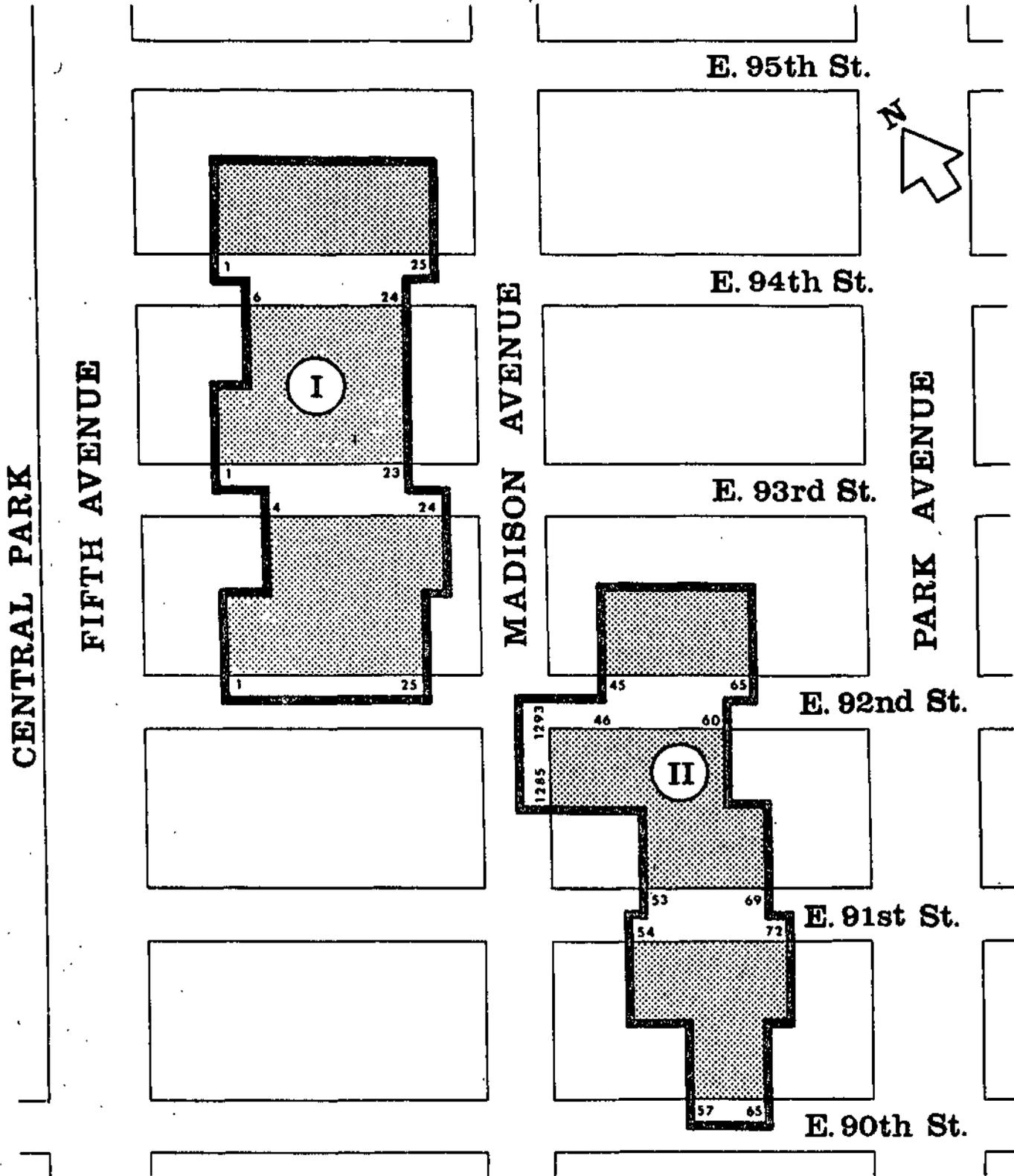


CARNEGIE HILL HISTORIC DISTRICT

MANHATTAN

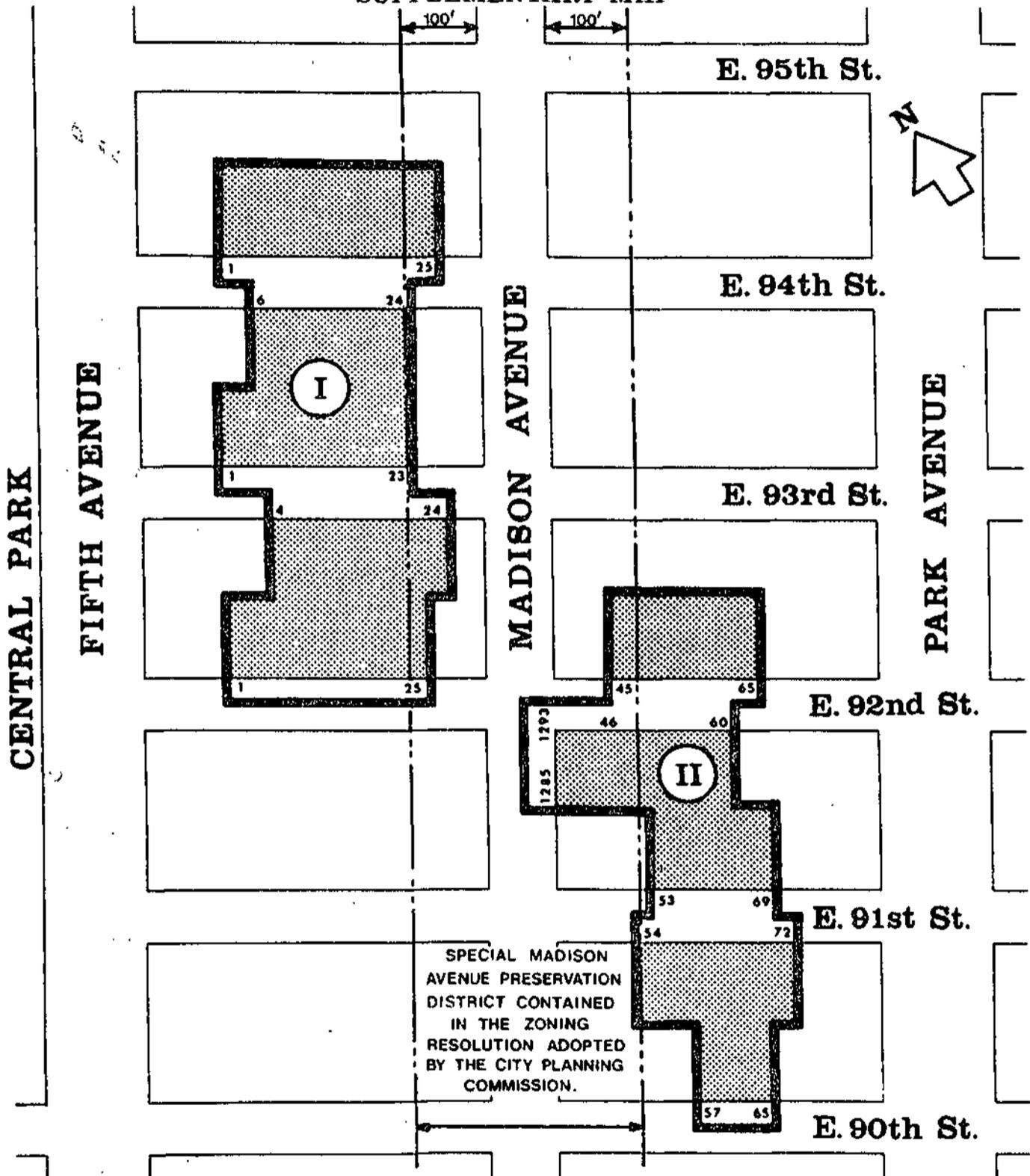


DESIGNATED JULY 23, 1974

Numbers show buildings inside boundary of district

CARNEGIE HILL HISTORIC DISTRICT

MANHATTAN SUPPLEMENTARY MAP



DESIGNATED JULY 23, 1974

Numbers show buildings inside boundary of district

CARNEGIE HILL HISTORIC DISTRICT, Borough of Manhattan

BOUNDARIES

The Carnegie Hill Historic District consists of two separate noncontiguous areas. Area I consists of the property bounded by the eastern property line of 25 East 92nd Street, part of the southern property line of 22 East 93rd Street, the southern and eastern property lines of 24 East 93rd Street, East 93rd Street, the eastern property line of 23 East 93rd Street, the eastern property line of 24 East 94th Street, East 94th Street, the eastern property line of 25 East 94th Street, the northern property lines of 25 through 1 East 94th Street, the western property line of 1 East 94th Street, East 94th Street, the western property line of 6 East 94th Street, part of the northern property line of 3 East 93rd Street, the northern and western property lines of 1 East 93rd Street, East 93rd Street, the western property line of 4 East 93rd Street, part of the northern property line of 5 East 92nd Street, the northern property lines of 3 and 1 East 92nd Street, the western property line of 1 East 92nd Street, East 92nd Street, to the eastern property line of 25 East 92nd Street.

