

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Registration Form

JUN 19 1989

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Lucy Drexel Dahlgren Residence

other names/site number _____

2. Location

street & number 15 East 96th Street☐ not for publicationcity, town New York☐ vicinitystate New Yorkcode 036

county _____

code _____

zip code 10028

3. Classification

Ownership of Property

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

Category of Property

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

Number of Resources within Property

Contributing	Noncontributing
<u>1</u>	<u> </u> buildings
<u> </u>	<u> </u> sites
<u> </u>	<u> </u> structures
<u> </u>	<u> </u> objects
<u>1</u>	<u>0</u> Total

Name of related multiple property listing:
naNumber of contributing resources previously
listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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 set forth in 36 CFR Part 60.
In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of certifying official

Deputy Commissioner for Historic Preservation

Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this 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:) _____

Arlene ByrnesEntered in the
National Register7/20/89

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic/Single Dwelling

Current Functions (enter categories from instructions)

Work in Progress

7. Description

Architectural Classification

(enter categories from instructions)

Classical Revival

Materials (enter categories from instructions)

foundation Granite

walls Limestone

roof Slate

other

Describe present and historic physical appearance.

The former Lucy Drexel Dahlgren Residence at 15 East 96th Street is one of three remaining townhouses designed by Ogden Codman and built between 1912 and 1916 on 96th Street between Madison and Fifth Avenues in the Carnegie Hill section of Manhattan. Today, these 5 1/2 story townhouses--the Dahlgren Residence, Codman's own house at 7 East 96th Street, and a house built for Mrs. Robert Livingston at 12 East 96th Street--are separated by the 15-20 story apartment buildings dating c. 1920-1940 that otherwise define this residential block abutting Central Park. Only the Dahlgren House is being proposed for listing at this time for the following reasons: the discontinuous grouping of Codman-designed townhouses on E. 96th Street precludes a district designation; the two other Codman designs on E. 96th Street appear to lack a degree of interior integrity; there are about a dozen other Codman-designed townhouses in Manhattan which should, perhaps, be studied as a group to obtain knowledge of their historic and architectural context from which to determine eligibility requirements; finally, the outstanding level of integrity of the Dahlgren House and the initiative shown by its sponsor in providing extensive research documentation have mandated its evaluation and nomination at this time.

The Dahlgren Residence, including its integral porte-cochere, side courtyard and rear garage, fills the breadth of its 37 feet 6 inches wide by 100 feet 11 inches deep lot. The house, designed in the French Neoclassical Revival style championed by Codman, is characterized by rectangular massing, symmetrically disposed parts, and classical ornament and detailing. The limestone facade is divided horizontally into three main sections: a high basement, the main body, and the attic under a mansard roof with dormers. The smooth, banded rustication of the basement and main body is regularly interrupted by recessed panels of limestone ashlar into which the fenestration is set;

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this juxtaposition of two different surface treatments in two planes causes the rustication to appear as vertical, pilaster-like strips of banded limestone rising up to the cornice line of the building.

At the base of the first story is a smooth granite watertable, two feet high and slightly battered. Along the watertable, placed at intervals corresponding to the outer edges of each bay, are small granite bollards. The banded rustication of the basement level is punctuated by three truncated segmental arches of equal size. Two of the arches--at center and to the right of center--are inset with recessed, limestone ashlar panels which serve as window surrounds for the square-headed, multi-paneled, paired multi-paned casement-with-transom windows (this window type is typical throughout the facade), which are set into them. The openings have flush lintels and strongly projecting limestone sills. The wooden frames of the windows are painted to match the color of the limestone; covering all window openings at this level are black wrought-iron window guards made up of slender vertical rods tapering at the top to form elegant tasseled arrowheads.

The remaining segmental arch--to the left of center--frames the magnificent double pivoting doors of English oak which open in to an interior port-cochere and courtyard. The triple panelled doors are composed of projecting panel moldings, carved swags over the center panels, and carved torus enriched with bound bay leaves and berries between the center and bottom panels. These double doors remain closed when the driveway is not in use; the visitor on foot may enter through a smaller door concealed in the bottom and center panel of the right leaf.

A simple, slightly projecting band course separates the basement level from the main body of the facade. This section of the elevation, comprised of the piano nobile and the third story windows, rises between the band course below and a projecting limestone cornice above. Because of their elongated proportions, the piano nobile windows actually become French doors; the third story windows are proportionately lower in height.

The window at the center bay of the piano nobile level is treated as the centerpiece of the entire facade composition. Enframed by a limestone fasciated surround, the window is crowned by a segmentally marched pediment supported on consoles carved in

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an elegant foliate design. The soffits and intrados of the pediment arch are trimmed with astragal moldings delicately carved in dentil course, egg-and-dart, and leaf-and-dart motifs. At the base of this central window, at the level of the band course, is a limestone balconet. Supported by block-headed consoles carved with rosettes and guttae, the balconet extends the width of the central bay. A low, black wrought-iron guard rail features an elegant elongated-oval design. Interlocking C's, the motif of the residence's second owner, Pierre Cartier (installed in c. 1931), have been integrated at the centerpoint of the rail. Above the central focal window, the window at the third story in the center bay is placed into a square-headed opening with fasciated surround. A delicately carved limestone swag drapes from the "feet" of the footed sill at its base.

Fenestration in the end bays is set into recessed vertical panels of limestone ashlar, which rise the height of the main body of the building. Within each panel, between the windows of each level, is a recessed limestone spandrel delicately carved in bas-relief, depicting an urn with laurel branches, swags and flowers. The windows at the piano nobile level in these end bay panels are set simply into the opening with no enframing and have black wrought-iron railings across their width to match the railing of the central balconet. The third story windows are set in the same manner and repeat the sill motif of the central bay, i.e., with carved swags draping from their footed sills.

The main body of the facade is crowned by a projecting limestone fasciated cornice supported by block modillions; the modillions at each end of this course are differentiated from the others by their ornate carvings.

The attic level, above the cornice line, features a slate-covered mansard roof with three rectangular dormers. The dormers are crowned with segmentally arched hooded pediments, which have simple astragal moldings. The dormer windows are set into fasciated surrounds in the same manner as the central third-story window. Seamed and soldered copper flashing trims the dormer projections and stepped stone coping finishes either end of the roof. Large rectangular chimneys rise up from the end walls of the house, projecting above the roofline and abutting the walls of the adjacent apartment buildings that flank the house.

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The massive English oak pivoting double doors in the left bay of the front facade open by swinging inward and allow automobile access to the porte-cochere, open courtyard beyond, and garage in the rear--all of which are axially aligned and together encompass a long, narrow area which extends the entire 100 feet 11 inches length and just over one-third of the 37 feet 6 inches width of the house lot on the west side. The porte-cochere, measuring 35 feet 1 inch in length, and the open courtyard, measuring 45 feet 0 inch in length, flank the west facade of the house; the garage occupies the entire breadth of the rear 20 feet portion of the lot.

The flooring of the porte-cochere is composed of Dutch-type clinker bricks, pale orange in color, laid in a herring-bone pattern with a framing border of stretcher bond (this flooring is continued throughout the courtyard area). A 1 foot 6 inches wide granite step runs along the length of the porte-cochere on both sides. The side walls of limestone rise above a one-foot-high smooth granite base and are articulated with three recessed rectangular panels that alternate with two pilaster-like strips of banded rustication. Above the panels runs a course of granite crowned with a simple crown molding of limestone.

The main entrance to the house is situated in the third bay to the right. One granite step leads up to the outer entryway which now consists of plate glass double doors with narrow sidelights and a transom above set into a simple brass frame with high kickplate. These doors, with the interlocking C's motif in the transom light, were installed by Cartier in c. 1931. Original plans indicate that oak double doors were intended for this location. The flat ceiling of the porte-cochere is of plaster stucco that has been painted and scored to simulate limestone ashlar.

A wide, segmentally arched opening and two bollards mark the transition from the porte-cochere to the open courtyard. The flooring in the courtyard is the same as that of the porte-cochere, but here the facade wall changes to buff-colored brick, English bond, with raked joints and its mortar colored to match the limestone. All trim elements on this facade--the belt courses, sills, lintels, and cornice--are of limestone.

The dominant feature of the courtyard facade (i.e., the east facade from the courtyard) is a polygonal projection--three sides

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of an octagon--which rises the full height of the building. The windows at the first story level are now floor-to-ceiling multi-paned French doors with transom lights above, wooden frames painted off-white, and simple projecting limestone sills and flush, splayed lintels with projecting keystones. Simple black wrought-iron grilles cover the openings at the first story. In the rear bay of the east facade (to the left of the polygonal bay) is a rear entryway fitted with a wrought-iron and plate-glass gate entryway. The windows of the polygonal projection were formerly double-hung sash with three-over-three lights and the rear entryway was formerly an oak door, with sidelight, but both were somewhat altered in 1981 when the former kitchen and servant's dining room was enlarged to a kitchen and subsequently converted in 1988 to a study. To the right of the polygonal bay is a narrow bay with one double-hung sash with six-over-six lights. To the right of that is a projecting rectangular bay with one French door. This projecting bay becomes a balcony with a wrought-iron rail at the second story.

All window openings at the second story contain French doors, but here they are set into round-arched openings and have lunette fanlight transoms above. At the third story are multi-paned casement-with-transom windows. Fenestration at the fourth and fifth stories changes to double-hung sash windows with six-over-six lights at the fourth story and three-over-six lights at the fifth story. All windows have wood frames, simple projecting limestone sills and splayed flush limestone lintels.

