

New York City Landmarks Preservation Commission

STONE STREET HISTORIC DISTRICT



c. 1961-1965

June 25, 1996

STONE STREET HISTORIC DISTRICT DESIGNATION REPORT

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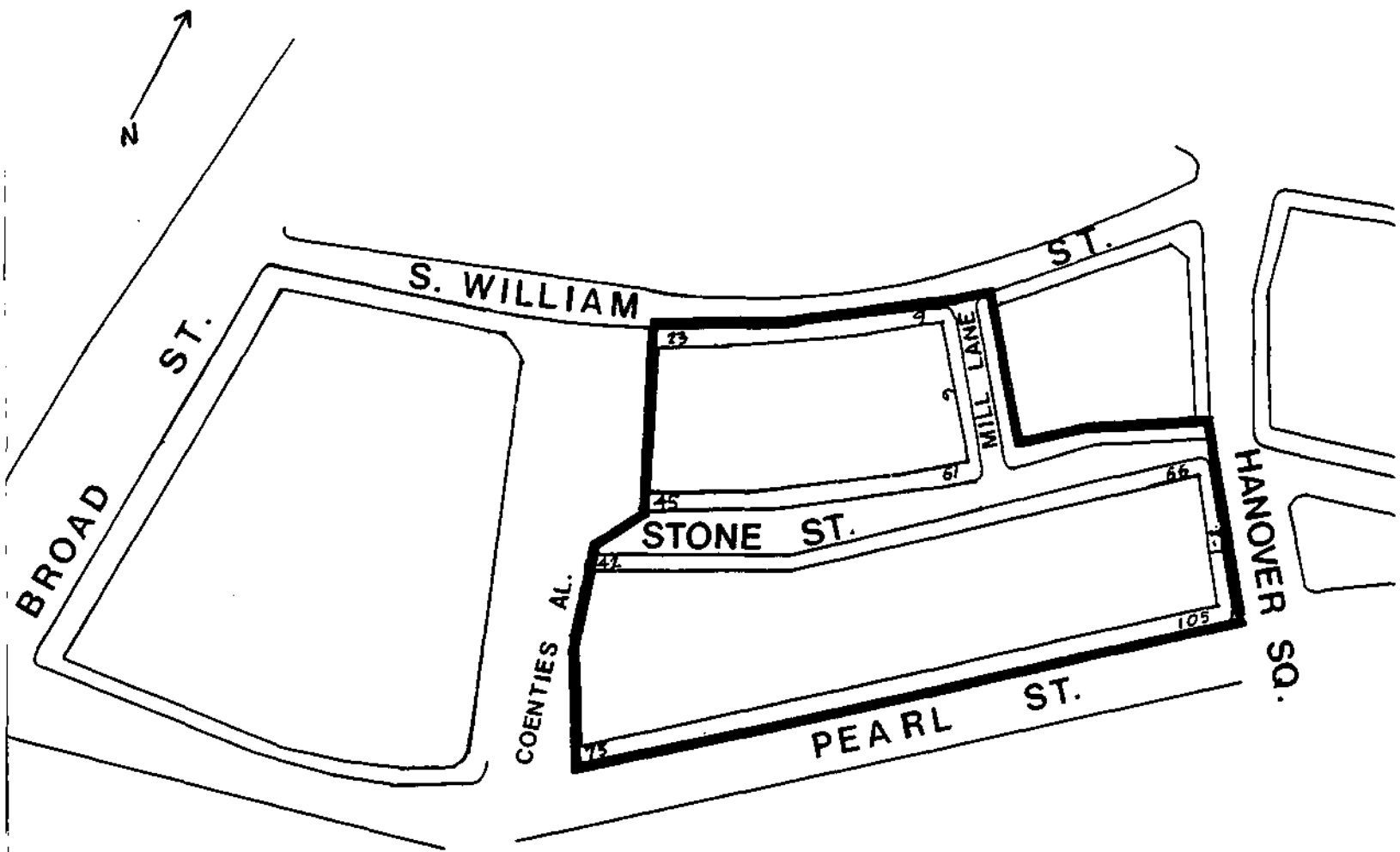
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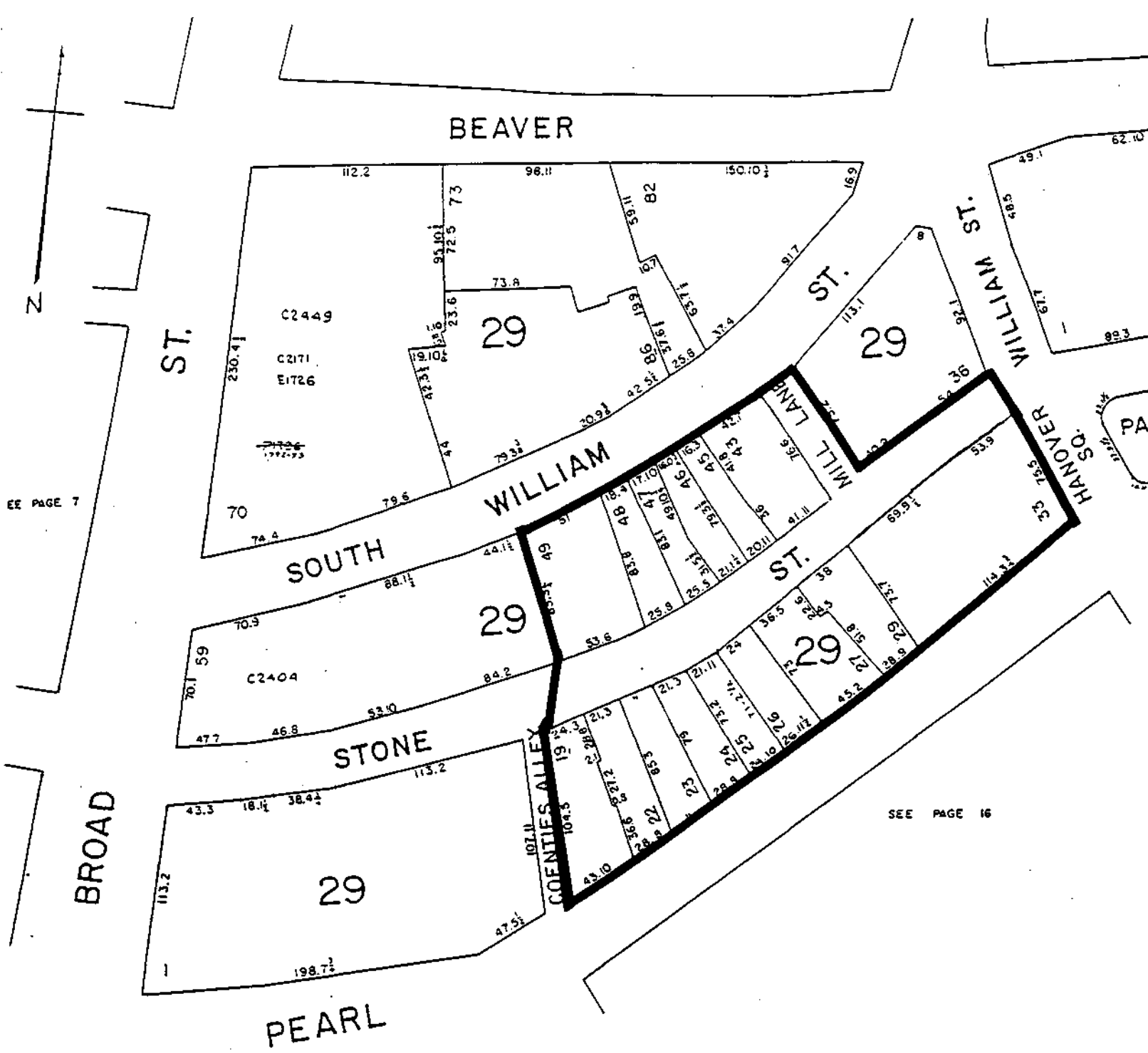
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**New York City Landmarks Preservation Commission
1996**



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TESTIMONY AT THE PUBLIC HEARING

On September 19, 1995, the Landmarks Preservation Commission held a public hearing on the proposed designation of this historic district (Item No. 8). The hearing was duly advertised in accordance with the provisions of law. Ten people spoke in favor of designation including Councilperson Kathryn Freed and representatives of Manhattan Borough President Ruth Messinger, the New York Chapter of the American Institute of Architects, the Alliance for Downtown New York, the Historic Districts Council, the New York Landmarks Conservancy, and Heritage Trails New York. Four speakers representing property owners in the district expressed concerns about the proposed designation and its timing. The hearing was continued to February 13, 1996 (Item No. 2). At that continued hearing, three property owners spoke in support of the designation. One property owner and his representative continued to express concerns about the designation. The Commission has received letters and other communications supporting this designation.

STONE STREET HISTORIC DISTRICT BOUNDARIES

The Stone Street Historic District consists of the area bounded by a line beginning at the northwestern corner of Pearl Street and Hanover Square, then extending southwesterly along the northwestern curbline of Pearl Street, northwesterly and northerly along the western property line of 75 Pearl Street/aka 42 Stone Street (a portion of Block 29, Lot 19), northeasterly across Stone Street, northwesterly along the southwestern property line of 21-23 South William/aka 45-47 Stone Street, northeasterly along the southeastern curbline of South William Street to the southwestern lot line of Block 29, Lot 36 (1 William Street), southeasterly along the southern property line and northeasterly along the southeastern lot line of Block 29, Lot 36 (1 William Street), southeasterly across Stone Street and southeasterly along the southwestern curbline of Hanover Square, to the point of beginning, Borough of Manhattan.

INTRODUCTION

The Stone Street Historic District, consisting of some fifteen buildings and dating in large part from the late 1830s, is characterized by a rare surviving cluster of early nineteenth-century commercial structures, complemented by several picturesque early twentieth-century buildings designed by prominent architects. The low-scaled buildings form an enclave distinct from the surrounding twentieth-century skyscrapers of the Financial District, and are sited on narrow winding streets originally laid out by the Dutch colonists. All of the narrow streets encompassed within or defining the proposed historic district — including Pearl, South William, and Stone streets, Hanover Square, Coenties Alley, and Mill Lane — are part of the designated Street Plan of New Amsterdam and Colonial New York and reinforce the district's special sense of place.

The area of the district had a significant mercantile and residential history in the seventeenth and eighteenth centuries in association with the Dutch, English, and Jewish communities. Following the Great Fire of 1835, which leveled the greater part of lower Manhattan south of Wall Street, this neighborhood was rebuilt with store and loft buildings then primarily occupied by drygoods merchants and importers. Remarkably, a group of those four- and five-story structures, which extend through the block, survive in the district. They retain their austere Greek Revival shopfronts of

granite piers supporting continuous granite lintels; their simple upper facades of brick, crowned by restrained cornices, have rectilinear openings with stone lintels and sills. The Stone Street Historic District forms only one of three significant surviving enclaves (along with South Street Seaport and the Fraunces Tavern Block Historic Districts) of these Greek Revival store and loft buildings in lower Manhattan. Anchoring the district at its northeast end is the brownstone-faced Anglo-Italianate India House, a designated New York City Landmark. Built in 1851-54 for the Hanover Bank, an institution historically tied to the adjacent commercial district, it was later significant as the first major home of the New York Cotton Exchange (1872-85). It is one of the few banking house buildings to survive from that era.

During the early twentieth century, with the area desirable for office use, real estate operator Amos F. Eno, also a noted collector of early views of New York, sparked the picturesque transformation of South William Street by commissioning from architect C.P.H. Gilbert the fanciful reconstruction of two buildings in the then-fashionable and historically evocative neo-Dutch Renaissance style. No. 13 South William Street was built in 1903 and No. 15 South William Street dates from 1908-09. Handsome details include the signature Dutch stepped gables, fenestration with keyed surrounds, and distinctive metalwork. Contemporary with these two buildings is No. 17 South William Street, built in 1905-06 and designed by Edward L. Tilton in the neo-Renaissance style. As marine insurance underwriters invested in the neighborhood, several other projects followed, including a small neo-Gothic office building (9-11 South William Street, 1924-29) and a neo-Tudor athletic club (21-23 South William Street, 1927-28). Both were designed by William Neil Smith and feature leaded-glass windows and prominent slate-covered mansard roofs. These early twentieth-century buildings survive largely intact, complementing and enhancing this distinct section of the city.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE STONE STREET HISTORIC DISTRICT

Early History¹

Seventeenth-Century Street Pattern

When the Dutch West India Company established Nieuw Amsterdam at the southern tip of Manhattan, native Indian paths, topographical features, and an organic pattern of growth determined its settlement's physical development. Most of the street pattern which evolved south of today's Wall Street was designated a New York City Landmark in 1983. That portion which survives in the Stone Street Historic District has been in evidence more or less since the 1640s, when two parallel rows of plots were granted by the Company to the first European property owners. Wessel Evertsen, Thomas Willett, and Richard Smith owned the largest tracts. Between the two rows was today's Stone Street, originally called Hoogh Straet (High Street) by the Dutch, which led from the settlement at New Amsterdam up the eastern shoreline of the island to modern Dover Street, where the Long Island ferry embarked.

Around 1656 Hoogh Straet was shifted about twenty to twenty-five feet to align it with Brouwer Street, the extension of Hoogh Straet west of the Gracht (later, Broad Street) and which in

¹ LPC, *Street Plan of New Amsterdam and Colonial New York*, LP-1235 (New York: City of New York, 1983); Diana diZ. Wall, "The Excavations in Stone Street," in Nan A. Rothschild, Diana diZ. Wall (Rockman), and Eugene Boesch, "The Archaeological Investigation of the Stadt Huys Block: A Final Report," typescript submitted to the LPC in 1987, 270-271, 288-289, 297, 307-308. Eugene Boesch, Diana diZ. Wall, and Nan A. Rothschild, "Early Ground Surfaces," in "The Archaeological Investigation ...," 321-324, notes that the original seventeenth-century surface of Stone Street is six-and-one-half to seven feet below the modern surface. See also I.N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909* (New York: Robert H. Dodd, 1915-1928), vol. II, Map of Dutch grants, compiled by J.F. & C.H. Macarthy; vol. III, 996, 998, 1001-1002, 1006-1007, 1010; Henry Moscow, *The Street Book: An Encyclopedia of Manhattan's Street Names and Their Origins* (New York: Hagstrom, 1978), 40, 56, 82, 94.

Maps and other graphic materials provided much information for this account, including several published in Stokes, vol. I: "Afbeeldinge van de Stadt Amsterdam in Nieuw Nederlandt [The Castello Plan — 1660], reproduced as pl. 10 A-b; John Miller, "New Yorke considered and improved Anno D.ni 1695," British Museum, Additional MS. No. 15490, as pl. 23a in Stokes; William Bradford?, "A Plan of the City of New York," [c. 1730], as pl. 26 in Stokes; and B. Taylor, "A New & Accurate Plan of the City of New York in the State of New York in North America" (1796), as pl. 64. See also: William Perris, *Maps of the City of New York* (New York: William Perris, 1857-62), pl. 1; *Atlas of the Entire City of New York* (New York: George W. Bromley & E. Robinson, 1879), pl. 3; *Atlas of the City of New York and Part of the Bronx* (New York: E. Robinson, 1885), pl. 1; *Atlas of the City of New York, Borough of Manhattan*, vol. 1 (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 1; *Atlas of the City of New York, Borough of Manhattan*, vol. 1 (Philadelphia: G.W. Bromley & Co., 1931-61), pl. 1; *Insurance Maps of the City of New York, Borough of Manhattan*, vol. 1S (New York: Sanborn Map Co., 1923-95), pl. 2.

1658 became the first paved street in Nieuw Amsterdam.² Following the British conquest of the colony, the name Hoogh Street was translated to High Street, and then called Duke Street, for the Duke of York. Levelled in 1771 and surveyed in 1790, it was renamed Stone Street in 1794 as New Yorkers abandoned reminders of British rule. In the earliest period of European settlement, the east side of today's historic district was the East River shoreline; it was known at first as "The Strand" and "The Waal," and then as Dock Street (or Great Dock Street) from 1687. In 1794 the name Pearl Street (after the mother-of-pearl oyster shells found at the water's edge) was extended from the segment of the thoroughfare nearest the Battery to the portion of the street now in the district.

Today's South William Street, known in its earliest years as Slyck Steegh (meaning muddy lane) and Glaziers Street, was an irregular and, at points, narrow passage, and subsequently called Mill Street for the succession of mills located there; alternate names were Jews Alley and Synagogue Alley (see below), before it acquired its present name in 1838, in honor of William Beeckman, a prominent early settler of Nieuw Amsterdam. Connecting Hoogh Straet and the waterfront was a passage historically known as Hall Lane, State House Lane, or City Hall Lane (after the site of the Stadt Huys, or City Hall, located just outside the historic district) and later, until its disappearance in the late twentieth century, called Coenties Alley, reported to be a diminution of the names of early occupants Conraet and Antje Ten Eyck. At the northern boundary of the district, a large open area called simply "the slip" in 1695, acquired the name Hanover Square prior to 1730, in honor of the British royal family.

The famous Castello Plan of lower Manhattan, dating from 1660 and depicting the street pattern described above (though with somewhat idealized street configurations), illustrates the buildings which lined the west side of today's Stone Street and part of the east side of that street; others were scattered elsewhere in the district. All appear to be modestly-sized structures with traditionally Dutch end-facing gables, except for one large, hipped-roof building (N-14 on Stokes's annotated Castello plan), which at that time was the home of Wessel Evertsen, a sloop captain for the Dutch West India Company. Those houses shared their walled sites with gardens and orchards.

English Influx

In 1664 the English seized control of the settlement and began to assert their own culture, which at first blended with the Dutch presence and eventually nearly eradicated it. By the late seventeenth century,³ the part of New York described above was known as the "English Quarter," after the numerous British merchants who lived there, forming an enclave within a town still heavily

² The paving of Brouwer Straet was financed when residents of the street agreed to pay additional taxes dedicated particularly for that public improvement. According to research by Courtney A. Haff, a municipal finance banker at W.R. Lazard, Laidlaw & Mead, Inc., this event "marks the beginnings of a public commitment to the city's infrastructure." See "History Lesson," *Grant's Municipal Bond Observer*, Mar. 24, 1995; and Courtney A. Haff, "Paving Stone Street: Tracing the Public Financial Beginnings of New York City's Public Infrastructure and Understanding Its Economic and Cultural Importance Today," typescript in the LPC Research file.

³ Nan A. Rothschild, *New York City Neighborhoods: The 18th Century* (New York: Academic Press, Inc./Harcourt Brace Jovanovich, 1990), 12, 57, 121, and Appendix 1. Virginia D. Harrington, *The New York Merchant on the Eve of the Revolution* (New York: Columbia University Press, 1935), 11-15.

Dutch in its population and culture. Located near the meat market at Old Slip and the fish market at Coenties Slip, it was home to the city's largest concentration of merchants. In 1703 occupants included merchants, most of whom owned their homes; artisans such as a silversmith and a blacksmith; and at least one highly significant figure, William Bradford, who had established the colony's first printing press on Pearl Street. Historian Virginia D. Harrington identifies at least eight prominent families among New York's colonial population — Livingston, Bayard, De Peyster, Rutgers, Duyckinck, Cruger, Bache, Gouverneur, and Remsen — who at one time or another owned property in today's historic district.

A Jewish Community

Furthermore, the ethnic mix of people in the neighborhood extended beyond the British and Dutch; deeds for properties on and near Stone Street list many important Jewish families — Levy, Seixas, and Judah among them.⁴ Their association with the neighborhood is not surprising: Congregation Shearith Israel (later also known as the Spanish and Portuguese Synagogue and now located on Central Park West at West 70th Street), was for many years located on the west side of Mill (now South William) Street, just to the west of the historic district. The oldest surviving Jewish congregation in North America, having held its first religious services clandestinely in 1654, Shearith Israel had occupied a frame structure on the west side of Mill Street by 1695. In 1728-30, adjacent to the older building, the congregation erected a brick synagogue, the first building in this country constructed specifically to serve that purpose; New York's sixth oldest house of worship, it was for nearly a century the city's only synagogue. The site was leased from John Harpendingh, who also owned property in the historic district. A ritual bath and a water pump were built adjacent to the synagogue, which was abandoned in 1834 and subsequently demolished.

Leaders of the synagogue also played important roles in the early history of the historic district and of the city at large. Alexander Zuntz, who lived in and owned a house at 83 Pearl Street, kept the British soldiers from confiscating the synagogue during the wartime occupation of the city, later became a president of the congregation, and was among the founders in 1792 of the Stockbrokers Guild (out of which grew the New York Stock Exchange). The rabbi of Congregation Shearith Israel and the chief spokesman for American Jewry at that time, Gershom Mendes Seixas (1746-1816), who was associated with the property at 59 Stone Street, ardently advocated independence from the British and was among the city's earliest philanthropists and civic leaders.

At the time of the American Revolution,⁵ the area of today's historic district had become even more socially and economically heterogeneous. Residents in 1789 included — besides a few merchants, an attorney, the previously mentioned rabbi Seixas, and Mrs. Hoffman (described as a

⁴ Stokes, III: 929. Harrington, 15. Bernard Postal and Lionel Koppman, *Jewish Landmarks in New York* (New York: Hill & Wang, 1964), 18-19, 60, 93, 108-109, 120. Gerard R. Wolfe, *The Synagogues of New York's Lower East Side* (New York: New York University Press, 1978), 3-11, claims that the first synagogue was in the upper level of a windmill. Gerald Bernstein, "Two Centuries of American Synagogue Architecture," in *Two Hundred Years of American Synagogue Architecture* (Waltham, Mass.: The Rose Art Museum of Brandeis University/American Jewish Historical Society, 1976), 9-10. For the historical context of Jews in New York City, see *Encyclopedia Judaica*, vol. 12 (Jerusalem: Encyclopedia Judaica, 1971), esp. 1062-1070.

