

LUCY D. DAHLGREN HOUSE, 15 East 96th Street, Borough of Manhattan.
Built 1915; Architect Ogden Codman, Jr.

Landmark Site: Borough of Manhattan Tax Map Block 1504, Lot 12.

On November 10, 1981, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Lucy D. Dahlgren House and the proposed designation of the related Landmark Site (Item No. 9). The hearing was continued to February 9, 1982 (Item No. 2). Both hearings had been duly advertised in accordance with the provisions of law. A total of nine witnesses spoke in favor of designation. There were no speakers in opposition to designation. The Commission has also received many letters, mailgrams and statements as well as petitions signed by residents of the community in support of designation.

DESCRIPTION AND ANALYSIS

The former Dahlgren House is located on the north side of East 96th Street between Fifth and Madison Avenues in the Carnegie Hill section of Manhattan. This neo-French Classic style town house was designed by the noted architect and interior decorator Ogden Codman, Jr. Built in 1915-16 as a private residence for the wealthy and socially prominent Lucy Drexel Dahlgren, the house was later acquired by Pierre Cartier, the jeweler, for use as his city residence.

Historical Background

The colonial history of Carnegie Hill dates from 1658, when Pieter Stuyvesant gathered the isolated farms of Northern Manhattan into a village and called it Nieuw Haarlem. In 1666, the new English Governor, Richard Nicols, reaffirmed Harlem's patent, or charter, giving Harlem clear claim to land which, at

its southernmost point, reached to present day East 74th Street. The site of the Dahlgren House lay within the Common Lands owned by the Freeholders of Harlem. Unfenced and untilled, this Common Land was partially separated from the rest of the Village of Harlem by hilly terrain and a swamp. It was not divided into lots until 1825 when Charles Clinton surveyed the area for the Freeholders.¹

In 1834, rail access to New York was provided by the New York and Harlem Railroad which ran along Fourth Avenue from Prince Street to 129th Street in Harlem. Although the line included a station in nearby Yorkville, the railroad failed to attract much development to the Carnegie Hill area. Besides Nowlan's Prospect Hall, a spacious hotel built by the railroad company on ten acres of Observatory Place between 94th and 95th Streets and Fourth and Fifth Avenues, a number of charitable institutions and churches had located facilities in the area, including the New York Magdalen Asylum, St. Luke's Home for Indigent Christian Females, and the Protestant Episcopal Church of the Beloved Disciple.² While some residential development did occur, it was sparse. This section of Manhattan remained semi-rural in character until the later part of the nineteenth century. Scattered frame houses, two-story brick buildings and a few rows of brownstones erected by developers were interspersed with squatter's shacks. Shanties also lined the edges of Central Park.³

During the 1880s, the Carnegie Hill area experienced a surge of development similar to that occurring throughout the Upper East Side. The completion of the New York Elevated Railroad along Third Avenue in the late 1870s, which provided convenient rapid transit access to Carnegie Hill, helped stimulate a speculative residential building boom there. From the mid-to the late-1880s, small first-class brownstone rowhouses for middle-class residents sprang up on the side streets as well as along Madison, Park, and Lexington Avenues.

Surprisingly, the segment of Fifth Avenue that forms the eastern boundary of Central Park experienced only spotty development until the 1890s. Fifth Avenue above 59th Street was regarded by the elite of New York society as the fringe of town; the city's fashionable area was farther south along Fifth Avenue in the vicinity of 34th Street and northward into the low Fifties. In the meantime, the hyper-inflated land values of Fifth Avenue frontage above 59th Street discouraged any speculative residential development there. This portion of Fifth Avenue remained largely vacant, awaiting the inevitable uptown

migration of wealthy capitalists and society leaders. By the late 1880s, some of the wealthy members of New York society did venture beyond 59th Street where they erected baronial residences. According to one account, "there was, indeed, for a time a hesitancy on the part of wealthier classes to occupy Fifth Avenue facing the park, north of 59th street, but...the step northward has been positively taken, and the erection of... residences...and fashionable clubs...has determined the character of the avenue and streets adjacent thereto wherever any doubt existed."⁴ The trend was further assured when Caroline Schermerhorn Astor, long the arbiter of New York Society, moved into her Richard Morris Hunt-designed chateau (1893-95) at Fifth Avenue and 65th Street.

