AN INDIVIDUAL LANDMARK

Date: 1917-18 [NB 508-1916]

Architect: Delano & Aldrich

Owner/Developer: Francis F. Palmer

Type: Mansion

Style/Ornament: Neo-Federal

Number of Stories: 5

and

Date: 1928-29 [ALT 1821-1928]

Architect: Delano & Aldrich

Owner: George F. Baker, Jr.

Type: Ballroom addition

Style/Ornament: Neo-Federal

Number of Stories: 2, 3 and mezzanine

Assembled on a site with considerable historical significance, the buildings of the George F. Baker, Jr., House Complex have their own historical, as well as architectural, importance; the buildings create an

ensemble which is unique to the historic district. Composed of three lots, the site is located at the northwest corner of East 93rd Street and Madison Avenue, with approximate frontages of 114 feet along East 93rd Street and 101 feet along Madison Avenue.

Early history of the site

Once known as Mount Prospect, the site was tunneled through for the New York and Harlem Railroad in 1834; concurrently Samuel Thomson built there (precisely on what would become the northwest corner of East 93rd Street and Park Avenue) a frame structure, surrounded by a two-story piazza, to serve as a day-trip destination and encourage the use of the railroad. Operated by George Nowlan, the building and its twelve-acre estate, called "Observatory Place," offered unsurpassed views of Long Island and New Jersey. A Duane Street cloth merchant named John G.W. Feldman altered the building in 1867-68 for his own occupancy; the resulting dwelling had a two-story portico facing east. During the nineteenth century the western portion of the site was occupied by two other structures: No. 67 East 93rd Street was a four-story, single-family residence and No. 69 was a brick-fronted flats building of five stories and a basement, designed by noted architect Henry J. Hardenbergh in 1890 [NB 443-1890].

75 East 93rd Street (a/k/a 1180 Park Avenue)

The complex of buildings that exists today was begun with the construction of the five-story neo-Federal mansion at the Park Avenue corner, designed by the fashionable firm of Delano & Aldrich and erected in 1917-18 for financier Francis F. Palmer. The rectangular plan measures approximately fifty-five by sixty-four feet. Raised on a marble basement pierced by openings with original iron grilles and multi-pane wood sash windows, the facades of brick laid in English bond exhibit square-headed window openings, featuring simple lintels at the first story, peaked lintels at the second story, and flat arches in brick at the third story. Second-story openings rest on a marble stringcourse, which becomes a balconette on both street-facing facades; the balconettes bear delicate wrought-iron railings, and the remaining second-story openings have similar, but bowed guards. On East 93rd Street, the double-leaf paneled wood door and wood-framed fanlight with iron grille are surrounded by engaged Tuscan columns supporting a high entablature, which is decorated with bucrania and swags. (The fanlight grille was later altered by the addition of a three-bar cross.) Small window openings which flank the entrance contain historic iron grilles. Above the third story, the modillioned and dentiled marble cornice supports a balustraded parapet, behind which emerges the slate-covered mansard roof with its chimneys, fourth-story pedimented dormers, and fifth-story bull's-eye dormers. Windows retain their six-over-six and six-over-nine double-hung wood sash, and multi-pane wood-framed pivot windows at the fifth-story dormers.

The courtyard elevation has a projecting central section with a two-story marble enframing for a doorway crowned by an arched window and an arched pediment on consoles; further up there is another arched window with a keystone. This section terminates in a raked cornice framing a bull's-eye window flanked by swags. Framing the projection are wall sections with single tiers of window openings. In general, details match those on the street facades.

Purchase by George F. Baker, Jr.

A decade after the corner Palmer Mansion was begun, it was purchased by George F. Baker, Jr. (1878-1937), who on the death of his father in 1931 would become chairman of the First National City Bank and inherit sixty million dollars. Soon after acquiring the property, Baker enlarged it with three extensions -- a garage at No. 69 East 93rd Street (1928-29), a ballroom wing at No. 1190 Park Avenue (1929), and a residence for his father at No. 67 East 93rd Street (1931) -- which harmonize with the design of the original mansion.

The garage wing at 69 East 93rd Street

Across what would become a courtyard facing East 93rd Street, a two-story neo-Federal structure was built in 1928-29, to designs by Delano & Aldrich; over twenty-five feet wide, its first story was a five-car garage and the second story accommodated chauffeur's quarters. The south facade of brick laid in English bond rests on a marble basement and is trimmed in marble. The large round-arched entrance contains a double-leaf paneled wood door for vehicles and a wood lunette with a bull's-eye window. The arch is adorned by a projecting iron lamp on curved brackets. The east side wall of the recessed entrance contains an historic paneled wood door and the west side wall contains a one-over-one double-hung wood sash window. Resting on a paneled band course and spanned by delicate wrought-iron guards, the second-story openings bear marble lintels decorated with Greek key motifs and are surmounted by carved panels with scallop shells. The facade terminates in a band course and brick parapet. The courtyard facade, which projects at its center, has a first-story central window opening with a pedimented and bracketed enframing; it is flanked by two small segmentally-arched openings with one-over-one double-hung wood sash windows. The paneled band course continues from the south facade and underscores a loggia with paired and fluted Ionic columns resting on a balustrade and carrying a dentiled entablature. At the rear wall of the colonnade are three window openings with brick flat arches and carved panels. All windows retain their historic six-over-nine and nine-over-nine double-hung wood sash.

The ballroom wing at 71-73 East 93rd Street (a/k/a 1190 Park Avenue)

Five days after construction commenced on the garage addition, work began on a large wing to the north of the original mansion. Designed by Delano & Aldrich, the extension has a three-story-and-mezzanine section along Madison Avenue and a two-story section creating the northern wing of the courtyard; completed in 1929, it accommodated a ballroom at the upper level with servants' quarters below. The east facade, faced in brick laid in English bond and trimmed in marble, is set back behind a small front yard. Flat-arched openings in the basement are surmounted by a marble band course on which rest the tall first-story arched openings with their inset arches and scrolled keystones. Windows have multi-pane double-hung wood sash. The northern bay contains a round-arched window opening above a marble-enframed surround with a paneled wood door and a transom with an iron grille. A band course, which bows forward at the center bay, serves as a continuous sill for the second-story windows; all surmounted by marble lintels and retaining six-over-nine double-hung wood sash, the square-headed openings at the end bays frame a special tripartite central arrangement with curved sash (narrow sash is two-over-three). Six-over-six double-hung wood sash windows at the third story are surmounted by a marble cornice and a brick parapet with marble balustrades and coping. Historic ironwork includes the fence and gate along the sidewalk, the portico and hood at the doorway and low marble stoop, the curved railings along the stoop, and the basement grilles.

Facing the courtyard (originally a garden), the wing's south facade has an arcaded first story. Tall flat-arched second-story openings contain multi-pane wood-framed French doors and transoms; they are surmounted by carved panels and a dentiled entablature. The grandiose staircase and balcony with their wrought-iron railings were later additions (see below). An iron crest bearing an orb crowns the facade; it appears to have been slightly altered.

The garden (now courtyard)

Paved in flagstones and planted with trees and other plantings, the courtyard is enclosed by a brick wall, laid in English bond, which contains an historic iron gate with cresting (slightly altered).

The George F. Baker, Sr., House at No. 67 East 93rd Street

Replacing a four-story residence [DEMO 281-1930] and designed by Delano & Aldrich in the neo-Federal style, No. 67 East 93rd Street was commissioned by George F. Baker, Jr., as a residence for his father (1840-1931), a founder of the First National Bank of New York, whose exceptional wealth enabled him to establish and endow the Harvard Graduate School of Business Administration as well as support many other institutions. The elder Mr. Baker died before his new residence was completed in October, 1931. It was subsequently occupied by his daughter-in-law, Edith Baker, after the death of her husband in 1937. The four-story facade continues from the adjacent garage the English-bond brick facing with marble details, though there is a narrow recessed hyphen between the two facades. Resting on a low marble water table, the first story is pierced by a main entrance with a molded enframing bearing a bracketed, broken segmental pediment and a service entrance capped by a marble lintel with Greek key motif. Both historic paneled wood doors survive beneath wood-framed transoms with iron grilles. These are surmounted by what appears to be a mezzanine level; its two framed openings contain metal casement windows and iron grilles. Above the paneled marble band course are two openings with carved peaked lintels, wrought-iron guards, and six-over-nine wood sash windows; the top story features openings with decorated lintels, projecting sills, and six-over-six double-hung wood sash windows. The facade terminates in a marble cornice.

Subsequent history

With funds contributed by Serge Semenenko, a Russian-born Boston banker, the main house and ballroom wing were purchased in 1958 by the Synod of Bishops of the Russian Orthodox Church Outside of Russia, which had been created in 1920 due to the oppression of the native church by the victorious soviets. A plaque near the entrance to No. 75 East 93rd Street reads "Semenenko Memorial / MCMLVIII." The Synod has over 400 congregations located throughout the world. In adapting this property for use by the church, the wall at the property line was opened to create an entrance, the staircase and balcony were added to the ballroom wing's south facade, the ballroom became a sanctuary, and the garden became the courtyard. For several years the Russian-culture St. Sergius High School occupied part of the complex. It remains the headquarters of the Synod.

Significant Reference(s)

George F. Baker [Jr.] obituary, *New York Times*, May 31, 1937, p. 1.

George F. Baker, [also] Jr. obituary, *New York Times*, Dec. 12, 1977.

Carnegie Hill, An Architectural Guide, prepared by Members of Carnegie Hill Neighbors (New York, 1989), 47.

N.S.B. Gras, "Baker, George Fisher," *Dictionary of American Biography*, XI Supplement One (New York, 1944), 44-45.

Christopher Gray, "Landmark Land: Questions and Answers," *Carnegie Hill News* (Spring, 1992), 6-8. LPC, *69 East 93rd Street Building Designation Report*, LP-0439 (New York, 1969).

_____, *67 East 93rd Street Building Designation Report*, LP-0869 (New York, 1974).

_____, *The Synod of Bishops of the Russian Orthodox Church Outside of Russia (formerly George F. Baker, Jr. House) Designation Report*, LP-0438 (New York, 1969).

E.N., *The Russian Orthodox Church outside Russia* (Geneva, 1960).

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0951/A2.

Between Park Avenue & Lexington Avenue

101-123 East 93rd Street *See: 1185 Park Avenue*

125 East 93rd Street a/k/a 125-127 East 93rd Street
Manhattan Tax Map Block/Lot: 1522/12

| | |
|---|------------------------------|
| Date: 1924 [NB 644-1923] | Type: Apartment Building |
| Architect: George F. Pelham | Style/Ornament: Neo-Medieval |
| Owner/Developer: 125 East 93rd Street Corp. | Number of Stories: 9 |

This nine-story neo-Medieval apartment building, located near the middle of the block, is fifty feet wide. Designed by architect George F. Pelham, whose firm is responsible for many apartment buildings in the historic district, it was built in 1924 for the 125 East 93rd Street Corp. and replaced two five-story brick residential buildings. No. 125 was originally planned with twenty-seven apartments ranging from three to five rooms each.

Its brick facade features a Tudor-arched entrance, terra-cotta balconettes on the third and eighth stories, brick quoins at the end bays, and a crenellated parapet. The original windows have been replaced and there is an exposed west elevation adjacent to the service alley.

Significant Reference

Pease & Elliman's Catalog of East Side New York Apartment Plans (New York, 1925), 369.

131 East 93rd Street a/k/a 129-133 East 93rd Street
Manhattan Tax Map Block/Lot: 1522/14

| | |
|---|--------------------------------------|
| Date: 1923 [NB 65-1923] | Type: Apartment Building |
| Architect: Frank Braun | Style/Ornament: Neo-Federal ornament |
| Owner/Developer: 131 East 93rd Street Corp. | Number of Stories: 9 |

This nine-story apartment building with neo-Federal ornament, located near the Lexington Avenue end of the block, is sixty feet wide. Designed by architect Frank Braun, it was constructed in 1923 for the 131 East 93rd Street Corp., and replaced three brick buildings. No. 131 was originally planned with thirty-six apartments ranging in size from three to five rooms, plus one bathroom in each.

Its brick facade is divided by stone band courses into a two-story base, a six-story midsection, and a one-story crown. The stone-trimmed base contains a pedimented entrance enframing with a double-leaf multi-paned glazed door, an inscribed stone cartouche, two-story enframements with paneled spandrels at the end bays, and a swag-embellished band course. The austere midsection, terminating in a stone dentil course, features flat-arched and stone-silled window openings. The ninth story has window openings with stone surrounds, and is topped by a cornice featuring decorative brickwork and a wave molding. The window sash have been replaced.

Significant References

Pease & Elliman's Catalog of East Side New York Apartment Plans (New York, 1925), 370.

135-137 East 93rd Street *See: 1428 Lexington Avenue*

EAST 94TH STREET (SOUTH SIDE)
Between Fifth Avenue & Madison Avenue

2 East 94th Street *See: 1124-1125 Fifth Avenue*

4-8 East 94th Street (now Spence-Chapin Adoption Service)

Borough of Manhattan Tax Map Block/Lot: 1505/66

[Nos. 6-8 included within the boundaries of the original Carnegie Hill Historic District]

4 East 94th Street

Date: 1963-65 [NB 40-1963]

Architect: George Hickey

Owner/Developer: Spence-Chapin Adoption
Service, Inc.

Type: Office Building

Style/Ornament: Modern with neo-Classical
elements

Number of Stories: 7

and

George W. Perkins House

6-8 East 94th Street

Date: 1936 [ALT 641-1936]

Architect: George Prentiss Butler, Jr.

Owner/Developer: George W. Perkins

Type: Townhouse

Style/Ornament: Neo-Classical

Number of Stories: 5

Nos. 4 and 6-8 East 94th Street are located near the Fifth Avenue end of the block. The five-story neo-Classical townhouse at No. 6-8, forty feet wide, is the result of a major alteration in 1936 to two rowhouses by architect George Prentiss Butler, Jr., for George W. Perkins. George Walbridge Perkins (1895-?) was a prominent Republican who held several government posts, including executive secretary to the Postmaster General in the 1920s and Assistant Secretary of State for European Affairs beginning in 1949. In the private sector Perkins served as executive vice-president and later director of Merck & Co., in addition to other executive positions. Perkins's father, prominent Riverdale resident George Walbridge Perkins (Sr.), had been a top executive in the New York Life Insurance Company and an ardent conservationist who had founded the Palisades Interstate Commission and Bear Mountain State Park. By 1955, the Spence-Chapin Adoption Service had acquired the Perkins residence at No. 6-8 and commissioned the firm of Kahn & Jacobs to convert it to office use [ALT 765-1955]. After relocating to East 94th Street from Murray Hill, the Spence-Chapin agency acquired the rowhouse at No. 4 East 94th Street, replacing it in 1963-65 with the seven-story office building addition on the site, designed by architect George Hickey.

The rowhouses which previously stood at Nos. 4, 6, and 8 had been constructed in 1890 as part of a group of four designed by A.B. Ogden & Son for real estate developer John H. Gray [NB 57-1890]. The rowhouse at No. 8 was owned during the 1910s and 1920s by Max D. Neuburger, a native of Switzerland who operated a family business, Neuburger Embroidery Works; other members of the Neuburger family also lived in the area.

No. 4 is a seven-story structure, twenty-two feet wide, with a brick and stone facade designed to relate to the adjacent neo-Classical townhouse (see below). Above the limestone base, flat pilasters frame the bays of the second through fourth stories and carry an entablature band. The wrought-iron railing at the second story is similar to that feature at Nos. 6-8. The main entrance, flanked by windows, has double-leaf paneled doors. The upper stories have crisply-cut window openings, all with six-over-six double-hung sash.

The George W. Perkins House, at No. 6-8, achieved its appearance in 1936 when George Prentiss Butler, Jr., combined two rowhouses, extended the structure to the building line, and completely redesigned the facade of the resulting five-story building. The red brick and limestone facade features pilasters enriched with Greek fret motifs, rising from a one-story limestone base and carrying an entablature band. Centered in the base of the facade is a slightly recessed entrance flanked by Doric columns. Crisply-cut window openings at the base have iron grilles. The *piano nobile* has tall windows in austere surrounds spanned by a narrow balcony with an ornate wrought-iron railing. The stone lintels of the openings of the third and fourth stories are embellished with Greek frets. The stone-trimmed attic story is set back behind a stone cornice with anthemion cresting. Window openings have multi-pane double-hung sash. The entrance has glass and metal replacement doors.

Significant References

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 15.
"Perkins, George Walbridge," *Who's Who in New York (City and State)*, (New York, 1952), 888.

Joseph H. Choate, Jr., House **10-12 East 94th Street**

Borough of Manhattan Tax Map Block/Lot: 1505/64
[Included within the boundaries of the original Carnegie Hill Historic District]

| | |
|--|-----------------------------------|
| Date: 1919-20 [ALT 365-1919] | Type: Townhouse |
| Architect: George B. de Gersdorff | Style/Ornament: Neo-Georgian |
| Owner/Developer: Joseph H. Choate, Jr. | Number of Stories: 4 and basement |

This four-story-and-basement townhouse, forty-feet wide, is located near the middle of the block. The building is the result of a substantial alteration in 1919-20 in which architect George B. de Gersdorff combined two existing rowhouses, extended the structure to the building line, and redesigned the facade in the neo-Georgian style. The client, Joseph Hodges Choate, Jr., (1876-?) was a Harvard-educated lawyer who was a member of his father's firm, Evarts, Choate & Sherman, in 1919 when he purchased Nos. 10 and 12. He was later a partner in the firm of Choate, Byrd, Leon & Garretson. Choate resided in this house for over thirty years.

The rowhouses which previously stood at Nos. 10 and 12 were constructed in 1891-92 as part of a group of four that also included Nos. 14 and 16, designed by A.B. Ogden & Son for real estate developer John H. Gray [NB 233-1891]; none survives in its original condition. During the 1910s, No. 10 was the home of Ralph Neuburger, a merchant, and Amos Neuburger, who was active in the family business, the Neuburger Embroidery Works. In 1957 [ALT 117-1957], the building was converted for use by Louise Wise Services, a child adoption agency.

The stately neo-Georgian facade of red brick laid in Flemish bond rises from a coursed stone basement and features stone trim. The entrance, at grade, is set in a surround which is topped by a modillioned cornice with a decorated frieze carried on console brackets; the entrance has double-leaf glazed doors with iron grilles set beneath a glazed transom with a fanlight grille. A basement entrance is located at the west end of the base. Above the base, the window openings have splayed stone lintels with keystones; the tall openings at the *piano nobile* contain multi-paned French doors spanned by iron balconettes and are set within blind, round-headed arches. The remainder of the windows have multi-pane double-hung sash. The modillioned and dentiled stone cornice is surmounted by a stone balustrade; the set-back fourth story has a pitched standing-seam roof with three copper-clad pedimented dormers.

Significant References

"Choate, Joseph Hodges, Jr.," *Who's Who in New York (City and State)*, (New York, 1952), 199.
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 15.
New York Times, Jan. 12, 1919, sec. 9, p. 9.

14 East 94th Street

Borough of Manhattan Tax Map Block/Lot: 1505/163

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1926 [ALT 476-1926]

Architect: McCrea & Sharpe

Owner/Developer: Walter S. Mack

Type: Townhouse

Style/Ornament: Neo-Georgian

Number of Stories: 5

This five-story townhouse, twenty feet wide, is located near the middle of the block. Its neo-Georgian facade is the result of alterations made in 1926 when Walter S. Mack hired the firm of McCrea & Sharpe to remove the stoop and redesign the facade. Mack, who lived at 829 Park Avenue, was vice-president of Bedford Mills, Inc. No. 14 was originally constructed as part of a group of four four-story-and-basement rowhouses which included Nos. 10, 12, 14, and 16 (none survives in original condition), designed by A.B. Ogden & Son for real estate developer John H. Gray and built in 1891-92 [NB 233-1891].

The light-colored stucco facade has a rusticated surface at the two-story base, topped by a scored frieze. There are two entrances at grade, composed of segmentally-arched openings containing paneled wood doors; between the doors is a window with an iron grille. At the second story, a tall round-headed arch frames the wider central window. The facade is terminated by a dentiled cornice above which extends a low parapet. The window openings have six-over-six and six-over-nine double-hung sash.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 15.

16 East 94th Street

Borough of Manhattan Tax Map Block/Lot: 1505/63

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: c. 1924-27

Architect: Undetermined

Owner/Developer: Florence McComb

Type: Townhouse

Style/Ornament: Neo-Federal

Number of Stories: 4 and basement

This four-story-and-basement townhouse, approximately seventeen-and-one-half feet wide, is located near the middle of the block. Its neo-Federal brick facade appears to date from the mid-1920s when owner Florence McComb undertook several alterations [BN 1799-1924, EL 280-1925, PD 489-1926, and ALT 2098-1927]. No. 16 was originally constructed as part of a group of four four-story-and-basement rowhouses which included Nos. 10, 12, 14, and 16 (none survives in original condition), designed by A.B. Ogden & Son for real estate developer John H. Gray and built in 1891-92 [NB 233-1891]. In 1952, the building was converted from a single-family dwelling with a doctor's office to a multiple dwelling with seven apartments [Alt 992-1952].

The planar brick facade has a variety of window opening shapes and is relieved by shallow iron balconies at the basket-arched French doors of the parlor story and the broad second-story window opening, which is filled with multi-pane sash and doors below a heavy, flush stone lintel. The square-headed openings at the third story and the round-headed openings at the fourth story have replacement double-hung sash. The parapet has a simple coping. At the basement level, a few steps below grade, there are two entrances with glazed and paneled wood doors.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 15.

18, 20, 22, 24 East 94th Street

Borough of Manhattan Tax Map Block/Lots: 1505/62, 61, 160 and 60

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1899 [NB 681-1899]

Architect: Van Vleck & Goldsmith

Owner/Developer: Benjamin A. Williams

Type: Townhouses (4 of 4)

Style/Ornament: Beaux-Arts

Number of Stories: 5 and basement

In this row of four five-story-and-basement townhouses, located near the Madison Avenue end of the block, the buildings vary in width from nineteen to nearly twenty feet. Designed by the architectural firm of Van Vleck & Goldsmith in 1899, these impressive Beaux-Arts residences with American basements have more of the character of contemporary individually-designed townhouses than of typical speculatively-built rowhouses. The group was developed by Benjamin A. Williams, who with George N. Williams, operated a building stone and marble business which had a facility located in the Upper East Side. Benjamin Williams resided at 20 East 92nd Street while George Williams lived at 24 East 92nd Street, in dwellings replaced by the Nightingale-Bamford School building.

The facades of the houses in this group survive largely intact. Variety is achieved in this group of townhouses through the use of alternating facade materials, both brick and limestone in combination and full limestone facing. The two houses with limestone facades have two-story oriels (curved at No. 18

and three-sided at No. 22), while the brick-faced dwellings have keyed limestone window enframements (with pediments at the second story). The position of the entrances, either at the center (Nos. 18 and 22) or set to one side (Nos. 20 and 24), also enhances the individuality of the houses. Coursed limestone ground stories with entrances approached by low stoops, wrought-iron stoop railings and decorative wrought-iron balconies at the fourth and fifth stories, and terminating stone cornices visually unite the group of houses. Some special sash remain at the window openings in the oriels, although most of the window openings have replacement sash.

18 East 94th Street has a limestone facade and is similar in form to No. 22. The central entrance, set forward slightly, has double-leaf paneled wood and glass doors. The stoop and areaway have ornate iron railings. The entrance is flanked by large console brackets which, with corbels, carry the two-story curved oriel fronting the second and third stories; the window openings in the oriel have special curved one-over-one double-hung sash at the end bays. The remainder of the window openings have one-over-one wood sash which may have been installed in 1954 when Joseph Matthews converted the private residence to a multiple dwelling with ten apartments and a doctor's office [ALT 1374-1954].

20 East 94th Street has a brick facade above a rusticated stone base and an entrance at the west bay of the ground story. The parlor-story windows have triangular pediments, while the windows of the third story have hoods consisting of stone architraves which carry iron balconies. The window openings at the second through fourth stories have special multi-pane casement sash set beneath multi-pane transoms. The entrance, with double-leaf paneled wood and glass doors, is crowned by a projecting iron-and-glass hood. The stoop and areaway have ornate iron railings.

No. 20 was the home of the Honorable Herbert C. Pell, and his son, Herbert C. Pell, Jr., a broker. The latter lived at this house when he was the chairman of the Democratic State Committee in the early 1920s.

22 East 94th Street has a limestone facade and is similar in form to No. 18. The central entrance, set forward slightly, has double-leaf iron and glass doors. The stoop and areaway have ornate iron railings. The entrance is flanked by large console brackets which, with corbels, carry the two-story three-sided oriel; the window openings in the oriel have special leaded one-over-one double-hung sash at the third story and double-hung sash at the second story.

24 East 94th Street has a brick upper facade. The eastern bay projects outward to the building line; otherwise it is similar in form to No. 20. The transitional central bay is curved. The window openings have replacement casement sash and transoms. The entrance is sheltered by a stone portico which consists of an entablature carried by fluted Ionic columns and Doric pilasters; the portico entablature carries an iron railing. The stoop and areaway have ornate iron railings.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 15-16.

26-28 East 94th Street *See: 1326 Madison Avenue*

Between Park Avenue & Lexington Avenue

100-128 East 94th Street See: 1185 Park Avenue

130 East 94th Street a/k/a 130-136 East 94th Street

Borough of Manhattan Tax Map Block/Lot: 1522/59

Date: 1923-24 [NB 187-1923]

Architect: George F. Pelham

Owner/Developer: North River Building Corp.

Type: Apartment Building

Style/Ornament: Neo-Georgian

Number of Stories: 9 and basement

This nine-story-and-basement neo-Georgian apartment building, located near the Lexington Avenue end of the block, is eighty feet wide. Designed by architect George F. Pelham, whose firm is responsible for many apartment houses in the historic district, it was constructed in 1923-24 for the North River Building Corp. and replaced four five-story brick residential buildings. The building, designed in an H-plan, was originally planned with forty-six apartments.

Its brick facade, laid in English bond, is divided into a two-story base, a six-story midsection, and a one-story crown. At the base, there is a two-story limestone enframing of Ionic pilasters supporting an entablature which surrounds the limestone entrance portal of pilasters and a broken segmental pediment; the double-leaf door is glazed. First-story window openings have splayed limestone lintels with raised keystones. The midsection is framed by a band of header brick courses between stone bands below the third story and a dentil course above the eighth story. Window openings at this section and at the crown have flat-arched brick lintels. The facade is topped by a denticulated cornice and a brick parapet with balustraded stone sections near the edges of the facade. The original windows have been replaced. Both east and west elevations are exposed.

Significant References

Pease & Elliman's Catalog of East Side New York Apartment Plans (New York, 1925), 371.

138 East 94th Street a/k/a 1442-1444 Lexington Avenue

Borough of Manhattan Tax Map Block/Lot: 1522/158

Date: 1901-02 [NB 532-1901]

Architect: Neville & Bagge

Owner/Developer: George P. Fellows

Type: Flats with stores

Style/Ornament: Neo-Renaissance

Number of Stories: 7

This seven-story neo-Renaissance flats building with ground-story storefronts is located at the southwest corner of East 94th Street and Lexington Avenue, with frontages of seventy-five feet on East 94th Street and nearly thirty-four-and-one-half feet on Lexington Avenue. Designed by the prolific architectural firm of Neville & Bagge, it was constructed between 1901 and 1902 for George P. Fellows, and replaced two four-story brick residential buildings constructed in 1882. No. 138 was originally planned with thirteen apartments.

The exterior of the building is divided into a two-story base, a four-story midsection which includes a transitional level at the third story, and a one-story crown. The rusticated stone base contains, at East 94th Street, a projecting entrance portico with round-arched openings at two levels and a surmounting balustrade; window openings with prominent stone lintels; and an altered storefront. The stone-trimmed

brick upper portion, which includes the banded third story, is characterized by stringcourses of various widths; double-width openings are framed by brick quoins and separated by paneled spandrels. The window openings of the upper stories feature stone lintels, some of which are adorned with keystones, hoods or pediments; several one-over-one wood sash remain. A metal cornice with scrolled brackets terminates the facades and the Lexington Avenue facade retains an iron fire escape. The original decorative band above the sixth story has been removed, and several brackets are missing from the cornice. The current storefront appears to date from the mid-1980's. The west and south elevations are exposed.

**EAST 94TH STREET (NORTH SIDE)
Between Fifth Avenue & Madison Avenue**

**Julia and Cass Gilbert House
1 East 94th Street**

Borough of Manhattan Tax Map Block/Lot: 1506/5
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1925-26 [ALT 2349-1925]
Architect: Cass Gilbert
Owner/Developer: Julia Finch Gilbert

Type: Townhouse
Style/Ornament: Neo-Classical
Number of Stories: 5

This five-story townhouse is twenty-five feet wide and located near the Fifth Avenue end of the blockfront. Originally designed by architect Louis Entzer, Jr., as one of a pair of four-story-and-basement houses (Nos. 1 and 3 East 94th Street), it was built in 1893-95 [NB 756-1892] for Carrie H. and Francis Joseph Schnugg (see **Nos. 115 to 127 and 129 to 143 East 95th Street**).

In 1925-26, No. 1 East 94th Street was altered according to the designs of the notable architect Cass Gilbert for himself and his wife, Julia Finch Gilbert. Alterations to this residence included demolishing the front wall, building a new facade at the property line, and raising parts of the side and rear walls to form a studio. In 1954-59 an alteration legalized the division of the building into two units and inserted a two-car garage in the first story [ALT 1591-1954].

Faced in limestone, the five-story neo-Classical facade features a rusticated one-story base beneath a smooth-faced ashlar upper section. The base contains an historic glazed wrought-iron door and a recent wood garage door. The square-headed apertures of the upper stories differ at each level: second-story openings have corniced surrounds and historic wrought-iron guards on balconettes; third-story openings have simpler surrounds; fourth-story openings have paneled neo-Federal lintels, projecting sills and unadorned iron guards; fifth-story openings rest on a stringcourse. Windows are historic six-over-nine and six-over-six double-hung wood sash and (at the fifth story) multi-paned wood casements. A stone cornice supporting a balustrade (the end sections of which have been unsympathetically rebuilt) terminates the facade. The exposed west elevation, faced with brick, and the exposed east elevation, faced with limestone, have square-headed openings, the windows of which match those of the facade.

Significant References

- "Gilbert, Cass," *Who Was Who in America*, I, 452-453.
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 16.
"Francis Joseph Schnugg," *New York State's Prominent & Progressive Men* 3 (New York, 1900), 293-294.
Egerton Swartwout, "Gilbert, Cass," *Dictionary of American Biography* (1944), Supplement 1, 341-343.

Pauline and Grenville T. Emmet House
3 East 94th Street

Borough of Manhattan Tax Block/Lot: 1506/6
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1919 [ALT 1189-1919]
Architect: Mott B. Schmidt
Owner/Developer: Grenville T. Emmet

Type: Townhouse
Style/Ornament: Neo-Renaissance
Number of Stories: 4 and basement

This townhouse of four stories with a basement is twenty-five feet wide and located near the Fifth Avenue end of the block. Originally designed by architect Louis Entzer, Jr., as one of a pair of four-story-and-basement houses, it was built in 1893-95 [NB 756-1892] for Alice H. Quackenbush, a relative (probably the wife) of attorney Lambert S. Quackenbush. In 1919 Mott B. Schmidt, a young architect who would become one of the city's premier designers, renovated this building for Grenville T. and Pauline Emmet. Son of a prominent New York family and Harvard alumnus, Grenville T. Emmet (1877-1937) was a broker and attorney; a former law partner of Franklin D. Roosevelt, he served as United States Minister to the Netherlands and, later, Austria. He and his wife were noted socialites; having hired Schmidt to design two residences on Manhattan's Upper East Side, they were probably responsible for bringing that architect to the attention of pioneering interior designer Elsie de Wolfe. Schmidt's work at No. 3 East 94th Street included lowering the stoop and entrance and simplifying the details of the facade.

The resultant neo-Renaissance exterior (now stuccoed) of four stories and a basement features a full-height three-sided bay. Its rusticated base contains flat-arched openings surmounted by a paneled band and cornice. A wide stoop leads to an entrance with a corniced enframing capping by a small window opening and a projecting metal light fixture. Other window openings at the parlor, second, and fourth stories have three-centered arches and rest on band courses. The third-story openings are square-headed. Windows have multi-pane double-hung wood sash, except for the window above the door, which appears to be fixed. Above the fourth story, a paneled band is surmounted by a cornice and parapet; a latticework wood fence is visible along the perimeter of the roof. Stoop railings and areaway fences appear to be modern reproductions of historic styles, and window grilles are modern additions.

In 1974 the building was converted from a residence to a day-care center for an adoption service [ALT 583-1974]. Subsequently it seems to have reverted to its original use as a private residence.

Significant References

Mark Alan Hewitt, *The Architecture of Mott B. Schmidt* (New York, 1991), 5, 161.
LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 16.
Grenville T. Emmet obituary, *New York Times*, Sept. 27, 1937, p. 1.

5; 7, 9, 11, 13 East 94th Street

Borough of Manhattan Tax Map Block/Lots: 1506/7, 8, 108, 9 and 10
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1892-93 [NB 354-1892]
Architect: Cleverdon & Putzel
Owner/Developer: James Carlew

Type: Rowhouses (5 of 5)
Style/Ornament: Romanesque Revival
Number of Stories: 4 and basement

Designed as a row of five stone-fronted four-story-and-basement rowhouses by the firm of Cleverdon & Putzel and erected in 1892-93 by and for builder James Carlew, these twenty-foot-wide buildings are

located in the Fifth Avenue half of the blockfront. The James Carlew Construction Co. also developed rows in the Upper West Side/Central Park West Historic District.

Nos. 7, 9, 11, and 13 were designed to be almost identical. Nos. 7 and 9 retain their original Romanesque Revival appearance except for relocated entrances at their basements; the original entrances have been replaced by windows to match the adjacent openings. No. 11 is almost totally intact, and No. 13 has been heavily altered. As originally designed the rough-faced basements are pierced by flat-arched window openings. Above a paneled band, carved pilasters and egg-and-dart moldings frame the parlor-story window openings, making the square-headed apertures appear stilted. Entrance enframements are treated similarly and exhibit denticulated cornices. At the second and third stories, a shallow oriel with three pilaster-framed openings per story extends across each facade, crowned by a denticulated cornice and foliated band. The top-story openings repeat the arrangement of the second and third levels, but in a flush plane. Each metal roof cornice features a series of tiny arches on diminutive colonnettes beneath an ornate cavetto molding and conventional cyma recta molding.

No. 5 is significantly different, its rough-cut exterior featuring a tall three-sided bay and a textured gable pierced by a Venetian window (see below). Except for No. 11, each rowhouse has had the original stoop and entrance replaced by a basement entrance.

5 East 94th Street retains many details of its original Romanesque Revival appearance, including its rough-faced limestone texture. At the basement, square-headed window openings contain historic iron grilles. At the parlor story, the three-sided bay contains a central round-arched window opening and two stilted-arched openings, all resting on squat engaged columns, and a segmentally-arched opening is in the flush bay; all have historic grilles. Second-story square-headed openings are surmounted by a parapet. The third story features a tripartite opening defined by engaged columns. Above a dentiled stringcourse rises a gabled dormer, its Venetian window -- composed of smooth voussoirs and lintels resting on paired colonnettes -- is set beneath a checkerboard surface. Behind the dormer, there is a pan-tiled sloping roof framed between coped stone side walls. Historic one-over-one double-hung wood sash windows survive at the basement and (behind storm windows) at the parlor story. The central opening at the third story has wood casements with transoms. Other windows are replacements set in historic wood frames. The building, which had been converted for use as a multiple dwelling, was altered by architect Sidney Daub for Annette Polsky in 1951; work included the removal of the stoop, conversion of the parlor-story entrance into a window, and the accommodation of a main entrance in the basement [ALT 1002-1951]. The glazed, wood door may date from that time; the ironwork appears to be earlier.

7 East 94th Street was altered in 1924 [ALT 590-1924] by the firm of Polhemus & Coffin for attorney and socialite Henry C. Drayton (1882/83-1942) and his second wife, Catherine Livingston Hamersley Hinckley. Mr. Drayton, a member of the Astor family, was educated at Harvard and in Germany, taught chemistry at Columbia and was associated with his father in a New York chemical business. Work at No. 7 East 94th Street included removing the stoop, transforming the parlor-story entrance into a window with an enframement matching those of the original parlor windows, and adding a basement entrance with a corniced surround. By 1955 the building had been converted for use as a multiple dwelling. The basement retains a double-leaf glazed, wrought-iron door with matching railings, basement window grilles, and parlor-story flower boxes; the entrance is surmounted by an iron lamp. Historic cellar grilles also survive. The basement and parlor-story openings contain multi-pane wood casements; other windows are six-over-six double-hung wood sash (curved at the oriel). The limestone facade has been painted and openings for air-conditioner sleeves cut through the stonework.