Area II consists of the property bounded by the eastern property line of 72 East 91st Street, East 91st Street, the eastern property line of 69 East 91st Street, the northern property lines of 69 and 67 East 91st Street, part of the northern property line of 65 East 91st Street, the eastern property line of 60 East 92nd Street, East 92nd Street, the eastern property line of 65 East 92nd Street, the northern property lines of 65 through 45 East 92nd Street, the western property line of 45 East 92nd Street, East 92nd Street, Madison Avenue, the southern property line of 1235 Madison Avenue, the northern property lines of 49 and 51 East 91st Street, the western property line of 53 East 91st Street, East 91st Street, the western property line of 54 East 91st Street and the southern property lines of 54 through 60 East 91st Street, part of the southern property line of 62 East 91st Street, the western property line of 57 East 90th Street, East 90th Street, the eastern property line of 65 East 90th Street, part of the southern property line of 70 East 91st Street, and the southern property line of 72 East 91st Street.

TESTIMONY AT PUBLIC HEARINGS

On June 25, 1974, the Landmarks Preservation Commission held a public hearing on a proposal to designate a Carnegie Hill Historic District (Item No. 4) within the above described boundaries. The hearing had been duly advertised in accordance with the provisions of law. At the June 25, 1974 hearing, sixteen persons spoke in favor of a Carnegie Hill Historic District, and two individuals opposed it. The witnesses favoring designation clearly indicated that there is great support for this proposed Historic District. A larger Carnegie Hill Historic District had been the subject of public hearings in June and July 1970.

The proposed Carnegie Hill Historic District now under consideration flanks the City Planning Commission's Special Madison Avenue Preservation District. The Historic District designation and the City Planning Commission's action are an instance of two City Commissions working to protect, preserve and enhance a neighborhood in our City.

HISTORICAL INTRODUCTION

The area of the Carnegie Hill Historic District lies south of the Indian village Konande Kongh, located roughly between 98th and 100th Streets, Madison and Lexington Avenues, and within the old boundaries of the Common Lands of the village of Harlem. This unfenced and untilled land was owned by the Freeholders of Harlem and was not divided into lots until 1825 when Charles Clinton surveyed the area for the Freeholders.

Speedy access to the area was first provided by the New York and Harlem Railroad, which was chartered in 1831. It ran along Fourth Avenue from Prince Street to Harlem in 1834, with a stop in Yorkville. According to a magazine of the period, "For 12-1/2 cents, a ride of five miles from town, a person could travel a route that affords no beautiful view of cultivated fields and gardens, but conveys an idea of the great amount of labor bestowed in cutting the track through hills of solid rock." At the end of the ride, the traveler found a spacious hotel, on very elevated ground, affording one of the most extensive, varied and richest prospects to be seen in our country." This was Nowlan's Prospect Hall, built by the railroad on ten acres of Observatory Place between 90th and 94th Streets and Fourth and Fifth Avenues.

While Harlem to the north and Yorkville to the south were growing villages throughout much of the 19th century, the Carnegie Hill area still remained semi-rural in character. Typical examples of the type of houses erected in the area about the time of the Civil War are the charming Landmark houses at Nos. 120 and 122 East 92nd Street. The most notable buildings in the area were churches and charitable institutions: The New York Magdalen Asylum, "affording an asylum to erring females," on East 88th Street and Fifth Avenue, built in 1850, the St. Luke's Home for Indigent Christian Females, Madison Avenue and East 89th Street, built in 1870, the Protestant Episcopal Church of the Beloved Disciple, subsequently the Reformed Church of Harlem, and now the Roman Catholic Church of St. Thomas More, on East 89th Street between Madison and Park Avenues, built in the 1870s, and the New York Christian Home for Intemperate Men on East 85th Street between Madison and Park Avenues. The Immanuel German Evangelical Lutheran Church moved from East 87th Street between Lexington and Third Avenues to the southwestern corner of East 88th Street and Lexington Avenue in 1885.

Among the earliest large residences in the area were those built for George Ehret and Jacob Ruppert. George Ehret, who by 1877 owned the largest brewing business in the United States, built a house on the southeast corner of Park Avenue and East 94th Street in 1879. Ruppert's house on Fifth Avenue and East 93rd Street was an isolated mansion when built in 1881. Scattered frame houses, two-story brick buildings, and a few rows of brownstones erected by developers were interspersed with squatters' shacks. Shanties, inhabited by squatters and assorted livestock, also lined the edges of Central Park.

In the 1880s, Carnegie Hill 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 to Carnegie Hill fostered a speculative residential building boom, described in these words by The New York Times: "Almost every street is obstructed by piles of brick and sand by blocks of stone and barrels of cement, by scaffolding and ladders, and the music of the trowel is heard in every direction. From the mid to late 1880s, the side streets as well as Madison, Park, and Lexington Avenues were developed with "small, first-class brownstone houses adapted to modest fortunes." There were even a few large town houses on Fifth Avenue which were built on a speculative basis, but the avenue remained largely undeveloped.

When Andrew Carnegie purchased land on Fifth Avenue between 90th and 91st Street in 1898, squatters still occupied the 91st Street site. A riding academy was on the 90th Street corner. With the construction of the Carnegie Mansion, however, upper Fifth Avenue took on new appeal for wealthy New Yorkers. Andrew Carnegie built what he described as "the most modest, plainest and most roomy house in New York" on a site across from Central Park which gave him the sunshine and air his physician recommended. He was 65 years old when he moved into his new house in 1901 on the "Highlands of New York." The Carnegie Mansion is a New York City Landmark.

Carnegie Hill Historic District

Carnegie had purchased his property with foresight. The formerly elite section of Fifth Avenue from 23rd to 50th Streets was rapidly changing from residential to commercial use, and those who desired a Fifth Avenue address had to move northward. Carnegie's investment established the character of this locality as "the finest residential section of the city" according to I. N. Phelps Stokes. Carnegie further insured the residential character of the area by purchasing most of the property on the blocks to the north and the south of the site of his mansion. These he sold only when satisfied with the quality of their proposed development. His land on the north side of East 91st Street was sold, at a profit, to such prominent New York citizens as James A. Burden, John Henry Hammond, Otto Kahn, Charles M. MacNeil and John B. Trevor. The Kahn and Burden houses are New York City Landmarks.

Mansions continued to be built in the Carnegie Hill area until the Depression. The last large residence was the William Goadby Loew house, also a Landmark, at 56 East 93rd Street, completed in 1932. Fifteen-story apartment buildings were constructed in the 1920s on Fifth and Park Avenues. New high-rise apartment buildings have been built along the avenues, but the quiet residential character of the Carnegie Hill cross-streets has been maintained.

ARCHITECTURAL DEVELOPMENT

The Carnegie Hill Historic District consists of approximately one hundred buildings ranging in date from the 1880s through the early 1930s. These buildings fall within two distinct periods of growth which affected both the architectural and socio-economic character of the neighborhood.