Two simple belt course divide the facade horizontally above the first story and fifth story levels. At the roofline is a flat limestone cornice with brick modillions. Above the cornice rises a low brick parapet wall trimmed with a course of limestone.

Across the courtyard to the west a low wall, constructed of brick laid up in English bond with raked joints, and approximately 7 feet high, marks the western boundary of the property. The garage wall at the rear (north) end of the courtyard is largely taken up by a 7 feet 10 inch opening fitted with sliding doors of English oak with transom lights and splayed flush lintel with projecting keystone above. The doors open up to provide access to an automobile turntable inside the garage. The turntable, a round platform 26 feet in diameter, was designed to rotate an automobile approximately 90 degrees so that it could be driven

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onto a car lift (fitted with Robeling cable) and lowered to the basement for storage. This apparatus is still intact and functional.

Stepping through the outer entryway doors to the residence, one enters into a shallow vestibule, rectangular in plan. The floor of the vestibule is composed of bands of Botticino marble and black Belgian marble, which alternate in a pattern of borders that follow the rectangular shape of the room; in the center is an inlaid black rubber mat framed by a strip of brass. The walls, above a baseboard of Botticino marble, are of plaster scored to imitate ashlar and painted and glazed an ochre color to match the color of the marble. Large, shallow niches, semi-circular in plan, with Botticino marble shelves are carved out of the narrow side walls of the vestibule. The ceiling is covered with a simple plaster cornice.

From the vestibule, one enters the main hall through ornate gates of cold-forged steel, articulated in design with the same elongated oval pattern found on the exterior guard rails of the front facade of the house, including repousse foliate ornamentation. The narrow sidelights have a fleur-de-lis design and the transom light above features the Cartier insignia in a heraldic motif. The double doors, sidelights, and transom, painted black, have operable glazed panels to facilitate cleaning. The doors are fitted with French hardware, either imported or cast in America in imported molds.

The main hall, rectangular in plan, runs in a north-south direction. The floor of the hall is laid in a checkerboard pattern of Botticino marble squares set diagonally into Belgian black marble with a wide border of Botticino marble. Ancillary spaces (e.g., thresholds on the doors on the perimeter of the hall) are of Belgian black marble. As in the vestibule, the plaster walls, above a baseboard of Botticino marble, are scored to simulate ashlar and painted and glazed an ochre color. The ceiling above features an inset panel, framed by simple plaster cornice.

Directly opposite the entrance, four Botticino marble steps rise to a landing of the same checkerboard design as the hall floor. The stair then turns and continues to the piano nobile level. The black wrought-iron banisters and rail of the stairway, of the same elongated oval design seen before, are set

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into a base of Botticino marble. On the end post is a brass finial shaped like an urn with an acorn top.

One enters the reception room to the right through triple-panelled double doors set into a fasciated surround; above, an overhanging lintel is supported by decorative corbels. The oval knob, rose, and the key escutcheon are typical of the French, gold-plated hardware found throughout the house. The doors swing into the elegant reception room, rectangular in plan and oriented east-west across the breadth of the house. The floor of white oak, laid in a herring-bone pattern with border, has a natural waxed finish. Above a two-foot, six-inch panelled dado surmounted by a simple chair rail, the plaster walls are panelled. The panels are built up in three planes by wood moldings, with each plane subtly articulated through the use of two tones of neutral glazed paint--buff and off-white--and delicate gold leaf trim.

The reception room features three mirrors--one opposite the doorway between the two windows on the south wall, one over the marble mantel on the east wall and one at the center of the west wall. On either side of the mirrors on the east and west walls are sconces of white, amber, and violet glass teardrop (not original to the house) of a recent period. Above the mirrors and the doorway are plaster bas-relief panels (white background with buff relief), each depicting an urn with swags and garlands, but each one featuring a different leaf and floral type.

Flanking the mantel are built-in closets with multi-paned glazed doors. Within these closets, which are original, are glass covered walls and display cases installed by Cartier in about 1931. The windows across the south (front) wall are multi-paned casement-with-transom windows with integrated vents (one pane in each window) and ornate French, gold-plated cremone bolts and decorative hinge covers (the hardware, typical throughout the house, features a unique design in each room; the functioning units--lock mechanisms, rods, etc.--are of gun-metal finish). Above a simple cornice molding, the flat ceiling is painted a slightly darker neutral color than those found on the walls. A crystal chandelier hangs from the center of the ceiling.

Stepping back into the hall and proceeding north (to the rear), one passes a small, triple-panelled single door to the right under the stair. The door opens to a small powder room,

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its white floor of mosaic tile set in a herringbone pattern and its pedestal sink and toilet with porcelain fittings and original hardware all either intact or restored to the original appearance with authentic period fixtures. Across from the powder room is a rectangular niche which contains a French door looking out to the courtyard.

At the north end of the hall is a set of doors and enframing that match that of the reception room. Above the lintel is a simple, unadorned overpanel. The doors are located in a shallow antechamber that also serves as a lobby for an elevator, which is accessible through a single, triple-panelled door to the right. To the left is a double-hung sash with six-over-six-lights that look out onto the courtyard. The floor, baseboard, and walls are treated in the same manner as those in the main hall.

The double doors open inward to what is now the study. The space that has been converted into a study originally contained a kitchen and servants' dining room. Recent alterations to this space include the removal of an interior partition to make one large space and the addition of new moldings and trim that replicate original moldings in other parts of the house. Although these alterations have compromised the integrity of this room's original functional and decorative appearance, nothing has been added which is out of character with the level of design and embellishment throughout the rest of the house. The "new" study, now octagonal in plan, features a dado and panelled scheme that matches that of the reception room across the wall. The windows are floor-to-ceiling French doors, one of which is new, replacing an original double-hung sash window. Blind doors originally stood where the double doors now exist in the antechamber and the servants entered the area through a small single door (now closed up) to the left of the blind doors. To the rear of the study, opposite the doors, is a vestibule (formerly the servant's rear entrance), which has been renovated to serve as a private entrance to the study and has been finished in the same manner as the antechamber to the study.

Walking back again through the main hall, and ascending the marble stairway to the double-height piano nobile level, one reaches a hall which has the same plan, configuration, orientation, checkerboard marble floor, and simulated ashlar wall finish as the first floor hall. Opposite the stairwell, the

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elevation of the long west wall consists of three bays: a central panel with a slightly overscaled, flat molding forming a large oval in the center is flanked by round-arched openings with fasciated surrounds. In the opening to the right is a shallow, square-headed and panelled curtain pocket in which is a French door (with espagnolette bolt and integrated operable window vent) with a lunette fanlight transom overhead and which opens out to the small balcony overlooking the courtyard. In the opening to the left is a French door and transom of the same type, but here the glazing has been replaced with mirrored panes; this door is a blind door--only a portion of the right leaf opens to allow access to the private stairhall behind it.

The east wall above the stairwell is divided into three panels--one large center flat panel for a tapestry, flanked by two slender flat panels--enframed by the simulated ashlar plaster wall treatment found throughout the house. A cornice with a simple crown molding and slightly overscaled block modillions enframe the perimeter of the hall. The ceiling above is flat and painted off-white. A large cylindrical lantern suspended from the ceiling and two wall sconces are the only lighting fixtures in the hall.

To the left, or south (front) of the house are double four-panel doors set into a square-headed opening with fasciated surround; a round-arched overdoor panel repeats the molding found on the central panel of the west wall. These doors swing inward to the drawing room, originally referred to as the library. The drawing room floor is white oak laid in a Versailles parquet pattern with a natural, waxed finish. The double height room, of English oak, stained and waxed to a warm reddish-brown color, has a two-foot, six-inch panelled dado and wall panels above. An elaborate plaster cornice at the ceiling line has been grained to match the color and finish of the wood.

The north wall of the drawing room features two sets of double doors, each with French gold-plated rim locks, surface bolts and hinge covers, and simple overdoor panels. The entrance doors to the right are separated by one wall panel from a matching set of blind double doors on the left (the right leaf of the latter opens to allow access to the private stairhall behind it). Immediately to the left of the blind doors is an organ grille, behind which are the original Estey organ pipes. (The Estey organ, originally located at the west wall, is presently

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being restored). The organ grille--which occupies the space of two wall panels above the dado--consists of elaborately carved wooden lattice work decorated with carved rosettes.

On the south--or front--wall are three French doors (with espagnolette bolts and integrated operable window vents). Below the dado of the panelling between these French doors are concealed cabinets with shelves behind them. On the east fireplace wall is a marble mantel with one row of inset brass beading and delicate, gilded bas-relief extending across the front (this mantel is not original to the house, but is similar in its delicate size and style to those found throughout the house). Over the mantel is a mirror set into a round-arched frame with decorative corbels on either side that support a decorative lintel above. Inside the fireplace is a French, cast-iron fireback with bas-relief floral design. The coved plaster ceiling of the drawing room has been painted in a neutral putty tone; a single chandelier and four wall sconces provide light to the room.

Upon stepping out again into the hall one sees, at the opposite end, a round-arched opening with fasciated surround which leads to a barrel-vaulted elevator vestibule. With the exception of the barrel vault and a full-height niche on the west wall, this vestibule otherwise has the same plan, orientation and finishings--checker-board marble floor, simulated ashlar wall finish, and lantern fixture--as the first floor elevator vestibule.