9 East 94th Street was altered in 1926 [ALT 571-1926] by architect James E. Casale for Henry H. Pierce (1875-1940). A native of Maine and graduate of New York Law School, Pierce was a successful lawyer; he also was active in the affairs of several large corporations and in many clubs. Work at No. 9 included removing the stoop, converting the original entrance to a window with an enframingent matching those of the original parlor windows, enlarging the basement entrance, and applying a stucco finish to the facade. In 1971-72 the single-family residence was divided into two apartments and a basement doctor's office [ALT 361-1971]. Additional surviving historic fabric includes: the double-leaf glazed, wrought-iron door and matching window grille; areaway fences; an original cellar grille; one-over-one double-hung wood sash; and curved metal window guards at the second and third stories. The entrance to the doctor's office has a recent metal door; above the basement, storm windows have been added. The brownstone surface of the facade has been pierced by air-conditioner sleeves.

11 East 94th Street, the most intact house of the row, retains its original doorway and box stoop adorned with a bollard-like newel, a curved wing wall, and balustraded top sections. Surviving historic elements include wrought-iron grilles at the stoop and basement openings, and, at the parlor story, a double-leaf glazed, wood-framed storm door with transom and one-over-one double-hung wood sash windows. Other windows are replacements, though in historic wood frames. During the twentieth century, the residence became a convent for the Sisters of the Christian Doctrine; it was transformed into a multiple dwelling with a penthouse by architect Alec Ajzyc Jagoda for Vardlo Associates in 1978 [ALT 1059-1978].

13 East 94th Street was significantly altered by the firm of George B. Post & Sons for Thomas M. Peters in 1940 [ALT 2471-1940]; Peters is probably the chemical and plastic film executive who was born in New York, educated at Yale, active in several clubs, and mentioned in *Who's Who in New York*. Work included removing the stoop, providing a basement entrance, and refacing the basement and first story with brick veneer and the remainder of building front with stucco after removing projecting brownstone moldings and the cornice. It remained a single-family residence. The remodeled facade has a brick-faced lower section and stuccoed upper section. It displays two entrances, both with multi-paned wood doors. The principal one has a neo-Georgian enframingent with pilasters and a denticulated pediment. All other openings are square-headed and contain nine-over-nine or six-over-six double-hung wood sash, apparently dating from the 1940 alteration. Historic ironwork survives at the areaway and at the window openings of the lower two stories. A parapet remains where the cornice was removed at the top of the facade.

Significant References

- Henry C. Drayton obituary, *New York Times*, Mar. 23, 1942, p. 15.
LPC, *Carnegie Hill Historic District Designation Report* LP-0861 (New York, 1974), 16.
"Peters, Thomas M.," *Who's Who in New York* (New York, 1952), 892.
Henry Hill Pierce obituary, *New York Times*, Mar. 19, 1940, p. 25.
"Pierce, Henry Hill," *Who Was Who in America*, I, 972.

15, 17, 21, 23 East 94th Street

Borough of Manhattan Tax Map Block/Lots: 1506/11, 12, 113, and 14
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1892-94 [NB 780-1892]

Architect: Cleverdon & Putzel

Owner/Developer: Smyth & Robinson

Type: Rowhouses (4 of 6)

Style/Ornament: Romanesque Revival

Number of Stories: 4 and basement

These four houses were designed by the firm of Cleverdon & Putzel as part of a row of six stone-fronted houses (Nos. 15, 17, 19, 21, 23, and 25) in an A-B-C-C-B-A pattern. They were built in 1892-94 for the building firm of (Samuel) Smyth & (Hugh) Robinson. Varying in width between approximately twenty and twenty-two feet, they are located in the Madison Avenue half of the blockfront. Nos. 19 and 25 East 94th Street have been altered substantially (see below). The remaining house facades display Romanesque Revival details, such as deeply undercut foliated patterns, round-arched openings flanked by stout columns, and rough-cut stonework.

The only survivor of the "A" type is brownstone-fronted No. 15. Its original elements include shouldered openings at the basement; a second-story oriel with niches in its front, flanked by curved sides and small window openings capped by tall embellished pediments; and a scored band supporting the fourth-story colonnaded loggia of three round arches bracketed by pilasters and capped by a corbelled cornice and arcaded parapet wall, both of metal.

The "B" type is expressed in the limestone facades of Nos. 17 and 23. Both retain their original features above the parlor story: at the second story, a broad curved oriel with carved corbel and a variety of carved bands framing three openings set within a surface of alternating rough-cut and smooth stone; at the third story, three round-arched openings with broad smooth voussoirs resting on clustered colonnettes and contrasting with heavily carved spandrels; and at the fourth story, a variation on the third-story motif, with a divided transom at the middle opening, which is framed by a turreted frontispiece, and a textured checkerboard gable between end turrets. In addition, No. 17 retains its original basement and parlor story: a box stoop and matching areaway wall with rough-cut fronts featuring foliated carving (in poor condition); an entrance enframing of columns and bracketed cornice; and square-headed parlor-story window openings framed by columns.

The only survivor of the "C" type is No. 21, the rough-cut facade of which retains original elements above the basement: the column-supported arcade and corbeled cornice at the parlor story; curved oriel with denticulated band, square-headed openings, and parapet at the second story; square-headed openings between columns at the third story; checkerboard spandrel between the third and fourth stories; round-arched openings with smooth voussoirs, paired colonnettes, and a stringcourse of ball flowers at the fourth story; and two-and-one-half-story turrets and a gable with a bull's-eye opening. The brownstone surface has been painted.

15 East 94th Street most likely lost its stoop and received its parlor-story loggia and altered basement entrance around 1919-20, the period during which the other original "A" rowhouse, No. 25 (see below), probably received its identical loggia. In 1939-40 No. 15 was converted from a single-family residence to a multiple dwelling [ALT 1134-1939]. Additional surviving historic fabric includes original cellar grilles (partly hidden by plywood) and basement window grilles; a paneled wood door with glazed panes; and one-over-one double-hung wood sash windows (some covered by storm windows).

17 East 94th Street was converted by architect Raymond B. Eaton in 1939 from a single-family residence to a two-family dwelling and chapel for the Ramakrishna Vivekanoda Center [ALT

1548-1939], which remains in the building. Additional surviving historic fabric includes: at the cellar openings, one iron grille; at the basement openings, an iron entrance gate, iron grilles, and a multi-pane wood window with iron grille in the opening in the east wall of the stoop; at the parlor story, paneled wood doors and glazed transom; and one-over-one double-hung wood sash windows (curved at the oriel). The basement entrance in the east bay contains a recent wood door.

21 East 94th Street was converted from a single-family residence to a multiple dwelling by architect Roy Clinton Morris for Edith Kapell in 1944-46 [ALT 1195-1944]; work included removing the stoop, converting the parlor entrance into a window, and remodeling the basement to accommodate a main entrance. The building was further subdivided in 1955-57 [ALT 1851-1955]. Additional surviving historic fabric includes original iron grilles at the basement windows and one-over-one double-hung sash windows (covered by storm windows at the third story). The glazed, wood door and areaway ironwork both appear to date to the 1944-46 alteration. The brownstone facade has been painted.

23 East 94th Street retains the original character of its basement, though the rusticated surface (with flat arches) appears to have been redone recently; iron grilles at the cellar and basement openings survive. The building was converted in 1936-37 from a single-family residence to a multiple dwelling by the firm of Minoque & Palmer for the Rental Realty Corp. [ALT 2657-1936]; work included removing the stoop, refacing the parlor story and converting the entrance into a window, creating the current basement entrance, and altering the areaway. Additional surviving historic fabric includes a glazed and paneled wood door and double-hung wood sash windows (two-over-two curved sash in the oriel, otherwise one-over-one). The areaway is surrounded by unadorned ironwork.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 16-17.

Francis Sims McGrath House (now The Churchill School)

19 East 94th Street

Borough of Manhattan Tax Map Block/Lot: 1506/13 in part
[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1919 [ALT 1659-1919]

Architect: H.P. Alan Montgomery &
John T. Riggs

Owner/Developer: Francis Sims McGrath

Type: Rowhouse

Style/Ornament: Neo-Gothic

Number of Stories: 5

Almost twenty-feet wide and located near the Madison Avenue end of the blockfront, this five-story rowhouse was originally designed by the firm of Cleverdon & Putzel as one of a row of six houses, which included **Nos. 15, 17, 19, 21, 23, and 25**, and was built in 1892-94 for the building firm of (Samuel) Smyth & (Hugh) Robinson [NB 780-1892] (see above). No. 19 was altered by owner and resident, attorney Francis Sims McGrath in 1919 to plans provided by architects H.P. Alan Montgomery & John T. Riggs. The stoop was removed and a basement entrance created; the oriel and other ornament was removed and the facade resurfaced with scored stucco; and window openings were changed in shape and the existing sash was installed.

The facade, of painted masonry, retains original iron grilles at the first-story windows, and ironwork dating to the 1919 alteration: the areaway railing, third-story balcony railing, and window guards at the third and fourth stories. Surviving historic windows (all with leaded glass) are one-over-one double-hung wood sash with transoms at the second story, wood casements with transoms at the third story, and wood casements at the fourth and fifth stories.

No. 19 now shares a lot with **No. 22 East 95th Street** (through the block) and is occupied by the Churchill School.

Significant Reference

LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 16-17.

21, 23 East 94th Street *See: 15, 17, 21, 23 East 94th Street*

Norman P. Ream House **25 East 94th Street**

Borough of Manhattan Tax Map Block/Lot: 1506/15

[Included within the boundaries of the original Carnegie Hill Historic District]

Date: 1919-20 [ALT 1158-1919]

Architect: Sterner & Wolfe

Owner: Norman P. Ream

Type: Rowhouse

Style/Ornament: Neo-Classical

Number of Stories: 5

Approximately twenty-one-feet wide and located near the Madison Avenue end of the blockfront, this five-story rowhouse was originally designed by the firm of Cleverdon & Putzel as one of a row of six houses, which included **Nos. 15, 17, 19, 21, 23,** and 25, and was built in 1892-94 for the building firm of (Samuel) Smyth & (Hugh) Robinson [NB 780-1892] (see above). In 1919-20, No. 25 was altered by the firm of Sterner & Wolfe for Norman P. Ream; Ream was a son of the famous capitalist Norman Bruce Ream (1844-1915), a merchant and investor who helped organize the National Biscuit Company and Federal (later, part of U.S.) Steel Company. Work included removing the stoop, converting the former entrance into a window, relocating the main entrance to the basement, and removing the second-story oriel and fourth-story loggia. It would seem that the colonnaded loggia at the parlor story (now the second story), the configuration of the basement below it, the removal of ornamental detail from the upper stories, and the present roof cornice also date from this alteration, though they are not mentioned in the records of the Department of Buildings. The single-family residence did not change use until in 1937, when it became a multiple dwelling [ALT 2603-1937].

The first story, of scored stucco, has two openings filled with perforated concrete blocks and an entrance containing historic glazed, wrought-iron doors decorated with a Greek key motif. At the second story, square-headed openings set on paneled bulkheads contain special windows -- wood-framed casements and transoms with leaded glass-- and are shielded by a projecting loggia of freestanding fluted columns and a triglyph-bearing entablature. The wide third-story opening contains leaded-glass casements and transoms. Fourth- and fifth-story openings retain nine-over-nine double-hung wood sash windows and projecting sills. Crowning the facade is a triglyph-bearing metal cornice. The areaway contains a staircase leading to the basement. Two openings have been cut through the facade for air conditioners.

Significant References

- Edward A. Duddy, "Ream, Norman Bruce," *Dictionary of American Biography*, VIII (1935/1963), 435-436.
- LPC, *Carnegie Hill Historic District Designation Report*, LP-0861 (New York, 1974), 16-17.
- Norman B. Ream obituary, *New York Times*, Feb. 10, 1915, p. 11.

27-29 East 94th Street See: *1340 Madison Avenue*

Between Park Avenue & Lexington Avenue

121, 123, 125, 127, 129, 131, 133, 135, 137 East 94th Street

Borough of Manhattan Tax Map Block/Lots: 1523/8, 9, 109, 10, 11, 111, 12, 13 and 113

Date: 1878-79 [NB 428-1878]

Architect: F.S. Barus

Owner/Developer/Builder: Duffy & Bros.

Type: Rowhouses (9 of 9)

Style/Ornament: Neo-Grec

Number of Stories: 3 and basement

This group of nine three-story-and-basement brownstone rowhouses, each over sixteen-and-one-half-feet wide, is located near the middle of the block. Designed by architect F.S. Barus for Duffy & Bros., the houses were built in 1878-79. The intact facades of the identical Nos. 125 and 133 suggest that the neo-Grec residences originally appeared quite similar except for a varying floor height due to the hillside location. As originally designed, each stoop led to an entrance featuring a corniced and bracketed enframement. The windows of the two lower stories are visually linked by two-story surrounds which have panels below the parlor story windows and carved flowers in rondels at the lintels of the basement windows. The brownstone (visible only at No. 125) facades were terminated with bracketed and paneled sheet-metal cornices, some of which survive. Historic ironwork -- stoop railings, areaway fences, and window grilles -- remain at many of the buildings.

121 East 94th Street was owned by Marie C. and Julius J. Durand from the 1920s to the 1940s; they altered the dwelling 1921-22 [ALT 1143-21] with the removal of the stoop and the creation of a basement entrance. In 1948-49 the building, which housed three families, was owned by Henry M. Parsons who re-established the entrance at the parlor story and added an iron stoop and run of stairs [ALT 1251-1948]. In 1970-71 [ALT 740-1970] Dr. Fred Conklin altered the building again and installed new doors and windows in the facade; the existing sash and wood doors may date from that time. The facade has been stripped of ornament and resurfaced with scored stucco; the cornice has been removed from the parapet. Window openings have historic one-over-one double-hung wood sash at the basement and first stories; the upper windows have storm sash. The western elevation is brick and has one window opening.

123 East 94th Street was altered in 1946-47 [ALT 234-1946] with the removal of the stoop, the creation of the main entrance in the basement, and the removal of some of the ornament from the lower two stories. The facade has been painted. The entrance with fluted door surround has a paneled wood door and a multi-pane transom; there is an iron railing, probably dating from this intervention, at the areaway. Both the window openings at the lower two stories with simplified enframements, and those at the upper stories with unaltered surrounds, have one-over-one double-hung wood sash. The basement window openings have historic iron grilles.

125 East 94th Street is one of the two rowhouses in this group with a largely intact brownstone facade. Original ironwork survives at the basement windows, the cellar openings, and the entrance beneath the stoop. The iron railings at the stoop and areaway date to the early twentieth century. The parlor window openings have wood casement sash with transoms and ornamental iron grilles. The main entrance has an historic glazed wood-framed transom and a paneled wood door in an historic fluted surround. At the second and third stories, window openings have one-over-one double-hung wood sash (with storm sash on the second story). The original metal cornice remains.

127 East 94th Street was altered in 1941 [ALT 2142-1941] by Barent Ten Eyck, an attorney who held the position of assistant corporation counsel of New York City and was active in local and national political campaigns. At that time the stoop was replaced by a curved iron stoop, the cornice was removed, the facade was stripped of its projections and refaced with scored stucco, and the areaway was altered. At the basement, a fluted door surround, multi-pane transom, and iron window grilles survive; the wood door is a replacement. The window openings have historic one-over-one wood sash, with storm sash added above the basement level. The parlor story entrance has a replacement door under a glazed transom. Window enframements survive at the two upper stories.

129 East 94th Street was altered in 1944 [BN 2512-1944] with the removal of the stoop and the parlor-story entrance. It seems likely that at that time (or in 1948, when interior alterations were made) some facade ornament was removed and a scored stucco surface was applied to the lower stories; the upper stories are painted. The window openings above the basement have early-twentieth-century six-over-six double-hung wood sash; those at the basement have historic one-over-one double-hung wood sash with iron grilles. The entrance has a replacement paneled wood door in a wood frame with paneled reveals. The historic metal cornice and window enframements of the upper two stories survive.

131 East 94th Street was altered in 1921-22 [ALT 1736-1921] by the architectural firm of Hyde & Shepherd, which owned the building. A. Musgrave Hyde, a resident of New Jersey, was also vice president of a family real estate business. William Edgar Shepherd, Jr., who had attended Harvard, the Ecole des Beaux-Arts, and Columbia University, worked in Chicago before returning to his native New York and joining Hyde in founding their firm. In 1921-22 the stoop was removed and a basement entrance aggrandized, the cornice was removed, and the lower stories were resurfaced. The corniced basement entrance has a paneled wood door and multi-pane transom (painted over). Window openings have historic one-over-one double-hung wood sash; iron grilles are historic at the basement and modern at the parlor story. Window enframements survive at the upper two stories. There is early-twentieth-century ironwork at the areaway.

133 East 94th Street is one of the two rowhouses in this group with a largely intact facade, except for the application of paint. Historic fabric includes the entrance enframing with paneled piers and a bracketed cornice; the double-leaf glazed and paneled wood door; ironwork at the cellar openings and stoop gate; basement window grilles; and one-over-one double-hung wood sash. The upper stories have storm sash and the railings and newel posts of the stoop and areaway fence date from the early twentieth century.

135 East 94th Street was altered in 1947-48 [ALT 1664-1947] with the removal of the stoop and creation of a basement entrance. At that time the building was owned by Dr. Mary Lord Reed, an educator, author, and advisor to publishers of children's books. In 1967-70 [ALT 1836-1967] the residence was converted by Rolland Thompson into a two-family residence; at that time the

renovations probably included the installation of the existing iron stoop with wood handrails and the removal of ornament from the facade and application of a stucco surface. The parlor-story entrance has a modern door and a transom window. Additional historic fabric includes the glazed and paneled wood door at the basement entrance and the terminal metal cornice. The window openings have replacement sash.

137 East 94th Street has been altered with the removal of the stoop, creation of a main entrance at the basement, and the removal of the ornament from and refacing of the lower stories. Surviving historic fabric includes iron grilles and double-hung wood sash at the basement windows. The entrance has glazed, iron gates (a modern interpretation of historic iron doors with grilles) and a paneled wood door. The window openings in the upper stories have double-hung sash with storm sash; there are modern grilles at the parlor story windows. The east elevation is a parged brick wall with one window opening.

Significant References

Mary Reed obituary, *New York Times*, Nov. 30, 1960, p. 37.

"Shepherd, William Edgar, Jr.," *Who's Who in New York* (New York, 1924), 1123.

"Ten Eyck, Barent," *Who's Who in New York* (New York, 1924), xx, 1136 and (New York, 1952), 1136

139 East 94th Street a/k/a 1450-1458 Lexington Avenue
Borough of Manhattan Tax Map Block/Lot: 1523/14

Date: 1927-28 [NB 117-1927]

Architect: Boak & Paris

Owner/Developer: Lexington Estates, Inc.

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 11

This eleven-story apartment building, located at the northwest corner of East 94th Street and Lexington Avenue, has frontages of eighty feet on East 94th Street and nearly ninety-two feet on the avenue. The building, which replaced five rowhouses of the group on Lexington Avenue (see Nos. 1460, 1462, and 1464 Lexington Avenue), was designed by the architectural firm of Boak & Paris in 1927 in the neo-Renaissance style. It is composed of a three-story base, a seven-story midsection, and a one-story crown. The base of the building is articulated with limestone pilasters which frame end bays on both facades and support an entablature. The end bays are further emphasized by limestone window enframements at the second story which carry balconies with wrought-iron railings at the third story windows. The main entrance at 139 East 94th Street has a double-leaf glazed paneled wood door which is set in a limestone enframement with historic wrought-iron railings. The upper stories of red tapestry brick are enlivened by tripartite window groups and limestone enframements at the fourth and ninth stories, the latter more elaborate with pilasters supporting an entablature. A cornice with an arched frieze sets off the attic story which has limestone quoins at the corner and limestone window surrounds at the end bays; the roof is edged with an iron railing. All window openings have replacement sash. The water tank is in a highly-visible position at the rear of the north end of the building.

Storefronts in the Lexington Avenue facade have openings framed with (painted) masonry piers, bulkheads, and rusticated wall above the openings; several of the storefront entrances are recessed. The storefront at 1456 Park Avenue has wood-framed show windows, wood paneling at the ceiling of the recessed entrance, and a glazed wood door. The storefront in the southern two masonry-framed openings is traditional in design with a bronze frame, recessed door with sidelights, and a small cased show window at one side of the recessed entrance. The service yard is enclosed by a limestone wall; an arched opening has a decorated double-leaf iron door surmounted by wrought-iron ornament.

The west and portions of the north elevations are faced with the same brick as the facades. Upper-story stringcourses continue onto the west elevation. At the north elevation, several window openings retain two-over-two double-hung sash; the north side of the rear wing is faced with tan brick.

EAST 95TH STREET (SOUTH SIDE)

Between Fifth Avenue & Madison Avenue

2 East 95th Street See: 1135-1139 Fifth Avenue

4 East 95th Street

a/k/a 2-8 East 95th Street

Borough of Manhattan Tax Map Block/Lot: 1506/65

Date: 1923-24 [NB 628-1922]

Architect: J.E.R. Carpenter

Owner/Developer: K.T.B. Realty Corporation

Type: Apartment Building

Style/Ornament: Neo-Georgian

Number of Stories: 9 plus penthouse

This nine-story-and-penthouse apartment building, located near the Fifth Avenue end of the blockfront, is 100 feet wide. Designed by J.E.R. Carpenter, the architect of nine buildings in the historic district, it was erected in 1923-24 for the K.T.B. Realty Corp. (which had the same office address as the architect) and originally contained thirty-seven apartments of either six rooms (plus two baths) or seven rooms (plus three baths).

The neo-Georgian facade is of brick, laid in Flemish bond, and trimmed in cast stone; an eight-bay center section and three-bay end sections are defined by paneled stone pilasters at the first two stories and banded piers at the upper two stories. A two-story base features pilasters supporting a brick and stone entablature. Two levels of square-headed window openings are joined by paneled wood spandrels fronted with bowed iron guards. The main entrance has a balustraded enframing with fluted pilasters, glazed wood doors of recent date, and a painted transom. The secondary entrance to the west contains a wood door; the entrance to the east has a glazed, wood door with iron grille. Stories three through eight contain flat-arched window openings; the eighth-story openings, flanked by pilasters, rest on a stringcourse and are surmounted at the end sections by cast-stone balustrades of dwarf columns. At the center section, a paneled band sets off the ninth story, its window openings alternating with elaborate bas-reliefs. The slate-covered pitched roof has shed dormers at the center section and recesses for windows at the end sections. Historic six-over-six double-hung wood sash windows survive; at the fourth-story two openings are fronted by iron balconettes. First-story grilles postdate the original building campaign. Narrow landscaped areas are enclosed by historic iron fences. The exposed east elevation is a brick wall; the exposed west elevation is a painted brick wall with windows.

In 1933-34 architect Irving Margon altered the entrance for the owner, 2 East 95th Street Corp., whose president was John H. Carpenter; work included new steps and railings [ALT 2348-1933].

Significant Reference

Pease & Elliman's Catalogue of East Side New York Apartment Plans (New York, 1925), 372.

10, 12, 14, 16, 18, 20 East 95th Street

Borough of Manhattan Tax Map Block/Lots: 1506/64, 63, 162, 62, 161 and 61

Date: 1899 [NB 84-1899]

Architect: Henry Andersen

Owner/Developer: P.J. Quirk

Type: Rowhouses (6 of 6)

Style/Ornament: Renaissance Revival

Number of Stories: 5 and basement

Designed by architect Henry Andersen as a row of six houses, Nos. 10 through 20 East 95th Street are sixteen- and eighteen-foot-wide dwellings located near the middle of the blockfront; they were erected in 1899 for P.J. Quirk. The limestone facades are variations on the same Renaissance Revival theme, with low stoops fronting American basements, prominent entrances, flat-arched windows in the rusticated first stories, fluted pilasters with triglyph-embellished entablatures at the second stories, molded window surrounds at the third and fourth stories, small pilasters or engaged columns between the fifth-story openings, and bracketed metal cornices with friezes decorated by swags and wreaths.

Nos. 10 and 16 (wider than the others) are of identical design, with carved entrance enframements surmounted by three-sided projecting bays with parapets at the second story. At the remaining facades, the second story continues the use of pilasters and entablature, but there is no projecting bay. These facades are not identical: No. 12 has a carved entrance enframement; No. 14 has an entrance portico with smooth columns supporting a foliated entablature; No. 18 has fluted columns with a bezant-bearing entablature; and No. 20 is the mirror image of No. 18.

10 East 95th Street was converted from a single-family residence sometime prior to alterations in 1944-46, when it was increased from seven to ten units [ALT 1348-1944]. Additional surviving historic fabric includes ironwork at the areaway and at the basement and first-story openings; one-over-one double-hung wood sash windows and (at the third story) wood casements; and limestone wing walls (now painted) in the areaway. The door and transom are replacements and the entire facade has been painted.

12 East 95th Street, owned by Lillian Townsend in 1917, was already in use as a boarding house when it was connected to No. 14 by a door cut through the common wall [ALT 1896-1917]; at that time Madame J. A. Rieffel was listed as a lessee of No. 12. Additional surviving historic fabric includes ironwork at the areaway and at the basement and first-story openings; wrought-iron glazed door and transom; one-over-one double-hung wood sash windows; and limestone wing walls (now painted) in the areaway. The entire facade has been painted.

14 East 95th Street, owned by William Colgate in 1917, was converted to use as a boarding house when it was connected to No. 12 by a door cut through the common wall [ALT 1896-1917]. Additional surviving historic fabric includes a glazed, wood door and transom; iron grille at the first story; one-over-one double-hung wood sash windows at the fourth story; and wing walls (now painted) in the areaway. Part of the facade has been painted and the remainder has been resurfaced.

16 East 95th Street was apparently used as a multiple dwelling in or before 1937. Additional surviving historic fabric includes limestone wing walls (now painted) and ironwork at the areaway; one-quarter Ionic columns flanking a wood-framed transom; and double-hung wood sash windows at the first and fourth stories. The glazed, wood door appears to be a modern replica of an older door. The entire facade has been painted.

18 East 95th Street was apparently used as a multiple dwelling in or before 1937. Additional surviving historic fabric includes limestone wing walls and ironwork at the areaway; a basement window grille and slightly later first-story grille; a glazed wood door and transom with iron grilles; and one-over-one double-hung wood sash windows.

20 East 95th Street was converted from a multiple dwelling into a boarding house, apparently in 1936-37 [ALT 3960-1936]; in 1955-56 it was altered internally to contain nine apartments [ALT 476-1955]. Additional surviving historic fabric includes part of the ironwork at the areaway; a glazed, wood door and transom; and one-over-one double-hung wood sash windows above the first story. The perforated concrete block in the first-story window opening was installed in the 1960s.

22, 24, 26, 28 East 95th Street

Borough of Manhattan Tax Map Block/Lots: 1506/13 in part, 60, 59 and 58

Date: 1899-1901 [NB 459-1899]

Type: Rowhouses (4 of 4)

Architect: Thomas Graham

Style/Ornament: Renaissance Revival

Owner/Developer: William Van Wyck Graham

Number of Stories: 5 and basement

Designed by architect Thomas Graham, who is also responsible for several other buildings in the district, as a row of four dwellings, Nos. 22, 24, 26, and 28 East 95th Street vary in width between sixteen and nineteen feet and are located near the Madison Avenue end of the block; they were built in 1899-1901 for William Van Wyck Graham. Each of the Renaissance Revival facades, five stories above an American basement, is of brick and limestone and has a partially curved section in order to take advantage of the park view.

Although the curved sections differ, Nos. 22 and 28 share many characteristics. Each is approached via a low stoop, past an historic and unusually tall wrought-iron areaway fence. Most of the basement openings retain historic iron grilles. Each first story of rusticated stone has openings with historic grilles, except for the entrance to No. 28, and all openings feature foliated keystones. Second-story openings rest on an intermediate cornice and have corniced surrounds. Third- and fourth-story openings have more modest surrounds (the central apertures at No. 22 bear splayed keystones). Fifth-story openings share a continuous sill and a bracketed metal cornice completes each facade.

Nos. 24 and 26 likewise share many characteristics. They are also approached via low stoops, past historic and unusually tall wrought-iron fences; however, their first stories are very simple, containing unadorned openings. At each building, a double-height oriel at the second and third stories rests on a carved corbel (though different in detail) and is capped by a paneled parapet. At No. 24, projecting second-story piers front an oriel which is flush at its front; at No. 26, the oriel is a broad curve and bears historic window guards at the third story and a parapet railing. At each facade, fourth-story openings with splayed-keystone lintels and a fifth-story surround framing three openings are surmounted by a metal bracketed cornice.

22 East 95th Street was converted in 1952 from a single-family residence to a two-unit dwelling with doctor's office [ALT 576-1952]; subsequently, it was transformed into a school building by the Ecole Française [unnumbered application and ALT 239-1963 and ALT 893-1973]. It now houses the Churchill School and shares a lot with **No. 19 East 94th Street**. Additional surviving historic fabric includes the glazed, wood door (with later grille); and one-over-one double-hung wood sash windows above the first story.

24 East 95th Street was converted in 1943 from a single-family residence to accommodate a private elementary school, dwelling, and furnished rooms [ALT 600-1943]; the owner at that time is listed as William W. Hoffman of Jericho, Long Island, and the lessee as Alice Maneval, who appears to have been an educator. The building now houses a music school. Additional surviving historic fabric includes a glazed, wood door with iron grille; early-twentieth-century grilles at the first-story windows; and double-hung wood sash (curved at the oriel) windows below the fourth story. The facade has been painted.

26 East 95th Street was converted from a single-family residence to a multiple dwelling with ten units in 1935-36 [ALT 2437-1935]. Additional surviving historic fabric includes the glazed, wood door; one-over-one double-hung wood sash windows (curved at the oriel); and window guards at the third and fifth stories.

28 East 95th Street was converted in 1938 from a single-family residence to a multiple dwelling with two apartments per floor [ALT 2336-1937]. Additional surviving historic fabric includes the glazed, wood door and one-over-one double-hung wood sash windows (some curved). The exposed east elevation is a common brick wall with a facade-brick return.

30-32 East 95th Street *See: 1350 Madison Avenue*

Between Park Avenue & Lexington Avenue

100 East 95th Street *See: 1213, 1215, 1217 Park Avenue*

112, 114 East 95th Street *See: 1213, 1215, 1217 Park Avenue*

116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138 East 95th Street

Borough of Manhattan Tax Map Block/Lots: 1523/68, 67, 66, 165, 65, 64, 63, 162, 62, 61, 160 and 60

Date: 1887-88 [NB 182-1887]

Architect: C. Abbott French & Co.

Owner/Developer: William J. &
John P.C. Walsh

Builder: William J. and John P.C. Walsh

Type: Rowhouses (12 of 12)

Style/Ornament: Queen Anne

Number of Stories: 3 with basement

This group of twelve three-story-with-basement rowhouses, which occupies most of the blockfront, vary in width from eighteen to twenty feet. Designed by the architectural firm of Charles Abbott French & Co. for builders and developers William J. and John P.C. Walsh, the row was built in 1887-88. Each house in the row is an individual design, in which were used both a dark palette of red brick and brownstone and a lighter one of tan brick and light-colored sandstone. The lively Queen Anne facades are unified by repeated elements, which include patterned brickwork, terra-cotta panels with foliate motifs, keystones with masks, broken pediments, and various forms of pediments at the roofline. It appears that a prominent element of the row, the projecting sheet-metal and wood oriel windows with

special sash, were early-twentieth-century additions to the facades; furthermore, correspondences among some details of the facades would indicate that original fabric may have been reused or replicated in the later oriels. Four of the rowhouses have been little altered and retain their original sandstone box stoops: Nos. 124, 126, 128, and 134. Several others have had alterations limited to the removal of stoops and creation of basement entrances.

116 East 95th Street was altered in 1946 [ALT 995-1946] with the removal of the stoop and creation of a basement entrance, along with changes to the interior. The parapet appears to have been altered with the removal of elements, including semi-circular panels above the side bay windows. The brick and stone facade is painted. The parlor-story window openings have transoms above one-over-one double-hung wood sash; the other window openings have double-hung sash. The oriel window has been altered at the base and the arched panels at the window heads are replacements. The entrance has a replacement door and there is twentieth-century ironwork at the areaway railing; the basement window grilles are historic.

118 East 95th Street, one of the rowhouses that is little-altered, has a rock-faced basement and a red brick upper facade with patterned brickwork and a curvilinear gable at the corbeled parapet; the keystones at the parlor story and the plaque above the third-story window feature masks. The sheet metal at the base of the oriel window appears to be a replacement element. Railings have been added to the stoop which leads to the entrance with double-leaf paneled wood doors and a transom. All window openings have replacement sash.

120 East 95th Street was altered in 1935 [ALT 2665-1935 and MISC 245-1935] with the removal of the stoop and creation of a main entrance at the basement. At that time the dwelling was owned by builder and salesman Arthur Talbot, who resided at 1088 Park Avenue. The basement and stone on the upper facade has since been resurfaced, otherwise the tan brick and sandstone facade is little altered. The broad arched opening at the parlor story has a pair of round-headed transoms, separated by a rosette, over double-hung sash; the former entrance has wood French doors under the original transom and is fronted by an iron railing. One-over-one double-hung wood sash are topped by multi-paned transoms at the second story and are shaped to fit the large arched opening at the third story. The basement entrance has a paneled wood door and paneled wood reveals; the ironwork at the areaway dates to the twentieth century.

122 East 95th Street was altered in 1948 [ALT 633-1948] by owner Al Hirschfeld, the caricaturist, with the removal of the stoop and creation of a main entrance at the basement. At that time, the building was converted from a multiple dwelling to a single-family dwelling and the third-story window configuration was altered with the creation of a large opening with fixed and flanking casement steel sash. It seems likely that also at that time the wide window opening at the parlor story was created, leaving the arched pediment across the facade at that level unrelated to the openings below. The upper portion of the special double-hung wood sash at the parlor and second-story oriel is multi-paned. Casement windows and transoms have been installed in the former entrance; the present entrance has a replacement door in a wood frame with paneled reveals. The iron railing at the areaway and grille at the former entrance are modern; the grilles at the basement windows are historic. The facade is painted.

124 East 95th Street is one of the least altered of the group of rowhouses, except for being painted; alterations made by Dr. John Cedarquist during the 1950s and 1960s were limited to interior changes and a new front door: a paneled wood door with a glazed and paneled sidelight under a multi-pane transom. Iron railings have been added to the stone balustrade of the stoop.

The corbel under the oriel window has been inserted in the broken pediment above the parlor-story openings. Three round-arched window openings at the third story are flanked by panels of patterned brickwork; all window openings have double-hung wood sash. Historic ironwork includes the basement window grilles and stoop gate; other surviving elements include the tall carved gable.

126 East 95th Street is one of the least altered of the group of rowhouses; the oriel window was added in 1922 to the tan brick and sandstone facade. At the parlor story, a round arch frames the entrance, which has a paneled wood door and a fanlight; a broad arched opening is filled with special multi-paned double-hung wood sash. Multi-paned transoms top double-hung sash at the oriel (from which the corbel has been removed). The facade is terminated by a corbeled parapet with curvilinear gable at the central portion. Historic ironwork remains at the areaway railing and stoop gate.

128 East 95th Street has a tan brick and sandstone facade that has been little altered. At the parlor story, a round arch frames the entrance which has a replacement wood door set beneath a multi-paned fanlight. Two additional round-arched openings have replacement multi-paned wood sash and are fronted by bowed iron balconettes. The wide, curved oriel has special multi-pane transoms above double-hung sash; the third-story window openings have replacement sash. The sandstone stoop has replacement bluestone treads and risers, and wood planters have replaced the stoop walls at the lower portion. The areaway is paved with replacement bluestone pavers; the wrought-iron stoop gate is historic. In 1969-71 the building was altered from a two-family dwelling to one that housed a single family.

130 East 95th Street was altered in 1931 [ALT 1296-1931] with the removal of the stoop and creation of a basement entrance. At that time the building was the home of Mr. and Mrs. George S. Mittendorf; Mittendorf was an attorney and served as vice president of the Manhattan Eye and Ear Hospital. His wife, the former Marie MacGuire (1881/82-1960), pursued many charitable interests, including the women's auxiliary of St. Vincent's Hospital. The red brick and brownstone facade has special multi-paned sash and wrought-iron guards at the parlor story openings. The entrance enframingent has a natural wood frame with sidelights and transom and a wood door that is similarly finished. The window openings at the second and third stories have replacement sash. The areaway has a replacement iron railing.

132 East 95th Street was altered with a new facade designed by the architectural firm of William & Geoffrey Platt for Mrs. Charles Morgan in 1937 [ALT 2280-1937]. The stoop was removed and a basement entrance was created in the facade of scored stucco with window enframingents that vary at each story. The window openings have multi-paned double-hung sash with storm sash. The entrance has a paneled wood door and a storm door. The areaway is edged with a replacement railing.

134 East 95th Street has long been the home of Suzanne W. and David F.M. Todd; Mr. Todd has served as a member, and then as Chairman, of the New York City Landmarks Preservation Commission. The dark red brick and brownstone dwelling, one of the least changed of the rowhouses, retains its original box stoop. The parlor story has keyed segmentally-arched openings; the entrance has a double-leaf glazed, wood-framed door and transom. The window openings have double-hung sash; at the second story there is an oval window with special multi-pane sash. Historic iron grilles survive at the basement openings. A range of historic bluestone

pavers remains as part of the sidewalk adjacent to the stoop and areaway, which is edged with an historic wrought-iron railing.