The first of these periods of development, beginning in the mid-1880s, was the natural result of the northward expansion of the City and the development of new middle class neighborhoods above 79th Street. This was evidenced in the District by the erection of numerous rows or groups of houses constructed of brownstone, limestone or combinations of stone and brick. The row houses represent many of the styles popular for residential architecture in New York City during the last two decades of the 19th century. Although much of the Carnegie Hill area was developed during this period, squatters still occupied shanties on unimproved lots until the turn of the century, when Andrew Carnegie's mansion appeared on "The Hill."

The erection of the Carnegie mansion at 91st Street and Fifth Avenue heralded the second major period of development in the area and the influx of the upper middle class. These new residents built town houses which in many cases rivaled in both size and elegance houses located in the most fashionable areas of the City. These fine residences were designed in a number of styles, of which the neo-Federal was the most popular. Apartment houses also began to appear in Carnegie Hill at this period, reflecting a new way of living.

The building designs found within the Carnegie Hill Historic District represent a cross-section of work produced by some of New York's leading architectural firms from the 1880s through the 1930s although many of the architects active in the general area are not well-known today. It is noteworthy that nearly all the buildings were designed by professionally trained architects and not by architect-builders, as was the case in many sections of the metropolitan area during the last decades of the 19th century. The designs created by the various architectural firms range from the neo-Grec style of the 1870s and eighties through the neo-Federal style popular during the 1920s and thirties. Many of these design trends overlapped chronologically or even appear in combination in one building.

The earliest surviving example of the neo-Grec style in the Historic District may be seen at No. 60 East 92nd Street, the only remaining house of a row built in 1883-84. This style had originated in France and was brought to the United States by architects who had studied in Paris. Crisp incised ornament, normally executed in brownstone, is its principal characteristic. The Greek influence, implied in the name, is seen in highly stylized classical motifs, such as triangular pediments with acroteria or "ears" and parallel grooves, reminiscent of triglyphs, in pilasters and roof brackets. The neo-Grec mode was extremely popular in New York row house designs during the 1870s, due largely to the fact that its stylized incised ornament was relatively inexpensive to mass produce. By the 1880s, when Carnegie Hill began to develop, the neo-Grec style was somewhat old-fashioned, accounting for its limited use within the District.

The Queen Anne, or "Free Classic," style also appears in the District. This style was an American variant of the interpretation by the English architect R. Norman Shaw of early 18th-century English brick architecture. Specific details associated with this style include Tudor roses, sunflowers, multi-paneled wood doors and various classical motifs such as swags and wreaths, which often appear on the sheetmetal roof cornices. Although no building within the District is exclusively Queen Anne in style, characteristic details were frequently combined not only with the neo-Grec mode but with the Romanesque Revival style.

The Romanesque Revival style, popular in the Carnegie Hill area from the mid-1880s through the early nineties, is much in evidence in the District, second only to the neo-Renaissance. Promoted in the United States by the architect H. H. Richardson, practitioners of this neo-medieval style were inspired by the bold massing of 12th-century architecture. Its fortressed character resulted largely from the use of rough-faced stonework and broad, arched openings. The massive proportions are relieved, however, by the use of foliate ornament on decorative panels, friezes, capitals and impost blocks, and on

Carnegie Hill Historic District

the wing-walls and newel posts of the characteristically massive stoops, some of which are L-shaped. Other typical features of the style include closely spaced corbels below roof cornices and curved bays and oriels supported on ornate corbels.

The neo-Renaissance style was the last major design type used in row houses on Carnegie Hill. Early examples of this style in the Historic District, in the late 1880s and nineties, are essentially modifications of designs associated with the Romanesque Revival, but with a new emphasis on restrained classical composition and the introduction of square-headed doors and windows. Later neo-Renaissance buildings clearly show the influence of the general return to classicism which was largely initiated by the World's Columbian Exposition in Chicago of 1893. Smooth-faced stone fronts replaced rough-faced masonry, and decorative motifs such as classical swags and pilasters decorated with floral motifs clearly exhibit the dominant new classicism.

When Andrew Carnegie moved into his mansion at No. 2 East 91st Street, a definite change occurred in building trends in the area. The development of row houses was entirely discontinued and replaced by the construction of larger and more elegant private residences and apartment buildings. Most of the buildings constructed during the early 20th century reflect the popular neo-Federal style. Examples of this style in the District date from 1907 to 1935, with a majority built during the last ten years of this time span. Typically, they were executed in red brick, frequently laid up in Flemish bond, with the trim of stone. Such neo-Federal characteristics as shallow blind arches surrounding windows and doors were often combined with windows with flat brick arches and stone keystones. Triangular or "broken" pediments, Georgian in derivation, also appear in combination with neo-Federal detail. Other buildings within the Historic District, remodeled during this later period, fall into no specific stylistic category. Most have restrained elegant details reminiscent of past styles, but are basically modern in inspiration.

Several prominent architectural firms were active in the Carnegie Hill Historic District during the forty year period of major development. The most prolific firm was A. B. Ogden & Son, the designers of eight groups of row houses in the District between the mid-1880s and early nineties. This firm, whose designs fall largely within the late Romanesque Revival and early neo-Renaissance styles, also worked in the Greenwich Village and Mount Morris Park Historic Districts. The firms of Cleverdon & Putzel and William Graul were also responsible for several rows during the same period. The architects who worked in the District after 1900 include such prominent men as Cass Gilbert and Mott B. Schmidt who designed buildings here in the neo-Federal style.

Major alterations have changed the facades of some houses, most of which originally date from the 19th century. Some of these alterations are so extensive that they constitute entirely new facades, reflecting styles popular during the early 20th century. Other buildings were expertly refaced, such as No. 10 East 93rd Street, which had handsome Art Deco motifs of the early 1930s applied to the 1899 facade. The removal of stoops to provide basement entrances, and the removal of ornamental details to make possible the refacing of the original surfaces by smooth stucco, constitute the majority of typical alterations in the area.

Although many of the large private residences have been converted for use by private schools or social service agencies, the blockfronts within the District still retain much of their residential character. Designation of the Carnegie Hill Historic District will insure the preservation of the character of the area and will strengthen the community by preventing future erosion of architectural quality through the provision of an orderly process of continuous review of all alterations and new construction.

DESCRIPTION

90TH STREET Between Madison Avenue and Park Avenue

NORTH SIDE ONLY (Nos. 57-65)

Nos. 57-65 comprise part of a brownstone row of eight houses which once extended to No. 71. Designed by J. C. Cady & Co., and dating from 1886-87, the original character of this three-story Romanesque Revival row is best retained at Nos. 57 through 61. The projections or bays at these three houses were originally repeated at the eastern end of the row and once provided a symmetrical composition flanking the two flush-fronted center houses. No. 63 was remodeled in the 1920s with a brick neo-Georgian facade, advanced to the lot line and provided with an English basement. No. 65 had its original facade smooth-stuccoed, making the round-arched openings of the first floor square-headed and also providing a basement entrance. The eastern end of this row, Nos. 67-71, has been replaced by an apartment house and is outside the Historic District.

Nos. 57 through 61 retain their original brownstone fronts which are painted at Nos. 59 and 61. A unifying horizontal emphasis is achieved by means of a continuous corbeled bandcourse and roof cornice. The use of narrow bands of rough-faced stone, alternating with the smooth-faced stonework of the walls, and by round-arched doors and windows at first floor level, reinforce this uniformity. The handsome curved stoop of No. 59 remains.

Carnegie Hill Historic District

91ST STREET Between Madison Avenue and Park Avenue

SOUTH SIDE (Nos. 54-72)

The period between 1885 and 1889 was a time of rapid development for this street. A majority of the original buildings still exist, accounting for the unified appearance of this side of the street. The houses are grouped in units, with the exception of Nos. 70 and 72 which have early 20th-century facades. The blockfront is flanked by large apartment buildings and row houses situated outside of the Historic District.

