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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking ☒ in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Burden, James A. Jr., House and Kahn, Otto H., House

other names/site number Convent of the Sacred Heart School

2. Location

street & number 7 and 1 East 91st Street ☐ not for publication

city or town New York ☐ vicinity

state New York code NY county New York code 061 zip code 10128-0689

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ see continuation sheet for additional comments.)

[Signature]
Signature of certifying official/Title

6/28/06
Date

New York State Office of Parks, Recreation & Historic Preservation

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

☒ entered in the National Register

☐ [see continuation sheet]

☐ determined eligible for the National Register

☐ [see continuation sheet]

☐ determined not eligible for the National Register

☐ removed from the National Register

☐ other (explain) _____

[Signature]
Signature of the Keeper

date of action

9-12-06

Burden, James A. Jr., House & Kahn, Otto H., House
Name of Property

New York County, New York
County and State

5. Classification

Ownership of Property
(check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u>0</u>	TOTAL

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(enter categories from instructions)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions)

EDUCATION/school

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH & 20TH CENTURY REVIVALS/Beaux Arts

and Italian Renaissance

Materials

(Enter categories from instructions)

foundation Limestone

walls Limestone

roof

other Wrought iron

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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Section 7 Page 1

Burden, James A. Jr., House & Kahn, Otto H., House
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Section 7: Architectural Description

Introduction to the Burden and Kahn Houses

The James A. Jr. and Florence Sloane Burden House at 7 East 91st Street and the Otto and Addie Kahn House at 1 East 91st Street (corner of Fifth Avenue) are located in the Carnegie Hill neighborhood of Manhattan. The Beaux Arts style Burden House, built between 1902 and 1905, was designed by the architectural firm of Warren & Wetmore. British architect J. Armstrong Stenhouse with associate architect C.P.H. Gilbert designed the Italian Renaissance style Kahn House which was built in 1913-1918. The two houses were converted to a private school for girls known as the Convent of the Sacred Heart in 1934 and remains under their ownership today. An unobtrusive link was added by the school in 1940-41 that internally connects the two buildings. The school has an enrollment of approximately 600 students ranging from pre-K through 12th grade.

Both houses have been designated local landmarks by the NYC Landmarks Preservation Commission and are located in the local Carnegie Hill Historic District (NPS certified on November 28, 2003). The Carnegie Hill neighborhood:

... encompasses a residential community largely built up over a period of some 55 years between the late 1870s and 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 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.¹

Burden House Exterior

The Burden House is a four-story, French Beaux-Arts townhouse. The structure has a sub-basement, full basement and a fifth floor that steps back from the primary street facade. The overall massing of the building is a simple rectangle, with a carriage entrance along the 91st Street facade and the primary entrance through the small garden located to the east of the building adjoining the Hammond residence at 9 East 91st Street. The building can be broken down into two primary volumes, the front is more formal and the rear more service oriented, both are connected by a sculptural stair that is articulated on the exterior of the building on the west elevation. The overall

¹ New York City Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District*. (New York: NYC LPC, December 21, 1993) 3.

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articulation of the front facade along 91st Street is richly detailed with a refined sculptural quality. The monumentality of the exterior detailing at the piano nobile clearly expresses the hierarchy of the interior spatial relationships. The sophisticated design and interior spatial sequence complimented by the ornamental detailing make the Burden House one of the finest French Beaux-Arts style townhouses built in New York City.

The primary axis of the building is north south, with the most formal public façade facing East 91st Street. The east elevation focuses onto the side garden and the main pedestrian and carriage entrance remains. The west façade is simply detailed with few window openings and the rear, or north façade has openings primarily on the upper floors.

The Beaux-Arts design calls for a two-story heavily rusticated limestone base with deeply recessed openings framed with heavy carved segmental arches. The first floor is distinguished from the smaller scaled mezzanine level above by a substantial limestone watercourse. Along the south façade, three small rectangular openings complete the base articulation. The third floor is a piano nobile articulated with three, two-story, deeply set arched openings that are framed with limestone surrounds. The two-story grand ballroom occupies the full width of the house along 91st Street and has three projecting balconies supported by carved console brackets and tied together with delicately detailed iron railings.

The fourth floor is articulated on the south façade with three small rectangular openings with projecting sills connected by a limestone stringcourse. The fifth floor is set back from the 91st Street facade and on the east, west and north is set within a mansard roof, restraining the scale of the overall building height. The modillioned cornice at the top of the building has a deep, fluted frieze that is broken by paired attic windows. A balustrade surmounts the cornice and ornamented chimneys set behind the parapet accent the roof. Dormer windows punctuate the rear of the east façade.

The east façade carries the same rhythm as the main façade and the limestone base is punctuated by an elegant arched opening with sliding wood and glass doors that lead to the entrance to the house. The entrance is up a few steps through an elaborately configured set of iron and glass doors within a beautifully detailed masonry arched enclosure, announcing ones arrival inside the house. The upper floors are punctuated with large rectangular openings with wood framed casement windows along the east façade. The west façade has only one rectangular opening however, the façade plane is articulated with recessed frames carrying the rhythm of the 91st Street façade around. The rear volume, carved into smaller spaces and service functions of the building contains numerous small rectangular windows on the west, east and north elevations. One of the most distinguishing features, both on the exterior and interior, is the grand elliptical staircase that leads to the two-story public entertaining spaces. The exterior of the staircase is an elliptical form clad in smooth faced limestone and capped with a skylight. Together the composition of mass and ornament is unified to form a sophisticated architectural whole.

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Burden House Interior

The main entrance into the Burden House is through the carriageway entrance into the Entrance Foyer which opens onto the grand stair hall. The rooms located on the first floor maintain much of their original architectural detailing; during the Burden era the rooms were used for greeting and reception spaces and Burden's office. Today these rooms are used as classrooms and support spaces for the lower school.

The second floor level rooms were originally used as living spaces and today create additional classrooms. The main entertaining rooms on the third floor are the grandest and most public spaces of the house. The ballroom, designed in the French style with Hauteville marble wall surfaces, tapestries and gilded moldings rises up to an ornamental plaster ceiling. The Music Room is delicately detailed with gilded columns, and a deep coved ceiling with woven plasterwork. The Banquet or Dining Room has a formal character accentuated by the use of varying marbles, mirrors and gilded trim. The kitchen has been modernized and is located to the west of the main dining room. These rooms remain today and honor their original intention, in addition to being used daily by the school, they can be rented for private functions.

The third, fourth and fifth floors contain a variety of rooms originally used by the Burden family as living spaces and sleeping chambers. The break between the front and rear massing, so evident on the exterior, is clearly distinguished on the interior. The rear volume has a narrow stairhall and service elevator for self contained circulation of the back of the house functions separate from the grand entertaining that occurred in the front volume. The interiors are all designed in the French style and blend seamlessly, spatially and aesthetically.

The elliptical stair is a magnificent architectural feature that transforms the structure from the heavy solid masses perceived from the exterior into a combination of intimately and boldly scaled interior spaces.

The Convent of the Sacred Heart recently completed a significant renovation to the upper floors in the rear of the Burden House to connect with the adjacent addition to the Kahn House to the west. The spaces are used for classrooms, offices and support spaces for the middle and lower school.

When the Convent of the Sacred Heart acquired the Burden and Kahn houses, a link was added to physically connect the two structures to house school functions. The floor levels in each building do not align and therefore the link connector accommodates the change in elevation. The design of the link is a modern element, articulated on the exterior with a simple glass and aluminum curtain wall enclosure. The link is set back significantly from the street and connects the two buildings on multiple levels.

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Kahn House Exterior

The Kahn House is a four-story, neo-Italian Renaissance palazzo, modeled on the Palazzo Cancelleria in Rome. The structure has a sub-basement, full basement and roof top projection. The overall massing of the building is a simple rectangle, with two entrances along the 91st Street façade sheltering a drive court and an inner courtyard at the piano nobile level. The sophisticated design and refined detailing make the Otto Kahn House one of the finest Italian Renaissance style mansions built in New York City.

The primary building material is a neutral-toned limestone rich in texture, a natural byproduct of this particular vein of limestone. The simple rectangular mass of the building along the Fifth Avenue and 91st Street elevations is articulated with a horizontal stringcourse and water table. The rusticated base is punctuated with arched openings with deep set windows and heavy iron grillwork in keeping with the architectural vocabulary of a Renaissance palazzo.

The exterior of the second floor is expressed with smooth-faced limestone with a slightly recessed tooled mortar joint to give some depth to the faced plane, yet distinctly more refined than the heavily rusticated base. The second floor windows along both the Fifth Avenue and 91st Street elevations are a unique arrangement of French doors, each with an operable casement unit set within the wood frame of the operable door leaves, crowned with fixed pane glass transom panels. The windows are wood framed with leaded glass inserts, all are original. They are trimmed on the exterior with simply carved limestone moldings and are alternately capped with segmented and triangular pediments. Each window is framed by engaged pilasters and open rail balustrade. Rising up, the third and fourth floors are wrapped with windows along the south and west street elevations, continuing the rhythm of recessed punctuations of the dense massive limestone volume established on the lower floors. The limestone surrounds on the third floor are in proportion with the openings and are capped with a simple projecting cornice head detail. The fourth floor windows step down in scale and detailing. Throughout the building the windows are clear glass with a combination of zinc-came and lead-came window units set within recessed openings trimmed with stately carved limestone moldings on the exterior and wood on the interior.

The roof is punctuated by a series of rooms that are set back from the street face, surrounded by a flat roof terrace overlooking Central Park. A unique design element is the delicately detailed Renaissance-inspired bell tower that projects over the grand stair on the east side of the house and contains the water tank at the upper level. The perimeter roofline of the house is articulated with a modillioned cornice topped with a limestone balustrade.

Kahn House Interior

The public facades of the Kahn House, along Fifth Avenue and 91st Street maintain a stately and refined quality. The main entrance to the house is through the two arched openings protected by large, imposing wood doors that shield the drive court, detailed with limestone and a textured stucco

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soffitto ceiling, a true Renaissance design element. The internal drive court was a unique design approach that afforded the Kahn family and visitors the utmost privacy. The Entry Hall is articulated with smooth limestone walls, cornice moldings, broken scroll pediments, arched wall recesses and a groin vaulted plaster ceiling. The rooms located on the first floor maintain much of their original architectural detailing, during the Kahn era, the rooms were used for greeting and reception spaces and today they house meeting spaces and offices for the Head Mistress and the Admissions Department along with support functions. A grand stair leads up along the west side of the entrance hall and a secondary stair leads off from the east side along with an elevator.

The second story is a true piano nobile, the rooms on the second floor are the grandest and most public spaces of the house. During the Kahn ownership the rooms that occupied the second floor included the Dining Room, the Drawing Room, the Theatre, the Library and Kahn's Study, along with an exquisitely proportioned and detailed foyer area that contained a large stone fireplace and two grand limestone staircases connecting the lower two floors with the upper private living quarters of the Kahn family and overlooked the inner court. The present day owner, the Convent of the Sacred Heart (CSH), has reinvented the second floor spaces, using Kahn's Study and Library as the upper and middle school libraries, the Theatre remains as a performance space, the Dining Room and Drawing Room have been combined to form the Chapel space and the second floor foyer and grand stairs remain as public gathering spaces for students and faculty. In all rooms, the CSH has taken great care to maintain the original decorative finishes, architectural features, lighting fixtures and even the tapestries wherever possible. Alterations have been made to the main staircase to meet code requirements and have been sensitively done.

The inner courtyard provides a private light-filled space that is spatially defined by the voids surrounding the artistically carved rear elevations complete with exterior staircases, raised terraces and carved projections. The inner courtyard is a magnificent architectural feature that transforms the structure from the heavy solid mass perceived on the street facades into an intimately scaled and richly detailed collection of private spaces.

The third floor was originally used by the Kahn family as sleeping chambers. One unique design feature that remains, is the small spiral stair that connects Otto Kahn's bedroom (now a classroom) to his study (now the library) below on the second floor. The architects disguised the stair within a limestone hexagonal enclosure with a lookout for Kahn to view those waiting for him in his study. The fourth floor rooms were servants' chambers. Today the spaces on both the third and fourth floors have been converted to classrooms and offices. The roof projection at the fifth floor level contains rooms that are bright and airy with vaulted plaster ceilings, large window walls and access doors to the roof terrace used for art and music classrooms.

The Convent of the Sacred Heart recently completed an addition to the Kahn House which included adding three stories of space in the rear of the building above the northeast portion of the original house. The addition is visible from within the school spaces and therefore does not alter the massing and design intent of the original building as perceived from the exterior. The spaces are

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used for classrooms, offices and a library for the lower school grades. The addition is clad in limestone matching the original in color and texture and blends almost seamlessly with the original structure.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ **A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- ☒ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location
- ☐ **C** a birthplace or grave
- ☐ **D** a cemetery
- ☐ **E** a reconstructed building, object, or structure
- ☐ **F** a commemorative property
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by historic American Building Survey

- ☐ recorded by Historic American Engineering Record

Areas of Significance:

(Enter categories from instructions)

Architecture

Social History

Period of Significance:

1902-05 (Burden House)

1913-1934 (Kahn House)

Significant Dates:

1913-18 (Kahn House)

Significant Person:

Kahn, Otto H.

Cultural Affiliation:

Architect/Builder:

Warren & Wetmore (Burden House)

Stenhouse, J. Armstrong (Kahn House)

Gilbert, C.P.H. (Kahn House)

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State agency

☐ Federal Agency

☒ Local Government (NYC LPC)

☐ University

☐ Other repository: _____

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Section 8: Significance

Significance Summary: Burden and Kahn Houses

The James A. Jr. and Florence Sloane Burden House (1902-05) possesses architectural significance under Criterion C as one of the finest examples of French Beaux-Arts townhouse design in New York City. The Burden House is an exceptional example of the work of the prominent architectural team of Warren & Wetmore designed at the height of their careers and the firm's success. The monumental architectural detailing and sculptural treatment of the exterior is in harmony with the sophisticated interior spatial sequence of the interior. The choice of the French Beaux-Arts design and detailing compliments the wealth and success of the Burden family legacy. The house represents the cultural and social history of one of New York's wealthiest and influential families.

The Otto and Addie Kahn House (1913-18) meets Criterion C as one of the city's most outstanding examples of Italian Renaissance residential design. The quiet restraint of the design and detailing and the clarity of space and form illustrated throughout the house embody the design aesthetics and talent of architects J. Armstrong Stenhouse and C.P.H. Gilbert. The house is also significant under Criterion B for its association with Otto Kahn, successful banker, philanthropist, and patron of the arts.

Home to the Convent of the Sacred Heart since 1934, both buildings retain a high degree of period integrity and are testimony to the architectural, historic and social developments of New York's Carnegie Hill neighborhood during the early twentieth century.

Local Context: Carnegie Hill

The Carnegie Hill area of Fifth Avenue centered at 91st Street, originally known as Observatory Hill, changed its name and appearance due to the intervention of Andrew Carnegie. In 1898, Carnegie purchased a block of land between 90th and 91st Streets that faced Fifth Avenue from Charles A. Gould for his own mansion. The Andrew Carnegie Mansion (NHL 11-13-66; now Cooper-Hewitt Museum) is across the street from the Burden and Kahn houses at 2 East 91st Street. This area had previously housed a riding academy at 90th Street, a stable at 91st Street east of Fifth Avenue, and some shanties. Carnegie also purchased land surrounding the location of his new residence, especially on the north side of 91st Street along Fifth Avenue to discourage apartment development or "uncongenial neighbors."²

In 1899, he sold lots 7 and 9 on 91st Street to William D. Sloane for the residences of his newly married daughters, Florence and Emily. Carnegie also sold land to I. Townsend Burden, James A.

² Christopher Gray, "A Matter of Reconciling Preservation with Patina," *New York Times* (February 27, 1994.) ProQuest Historical, <http://proquest.umi.com.mizuna.cc.columbia.edu>.

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Burden Jr.'s uncle. When Andrew Carnegie initially sold lots to William D. Sloane, he agreed to sell the Fifth Avenue corner block to a single owner, to maintain the light between the Burden House and the potential new building.

However, in 1906, Carnegie tried to sell half the lot to General Lloyd S. Bryce, but was stopped by the Burdens and Hammonds.³ Instead, Carnegie was forced to wait for a single owner, and Otto Kahn finally purchased the lot in 1913. Carnegie sold the last part of his holdings, facing Madison Avenue in 1916 to Charles M. MacNeill. Smaller townhouses were quickly built along the side streets of the Carnegie Hill area, some of which remain today as a testament to the residential scale and character of the neighborhood.

The Carnegie Hill area of Fifth Avenue was the result of the natural progression northward of residences for the wealthy members of New York society. Originally, the older set of wealthy residents lived around Washington Square Park. As time passed and the need for more space grew, families such as the Vanderbilts bought large sections of land further north, reestablishing the epicenter of wealthy residences. Eventually, the creation of Central Park also invited residential development along Fifth Avenue for those who could afford the real estate; those living along Fifth Avenue would have views of the park as well as a quieter street. The upper length of Fifth Avenue also benefited from the commercial development along Park Avenue that left much of the real estate along Fifth to be used for residences. Having the endorsement of Andrew Carnegie set the standard for wealthy residential development in this neighborhood.

Burden House: Owners/Residents

In 1899, William Douglas Sloane and his wife and Emily Vanderbilt Sloane purchased two vacant lots on East 91st Street and financed the construction of houses for their two recently married daughters. The lot at 7 East 91st Street was given to their eldest daughter Florence, who had married James A. Burden, Jr. in 1895. The lot at 9 East 91st Street was given to their other daughter Emily, who was married to John Henry Hammond. (The Hammond House, a Beaux-Arts style townhouse was designed by the prestigious architectural firm of Carrere & Hastings and built in 1902-03. This limestone-faced residence is now the Consulate General of the Russian Federation in New York. It is separated by a narrow court from the Burden House. The Hammond House could be nominated individually to the National Register of Historic Places.)

James Abercrombie Burden, Jr. was born in New York City in 1871 and was the son of James Sr. and Mary Irwin Burden. James Sr. and his brother I. Townsend Burden were the owners of the Burden Iron Company in Troy, New York, an enormously successful iron works founded by their father Henry Burden. James Sr. and his wife lived in Troy and at 908 Fifth Avenue in Manhattan. Of their six children, James Jr. was the only one who had a viable life and career. (Some of his brothers and sisters died young and one of his brothers went insane after an accident.) The Burden family

³ *New York Times*, "Would Enjoin Carnegie in Real Estate Deal," (February 28, 1906). ProQuest Historical, <http://proquest.umi.com.mizuna.cc.columbia.edu>.

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was among the wealthiest families in America. The second and third generation of Burdens traveled the world and spent their summers in Newport or Lenox.

The Sloanes were also immensely wealthy, with William's successful furniture business and his wife's immense dowry as a Vanderbilt heiress. As the daughter of wealthy parents, Florence Adele Sloane was able to take advantage of the education afforded only to those with money. She attended a small private girls' school in New York where she learned French, Italian, and German. She was also proficient at playing the piano and reciting poetry. Subjects such as economics or business were not taught since the main purpose of girls' education at the time was to provide them with the ability to be good wives. James Jr. could have met Florence in Lenox, Massachusetts, where both families summered, or in New York (both families had houses on Fifth Avenue).

James A. Burden, Jr. and Florence Adele Sloane were married in Lenox at an "unostentatious" wedding, with 250 guests, providing private railroad cars from New York City, and 180 broughams brought from New Haven by train at the cost of \$40 each for transportation to and from the railroad station, church, and the Sloane's summer cottage, Elm Court (the cottage had 106 rooms). The value of the wedding gifts was estimated at \$700,000.⁴ After the wedding, the newlyweds visited relatives, including George Vanderbilt at Biltmore, and then traveled abroad for the next year.

The Burden House was built between 1902 and 1905. By the time they moved in, the Burden's had three young children: James A. III, William D., and Florence Irwin. Although census data about the household cannot be located, it is likely there were at least 10 live-in servants, including a butler, maids, a cook, and servers. (Florence's parents had 19 live-in servants in 1900 at their New York house.) Like the other millionaires in New York City, the Burdens entertained lavishly, traveled often, and went to all of the best parties, whether it be Mrs. Astor's famous annual ball or a summer party at the Marble House in Newport. After Otto Kahn built his mansion next door, both the Burdens and Kahns decided to build country houses on Long Island. They both hired the firm of Delano & Aldrich, who were already becoming well-known for their designs for country houses. The Kahn house, named "Oheka," (NR-listed) was built in 1915-17 near Cold Spring Harbor. The Burden house, named "Woodside," after the Burden family house in Troy, was built in nearby Syosset in 1916-18. It was less ostentatious than Oheka, but nonetheless was a sprawling Georgian Revival residence with acres of formal gardens (it is now a country club). In 1924, the house became famous when the Burdens lent the house to the Prince of Wales while he was attending a polo meet.

The Burdens lived at 9 East 91st Street until James' death in 1932 (at Woodside). He was buried in the family plot in Oakwood Cemetery in Troy, a high-walled Neoclassical stone enclosure built in 1929 for the James Burden side of the family. It was also designed by Delano & Aldrich. By the time of his death, the Burden Iron Company, which he owned with his relatives, had begun a long decline, with labor problems, lack of management, and the shift of heavy industries to the south and west. Clearly the third generation of Burdens was living off the successes of their forbearers. Florence

⁴ "Burden-Sloane Wedding," *New York Times* (June 7, 1895; ProQuest Historical Newspapers) 8.

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Burden sold the New York house to John Jacob Astor VI, and in 1934 it was sold to the Convent of the Sacred Heart. In 1936, Florence remarried, to Richard M. Tobin, and split her time between San Francisco, Paris, and Woodside on Long Island. She died in 1960. The Burden's daughter, Florence (a.k.a. Sheila), married Blake Lawrence and their daughter married writer Louis Auchincloss. In 1983, Florence Sloane Burden's memoir, co-authored with Louis Auchincloss, was published. Entitled *Maverick in Mauve: Diary of a Romantic Age*, it chronicles her life as an heiress during the height of America's "Golden Age."

Burden House Architects

William D. Sloane and Emily Vanderbilt Sloane hired the architecture firm of Warren & Wetmore to design the house at 9 E. 91st Street for their daughter and son-in-law. The firm's partners were Whitney Warren and Charles D. Wetmore.

Whitney Warren (1864-1943) was educated at Columbia University and the Ecole des Beaux-Arts, which he attended when he was twenty. Warren's family, like the Burdens, had its roots in Troy. His father was financier George Henry Warren who left behind an estate valued at \$7 to \$8 million in 1892.

Charles D. Wetmore (1866-1941) was educated at Harvard where he studied law although he was rumored to have designed three university dormitories during law school.⁵ The two met when Charles Wetmore consulted Warren on the design of his house. They established their firm in 1898, after which Charles Wetmore undertook formal architectural training.

Their early projects included both residential and commercial buildings. Many of these domestic projects were situated on Long Island. However, they were usually not houses but rather outdoor buildings, stables, athletic buildings and other similar building types. Their early commercial projects, including the New York Yacht Club (NHL 05-28-87) and Grand Central Terminal (NHL 12-08-76) established the firm's design capabilities and reputation as a commercial architecture firm. They would go on to design stations in Detroit, Kansas City, and a terminal in Moscow.⁶ Their design of the New York Central Building in 1926 demonstrates their ability to design an office tower. The firm of Warren & Wetmore would later specialize in hotels with projects in Canada, Cuba, Puerto Rico, and China.

Many of their projects resulted from Warren's social connections since he was a cousin of the Vanderbilts. This connection resulted in several projects, including five hotels near Grand Central Station. The family connection led to the selection of Warren & Wetmore as the designers of the Burden House since they were the favored architects of the Vanderbilts at the time. The architect

⁵ Kenneth Powell, *Grand Central Terminal: Warren & Wetmore*. (London: Phaidon Press, 1996) 11.

⁶ Powell, 11.

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J.H. Morgan's name is also on the building permit for the Burden House, and he possibly designed the interiors.⁷

Burden House Architectural Context

The Burden House “. . . 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 design displays the influence of the Italian Renaissance palazzo model as well as a sculptural decorative treatment inspired by French architecture of the period.”⁸

The authors of *New York 1900* view the Burden House as an example of a mode they classify as Modern Renaissance. The Modern Renaissance combined “. . . restraint and archaeological sensibility” with a “. . . bold scale and inventiveness.”⁹ The Burden House “might be best described as a Modern French interpretation of an Italian palazzo: the mass and simplicity of the details were from the Italian Renaissance, but the plastic modeling of the details, particularly at the openings around the windows, the inventiveness of the ornament, as in the entablature, and the insertion of a service floor between the ground floor and the *belle etage* were all distinctly French.”¹⁰

Kahn House Owners/Residents

Otto Hermann Kahn was born on February 21, 1867, in Mannheim, Germany. His father, Bernhard Kahn, was a banker who instilled in his children a love of culture and art. Kahn's childhood, partially spent in America, was where he gained an appreciation for music and an understanding of politics. While his education had a liberal arts slant, Kahn was still ready to take his place in the banking world at age sixteen. Rather than being given a job due to his father's banking connections, Otto Kahn began as an apprentice, doing menial tasks for the other bankers in the firm. Hard work and natural ability allowed Kahn to quickly advance in the banking profession. His career was interrupted when he was nineteen when he volunteered in the Mainz Hussars as a cavalryman.¹¹ After his stint in the military, Kahn moved to England to work at the London branch of the Deutsche Bank; after only a year, he had advanced to the London branch manager position.

Respected by London society, Kahn would most likely have stayed in London if not for the offer Speyer and Company made to him in 1893. Speyer and Company was an American banking firm

⁷ New York City Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District*, designation report, (December 21, 1993) 344.

⁸ New York City Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District*, (December 21, 1993) 165.

⁹ Robert A.M. Stern, Gregory Gilmartin and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism 1890-1915* (New York: Rizzoli, 1983) 334.

¹⁰ Ibid.