136 East 95th Street and No. 138 were owned around 1890 by Matthew C. Henry, who lowered the floor of the basements to create dining rooms at that level. In 1921-22 [ALT 723-1921] the rowhouse was altered by owner Florence Cohen with the removal of the stoop and the creation of a basement entrance. The tan brick and sandstone facade is dominated by a wide arched opening at the second story which is filled with double-hung wood sash. The square-headed parlor- and third-story window openings have similar sash; at the parlor level iron grilles have been added and at the third story, bowed iron guards. The entrance has a glazed, wood door with grille; the areaway railings are replacements. The facade, with rondels with human heads and a corbel-supported balcony at the central window, is terminated by a stepped parapet.

138 East 95th Street and No. 136 were owned around 1890 by Matthew C. Henry, who lowered the floor of the basements to create dining rooms at that level. The tan brick and sandstone facade is dominated by the oriel, which has special multi-paned transoms above double-hung sash; the end openings have curved sash. At the parlor story, openings have stilted-arched heads and are separated by a plaque set into the wall. The entrance has a double-leaf paneled wood door set beneath a transom; the transom and sash of the parlor window are multi-paned. The sandstone box stoop has a modern iron railing added to one stone balustrade. The basement windows have grilles; the stoop gate is wrought-iron. A studio addition, constructed in the 1960s, is visible above the gabled parapet. A range of historic bluestone pavers remains as part of the sidewalk adjacent to the stoop. The east elevation of common brick has no opening.

Significant References

George S. Mittendorf obituary, *New York Times*, Nov. 12, 1952, p.27.

Mrs. George S. Mittendorf obituary, *New York Times*, Sept. 21, 1962, p.30.

140 East 95th Street a/k/a/ 1466-1472 Lexington Avenue Borough of Manhattan Tax Map Block/Lot: 1523/59

Date: 1929 [NB 73-1929]

Architect: Springsteen & Goldhammer

Owner/Developer: 1470 Lexington Avenue
Corp.

Type: Apartment Building with stores

Style/Ornament: Mediterranean Revival

Number of Stories: 6 and towers

This six-story apartment building, located on the southwest corner of East 95th Street and Lexington Avenue, has frontages of eighty feet on East 95th Street and nearly fifty-six feet on the avenue. Designed by the architectural firm of Springsteen & Goldhammer in 1929, the building was planned with apartments for twenty-seven families, as well as four stores. It replaced three rowhouses of the group on Lexington Avenue (see **1460, 1462, 1464 Lexington Avenue**). The Mediterranean Revival facades, of blended shades of tan textured brick with cast-stone elements, are framed by towers at the end and corner bays. These bays are further emphasized by various window enframements and spandrel ornamentation. The corner tower, which terminates with a pyramidal roof, has stone balconies with wrought-iron railings at the fifth story and an open loggia with arched openings carried on a central twisted column at the sixth story. A secondary cornice sets off the top story across the central sections of the facades and the end towers, while a projecting pent roof of red tiles caps the sixth story between

the towers; that story and the upper portions of the towers are stuccoed. The tower on Lexington Avenue terminates in an asymmetrical gable, while the one at the west end of the East 95th Street facade has a more simply formed chimney. The windows at the upper stories have replacement sash.

The residential entrance, near the center of the East 95th Street facade, has an enframingent with pairs of twisted columns supporting the carved impost blocks from which a three-centered arch springs; the enframingent has a stepped entablature, the upper edges of which are finished with a dentil-supported molding. The multi-paned glazed, wood door with transom and sidelights and the wood door at the secondary entrance have natural wood finishes. The service yard is enclosed by a brick wall with a replacement gate with an iron railing above. The storefronts in the Lexington Avenue facade consist mostly of modern materials. The second one from the north has an angled bulkhead sheathed in ribbed sheet metal. In 1943 [ALT 893-1940] the southern store was divided into two smaller stores; No. 1466 retains a traditional sign band.

EAST 95TH STREET (NORTH SIDE)
Between Fifth Avenue & Madison Avenue

1 East 95th Street *See: 1140 Fifth Avenue*

Mrs. Amory S. Carhart House (now Lycée Français de New-York)
3 East 95th Street

Borough of Manhattan Tax Map Block/Lot: 1507/5
THIS IS AN INDIVIDUAL LANDMARK

| | |
|--|-----------------------------------|
| Date: 1913-21 [NB 330-1913] | Type: Townhouse |
| Architect: Horace Trumbauer | Style/Ornament: Beaux-Arts |
| Owner/Developer: Mrs. Amory S. Carhart | Number of Stories: 4 and basement |
| Builder: John T. Brody | |

Designed by architect Horace Trumbauer, this fifty-foot-wide townhouse, located near the Fifth Avenue end of the block, was built in 1913-20 for the recently widowed Mrs. Amory S. Carhart (d. 1919). She and her husband (d. 1912), a German-educated banker, were prominent residents of Tuxedo Park, New York. Upon completion, the house was acquired by Clarence H. Mackay (1874-1938), son of a Nevada mining millionaire who appears not to have resided in this house. The younger Mackay completed an international cable and telegraph system and was a prominent socialite in New York, California, and Europe; a leader in the American Catholic community, he was an important patron of the fine arts. Mackay's daughter Ellin married Irving Berlin and also owned property in this historic district (Nos. 66 and 68 East 93rd Street). In 1937 the recently established Lycée Français de New-York purchased this structure and it was converted for use by the school; the school later built the adjacent building at **5 East 95th Street**.

This dignified residence, executed in the Beaux-Arts tradition of eighteenth-century French Classicism, is ordered and formal in appearance, but relieved by the use of superb architectural details and ornament. The limestone facade has a rusticated base, a mid-section of two stories, and a mansard roof. At the base, there are three round-arched openings, the central of which has a double-leaf paneled wood door with carved urns, a paneled wood lunette with a bull's-eye window, and a specially designed grille; the

flanking openings contain multi-paned wood casement windows with grilles. A wrought-iron fence encloses the west areaway.

Large ornamental brackets support the balcony with a wrought-iron railing which spans the facade at the second story, or *piano nobile*. The smooth ashlar of the upper facade has the character of pilasters framing the slightly-recessed window bays which are separated by carved spandrels. At the second story, tall French doors with arched transoms are enframed by arched openings; the square-headed window openings at the third story have multi-paned wood casements and wrought-iron guards. Above the modillioned cornice, the mansard has arched stone dormers separated by panels. The roof is edged with copper cresting. The east and west elevations of brick (painted on the east) have stone returns; the east wall has window openings.

Significant References

- Wayne Andrews, "Mackay, Clarence Hungerford," *Dictionary of American Biography* XI pt. 2, Supplement 2, 415-16.
Amory S. Carhart obituary, *New York Times*, Mar. 19, 1912, p. 11.
Clarence Mackay obituary, *New York Times*, Nov. 13, 1938, p. 1.
"Clarence Mackay," *New York State's Prominent & Progressive Men* (New York, 1900), I, 254-55.
LPC, *Lycée Français de New-York Designation Report*, LP-0868 (New York, 1974).

5 East 95th Street

Borough of Manhattan Tax Map Block/Lot: 1507/7

| | |
|---|------------------------|
| Date: 1957-58 [NB 39-1957] | Type: School Addition |
| Architect: Henri Durieux | Style/Ornament: Modern |
| Owner/Developer: Lycée Français de New-York | Number of Stories: 3 |

This three-story school building, located near the middle of the block, is approximately thirty-seven-and-one-half feet wide. Designed by Henri Durieux as a classroom building for the Lycée Français de New-York, the Modern structure was built in 1957-58. The painted masonry base of the building has three vertical openings filled with metal-famed windows and doors. Two additional stories faced in buff brick have horizontal window openings with double-hung metal sash. Beaux-Arts iron cresting edges the parapet. The east elevation of brick has a chain-link fence at the roof.

Ernesto and Edith Fabbri House (now the House of the Redeemer)

7 East 95th Street

Borough of Manhattan Tax Map Block/Lot: 1507/9

THIS IS AN INDIVIDUAL LANDMARK

| | |
|------------------------------------|---|
| Date: 1915-17 [NB 278-1914] | Type: Townhouse |
| Architect: Grosvenor Atterbury | Style/Ornament: Neo-Italian Renaissance |
| Owner/Developer: Mrs. Edith Fabbri | Number of Stories: 4 and basement |

Designed by architect Grosvenor Atterbury, this sixty-two-and-one-half-foot-wide townhouse, located near the middle of the block, was erected in 1915-17 for Ernesto and Edith S. Fabbri. Edith Shepard Fabbri (d. 1954), a great-granddaughter of Commodore Cornelius Vanderbilt, was active in social affairs and

a patron of cultural and charitable organizations; Ernesto Fabbri (1874/75-1943), a world traveler and linguist, was the president of the Society of Italian Immigrants. Although the couple divorced several years after building this townhouse, Mrs. Fabbri continued to use No. 7 as her city residence until 1949 when she transferred it to the House of the Redeemer, a corporation of the Protestant Episcopal Church, which initiated its current use as a retreat house.

Stylistically, the townhouse is derived from Italian Renaissance sources and has many of the characteristics of the Italian palazzo. The thirty-four room, four-story-and-basement townhouse, faced in soft red brick with limestone elements, has an L-shaped plan; the rear wing at the west side is set back behind a courtyard. A two-story appendage, containing the entrance hall, extends along the main section to the rear wing; on its exterior, pilaster-defined bays contain stone arches framing French windows and balustrades at both stories. The entrance, set within rusticated pilasters in the end bay of the two-story section, has carved wood doors beneath a glazed fanlight with a wrought-iron grille. A cascading stone staircase leads to an entrance in the west facade. The courtyard, paved with concrete, is enclosed on two sides by a wrought-iron fence and gates which span limestone posts with urn finials.

The front and side facades of the main section, and the rear wing facing East 95th Street, have stories differentiated with various window shapes and surrounds. The window openings at the ground floor of the main facade have stone enframements with corbelled sills and triangular pediments, wood casement sash, and ornate wrought-iron grilles. The second story, which with the mezzanine above is treated as a *piano nobile*, has French windows with a leaded pattern and fanlights set in round-arched enframements with individual cornices and balustrades at the bases. Small square windows light a mezzanine. The corniced surrounds of the fourth-story windows rest on a stringcourse. The fifth story has bull's-eye windows with stone surrounds. A continuous bracketed stone cornice unifies the three facades visible from the street.

Significant References

Mrs. Edith S. Fabbri obituary, *New York Times*, Dec. 19, 1954, p.84.

Ernesto Fabbri obituary, *New York Times*, Apr. 25, 1943, p.34.

LPC, *Edith Fabbri House (now the House of the Redeemer) Designation Report*, LP-0869 (New York, 1974).

17, 19 East 95th Street

Borough of Manhattan Tax Map Block/Lots: 1507/11 and 13

Date: 1898-99 [NB 723-1898]

Architect: Neville & Bagge

Owner/Developer: James Kilpatrick

Type: Flats (2 of 2)

Style/Ornament: Renaissance Revival

Number of Stories: 6 and basement

This pair of flats buildings, each planned to house twelve families, is located near the Madison Avenue end of the block. The six-story-and-basement buildings, each thirty-five feet wide, were designed by the architectural firm of Neville & Bagge for the builder James Kilpatrick in 1898. The undulating facades of the Renaissance Revival buildings have swelled end bays flanking the flush entrance and circulation bay, which is emphasized by its more elaborate window surrounds. The limestone base is painted at the basement and first story, but not at the second story. The identical entrance porticoes have fluted freestanding columns supporting foliated friezes in entablatures which carry wrought-iron railings; double-leaf glazed, oak doors are set below transoms. Stoops with stone cheek walls span the areaways which

have wrought-iron railings. The basement windows have double-hung wood sash; iron staircases provide access to the basement service entrances. The upper stories, faced in Roman brick and divided by a secondary cornice above the fourth story, are terminated by a bracketed sheet-metal cornice. At both buildings, historic arch-headed one-over-one double-hung wood sash remain in the bays east of the entrances; at those and some of the other window openings, the carved side rails remain intact. Most of the other window openings of both buildings, which have splayed lintels with keystones, have storm sash. The east elevation, visible from Madison Avenue, is faced with tan brick; some of the window openings have been altered is size.

The Woodbury and Elmscourt

27-29 East 95th Street a/k/a 1354 Madison Avenue and **1356 Madison Avenue**

Borough of Manhattan Tax Map Block/Lots: 1507/14 and 16

Date: 1898-99 [NB 520-1898]

Architect: Frederick Jacobson

Owner/Developer: E.W. Fitzpatrick

Type: Flats (2 of 2)

Style/Ornament: Renaissance Revival

Number of Stories: 6

This pair of six-story flats buildings, each planned for twelve families, is located at the northwest corner of East 95th Street and Madison Avenue; the two nearly identical structures are separated by a service yard enclosed with a wrought-iron gate. The corner building, No. 27-29 East 95th Street, has facades of ninety-five feet on East 95th street and forty feet on the avenue. The free-standing No. 1356 Madison Avenue has a forty-five-foot-wide facade. Architect Frederick Jacobson designed the Renaissance Revival buildings for New Jersey builder and developer E.W. Fitzpatrick in 1898.

The exteriors are notably intact. Each two-story limestone (now heavily painted) base, rusticated at the ground story, carries an upper facade faced in blended shades of tan ironspot Roman brick laid in Flemish bond with corners emphasized by stone quoins. The top stories are set off by a molded stringcourse and topped by a bracketed sheet-metal cornice. The flats are surrounded by service areas: between the buildings, on the west, and north of No. 1356 Madison Avenue. An ornate fence and gate encloses the yard between the buildings, which is paved around a rectangular planting area; an altered gate encloses the yard west of No. 27-29 East 95th Street.

No. 27-29 East 95th Street has an entrance portico, centered in the East 95th Street facade, which consists of paired columns supporting a carved frieze and entablature which carries a balustrade; the double-leaf glazed, iron doors are set beneath a transom and within a carved surround. The entrance is flanked by small windows in pedimented surrounds supported by corbels. All of the window openings in the Madison Avenue facade and some in the East 95th Street facade have historic one-over-one double-hung wood sash. The north elevation, faced in ironspot brick with stone returns, has window openings and a fire escape. The west elevation, faced with common brick, has window openings with stone sills and lintels.

No. 1356 Madison Avenue has an entrance portico, centered in its facade, which consists of paired pilasters supporting a frieze (now simplified) and a carved surround with cartouche; the double-leaf glazed iron door is set beneath a transom. Some of the window openings have historic one-over-one double-hung wood sash; others have replacement double-hung sash, some with storm sash. The south elevation, faced in Roman brick with stone returns (the top story is stuccoed), has an angled bay window. Window openings have stone sills and lintels. The north elevation, a brick wall, has window openings at the rear wing.

Between Madison Avenue & Park Avenue

51 East 95th Street *See: 1361-1367 Madison Avenue*

Between Park Avenue & Lexington Avenue

115, 117, 119, 121, 123, 125, 127 East 95th Street

Borough of Manhattan Tax Map Block/Lots: 1524/106, 7, 8, 108, 9, 10, 110

Date: 1891-92 [NB 1357-1891]

Architect: Louis Entzer, Jr.

Owner/Developer: Francis J. Schnugg

Type: Rowhouses (7 of 9)

Style/Ornament: Queen Anne

Number of Stories: 3 and basement

This row of seven houses (originally nine; the two western houses of the row were demolished in conjunction with the construction of the apartment building at Park Avenue) spans much of the central portion of the blockfront; built with three stories above a basement, the houses are sixteen and eighteen feet wide. They were designed in 1891 by architect Louis Entzer, Jr., for Francis J. Schnugg, who had developed the group of eight rowhouses immediately to the east, **Nos. 129-143 East 95th Street**, in 1889-90, and who resided in No. 129. Francis Joseph Schnugg, born in 1859, began a successful career as a builder and real estate developer while a law student at Columbia; his achievements included building Proctor's Pleasure Palace, one of New York's first and (for that time) largest fireproof theaters, and he was among the first builders of apartment houses north of Central Park. Schnugg's wife, Carrie H., developed, with Alice H. Quackenbush, a pair of rowhouses in 1893-95 at 1 and 3 East 94th Street which were also designed by Louis Entzer (and since altered with new facades).

This group includes pairs of brownstone-fronted houses that are mirror images of each other, and two houses that are faced with lighter-colored stone. They are arranged in a pattern of A (No. 115), B (No. 117), C (No. 119), C' (No. 121), D (No. 123), D' (No. 125), and B (No. 127). (No. 115 originally had a mirror image immediately to the west; the appearance of the westernmost house in the house is not known.) The group is distinguished by sheet-metal oriel windows of various designs at the second story, which historically had special upper sash divided by muntins. Original steep stone stoops remain at all of the houses, many of which have historic wrought-iron railings and newel posts, providing access to the parlor-story entrances with historic glazed and paneled wood doors and transoms. The Queen Anne facades exhibit a lively combination of elements, including rock-faced and smooth stone, round-headed door and window openings emphasized by archivolt, and unusual ornamental forms at the oriel windows; they are terminated by a variety of sheet-metal cornices.

115 East 95th Street was owned by actress June Havoc in 1954 when it was converted for use as a multiple dwelling of three apartments. The facade, now painted, is largely unchanged. The entrance has a glazed and paneled door and transom. Evidence of how this house adjoined its mirror image to the west is visible in the treatment of the archivolt above the entrance. Historic ironwork remains at the stoop railings, areaway railing, basement window grilles, and stoop gate. All windows have replacement double-hung sash. The west elevation of parged brick has no openings.

117 East 95th Street, one of the eighteen-foot-wide houses and similar to No. 127, has a facade of smooth and rock-faced light-colored sandstone that has remained little altered. The main entrance has double-leaf glazed and paneled wood doors and a transom. Historic ironwork

includes the stoop railing and newel posts, areaway railing, grilles at the basement windows, and the stoop gate. Window openings have replacement sash at the parlor and second stories, and double-hung sash with storm sash at the third story. The oriel window has a wrought-iron railing at the top edge.

119 East 95th Street, the mirror image of No. 121 with which it shares a door enframing and stoop railing, has a facade unchanged except for the application of a red/brown paint. The main entrance has a glazed and paneled wood door and a special transom with leaded and tinted glass which incorporates "119." Historic ironwork includes the stoop railings, wrought-iron railing at the areaway, stoop gate, and grilles at the basement window. The window openings have replacement sash.

121 East 95th Street, the mirror image of No. 119 with which it shares a door enframing and stoop railing, has an unpainted facade that has seen no major alterations. The entrance has a glazed and paneled wood door with transom. Historic ironwork includes the stoop railing, the railing at the areaway, and stoop gate. Special upper sash divided by muntins remain in the oriel window; other openings have one-over-one double-hung sash with storm sash.

123 East 95th Street, the mirror image of No. 125 with which it shares a door enframing and stoop railing, has seen no significant alterations to its facade. The main entrance has a glazed and paneled wood door and transom. Historic ironwork includes the stoop railings, areaway fence and stoop gate. The windows have replacement sash.

125 East 95th Street, the mirror image of No. 123 with which it shares a door enframing and stoop railing, is little altered except for the addition of a set-back brick fourth story which was built in the late 1980s; a railing edges the front of the roof terrace. The main entrance has a glazed and paneled wood door and a transom. The third-story window openings have one-over-one double-hung wood sash with arched top sash; other window openings have double-hung sash. Historic ironwork includes the stoop railings and railing at the areaway; the grilles at the basement windows and the stoop gate are more recent additions. A shed has recently been installed at the east end of the areaway.

127 East 95th Street, an eighteen-foot-wide house at the end of the row, has a facade of light-colored sandstone and is similar to No. 117. The sandstone stoop with historic wrought-iron railings and newel posts leads to the wide entrance which has double-leaf glazed and paneled wood doors and a special transom of leaded and tinted glass which incorporates "127." The parlor window openings have an arched transom above one-over-one double-hung wood sash. The sheet-metal oriel has special upper sash divided by muntins at the one-over-one double-hung sash. Historic ironwork includes the railing at the areaway, grilles at the basement window, and the stoop gate.

Significant Reference

"Francis Joseph Schnugg," *New York State's Prominent & Progressive Men* 3 (New York, 1900), 293-294.

129, 131 and 135, 137, 139, 141, 143 East 95th Street

Borough of Manhattan Tax Map Block/Lots: 1524/11, 12, 13, 14, 114, 15, 16

Date: 1889-90 [NB 390-1889]

Architect: Frank Wennemer

Owner/Developer: Francis J. Schnugg

Type: Rowhouses (7 of 8)

Style/Ornament: Neo-Grec/Romanesque Revival

Number of Stories: 3 with basement

These seven houses, built as part of a row of eight, are located near the Lexington Avenue end of the blockfront. The houses, each three stories with a basement, were designed by architect Frank Wennemer and built in 1889-90 for Francis J. Schnugg who subsequently resided in No. 129 and in 1891-92 developed the group of nine rowhouses immediately to the west, of which **115 through 127 East 95th Street** remain standing. Francis Joseph Schnugg, born in 1859, began a successful career as a builder and real estate operator while a law student at Columbia; his achievements include building Proctor's Pleasure Palace, one of New York's first and (for that time) largest fireproof theaters, and he was among the first builders of apartment houses north of Central Park. Schnugg's wife, Carrie H., developed, with Alice H. Quackenbush, a pair of rowhouses in 1893-95 at 1 and 3 East 94th Street which were designed by Louis Entzer (and since altered with new facades).

The seventeen-foot-wide facades are lively compositions with both neo-Grec and Romanesque Revival elements executed in brick and stone (presumably brownstone since many of the facades are painted). They were originally designed with two sets of pairs, No. 129 and No. 141, and No. 131 and No. 135, while the other houses are individual designs. Although only Nos. 135, 141, and 143 retain their original stoops, most of the facades are otherwise little altered. Door and window openings are in stilted, segmental, round-arched, and square-headed openings, many of which are accented with archivolt. Foliate carving appears in panels below parlor windows and at arched openings at that story and in panels above second-story windows. Originally, the facades were unified by identical cornices with grooved brackets and panels with swags. A portion of the facade of No. 143, like many structures at the end of a group of rowhouses, extends out at an angle to the building line to "close" the row.

129 East 95th Street was altered in 1928 [ALT 1159-1928] by architect Robert L. Fairbairn for William A. Brown, who was probably the theologian who later resided at 1105 Park Avenue. The stoop was removed, a pedimented basement entrance was created, most of the ornament was removed from the light brown brick upper stories, and the brownstone of the lower stories was resurfaced. At that time the multi-pane double-hung wood sash was installed at the parlor story; the sash in the former entrance bay is curved. The entrance has a paneled wood door and a leaded-glass transom. The window openings at the upper stories have one-over-one double-hung wood sash.

131 East 95th Street was altered in 1928 [ALT 14-1928] by architect John H. Knubal for Walter K. Earle, a lawyer in the firm of Shearman & Stirling; Mrs. Earle was active in many civic groups and was a director of the National Society of Colonial Dames in New York. At that time the stoop was removed, a basement entrance was created, and the brownstone at the lower stories was refaced, except for the ornament at the top of the parlor-story openings. The entrance has a glazed door with a grille. The window openings have one-over-one double-hung wood sash; there are wrought-iron guards at all the windows above the basement story, and a curved upper guard has been added to those at the parlor story.

135 East 95th Street has a facade which, except for being painted, is otherwise little altered. The yellow-colored sandstone stoop with historic wrought-iron railings leads to the entrance,

which has double-leaf glazed and paneled wood doors under a transom. The window openings have replacement double-hung sash. Historic ironwork includes grilles at the basement windows and the areaway fence.

137 East 95th Street, which has a painted brick and stone facade, was altered in 1928 [ALT 1272-1928] by architects Bleich & Gottlieb for attorney Victor E. Whitlock with the removal of the stoop and creation of basement entrance; at that time the multi-paned casement windows were installed in openings at the parlor story. The entrance has a replacement door; a decorative iron fence edges the areaway. The window openings at the upper story have six-over-six double-hung wood sash with storm sash; there is an historic iron grille at the basement window. At the parlor story, an iron balcony supports a grille which spans the entire facade. This rowhouse had a paneled parapet that rises at the center of the facade by 1928, when the other alterations were made.

139 East 95th Street was altered in 1919-20 [ALT 2473-1919] by architect Rudolph C.P. Boehler for Benjamin Kopelowitz, a drygoods merchant who became active in the real estate business. The stoop was removed and a basement entrance was created. At that time it was converted from a rooming house to a single-family dwelling. Chiropractor Anton Meister added a penthouse and perhaps the gabled parapet with oculus opening in 1932 [ALT 475-1932]; at that time the building was a two-family dwelling. Ornate wrought-iron railings and a cast-iron newel post edge the areaway, and similar railings can be seen at the roof behind the parapet. The entrance has double-leaf glazed, wood doors with grilles. The parlor-story window openings have eight-over-one double-hung wood sash; other openings have similar one-over-one sash. The brick and stone facade has been painted.

141 East 95th Street has the most obvious alteration to the original facade with the addition in 1924 [ALT 1248-1924] of an additional story and a rear extension. The fourth story was designed by Frederick A. Burdett to blend with the original facade for owner Walter E. Colihan, who was associated with the Colihan & Co. insurance firm. During the 1940s and 1950s, the structure was a rooming house. Window openings have one-over-one double-hung wood sash; the basement windows have wrought-iron grilles, and there are ornate window guards at the second-story windows. The entrance has double-leaf glazed and paneled wood doors under a transom. Historic ironwork includes the stoop railing and newel posts, areaway fence, and stoop gate. The east elevation at the fourth-story level is faced in common brick; the west elevation is parged.

143 East 95th Street, with a very intact brownstone and red brick facade, was used as a rooming house during the late 1920s and 1930s. The entrance has double-leaf glazed and paneled wood doors below a transom. Window openings have one-over-one double-hung wood sash. Historic ironwork includes the stoop railing, areaway fence, stoop gate, and grilles at the basement windows.

Significant References

Mrs. Walter K. Earle obituary, *New York Times*, Oct. 30, 1964, p. 37.

"Francis Joseph Schnugg," *New York State's Prominent & Progressive Men* 3 (New York, 1900), 293-294.

James H. Ripley House

133 East 95th Street

Borough of Manhattan Tax Map Block/Lot: 1524/112

Date: 1932 [ALT 618-1932]

Architect: Clinton, Russell & Clinton

Owner: James H. Ripley

Builder: Joseph J. Mulligan, Inc.

Type: Townhouse

Style/Ornament: Neo-Federal

Number of Stories: 4 (now 5)

This seventeen-foot-wide townhouse is located near the Lexington Avenue end of the blockfront. It was originally part of a group of eight rowhouses that included **Nos. 129, 131, 135, 137, 139, 141 and 143 East 95th Street**. The group was designed by architect Frank Wennemer and built in 1889-90 for Francis J. Schnugg, who was responsible for two groups of rowhouses on this blockfront. In 1932 James H. Ripley, an officer of Robbins-Ripley, Inc., dock builders, commissioned the architectural firm of Clinton, Russell & Clinton to extend the front of the building to the lot line and provide a four-story facade with an entrance at grade. At that time interior changes were also made. In 1939 [ALT 1924-1939] the firm of Clinton, Russell & Clinton provided Ripley with plans for a one-story addition, raising the height of the building to five stories.

The neo-Federal brick facade has a central entrance set in an arched opening that has a leaded fanlight with royal blue glass; the door is paneled wood. It is flanked by a window on the west and a glazed and paneled door on the east. The upper facade is dominated by a two-story segmentally-arched opening at the first and second stories which is filled with tripartite window groups with double-hung sash and a paneled wood spandrel. The mansarded fourth story is set back slightly behind a parapet and is sheathed with slate; the single wide opening in the roof has a tripartite multi-paned door and window configuration. The fifth story is also set back; end chimneys frame the brick facade, which has several window openings. An iron picket fence rises above the edge of the fourth-story roof. The returns of the facade have window openings with four-over-four double-hung sash with storm sash.

EAST 96TH STREET (SOUTH SIDE)

Between Fifth Avenue & Madison Avenue

2-4 East 96th Street *See: 1145-1149 Fifth Avenue*

8 East 96th Street a/k/a 6-10 East 96th Street

Borough of Manhattan Tax Map Block/Lot: 1507/64

Date: 1927-28 [NB 545-1927]

Architect: Rosario Candela

Owner/Developer: D. Briganti

Type: Apartment Building

Style/Ornament: Neo-Renaissance

Number of Stories: 15 and penthouse

This fifteen-story, seventy-eight-foot-wide apartment building, planned for thirty-seven families, is located near the Fifth Avenue end of the block. It was designed by architect Rosario Candela and built in 1927-28 for D. Briganti, who was possibly associated with the Greenhut-Briganti Construction Co. and may have been the Domenico Briganti listed in directories of the era as a resident of the Bronx; the new building replaced a five-story brick dwelling.

The neo-Renaissance facade of reddish-purple brick has end bays set off by quoins. The two-story base has two-story round-arched window enframements at the central bays; wide window openings in the flanking bays have tripartite double-hung wood sash at the second story. At the first story, all three entrances -- No. 6, No. 8, and No. 10 -- have double-leaf and single paneled wood doors set under transoms and in carved stone surrounds. Historic reddish-purple urns are set on low pedestals near the entrances. The window openings at the first story have wrought-iron grilles; the service entrance has an altered iron gate. The paired window openings at the upper stories have had their six-over-six double-hung sash replaced with one-over-one double-hung sash. The cornice has been removed and the parapet rebuilt. The west elevation is faced with brick and has some window openings. The rear wing is faced with tan brick; window openings have one-over-one double-hung sash. From the south, a water tank and the penthouse and chimney, which are faced with gray parging, are visible.

**Robert L. Livingston House (formerly The Emerson School and now La Scuola New York
Guglielmo Marconi)**
12 East 96th Street

Borough of Manhattan Tax Map Block/Lot: 1507/63

Date: 1916 [NB 501-1916]

Architect: Ogden Codman

Owner/Developer: Robert L. Livingston

Type: Townhouse

Style/Ornament: Beaux-Arts

Number of Stories: 5 in front, 7 in rear

This five- and seven-story townhouse, located near the middle of the block, is twenty-five feet wide. One of several in the historic district designed by Ogden Codman, it was built in 1916 for Robert L. Livingston. A descendant of an old New York family, Livingston (d. 1925), a banker and broker by profession, was an active clubman and a relative, through marriage, to Carnegie Hill resident Mrs. I. Townsend Burden. In 1939 [ALT 2985-1939] the building was converted for use as a school and residence; the building has housed the Emerson School and now is the home of an Italian-language school, La Scuola New York Guglielmo Marconi.

This relatively narrow, two-bay townhouse has a granite water table and a limestone facade (now resurfaced), which is rusticated at the basement and side piers and smooth-surfaced at the central portion. The square-headed ground-story openings have fruit garlands draped between the keystones and the brackets that support the balcony above. The main entrance, with granite steps set into the entrance, has a double-leaf paneled wood door set below a glazed transom with an iron grille. The secondary entrance has replacement doors, iron grilles, and a transom. The stone balcony at the *piano noblie* has a wrought-iron railing; flagpoles (later additions) extend from both edges of the facade just above the railing. Arched openings at the second story, and square-headed openings above, are filled with multi-paned wood casements with transoms at the second and third stories. Above the stone cornice there is a slate-covered mansard roof; the arched dormers are covered in copper. The windows of the set-back sixth story are barely visible. A chain-link fence edges the further set-back seventh story, only the parapet of which is visible from the street.

Significant Reference

Robert L. Livingston obituary, *New York Times*, Apr. 13, 1925, p. 19.

14 East 96th Street

Borough of Manhattan Tax Map Block/Lots: 1507/1001-1020

Date: 1981 [NB 44-1981]

Architect: Levein Deliso White Songer

Owner/Developer: 14 East 96th Street
Associates

Type: Apartment Building

Style/Ornament: Modern

Number of Stories: 21

This Modern apartment building, designed by the firm of Levein Deliso White Songer and erected in 1981, replaced a brick townhouse. The twenty-two-foot wide "sliver" building, twenty-one stories tall, building, is located near the middle of the block. Its painted concrete facade has a recessed ground story which is faced with brick, as is the basement wall at the areaway. The window openings, which nearly span the facade, have tripartite metal sash with operable side sections. The entrance has a metal and glass door with a sidelight. The east and west elevations have a grid pattern of concrete and brick, with a regular pattern of window openings.

The Queenston

16-24 East 96th Street a/k/a 1366-1378 Madison Avenue

Borough of Manhattan Tax Map Block/Lot: 1507/56

Date: 1905-06 [NB 495-1904]

Architect: Clinton & Russell

Owner/Developer: Cades Realty Co.

Type: Flats

Style/Ornament: Neo-Renaissance

Number of Stories: 6 and basement

This six-story-with-basement flats building is located at the southwest corner of East 96th Street and Madison Avenue; it has a facade of 145 feet on East 96th Street and nearly ninety-one feet on the avenue. Designed by the architectural firm of Clinton & Russell, it was erected in 1905-06 for the Cades Realty Company, of which builder William C. Dewey of Springfield, Mass., and real estate operator John J. DeSaulles appear to have been principals. It was planned for twenty-five families and janitor's quarters in the basement. In 1928 [ALT 420-1928] the apartment on the Madison Avenue side of the first story was converted, with the lowering of the floor level, to two stores.

The long expanses of the neo-Renaissance facades are enlivened by the limestone base of two stories plus the basement, the limestone-faced central section of the East 96th Street facade, and limestone pilasters marking the end bays of both facades. Stone banding and window surrounds at the third story and stone lintel and sill bands further enrich the dark-red brick facades. Clustered stone brackets at the sheet-metal cornice form "capitals" for the limestone and brick pilasters which separate the pairs of windows. Some of the window openings at the fourth story have balconettes with wrought-iron railings.

At the East 96th Street facade, the centered main entrance has a grandiose limestone enframing consisting of engaged columns on granite plinths that flank an arched opening with carved spandrels and a blank plaque. A glazed double-leaf wood door is surrounded by sidelights and a multi-pane transom; above the doors there is a segmentally-arched pediment and a wood-framed tripartite window. Planting areas along this facade are edged with a low iron fence. The entrance to a doctor's office at the west end of the East 96th Street facade has a glazed double-leaf wood door (with historic grilles) and a bracketed stone cornice. At the upper facades, there are historic window guards and balconette railings. Most of the window openings have replacement sash; two bays retain historic fluted mullions. A fire escape has been added to the central three bays.

At the Madison Avenue facade, ground-story storefronts are framed by rusticated stone piers and a stone cornice, apparently inserted in 1928; the storefront infill is replacement. At the upper stories, window openings have replacement sash. The south elevation, a brick wall, has stone returns and window openings; fire escapes have been installed. The service yard at the south side of the building is enclosed by an iron gate with an extension added to the top.

Between Madison Avenue & Park Avenue

Woodward Hall

50 East 96th Street a/k/a 1369-1379 Madison Avenue

Borough of Manhattan Tax Map Block/Lot: 1507/50

Date: 1905-06 [NB 125-1905]

Type: Apartment Building

Architect: George F. Pelham

Style/Ornament: Neo-Renaissance

Owner/Developer/Builder: William M. Rohrig

Number of Stories: 6

This six-story apartment building is located at the southeast corner of East 96th Street and Madison Avenue; it has frontages of ninety feet on East 96th Street and nearly seventy-six feet on the avenue. Planned for twenty-five families and incorporating a central court, it was designed by architect George F. Pelham, whose firm is responsible for many apartment buildings in the historic district, and built in 1905-06 for and by William M. Rohrig, a builder.

The neo-Renaissance building has tan brick facades above a one-story rusticated limestone base, which was altered in 1929 [ALT 921-1929] to plans provided by the architectural firm of Schwartz & Gross for the conversion of the apartments on the first floor to stores.

Rusticated brick pilasters divide the facades into bays; paneled and plain spandrels at the floor levels separate the single or paired window openings. The openings at the fifth story are arched; a secondary cornice sets off the attic story. The facades are terminated by a sheet-metal frieze and stone cornice. Window openings at the upper stories have one-over-one double-hung wood sash. Ornate fire escapes have been added to both facades.

The main entrance to the upper stories, near the eastern end of the East 96th Street facade, is set in an arched opening with rusticated voussoirs and a carved surround. Brackets support the stone balcony above the entrance and the bay to the east. A storefront in the East 96th Street facade has replacement infill elements. The corner store has elements of traditional storefront design with recessed entrances in both facades and retractable awnings, and sign bands (now lit with exposed fluorescent tubes). Ribbed sheet metal sheathes the low bulkhead and the boxed columns just inside the show windows. Several small storefronts, which have replacement infill elements, some with recessed entrances, fill the remainder of the Madison Avenue facade.

EAST 96TH STREET (NORTH SIDE)

Between Fifth Avenue & Madison Avenue

1-5 East 96th Street *See: 1150 Fifth Avenue*

**Ogden Codman House (now Manhattan Country Day School)
7 East 96th Street**

Borough of Manhattan Tax Map Block/Lot: 1602/7

THIS IS AN INDIVIDUAL LANDMARK

Date: 1912-13 [NB 283-1912]

Architect: Ogden Codman

Owner/Developer: Ogden Codman

Type: Townhouse

Style/Ornament: Neo-French Renaissance

Number of Stories: 4 (now 5)

This five-story, forty-foot-wide townhouse is located near the center of the blockfront. Designed by architect Ogden Codman as his own residence, it was built in 1912-13. The neo-French Renaissance limestone facade is modeled after a Parisian townhouse, with a rusticated ground story and enframing pilasters, *piano nobile* fronted by a wrought-iron balcony supported by stone brackets linked with swags, shuttered windows, and a slate mansard roof with unusual dormer windows. The carriageway entrance has paired paneled wood doors set into the larger wood doors. Granite bollards protect the granite water table at this and other openings in the base. The ground-story windows have wrought-iron grilles as well as shutters. At the *piano nobile*, round-headed window openings have French doors and fanlight transoms, and at the third story square-headed window openings have multi-paned casement sash. At both stories the openings are set in elaborate enframements. A modillioned limestone cornice sets off the round-headed dormer windows, one of which retains its special rounded-headed sash. A fence edges the set-back fifth story. The common brick facing of the west elevation has been parged. A fire escape on the north side of the main portion of the residence and a brick rear extension edged with a fence are visible from the street.