From the elevator vestibule, French doors with a lunette overdoor open to the double-height dining room, octagonal in plan. The floor is of terrazzo in neutral colors bordered by a wide band of neutral multi-colored marble intarsia in a pattern of circles. The walls of the dining room, above a baseboard of Botticino marble, are plaster scored to simulate ashlar and painted and glazed an ochre color. On the west wall, where the octagon projects out into the courtyard, are French doors (typical, with espagnolette bolts and integrated operable window vents) with lunette overdoors decorated in a plaster bas-relief floral pattern.

On the east wall opposite is an original wall buffet set into a shallow, round-arched recess in the central bay. The buffet, of elaborately carved English oak, features elegant carved

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festoons draped from leg to leg and a marble serving top and splashboard. In the two bays flanking the buffet are niches into which are set pedestal wall fountains of marble crowned with the head of Bacchus, sculpted in metal and gilded. The walls of the niches, above the fountains, are finished in bas-relief featuring an urn with nymphets posed to form its handles. The cornice of the room consists of a crown molding with acanthus leaf motifs and block modillions; the plaster ceiling above is flat and painted a neutral tone that is slightly darker than the walls. Lighting fixtures consist of a chandelier and four wall sconces.

On the north wall, opposite the dining room entrance, is a set of blind French doors with mirrored panes. The lower portion of the left leaf opens to the rooms at the rear of the house, originally the serving room, butler's pantry and servants' sitting room. In 1988, the rooms were slightly altered; the serving room is now the pantry and the butler's pantry and the servants' sitting room is now the kitchen. Both of these rooms retain substantial integrity of plan, decoration and function; but new kitchen equipment and shelving have been substituted for old. The original tile floor--of 3/4 inch round unglazed white ceramic tile with natural gray grout--and the original tile walls--of 3 inches by 6 inches glazed white ceramic wall tiles--of the original serving room have been restored throughout the entire area. The pantry area retains the original dumbwaiter and the kitchen area retains the original silver safe on the east wall. The safe has its original door, painted black with a gold leaf stencilled floral border and its original silver trays with chamois lining. Windows in this area are double-hung sash (wooden frame painted white, three-over-three-lights). The flat plaster ceiling is painted off-white.

Because the pantry and kitchen area is not the double height of the principal rooms (hall, drawing room, dining room) on this floor, there is a mezzanine level above, accessible by the rear stairs, where three servants' rooms, closets and a bathroom are located.

On the third and fourth floor are the private quarters of the house--accessible by the private stairway at the front of the house, the elevator, or the rear servants' stairs. On the third floor are two master bedrooms at the front of the house and two small bedrooms and one bath at the rear. The octagonal plan room in the center remains the original sitting room. All the rooms

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retain their original configuration, fenestration, fixtures, finishes, hardware and marble mantels.

The master bedroom on the east side of the house, the larger of the two front bedrooms, has a white oak, herringbone pattern floor, painted plaster walls with 2-foot 6-inch dado, applied wood trim to create panels above, and built-in walnut trim to create panels above, and built-in walnut furniture (closets and drawers) on the east wall flanking the fireplace. Over the marble mantel is a mirror crowned by a bas-relief panel featuring a festooned urn. Windows on the south wall are casement-with-transom (typical, with cremone bolts) set into fasciated surrounds. Above a simple plaster cornice is a flat plaster ceiling, painted off-white.

The dressing room and bath area of this master bedroom retain changes that were made about 1931 during Cartier's period of ownership; these include the mirrored dressing area with wardrobe and the addition of a mirrored ceiling and corner lights in the bath. (The mirrors, which have come to be known as Cartier's signature motif, are glass panels, with V-notched mitres cut from behind and silvered, all to achieve a smooth maintenance-free surface. The mirrors are fastened with gold-plated brass rosettes at each intersection of lines.) In addition, Cartier installed custom glass shelving in the clothes and linen closets.

The sitting room retains its original features with the exception of the floor, which once was carpeted, but has now been resurfaced with white oak, herring-bone pattern flooring. The room has a 2 feet 6 inches dado with simple panelling above of applied wood molding on plaster walls. On the north wall of the room is a mantel of variegated marble with a mirrored overmantel; over the mirror is a plaster bas-relief panel featuring a festooned urn. On the west wall, overlooking the courtyard, are casement-with-transom windows (typical, with cremone bolts). The plaster ceiling is flat, painted off-white.

Renovation carried out during Cartier's period of ownership is most extensive on the fourth floor, where the quarters originally consisted of two master bedrooms at the front of the house, a semi-octagonal plan bedroom with adjacent bath in the center, and three bedrooms in the rear.

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The original Codman-designed rectangular bedroom, oriented in an east-west direction across the breadth of the house, was modified by Cartier, circa 1931, by removing two large existing closets to the north of the room and thus enlarging his private bedroom by the creation of a bed niche. One enters the master bedroom, to the east of the room, through a multi-light glazed door flanked by multi-light fixed glazed panels, surmounted by a semi-circular glazed and muntined transom. Above a two-foot, six-inch dado, the wall is articulated with delicate Corinthian fluted pilasters and panels between, supporting a heavily ornamented cornice of shells and Acanthus leaf motif below the coved plaster ceiling with concealed strip lighting. Instead of pilasters, the niche is enframed by two three-quarter round engaged fluted Corinthian columns with 2 feet 6 inches high bases having profiles and moldings identical to that of the dado.

Opposite the bed niche are the dormer closets concealed behind the pilaster-and-panelled wall, which feature Cartier's signature mirrored doors as seen elsewhere in the house. To the west wall is Codman's original delicately carved white marble mantel with overmantel Cartier-style mirror, flanked by cabinet closets concealing glass shoe racks with nickel-plated rods to support the shoes, details exemplary of Cartier's attention to display. Beside the concealed lighting found at the coved ceiling and the niche, the master bedroom is illuminated by two chandeliers at the rectangular portion of the room and one at the niche. The floor of scored concrete slab (the cement mix included a burgundy color additive) framed by oak strip border was to receive wall-to-wall carpeting. A preliminary paint analysis of the original Cartier wall color reveals dark olive-neutral hues with a lighter version of the same color accentuating the pilasters with red bole over heavy antique-gold leaving. The dark, intimate atmosphere created by the Cartier colors was a complementary background to the French-cast hardware in an antique-gold finish. The sitting room, with entrance from the center bay at the east wall of the master bedroom, echoes the design, details, doors, moldings and hardware of the bedroom.

Cartier converted the semi-octagonal bedroom in the center of the fourth floor to a library and replaced the bedroom closet with a shallow half-oval niche. The walls are lined with glazed bookcases of varying depths incorporating adjustable shelves of cherry, or heavily molded panelling. A two-foot six-inch dado separates the lower and deeper bookcases from the shallow

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bookcases above. To the south of the room is the entrance, flanked by fluted Corinthian columns on two-foot six-inch-high bases. The inside face of the triple-panelled entrance door features a music motif--a festooned lute with laurel-leaf wreath. The opposite side of the same door matches the multi-list door, sidelights, and transom of the master bedroom, the only difference being that instead of being glazed, the panes are mirrored. Opposite the entrance to the center of the north wall is a fireplace mantel of heavily sculpted burgundy-grey and white variegated marble surmounted by an overmantel mirror decorated with a laurel-leaf wreath and ribbons above center, and side panels of intertwining laurel-leaf branches with berries motif. Panels of delicate bas-relief depicting bunched wild flowers tied onto a long ribbon can also be found as side ornaments along the full height of the bookcases. Similar to the master bedroom, the walls and bookcase doors are finished with green antiqued glaze and gilded bas-relief decoration. On the east wall, the large shallow niche is flanked by Corinthian fluted columns on a two-foot six-inch-high base, matching the pair at the entrance door. The columns support a panelled frieze which is surmounted by an egg-and-dart elaborate cornice with dentils and pearls and a flat ceiling. Along the same height of this frieze, above the overmantel mirror, is a plaster bas-relief panel depicting three putti either resting or holding books illuminated by a decorative lamp and decorated with laurel and oak branches. On the west and southwest walls are six-over-six, double-hung windows recessed into bookcases with panelling on sides and built-in radiator covers with steel wire cloth mesh simulating caning. The scored concrete floor with oak border is carpeted.

The three small bedrooms at the rear of the house on the fourth floor have undergone the most extensive modern renovation. The barrel-vaulted corridor leading to these bedrooms, with simulated ashlar plaster walls, has been restored. In the bedrooms, Cartier installed his signature mirrored panels, Corinthian columns and other interior finishes. During the early 1980s a cobalt-blue mirrored ceiling (done in the Cartier style, but obviously not by Cartier) was installed in the bedroom at the northwest corner of the house. In 1988, the three rooms and bath were reconfigured as one bedroom suite. All original detailing and Cartier detailing has been retained in the renovation.

The fifth floor, which originally housed servants' quarters, was renovated in 1988 to form offices and gallery space. A small

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chapel at the front of the house has been converted to a sun room; however, all original detailing has been retained. The overall renovation included removal of interior partitions to create one large gallery space, resurfacing the concrete floors with white oak, herringbone pattern floors and creating two new baths with period finishes, fixtures, and hardware.

On the sixth or attic floor of the house, the original laundry room has been restored. The existing floors of 1/2 inch white unglazed hexagonal ceramic tile and the original three by six inch white glazed ceramic tile have been restored. The room retains its original radiators, sinks, and drying racks.

