

Landmarks Preservation Commission
January 8, 1991, Designation List 231
LP-1716

THE KLEEBERG RESIDENCE, 3 Riverside Drive, Borough of Manhattan. Built 1896-1898; C.P.H. Gilbert, architect.

Landmark Site: Borough of Manhattan Tax Map Block 1184, Lot 1.

On September 19, 1989, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Kleeberg Residence and the proposed designation of the related Landmark Site (Item No. 2). The hearing had been duly advertised in accordance with the provisions of law. Six witnesses spoke in favor of designation. The owner spoke in opposition to designation. One letter in favor of designation was received by the Commission.¹

DESCRIPTION AND ANALYSIS

Summary

The Kleeberg Residence, designed by noted architect C.P.H. Gilbert and constructed in 1896-98, is an elegant French Renaissance Revival style town house exhibiting a combination of Gothic and Renaissance details characteristic of the period of Francois I. It is 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. Built in accordance with restrictive covenants in an area long intended for high-quality residential development, it is an impressive town house designed for that area. Designed with an American basement plan, the Kleeberg Residence is faced in limestone and brick and displays a wealth of carved detail and an elaborately decorative roofline. Its striking design and appearance give the town house a grand 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.

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 the Central Park Commissioners; 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.

The Design of the Kleeberg Residence

Restrictive Covenants In 1896, Philip Kleeberg acquired lot 1 of Block 1184 from John S. Sutphen, Sr., who once owned the entire blockfront of Riverside Drive between West 72nd and 73rd Streets and who lived at 160 West 72nd Street.⁸ At that time there was a restriction on the property which originated in two separate covenants, the first between Gustavus A. Sacchi and Sutphen in 1867, and the second between Sacchi and Sarah H. Wood in the same year.⁹ Sutphen acquired most of Wood's property in 1868.¹⁰ Two separate covenants were involved because of a change in the configuration of the lots in this area. Originally arranged orthogonally and later reconfigured to follow the curve of the corner, the new lots along the blockfront extend through the land of Sutphen's 1867 purchase (bordering Riverside Drive) and into that of his 1868 purchase (just to the east of the earlier purchase). (See Map #2.) The restriction in these transactions governed the type of building which could be constructed along this blockfront and required that any building erected within forty feet of the front of the lot be built of stone or brick, and its roof be slate or metal. The 1867 deeds also 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."¹¹

Another covenant affected residences to be constructed nearby the Kleeberg Residence. This later covenant between John S. Sutphen, Sr. and Lydia S.F. Prentiss (who owned the adjacent lot at No. 1 Riverside Drive, see The Prentiss Residence Designation Report), dated May 4, 1899, indicated that other lots still belonging to Sutphen along this blockfront (those north of lot 1, and lots 2, 3, and 4) would be conveyed with a restriction which required that only single-family residences could be built there and that any house erected would conform in its building lines and substantial features to a plan drawn by C.P.H. Gilbert.¹² By the time of this later conveyance, Sutphen had already sold the property at 3 Riverside Drive (lot 1) to the Kleebergs. Because Sutphen previously owned this lot, and because the house was designed by Gilbert, it is likely that its sale was contingent

upon a restriction similar to that drawn in 1899.¹³ The fact that Gilbert was chosen as the architect of these other residences suggests that, at the time of the initial plan, it was arranged that the subsequent owners would commission him for their residences. The fact 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. By upholding the 1867/1868 covenants and by establishing further restrictions on his holdings, Sutphen endeavored to create 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 residences to be erected thereon."¹⁴ The Kleebergs were one such family and in following the restrictions took an active part in establishing the quality of the area.

The Owners -- Philip and Maria Kleeberg Philip and Maria Kleeberg occupied their new residence at No. 3 Riverside Drive in 1898, having moved from East 73rd Street. In later years Mr. Kleeberg, a merchant in laces with offices at 85 Mercer Street, lived at other Upper West Side addresses. At the turn of the century he worked in the oil business and was listed as a broker and a vice-president. Later, Kleeberg invented a calculating machine which was used extensively in England. In 1916 he became president of the National Calculator Company with offices at 100 Broadway, a position which required numerous trans-Atlantic voyages.¹⁵

Little is known of Maria Kleeberg beyond the circumstances of her death. Mrs. Kleeberg committed suicide in 1903 by drinking carbolic acid in her Riverside Drive home. Remarks drawn from her obituary reveal some of the circumstances in which she lived. The article confirms that the Kleebergs were of a high social status. Mr. Kleeberg was described as a "millionaire," and was noted to have said that his wife "had everything that she could desire."¹⁶ Entertaining guests and promenading along Riverside Drive were some of the fashionable activities the couple enjoyed. Their residence was described as "handsome," "elegantly furnished," and one of the "finest mansions on the drive."¹⁷