Codman, an architect as well as an influential interior designer of the early twentieth century, practiced in Newport and Boston as well as in New York City. He designed two other residences on the street, **12 East 96th Street** (1916, for Robert L. Livingston) and **15 East 96th Street** (1915-16, for Lucy D. Dahlgren). In 1927 [ALT 1298-1927], Mrs. William Moore, then the owner of the Codman House, enlarged the penthouse. The house was owned during the 1940s and 1950s by a corporation, the president of which was the Princess Alexis Guy Obolensky; in 1949 the building was converted from a two-family dwelling into seven apartments. During the late 1950s, the Nippon Club used the building as a residence for its members. The Manhattan Country Day School converted the building for its use in 1966; in 1970 Oppenheimer Brady & Associates provided plans for the enlargement of the fifth story [ALT 707-1970].

Significant Reference

LPC, *Manhattan Country School [Ogden Codman House] Designation Report*, LP-0593, (New York, 1967).

9 East 96th Street a/k/a 9-11 East 96th Street

Borough of Manhattan Tax Map Block/Lot: 1602/9

Date: 1926 [NB 42-1926]

Architect: Gronenberg & Leuchtag

Owner/Developer: 1861 University Avenue
Corp.

Type: Apartment Building

Style/Ornament: Neo-Medieval ornament

Number of Stories: 15

This fifteen-story, seventy-two-and-one-half-foot-wide apartment building is located near the middle of the blockfront. Designed by the architectural firm of Gronenberg & Leuchtag for the 1861 University Avenue Corporation, it was built in 1926. The facade of textured brick in shades of tan rises above a stone base (now painted) and has grouped window openings enriched with neo-Medieval ornament. The central main entrance has a surround of foliate forms below a dentil-like band topped with an acanthus-leaf molding; the paired fully-glazed multi-paned wood entrance doors are flanked by historic lanterns. The windows at the ground story have six-over-six wood sash and iron grilles. The service entrance at the east end of the facade has a wrought-iron gate with solid backing and a grille in the transom.

A secondary cornice sets off the second and third stories as a transition between the base and the upper stories, and the windows of those stories are emphasized with cast-stone or terra-cotta surrounds; the windows at the third story have iron balconies with wrought-iron balustrades. Similar surrounds are found at the thirteenth and fourteenth stories; cast-stone balconies front some of the windows at the seventh, ninth, and thirteenth stories. All window openings have historic multi-paned double-hung wood sash and multi-paned wood French doors opening onto balconies. A cast-stone or terra-cotta cornice with arched frieze terminates the facade. (No openings have been made in the East 96th Street facade for through-the-wall air conditioners.) The east and west elevations, faced in the same brick as the facade, have window openings with eight-over-eight double-hung wood sash.

Lucy Dahlgren House
15 East 96th Street

Manhattan Tax Map Block/Lot: 1602/12

THIS IS AN INDIVIDUAL LANDMARK

Date: 1915-16 [NB 195-1915]

Architect: Ogden Codman

Owner/Developer: Lucy D. Dahlgren

Type: Townhouse

Style/Ornament: Neo-French Renaissance

Number of Stories: 4

This four-story, thirty-seven-and-one-half-foot-wide townhouse is located near the middle of the blockfront. The residence was designed by the noted architect and interior decorator Ogden Codman and built in 1915-16 as one of several residences owned by the wealthy and socially-prominent Lucy Drexel Dahlgren; beginning around 1922, the house served as the city residence of Pierre Cartier, the jeweler. In 1945 Cartier sold the 96th Street townhouse to the Roman Catholic Church of St. Francis de Sales. The church used the house as a convent for the nuns who taught at the church's East 97th Street parochial school. In 1981, the church sold the building and it returned to use as a private dwelling.

The rusticated limestone facade of the house has a base, two-story mid-section, and an attic story with slate mansard roof and dormers. Three segmentally-arched openings articulate the base, the western one containing the double-leaf paneled wood doors with carving which provide access to the carriageway and the interior court, off of which is the main entrance to the house. The other bays have multi-pane casement wood sash and iron grilles set in walls of smooth ashlar blocks. Stone brackets support the shallow balcony with wrought-iron railing at the central bay opening, which is emphasized with a segmentally-arched pediment. Two-story enframements of slightly-recessed panels, with windows separated by carved panels, form the side bays, which have wrought-iron window guards at the second story. The windows of the *piano nobile* have French doors and multi-pane transoms; the casement sash at the upper stories are similar. A modillioned limestone cornice sets off the attic story; limestone coping extends to chimneys at both ends of the roof and frames the three segmentally-arched dormers.

Significant References

New York Public Library, *Photographic Views of New York City, 1870s - 1970s* (Ann Arbor, 1981), fiche 0624/C3, 0626/C4.

LPC, *Lucy D. Dahlgren House Designation Report*, LP-1267, report prepared by Edward Mohylowski (New York, 1984).

17 East 96th Street a/k/a 17-19 East 96th Street

Borough of Manhattan Tax Map Block/Lot: 1602/13

Date: 1923-24 [NB 382-1923]

Architect: Sugarman, Hess & Berger

Owner/Developer: 17 East 96th Street Inc.

Type: Apartment Building

Style/Ornament: Neo-Classical ornament

Number of Stories: 15 and penthouse

This fifteen-story apartment house with a penthouse is eighty-five feet wide and is located near the Madison Avenue end of the blockfront. Designed by the architectural firm of Sugarman, Hess & Berger, the brick and stone building with neo-Classical ornament was erected in 1923-24 by 17 East 96th Street, Incorporated. Originally designed with fifty-seven apartments, it had four apartments per floor. The largest apartment on each floor had three bedrooms and included a servant's room.

The two-story stone base has central bays articulated with pilasters which support an entablature; low-relief panels of cast stone enrich the spandrel and window surround above the entrance. Paired glazed, wood entrance doors with grilles are topped with a transom. The secondary entrances have transoms above the paneled wood door at the west and the replacement door at the east. The service entrance at the east end of the facade has a wrought-iron gate; windows in the ground story have grilles. Window surrounds with entablatures enrich the central three openings of the third story in the otherwise uniform mid-section of the textured brown brick facade, which is divided into two-story sections by molded band courses. The thirteenth and fourteenth stories are articulated with pilasters which are carried on a band course which extends to form a shallow balcony at the central window; the pilasters support a cornice band which is broken at the central bay. The attic story above has a rusticated central arch motif flanked by similar pilasters. All window openings of the East 96th Street facade have replacement double-hung sash. A few openings have been made below windows for through-the-wall air conditioners. The east and west elevations are faced with the same brown brick used on the facade, and the banding every two stories echoes the divisions of the facade; the southern two bays of the east elevation are parged. The penthouse is not visible from Fifth Avenue or East 96th Street.

Significant Reference

Pease & Elliman's Catalog of East Side New York Apartment Plans (New York, 1925), 373.

EAST 97TH STREET (SOUTH SIDE)
Between Fifth Avenue & Madison Avenue

2-4 East 97th Street See: 1158 Fifth Avenue

EAST 97TH STREET (NORTH SIDE)
Between Fifth Avenue & Madison Avenue

1-7 East 97th Street See: 1160 Fifth Avenue
Block/Lot: 1603/1

EAST 98TH STREET (SOUTH SIDE)
Between Fifth Avenue & Madison Avenue

2 East 98th Street See: 1165 Fifth Avenue
Block/Lot: 1603/69

EAST 98TH STREET (NORTH SIDE)
Between Fifth Avenue & Madison Avenue

1-3 East 98th Street See: 1170 Fifth Avenue
Block/Lot 1604/1

ADAMS & WOODBRIDGE

Lewis Greenleaf Adams (1897-?)
Frederick James Woodbridge (1900-?)

Nightingale-Bamford School, 26 East 92nd Street new building (1967-68)
Church School and Parish House of the Brick Presbyterian Church,
66-70 East 92nd Street new building (1948-49)

Lewis Greenleaf Adams was born in Lenox, Mass., and was educated at Yale and the Ecole des Beaux-Arts in Paris, graduating in 1926. He began his architectural practice as a draftsman with the firm of Delano & Aldrich, and was later associated with the firm of Adams & Prentice (1929-41). Adams joined the American Institute of Architects in 1931.

James Frederick Woodbridge was born in Minneapolis, Minnesota, and was educated at Columbia University. Before graduating in 1923, he worked as a draftsman with McKim, Mead & White (see), then studied at the American Academy in Rome until 1925. While there, he served as architect for excavations at Antioch of Pisidia and Carthage, Tunisia. Returning to the United States, Woodbridge worked again for the firm of McKim, Mead & White until 1929, then was associated with the firm of Evans, Moore & Woodbridge until 1942. Woodbridge joined the American Institute of Architects in 1931 and was elected to Fellowship in 1950.

In 1945, Adams and Woodbridge joined in partnership. Buildings constructed according to their design include the Adirondack Museum, New York (1957-69, twelve buildings), the Freshman Dormitory and Infirmary at Hamilton College in Clinton, New York (1958), and the Episcopal Church Center on Second Avenue in Manhattan (1963).

In the expanded Carnegie Hill Historic District, the firm was responsible for two institutional buildings: the Church School and Parish House of the Brick Presbyterian Church located at 66-70 East 92nd Street, a modern four-story building with penthouse (1948-49); and a modern addition to the Nightingale-Bamford School. In 1959 the firm designed a garden loggia to provide a covered passageway from the Parish House to the Brick Presbyterian Church, and in 1972 it added a new structure to the roof of the Nightingale-Bamford School for a classroom and art center .

American Architects Directory (New York, 1962), 4, 777.

American Architects Directory (New York, 1970), 5, 1011.

Landmarks Preservation Commission, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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WILLIAM ADAMS (1871-1956)

11 East 92nd Street facade alterations (1924)

The earliest recorded work by William Adams is the remodelling of his own house, a handsome Greek Revival residence at 23 West 10th Street, in 1893. The following year he formed a practice, which lasted until at least 1907, with Charles P. Warren, and in association with Professor A.D.F. Hamlin, head of the School of Architecture at Columbia University. Adams practiced independently for twenty-nine years, establishing offices in various locations in midtown Manhattan. He designed a number of schools and residences in Cedarhurst, Lawrence, and Woodmere, suburbs of New York City on the south shore of Long Island.

In the expanded Carnegie Hill Historic District, Adams designed a Renaissance Revival facade for No. 11 East 92nd Street, removing ornament and the stoop, creating an American basement, and performing interior work.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 11. Landmarks Preservation Commission, *Greenwich Village Historic District Designation Report* (LP-0489), (New York, 1969), 86, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 2.

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GAETAN AJELLO (dates undetermined)

*17 East 89th Street a/k/a 17-27 East 89th Street a/k/a 1238-1244
Madison Avenue new building (1924-25)*

Little is known of Gaetan Ajello's background and training. He was established as an architect in New York City by 1909 and was recognized for his apartment building designs in Morningside Heights and throughout the Upper West Side of Manhattan, including apartment buildings in the Upper West Side/Central Park West and Riverside - West End Historic Districts in conjunction with the Paterno and Campagna real estate companies.

In the expanded Carnegie Hill Historic District, Ajello designed a neo-Renaissance apartment building in conjunction with the firm of Deutsch & Schneider (see).

Key to the Architects of Greater New York (New York, 1900), 303, 419.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Norval White and Elliot Willensky, *AIA Guide to New York City* (New York, 1978), 258.

Elliot Willensky and Norval White, *AIA Guide to New York City* (New York, 1988), 302, 878.

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HENRY ANDERSEN (dates undetermined)

10, 12, 14, 16, 18 and 20 East 95th Street new buildings (1899)

Henry Andersen was a prolific New York City architect. He began his practice by 1882 and early in his career was the head draftsman for Simon I. Schwartz (see Schwartz & Gross). Andersen's work, mostly residential, is represented in the Upper West Side/Central Park West Historic District by several neo-Renaissance style rowhouses, flats, and tenement buildings. An example of his commercial work can be found in what is now known as the Tribeca West Historic District; Anderson designed a warehouse (143-147 Franklin Street, 1989-99) with characteristics of the Renaissance Revival style, including banding and an overscaled window treatment.

In the expanded Carnegie Hill Historic District is a row of six Renaissance Revival one-family houses which are representative of Andersen's designs..

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 11. Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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WILFRED EDWARDS ANTHONY (1878-1948)

105 and 107 East 91st Street new facade (1927)

Little is known about Wilfred E. Anthony. He opened an architectural office in 1924 and maintained a practice through 1940. He is responsible for several religious structures within the city, among them the Holy Name Society Building at 141 East 65th Street (1930) and St. Catherine of Sienna Church (Roman Catholic)/Shrine of St. Jude Thaddeus at 411 East 68th Street (1931).

In the expanded Carnegie Hill Historic District, Anthony combined two buildings, creating a neo-Georgian facade which extended to the building line and adding one story to No. 105 East 91st Street.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 4.
Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 354, 395 .

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GROSVENOR ATTERBURY (1869-1956)

Henry and Annie Phipps House, 6 East 87th Street a/k/a 6-8 East 87th Street new building (1902-04)
Ernesto and Edith Fabbri, 7 East 95th Street new building (1914-1917)

Grosvenor Atterbury was educated at Yale University, Columbia School of Architecture, and the *École des Beaux-Arts* in Paris. Although best known for his work in innovative housing projects after World War I, the first years of his practice were dominated by residential projects for wealthy clients and this period in his career is well represented in the Upper East Side of Manhattan. The son of a prominent lawyer, Atterbury lived in a rowhouse at the corner of East 70th Street and Lexington Avenue.

Atterbury designed in a variety of revival styles ranging from neo-Federal to neo-Georgian to neo-Italian Renaissance. His earliest work in the Upper East Side Historic District, the neo-Federal style townhouse at 22 East 65th Street was built in 1897, shortly after he began his practice, but he continued to design in this style while working in the neo-Italian Renaissance and neo-Georgian styles. His refined use of the neo-Italian Renaissance style is best seen in two East Side buildings: the Barnes House at 10 East 79th Street (1901) in the Metropolitan Museum Historic District and the Ernesto and Edith Fabbri House/now The House of the Redeemer, this in collaboration with Egisto Fabbri, the client's architect brother. Atterbury's six-story residence for Henry and Annie Phipps was designed in the neo-Italian Renaissance style with Gothic embellishments.

Between 1907 and 1913, Atterbury was involved in the restoration of City Hall, most prominently the Governor's Room and the Rotunda as well as the design of the new cupola in 1917. In 1924, he served as the restoration architect of the American Wing of the Metropolitan Museum of Art which included the installation of the 1823 Federal style facade of the old Assay office, a monument whose graceful proportions and elegant details echo throughout his own residential design on the East Side.

Atterbury's fame, however, derives chiefly from his involvement in grand housing schemes and new structural procedures for prefabrication. He was the architect for Forest Hills Gardens, a project

of the Russell Sage Foundation which brought the principles of Garden City planning to the problems of the rapidly growing New York City suburbs. In addition to the design of the Forest Hills railroad station and adjoining structure he designed a prefabrication system of hollow concrete blocks for the housing. He was to make a specialty of industrial housing, model tenements, and hospitals. He served as architect to the Amsterdam Houses, a huge project of the West Side Housing Authority in 1938. His influence was furthered through the invention of the so-called Atterbury mechanized mass production manufacture of building units for low-cost housing, an early prefabrication system. In addition, he served as an architectural consultant on hospitals, notably at Johns Hopkins University in Baltimore and was an associate professor of architecture at Yale. This combined interest in solving the urban housing problems of the city, as well as designing fashionable townhouses make Grosvenor Atterbury somewhat unusual among the architects who designed the fashionable residences of the Upper East Side.

"Grosvenor Atterbury," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 1, 113-114.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 12. Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

Michigan Society of Architects Journal, 30 (Dec. 1956), 9.

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FELIX AUGENFELD

Buttinger House, 10 East 87th Street new building (1955-58)

Felix Augenfeld in conjunction with Jan Hird Pokony, designed the modern five-story townhouse for Muriel Buttinger, a writer and collector of books, at 10 East 87th Street. Constructed as a residence and a private library, the building was planned to enable access to the library without disturbing the residents.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 381.

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BABB, COOK & WILLARD

George Fletcher Babb (1843-1916)

Walter Cook (1846-1916)

Daniel W. Willard (dates undetermined)

Andrew Carnegie Mansion, 2 East 91st Street a/k/a 2-14 East 91st Street a/k/a 1090-1099 Fifth Avenue new building (1899-1903)

George Fletcher Babb was born in New York City and spent his early childhood in New Jersey. He began his architectural career in 1858 in the New York office of T.R. Jackson. From 1859 to 1865 Babb collaborated with Nathaniel G. Foster. Three years later he served as senior draftsman in the office of Russell Sturgis. Babb was a Fellow of the American Institute of Architects and a member of its New York chapter. Walter Cook was born in New York and was a Harvard graduate (1869) who had also studied architecture in Munich and Paris. In 1877, Babb and Cook formed a partnership. By the 1890s

Cook was the principal designer of the firm. Cook was an early member and Fellow of the American Institute of Architects and was a member of the Architectural League of New York and the Beaux-Arts Society of Architects. A Fellow of the American Institute of Architects and a member of the Architectural League, Daniel W. Willard was a graduate of the Massachusetts Institute of Technology. He joined Babb and Cook in 1884 to form the firm of Babb, Cook & Willard.

The firm was responsible for, among other buildings, the Romanesque Revival DeVenne Press Building (393 Lafayette Street, 1885) and the Andrew Carnegie Mansion (now the Cooper-Hewitt Museum), both designated New York City Landmarks. While Carnegie envisioned the mansion as being "the most modest, plainest and most roomy house in New York," it is a grand Beaux-Arts design with neo-Georgian elements. The house and its surrounding gardens comprise one of the grandest residential complexes in the city, regardless of Carnegie's stated desire for modesty.

"Babb, Cook & Willard," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 1, 121-122.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 12, 13, 82.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, *Andrew Carnegie Mansion Designation Report* (LP-0674), (New York, 1974); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Norval White and Elliot Willensky, *AIA Guide to New York City* (New York, 1978), 97, 238.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 135-36.

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C. DALE BADGELEY (1899?-1990)

103 East 91st Street new facade (1950)

C. Dale Badgeley was a graduate of Ohio State and Columbia Universities. He is best known for designing the overall scheme for the 1939-40 New York World's Fair. He designed and supervised the rehabilitation of Bryant Park in the 19--? and other New York City parklands and supervised the construction of the Sophie Irene Loeb Memorial Fountain in Central Park. He planned major skyscrapers in Caracas, Venezuela, and designed several structures for the campus of the American University in Beirut. Winner of the Prix de Rome, he designed many private homes over the decades.

In the expanded Carnegie Hill Historic District, Badgeley extended the facade of No. 103 East 91st Street to the lot line at the basement and first story adding a new limestone neo-Renaissance facade, and finishing the second and third stories with a new stucco finish.

C. Dale Badgeley obituary, *New York Times*, September 3, 1990, 44.

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BARNEY & CHAPMAN

John Stewart Barney (1869-1924)

Henry Otis Chapman (1862-1929)

11 East 90th Street new building (1902-03)

John S. Barney was born and educated in New York. A graduate of Columbia College, he completed his architectural training at the Ecôle des Beaux-Arts in Paris. In 1894, he opened an office in New York with Henry Otis Chapman and in the following years was actively involved in designing churches, hotels, and commercial buildings. The firm was responsible for several outstanding religious structures within the city of New York. Among them is the Broadway Tabernacle (Congregational)/later Broadway United Church of Christ (1750 Broadway, 1905) which was extolled by architectural critic Montgomery Schuyler as "the best of modern Gothic"; two distinguished Episcopal church complexes in the French Gothic style -- Grace Chapel, now the Church of the Immaculate Conception (R.C.), (406-412 East 14th Street, 1894-96) and the Church of the Holy Trinity Church (316-332 East 88th Street, 1897-99), both designated Landmarks -- and the Hotel Navarre (1899, Seventh Avenue and 39th Street) among others. In 1912 Barney designed the Revillion Building on West 28th Street in association with S. B. Colt. During the last decade of his life, he devoted his time to painting and was at the height of his fame as a painter when he died.

Henry Otis Chapman was born at Otisville, New York and educated at schools in Elmira and New York City including a special course of study at Cornell University in Architecture. He also supplemented his training during a year in Europe. He designed buildings of many types including the Rutgers Presbyterian Church; Union Sulphide Building at Rector and West Streets; and two buildings for the U.S. Mortgage Trust Co. -- one at Broadway and West 73rd Street and the other at Madison and 74th Street, the latter for which he was awarded a medal of honor in 1922 by the Fifth Avenue Business Association.

In the expanded Carnegie Hill Historic District, Barney & Chapman designed a townhouse in a Beaux-Arts inspired neo-Georgian style at 11 East 90th Street for William and M. Louise McAlpin. (McAlpin's brother George built his house next door at No. 9 at the same time.) In 1929 the house was rebuilt and the facade was altered in a more austere neo-Renaissance style by architect A. Wallace McCrea for Grafton W. and Anne Minot.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 13, 21.

Landmarks Preservation Commission, *11 East 90th Street House Designation Report* (LP-0862), (New York, 1974); "Architect's Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 5, 13.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 202, 384, 409, 875.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 39, 118-19.

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ROSWELL F. BARRATT

10 East 93rd Street new facade (1930)

Little is known about the architect Roswell F. Baratt. In 1930, he was commissioned by Mr. & Mrs. John Taylor Johnston Mali to re-design their house at 10 East 93rd Street. The architect removed the stoop, created a basement entrance, and designed an Art Deco facade.

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F(FREDERICK) S. BARUS (dates undetermined)

121, 123, 125, 127, 129, 131, 133, 135 and 137 East 94th Street
..... *new buildings (1878-79)*

Manhattan architect Frederick S. Barus was practicing architecture by 1873 and participated in the early development of the Upper East Side. His earliest works, a brownstone row (129-131 East 65th Street, 1874) and adjoining ten tenements (only six of which survive, 872-882 Lexington Avenue, 1871-72), are unpretentious dwellings in the Italianate style. (These buildings are located within the boundaries of the Upper East Side Historic District.)

In the expanded Carnegie Hill Historic District, Barus designed a row of nine neo-Grec single-family houses for Duffy & Bros., early developers on the Upper East Side of Manhattan.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 14.
Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).
Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 354.

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OSCAR BLUEMNER

9 East 89th Street *new building (1902-03)*

Oscar Bluemner was listed as an architect in directories as early as 1902 and was practicing architecture in New York City through 1916. Although best known as a painter, he had trained as an architect in Germany. He designed the Bronx Country Courthouse, a designated New York City Landmark, in association with Michael J. Garvin. In the expanded Carnegie Hill Historic District, Bluemner designed a pair of five-story townhouses at No. 7 and 9 East 89th Street for developer Charles Glen in the Beaux-Arts style. No. 7 East 89th Street is no longer extant.

Landmarks Preservation Commission, Research Files.
James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 8.

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GEORGE & EDWARD BLUM

George Blum (1874-1928)
Edward Blum (1876-1944)

The Capitol, 12-14 East 87th Street *new building (1910-11)*

Edward Blum, born in Paris, graduated from Columbia University in 1899 and continued his education at the Ecôle des Beaux-Arts in Paris from 1901 to 1903. George Blum attended the Ecôle in 1904. Neither brother studied long enough at the Ecôle to receive a diplomê.

The firm of George & Edward Blum received its first commission in 1909 for an apartment building, and it is best known for the design of this building type. For almost twenty years, the firm was responsible at least 120 apartment buildings, as well as many garment-industry loft buildings, a few townhouses, several synagogues and several other structures.

The finest works of the firm of George & Edward Blum are the apartment buildings. Unlike their contemporaries, the Blums created a group of buildings that combined rectilinear massing with unusual ornament that is fully integrated into the design. Terra cotta was an extremely popular material for ornamental detail on early twentieth-century apartment houses. Unlike other apartment building architects in New York City, the Blums commissioned individually designed terra-cotta decorative forms, rather than purchase stock pieces. In 1911, the firm is credited with the designs of The Capitol (No. 12-14 East 87th Street, included within the boundaries of the expanded Carnegie Hill Historic District), an eight-story luxury apartment building (with only eight apartments), neo-Renaissance, apartment building, one of about a dozen buildings designed by them between 1910 and 1913 with facades faced with white or beige terra cotta and matching brick.

Andrew S. Dolkart and Susan Tunick, *George & Edward Blum: Texture and Design in New York Apartment House Architecture* (New York, 1993).

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); *Hotel Theresa (now Theresa Towers) Designation Report* (LP-1843), (New York, 1993); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 62.

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BOAK & PARIS

Russell M. Boak (dates undetermined)

Hyman Paris (dates undetermined)

1450-1458 Lexington Avenue a/k/a 139 East 94th Street new building (1927-28)

Hyman Paris practiced architecture as early as 1913 and was registered as an architect in New York in 1922. Russell M. Boak and Hyman Paris were practicing architecture together by 1928 when they opened an office at 11 West 42nd Street. The firm appears to have been most active in the design of apartment buildings in the 1930s, including several in what are now the Greenwich Village, Upper East Side, West End-Collegiate and Upper West Side/Central Park West Historic Districts. Their structures exhibit a variety of Art Deco, Romanesque, Gothic, and Elizabethan Revival elements. An example of their Art Deco/Art Moderne work is the Midtown Theater (now the Metro Theater, 2624 Broadway, 1932-33, a designated New York City Landmark).

Boak later formed a partnership with Thomas O. Raad which was active in the 1940s and '50s. That firm was responsible for an apartment building and a retail store in what is now the Upper East Side Historic District.

The firm of Boak & Paris designed an eleven-story neo-Renaissance apartment building in the expanded Carnegie Hill Historic District which replaced five four-story brick buildings.

Landmarks Preservation Commission, *Midtown Theater Designation Report* (LP-1615), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 8.

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WILLIAM L(AWRENCE) BOTTOMLEY (1883-1951)

130-132 East 92nd Street new facade (1937-38)
1211 Park Avenue new facade (1922)

William Lawrence Bottomley graduated from Columbia University with a degree in architecture in 1906 and continued his education at the American Academy in Rome and the Ecôle des Beaux-Arts in Paris. Bottomley was involved in the renovation of two rows of ten houses each (Nos. 227-245 East 48th and Nos. 226-246 East 49th Streets), assembled by Mrs. Walton Martin in 1920, to create what is now the Turtle Bay Gardens Historic District. In what is now the Upper East Side Historic District, Bottomley altered four rowhouse facades including one at 34-36 East 70th Street for James P. Warburg, the son of financier Paul Warburg. Bottomley also received commissions for a number of country houses; reconstructed Canoe Place Inn at Hampton Bays after it was destroyed by fire in 1921; and designed the courthouse in Plainfield, New Jersey. Bottomley was the author of *Spanish Details* (1926) and edited *Great Georgian House of America*.

In the expanded Carnegie Hill Historic District, Bottomley designed a neo-Georgian facade for an earlier house on Park Avenue and combined two houses on East 92nd Street into one townhouse. The facade on East 92nd Street was redesigned in the neo-Regency style for Isabella Greenway, the wife of a prominent civil engineer and herself a member of Congress (1933-37).

AIA Architectural Guide of Nassau and Suffolk Counties, Long Island (New York: Dover Publication, 1992), 225.

William Lawrence Bottomley obituary, *New York Times*, Feb. 2, 1951.

Landmarks Preservation Commission, *Turtle Bay Gardens Historic District Designation Report* (LP-0279), (New York, 1966); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

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BRANDT & CO.

John Brandt (d. 1966)
Louis Brandt (dates undetermined)

122 East 91st Street new building (1889)

JOHN BRANDT (d. 1966)

59 and 61 East 92nd Street new buildings (1886)

John Brandt began practicing architecture in 1879, and was active through 1925. Louis Brandt joined with John in 1892 to form the firm of L.& J. Brandt. They maintained offices together until 1908. John Brandt designed a row of five houses in the neo-Grec style on East 92nd Street, now within the expanded Carnegie Hill Historic District; two of these survive largely intact. In 1889, the Brandt firm is credited with designing a pair of five-story, six-family flats buildings at 120-122 East 91st Street in the Renaissance Revival/Queen Anne style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 17. Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report*, (LP-0861), (New York, 1974)

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 9.

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FRANK BRAUN

131 East 93rd Street a/k/a 129-133 East 93rd Street new building (1923)

Little is known of Frank Braun. He is listed as a practicing architect in 1907 and continued having his offices in Manhattan through 1913. In 1923, he designed a nine-story apartment building with neo-Federal ornament.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 9.

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BUCHMAN & FOX

Albert C. Buchman (1859-1936)
Mortimer J. Fox (1875?-1948)

*1261 Madison Avenue Apartment House a/k/a 45 East 90th Street
. new building (1900-01)*

Buchman trained at Cornell and Columbia Universities. He formed the partnership of Buchman & Deisler in 1887. Following his partnership with Gustav Deisler, which was begun in 1887, Albert Buchman formed a new firm with Mortimer J. Fox in 1899. A native New Yorker, Fox had studied at the College of the City of New York, now City College, and later the Columbia University School of Mines, the predecessor of the Architecture School, and joined Buchman shortly after graduation (1895). The seventeen-year long partnership produced many designs for commercial and residential buildings, including the Union Carbide Building at Madison Avenue and 42nd Street, the old Bonwit Teller, Saks, and Hollander department stores, and the New York Times Annex at 217-243 West 43rd Street (1913). Examples of their commercial buildings can be found in the Ladies Mile Historic District where the firm designed many neo-Renaissance style store, store and loft, and department store buildings during the early 1900s, including the addition on West 18th Street to the B.Altman Dry Goods Store. In the Upper West

Side/Central Park West Historic District the firm designed three, neo-Gothic apartment hotels, and Beaux-Arts style rowhouses.

Fox had other careers in addition to that of architect. In 1917 he gave up architecture to become a director and vice-president of the Columbia Bank (later merged with Manufacturers Trust). After ten years in banking Fox turned to landscape painting. He was said to have mastered the techniques of oil painting in less than two years and exhibited his works in New York.

Within the expanded Carnegie Hill Historic District, the firm designed a luxurious seven-story Beaux-Arts style apartment house, a designated New York City Landmark, at 1261 Madison Avenue which was planned to house only fourteen families.

Mortimer J. Fox obituary, *New York Times*, May 17, 1948, p. 19:1.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 19. Landmarks Preservation Commission, *1261 Madison Avenue Apartment House Designation Report* (LP-0865), (New York, 1974); "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 88.

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JOHN C. BURNE (dates undetermined)

1350 Madison Avenue a/k/a 30-32 East 95th Street new building (1892)

John C. Burne was established as a New York City architect by 1877 and specialized in the design of houses and apartment buildings, often constructed on speculation. After his early work in the neo-Grec style, Burne favored the Romanesque and Renaissance Revival styles. Examples of his work can be found throughout the city and in the Upper East Side, Mount Morris Park, Park Slope, Hamilton Heights and the Upper West Side/Central Park West Historic Districts. In the expanded Carnegie Hill Historic District, Burne designed a Renaissance Revival flats building with stores at the first story.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 19. Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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GEORGE PRENTISS BUTLER, JR.

6-8 East 94th Street new facade (1936)

George Prentiss Butler, Jr., is listed in directories as an architect from 1920 through 1931. In the expanded Carnegie Hill Historic District, he combined Nos. 6 and 8 East 94th Street into a single family residence, giving it a neo-Classical brick and stone facade. The building is now occupied by the Spence-Chapin Adoption Service.

Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974), 15.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 12.

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J.C. CADY & CO.

Josiah Cleveland Cady (1837-1919)

Louis D. Berg (1856-1926)

Milton See (1854-1920)

57, 59, 61, and 65 East 90th Street new buildings (1886-87)

Born in Providence, Rhode Island, and graduating from Trinity College in 1860, J.C. Cady was established as an architect in New York by 1864. Earlier he worked as a draftsman with the firm of Town & Davis. Cady was a Fellow of the American Institute of Architects and a member of the Architectural League of New York.

The partnership of See & Berg was formed in 1881. In the following year Cady, Berg and See established the firm entitled J.C. Cady & Co., Louis D. Berg and Milton See having been associated with Cady unofficially for several years prior to the firm's establishment. In 1893 the name was changed to Cady, Berg & See. (Later, Cady was associated with William S. Gregory, previously head draftsman for Cady, Berg & See.)

The firm of Cady, Berg & See was a leader in the use of the Romanesque Revival style of architecture as seen in their work on Schermerhorn Street in Brooklyn (No. 63, originally the German Evangelical Lutheran Church (1888) and No. 67, now Long Island College Hospital Therapeutic Nursery/originally the Brooklyn Public Library (1890)) and in the Upper West Side/Central Park West Historic District (St. Andrew's Methodist Episcopal Church and their buildings for the south wing of the American Museum of Natural History). Other works by the firm in New York City include the original Metropolitan Opera House, the Gallatin Bank on Wall Street, additions to Presbyterian Hospital, and the New York Skin and Cancer Hospital (all demolished).

In the expanded Carnegie Hill Historic District, the firm designed a row of eight Romanesque Revival houses for developer Walter Reid, a prominent figure in the development of the Carnegie Hill area. Nos. 57, 59, 61 and 65 East 90th Street still retain many of their original architectural features, although the other houses in the row have been replaced by an apartment building.

"J.C. Cady," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 1, 364-365.

J.C. Cady obituary, *American Architect & Building News*, 115 (1919), 583.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 15, 20, 68.

A History of Real Estate Building and Architecture in New York City, (1898; rpt. New York, 1967), 673.
 Landmarks Preservation Commission, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).
 Montgomery Schuyler, "The Works of Cady, Berg & See," *Architectural Record*, 6 (1897), 517-56.
 Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 568.
 Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 104, 545.

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FREDERICK T[heodore] CAMP (1849-1905)

1281 and 1283 Madison Avenue new buildings (1885-86)
1434, 1436-1438, 1440 Lexington Avenue new buildings (1882-83)

Little is known of the background and training of Frederick Theodore Camp. He was established as an architect in New York City by 1879, at which time he worked with Gilbert Bostwick Croff. He designed two brownstone residences and a flats building in the Upper East Side Historic District, and Renaissance Revival style rowhouses in the Riverside-West End Historic District. In the Upper West Side/Central Park West Historic District, Camp designed flats buildings in a variety of architectural styles, including the Renaissance Revival, Romanesque Revival, and neo-Grec. An example of his early residential work can be found in The Bronx, at No. 1074 Cauldwell Avenue (1887), a frame house in the Queen Anne style.

In the expanded Carnegie Hill Historic District the buildings constructed to his designs reflect varied styles. Nos. 1281 and 1283 Madison Avenue are a pair of houses (now converted for retail use with shopfronts) designed in the Queen Anne style, while Nos. 1434, 1436-1438, and 1440 Lexington Avenue formed a row of six flats buildings. The architectural detailing has been removed.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 20.
 Landmarks Preservation Commission, "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 492.

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ROSARIO CANDELA (1890-1953)

1172 Park Avenue a/k/a 1172-1178 Park Avenue a/k/a 74 East 93rd Street new building (1925-26)
6-10 East 96th Street new building (1927-28)

Born in Sicily, Rosario Candela came to the United States at the age of nineteen and graduated from the Columbia School of Architecture in 1915. Noted as the architect of many large luxury apartment houses on the Upper East Side, Candela was also responsible for the design of a variety of buildings throughout his career. In addition to many Manhattan apartment buildings, he designed several public schools in Baltimore, Maryland. Among his more interesting projects was the former United States Embassy Building in London (the lower stories were the work of the noted architect John Russell Pope, while the upper residential stories were by Candela). He was associated with the Walt Whitman

Houses and Raymond Ingersoll Houses (originally Fort Greene Houses), projects for the New York City Housing Authority.

Candela designed six luxury apartment buildings on Fifth Avenue in the Upper East Side Historic District; the designs of these buildings were inspired by the details and compositional methods of the Italian Renaissance. Two large apartment houses and the Stanhope Hotel (all on Fifth Avenue) within the boundaries of the Metropolitan Museum Historic District are designed in a refined yet imposing style to effectively contrast with the townhouses of an earlier era along Fifth Avenue. In the Riverside-West End Historic District, Candela designed two apartment buildings in the neo-Renaissance style, and an additional four are found in the Upper West Side/Central Park West Historic District. Also representative of his work are the two neo-Renaissance apartment buildings within the expanded Carnegie Hill Historic District.

Rosario Candela obituary, *New York Times*, Oct. 7, 1953.