No. 54 is the last house in a row of four designed by A. B. Ogden & Son and built in 1885-86 in modified Queen Anne style. The original character of the row is best retained at No. 54. The basement level is accented by rough-faced horizontal banding and square-headed windows covered by wrought-iron grilles. These grilles are typical of the Queen Anne style, as are the wrought-iron handrailings leading up to the parlor floor doorway. The multi-paneled doors with transom are enframed by beaded pilasters with brackets ornamented by Tudor rose motifs supporting the cornice slab. The two parlor windows and each of the three windows on the second and third stories have enframements edged with bead and groove moldings and windowsills which are set on small corbel blocks. The dentilled roof cornice has concave brackets and panels in the frieze with Tudor roses.

Nos. 56 and 58 are a pair of narrow houses, designed in a restrained version of Romanesque Revival style by G. A. Schellenger, dating from 1887-89. The two upper stories retain much of their original character, which is similar to that seen at Nos. 60 and 62 which were designed by the same architect at about the same time. The third floor windows have egg-and-dart moldings at the heads and are separated from the round-arched fourth floor windows by a wide bandcourse with rectangular panels set beneath the windows. The roof cornices on the two buildings are composed of evenly spaced grooved brackets with the frieze panels and dentils set between them.

Nos. 60 and 62, a pair of Romanesque Revival brownstone houses built in 1887-88 from designs by G. A. Schellenger, are identical except for the parlor floors. The basements with segmental-arched windows have bold-faced stone walls at both buildings and random ashlar at the parlor floor on No. 60. The two parlor windows and original doorway of this house are round-arched and are separated by large foliate panels. Smaller decorative panels, similar to those found at No. 62, are set below the windows. These panels and the fluted pilasters flanking the square-headed doorway serve as the primary decorative features at No. 62. The two upper stories on both houses are identical, including the westernmost window bays which are recessed on both floors. Floral panels below the square-headed second story windows and rough-faced panels below the ribbed, round-arched third-story windows provide distinctive accents. The houses are crowned by roof cornices with stylized brackets, having foliate friezes with dentils and evenly spaced modillions between them.

Nos. 64-68 comprise a group of three houses designed by James Henderson and constructed in 1887-89. The houses were originally modified Romanesque Revival in style, as evidenced by their roof cornices with foliate friezes and corbel supports; Nos. 64 and 66 were later smooth-stuccoed. No. 68 has ornate window and door enframements which display a neo-Renaissance character. The deep cornice slab over the main door on No. 68 is supported on richly carved pilasters, which are similar to those flanking the windows. The window enframements are all set on corbel blocks and are capped by foliate lintels and cornice slabs, except that the central second-story window has a broad foliate base beneath it and is crowned by a pediment.

No. 70 was originally built in 1885-86 as part of a brownstone row which extended to No. 76 (Nos. 74 and 76 have been demolished). In 1904, F. W. Marks commissioned architect Robert T. Lyons to design a new and grand facade, an adaptation in limestone of the style of Louis XV--in the Fifth Avenue manner. The basement and parlor floor levels are rusticated and have square-headed windows with wrought-iron grilles at the basement and French windows at the parlor floor. The tall dignified entrance, approached by a low stoop with wing-walls, has a glazed door and transom, surmounted by a garlanded keystone set within a

91ST STREET Between Madison Avenue and Park Avenue

rectangular panel. The round-arched second story French windows with fan-shaped transoms above have decorative keystones and wrought-iron window guards, as do the square-headed third story windows, which are separated from the floor below by projecting panels. The roof cornice, which is surmounted by a balustrade, is supported on four console brackets and embellished with frieze panels and modillions.

No. 72 was originally built in 1885-86 as part of the same brownstone row as No. 70. In 1927, a new stone facade in the Louis XVI style was designed by architect Walter Haefeli for owner John Foster Dulles, who later became Secretary of State. The elegant simplicity of the facade is accented by a three-centered arched entrance with a glazed wrought-iron door and a service door set within a matching recessed arch. A delicate frieze with rosettes and a bandcourse separate the entrance level from the upper three floors; the curved bandcourse supports wrought-iron balconies serving the two high square-headed parlor floor windows. These windows have recessed frames and are crowned by elegant bas-relief panels, while those above are recessed without any ornamentation. A solid parapet rises above the dentilled roof cornice with a frieze of evenly spaced rosettes.

91ST STREET Between Madison Avenue and Park Avenue

NORTH SIDE (Nos. 53-69)

The buildings lining this attractive blockfront show the influence of the neo-Federal style of the first quarter of the 20th century as well as the Queen Anne tradition popular during the late 19th century. All the buildings were erected as single or row houses, including the one now occupied by the Dalton School. The blockfront is flanked by a bank and apartment buildings.

No. 53 has a wide, dignified neo-Federal red brick facade dating from 1907-08, which was designed by Edward I. Shire to connect two previously existing houses. The building is crowned by a modillioned and dentilled roof cornice with parapet above. Balusters between brick panels are positioned over the third story windows which have flat brick arches with stone keystones and window-sills formed by a bandcourse. The two westernmost windows on the second floor have paneled lintels with cap moldings. A three-sided oriel supported on curvilinear brackets occupies the wall space east of these windows. Although the four-bay scheme of the third floor is interrupted at the second floor, it is reestablished at entrance level by the use of high windows with modified Federal lintels and a round-arched door with a fanlight enframed in stone. The windows all have stone panels above them. The doorway, flanked by two windows to the west and one to the east, features a double keystone. Other neo-Federal elements include the wrought-iron balconies below the high windows and handsome yard and stoop railings. Wrought-iron grilles protect the three basement windows, which are capped by flat arches and keystones identical to those on the third floor.

(No. 55 has been omitted from the street numbering system.)

(Nos. 57-61, the Dalton School, is a four-story high, red brick structure built in 1923. It was designed in the popular neo-Federal style by Mott B. Schmidt as a one-family residence for Guy and Cynthia Cary. The stately facade, five windows across, is dominated by a central, shallow projection with three windows, crisply set off from the main wall plane by brick quoins at the second and third stories. Horizontal definition is provided by a stone bandcourse above the ground floor and by the modillioned cornice above the third story creating an attic story at the fourth floor. The building is accented on the ground floor by the entranceway with fanlight sheltered by a neo-Georgian porch with a segmental-arched roof supported on Ionic columns; other noteworthy features are the wrought-iron fence and the square-headed first floor windows set within shallow blind-arched bays. The windows at the upper floors have flat brick arches, but only those at the second story have stone keystones and iron balconies. The roof with five dormer windows is in turn surmounted by a high iron

Carnegie Hill Historic District

91ST STREET Between Madison Avenue and Park Avenue

mesh fence between the end chimneys enclosing a roof play area.

Nos. 63 and 65 were built in 1888-89 as a pair of houses by owner-architects Russell & Way. No. 63 retains its second story, three-sided oriel and original stoop. An ornate doorway is achieved by the use of a glazed wrought-iron door in conjunction with an elaborate wrought- and cast-iron enframingent, a more recent addition. No. 65 has a Queen Anne style roof cornice with characteristic Tudor roses set within the frieze separated by console brackets. The building is given horizontal emphasis by a multiplicity of horizontal bandcourses and vertical emphasis by the recessed bay at its upper floors above the doorway. This vertical emphasis is also established by a recessed bay at the western portion of the facade of No. 63. The enframingent of the original door, with its fluted pilasters supporting an entablature, remains at No. 65 as a second story window.

Additional ornament on the building includes molding on the lintel above the door and foliate panels below the parlor windows. The basement level, where the entrance is now located, is rough-faced and has square-headed windows with their original iron grilles.

Nos. 67 and 69 were built as a pair of houses in 1891-92 from designs by G. A. Schellenger. These houses, each three windows wide, were originally three stories high above a basement; an additional story has been added to each house. Both facades are now smooth-stuccoed.

92ND STREET Between Fifth Avenue and Madison Avenue

NORTH SIDE ONLY (Nos. 1-25)

This blockfront, which was built up in the 1890s, still retains nine stylistically similar neo-Renaissance houses designed by the firm of A. B. Ogden & Son. A neo-Federal house of 1935 adds a note of contrast.