¹¹ Robert B. King, *Raising A Fallen Treasure: the Otto Kahn Home, Huntington, Long Island* (New York: Mad Printers of Mattituck, 1985) 16.

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that would represent wealthy clients such as George Gould, son of Jay Gould. Despite the fact that this position paid less than his London job, Kahn knew that New York was the "banking capital of the world" so he decided to take the job and move to New York.¹² He was able to adapt well to the American banking industry and became well respected in a short amount of time. Kahn's new connections in the banking world introduced him to Abraham Wolf, a partner at the banking firm Kuhn, Loeb and Company. This led to the introduction of Wolf's daughter Addie, whom Otto eventually married. At the urging of his father-in-law, Kahn also transferred to the firm of Kuhn, Loeb and Company.

Kahn's skill as a financier earned him the position of partner at Kuhn, Loeb and Company. Since he was so well respected, Kahn was given the opportunity to serve on either the Board of Directors or Executive Committees for several corporations, including the Union Pacific Railroad and the Southern Pacific Railroad by the time he was forty. In addition to his knowledge of banking and finance, Kahn was also considered the foremost authority in the railroad industry, and his banking firm of Kuhn, Loeb and Company grew to rival that of J.P. Morgan.¹³ Together with prominent politician Edward H. Harriman, whose career coincided with Kahn's, he assisted in reorganizing the Union Pacific, Baltimore & Ohio, Missouri Pacific, Chicago & Eastern Illinois, Wabash, Texas & Pacific, Denver & Rio Grande, and other major transportation companies. The wealth that he assembled in these and other business interests gave him the means to pursue his passion for the arts.

He would use his wealth in many philanthropic efforts throughout his life. During the First World War, Kahn anticipated the need for American intervention; even before the United States officially entered the war, he donated several million dollars for the Allied cause in Europe. Not only did he donate money, Kahn often visited soldiers in the front lines and saved all the correspondence he received from soldiers in a scrapbook.

In addition to helping the Allied forces during World War I, Kahn's patronage extended to art and music. Otto and Addie Kahn's collection of artwork included pieces by masters such as Rembrandt, Botticelli, and Matisse. His philanthropy in the field of music was especially well known. The main recipient of his money and attention was the Metropolitan Opera House. At the brink of bankruptcy, Kahn reorganized the business end of the Opera House to make it successful. He increased the importance of the Metropolitan Opera by buying out the rival opera house, Hammerstein Opera Company, with William K. Vanderbilt, Sr.. In addition to providing monetary aid, Kahn brought over performers from other countries such as Caruso, Toscanini, and Nijinsky to increase interest in the opera.¹⁴ In 1908, he brought Arturo Toscanini from La Scala in Milan, Italy, to be the company's chief conductor, thus launching the Metropolitan Opera Company's greatest period of prosperity and artistic renown. He also understood the importance of having American talent, and he pursued this by trying to start Jazz Opera. Despite all his work for the opera house, Kahn went unrecognized by

¹² King, 18.

¹³ King, 35-36.

¹⁴ King, 25.

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the organization until 1911 when he was elected Chairman of the Board for the Metropolitan Opera. His contribution would finally be awarded in 1917 when he was given a box to the opera and in 1918, when he became president of the Metropolitan Opera. At his death in 1934, he owned eighty-four percent of its stock.

Although Kahn was respected in business, belonged to the wealthy elite, and recognized as a philanthropist, he was still set apart from his peers in many aspects and discriminated against because of his Jewish heritage. This caused Kahn and his family to move residences several times. When he first married Addie Wolf, his father-in-law commissioned Carrere and Hastings to build the new couple an estate in Morristown, New Jersey, which had become the place for wealthy retreats. Instead of being accepted into the community, Kahn was barred membership to the prestigious club in town. This caused Kahn to move his family back to London where they felt more accepted into society. Kahn moved back to America and spent the majority of his time in New York City. He bought a plot of land at Fifth Avenue and Ninety First Street from Andrew Carnegie, who built his own house on the lot directly across the street. In addition to his Carnegie Hill mansion Kahn also built a palatial summer home known as "Oheka" (NR listed) on a 443-acre estate near Cold Spring Harbor, Suffolk County, Long Island. Built in 1915-17 the French Chateausque mansion was designed by Delano & Aldrich.

Otto and Addie Kahn along with their children maintained the house on 91st Street as their primary residence. They lived in the house until Otto's death in 1934. Kahn's death signaled the end of an era. The fortunes that had been acquired before and after the turn-of-the-twentieth century were severely compromised by the introduction of an income tax, and irreparably damaged by the crash of 1929 that caught many by surprise. Kahn himself is said to have lost over \$50,000,000 in the crash. After his death, the family sold the property to the Convent of the Sacred Heart.

Kahn House Architects

Otto Kahn hired J. Armstrong Stenhouse and C.P.H. Gilbert to design his house at 1 East 91st Street in 1913. Joseph Armstrong Stenhouse (1863-1931), a British architect educated in Dundee and London, specialized in sixteenth century Spanish style architecture.¹⁵ He practiced in Aberdeen, London, and New York, and he designed several Fifth Avenue mansions for the wealthy businessmen in the city that were eventually torn down to make way for apartment buildings. None of his townhouses on Fifth Avenue exist today.

Charles Pierrepont H. Gilbert (1861-1952) was born in New York in 1861. He received his architectural education from Columbia College and the Ecole des Beaux-Arts in Paris. His career began in mining towns in Arizona and Colorado. Returning to New York around 1880, he began a partnership with another architect, George Kramer Thompson. Their work during this period consisted of townhouses in Brooklyn, some in the current Park Slope Historic District (NR listed).

¹⁵"Obituary – Mr. Joseph A. Stenhouse." *The Architect & Building News* (23 January 1931): 140.

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Gilbert's first published commission in Park Slope was a townhouse for the developer Harvey Murdock, the block-long Montgomery Place that was then followed by more commissions for more houses.¹⁶ His early work also included several houses in the North Country Colony in Long Island in conjunction with Harvey Murdock. It was during these early years where Gilbert developed his design methodology: he would design not only the building but also the surrounding landscape.

By the 1890's, Gilbert began receiving work from wealthier clients. This could be due, in part, to his own family's long history in America. Gilbert belonged to the Sons of the Revolution, the Society of Colonial Wars, the New England Society, and the Society of the War of 1812. He also belonged to the Metropolitan and Racquet clubs which allowed him access to wealthy patrons. This access increased due to the downtown location of his office. What also made him popular with his clients was his ability to understand historical styles while transferring them into forms they could appreciate. He also had an ability to design in a variety of styles, and this eclecticism served him well when designing townhouses and country estates. His architectural skills were recognized through his membership in the New York Architectural League and the American Institute of Architects.

His clients often commissioned Gilbert to design both their townhouses in Manhattan as well as their country estates, often located in Long Island. Some of his projects included the Fletcher mansion (1899), now the Ukrainian Institute at Fifth Avenue and Seventy-ninth Street, the Prentiss Residence (1899) at 1 Riverside Drive, the Kleeberg Residence (1896) at 3 Riverside Drive, and the Sutphen Residence (1901) at 311 West 72nd Street. Some clients, such as J.R. DeLamar asked Gilbert to design both his Manhattan mansion (1902) at 233 Madison Avenue as well as his country estate, Pembroke, on Long Island. One of Gilbert's most distinguished commissions was the Fifth Avenue Mansion for Felix Warburg, now the Jewish Museum (NR-listed), built between 1906-08, just one block north of the Otto Kahn house.

Kahn House Architectural Context

The choice of using the architectural vocabulary of the Renaissance was befitting the lifestyle of a wealthy early twentieth century New York City family. In his 1902 article on "Rich Men and their Houses" Herbert Croly wrote that the millionaire "... does not wish to emancipate his children and his fellow-countrymen from the reproach of being raw and new; and consequently he tries in every way to bring upon them historical and traditional influences. He wants them to acquire and to realize more of a past than a few hundred years on a new continent can afford; and he wants to make that past something to be seen and felt."¹⁷ Croly added that "... he supported the movement toward restraint and elegance, which he found was best satisfied at large scale by the Italian Renaissance."¹⁸

¹⁶ Robert B. Mackay, Anthony K. Bakery and Carol A. Traynor. *Long Island Country Houses and Their Architects, 1860-1940*. (Society for the Preservation of Long Island Antiquities; New York: in association with W. W. Norton & Co., 1997.).

¹⁷ Herbert Croly, "Rich Men and their Houses," *Architectural Record* 12 (May 1902) 27-32.

¹⁸ Robert A.M. Stern, Gregory Gilmartin and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism 1890-1915* (New York: Rizzoli, 1983) 323.

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The Kahn House was one of the last great Italian Renaissance palazzos built in New York. Other examples of houses built for wealthy New Yorkers based on the palazzo model included the Villard Houses at 451-455 Madison Avenue (NR-listed; 1882-85, McKim, Mead & White); H.A.C. Taylor House at 3 East 71st Street (NR-listed in Upper East Side Historic District; 1894-96, McKim, Mead & White); Joseph Pulitzer's House at 9 East 73rd Street (1901-03, McKim, Mead & White); the Robert S. Brewster House at 100 East 70th Street (1907, Delano & Aldrich); the Levi P. Morton House at 681 Fifth Avenue (1896, McKim, Mead & White); the John S. Phipps House, 6 East 87th Street (1903-04, Grosvenor Atterbury); and the Thomas Newbold House at 15 East 79th Street (1916, McKim, Mead & White). The authors of *New York 1900* note that:

. . . Appropriately, the Kahn house was a more faithful copy of the Cancelleria than the first palazzo built in New York City, the Villard houses. The limestone façade was closer in color to the original, and the simple rectangular mass was more authentic. The Kahn mansion even had two entrances, although unlike the Cancelleria, where one of the two gates led to a courtyard and the other to a church inside the palazzo, the two were only the opposite ends of a powerfully spatial carriageway cut into the mass of the house. Yet the elaborately asymmetrical arrangement of rooms and light courts behind the cool, ordered façade was faithful to the spirit of the original, if not its organization.¹⁹

Conclusion

The architectural vocabulary of the French Beaux Arts and the Italian Renaissance were appropriate choices and suited the lifestyles of these influential early twentieth century New York families. As part of the Carnegie Hill neighborhood, the Burden and Kahn houses are important representatives of the aesthetic, social, and cultural trends of the period.

¹⁹ Ibid 325.

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10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 587926 4515167
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By (**For author see continuation sheet)

name/title Contact: Kathy Howe, Historic Preservation Specialist

NYS Office of Parks, Recreation and Historic Preservation

organization Field Services Bureau

date April 3, 2006

street & number Peebles Island, P.O. Box 189

telephone 518-237-8643, ext. 3266

city or town Waterford

state NY zip code 12188

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name Convent of the Sacred Heart

Contact: Cornelia Thornburgh, Chair, Board of Trustees

street & number 1 East 91st Street

telephone 212-722-4745

city or town New York

state NY

zip code 10128-0689

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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10. Geographical Data

Verbal Boundary Description

The nomination boundaries encompass both the Burden House at 7 East 91st Street (Manhattan Tax Map Block 1503, Lot 7) and the Kahn House at 1 East 91st Street, corner of Fifth Avenue (Manhattan Tax Map Block 1503, Lot 1). The nomination boundaries are indicated on the attached Sanborn map.

Boundary Justification

The nomination includes the entire historic tax lots on which the Burden and Kahn Houses (now the Convent of the Sacred Heart School) are located. Though built as separate houses the two houses were linked internally when they were converted to the school.

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11. Form prepared by

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Additional Documentation

Current Photographs (digital photos on CD)

Photo Number 1 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.1.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. April 14, 2006
5. n/a
6. Northeast camera direction, Convent of the Sacred Heart Exterior Streetscape
7. Photo Number 1

Photo Number 2 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.2.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. April 14, 2006
5. n/a
6. North camera direction, Convent of the Sacred Heart Exterior South Façade (Burden Mansion South Facade)
7. Photo Number 2

Photo Number 3 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.3.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. April 14, 2006
5. n/a
6. Northwest camera direction, Convent of the Sacred Heart Exterior South and East Façades (Burden Mansion South and East Façades)
7. Photo Number 3

Photo Number 4 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.4.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. April 14, 2006
5. n/a
6. Northeast camera direction, Convent of the Sacred Heart South and West Facade (Burden Mansion Southwest Façades)
7. Photo Number 4

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Photo Number 5 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.5.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 23, 2006
5. n/a
6. Northwest camera direction, Convent of the Sacred Heart First Floor Entry (Burden Mansion Entry)
7. Photo Number 5

Photo Number 6 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.6.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 23, 2006
5. n/a
6. Straight down camera direction, Convent of the Sacred Heart Second Floor Grand Stair (Burden Mansion Grand Stair)
7. Photo Number 6

Photo Number 7 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.7.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 23, 2006
5. n/a
6. East camera direction, Convent of the Sacred Heart Third Floor Music Room (Burden Mansion Music Room)
7. Photo Number 7

Photo Number 8 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.8.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 23, 2006
5. n/a
6. North camera direction, Convent of the Sacred Heart Third Floor Dining Room (Burden Mansion Dining Room)
7. Photo Number 8

Photo Number 9 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.9.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.

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2. New York, New York
3. Easton Architects
4. March 23, 2006
5. n/a
6. Southeast camera direction, Convent of the Sacred Heart Third Floor Ballroom (Burden Mansion Ballroom)
7. Photo Number 9

Photo Number 10 (NY_NewYork_ConventoftheSacredHeart_Burden.2006.10.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. Skyward camera direction, Convent of the Sacred Heart Main Skylight over Grand Stair, (Burden Mansion Main Skylight over Grand Stair)
7. Photo Number 10

Photo Number 11 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.11.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. April 14, 2006
5. n/a
6. Northeast camera direction, Convent of the Sacred Heart Exterior Streetscape (Kahn Mansion Streetscape)
7. Photo Number 11

Photo Number 12 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.12.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 23, 2006
5. n/a
6. Northeast camera direction, Convent of the Sacred Heart Exterior South and West Façades (Kahn Mansion South and West Façades)
7. Photo Number 12

Photo Number 13 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.13.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 7 East 91st Street.
2. New York, New York

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3. Easton Architects
4. April 14, 2006
5. n/a
6. North camera direction, Convent of the Sacred Heart Exterior South Façade East Portion (Kahn Mansion South Façade East Portion)
7. Photo Number 13

Photo Number 14 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.14.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. April 14, 2006
5. n/a
6. North camera direction, Convent of the Sacred Heart Exterior South Façade West Portion (Kahn Mansion South Façade West Portion)
7. Photo Number 14

Photo Number 15 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.15.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. April 14, 2006
5. n/a
6. Northeast camera direction, Convent of the Sacred Heart Exterior South and East Façades (Kahn Mansion South and East Façades)
7. Photo Number 15

Photo Number 16 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.16.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. April 14, 2006
5. n/a
6. East camera direction, Convent of the Sacred Heart Exterior West Façade (Kahn Mansion West Façade)
7. Photo Number 16

Photo Number 17 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.15.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. April 14, 2006

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Burden, James A. Jr., House & Kahn, Otto H., House

Name of Property

New York County, New York

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5. n/a
6. Southeast camera direction, Convent of the Sacred Heart Exterior North and West Façades (Kahn Mansion North and West Façades)
7. Photo Number 15

Photo Number 18 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.17.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. Southeast camera direction, Convent of the Sacred Heart Exterior of Inner Courtyard Tower and 1990's Addition
7. Photo Number 18

Photo Number 19 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.19.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. Southeast camera direction, Convent of the Sacred Heart Exterior of Inner Courtyard (Kahn Mansion Inner Courtyard)
7. Photo Number 19

Photo Number 20 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.20.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. Southwest camera direction, Convent of the Sacred Heart Exterior of Inner Courtyard and Original Ironwork (Kahn Mansion Inner Courtyard)
7. Photo Number 20

Photo Number 21 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.21.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 23, 2006
5. n/a

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Burden, James A. Jr., House & Kahn, Otto H., House
Name of Property
New York County, New York
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6. Northwest camera direction, Convent of the Sacred Heart First Floor Entry Foyer (Kahn Mansion Entry Foyer)
7. Photo Number 21

Photo Number 22 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.22.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 7 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 23, 2006
5. n/a
6. Northwest camera direction, Convent of the Sacred Heart First Floor South Parlor (Kahn Mansion Reception Room)
7. Photo Number 22

Photo Number 23 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.23.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. Northwest camera direction, Convent of the Sacred Heart Second Floor Chapel Foyer (Kahn Mansion Second Floor Foyer)
7. Photo Number 23

Photo Number 24 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.24.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. Northeast camera direction, Convent of the Sacred Heart Second Floor Chapel Foyer (Kahn Mansion Second Floor Foyer)
7. Photo Number 24

Photo Number 25 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.25.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 23, 2006
5. n/a
6. East camera direction, Convent of the Sacred Heart Second Floor Chapel (Kahn Mansion Dining Room)

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Burden, James A. Jr., House & Kahn, Otto H., House
Name of Property
New York County, New York
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7. Photo Number 25

Photo Number 26 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.26.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. North camera direction, Convent of the Sacred Heart Second Floor Library (Kahn Mansion Library)
7. Photo Number 26

Photo Number 27 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.27.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. Northwest camera direction, Convent of the Sacred Heart Second Floor Library (Kahn Mansion Library)
7. Photo Number 27

Photo Number 28 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.28.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. North camera direction, Convent of the Sacred Heart Second Floor Theater (Kahn Mansion Theater)
7. Photo Number 28

Photo Number 29 (NY_NewYork_ConventoftheSacredHeart_Kahn.2006.29.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Easton Architects
4. March 13, 2006
5. n/a
6. North camera direction, Convent of the Sacred Heart Third Floor Classroom (Kahn Mansion Kahn's Bedroom)
7. Photo Number 29

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Burden, James A. Jr., House & Kahn, Otto H., House

Name of Property

New York County, New York

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Historic Photos (digital photos on CD)

Historic Photo Number 1 (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.1.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Burden
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northeast camera direction, Burden Mansion Exterior South and West Façades
7. Photo Number 1

Historic Photo Number 2 (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.2.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Burden
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. West camera direction, Burden Mansion Second Floor Burden's Office, (Convent of the Sacred Heart Classroom)
7. Photo Number 2

Historic Photo Number 3 (NY_NewYork_ConventoftheSacredHeart_Burden.1934.3.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Southeast camera direction, Convent of the Sacred Heart Second Floor Bedroom
7. Photo Number 3

Historic Photo Number 4 (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.4.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Burden
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northeast camera direction, Burden Mansion Second Floor Drawing Room, (Convent of the Sacred Heart Classroom)
7. Photo Number 4

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Burden, James A. Jr., House & Kahn, Otto H., House

Name of Property

New York County, New York

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Historic Photo Number 5 (NY_NewYork_ConventoftheSacredHeart_Burden.1934.5.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. East camera direction, Convent of the Sacred Heart Second Floor Sitting Room
7. Photo Number 5

Historic Photo Number 6 (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.6.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Burden
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northwest camera direction, Burden Mansion Third Floor Dining Room, (Convent of the Sacred Heart Dining Room)
7. Photo Number 6

Historic Photo Number 7 (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.7.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Burden
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. West camera direction, Burden Mansion Third Floor Ballroom, (Convent of the Sacred Heart Ballroom)
7. Photo Number 7

Historic Photo Number 8 (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.8.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Burden
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. East camera direction, Burden Mansion Third Floor Ballroom, (Convent of the Sacred Heart Ballroom)
7. Photo Number 8

Historic Photo Number 9 (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.9.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York

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Name of Property
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County and State

3. Unknown
4. c. 1900s, ownership Burden
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. North camera direction, Burden Mansion Third Floor Music Room, (Convent of the Sacred Heart Music Room)
7. Photo Number 9

Historic Photo Number 10 (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.10.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Burden
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. West camera direction, Burden Mansion Third Floor Music Room, (Convent of the Sacred Heart Music Room)
7. Photo Number 10

Historic Photo Number 11 (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.11.tif)

1. Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Burden
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. South camera direction, Burden Mansion Third Floor Grand Stair Ceiling, (Convent of the Sacred Heart Grand Stair Ceiling)
7. Photo Number 11

Historic Photo Number 12 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.12.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northeast camera direction, Convent of the Sacred Heart Exterior South and West Façades
7. Photo Number 12

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Burden, James A. Jr., House & Kahn, Otto H., House
Name of Property
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Historic Photo Number 13 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.13.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northwest camera direction, Convent of the Sacred Heart Exterior of Inner Courtyard
7. Photo Number 13

Historic Photo Number 14 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.14.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northwest camera direction, Convent of the Sacred Heart First Floor Entrance Hall
7. Photo Number 14

Historic Photo Number 15 (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.15.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Kahn
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northeast camera direction, Kahn Mansion Second Floor Foyer, (Convent of the Sacred Heart Chapel Foyer)
7. Photo Number 15

Historic Photo Number 16 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.16.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northwest camera direction, Convent of the Sacred Heart Second Floor Chapel Foyer
7. Photo Number 16

Historic Photo Number 17 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.17.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown

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Burden, James A. Jr., House & Kahn, Otto H., House
Name of Property
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4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. North camera direction, Convent of the Sacred Heart Second Floor Chapel Foyer
7. Photo Number 17

Historic Photo Number 18 (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.18.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Kahn
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northeast camera direction, Kahn Mansion Second Floor Dining Room, (Convent of the Sacred Heart Chapel)
7. Photo Number 18

Historic Photo Number 19 (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.19.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Kahn
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. North camera direction, Kahn Mansion Second Floor Library, (Convent of the Sacred Heart Portion of Chapel)
7. Photo Number 19

Historic Photo Number 20 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.20.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. East camera direction, Convent of the Sacred Heart Second Floor Chapel
7. Photo Number 20

Historic Photo Number 21 (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.21.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Kahn
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northeast camera direction, Kahn Mansion Second Floor Library, (Convent of the Sacred Heart Library)
7. Photo Number 21

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Burden, James A. Jr., House & Kahn, Otto H., House
Name of Property
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Historic Photo Number 22 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.22.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. North camera direction, Convent of the Sacred Heart Second Floor Library
7. Photo Number 22

Historic Photo Number 23 (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.23.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Kahn
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Southeast camera direction, Kahn Mansion Second Floor Kahn's Study, (Convent of the Sacred Heart Classroom)
7. Photo Number 23

Historic Photo Number 24 (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.24.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Kahn
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. West camera direction, Kahn Mansion Second Floor Study, (Convent of the Sacred Heart Library)
7. Photo Number 24

Historic Photo Number 25 (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.25.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Kahn
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northeast camera direction, Kahn Mansion Third Floor Addie Kahn's Boudoir, (Convent of the Sacred Heart Classroom)
7. Photo Number 25

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Name of Property

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Historic Photo Number 26 (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.26.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Kahn
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. West camera direction, Kahn Mansion Third Floor Addie Kahn's Boudoir, (Convent of the Sacred Heart Classroom)
7. Photo Number 26

Historic Photo Number 27 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.27.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. West camera direction, Convent of the Sacred Heart Third Floor Classroom
7. Photo Number 27

Historic Photo Number 28 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.28.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Northwest camera direction, Convent of the Sacred Heart Third Floor Classroom
7. Photo Number 19

Historic Photo Number 29 (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.29.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1900s, ownership Kahn
5. Location of original negative is not known, copy of photo curtesy of Convent of the Sacred Heart
6. Southwest camera direction, Kahn Mansion Fifth Floor Sitting Sun Room, (Convent of the Sacred Heart Classroom)
7. Photo Number 29

Historic Photo Number 30 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.30.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown

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4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtsey of Convent of the Sacred Heart
6. West camera direction, Convent of the Sacred Heart View from Fifth Floor Roof Terrace Looking west across Central Park
7. Photo Number 30

Historic Photo Number 31 (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.31.tif)

1. Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street.
2. New York, New York
3. Unknown
4. c. 1934, ownership transferred to Convent of the Sacred Heart
5. Location of original negative is not known, copy of photo curtsey of Convent of the Sacred Heart
6. South camera direction, Convent of the Sacred Heart View from Fifth Floor Roof Terrace Looking south across Central Park
7. Photo Number 31

