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Landmarks Preservation Commission
January 8, 1991, Designation List 231
LP-1718

THE SUTPHEN RESIDENCE, 311 West 72nd Street, Borough of Manhattan. Built 1901-02; C.P.H. Gilbert, architect.

Landmark Site: Borough of Manhattan Tax Map Block 1184, Lot 4.

On September 19, 1989, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Prentiss Residence and the proposed designation of the related Landmark Site (Item No. 4). The hearing had been duly advertised in accordance with the provisions of law. Six witnesses spoke in favor of designation. There were no speakers in opposition to designation. One letter in favor of designation was received by the Commission.¹

DESCRIPTION AND ANALYSIS

Summary

The Sutphen Residence, designed by noted architect C.P.H. Gilbert and constructed in 1901-02, is an elegant Beaux-Arts style town house located on a prominent site at the intersection of West 72nd Street and Riverside Drive and is one of four grand town houses remaining at that corner. Designed and built in accordance with restrictive covenants in an area long-intended for high-quality residential development, it is an excellent example of an impressive town house designed for that area. Designed with an American basement plan, the Sutphen Residence is faced in limestone and has curved bays at the front and side facades and a mansard roof with elaborate dormers. These features, combined with the siting of the building adjacent to a courtyard, give the town house a striking presence at the gateway to Riverside Drive.

Development of the Upper West Side

The Upper West Side, known as Bloomingdale prior to its urbanization, remained largely undeveloped until the 1880s. In the early eighteenth century, Bloomingdale Road (which approximated the route of present-day Broadway) was opened through the rural area, and provided the northern route out of the city then concentrated at the southern tip of Manhattan Island.

The Upper West Side of Manhattan was included in the Randel Survey of 1811 (known as the Commissioners' Map) which established a uniform grid of broad avenues and narrow cross streets in Manhattan as far north as 155th Street. However, years elapsed before most streets on the Upper West Side were actually laid out, some as late as the 1870s and 1880s, and land was subdivided into building lots.

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Improved public transportation contributed to the growth and sustained development of the Upper West Side. In 1864 the Eighth Avenue horse car line was extended to 84th Street; previously the only transit facility was a stage coach line along Bloomingdale Road (renamed the Boulevard and later Broadway in 1898). In 1879, the horse car lines on Eighth Avenue were replaced by street rail service up to 125th Street, and the Ninth Avenue (Columbus Avenue) Elevated Railroad was completed with stations at 72nd, 81st, 93rd, and 104th Streets.

Development of the West End (the area between the Boulevard and the Hudson River) began slowly, due, to a large degree, to the hesitation of would-be residents, but, by 1885 the area had emerged as the part of the city experiencing the most intense real estate speculation. The expectation that the blocks along Riverside Drive and West End Avenue would be lined with mansions kept the value of these lots, as well as adjacent land, consistently higher and developers were willing to wait to realize profits from the potentially valuable sites. The real estate developers, including the West End and West Side Associations, ultimately stimulated the demand for houses in the West End. Real estate brochures and the local press drew attention to the territory west of the Boulevard, emphasizing the scenic quality of the setting and the availability of public transportation. The biggest boost to the development of the West End was the creation of Riverside Park and Drive (a designated New York City Scenic Landmark).

Riverside Drive and West 72nd Street²

In 1865 the first proposal for converting the land on the Upper West Side along the eastern shore of the Hudson River into an ornamental park was presented by Parks Commissioner William R. Martin. He and his colleagues believed such a plan would initiate the flowering of the West Side by drawing residents to the area and by encouraging further real estate development and the extension of rapid transit lines. The purchase of the park site and initial plans were approved in 1866. The drive, as proposed at this time, was a straight 100 foot-wide road. Commissioners soon realized this plan was impractical due to the existing topography. In 1873 they hired Frederick Law Olmsted (1822-1903), already distinguished by his role with Calvert Vaux (1824-95) in the successful design for Central Park, to propose an alternate design.

Olmsted's design for Riverside Park and Drive evoked simplicity and elegance. Considering the pre-existing topography, landscape, and views, he designed a drive that would wind around topographic features, would be comfortable for horses and pleasure driving, would provide shaded walks for pedestrians, and yet would give easy access to real estate bordering it on the east. Olmsted's plan was adopted by the Commissioners but the park was not executed under his supervision. Actually developed between 1875 and 1900 by designers including Calvert Vaux, Samuel Parsons (1845-1923), and Julius Munckwitz (1829-1902), Olmsted's original design was not adhered to in its entirety, with paths and plantings being added by the later designers.³ The Drive begins at West 72nd Street and today continues north to approximately 129th Street, where it is effectively terminated by the

viaduct and the Manhattanville fault.⁴ The Drive has a particularly strong character which derives from its curves that break with the regular street grid and its situation at the highest of the terraces of the Park overlooking the water-side setting.