Landmarks Preservation Commission, *Metropolitan Museum Historic District Report* (LP-0955), (New York, 1977); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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J[OHN] E[DWIN] R. CARPENTER (1867-1932)

1113-1118 Fifth Avenue a/k/a 2 East 93rd Street new building (1925-26)
1120 Fifth Avenue a/k/a 1119-1123 Fifth Avenue new building (1924-25)
1143 Fifth Avenue new building (1922-23)
1150 Fifth Avenue a/k/a 1150-1154 Fifth Avenue & 1-5 East 96th Street
. new building (1923-24)
1060 Fifth Avenue a/k/a 1060-1065 Fifth Avenue & 1-9 East 87th Street
. new building (1927-28)
1165 Fifth Avenue a/k/a 1165-1169 Fifth Avenue & 2 East 98th Street
. new building (1925-26)
1170 Fifth Avenue a/k/a 1170-1174 Fifth Avenue & 1-3 East 98th Street
. new building (1925-26)
14 East 90th Street a/k/a 10-22 East 90th Street & 1246-1254 Madison
Avenue new building (1928-29)
4-8 East 95th Street new building (1923-24)

Born in Columbia, Tennessee, J. Edwin R. Carpenter graduated from the Massachusetts Institute of Technology in 1878 and then studied at the *École des Beaux-Arts* in Paris before establishing his own practice in Norfolk, Virginia. During the early years of his career he designed a number of commercial buildings.

Carpenter's earliest known work in New York City dates from 1912 and includes two Park Avenue apartment buildings. During the next twenty years, he established a considerable reputation not only as an expert on apartment design, but also as a successful real estate investor. In 1919 the *Architectural Forum* noted his important role in the development of the apartment building:

Mr. Carpenter stands as an unquestionable authority on this special phase of building development, it being the general custom of realty and

financial men in the metropolis to first submit for his review any such projected improvement of property.

Carpenter helped defeat the seventy-five foot height restriction along Fifth Avenue, thereby initiating a change in the character of that avenue. Carpenter is credited with the introduction of the foyer-centered apartment plan (as opposed to the "long hall" type). He designed sixteen apartment buildings on Fifth Avenue and Park Avenue within the boundaries of the Upper East Side Historic District and three apartment buildings within the Metropolitan Museum Historic District. In the expanded Carnegie Hill Historic District, Carpenter designed eight large elegantly detailed apartment buildings in a variety of styles, including neo-Renaissance, neo-Georgian, and neo-Federal.

J.Edwin R. Carpenter obituary, *Architectural Forum*, 57 (Aug., 1932), 20.

Landmarks Preservation Commission, *Metropolitan Museum Historic District Report* (LP-0955), (New York, 1977); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 104, 545.

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CARRÈRE & HASTINGS

John Merven Carrère (1858-1911)

Thomas Hastings (1860-1929)

*John Henry and Emily Vanderbilt Sloane Hammond House,
9 East 91st Street new building (1902-03)*

John Merven Carrère, born in Rio de Janeiro of American parents of French descent, was educated in Switzerland. In 1877 he entered the *École des Beaux-Arts* and worked in several prominent ateliers, including that of Leon Ginain, a proponent of the Neo-Grèc style of architecture. Hastings, born in New York, spent a short time at Columbia University before entering the *École des Beaux-Arts* and serving an apprenticeship in the atelier of Jules Andre. The future partners met in Paris, both earned their diplomas -- Carrère in 1882, and Hastings in 1884 -- and entered the office of McKim, Mead & White. In 1885, the two established a partnership in New York City. Encouraged by Henry Flagler, a partner in Standard Oil and a promoter interested in the development of Florida railroads and real estate, they designed and supervised the construction of churches and hotels in Florida. The Ponce de Leon and Alcazar Hotels, the Flagler Memorial Presbyterian Church, and a house for Flagler soon resulted. These buildings reflected the Spanish Renaissance style and were innovative in their use of concrete. Later hotels include the Laurel in the Pines Hotel (1889-90) at Lakewood, New Jersey, and the Hotel Jefferson (1893-94) in Richmond, Virginia. The firm's later buildings were designed in the French Renaissance and Beaux-Arts styles, as seen in their winning design for the 1897 New York Public Library competition. The library, constructed 1898-1911 (a designated New York City Landmark), established Carrère & Hastings as one of the country's leading architectural firms and leading exponents of the Beaux-Arts style.

In addition to monumental public buildings, Carrère & Hastings was very active in residential design and was also responsible for the design of fourteen Carnegie-funded libraries in New York, after the success of the central branch building. The approaches and arch of the Manhattan Bridge (1905, a designated New York City Landmark) and Grand Army Plaza (1913, a designated New York City Scenic

Landmark) show the firm's interest in city planning. The First Church of Christ, Scientist (1899-1903, a designated New York City Landmark) at the northwest corner of Central Park West and 96th Street was designed by the firm and is in the finest tradition of Beaux-Arts classicism. Woolsey and Memorial Halls at Yale University (1906), the New (Century) Theater (1906-10), the Vanderbilt Estate, Long Island, the Frick Mansion (1913-15), and Richmond Borough Hall, Staten Island (1903-07) were also by the firm.

Carrère was a member of the Architectural League, a Fellow of the American Institute of Architects, a member of the Beaux-Arts Society of New York and was director of the American Academy at Rome. He was killed in 1911. Hastings continued to work under the firm's name. His later career included the design of large office buildings including the Standard Oil Building (1926), the Macmillan Building (1924), and the Cunard Building (1919-21). Hastings was an early exponent of the curtain wall system of construction and experimented with it in the Blair Building (1902). He was a Fellow of the American Institute of Architects and a founder and former president of the Architectural League of New York.

Within the expanded Carnegie Hill Historic District is the grand residence the firm designed for John Henry and Emily Vanderbilt Sloane Hammond (a designated New York City Landmark). The house with its impressive limestone facade is a fine example of a Beaux-Arts design inspired by Roman sixteenth-century sources.

"John Mervin Carrère," *Who Was Who in America* (Chicago, 1967), vol. 1, 197.

"Carrère and Hastings," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 1, 387-388.

John Mervin Carrère obituary, *New York Times*, Mar. 2, 1911, p. 9:3.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 20.

"Thomas Hastings," *Who Was Who in America* (Chicago, 1967), vol. 1, 533.

Landmarks Preservation Commission, *First Church of Christ, Scientist of New York City*, (LP-0833), (New York, 1974); *John Henry Hammond House Designation Report* (LP-0677), (New York, 1974); *Henry T. Sloane Residence Designation Report* (LP-0937), (New York, 1977); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 109, 269.

"The Works of Messrs. Carrère & Hastings," *Architectural Record* 27 (Jan., 1910), 1-120.

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WALTER B[OUGHTON] CHAMBERS (1866?-1945)

1145-1149 Fifth Avenue a/k/a 2-4 East 96th Street new building (1922-23)

Walter Boughton Chambers was raised in Brooklyn and educated at Yale University, the *École des Beaux-Arts* in Paris, and in Munich. Returning to New York, Chambers was employed in the architectural office of Ernest Flagg, first as a draftsman and from 1895, as Flagg's partner. Their partnership lasted until 1906, and was responsible for some of the finest works of both architects including the exuberant and luxuriously detailed Oliver Gould Jennings Residence at 7 East 72nd Street, the firehouse at 44 Great Jones Street (both designated New York City Landmarks) and the neo-Federal Jenks townhouse at 54 East 64th Street.

In 1906, Chambers established his own practice, designing a number of private houses, but achieving notice as a designer of apartment houses, such as that of 1909-10, at 563 Park Avenue which received the annual award of the Down-Town League of New York in 1912.

Like the later designs of his former partner, Flagg, the last residential works of Chambers reflect a taste for greater severity and simplicity in details and overall composition, as seen in the neo-Renaissance/neo-Georgian apartment building he designed in the expanded Carnegie Hill Historic District. In the later years of his practice Chambers also produced designs for several commercial buildings in New York and dormitory and classrooms at Yale and Colgate universities.

Landmarks Preservation Commission, "Architect's Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 352, 359.

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HENRY T. CHILD

57 East 92nd Street new facade (1938)

In the expanded Carnegie Hill Historic District, Child is responsible for the Moderne facade of No. 57 East 92nd Street, which had been built as part of an 1886 row (Nos. 57 through 65).

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CLEVERDON & PUTZEL

Robert J. Cleverdon (dates undetermined)

Joseph Putzel (dates undetermined)

5, 7, 9, 11 and 13 East 94th Street new buildings (1892-93)

15, 17, 19, 21, 23 and 25 East 94th Street new buildings (1892-94)

The firm of Cleverdon & Putzel was established in New York by 1882 and remained active through 1911. The partners specialized in the design of mercantile buildings. Their work was extensive in the city, with numerous apartment buildings, townhouses, rowhouses and commercial structures built in the Mount Morris Park, Ladies Mile, SoHo and Upper West Side/Central Park West Historic Districts. In the expanded Carnegie Hill Historic District, the firm designed two rows of houses in the Romanesque Revival style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 22, 63.

Key to the Architects of Greater New York (New York, 1900), 21.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 14.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 388.

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CLINTON & RUSSELL

Charles William Clinton (1838-1910)
William Hamilton Russell (1856-1907)

The Queenston, 16 East 96th Street a/k/a 1366-1378 Madison Avenue
..... *new building (1904)*

CLINTON, RUSSELL & CLINTON

William Hamilton Russell (1885/86-1958)
Charles Kenneth Clinton (dates undetermined)

133 East 95th Street *new facade (1932), addition (1939)*

Charles William Clinton was born and raised in New York. His architectural training was received in the office of Richard Upjohn. He left Upjohn in 1858 to begin an independent practice. The following year, he formed a partnership with Anthony B. McDonald, Jr., which lasted until 1862. Later he was associated with Edward T. Potter. For the next 32 years Clinton practiced alone. Most of Clinton's important buildings during this period were office buildings based on Italian Renaissance prototypes.

William Hamilton Russell, also a native New Yorker, studied at the Columbia School of Mines before joining the firm of his great-uncle, James Renwick, in 1878. Five years later, he became a partner in the firm and remained there until 1894, during which time the firm became Aspinwall, Renwick & Russell.

In 1894, Clinton and Russell joined in partnership. The firm was responsible for scores of buildings including early skyscrapers, luxury apartment houses, institutions, and fashionable hotels. The firm's apartment buildings include the Graham Court Apartments (1901, West 116th Street and Seventh Avenue), the Aphorp (1908, 2101-2119 Broadway), both designated New York City Landmarks, and the Astor Apartments (c.1905, 2141 Broadway), all constructed for the Astors.

Clinton was a Fellow of the American Institute of Architects and a member of the Architectural League. Russell was a member of the New York chapter of the American Institute of Architects and of the Architectural League. After Russell's death, Clinton continued to practice under the name of Clinton & Russell, and the firm continued in existence until 1940.

In the expanded Carnegie Hill Historic District, the firm of Clinton & Russell was responsible for the Queenston, a six-story neo-Renaissance flats building. The firm of Clinton, Russell & Clinton, established by descendants of the senior Clinton and Russell, was active between 1929 and 1940. It was responsible for the design of the neo-Federal facade and a fifth-story addition to No. 123 East 95th Street. The firm also did interior work on the William Hamilton Russell house at 65 East 93rd Street.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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OGDEN CODMAN (1863-1951)

- Archer M. Huntington House, 1083 Fifth Avenue new facade (c.1913-15)*
- Archer M. Huntington House, 3 East 89th Street new building (1913-15)*
- Ogden Codman House , 7 East 96th Street new building (1912-13)*
- Robert L. and Marie Livingston House, 12 East 96th Street new building (1916-18)*
- Lucy Dahlgren House , 15 East 96th Street new building (1915-16)*

Ogden Codman was well known for his residential designs in the neo-French Classic style. Born in Boston, he was raised in France. In 1882, he returned to the Boston area and began to practice as an architect; in 1893, he opened an office in New York City. Codman executed many prestigious residential commissions in Newport, Boston, and Long Island, as well as in New York City. Codman espoused his architectural philosophy in a book on interior decoration written with Edith Wharton in 1897. Titled *The Decoration of Houses*, this book offered advice to the layman concerning the harmonizing of interior decor with architectural style. Codman gave expression to his preference for French architecture of the sixteenth through eighteenth centuries in this book. The group of three townhouses on East 96th Street (Nos. 7, 15 and 18) attest to his fluency in French architectural styles. The house at No. 7 East 96th Street, a designated New York City Landmark, was built by the architect in 1912-13 for his own use.

Also within the boundaries of the expanded Carnegie Hill Historic District, is the redesign of No. 1083 Fifth Avenue and the addition of the wing to this house at 3 East 89th Street for Archer M. Huntington.

F. Codman, *The Clever Young Boston Architect* (private printing, 1970).
 Landmarks Preservation Commission, *Metropolitan Club Building Designation Report* (LP-1020), (New York, 1979), 6; "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).
 New York City Landmarks Preservation Commission, *Guide to New York City Landmarks*, compiled by Andrew S. Dolkart (Washington, D.C., 1992), p. 100.



C. HOWARD CRANE & KENNETH FRANZHEIM

- C. Howard Crane (1885-1952)
- Kenneth Franzheim (1891-1959)

1158 Fifth Avenue a/k/a 1155-1159 Fifth Avenue & 2-4 East 97th Street
 *new building (1924)*

C. Howard Crane was born in Hartford, Connecticut, and began his architectural career in that city in 1904. He moved to Detroit one year later and apprenticed himself to Albert Kahn. In 1909 Crane began an independent practice, specializing in theaters, designing over 200 in his lifetime. The Guild (1924-25) and Music Box Theaters (1920), both designated New York City Landmarks, were constructed according to his design.

Crane employed two senior associates: Ben A. Dore, chief designer in the Detroit office, who collaborated on, or was in charge of many Midwestern projects; and Kenneth Franzheim who ran Crane's New York City office. Franzheim, born in Wheeling, West Virginia, graduated from M.I.T. in 1913. He first opened an office in Chicago, then came to New York in 1921; his association with Crane probably began at that time. During a short-lived partnership (1924-25), the firm designed a fifteen-story neo-Renaissance apartment building at 1158 Fifth Avenue.

Apart from his theater work with Crane, Franzheim is best known for his early airport designs. Beginning in 1929, various aviation companies commissioned him to design air terminals in fifteen cities, including Pittsburgh, Philadelphia, St. Louis, Cleveland, Baltimore, Houston and the metropolitan New York area.

In 1932, Crane moved to Europe, first to Milan, where he designed Italy's first skyscraper, then to London, where he settled permanently. Crane continued to build theaters in England while maintaining his office in Detroit.

During and after World War II, Crane rechanneled his efforts into industrial design while working on the rebuilding of London factories and the modernization of other British plants. He continued to visit the United States frequently to lecture, but resided in London until his death.

Architecture and Building, vol. 57, 1925, p. 3

"C. Howard Crane," *Architectural Record* 112 (Oct., 1952), 392.

"C. Howard Crane," *Who Was Who in America* (Chicago, 1967), vol. 3, 192.

C. Howard Crane obituary, *New York Times*, Aug. 17, 1952, p. 76:7.

Landmarks Preservation Commission, *ANTA Theater (originally Guild Theater, now Virginia Theater Designation Report* (LP-1309), (New York, 1985); *Music Box Theater Designation Report* (LP-1359), (New York, 1987); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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WILLIAM J. CREIGHTON

5-7 East 92nd Street new building (1935)

William J. Creighton was listed as an architect in 1935 with his office at 5 East 92nd Street, the address of the three-story townhouse he designed for Garrard Winston in the neo-Federal style.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 17.

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LUCIEN DAVID (1900-?)

1209 Park Avenue new facade (1960)

Lucien David was born in Villeneuve-sous-Dammartin, France and educated at the Sorbonne and the École des Beaux-Arts in Paris. The early years of his architectural practice were spent in the Orient, where, among others, he designed the Santa Teresa Church in Hong Kong (1930) and the Washington Apartments in Shanghai (1931). In association with Marchell Guillet, he designed office buildings for the Electric Waterworks and Transportation Departments in Shanghai (1934). Coming to the United States, he opened the firm of Lucien David, New York in 1945, later forming a partnership with Helen Graham Park (David & Park) in 1949, then returning to independent practice in 1951.

In the expanded Carnegie Hill Historic District, he redesigned a rowhouse at No. 1209 Park Avenue as a private school.

American Architects Directory (1962), p. 154, 533.

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GEORGE B. de GERSDORFF (1866-?)

10-12 East 94th Street new facade (1919-20)

George B. de Gersdorff was born in Salem, Massachusetts, and educated at Harvard (1888) and the Massachusetts Institute of Technology. After graduating in 1890, he traveled to Paris to study at the Ecôle des Beaux-Arts where he remained for four years. On returning to this country, he joined the firm of McKim, Mead & White until 1903 when he began an independent practice. In the Upper East Side Historic District de Gersdorff provided new neo-Federal facades for No. 171 East 70th Street (1911) and No. 19 East 77th Street (1910).

In the expanded Carnegie Hill Historic District de Gersdorff combined two rowhouses into one, adding a neo-Georgian mansarded facade.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

Who's Who in America, 1911, 1924.

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DELANO & ALDRICH

Chester H. Aldrich (1871-1940)
William Adams Delano (1874-1960)

- Willard & Dorothy Whitney Straight House, 1130 Fifth Avenue a/k/a 1130-1131 Fifth Avenue new building (1914-15)*
- William and Elsie Woodward House, 9 East 86th Street new building (1916-18)*
- 15 East 88th Street new building (1920-22)*
- The Cutting Houses, 12, 14 and 16 East 89th Street new buildings (1919-22)*
- 67 East 91st Street new facade (1919)*
- Nightingale-Bamford School, 20-24 East 92nd Street new building (1929)*
- George F. Baker, Jr. House Complex, now the Russian Orthodox Church*
Outside of Russia
 - 67 East 93rd Street new building (1931)*
 - 69 East 93rd Street new building (1928-29)*
 - 71-75 East 93rd Street a/k/a 1180-1190 Park Avenue . new building (1917-18)*

William A. Delano was educated at Yale where he received his bachelor's degree in 1895. He then attended the Columbia University School of Architecture, studying under William R. Ware for two years. Securing a job as draftsman with the architectural firm of Carrère & Hastings (see), he then completed his architectural training at the Ecôle des Beaux-Arts. After returning to the United States he began teaching at the School of Architecture at Columbia University (1903-11) and in the same year formed a partnership with Chester H. Aldrich, a native of Providence, Rhode Island, who had studied architecture at the Massachusetts Institute of Technology and the Ecôle des Beaux-Arts, from which he received a diplôme in 1900. Aldrich had met Delano in 1895 when they both were working in the firm of Carrère & Hastings. At that time, Aldrich was assisting Thomas Hastings in running an atelier based on the Parisian system as an adjunct to the architectural training at Columbia's School of Architecture from which Aldrich had graduated in 1893.

Delano & Aldrich's first important commission came in 1904-05, with the Walters Art Gallery in Baltimore, a monumental neo-Italian Renaissance style building. They also designed such important

buildings as the Post Office Department Building (1933) and the Japanese Embassy in Washington, D.C., and the American Embassy in Paris. In 1935, Charles Aldrich took a leave of absence from the firm to serve as head of the American Academy in Rome, a post he held until his death in 1940. Designs of the Marine Air Terminal, at LaGuardia Airport (1939, a designated New York City Landmark) was built according to the plans of William Delano in the Art Deco style.

Delano & Aldrich are, however, primarily noted for their residential work for wealthy clients in New York City and its suburbs. Among their suburban residences were the estate of John D. Rockefeller at Pocantico Hills; the summer home of Otto Kahn at Cold Spring Harbor, Long Island; the Vincent Astor residence at Port Washington, Long Island; the Mrs. Dwight Morrow residence in Englewood, N.J., and the Osgood Field residence at Lenox, Massachusetts.

Delano & Aldrich made a major mark within what is now known as the Upper East Side Historic District with their residential designs for affluent clients as well as designs for clubs and churches.

Aldrich was also an artist, and his paintings were exhibited at the Fogg Art Museum at Harvard and the Rhode Island School of Design. In 1949, Delano was appointed architectural consultant to the Commission of Renovation of the White House. Delano retired from the firm in 1950. In 1953, he received the Gold Medal of the American Institute of Architects, its highest honor.

Within the Expanded Carnegie Hill Historic District, the firm designed the Willard and Dorothy Straight House (1130 Fifth Avenue, 1914-15, a designated New York City Landmark), an imposing English neo-Georgian Revival design. The three buildings of the Baker Complex form a cohesive architectural unit and provide an excellent example of the firm's handling of English and American architectural forms. The firm is also responsible for the original neo-Georgian building of the Nightingale-Bamford School, the three Cutting Houses, a unified neo-Georgian group, and No. 9 East 86th Street, a six-story neo-Georgian townhouse originally built for the family of William and Elsie Woodward and now a private club.

Landmarks Preservation Commission, *Baker Complex -- 67, 69 and 71 East 93rd Street Designation Reports* (LP-0439, LP-0867), (New York, 1969, 1974); *Knickerbocker Club Building Designation Report* (LP-1025), (New York, 1979); *Marine Air Terminal, LaGuardia Airport Designation Report*, (LP-1109), (New York, 1980); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

New York City Landmarks Preservation Commission, *Guide to New York City Landmarks*, compiled by Andrew S. Dolkart (Washington, D.C., 1992), 97.

Robert A.M. Stern et al., *New York 1930* (New York, 1987), 387.

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DEUTSCH & SCHNEIDER

Maurice Deutsch (1884-1957)

Walter S. Schneider (dates undetermined)

17 East 89th Street a/k/a 17-27 East 89th Street & 1238-1244 Madison Avenue new building (1924-25)

Maurice Deutsch, an architect and engineer, received an engineering degree from Columbia University in 1906. As an engineer working for the Foundation Co., Deutsch designed the track layout of Grand Central Terminal and was considered an expert in countering the effect of vibrations on buildings. Deutsch is credited with improvements in cast concrete and concealed beam construction. His interest in the problems of low-cost housing led to the chairmanship of a research sub-committee of the Committee on Property Improvement for Mayor Fiorello LaGuardia in 1938. He designed several

apartment buildings in the Upper West Side of Manhattan, several of which can be found in the Upper West Side/Central Park West, Riverside-West 81-82 Street and Riverside- West End Historic Districts.

Little is known of the background and training of Walter S. Schneider although he is credited with the designs of the B'nai Jeshurun Synagogue (1918, 257 West 88th Street) in conjunction with Henry B. Herts (see) and the Unity Synagogue/ later Mt. Neboh Synagogue (1926-27, 130 West 79th street, no longer extant), which had a cast-stone facade with elements influenced by Gothic, Moorish and Byzantine design.

In the expanded Carnegie Hill Historic District, Deutsch & Schneider designed No. 17 East 89th Street, a twelve-story neo-Renaissance apartment building, in association with Gaeten Ajello.

Maurice Deutsch obituary, *New York Times*, June 21, 1957, p. 25.

Key to the Architects of Greater New York (New York, 1900), 303, 419.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, *Mount Neboh Designation Report* (LP-1272), (New York, 1982);

"Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626),(New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

Norval White and Elliot Willensky, *AIA Guide to New York City* (New York, 1978), 258.

Elliot Willensky and Norval White, *AIA Guide to New York City* (New York, 1988), 302, 878.

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MICHAEL DUFFY

1460, 1462 and 1464 Lexington Avenue new buildings (1878)

Duffy, acting as his own architect and builder, constructed a row of eleven, three-story, one-family houses that covered the entire west side of Lexington Avenue between East 94th and 95th Streets (only three are extant), now in the expanded Carnegie Hill Historic District.

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HENRI DURIEUX

5 East 95th Street new building (1957-58)

In the expanded Carnegie Hill Historic District, Durieux designed a Modern 3-story school addition for the Lycée Français de New-York.

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EGGERS & HIGGINS

Otto R[einhold] Eggers (1882-1964)

Daniel Paul Higgins (1886-1953)

4 East 89th Street a/k/a 4-10 East 89th Street new building (1953-54)

Otto Reinhold Eggers was born in New York and received his architectural education at Cooper Union and in the atelier of Henry Hornbostel at the Beaux-Arts Institute of Design in New York. He was the first winner of the LeBrun Scholarship (1912). He was hired as a designer by John Russell Pope in 1902.

Higgins began work in Pope's office as an accountant, while studying architecture in his spare time at New York University. In 1922, they were made partners in the office of John Russell Pope (see); upon Pope's death, they continued the practice but were barred from using Pope's name. They formed the partnership of Eggers & Higgins in 1937. Eggers took over the responsibility for design and Higgins for administration and sales representation. By the 1950s, the firm was one of the largest in the country.

The firm is best known for its large institutional projects, particularly hospitals and university buildings. In 1976, the firm became known as the Eggers Group, with David L. Eggers as its senior partner and is still practicing today.

In the expanded Carnegie Hill Historic District, the firm was responsible for the initial design of No. 4 East 89th Street, an eleven-story apartment building.

"Otto R. Eggers," *American Architects Directory*, ed. George S. Koyl (New York, 1962), p. 190

"Eggers and Higgins," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 2, 12.

Elliot Willensky and Norval White, *AIA Guide to New York City* (New York, 1988), 29, 42, 65, 73, 96, 114, 377, 508, 552, 567, 774, 862.

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LOUIS ENTZER, JR. (dates undetermined)

53 and 55 East 92nd Street new buildings (1893-94)

115, 117, 119, 121, 123, 125 and 127 East 95th Street . . . new buildings (1891-92)

Louis Entzer, Jr., was first listed as a practicing architect in New York City directories in 1892. Nos. 115, 117, 119, 121, 123, 125 and 127 East 95th Street are Entzer's earliest known work in the expanded Carnegie Hill Historic District. These Queen Anne houses retain most of their original detail. Nos. 1 and 3 East 94th Street (1893-95) were originally designed by Entzer; both were subsequently given new facades. In 1893 Entzer designed a pair of brick and stone houses (Nos. 53 and 55 East 92nd Street) which retain elements of their Romanesque Revival facades.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 29. Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974), 12, 16.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 23.

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FRANK P. FARINELLA (HURLEY & FARINELLA)

Edward J. Hurley
Frank P. Farinella

118 East 92nd Street new facade (1975)

Edward J. Hurley and Frank P. Farinella are known for their building conversions including the 9th Precinct, NYC Police Department into Le Gendarme (apartments, 135 Charles Street) in 1978; No. 12 Beekman Street (originally Morse Building) into lofts in 1980; and the Ansonia Clock Company Factory (now Ansonia Court apartments, 420 12th Street, Brooklyn) from a factory to apartments in 1982.

In the expanded Carnegie Hill Historic District, the firm altered a late nineteenth-century flats building into a seven-story apartment building, giving it a modern brick facade.

Elliot Willensky and Norval White, *AIA Guide to New York City* (New York, 1988), 41, 138, 649.

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H.I. FELDMAN (1896-1981)

4 East 89th Street a/k/a 4-10 East 89th Street new building (1953-54)

Hyman Isaac Feldman, born in Lemberg (Russia), was brought to New York in 1900. He studied at Cornell, Yale, and Columbia, and began an architectural practice in New York in 1921. Over the course of a long career he designed well over 4,000 residential and commercial buildings, including many hotels and apartments houses; he also wrote articles on economics, real estate, and architecture. In 1932, the Brooklyn Chamber of Commerce presented him with its first award for best apartment house design (for the Cranlyn Apartments, 80 Cranberry Street, 1931, found within the boundaries of the Brooklyn Heights Historic District).

Many of Feldman's most interesting designs were Art Deco style apartment buildings, examples of which can be found in the Bronx, the Riverside-West End Historic District, and the Upper West Side/Central Park West Historic District. His work dating from after World War II is represented in the Upper East Side Historic District.

In the expanded Carnegie Hill Historic District, Feldman replaced Eggers & Higgins as the architect of the apartment building at 4 East 89th Street, slightly modifying the original design.

"Hyman Isaac Feldman," *Who's Who in American Jewry* (1938-39).

Landmarks Preservation Commission, "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 136-7, 302, 515, 576, 587, 595-6.

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MARTIN V.B. FERDON (dates undetermined)

The Mildred, 140 East 92nd Street a/k/a 1392-1396 Lexington Avenue
..... *new building (1899-1900)*

Martin V.B. Ferdon was established as an architect in New York by 1885. Initially practicing alone, he later collaborated with James A. Ellicott. Ferdon designed a number of buildings in Manhattan in the late nineteenth and early twentieth centuries, several of which can be found in the Greenwich Village Historic District. These include a Romanesque Revival style warehouse and a five-story apartment building. Other examples of his residential work can be found on Manhattan's Upper West Side, including several rows of houses and tenements in the Riverside-West End and the Upper West Side/Central Park West Historic Districts, constructed from the late 1880s to the mid 1890s, most in the Renaissance Revival style, while, in what is now the Tribeca West Historic District, Ferdon designed three nearly identical store and loft buildings during the same period of time.

In the expanded Carnegie Hill Historic District, Ferdon designed a seven-story Renaissance Revival flats building with stores at the first story.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 30. Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York,



FLEMER & KOEHLER

J.A. Henry Flemer (dates undetermined)
V[ictor] Hugo Koehler (dates undetermined)

1213, 1215, 1217 (a/k/a 100 East 95th Street) Park Avenue and 112, 114 East 95th Street *new buildings (1889-90)*

V. Hugo Koehler began his New York architectural practice in 1886, then established a partnership with J.A. Henry Flemer in 1889. Their association appears to have ended in 1901. Koehler practiced alone in 1902-06, then began an association with James M. Farnsworth (1907-10). They designed the Richmond Hill High School and the Chaarie Zedek Synagogue (located at 38 Henry Street, Brooklyn). Koehler gained a reputation as a theater architect; his theater designs include the Lyric Theater (1903) on West 42nd Street and the Lafayette Theater (1912-13) in Harlem.

In the expanded Carnegie Hill Historic District, Flemer & Koehler was responsible for a group of seven, three-story rowhouses. Of these Nos. 1213, 1215, and 1217 Park Avenue and 112 and 114 East 95th Street retain most of their original Renaissance Revival/Queen Anne style and ornamentation, while Nos. 1209 and 1211 Park Avenue have entirely new facades. These buildings have notable terra-cotta detail which may be seen as a precedent for Koehler's later theater designs.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 31. James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 25.



HENRI FOUCHAUX (1856-1910)

1311 Madison Avenue new facade (1901)

Henri Fouchaux was born to French parents in Coytesville, New York. He began his architectural career in New York City as superintendent of the firm of Schickel & Ditmars. There he participated in the work on St. Joseph's Hospital. Fouchaux was extremely successful in his own architectural practice, which he established by 1886 and maintained until his death. He designed numerous houses and large apartment buildings in a variety of styles in what are now the Hamilton Heights, Jumel Terrace, and Upper West Side/Central Park West Historic Districts. He also designed the Institution for the Instruction of the Deaf and Dumb at 163rd Street and Riverside Drive. In addition, he is responsible for several commercial structures that lie within the boundaries of the Tribeca West and Tribeca North Historic Districts.

In the expanded Carnegie Hill Historic District, Fouchaux altered No. 1311 Madison Avenue, originally a rowhouse, to accommodate a doctor's office. He added one story and created a neo-Renaissance facade.

"Henri Fouchaux," *American Art Annual*, ed. F.N. Levy (New York, 1903), vol. 4, 109.
Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 31.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Tribeca East Historic District Designation Report* (LP-1711), (New York, 1992); "Architects' Appendix," *Tribeca North Historic District Designation Report* (LP-1714), (New York, 1992); "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).
James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 26.
Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 216.
Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 433, 461, 462.



FOX & FOWLE ARCHITECTS

Robert F. Fox, Jr. (b. 1943)
Bruce S. Fowle (b. 1937)

16-18 East 91st Street new building (1987)

Robert F. Fox, Jr., received his Bachelor of Architecture degree from Cornell University in 1965 and his Masters degree from Harvard University in 1973. He then entered the architectural office of Emery Roth & Sons where he remained until 1977, at which time he entered the office of Brown, Daltas & Associates, a Rome-based firm.

Bruce S. Fowle received his Bachelor of Architecture degree from Syracuse University in 1960. He subsequently worked for the architectural firms of Edward Larrabee Barnes, Associates, and Brown, Daltas & Associates.

Fox & Fowle Architects was formed in 1978 and has been involved in a wide range of projects including residential, commercial, corporate and museum, recreational, and educational facilities,

achieving awards in several of these areas. In the expanded Carnegie Hill Historic District, the firm is responsible for the four-story, neo-Georgian-inspired addition to the Spence School (No. 16-18 East 91st Street).

Peter Dixon, Letter and Firm Description, Nov. 17, 1989.

Peter Dixon, Telephone Conversation, Nov. 27, 1989.

Landmarks Preservation Commission, "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989).

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 12, 22, 24, 28, 29, 146, 234, 262, 267, 270, 283.

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C. ABBOTT FRENCH & CO.

Charles Abbott French (dates undetermined)

*1402 Lexington Avenue (a/k/a 1400-1410 Lexington Avenue & 137 East 92nd Street) and 127, 129, 131, 133, 135 East 92nd Street new buildings (1886-87)
116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136 and 138 East 95th Street
. new buildings (1887-88)*

Charles Abbott French's architectural career began in New York in 1887 under the firm name of C. Abbott French & Co. The firm designed many houses and apartment buildings in the city, and flats and rowhouses were constructed according to their design in the Upper West Side/Central Park West Historic District. In 1890 the firm became French, Dixon & DeSaldern as the firm of Robert C. Dixon, Jr., and Arthur DeSaldern, which had been active since 1899, merged with French's business. In 1894 DeSaldern entered private practice and Dixon followed in 1896. French continued practicing alone until at least 1907.

In the expanded Carnegie Hill Historic District, the firm was responsible for two rows of buildings. Nos. 127 through 135 East 92nd Street are five rowhouses retaining many of their original Romanesque Revival features, while No. 1402 Lexington Avenue, constructed at the same time is a five-story flats building with neo-Grec and Romanesque Revival features. Nos. 116 through 138 East 95th Street are Queen Anne rowhouses.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 32. Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 176.

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FRED F. FRENCH CO.

Fred F. French (1883-1936)
H. Douglas Ives (1888-1945)

1140-1142 Fifth Avenue a/k/a 1 East 95th Street new building (1921-22)
1160 Fifth Avenue a/k/a 1160-1164 Fifth Avenue & 1-7 East 97th Street
. new building (1922-23)

Fred F. French was born in New York City and first became interested in building in 1905 when he enrolled in an engineering course at Columbia University. French held various building-related jobs and in 1910 formed his namesake company. From humble beginnings, his company grew to be one of the largest real estate concerns of the inter-war years.

French is best known for the development of Tudor City (1925-27, a designated New York City Historic District), at the time of its construction one of the largest housing projects ever undertaken in Manhattan and still one of the most successful. French also developed the Knickerbocker Village houses on the Lower East Side (1932).

The extent of French’s personal involvement with architectural design in his organization has not yet been determined. He was primarily a developer and builder, and therefore relied mainly on his chief architect, H. Douglas Ives for his designs. One of the most notable designs of this collaboration was the headquarters of the firm -- the Fred F. French Building at 552 Fifth Avenue (1927, a designated New York City Landmark).

H. Douglas Ives was born in Canada, where he received his architectural education and practiced until 1914. After World War I, Ives relocated to New York where he was employed for a time by Cass Gilbert (see). Ives subsequently established an independent practice, then was employed by French for ten years. Ives also worked for French’s concerns in London. A member of the Architectural League of New York, Ives was associated in 1944 with T.E. Rhoades, a local building contractor and engineer. Their brief collaboration terminated with Ives’ death.

In the expanded Carnegie Hill Historic District, Fred F. French Co. is responsible for the fourteen-story neo-Renaissance apartment building at 1140-1142 Fifth Avenue and the six-story neo-Georgian apartment building at 1160 Fifth Avenue.

Fred F. French obituary, *New York Times*, Aug. 31, 1936.
Landmarks Preservation Commission, *Fred F. French Building Designation Report* (LP-1416), (New York, 1986); "Architects’ Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects’ Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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CASS GILBERT (1859-1934)

1 East 94th Street new facade (1925)

Cass Gilbert was one of the most important architects to work in New York. Among his commissions are several of the city’s major landmarks; the two most important of these, the United States Custom House(1905-09), and the Woolworth Building(1911-13), are of national significance.

Gilbert was born the son of an engineer in Zanesville, Ohio. While still a child, he and his family moved to St. Paul where he completed his secondary education. In 1876, he entered the office of A.M. Radcliffe, a local architect. Two years later, he went east to study at the architecture school

of the Massachusetts Institute of Technology. After two years of study under the Frenchman, Eugene Letang, he went to Europe and returning to the United States, joined the New York firm of McKim, Mead & White in 1880.

Returning to St. Paul in 1882, Gilbert set up a partnership with fellow M.I.T. graduate James Knox Taylor, which lasted eight years. During the last two decades of the century, he built a solid reputation in St. Paul designing residences, churches, and office buildings.

In 1895, Gilbert won the competition for the new Minnesota State Capitol, a commission that established a national reputation for him. Clearly reflecting the impact of the 1893 Chicago Columbian Exposition, Gilbert's design was an elegant Beaux-Arts buildings, which, in its monumental composition, classical style, and elaborate decoration, laid the groundwork for his winning entry in the New York Custom House competition. By the turn of the century, Gilbert moved permanently to New York.

In 1925, Gilbert altered No. 1 East 94th Street for himself and his wife Julia Finch Gilbert by extending the house to the building line and raising parts of the side walls and rear wall to form a studio behind the neo-Classical facade.