Nos. 1, 3 and 9, built in 1890-91 and designed by A. B. Ogden & Son, are three remaining houses of an original row of five (No. 5-7 stands on the site of the two earlier houses). No. 1, a four-story, neo-Renaissance house, best represents the original character of the row. It still retains at the second story its curved oriel containing four square-headed windows with stone transom bars—all crowned by a foliate frieze, a cornice and a low paneled parapet. The windows of the third floor are set off by foliate moldings and are crowned with cornices. At the top story, a stone bandcourse serves as a continuous sill for the three round-arched windows which have square-headed enframements with cornices and foliate spandrels. The entablature at the roof is composed of classical elements. The first two floors have been smooth-stuccoed and a basement entrance provided.

No. 5-7, a three-story, neo-Federal house built in 1935, was designed by the architect William J. Creighton. Constructed of dark brick laid in Flemish bond and trimmed with stone, this urbane house is a dignified addition to the blockfront. The ground floor has a simple stone enframement and is flanked by two square-headed windows with stylized Federal lintels containing a Greek fret motif at each end. The wide stone bandcourse above the ground floor has four bell-flowers evenly spaced over the entrance. Three tall round-arched windows at the high second floor are the central features of the facade. Their simplicity is accented by prominent foliate keystones. Exceptionally wide brick quoins extend up through the second floor, ending at the stone bandcourse that serves as sills for the flat-arched windows of the third floor. A low pediment, rising above a deep frieze, crowns the building.

No. 11 was built in 1884 from designs by Hugo Kafka & Co. When the stoop and ornamentation were removed during a renovation in 1924, the facade was smooth-stuccoed. Four stories above a high basement, it incorporates a three-sided, full-height bay. The windows of the parlor floor have elliptical arches while those of the basement, second and third floors are square-headed. The attic story, with its three pedimented dormer windows, is set behind the low parapet.

(No. 13 has been omitted from the street numbering system.)

Nos. 15-25. This dignified row of six neo-Renaissance houses was designed by the firm of A. B. Ogden & Son and built contemporaneously with the row that stood at Nos. 1-9. The unity of this row is maintained by the uniform height, similar roof cornices, arched windows at the fourth floor, string courses which emphasize floor divisions, and common decorative details. Similar window arrangements at the houses with bay windows further enhance the integrity of the row.

No. 15. This house is smooth-stuccoed and a basement entrance has been provided. The original round-arched windows of the parlor and fourth floors still remain, and a low balustrade now crowns the building.

No. 17 retains many of its fine neo-Renaissance details, although it was provided with a basement entrance in 1924. The original parlor floor entrance, which is now a window, has a simple stone enframement. Paired round-arched windows at this floor are separated by rough-faced stonework and a pilaster supporting the bracket which carries the wide corbel of the second floor oriel—the most striking feature of the facade. A carved foliate band runs above the curved oriel, while a triangular pediment crowns the single window above the entrance. The windows of the third floor are square-headed with cornices and have stylized keyed frames, while the round-arched, fourth floor windows have rusticated voussairs and cornices. The dentilled roof cornice is supported by foliate brackets alternating with ornamental panels.

Carnegie Hill Historic District

92ND STREET Between Fifth Avenue and Madison Avenue

No. 19 was smooth-stuccoed in 1929 and a basement entrance was provided.

No. 21 Has been provided with a basement entrance, but retains most of its original detail. The round-arched parlor floor windows, flanked by pilasters, have projecting sills set on corbels. These paired windows are separated by a pilaster carrying the foliate corbel which supports an oriel at the second floor. The single window beside the oriel has a keyed enframingent with ornamental volutes at the base and a cornice. The arched windows at the top floor are set beneath square-headed keyed enframingents surmounted by cornices. The roof cornice is similar to that at No. 17.

No. 23 is one of two houses which is still entered at the parlor floor from a high stoop. The doorway is flanked by foliate pilasters with modified Corinthian capitals that carry lion's-head console brackets supporting a thin cornice slab. The windows at the left of the entrance are French in style. The treatment of the second floor oriel is similar to that at Nos. 17 and 21. The second-floor window above the entrance is square-headed, with a stone transom bar like that of the oriel, smooth pilasters and an unadorned entablature. The windows of the third floor are square-headed with ornamental cap moldings on the lintels and stylized keyed enframingents. The segmental-arched windows of the top floor have similar enframingents with pronounced impost blocks and square-headed lintels with cap moldings. The roof cornice is supported on evenly spaced foliate brackets with panels between them.

No. 25, set on a rough-faced stone basement, also retains its stoop. The parlor floor entrance, above the high stoop, is flanked by pilasters richly decorated with intertwined vines. Their stylized capitals with cherub heads support lion's-head brackets that carry the thin cornice slab. Pilasters with foliate capitals flank the two square-headed parlor floor windows. The central portion of the facade, above the parlor floor, is stepped forward with pilasters between the triple windows of the upper floors. The fourth floor windows are round-arched with ball-flower molding, and the roof cornice is supported by paired brackets separating undecorated panels.

92ND STREET Between Madison Avenue and Park Avenue

SOUTH SIDE (Nos. 46-60)

Developed in the 1880s, this blockfront still contains a row of town houses of the period. The John Sloane mansion is typical of the restrained classicism popular in the 1920s and 1930s.

No. 46 is one of a row of seven town houses, which originally included Nos. 46-58. These residences, designed by William Graul in the popular Queen Anne style, were built in 1887-88. No. 46 is a three-story house which rises above a rough-faced basement containing the entrance. The parlor floor is also rough-faced and has round-arched windows with bold voussoirs. At a bandcourse above the parlor floor, the material of the facade changes from stone to brick. The paired flat-arched windows in the projecting section of the second floor are separated by a rough-faced pilaster. Keystones with human masks accent the segmental arches of the third floor windows. The dentilled roof cornice is carried on grooved brackets which alternate with decorated panels containing a chain of circles below rough squares.

No. 50 (48-50). This restrained and dignified house was erected in 1932 and designed by James C. Mackenzie, Jr., for John Sloane of W. & J. Sloane. It now houses the Maternity Center Association. Standing five stories high behind a shallow areaway, it is enclosed by a low wall surmounted by a handsome wrought-iron fence. The ground floor has a tripartite division: a central section containing two square-headed windows with stark enframingents, and side bays containing the main entrance and a basement service entrance beneath a window. These entrance sections are flanked by plain pilasters with modified Corinthian capitals supporting the ground floor cornice. The stately severity of the four high windows of the second floor is relieved by their dentilled cornices. The windows of the third floor are unadorned, and those at the fourth floor are set back behind a parapet rising above a bandcourse decorated with the Greek fret

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motif. A simple cornice crowns the fourth floor and is surmounted by a very low parapet behind which is the roof of the fifth floor with its segmental-arched dormer windows.

No. 52, one of the original row of seven houses built in 1887-88, has been provided with a basement entrance and refaced with stucco. The parlor floor windows have been altered and the third floor retains its round-arched windows, seen also at No. 54.

No. 54 was provided with a basement entrance in 1922. Scrolled keystones accent the three segmental-arched windows of the parlor floor. The two square-headed windows of the second floor have "eared" enframements crowned with cornices that carry panels with projecting carved keystones. The two round-arched windows at the third floor with human-mask keystones are flanked by pilasters carried on triglyph corbels which extend up to the roof cornice. This cornice is identical to the one at No. 46.

No. 56, also a part of the row, has been provided with a basement entrance. The facade has been considerably altered and refaced with stucco. Each story has two square-headed windows with simple enframements.

No. 58, the last house of the original row, is quite similar to No. 46. Three stories high over a basement, it still retains its stoop and parlor floor entrance. The parlor floor windows and the entrance are round-arched with rough-faced voussoirs. As at No. 46, the materials of the facade change from rough-faced stone to brick above the parlor floor. Square-headed windows at the second floor have flat arches with rough-faced voussoirs. The segmental arches of the third floor have human-mask keystones and are visually joined at impost block level by dentilled string courses. The roof cornice is like those at Nos. 46 and 54.