By the fall of 1879, work was completed between 72nd and 85th Streets and Riverside Avenue (as it was called until 1908) was opened to the public in 1880.⁵ Riverside Park and Drive fulfilled the Commissioners' plans for promoting the development of the area west of Broadway. The numerous and exceptional advantages of the location, namely, its situation on a plateau, its "advantages of pure air and beautiful surroundings, glimpses of New Jersey hills . . . and, the nearness of parks,"⁶ assisted in making the area along Riverside Drive prime real estate, deserving of the highest character of residential development. The Drive was characterized by Clarence True, a prolific Upper West Side architect/developer, as "the most ideal homesite in the western hemisphere - the Acropolis of the world's second city."⁷

When, beginning in the mid-1880s, residential development commenced along Riverside Drive, grand mansions were the first type of dwelling constructed. As all New Yorkers could not afford freestanding mansions, town houses and rowhouses were also constructed on smaller lots. Clarence True was responsible for many of these rowhouses, establishing the character of much of the lower part of Riverside Drive. Examples of his work can be found in what are now the West End Collegiate and Riverside Drive-West 80th-81st Street Historic Districts. From the turn of the century through the 1930s, apartment buildings were constructed along the Drive, many of these replacing previously built rowhouses, institutional buildings, or mansions.

Originally part of the Harsen Estate, West 72nd Street was subdivided into 500 lots identified for residential use (due to restrictive covenants), and developed into a fashionable street. Its generous width (100 feet) and proximity to entrances to Central Park and Riverside Park gave this street advantages over others nearby. As early as 1866, West 72nd Street fell under the jurisdiction of Central Park; its landscaping was planned and maintained by park employees, while commercial traffic was severely limited. The convenience of the 72nd Street stop on the elevated transit line also fueled early development.

Construction on West 72nd Street began in 1880 opposite Central Park with the construction of the Dakota (Henry J. Hardenbergh, a designated New York City Landmark), an early luxury apartment house. After further real estate speculation, numerous rowhouses were constructed along the length of the street, mostly in the later 1880s and '90s. The opening of the IRT subway station at West 72nd Street and Broadway in 1904 and changing socio-economic conditions of the early twentieth century eventually altered the character of West 72nd Street. Many of the rowhouses were replaced by apartment buildings in the 1910s and '20s. Other rowhouses, mostly concentrated between Columbus and West End Avenues, were altered for commercial use at their first and/or second stories. The town houses located at the intersection of Riverside Drive and West 72nd Street are examples of buildings which survived the later phases of apartment building construction and commercial redevelopment.

The city block bounded by Riverside Drive on the west and 72nd Street on the south originally lay partly within the Richard Somarindyck farm and partly within the farm of Jacob Harsen. The property was acquired in 1867 by Gustavus A. Sacchi who began to convey the property in the same year. The intersection of Riverside Drive and West 72nd Street is an unusual one in Manhattan. The northeast corner at 72nd Street gently curves northward, creating an inviting gateway to Riverside Park and Drive. The building lots at this intersection were re-configured between 1891 and 1896 so that the lot frontages could follow the curve of the corner. (Previously an orthogonal lot system was overlaid on the irregular site.) This arrangement lends an air of distinction to the buildings constructed on these lots and draws the attention of the passer-by.

Mary Tier and John S. Sutphen

Mary Tier Sutphen (1870-1949), who owned the residence at 311 West 72nd Street, was a member of the Daughters of the American Revolution and the National Society of Colonial Dames.⁸ She was president of the New York Altar Guild and Treasurer of St. Luke's Home.⁹ In her later years she resided at 1035 Fifth Avenue.¹⁰ Her husband, John Schureman Sutphen, Jr. (1867-1925), was a graduate of Columbia University and was involved in a glass and mirror business known as Sutphen & Meyer which ultimately merged with the Pittsburgh Glass Company.¹¹ This business was located at varying addresses on Desbrosses and Vestry Streets.¹² In his later years, Sutphen devoted his time to the management of his father's substantial estate. Before his death in 1900, Sutphen's father lived at 160 West 72nd Street. Involved in the real estate business, he at one time owned the entire blockfront of property along Riverside Drive between West 72nd and 73rd Streets¹³ and was responsible for establishing and upholding restrictive covenants to secure the development of the area as a high-quality residential district. He acquired lot 4 from Sarah H. Wood in 1868.¹⁴ Sutphen, Sr. eventually sold off his holdings and in 1901 his executors transferred the property at 311 West 72nd Street to his daughter-in-law, Mary Tier Sutphen. She and her husband proceeded to build a house on the property and moved there from 18 West 83rd Street. Directories first listed the Sutphens at their new address in 1904-05. In later years, D. Arthur Sutphen also resided at the West 72nd Street address.