Throughout the 1890s, the region east of Central Park became firmly established as the only acceptable section of the city in which people who were both rich and fashionable could live. Opulent town houses and millionaire's mansions, however, were concentrated below 86th Street. The only man of fortune to settle farther to the north was Jacob Ruppert, the brewer, whose house was located up the avenue at 93rd Street. Since 1881 he had maintained this residence at what was still very much the edge of the city, where small farms survived between streets that had been cut through a rocky landscape dotted by squatters' shacks and goats. A photograph from 1895⁵ documents the prevalence of shanties and shacks still found along upper Fifth Avenue at this time. Here lived the day laborers who were laying out roads, blasting through rock and helping to construct the mushrooming rows of brownstones that the city's northward expansion produced.⁶

In 1898, Andrew Carnegie purchased a site along Fifth Avenue between 90th and 91st Streets and erected what he termed "the most modest, plainest and most roomy house in New York."⁷ With Carnegie's purchase of this land, Fifth Avenue's highest elevation at 114 feet above sea level, the area acquired the name "Carnegie Hill." Carnegie's investment ensured that this section of town would evolve into one of the finest neighborhoods in the city, and inspired other wealthy New Yorkers to build there. The formerly elite section of Fifth Avenue, below 50th Street, was rapidly changing to commercial use. Those still desirous of maintaining a Fifth Avenue address had to relocate to the north. Into the area moved, among others, Felix Warburg, James Burden and Otto Kahn. The Carnegie and Warburg Mansions as well as the Kahn and Burden Houses are all designated New York City Landmarks.

The era of the stately and opulent town house associated with Fifth Avenue and the Upper East Side was a relatively brief one. Lasting approximately 25 years, the period began about 1890 but it had run its course by the time of World War I. While few town houses survive on Fifth Avenue to recall this fashionable period, many more such mansions still stand on the cross streets between Fifth and Madison Avenues. Counted among them at the northern most extreme of millionaire's row is the Dahlgren House which was erected for the wealthy and socially prominent Lucy Drexel Dahlgren at the very end of this era.

History of the Property

The site of the Dahlgren house had been previously part of a larger parcel of land owned by James C. Parrish. When Parrish conveyed the individual lot to Morris J. Leonhardt on December 19, 1901, the following covenant was included with the conveyance:⁸

...no buildings or structures of any kind shall during the twenty-five years next ensuing the date hereof be erected upon the property above described or any part thereof except private dwellings of at least three stories in height for the use of one family only.

Edward Shearson purchased the lot in 1913 and sold it to Mrs. Lucy Drexel Dahlgren in 1915.

Mrs. Dahlgren was a member of a socially prominent Philadelphia family. Her father, John W. Drexel, was the well-known banker and philanthropist who founded the Drexel Harjes Co. in Paris which later became a branch of the Morgan firm. Her mother was Lucy Wharton Drexel, a lineal descendent of Thomas Wharton, the first state governor of Pennsylvania.⁹ In 1890,¹⁰ Lucy Drexel was married to Eric B. Dahlgren, a millionaire yachtsman, stock broker and son of Rear Admiral John A. Dahlgren, who grew wealthy from his invention, the Dahlgren gun, which played a prominent role in the Civil War.¹¹

Lucy Drexel Dahlgren was worth, independently of her husband,

in excess of 20 million dollars from a legacy left to her by her father.¹² In 1912, after the death of her mother, a devout Catholic, Mrs. Dahlgren inherited an estimated 5 million dollars from her mother's estate.¹³ She then filed for an absolute divorce from her husband of nearly 22 years.¹⁴ The suit, which attracted considerable attention both in the press and within society, was carried on behind closed doors. At one point, however, Mrs. Dahlgren threatened to have the case conducted openly as a punishment to the defendant.¹⁵ Months before the divorce suit was settled in her favor, Lucy Dahlgren and her eight children abandoned the Dahlgren residence on Madison Avenue at 68th Street in favor of one in Paris.¹⁶

In 1915, Lucy Drexel Dahlgren returned to New York City after a self-imposed, three year exile in Paris and took up temporary residence on East 45th Street.¹⁷ Presumably at the suggestion of Ogden Codman, Jr., a socially well connected architect and interior decorator whom Mrs. Dahlgren met in Paris, Mrs. Dahlgren purchased a vacant parcel of land at 15 East 96th Street. She then commissioned Codman, who was already residing at 7 East 96th Street in a recently completed neo-French Classic town house of his own design, to create a suitable residence for her.