Landmarks Preservation Commission, *Broadway Chambers Building Designation Report* (LP-1753), (New York 1992); *Rodin Studios Designation Report* (LP-1571), (New York 1988); *United States Custom House Interior Designation Report* (LP-1022), (New York, 1979); *Woolworth Building Designation Report* (LP-1273), (New York 1983).

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C[HARLES] P[IERREPONT] H. GILBERT (1861-1952)

1067 Fifth Avenue a/k/a 1066-1067 Fifth Avenue new building (1917)
Felix and Frieda Warburg Mansion, 1109 Fifth Avenue new building (1907-09)
Otto and Addie Kahn Mansion, 1 East 91st Street a/k/a 1-5 East 91st
Street & 1100-1105 Fifth Avenue
in conjunction with J. Armstrong Stenhouse
. new building (1914-18)

Although he was the architect of a great many opulent residences for New York's leading families, Charles Pierrepont H. Gilbert remains a relatively unknown figure today. Born in New York City, he attended Columbia University and the Ecôle des Beaux-Arts. The early years of his career were spent in the mining towns of Colorado and Arizona. In 1883, Gilbert established a partnership in New York City with George Kramer Thompson, and in the late 1880s, he designed several Romanesque Revival buildings located within the Park Slope Historic District. During the late 1890s, he began to receive commissions from prominent members of New York society.

Gilbert designed in a variety of styles, according to the tastes and desired image of his wealthy clients. With equal success he used a Beaux-Arts idiom at the Delamar Mansion at 233 Madison Avenue (1902-05, a designated New York City Landmark), employed the chateausque François I style for the Felix and Frieda Warburg Mansion (1906-08), and created a refined and subtly detailed neo-Italian Renaissance mansion for Otto and Addie Kahn (1914-18), which was designed in conjunction with the English architect J. Armstrong Stenhouse. Both of the latter are individually designated New York City Landmarks and included within the boundaries of the expanded Carnegie Hill Historic District. For No. 1067 Fifth Avenue, the second luxury apartment building built on the avenue, Gilbert adapted the François I style, increasing the scaletto suit an apartment house.

The François I style with its combination of French, late Gothic and Renaissance details was perhaps Gilbert's most popular and personal manner. Gilbert retired in his later years to his home in

Pelham Manor, New York. When he died at age 92 in 1942, he was one of the oldest living members of the American Institute of Architects.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 34. Landmarks Preservation Commission, research files.
Landmarks Preservation Commission, "Architects Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

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JACK L. GORDON ARCHITECTS

Jack L. Gordon

16-18 East 92nd Street *addition (1989-91)*

Jack L. Gordon Architects, was responsible for the sensitive conversion and restoration in 1987 of No. 254-260 Canal Street, a designated New York City Landmark and one of the city's earliest surviving cast-iron buildings. In the expanded Carnegie Hill Historic District, the firm of Jack L. Gordon Architects designed an eight-story addition for the Nightingale-Bamford School and added three stories to the pre-existing school buildings.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 68.

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THOMAS GRAHAM (1866-1938)

Hotel Graham, 22 East 89th Street a/k/a 18-22 East 89th Street & 1236 Madison Avenue
. *new building (1891-93)*
6, 8 10, 12 and 14 East 92nd Street *new buildings (1890-92)*
22, 24, 26, 28 East 95th Street *new buildings (1899-1901)*

Thomas Graham trained as an architect in the offices of Jardine & Thompson and initially joined his father's firm, C. Graham & Sons, one of the principal residential builders/developers in Manhattan in the late nineteenth century.

Thomas Graham established his own business in 1890, but he found himself in financial difficulty by 1891. In the expanded Carnegie Hill Historic District, Thomas Graham designed one of the first apartment hotels on the East Side, the Hotel Graham (1891-1893). Graham moved his office into the basement of the Romanesque Revival building. In addition, he designed two rows of houses in the Renaissance Revival style.

Landmarks Preservation Commission, *Metropolitan Museum Historic District Report* (LP-0955), (New York, 1977), pp. 13-15, 113; "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

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WILLIAM GRAUL (dates undetermined)

- 46 East 92nd Street* *new building (1887-88)*
- 52, 54 and 56 East 92nd Street* *new buildings (1887-88)*
- 15, 17, 19 and 21 East 93rd Street* *new buildings (1891-92)*

William Graul, was established as an architect in New York City by 1868 and practiced through 1903, although for a short period around 1890 he was listed in city directories as a draftsman. In 1892 he was a partner of William C. Frohne. Graul designed numerous apartment buildings in the city, examples of which can be found in what is now the Greenwich Village Historic District. During the 1880s, Graul designed several store and loft buildings with elements evoking the neo-Grec style in the Tribeca West Historic District.

In the expanded Carnegie Hill Historic District, Graul designed two groups of Renaissance Revival houses.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 37. Landmarks Preservation Commission, Research files.
 Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991).
Trow's New York City Directory (New York, 1866-1905).
 James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 30.



GRONENBERG & LEUCHTAG

Herman Gronenberg (dates undetermined)
 Albert Leuchtag (dates undetermined)

- 9 East 96th Street a/k/a 9-11 East 96th Street* *new building (1926)*

Herman Gronenberg and Albert Leuchtag formed a successful architectural partnership and were active in the first decades of the twentieth century. The firm specialized in the design of apartment buildings and numerous examples of their work dating from the early 1920s and into the 1930s can be seen in the Greenwich Village, Riverside-West End, and Upper West Side/Central Park West Historic Districts. In the expanded Carnegie Hill Historic District, the firm designed a fifteen-story apartment building.

Landmarks Preservation Commission, Research Files.
 Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).



GWATHMEY SIEGEL & ASSOCIATES

Charles Gwathmey
Robert Siegel

Addition to the Guggenheim Museum, 2 East 89th Street addition (1988-92)

Charles Gwathmey attended the University of Pennsylvania School of Architecture and received a Master of Architecture from Yale in 1962. He has served on the faculties of Pratt Institute, Cooper Union, Princeton, and Columbia, and in 1981 he was elected a Fellow of the American Institute of Architects. In 1983, he received the Medal of Honor from the New York Chapter of the American Institute of Architects and in 1990 he received the Lifetime Achievement Award from the New York State Society of Architects.

Robert Siegel received his Bachelor of Architecture degree from Pratt Institute and his Master of Architecture degree from Harvard University in 1963. In 1983, he received the Medal of Honor from the New York Chapter of the American Institute of Architects, and in 1991 he was elected a Fellow of the American Institute of Architects.

Gwathmey and Siegel formed their partnership in 1968. Among their projects are the Busch-Reisinger Museum/Fine Arts Library Addition at Harvard University, the East Campus Housing/Academic Center at Columbia University, and the Westport Public Library, Connecticut, the residence hall and offices of East Campus of Columbia University (1982); and portions of the master plan of Hostos Community College (Grand Concourse between West 144th to West 149th Street). The firm is responsible for the redesigning of several interiors including the Yorkville Branch of the New York Public Library (222 East 79th Street, 1987) and converting one of the buildings at the Kaufman Astoria Studios, Queens, into the Museum of the Moving Image in 1988.

Within the expanded Carnegie Hill Historic District, Gwathmey Siegel & Associates designed a seven-story annex for the Guggenheim Museum and undertook the restoration of the original Frank Lloyd Wright museum structure.

Gwathmey Siegel & Associates Architects, *Institutional Projects* (New York, 1990).
Gwathmey Siegel & Associates Architects, *Office Profile* (New York, 1992).
Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 212, 234, 265, 274, 280, 402, 423, 734.



WALTER HAEFELI (1875-1938)

72 East 91st Street new facade (1927)

Walter Haefeli was born in Zurich and was a graduate of the university there. He traveled to the United States in 1900 and began his practice specializing in the design of loft buildings. He designed the a twelve-story neo-Renaissance style apartment building (1913) within the boundaries of the Riverside-West End Historic District at 562 West End Avenue. He also served as building inspector in Pelham Manor, New York, where he resided.

In the expanded Carnegie Hill Historic District, Haefeli altered and enlarged No. 72 East 91st Street for John Foster Dulles, who later became Secretary of State, adding a neo-Classical stone facade inspired by the style of Louis XVI.

Walter Haefeli obituary, *New York Times*, Nov. 19, 1938, p. 17.

Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974) 7; "Architects' Appendix," *Riverside-West End Historic District Designation Report* (LP-1626), (New York, 1989).

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 302.

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HENRY J. HARDENBERGH (1847-1918)

28 and 30 East 92nd Street new buildings (1892-95)

Henry Janeway Hardenbergh was born in New Brunswick, New Jersey, to Dutch parents. He attended the Hasbrouck Institute at Jersey City and received his architectural training under Detlef Lienau in New York from 1865 to 1870. In 1870 he opened his own New York practice. Hardenbergh designed a number of office buildings including the Western Union Office Building (1884) at Fifth Avenue and West 23rd Street in the Ladies Mile Historic District, but was best known as a pioneer in luxury hotel and apartment house design. The Plaza Hotel (1905-07), the Waldorf-Astoria Hotel (predecessor of the current hotel by that name, demolished 1929), and the Dakota Apartments (1880-84), all in New York, the Copley Plaza in Boston (1912), and the Willard in Washington (1901) are some of his most famous commissions. His buildings are recognized for their picturesque compositions, practical planning, and use of historical style. Hardenbergh was also associated with Edward S. Clark in the early development of the Upper West Side and several examples of his rowhouse design can be found in the Upper West Side/Central Park West Historic District.

Hardenbergh was one of the founders of the American Fine Arts Society, designing its building on West 57th Street (now a designated New York City Landmark), and the Municipal Art Society of New York. He was president of the Architectural League (1901-02), was elected to the American Institute of Architects in 1867 and to Fellowship in 1877, and was an associate of the National Academy of Design.

In the expanded Carnegie Hill Historic District, Hardenbergh designed a row of Renaissance Revival houses, only two of which survive.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 37.

"Henry Janeway Hardenbergh," *National Cyclopedia of American Biography* (New York, 1967), vol. 11, 329.

"Henry Janeway Hardenbergh," *Dictionary of American Biography*, supp. 4.

"Henry J. Hardenbergh," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 2, 307-308.

"Henry Janeway Hardenbergh," *Who's Who in New York City and State* (New York, 1909), 619.

Henry Janeway Hardenbergh obituary, *AIA Journal* vol. 6 (Apr 1918), 199.

A History of Real Estate Building and Architecture in New York City, (1898; rpt. New York, 1967), 691,697-8.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Montgomery Schuyler, "Henry Janeway Hardenbergh," *Architectural Record* 6 (Jan., 1897), 335-375.

Norval White and Elliot Willensky, *AIA Guide to New York City* (New York, 1978), 130.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 263-64.

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M. JOSEPH HARRISON

118 East 93rd Street a/k/a 118-120 East 93rd Street new building (1925-26)

M. Joseph Harrison was established as an architect in New York City by 1908 and practiced through 1941. Little is known of his work in the city, although he designed a small commercial building (No. 187 Franklin Street, 1923) in what is now the Tribeca West Historic District. Within the expanded Carnegie Hill Historic District he designed No. 118 East 93rd Street, a nine-story neo-Renaissance apartment building.

Landmarks Preservation Commission, "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York 1989), 33.

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GEORGE VICTOR HARVEY

1305, 1307-1309 Madison Avenue new facades (1932)

In the expanded Carnegie Hill Historic District, Harvey altered the interiors of Nos. 1305, 1307 and 1309 Madison Avenue to accommodate new uses, creating stores at the first and second floors and adding the existing neo-Georgian facades.

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JAMES HENDERSON

68 East 91st Street new building (1887-89)

James Henderson maintained an architectural practice in Manhattan from 1887 to 1890. In the expanded Carnegie Hill Historic District, Henderson designed a row of Renaissance Revival houses. No. 68 survives without significant later alterations.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 38. Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974)

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MAX HENSEL

68, 70 and 72 East 93rd Street new buildings (1890)

Max Hensel had established an architectural practice in Manhattan by 1887, designing residential structures which can be found in the West End-Collegiate and Upper West Side/Central Park West Historic Districts. In the expanded Carnegie Hill Historic District, Hensel designed three flats buildings in the Renaissance Revival style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 38. Landmarks Preservation Commission, *West-End Collegiate Historic District Designation Report* (LP-1418), New York, 1984), 258; "Architects' Appendix," *Upper West Side - Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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HERTER BROTHERS

Francis W. Herter (1853-1933)
Peter Herter (1847- ?)

57 and 61 East 93rd Street new buildings (1886-88)

Peter and Francis William Herter had arrived in America from Germany between 1880 and 1884. Little is known about them before this time, although it can be assumed that they received their architectural training in Europe before coming to the United States. The Eldridge Street Synagogue (1886-87, a designated New York City Landmark), was among their earliest commissions in New York City. The Herter Brothers had an intense period of activity on the Lower East Side which lasted until 1893, when they faced creditor suits totalling more than \$30,000 against their own local developments. During that period, they had designed more than 100 buildings in Manhattan. The tenements designed by the Herter Brothers were well known for being more spacious and offering better amenities than other such buildings being built at the same time. Peter Herter credited himself with being the first to build tenements on the Lower East Side with stoves and baths. For several years following their financial demise, the Herter Brothers did very little designing or building. In 1899, each resumed independent practice with Peter starting a new firm, P. Herter & Son, with his son Peter John (1875-?). He later founded Herter Realty Company in 1902, and became important in the New York real estate market. Francis Herter practiced as an architect until the age of 72.

In the expanded Carnegie Hill Historic District, the firm was responsible for a row of neo-Grec rowhouses.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 39. Landmarks Preservation Commission, *Eldridge Street Synagogue (Congregation Khal Adath Jeshurun with Anshe Lubz) Designation Report* (LP-1107), (New York, 1980); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).



GEORGE HICKEY

4 East 94th Street new building (1963-65)

In the expanded Carnegie Hill Historic District, George Hickey designed a seven-story office building with neo-classical detail for the Spence Chapin Adoption Service, Inc.



F[ANCIS] BURRALL HOFFMAN, JR. (1882-1980)

17 East 90th Street House new building (1917-19)

Francis Burrall Hoffman, born in New Orleans, was a member of a socially prominent "Knickerbocker" family. He graduated from Harvard in 1903 and from the Ecôle des Beaux-Arts in 1907. Following his return to New York, Hoffman joined the firm of Carrère & Hastings, and worked on the design of the New Theater, for producer Winthrop Ames. In 1910, Hoffman left the firm to form an architectural practice with Harry Creighton Ingalls. Among their theater designs were the Little Theater (1911, a designated New York City Landmark), an elegant, neo-Georgian brick-faced building, whose residential air suggested the intimacy of the little theater within; the Neighborhood Playhouse/now

the Henry Street Settlement Playhouse (1913, 466-470 Grand Street), and the Henry Miller Theater (1917-18, 124-130 West 43rd Street (in collaboration with Paul Allen), a designated New York City Landmark). Ingalls & Hoffman's most notable commission was for the Villa Vizcaya, the estate of John Deering of International Harvester. Hoffman favored the neo-Georgian style for his New York City designs. One of his last works was the design with Mott B. Schmidt and Edward Coe Embury, of a two-story wing for Gracie Mansion, built in 1966.

In the expanded Carnegie Hill Historic District, Hoffman designed a five-story townhouse in a modified neo-Georgian style with an unusual street-level arcade for Charlotte Winthrop Fowler. Francis Burrall Hoffman, Jr., obituary, *New York Times*, Nov. 28, 1980, p. B12. Landmarks Preservation Commission, *Little Theater Designation Report* (LP-1346), (New York, 1987); *Henry Miller Theater Designation Report* (LP-1357), (New York, 1987); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

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ALBRO HOWELL

1390 Lexington Avenue (possible attribution) new building (c.1855)
122 East 92nd Street (possible attribution) new building (1859)

Little is known about Albro Howell except that he was listed in New York City directories as a carpenter from 1835 to 1881, and was also intermittently listed as a builder after 1852. During his entire career he maintained an office downtown (first on Beekman Street, later on Cliff Street). He also lived downtown until 1851, when he moved to Yorkville, apparently building a house for himself at 166 East 92nd Street and living there until 1854. Howell constructed the two-and-a-half-story clapboard house at 160 East 92nd Street (c. 1853, a designated New York City Landmark outside the boundaries of the historic district) in a combination of the vernacular Greek Revival and Italianate styles. This house is one of the oldest intact nineteenth-century wooden houses remaining north of Greenwich Village.

In the expanded Carnegie Hill Historic District Howell may be associated with five surviving buildings. No. 1390 Lexington Avenue, originally constructed as a two-and-one-story wood frame house, probably was built c. 1855 (possibly by Howell) and first located on East 92nd Street, then moved around the corner when Lexington Avenue was cut through in 1869. No. 122 East 92nd Street, a wood frame house of Italianate design, may also have been built by Howell. In addition, Howell was the developer for three rowhouses at 134, 136, and 138 East 92nd Street (1880-81), designed by A.B. Ogden.

Landmarks Preservation Commission, *160 East 92nd Street House Designation Report* (LP-1630), (New York, 1988).

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HOWES CONSTRUCTION CO. (builders)

59 East 93rd Street new facade (1937)

The Howes Construction Co. of builders is responsible for the Moderne facade of the rowhouse at 59 East 93rd Street.

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ARTHUR C. JACKSON (1865-1941)

11 East 89th Street new building (1912-13)

Born in Utica, New York, and educated at the Utica Academy, Arthur C. Jackson entered Harvard in 1884. After receiving his Bachelor's degree in 1888, he studied architecture at Columbia University before completing his training in Paris at the Ecôle des Beaux-Arts where he studied at the Atelier Durer. After returning to this country, he joined the architectural firm of Carrère & Hastings (see) in 1898. While at their office he worked on the plans for the New York Public Library. Jackson designed No. 17 East 70th Street (1909-11), a five-story limestone residence in the French neo-Classical manner for Alvin and Angelina Krech, a designated New York City landmark. The next 30 years of his career were devoted mainly to the design of city and country houses. In the expanded Carnegie Hill Historic District, Jackson designed a neo-Renaissance townhouse for banker Lawrence L. Gillespie.

Arthur C. Jackson obituary, *New York Times*, Apr. 8, 1941, p. 26.

Landmarks Preservation Commission, *17 East 70th Street House Designation Report* (LP-0848), (New York, 1974); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); Landmarks Preservation Commission, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York 1989),



FREDERICK JACOBSON (dates undetermined)

The Alamo, 55 East 93rd Street new building (1899-1900)
27-29 East 95th Street (a/k/a 1354 Madison Avenue) and 1356 Madison Avenue
. new buildings (1898-99)

Frederick Jacobson was established as an architect in New York by 1891. In 1897 he moved his practice to Brooklyn, but one year later he returned to Manhattan, practicing architecture through 1921. (In twentieth-century directories, his name is listed as "Jacobsen.") Jacobson designed residential and commercial buildings, including the loft building at 414-416 West Broadway (1913) in the SoHo-Cast Iron Historic District, and alterations to store and loft buildings in what is now known as the Ladies Mile Historic District. In the expanded Carnegie Hill Historic District, Jacobson designed The Alamo, a Renaissance Revival flats building for James Kilpatrick, and a pair of flats buildings on the northwest corner of Madison Avenue and East 95th Street in the Renaissance Revival style for E.W. Kilpatrick.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 43. Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York 1989), 40.



A[RTHUR] B[ATES] JENNINGS (1850?-1927)

115, 117, 119, 121 East 91st Street new buildings (1876-77)

Arthur Bates Jennings was born in North Brookfield, Mass., and spent the early years of his career in the offices of George B. Post and later as a draftsman for Russell Sturgis. By 1876 he had established an independent practice in New York City and maintained an office in the city through 1921. He designed churches, institutional buildings, and residences and his works include the Webb Institute of Naval Architecture in New York and the Hanover Fire Insurance Company Building. Jennings was a Fellow of the American Institute of Architects and a member of its New York chapter. In the expanded Carnegie Hill Historic District, Jennings was responsible for four neo-Grec rowhouses.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 44.
Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 325.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York 1989), 40.

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FREDERICK JENTH (1840?-1897)

23 East 93rd Street new building (1891-92)

Frederick Jenth practiced as an architect in New York beginning in 1875, having previously worked as a mason. A later example of his work can be found at 177 Franklin Street (1887-88), a store and loft building which displays characteristics of the neo-Grec style. An example of his residential design can be found in the expanded Carnegie Hill Historic District. This Renaissance Revival rowhouse still displays the influence of the earlier neo-Grec style.

Death Records, New York City, 1897.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 44.

Landmarks Preservation Commission, Research files.

Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991).

Trow's New York City Directories, (New York 1870-1900).

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HUGO KAFKA & CO.

Hugo Kafka (1843-1915)
Hugo Kafka Jr. (dates undetermined)
Fred P. Kafka (dates undetermined)

11 East 92nd Street new building (1884-85)

Hugo Kafka, a native of Austria-Hungary, attended architectural school in Europe, studied under Gottfried Semper, and received the Medal of Art from the Vienna International Exposition in 1873. Immigrating to Philadelphia to pursue his profession, Kafka was associated with Herman Schwarzmann (see Schwarzmann & Buchman), the architect-in-chief of the Centennial Exposition of 1876. His work

there brought him recognition. As early as 1878, Kafka had established his architectural practice in New York City, receiving numerous commissions for apartment buildings and houses. He also designed the Joseph Loth Silk Ribbon factory (a designated New York City Landmark) which was constructed in 1885-86 at 1818-1838 Amsterdam Avenue.

During his career Kafka formed several partnerships, the first of which was a brief association established in 1882 with Alfred B. Mullet, former Supervising Architect of the U.S. Treasury Department. In 1884-85, he had offices at 234 Broadway, as Hugo Kafka & Co. In 1887-88 Kafka was associated with William Schnickel & Co. In 1893 to 1896 he was associated with Charles T. Mott. That firm designed several Renaissance Revival rowhouses on West 75th Street and West 76th Street in what is now known as the West End-Collegiate Historic District. At the turn of the century Kafka established the firm of Hugo Kafka & Sons with Hugo, Jr., and Fred P. Kafka, the latter a structural engineer.

Hugo Kafka & Co. designed the house at 11 East 92nd Street for Isaac and Samuel Untermyer. Even after exterior alterations in 1924, the building still retains some of its original architectural character.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 45.

"Hugo Kafka," *American Art Annual*, ed. F.N. Levy (New York, 1900) vol. 3, 115.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990); *West End-Collegiate Historic District Designation Report* (LP-1418), (New York, 1984), 258.

"Of Interest to the Building Trades," *Real Estate Record & Guide* (July 2, 1904), 11.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York 1989), 41, 47.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architect (Deceased)*, (Los Angeles, 1970), 329.

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KEELER & FERNALD

Frederick S. Keeler
_____ Fernald

45-47 East 92nd Street alteration (1926-28)

Frederick Keeler maintained his own practice from 1908 to 1920 when he joined with Fernald. Their partnership lasted until 1935; then Keeler resumed independent practice through 1940. For Robert Louis Hoguet, banker and real estate developer, the firm united Nos. 45 and 47 East 92nd Street into a single-family residence behind a neo-Georgian facade which was extended to the building line, with a three-car garage at the rear.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 41.

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GEORGE KEISTER (dates undetermined)

McAlpin House, 9 East 90th Street a/k/a 1-9 East 90th Street new building (1902-03)

Little is known of the background of this New York theater architect. He was in active practice in New York beginning in the mid-1880s. Keister worked in a variety of styles, from his earliest known commissions which included neo-Grec and neo-Renaissance style tenement buildings in the Greenwich Village Historic District, designed between 1885 and 1892, to an eclectic group of rowhouses now known as the "Bertine Block" (1891, the 400 Block of East 136th Street, The Bronx). The eccentric Romanesque Revival style First Baptist Church (1892) and the eclectic Gerard (1893-94, a designated New York City Landmark) are two other designs from this period. From 1905 on numerous theater commissions filled his office. The Earl Carroll, the Selwyn, the Belasco, and the Apollo Theaters are some of his more famous works. Keister was skilled in a variety of styles but disapproved of architectural fads and indiscriminate copying of architectural designs. He worked alone throughout his career, except for a brief partnership from 1887 to 1888 with Frank Wallis (nicknamed Colonial Wallis, and credited with reviving interest in colonial architecture). Keister practiced through 1930 and was a Fellow of the American Institute of Architects and a member of its New York chapter and the Architectural League.

The townhouse designed by Keister for George L. McAlpin displays a combination of the neo-Georgian style and Beaux-Arts details.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990); "Architects Appendix," *West 71st Street Historic District Designation Report* (LP-1611), (New York, 1989).

Landmarks Preservation Commission, Research Files.

New York City Landmarks Preservation Commission, *Guide to New York City Landmarks*, compiled by Andrew S. Dolkart (Washington, D.C., 1992), 99.

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H. DONNELLY KERESSEY

9 East 93rd Street new facade (1929-32)

H. Donnelly Keresey, the owner of No. 9 East 93rd Street, was listed on the building permit application as the architect for the neo-Georgian facade.

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EMIL KOEPEL

1313-1315 Madison Avenue a/k/a 50 East 93rd Street partial new facade (1934)

Brooklyn architect Emil Koepel extended the commercial front of No. 1313-1315 Madison Avenue to the building line.

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LOUIS KORN (dates undetermined)

Hotel Chastaignary, 1295-1303 Madison Avenue a/k/a 43 East 92nd Street new building (1899-1900)

Louis Korn was born in New York City and graduated from Columbia in 1891. He worked for the firm of John B. Snook Sons (see John B. Snook) and in the office of George A. Griebel. By 1892 Korn had his own office at 281 Broadway; he practiced architecture through 1910, designing apartment, factory and commercial buildings. Many examples of his work can be found in the Ladies Mile Historic District. In the expanded Carnegie Hill Historic District, Korn designed the neo-Renaissance Hotel Chastaignary.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 47.
"Louis Korn," *Who's Who in New York City and State*, (New York, 1901), 798-799.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989).
Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 100.



JOHN LAMBEER, JR.

112 East 91st Street new building (1906)

In the expanded Carnegie Hill Historic District, Lambeer designed a stable for Mrs. T.W. Shannon with stalls for horses at the first story and a dwelling at the second story.



CHARLES H. LENCH

65 East 92nd Street alteration (1934)

Charles H. Lench maintained an architectural office in Manhattan between 1921 and 1940. An example of his work can be found in the Upper West Side/Central Park West Historic District, a thirteen-story, Art Deco apartment building (1930-31). In the expanded Carnegie Hill Historic District, Lench converted No. 65 East 92nd Street from a one-family residence into a multiple dwelling for eight families. The neo-Georgian facade probably dates from that conversion.

Landmarks Preservation Commission, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990), 582.
James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 46.



JOHN P. LEO (1858-1923)

The Trent, 124-126 East 91st Street new building (1899-1900)

John P. Leo practiced as an architect and builder between 1886 and 1922 and was known for his private residences and apartment buildings. In 1895, he served as president of the Employers' &

Builders League, and he was named Chairman of the Board of Standards and Appeals in 1918. In the expanded Carnegie Hill Historic District, Leo designed a six-story Renaissance Revival flats building for George H. Toop.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 50. Landmarks Preservation Commission, Research Files.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 47.

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LEVEIN DELISO WHITE SONGER

14 East 96th Street new building (1981)

The firm of Levein Deliso White Songer is responsible for No. 59-61 Christopher Street (1987) in the Greenwich Village Historic District. In the expanded Carnegie Hill Historic District, the firm designed a narrow twenty-one story apartment building.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 143.

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HERBERT LIPPMANN

12 East 93rd Street new facade (1936-37)

Herbert Lippmann maintained his own architectural office in Manhattan between 1920 and 1925. In 1926, he was associated with Henry Churchill in the design of the Art Deco Lowell. In the expanded Carnegie Hill Historic District, Lippmann created a neo-Federal facade for the house of lawyer Carl J. Austrian.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 48.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 349.

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ELECTUS LITCHFIELD & ROGERS

Electus Darwin Litchfield (1872-1952)

Pliny Rogers (1882-1930)

4 East 88th Street a/k/a 4-10 East 88th Street new building (1921)

Electus Darwin Litchfield practiced architecture with Rogers between 1920 and 1925. Litchfield was a major figure in the urban planning movement of the early to mid-twentieth century and worked on the Red Hook Houses in Brooklyn. His own house at 171 East 73rd Street is a designated New York City Landmark.

Pliny Rogers was born in Saginaw, Michigan, and studied architecture at Cornell University. He began his career in New York as a draftsman in the office of Tracy & Swartwout. In 1911 he joined Litchfield as the head of the drafting department and was largely responsible for the design of several notable public buildings, including the St. Paul Public Library and the adjoining J.J. Hill Reference Library (1915). During World War I, he assisted in planning buildings for "Yorkshire Village," an

industrial town near Camden, N.J., built for the Emergency Fleet Corporation. During the 1920s, he designed a number of apartment houses in New York City, and many suburban residences in New York and Connecticut.

In the expanded Carnegie Hill Historic District, the firm designed a nine-story apartment building in the neo-Georgian style with a facade of red brick laid in Flemish bond.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, *171 East 73rd Street Building Designation Report* (LP-1062), (New York, 1980), 2.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 48, 65.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 524.

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ROBERT T. LYONS (dates undetermined)

1155 Park Avenue a/k/a 1151-1155 Park Avenue & 100 East 92nd Street
..... *new building (1914)*
70 East 91st Street *new facade (1905)*

Robert T. Lyons was established as an architect in New York by 1897. He specialized in apartment and hotel design, but also designed townhouses and commercial buildings. He apparently favored the neo-Renaissance style but also employed the more florid Beaux-Arts and more severe neo-Federal styles in his designs. Among his more important commissions are the Coronet apartment house (1901, West 58th Street), the Tammany Central Association Clubhouse (1902, East 32nd Street) and the City Athletic Club (1906, West 54th Street). Important works are also found in the Upper West Side/Central Park West Historic District, including the St. Urban (285 Central Park West, 1905), the only single-towered apartment building along Central Park West and other apartment and studio buildings, including the Bromley Studios/originally the Parkside Hotel (31 West 71st Street, 1916), a tall studio building faced on its narrow street frontage by white glazed terra-cotta.

In the expanded Carnegie Hill Historic District, Lyons designed the neo-Renaissance apartment building at 1155 Park Avenue (corner of East 92nd Street). Lyons was commissioned by Frederick W. Marks to design a new Beaux-Arts facade inspired by the style of Louis XIV for the townhouse at 70 East 91st Street.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 51.
Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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JAMES C[AMERON] MACKENZIE, JR. (1887-1963)

John Sloane House, 48-50 East 92nd Street *new building (1931-32)*

Born in Lawrenceville, New Jersey, and educated at Columbia University and the Ecôle des Beaux-Arts, Mackenzie began his professional career working as a draftsman in the offices of McKim,

Mead & White between 1913 and 1916. In 1916, he entered the military and served with Pershing on the Mexican border. During World War I, he was with the Field Artillery of the American Expeditionary Forces, rising to the rank of major. Mackenzie remained active in the military, helping to organize the 17th Regiment of the New York State Guard during World War II and in 1949 achieved the rank of Brigadier General.

After the first World War, he began his own practice under the firm name of James C. Mackenzie although he was briefly partnered with Polhemus & Coffin and Clinton. In 1922 and 1930-31, he practiced under the name of James C. Mackenzie, Jr. Among his principal designs are: the neo-Georgian corporate headquarters of the Reader's Digest in Chappaqua, NY (1937); the Harlem Branch of the Y.M.C.A. (1932); two low-income housing projects, Sheepshead Bay (1937) and Jacob Riis (1949) for the New York Housing Authority; the redevelopment of Liberty Island (1950); and a number of projects for the military including the Naval Air Base, Port Lyautey, Morocco (1953), and the Naval Training Center, Memphis, Tennessee.

In the expanded Carnegie Hill Historic District, Mackenzie designed an impressive neo-Regency townhouse for John Sloane, head of W. & J. Sloane, which is one of the last large townhouses to be erected in the area.

Landmarks Preservation Commission "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 14, 49.

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MAYERS, MURRAY & PHILLIP

Francis Laurie Spencer Mayers (1886-?)

Oscar Harold Murray (1882-1957)

Hardie Phillip (1887-1973)

*The Church of the Heavenly Rest, 1084-1089 Fifth Avenue a/k/a 2-12 East 90th Street
..... new building (1927-29)*

Francis Mayers was born in Barbados and educated at McGill University in Montreal (B.A. 1908). In 1908-1914 he was a draftsman for Cram, Goodhue & Ferguson, and from 1914 to 1924 he was Bertram Goodhue's office manager, at the same time that Clarence Stein was the office's chief draftsman. Upon the death of Bertram G. Goodhue in 1924, the firm was reorganized into Bertram Grosvenor Goodhue Associates, headed by his three senior assistants, Francis Mayers, Oscar Murray, and Hardie Phillip. In 1931 the three men changed the firm's name to Mayers, Murray & Phillip. On the dissolution of the latter, in 1940, he went out on his own as the firm of Francis L.S. Mayers. Principal works include Dolan Junior High School (1948), St. Mary's School and Convent (1950), and an addition to the Manhattan School of Music (1954).

Oscar Murray was born in England and educated at the Municipal School of Art and Technology in Birmingham, England. After a period of foreign travel he came to New York and worked at Cram, Goodhue & Ferguson. Murray's principal works were churches, including Christ Church in Michigan. At the time of his death his office was at 23 Mill Street in Rhinebeck, New York.

Less is known of Hardie Phillip. Some of his work was commissioned in the West, including several buildings at the California Institute of Technology and the University of Hawaii.

The firm collaborated with Robert D. Kohn, Clarence Stein and Charles Butler in the design of Temple Emanu-El (1927-29) at 840 Fifth Avenue which is located within what is now known as the

Upper East Side Historic District. The firm is also responsible for the designs of the St. Bartholomew's Community House (105 East 50th Street, 1927, a designated New York City Landmark).

In the expanded Carnegie Hill Historic District, the firm designed for the Church of Heavenly Rest, its adjoining Parish House, and the Chapel of the Beloved Disciple in a very severe, almost modern, Gothic style.

American Architects Directory, 1956, 1962

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

Richard Oliver, *Bertram Grosvenor Goodhue* (New York, 1983), 235.

Hardie Phillip obituary, *New York Times*, Oct. 13, 1973.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 247.

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THOMAS H. McAVOY (d. 1887)

122 and 124 East 93rd Street new buildings (1877-78)

Thomas H. McAvoy practiced architecture in Manhattan from 1874 to his death in 1887. He has been credited with two three-story houses in what is now known as the Greenwich Village Historic District: Nos. 189 and 241 Waverly Place (1877). In the expanded Carnegie Hill Historic District, McAvoy designed a pair of neo-Grec rowhouses.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 53.

Landmarks Preservation Commission, *Greenwich Village Historic District Designation Report* (LP-0489), (New York, 1969), 306, 352.

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A(LMERON) WALLACE McCREA (1873-1954)

Grafton W. and Anne Minot House, 11 East 90th Street new facade (1929-30)

McCREA & SHARPE

14 East 94th Street new facade (1926)

Little is known of A. Wallace McCrea's background. During his career he was a specialist in residential architecture and worked on the redesign of the approaches to the Brooklyn Bridge after its completion. He practiced architecture through 1936. In what is now known as the Upper East Side Historic District, McCrea designed new facades for older rowhouses in the 1920s.

In 1929, No. 11 East 90th Street was sold to Grafton W. Minot by William and M. Louisa McAlpin. Minot hired McCrea to redesign the house, which resulted in the present limestone facade with restrained Renaissance-inspired details.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

New York City Landmarks Preservation Commission, *Guide to New York City Landmarks*, compiled by Andrew S. Dolkart (Washington, D.C., 1992), 110

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 52.

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JOHN B. McINTYRE

126 East 93rd Street new building (1875-76)

John B. McIntyre maintained an architectural office in Manhattan from 1872 until 1895, during which time he designed a store and loft building (1880) in the neo-Grec style and altered an Italianate style store and loft building (1885), both in the Tribeca East Historic District. McIntyre moved his office to Astoria in 1898 and to Long Island City in 1899. McIntyre also designed the Boy's Building (1899) of the New York Catholic Protectory (no longer extant) in what is today the neighborhood of Parkchester in the Bronx.

In the expanded Carnegie Hill Historic District, McIntyre designed a small neo-Grec flats building.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 53, 100.

Landmarks Preservation Commission, "Architects' Appendix," *Tribeca East Historic District Designation Report* (LP-1711), (New York, 1992).

Trow's New York City Directory (New York, 1870-73).

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H.P. ALAN MONTGOMERY & JOHN T. RIGGS

19 East 94th Street new facade (1919)

These two architects shared an architectural office between 1917 and 1921. In the expanded Carnegie Hill Historic District, they redesigned an earlier rowhouse, giving it a neo-Gothic facade.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 54, 64.

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HARRY B. MULLIKEN (1871/72-1952)

Madison Court, 1361-1367 Madison Avenue new building (1900-01)

Harry B. Mulliken was born in Sterling, Illinois, and graduated from Columbia University in 1895. He studied architecture under William R. Ware and A.D.F. Hamlin, and in Paris. A member of the Architectural League, he was associated with D.H. Burnham in Chicago in 1895-96 and Ernest Flagg in New York in 1897. Mulliken joined with Edgar J. Moeller (1873-1954) in practice by 1902 and the firm designed many apartment buildings and hotels in New York. Independently, Mulliken designed the neo-Renaissance style Hotel Lucerne (1903-04) within the Upper West Side/Central Park West Historic District. Mulliken retired from practice in 1949 after which Moeller practiced independently.