⁵ Rothschild, *New York City*, Appendix 2.

"gentlewoman") — shopkeepers and grocers; those associated with sea trades, such as a pilot and a sailingmaster; craftsmen, including a cooper, a tailor and a soapboiler; and a boarding mistress.

Late Eighteenth and Early Nineteenth Century

As New York grew, the neighborhood changed. Slowly, New Yorkers extended the East River shoreline outward by means of landfill from the eastern edge of today's historic district. During the late seventeenth century, the land's edge was today's Water Street; by the mid-eighteenth century, Front Street had been created and in the 1790s, South Street appeared. Meanwhile, the district evolved from a socially exclusive neighborhood to one with a mixture of dwellings with ground-story shops and dwellings occupied solely by businesses. An 1812 directory indicates that residents pursued occupations similar to those characteristic of the district in earlier years (merchants, mariner, cooper, grocer, and carpenter), but many houses had been subdivided for multiple occupancy. Prior to the mid-1830s, the district retained several residences and at least two boardinghouses, but merchants had converted many old dwellings for commercial use. Occupants of the converted dwellings included firms dealing in drygoods, hardware, and shoes, and many merchants otherwise unidentified.

During the 1820s and early 1830s, lower Pearl Street, which was convenient to the East River docks where imports arrived, became the city's center for drygoods. Drygoods merchants attended auctions where the large amounts of imported textiles were quickly distributed. Merchants typically owned and occupied buildings where manufactured goods (like textiles) were stored prior to sale.⁶

According to references in deeds dating from the 1820s, buildings erected expressly for commercial purposes were being built on Stone Street at that time. No visual resources have been found to document the appearance of buildings in the district prior to the major changes of the 1830s; however, like the contemporary buildings in what is now the South Street Seaport Historic District, these would have been constructed of handmade bricks and trimmed in brownstone. Furthermore, archaeological research reveals that the sidewalk was paved with brownstone slabs, and the curbstone was composed of pieces of cut bluestone, about six inches wide and three inches thick, which were set on their sides; separating slab and curb were pieces of brick set on their sides and laid in a line.⁷

Despite the changing economic and physical conditions of the historic district during the nineteenth century, New York's most successful real estate investors (such as John Jacob Astor, Peter Lorillard, Amos R. Eno, George Ehret, and the Cutting family) continued to acquire property in the

⁶ The term drygoods refers to textile fabrics (made by the processes of weaving, felting, knitting, braiding, or netting) and related items. Technically, a merchant is one who buys and sells goods for profit, but in the nineteenth century the term also had a popular meaning: merchants were the commercial, financial, social, and political leaders of the city, recognized as highly-respected, wealthy citizens. LPC, *Tribeca East Historic District Designation Report*, LP-1711 (New York: City of New York, 1992), 10, 15.

⁷ Wall, "The Excavations in Stone Street," 288-289. Ellen Fletcher Rosebrock, *Counting-house Days in South Street; New York's Early Brick Seaport Buildings* (New York: South Street Seaport Museum, [1975]), 18-19.

district, which helped support the business activities of larger buildings in other business districts further uptown.

The Great Rebuilding⁸

The 1835 Fire

An event of enormous consequence struck lower Manhattan in December 1835. Recorded as an "unparalleled Calamity" by former mayor Philip Hone,⁹ a conflagration, which spread from Merchant Street southward through the historic district to Coenties Slip, destroyed nearly one half of the First Ward, about 700 commercial buildings of four and five stories. The increasing commercialization of lower Manhattan, combined with the impact of the Great Fire, is displayed in the sharp rise in the number of new buildings between 1834 and 1836.¹⁰ The First Ward had 43 new buildings in 1834, about 100 in 1835, and over 600 in 1836. Of the new structures erected in 1834, the majority were two- and three-story brick dwellings, while following the fire a large proportion were four- and five-story brick "stores."

After the fire, owners built or (in a few cases) rebuilt commercial buildings they called "warehouses" or "stores," defined by the *Commercial Advertiser* (December 1835) as "buildings constructed or used principally for purposes of receiving, selling or storing goods, wares or merchandise therein." Today the phrase "store and loft buildings" is used to identify these commercial structures. In those days such buildings housed "countinghouses" or businesses which would by the mid-nineteenth century be called "offices." Businesses displaced by the fire remained scattered for a while; eventually the majority of drygoods firms settled in the newly commercialized area around Worth Street (today, the Tribeca South and Tribeca East Historic Districts) and the Stone Street neighborhood would attract a wider variety of businesses. Merchants and dealers in drygoods and hardware continued, but occupants new to the district included importers, fancygoods dealers, and a crockery concern. As the nineteenth century progressed, the district became a focus of importers, a considerable number dealing in goods from Central Europe. Other occupants were commission merchants and businesses which sold crockery, lighters (barges for loading freight onto ships), glass, umbrellas, and liquors.

Greek Revival Commercial Buildings

The rebuilding of Stone, South William, and Pearl Streets totally transformed those streetscapes. The new store and loft buildings which survive from that period completely fill the footprint of their through-the-block lots; most are between twenty and thirty feet wide and between seventy and eighty feet deep. Due to the curvature of South William and Stone streets, the lots are

⁸ Diana diZ. Wall, "The Excavations in Stone Street," 271.

⁹ Philip Hone, *The Diary of Philip Hone*, ed. Allan Nevins, vol. I (New York: Dodd, Mead & Co., 1927), 185-191. See also *A History of Fifty Feet in New York at Wall & William Streets* (New York: Bank of America, 1926), 46-47.

¹⁰ *New-York As It Is, In 1835* (New York: J. Disturnell, 1835), 22; *New-York As It Is, In 1837* (New York: J. Disturnell, 1837), 20.

not truly rectangular, but are slightly irregular in shape. Depending on the businesses occupying the buildings at any given time, the main addresses could be on any of these three streets. A few buildings were occupied by two businesses simultaneously, one with an address on Stone Street and the other with an address on either Pearl Street or South William Street.

Unlike the simple commercial buildings and converted dwellings they replaced, the new structures reflected the popularity of the grand Greek Revival style, inspired by Greek antiquity and adapted to a commercial formula.¹¹ Noted architect Ithiel Town designed the first commercial structure in that style — the Lewis and Arthur Tappan store (1829) on Pearl Street — which served as the prototype for New York warehouses for a generation. Soon after the Great Fire, Greek Revival buildings began to line the streets of lower Manhattan. By the 1830s other professional architects were involved in the design and supervision of warehouses. Sometimes they prepared plans which they sold to builders, who in turn would contract with others for labor and materials. Alternatively, the architects supervised projects from design through construction, as Alexander Jackson Davis and Russell Warren advertised following the fire and as documents show other architects doing. No documentation has connected any Greek Revival building in the district to the work of any specific architect or builder.

Design of New Shopfronts

Replacing the arcaded bases of earlier commercial edifices, the new first-story shopfronts, built of New England granite, had a trabeated arrangement, consisting of smooth piers, generally with simple Tuscan capitals, which supported an austere lintel. Monolithic granite columns had been used in the 1820s on the facade of the Wall Street Merchants' Exchange and by the early 1830s the quarrying and water transportation of granite had become routine. The dissemination of trabeated granite shopfronts promoted a new exuberance in commercial display as larger openings invited merchants to display their wares near the well-lighted fronts of their buildings. Ground-story openings, reached by two or three granite steps, contained double-hung wood sash windows and pairs of paneled and glazed wood doors beneath glazed transoms. Iron-railed areaways and lean-to hatchways with iron doors provided access to vaults below the street surface.

Design of Upper Stories

Unlike the earlier buildings faced in handmade (and thus slightly varying) brick, the new buildings featured upper stories faced in bricks imported from other locations around the Northeast¹² and made by a hand-powered brick-molding machine responsible for the units' strong red color and perfect lines. Like the first-story apertures, windows at the upper levels became larger, and had granite sills and lintels. Typically they held double-hung wood sash (of six-over-six or another multi-pane configuration) and were covered with iron shutters the hinges of which were attached to pintles, metal pins affixed to the vertical surface. Exterior signs were applied to the brick wall or granite shopfront lintel, or painted directly onto the granite piers. A standard brick cornice was composed of a slightly raised panel, nearly spanning the width of the building, and surmounted by a projecting

¹¹ Rosebrock, 19-35; LPC, *South Street Seaport Historic District Designation Report*, LP-0948 (New York: City of New York, 1977), 6.

¹² Typically, they were shipped in from Philadelphia, New Jersey, Albany, or Baltimore.

course of bricks, and sometimes additionally by a course of alternating projecting bricks, which gave the appearance of dentils; cornices terminated in a gutter board. The availability of better roofing materials and the decreasing size and relocation of hoistway wheels permitted the abandonment of peaked roofs in favor of an almost flat profile, in which two slopes rose from the front and back walls and met at a peak along the middle of the building. Adjacent buildings shared party walls, which terminated slightly above the sloped roofs and which coincided, at the roof, with brick chimneys and, on front and rear walls, with downspouts leading from the gutters atop the cornices.

During this period several residents of Stone Street petitioned the Common Council to have their street widened and graded from Broad to William Streets; the project was begun in 1838, following the rebuilding on many lots of structures destroyed by the Great Fire. (A map once known to exist which showed the work to be done has not been found.) In 1877-78 the New York Elevated Company erected its East Side Third Avenue line along Pearl Street, dominating that streetscape for the next eighty years.¹³

Of the nearly ubiquitous Greek Revival store and loft buildings of lower Manhattan, only three significant clusters remain, now all grouped within three historic districts: the South Street Seaport, the Fraunces Tavern Block, and Stone Street. Other mercantile districts in Manhattan are of later date and contain buildings erected in periods during which other styles were fashionable. Although the Greek Revival buildings which survive in the Stone Street Historic District retain their essential architectural character, all have some alterations, including the replacement of first-story infill; removal or cutting back of granite steps; painting the granite and brick surfaces; the addition of iron fire escapes; removal of iron shutters; and replacement of window sash.

Other nineteenth-century buildings

Hanover Bank

Following the erection of the mercantile structures of the 1830s, New York builders turned to the more elaborate Italianate or Anglo-Italianate style, based on contemporary English interpretations of Renaissance Italian palaces. An outstanding example of that style is the Hanover Bank (now India House), located at the northern boundary of the historic district. Built in 1851-54 and an individually designated New York City Landmark, it is the sole survivor in lower Manhattan of a building type which at one time characterized the streetscapes of the Wall Street financial district. The original bank building is a three-story brownstone-fronted structure on a slightly raised basement; its symmetrical principal facade features a prominent Corinthian entrance portico, and window surrounds which diminish in grandeur from segmentally-arched pediments on brackets at the first story to simple moldings at the third story. The modillioned cornice originally supported a balustrade, now removed. Side facades closely resemble the detailing of the front. From its

¹³ Joseph Cunningham and Leonard O. Dehart, *A History of the New York City Subway System, Part I: The Manhattan Elms and the I.R.T.* (New York: the authors, 1976), 7.

inception in 1851, the Hanover Bank was identified with importing interests. It received a national charter in 1865 and relocated from this building in 1877.¹⁴

Subsequent owners of the building were the New York Cotton Exchange (Hanover Square was a hub of the cotton trade), W.R. Grace & Company, and India House, a businessmen's club, which remains in the building to this day. The former store and loft buildings at 95-97, 99, and 101 Pearl Street (a/k/a 60, 62, and 64 Stone Street) were gradually acquired and now share a single tax lot with the original bank building and are joined on the interior.

Until the early twentieth century, other exterior alterations to buildings within the district were minor, such as the conversion of No. 87-89 Pearl Street to offices by John Steward, a major property owner in the district for many years, and the addition of two stories to that same building in 1893.

Twentieth-century revival of the district

*The Eno family*¹⁵

The Eno family maintained a long-standing interest in what is now the Stone Street Historic District. As early as 1842, No. 61 Stone Street was owned by Amos R. Eno (1810-1898), who arrived in New York c.1830 from Connecticut; in partnership with his cousin, John Jay Phelps, he soon built up one of the city's leading wholesale drygoods houses. After dissolving the firm in 1850, Eno devoted himself to building a real estate empire, and is best remembered for constructing the fashionable Fifth Avenue Hotel (1858, now demolished). Eno's oldest son was Amos F. Eno (1836-1915), whose wholesale jobbing firm, specializing in silks and dress goods, was ruined by the Civil War. Subsequently, the son became a large holder of New York real estate and assembled a much-admired collection of prints and engravings of New York streetscapes and landmarks, including seventeenth-century Dutch views and 1860s depictions of South William Street. Amos F. Eno began the twentieth-century transformation of the Stone Street neighborhood from an underused commercial district to a picturesque enclave of small office and storage structures. During the first decade of the century, he renovated Nos. 57 and 55 Stone Street (reorienting them as 13 and 15 South William Street, respectively) and kept an office at No. 13 South William Street until his death. Known among his peers as a shrewd investor, Eno left an estate valued at \$12.2 million. Nearly half that

¹⁴ After merging with the Gallatin Bank in 1912 and the acquisition in 1925 of the Central Union Trust Company of New York, it joined Manufacturers Trust Co. in 1961 to create the city's third largest bank, the Manufacturers Hanover Trust Company. In 1991 that institution was subsumed into Chemical Bank. Moses King, *King's Handbook of New York* (Boston: Moses King, 1892), 674-675; Richard D. Hylton, "Manny Hanny": A Name for History Books," *NYT*, July 16, 1991, p. D6.

¹⁵ Amos F. Eno obituary, *NYT*, Oct. 22, 1915, p. 11; *New York Times Index: A Master-Key to All Newspapers, 1915-1923*; Henry Lane Eno, *The Eno Family: New York Branch* (N.p.: n.p., 1920), esp. 28-33; "Eno Will Contest Cost Over a Million," *NYT*, Apr. 18, 1923, p. 1 (gives a complete list of realty holdings); Frank Weitenkampf, *The Eno Collection of New York City Views* (New York: New York Public Library, 1925), 5-6, 8, 48, 56; John A. Montgomery, *Eno — The Man and the Foundation: A Chronicle of Transportation* (Westport, Conn.: Eno Foundation for Transportation, 1988), vii, 1-15, 36; William P. Eno obituary, *NYT*, Dec. 4, 1945, p. 29.

amount was in realty holdings in the New York State resort community of Saratoga and in New York City, including approximately a dozen properties on South, Front, and South William streets and Coenties Alley.

Amos F. Eno shared the office space at No. 13 with his Washington-based brother William. William P. Eno (1858-1945) had been associated with their father's real estate and building business until the elder Eno died in 1898. Thereafter, William devoted his full time and assets to promoting street traffic control systems and other transportation concerns. Honored as the "Father of Traffic Regulation," William P. Eno codified the traffic regulations and rules ("Rules of the Road") that were adopted first by New York in 1903, then by Paris (where it was called "Le Systeme Eno"), and eventually by communities around the globe.¹⁶ Eno's system contributed to Allied strategy during World War I and in 1921 he endowed a nonprofit scientific study center, the Eno Foundation for Highway Traffic Control (now the Eno Foundation for Transportation.) The height of William's activity in New York occurred just as No. 13 South William Street was undergoing renovations for the Eno family.

Amos F. Eno's investment in No. 13 South William Street slightly predated merchant Henry Schaefer's renovation of No. 53 Stone Street, work which reoriented that property as No. 17 South William Street. Though all that is known about Schaefer is that he had previously occupied sites on and around South William Street, he commissioned the redesign from architect Edward L. Tilton, whose neo-Renaissance design visually complemented the neo-Dutch Renaissance facades of Eno's architect, C.P.H. Gilbert.

*Neo-Dutch Renaissance*¹⁷

The new facades built in the district during this period by C.P.H. Gilbert are excellent and rare urban examples of American eclecticism modeled on Dutch sources. The stylistic choice was appropriate, given the Dutch colonial history of lower Manhattan —and specifically the Stone Street vicinity — and the enthusiasm with which patron Amos F. Eno collected prints of "Old New York." Furthermore, in both the United States and the Netherlands, the last half of the nineteenth century and first years of the twentieth century formed a period of inventive eclecticism, with architects reviving and transforming historic styles to evoke particular historical associations.

In the seventeenth century, Amsterdam had experienced a period of great prosperity and cultural achievement. The growth of a powerful merchant class encouraged democracy and capitalism, and builders began to emulate the architecture of Renaissance Italy. Italian designs were adapted to local needs and desires: the narrow, very tall Dutch buildings (many of which were dwellings with first-story shops) featured symmetrical facades which terminated in stepped gables or gables of unusual shapes. The brick fronts were punctured by large openings, enlivened with keyed surrounds, and decorated with other modified but ultimately classically-inspired details. Contrasting

¹⁶ He devised one-way streets, rotary traffic, safety islands, and driver hand signals; improved traffic guidance with pavement markings and signs; and promoted driver licensing, vehicle safety inspection, speed limits, and proper traffic law enforcement.

¹⁷ Various authors, *Amsterdam Architecture: A Guide*, ed. Guus Kemme (Amsterdam: Guus Kemme and Uitgeverij Thoth, 1987), esp. 25-52, 74-75.

materials provided diversity of color and texture. Eighteenth-century Dutch store and loft buildings employed similar facades, though simplified..

During the nineteenth century, Dutch architects, like designers in America and throughout the Western world, revived historic styles; the Dutch Society of Architects (Maatschappij ter Bevordering der Bouwkunst), founded in 1842, supported eclecticism beginning in 1850. From that time, the Dutch neo-Renaissance style developed slowly until it became the dominant school of Dutch architecture in the last two decades of that century. A leading proponent of the style and pupil of influential theorist Gottfried Semper, I. Gosschalk was inspired by the indigenous Dutch brick style of the sixteenth and early seventeenth century. Among the more refined revivalist architects of the time was G. van Arkel, who during the 1890s mixed late Gothic and Renaissance motifs. Their work would have been known to their American contemporaries through travel and publications.

Early-twentieth-century buildings in the district

To convert his two buildings in the district to office use, Eno hired architect C.P.H. Gilbert. A native of New York who attended Columbia University and the École des Beaux-Arts, Gilbert (1861-1952) eventually began practicing architecture in New York and by the late 1890s was receiving commissions from prominent society members. Like many of his professional peers, he was equally comfortable designing in a variety of styles, according to his clients' tastes. His most highly regarded buildings include the Beaux-Arts style Delamar Mansion (1902-05) at 233 Madison Avenue, the François I style Felix Warburg Mansion (1907-09) at 1109 Fifth Avenue, and the neo-Renaissance Otto Kahn Mansion (1914-17, with J. Armstrong Stenhouse) at 1 East 91st Street, all designated New York City Landmarks. His neo-Dutch Renaissance designs in the Stone Street Historic District, in their stylistic choice, successful compositions, and attention to detail, are typical of Gilbert's outstanding works, characterized as "scholarly, refined, and in many cases eminently picturesque,"¹⁸ in and near New York.¹⁹

Edward L. Tilton (1861-1933), the architect who in 1905-06 renovated No. 53 Stone Street into No. 17 South William Street, was a talented and prolific designer.²⁰ A native of New York, he

¹⁸ *A History of Real Estate, Building and Architecture in New York City* (1898; rpt. New York: Arno Press, 1967), 697.

¹⁹ LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*, LP-1834 (New York: City of New York, 1993), and "Architects' Appendix," *Upper East Side Historic District Designation Report*, LP-1051 (New York: City of New York, 1981); LPC, *Felix Warburg Mansion Designation Report*, LP-1116 (New York: City of New York, 1981), report prepared by Nancy J. Goeschel.

²⁰ Edward Lippincott Tilton, *The Architecture of the Argive Heraeum*, part of Charles Waldstein's two-volume work entitled *The Argive Heraeum* (Boston-New York: Houghton Mifflin & Co., 1903); *Edward Lippincott Tilton, FALA, Architect; Tilton and Githens; Boring and Tilton, Architects; New York City* ([New York: Architectural Catalog Co., 1929?]); Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey and Ingalls, (170), 601; LPC, *Upper East Side Historic District Designation Report*, 1911; Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 17, 75; James Ward, *Architects*

was an apprentice in the office of McKim, Mead & White when he met his future partner, William A. Boring. Together they attended the École des Beaux-Arts and traveled throughout Europe, before forming their own firm in 1891. Intermittent collaborators for almost fifty years, their output included diverse building types: the United States Immigration Station at Ellis Island (1897-1901, the core of the Ellis Island Historic District), the East Orange (N.J.) Town Hall, and the Brooklyn Heights Casino (1905) on Montague Street, all three inspired by the Renaissance architecture of Northern Europe. His facade for the building in the historic district is a commercial adaptation of that successful design approach. Tilton produced libraries and other public buildings in a variety of revival styles throughout the eastern half of the country, after 1920 in association with Alfred T. Githens.