The original appearance of the Dahlgren residence remains essentially intact on both the exterior and interior, retaining an exceptionally high degree of architectural integrity. Most of the interior alterations which have deviated from the house's architectural integrity have been recently removed and the entire house has been either restored to the original or sympathetically renovated in the manner of Codman.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☐ statewide ☒ locally

Applicable National Register Criteria ☐ A ☐ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

Areas of Significance (enter categories from instructions)
architecture

Period of Significance
1915 - c. 1931

Significant Dates
1915
1931

Cultural Affiliation
na

Significant Person
na

Architect/Builder
Ogden Codman, Jr.
Francis Verpillieux (alterations)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Summary

The Lucy Dahlgren Residence is architecturally significant as a distinctive example of early twentieth century townhouse design in New York City. Constructed in 1915 for Lucy Drexel Dahlgren, a wealthy member of New York society, the residence is a representative and highly intact example of the mature work of Ogden Codman, who promoted an aesthetic of restrained, elegant classicism in the houses that he designed, remodeled and decorated for wealthy clients between 1895 and 1920. Like most of Codman's work, the Dahlgren house was inspired by eighteenth-century French precedents. These sources were themselves based on classical models, which were purified, abstracted and reinterpreted to serve the political and philosophical needs of the eighteenth century. This eighteenth-century Neoclassicism was distinguished by a rigorous adherence to form and proportion and a restrained application of architectonic, classically derived ornament. Codman's adoption and adaptation of this style may have been a response to the excesses of late nineteenth century architectural eclecticism and/or the general move towards an American national Classical Revival style after 1893. Codman's philosophy of style and decoration, which he perceived to be integrally related, was codified in The Decoration of Houses, co-authored with prominent American novelist Edith Wharton in 1897. The Decoration of Houses was influential in popularizing the refined classically inspired aesthetic that became the hallmark of many later designers such as Elsie de Wolfe.

9. Major Bibliographical References

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 Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

☒ See continuation sheet

Primary location of additional data:

- ☒ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Specify repository: _____

10. Geographical Data

Acreage of property less than 1

UTM References

A

1	8
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5	8	8	2	4	0
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4	5	1	5	4	3	0
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Zone Easting

Northing

B

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Zone Easting

Northing

C

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D

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☐ See continuation sheet

Verbal Boundary Description

The boundary is delineated by a heavy line on the enclosed map.

☐ See continuation sheet

Boundary Justification

The boundary was drawn to include the original and current lot associated with the residence.

☐ See continuation sheet

11. Form Prepared By See continuation sheet

name/title Kathleen LaFrank

organization Office of Parks, Recreation & Historic Pres. date January 1989

street & number Agency Building #1, Empire State Plaza telephone (518) 474-0479

city or town Albany state New York zip code 12238

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In 1922 the Dahlgren house became the property of Pierre Cartier, grandson of the famous French jeweler, who had come to New York in 1908 and established Cartier, Inc., which he built into a jewelry firm of international reputation. During the years that he owned the house, Cartier made a number of significant alterations to the building, all consistent with his own design philosophy. The majority of these alterations and embellishments were carried out in 1931 by architect Francis Verpillierux of New York City under Cartier's direction and are also considered contributing.

The Dahlgren house, with its well-proportioned, symmetrical exterior and its finely detailed interior, is a fine representative example of the principles that Codman espoused and popularized. The residence proposed for nomination is one of three discontiguous residences on East 96th Street designed by Codman, and unexecuted designs exist for three others planned for the same block. At the present time, only the Dahlgren house is being proposed for listing (see item 7). Important in recalling the settlement and rapid development of the Carnegie Hill neighborhood, the Codman-designed houses are among few high-style residences that survive in this area from the brief period between 1890 and 1920, when Upper Fifth Avenue and the Upper East Side emerged as the fashionable neighborhood for the upper echelon of New York City society.

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 Nicold, 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

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Street to 129th Street in Harlem. Although the line included a station in nearby Yorkville, the railroad failed to attract much development in 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; while some residential development did occur, it was sparse.[2] This section of Manhattan remained semi-rural in character until the latter 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 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

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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 townhouses 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 1895 [5] 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 twenty-five years, the period began about

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1890 but it had run its course by the time of World War I. While few townhouses 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 northernmost 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, THE BUILDING AND ITS OWNERS.

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:

...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 of any part thereof except private dwellings of at least three stories in height for the use of one family only.[8]

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 descendant of Thomas Wharton, the first state governor of Pennsylvania.[9] In 1890,[10] Lucy Drexel was married to Eric B. Dahlgren, a millionaire yachtsman, a 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, Mrs. Dahlgren inherited an estimated 5 million dollars from her mother's estate.[13] She then filed for an absolute divorce from

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her husband of nearly twenty-two 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 townhouse of his own design, to create a suitable residence for her.

Upon its completion in 1916, Mrs. Dahlgren took up residence in the new townhouse of Codman's design 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, at 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

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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 thirty-five room manor house in Roslyn Harbor, Long Island.[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 townhouse 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. In 1987, the corporation sold the house to its current owner, who is restoring the building. The Paul Singer Foundation will be in part a privately owned public gallery and will welcome visitors on a restricted basis.

Ogden Codman and The Decoration of Houses

Ogden Codman, Jr. (1863-1951) was well known for his residential architecture in the French Neoclassical Revival style as well as for his many domestic 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 & Grigham, in which his uncle, John Hubard 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"[25] in an unidentified architect's office in Lowell, Massachusetts and further apprenticeship in the Boston firm of Andrews and Jacques.[26] In his spare time, Codman explored Colonial architecture in and around Boston, making measured drawings of what he considered the better work.

Codman launched a career as an architect and interior decorator for high society clients in the early 1890s. In 1894, he opened an office at 5 West 16th Street in New York City,[27] where he received numerous commissions. By 1920, Codman had designed twenty-one houses, remodelled ten more, and decorated at least seventy others.[28] His clients were primarily members of

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"old-guard" society and not the nouveau riche. For his clientele, Codman executed many prestigious commissions in New York City, Long Island, and Newport that were stylish, yet elegant, and memorable for their lack of excessive opulence.

Codman approached design with a specific philosophy, which stressed an architectural approach to interior decoration. This he espoused in a book on interior decoration which he coauthored with Edith Wharton in 1897. Entitled The Decoration of Houses, the book maintains that "house decoration as a branch of architecture" should be approached from an architectural posture. This philosophy can be interpreted as an attempt to reverse the excesses of the high Victorian period and a late nineteenth century trend which saw a middle-class clientele turn increasingly to contractors and decorator's services for interior decoration that was not controlled by the architect. In this respect, Codman may be viewed as seeking to reestablish the role played by such eighteenth-century French architect/decorators as Percier and Fontaine, whom he might have considered his predecessors. However, as William A. Coles has pointed out in his introductory notes to the revised edition (1978) of The Decoration of Houses:

It is important to understand that when Codman and Wharton maintain that house decoration must be treated as a branch of architecture they are not necessarily suggesting that the architect and decorator must be, and always have been, the same person....They are rather saying that the decorator must conceive of his function architecturally, that is, in terms of the fundamental architecture of the room, rather than the mere adding of ornament to the room.

While Codman's work exhibits a variety of classical influences and even some Colonial Revival tendencies, he preferred to design in the French Neoclassical idiom. Codman, along with Wharton, 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 that French architecture, therefore, was the most suitable for New York City

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living. Known for its eschewal of excess, Codman's work in the French Neoclassical manner is particularly notable for its refined proportions and accuracy of detail. His success with the style can be attributed to the fact that French architecture of the "Louis" period was his lifelong passion and field of study. 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, in later life, Codman compiled an index of all known French chateaux (approximately 36,000) with illustrations and details concerning their architecture, owners, structural changes and destructions.[30]

In 1939, discussing his work, Codman wrote:

I 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.[31]

The Dahlgren House, a highly intact example of Codman's mature work, can be seen as the physical embodiment of his interior decoration philosophy as put forth in The Decoration of Houses. In advocating primarily the Neoclassical architectural style of seventeenth and eighteenth century France--but also including examples of Italian Renaissance and Baroque, and English Georgian interiors--the authors stress the use of the classical system--based on canonical rules of proportion and the use of the orders as an organizing device--as a time-honored architectural idiom which they feel provides a crucial and appropriate link with the past. Although their examples are culled from the finest chateaux and palazzi in Europe, the authors feel justified in their selections, saying that "architecture and decoration, having wandered since 1800 in a labyrinth of dubious eclecticism, can be set right only by a close study of the best models" (p. 2) and that "when the rich man demands good architecture his neighbors will get it, too" (introduction). Addressing both the spiritual and material

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values that they perceive as inherent in classicism, Codman and Wharton promote an interior decorative aesthetic in which human comfort, convenience, and dignity and graceful patterns of living are propagated and reflected in not only the suitable finishes and ornamental embellishments of rooms according to their purpose, but also in the spatial arrangement and relationship to plan of the various rooms. Pervasive throughout the book are the key concepts of suitability and simplicity, promoting a graceful pragmatism and a beauty arising out of fitness. In the authors' view, symmetry in the arrangement of parts and lack of excess in ornamental embellishment fosters repose, and common sense in the use of materials serves to eliminate tedious maintenance procedures. Propriety in the arrangement and location of vestibules, halls, stairways and private vs public quarters ensures the privacy and dignity of the inhabitants. The appropriate decorative treatment of rooms according to their purpose ensures ease, comfort, and grace in their use and the hierarchial decorative treatment of rooms according to their purpose--the dilution of the decorative treatment of those rooms of lesser importance in reference to the most important rooms in the house--provides an overall standard by which the interior decoration of the whole remains unified.