The Design of the Sutphen Residence

Restrictive Covenants When Mary Tier Sutphen acquired lot 4 of Block 1184 in 1901, there was a deed restriction on the property which originated in an 1868 covenant between Sarah H. Wood and Gustavus A. Sacchi.¹⁵ A similar restriction applied to the entire blockfront of Riverside Drive between 72nd and 73rd Streets.¹⁶ The restriction governed the type of building which could be erected along this blockfront and required that any building constructed within forty feet of the front of the lot be built of stone or brick, with a slate or metal roof. The same deed dictated a lengthy list of prohibited uses and building types, including: slaughterhouses, nail factories, breweries, livery stables, carpenter's shops, sugar refineries,

menageries, "or any other manufactory, trade, business, or calling which may be in anywise dangerous, noxious, or offensive to the neighboring inhabitants...." This "covenant against nuisances" was to "run with the land" and was "binding upon all the future owners."¹⁷

Another deed restriction applied to lots nearby the Sutphen Residence and originated in a covenant between John S. Sutphen, Sr. and Lydia S.F. Prentiss, the original owner of the adjacent residence on lot 3 at No. 1 Riverside Drive (see The Prentiss Residence Designation Report). It indicated that the houses to be erected on lots 2, 3, and 4 were to conform in their building lines and "substantial features" to a plan drawn by C.P.H. Gilbert. This plan gave the outlines, including dimensions of curved bays, of the buildings to be constructed at Nos. 1 and 2 Riverside Drive and 311 West 72nd Street.¹⁸ Although lot 4, that of the Sutphen Residence, is mentioned in the conveyance for lot 3, the restriction is not mentioned in records for lot 4. Still, the Sutphen Residence (and the Prentiss Residence) was constructed in accordance with Gilbert's plan.¹⁹ A house of compatible design was also constructed at No. 3 Riverside Drive (lot 1, see The Kleeberg Residence Designation Report) according to the plans of Gilbert. The fact that Gilbert was chosen as the architect of these residences suggests that, at the time of the initial plan, it was arranged that the subsequent owners would commission him for their residences. That this stipulation was not included in the deed itself suggests that Sutphen was personally acquainted with each of the subsequent owners and was able to influence their choice of architect. In the case of this residence, the familial relationship between the concerned parties explains the absence of the restriction in conveyance records. Thus, through deed restrictions, both Gustavus Sacchi and the elder Sutphen endeavored to establish a high-quality neighborhood "which would induce wealthy and select families to purchase and live there and would secure the future character and the occupancy of the residence to be erected thereon."²⁰ By following these restrictions, the younger Sutphens took an active part in establishing the quality of the area.

The strength of the 1868 deed restriction was tested in 1916 when Mary Tier Sutphen and Angie M. Booth, a neighbor living at No. 4 Riverside Drive, filed a suit in Supreme Court against the Twilight Sleep Sanitarium, run by Dr. William H. Wellington Knipe at 3 Riverside Drive, originally the Kleeberg Residence (a designated New York City Landmark). Sutphen and Booth claimed that the use of the property as a sanitarium was prohibited by the so-called "nuisance covenant" of 1868, and they believed the sanitarium to be "a menace to the peace and quiet of the neighborhood," and "obnoxious and offensive to the neighboring landowners."²¹ Ultimately, the Appellate Division of the Supreme Court decided that Knipe's use of the structure as a sanitarium did not violate the covenant, and therefore did not disturb the quality of the neighborhood.

The Plan Construction of the Sutphen Residence began on September 26, 1901, and was completed on December 27, 1902.²² In its allocation of interior spaces, the residence was similar to others of the American basement type popular at the time.²³ This type of plan gained popularity due to its

provision of a grand entrance hall and a reception room (entered from a low stoop at ground level) and the more private second-story which allowed for elegant entertaining. The Sutphen residence took advantage of the views of Riverside Park and the Hudson River beyond with its fourth-floor balconies. The house was large and commodious -- well-suited to the high expectations which Sacchi and Sutphen had for the blockfront.

Site The Sutphen residence was designed to take advantage of its curving site. Situated on a large and irregularly shaped lot, the building receives sunlight on its side facade. Additionally, it is harmonious with its neighboring town houses which display similar horizontal divisions, rounded bays, ornate entrance porticoes, and lively rooflines. The group of four town houses at the corner of Riverside Drive and West 72nd Street, three of which were designed by C.P.H. Gilbert, display an ensemble quality derived from the requirements of restrictive covenants. The size and situation of the Sutphen Residence, and its compatibility with its neighbors, create a striking presence. It is distinguished not only as an important building on West 72nd Street, but as part of the fluid transition of that street to Riverside Drive.