In the decade following the First World War, the marine insurance industry contributed three significant additions to the district. In 1919 Chubb & Son, a prominent marine underwriting firm headquartered just outside the district at 5-7 South William Street, altered No. 87-89 Pearl Street (previously two store and loft buildings) by reorienting it toward Stone Street (No. 54) with a new facade in the neo-Renaissance style, by architect Arthur C. Jackson (1865-1941).²¹ Jackson, born in Utica, New York, and educated at Harvard and Columbia Universities and at the École des Beaux-Arts, worked for the prominent firms of Carrère & Hastings and LaFarge & Morris before establishing his own practice in 1911. Among his many residential designs are townhouses in the neo-Federal and other revival styles, several of which are now located in the Upper East Side and Expanded Carnegie Hill Historic Districts. In addition, two large projects flanking the western block of the district were commissioned by William H. McGee & Company. Between 1924 and 1929, the two former store and loft buildings at 59 and 61 Stone Street were transformed into a mansarded neo-Gothic office building known as No. 9-11 South William Street (aka 9 Mill Lane) and characterized by its almost cagelike exterior. Through its affiliate, the Adriaen Block Realty Corp., the McGee firm also erected a private club, called Block Hall, reorienting Nos. 45 and 47 Stone Street as No. 21-23 South William Street. The neo-Tudor exterior features projecting porches, a steeply pitched roof, and an abundance of details in varied materials, making it among the most striking in the district. These two designs are perfectly in keeping with the picturesque, eclectic grouping of buildings developed after the turn of the century along the curve of South William Street. Both are the work of architect William Neil Smith (1878-1934).²² A native of Brooklyn, Smith maintained a Manhattan office from 1903 until the time of his death. His other works in New York City include the National Theatre (1920, later the Billy Rose, now the Nederlander Theatre).

in Practice in New York City, 1900-1940 (New York: Committee for the Preservation of Architectural Records, 1989), 9, 78; LPC, *Ellis Island Historic District Designation Report*, LP-1902 (New York: City of New York, 1993), esp. 17-18.

²¹ Arthur C. Jackson obituary, *NYT*, Apr. 8, 1941, p. 26; LPC, *17 East 70th Street House Designation Report*, LP-0848 (New York: City of New York, 1974); LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; and *Expanded Carnegie Hill Historic District Designation Report*.

²² "Smith, William Neil," *Who's Who in New York (City and State) 1929*, ed. Winfield Scott Downs (New York: Who's Who Publishing, 1929), 1586; William Neil Smith obituary, *Architectural Forum* 60 (Feb. 1934), 10; Mary C. Henderson, *The City and the Theatre* (Clifton, N.J.: James T. White & Co., 1973), 212; Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd ed. (New York: Harcourt Brace Jovanovich, 1988), 233.

Later changes²³

1930s

A collection of photographs taken for taxation purposes in about 1940 reveals that the building exteriors, particularly their first stories, survived fairly intact: paired doors with glazed panels and transoms; double-hung windows; signs painted directly onto the piers; granite steps; and wooden basement hatches. The streets were paved in asphalt block and the structure for the elevated train remained, though it was about to be dismantled.

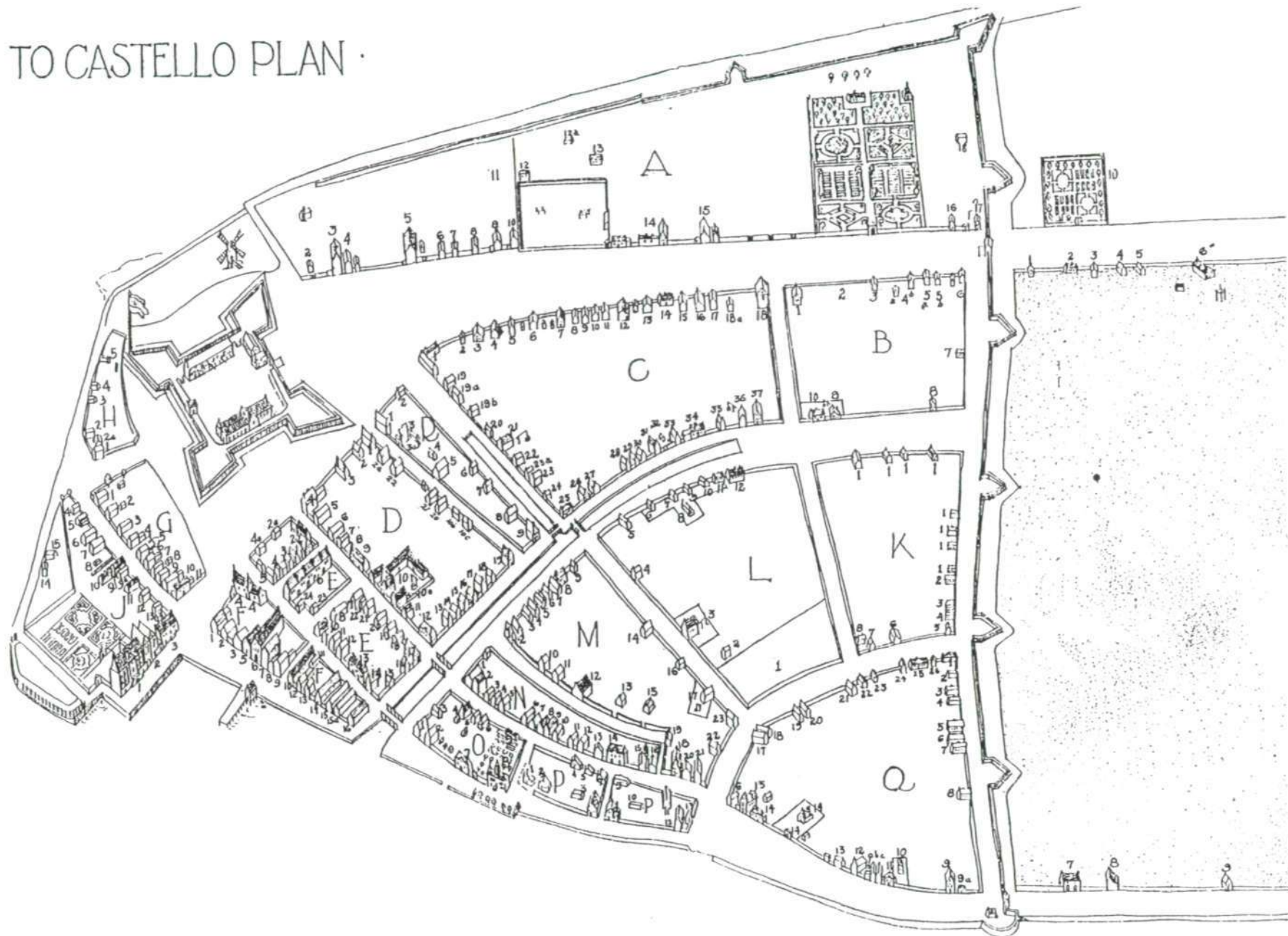
Recent History

By the 1970s the neighborhood was economically depressed and on the verge of changes which challenged the historic integrity which had survived for so long. A six-story office and storage building (1929, Harry Tanenbaum) at 75 Pearl Street/42 Stone Street was demolished in 1971-72. The southern portion of Stone Street between Broad and William, just south of the district, was closed and demapped by action of the Board of Estimate in 1980. That portion of Stone Street was incorporated into a consolidated zoning lot where the Goldman Sachs Building (1983, Skidmore, Owings & Merrill) at 85 Broad Street now stands and indicates the path of Stone Street by special paving in its lobby. Coenties Alley, which ran between Stone and Pearl Streets, was demapped and relocated northward at the same time. In 1982 Stoneview Realty hired Frank P. Farinella to alter No. 77 Pearl Street/44 Stone Street; reduced from five to two-and-one-half stories, it was largely rebuilt with a "colonial" exterior that does not reflect the overall architectural character of the district. The brick-paved plaza just to the south of this building, with the official address of 75 Pearl Street, was constructed in 1983 in conjunction with the plaza surrounding 85 Broad Street.

²³

LPC, *Street Plan of New Amsterdam and Colonial New York Designation Report*.

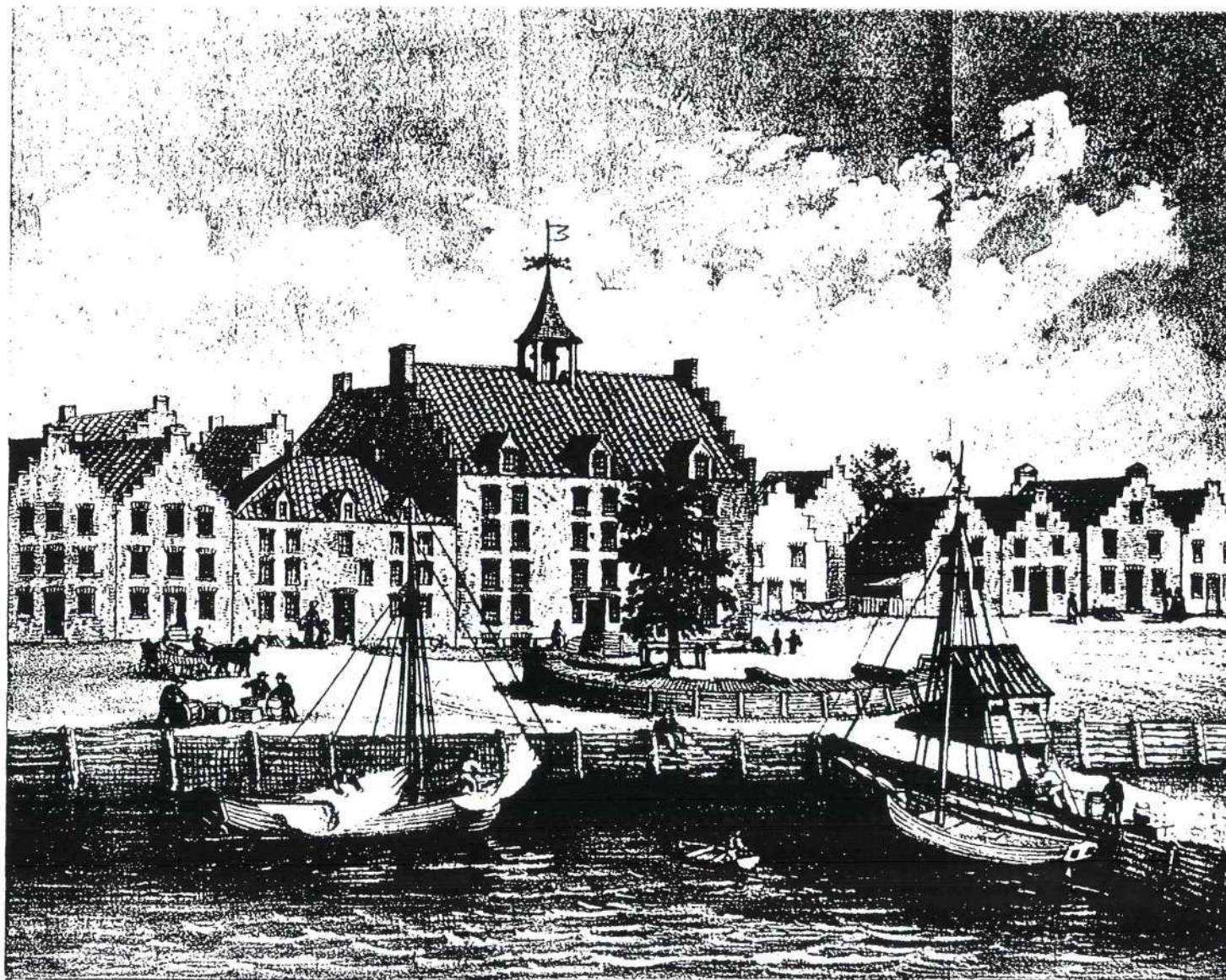
KEY TO CASTELLO PLAN



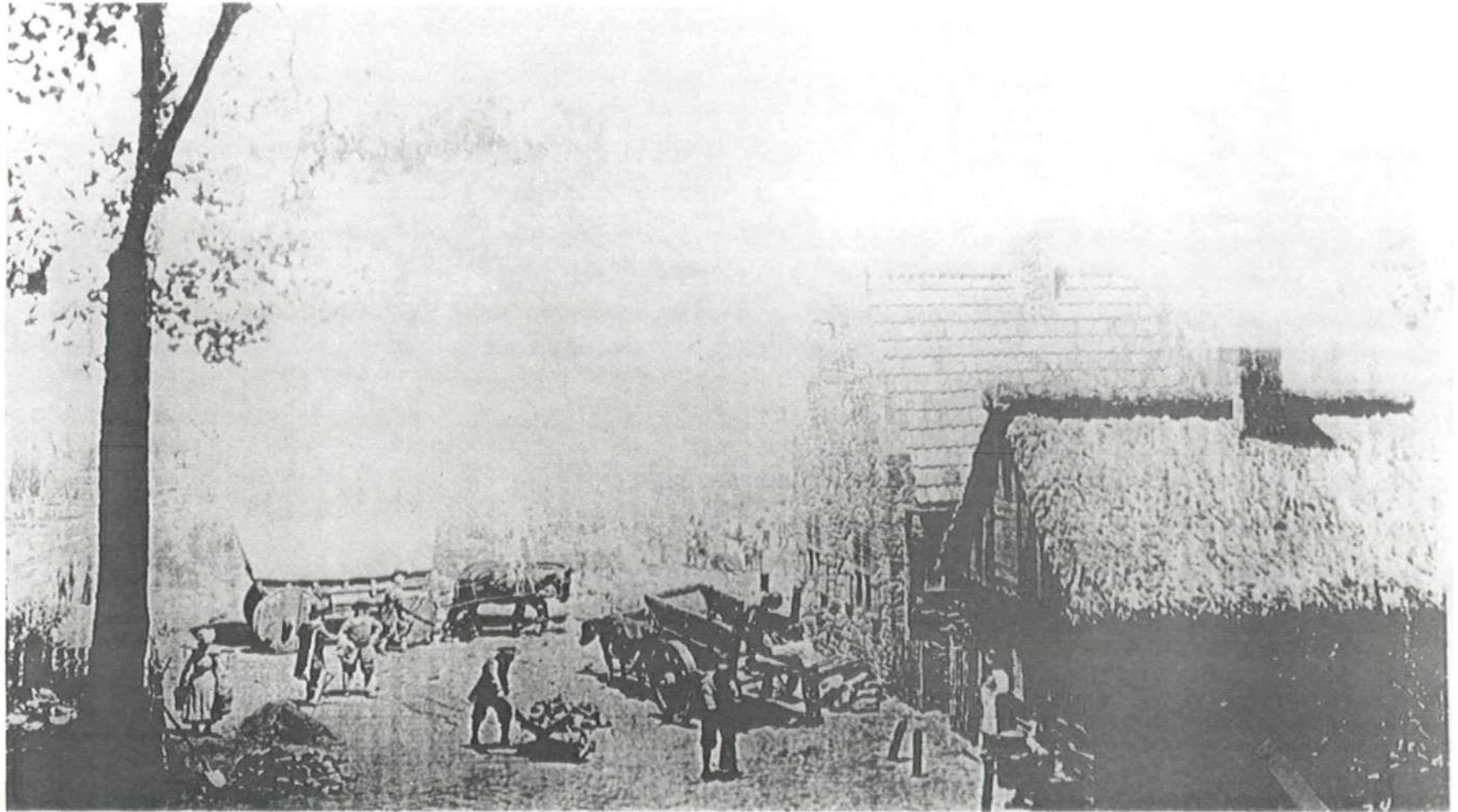
Manhattan in 1660 (area of the historic district is at the center bottom of the map)

Redrafted "Key to the Castello Plan" (original c. 1665-70)

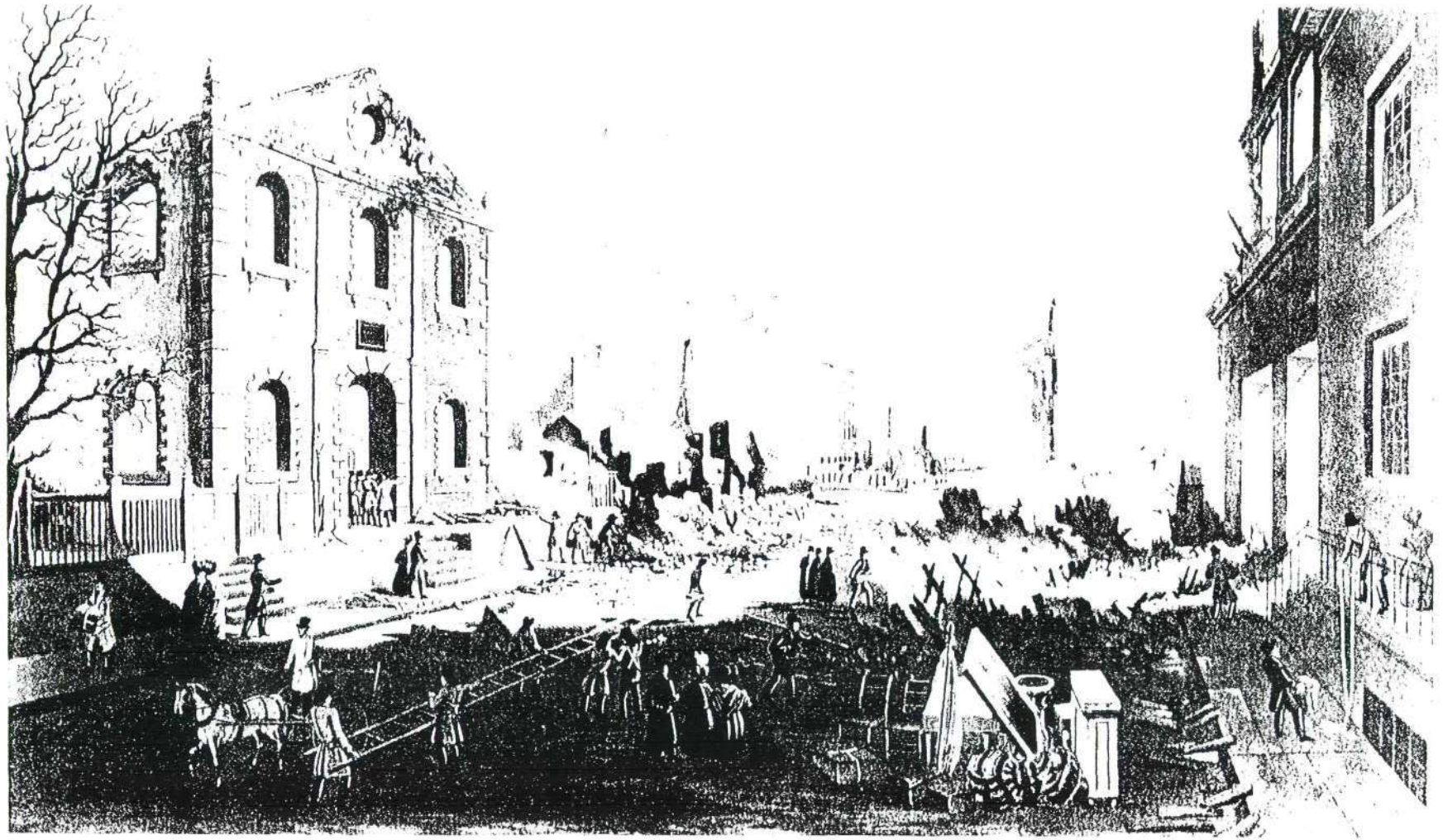
Source: Stokes, *The Iconography of Manhattan Island II*: C. Plate 82-e