In the expanded Carnegie Hill Historic District, Mulliken designed a seven-story neo-Renaissance flats building shortly before he formed his partnership with Moeller.

"Mulliken & Moeller," *American Art Journal*, ed F.N. Levy (New York, 1924), vol 21, 440.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 57.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Edgar J. Moeller obituary, *New York Times*, May 26, 1954, p. 29:3.

Harry B. Mulliken obituary, *New York Times*, June 21, 1952, p. 15:6.

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NEVILLE & BAGGE

Thomas P. Neville (dates undetermined)

George A. Bagge (dates undetermined)

1326 Madison Avenue a/k/a 1322-1328 Madison Avenue a/k/a 26-28 East 94th Street
..... new building (1899-1900)
138 East 94th Street a/k/a 1442-1444 Lexington Avenue new building (1901-02)
17 and 19 East 95th Street new buildings (1898-99)

George A. Bagge established an architectural practice in New York by 1889. Thomas P. Neville began his career in 1892 when he joined Bagge in partnership. The firm of Neville & Bagge was active through the second decade of the twentieth century, specializing in store and loft buildings, many located in the Ladies Mile Historic District, and apartment houses designed in the Renaissance Revival style, some found in the Upper West Side/Central Park West Historic District. The firm's residential work was concentrated on the West Side, and they were extremely prolific in the design of rowhouses, flats, and tenements in the Upper West Side/Central Park West Historic District, as well as in Harlem, and in the Chelsea, Hamilton Heights, and Mount Morris Park Historic Districts. In 1924, Bagge joined with his sons, and the firm continued until 1936 as George Bagge & Sons [Son].

In the expanded Carnegie Hill Historic District, the firm of Neville & Bagge designed three groups of flats buildings, all in Renaissance-inspired styles.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 13, 57.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

"Neville & Bagge," *New York Public Library Artists File* (Alexandria, Va., 1987.)

Robert A.M. Stern et al, *New York 1900* (New York, 1983), 303-304.

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A.B. OGDEN & CO.

The Wellington, 1290 Madison Avenue a/k/a 1286-1294 Madison Avenue a/k/a 32 East 92 Street *new building (1898)*

(see A.B. Ogden & Son, below)

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A.B. OGDEN & SON

Alfred B. Ogden (dates undetermined)

Samuel B. Ogden (dates undetermined)

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| <i>1268-1272 Madison Avenue a/k/a 26-28 East 91st Street</i> | <i>new building (1890-91)</i> |
| <i>1296 Madison Avenue (a/k/a 27 East 92nd Street), 1298, 1300, and 1302 Madison Avenue</i> | <i>new buildings (1889-90)</i> |
| <i>1313-1315 Madison (a/k/a 50 East 93rd Street) Avenue</i> | <i>new buildings (1890)</i> |
| <i>1340 Madison Avenue a/k/a 27-29 East 94th Street</i> | <i>new building (1894)</i> |
| <i>48, 50, 52 and 54 East 91st Street</i> | <i>new buildings (1885-86)</i> |
| <i>49 East 91st Street</i> | <i>new building (1886-87)</i> |
| <i>51 and 53-55 East 91st Street</i> | <i>new buildings (1884)</i> |
| <i>1, 3 [5, 7] and 9 East 92nd Street</i> | <i>new buildings (1890-91)</i> |
| <i>15, 17, 19 and 21 East 92nd Street</i> | <i>new buildings (1890)</i> |
| <i>23 and 25 East 92nd Street</i> | <i>new buildings (1889-90)</i> |
| <i>134, 136 and 138 East 92nd Street</i> | <i>new buildings (1880-81)</i> |
| <i>1, 3, 5, 7, 9 and 11 East 93rd Street</i> | <i>new buildings (1891-92)</i> |
| <i>63 East 93rd Street</i> | <i>new building (1891)</i> |
| <i>66 East 93rd Street</i> | <i>new buildings (1890-91)</i> |
| <i>14 East 94th Street</i> | <i>new building (1891-92)</i> |

Alfred B. Ogden established an independent New York City architectural practice in 1874. In 1885 he invited his son, Samuel B. Ogden, to join his firm and changed the name to A.B. Ogden & Son. The father and son team specialized in rowhouse, apartment and industrial design, and examples of their residential work can be found in the Upper West Side/Central Park West and Greenwich Village Historic Districts. An example of their industrial design is the Estey Piano Company Factory (1885) in the Mott Haven section of the Bronx.

The most prolific architects in the district, A.B. Ogden & Co. and A.B. Ogden & Son are responsible for over 45 buildings within the district, many of them for the developers John H. Gray and Walter Reid. These include several flats, tenements and many rowhouses in a variety of historically based styles: neo-Grec, Queen Anne, and Romanesque Revival in the 1880s and Renaissance Revival in the 1890s.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 58. Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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LAURENCE F. PECK (1882-1951)

62-64 East 92nd Street new building (1923-24)

Little is known about the background of Laurence F. Peck. He practiced architecture in New York between 1912 and 1930. In the expanded Carnegie Hill Historic District, Peck designed a neo-Renaissance limestone-faced townhouse for Jean and Mansfield Ferry.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 60.



GEORGE F(REDERICK) PELHAM (1866-1937)

- 1136-1139 Fifth Avenue a/k/a 2 East 95th Street new building (1924-25)
- 46 East 91st Street a/k/a 1265-1269 Madison Avenue new building (1929-30)
- Woodward Hall, 1369-1379 Madison Avenue a/k/a 50 East 96th Street
. new building (1905-06)
- 1160-1170 Park Avenue a/k/a 67-73 East 92nd Street new building (1925-26)
- 21 East 90th Street a/k/a 1260-1266 Madison Avenue new building (1927)
- 51 East 90th Street a/k/a 49-53 East 90th Street new building (1925-26)
- 115-119 East 92nd Street new building (1927-28)
- 125 East 93rd Street a/k/a 125-127 East 93rd Street new building (1923-24)
- 130 East 94th Street a/k/a 130-136 East 94th Street new building (1923-24)

George Frederick Pelham was born in Ottawa, Canada and was brought to New York as a child. His father, George Brown Pelham (1831-1889), opened an architectural practice in New York in 1875 and served as an architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, he specialized in the design of apartment houses during the forty-three years that he practiced.

In the expanded Carnegie Hill Historic District, Pelham is credited with the designs of nine apartment buildings in a variety of revival styles as well as one in the Art Deco style.

American Architects Directory (New York, 1962), 542.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 60.

George F. Pelham obituary, *New York Times* (Feb. 9, 1937).

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 465.



GEORGE FRED(ERIC) PELHAM, JR.(1897-1967)

1056-1059 Fifth Avenue a/k/a 2-4 East 87th Street new building (1948)
1148-1152 Park Avenue a/k/a 72-82 East 92nd Street new building (1939-40)

During his twenty-nine year career, the younger George Fred[eric] Pelham is credited with designing more than 270 multi-family houses in addition to churches, factories, airports, hotels, lofts and office buildings. He was born in New Rochelle, and educated at the New York School of Fine & Applied Arts and the Art Students League. He joined his father's firm in 1918 and remained chief draftsman until 1922 when he became a partner. He organized his own architectural firm in 1928. Among his well known works is the Castle Village complex in Washington Heights. After twenty years of private practice, Pelham joined the firm of Paul Tishman & Comany in 1951 as vice-president in charge of design. Two years later, he left that firm for a position with Kelly & Gruzen.

In the expanded Carnegie Hill Historic District, Pelham is responsible for two modern apartment buildings.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 60.
G.F. Pelham 2D obituary, *New York Times*, June 20, 1967.

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PENNINGTON & LEWIS, INC.

Hall Pleasants Pennington (1889-1942)
Albert William Lewis (dates undetermined)

2 East 88th Street a/k/a 1068-1069 Fifth Avenue new building (1929-30)

The son of a well-known and socially prominent Maryland architect, Hall Pleasants Pennington was born in Baltimore and did his undergraduate work at Princeton. Upon graduation, he continued his studies at the Ecôle des Beaux-Arts for three years. During the First World War, he designed hospitals in France for the Red Cross. In 1918, he entered practice in his native city with his father, Josias. On relocating to New York City during the early 1920s, Pennington joined with Albert W. Lewis, forming the firm Pennington & Lewis, Inc. in 1929. The two men practiced jointly until 1936, when Willis N. Mills was added to the partnership. The firm of Pennington, Lewis & Mills, Inc. specialized in the design of apartment houses. In association with Cross & Cross, the firm designed the Federal Building at 90 Church Street in lower Manhattan.

In the expanded Carnegie Hill Historic District, the firm of Pennington & Lewis designed an apartment building in the Art Moderne style.

Hall Pleasants Pennington obituary, *New York Times*, April 3, 1942.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 60.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 466-467.

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WILLIAM PLATT (1897-1984)

*The National Academy School of Fine Arts,
5-7 East 89th Street new building (1958-59)*

(see William & Geoffrey Platt, below)



WILLIAM & GEOFFREY PLATT

Geoffrey Platt (1905-1985)
William E. Platt (1897-1984)

124 East 92nd Street alteration (1935-36)

William and Geoffrey Platt were two of the five children of the architect Charles A. Platt and Eleanor Hardy Bunker Platt. After receiving his degree from Columbia in 1924 (B.Arch.), William entered his father's office, beginning as a draftsman. He became a member of the American Institute of Architects in 1930 and was elected a Fellow in 1951. Geoffrey entered the firm of Charles A. Platt in the summer of 1931 after attending Harvard (A.B., 1927) and Columbia Architectural School (B.Arch., 1930). Geoffrey became a member of the AIA in 1934 and was elected a Fellow in 1954. Geoffrey was Chairman of the Mayor's Committee for the Preservation of Structures of Historic and Esthetic Importance in 1961-62; Chairman of its successor organization, the Mayor's Landmarks Preservation Commission, in 1962-65, and the first Chairman of the Landmarks Preservation Commission of the City of New York when it was established in April, 1965.

In January, 1933 the firm of Charles A. Platt, William & Geoffrey Platt was formed. After Charles A. Platt's death in September of 1933, the firm of William & Geoffrey Platt was formed in 1934. The firm won first prize in the international competition for the replanning of the central business district in Stockholm, Sweden, in 1934. The work of the firm included commercial, religious, educational and health facilities in the New York and New England areas and residences throughout the country. The majority of the buildings designed by the firm were in traditional styles and the firm was considered a leader in this field.

In the expanded Carnegie Hill Historic District, William Platt designed a four-story modern addition for the art school of the National Academy of Design. The firm of William & Geoffrey Platt substantially redesigned a rowhouse for Mrs. Helen R. Robinson, adding a new cast-stone facade in a modern classical style.

American Architects Directory (New York, 1962), 4, 555.

Landmarks Preservation Commission, research files.

Keith N. Morgan, *Charles A. Platt -- The Artist as Architect* (New York, 1985), 199-209.



JAN HIRD POKORNY

Buttinger House, 10 East 87th Street new building (1955-58)

Active in the field of preservation architecture, Jan Hird Pokorny was responsible for the plans for the renovation of buildings in the South Street Seaport including Nos. 181 through 193 Front Street as well as the South Street Seaport Museum, and the restoration of Schermerhorn Row (all completed in

1983). In conjunction with Felix Augenfeld he designed a modern five-story townhouse for Muriel Buttinger, a writer and collector of books, which is within the boundaries of the expanded Carnegie Hill Historic District. In 1980, the New Library, Speech and Theater, and Auditorium Buildings along Paul Avenue at Lehman College in the Bronx were built to the designs of Pokorny and David Todd & Associates.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 32, 33, 381, 425

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JOHN RUSSELL POPE (1874-1937)

Spence School, 20-24 East 91st Street new building (1929)
Virginia Graham Fair Vanderbilt House, 60-64 East 93rd Street
. new building (1930-31)

Born in New York, John Russell Pope studied at the College of the City of New York, Columbia University, the American Academy in Rome, and the *École des Beaux-Arts* in Paris. Returning to New York in 1900, Pope entered the office of Bruce Price. During this time he met Charles McKim of McKim, Mead & White, an association which greatly influenced his later designs. By 1903 Pope had established an independent practice in New York. His commissions were for public buildings, colleges, churches, hospitals, monuments and private residences; those displaying classical styles are considered his most successful. Pope is best known for his classical monuments: the Roosevelt Memorial of the American Museum of Natural History in the Upper West Side/Central Park West Historic District (a designated New York City Landmark), and Constitution Hall (1929), the National Archives Building (1935), the National Gallery of Art (1939), and the Jefferson Memorial (completed after his death), all in Washington, D.C. Also in New York City, Pope designed the Frick Reference Library (10 East 17th Street), a designated New York City Landmark. Pope was a Fellow of the American Institute of Architects and received medals of honor from the Architectural League and the New York Chapter of the AIA. At the time of his death Pope was considered one of the foremost architects in the United States.

In the expanded Carnegie Hill Historic district, Pope designed the original building for the Spence School in the neo-Georgian style and the Virginia Graham Fair Vanderbilt House in the neo-French Classic style from the period of Louis XV.

Herbert Croly, "Recent Works of John Russell Pope," *Architectural Record* 29 (June, 1911), 441-508.
Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 62.
Landmarks Preservation Commission, *Romanian Permanent Mission to the United Nations (formerly Mrs. Graham Fair Vanderbilt House)* (LP-0436), (New York, 1968); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

"John Russell Pope," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 3, 450-451.

"John Russell Pope," *Who Was Who in America* (Chicago, 1967), vol. 1, 482.

John Russell Pope obituary, *New York Times*, Aug. 28, 1937, p. 15:1.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 480-81.

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WALTER REID, (JR.)

- 1, 3 and 9 East 92nd Street new buildings (1890)*
(with A.B. Ogden & Son)
- 14, 16, 18 and 20 East 93rd Street new buildings (1892-93)*
- 22 and 24 East 93rd Street new buildings (1893)*

In the expanded Carnegie Hill Historic District, Reid is credited with the designs of several rows of Romanesque Revival and Renaissance Revival houses. He regularly worked with his developer father of the same name and the firm of A.B. Ogden & Son.



ROCHE, DINKELOO & ASSOCS. (KEVIN ROCHE, JOHN DINKELOO & ASSOCIATES)

- Jewish Museum, 1109-1112 Fifth Avenue addition (1988-93)*

Among the notable works of the firm of Kevin Roche, John Dinkeloo & Associates are the Ford Foundation Building (321 East 42nd Street, 1967), additions (since 1969) to the Metropolitan Museum of Art, the renovation of the Central Park Zoo, and the design of the Unicef Building at 3 United Nations Plaza, and Nos. 1 and 2 United Nations Plaza. In the expanded Carnegie Hill Historic District, Kevin Roche, John Dinkeloo & Associates constructed a new addition for the Jewish Museum, replicating the French Gothic design of the Warburg Mansion.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 254, 256, 340, 378-79.



EMERY ROTH (1871-1948)

- 1124-1125 Fifth Avenue a/k/a 2 East 94th Street new building (1925-26)*
- 1132-1134 Fifth Avenue new building (1927-28)*
- 1143 Park Avenue new storefronts (1924)*
- 1145 Park Avenue new facade (1920-24)*
- 1149 Park Avenue new facade (1917)*
- 1175 Park Avenue a/k/a 1167-1177 Park Avenue a/k/a 100-116 East 93rd Street*
. new building (1924-25)

Emery Roth was born in Galzecs, Hungary, and when orphaned at age 13, he was sent to America. He first immigrated to Chicago and then to Bloomington, Illinois. With painting and drawing as his hobbies, and with no formal architectural training, he spent three years as an apprentice in an architectural firm, most of which time was spent copying plates of classical orders. In Bloomington, Roth also worked as a carpenter/builder for a short time. After an unsuccessful attempt to find work in Kansas City, Roth was offered, and accepted, a position with Burnham & Root as a draftsman for the World's Columbian Exposition in Chicago. Roth assisted Julius Harder with the preparation of drawings for the celebrated Palace of Fine Arts, (which had been designed by Charles B. Atwood), and drew plans for two small fair pavilions. He also assisted Richard Morris Hunt with modifications to his plans for the fair's Administration Building. Roth so impressed Hunt with his talent that he was promised a job in New York if he chose to relocate.

Faced with the difficulty of finding work in Chicago after the close of the Exposition, Roth opened a very successful mail-order architectural rendering business. He soon decided to move to New York and was hired into Hunt's office. While with Hunt, Roth drafted interior perspectives of the "Breakers," Cornelius Vanderbilt's Newport, Rhode Island, mansion, and met Ogden Codman, Jr., an architect and interior designer. After Hunt's death, Roth accepted a position with Codman, where he became familiar with historical styles.

In 1895 Roth opened his own office at 248 West 16th Street. Three years later, he bought the architectural practice of Theodore G. Stein & Eugene Yancey Cohen for \$1000. As part of the agreement, Roth was entitled to represent himself as a partner in the firm of Stein, Cohen & Roth in order to capitalize on the established name of the firm; in reality, Roth worked on his own. To the firm's credit are the Irving Place Theater (1899-1900) and the Saxony Apartments (1901) at 250 West 82nd Street, Roth's first apartment design.

Soon after the turn of the century Roth returned to independent practice, specializing in luxurious apartment houses. The Hotel Belleclaire (2171-2179 Broadway, 1901-03, a designated New York City Landmark) which exhibits elements of the French Beaux-Arts and Viennese Secession styles, is considered Roth's first major work in New York City. In the 1910s he experimented with the Art Nouveau style, and in the 1920s his designs became more classically-inspired and often incorporated elements of the Art Deco style. Roth's designs include: the San Remo Apartments (145 Central Park West, 1928-29), the Beresford Apartments (211 Central Park West, 1928-29), the Eldorado Apartments (300 Central Park West, in association with architects Margon & Holder, 1931), all designated New York City Landmarks, and many other apartment buildings, in the Upper West Side of Manhattan and included within the boundaries of the Upper West Side/Central Park West and Riverside-West End Historic Districts. In 1932 Roth's son Richard, and later his son Julian, joined the firm which then became known as Emery Roth & Sons. In 1938-39, the firm designed the Normandy Apartments (a designated New York City Landmark), which is considered to be one of Roth's last great apartment house designs. The younger Roths continued in practice after their father's death and enjoyed prolific careers.

In the expanded Carnegie Hill Historic District, Roth designed two apartment buildings on Fifth Avenue and one on Park Avenue. Also on Park Avenue he designed new facades for two rowhouses and added a storefront extension to another.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 22,66,72.

Key to the Architects of Greater New York (New York, 1900), 56.

Key to the Architects of Greater New York (New York, 1901), 62.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); *Normandy Apartments Designation Report* (LP-1568), (New York, 1568); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

Steven Ruttenbaum, *Mansions in the Clouds* (New York, 1986).

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ROUSE & GOLDSTONE

William Lawrence Rouse (1874-1963)

Lafayette A. Goldstone (1876-1956)

*1107 Fifth Avenue a/k/a 1106-1108 Fifth Avenue a/k/a 2-4 East 92nd
Street new building (1925)*

William L. Rouse was born in New York City and educated at the Stevens Institute of Technology in Hoboken, New Jersey. After setting up his practice in the early twentieth century, he began to design apartment buildings. The Hendrik Hudson Apartments at Riverside Drive and 110th Street (1907) is one of his most successful early works, noted for its ornate Renaissance-inspired belvederes at the roof line. Early in his career, Rouse worked with John T. Sloan.

Born in Poughkeepsie, New York, Lafayette A. Goldstone came to New York City at the age of 15 after receiving lessons in architecture and drawing from William Henry Cusack. First an apprentice with Carrère & Hastings (see), Goldstone later obtained positions with William A. Bates of Bates & Barlow and Cleverdon & Putzel (see). After service in the Spanish-American War in 1898, he was employed by a real estate developer and builder active in erecting old law tenements on the Lower East Side. In this position he supervised the construction of tenements designed by George F. Pelham (see). Goldstone also worked for a time with the building firm of Norcross Brothers. Finally, in 1902, he opened his own practice with the design of three private residences on the Upper West Side. His early work was devoted largely to designs of new law tenements, but he later received commissions for apartment houses. It was during this period that Goldstone also designed store and loft buildings, including those located within the Ladies Mile Historic District. At one point in his career, Goldstone hired Alfred Leuchtag (see Gronenberg & Leuchtag) as an assistant.

Rouse & Goldstone were practicing together by 1910, and they established an early foothold in the redevelopment of the Upper East and Upper West Sides of Manhattan with apartment buildings which altered the appearance and character of these neighborhoods in the years before and after World War I. Examples of the firm's work can be found in the Riverside-West End Historic District and in the Upper West Side/Central Park West Historic District where their designs reflect a variety of revival styles.

After 1930, Rouse and Goldstone practiced separately, each continuing to specialize in apartment house design. In 1941 Goldstone was associated with Frederick L. Ackerman on the design of the Lillian Wald Houses (1947), a joint project of the New York City Housing Authority and the New York State Division of Housing.

In the expanded Carnegie Hill Historic District Mrs. Marjorie Merriweather Post Close Hutton commissioned the firm to design a large apartment building on the site of her mansion. The neo-Renaissance style building contained the largest single apartment (54 rooms) ever created in New York City.

Lafayette A. Goldstone obituary, *New York Times*, June 23, 1956, p. 17:2.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

William L. Rouse obituary, *New York Times*, Aug. 20, 1963, p. 33.

Trow's New York City Classified Directory (New York, 1925), 2462.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 66.
Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 386.

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GILBERT A. SCHELLENGER (dates undetermined)

56 and 58 East 91st Street *new buildings (1887-89)*
60 and 62 East 91st Street *new buildings (1887-88)*
25, 27, 29, 31 East 93rd Street and 1316 (a/k/a 33 East 93rd Street),
1318, 1320 Madison Avenue *new buildings (1889-90)*

Gilbert A. Schellenger was established as an architect in New York by 1882 and specialized in residential architecture, designing rowhouses, tenements, flats and small apartment buildings. A skilled designer, he followed contemporary stylistic trends: Romanesque Revival in the 1880s and early 1890s; Queen Anne in the late 1880s; neo-Renaissance in the 1890s; and Beaux-Arts at the turn of the century. His rowhouse and apartment building designs may be found on the Upper East Side, in the Upper West Side/Central Park West Historic District, and Harlem. Examples of his apartment building designs can be found within the boundaries of the Greenwich Village Historic District. He was particularly active on the Upper West Side; over 200 buildings designed by him survive. These were usually not single buildings designed in isolation, but rows of houses or groups of tenements or flats buildings.

In the expanded Carnegie Hill Historic District, Schellenger designed four groups of houses, all in the Renaissance Revival style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 67.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); *351, 352, 353, 354, 355 Central Park West House Designation Reports* (LP-1641--45), (New York, 1987); "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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GEORGE L. SCHELLING

65 East 93rd Street *alteration (1930)*

Little is known of George L. Schelling who is listed in Manhattan directories in 1911 and 1916-18. In the expanded Carnegie Hill Historic District, Schelling converted a small two-family house into a single-family house and designed a new facade. Schelling also acted as the builder for the project under the name of Schelling-Busch, Inc.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 68.

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MOTT B. SCHMIDT (1889-1977)

John and Emily Trevor House, 15 East 90th Street new building (1927-28)
57-61 East 91st Street new building (1923-24)

Mott B. Schmidt was a specialist in city and country houses for wealthy clients. His urban designs are particularly well represented in the Upper East Side Historic District. Born in Middletown, New York, and raised in Brooklyn, Schmidt was educated at Pratt Institute. After a two-year period of traveling and a short period in another architect's office, he established his own practice around 1912. In the years after World War I until the early 1920s, he received numerous commissions to remodel older townhouses, providing new interior layouts which have been praised for their functional planning and redesigning the facades in the neo-Georgian style which was one of the most popular of several stylistic models favored by affluent clients in the first two decades of the century.

Example of his neo-Georgian designs may be found in the expanded Carnegie Hill Historic District at 15 East 90th Street in the townhouse for John and Emily Trevor and at 57-61 East 91st Street in the townhouse for Guy and Cynthia Cary.

Schmidt remained faithful to his stylistic predilections until his death in 1977. One of his last works was the annex to Gracie Mansion, designed in collaboration with F. Burrell Hoffman, Jr., and Edward Coe Embury.

Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

Mott B. Schmidt: An Architectural Portrait (Katonah, N.Y.: Katonah Gallery, 1980).

Mott B. Schmidt obituary, *New York Times*, Feb. 21, 1980, p. C20.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 286, 366, 384.



LEONARD SCHULTZE & ASSOCIATES (1877-1951)

Leonard Schultze (1877-1951)

15 East 91st Street a/k/a 13-15 East 91st Street a/k/a 1274-1284 Madison Avenue
. new building (1946-47)

Leonard Schultze, born in Chicago, studied at the College of the City of New York, and the Metropolitan Museum of Art. Entering the profession in 1900, he was named chief of design for Grand Central Terminal in 1903, remaining in that position until 1911 when he was put in charge of the design and construction of all buildings relating to the terminal.

The firm of Schultze & Weaver was formed in 1921 and lasted until Weaver's death in 1939, at which time Schultze changed the name to Schultze & Associates. The partnership developed a wide reputation for hotel design. Notable examples were the Sherry Netherland (1926), the Pierre (1929), and the Waldorf Astoria (1929, a designated New York City Landmark). The firm also designed the Breakers in Palm Beach, the Atlanta Biltmore in Atlanta, the Los Angeles Biltmore in Los Angeles and the Sevilla Biltmore in Havana. Other work included housing developments, offices and private clubs.

In the expanded Carnegie Hill Historic District the firm designed a fifteen-story modern apartment building.

National Cyclopedia of American Biography, vol. 33, pp. 449-450.

New York Times, Jan. 2, 1939, p. 23; Apr. 26, 1951, p. 76.
Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); *Waldorf-Astoria Hotel Designation Report* (LP-1812), (New York, 1993).
Who's Who in New York, 1929.

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SCHUMAN & LICHTENSTEIN

Sidney Schuman (dates undetermined)
Sam Lichtenstein (dates undetermined)

7 East 86th Street a/k/a 5-7 East 86th Street new building (1960)

The firm of Schuman & Lichtenstein was organized in 1948 and specialized in the design of institutional and apartment buildings including Temple Israel, a synagogue at 112 East 75th Street in 1964-68. In the expanded Carnegie Hill Historic District, the firm of Schuman & Lichtenstein designed a modern apartment building.

American Architects Directory (New York, 1970), 248.
Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).
Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 374.

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SCHWARTZ & GROSS

Simon I. Schwartz (1877?-1956)
Arthur Gross (1877-1950)

1165 Park Avenue a/k/a 1157-1165 Park Avenue & 101-103 East 92nd Street new building (1925-26)
1185 Park Avenue a/k/a 1181-1197 Park Avenue, 101-123 East 92nd Street & 100-128 East 94th Street new building (1928-29)

Simon I. Schwartz and Arthur Gross, both graduates of the Hebrew Technical Institute, formed their successful partnership in 1902. From the beginning the firm specialized in both luxury apartments and hotels, particularly luxury buildings with ample plans and generous proportions. Examples of the firm's commercial work can be found within the boundaries of the Ladies Mile Historic District and the Tribeca West Historic District. Their apartment house designs are particularly prevalent on the Upper East and Upper West Sides and in Morningside Heights.

In the expanded Carnegie Hill Historic District, the firm of Schwartz & Gross designed No. 1165 Park Avenue, a neo-Georgian style apartment building, and No. 1185 Park Avenue, a neo-Gothic apartment building designed around an interior courtyard which may be seen as a continuation of a tradition of apartment house plans found on the Upper West Side of Manhattan.

Arthur Gross obituary, *New York Times*, Nov. 7, 1950, p. 25:2.
Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).
Simon I. Schwartz obituary, *New York Times*, Apr. 25, 1956, p. 35:3.

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SCHWARZMANN & BUCHMAN

Herman J. Schwarzmann (1843-1891)
Albert C. Buchman (1859-1936)

123, 125, 127, 129, 131 and 133 East 91st Street new buildings (1885-86)

Herman J. Schwarzmann, born in Germany and trained as an architect and engineer, arrived in this country when he was twenty-one and subsequently settled in Philadelphia. First employed as an assistant engineer of the waterworks in Fairmont Park, Schwarzmann achieved renown as the Architect-in-Chief of the Centennial Exposition held in Philadelphia in 1876. After the close of the exposition, he moved to New York where he began practicing architecture in 1880. In 1881, Albert Buchman joined him, and in 1885 a partnership was formed which lasted until 1888.

Buchman, who later was a member of the firms of Buchman & Deisler, Buchman & Fox (see) and Buchman & Kahn, trained at Cornell and Columbia Universities.

In the expanded Carnegie Hill Historic District, the firm of Schwarzmann & Buchman designed a pair of houses at 70 and 72 East 91st Street (subsequently completely altered) and a row at Nos. 123 through 133 East 91st Street which retains many of its neo-Grec features.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 19, 68.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 88, 542-543.

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EDWARD I[SAAC] SHIRE (1874-?)

53-55 East 91st Street new facade and alterations (1907-08)

Edward Isaac Shire was born in New York City and educated at City College (1889-93), Columbia University (PH.B., 1896), and the Ecôle des Beaux-Arts, Paris (1898-1900). Formerly in the firm of Shire & Kaufman, he started in his own firm, Edward I. Shire, in 1900. He was also associated with Bloch & Hesse. His work included residential, commercial, industrial, religious, educational, recreational and health facilities, as well as public and mortuary structures and interior design. Shire designed several houses located within the boundaries of the Upper East Side Historic District.

In the expanded Carnegie Hill Historic District, Shire designed a neo-Georgian facade for the townhouse of Max Greene and added a four-story extension at the rear.

American Architects Directory, 1956

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

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LUSBY SIMPSON

1273-1279 Madison Avenue a/k/a 47 East 91st Street new building (1950-51)

Little is known of Lusby Simpson, although he won the open competition conducted by the Architect's Emergency Committee in 1933, open to all unemployed architects and draftsmen for the renovation of Bryant Park. In 1950-51, he designed a one-story modern bank building for the National City Bank of New York (now Citibank).

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, *Bryant Park Designation Report* (LP-0879), (New York, 1974).

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SNELLING & POTTER

Grenville T. Snelling (d. 1920)

Howard Nott Potter (d. 1937)

66 East 91st Street new facade (1909)

Little is known of the members of the architectural firm of Snelling & Potter. Grenville T. Snelling was an instructor at Columbia College. Howard Nott Potter and Snelling began practicing together in 1895 and the partnership continued for over fifteen years. Potter continued practicing independently through 1922 while Snelling maintained an architectural office until 1913. Within the boundaries of the expanded Carnegie Hill Historic District, the firm modernized the facade of a rowhouse, adding neo-Classical details, for William H. Hyde, son-in-law of Bishop Henry C. Potter, a relative of the architect.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 62, 71.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 73.

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JOHN B. SNOOK (1815-1901)

1388 Lexington Avenue new building (1871-72)

John Butler Snook was born in England where his father was a carpenter and builder. The younger Snook worked as a bookkeeper and draftsman in his father's office and there received a strong foundation in construction. By 1835 Snook was established in New York as a carpenter/builder, in 1836 he worked with William Beer, and by 1837 he was established as an architect. The Snook/Beer partnership dissolved in 1840 and by 1842 Snook found work with Joseph Trench. Later, Trench and Snook formed a partnership with Trench taking the senior position. The work of this firm helped to introduce the Anglo-Italianate style to New York with buildings such as the A.T. Stewart Store (in 1846 the country's first department store), and the Metropolitan Hotel. With Trench's departure for California in the 1850s, Snook rose from junior partner to the head of the firm.

Snook became an extremely prolific architect-builder who worked in virtually all revival styles and designed structures of all types, thereby expanding his architectural practice into one of the largest in New York. The first Grand Central Station (1869-71) was one of his best known works. Within the

boundaries of the expanded Carnegie Hill Historic District, Snook designed a mansarded Second Empire house.

In 1887, Snook took his three sons Thomas Edward Snook (1864?-1953), James Henry Snook (1847-1917), Samuel Booth Snook (1857-1915), and a son-in-law, John W. Boyleston (1852-1932) into his office, changing the firm's name to John B. Snook & Sons to celebrate the firm's fiftieth anniversary. A few years after the death of John B. Snook, the firm's name was changed to John B. Snook Sons. The firm continued well into the next century.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Tribeca West Historic District Designation Report* (LP-1713), (New York, 1991); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

"John Butler Snook," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 4, 95.

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GEORGE W. SPITZER (dates undetermined)

Hotel Ashton, 1306-1312 Madison Avenue a/k/a 26-28 East 93rd Street
..... new building (1897-98)

Little is known of George Spitzer, who established an architectural practice in New York by 1887 and practiced through 1917. He designed several neo-Romanesque style houses (1899) in the Hamilton Heights Historic District; in 1901 he designed a neo-Renaissance style store and loft building at 11 West 20th Street (now included in the Ladies Mile Historic District). In the expanded Carnegie Hill Historic District, he designed the Renaissance Revival Hotel Ashton.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 71. Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 73.

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SPRINGSTEEN & GOLDHAMMER

George W. Springsteen (1879-1954)
Albert Goldhammer (dates undetermined)

140 East 95th Street a/k/a 1466-1472 Lexington Avenue new building (1929)

Born in Brooklyn, George W. Springsteen studied at Cooper Union for the Advancement of Science and Art and Pratt Institute. The early years of his architectural career were spent in the office of Rouse & Goldstone (see). He later formed the partnerships of Mast & Springsteen and Saff & Springsteen. In 1919 the firm of Springsteen & Goldhammer was formed with Albert Goldhammer, of whom little is known. In partnership for fifteen years, the firm was active in the design of apartments for

low-cost housing in the city, many examples of which can be found in The Bronx. Their first such project was the Amalgamated Cooperative Apartments (1926-27). Independently, Goldhammer designed a synagogue, school and apartment building for the Society for the Advancement of Judaism in 1939.

In the expanded Carnegie Hill Historic District, the firm of Springsteen & Goldhammer designed a small apartment building with neo-Medieval ornament.

Landmarks Preservation Commission, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

George W. Springsteen obituary, *New York Times*, Oct. 6, 1954, p. 25:1.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 73.

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CHANDLER STEARNS

9 East 93rd Street new facade and alteration (1929-32)

In the expanded Carnegie Hill Historic District, Stearns is indicated as the architect on the plans for the alteration which created the neo-Georgian facade of No. 9 East 93rd Street.

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J[OSEPH] ARMSTRONG STENHOUSE (1863?-1931)

*Otto and Addie Kahn Mansion, 1 East 91st Street a/k/a 1100-1105 Fifth Avenue
. new building (1914-17)*

After serving an apprenticeship in Dundee, Scotland, Stenhouse worked in Aberdeen before joining a London firm. While in London, he was responsible for several blocks of West End mansions. He practiced architecture in New York between 1916 and 1930 where he designed Fifth Avenue mansions for prominent New Yorkers. Not only did he design the mansions, but he had a special flair for interior decoration and designed and arranged practically the whole of the interior work and furniture in these houses. He also traveled extensively in Europe.

In the expanded Carnegie Hill Historic District, the Otto Kahn Mansion, a designated New York City Landmark, was built according to his and C.P.H. Gilbert's (see) designs. This imposing residence, with its grand scale, distinguished design, and superb construction, provided a grand home for one of the best known financiers and art patrons of the period.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, *Otto Kahn House, now part of the Convent of the Sacred Heart Designation Report* (LP-0675), (New York, 1974).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 74.

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FREDERICK J. STERNER (1862-1931)

109-111 East 91st Street new building (1916-17)

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STERNER & WOLFE

Frederick J. Sterner (1862-1931)
John Wolfe (dates undetermined)

25 East 94th Street new facade (1919-20)

Frederick Sterner was a native of England who came to this country in the 1870s. He settled in Denver, Colorado where, in partnership with Ernest Varian, and later George H. Williamson, he practiced architecture for nearly thirty years. Among his important commissions were the Denver University and Athletic Clubs, the Antlers Hotel and a castellated mansion called "Glen Eyrie," both in Colorado Springs. In 1909 Sterner moved to New York where he received many commissions for the remodeling of townhouses. His designs often included "Italian" gardens, and the addition of picturesque details to the facades, such as Spanish patterned tiles and delicate iron railings. Many of his clients were artists, among them George Bellow and Robert Chanler. He remodeled several townhouses on East 19th Street in the Gramercy Park Historic District. He designed his own house at 139 East 19th Street, which has a tile roof and shows the influence of Spanish prototypes. Sterner later moved uptown to 154 East 63rd Street, which he remodeled, across the street from the Barbara Rutherford Hatch house, another Sterner design and a designated New York City Landmark. At about the same time he also remodeled the houses at Nos. 151 and 152 East 63rd Street, creating a small enclave much as he had done several years earlier on East 19th Street. Between 1918 and 1920 he was in partnership with John Wolfe.

In the expanded Carnegie Hill Historic District, Sterner designed a neo-Georgian townhouse, for Mrs. I. Townsend Burden, Jr. Sterner & Wolfe designed a neo-classical facade for an older rowhouse on East 94th Street.

Frederick J. Sterner obituary, *Architectural Forum*, 55 (Dec., 1931), 22.
Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).
Frederick Sterner obituary, *New York Times*, Nov. 14, 1931.



HARVEY STEVENSON (1894-?)