The Plan Construction of the Kleeberg Residence began on November 14, 1896, and was completed on June 30, 1898.¹⁸ The builder was Harvey Murdock, who often worked with Gilbert. Murdock was active in Manhattan and Brooklyn and specialized in private residences, many of which can be found on Manhattan's Upper West Side. His work was described as being of a uniformly high standard in workmanship and materials.¹⁹

The American basement plan of the Kleeberg Residence was probably typical of other Gilbert-designed town houses in the area. The American basement plan gained popularity with its grand entrance vestibule (entered from a low stoop at ground level) leading to a reception room, and its more private second floor which allowed for elegant entertaining.²⁰ The Kleeberg residence took advantage of its parkside setting by providing outdoor spaces like the fourth-story balcony which leads to a loggia at the side elevation. The Kleeberg Residence was large and commodious and its design fulfilled the high expectations which developers had for the neighborhood. It is interesting to note that Clarence True, in his 1899 prospectus for the homes

he was building on Riverside Drive, included a view of the recently-completed Kleeberg Residence as an example of the high-quality homes constructed there.²¹ Its inclusion in this prospectus is unusual because it is the only structure not designed by True's office to be illustrated, suggesting that Gilbert's peers admired his work for the Kleebergs.

Site The Kleeberg residence was designed to take advantage of its curving site along Riverside Drive. The irregular shape of the lot, and its wide frontage of thirty-seven feet allowed a portion of the structure to be set back from the main building line, creating a recessed area that permits sunlight to reach the side elevation. The generous size of the building, its abundance of detail, and its situation on the site produce a striking presence and enhance the fluid transition of 72nd Street to Riverside Drive.

Style C.P.H Gilbert's design for the Kleeberg Residence was influenced by early French Renaissance architecture. Architecture in France in the sixteenth century began to combine features of Renaissance design with the more traditional designs of the Gothic period. Typically, Renaissance details were applied to designs whose form, structure, and composition remained basically Gothic. The figure who launched the campaign to introduce Renaissance design to traditional French architecture was Francois I who reigned from 1515 to 1547. By introducing to France Italian artists and craftsmen, including Leonardo Da Vinci, and by inaugurating numerous building projects, including the chateaux at Blois, Fontainebleau, and Chambord, Francois I introduced the elements of Renaissance Italy to Gothic France. The combination of styles in these buildings is typified by massive, steeply pitched roof forms; lively rooflines with numerous gables, turrets, chimneys, and dormer windows; and classical detailing such as pilasters executed with the intricacy of Gothic ornament, and round -- or "basket-handle" -- arches at window and door openings.

In the mid-nineteenth century a revival of the early French Renaissance style of architecture occurred in France. It was during this period that the American architect Richard Morris Hunt (1827-1895) was studying at the Ecole des Beaux-Arts in Paris. Influenced by the revival, Hunt returned to the United States where he embarked on a successful architectural practice. In his designs of the 1890s, Hunt revealed the strength of the influence of French Renaissance architecture on his works. Mansions such as Ogden Goelet's Ochre Court (Newport, Rhode Island, 1888-91) and the George W. Vanderbilt mansion, named Biltmore (1895, North Carolina), are examples of his work in this style (although the larger, sprawling country residences are usually referred to as "Chateausque" in style).

Hunt's French-inspired work motivated a small group of New York City architects to design in a similar manner for other wealthy and socially prominent clients. Among these architects were George B. Post, Lamb & Rich, McKim, Mead & White, Henry J. Hardenbergh, Kimball & Thompson, and C.P.H. Gilbert. Gilbert designed many town houses and rowhouses in this French Renaissance Revival, or Francois I, style on the Upper West Side of Manhattan, several of which can be found in what is now the West End-Collegiate Historic District. Steeply pitched roofs, elaborate dormers, and richly carved ornament were combined in his designs, much as they were at

the time of Francois I. However, Gilbert's use of the style is distinctive in that it uses classical massing and reduced scale appropriate to an urban setting.

C.P.H. Gilbert (1861-1952)²²

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. 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 five-story Kleeberg Residence, designed with an American basement plan, is faced in limestone and brick and exhibits a wealth of detail. The main part of the building has a three-story, four-sided projecting bay constructed out to the building line. A single, southern bay is recessed from the face of the building above the first story.