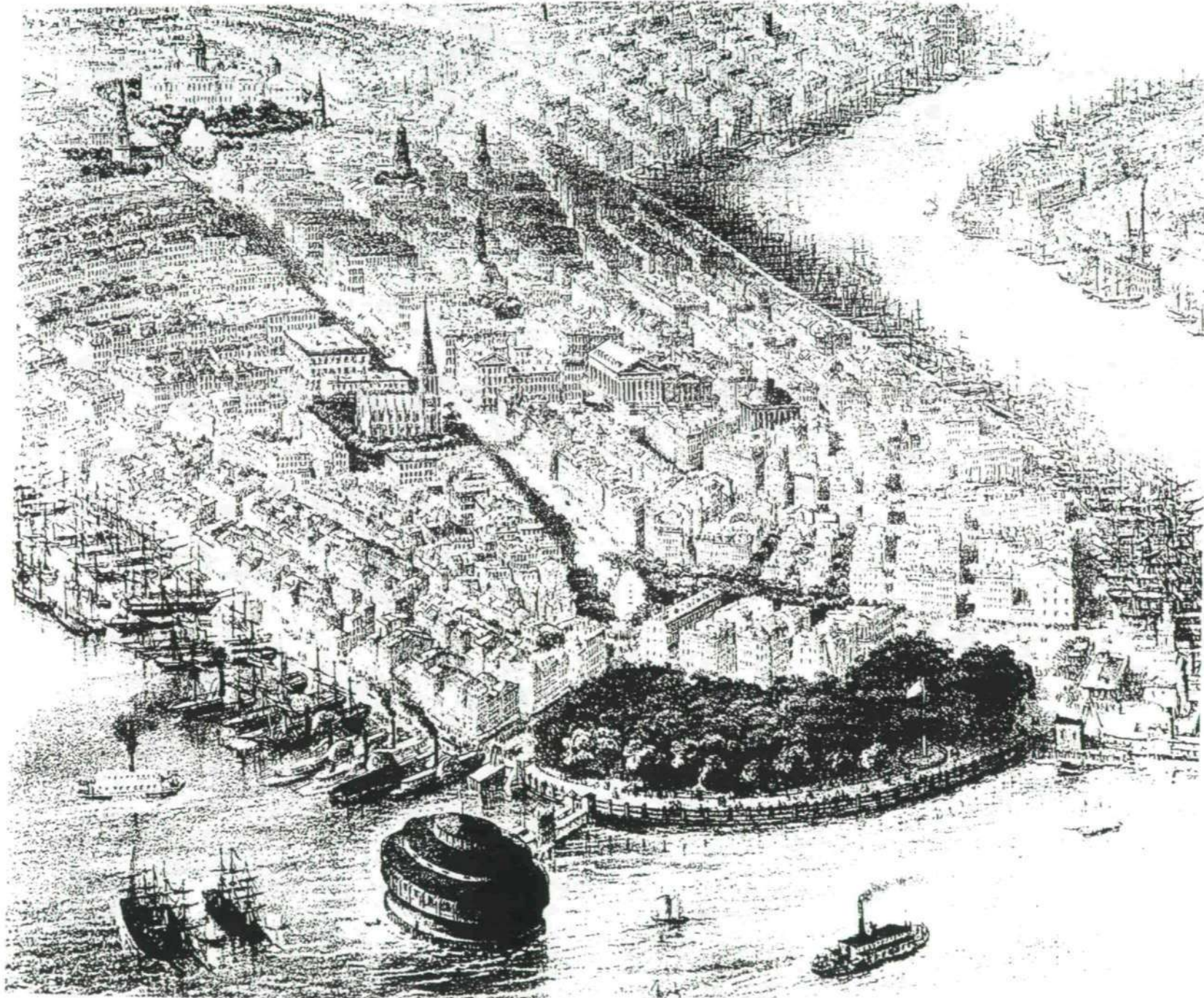
The Stadt Huys and Pearl Street in 1679 (area of the historic district is to the right)
Brevoort Redraft (1867) of Labadist General View
Source: Stokes, *The Iconography of Manhattan Island I*: plate 20-b



Stone Street in 1689
Source: Museum of the City of New York



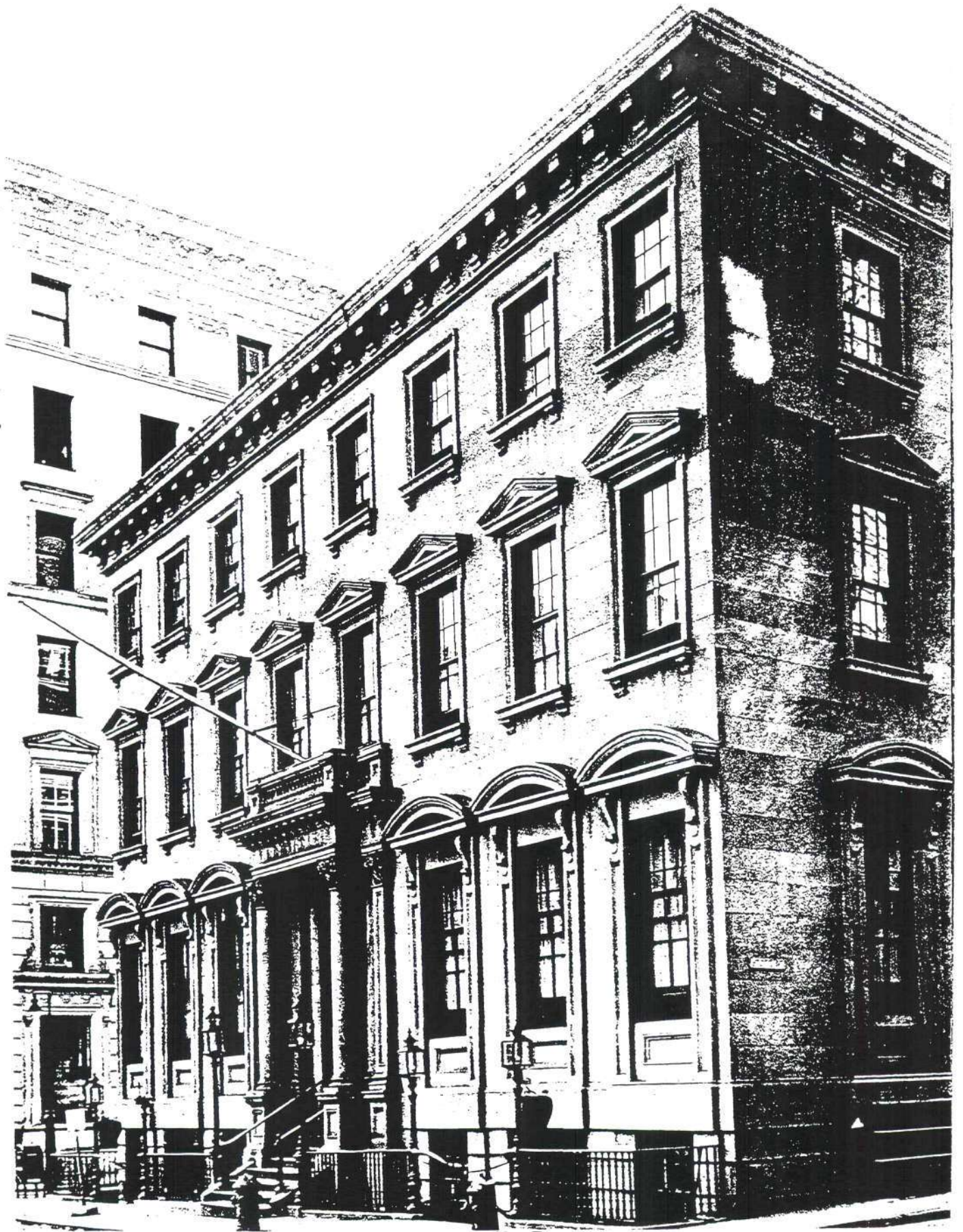
"View of the Ruins After the Great Fire in New York" (1835), from Exchange Place
Engraving by W.J. Bennett
Source: Museum of the City of New York



Panoramic view of lower Manhattan (1850)

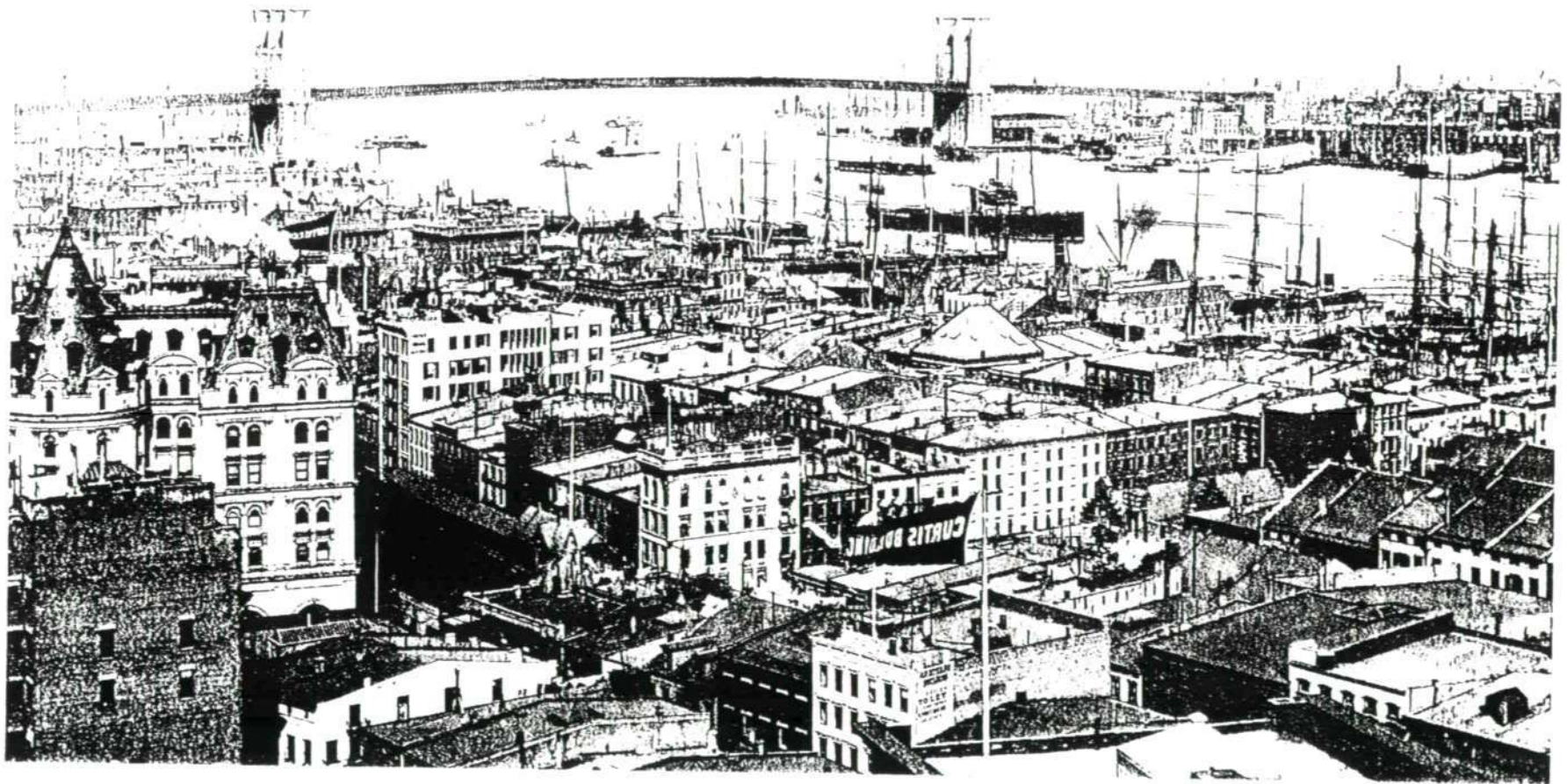
area of the historic district is to the right, above Battery Park

Source: *Illustrated London News*, in Leonard Levinson, *Wall Street: A Pictorial History*

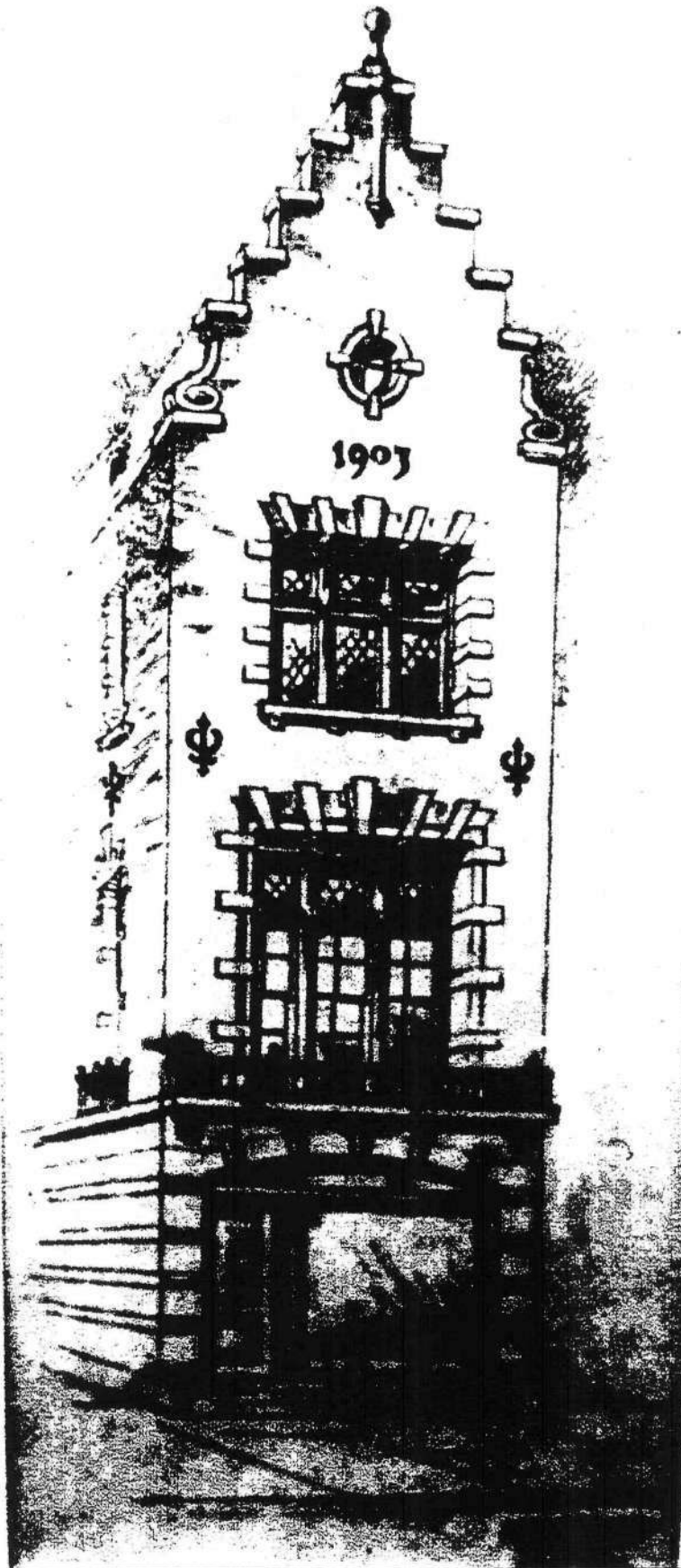


Hanover Bank (India House)

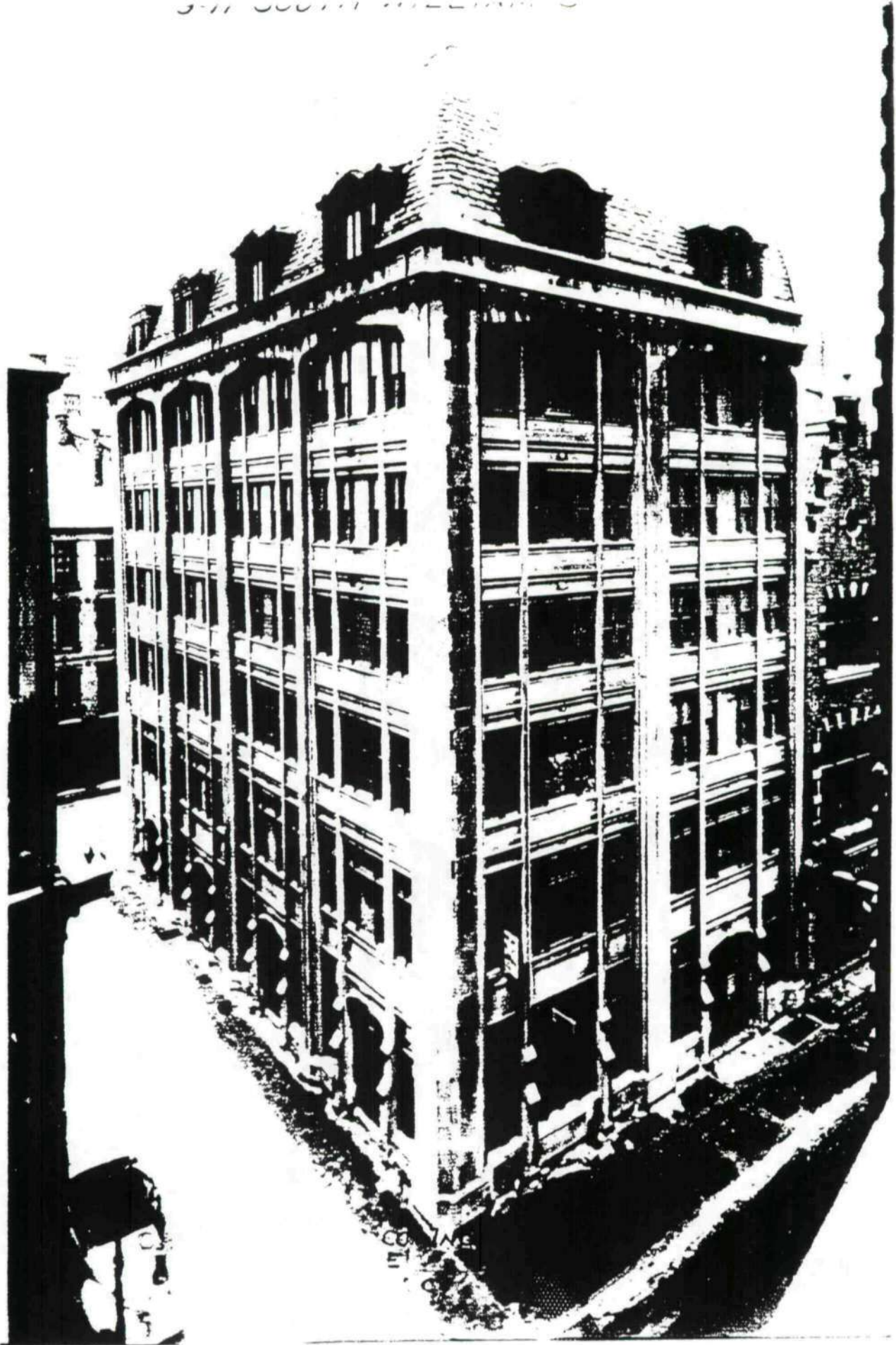
Photo: Nicholson & Galloway, in Alan Burnham, ed., *New York Landmarks* (1963)



View of the vicinity of Hanover Square (post-1885)
New York Cotton Exchange is to the left, and area of the historic district is in the foreground
Source: Museum of the City of New York



Presentation Rendering of No. 13 South William Street, by C.P.H. Gilbert
Source: Eno Collection, New York Public Library



No. 9-11 South William Street
Photo: c. 1929



Nos. 9 through 23 South William Street
Photo: John B. Bayley (c. 1961-65)

HANOVER SQUARE

HANOVER BANK BUILDING / later INDIA HOUSE

No. 1-2 Hanover Square a/k/a 95-105 Pearl Street a/k/a 60-66 Stone Street

Tax Map Block/Lot: 29/33 (formerly lots 30-33)

This site is an individually designated New York City Landmark.

Historic components are:

No. 1-2 Hanover Square/105 Pearl Street/66 Stone Street

Date: 1851-54

Architect/Builder: Unknown

Original Owner: Hanover Bank

Type: Bank building (later exchange building, offices, then private club and restaurant)

Style: Anglo-Italianate

Number of stories: 3 above basement; 4

No. 95-97 Pearl Street

a/k/a 60 Stone Street

Date: 1836

Architect/Builder: Unknown

Original Owner:

John Steward, Jr.

No. 99 Pearl Street

a/k/a 62 Stone Street

Date: 1836

Architect/Builder: Unknown

Original Owner:

William Raymond

No. 101 Pearl Street

a/k/a 64 Stone Street

Date: 1836

Architect/Builder: Unknown

Original Owner: Undetermined

Type: Store and loft buildings (later subsumed into No. 1-2 Hanover Square and uses changed)

Style: Greek Revival

Number of stories: 4

History of the site

Richard Smith (see No. 87-89 or 91-93 Pearl Street) sold the southern portion of this site in 1656 to Evert Duyckingh (later spelled "Duyckinck"), who built a comfortable house (P-11 on Stokes's annotated Castello Plan) there, in keeping with his considerable means. His heirs retained the property until 1727. The northern portion of this site was granted in 1655 to Abraham Martens Clock, a Rensselaer carpenter who arrived in New Amsterdam by 1653 and worked there as a miller. By 1660 Clock had erected a substantial east-facing dwelling (P-12) for himself, and a smaller, north-facing house (P-13) for one of his sons. Though the family remained here through the end of the seventeenth century, Clock's widow sold the west end of her garden; that property was eventually acquired in 1673 and built on by Nicholas Bayard, town official and advisor to the governor.

Several buildings stood on the site in 1812. At that time Nos. 99 and 103 Pearl Street were occupied by, respectively, a bookbinder and a printer; Nos. 95, 101, and 105 Pearl Street were multiple dwellings whose residents included a tailor, a midwife, a grocer, and a merchant with a business at Old Slip. No. 60 Stone Street was also a multiple dwelling, while No. 64 was occupied by a washerwoman.

History of the existing building components

Immediately before the 1835 fire, the site consisted of six lots, occupied by the businesses of, among others, John Steward, Jr., drygoods; Palmer, Elliot, Huntington & Company, hardware; Corning & Walker, hardware; Andrews & Hunt, merchants; Halsted, Haines & Company, merchants; Swords, Halsted & Corning, merchants; William Ransom, shoes; and John Lang & Company, publishers. Between 1836 and 1839, new store and loft structures were built and new occupants moved in, though some were temporary to this location. Those that remained by 1839 included Edward Gould, merchant; F.T. Luqueer, hardware; and at least three drygoods firms: J. Steward & Company; Weed & Company; and Leggett, Smith & Lawrence.

The two lots (Nos. 105 Pearl Street and 66 Stone Street) facing north were combined and on them the Hanover Bank erected a new building in 1851-54; modeled on a Renaissance Italian *palazzo*, the Italianate edifice is now a rare survivor of a building type once common along the streets of the financial district. Organized in 1851, the Hanover Bank was from its inception identified with importing interests. It received a national charter in 1865 and moved from its Hanover Square site in 1872. Later it merged with the Central Union Trust Company of New York. That entity consolidated in 1961 with Manufacturers Trust, making the Manufacturers Hanover Trust Company the third largest bank in the city. Thirty years later, in 1991, it was subsumed into the even older Chemical Bank.