No. 60 is a handsome four-story brownstone designed by Theo E. Thomson and built as part of a neo-Grec row in 1883-84. It is the earliest surviving house in the District. A high stoop leads to the entrance at the parlor floor level. The doorway and parlor floor window are flanked by pilasters that carry round arches with decorated keystones. At the second floor, a three-sided oriel--the most striking feature of the facade--is supported by a fluted corbel carried on a bracket between the arches at the first floor. The enframements of the third and fourth floor windows are typically neo-Grec, with flanking pilasters carrying pedimented lintels with incised ornament. The modillioned roof cornice has grooved brackets and a frieze with small arches set in panels.

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NORTH SIDE (Nos. 45-65)

This blockfront still retains several of its Romanesque Revival and neo-Grec style town houses built in the 1880s. Later additions to the blockfront retain its original scale.

No. 47 (45-47), a wide house, is the result of an alteration in 1926 which combined Nos. 45 and 47 into one residence behind a dignified neo-Georgian facade, designed by the architectural firm of Keeler & Fernald. The ground floor openings, including the garage doors, are flanked by smooth pilasters set against a rusticated base. The upper stories are of brick laid in Flemish bond and the windows have flat arches of brick with keystones. A dentilled stone cornice surmounted by a stone balustrade crowns the building.

Nos. 49 and 51 are two surviving houses of a row of four designed by Frank Weimener and built in 1887-88. When No. 49 was modernized early in this century, the architect retained the square-headed windows and the string courses that separate the upper floors. The original modillioned roof cornice with floral frieze panels, brackets and egg-and-dart molding still crowns the house. When No. 51 was resurfaced and provided with a basement entrance in 1927, the basement and parlor floor were redesigned in neo-Federal style. The treatment

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of the upper three floors is like that at No. 49. The dentilled roof cornice has two frieze panels with classical swags and four grooved brackets.

Nos. 53 and 55, designed by Louis Entzer, Jr., are a pair of brick and stone houses which retain some elements of their 1893-94 Romanesque Revival fronts. The paired, three-story, curved bays that rise from the basement to the second floor provide a central focal point for the facades and are typical of the rugged Romanesque Revival style. These bays are of rough-faced stone at the basement and parlor floors, where the square-headed windows with rough-faced voussoirs are divided horizontally by stone transom bars that continue as a band around the bays. Modillioned cornices above the parlor floor mark the change to smooth-faced stone. At the second floor, the bays have rough-faced stone bands, and are crowned by cornices with checkerboard friezes. The upper stories are brick, and terminate in a continuous modillioned roof cornice with an ornamented frieze.

Nos. 57, 59 and 61 are a group of three town houses built in 1886 and designed by John Brandt. No. 61, which best illustrates the original neo-Grec character of the buildings, is entered at the parlor floor from a high stoop. The enframement of the doorway is keyed to the wall, and the eastern end of this story has quoins. The parlor floor window is carried on a corbeled base with flutes and is separated from the entrance by a central grooved pilaster which supports the bracket of the second floor oriel. The two-sided oriel above is embellished by panels decorated with classical swags beneath each window, and by a cornice surmounted by a low parapet. The window enframements at the upper floors consist of corbeled sills, flanking pilasters and bracketed cornices. The roof cornice is carried on evenly spaced grooved brackets with panels and palmette motifs between them.

Nos. 63 and 65, are a pair of remodeled brick houses four stories high with arched entrances at street level. All the windows are square-headed and have muntined sash; window boxes and shutters at No. 63 add a note of cozy domesticity. The facade of No. 65 has been smooth-stuccoed.

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SOUTH SIDE (Nos. 4-24)

This largely unified blockfront is dominated by a dignified row of Romanesque Revival houses which retain much of their original character. This side of the street is flanked by row houses and large apartment buildings which are outside of the Historic District.

No. 4-6 has a highly restrained, classically elegant four-story stone facade, the result of a major alteration in the early 1920s. The noted architectural firm of Walker & Gillette was commissioned by Mrs. Eli Madelman, the wife of the sculptor, to combine into one unit two of an original group of three 1888-89 town houses (Nos. 4-8). The principal ornament of the building is the entranceway, located on the eastern portion of the facade, with glazed wrought-iron door and transom, surrounded by a molded enframingent. The steps leading up to the door are flanked by solid wing-walls, one of which continues as a wall in front of the two square-headed basement windows and service door, forming a yard. Except for the four round-arched fourth floor windows, all windows are square-headed. The third floor, which is set off by upper and lower bandcourses, is distinguished by its use of window enframingents with cornices. The building is capped by a simple dentilled cornice with a red tile roof above.

No. 8 is the only house which preserves some of the original Romanesque Revival character of the group of three houses designed by A. B. Ogden & Son in 1888-89. The basement is of rough-faced stone, as are the rough-faced voussoirs forming the round-arched parlor floor windows and the former doorway. The second and third floors and the two story bay have been refaced. A fourth story attic with three windows and pitched roof is set back from the building front.

Nos. 10 and 12, built as a pair of houses in 1889 from designs by A. B. Ogden & Son, may have originally resembled those at Nos. 4-8, designed by the same architectural firm a year earlier. Both buildings have setback fourth-story attics with pitched roofs. No. 12 retains its original rusticated rough-faced basement, basement windows with grilles, and second story oriel. Other elements of the facade have been altered. No. 10 likewise underwent an extensive alteration in the 1930s which included a largely new facade influenced by the French Art Deco style.

Nos. 14-24, a handsome row of six four-story Romanesque Revival brownstone houses erected in 1892-93, was developed by Walter Reid and designed by Walter Reid, Jr. The row is composed of two distinct types of facades which alternate. One of these, found at Nos. 14, 18 and 22, has rough-faced basements below the parlor floors, which have three-centered arched windows with rough-faced voussoirs. Nos. 18 and 22 retain their square-headed doorways with decorative lintels supported on Romanesque Revival columns and their original stoops with wing-walls and foliate newel posts. Dentilled string courses, above broad bands of intricate intertwining leaf forms characteristic of Romanesque Revival design, separate the parlor floor levels from the second stories which have three square-headed windows connected by a single enframingent. Similar enframingents appear at the fourth story level with round-arched windows and classical spandrel ornaments, while the third floor windows have bands with floral panels above them. The buildings are crowned by roof cornices with foliate friezes and console brackets alternating with fleurs-de-lis and ornamental soffits.

The second design type used in this row, exemplified by Nos. 16, 20 and 24, originally incorporated the same rough-faced basement treatment and stoop and wing-wall arrangement. Both the parlor floor windows and entranceways are round-arched and connected by foliate panels. Curved oriels set on broad dentilled corbels accent the rough-faced second stories. The oriel windows, separated by paneled pilasters, support architraves with foliate bands above them. The third stories are pierced by closely spaced, individually enframed square-headed windows unified by a single cornice. The fourth floor windows, of which two are paired at the east side of each building, are round-arched and flanked by Romanesque Revival columns, and all the windows are crowned by cornices and ornamented spandrels. The dentilled roof cornices on these houses have foliate rope friezes with intertwined foliate ornament, acanthus leaf brackets with small square panels between them and conical pendants at the soffits.

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NORTH SIDE (Nos. 1-23)

The houses included within the Historic District on this blockfront were all built between 1891 and 1892, though they were designed in separate groups. This blockfront is flanked by a large apartment house at the corner of Fifth Avenue and a row of five town houses leading up to Madison Avenue which are outside of the Historic District.

Nos. 1-11 were a row of six brownstones built in 1891-92 for developer Walter Reid from designs by A. B. Ogden & Son. Except for No. 9, which has a 20th century neo-Federal facade, the houses display both Romanesque Revival and neo-Renaissance characteristics, and vary in detail to a certain degree. A diminishing progression does exist, however, in that No. 1 incorporates a full-height corner tower, stepped down at No. 3 to a two-story curved oriel, while Nos. 5, 7 and 11 retain one-story oriels. The three one-story oriels at the second floors have paneled pilasters and foliate friezes which resemble one another quite closely. The third floor window treatments vary, however, ranging from fluted Ionic pilasters to simple enframements. The fourth story windows, with round arches on Nos. 3, 5 and 11, are also handled with different detail. All the other windows in the row are square-headed, with the exception of the segmental arches at the parlor floors. Those parlor floors which retain their original character are Romanesque Revival in style, with columns flanking the entranceways supporting elliptical arches formed by rough-faced voussoirs corresponding to the rough faced quoins used at this floor. All the residences must have originally been approached by stoops with wing walls similar to those which remain at No. 5. No. 5 also has exceptionally fine wrought-iron double doors. The houses are all crowned by cornices with closely spaced console brackets, with foliate friezes at Nos. 1, 3 and 11, and paneled friezes at the others.