A systematic comparison of the Dahlgren Residence with those principles advocated in The Decoration of Houses can be approached in the same manner in which Codman and Wharton organized their book. After Chapter I, "The Historical Tradition," in which they provide an overview of the evolution of taste in interior decoration, and Chapter II, "Rooms in General," in which they discuss basic concepts, the authors systematically cover walls, doors, windows, fireplaces, and ceilings and floors in Chapters III through VII, discussing the proper handling of these basic components. In the second half of the book, organized as if one is taking a house tour, Chapters VIII through XV each discuss a room type. Starting with the "Entrance and Vestibule" (Chapter VIII), the reader proceeds to the "Hall and Stairs" (Chapter IX) then to the "Drawing Room," Boudoir and Morning Room" (Chapter X). Next are "The Gala Rooms: Ball-Room, Saloon, Music-Room, Gallery" (Chapter XI); then the "Library, Smoking-Room and 'Den'" (Chapter XII); The "Dining Room" (Chapter XIII); the "Bedrooms" (Chapter XIV) and finally, "The School-Room and Nurseries" (Chapter XV). The last chapter of the book, "Bric a Brac," is essentially a blatant admonishment against excess in possessions, which the authors feel only clutter the room and get

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in the way of comfortable living. A short conclusion reiterates the theoretical underpinnings of Codman and Wharton's approach to interior decoration.

According to The Decoration of Houses, the decorative treatment of walls should be subordinate to proper proportioning, symmetry and the wall should be treated as an order; i.e., the use of a dado, panelling or pilasters and a cornice analogous to the base, shaft and capital of a classical order should be encouraged. Just as the authors admit that the effects of proportion are as "intangible as that all-pervading essence which the ancients called the soul," (p. 31) proportion defies written description. Symmetry, "the answering of one part to another, may be defined as the sanity of decoration" (p. 33). While symmetry obviously dominates the interior arrangement of room components in the Dahlgren Residence--the relationship between windows, doors, fireplaces, mirrors, etc.--components such as the blind double doors in the first floor reception room and the second floor hall carry the desire for symmetry to the extreme and exist solely to maintain the symmetry of those rooms even though they are not dictated by function. This according to the authors, is absolutely justifiable since the lines of a room will appeal to the eye, not to the moral sense.

In most of the public rooms of the Dahlgren Residence (the reception room and study on the first floor and the drawing room (originally the Library) on the second floor) "the interior walls are invariably treated as an order ... this is obviated by the use of panelling resting on a dado about two and one half feet high" (p. 36-37). The exceptions in the house are the halls and vestibules, which are treated as passageways or transitional areas that require a more severe, simple treatment of the walls and the dining room, which is fitted with built-in furniture which would render a dado and panelling inappropriate. In any case, the authors are opposed to wall paper and "stuff hangings," neither of which is found in the Dahlgren Residence. Walls painted in neutral colors--like those found throughout the house--and "the soft rich tones of oak or walnut panelling undefaced by the application of a shiny varnish" (p. 43)--like that found in the second floor drawing room (originally library) of the house--are advocated by Codman and Wharton in their book.

As the next chapter, on "Doors," admonishes, the doors in the Dahlgren Residence "always swing into a room" (p. 61) and they

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consistently measure two times their width in height. The use of overdoor panels, whether decorated with bas-relief or left unadorned (both of which are found in the Dahlgren Residence), serve to continue the lines of the door opening up to the ceiling--a visual device that appeals more to the eye than would an opening that appears to be merely punched out of the wall.

The French gold-plated ornamental hardware found throughout the Dahlgren House is consistent with the authors' call for well-designed and well-made hardware which is "both substantial and ornamental" (p. 56). Included in the chapter is a photograph of "Examples of Modern Locksmith's Work in the French Style, XVI or early XVII century, P.E. Guerin Co., Inc."; the hardware pictured is remarkably similar to that which was custom designed for the Dahlgren Residence.

Just as "in France it would not be easy to find an unpainted door, except in rooms where the wall-panelling is also of natural wood," the doors throughout the Dahlgren Residence are all painted to match the room, with a dull matte glaze (never a shiny varnish); the exception is the second floor drawing room (originally library) where the doors are stained oak to match the panelling.

The authors assert in the next chapter, on "Windows," that the importance of windows in a room "can hardly be overestimated. Not only do they represent the three chief essentials of its comfort--light, heat and means of access--but they are the leading features in that combination of voids and masses that forms the basis of architectural harmony" (p. 64). Windows, thus serve an important practical function in ventilating and illuminating a room, but are also seen as architectural ornamentation--serving as focal points in the overall decorative scheme of a room. Accordingly, windows should not be covered with curtains. As is typical throughout the Dahlgren House, the "top of the window should be as near the ceiling as the cornice will allow" (p. 65) in order to maximize the amount of air and light brought in through the opening and "the tops of all the windows should be on a level," in order to maintain balance in the proportion and symmetry of the room.

The casement windows and French doors found on the principal floors of the Dahlgren House comply with the authors' belief that "in houses built in the French or Italian style, casement windows

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are best adapted to the general treatment" (p. 68). The multi-paned subdivisions of the sash of these windows act as an architectonic device, establishing "a relation between the inside of the house and the landscape, making the latter what, as seen from a room, it logically ought to be: a part of the wall decoration, in the sense of being subordinated to the same general lines" (p. 67). The integrated vents in these windows have precedent "in one of the rooms of Mesdames de France at Versailles...a small pane in the main part of the window opening on hinges of its own" (p. 68). Those plates which the authors provide to show examples of well-designed French windows show casement windows with lunette transoms similar to those windows of the second floor hall and dining room in the Dahlgren Residence.

In the next chapter, Codman and Wharton discuss fireplaces, which they regard as the chief feature of any room because of their psychological and physical health benefits. As the authors lament that "the development of the modern heating apparatus seems likely, especially in America, to do away with the open fire," they point out that "the healthy glow of open fires is preferred to the parching atmosphere of steam," and maintain that "aside from the question of health and personal comfort, nothing can be more cheerless and depressing than a room without fire on a winter day" (p. 87-88).

The small simply ornamented marble mantelpieces with overmantels of panelling or mirrors throughout the Dahlgren Residence comply with the treatment of fireplaces advocated in The Decoration of Houses, where the authors assert that "everything about the hearth should not only be, but look, fireproof" (p. 82-83). Hence, the superiority of marble mantelpieces over wood ones. The authors warn against the "use of large mantel pieces," which, "besides throwing everything in the room out of scale, is a structural mistake, since the excessive projection of the mantel has a tendency to make the fire smoke" (p. 83-84). Overmantels serve the same function as overdoor panels in that they carry the lines of the fireplace up to the cornice line of the room.

In the discussion of ceilings in the next chapter, the authors discuss primarily the painterly treatment of ceilings--a topic not applicable to the Dahlgren Residence, where the ceilings are simple and unadorned. They maintain, however, that

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"in the general effect of a room, the form of the ceiling is of more importance than its decoration" (p. 93). A coved ceiling should be used in a low-studded room in order to increase its apparent height--as it is in the small entrance vestibule to the Dahlgren Residence. Where a flat ceiling is used, a cornice should be employed--as in most of the rooms of the house--to form the "connecting link between walls and ceiling" (p. 95). Again, simplicity is advocated when more decorative measures--such as trompe l'oeil ceiling paintings--are too costly. "Plain plaster ceilings with well-designed cornice(s) are preferable to any device for producing showy effects at small cost" (p. 98-99).

For floors, the authors prefer marble, but "next in merit comes the parquet of oak or other hardwood" (p. 99-100). Marble, however, is strongly suggested as superior to anything else for the vestibule, staircase and dining-room--all of which, including the halls, have marble floors in the Dahlgren Residence. According to Codman and Wharton, marble floors are "not only more architectural in character, more solid and durable, but also easier to keep clean" (p. 99) and are thus more practical for those areas which are used as passageways and for the dining room, where cleanliness is an important concern for health as well as maintenance reasons.

Parquet floors--such as the white oak herringbone-pattern floors typical in the Dahlgren Residence--are acceptable as long as they do not employ "crudely contrasted woods that make the modern parquet so aggressive," (p. 100) for the floor should serve as a background to objects and other components in a room.

Having discussed the treatment of building components typical throughout the house, Codman and Wharton, in the second half of The Decoration of Houses, discuss each room type. Those chapters most directly applicable to Codman's interior schemes of the Dahlgren Residence are those which discuss the Entrance and Vestibule (Chapter VIII), the Hall and Stairs (Chapter IX) and the Dining Room (Chapter XIII). Those chapters covering "The Drawing-Room, Boudoir, and Morning-Room"; "The Gala Rooms: Ball-Room, Saloon, Music-Room, Gallery"; and "The Library, Smoking-Room, and 'Den'" discuss primarily the furnishings of these rooms, the authors having already discussed the general architectural treatment of such rooms in the first part of the book.