8 East 93rd Street alteration (1940)

Harvey Stevenson, born in Groton-on-Hudson, took his A.B. at Yale in 1917, and then traveled abroad. He worked as a draftsman for Tracy & Swartwout, 1919-1920, for Murphy & Dana, 1920-21, and for McKim, Mead & White (see), 1921-1923. Following his brief association with Eastman Studts, he was a partner in the firm of Morris & O'Connor-Harvey Stevenson, and then established his own firm. At one time he was associated with Rogers & Butler. Stevenson's work included private residences and the Administration Building at the 1939 New York World's Fair. He was a Member of the American Institute of Architects, New York Chapter, and served as its president in 1941-1942.

In the expanded Carnegie Hill Historic District, Stevenson was commissioned by attorney Frederick A.O. Schwarz to modify an earlier rowhouse. Alterations included removing the stoop, creating a main entrance at basement level and simplifying the ornament, resulting in a neo-Classical design.

American Architects Directory, 1956, 1962
Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).



LEO STILLMAN (1903-1989)

11-13 East 88th Street new building (1954)

Leo Stillman, who was born in Russia and received his education at City College and the Beaux Arts Institute of Design, was a prolific architect of New York City apartment buildings. Beginning his career in 1923 as a draftsman with Nathan Rotholz, he became associated with Albert Goldhammer (see Springsteen & Goldhammer) in the 1930s. Establishing his own firm in 1941, Stillman is noted for his design of six-story apartment building complexes, designed around central courtyards.

In the expanded Carnegie Hill Historic District, Stillman designed No. 11-13 East 88th Street, a modern apartment building.

American Architects Directory, 1962, 678.

Landmarks Preservation Commission, Research Files.

Leo Stillman obituary, *New York Times*, October, 27, 1989.

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SUGARMAN, HESS & BERGER

M. Henry Sugarman (1888-1946)

Arthur P. Hess (dates undetermined)

Albert G. Berger (1879-1940)

17 East 96th Street a/k/a 17-19 East 96th Street new building (1923-24)

M. Henry Sugarman was born in New York and studied at Columbia University, the National Academy of Design, and in England and France. He first practiced with New York architect J.E.R. Carpenter for eight years, then worked in Alabama and South Carolina from 1915 to 1917. He then formed the firm of Sugarman & Bloodgood which lasted until the early 1920s. In 1923 he joined with Arthur P. Hess and Albert G. Berger in partnership. Sugarman was a member of the American Institute of Architects and the New York Society of Architects. He was awarded the Gold Medal of the AIA in 1925.

Albert G. Berger was born in Hungary and studied architecture and engineering at the University of Budapest. He traveled to the United States in 1904 and began his architectural career with the New York firm of Schwartz & Gross where he assumed the position of chief draftsman. He later practiced with the firm of Starrett & Van Vleck, also of New York. He joined in partnership with Sugarman in the early 1920s.

Little is known of Arthur P. Hess. When Hess left the firm in 1926, Sugarman and Berger maintained an active partnership and designed such buildings as the New Yorker Hotel and the Fifth Avenue Hotel. They also worked in Philadelphia.

In the expanded Carnegie Hill Historic District, the firm of Sugarman, Hess & Berger designed a fifteen-story apartment building with neo-Classical ornament.

Landmarks Preservation Commission, "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989).

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JOHN SULLIVAN

- 1141 Park Avenue new building (1884-85)*
- 1143 and 1147 Park Avenue new buildings (1884-85)*
- 103 East 91st Street new building (1884-85)*
- 113 East 91st Street new building (1884-85)*

In the expanded Carnegie Hill Historic District, builder/architect Sullivan designed and built a cluster of neo-Grec rowhouses along Park Avenue and East 91st Street with a flats building at the Park Avenue corner. Most do not survive.



THEODORE E. THOMSON (dates undetermined)

- 58 and 60 East 92nd Street new building (1883-84)*

Little is known of Theodore E. Thomson. He was established in New York as an architect by 1874 and for a time had an office in Brooklyn. Much of his practice was devoted to the design of residential buildings in Manhattan. Rowhouses constructed according to his designs in the Renaissance Revival style are represented in the Riverside-West End and the Upper West Side/Central Park West Historic Districts. Thomson continued in practice through 1913.

In the expanded Carnegie Hill Historic District, Thomson designed a row of neo-Grec houses, two of which survive.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 75. Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); "Architects' Appendix," *Riverside - West End Historic District Designation Report* (LP-1626), (New York, 1989); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 77.



TREANOR & FATIO

- William A. Treanor (1888-1946)
- Maurice Fatio (dates undetermined)

- 63 East 90th Street new facade (1923)*

William A. Treanor studied engineering at Pratt Institute in Brooklyn before entering the School of Architecture at Columbia. He first practiced in the office of William Welles Bosworth and later with Harrie T. Lindberg. Treanor went on to develop a prestigious clientele among society notables, producing suburban and vacation residences on Long Island and Palm Beach. Among his clients were the Duchess of Marlborough (Consuelo Vanderbilt); George, Harold S. and William K. Vanderbilt; the Marquis de Cuevas; Otto Kahn; and Mrs. Mortimer Schiff. The Indian Creek and Palm Beach Gold Clubs were by Treanor as was the Copacabana Hotel in Brazil.

Although nothing is known about Maurice Fatio, it appears the firm of Treanor & Fatio was formed about 1923 and remained in existence through 1940. Examples of the firm's work can be found

in the Upper East Side Historic District, where they are responsible for two new facades on existing buildings and several alterations.

In the expanded Carnegie Hill Historic District, the firm of Treanor & Fatio redesigned an earlier rowhouse in the neo-Georgian style.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

William A. Treanor obituary, *New York Times*, Aug. 31, 1946.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 78.

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TROWBRIDGE & LIVINGSTON

Samuel Beck Parkman Trowbridge (1862-1925)

Goodhue Livingston (1867-1951)

John B. and Caroline Trevor House, 11 East 91st Street . . . new building (1909-11)

S.B.P. Trowbridge was born in New York City. After his early education in the city's public schools, he did his undergraduate studies at Trinity College in Hartford. On graduating in 1883, he entered Columbia's School of Mines where his father was teaching engineering, and later furthered his training at the American School of Classical Studies in Athens and at the Ecôle des Beaux-Arts in Paris. On his return to New York, he entered the office of George B. Post.

Goodhue Livingston, a descendant of a prominent colonial New York family, received his undergraduate and graduate degrees from Columbia during the same period Trowbridge was at the school. He also practiced with George B. Post.

In 1894, Trowbridge, Livingston and Stockton B. Colt formed a partnership that lasted until 1897 when Colt left the firm. The firm then became known as Trowbridge & Livingston and gained recognition for its public and commercial buildings, among which are: the B. Altman & Co. department store (34th Street and Fifth Avenue, 1906), the St. Regis Hotel (55th Street and Fifth Avenue, 1904), the J. P. Morgan & Co. Building (23 Wall Street, 1913), all designated New York City landmarks and the New York Stock Exchange extension (1923), the Oregon State Capitol (1936-38, with Francis Keally), and buildings for the American Museum of Natural History, including the Hayden Planetarium, in the Upper West Side/Central Park West Historic District. Trowbridge & Livingston also designed residential buildings in a variety of styles popular at the time, including the neo-Federal, Beaux-Arts and neo-Renaissance. Numerous examples of their residential work can be found in the Upper East Side Historic District.

Trowbridge was a member and past president of the Architectural League of New York and a member of the Society of Beaux-Arts Architects. He was also appointed Chairman of the National Council of Fine Arts and was a Trustee of the American Academy in Rome. Livingston was a Fellow of the American Institute of Architects, a member of the Architectural League and a recipient of its medal of honor.

In the expanded Carnegie Hill Historic District, the architects designed the house for newlyweds John B. and Caroline Wilmerding Trevor. This house, faced with limestone and crowned with a mansard roof, is a restrained Beaux-Arts design.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 50, 76.

Landmarks Preservation Commission, *John B. Trevor House Designation Report* (LP-0678), (New York, 1974); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

"Goodhue Livingston," *Who Was Who in America* (Chicago, 1967), vol 1, 125.

Goodhue Livingston obituary, *New York Times*, June 4, 1951, p. 22:1.

Samuel B.P. Trowbridge obituary, *New York Times*, Jan. 20, 1925, p. 17:4.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 606-07.

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HORACE TRUMBAUER (1869-1938)

Mrs. Amory S. Carhart House, 3 East 95th Street new building (1913-21)

Horace Trumbauer, a life-long resident of Philadelphia, achieved great prominence as an architect despite his lack of formal architectural training. At the age of 16, he went to work for the Philadelphia architects George W. and W.D. Hewitt, then opened his own office in 1892. One of his important early commissions was "Lynnewood Hall" at Elkins Park, Philadelphia, for Peter A.B. Widener (1898). This led later to several other commissions from Widener including the Widener Home for Crippled Children, the Widener Office Building, and the Widener Memorial Training School, all in Philadelphia; and the Widener Memorial Library at Harvard University. Among his other important Philadelphia commissions, planned in conjunction with the major Parisian-inspired Benjamin Franklin Parkway development, were the Free Library of Philadelphia (designed 1908, constructed 1917-27) modeled after Gabriel's buildings on the Place de la Concorde, and the Philadelphia Museum of Art (1919-1928), designed in conjunction with Zantzinger, Borie & Medary. He also designed residences for many wealthy and socially-prominent members of Philadelphia, Washington, and New York society. Among them were those for James B. Duke, for whom he also planned Duke University, at 1 East 78th Street (1909-12) and for Mrs Amory S. Carhart at 3 East 95th Street (1913-21) and the unusual Louis XVI style Adelaide L.T. Douglas Residence at 57 Park Avenue (1909-11), all designed New York City Landmarks.

In his residential designs, Trumbauer favored the stylistic prototypes of seventeenth- and eighteenth-century France. Such designs are still in the Beaux-Arts tradition. The house he designed for Mrs. Amory S. Carhart in the expanded Carnegie Hill Historic District was executed in the best tradition of eighteenth-century French Classicism and is considered one of the finest examples of this style in the city.

Landmarks Preservation Commission, *Lycée Français De New York [Mrs. Amory S. Carhart House] Designation Report* (LP-0868), (New York, 1974); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

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TURNER & KILIAN

James R. Turner (dates undetermined)
William G. Kilian (dates undetermined)

1083 Fifth Avenue new building (1901-02)
5, 7 and 9 East 88th Street new buildings (1902-03)

James R. Turner and William G. Kilian were practicing architecture together from 1900 through 1907. William G. Kilian continued practicing architecture through 1940.

In the expanded Carnegie Hill Historic District, the firm designed a group of Beaux-Arts townhouses on East 88th Street for a speculative developer, George Elgar, and a similar group on Fifth Avenue (one house of that group partially survives).

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 77.
James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 42, 79.

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JACOB H. VALENTINE (1823-1903)

121 and 123 East 92nd Street new buildings (1869)

Little is known of architect Jacob H. Valentine, whose practice was established in New York by 1880. He designed buildings in a variety of styles, ranging from Italianate and Queen Anne to Renaissance Revival and neo-Grec. Several flats, rowhouses, and a tenement were constructed according to his designs in the Upper West Side/Central Park West Historic District. Other examples of his residential work can be found in the Upper East Side Historic District.

In the expanded Carnegie Hill Historic District, Valentine designed a pair of brick houses, among the earliest surviving buildings in the historic district.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 77.
Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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VAN VLECK & GOLDSMITH

Joseph Van Vleck, Jr. (1876-1942)
Goldwin Goldsmith (dates undetermined)

18, 20, 22 and 24 East 94th Street new buildings (1899)

Joseph Van Vleck and Goldwin Goldsmith formed an architectural partnership in 1897 which was in existence until 1929. Van Vleck, a 1896 graduate of Columbia College, came from Montclair, New Jersey. In the expanded Carnegie Hill Historic District, the firm designed impressive row of Renaissance Revival townhouses, which is among the firm's early work.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 78.

Landmarks Preservation Commission, *Metropolitan Museum Historic District Report* (LP-0955), (New York, 1977), p. 98.

James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 80.

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JOHN P. VOELKER

64 East 91st Street alteration (1927)

John P. Voelker was listed in city directories as a practicing architect from 1900 through 1940. In the expanded Carnegie Hill Historic District, Voelker modified the facade of an earlier house, adding neo-Classical detail among other changes.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 80.

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WALKER & GILLETTE

A. Stewart Walker (1880?-1952)

Leon N. Gillette (1878?-1945)

4-6 East 93rd Street new facade (1921)

William Goadby and Florence Baker Loew House, 56 East 93rd Street

. new building (1930-31)

A. Stewart Walker was born in Jersey City, N.J., and received an architectural degree from Harvard in 1898. Leon N. Gillette was born in Malden, Mass., and studied at the Universities of Minnesota and Pennsylvania. In 1895-97 he was employed by the firm of Bertrand & Keith, in 1899 with Howell & Stokes, and later with Babb, Cook & Willard (see), and Schickel & Ditmars. He then attended the Ecôle des Beaux-Arts in Paris in 1901-03. Returning to New York in 1903, he worked with Warren & Wetmore, then joined Walker in partnership.

Walker & Gillette achieved prominence in New York and eventually did work nationwide. Their commissions were for private residences, banks, apartment and office buildings, hospitals, clubs, museums, and hotels. Among these were the First National Bank building at 2 Wall Street (which was voted the second best building in downtown New York in 1927), the Art Deco style Fuller Building (East 57th Street, 1929, a designated New York City Landmark), and the addition to the New-York Historical Society in the Upper West Side/Central Park West Historic District. The firm received many awards for their designs. Walker was a member of the Beaux-Arts Institute of Design, the Architectural League, and the New York Chapter of the American Institute of Architects. Gillette was a Fellow of the American Institute of Architects and was also a member of the Architectural League and the Beaux-Arts Institute of Design.

In the expanded Carnegie Hill Historic District, the firm designed an impressive townhouse, constructed for William Goadby Loew. This is among the last of the large private townhouses to be built in New York City. Designed in a modified version of the English Regency style, it recalls the work of Sir John Soane in its restrained but elegant use of ornament. Mrs. Elie Nadelman, the wife of the sculptor, commissioned the firm to combine Nos. 4 and 6 East 93rd Street into one unit behind a new neo-Renaissance facade.

"Leon N. Gillette," *Who Was Who in America* (Chicago, 1967), vol. 2, 210.

Leon N. Gillette obituary, *New York Times*, May 4, 1945, p. 20:2.

Landmarks Preservation Commission, *56 East 93rd Street House (formerly William Goadby Loew House) Designation Report* (LP-0437), (New York, 1972); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

"A. Stewart Walker, " *Who Was Who in America* (Chicago, 1967), vol. 3, 883.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 235-236.

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JAMES E. WARE (1846-1918)

1285, 1287, 1289, 1291-1293 (a/k/a 44 East 92nd Street) Madison Avenue
..... *new buildings (1889-90)*
1321 Madison Avenue House (a/k/a 51 East 93rd Street) and 1323 Madison Avenue
..... *new buildings (1890-91)*

James Edward Ware, a native New Yorker, studied at the College of the City of New York, was apprenticed to Robert Griffith Hatfield, and began architectural practice in the city in 1869. Ware was an early pioneer in the design of fireproof warehouses; his work in that field included the Manhattan Storage and Warehouse Company's buildings. Ware achieved distinction as a designer of multiple dwelling and was particularly interested in improving the design of tenement buildings, and is best known for his "dumbbell plan" which was a pioneering effort in that field. He achieved recognition for a model tenement design in 1878. An notable example of his work in model housing is the First Avenue Estate constructed for the City and Suburban Homes Company. Ware designed many residences in a variety of styles, as well as churches, hotels, and apartment buildings. Ware took his two sons, Franklin B. and Arthur, into his firm in 1879 and 1900, respectively. James practiced architecture until his death, at which time the firm became F.B. & A. Ware.

Ware's work in the expanded Carnegie Hill Historic District consists of two rows of houses on Madison Avenue. Nos. 1285, 1287, 1289 and 1291-1293 Madison Avenue are notable examples of the Romanesque Revival style, while Nos. 1321 and 1323 Madison Avenue are striking Queen Anne designs. No. 1321 is further distinguished by its prominent tower-like roof.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 73. Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974); "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); *1321 Madison Avenue House Designation Report* (LP-0866), (New York, 1974); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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[EDMUND] WARING (dates undetermined)

128 East 93rd Street *new building (1866)*

Edmund Waring established an architectural practice in 1855; when his son William E. Waring joined him in 1859, the firm became E. Waring & Son which existed until 1867. William practiced

through 1882. In the expanded Carnegie Hill Historic District, Edmund Waring designed a three-story, wood-frame house in the Italianate style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 80.

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WARREN & WETMORE

Whitney Warren (1864-1943)
Charles Delevan Wetmore (1867-1941)

James A. and Florence Sloane Burden House, 7 East 91st Street
..... new building (1902-05)

Charles Delevan Wetmore received an A.B. degree from Harvard University in 1889, and in 1892 graduated from the Harvard Law School. He had also studied architecture, and before joining the law firm of Carter, Ledyard & Milburn, had designed three dormitory buildings on the Harvard campus - Claverly, Westmorly and Apley Court. Wetmore first met his future partner when he consulted with him concerning the design of his own house. Warren, impressed by his client's architectural ability, suggested he leave law, and Warren & Wetmore was established in 1898. Apparently, Wetmore became the legal and financial specialist within the firm, while Warren was the principal designer.

After graduating from Columbia in 1886, Whitney Warren continued his studies at the Ecôle des Beaux-Arts. Upon his return to this country, Warren entered the offices of McKim, Mead & White, where he remained until the formation of his own firm. Warren & Wetmore's first major commission was for the New York Yacht Club of 1899 (a designated New York City Landmark), an exceptionally fine example of Beaux-Arts design, but it was not until the Grand Central Terminal commission that the firm's reputation was fully established. Grand Central was the first of a number of railroad stations, including those built for the Michigan Central, the Canadian Northern and the Erie Railroads. The Biltmore Hotel, designed in association with Reed & Stem, as was the Terminal, as part of the development of the Grand Central area, was the first in a long series of grand hotels by Warren & Wetmore. The Vanderbilt, the Commodore, the Ritz-Carlton, the Ambassador, and the Linnard were all constructed within the Grand Central district. The firm also received commissions for hotels outside New York, among them the Hotel Ambassador in Atlantic City, the Belmont in Newport, Rhode Island, the Royal Hawaiian in Honolulu, and the Bermudiana in Hamilton, Bermuda. The firm's best known office tower, the New York Central Building/now known as the Helmsley Building (a designated New York City Landmark), is located just north of the Terminal.

Warren was a founder of New York's Society of Beaux-Arts Architects, an officer in the French Legion of Honor, and a member of the Institut de France. He was appointed architect for the reconstruction of the Louvain Library in Belgium after World War I. Warren's family ties and his own secure social footing made Warren & Wetmore a favorite of New York's rich and socially prominent. They received commissions for townhouses and commercial structures from members of the Vanderbilt, Goelet and Gould families.

In the expanded Carnegie Hill Historic District, the firm designed the James A. and Florence Sloane Burden House (a designated New York City Landmark). This palatial residence, with its great ballroom windows, is one of the finest examples of a Beaux-Arts townhouse in New York City. The architect J.H. Morgan's name is also on the New Building permit, and he possibly designed the interiors.

Landmarks Preservation Commission, *Metropolitan Museum Historic District Report* (LP-0955), (New York, 1977); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981).

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ADAM WEBER

*1380 (a/k/a 135 East 92nd Street) 1382, 1384, and 1386 Lexington Avenue
..... new buildings (1885-86)*

WEBER & DROSSER

Adam Weber
Hubert Drosser

126 and 128 East 92nd Street new buildings (1887-88)

Adam Weber and Hubert Drosser practiced architecture together from 1886 through 1896. They then, established independent practices. In the expanded Carnegie Hill Historic District, Weber designed a row of neo-Grec houses on Lexington Avenue. Two years later, the firm designed a row of Queen Anne houses on East 92nd Street, two of which survive.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 27, 81.

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 21.

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WECHSLER & SCHIMENTI

Max Wechsler (b. 1906)
Michael Schimenti (b. 1915)

*1050 Fifth Avenue a/k/a 1050-1055 Fifth Avenue & 1-3 East 86th Street
..... new building (1958)
1080 Fifth Avenue a/k/a 1080-1082 Fifth Avenue & 1 East 89th Street
..... new building (1960-61)*

Max Wechsler was born in New York and educated at Columbia and New York Universities. Michael Schimenti was born in New York City and studied at Cooper Union, the Mechanics Institute, the New York Structural Institute, and the Ecôle des Beaux-Arts in Paris. Between 1941 and 1947 he was employed as a draftsman with William I. Hohausen.

Wechsler and Schimenti joined in partnership in 1946 and designed residential, commercial, educational, and public buildings. In the expanded Carnegie Hill Historic District, the firm designed two Modern apartment buildings on Fifth Avenue.

American Architects Directory (New York, 1962), 691, 744.

American Architects Directory (New York, 1970), 807, 972.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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FRANK WENNEMER

49 and 51 East 92nd Street new buildings (1887-88)
129, 131, 135, 137, 139, 141 and 143 East 95th Street . . . new buildings (1889-90)

Frank Wennemer architecture in New York between 1891 and 1911. He is responsible for the design of two carriage houses, Nos. 170 and 172-174 East 73rd Street, both designated New York City Landmarks. In the expanded Carnegie Hill Historic district, Wennemer designed two rows of houses in the Queen Anne style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 81.
James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 84.

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EDWARD WENZ (dates undetermined)

The Summit, 1428 Lexington Avenue a/k/a 1424-1430 Lexington Avenue
and 135-137 East 93rd Street new building (1889-90)
1432 Lexington Avenue new building (1889-90)
116 East 92nd Street new building (1889)

Little is known of Edward Wenz. Established as an architect in New York by 1887, his practice seems to have been mostly residential in nature; examples of his flats buildings and rowhouses may be found in the Upper West Side/Central Park West Historic District. Almost half a century after its conception (1906-08), Wenz was involved in the design of an addition for the College of Mount St. Vincent Administration Building, a designated New York City Landmark.

In the expanded Carnegie Hill Historic District, Wenz designed a neo-Grec flats building at 116 East 92nd Street, originally one of a pair with No. 118; and two additional flats buildings on Lexington Avenue in the Queen Anne style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 81.
Landmarks Preservation Commission, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

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WHITFIELD & KING

Henry D. Whitfield (d. 1949)
_____ King

55 East 90th Street new building and alterations (1905 & 1914)

Whitfield & King was established in 1903. Henry D. Whitfield practiced independently in New York between 1910 and 1924. He was the architect of the Heads and Horns Building at the New York Zoological Society (Bronx Zoo) which was completed in 1922.

In the expanded Carnegie Hill Historic District, the firm of Whitfield & King designed a neo-Federal garage for Andrew Carnegie in 1904; this was one of the first private garages in the city. In 1914 Whitfield designed an additional story for the building.

Landmarks Preservation Commission, Research Files.
James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 84.

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OSWALD WIRZ

114 East 91st Street new building (1890)
116 and 118 East 91st Street new buildings (1890)

Oswald Wirz emigrated from Switzerland to the United States in 1880. He was practicing architecture in 1886 with Robert Nickel in the firm of Wirz & Nickel; a year later he opened his own practice, then worked with the firm of Wallace Brothers until 1895. In 1899 he became the head draftsman for George W. Spitzer. In the expanded Carnegie Hill Historic District, he designed three flats buildings in the Renaissance Revival style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 83

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WRAY & BUSSELL

63 and 65 East 91st Street new buildings (1888-1889)

In the expanded Carnegie Hill Historic District, Samuel D. Bussell of Wray & Bussell, architects/developers, is credited with designing a pair of Renaissance Revival rowhouses.

Landmarks Preservation Commission, *Carnegie Hill Historic District Designation Report* (LP-0861), (New York, 1974).

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FRANK LLOYD WRIGHT (1869-1959)

*Solomon R. Guggenheim Museum, 1070-1076 Fifth Avenue a/k/a 1-3
East 88th Street & 2 East 89th Street new building (1956-59)*

Frank Lloyd Wright is generally regarded as one of the world's great architects with a career spanning sixty-six years. Among his crowning achievements and one of his last major commissions was the Solomon Guggenheim Museum, a designated New York City Landmark. The museum building, one of two Wright-designed buildings in New York City, is now within the expanded Carnegie Hill Historic District. A reinforced concrete structure in the form of a spiral, it manifests Wright's theory of an organic architecture in its inherent unity of building method, appearance, and use.

"Frank Lloyd Wright," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 4, 434-447.

Landmarks Preservation Commission, *Solomon R. Guggenheim Museum Designation Report (LP-1774)*, (New York, 1990).



YORK & SAWYER

Edward Palmer York (1865-1928)
Phillip Sawyer (1868-1949)
William Louis Ayres (1874-1947)

*Brick Presbyterian Church, 1140-1144 Park Avenue a/k/a 71-83 East 91st Street
. new building (1937-40)*

Edward York, born in Wellsville, New York, studied at Cornell University, from which he graduated in 1889. The most formative influence on his work, however, was the eight years he spent working in the offices of McKim, Mead & White as a personal assistant to Stanford White. Phillip Sawyer, born in New London, Connecticut, and raised in Washington, was trained as an engineer. In 1888 he studied engineering with the U.S. Geological Survey, Division of New Mexico, and did an irrigation survey of drainage at Yellowstone. The following year he went on to the Architectural School at Columbia, and then to the Ecôle des Beaux-Arts in Paris.

York and Sawyer met while working in the McKim, Mead & White offices. In 1898 they joined in partnership and won a competition for the design of the Rockefeller Recitation Hall at Vassar College in Poughkeepsie, New York; from that point on their professional status was secured.

William Louis Ayres was born in Bergen Point, New Jersey. After receiving a B.S. degree in electrical engineering from Rutgers College in 1896, Ayres entered the McKim, Mead & White office the following year. He joined York & Sawyer about 1901 and was made a partner in 1910.

Although the firm continued on long after York's death in 1928, that year may be said to mark the end of the classically-inspired work which won the firm its reputation. During those thirty years the firm concentrated on several types of commissions: close to thirty hospital buildings, fifteen college and school buildings, and a dozen office buildings. By far the greatest amount of their work, however, was for banks, and by 1928 they had designed almost fifty of this building type. Among the firm's many fine works in New York City are several designated Landmarks: the New-York Historical Society at 170 Central Park West (also within the boundaries of the Upper West Side/Central Park West Historic District); the Federal Reserve Bank of New York, 33 Liberty Street (1924) in a neo-Italian Renaissance style; the Greenwich Savings Bank, 1352-1362 Broadway (1922-24) in a neo-Italian Renaissance style,

and the Central Savings Bank, 2100-2108 Broadway (1926-28), also in the neo-Italian Renaissance style. Other buildings designed by York & Sawyer are located within the Metropolitan Museum Historic District (three elegant Beaux-Arts townhouses) and in the Upper East Side Historic District (two townhouses and an apartment building).

In the expanded Carnegie Hill Historic District, the firm, with Ayres in charge, designed the Brick Presbyterian Church in the neo-Georgian style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 67, 84.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), (New York, 1990).

"Phillip Sawyer," *Who Was Who in America* (Chicago, 1967), vol. 2, 469.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 536, 675.

"Edward Palmer York," *Who Was Who in America* (Chicago, 1967), vol. 1, 390.

"York & Sawyer," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 4, 460-461.

Edward Palmer York obituary, *New York Times*, Dec. 23, 1928, p. 15:5.

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FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the Expanded Carnegie Hill Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that the Expanded Carnegie Hill Historic District, encompassing some 400 buildings, is set apart from the larger area by its distinctive topography which affected its development patterns; that the district contains within its boundaries many examples of significant architectural design in a variety of building types reflecting the area's phases of development, including rows of brick and brownstone-fronted houses from the late 1870s through the 1890s, large freestanding townhouses and mansions from the turn of the century through the early 1930s, flats buildings and apartment hotels from the turn of the century, and rowhouses and apartment buildings from the years following World War I into the 1930s; that these residential buildings, most of which survive with a high degree of architectural integrity, create varied and harmonious streetscapes with rowhouses on the side streets intermingled with larger mansions and taller, larger-scaled multiple dwellings on the avenues; that the rowhouses built from the late 1870s into the 1890s were designed by such New York architects as A.B. Ogden & Son, Cleverdon & Putzel, Louis Entzer, Jr., C. Abbott French & Co., and Walter Reid, Jr., and represent many of the styles widely used for residential architecture in New York City during the last decades of the nineteenth century, including neo-Grec, Queen Anne, Romanesque Revival, and Renaissance Revival; that, with the construction of the Andrew and Louise Carnegie Mansion in 1898-1903, upper Fifth Avenue and the adjacent side streets took on a new appeal for wealthy New Yorkers, and the area eventually came to be called Carnegie Hill; that the Carnegies further ensured the distinguished residential character of the area by purchasing most of the property on the blocks to the north and south of the site of the mansion, selling the lots only when satisfied with the quality of the proposed development; that the Carnegie house was designed in a Beaux-Arts interpretation of the neo-Georgian style which influenced the design of many grand residences built in the area; that many mansions and townhouses of great architectural distinction were erected in the district between 1900 and World War I, about two dozen of which survive, and these were designed in the Beaux-Arts and related neo-Renaissance and neo-Classical styles by such notable architects as Carrère & Hastings, Ogden Codman, C.P.H. Gilbert, John Russell Pope, Horace Trumbauer, Walker & Gillette, and Warren & Wetmore; that the neo-Georgian style and the related neo-Federal style were frequently used into the 1920s for private residences of notable architectural character which were designed by such esteemed architects as Delano & Aldrich, F. Burrall Hoffman, Jr., George Keister, and Mott B. Schmidt; that luxurious residences continued to be built in the area until the early 1930s, and many of the houses dating from the end of World War I into the 1930s were nineteenth-century rowhouses redesigned in more fashionable styles, a phenomenon which is an important component in establishing the district's character; that the early multiple dwellings in the historic district, including flats buildings, apartment hotels, and small apartment buildings, harmonize with the architectural character of the single-family houses; that the major wave of apartment building construction, which took place in the years following World War I, resulted in large structures on the avenues (as well as on some of the side street blocks) which follow the architectural precedents of the large private residences in the district, being designed in the neo-Georgian, neo-Federal, neo-Renaissance, and neo-Classical styles; that architects active in the design of such buildings include

J.E.R. Carpenter, Rosario Candela, Schwartz & Gross, and George F. Pelham, all of whom are well known for their contributions to apartment building design; that while Carnegie Hill is a residential neighborhood, other building types and uses enhance its special character; that Madison and Lexington avenues, within the expanded district, have a distinctiveness because of their commercial nature which results from the conversion for commercial use of the lower stories of late nineteenth-century rowhouses as early as 1901, although most such conversions took place from the 1920s through the 1950s, and that this character is further reinforced by the storefronts included in many of the apartment buildings on those avenues; that a number of institutional buildings, including museums, schools, and churches, some of which are located in converted residential buildings and others in buildings constructed specifically for institutional purposes, play an important role in defining the character of the expanded historic district; that institutional structures, many of which have architectural distinction, have continued to be built within the district to meet the expanding programs of the sponsoring organizations; that the architectural fabric of the Expanded Carnegie Hill Historic District, with its rich variety of interrelated buildings, produces a complex urban area constituting a distinct section of the city; and that the high degree of architectural integrity seen on the district's streetscapes creates a distinct sense of place, reinforced by the slope of the land, which drops off south of the district and, in an especially noticeable way, east and north of the district.

Therefore, pursuant to Chapter 74, Section 3020 (formerly Chapter 21, Section 534) 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 an Historic District the Expanded Carnegie Hill Historic District in the Borough of Manhattan consisting of the property bounded by a line beginning at the southeast corner of Fifth Avenue and East 86th Street, then extending northerly along the eastern curblineline of Fifth Avenue, easterly along a line extending from the eastern curblineline of Fifth Avenue to the northern property line of 1170 (aka 1170-1174) Fifth Avenue (aka 1-3 East 98th Street), easterly and southerly along the northern and eastern property lines of 1170 (aka 1170-1174) Fifth Avenue (aka 1-3 East 98th Street), southerly across East 98th Street, southerly along the eastern property line of 1165 (aka 1165-1169) Fifth Avenue (aka 2 East 98th Street), easterly and southerly along part of the northern and the eastern property lines of 1160 (aka 1160-1164) Fifth Avenue (aka 1-7 East 97th Street), southerly to the northern curblineline of East 97th Street, westerly along the northern curblineline of East 97th Street, southerly across East 97th Street, southerly along the eastern property line of 1158 (aka 1155-1159) Fifth Avenue (aka 2-4 East 97th Street), easterly along part of the northern property line of 1150 (aka 1150-1154) Fifth Avenue (aka 1-5 East 96th Street) and the northern property lines of 7 through 17 (aka 17-19) East 96th Street, southerly along the eastern property line of 17 (aka 17-19) East 96th Street, southerly across East 96th Street, easterly along the southern curblineline of East 96th Street, southerly along a line extending from the southern curblineline of East 96th Street to the eastern property line of 1369-1379 Madison Avenue (aka 50 East 96th Street), southerly along the eastern property lines of 1369-1379 Madison Avenue (aka 50 East 96th Street) and 1361-1367 Madison Avenue (aka 51 East 95th Street), southerly to the northern curblineline of East 95th Street, westerly along the northern curblineline of East 95th Street and westerly across Madison Avenue to the northwest corner of East 95th Street and Madison Avenue, southerly across East 95th Street, southerly along the western curblineline of Madison Avenue, southerly across East 94th Street, southerly along the western curblineline of Madison Avenue, easterly across Madison Avenue, easterly along the northern property line of 1323-1325 Madison Avenue and a line extending easterly from that property line, northerly and easterly along part of the western and the northern irregular property lines of 55 East 93rd Street, northerly along part of the western property line of 57 East 93rd Street, easterly along the northern property lines of 57 through 71-75 East 93rd Street (aka 1180-1190 Park Avenue), easterly across Park Avenue, northerly along

the eastern curbline of Park Avenue, easterly along the southern curbline of East 94th Street, northerly across East 94th Street, northerly along the western property line of 121 East 94th Street, westerly along part of the southern property line of 122 East 95th Street and the southern property lines of 120 through 116 East 95th Street and 1209 Park Avenue, westerly to the eastern curbline of Park Avenue, northerly along the eastern curbline of Park Avenue, easterly along the southern curbline of East 95th Street, northerly across East 95th Street, northerly along the western property line of 115 East 95th Street, easterly along the northern property lines of 115 through 143 East 95th Street, southerly along the eastern property line of 143 East 95th Street, southerly across East 95th Street, easterly along the southern curbline of East 95th Street, southerly along the western curbline of Lexington Avenue to East 93rd Street, westerly along the northern curbline of East 93rd Street, southerly across East 93rd Street, southerly along the eastern property line of 128 East 93rd Street, easterly along the northern property lines of 127 through 137 East 92nd Street (aka 1402 Lexington Avenue/aka 1400-1410 Lexington Avenue), easterly to the western curbline of Lexington Avenue, southerly along the western curbline of Lexington Avenue to East 91st Street, westerly along the northern curbline of East 91st Street, southerly across East 91st Street, southerly along the eastern property line of 124-126 East 91st Street, westerly along the southern property lines of 124-126 through 112 East 91st Street, northerly along the western property line of 112 East 91st Street, northerly across East 91st Street, westerly along the northern curbline of East 91st Street, westerly across Park Avenue, westerly along the northern curbline of East 91st Street, southerly across East 91st Street, southerly along the eastern property line of 72 East 91st Street, westerly along the southern property line of 72 East 91st Street and part of the southern property line of 70 East 91st Street, southerly along the eastern property line of 65 East 90th Street, southerly to a point in the middle of the roadbed of East 90th Street, westerly along a line extending up the middle of that roadbed, northerly along a line extending from the middle of the roadbed to the western property line of 57 East 90th Street, westerly along the northern curbline of East 90th Street and westerly across Madison Avenue to the northwest corner of East 90th Street and Madison Avenue, southerly along the western curbline of Madison Avenue, southerly across East 89th Street, southerly along the western curbline of Madison Avenue, westerly along a line extending from the western curbline of Madison Avenue to the southern property line of 22 (aka 18-22) East 89th Street (aka 1236 Madison Avenue), westerly, southerly, and westerly along the southern, eastern, and southern property lines of 22 (aka 18-22) East 89th Street (aka 1236 Madison Avenue), southerly along the eastern property line of 15 East 88th Street, southerly to the northern curbline of East 88th Street, westerly along the northern curbline of East 88th Street, southerly across East 88th Street, southerly along the eastern property line of 4 (aka 4-10) East 88th Street, easterly and southerly along part of the northern and the eastern property lines of 1060 (aka 1060-1065) Fifth Avenue (aka 1-9 East 87th Street), southerly across East 87th Street, easterly along the southern curbline of East 87th Street, southerly along a line extending from the southern curbline of East 87th Street to the eastern property line of 12 (aka 12-14) East 87th Street, southerly and westerly along the eastern and part of the southern property lines of 12 (aka 12-14) East 87th Street, southerly along the eastern property line of 9 East 86th Street, southerly to the northern curbline of East 86th Street, westerly along the northern curbline of East 86th Street, southerly across East 86th Street along a line extending northerly from the eastern property line of 1048-1049 Fifth Avenue, and westerly along the southern curbline of East 86th Street, to the point of beginning.

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