(No. 13 has been omitted from the street numbering system.)

Nos. 15-21 were built in 1891-92 as a row of four houses, grouped in two pairs by the placement of the three-sided oriels at the second story. Designed in a modified Queen Anne style by the architect William Graul, Nos. 19 and 21 best preserve the original character of the row. In these houses, the architect has introduced a variety of fine decorative detail. The use of segmental-arched openings at No. 19 is one of the subtle features which contrasts it with its neighbor. Foliate ornament appears at No. 19 as a decorative element on the pilasters between the oriel windows, while at No. 21 it is used on panels beneath the windows of the oriel and on the corbel beneath the sill of the adjoining window above the original doorway. No. 19 retains its handsome parlor floor entrance. Both Nos. 19 and 21 preserve their distinctive roof cornices, supported on brackets, with a band of faceted studs beneath them.

No. 23 is a four story brownstone designed by Frederick Jenth and built in 1891-92 which still displays the influence of the earlier neo-Grec style. The facade is accented by a two-story, three sided bay rising from the rough-faced basement. The square-headed second floor windows of the bay are surmounted by pedimental lintels, as is the one west of the bay. This window is situated immediately above the original segmental-arched entrance. The three windows on each of the upper stories have sills set on corbel blocks and lintels with cornices carried on end brackets decorated at the third story. The building is crowned by an elaborate roof cornice with dentils, modillions and paired brackets alternating with an ornate frieze.

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SOUTH SIDE (Nos. 6-24)

A handsome row of Beaux-Arts town houses and two neo-Federal houses give this blockfront its distinctive character. The scale is maintained by roughly uniform cornice heights.

No. 6 (68), a neo-Federal townhouse occupied by the Spence-Chapin Adoption Service, achieved its present imposing appearance in 1936 through the application of a new brick and stone facade to two older houses. Tall stone piers, rising from its second to fourth stories, separate the windows. Greek fret motifs provide a decorative accent at the top of the piers and at the ends of the window lintels. An attic fifth floor is set back behind a cornice with ornamental cresting. The severely simple ground floor has a recessed central entrance flanked by a pair of fluted Doric columns and a low square-headed window at each side.

No. 12 (10-12) represents an alteration of two buildings which were part of a row of four houses (Nos. 10-16) erected in 1891-92. The two were combined by the architect George B. de Gersdorff in 1919 and given a stately neo-Federal facade of brick laid in Flemish bond with a rusticated stone basement. A modillioned cornice slab with a decorated frieze is carried on console brackets above the entrance. The first and third floor windows have typical splayed, stone-flat arches with keystones, of the neo-Federal period. The second or parlor floor, which is separated from the first by a stone bandcourse, has four high square-headed windows with splayed flat arches and keystones, each set in a shallow blind arch of brick emphasized by stone impost blocks and keystones. The modillioned and dentilled roof cornice is surmounted by a balustrade in front of a pitched roof with three copper-clad dormer windows.

No. 14, one of the same row built in 1891-92 and designed by A. B. Ogden & Son, is four stories high and has been provided with a new facade and a basement entrance. The basement and first story are rusticated and given interest by the window designs—segmental-arched at the basement and square-headed at the parlor floor. The smooth-faced upper stories have square-headed windows and are crowned by a dentilled roof cornice with a low parapet above.

No. 16, also originally part of the row, has likewise been remodeled. It has a brick facade with tall arched parlor floor windows and a wide square-headed French window at the second floor set behind a wrought iron balcony. The windows of the third floor are square-headed while those of the top floor are round-arched.

Nos. 18 to 24 form an impressive row of four Beaux Arts style town houses designed by the architectural firm of Van Vleck & Goldsmith and completed in 1900. Uniform building heights, the alignment of roof cornices and openings in the facades, rusticated stone ground floors, pediments over the parlor floor windows, and the use of square-headed windows at all levels provide a sense of unity in this row. Decorative wrought iron balconies in front of the attic story windows and at the third floor further enhance the integrity of the row. Variety is achieved by the alternation of stone facades with brick and stone fronts and the use of both angular and curved bays. The position of the entrances, either in the center or set to one side, and the use of varied decorative elements add individuality to the houses.

No. 18 which has a limestone facade, is entered at the center of the rusticated ground floor. Large console brackets flank the projecting doorway and carry a two-story curved bay. A cartouche enhances the arched pediment over the central parlor floor windows of the bay. Elaborate paired console brackets carry the ends of the modillioned cornice above the fourth floor, while a simple roof cornice crowns the building.

No. 20, which is entered at the right hand side of the ground floor, has a brick facade with rusticated stone base and keyed window enframements. The parlor floor windows have triangular pediments, while the windows of the third floor have cornice slabs carried on brackets. These brackets support wrought-iron railings for the fourth floor windows beneath the attic story with railing.

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No. 22. entered at the center of the ground floor, has a limestone facade and is quite similar to No. 18, except that the bay is three-sided and the pediment above the central parlor floor windows of the bay is triangular and decorated with a human mask. A bracketed cornice with a paneled frieze at the fourth floor supports a wrought-iron balcony at the attic story.

No. 24 makes the transition from the row to the corner apartment house which is built up to the lot line. The entrance, at the set-back western portion of this brick and stone facade, is sheltered by a stone porch which has two fluted columns with modified Ionic capitals and two fluted pilasters with Doric capitals. The windows above the ground floor have keyed stone enframements. Two parlor floor windows have pediments, and the left-hand window at the third floor is crowned by a bracketed cornice slab which supports the wrought-iron railing of the fourth floor window. The attic floor gains a balcony above the bay where the left-hand portion is set forward.

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NORTH SIDE (Nos. 1-25)

This varied blockfront, developed in the 1890s, retains eleven town houses designed by the architectural firm of Cleverdon & Putzel in a style which is basically Romanesque Revival. Gabled roofs and projecting oriels add a picturesque variety to the facades.

No. 1 was built with No. 3 in 1893-95 from designs by the architect Louis E. Entzer, Jr. In 1925, the original facade was replaced with the present one by Cass Gilbert, the architect of the Woolworth Building, who owned and lived in the house. The building is five stories high with a rusticated English basement containing a wide garage door to the left of the entrance. The parlor floor window frames are surmounted by cornices and the fourth floor windows are notable for their paneled neo-Federal lintels. A modillioned roof cornice is crowned by a balustrade.

No. 3, built with No. 1, is four stories high with a basement. The full-height three-sided bay which accents the facade lends a feeling of verticality to the house. Round arches emphasize the parlor and second floor windows. It retains its stoop and parlor floor entrance.

No. 5, is an exceptionally fine, rough-faced stone Romanesque Revival town-house which was designed by the architectural firm of Cleverdon & Putzel and built in 1892-93. Asymmetry has been introduced here by means of a three-sided bay which extends up from the basement through the second floor to the right of the former parlor floor entrance. Above the second floor, a strong horizontal bandcourse separates the asymmetrical composition of the lower floors from the perfectly symmetrical design of the top two floors. The bandcourse also serves as the base of the parapet for the third floor which features three openings simulating a loggia. Above this, a steep gable enframes a Palladian-type window, executed in the Romanesque manner with paired dwarf columns supporting the central arch. A checkerboard pattern of stonework, typical of the period, enlivens the surface of the gable.

Nos. 7-13 These four transitional Romanesque Revival stone houses were built in 1892-93 and were also designed by Cleverdon & Putzel. No. 11 best preserves its original appearance. It is entered from a handsome L-shaped stoop which, like the basement, is faced with rough-cut stone. A shallow curved oriel, occupying most of the width of the house, extends from the second through the third floors. The three windows above the oriel are flanked by short pilasters which support impost blocks beneath the lintels. An unusual roof cornice crowns this house. It is supported by a series of tiny Gothic arches carried on diminutive colonettes and displays an ornate cavetto molding beneath the conventional cyma recta molding.