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The English oak double doors which open from 96th Street to the porte-cochere of the Dahlgren Residence as well as the original oak, outer entrance door (since replaced by brass-framed glass doors) that opens from the porte-cochere into the entrance vestibule both conform to Codman and Wharton's conviction that "the outer door...should clearly proclaim itself an effectual barrier...should look strong enough to give a sense of security, and be so plain in design to offer no chance of injury by weather and give no suggestion of interior decoration" (p. 103). The vestibule, then, should serve to provide an "easy transition from the plain architecture of the street to the privacy of the interior" (p. 104). As in the Dahlgren Residence, "the vestibule usually has two doors: an outer one opening toward the street and an inner one giving into the hall" (p. 104). The steel gates with panel glass corresponds to "an inner glass door placed a few feet from the entrance" (p. 105) and the hinged panel glass facilitates cleaning of these gates, which are exposed to the weather.

The finishings of the Dahlgren Residence vestibule--the marble floor and baseboard, the simulated limestone ashlar walls--also conform to the author's conviction that "the decoration (of the vestibule) should at once produce the impression of being weatherproof. Marble, stone, scagliola or painted stucco are for this reason the best materials" (p. 104). Decorations should be as permanent as possible and "may consist of statues, vases, or busts" (p. 105); the Dahlgren Residence vestibule has niches. A simple lantern, such as that found in the vestibule, is suggested as the most traditional and practical fixture for lighting.

Perhaps the most enlightening discussion in The Decoration of Houses, one which captures the heightened sense of property, decorum and grace to which the authors conform, is that of the function and relationship of the hall and stairs. The hall, like the vestibule, is seen as a transitional area, a passageway, and is likened to a "public square" (p. 115). The hall, then, should be treated in a pragmatic, bold way which announces its function as a passageway and should not be misconstrued as a place in which one lingers as, for example, a living room or sitting room. The hall should never have a fireplace for "the hearth suggests an idea of intimacy and repose that has no place in a thoroughfare like the hall" (p. 120). If ornament is used, it should be "simple and strong in design" and "when the floor of

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the hall is of marble or mosaic--as, if possible, it should be--the design, like that of the walls, should be clear and decided in outline" (p. 118) like the checkerboard marble floors of the Dahlgren Residence halls.

Because the ground stair in the Dahlgren Residence ascends to the public piano nobile rooms, it is appropriate for it to lead directly from the entrance hall. Otherwise, the stairway to the private quarters of the house should never open directly from the entrance hall or the piano nobile hall. The stairway from the second floor through the fourth floor of the Dahlgren Residence is concealed in a private stairhall behind a blind door in the piano nobile hall.

The authors state that the ground staircase itself is ideally made of marble with a black wrought-iron rail and should detach "itself from the background in vigorous, decisive lines," (p. 117) as does the stair in the Dahlgren Residence.

Most of Chapter X, "The Drawing-Room, Boudoir, and Morning-Room," is devoted to distinguishing the combination en suite and the use of these rooms throughout history. The salient point made by the authors here, vis a vis the Dahlgren Residence, is that the drawing room functioned as the lady's reception room and study and was the counterpart to the gentleman's den or study. In the Dahlgren house, the lady's reception room is located on the first floor. The room opposite, originally used for a kitchen/servant's dining room, has been recently remodeled as a study.

The Dahlgren House has no "Gala Rooms" per se, i.e., ballroom, saloon, music room or gallery--as defined by Codman and Wharton in their book. However, the rooms of the house traditionally used for entertaining--the dining room and the library (now the drawing room) with its Estey organ--are located, as the authors say that those rooms used for entertaining should be, on the piano nobile "quite separate from the family apartments" (p. 134). (As noted above, the stairway leading to the third and fourth floor "family apartments" in the Dahlgren Residence is located behind a concealed door, off the piano nobile hall).

The Dining Room in the Dahlgren Residence is perhaps the most festively decorated. The terrazzo floor with marble intarsia

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border corresponds to the authors' dictum that "a bare floor of stone or marble is best suited to the dining-room" (p. 160). The elaborate marble pedestal fountains with the sculpted and gilded heads of Bacchus on either side of the buffet recall Codman and Wharton's reference to "a fountain serving as a wine cooler..." (p. 157) and the elaborate buffet ensemble as a whole, set into a niche, was probably suggested by "Mariette's edition of d'Aviler's Cours d'Architecture [which] gives the elevation of a recessed buffet flanked by small niches containing fountains" (p. 158).

The next chapter, on bedrooms, counsels simplicity since the rooms are no longer used as salons and since a healthy environment, devoid of dust-catching ornament and fittings, is crucial for sleeping. "The old fashion of painted walls and bare floors," as found in the private quarters of the Dahlgren Residence, "naturally commends itself" (p. 170). Bedrooms should ideally be divided into suites, as were the master bedrooms in Codman's design and subsequent renovations by Cartier in 1927-1945 and Singer in 1988. The arrangement of suites provides the room with a greater sense of privacy by creating a series of chambers--from the antechamber, most exposed to the corridor, to the bathroom, the most private space.

The authors' pragmatic description of the bathroom is an accurate summation of those in the Dahlgren Residence:

The bath-room walls and floor should, of course, be waterproof. In the average bath-room, a tiled floor and a high wainscoting of tiles are now usually seen; and the detached enamel or porcelain bath has in most cases replaced the built-in metal tub. (p. 172)

Following the next chapters on "The School-Room and Nurseries" and "Bric a Brac," neither of which is applicable to the Dahlgren residence, the authors of The Decoration of Houses conclude their book. Their conclusions are important theoretical ones--at once harking back to principles of classical architectural beauty first outlined by Leon Battista Alberti in De Re Aedificatoria and reaffirmed by French Enlightenment architects and, at the same time, suggesting (in retrospect) the nascent modernist trend that would reinterpret classical principles of proportion, simplicity, fitness, relevance, and common sense in the new

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language and materials of the modern age. From Alberti and classical thought come the authors' dictums that "beauty depends on fitness" (p. 196); that "in the composition of a whole there is no negligible quantity..." (p. 196); and that "the relation of proportion to decoration is like that of anatomy to sculpture: underneath are the everlasting laws" (p. 197). Seemingly forshadowing the modern idiom that emerged in the 1920s is their statement that "the supreme excellence is simplicity. Moderation, fitness, relevance--these are the qualities that give permanence to the work of the great architects" (p. 198). In its turn-of-the-century context, the Dahlgren Residence stands at an important transition point in American architectural history.

In his acute sense of the importance of classical architecture as a continuum between past and future, Ogden Codman produced a house that has survived the stylistic changes of time, remaining essentially intact and as relevant and liveable for its present owner as it was for its initial owner, Lucy Drexel Dahlgren.

Pierre Cartier and the Alterations to the Dahlgren House.

The House of Cartier's serene classical aesthetic as manifested in its approach to the design of jewelry and objects created and manufactured at the company's prestigious workshops parallels Cartier's attitudes about classicism in architecture. Since the jewelry firm's founding in 1847, "bracelets, necklaces, earrings and brooches...were mainly designed in a very linear classical form." [32] Similarly, fluted columns, berried laurel leaves and wreaths were common classical motifs integrally used by Cartier on elegant desk clocks manufactured at the turn of the twentieth century. (See plates 2 and 3 attached).

When the firm expanded in 1912, consolidating 11 and 13 Rue de la Paix as its new premises, the architectural vocabulary used on its exterior and interior was Cartier's own creation of a French eighteenth-century style. The green marble-clad facade with Corinthian fluted pilasters "redesigned in a unified style" was described as a "late-classical facade breath[ing] the spirit of France's great chateau architecture." [33]

Realizing the new financial opportunities abroad, Pierre Cartier decided to open a branch of Cartier's in New York City. Fifth Avenue was the prime commercial location. The former

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Morton F. Plant House of classic composition and formal restraint, was remodelled as the Cartier building, whose interior was transformed by the Rockefeller family architect, Welles Bosworth. It has been described by Michael Thomas, President of Cartier's, as a "well-balanced combination of Italian Renaissance influenced with English Georgian undertones [and] is a subtle reminder in this era of glass and bronze, of the heritage of luxurious mansions, often overlooked on Fifth Avenue today..." (LPC Report of Cartier, Inc., p. 2).

The New York establishment, with its own workshop, produced designs and jewelry for the aristocratic New York customers:

The court of Versailles was the inspiration which motivated his customers, whose unique desire was for pomp and splendor. They were generally entrepreneurs who had grown rich through industry or financial speculation and who, behind the imposing facade of their private Trianons or Bagatelles, lived in a world of theatrical pretence. Those who moved within this realm of sophisticated illusion, whether Mrs. Cornelius Vanderbilt, Mrs. Nancy Leeds or Sir Ernest Cassel, were unwitting adherents of a fin-de-siecle aesthetic whose origins may be traced back to Ruskin, Oscar Wilde and D'Annunzio.[34]

The interiors were traditionally eighteenth-century in form; dress and thus jewelry, too, were adapted to match them, and it was precisely such a range of jewelry that Cartier's used from 1895 onward to captivate the discriminating taste of contemporary high society.[35]

The Lucy D. Dahlgren residence was sold to Pierre Cartier in 1927 and original sketches and drawings, found at the basement storage level of the house, indicate the architect involved in many of Cartier's alterations to the Codman design in 1931 was Francis Verpilleaux of Francis Art Co., Inc., located at 141 East 45th Street, New York City. The refined, yet heavily articulated eighteenth-century French Neoclassical interpretation decided on by Cartier for the interior of his private quarters is a logical

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continuation of the classical aesthetic of the firm formulated from its beginnings.