The rest of the site remained in separate ownership; particularly noteworthy neighbors were the Steward drygoods firm and a pair of very wealthy tobacco merchants, Peter Lorillard and Robert L. Maitland. Following the bank's occupancy, the building served as the first home of the New York Cotton Exchange from 1872 to 1885. At some point, No. 101 Pearl Street was merged with the northern building. From 1885 to 1912, W.R. Grace & Company occupied the former bank building. By 1899 No. 99 Pearl Street, owned for many years by Manley B. Boardman and his heirs, was acquired and absorbed into the ever-growing building to the north.

In 1914 owner George Ehret, a prosperous brewer and real estate investor (see No. 91-93 Pearl Street) renovated No. 1 Hanover Square [Alt 1138-1914] for a new tenant, the recently-created India House club, a group of businessmen headed by U.S. Steel Corporation President James A. Farrell (1863-1943) and Willard Straight, and whose common interest was foreign trade. Extensive interior alterations enhanced and accommodated a large collection of donated artifacts which related to Asiatic trade and the seafaring life. Diplomat, financier, and publicist Straight (1880-1918) purchased the property in 1918 and soon thereafter his widow, the philanthropist and reformer Dorothy Payne Whitney Straight (later Elmhirst, 1886/87-1968), sold it to India House. The firm of Delano & Aldrich designed and supervised extensive alterations in 1924-25 [Alt 378-1924]. Between 1914 and 1924 No. 95-97 Pearl Street, which for many decades had been associated with the Steward interests, was incorporated as a southern extension to the main body of the India House building, filling out the site to approximately seventy-five feet by one-hundred-fourteen feet. Throughout its association with the building, India House has maintained dining facilities and offices there. Subsequent changes which affected the exterior include removing the sheet metal balustrade from the cornice [BN 2611-1951] and replacing vault lights with smaller grates [BN 2816-1953]. Currently, the basement is occupied by a bar and restaurant which connects internally to No. 91-93 Pearl Street/58 Stone Street (a building in separate ownership).

Description

Original bank building Faced in brownstone, the building as it fronts Hanover Square features a symmetrical eight-bay facade in the Italianate style, characterized by a Corinthian entrance portico, pedimented window surrounds, and bracketed cornice (now missing its balustraded parapet). Four bays on Pearl Street and two bays on Stone Street continue that articulation and its division into three stories on a rusticated basement. Smaller openings in the basement contain six-over-six double-hung wood sash windows. Paneled cast-iron piers, inserted to allow wider openings, contain paired doors on Hanover Square and one-over-one double-hung wood sash windows facing Pearl and Stone streets. The basement is fronted by an areaway, defined by a brownstone-capped brick wall which supports an historic iron railing.

Converted store and loft buildings At the southern end of the site are three earlier, four-story Greek Revival buildings, characterized by simple bases of piers supporting lintels and upper walls punctured by regularly-spaced openings, framed by stone sills and lintels, and modest cornices. All have been painted. Significant ironwork survives as an elaborate fire escape connecting No. 101 to the side of the original bank building and the railing and piers associated with the basement of the original bank building.

On Pearl Street, three-bay No. 101 retains its historic base of piers and lintel; the openings have been bricked up but for three segmentally-arched multi-pane wood windows. The upper openings contain a variety of window types, including six-over-six double-hung wood sash. The sidewalk retains its granite slabs. At three-bay No. 99 most of the granite step/areaway coping remains. The historic base of piers and lintel frames openings altered for three windows, all one-over-one double-hung wood sash. The central bay accommodates an entrance to the basement. At the upper levels, openings contain varied window types and historic pintles, to which the hinges of shutters were attached. Five-bay No. 95-97 also retains its base of piers and lintel, as well as parts of the granite steps; first-story openings have paneled bulkheads beneath one-over-one double-hung wood sash, and a basement hatchway with a roll-down security gate. The upper facade features star-shaped tie-rod plates and openings with pintles and varied window types.

On Stone Street the simply detailed three-story-plus-basement facade of No. 66 was altered to align its fenestration with that of the original bank building; its commercial base was removed. Significant ironwork survives as an elaborate fire escape connecting Nos. 64 and 66. At three-bay, four-story No. 64 the historic base of piers (minus their capitals) and lintel frames paneled bulkheads. Upper openings contain a variety of window types. At three-bay, four-story No. 62 the base of piers and lintel survives with two bays covered by security gates. Upper openings have pintles and varied window types. At the five-bay, four-story facade of No. 60 the base of piers and lintel has security gates at three bays. The upper portion of the facade features star-shaped tie-rod ends, and openings with pintles and varied window types, including double-hung multi-pane sash. One opening is blocked up.

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MILL LANE

WILLIAM H. McGEE COMPANY/later LEHMAN BROTHERS BUILDING

No. 9 Mill Lane a/k/a 59-61 Stone Street a/k/a 9-11 South William Street

See 9-11 South William Street

PEARL STREET

No. 75 Pearl Street a/k/a 42 Stone Street

Tax Map Block/Lot: 29/19 in part

Type: Pedestrian plaza

History of the site

Located at the southeast corner of the historic district, this property is contiguous to the paved plaza on which No. 85 Broad Street (outside the boundaries of the district) stands. On the southeast corner of this site, Charles Bridges (a/k/a Carel van Brugge) owned a house which he sold before 1660 to his brother-in-law George Woolsey (a/k/a Joris Wolsey); Woolsey, a native of England, worked in New Amsterdam as an agent of a successful New England merchant, and in 1656 became a licensed innkeeper.

During the nineteenth century, the site contained at least two structures; in 1812 one (facing Pearl Street) was the dwelling of painter Isaac Plum and the other (on Stone Street) was a boardinghouse run by John Thomas, a cooper whose business was located on Coenties Slip.

The 1835 fire destroyed three buildings on this site. One was No. 42 Stone Street, owned by Jane Aycrigg, wife of a New Jersey physician, and occupied by coopers I. & H. Scott and crockery merchants Veghte & Lippincott. The two others — one vacant and the other occupied by Benjamin Seabury's crockery business — faced Pearl Street and were owned by Baltimore attorney George W. Williamson. On the Stone Street side of the site, Mrs. Aycrigg had erected by 1839 a store and loft building that housed the firm of Lord & Company. At mid-century occupants included M.A. Isar, Leo Delbanco, and J.M. Bogert, all commission merchants; Benjamin Clarke, importer; and R.A. Alcock, agent. Aycrigg's family retained ownership for over fifty years. The eastern side of the site, which remained in the ownership of the Williamson family for at least seventy-five years, also contained a commercial building, occupied at mid-century by commission merchants Theodore Perry & Company and Thallon & Tait, and later by the drug business of Reginald G. Barclay. Those five-story buildings were demolished in 1929 for a six-story office and storage building designed by New Rochelle architect Harry Tanenbaum [Dem 208-1929; NB 504-1929] and built for the H. & J. Guttag Corp. It was demolished in 1971-72 by Roramo Associates [DP 4-1972].

History and description

Goldman, Sachs & Co. purchased this site in 1981 and commissioned the pedestrian plaza in conjunction with the construction of the building at 85 Broad Street. The property was transferred to Metropolitan Life in 1985.

At the time of designation, the site was paved in brick, in a herringbone pattern. It meets both Pearl and Stone Streets at the level of their surfaces. Bronze property-line plaques, set into the pavement, indicate the southern extent of the site, which is otherwise indistinguishable from the brick-paved plaza of the skyscraper at 85 Broad Street (not within the boundaries of the historic district).

References

Historic maps and directories [see full Bibliography].

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New York County, Office of the Register, Liber Deeds and Conveyances.

Stokes, *Iconography* (1915-28), vol. II, 319.

No. 77 Pearl Street a/k/a 44 Stone Street

Tax Map Block/Lot: 29/22

Date: 1982-83 [Alt 1163-1982]

Architect: Frank P. Farinella

Original Owner: Stoneview Realty

Type: Commercial building

Style: "Colonial"

Number of stories: 2½

History of the site

In 1645 Thomas Willett, a soldier in the West India Company's service, acquired a large plot of land, of which this site was a part. Two years later his widow, Sarah Cornell, married Charles Bridges (a/k/a Carel van Brugge), a native of Canterbury and public official in the West Indies, who had accompanied Pieter Stuyvesant to New Amsterdam, and eventually held several responsible posts in the province and actively developed towns in the vicinity of New Amsterdam. The Castello Plan of 1660 shows the site occupied by a house (P-2 on Stokes's annotated version) and the property remained in the Willett family until 1783.

Among the subsequent owners of the site was John Jacob Astor (1763-1848), the German-born fur trader who came to monopolize his field and pioneered the China trade; at his death he was the country's wealthiest man due largely to his New York City real estate investments and left behind the Astor Library as his enduring monument. During the early nineteenth century, the site contained two buildings, both occupied as boardinghouses. Residents included carpenter William Insley and a sawyer named Dickenson.

At the time of the 1835 fire, merchant John V. Greenfield owned the property, a through-the-block structure, which was occupied by his business. Following the fire, he purchased Nos. 79 and 81 Pearl Street and erected three Greek Revival store and loft buildings on the three lots, characterized by a continuous base of pilasters. (On this site, one pilaster survives on the Stone Street side of the building.) No. 77, sold to James H. Greenfield and completed in 1837, was later owned for many years by Ebenzer Cauldwell (1791-1875) and occupied by his crockery concern. A native of Birmingham, England, and director of the Tradesmen's Bank, Cauldwell was at the time of his death

among the most influential merchants in his field. Later occupants of No. 77 included, during the nineteenth century, Oswald Jackson & Brother, liquors, and, during the mid-twentieth century, an upholstery firm and the Atlantic Steamers Supply Company.

History and description

In response to an unsafe building violation issued in 1982, Stoneview Realty Corp. hired architect Frank P. Farinella to remove the upper stories of the Greek Revival five-story structure [Alt 1163-1982]. The renovated and largely rebuilt structure, clad in brick manufactured to look like hand-made brick, attempts to evoke a colonial-era building. The building has a row of storefronts at the first story; second-story flat-arched openings with keystones; a sheet-metal cornice embellished with a modern version of a denticulated band; a hipped roof, covered with asphalt shingles and bearing aluminum-covered dormers; and a wrought-iron railing at the roofline. The windows have double-hung sash with applied muntin grids. At the Pearl Street side, an entrance to the upper stories has a glazed wood door surrounded by a "colonial" wood surround. At the Stone Street side, a fire escape has been added. The appearance of the building does not reflect the overall architectural character of the district.

References

- Historic maps and directories [see full Bibliography].
New York City, Department of Buildings, Manhattan, Plans, Permits, and Dockets.
New York City, Tax Assessment Records, Municipal Archives and Records Center.
New York County, Office of the Register, Liber Deeds and Conveyances.
Ebenezer Cauldwell obituary, *NYT*, June 20, 1875, p. 7.
Stokes, *Iconography* (1915-28), vol. II, 319-320.
Bonner, *New York* (1924), passim and esp. 706.
"Astor, John Jacob," *Who Was Who in America*, Hist. Vol. (1963), 30.

No. 79 Pearl Street a/k/a 46 Stone Street

Tax Map Block/Lot: 29/23

Date: 1836

Architect/Builder: Unknown

Original Owner: John V. Greenfield

Type: Store and loft building

Style: Greek Revival

Number of stories: 4

History of the site

This site, part of the Willett homestead (see No. 77 Pearl Street), did not contain any structures at the time of the 1660 Castello Plan. During the early nineteenth century, the lot contained a multiple dwelling owned by merchant Benjamin Stephens and occupied by him, broker Francis Lambert, ship merchant William Lippencott, and Mrs. Lippencott, who is listed as a widow and therefore was probably William's mother.

History and description.

At the time of the 1835 fire, No. 79 was owned by John L. Stephens and occupied by the firm of Stephens, Corlies & Denison (Benjamin Stephens, Jr. was a partner); meanwhile the contiguous address of 46 Stone Street was the home of Jacob H. Corlies. Following the fire, merchant John V. Greenfield, who owned and occupied the adjacent lot at No. 77, purchased Nos. 79 and 81 Pearl Street and erected three store and loft buildings on the three lots, characterized by a continuous base of pilasters. By the end of 1836, No. 79 was completed and occupied by Jackson & Deuel, drygoods; at mid-century the building was leased to the crockery business of Thompson & Lyon. Other significant persons associated with the building as property owners were businessman Robert Kermit, who, with steel merchant Charles Carow, was a partner in the firm Kermit & Carow; and Carow's daughters Edith K. Carow, second wife of Theodore Roosevelt, and Emily T. Carow (1865/66-1939), a long-time resident of Italy who was a leader in hospital work among soldiers fighting in Italy during World War I. During the twentieth century, the building was used for the storage and repair of office furniture and then as an eating and drinking establishment.

In 1930, as part of the installation of new storefront infill on both facades, the first-story piers on the Stone Street front were removed [Alt 1011-1930]. Although the top story had been partly removed at mid-century, in 1986-88 owner Ralph Catuoco hired architect Joseph Feingold to restore it [Alt 180-1986]; at that time the lower two stories were occupied by an eating and drinking establishment, while apartments were installed in the the upper two stories. The division between historic and restored wall surface is evident at the fourth story of both facades, where window openings are wide at their lower halves and narrower above.

The building retains elements of its historic Greek Revival character. The four-bay, approximately twenty-nine-foot-wide Pearl Street facade and the three-bay, approximately twenty-one-foot-wide Stone Street facade maintain their regularly-spaced window pattern and most of the stone sills and lintels. None of the window sash are historic. On both facades the historic base survives in part in the upper (molded) portion of the lintel and as pieces of the end pilasters. A fire escape survives on the Pearl Street side.

References

Historic maps and directories [see full Bibliography].

New York City, Department of Buildings, Manhattan, Plans, Permits, and Dockets.

New York City, Tax Assessment Records, Municipal Archives and Records Center.

New York County, Office of the Register, Liber Deeds and Conveyances.

Stokes, *Iconography* (1915-28), vol. II, 319-320.

Miss Emily T. Carow obituary, *NYT*, Mar. 21, 1939, p. 23.

**No. 81 Pearl Street a/k/a 48 Stone Street
Tax Map Block/Lot: 29/24**

Date: 1836

Architect/Builder: Unknown

Original Owner: John V. Greenfield

Type: Store and loft building
Style: Greek Revival
Number of stories: 4

History of the site

This site, part of the Willett homestead (see No. 77 Pearl Street), contained three structures at the time of the 1660 Castello Plan (P-3, P-4, and P-5 on Stokes's annotated version). In 1693 William Bradford was appointed public printer and on this site established the first printing press in the colony.

History and description

At the time of the 1835 fire, No. 81 was occupied by the drygoods firm of Ehle, Bailey & Company (a/k/a Ehle, Bool & Bailey) and owned by merchant Andrew C. Zabriskie, most likely the grandfather or uncle of businessman and philanthropist Andrew C. Zabriskie (1851/52-1916), who later was president of the American Numismatic & Archaeological Society and one of the largest real estate owners in New York City. Following the fire, merchant John V. Greenfield, who owned and occupied the lot at No. 77, purchased Nos. 79 and 81 Pearl Street and erected three store and loft buildings on the three lots, characterized by a continuous base of pilasters. By the end of 1836, No. 81 was completed and occupied by Conkling, Herring & Company, merchants. Zabriskie reacquired No. 81 in 1842. Later in the nineteenth century it was leased to the glass business of Douglass Brothers and then owned by merchant John E. Devlin and occupied by his own firm. At the turn of the century, when many other buildings in the district were redeveloped, No. 81 was owned by attorney Paul M. Herzog, whose office was on William Street. During the twentieth century, the building was used for the manufacture of cigarettes and then as an eating establishment.

The building retains its historic Greek Revival character. On the four-bay, approximately twenty-nine-foot-wide Pearl Street facade and the three-bay, approximately twenty-one-foot-wide Stone Street facade surviving historic elements include one-story granite bases consisting of a lintel supported by piers (one pier has been replaced by a cast-iron pier); and brick upper walls punctured by regularly-spaced openings which are framed by stone sills and lintels (one Stone Street opening has been enlarged and is without a stone lintel). None of the window sash is historic. On Pearl Street, the historic brick cornice features a row of brick dentils, but has been altered in part, apparently to align the top of the building with its neighbor at No. 83 Pearl Street/50 Stone Street. That facade also features an historic fire escape; star-shaped tie-rod plates; and pintles used to attach now-missing shutters. A plaque installed in 1893 by the New-York Historical Society on the Pearl Street front explains the historical connections to Bradford's printing press.

References

Historic maps and directories [see full Bibliography].

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New York County, Office of the Register, Liber Deeds and Conveyances.
"Herzog, Paul M.," *Who's Who in New York City and State*, 1st ed. (1904), 300.
Stokes, *Iconography*, vol. II, 319-320.
A.C. Zabriskie obituary, *NYT*, Sept. 16, 1916, p. 11.
"Zabriskie, Andrew Christian," *Who Was Who in America*, vol. 1 (1943), 1393.

No. 83 Pearl Street a/k/a 50 Stone Street
Tax Map Block/Lot: 29/25

Date: 1836
Architect/Builder: Unknown
Original Owners: Obadiah Holmes and James Q. Bailey

Type: Store and loft building
Style: Greek Revival
Number of stories: 4

History of the site

The northernmost portion of the Willett grant, and adjacent to a small lane connecting the Waal (Pearl Street) to Hoogh Straet (Stone Street), this site was sold by Charles Bridges (a/k/a Carel van Brugge) to tapster Solomon La Chair (d. 1662/63). In 1658 La Chair built a dwelling facing the Waal (P-6 on Stokes's annotated Castello Plan) and moved his tavern into the new building; but the business did not succeed and he sold the structure in 1661 to Oloff Stevensen van Cortlant. A second, more modest house stood on the site, facing Hoogh Straet (P-7 on Stokes's annotated Castello Plan) and was sold in 1666 by the administrators of La Chair's estate. During the early nineteenth century the site was associated with merchants F. Brunel and J. Delom.

History and description

At the time of the 1835 fire, No. 83 was owned by Obadiah Holmes and James Q. Bailey, partners in a Front Street mercantile firm. By 1836 they had erected a store and loft structure which was occupied by Underhill & Seymour, sellers of crockery. At mid-century, tenants included Lynes & Company, hardware; and Denison & Company, umbrellas. Long-time owners of the building included importer and consul Bartolome Blanco and his family; attorney and public speaker Frederic R. Coudert (1832-1903), a president of the Bar Association of New York, director of the Union Pacific Railroad, and United States counsel to international trade agreements; and George G. Guion, a dealer in morocco leather who became a real estate investor. At the turn of the century, when many other buildings in the district were redeveloped, No. 83 was owned by Charles Myers, whose insurance office was on South William Street. Nos. 83 and 85 were joined on the interior in 1969 [Alt 905-1969]. During the twentieth century, the building was occupied, among other uses, by a restaurant with offices at the upper stories.

The building retains its historic Greek Revival character. On the two upper stories of the twenty-seven-foot-wide, four-bay Pearl Street facade and on the twenty-four-foot-wide, three-bay Stone Street facade, brick walls are punctured by regularly-spaced openings, most of which are framed by stone sills and lintels. None of the window sash is historic. Facing Pearl Street, the northern

column of openings have been bricked up and the lower stories have been refaced in metal and stucco. Brick cornices survive on both facades. On Stone Street, the stuccoed base retains its molded cornice and the configuration of watertable and piers seems evident behind a layer of stucco. The north column of window openings has been altered for doors leading to the fire escape; other openings have been bricked up, except for the one which contains a metal louvered vent. Diamond-shaped tie-rod plates also survive.

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New York County, Office of the Register, Liber Deeds and Conveyances.
Stokes, *Iconography* (1915-28), vol. II, 320-321.
"Coudert, Frederic René," *Who Was Who in America*, vol. I (1943), 265.

No. 85 Pearl Street a/k/a 52 Stone Street

Tax Map Block/Lot: 29/26

Date: 1836

Architect/Builder: Unknown

Original Owner: George Suckley and Rutsen Suckley

Type: Store and loft building

Style: Greek Revival

Number of stories: 4

History of the site

The Castello Plan of 1660 shows that on the land he acquired in 1645, Richard Smith had run a private lane along the southern edge, corresponding to the present No. 85 Pearl Street.

History and description

At the time of the 1835 fire, the firm of Tweedy & Mozier occupied the building on the site, which was owned by Matthias B. Edgar and Cornelius Baker. Several months later George Suckley and attorney Rutsen Suckley purchased the lot and by the end of 1836 had constructed a store and loft building. The former tenants returned to the address and remained there as the drygoods concern of Tweedy, Jennings & Company. At mid-century, occupants included the hardware firm of Dennistoun & Disbrow. The Suckley family retained ownership of the lot well into the twentieth century.

Nos. 83 and 85 were joined on the interior in 1969 [Alt 905-1969]. During the twentieth century, the building was occupied, among other uses, by a firm dealing in sails, cotton duck, canvas, and related items; and a restaurant below offices at the upper stories.