Upon its completion in 1916, Mrs. Dahlgren took up residence in the new neo-French Classic town house on 96th Street. However, she apparently spent little time there. In city directories, the Social Register and Dau's Elite Directory of New York, she is variously listed between 1916 and 1922 as a resident of this house, other addresses on the Upper East Side, in Newport ("Maplehurst"), in Florence or in Paris. The last year that she is listed as being a resident of East 96th Street is 1922 in Trow's Directory. After that year, Mr. and Mrs. Pierre Cartier appear to have lived here.¹⁸ Evidently, Mrs. Dahlgren rented to the Cartiers before finally selling the house to them in 1927.¹⁹

Pierre Cartier was a grandson of Louis Francois Cartier, the founder of the House of Cartier, a jewelry firm, which was established in Paris in 1847. Pierre came to New York in 1908 and established Cartier, Inc., which he built into a jewelry firm of international distinction.²⁰ After eight years in a tiny office on Fifth Avenue near 56th Street, the firm moved to its present location, the neo-Renaissance mansion at 653 Fifth Avenue, a designated New York City Landmark, in one of the city's most extraordinary real estate transactions. Mrs. Morton F. Plant, who had resided in the house since 1895, swapped her building with Pierre Cartier for a rare, two-strand necklace of

perfectly matched giant oriental pearls that had been the pride of the Cartier collection.²¹

Pierre Cartier evidently used his city residence on East 96th Street as a pied-a-terre. He also owned a 19-acre estate with a 35-room manor house in Roslyn Harbor, L.I.²² In 1944, he sold the Long Island manor house and took up residence at the Hotel Savoy Plaza. In 1945, Cartier sold his 96th Street town house to the Roman Catholic Church of St. Francis de Sales.²³ He retired soon after World War II, and moved with his wife, Elma Rumsey, to Lake Geneva, N.Y.²⁴

The church used the house as a convent for the nuns who taught at the church's East 97th Street parochial school. In 1981, however, the church sold the convent to a private corporation. The current owner is restoring the building to its original use as a single family residence.

Architectural Background

By the turn of the century classicism had been re-established as the predominant theme in contemporary architecture. It had long eclipsed the High Victorian period which, with its strongly held convictions of decoration, structure and morality, was dismissed as an age of architectural darkness. The reaction against the vagaries, picturesqueness and willful exhibitionism of post-Civil War architecture crystallized in the form of a conscious pursuit of discipline and a renewed interest in form, unity, and sobriety. As a result, an eclectic classicism evolved.

The popular resurgence of classicism in the United States can be traced largely to at least two major stimuli during the late nineteenth century. First, the rise in the importance attached to professional training in architecture, especially at the Ecole des Beaux--Arts in Paris cannot be discounted. Beginning with Richard Morris Hunt, who, in 1846, was the first American to enroll in the Ecole, hordes of aspiring American architects were drawn to the school by its acknowledged artistic supremacy, particularly in architecture. There they were imbued with a disciplined approach to architecture; they were taught to design comprehensively and to think on a grand scale.²⁵ The logic of planning was impressed on all pupils; rationality and correctness

were favored over what was viewed as eccentricity and chaos.

Back home, the allegiance of Ecole-trained architects to French design principles was clearly demonstrated by the many monumental public and private dwellings erected to their designs between 1885 and the First World War. More significantly, their influence extended into the many newly founded schools of architecture throughout the United States which provided training based on the Ecole's model and usually by a faculty that itself had graduated from the French school.

Second, the influence of the World's Columbian Exposition of 1893, held in Chicago, was critical to the resurgence of the classical tradition in this country. However, the classicism that swept over the nation was a new order instituted by architects and carefully controlled by their canons of taste. It was a case of clients accommodating the taste of their architects. Architects essentially chose and set the styles and, in the process, introduced a host of classic styles under the aegis of an architecturally correct eclecticism. In New York City, and especially in the western blocks of the Upper East Side, this eclecticism reached its apex. "Here the sense that history was the great buffet table from which one could pick and choose anything...is the dominating theme."²⁶

As the twentieth century eased into its second decade, architects and their patrons grew weary of Italian and English variations of the classical tradition. They began to look elsewhere for new interpretations of classicism. French architecture of the eighteenth century attracted considerable interest.