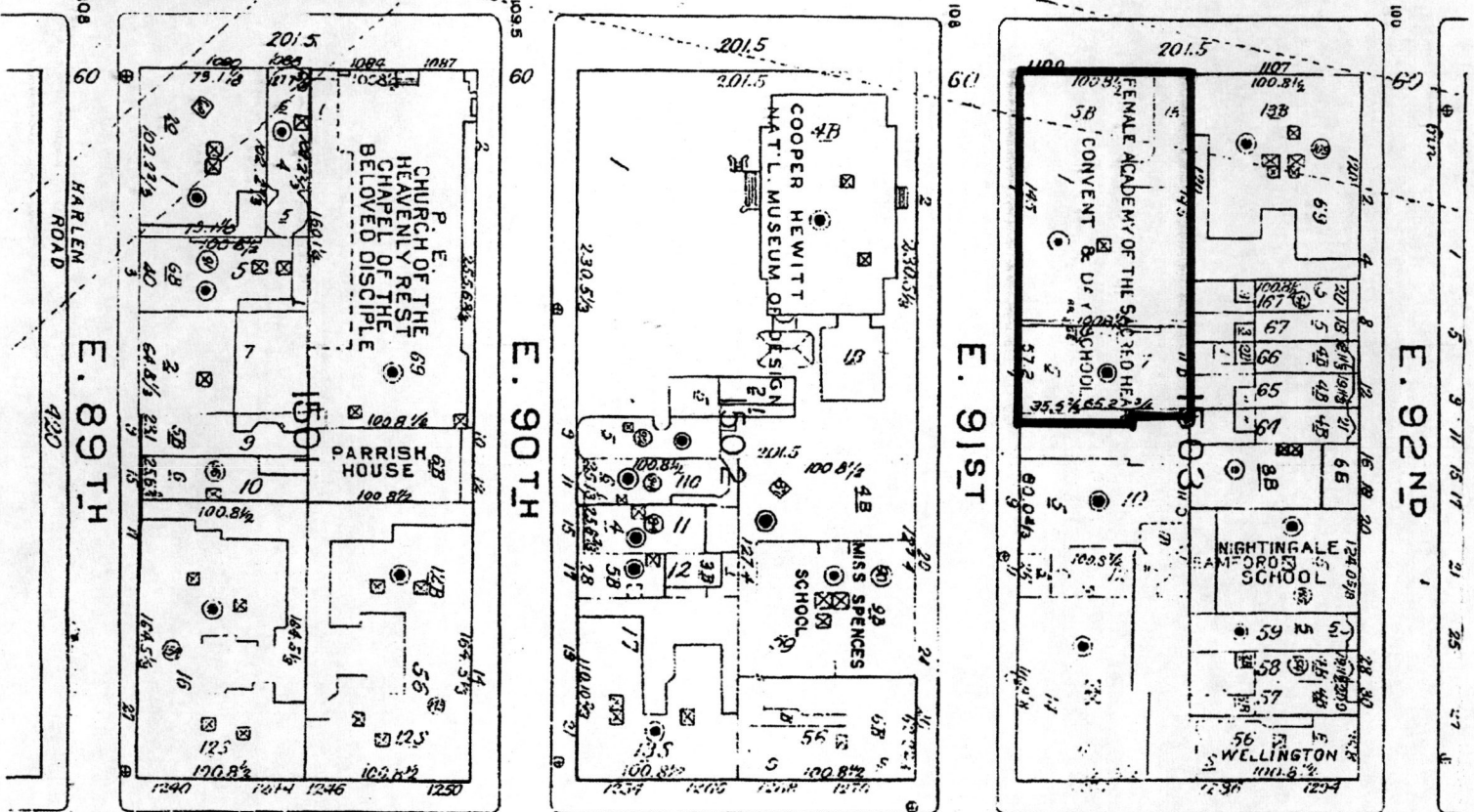
C E N T R A L

EASTERN
POST ROAD

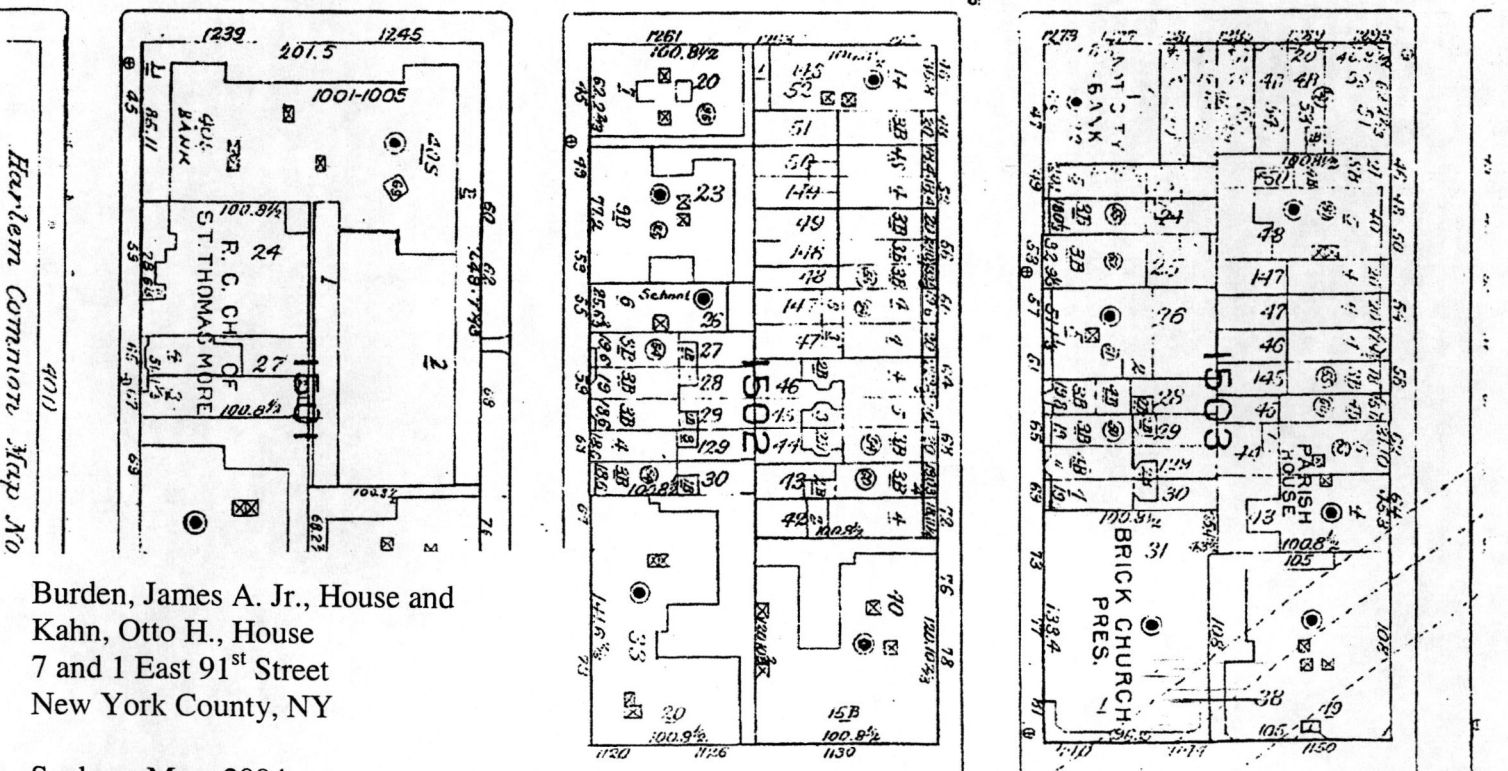
FIFTH AVENUE

MUSEUM

MILE



MADISON

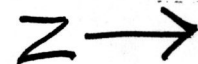


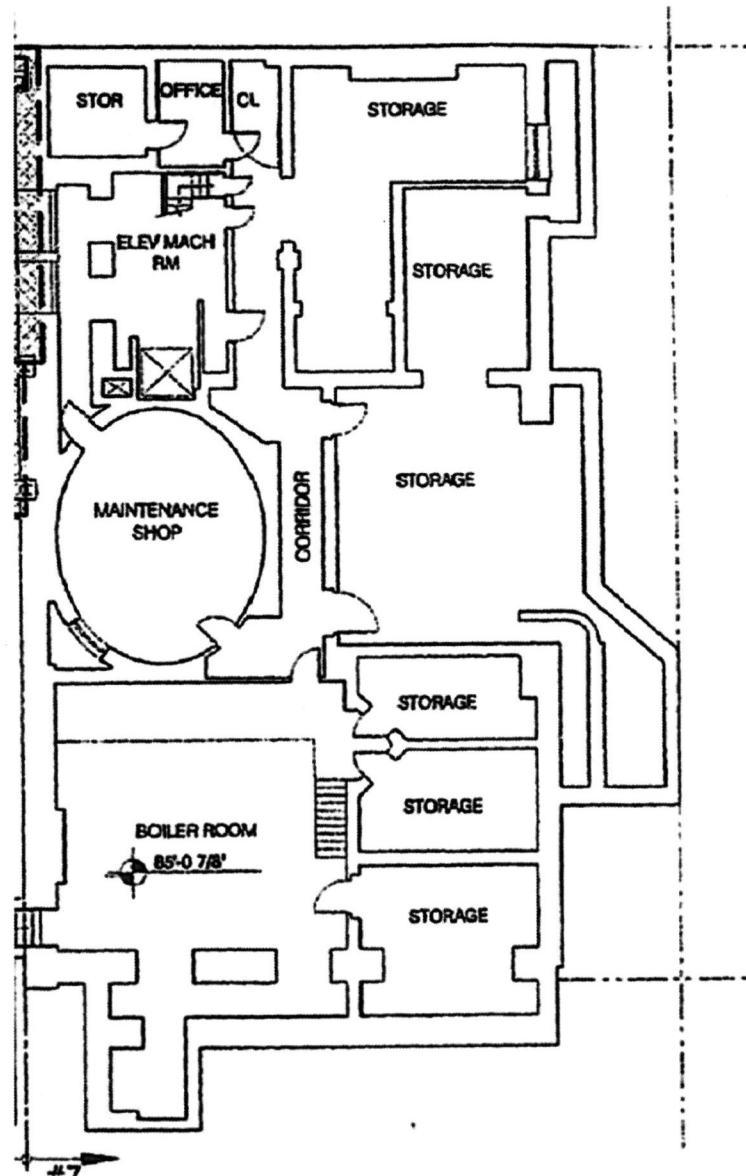
Burden, James A. Jr., House and
Kahn, Otto H., House
7 and 1 East 91st Street
New York County, NY

Sanborn Map, 2004

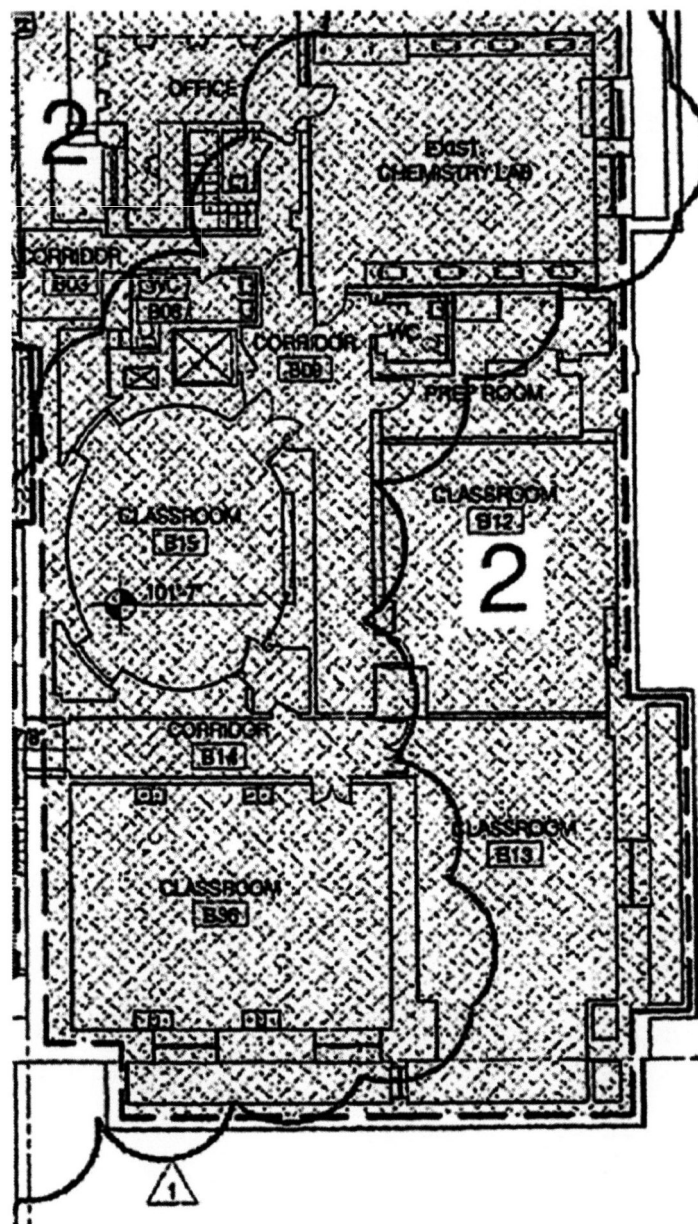
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(Lot dimensions indicated on map)

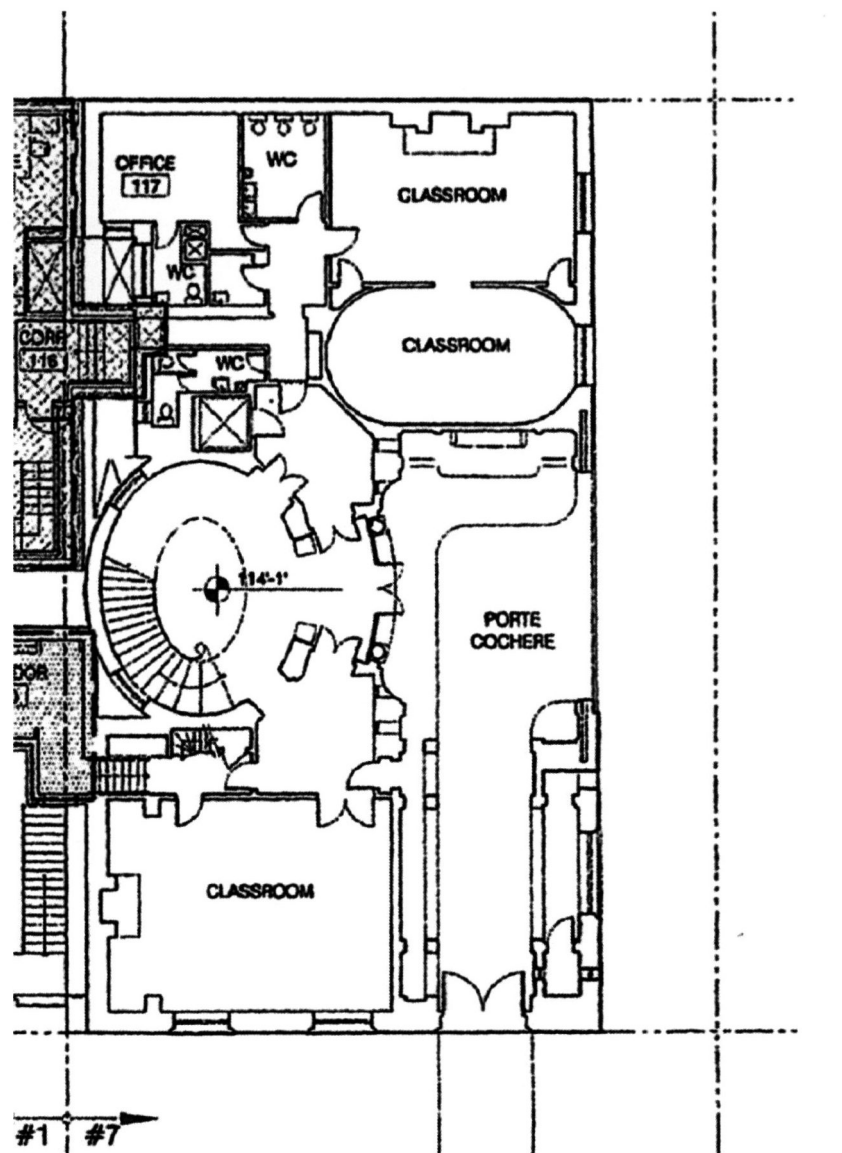




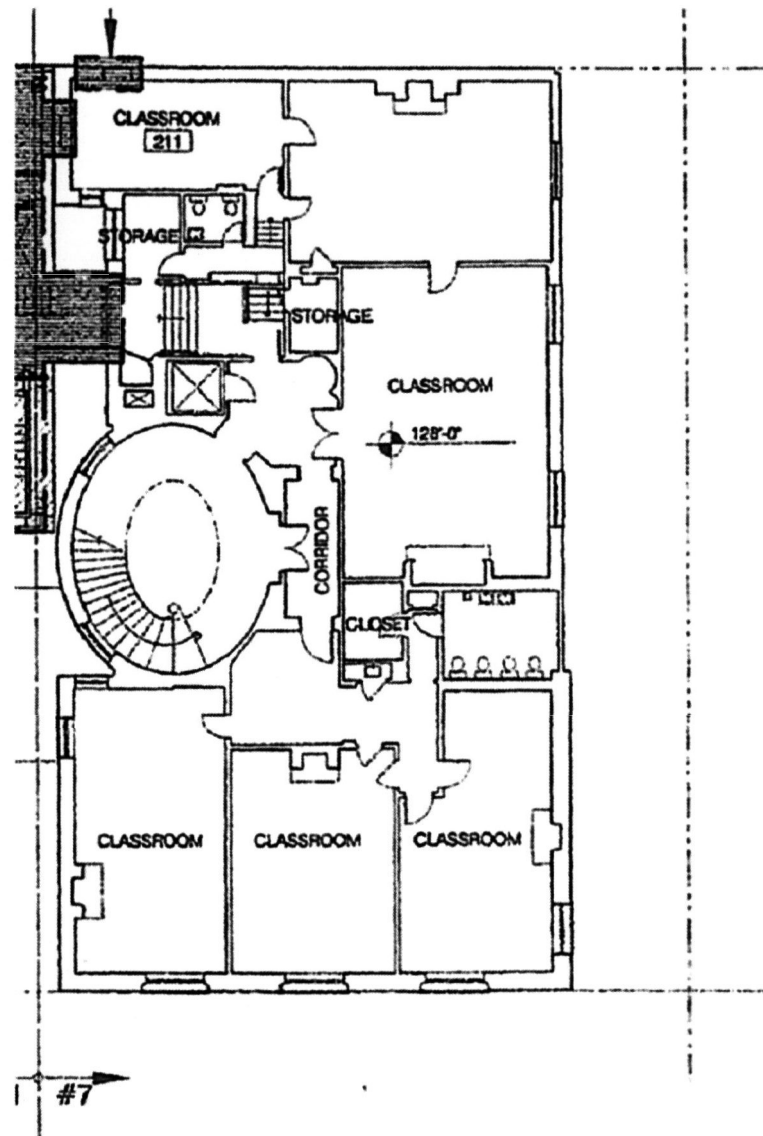
SUB-BASEMENT FLOOR PLAN Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street, Carnegie Hill Historic District. New York, New York. 2000.



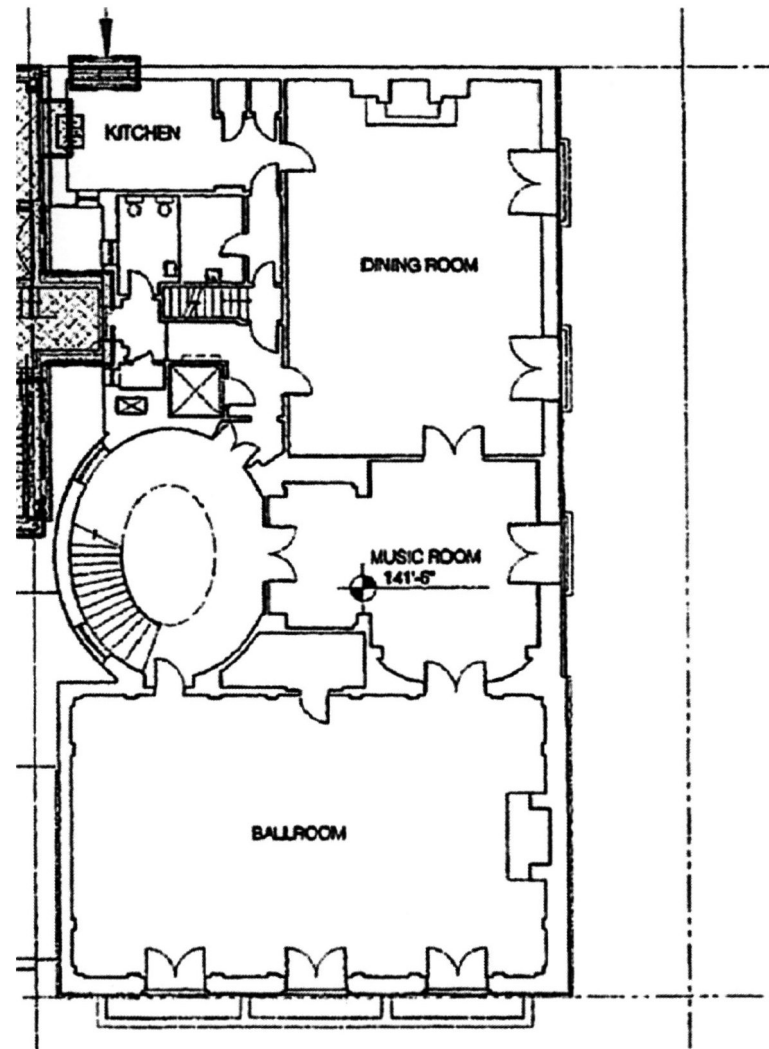
BASEMENT FLOOR PLAN Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street, Carnegie Hill Historic District. New York, New York. 2000.



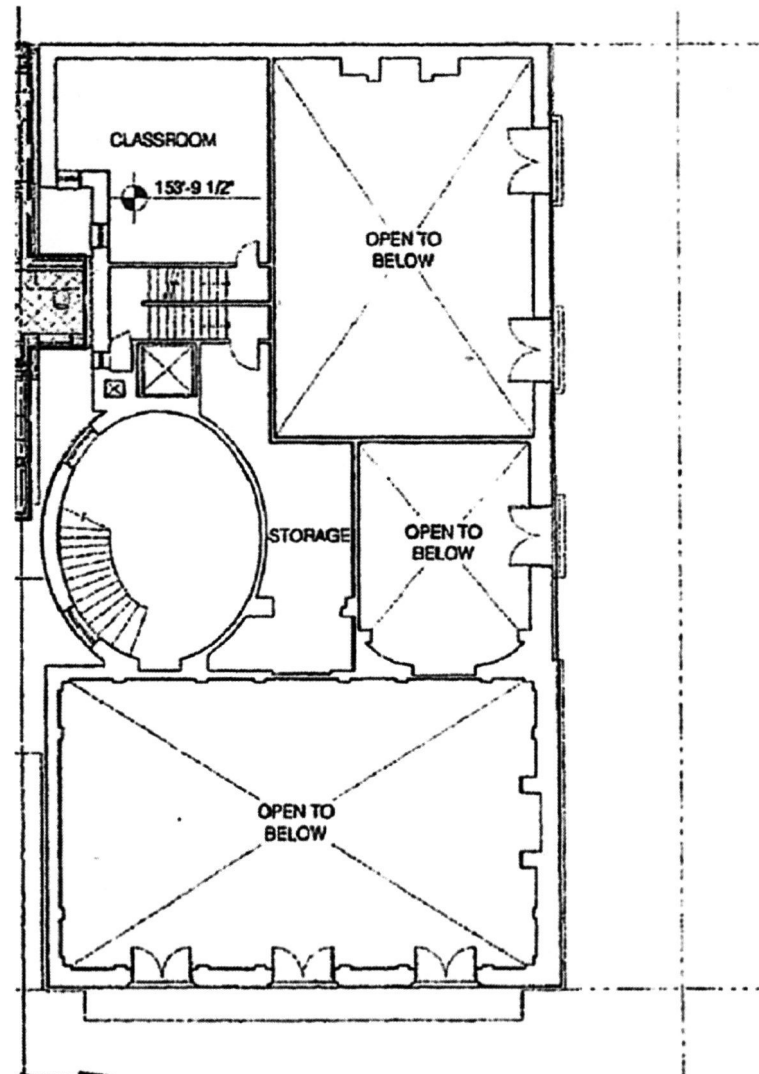
FIRST FLOOR PLAN Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street, Carnegie Hill Historic District. New York, New York. 2000.

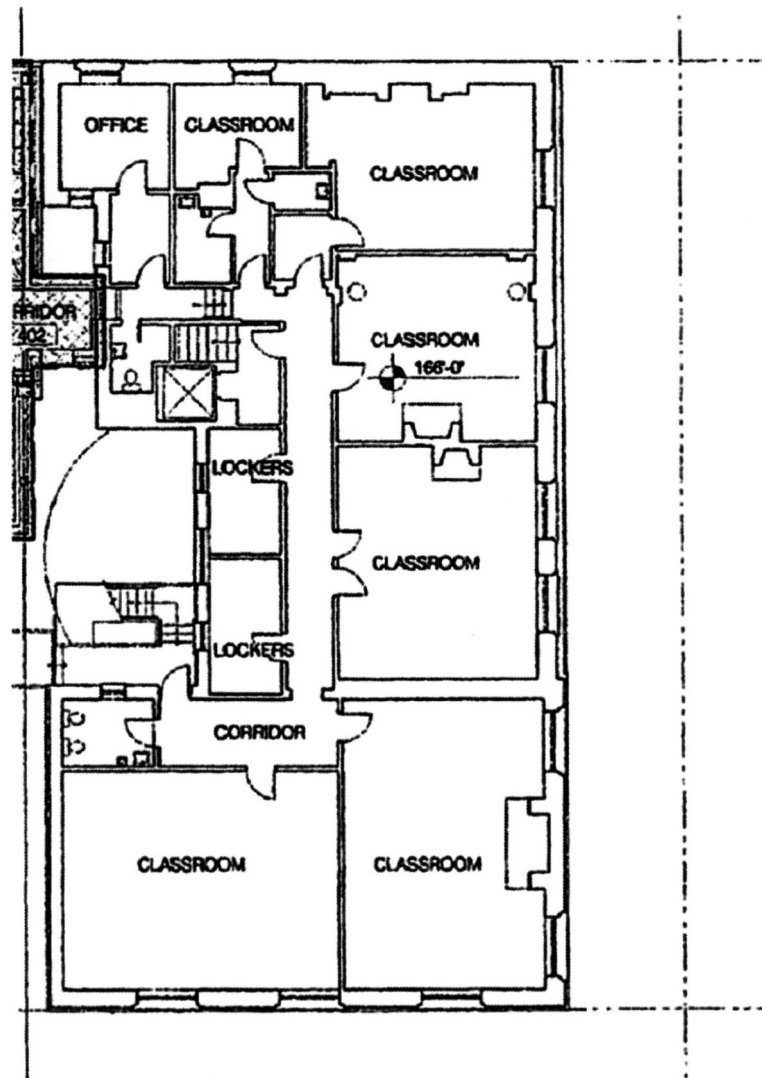


SECOND FLOOR PLAN Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street, Carnegie Hill Historic District. New York, New York. 2000.