Style The Sutphen Residence was designed by C.P.H. Gilbert in the Beaux-Arts style, a mode of design with its foundation in classically-based architecture which was popular during the years around the turn of the century. The resurgence of neo-classicism at this time had its roots in the broader cultural movement of the "American Renaissance." The contemporary generation of American architects, influenced by the principles of the French Ecole des Beaux-Arts and the architecture of the 1893 World's Columbian Exposition in Chicago, shifted their attention toward interpretations of Renaissance and Baroque prototypes of Italian, French, and German origin -- the central features of the Beaux-Arts curriculum-- for inspiration for their designs. Leading architects such as McKim, Mead & White and Richard Morris Hunt had a great impact on the design of residential architecture in this period through their commissions for mansions for the wealthy in which they drew upon these sources. The stylistic influences, symbolically expressive of the prestige and affluence of America's -- and New York's -- upper class, in time filtered down to the more modest speculatively-built rowhouses of the middle class. A predominant use of Renaissance forms and details is indicative of the Beaux-Arts style. Lavish, classically-inspired ornamental details, including carved friezes, festoons, floral patterns, pilasters, balustrades, columns, and rustication add richness to these facades. The mansard roof is an element often found in Beaux-Arts style residences.

C.P.H. Gilbert (1861-1952)²⁴

Although he was the architect of a great many opulent residences for New York's leading families, Charles Pierrepont H. Gilbert remains a relatively unknown figure today. Born in New York City in 1861, he attended Columbia University and the Ecole des Beaux-Arts in Paris. In 1883, Gilbert established a brief partnership in New York City with George Kramer

Thompson, and in the late 1880s he designed several Romanesque Revival style buildings located within what is now the Park Slope Historic District in Brooklyn.

During the late 1890s, Gilbert began to receive commissions from prominent members of New York society. One such commission resulted in the Isaac D. Fletcher Mansion which still dominates the corner of 79th Street and Fifth Avenue (1897-99, in the Metropolitan Museum Historic District). This project brought considerable attention to Gilbert's ability to design imaginative and fanciful compositions, his command of historical detail, and his provision of generous and elegant interiors. The Francois I style of the mansion, based on early French Renaissance architecture, was perhaps Gilbert's hallmark. He adapted the profuse ornamentation of this style on a more modest scale to rowhouse groups on the Upper West Side, as well as to the Kleeberg Residence, a town house at 3 Riverside Drive (a designated New York City Landmark). Gilbert was equally comfortable, like so many architects of his generation, designing in a variety of other styles according to the tastes of his wealthy clients. With equal success he used a Beaux-Arts idiom in the design of the J.R. DeLamar Mansion at 233 Madison Avenue (1902-05, a designated New York City Landmark) and created a refined and subtly detailed neo-Italian Renaissance style mansion for Otto Kahn at 1 East 91st Street (now Convent of the Sacred Heart, 1913-18, in association with the English architect J. Armstrong Stenhouse, a designated New York City Landmark). Many of his clients also commissioned him to build their country houses, such as "Pembroke," the DeLamar home on Long Island. In addition to working for wealthy clients, Gilbert often worked with the builder/developer Harvey Murdock in the production of speculatively built rowhouses. Gilbert's stylistically diversified designs -- united by the Beaux-Arts approach to composition and planning and a concern for finely worked stone -- are well-represented in what are now the Upper East Side and Riverside-West End Historic Districts.

Gilbert's attention to detail and his flexibility in matters of style made him one of New York's most productive architects of the turn of the century. In his later years he retired to his home in Pelham Manor, New York. Gilbert was a Fellow of the American Institute of Architects and a member of the Architectural League.

Description

The Sutphen Residence is a limestone-faced five-story town house with an American basement plan. The front facade of the building has three main divisions -- a one-story base, a three-story midsection, and a one-story top. A central rounded bay rises from the ground story to the third story. The one-story base is rusticated, as are the building's corners, and rests on a molded water table. One-over-one double-hung wood sash windows of the ground story have no surrounds but do have iron grilles. The entrance portico at the eastern end has Ionic columns and simple pilasters which support an ornate entablature that is enhanced by an egg and dart molding,

large dentils, and carved scrolls at the corners. The glass entrance door with a metal grille, reached by two low steps, has a molded stone surround with floral detail at the center top.

A molded stringcourse separates the ground story from the stories of the mid-section. Single-pane windows of the second story, possibly casements, have transoms and molded surrounds. The central window, with a casement pair, has a decorative hood with egg and dart moldings and a central cartouche. Third-story windows have simple sills and surrounds. Windows of the curved bay at the second and third stories have curved sash.

A molded stringcourse and a stone balustrade top the third story. A fourth-story balcony with a balustrade is formed atop the curved bay. There are four one-over-one double-hung wood sash windows at the fourth story. Two elaborate copper brackets support a dentilled cornice above. Set slightly back is the slate mansard roof with its oversized sheet metal gabled dormer embellished with a keystone, decorative brackets, and elaborate scrolls.