Local Architectural Context.

A major example of the French Neoclassical Revival style in New York City is the Frick Museum, a designated landmark, on Fifth Avenue and East 70th Street. According to Alan Burnham, the Duke Mansion on Fifth Avenue and 78th Street, designed by Horace Trumbauer, probably represents the epitome of this style in New York City.[36]

Codman and Trumbauer, the only rival Codman felt he ever had, "were perhaps the most able interpreters of French 18th century architecture in America." [37] 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.[38] 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.

National Architectural Context - Place of Building in American Architectural History.

By the turn of the century, classicism had been reestablished as the predominant theme in contemporary architecture. It had 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

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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.[39] The logic of planning was impressed on all pupils; rationally and classical 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 French 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 rapidly developing Upper East Side, this eclecticism thrived. "Here the sense that history was the great buffet table from which one could pick and choose anything...is the dominating theme." [40]

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.

Driven by the Enlightenment legacy of reason and the propensity of the age to classification and organization, French architects of the eighteenth century produced a Neoclassical architecture[41] that is characterized by understated, restrained

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and universalized themes. In attempting to embody the essence of classicism rather than the specifics, 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.[42] The revival of this aesthetic in turn-of-the-century America can be termed the French Neoclassical Revival architecture style.

Conclusion.

The Dahlgren House remains a striking example of urban residential architecture in the French Neoclassical Revival style. Its fine proportions, enhanced by delicate details, attest to the skill of Ogden Codman, Jr. as an accomplished architect working within the classical tradition. Evaluated in the context of Codman and Wharton's The Decoration of Houses, the house conforms to their philosophy of interior decoration--based primarily on seventeenth- and eighteenth-century French architecture--developed by Wharton and Codman. It thus stands as testimony to both the architectural and to the academic, literary skills of Ogden Codman and his coauthor, American novelist Edith Wharton. The Dahlgren House recalls an era of wealth and grandeur long departed and remains a vital element in the fabric of New York City.

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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.

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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. Pauline C. Metcalf, "Ogden Codman, Jr., Architect-Decorator: Elegance Without Excess" (Unpublished Master's Thesis, Columbia University, 1978), p. 24.
26. Metcalf states that upon returning to Boston in 1886, Codman entered the new firm of Andrews & Jacques. Metcalf, p. 24.
27. His first office in New York City was combined with his residence. Metcalf, p. 29.
28. Ibid., pp. 1-2.

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29. Ibid., p. 2.
30. Ibid., p. 17.
31. Ogden Codman Jr., LaLeopolda, A Description (Paris: The Author, 1939), cited in Metcalf, p. 11.
32. Hans Nadelhoffer, Cartier, Jewelers Extraordinary (New York: Harry N. Abrams, Inc., Publishers, 1984), p. 32.
33. Ibid., p. 40-1.
34. Ibid., p. 34.
35. Ibid., p. 35.
36. 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.
37. Metcalf, p. 17.
38. James T. Maher, The Twilight of Splendor: Chronicles of the Age of American Palaces (Boston: Little, Brown and Company, 1975), p. 366.
39. Leland M. Roth, A Concise History of American Architecture (New York: Harper & Row Publishers, 1979), p. 189.
40. Paul Goldberger, The City Observed: New York (New York: Vintage Books, 1979), p. 225.
41. For the purposes of this discussion, eighteenth-century French architecture is restricted to that of the reign of Louis XV and Louis XVI (1715-1792).
42. Harmon H. Goldstone and Marthy Dalrymple, History Preserved: A Guide to New York City Landmarks and Historic Districts (New York: Schocken Books, 1976), pp. 37-38.

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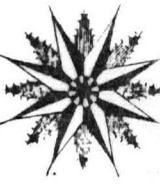
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C E N T R A L

BRIDGE CLINTONS LINE
COMMISSIONERS

FIFTH

AVE.

Harlem Common

E. 95TH

E. 96TH

E. 97TH

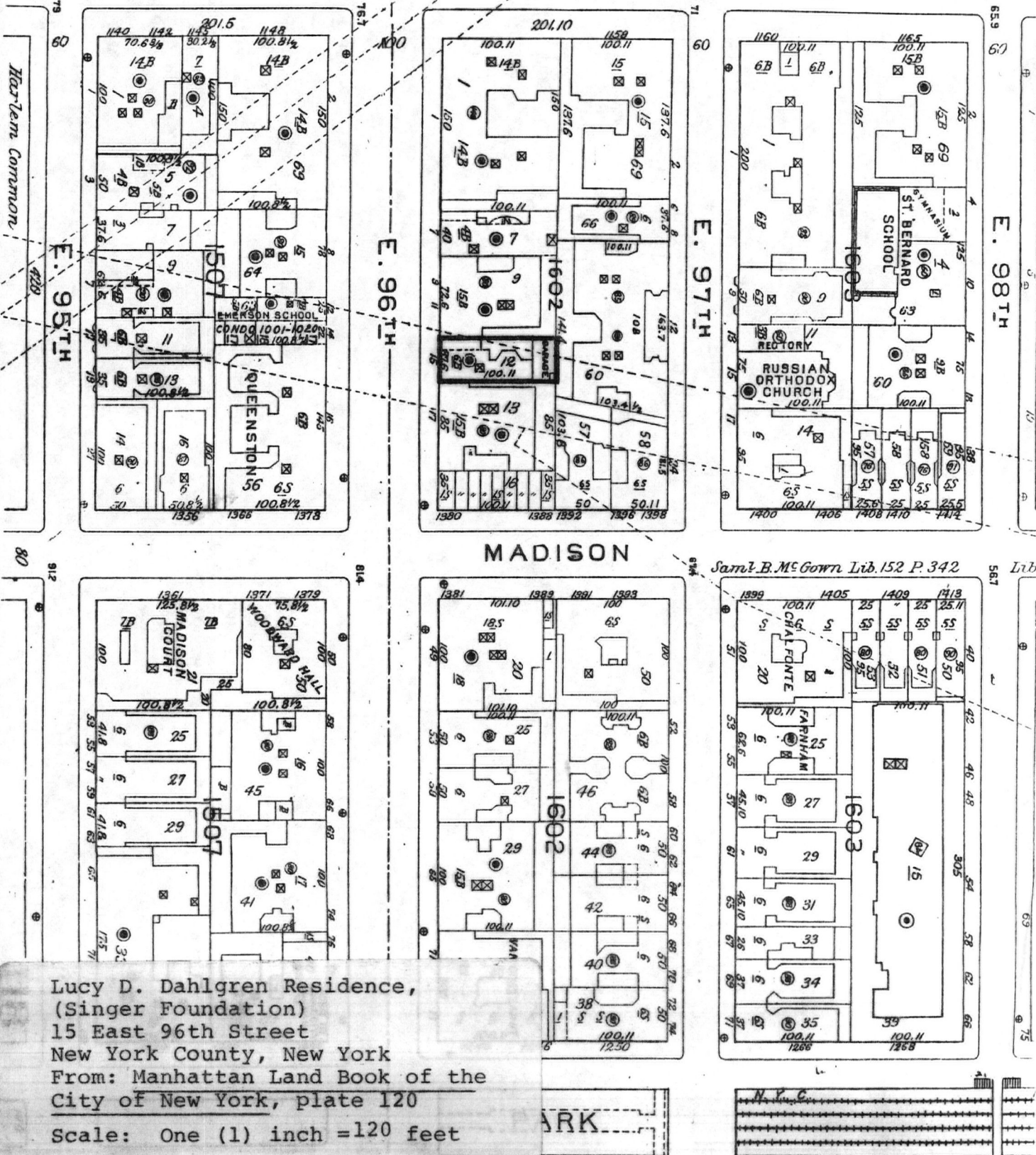
E. 98TH

MADISON

Sam'l B. McGown Lib. 152 P. 342

Lucy D. Dahlgren Residence,
(Singer Foundation)
15 East 96th Street
New York County, New York
From: Manhattan Land Book of the
City of New York, plate 120

Scale: One (1) inch = 120 feet



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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lucy Drexel Dahlgren Residence
New York, New York County

Section number 9 Page 3

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Lucy Drexel Dahlgren Residence
New York, New York County

Section number 9 Page 4

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NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Dahlgren, Lucy Drexel, House

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, New York

DATE RECEIVED: 6/19/89 DATE OF PENDING LIST: 7/03/89
DATE OF 16TH DAY: 7/19/89 DATE OF 45TH DAY: 8/03/89
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 89000946

NOMINATOR: STATE

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 7/20/89 DATE

Entered in the
National Register

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____
REVIEWER _____
DISCIPLINE _____
DATE _____

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

CLASSIFICATION

☐ count ☐ resource type

STATE/FEDERAL AGENCY CERTIFICATION

FUNCTION

☐ historic ☐ current

DESCRIPTION

☐ architectural classification
☐ materials
☐ descriptive text

SIGNIFICANCE

Period Areas of Significance--Check and justify below

Specific dates Builder/Architect

Statement of Significance (in one paragraph)

☐ summary paragraph
☐ completeness
☐ clarity
☐ applicable criteria
☐ justification of areas checked
☐ relating significance to the resource
☐ context
☐ relationship of integrity to significance
☐ justification of exception
☐ other

BIBLIOGRAPHY

GEOGRAPHICAL DATA

☐ acreage ☐ verbal boundary description
☐ UTM's ☐ boundary justification

ACCOMPANYING DOCUMENTATION/PRESENTATION

☐ sketch maps ☐ USGS maps ☐ photographs ☐ presentation

OTHER COMMENTS

Questions concerning this nomination may be directed to

Signed _____ Phone _____

Signed _____ Date _____



①
Lucy Dahlgren Residence
15 E. 96 St
New York, N.Y.
10028
New York County

Photographer:

Richard Goodbody, Inc
302 W. 87 St., Apt. 54
New York, New York

Date: 4-25-89 10024

Loc. of Neg.