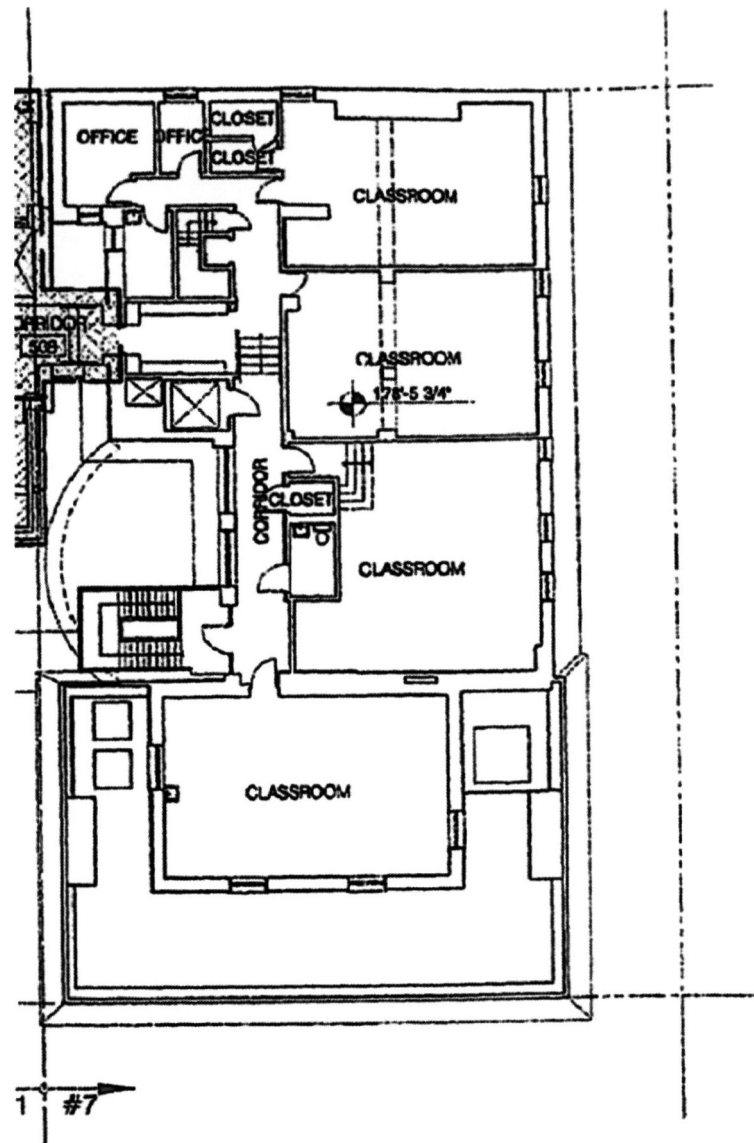


THIRD FLOOR PLAN Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street, Carnegie Hill Historic District. New York, New York. 2000.

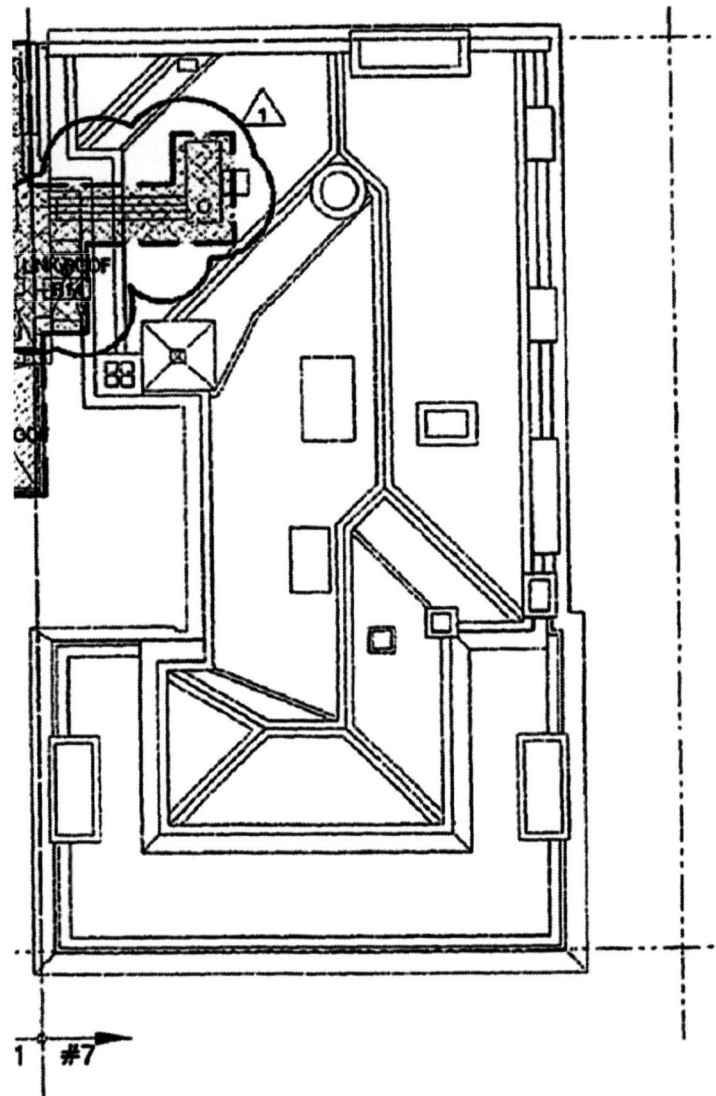




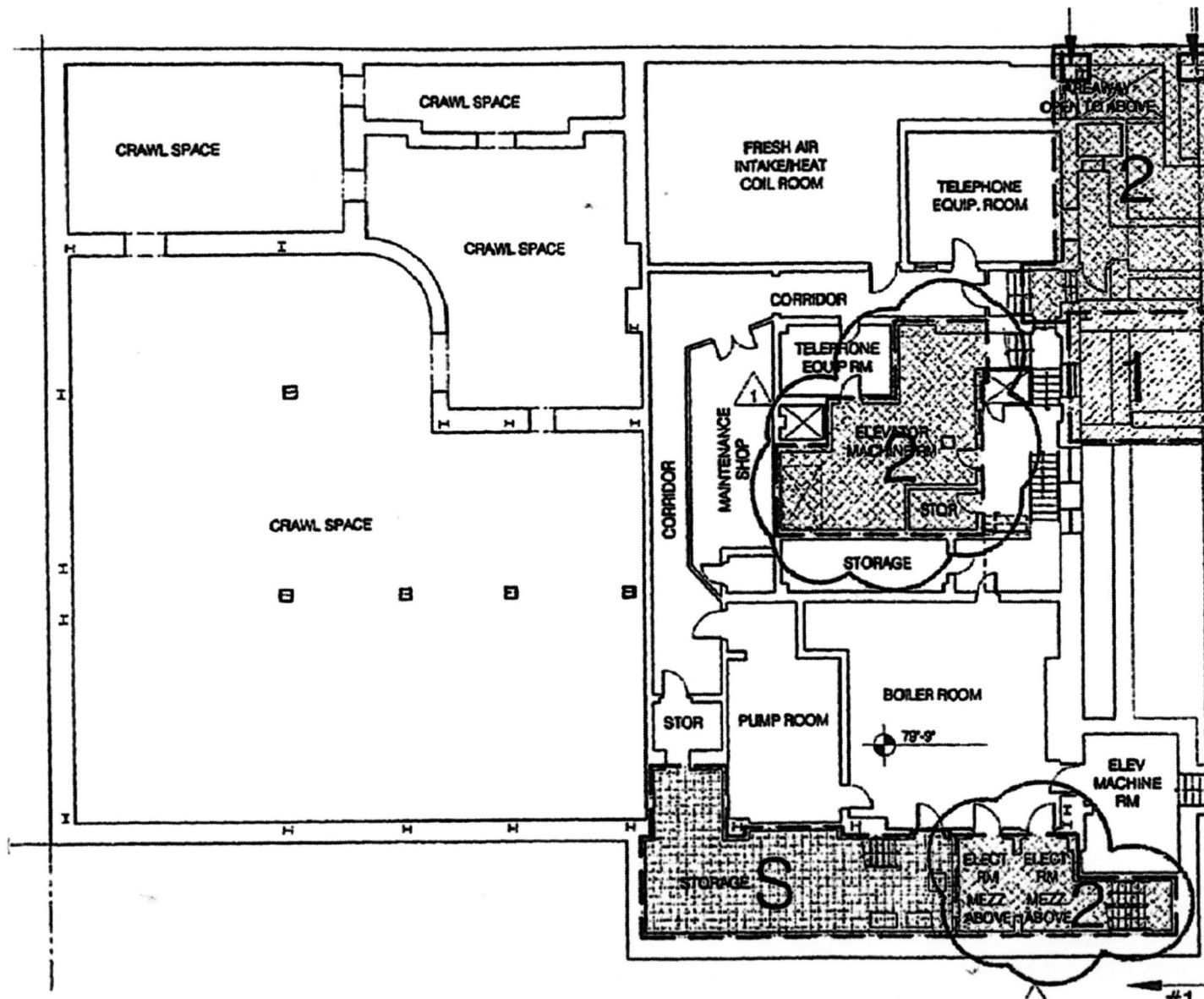
FOURTH FLOOR PLAN Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street, Carnegie Hill Historic District. New York, New York. 2000.



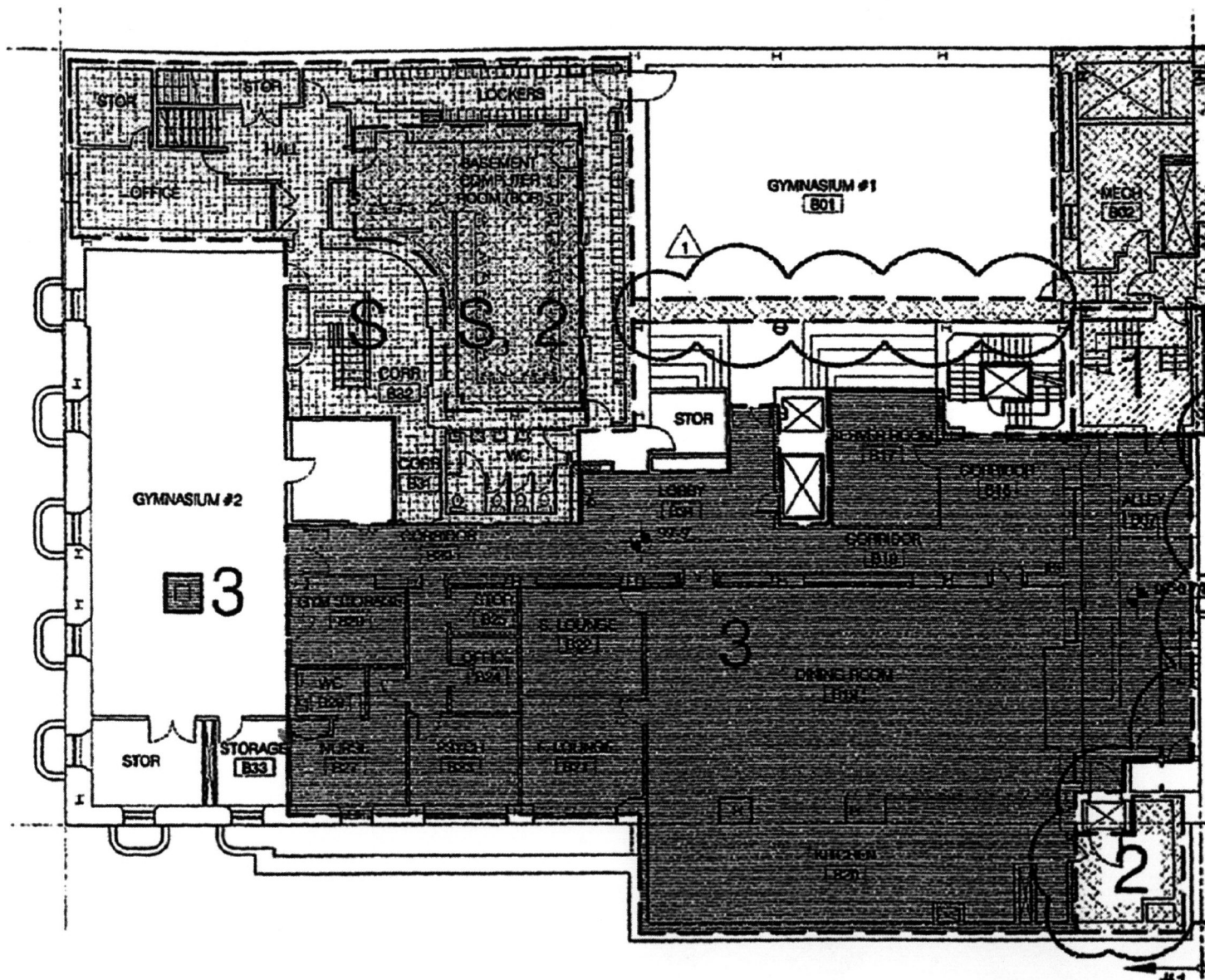
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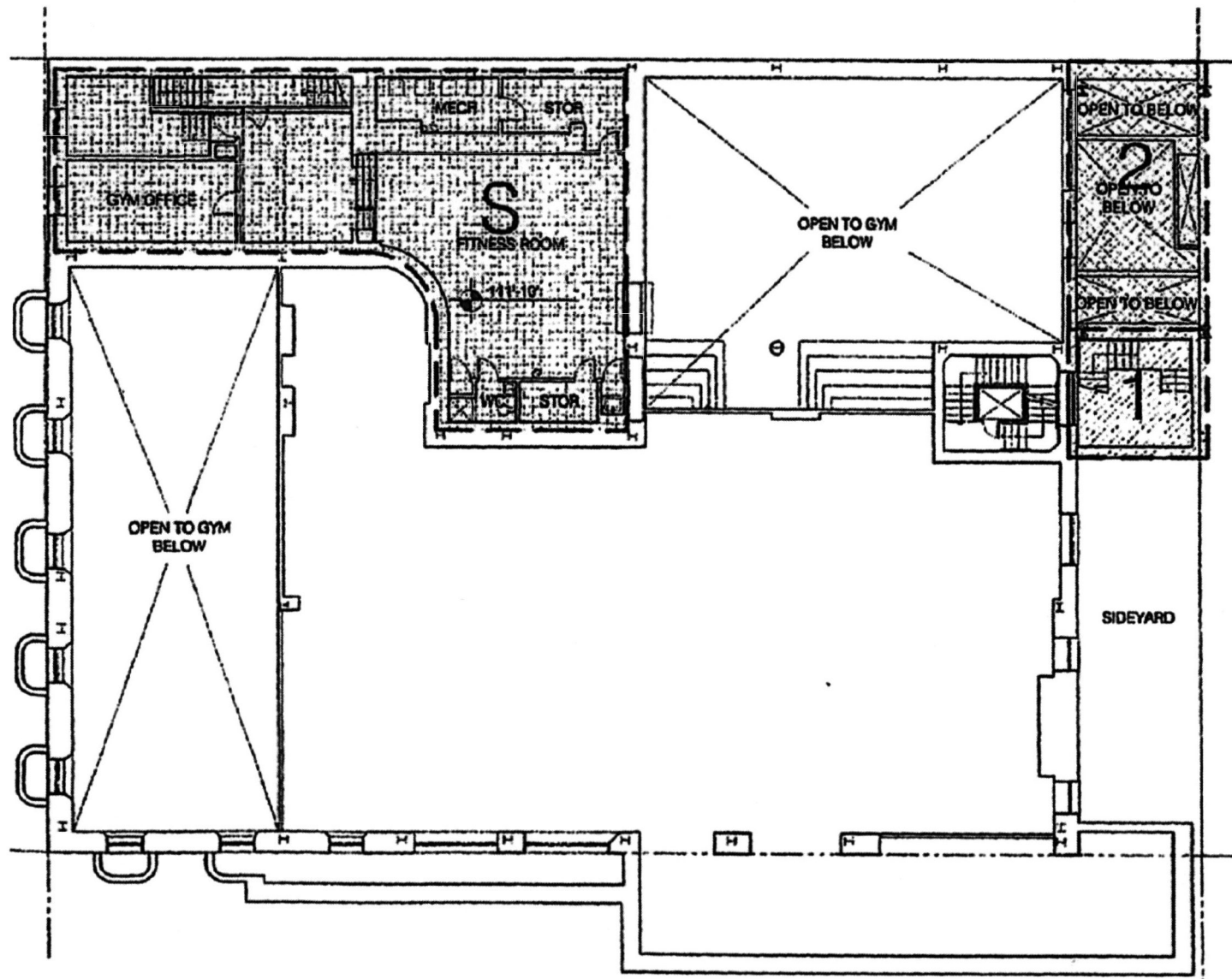
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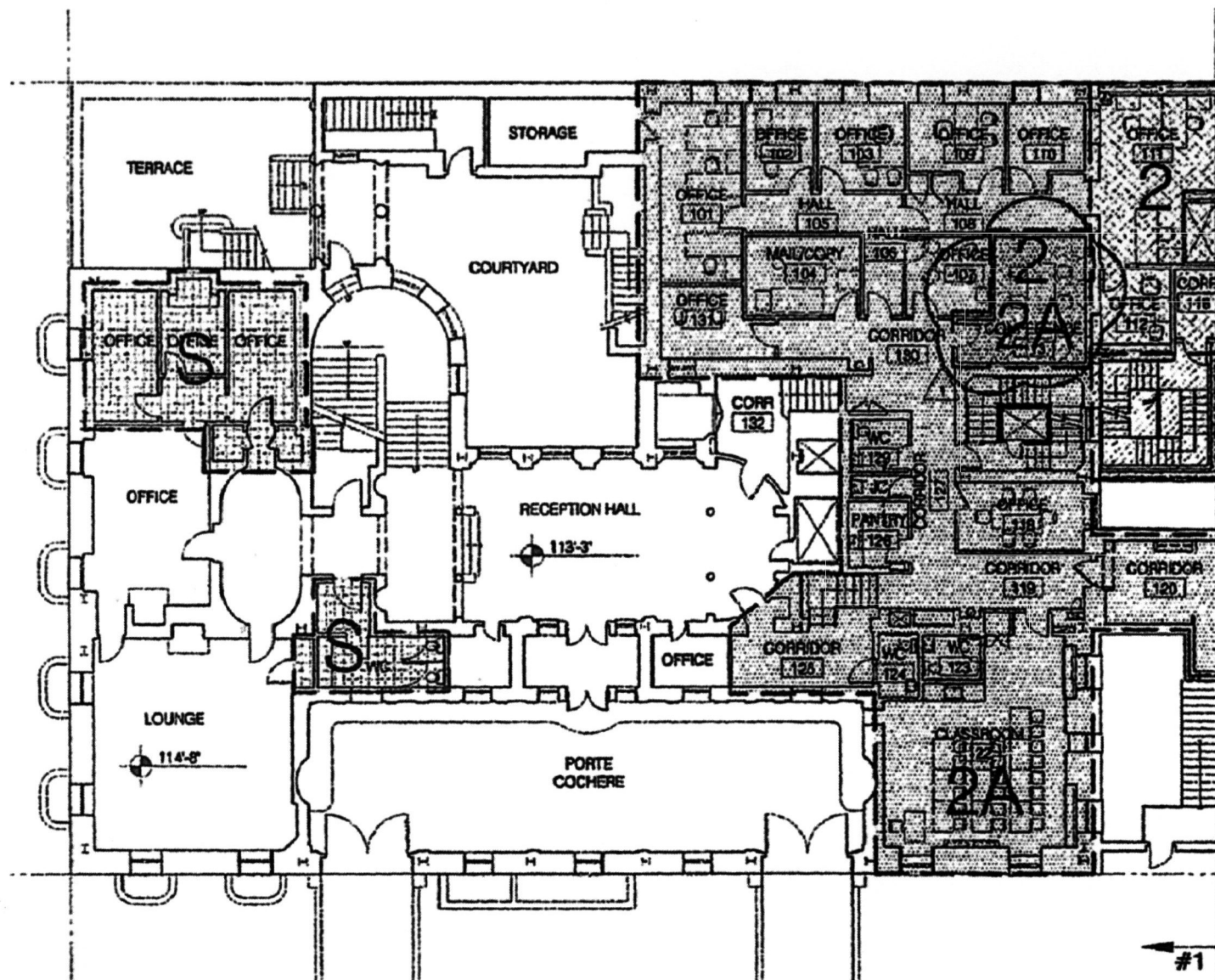


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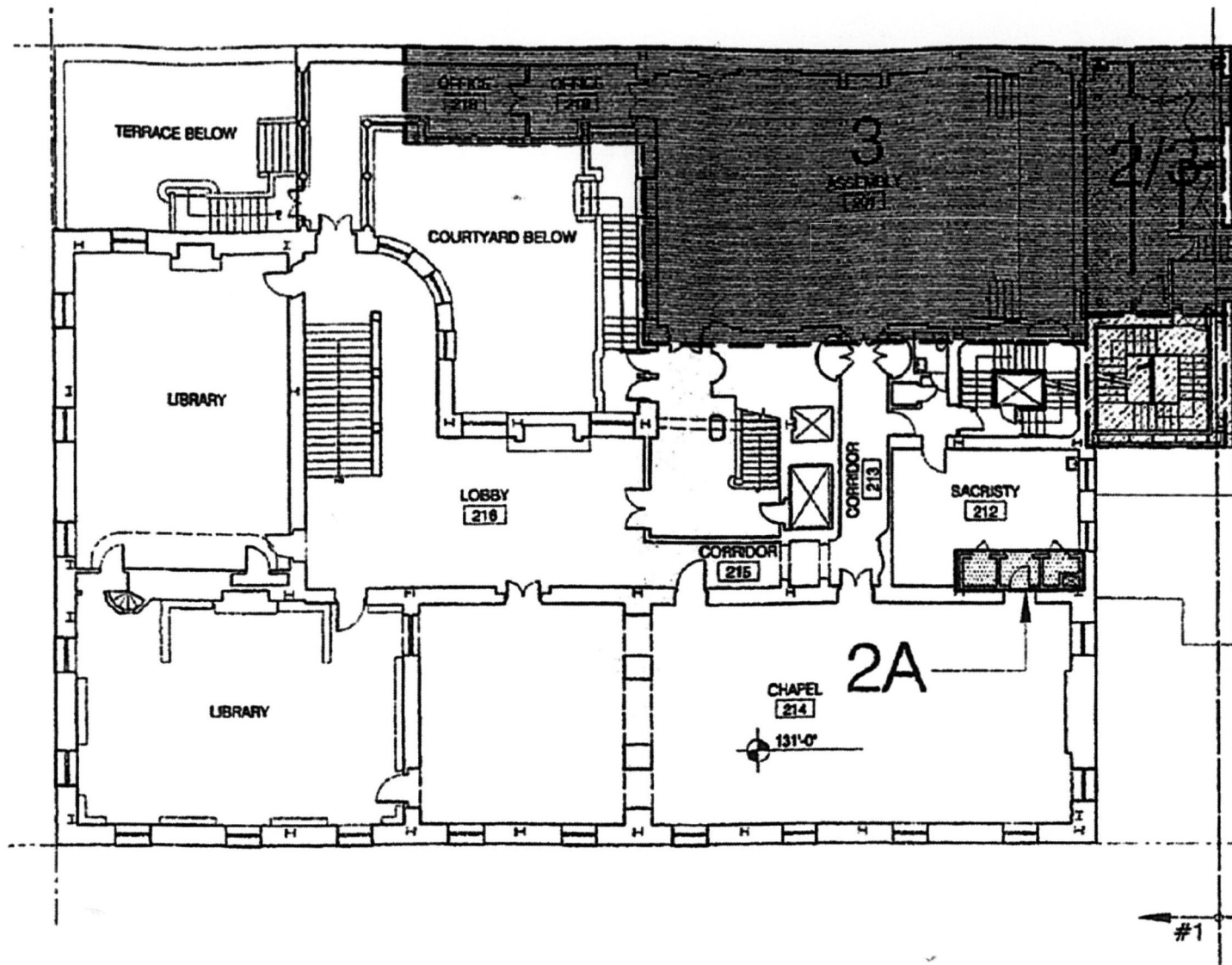


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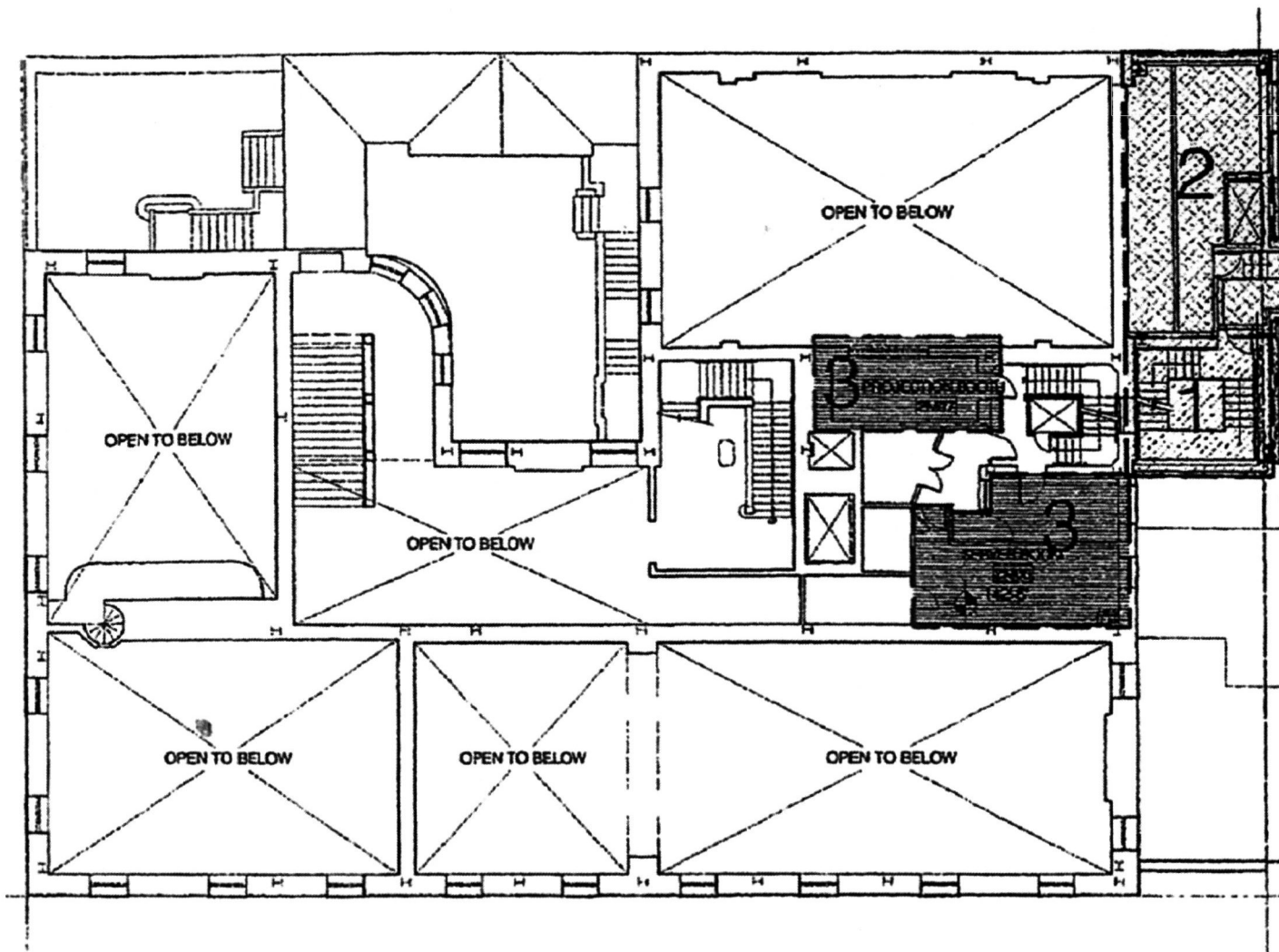