The western facade of the building is visible due to the irregular shape of the lot and the provision of a courtyard area. The rustication and horizontal elements of the front facade are continued here. A curved bay rises from the ground story through the third story at the south end of the facade. Each level of this bay is punctuated by two window openings, with curved glass at the second and third stories. Those at the second story have hoods similar to that of the center front. A balcony tops the bay at the fourth story, where a pair of windows is flanked by decorative copper brackets, one of which is missing. Above is a dormer whose design matches that of the front facade. A chimney rises just to the north. The one-over-one double-hung wood windows to the north of the curved bay have no surrounds. Cellar windows are also visible. At the north end of the roof are two hipped dormers, smaller and less detailed than that of the front facade, which are flanked by pilasters with scrolls.

A decorative wrought-iron gate encloses the courtyard area (now used for parking) between No. 311 West 72nd Street and No. 1 Riverside Drive. An areaway in front of the western windows of the front facade provides access to the cellar.

Subsequent History

The property at 311 West 72nd Street remained in the ownership of the estate of Mary Tier Sutphen until 1950. The residence was converted to a multiple dwelling in 1927.²⁵

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NOTES

1. On April 12, 1983 the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Prentiss Residence and the proposed designation of the related Landmark Site (LP-1428, Item No. 10). The hearing had been duly advertised in accordance with the provisions of law. Two witnesses spoke in favor of designation. There were no witnesses in opposition to designation. Three letters in favor of designation were received by the Commission.
2. The information on Riverside Park and Drive was adapted from LPC, Riverside Drive and Riverside Park Designation Report, (New York, 1980); and Department of Parks and Recreation, Riverside Park-Evolution and Restoration, (New York, 1984).
3. Additional changes to the park have been made over the years. Monuments and sculptures were added beginning in the early 1900s, the railroad tracks were covered over, the West Side Highway constructed, playing fields added, and the park replanted.
4. A later portion resumes at 135th Street, meeting Fort Washington Park at 158th Street.
5. Other sections of the road remained incomplete until 1900-02 when the viaduct at 96th Street was built.
6. LPC, Riverside-West End Historic District Designation Report, (New York, 1989), p. 20.
7. Clarence True, A True History of Riverside Drive (New York, 1899), 12.
8. Property was often transferred to a wife's name; Mary T. Sutphen was listed as the owner of the residence at 311 West 72nd Street on the New Building Application. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1184, Lot 4. NB 1193-1901.
9. Mrs. John S. Sutphen obituary, New York Times, Sep. 25, 1949, p.93.
10. Trow's New York City Directory, (New York, 1890-1925).
11. John S. Sutphen obituary, New York Times, May 24, 1925, p.7.
12. Trow's New York City Directory.
13. The blocks once owned by Sutphen are currently numbered 1 through 4 and 28 through 30. Previously they were numbered 18 through 24.
14. New York County, Office of the Register, Liber Deeds and Conveyances, Section 4, Block 1184, (Feb., 17, 1868), Liber 1043, p. 184.

15. Ibid., (June 6, 1867), Liber 1016, p. 447.
16. Ibid., (Feb., 17, 1868), Liber 1043, p. 184 and (June 6, 1867), Liber 1016, p. 424. Due to the previous orthogonal lot configuration of the block, two transactions were necessary for Sutphen, Sr. to purchase the property which today comprises the blockfront lots. (See Map #2.)
17. New York County, Office of the Register, (Feb 17, 1868), Liber 1043, p. 184.
18. Ibid., (May 4, 1899), Liber 68, p. 271. Also see (April 3, 1899), Liber 4, p. 270, Contracts; and (May 29, 1906), Liber 115, p. 261.
19. A townhouse was not built at No. 2 Riverside Drive. In 1961 plans were filed for an apartment building to be constructed on the vacant lot. New York City, Department of Buildings, Manhattan. NB 222-1961.
20. Maria Kleeberg obituary, New York Times, Aug. 24, 1903, p.3.
21. "Want Sanitarium Ousted," New York Times, Dec. 30, 1915, p.8.
22. NYC, Department of Buildings, Manhattan. NB 1193-1901.
23. Room names were not indicated on the original plans, but a comparison with neighboring buildings of similar date suggests their functions. A grand staircase on the side led to the main floor of the house. (There was also a second stair at the back of the house for servants.) The second floor contained a kitchen at the back and what was probably a dining room separated by sliding doors from rooms for entertaining at the front, a parlor or drawing room and a music room. The upper floors contained bedrooms and bathrooms, including those for servants, although the third floor may also have contained a library or another parlor. Curved bays at the front and the western wall add variety and elegance to the interior, as well as to the exterior. (NYC, Department of Buildings, Manhattan. Plans.)
24. LPC, Riverside-West End Historic District Designation Report, (New York, 1989), p. 264-66.
25. NYC, Department of Buildings, Manhattan. Alt 2660-1927.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Sutphen Residence at 311 West 72nd Street has a special character, special historical and aesthetic interest and value as a part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Sutphen Residence, designed in the Beaux-Arts style by noted architect C.P.H. Gilbert and built in 1901-02, is an elegant, limestone-fronted town house with an American basement plan located on a prominent site near the southern end of Riverside Drive at West 72nd Street; that the residence, designed and built in accordance with restrictive covenants in an area long-intended for high-quality residential development, is an excellent example of an impressive town house designed for that area; and that its design, featuring curved bays, stone and copper ornamental details, and a slate mansard roof enlivened by large dormers, as well as its siting, give it a striking presence at the gateway to Riverside Drive.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 (formerly Section 534, Chapter 21), of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Sutphen Residence, 311 West 72nd Street, Borough of Manhattan and designates Tax Map Block 1184, Lot 4, Borough of Manhattan, as its Landmark Site.