Eighteenth century France produced a classical architecture²⁷ which is characterized as being understated, restrained and simple. French architects of the era refined the classical tradition to the point of mere suggestion. Columns were reduced to flat pilasters. Large expanses of perfectly plain stonework were relieved by slightly raised or recessed panels. Simple moldings were run around the top and sides of windows; at the bottom, where French doors came down to the floor, there were simple balustrades or wrought-iron guards. Ornament was confined to small, delicate accents: a carved garland or a decorated keystone. Mansard roofs were usual, but now generally rose from behind a balustrade.²⁸

The manifestation of this aesthetic in the United States is known as neo-French Classic or French Classic Revival architecture. A major example of work in this stylistic mode is the Frick Museum, a designated New York City Landmark, on Fifth Avenue and East 70th Street. According to Alan Burnham, the Duke Mansion on Fifth Avenue and 78th Street probably represents the epitome of this style in New York City.²⁹ Designed by Horace Trumbauer, the Duke Mansion is also a designated New York city Landmark.

The Architect

Ogden Codman, Jr., (1863 - 1951) was well known for his residential work in the neo-French Classic style as well as for his many interior designs. Born into a very wealthy, old Boston family, Codman was raised in France where he was greatly influenced by French architecture. Upon his return to the Boston area in 1882, Codman worked in the architectural office of Sturgis & Brigham in which his uncle, John Hubbard Sturgis, was a partner. At the advice of his uncle, Codman enrolled in the newly opened M.I.T. School of Architecture where he spent an unhappy year. This was followed by "two dreary years"³⁰ in an unidentified architect's office in Lowell, Massachusetts and further apprenticeship in the Boston firm of Andrews and Jacques.³¹ In his spare time, Codman explored Colonial architecture in and around Boston making measured drawings of the better work.

Codman launched a career as a society architect and interior decorator in the early 1890s. In 1894, he opened an office at 5 West 16th Street in New York City³² where he received numerous commissions. By 1920, Codman had designed twenty-one homes, remodelled ten more, and decorated at least seventy others.³³ His clients were primarily members of "old-guard" society and not the nouveau riche. For his clientele Codman executed many prestigious commissions in New York City, Long Island, and Newport which were stylish yet elegant and memorable for their lack of excessive opulence and oversized scale.³⁴

Codman approached design with a specific philosophy which stressed the integration of architecture and interior decoration. This he espoused in a book on interior decoration which he co-authored with Edith Wharton in 1897. Entitled The Decoration of Houses, the book maintains that house

decoration is a branch of architecture and hence should be approached from an architectural posture. This philosophy can be interpreted as an attempt to reverse a late nineteenth century trend which saw a middle-class clientele turn increasingly to contractors and decorator's services which were not controlled by the architect. In this respect, Codman can be viewed as re-establishing the role played by such eighteenth-century French architect/decorators as Percier and Fontaine whom he might consider his predecessors.

While his work exhibits a variety of classical influences and even some neo-Colonial tendencies, Codman preferred to design in the French Classic idiom. Codman articulated his preference for French architecture of the sixteenth through eighteenth centuries in The Decoration of Houses. He felt that "our life is more closely related to the tradition of...France" and French architecture was therefore the most suitable for New York living.³⁵ His work in the French classic manner is particularly notable for its refined proportions, accuracy of detail and eschewed excess. Codman and Horace Trumbauer, the only rival Codman felt he ever had, "were perhaps the most able interpreters of French 18th century architecture in America."³⁶ Both men were devotees of the French architect/decorator tradition in their profound concern with design. "Despite the fact that the styles of the 'Louis' periods have been imitated uncounted thousands of times in costly residences in the United States, they constantly betray those who do not understand their nuance, their treacherous subtleties of scale, of refinement and delicacy."³⁷ Setting Codman and Trumbauer apart from other revivalist architects working in this idiom was precisely their ability to adapt the nuances of French eighteenth century residential architecture to American houses of their time.

Codman's success with French classic architecture can be attributed to the fact that French architecture of the "Louis" periods was his lifelong passion and field of study. In 1939, discussing his work, Codman wrote:³⁸

"He had traveled extensively in France and Italy in order to study the actual buildings wherever possible and thus acquire the art of building with the greatest simplicity, of avoiding unnecessary ornament, of depending almost entirely upon the proportions of voids and masses, and of searching always for a tradition or precedent."