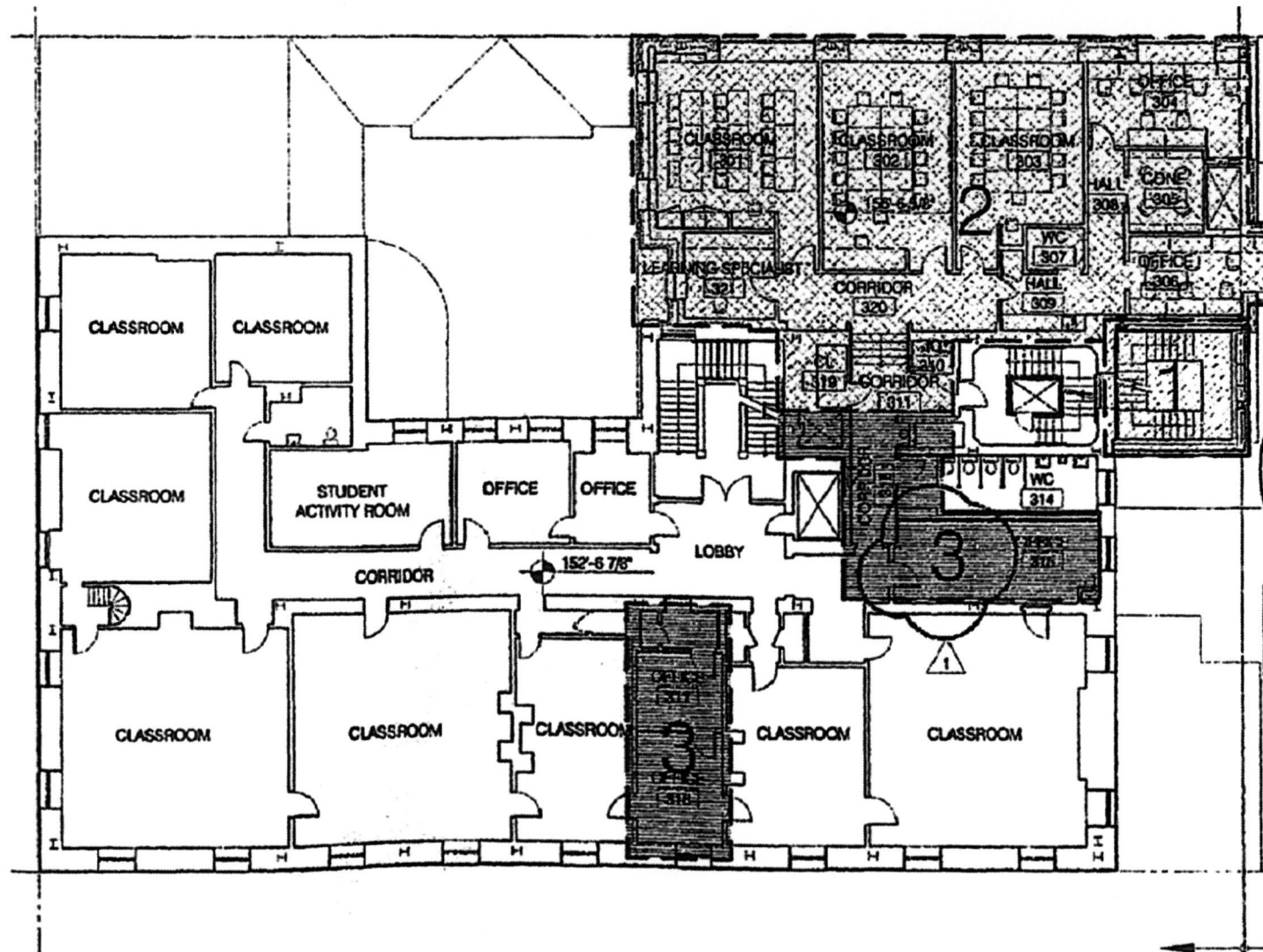
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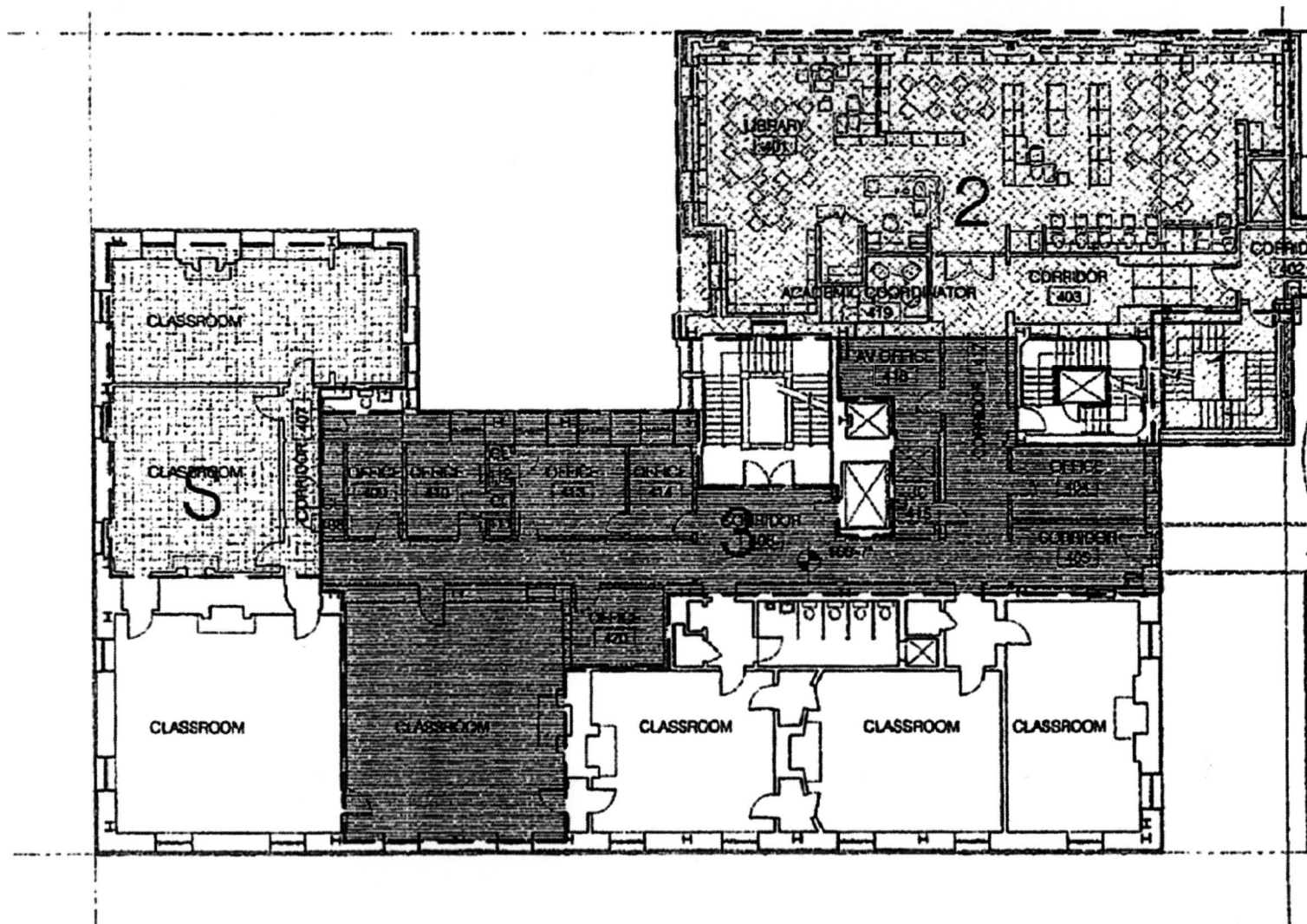
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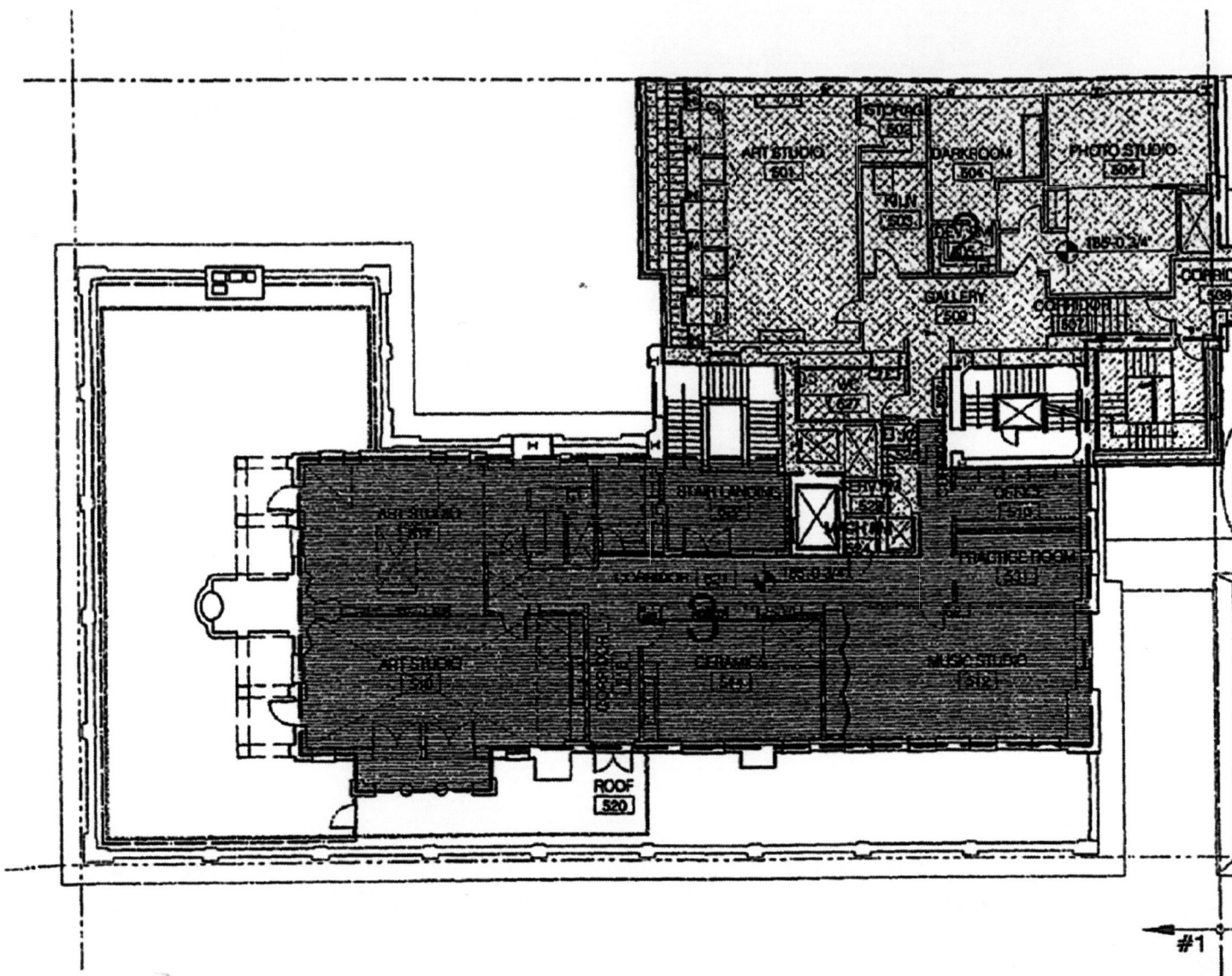
SECOND FLOOR MEZZANINE PLAN Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street, Carnegie Hill Historic District. New York, New York. 2000.



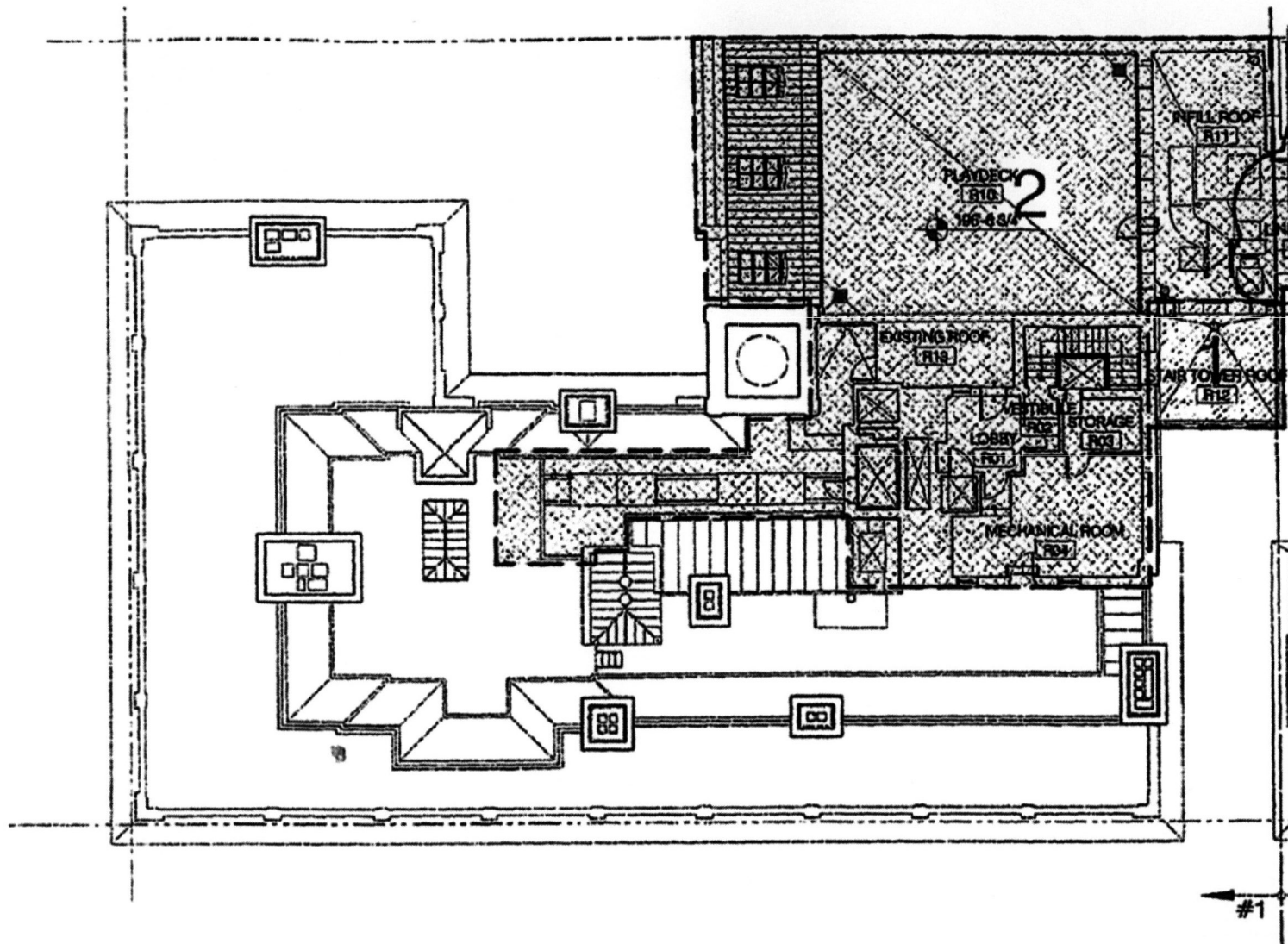
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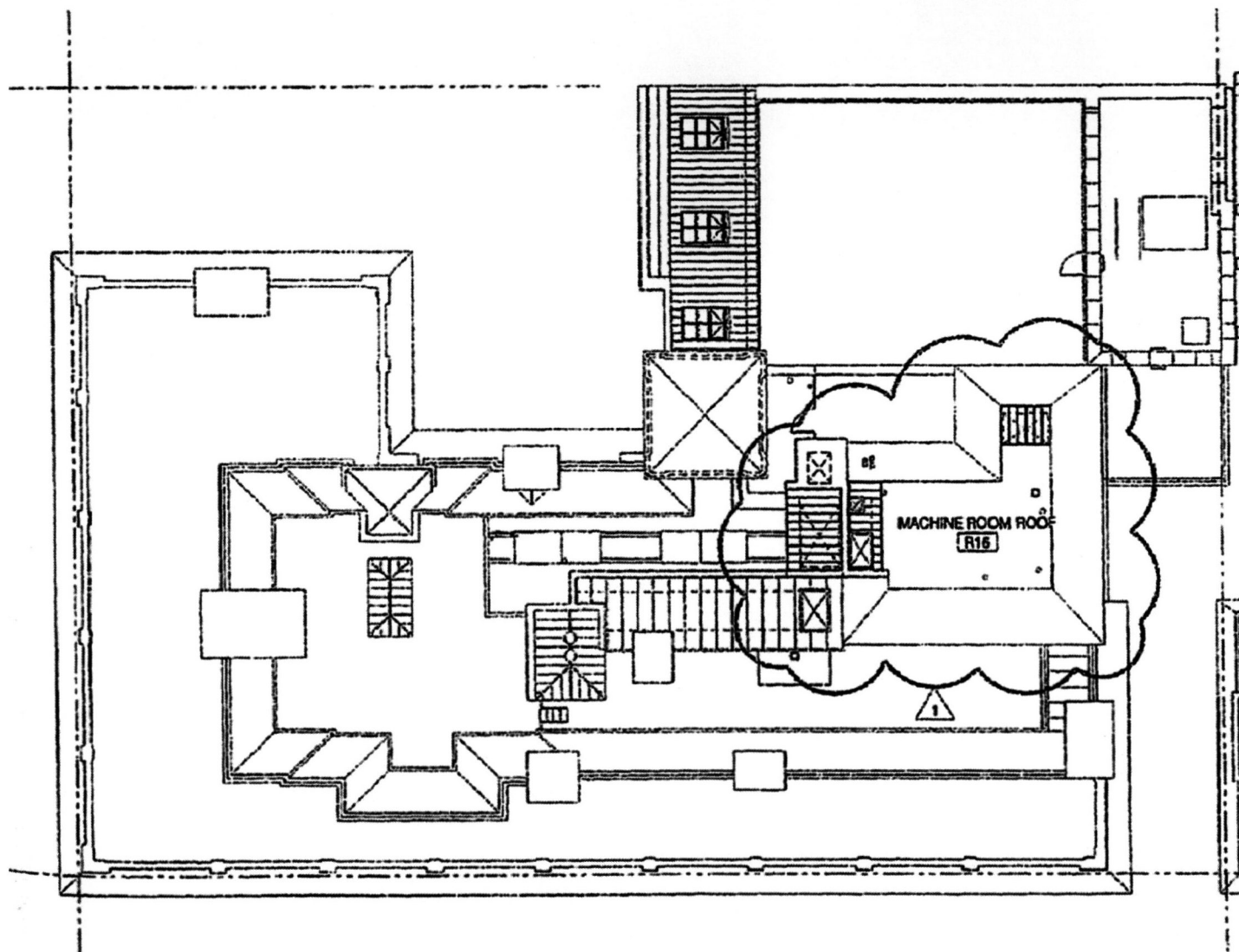
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ROOF FLOOR PLAN Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street, Carnegie Hill Historic District. New York, New York. 2000.



ROOR MEZZANINE FLOOR PLAN Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street, Carnegie Hill Historic District. New York, New York. 2000.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 06000821 Date Listed: 9/12/06Burden, James A. Jr., House
and Kahn, Otto H., HouseNew YorkNY

Property Name

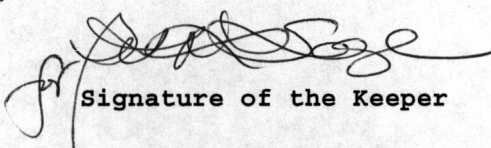
County

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper9-12-06
Date of Action

=====

Amended Items in Nomination:

8. Statement of Significance: Area(s) and Criteria

Criterion B applies to Otto H. Kahn's importance as an influential financier philanthropist under the area of Commerce.

This information has been discussed with Kathy Howe, NYSHPO staff, by telephone.

DISTRIBUTION:

National Register property file

Nominating Authority (without attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Burden, James A. Jr., House and Kahn, Otto H., House

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, New York

DATE RECEIVED: 8/01/06 DATE OF PENDING LIST: 8/25/06
DATE OF 16TH DAY: 9/09/06 DATE OF 45TH DAY: 9/14/06
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 06000821

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: Y PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS:

Now home to the Convent of the Sacred Heart (since 1934) these well-preserved residences are exuberant examples of French Beaux-Arts and Italian Renaissance residential design. Each is also associated with wealthy and influential owners, the Burden family and Otto H. Kahn.