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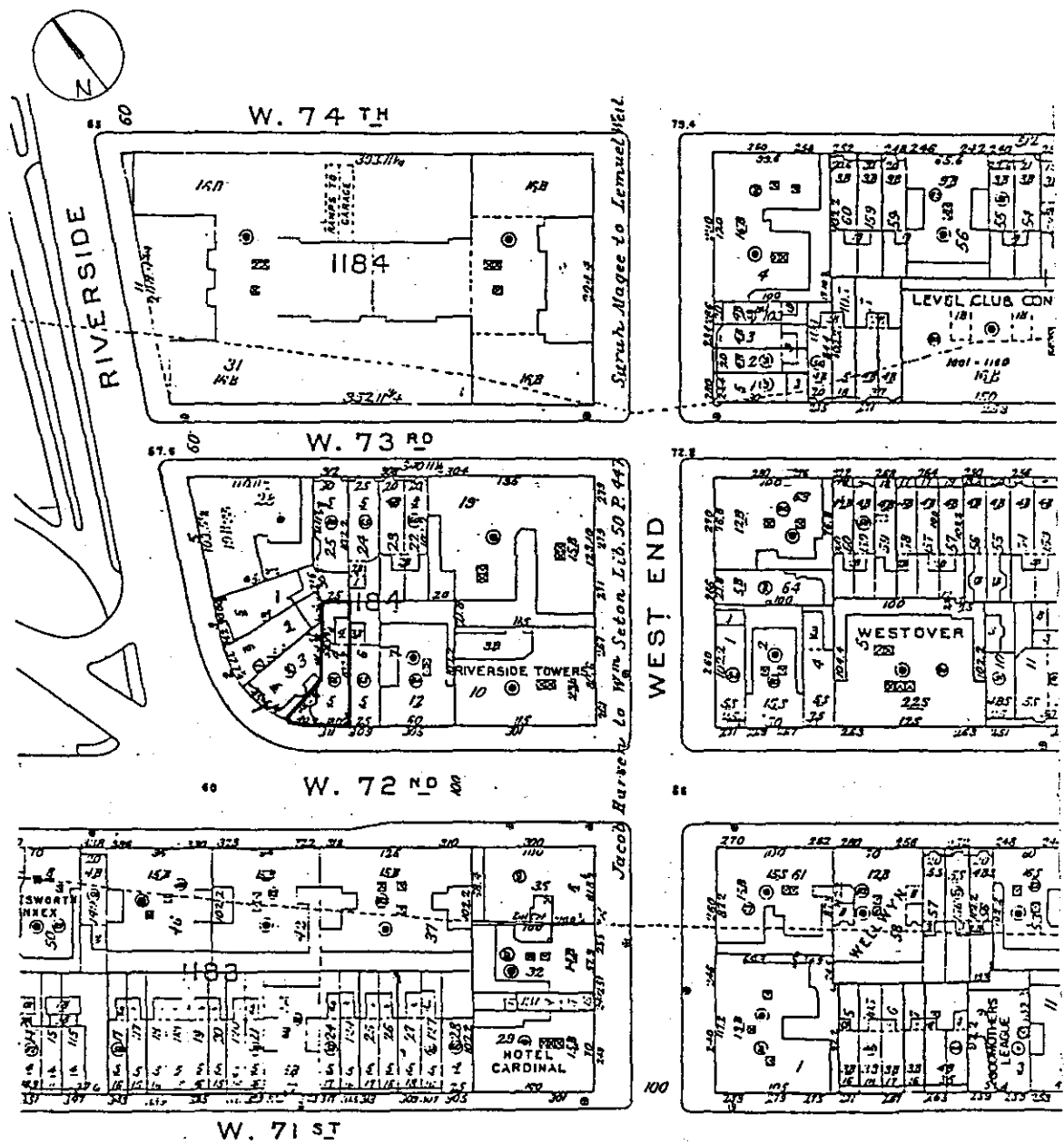
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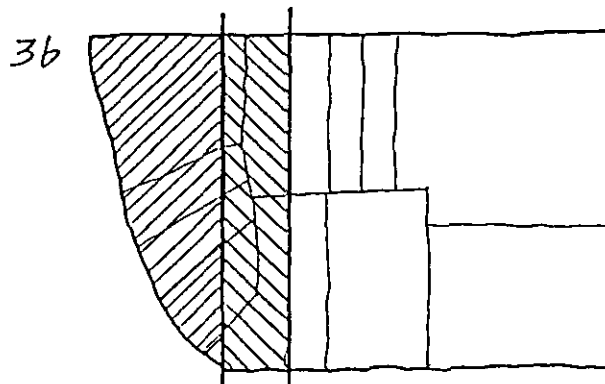
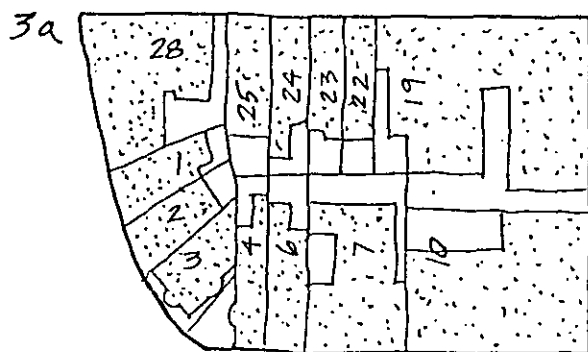