Richard Goodbody, Inc
As Above

View: Front view of house
Faces South

PRIVATE
DRIVEWAY

15



Lucy Dahgren Residence
15 E. 96 St.
New York, N.Y.
10028
New York County

Photographer:
Richard Goodbody Inc
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody, Inc.
As Above

View: Entrance doors
into porte-cochère
Faces South



(3)

Lucy Dahlgren Residence
15 E. 96 St.
New York, New York
10028

New York County

Photographer:
Richard Goodbody, Inc Apt
302 W. 87 St. 54
New York, N.Y.
10024

Date 4-25-89

Loc. of Neg.

Richard Goodbody, Inc
As Above

View: Doors of Carriage
House as seen from
porte-cochère
Doors face south



Lucy Dahlgren Residence (4)
15 E 96 St
New York, N.Y. 10028

New York County

Photographer:
Richard Goodbody, Inc
302 W 87 St Apt. 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg.
Richard Goodbody, Inc.
As Above

View: Entrance Doors
Face West



⑤

Lucy Dahlgren Residence
15 E. 96 St
New York, N.Y.
10028

New York County

Photographer:

Richard Goodbody, Inc.
302 W. 87 St Apt 54
New York, N.Y.
10024

Date:
4-25-89.

Loc. of Neg.

Richard Goodbody Inc.

As Above

View: 1st floor
Main staircase
East wall



⑥

Lucy Dahlgren Residence
15 E 96 St
New York, N.Y.
10028

New York County

Photographer:

Richard Goodbody, Inc.
302 W. 87 St. Apt 54
New York, N.Y. 10024

Date - 4-25-89

Loc. of Neg:

Richard Goodbody Inc.
As Above

View: 1st floor Study
N.W. Walls



⑦
Lucy Dahlgren Residence
15 E 96 St.
New York, N.Y.
10028

New York County

Photographer:

Richard Goodbody, Inc.
302 W 87 St., Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg.

Richard Goodbody, Inc
As Above

View: 1st floor
Reception Room
East Wall



Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

New York County

Photographer:
Richard Goodbody, Inc
302 W. 87 St. Apt. 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody Inc
As Above

View: 2nd fl. center hall
S and E walls



Lucy Dahlgren Residence
15 E. 96 St
New York, N.Y.
10028
New York County

Photographer:
Richard Goodbody Inc.
302 W. 87 St. Apt. 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody Inc
As Above

View: 2nd floor Kitchen - E. wall
Silver Safe



(10)

Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

New York County

Photographer:
Richard Goodbody, Inc.
302 W. 87 St Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody, Inc.
As Above

View: 2nd fl
Dining Room
West Wall



⑪
Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

New York County

Photographer:
Richard Goodbody, Inc.
302 W. 87 St Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody, Inc.
As Above

View: 2nd fl
Dining Room
E wall



(12)

Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

New York County

Photographer:
Richard Goodbody Inc
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody Inc
As Above

View: 2nd fl.
Dining Room Fountain
E. Wall



Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

New York County

Photographer:
Richard Goodbody, Inc.
302 W. 87 St., Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:

Richard Goodbody Inc.
As Above

View: 2nd floor
Drawing Room
E Wall



(14)

Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

New York County

Photographer:
Richard Goodbody Inc.
302 W 87 St Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg.
Richard Goodbody Inc
As Above

View: 2nd fl.
Drawing Room
E and S walls



Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

New York County

Photographer:
Richard Goodbody Inc
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody Inc.
As Above

View: Center staircase
Looking up from 2nd floor.



Lucy Dahlgren Residence
15 E. 96 St
New York, N.Y.
10028
New York County

Photographer:
Richard Goodbody Inc
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc: of Neg:
Richard Goodbody Inc
As Above

View: Center staircase
Looking down from
4th floor to 2nd



(17)

Lucy Dahlgren Residence
15 E. 96 St
New York, N.Y.
10028

New York County

Photographer:
Richard Goodbody Inc.
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody Inc.
As Above

View: 3rd floor center Bath
South wall



Lucy Dahlgren Residence
15 E. 96 St
New York, N.Y.
10028
New York County

Photographer:
Richard Goodbody Inc
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody Inc
As Above

View: S.W. Bedroom
3rd Floor



Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

(19)

New York County

Photographer:

Richard Goodbody Inc
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:

Richard Goodbody Inc.
As Above

View: 3rd floor
S.E. Bedroom



Lucy Dahlgren Residence
15 E 96 St
New York, N.Y.
10028
New York County

Photographer:
Richard Goodbody Inc
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody Inc.
As Above

View: 4th floor S. Bedroom - S
North Wall



Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

(21)

New York County

Photographer:

Richard Goodbody Inc.
302 W. 87 St Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:

Richard Goodbody Inc
As Above

View: 4th floor S Bedroom
West wall



Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028
New York County

Photographer:
Richard Goodbody Inc.
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:

Richard Goodbody Inc.
As Above

View: 4th floor N. Bedroom
South wall



Lucy Dahlgren Residence

15 E. 96 St.

New York, N.Y.

10028

New York County

Photographer:

Richard Goodbody Inc.

302 W. 87 St.

Apt 54

New York, N.Y.

10024

Date: 4-25-89

Loc. of Neg:

Richard Goodbody Inc

As Above

View: 4th Floor N Bedroom
East walls



Lucy Dahlgren Residence
15 E. 96 St.
New York, N.Y.
10028

New York County

Photographer:
Richard Goodbody Inc.
302 W. 87 St. Apt 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody Inc
As Above

View: 5th floor S
Sunroom
S+W walls



Lucy Dahlgren Residence
15 E. 96 St
New York, N.Y.
10028

New York County

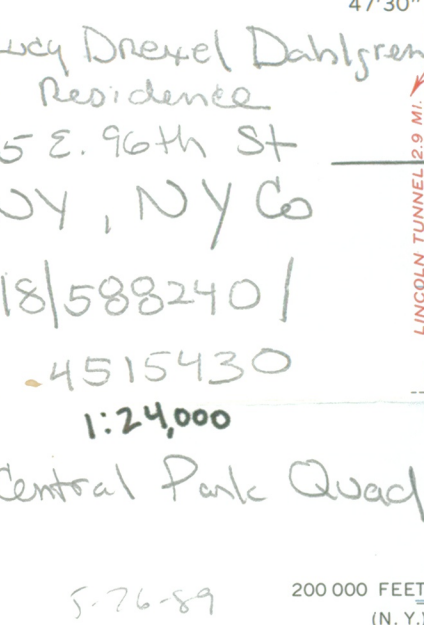
Photographer:
Richard Goodbody Inc.
302 W. 87 St. Apt. 54
New York, N.Y.
10024

Date: 4-25-89

Loc. of Neg:
Richard Goodbody Inc.
As Above

View: 6th floor
Laundry Room
East Wall
Gas Dryer

CENTRAL PARK QUADRANGLE
NEW YORK-NEW JERSEY
7.5 MINUTE SERIES (TOPOGRAPHIC)
SW/4 HARLEM 15' QUADRANGLE



1966
PHOTOREVISED 1979
DMA 6265 IV SW—SERIES V821

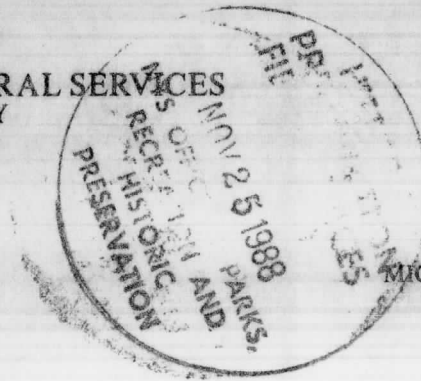
There may be private inholdings within the boundaries of the National or State reservations shown on this map



DEPARTMENT OF GENERAL SERVICES
DIVISION OF REAL PROPERTY

2 LAFAYETTE STREET
NEW YORK, N.Y. 10007
(212) 566-7530

HADLEY W. GOLD
Commissioner



MICHAEL DIRZULAITIS
Deputy Commissioner

November 21, 1988

Ms. Kathleen LaFrank
Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation
and Historic Preservation
The Governor Nelson A. Rockefeller Empire State Plaza
Agency Building 1
Albany, New York 12238

RE: BLOCK 1602/LOT 12
Borough: Manhattan
Community Board #11

Dear Ms. LaFrank:

This is in response to your recent request for comments on the above referenced property being added to the National Register.

Please be advised that the property is not owned by the City of New York. We have no comment on the proceedings concerning this property.

Sincerely,

A handwritten signature in cursive script that reads "Gary Smith". The signature is written in dark ink and is positioned above the printed name and title.

Gary Smith
Research & Property Control
(212) 566-2603

cc: M. Dirzulaitis
File