The one-story base of the residence is faced in limestone. Four window openings, originally fronted by iron grilles, are defined by carved vine moldings and have simple sills. The windows have one-over-one double-hung wood sash.²³ The southernmost bay contains an elaborate entrance reached by a low stoop. The original double doors have been replaced. A basket-handle, or elliptical, molded arch with carved vines is flanked by stylized pilasters whose lower halves are filled with foliate carving and whose upper halves terminate in pinnacles. Putti and gargoyles support the projecting elements. Carved wreaths with ribbons and central shields occupy the spandrels, above which is found a frieze of shells. A paneled balustrade with scrolls and a shield is placed above and is topped by a carved shell with pinnacles. Metal grilles now flank this central ornament. The low stoop has a northern wall with carved detail consisting of scrolls, vines, and balusters.

A molded stringcourse separates the ground story from those above. A molding at the second-story sill line is supported by putti heads with wings. The projecting bay is elaborately decorated at the second and third stories. Windows of the second story have transoms and carved vines define all window openings. The spandrels between are filled with carved shields and shells. Second-story windows have single-pane sash; third-story windows have one-over-one double-hung sash.

Tall, faceted pilasters divide the windows of the projecting bay. A cornice decorated with shields and shells interspersed with gargoyles at capital level surmounts the third-story windows. A balustrade with shields marks the fourth-story balcony atop the projecting bay. Recessed from the balustrade are three windows grouped in a round-edged enframing and flanked by Corinthian pilasters filled with ornament and topped by putti.

The uppermost story of the residence is dominated by an elaborate gabled dormer with curved sides and an arched top encompassing a single window with a molded enframing. Pinnacles, scrolls, scallops, and putti decorate the dormer, which is set into a pitched tile roof with copper trim. A carved balustrade below sill level continues to the side elevation. Quoins are found at the fourth and fifth stories.

The recessed, southernmost bay of the front facade is less detailed than the main elevation. Windows have simple sills and moldings. The second-story window has an iron grille at the transom. The detailing of the fourth-story balustrade continues at the face of the wall, as does that of the story above. The dormer here is smaller in scale, has a molded frame, an arched top, and flanking pilasters, and is faced in copper.

The south-facing side elevation is blank at the second and third stories. At the fourth story square Corinthian pillars, whose panels are filled with floral carving, support a roof overhang which forms a loggia. Three pillars are placed at the west; one at the east. A balustrade continues from the front balcony. An opening is found on the south wall, one small window is found on the west wall. Above, a gabled dormer matches that of the front, although some detail is missing.

A low wall, in line with the front of the stoop, originally enclosed the areaway in front of the curved bay. Openings in this wall allowed access to the areaway and cellar. The wall has been removed, cellar windows closed in, and cellar entrance reworked.²⁴ With the construction of buildings at No. 2 and No. 4 Riverside Drive, the southern stoop wall, the chimney at the northern elevation, and part of the extended parapet of the southern gable were lost.

Subsequent History

Philip Kleeberg conveyed the property at No. 3 Riverside Drive to his wife, Maria, on May 26, 1898, approximately one month before construction of the residence was completed. After Maria's death in 1903 the property was transferred to her son, Gordon S.P. Kleeberg, who sold the property in 1908. In 1915 the property was acquired by Dr. William Knipe who used the residence as a sanitarium. In 1916 Mary Tier Sutphen²⁵ and Angie M. Booth, a neighbor living at No. 4 Riverside Drive, filed a suit in Supreme Court against Knipe's Twilight Sleep Sanitarium. 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."²⁶ 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 building was still used as a private dwelling in the late 1930s. Gordon Kleeberg regained the property in 1943 and held it until his death in 1947. By 1950 it had been converted to a multiple dwelling and currently has the status of a two-family dwelling.

Report prepared by Margaret M. Pickart,
Research Department

Report edited by Elisa Urbanelli,
Research Department Editor

NOTES

1. On April 12, 1983 the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Kleeberg Residence and the proposed designation of the related Landmark Site (LP-1426, Item No. 8). The hearing had been duly advertised in accordance with the provisions of law. Two witnesses spoke in favor of designation. The owner spoke in opposition to designation. Four 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. The lots originally owned by Sutphen are currently numbered 1 through 4 and 28 through 30. Previously they were numbered 18 through 24.
9. New York County, Office of the Register, Liber Deeds and Conveyances, Section 4, Block 1184, (June 6, 1867), Liber 1016, p. 424; (June 6, 1867), Liber 1016, p. 447.
10. Ibid., (Feb. 17, 1868), Liber 1043, p. 184.
11. Ibid.
12. Ibid., (May 4, 1899), Liber 68, p. 271.
13. This cannot be verified due to a filing error in the conveyance records.
14. "Important Decisions on Realty Restrictions," New York Times, Mar. 5, 1916, Sect. 3, p.6.
15. Philip Kleeberg obituary, New York Times, Feb. 7, 1936, p.20.