Codman collected his own sources of French architecture, especially in the period 1905-15 when he spent long summers in Europe. The city of Bordeaux, with its houses approximating the size of New York's and its exceptional collection of Louis XVI architecture, was a particularly rich source of inspiration for him. Additionally, Codman compiled an index of all known French chateaux (approximately 36,000) with illustrations and details concerning their architecture, owners, structural changes and destructions.³⁶

Besides the house he designed for Lucy Drexel Dahlgren, Codman is responsible for the designs of two other town houses, also in the French classic manner, on East 96th Street between Fifth and Madison Avenues. His own house, at 7 East 96th Street, was completed in 1912. It is now the home of the Manhattan Country Day School and is a designated New York City Landmark. The third structure, located at 12 East 96th Street, was built for Mrs. Robert Livingston in 1916 and is currently occupied by the Carnegie Hill School. Additional plans exist for houses which would have been built at 9, 11, and 13 East 96th Street.⁴⁰ Although these houses were never built, the plans indicate that they were also similar in design to the houses that were executed.

Architectural Description

The Dahlgren House is three and one-half stories high and three bays wide and is flanked at either side by tall apartment buildings. Its rusticated limestone facade is organized into three parts: the base, the main body composed of the second and third stories, and the attic.

The base of the house is articulated by three segmental arches carried on pilasters. Smooth ashlar blocks are set into the center and right arches and reduce these openings to accommodate casement windows and their transoms. These windows, which are wooden, are painted off white. Black wrought-iron grilles cover the windows. The third or left arch provides the opening for a set of double-leaf wooden doors with elegant carving which lead to a porte-cochere and an interior court off of which the main entrance to the house is found. A fascia band course, which protrudes at the central bay to form a balcony supported on Louis XVI style volutes, surmounts the base.

The main body of the building rises from the base to a height of two stories and is terminated by a modillioned cornice. This section of the facade is articulated by a surface treatment composed of rusticated limestone that is relieved at the left and right bays by slightly recessed, smooth-faced ashlar, two-story high panels. The vertical continuity of either panel is interrupted between the piano nobile and the third story by spandrels decorated in relief with elegantly carved foliate motifs.

The fenestration of the main body of the facade is set into flat openings. At the second floor, or piano nobile, the window of the center bay is enframed by a limestone architrave surround which is crowned by a segmental-arched pediment carried on delicately carved foliated console brackets. The windows of the end bays are set into the recessed stone panels. These simple panels also function as the enframements for the windows. The windows in all three bays are wood casements with multi-paned transoms which are painted off white. Black wrought-iron guards in a Louis XVI pattern are set into the window openings of the end bays while at the central bay the guard extends to either side of the window enframement and protrudes out to follow the form of the balcony on which it sits.

The fenestration at the third floor is also set into flat openings. The window of the central bay is enframed by a simple architrave surround while the other windows are set in the smooth-faced ashlar of their respective bays, which functions as stark enframements for these windows. All three openings are enlivened with footed sills, each of which features a delicately carved swag. The wooden windows are casements with transoms which are painted off white.

The third part of the facade, the attic, features a slate mansard roof which rises from a limestone band course immediately above the cornice and reaches to chimneys located at the extreme left and right ends of the roof. The roof is further articulated by three segmental-arched dormers arranged to echo the three bay configuration of the building's lower floors. The dormers contain casement windows crowned by transoms which are set into limestone architrave surrounds.

Conclusion

Once again in use as a private residence, the Dahlgren House remains a striking example of urban residential architecture in the neo-French Classic taste. Its fine proportions which are enhanced by delicate details attest to the skill of Ogden Codman, Jr., as an accomplished architect working within the classical tradition. The Dahlgren House recalls an era of wealth and grandeur long departed, and remains a vital element in the fabric of New York City.

Report Prepared by:

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FOOTNOTES

1. Landmarks Preservation Commission, Carnegie Hill Historic District Designation Report(LP0861) (New York City: City of New York, 1974), p.2.
2. Two wealthy brewers, George Ehret and Jacob Ruppert, however, had each built large imposing residences in the area by 1881. Typical examples of the kind of houses erected in the area about the time of the Civil war are 120 and 122 East 92nd Street. Both structures are designated New York City Landmarks.
3. Carnegie Hill Report, p.2.
4. Real Estate Record and Guide 23(July 11, 1904) 1447, 1449. Cited in Landmarks Preservation Commission Upper East Side Historic District Designation Report(LP-1051) Marjorie Pearson, editor. (New York City: City of New York, 1981), p.11.
5. From the Collection of the Museum of the City of New York. Cited in Roger Whitehouse, New York: Sunshine and Shadow (New York: Harper & Row, 1974), photo 66.
6. Ibid.
7. Carnegie Hill Report, p. 2.
8. Office of the Register, County of New York, Block Series, Section 6, Liber 185 of Conveyances, p. 152.
9. National Cyclopedia of American Biography, Vol. 9 (New York: James T. White & Company, reprinted by University Microfilms, Ann Arbor, 1967), p. 381.
10. New York Times, March 14, 1913, p. 11.
11. National Cyclopedia, pp. 377-380.
12. New York Times, March 16, 1913, p. 8.
13. Ibid. March 4, 1913, p. 11.
14. Ibid. March 24, 1912, part 3, p. 12
15. Ibid. March 16, 1913, p. 8
16. Ibid. March 20, 1913, p. 8.