RECOM./CRITERIA Accept A, B+C

REVIEWER Savage

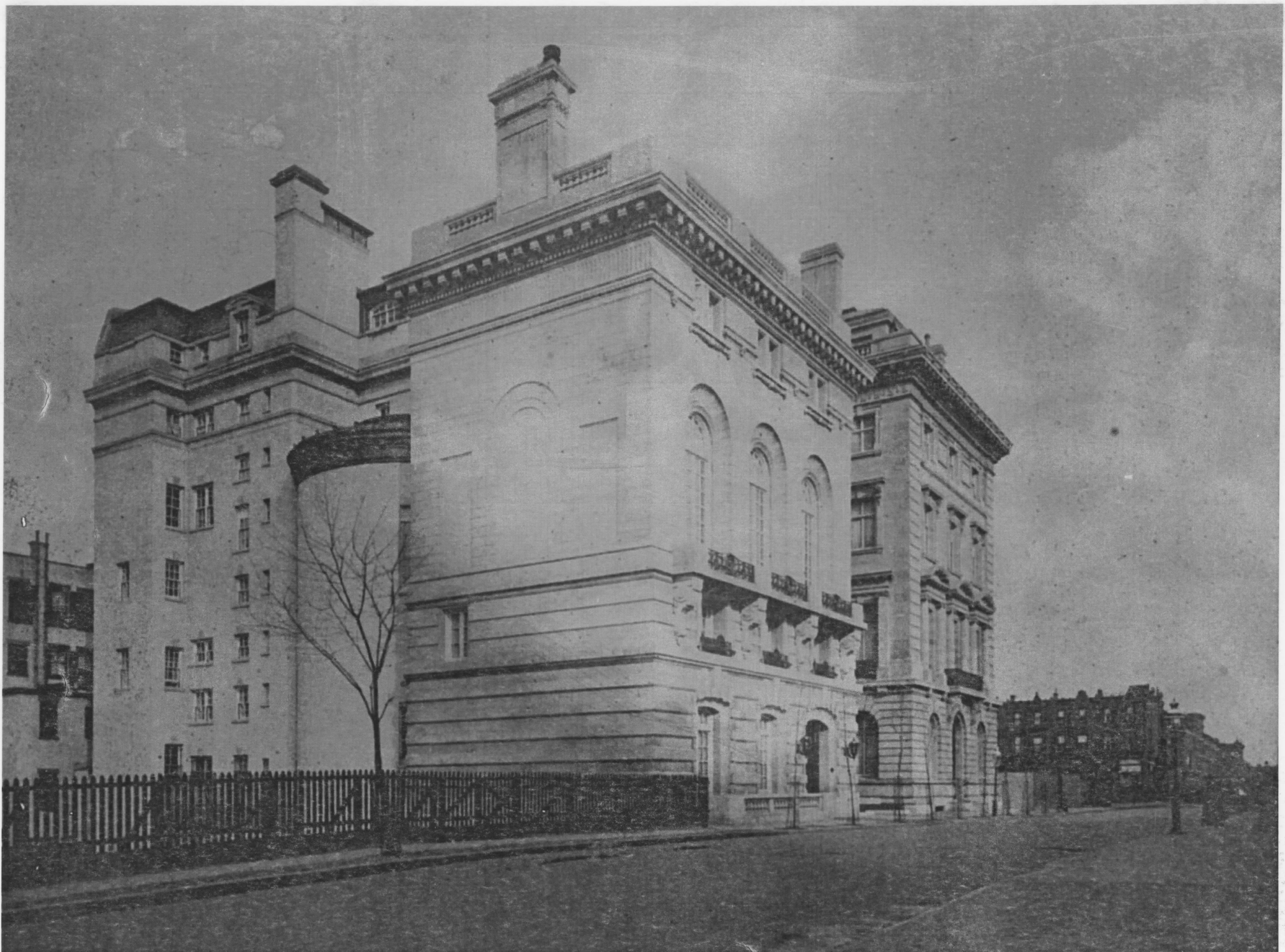
DISCIPLINE Architectural History

TELEPHONE _____

DATE 9-12-06

DOCUMENTATION see attached comments Y/N see attached SLR (Y)N

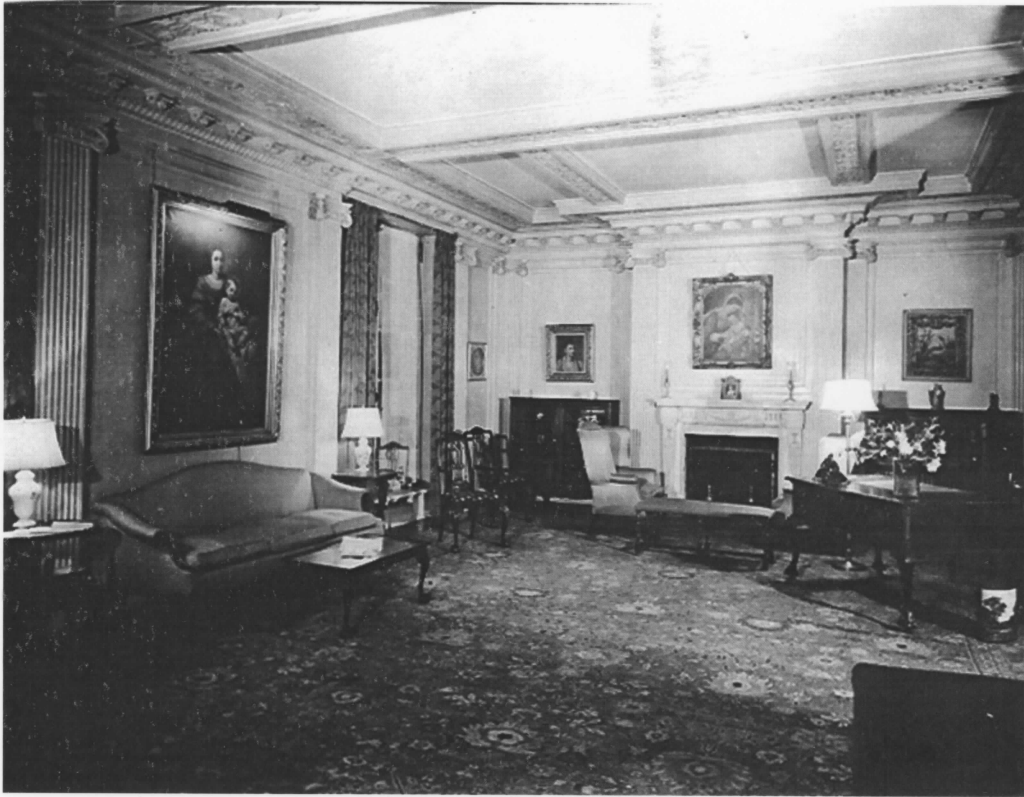
If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



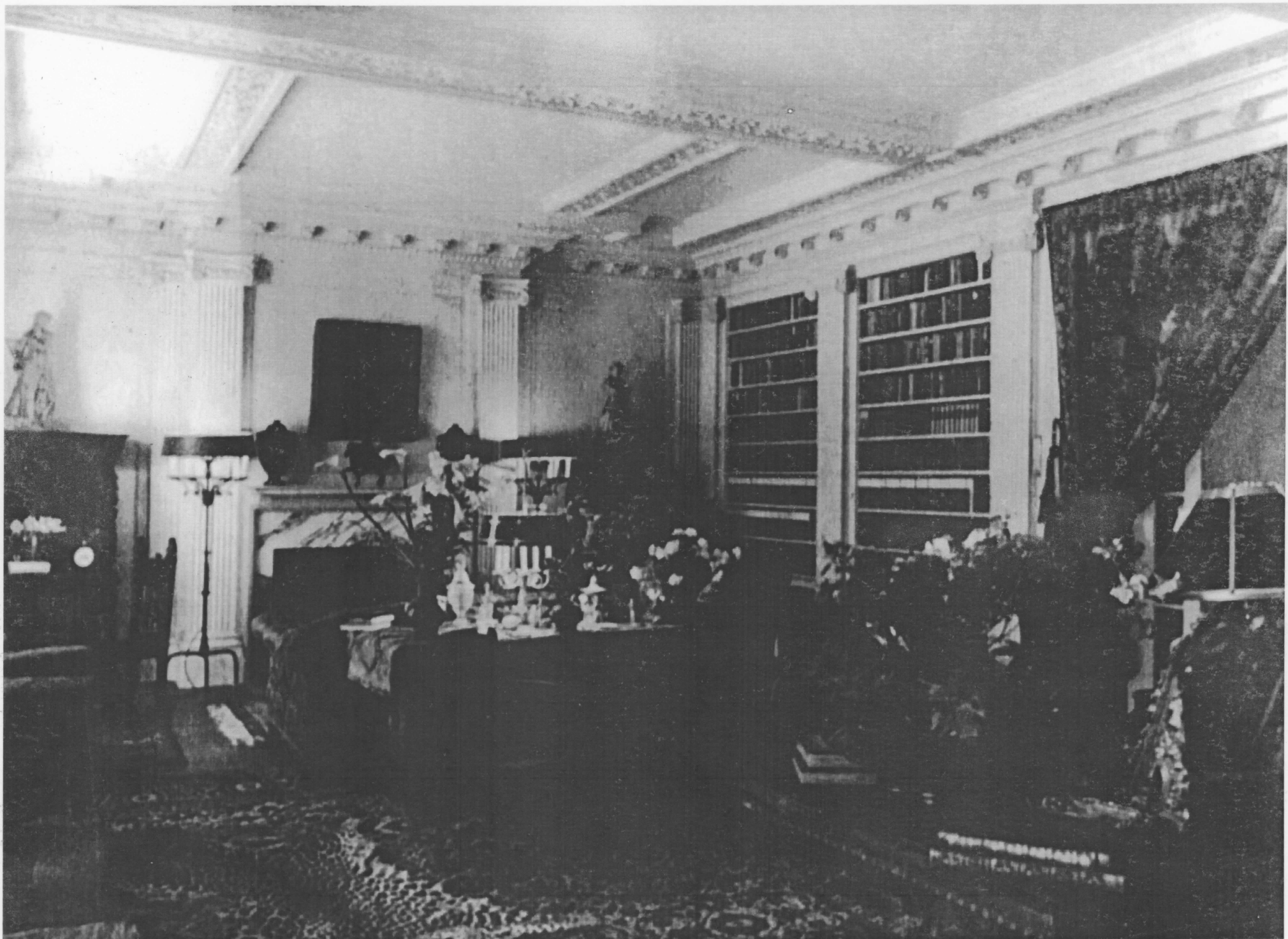
Historic Photo Number 1. (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.1.tif) Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street, New York, New York.



Historic Photo Number 2. (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.2.tif) Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street, New York, New York.



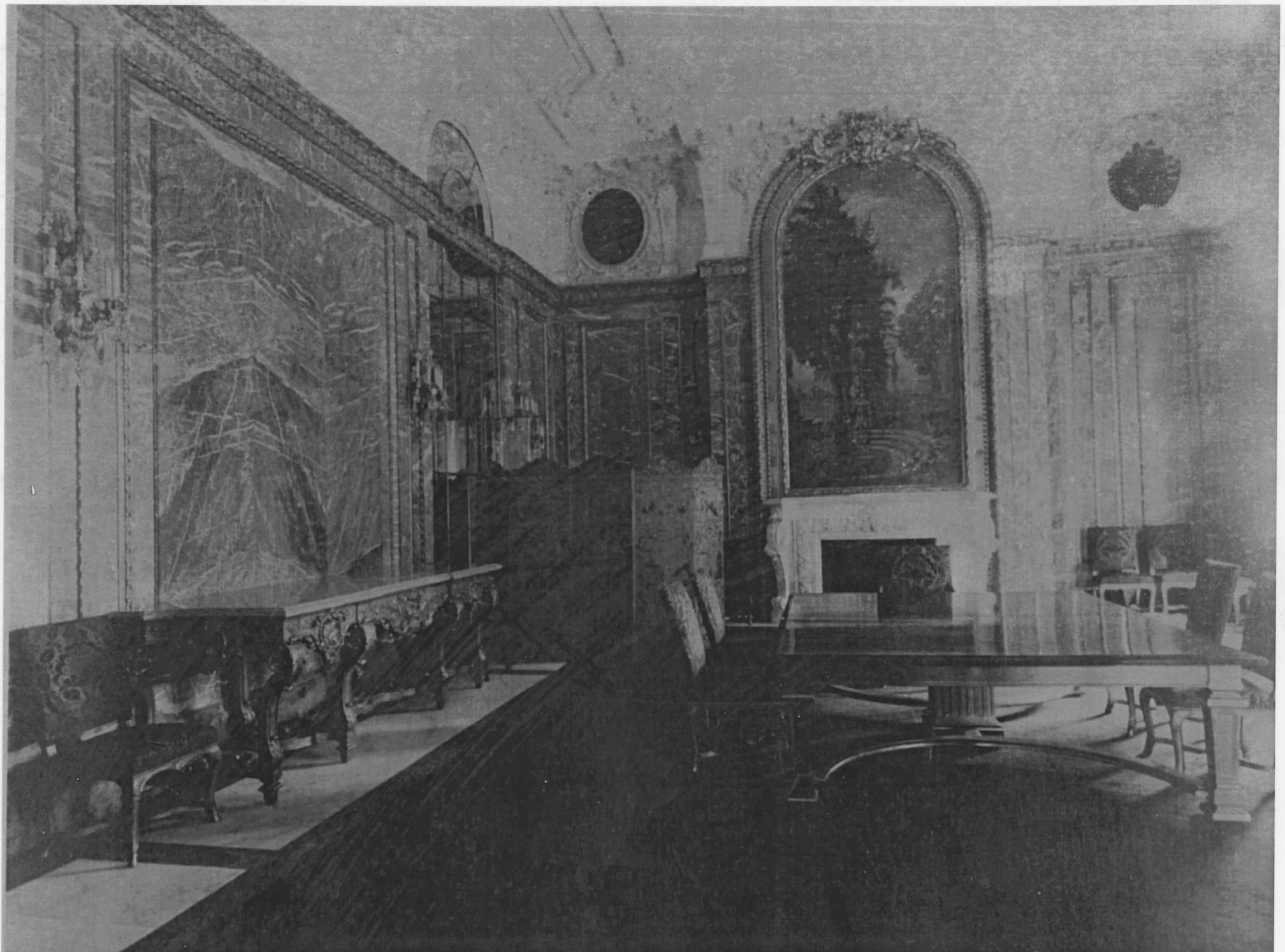
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Historic Photo Number 4. (NY_NewYork_ConventoftheSacredHeart_Burden.1900s.4.tif) Convent of the Sacred Heart (Burden Mansion), 7 East 91st Street, New York, New York.



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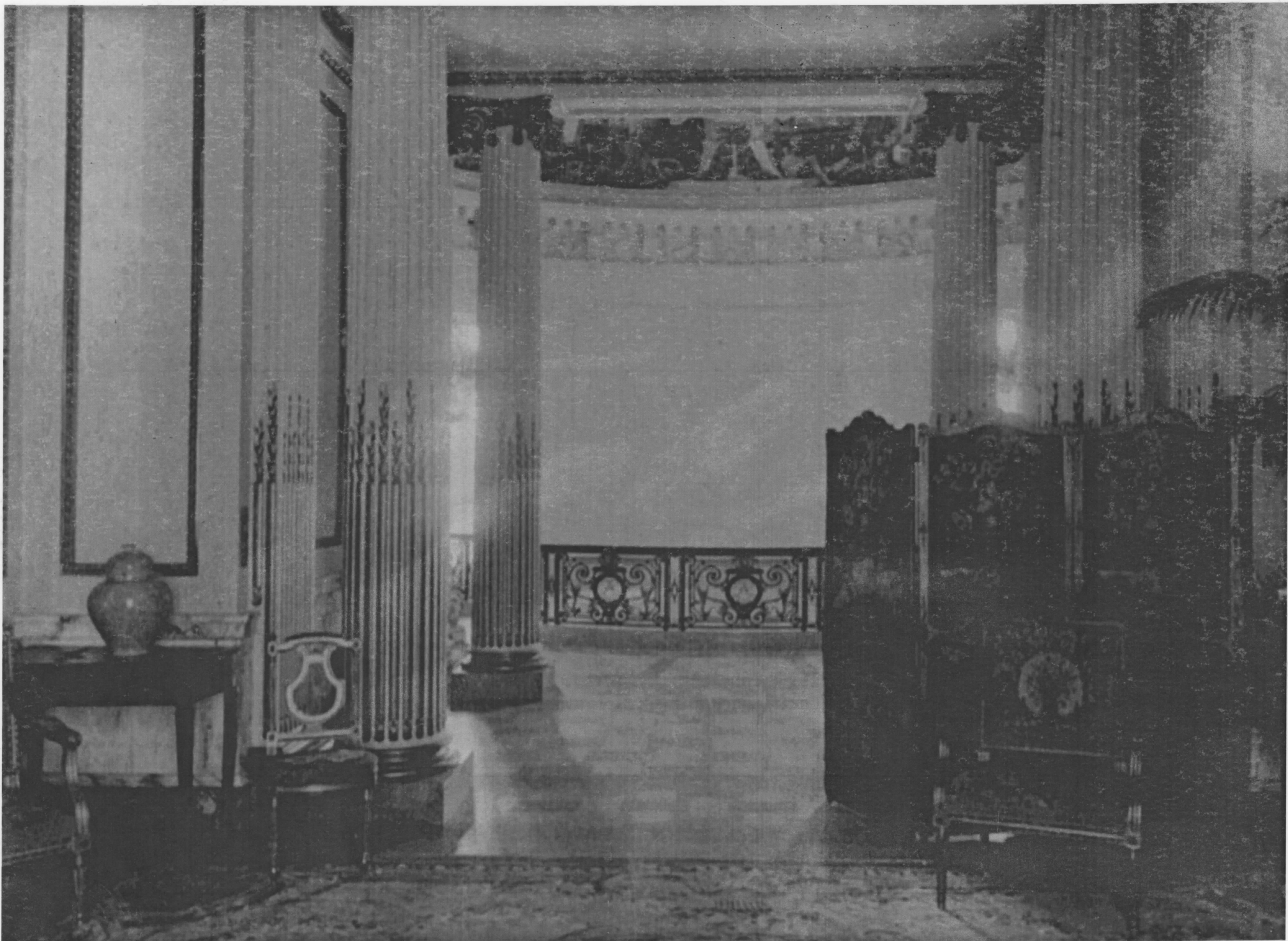
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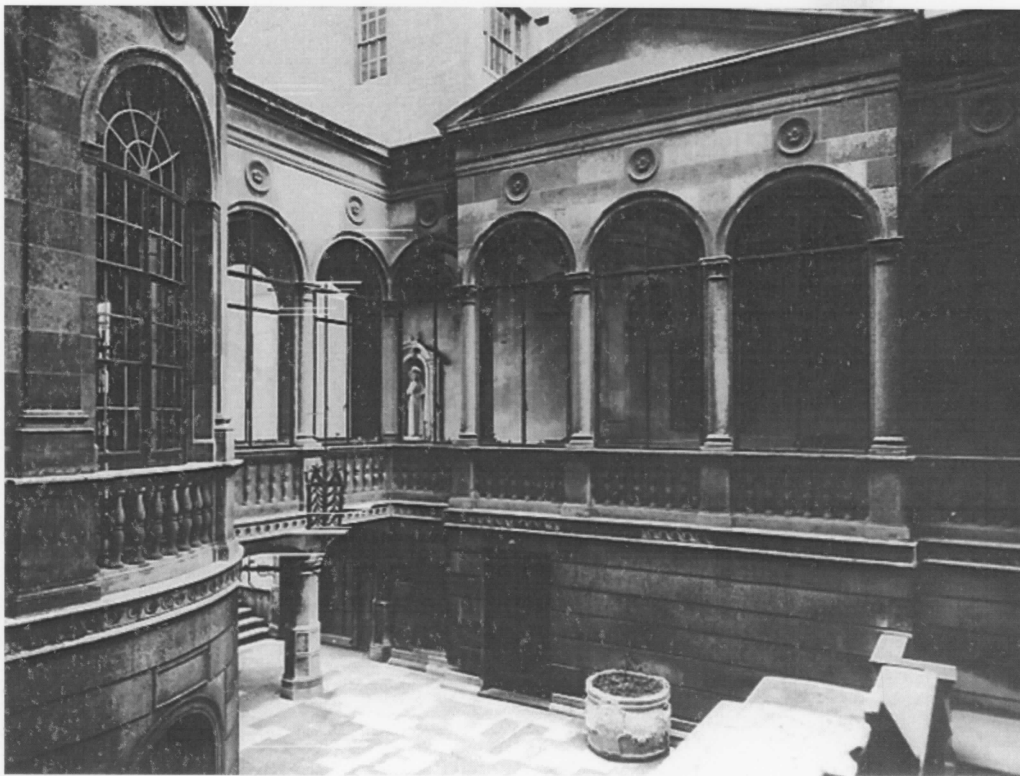
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Historic Photo Number 12. (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.12.tif) Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street, New York, New York.



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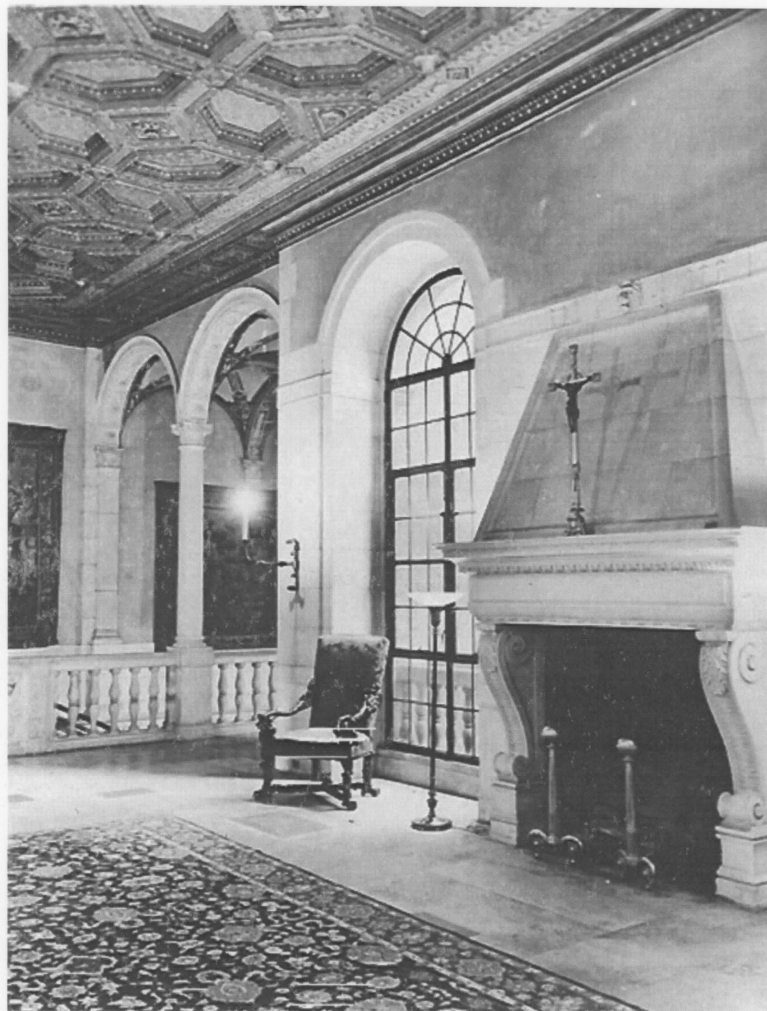


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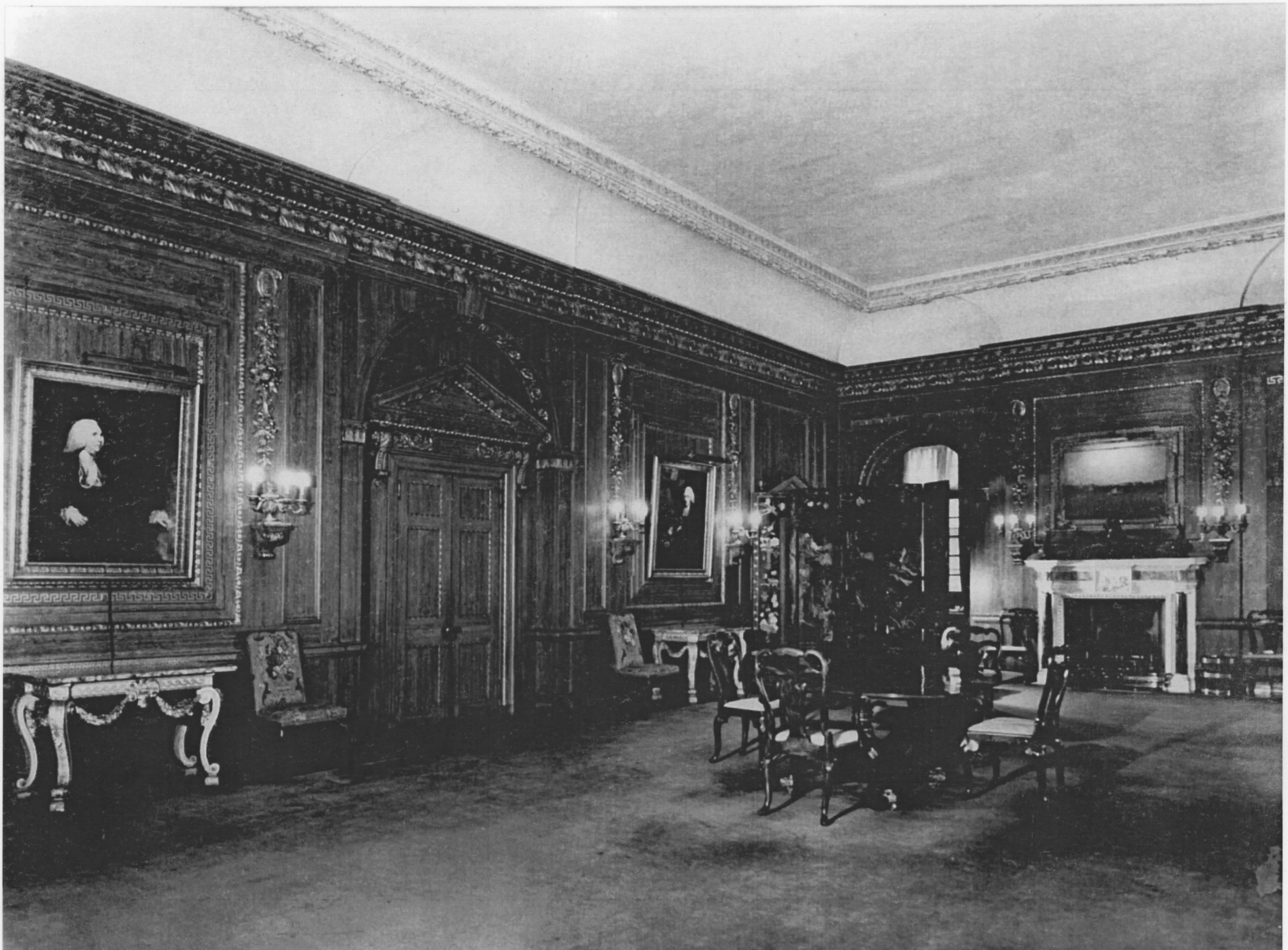
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Historic Photo Number 17.

(NY_NewYork_ConventoftheSacredHeart_Kahn.1934.17.tif) Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street, New York, New York.



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Historic Photo Number 19. (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.19.tif) Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street, New York, New York.



Historic Photo Number 20. (NY_NewYork_ConventoftheSacredHeart_Kahn.1934.20.tif) Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street, New York, New York.