16. Maria Kleeberg obituary, New York Times, Aug. 24, 1903, p.3.
17. Ibid.
18. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1184, Lot 1. NB 1198-1896.
19. A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 227-228.
20. Beyond the reception room of the first floor were probably located a kitchen with servants' areas at the rear, and perhaps a billiard room. A grand staircase, in this residence constructed of marble, led to the main floor above. (Maria Kleeberg obituary.) There, guests would have been entertained in a drawing room or parlor, perhaps a music room, and a dining room. The upper floors would have contained bedrooms and bathrooms, with servants' quarters at the highest level. (Plans for the Kleeberg Residence have not been located at the Department of Buildings.)
21. Clarence True, A True History of Riverside Drive (New York, 1899).
22. LPC, Riverside-West End Historic District Designation Report, (New York, 1989), p. 264-66.
23. Additional windows set inside those described, as well as those above, give the appearance of multipane sash.
24. A metal plate with doors is now set into the sidewalk. The areaway changes occurred in 1937. New York City, Department of Buildings, Manhattan. Alt 2831-1937.
25. See LPC, Sutphen Residence Designation Report, (New York, 1990).
26. "Want Sanitarium Ousted," New York Times, Dec. 30, 1915, p.8.

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 Kleeberg Residence at 3 Riverside Drive 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 Kleeberg Residence was designed by noted architect C.P.H. Gilbert and was built in 1896-98 for Philip and Maria Kleeberg; that it is an elegant, French Renaissance Revival style 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, 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 a wide projecting bay, prominent gabled dormers, a tile roof, and abundant carved limestone ornament, 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 Kleeberg Residence, 3 Riverside Drive, Borough of Manhattan and designates Tax Map Block 1184, Lot 1, Borough of Manhattan, as its Landmark Site.