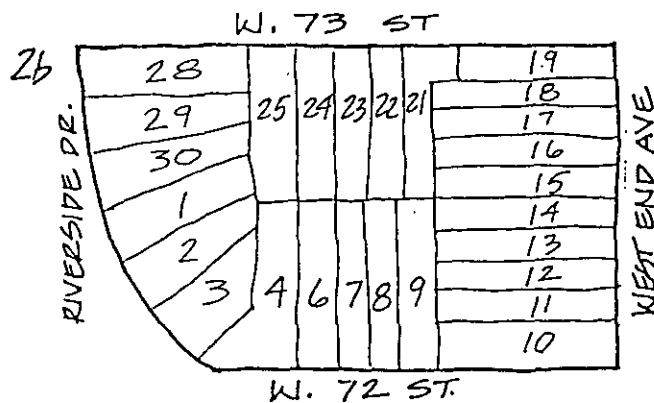
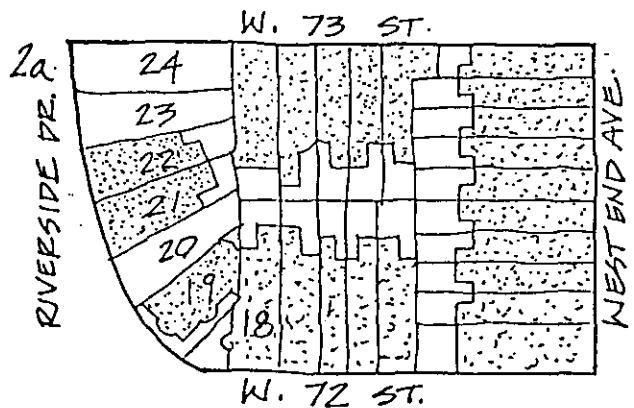
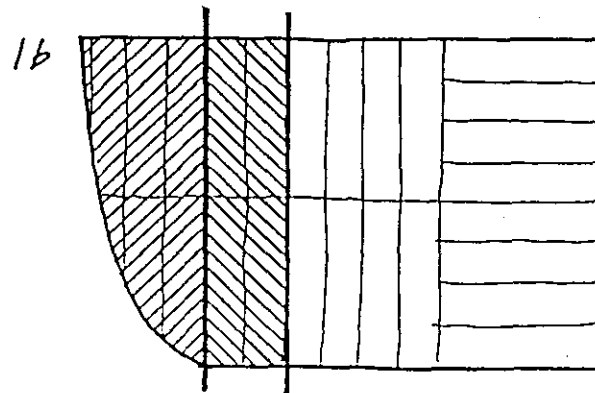
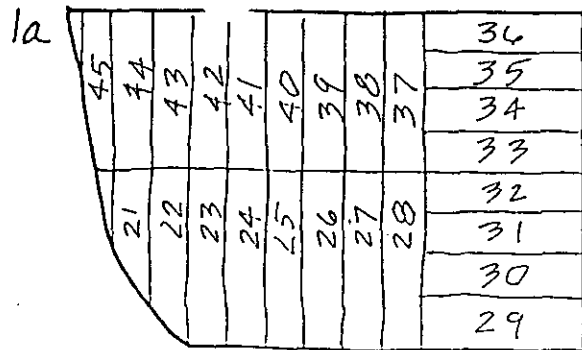
"Wants Sanitarium Ousted." New York Times, Dec. 30, 1915, p.8.