17. Office of the Register, County of New York, Block Series, Section 6, Liber 185 of Conveyances, p. 152.
18. Based on information from Trow's New York City Directory, the Social Register and Dau's New York Blue Book, Cartier took up residence at 15 East 96th Street either during 1922 or immediately thereafter.
19. Office of the Register, County of New York, Liber 3624 of Conveyances, p. 220.
20. Retrospective-Louis Cartier: One Hundred Years of the Jewelers Art (New York: Cartier, Inc., 1976), p. 5.
21. Landmarks Preservation Commission, Cartier, Inc., Designation Report(LP-0271) (New York City: City of New York, July 14, 1970) p. 2 and Retrospective-Louis Cartier, p. 5.
22. New York Times, October 29, 1964, p. 36.
23. Office of the Registrar, County of New York, Liber 4372 of Conveyances, p. 438.
24. New York Times, October 29, 1964, p. 36.
25. Leland M. Roth, A Concise History of American Architecture (New York: Harper & Row Publishers, 1979), p. 189.
26. Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 225.
27. For the purposes of this discussion, eighteenth century French architecture is restricted to that of the reigns of Louis XV and Louis XVI (1715-1792).
28. Harmon H. Goldstone and Martha Dalrymple, History Preserved: A Guide to New York City Landmarks and Historic Districts (New York: Schocken Books, 1976), pp. 37-38.
29. Alan Burnham, ed, New York Landmark: A Study and Index of Architecturally Notable Structures in New York (Middletown, CT: Wesleyan University Press, 1963), pp. 50-51.
30. Pauline C. Metcalf, "Ogden Codman, Jr., Architect-Decorator: Elegance Without Excess" (Unpublished Master's Thesis, Columbia University, 1978), p. 24.
31. Metcalf states that upon returning to Boston in 1886, Codman entered the new firm of Andrews & Jacques. Metcalf, p. 24.

32. His first office in New York City was combined with his residence. Metcalf, p. 29
33. Ibid., pp. 1-2
34. Ibid., p. 2
35. Upper East Side Report "Architects' Appendix," p. 1214.
36. Metcalf, p. 17
37. James T. Maher, The Twilight of Splendor: Chronicles of the Age of American Palaces (Boston: Little, Brown and Company, 1975), p. 366
38. Ogden Codman, Jr., La Leopolda, A Description (Paris: The Author, 1939), cited in Metcalf, p. 11
39. Metcalf, p. 3
40. Ibid., p. 87. The plans for the 96th Street houses, including the Dahlgren House, are in the Collection of the Avery Architectural Library, Columbia University.

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Lucy D. Dahlgren House, 15 East 96th Street, has a special character, special historical and aesthetic and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that among its important qualities, the Lucy D. Dahlgren House is a distinguished example of residential architecture in the neo-French Classic style; that its design reflects the popularity of classicism in architecture during the early 1910s; that it was designed by the noted architect and interior decorator Ogden Codman, Jr., who is considered to be one of the most able interpreters of the French classic style in America; that it is one of three similarly styled houses designed by Ogden Codman, Jr., on this block of East 96th Street; that its significant architectural features include elegantly detailed wooden porte cochere doors, segmental pediments capping the facade's central window as well as the dormers, a slate mansard roof, Louis XVI style ironwork, foliated spandrels, and the original wooden casement windows with transoms; that it was built for the socially prominent Lucy Drexel Dahlgren and was later the residence of the jeweler, Pierre Cartier; and that it recalls an era, long departed, when many of the city's economically privileged citizens lived in opulent mansions on the Upper East Side of Manhattan.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark, the Lucy D. Dahlgren House, 15 East 96th Street, Borough of Manhattan, and designates Tax Map Block 1504, Lot 12, Borough of Manhattan as its Landmark Site.

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LUCY D. DAHLGREN HOUSE

15 East 96 Street

Built: 1915

Architect: Ogden Codman, Jr.

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