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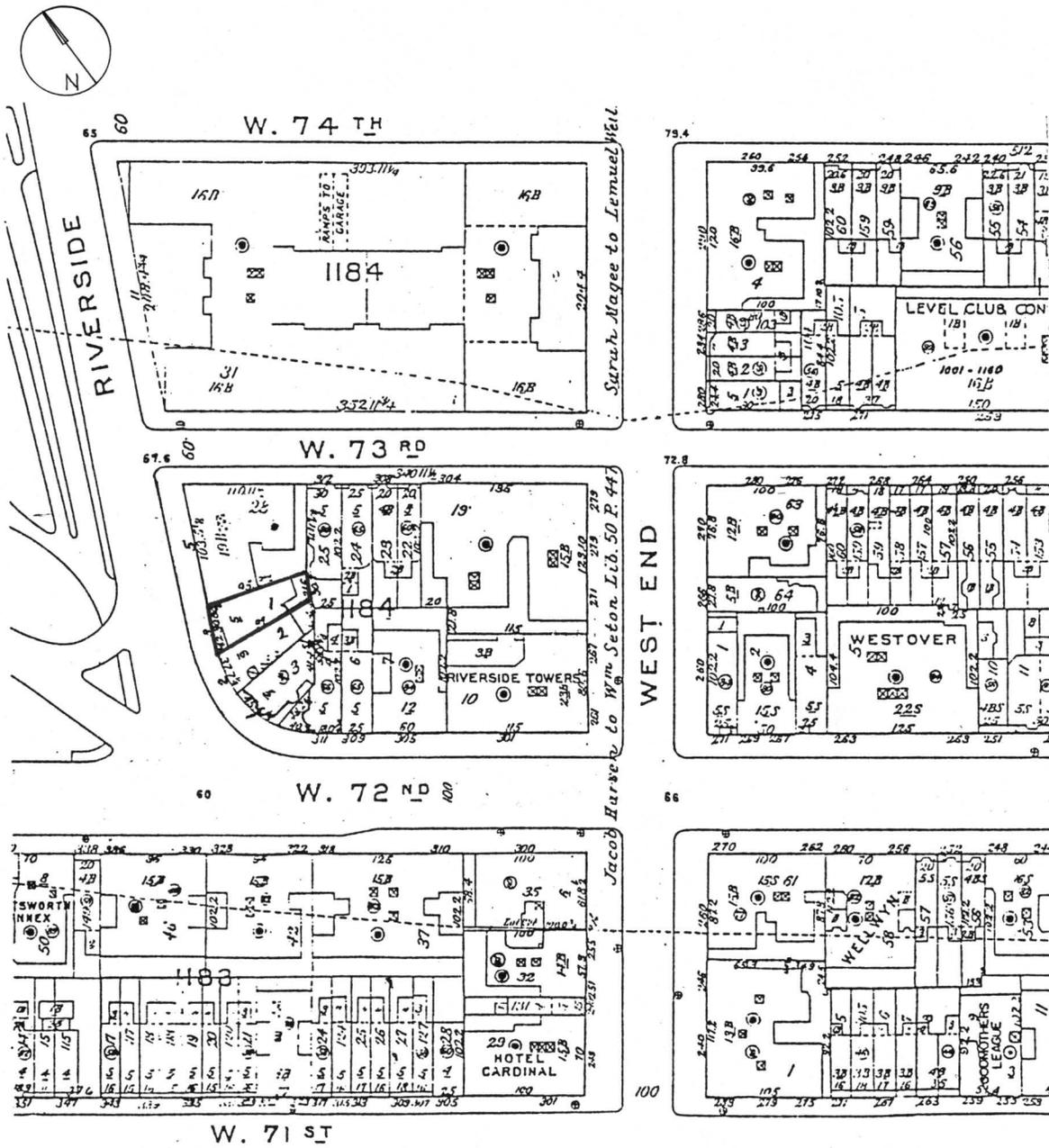
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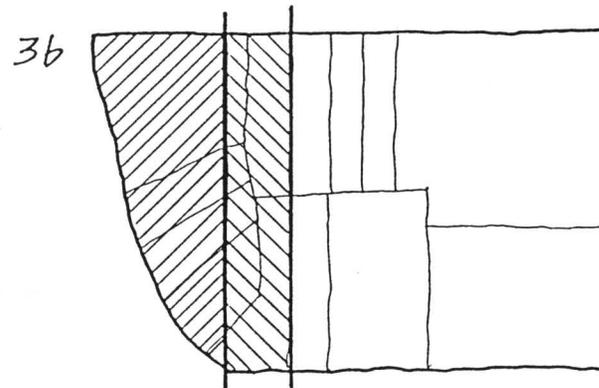
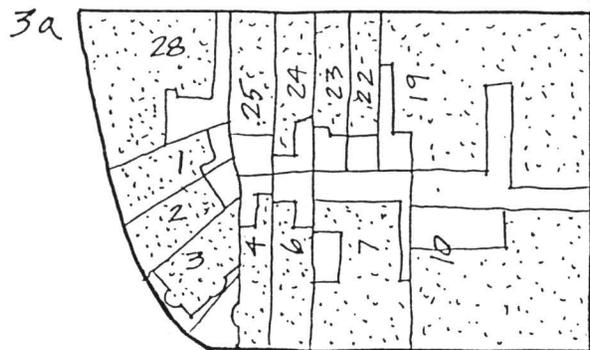
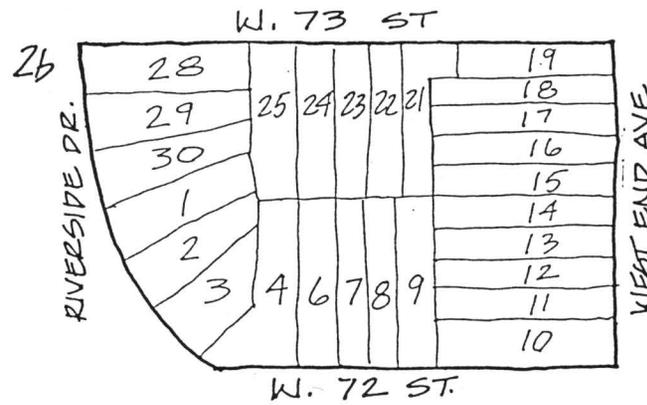
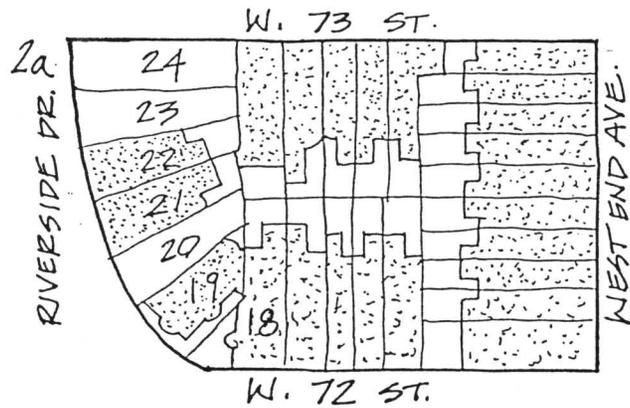
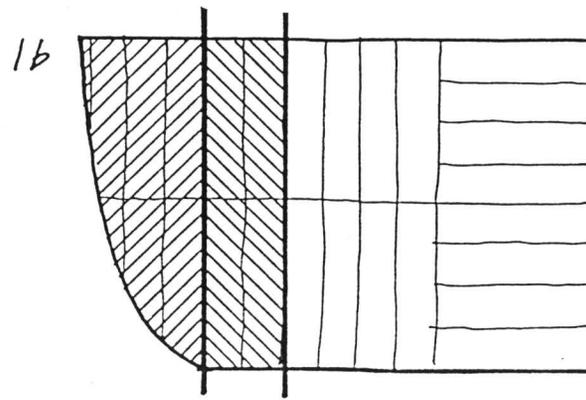
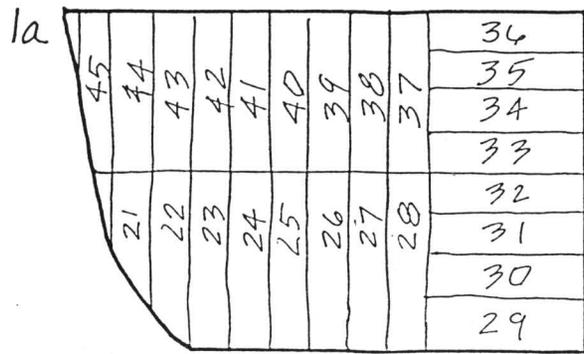
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The Kleeberg Residence, Landmark Site.
 Graphic Source: Sanborn, Manhattan Land Book, 1988-89.