The building retains its historic Greek Revival character. On the almost twenty-seven-foot-wide, four-bay Pearl Street facade, the two upper stories of Flemish-bond brick survive largely intact, punctured by regularly-spaced openings, framed by stone sills and lintels; the northern column of

openings has been bricked up. None of the window sash is historic. The brick cornice has been slightly altered with the removal of brick dentils and the addition of a new gutter, diamond-shaped tie-rod plates were added to the wall, and a rooftop enclosure for an elevator shaftway is visible from the street. The two lower stories have been refaced in metal and stucco. On the twenty-four-foot-wide, three-bay Stone Street facade, the base has been stuccoed, but part of the historic lintel survives. At the upper stories, the Flemish-bond brick walls have window openings bracketed by stone sills and lintels. Those at the second story have been bricked up. None of the window sash is historic. Other surviving historic details include pintles for now-missing shutters and the denticulated brick cornice.

References

Historic maps and directories [see full Bibliography].

New York City, Department of Buildings, Manhattan, Plans, Permits, and Dockets.

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New York County, Office of the Register, Liber Deeds and Conveyances.

Stokes, *Iconography* (1915-28), vol. II, 321-322.

No. 87-89 Pearl Street

See 54 Stone Street

No. 91-93 Pearl Street a/k/a 58 Stone Street

Tax Map Block/Lot: 29/29

Date: 1836-37

Architect/Builder: Unknown

Original Owner: Henry James or Henry Sheldon

Type: Store and loft building

Style: Greek Revival

Number of stories: 5

History of the site

The Castello Plan of 1660 shows that on the northern portion of the land he acquired in 1645, Richard Smith maintained one structure (presumably a storehouse, P-10 on Stokes's annotated Castello Plan) which corresponds to the site of No. 91-93 Pearl Street. Never a permanent resident of New Amsterdam, Smith had his attorney sell that building and the adjacent undeveloped land in 1661.

By the early nineteenth century, the site contained four subdivisions. In 1812 No. 91 was occupied as a multiple dwelling, its residents including mariner Robert Allen, bootmaker A.J. Voorhees, and two men whose occupations are not given in the city directory. At that time No. 93 had already been converted for commercial use, being occupied by the firm of Hoit & Jarvis, and for about a decade was owned by Evert D. Duyckinck, a prominent publisher and bookseller.

History and description

Immediately prior to the 1835 fire, all four parcels were owned by Dr. Henry James, a druggist, and Vreeland & Company occupied No. 93. By 1837 a single store and loft building had been erected to cover the entire site; it is unclear whether the owner at that time was Dr. James or Henry Sheldon, who is recorded as selling the site in 1844. Henry Sheldon & Company, drygoods dealers, and Vieter & Duckwitz, importers of German and Swiss goods, occupied the structure at first; by mid-century, the tenant was Reid & Sprague, hardware merchants. Among the building's subsequent owners were Virginia-native John B. Lesieur (d. 1876), a long-time resident of France whose fortune was due in great part to investments in New York real estate; Adrian B. Westervelt, an importer of iron and manufacturer of pioneer American ocean steamers; and German-born George Ehret, a notable philanthropist and prosperous brewer (his business was the country's largest and one of the first to use refrigeration), who was second only to the estate of John Jacob Astor as the largest holder of New York real estate. During the twentieth century, the structure has been occupied successively by a distillery, the Hamilton Press, and a restaurant. The restaurant in the building at the time of designation was connected internally to the restaurant in the basement of India House. *See 1-2 Hanover Square.*

The four-bay Pearl Street facade, extending nearly twenty-nine feet, and the five-bay Stone Street facade, extending thirty-eight feet, retain their Greek Revival character. The Pearl Street facade has been stuccoed over, but the base retains its cornice and bay configuration, and upper-story openings retain their stone sills and lintels (though the northern column of openings has been blocked up). None of the window sash appears to be historic. The historic configuration of the roofline cornice remains evident. A rooftop enclosure for an elevator shaftway at the north end of the building is visible from the street, and the remainder of the roofline bears a pipe railing. At the Stone Street side, the base has been stuccoed over. The Flemish-bond brick wall of the upper stories has openings with stone sills and lintels, and pintles (to which the hinges of historic shutters would have been attached). Window sash, dating from the twentieth century, is one-over-one at the second story and six-over-story at the third through fifth stories. A twentieth-century fire escape has been added at the two northern bays. The brick cornice is surmounted by elements of pressed metal and copper, and a brick chimney is visible from the street.

References

- Historic maps and directories [see full Bibliography].
- New York City, Department of Buildings, Manhattan, Plans, Permits, and Dockets.
- New York City, Tax Assessment Records, Municipal Archives and Records Center.
- New York County, Office of the Register, Liber Deeds and Conveyances.
- John B. Lesieur obituary, *NYT*, May 20, 1876, p. 2.
- Evert Augustus Duyckinck obituary, *NYT*, Aug. 15, 1878, p. 2 [son of Evert D. Duyckinck]
- Stokes, *Iconography* (1915-28), vol. II, 321-322.
- "Ehret, George," *Who's Who in New York City and State*, 4th ed. (1909), 446.
- Bonner, *New York* (1924), 498.
- George Ehret obituary, *NYT*, Jan. 21, 1927, p. 15.

Nos. 95-105 Pearl Street
See 1-2 Hanover Square

SOUTH WILLIAM STREET

No. 9-11 South William Street a/k/a 9 Mill Lane a/k/a 59-61 Stone Street

Tax Map Block/Lot: 29/43 (formerly lots 43 and 44)

Date: 1836 [Tax Assessments, 1835-36]

Architect/Builder: Unknown

Original Owner: Edwin Lord

Date: 1924-29 [Demo 326-1924;

Alt 2562-1924; Demo 319-1928;

Alt 1973-1928]

Architect: William Neil Smith

**Original Owner: Eleven South William Street
Co.**

Type: Store and loft building, converted to office building

**Styles: Greek Revival (part of Stone Street facade) and neo-Gothic (remainder of Stone
Street facade and Mill Lane and Stone Street facades)**

Number of stories: originally 5 (now 7 at southeast corner of site and 6½ otherwise)

History of the site

On the southern half of this site, landowner Wessel Evertsen built a house (c. 1660) for Asser Levy, a Jewish butcher and moneylender who successfully fought for permission from the town "to keep guard with other burghers" despite the disinclination of his fellow townsmen to serve with Jews. Levy retained the property for ten years, then conveyed the house and lot to Jan Herberding (a/k/a John Harpendingh), who later leased land on the west side of today's South William Street to Congregation Shearith Israel for its synagogue. At the northeast corner of the site Jacob Haey (a/k/a Jacob Heij, d. 1658), who had been a prosperous trader in Curaçao and Santa Cruz, erected a comfortable house (c. 1648). Haey also owned a large plantation, in what is now Greenpoint, Brooklyn, which was cultivated by African slaves. His widow, whose second husband was shipmaster David Jochemszen (a/k/a Jochems), continued to live in the Stone Street house until at least 1686.

The lane adjacent to this property was very narrow, and remained so for a century; in 1754 residents petitioned to widen it, as it was the "only passage thro Mill Street Commonly Called the Jews Ally [...] to Duke Street." The Haey/Jochems house and its garden were then sacrificed for the widening of the lane; however, documents indicate that the site of 59-61 Stone Street soon again contained two structures. The southern half of the site (No. 59 Stone Street) was associated with Gershom Mendes Seixas (1746-1816), the rabbi of Congregation Shearith Israel, chief spokesman for American Jewry, and Revolutionary patriot. Seixas was among the city's first philanthropists and for many years was a regent and trustee of Columbia University. Meanwhile the northern half of the site (No. 61 Stone Street) was owned by Matthew Clarkson, probably the army officer and philanthropist (1758-1825) who participated in many important Revolutionary War battles, was elected to state-wide offices, and served as president of the Bank of New York for the two decades prior to his death; and Jotham Post, Jr. (1771-1817), a physician and drug importer who held political office at the state and national levels.

History of the building

Just before the 1835 fire, No. 59 Stone Street was the home of sailmaker John Cole and was owned by merchant Edwin Lord. By 1836 that building had been replaced by a brick store and loft building with a granite base; at first it was occupied by the firm of E. & C.G. Fehr. Later tenants included Zollkoffer & Wetter, importers; and Ralli & Company, commission merchants. No. 59 was owned for many years by importer Christian H. Sand and later owned and occupied by merchants Alexander M. and George P. Lawrence.

Immediately prior to the Great Fire, No. 61 was also owned by Edwin Lord and was run as a boardinghouse by Catharine Allien, a widow. By 1836 that building was replaced by a brick store and loft structure which was occupied by importer Christian H. Sand and soon thereafter by other importers, including the German importing firm of Frederick Vietor and Thomas Achelis. Long-term owners of No. 61 included Amos R. Eno (1810-98), partner in one of the city's leading wholesale drygoods firms and later an important real estate investor who built the famous Fifth Avenue Hotel (see introductory essay); Francis Vose, whose firm Vose, Perkins & Company occupied the building; and the members of the prominent Cutting family.

During the 1920s, insurance executive William H. McGee, through his Eleven South William Street Company, employed architect William Neil Smith to remodel the site for McGee's marine insurance firm, founded in 1883. In 1924-25 [Demo 326-1924; Alt 2562-1924] Smith raised the building on the southern portion of the site from five to seven stories. In 1928-29 [Demo 319-1928; Alt 1973-1928], he demolished the five-story structure on the northern half of the lot and replaced it with a six-and-one-half-story building fronted in limestone and surmounted by a slate-covered mansard roof. By 1929, the building was reoriented toward South William Street and Mill Lane, and largely unified on the exterior by its neo-Gothic cladding and mansard roof. The enlarged structure accommodated 345 workers of William H. McGee & Company, marine insurance underwriters. Smith was concurrently building a private club at 21-23 South William Street for an affiliate of the McGee firm.

At mid-century Lehman Brothers occupied the building (then known as 9 South William) as an annex to its larger building across Mill Lane (outside the boundaries of this district). Originating as a mercantile trade and commodities firm before the Civil War, Lehman Brothers established a base in New York in 1868 and soon shifted to investment banking. The only such firm to survive the Great Depression with its prestige intact, it financed many successful businesses such as Hollywood studios and large department store chains. The company, which occupied No. 1 William Street from 1928 to 1980, expanded into No. 9-11 South William Street in 1961. At the time of its sale to American Express in 1984, Lehman Brothers was Wall Street's oldest continuing banking partnership.

Description

The building extends approximately forty-two feet along Stone Street, seventy-six feet along Mill Lane, and forty-three feet along South William Street. The southern portion of the Stone Street side of the building retains its Greek Revival character; it features a granite one-story base of piers and lintel, and upper wall of brick punctuated by a grid of window openings. Older openings are framed by stone sills and lintels; newer (1920s) sixth- and seventh-story openings have stone sills only. The historic double-hung window sash are multi-paned. The remainder of the building's envelope is the result of Smith's neo-Gothic reconstruction of the 1920s. The limestone cladding frames arched bays (tripartite, except on Stone Street) which retain most of their historic windows (double-hung wood

sash and wood casements both with multi-paned leaded clear glass (second-story openings also have transoms) and, on South William Street, historic bronze-framed glazed doors. Above a cornice bearing lions' heads, the slate-covered mansard roof features tripartite dormers with arched heads, decorated piers, and historic window fabric. At the first story, which rests on a bluestone watertable, historic ironwork and paneled wood bulkheads survive; over the South William Street entrance the marble plaque reads "LEHMAN BROTHERS."

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John A. Montgomery, *Eno — The Man and The Foundation: A Chronicle of Transportation* (1988), 12-13.

Ken Auletta, *Greed and Glory on Wall Street: The Fall of the House of Lehman* (1986).

No. 13 South William Street a/k/a 57 Stone Street

Tax Map Block/Lot: 29/45

Date: c. 1837-39 [Tax Assessments, 1836-39]

Date: 1903 [Alt 557-1903; numerals on facade]

Architect/Builder: Unknown

and Architect: C.P.H. Gilbert

Original Owner: James Bryar

Original Owner: Amos F. Eno

Type: Store and loft building, converted to office building

Styles: neo-Dutch Renaissance

Number of stories: originally 5 (now 5 on Stone Street and 3 on So. William Street)

History of the site

No. 13 South William Street/57 Stone Street was originally the northern third of a large homestead which had been acquired in 1646 by Wessel Evertsen (d. 1671), a sloop captain for the Dutch West India Company. In 1660 its eastern side contained a large double house (N-14 on Stokes's annotated Castello Plan). Evertsen's heirs retained the property until 1726. The large lot was subsequently subdivided and later owners of lot 45 include merchants Nicholas Cruger and Henry H. Cruger, the latter possibly the prominent merchant and legislator (1739-1827) who was an English businessman

and House of Commons member before returning to New York in 1790 and serving in the State Senate.

History and description

In 1835 the site was occupied by the house of the Webster family, which was destroyed by the Great Fire in December of that year. Tobacconist James Bryar, formerly a resident of No. 53 Stone Street, owned No. 57 at that time. By 1839 he had erected on that site a store and loft building which was occupied by Joseph L. Moore & Company, merchants. Subsequent owners and occupants include importer and consul Bartolome Blanco; and Shortland Brothers & Company, merchants of lighters (barges for loading freight onto ships).

Amos F. Eno (1836-1915), son of wealthy drygoods merchant and real estate developer Amos R. Eno, whose business had been founded in the 1830s nearby on Exchange Place, purchased No. 57 Stone Street in 1903 when the largely vacant structure still contained a first-story shop. To transform the building into offices, Eno hired architect C.P.H. Gilbert, who altered the building completely, removing two stories, raising the third story, and creating two new facades, with the South William facade as the principal entrance. Gilbert was trained at the *École des Beaux-Arts* and designed many residences in and around New York City, many of them exemplars of the François I style; he was also responsible for the renovation of No. 15 South William Street/55 Stone Street (see). Eno maintained his office in No. 13 South William Street, as did his brother, William P. Eno (1858-1945), formerly a real estate investor who originated, codified, and popularized modern traffic control systems such as signage, hand signals, driver licensing, vehicle safety inspection, speed limits, and law enforcement. William P. Eno's first traffic code was officially adopted by New York City in 1903, as this building was undergoing alteration prior to his occupancy.

The nearly identical facades of No. 13 South William Street/57 Stone Street, articulated in the neo-Dutch Renaissance style and clad in limestone-trimmed honey-colored Roman brick, survive largely intact. On the approximately sixteen-foot-wide South William Street facade, banded piers and a limestone cornice at the first story date to this alteration, though the shopfront infill is not historic. New steps following the historic profile of the stepped vault cover were installed in 1995. At each of the upper stories, a large opening, framed by a keyed limestone surround, contains wood mullions which define a tripartite window. At the second story are historic multi-pane double-hung sash beneath diamond-patterned transoms and at the third story single-pane sash (probably replacing diamond-patterned sash) beneath diamond-paned transoms. The facade also features fine decorative ironwork: a second-story railing, two fleur-de-lys tie-rod ends above the second level, and date-of-construction numerals ("1903") above the third story. The stepped gable, coped in stone and rising from scrolled ends, exhibits a keyed bull's-eye window.

The approximately twenty-one-foot-wide Stone Street facade bears many similar details, including its brick facing, but is four windows wide. Each level is spanned by an exposed metal lintel. At the one-story base, banded with limestone, the lintel rests on slender piers which separate glazed transoms; much of the remainder of the infill at that level is mid-twentieth century or later. The basement hatchway retains metal doors. At the second story, four-over-four double-hung sash windows and diamond-patterned transoms resemble those facing South William Street; single-pane windows (historically, diamond-paned sash) have diamond-patterned transoms at the third story. A stone-trimmed bull's-eye window punctures the stepped gable.

Subsequent alterations have been few and mainly confined to the Stone Street side: the areaway was filled in, new steps added, and three openings bricked up in 1954 [Alt 3648-1954] and a new fire escape was attached in 1964, while the building was in use as a store and loft. It currently houses a restaurant.

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"Cruger, Henry," *Who Was Who in America*, Hist. Vol. (1963), 129.

John A. Montgomery, *Eno — The Man and the Foundation: A Chronicle of Transportation* (1988), passim.

No. 15 South William Street a/k/a 55 Stone Street

Tax Map Block/Lot: 29/46

Date: 1836-39 [Tax Assessments, 1835-39]

Architect/Builder: Unknown and

Original Owner: James Bryar

Date: 1908-09 [Alt 986-1908]

Architect: C.P.H. Gilbert

Original Owner: Amos F. Eno

Type: Store and loft building, converted to office building

Styles: Greek Revival (Stone Street facade) and neo-Dutch Renaissance (South William Street facade)

Number of stories: 4

History of the site

No. 15 South William Street/ 55 Stone Street was originally the central third of a large homestead, which had been acquired in 1646 by Wessel Evertsen (d. 1671), a sloop captain for the Dutch West India Company. In 1660 this portion of the homestead contained a large double house (N-14 on Stokes's annotated Castello Plan). Evertsen's heirs retained the property until 1726. Subsequently the land was subdivided and for many years lot 46 was owned by tobacconist James Bryar and his family.

History and description

At the time of the 1835 fire, this site contained the home of Corintha D. Turner, a widow. Between 1836 and 1839 Bryar erected a store and loft building which was later occupied by the importing

firms of Fort & Lindam and Robert Diedrichs. Long-term owners included the family of Bartolome Blanco, importer and consul; attorney and public speaker Frederic R. Coudert (1832-1903), a president of the Bar Association of New York, director of the Union Pacific Railroad, and United States counsel to international trade agreements; and George G. Guion, a dealer in morocco leather who became a real estate investor.

The Stone Street facade retains its historic Greek Revival character. At the granite-framed first story, piers support a simple lintel and a paneled brownstone bulkhead survives at the central bay. The steps also survive in part. At the upper stories, which are faced in Flemish-bond brick, openings have stone sills and lintels; some historic six-over-six double-hung wood sash windows remain. The cornice has been covered with sheet metal; other additions include a sheet-metal exhaust vent to the roof and an iron fire escape which intersects the cornice.

In 1904 the site was acquired by real estate investor Amos F. Eno (see No. 13 South William Street); four years later Eno hired architect C.P.H. Gilbert to redesign and reorient the building, which was to continue in use as offices. Alterations, which took place in 1908-09 [Alt 986-1908] included replacing the South William Street front with a new neo-Dutch Renaissance facade of honey-colored Roman brick trimmed in limestone. The limestone base, reached by a granite and metal stepped vault cover, is punctured by a broad segmentally-arched storefront opening, with a tripartite transom of decorated wood armature and leaded glass (with the numeral "15" prominently displayed). A double-height segmentally-arched opening at the second and third levels has a keyed surround and much historic infill: carved spandrels, several historic diamond-patterned transoms, and portions of the four-over-four double-hung wood sash windows. At the fourth story, two segmentally-arched openings retain eight-over-eight double-hung wood sash with curved heads. The picturesque stepped gable rises from lion's-head corbels.

References

Historic maps and directories [see full Bibliography].

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New York City, Tax Assessment Records, Municipal Archives and Records Center.

New York County, Office of the Register, Liber Deeds and Conveyances.

Stokes, *Iconography* (1915-28), vol. II, 310.

"Coudert, Frederic René," *Who Was Who in America*, vol. I (1943), 265.

No. 17 South William Street a/k/a 53 Stone Street

Tax Map Block/Lot: 29/47

Date: 1837-38 [Tax Assessments, 1837-39;
1838 Deed]

Architect/Builder: Unknown and

Original Owner: John R. Pitkin

Date: 1905-06 [Alt 2662-1905]

Architect: Edward L. Tilton

Original Owner: Henry Schaefer

Type: Store and loft building, converted to office building

Styles: Greek Revival (Stone Street facade) and neo-Renaissance (South William Street facade)

Number of stories: 5

History of the site

No. 17 South William Street/53 Stone Street was originally the southern third of a large homestead, which had been acquired in 1646 by Wessel Evertsen (d. 1671), a sloop captain for the Dutch West India Company. In 1660 this portion of the homestead contained a small structure (N-13 on Stokes's annotated Castello Plan). Evertsen's heirs retained the property until 1726. Subsequently the land was subdivided and during the early nineteenth century lot 47 contained the home of tobacconist James Bryar, who later owned and redeveloped other lots in the district.

History and description

At the time of the 1835 fire, this site was owned by John R. Pitkin, a Manhattan businessman. In 1838 David Lee (possibly the successful grocery merchant whose store was on Front Street) purchased the site and by 1839 a store and loft building (then known as No. 51-53 Stone Street) had been erected; it was occupied by importing firms — at first by Harvey & Slagg and later by Henschen & Unkart and G.J. Bechtel. Long-term owners included David Lee and the Huffer family.

The Stone Street facade, over twenty-one feet wide, retains its historic Greek Revival character; it features a one-story granite base consisting of piers supporting a lintel; and an upper section of Flemish-bond brick punctuated by regularly-spaced openings framed by stone sills and lintels, and capped by a brick and sheet-metal cornice. The window sash is double-hung one-over-one aluminum. Openings retain pintles used to attach now-missing shutters. The brick banding at the top story suggests that the fifth story was added later.

In 1905 the site was acquired by Henry Schaefer, a South William Street merchant who immediately commissioned architect Edward L. Tilton to remodel and reorient the building [Alt 2662-1905]; work included the replacement of the South William Street front with a new eighteen-foot-wide facade in the neo-Renaissance style. The one-story base retains its granite cornice. The upper stories are faced in Flemish-bond brick and boldly banded with limestone. The second and third stories share a large rectangular opening, framed in molded stone and filled with carved spandrels, one of which bears the 1905 date of construction. Smaller, slightly shouldered openings at the fourth and fifth levels are capped by continuous stone bands. Four tiny openings, historically containing opaque casements (some of which survive) remain at the edges of the facade; otherwise, window sash is not historic. Rising from corbeled shields, slender turrets bracket the iron-embellished gable.