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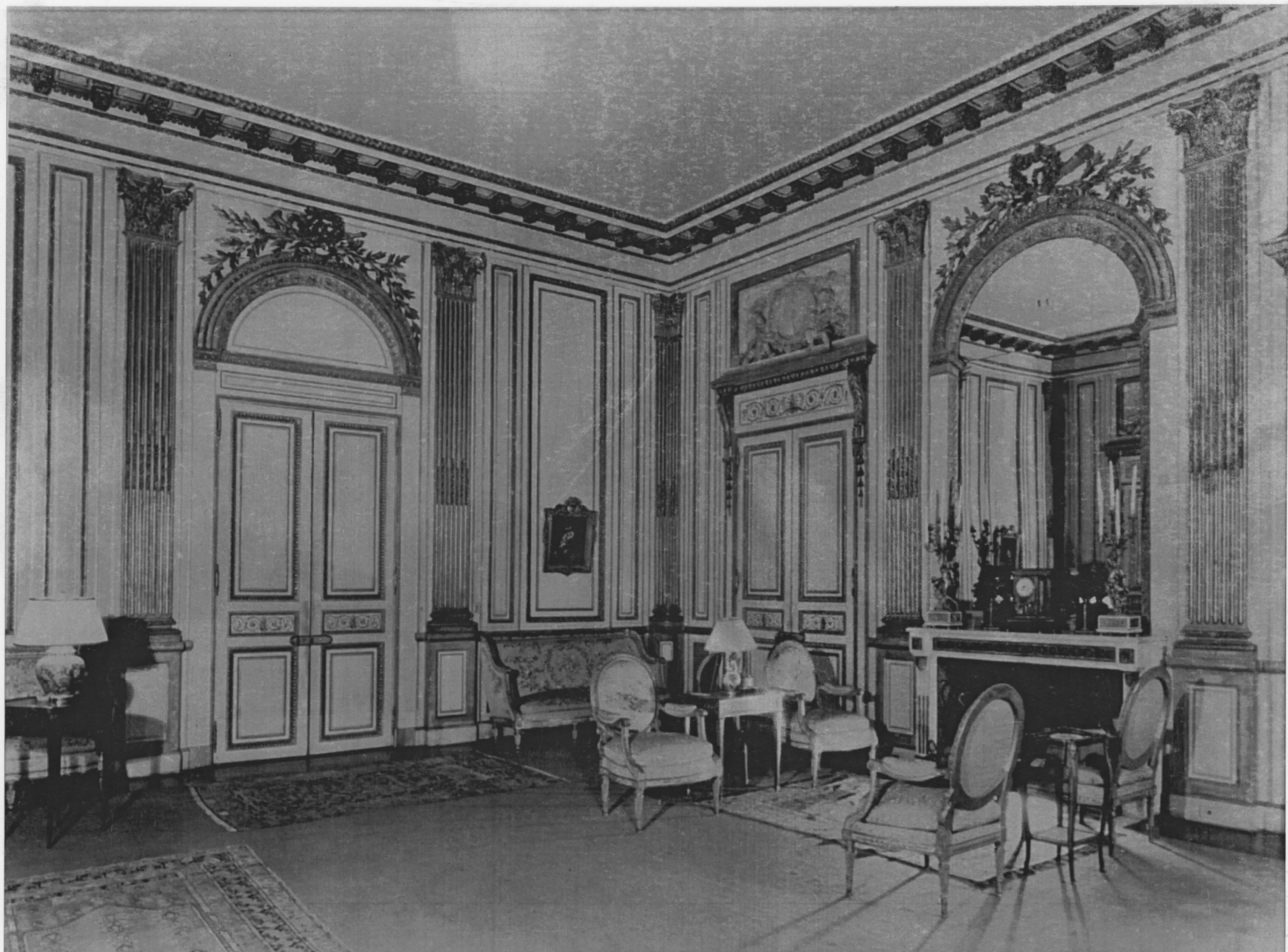
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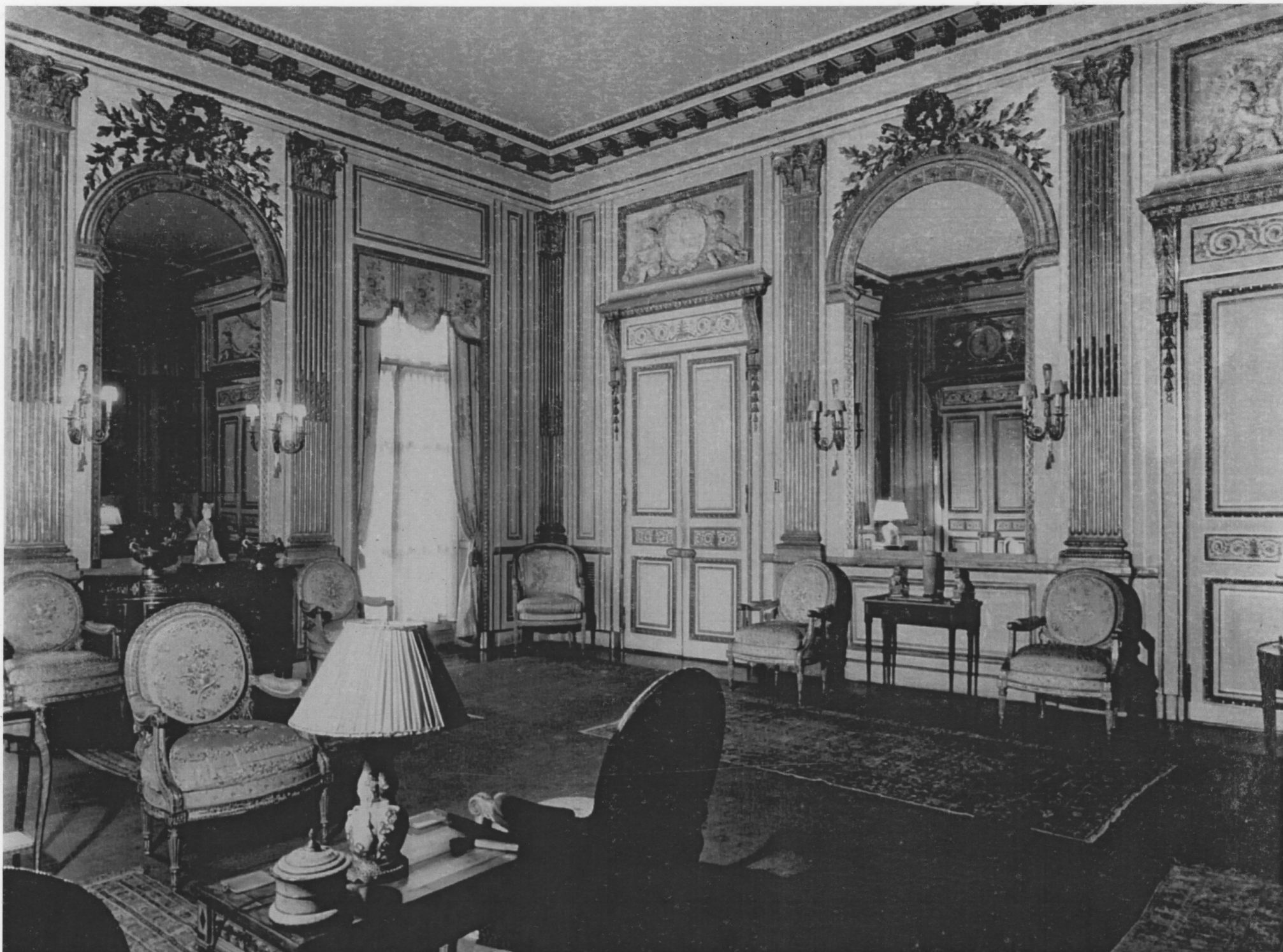
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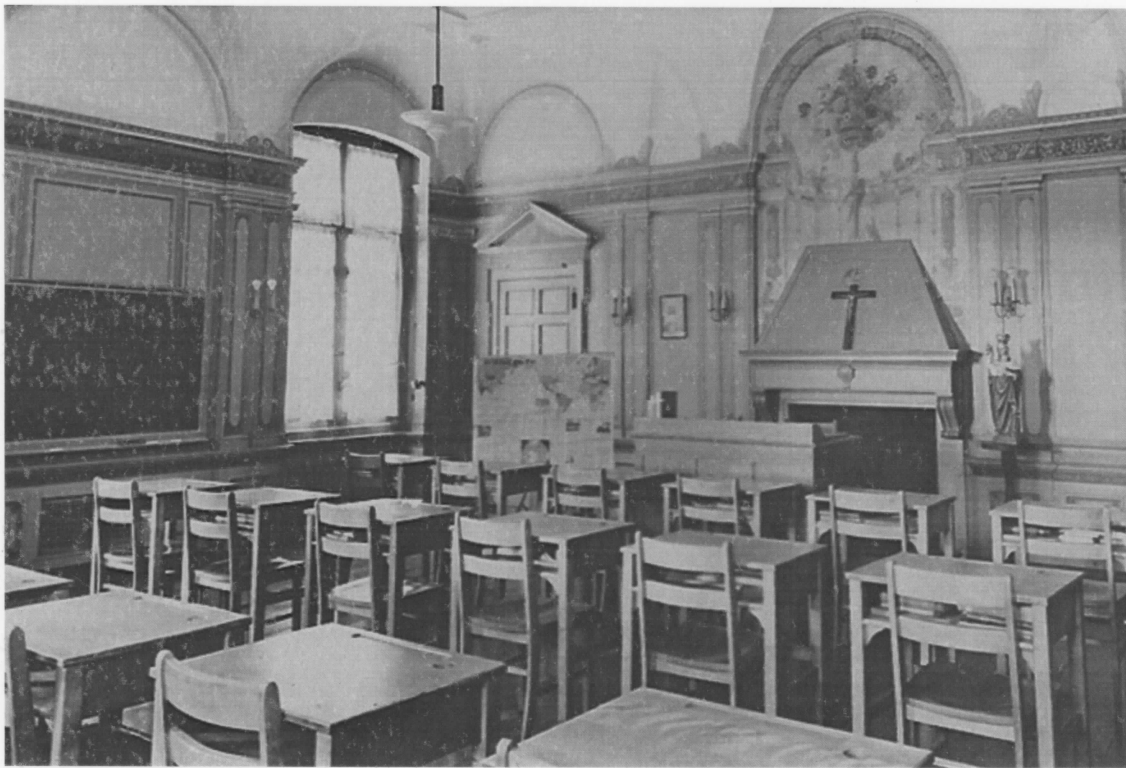
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Historic Photo Number 29. (NY_NewYork_ConventoftheSacredHeart_Kahn.1900s.29.tif) Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street, New York, New York.



Historic Photo Number 30.

(NY_NewYork_ConventoftheSacredHeart_Kahn.1934.30.tif) Convent of the Sacred Heart (Kahn Mansion), 1 East 91st Street, New York, New York.



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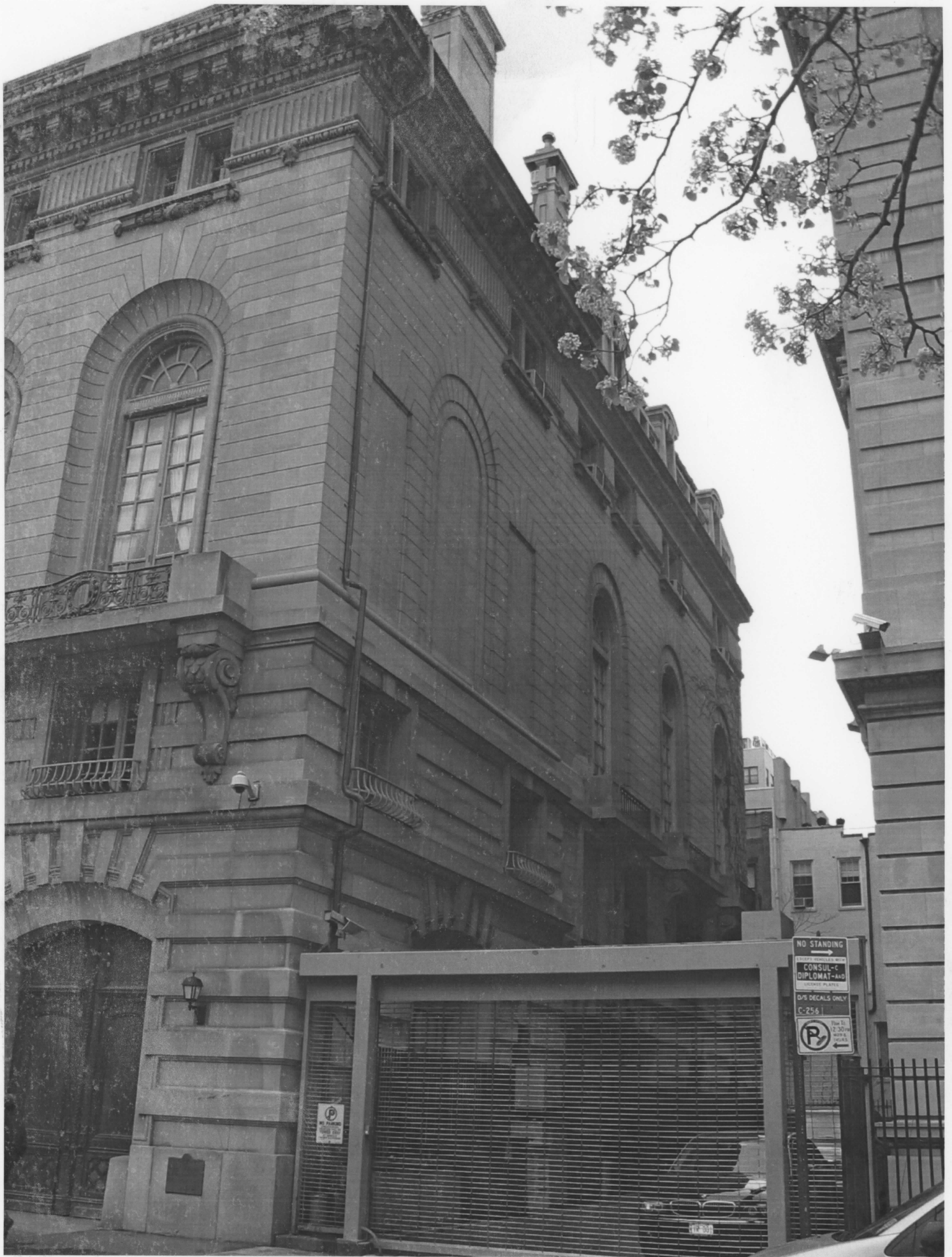


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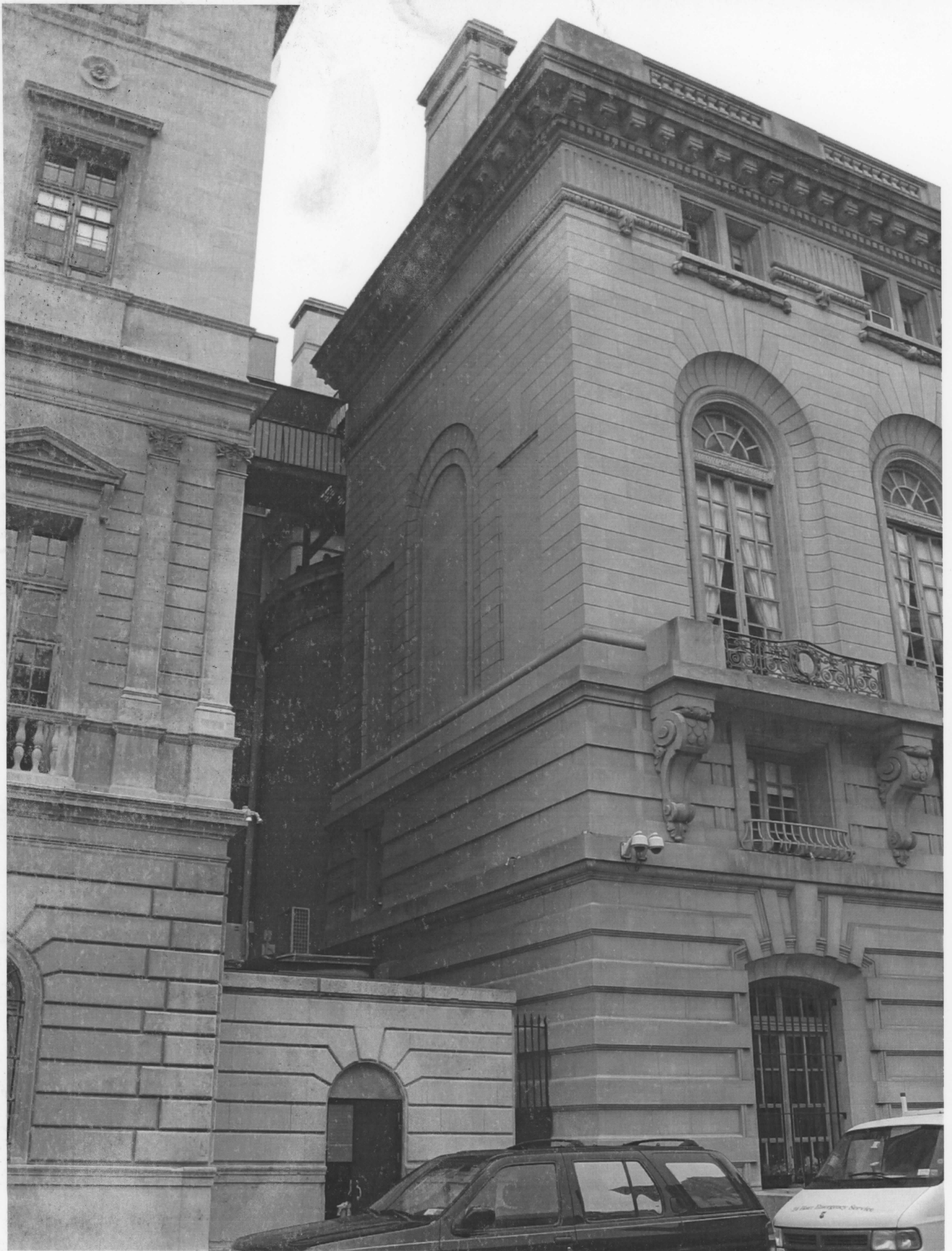


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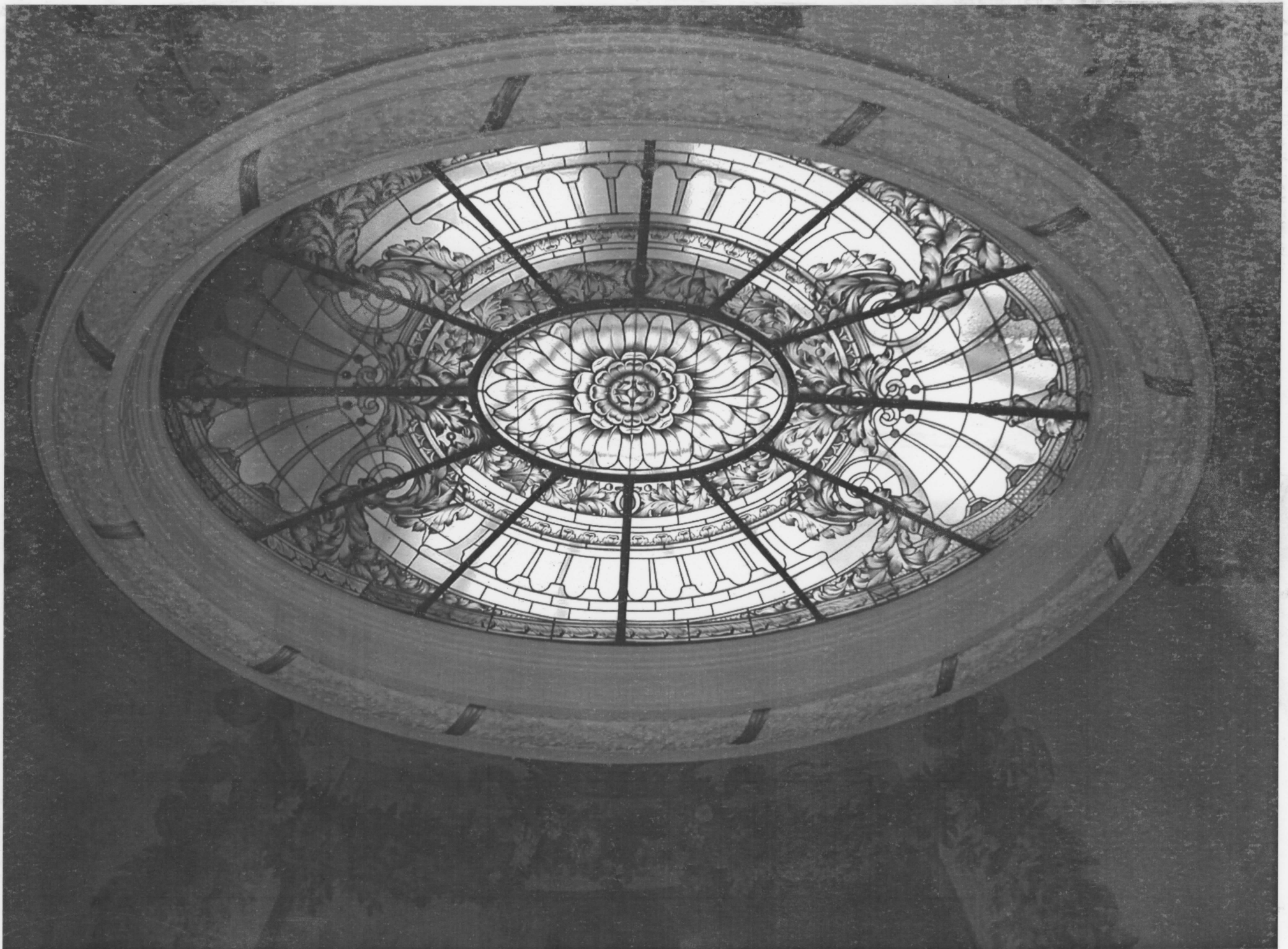


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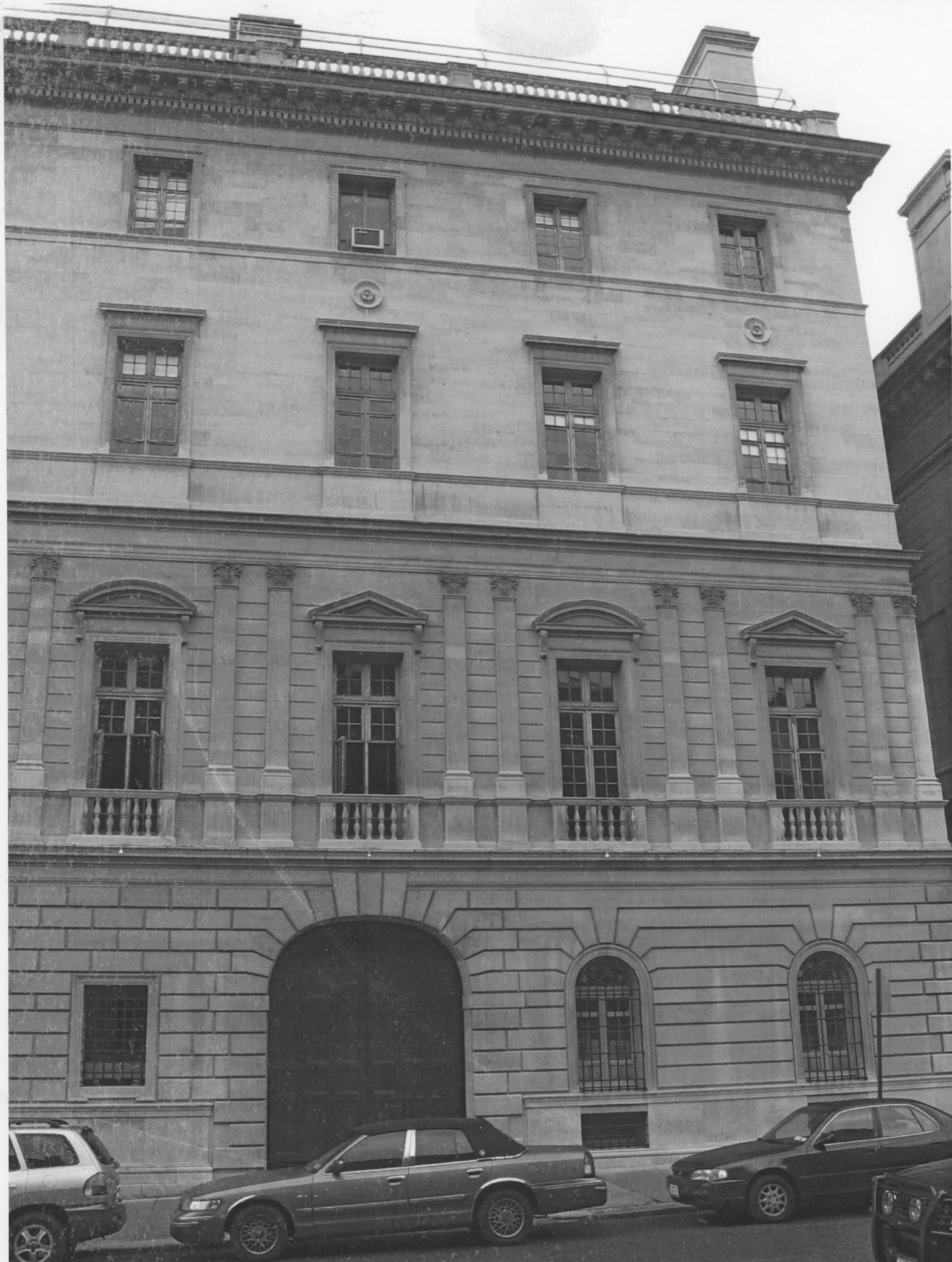


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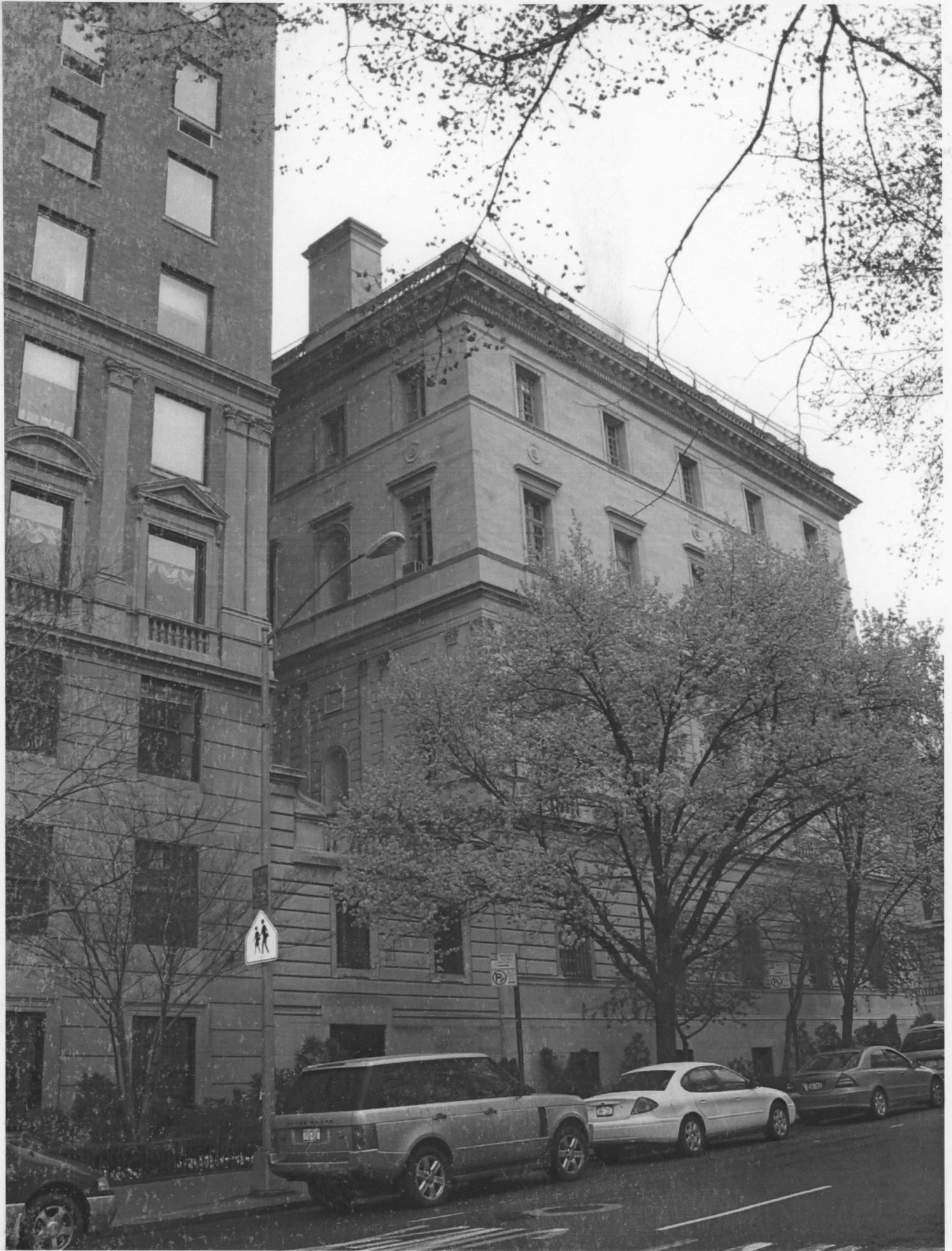