- 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.

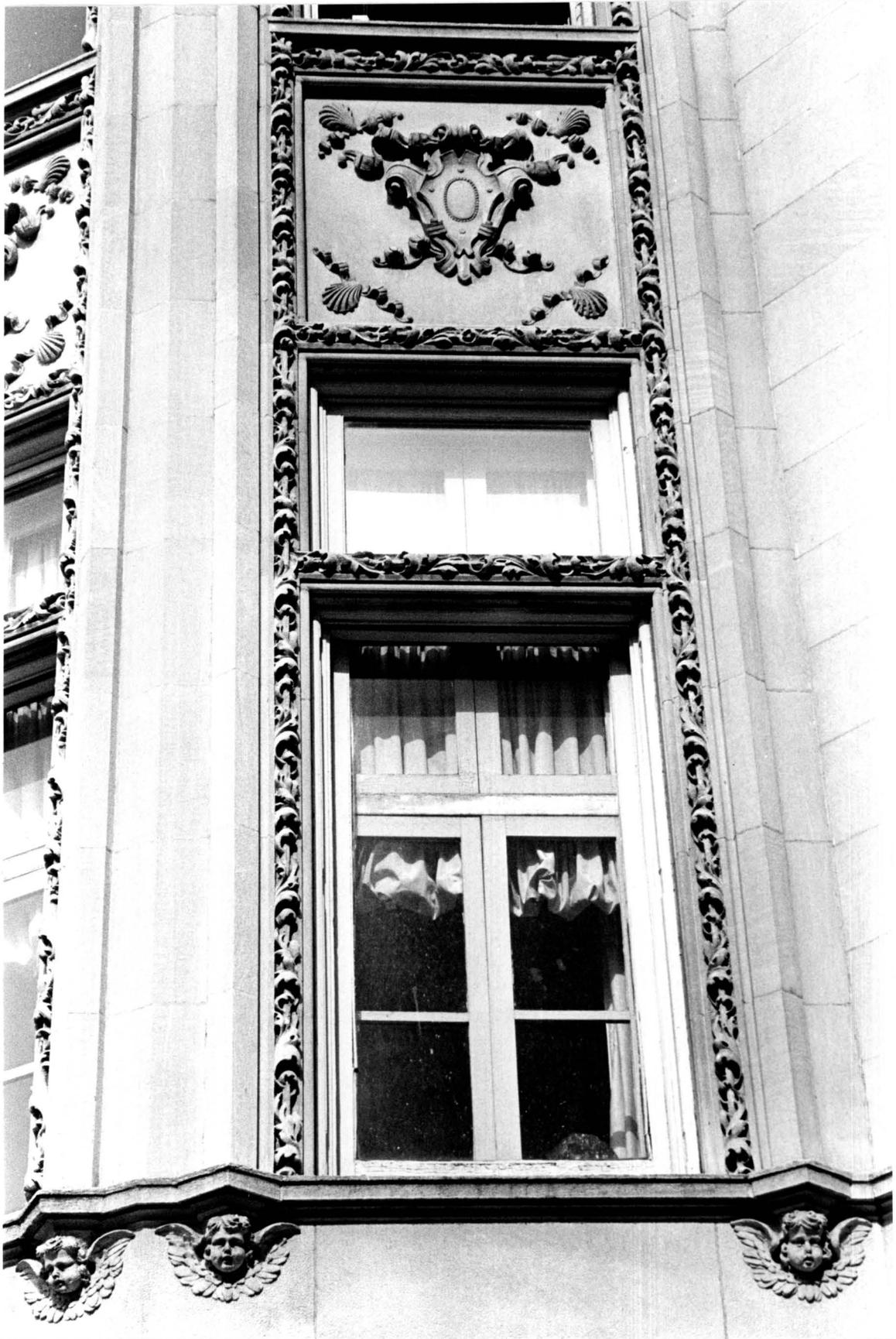
SEQUENCE OF LOT CONFIGURATIONS FOR
 BLOCK 1184, MANHATTAN.