At different times, the structure has housed the offices of a warehousing company, an import-export firm, an office furniture business, and a restaurant.

References

Historic maps and directories [see full Bibliography].

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No. 19 South William Street a/k/a 51 Stone Street

Tax Map Block/Lot: 29/48

Date: 1836-39 [Tax Assessments, 1835-39]

Architect/Builder: Unknown

Original Owner: James Hall

Type: Store and loft building

Style: Greek Revival

Number of stories: 5

History of the site

In 1658 Michiel (or Mighiel) Paulussen sold an existing house (N-12 on Stokes's annotated Castello Plan) and its lot on this site to Aris Otto, who maintained a tavern there. Otto's widow and her second husband sold the property to Gerrit Hendricksen in 1663. During the early nineteenth century the site contained the home of Josiah Shippery, a merchant whose business was located on Front Street.

History and description

At the time of the 1835 fire, this site (known during the era as No. 49 Stone Street) was owned by merchant James Hall, presumably the person whose business city directories identify as being on Cedar Street. His Stone Street building was occupied as the home of Pearl Street merchant Mathew L. Davis. Between 1836 and 1839 Hall erected on the site a store and loft building which he retained for many years. Businesses in the building maintained addresses on both Stone and South William Streets; during that time its occupants included Cameron & Brand, importers, and J.T. Skinner, publisher. Following the Civil War, long-term owners included the Murphy family (broker James W. Murphy and merchant Samuel Jennings Murphy).

By 1905, the building (then known as No. 19 South William Street) was owned by real estate investor Amos F. Eno (see No. 13 South William) and contained a wholesale wine store at the first level, with four stories of offices above. Subsequent owners include Eno's nephew, Amos R.E. Pinchot, and his first wife, Gertrude Minturn Pinchot. Amos R.E. Pinchot (1873-1944), an attorney and publicist, came into prominence in 1912 when he assisted in organizing the Bull Moose Progressive Party, headed by former president Theodore Roosevelt; as a leading pacifist, Pinchot was one of the early speakers of the America First Committee. Socialite Gertrude Minturn Pinchot (1871/72-1939) was active in the National Woman's Party and an early force behind the Birth Control League. For many years, eating establishments have occupied No. 19 South William Street/51 Stone Street.

Both facades retain their historic Greek Revival character. Extending twenty-five-and-one-half feet and articulated as four bays, the Stone Street facade has a one-story granite base, consisting of piers supporting a lintel, and an upper section of Flemish-bond brick, which is punctuated by regularly-spaced openings, framed by stone sills and lintels, and is capped by a modillioned pressed-metal cornice. Historic window fabric has been replaced by metal louvres and concrete block. An historic iron fire escape survives.

The three-bay, eighteen-and-one-half-foot-wide frontage on South William Street retains a similar appearance at the upper three stories. The lower portion of that facade is the result of a later, stylistically incompatible, alteration for the restaurant tenant at the time of designation.

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BLOCK HALL

No. 21-23 South William Street a/k/a 45-47 Stone Street

Tax Map Block/Lot: 29/49

Date: 1927-28 [NB 280-1927]

Architect: William Neil Smith

Original Owner: Adriaen Block Realty Corp.

Type: Private club

Style: Tudor Revival

Number of stories: 7 (appears as 4 1/2 on So. William Street and as 7 on Stone Street)

History of the site

On the southern portion of this lot, Jacob Wolphertsen van Couwenhoven erected a stone house (N-10 on Stokes's annotation version of the Castello map), which was sold to Nicolaes de Meyer in 1656 or earlier. De Meyer, a businessman who served the town in many public capacities — "schepen," alderman, and mayor — retained the property for many years. On the northern portion of the present lot, Michiel Paulussen built a dwelling, which was purchased in 1658 by notary Tielman van Vleck, who soon thereafter was among the first permanent settlers of the village of Bergen (now Jersey City) and became its first sheriff.

City directories indicate that in the years before the fire of 1835, the buildings situated on the present site were occupied by Peter A. Mesier (a bookseller and long-time occupant), Henry K. Skelding, and Sanford Cobb, Jr., all merchants who had business addresses nearby on Wall, Front, and Water Streets. Following the fire, store and loft buildings were erected on the site. No. 47 Stone Street (also listed in directories as 21 South William) was occupied and owned for decades by drygoods merchant and real estate investor Edward Kellogg (1790-1858), remembered as the author of *Currency, the Evil and the Remedy* (1843); at one point Kellogg & Company shared the structure with Jung & Behrmann, importers. Among the occupants of No. 45 Stone Street/23 South William Street was Shiff Brothers & Company, commission merchants; the western side of the building provided access to Dutilh & Company, importers. Long-term owners of that lot were Brooklyn merchant William S. Herriman and his family and New Jersey merchant William A. Street.

History of the building

Located at the southwest corner of the historic district, this property extends fifty-one feet along South William Street and fifty-three-and-one-half feet along Stone Street. Replacing two five-story store and loft buildings, the existing seven-story building, originally called Block Hall, was erected in 1927-28 by the Adriaen Block Realty Corporation, which was affiliated with William H. McGee & Company, Inc., marine underwriters. The realty company's director, Gresham Ennis, was also vice president of the McGee concern. The architect of the new structure was William Neil Smith, who also designed No. 9-11 South William Street, erected during the same period for the McGee business. The club's namesake, Adriaen Block (d. 1624), a Dutch mariner who explored the Hudson River as far as Albany and the Atlantic coast from New York Bay to beyond Cape Cod, is remembered for producing the first detailed map of the southern New England coast.

Planned as a private clubhouse, the building originally contained a lounge, offices and service spaces at the lower floors; general and private dining rooms with kitchens and other services at floors three to five; and a complex of athletic facilities (courts for squash and handball, a billiards room, gymnasium, and massage room) at the two upper levels.

During the 1940s, the lessee was the Midday Club. By 1968 the interior of the clubhouse was transformed to accommodate the Italian Alps restaurant and its offices. The building was vacant at the time of designation.

Description

The upper walls of the building are faced with variegated brick, cast stone, cement, and stucco. Extending fifty-one feet along South William Street, the five-and-one-half-story facade is set back from the street, behind a substantial, two-story projecting entrance pavilion at the north and a smaller, one-story entrance pavilion at the south. Each pavilion features a carved stone entrance surround and brick steps. Joining the pavilions is a tall iron fence which encloses a small landscaped area. The picturesque composition contains molded wood window armatures with casements and transoms holding diamond patterns of colored, leaded glass; a wide, two-story bay finished to appear as half-timbering and resting on corbels; sixth-story pent dormers and a steeply pitched roof, all covered in slate; and stone-coped brick end walls which extend perpendicularly from the facade to the lot line. Among the carved details are the Block Hall initials, which appear in the keystone above the south entrance.

Extending fifty-three-and-one-half feet, the Stone Street elevation continues the use of variegated brick and other references to the facade, such as large openings with wood armatures holding casement windows and transoms of colored, leaded glass. Other window types include double-hung wood with diamond-pattern top sash; and multi-pane double-hung metal sash. Some window openings have been altered or completely blocked up. The south entrance features a pedimented entrance surround of stone, now painted and filled with a roll-down security gate; the north entrance is hidden behind another roll-down gate.

The south elevation is an exposed brick party wall.

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STONE STREET

No. 42 Stone Street

See No. 75 Pearl Street

No. 44 Stone Street

See No. 77 Pearl Street

No. 45-47 Stone Street

See 21-23 South William Street

No. 46 Stone Street

See No. 79 Pearl Street

No. 48 Stone Street

See No. 81 Pearl Street

No. 50 Stone Street

See No. 83 Pearl Street

No. 51 Stone Street

See No. 19 South William Street

No. 52 Stone Street

See No. 85 Pearl Street

No. 53 Stone Street

See No. 17 South William Street

No. 54 Stone Street a/k/a 87-89 Pearl Street
Tax Map Block/Lot: 29/27

Date: 1836
1919]

Date: 1893 [Alt 252-1893]

Date: 1919 [Alt 1204-

Architect/Builder: Unknown and Architect: Jordon & Giller and
Owner: John Steward, Jr. Owner: Mary E. Armitage

Architect: A.C. Jackson
Owner: Chubb & Son

Type: Store and loft building

Style: Greek Revival (Pearl Street facade) and neo-Renaissance (Stone Street facade)

Number of stories: 6 on Stone Street; 7 on Pearl Street

History of the site

The Castello Plan of 1660 shows that on the southern portion of the land he acquired in 1645, Richard Smith maintained two structures (P-8 and P-9 on Stokes's annotated Castello Plan) which stood on the north side of his private lane and corresponded to the site of No. 87-89 Pearl Street/54 Stone Street. Never a permanent resident of New Amsterdam, Smith had his attorney sell those two buildings in 1662. During the early nineteenth century, the site consisted of two lots. For a time, No. 87 was the home of shoemaker Joseph Sayre; No. 89 was occupied by J.T. Hall and Miss Sarah Penny, a maker of mantuas (a type of cloak or mantle).

History

At the time of the 1835 fire, the firm of merchant Maltbie Weed occupied No. 87 Pearl Street, a commercial building erected in the early 1820s by merchants Matthias B. Edgar and Cornelius Baker; G. & J. Frost, drygoods merchants, occupied No. 89, another commercial building erected in the early 1820s by merchant John Steward, Jr. Following the fire, Steward erected two four-and-one-half-story store and loft buildings and retained ownership for many years. No. 87 was occupied by his company, as well as the hardware concern of Van Antwerp & Massol and the fancygoods firm of Lyman, Cooke & Company. No. 89 was tenanted by Robertson, Eaton & Company, merchants; Hubbell & Pattee, hardware; and Hartman Markoe, strawgoods.

Steward converted the buildings for office use in 1871 [Alt 667-1871]. In 1893, to the designs of Jordan & Giller [Alt 252-1893], Mary E. Armitage increased the height of those structures to six stories and united them into what became known as the Armitage Building. Julius Jordan and Louis Giller, both residents of Brooklyn, maintained an architectural office in Manhattan from 1887 to 1901, producing, among other buildings, the prominent Renaissance Revival store and office building (1898-99) at the southeast corner of Broadway and Canal Street (now in the Tribeca East Historic District). Giller continued to practice until 1922. For two decades at the turn of the century, No. 87-89 Pearl Street was owned by Franklin A. Wilcox (d. 1908), a prominent Wall Street attorney and developer of real estate outside Manhattan.

Internationally prominent insurance executive Percy Chubb (1857/58-1930) purchased the property in 1919 and commissioned an extensive alteration [Alt 1204-1919] for his firm of marine underwriters, Chubb & Son, which had been founded in 1883 by Mr. Chubb and his father, Thomas Caldecott Chubb (d. 1887), and was headquartered at 5-7 South William Street. Alterations to the building were carried out by architect A.C. Jackson (see *Early Twentieth-Century Buildings in the District* above).

Description

At the one-story base of the Pearl Street facade of Chubb & Son's annex, Jackson preserved the extant, wide, two-over-two double-hung windows, paneled double door with transom, and iron fence at the northern areaway. Today, the base retains brick piers with molded capitals and a continuous molded cornice; otherwise, the conditions reflect recent changes. (In 1964, the entrance was relocated to the northern bay, paired wood doors were installed, and one bay was sealed [Alt 1453-1964]. Other openings were covered over in 1980-81 [BN 1288-1980].) At the upper stories, Jackson raised the floor levels of the northern portion of the building (formerly No. 89) to match those of the southern half, enlarged the window openings to allow transoms (at stories three through six) beneath brick lintels, and regularized the fenestration pattern. Double-hung wood sash (with transoms at stories three through six) remains. The extant fire escape, then joining the two central columns of openings, was subsequently shifted one bay to the south. Jackson added a seventh story, now faced in brick. Seventh-story openings, slightly misaligned with the openings below, contain double-hung sash, mostly three-over-three, with a few one-over-one. The northern half of the facade has diamond-shaped tie-rod plates. The parapet appears to have been rebuilt with brown brick.

The Stone Street facade was rebuilt in the neo-Renaissance style. The first-story infill of the Stone Street front was altered in 1964 [Alt 1453-1964]; otherwise the tripartite exterior of the building survives largely intact from the redesign of 1919. The one-story base (now painted), resting on a granite watertable, retains piers which resemble those of the neighboring Greek Revival buildings; the pedimented entrance surround is embellished with a cartouche bearing the address ("54"). As built, paired entrance doors had glazed panels and an iron-grilled transom, and tripartite metal-framed windows had transoms and wide central bays; all have been replaced in 1964 or later. The upper stories are sheathed in Flemish-bond brick and trimmed with stone quoining. Openings retain their historic configuration -- paired windows of one-over-one double-hung wood sash, set in wood armatures and capped by transoms and exposed metal lintels. Second-story ironwork survives at the bases of the windows. Above the fifth story there is a bracketed metal cornice, on which rests the sixth story, characterized by the rounded tops of the brick piers.

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No. 55 Stone Street

See No. 15 South William Street

No. 56-58 Stone Street

See No. 91-93 Pearl Street

No. 59-61 Stone Street

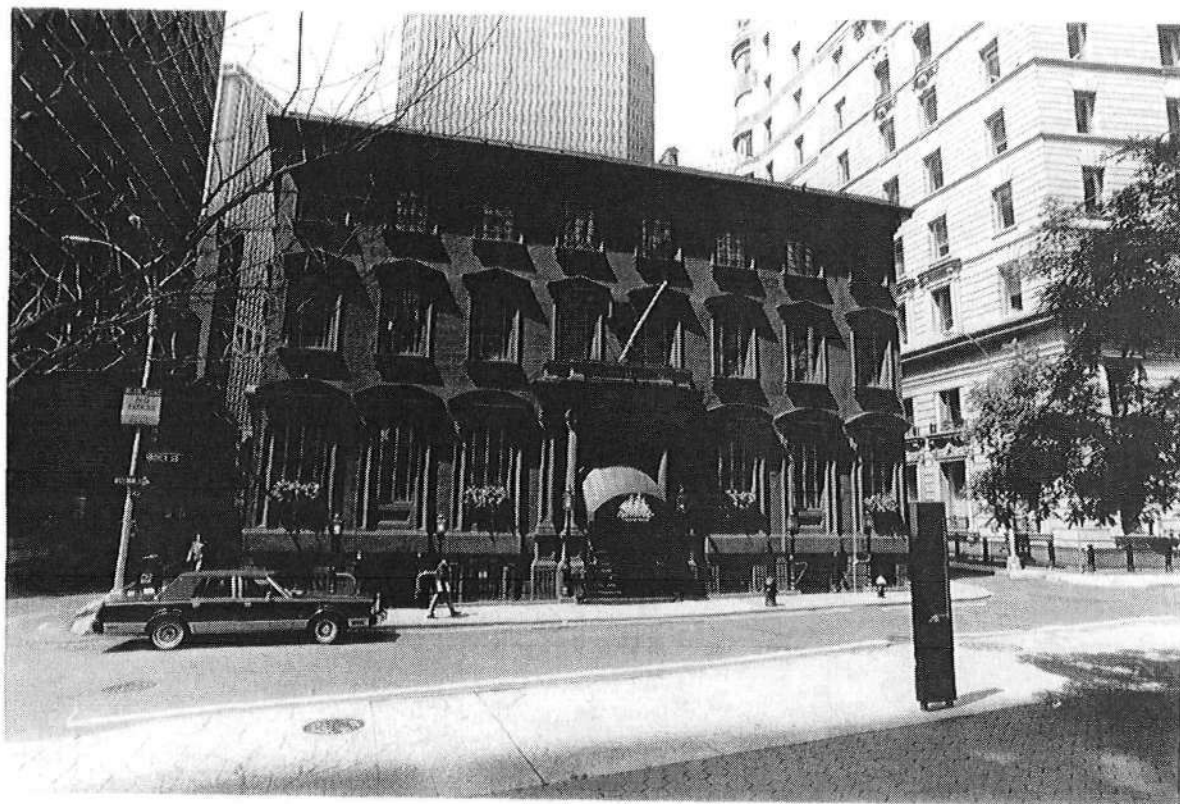
See 9-11 South William Street

Nos. 60-66 Stone Street

See No. 1-2 Hanover Square



STONE STREET HISTORIC DISTRICT
 Designated June 25, 1996
 Landmarks Preservation Commission



Hanover Bank Building, later India House.
No. 1-2 Hanover Square
Photo: David Breiner



Pearl Street facade of Hanover Bank Building
No. 105 Pearl Street
Photo: David Breiner



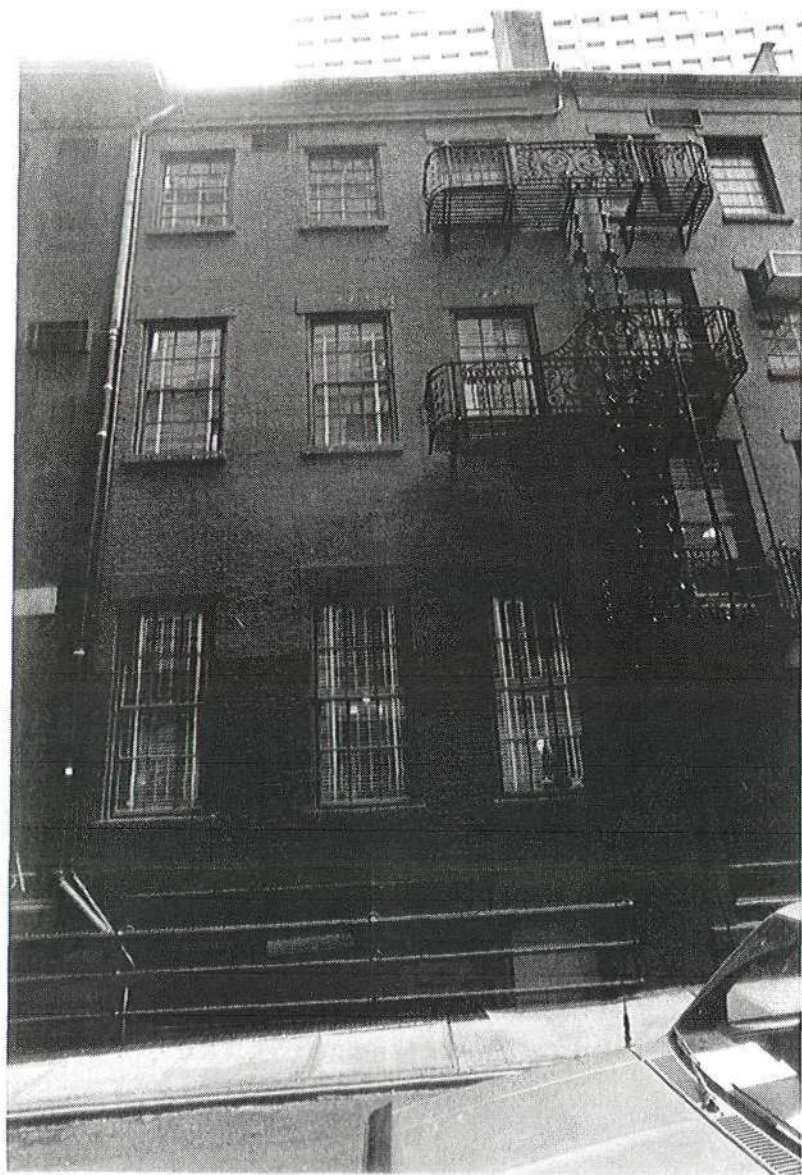
Fire Escape connecting No. 105 Pearl Street to
Hanover Bank Building
Photo: Carl Forster