Nos. 15-25 form a row of six basically Romanesque Revival town houses, also designed by the architectural firm of Cleverdon & Putzel in an A-B-C-C-B-A pattern and built in 1892-94. The 'A' houses (Nos. 15 and 25) have flat roofs.

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At the parlor floors, four free-standing fluted columns support classical entablatures. A second story oriel and a fourth floor loggia formed by three arches carried on short columns lend interest to the facade of No. 15. The roof cornice of the "A" type house at No. 15 has a decorated frieze crowned by a parapet of linked circles.

The "B" houses (Nos. 17 and 23) are of stone and are accented by rough-faced horizontal bands. The second story oriels are enhanced by Romanesque detail. The arches of the windows at the third floor are carried on triple dwarf columns. A gable at the fourth floor with three arched windows crowns this type of house.

The "C" type house, best preserved at No. 21, is of rough-faced stone. Round-arched windows are a feature of the parlor and fourth floors, and a curved bay with handsome detail accents the second floor. All the windows except those at the second floor bay are flanked by Romanesque columns. The gabled roof at No. 21 is pierced by a small bulls-eye.

Carnegie Hill Historic District

MADISON AVENUE Between 91st and 92nd Streets

FAST SIDE ONLY (Nos. 1285-1293)

Nos. 1285-1293 constitute one of the last surviving Romanesque Revival rows of distinction on Madison Avenue. Built in 1889-90 by James V. S. Woolley, the five houses were designed by James E. Ware to give the appearance of a unified structure. Constructed of red brick at the three upper stories and brownstone below, the row provides an unexpected and picturesque accent on upper Madison Avenue.

The upper three stories of these residences remain much as they were eighty years ago, although the original basements have all been converted into stores serving the neighborhood, and commercial establishments have appeared at the second story, the former parlor floor, of three of the houses. Architecturally, these houses are still interesting examples of the round-arched, late Romanesque Revival style, evidenced by the sophisticated handling of the smooth surfaced brickwork in contrast to the brownstone surfaces and decoration below. The introduction of the small windowpanes of the upper stories adds further interest.

The design of the five buildings is so handled as to create a unified composition. Horizontally, this is achieved by a continuous bandcourse, which sets off the brownstone parlor floor from the brick upper stories--repeated in the bandcourse just below and just above the fifth story--and, again, in the deep, molded brick checkerboard frieze beneath the continuous dentilled roof cornice. Vertically, the buildings are clearly separated from each other by three-sided bays at the lower stories, window groupings and, at the fifth story, by engaged stone shafts resting on corbels and crowned by elongated impost blocks terminating at the roof cornice--yet the total effect is of one unified structural mass.

The design of the window openings is typical of the architect's endeavor to introduce an interesting variety to the facades. The double-width, round-arched windows of the fourth stories, which open onto small balconies with wrought-iron railings formed by the top of the three-sided bays echo the round-arched openings at the second floors, but here are emphasized by radial brickwork rather than brownstone moldings and keystones. At the fifth stories the windows are grouped into units of three, separated by stone colonnettes with foliate capitals--notable for the varied rhythm achieved by the alternation of three rounded-arched windows with three rectangular lintels.

No. 1285 and Nos. 1291-1293, which are now one building, retain much of their original parlor story design including the brownstone facing, the round-arched entrance and their bay windows. Most of the original foliate decoration is concentrated around the former doorways which now serve as second story windows. Careful attention to detail may be seen by the variety of decorative motifs, which vary from house to house: the spandrels at No. 1293, for example, feature a rosette motif, in contrast to a different ornamental design at Nos. 1291 and 1285. The striation of the stone voussoirs above these arched windows and in the bandcourse separating the second stories from the third is another indication of the architect's attention to detail. The graceful leaf ornament, flowing from the capitals of the columns flanking the doorways serve as impost blocks, and the use of similar ornament between the flat arches of the windows of the three-sided bays at the second story is similarly striking.

In sum, this row imparts to Madison Avenue, a special character and architectural flavor of the past.

FINDINGS AND DESIGNATIONS

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 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 periods or styles of architecture typical of 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, among its important qualities, the Carnegie Hill Historic District played an important role in the development of the Upper East Side, that the first major period of construction took place during the 1880s--reflecting both the continuing northward expansion of new middle-class neighborhoods in Manhattan and the introduction, in 1881, of rapid transit to the area, that the second period was inaugurated by the construction, at the turn of the century, of the Carnegie Mansion, giving the District its name, that the houses provide representative examples of the work of some of New York's leading architectural firms of the period, that these buildings display a range of architectural styles from the neo-Grec of the 1870s and early eighties to the neo-Federal style popular in the 1920s and early thirties, with some especially fine examples of Romanesque Revival row houses, that, in spite of 20th-century alterations in style and use, the blockfronts within the District retain their human scale and basically residential character, that this Historic District designation flanks the City Planning Commission's Special Madison Avenue Preservation District, that these designations are an instance of two City Commissions working to protect, preserve and enhance a neighborhood in our City, and that the development and preservation of this historically and architecturally notable area has created and maintains a fine residential neighborhood.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Carnegie Hill Historic District, Borough of Manhattan, containing the property in two separate noncontiguous areas.

Area I consists of the property bounded by the eastern property line of 25 East 92nd Street, part of the southern property line of 22 East 93rd Street, the southern and eastern property lines of 24 East 93rd Street, East 93rd Street, the eastern property line of 23 East 93rd Street, the eastern property line of 24 East 94th Street, East 94th Street, the eastern property line of 25 East 94th Street, the northern property lines of 25 through 1 East 94th Street, the western property line of 1 East 94th Street, East 94th Street, the western property line of 6 East 94th Street, part of the northern property line of 3 East 93rd Street, the northern and western property lines of 1 East 93rd Street, East 93rd Street, the western property line of 4 East 93rd Street, part of the northern property line of 5 East 92nd Street, the northern property lines of 3 and 1 East 92nd Street, the western property line of 1 East 92nd Street, East 92nd Street, to the eastern property line of 25 East 92nd Street.

Area II consists of the property bounded by the eastern property line of 72 East 91st Street, East 91st Street, the eastern property line of 69 East 91st Street, the northern property lines of 69 and 67 East 91st Street, part of the northern property line of 65 East 91st Street, the eastern property line of 60 East 92nd Street, East 92nd Street, the eastern property line of 65 East 92nd Street, the northern property lines of 65 through 45 East 92nd Street, the western property line of 45 East 92nd Street, East 92nd Street, Madison Avenue, the southern property line of 1285 Madison Avenue, the northern property lines of 49 and 51 East 91st Street, the western property line of 53 East 91st Street, East 91st Street, the western property line of 54 East 91st Street and the southern property lines of 54 through 60 East 91st Street, part of the southern property line of 62 East 91st Street, the western property line of 57 East 90th Street, East 90th Street, the eastern property line of 65 East 90th Street, part of the southern property line of 70 East 91st Street, and the southern property line of 72 East 91st Street.

ACKNOWLEDGMENTS

The preliminary research for this report was begun in 1972 by Florence Macdonald Boogaerts, a resident of the Historic District, who with her husband John Boogaerts, Jr., a member of the Community Board No. 3, have been staunch proponents of designation. She also wrote a history of the District.

Bronson Einger, a resident of the District, was the most active in arousing enthusiasm for its designation.

Frederick S. Papert, a resident of the District, had a broad influence in his capacity as president of the Carnegie Hill Neighbors, Inc.

Grateful acknowledgment is made to many individuals in various City agencies who made available conveyances of property, tax assessment records and building plans and applications, and to other public and private repositories of information.

Though many individuals have been associated with different phases of this report, final responsibility for the facts and opinions expressed rests with the Commission as a whole.

LANDMARKS PRESERVATION COMMISSION
July 23, 1974