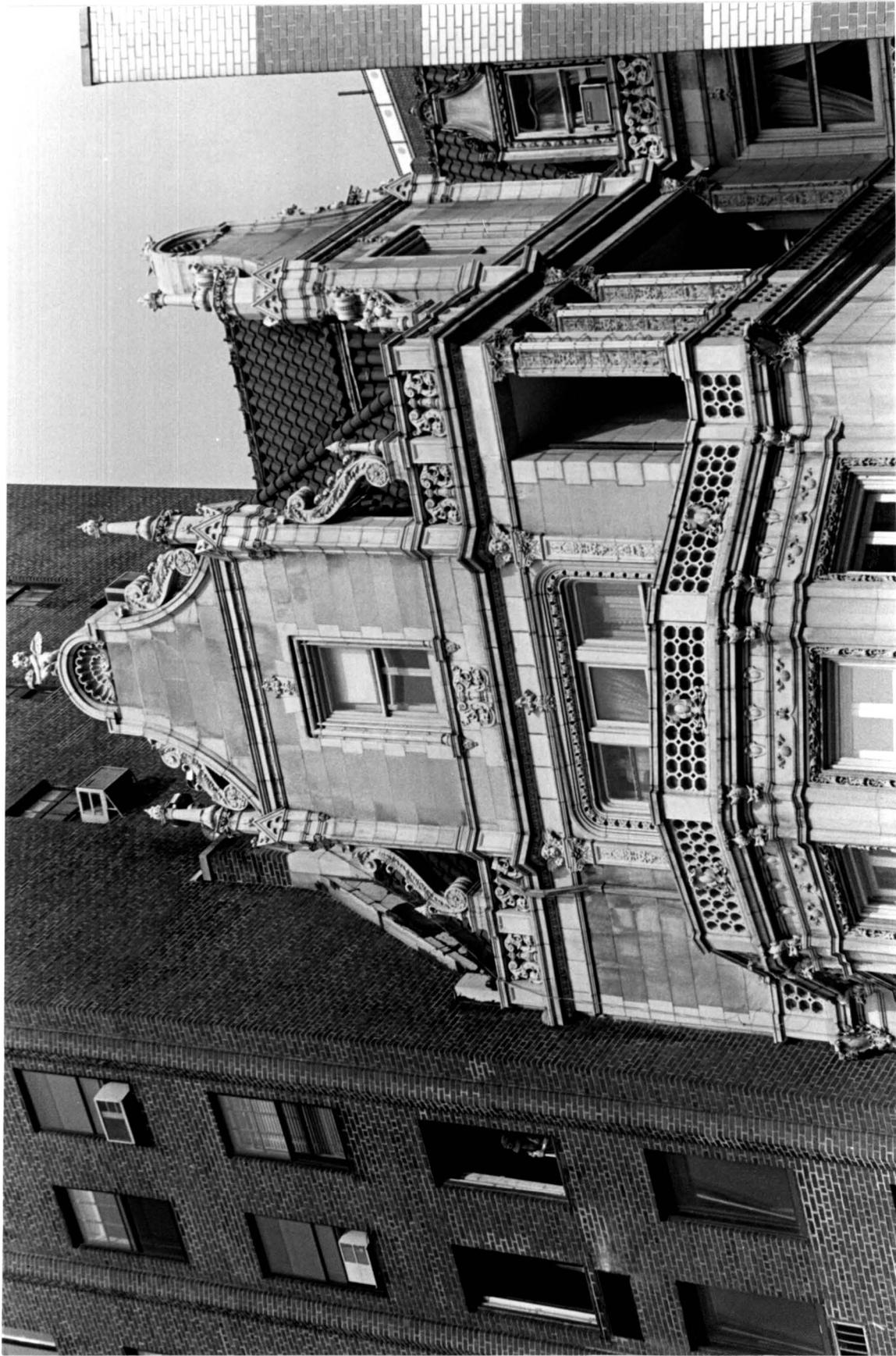
The Kleeberg Residence, 3 Riverside Drive. C.P.H. Gilbert, 1896-98.
Photo Credit: Carl Forster.