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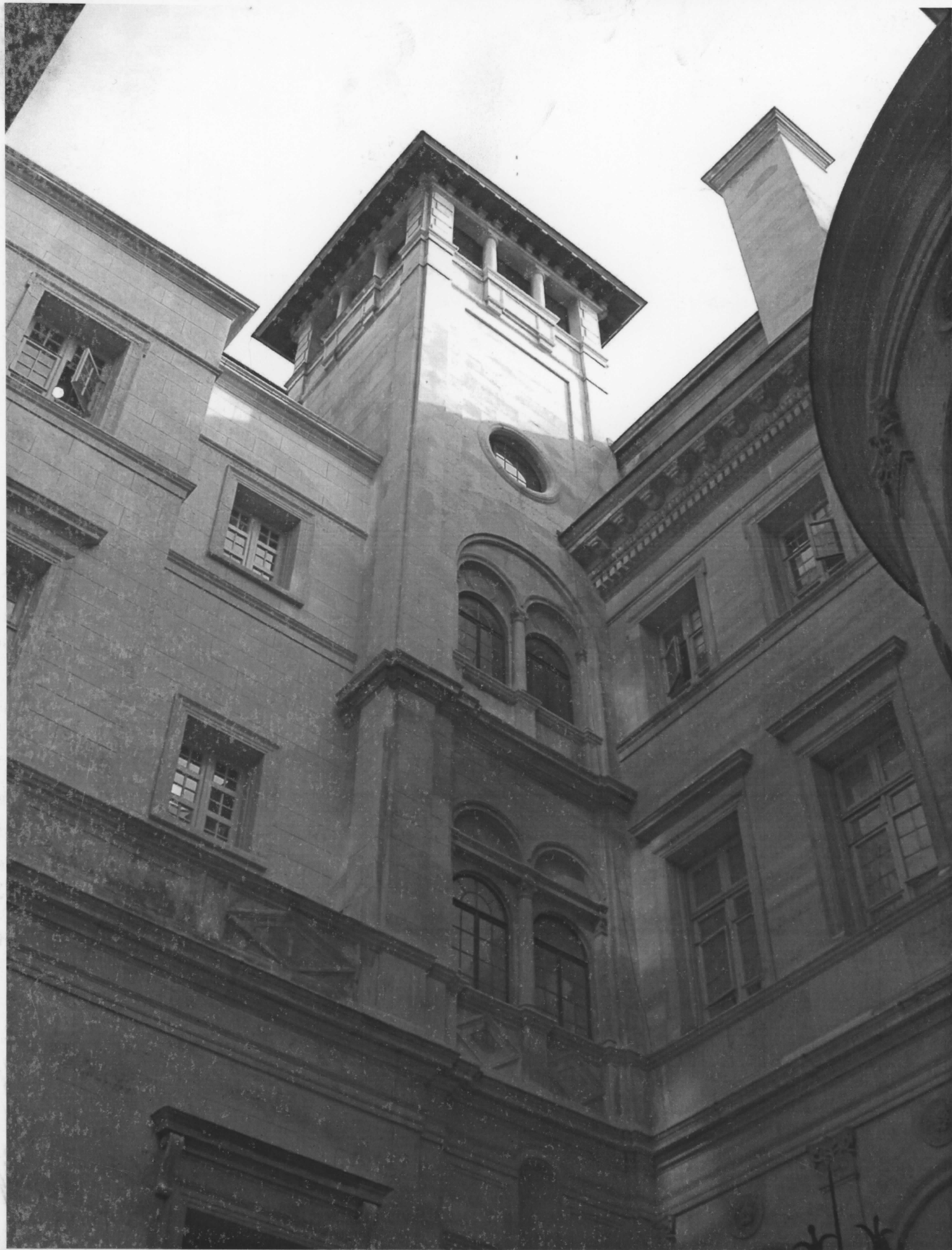


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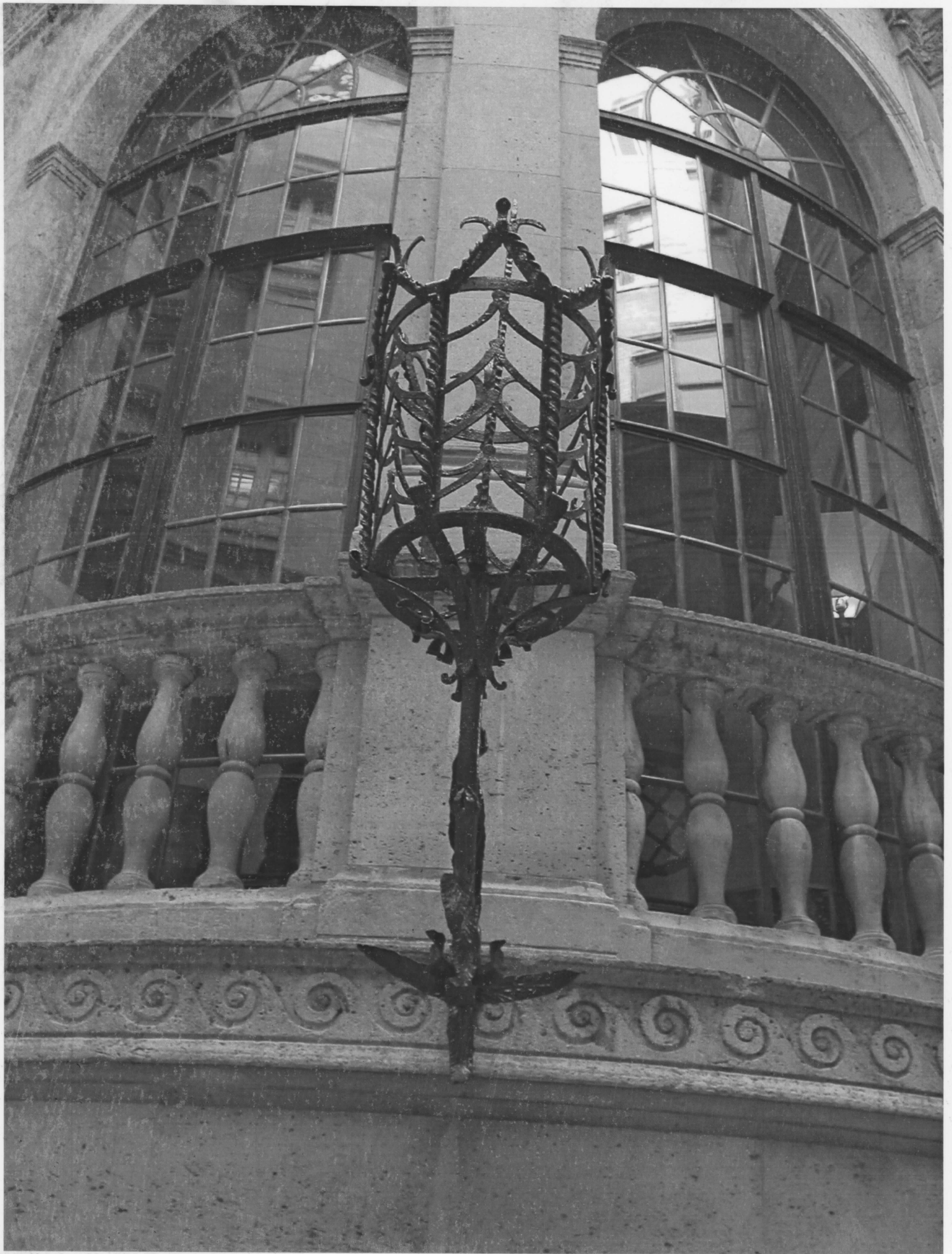


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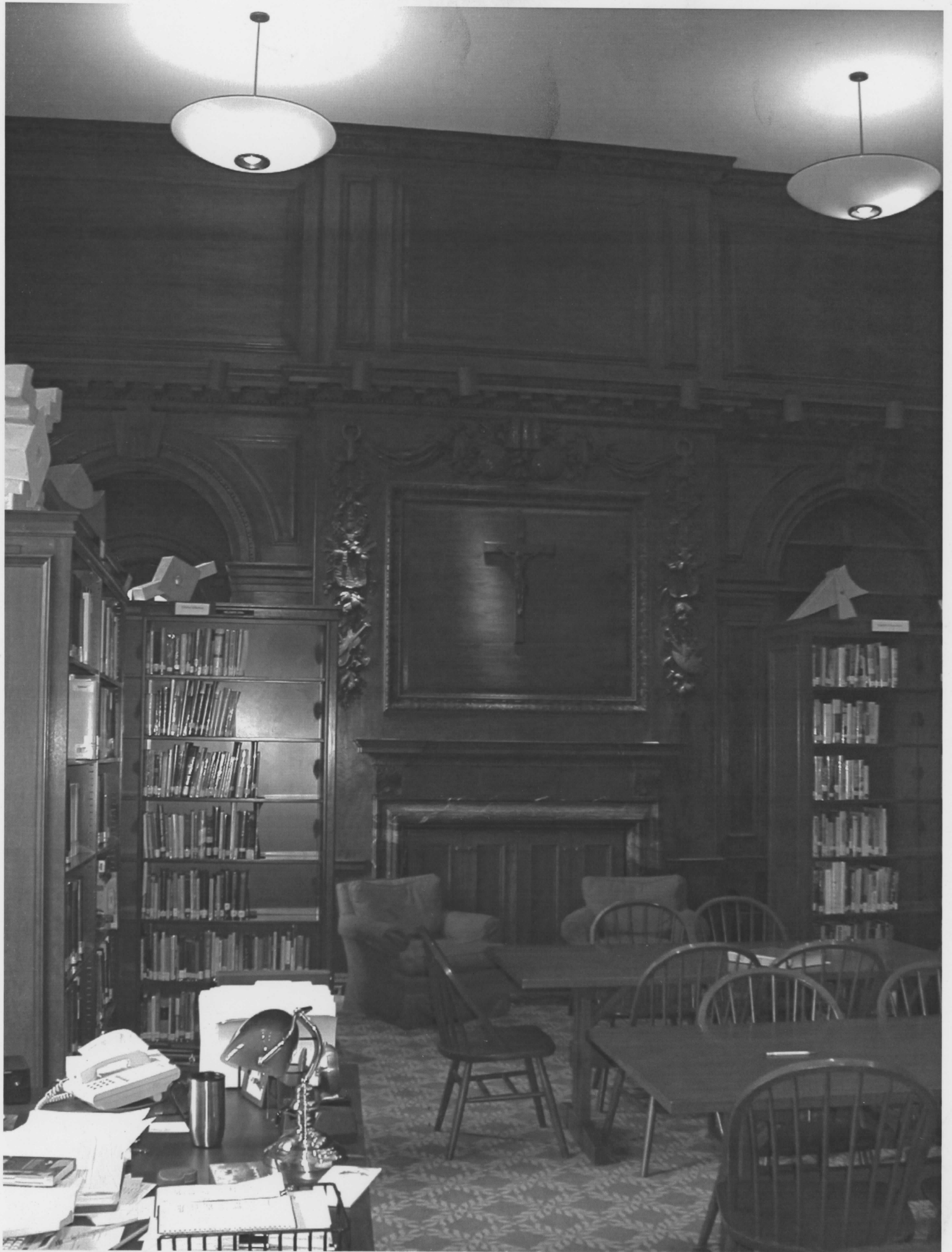


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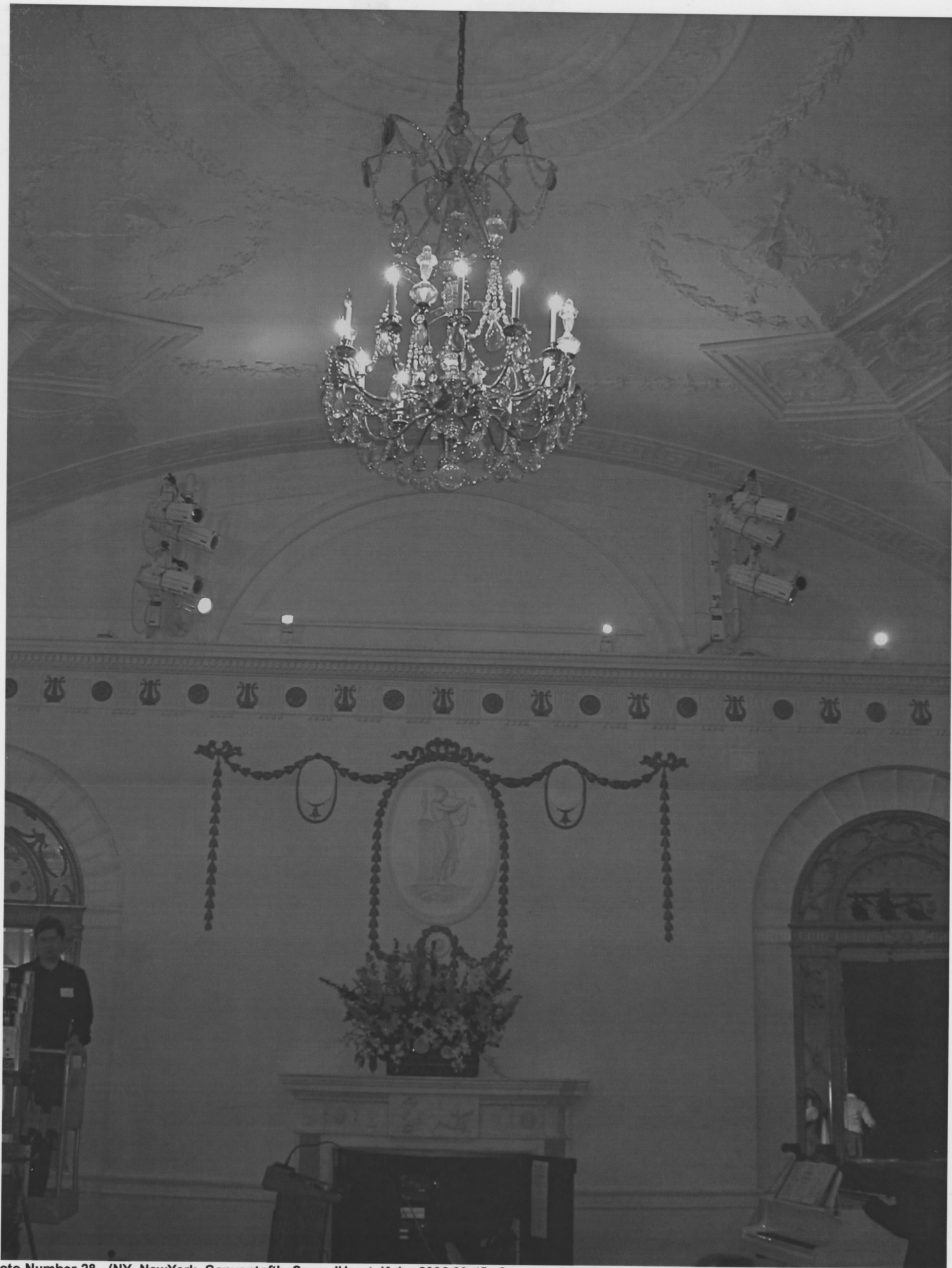
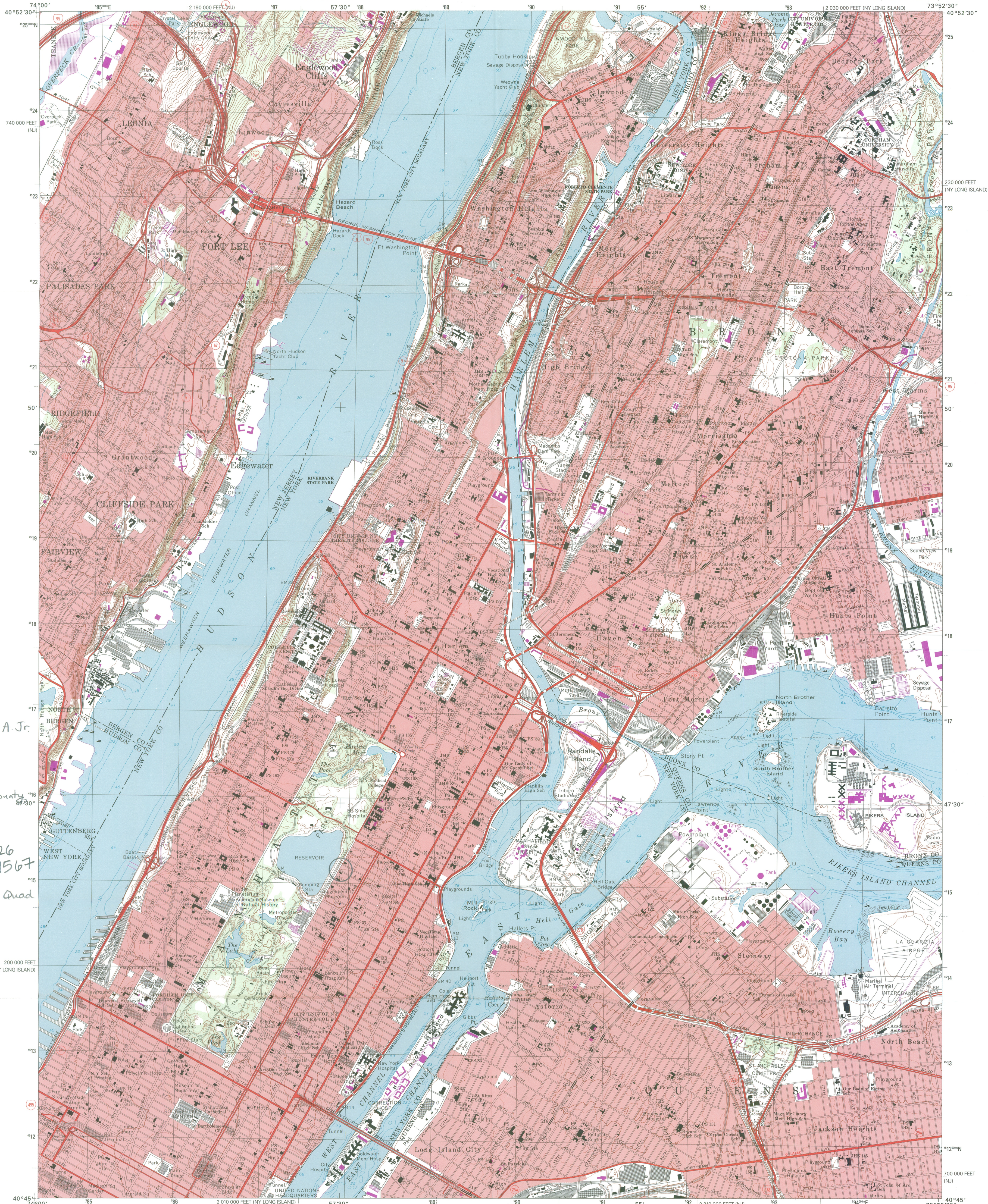


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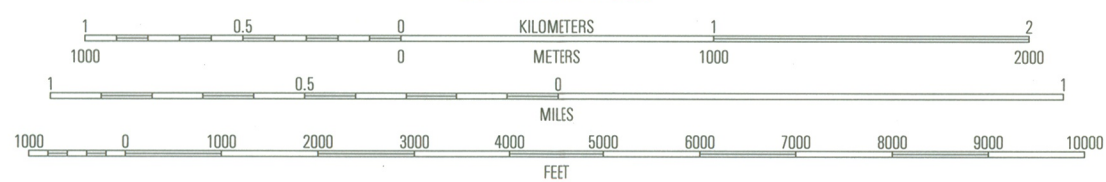
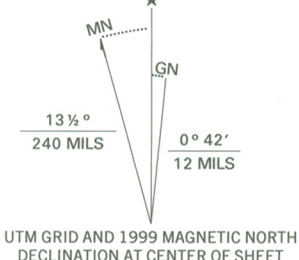
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Burden, James A. Jr.
-and-
Kahn, Otto H.
House
New York County
NY

Zone 18
Easting 587926
Northing 451567
USGS Topo
Central Park Quad
1:24000

Produced by the United States Geological Survey
Topography compiled 1965. Planimetry derived from imagery taken 1977 and other sources. Photorevised using imagery dated 1995; no major culture or drainage changes observed. Survey control current as of 1966. Boundaries, other than corporate, revised 1999. Selected hydrographic data compiled from NOS charts 226, 274, 745, 746, and 747 (1966). This information is not intended for navigational purposes.
North American Datum of 1927 (NAD 27)
Projection: New York coordinate system, Long Island zone (transverse Mercator)
10 000-foot ticks: New York coordinate system, Long Island zone and New Jersey coordinate system
1000-meter Universal Transverse Mercator grid, zone 18
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software
There may be private inholdings within the boundaries of the National or State reservations shown on this map
Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048
DEPTH CURVES AND SOUNDINGS IN FEET, DATUM IS MEAN LOWER LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY
4 FEET IN THE HUDSON RIVER AND 5.7 FEET IN THE EAST RIVER
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION
Primary highway
hard surface
Secondary highway
hard surface
Light-duty road, hard or
improved surface
Unimproved road
Interstate Route
U.S. Route
State Route

1	2	3
4	5	6
7	8	9

ADJOINING 7.5' QUADRANGLE NAMES

CENTRAL PARK, NY-NJ
1995

NIMA 6265 IV SW-SERIES V821





**BOARD OF TRUSTEES
2005-2006**

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Diana Barrett '62

Angela Bayo, rscj

John Dougherty

Lee Fensterstock

Adele Reilly Grant '71

H. Peter Haveles

Alexandra Herzan

Wilma Jordan

Geoffrey Judge

Sacha Lainovic

Joseph McAlinden

Linda B. McGrath

Arthur Miller

Maureen Meehan O'Leary '59

Candice Olson

A. Douglas Peabody

Alexandra Piol

Barbara Rogers, rscj

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March 23, 2006

Ms. Kathleen A. Howe
Historic Preservation Specialist
New York State Office of Parks,
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, PO Box 189
Waterford, New York 12188-0189

Dear Ms. Howe:

The Convent of the Sacred Heart is honored to submit and fully supports the applications for listing the two historic buildings which house our school, on the New York State and National Registers of Historic Places. The Otto and Addie Kahn House located at 1 East 91st Street and the James A. and Florence Sloane Burden, Jr. House located at 7 East 91st Street have been home to our school since 1934. The buildings, each architecturally significant, embody a rich history and legacy that are part of the historic, social and cultural fabric and identity of New York City and are worthy of listing.

Both buildings are recognized as individual landmarks, designated by the New York City Landmarks Preservation Commission. Additionally the buildings contribute to the character and identity of the Carnegie Hill Historic District located in New York's Upper East Side.

Originally designed as residences for two important families, the buildings together have become home for our students, faculty and administration and more importantly have come to represent our unique identity as the Convent of the Sacred Heart where we continue to fulfill our mission and commitment to each student's total development: spiritual, intellectual, emotional and physical with an emphasis on academic rigor, social responsibility and strong faith.

Thank you for your time and consideration in reviewing our application for listing on the registers.

Sincerely,

Cornelia Thornburgh
Chair, Board of Trustees

Convent of the Sacred Heart

1 East 91st Street New York, NY 10128-0689 212.722.4745 fax 212.996.1784 www.cshnyc.org



The New York City Landmarks Preservation Commission

1 Centre Street, 9th Floor North, New York NY 10007 TEL: 212-669-7922 FAX: 212-669-7797
<http://nyc.gov/landmarks/>



RONDA WIST
EXECUTIVE DIRECTOR
rwist@lpc.nyc.gov

June 22, 2006

Ms. Ruth Pierpont, Director
New York State Office of Parks Recreation
and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: James A. Burden Jr. House and Otto H. Kahn House, New York, New York


Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of the James A. Burden Jr. House and the Otto H. Kahn House at 7 and 1 East 91st Street in Manhattan for the State and National Registers of Historic Places.

The Commission supports the nomination of the James A. Burden Jr. House and Otto H. Kahn House. In 1974, the New York City Landmarks Preservation Commission voted to designate the James A. Burden Jr. House and the Otto H. Kahn House individual New York City landmarks.

Based on the Commission's review of the building and the materials submitted by the Historic Preservation Field Services Bureau, the Commission has determined that the James A. Burden Jr. House and the Otto H. Kahn House appear to meet the criteria for inclusion on the State and National Registers of Historic Places.

Sincerely yours,


Ronda Wist

cc: Robert B. Tierney, Chair
Mary Beth Betts