Zeisloft, E. The New Metropolis. New York: D. Appleton & Co., 1899.



The Sutphen Residence, Landmark Site.
 Graphic Source: Sanborn, Manhattan Land Book, 1988-89.

SEQUENCE OF LOT CONFIGURATIONS FOR
BLOCK 1184, MANHATTAN.



- 1) a. Original lot configuration with lot numbers (Bromley, 1879, plate 17).
 b. Original lot configuration showing 1867 (///) and 1868 (\\) purchases by John S. Sutphen, Sr.
- 2) a. Reconfigured lots with original lot numbers and existing structures c. 1909 (Bromley, 1898-1909, plate 6).
 b. Reconfigured lots with new lot numbers.
- 3) a. Current lot conditions with current lot numbers and structures (Sanborn, 1988-89, plate 99).
 b. Current lot conditions showing 1867 (///) and 1868 (\\) purchases by John S. Sutphen, Sr.



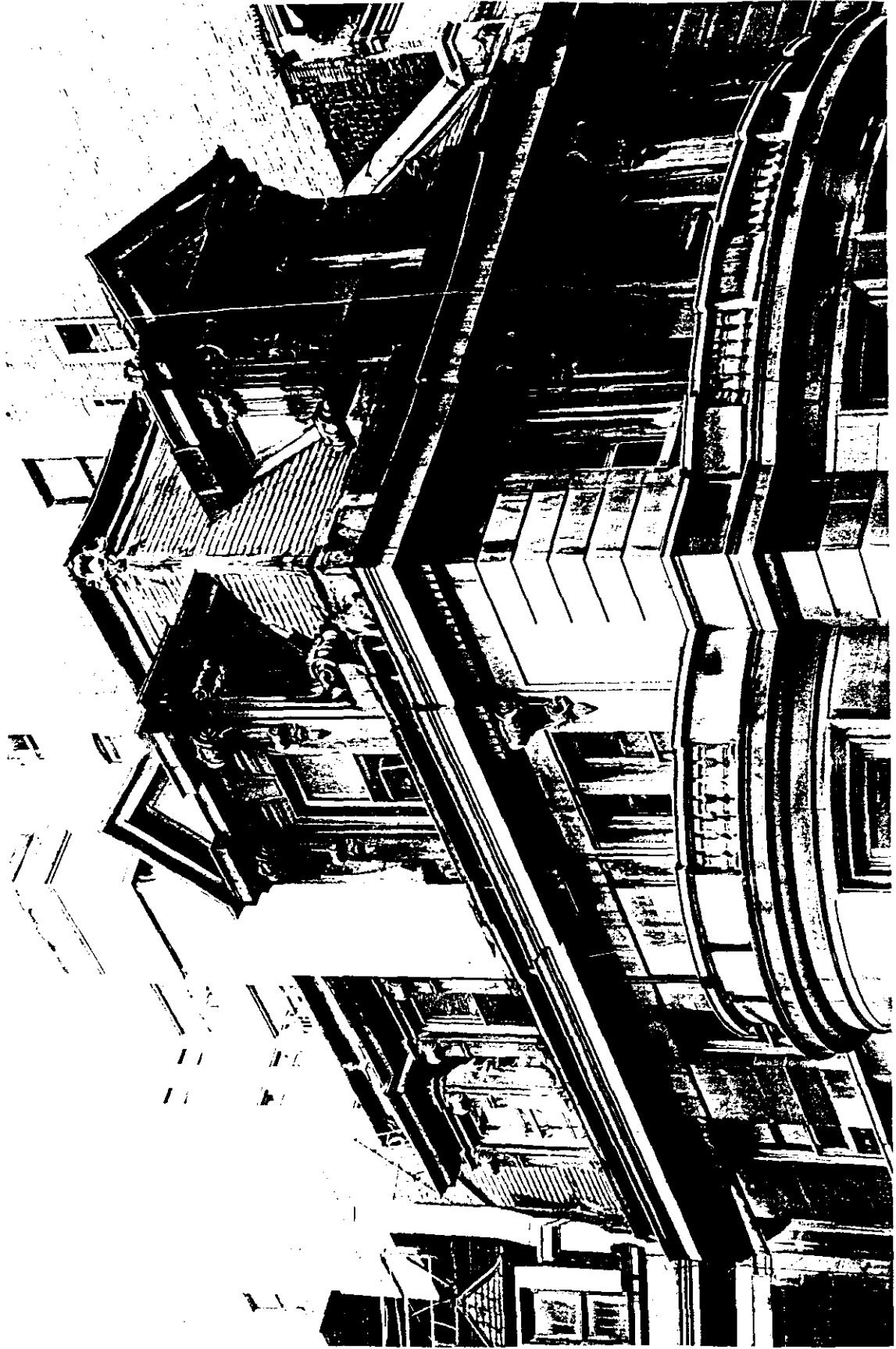
The Sutphen Residence, 311 West 72nd Street. C.P.H. Gilbert, 1901-02.
Photo Credit: Carl Forster.



The Sutphen Residence, Detail of Entrance.
Photo Credit: Carl Forster.



The Sutphen Residence, Detail of Side Elevation.
Photo Credit: Carl Forster.



The Sutphen Residence, Detail of Roof.
Photo Credit: Carl Forster.