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



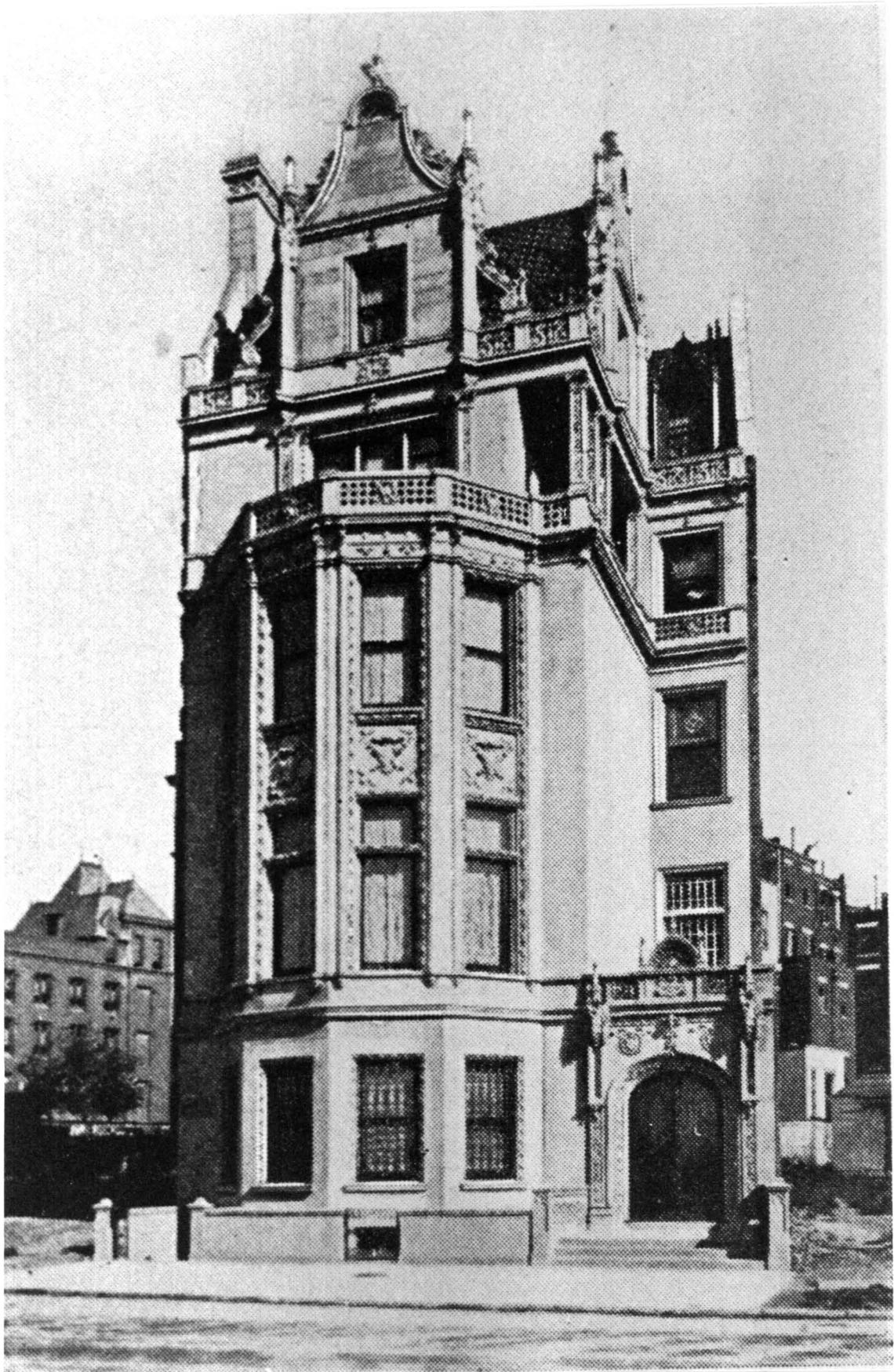
The Kleeberg Residence, Detail of Window.
Photo Credit: Carl Forster.



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



The Kleeberg Residence, Detail.
Photo Credit: Carl Forster.



The Kleeberg Residence, Historic View, c.1899.
Source: Zeisloft, The New Metropolis.



RESIDENCE.

Seventy-second Street and Riverside Drive, N. Y. City.

C. P. H. Gilbert, Architect.

The Kleeberg Residence, Historic View, c.1898.
Source: True, A True History of Riverside Drive.