Nos. 99-101 Pearl Street, Hanover Bank Building
Photo: David Breiner



Nos. 93 to 101 Pearl Street
Photo: Carl Forster



No. 56 Stone Street
Hanover Bank Building
Photo: David Breiner



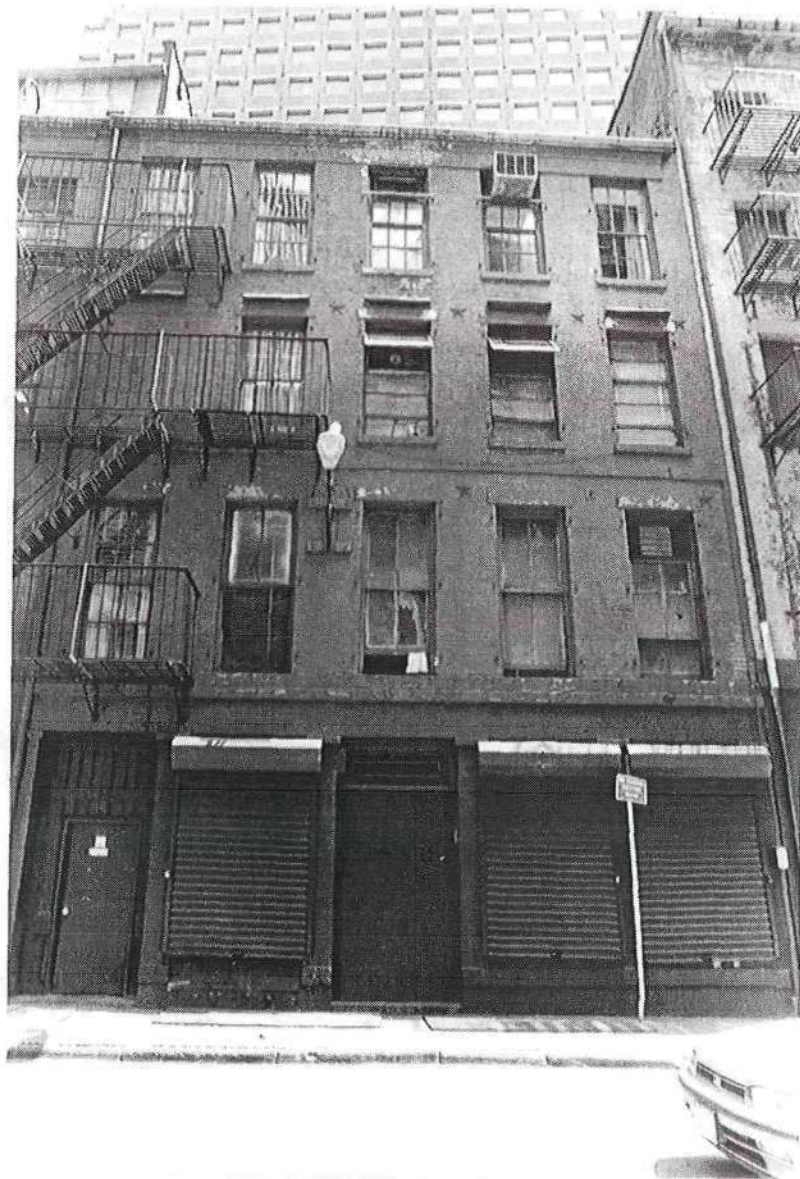
No. 64 Stone Street
Hanover Bank Building
Photo: David Breiner



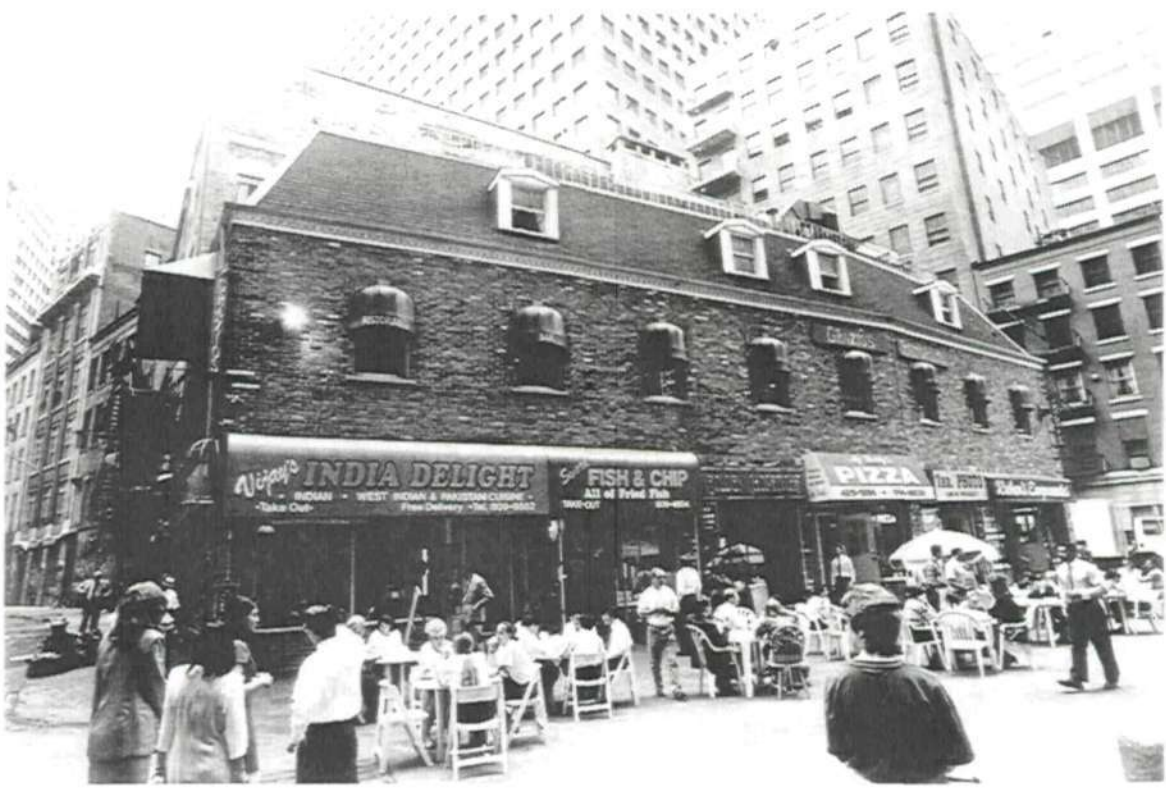
Nos. 62-64 Stone Street, Hanover Bank Building
Photo: Carl Forster



No. 62 Stone Street, Hanover Bank Building
Photo: Carl Forster



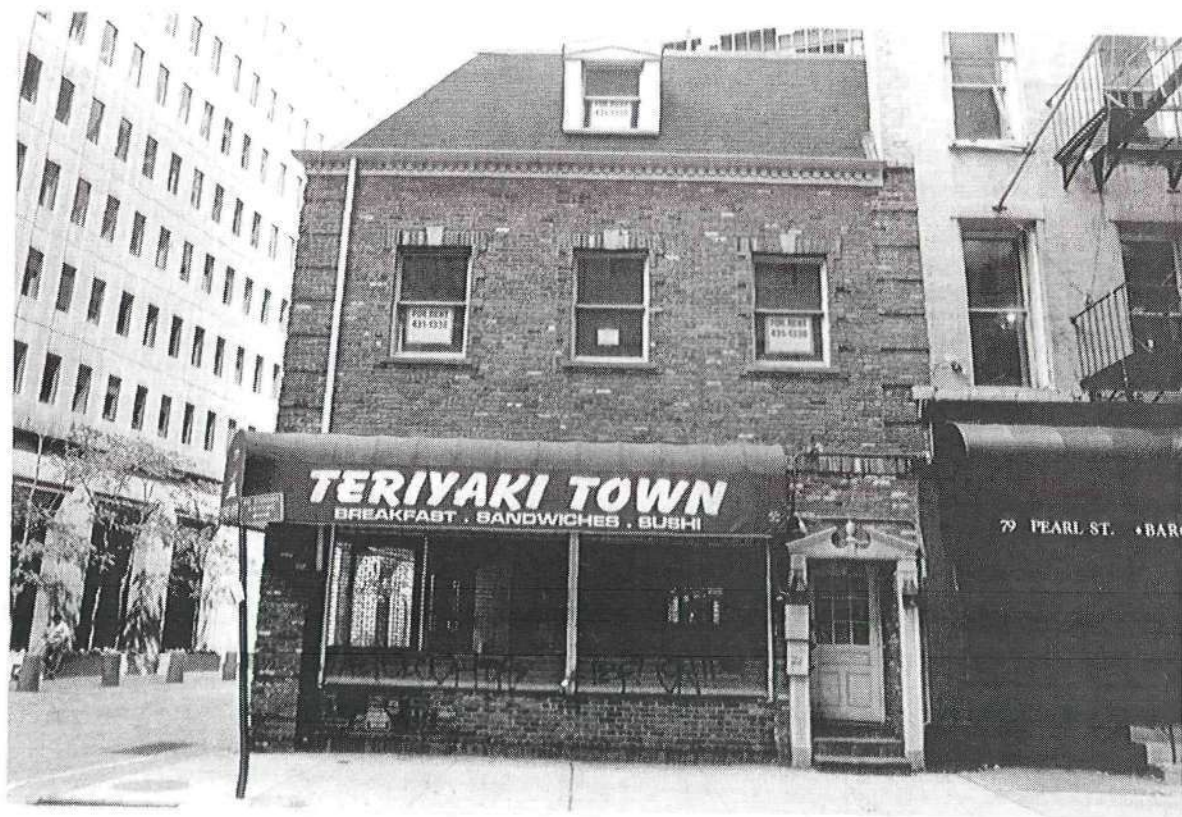
No. 60 Stone Street, Hanover Bank Building
Photo: Carl Forster



Nos. 77 Pearl Street and 44 Stone Street, with pedestrian plaza
Photo: David Breiner



Coenties Alley and pedestrian plaza between Nos. 75 Pearl and 42 Stone Streets
Photo: David Breiner



No. 77 Pearl Street, aka 44 Stone Street
Photo: Carl Forster



No. 44 Stone Street, aka 77 Pearl Street
Photo: David Breiner



No. 79 Pearl Street, aka 46 Stone Street
Photo: Carl Forster



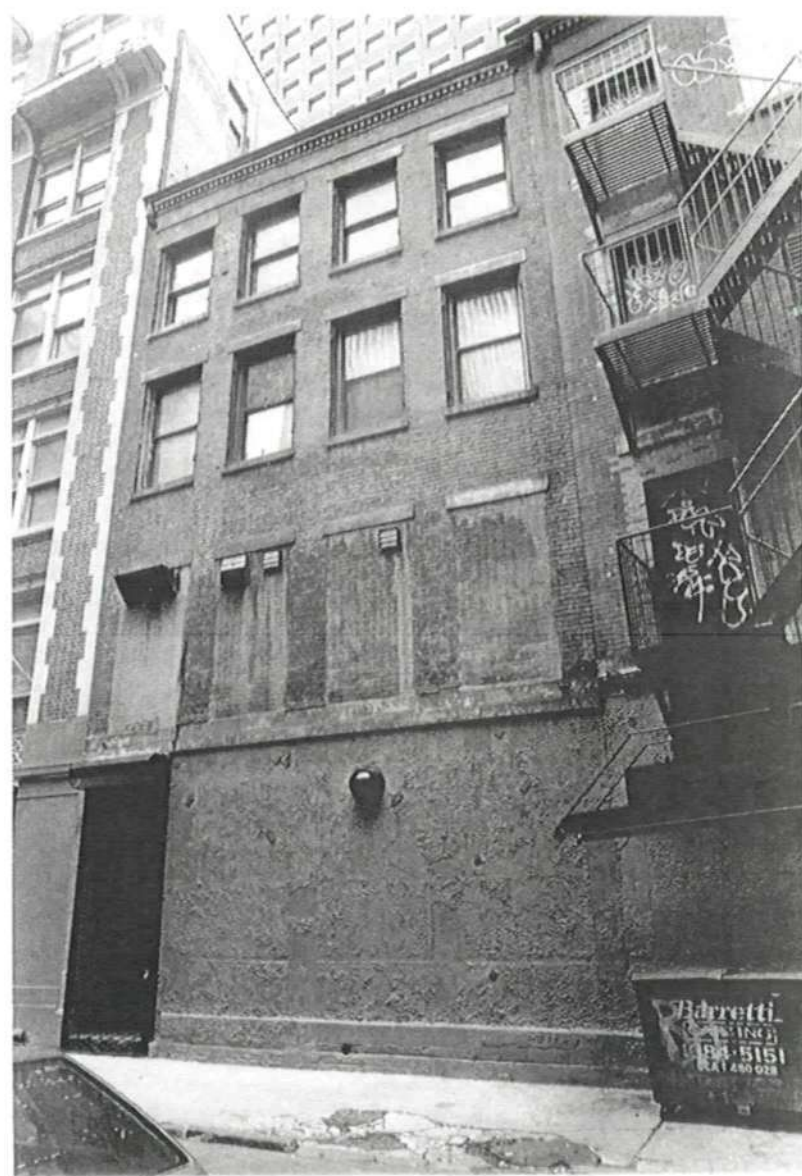
No. 46 Stone Street, aka 79 Pearl Street
Photo: Carl Forster



No. 48 Stone Street, aka 81 Pearl Street
Photo: David Breiner



No. 50 Stone Street, aka 83 Pearl Street
Photo: David Breiner



No. 52 Stone Street, aka 85 Pearl Street
Photo: Carl Forster



Nos. 91-93 Pearl Street, aka 58 Stone Street
Photo: David Breiner



No 58 Stone Street, aka 91-93 Pearl Street
Photo: David Breiner



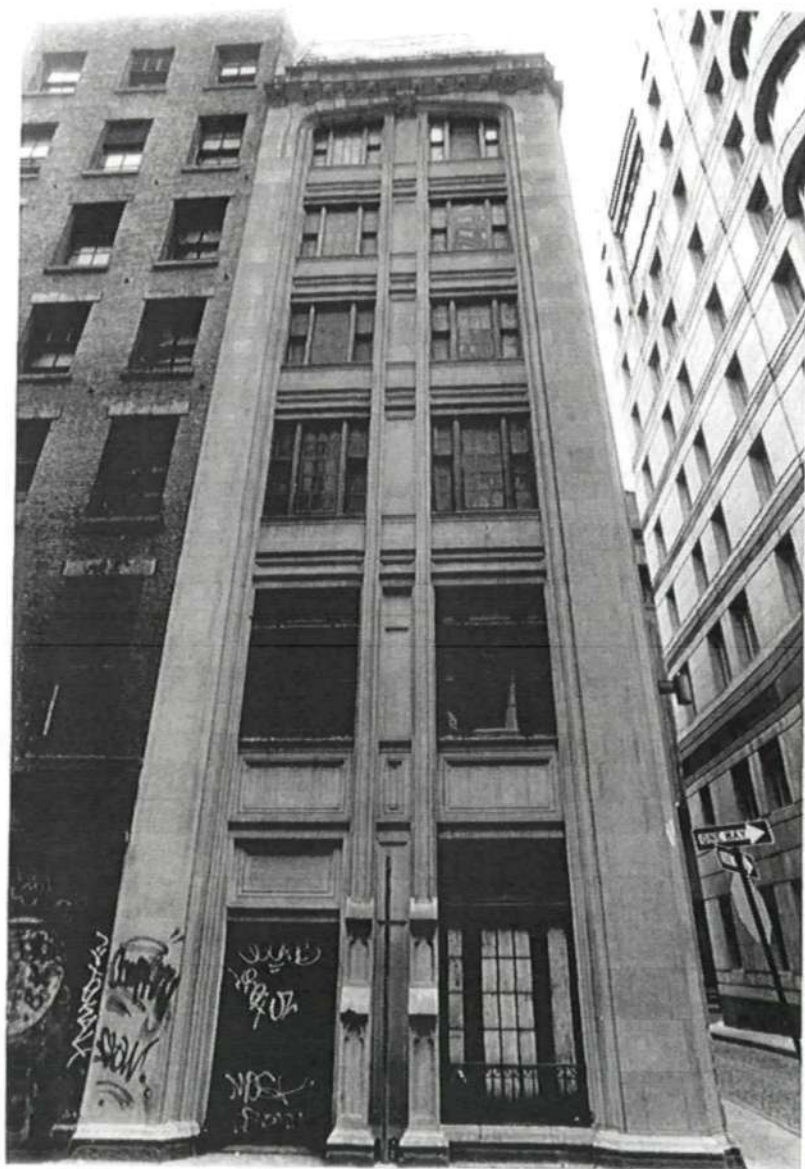
South William Street, looking south
Photo: Carl Forster



William H. McGee Company, later Lehman Brothers Building
No. 9-11 South William Street
Photo: David Breiner



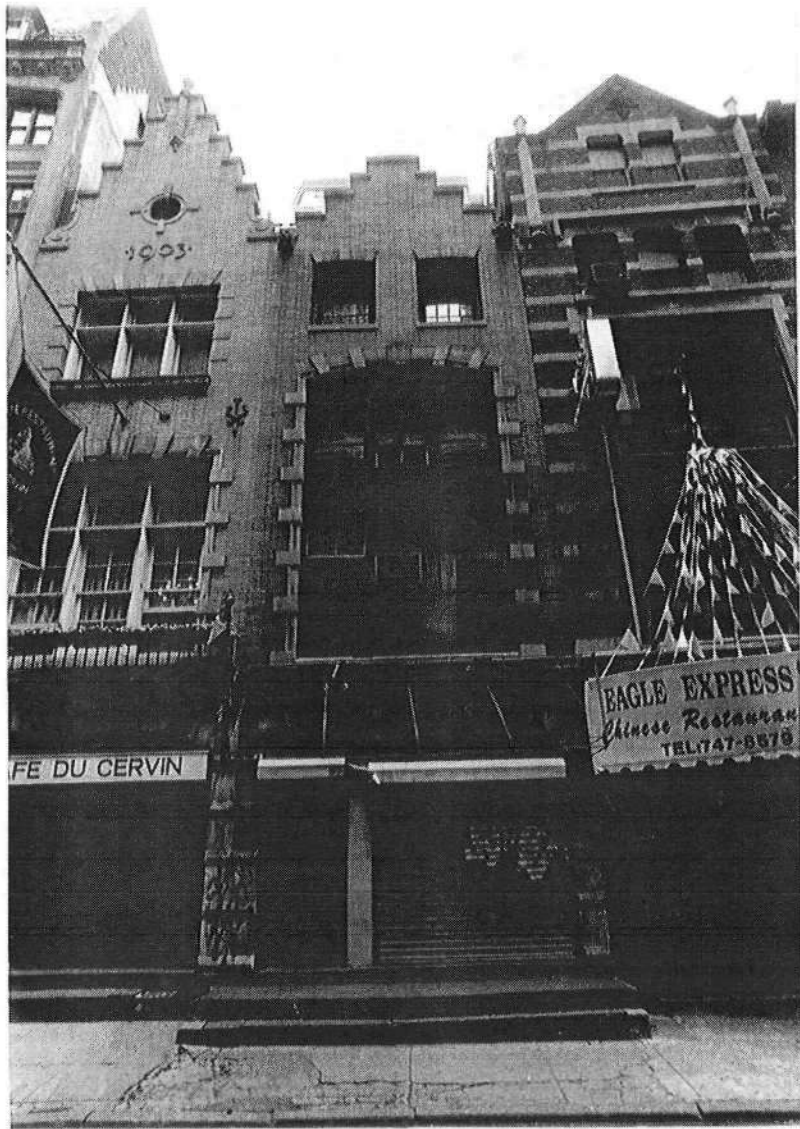
No. 9 Mill Lane
William H. McGee Company
Photo: Carl Forster



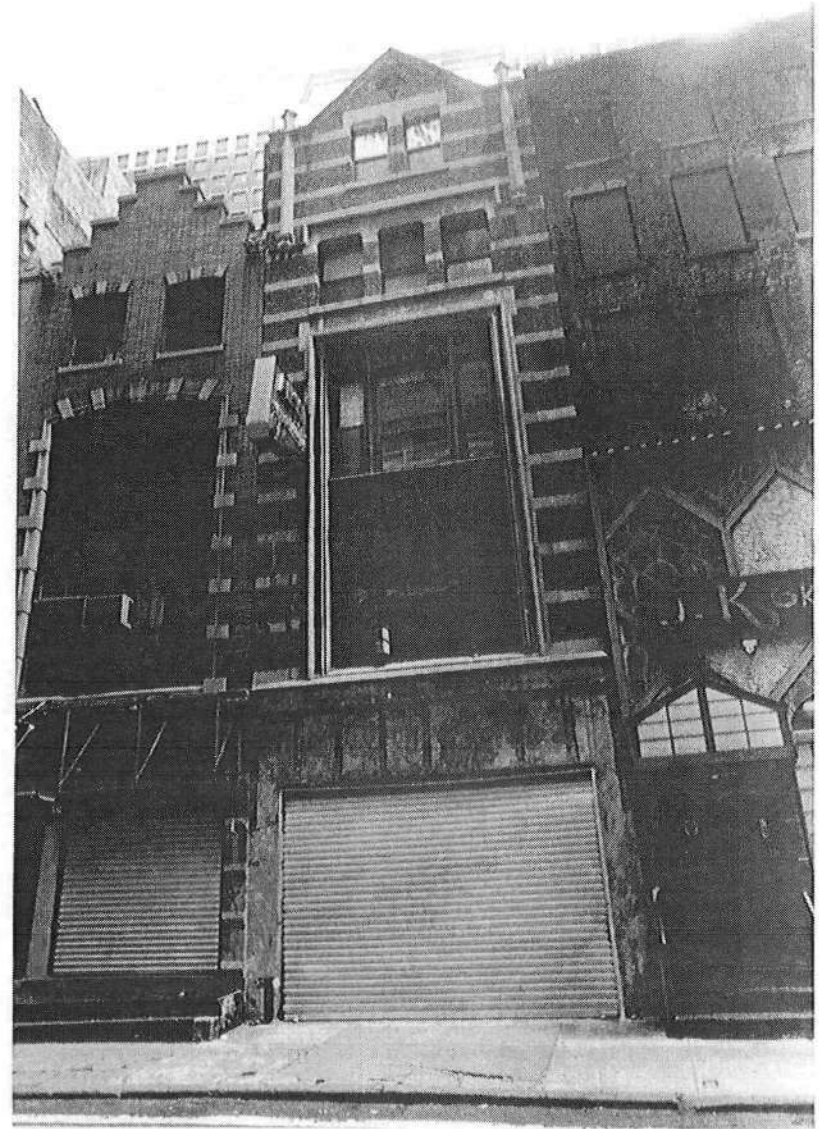
Nos. 59-61 Stone Street
William H. McGee Company
Photo: David Breiner



No. 13 South William Street, aka 57 Stone Street
Photo: David Breiner



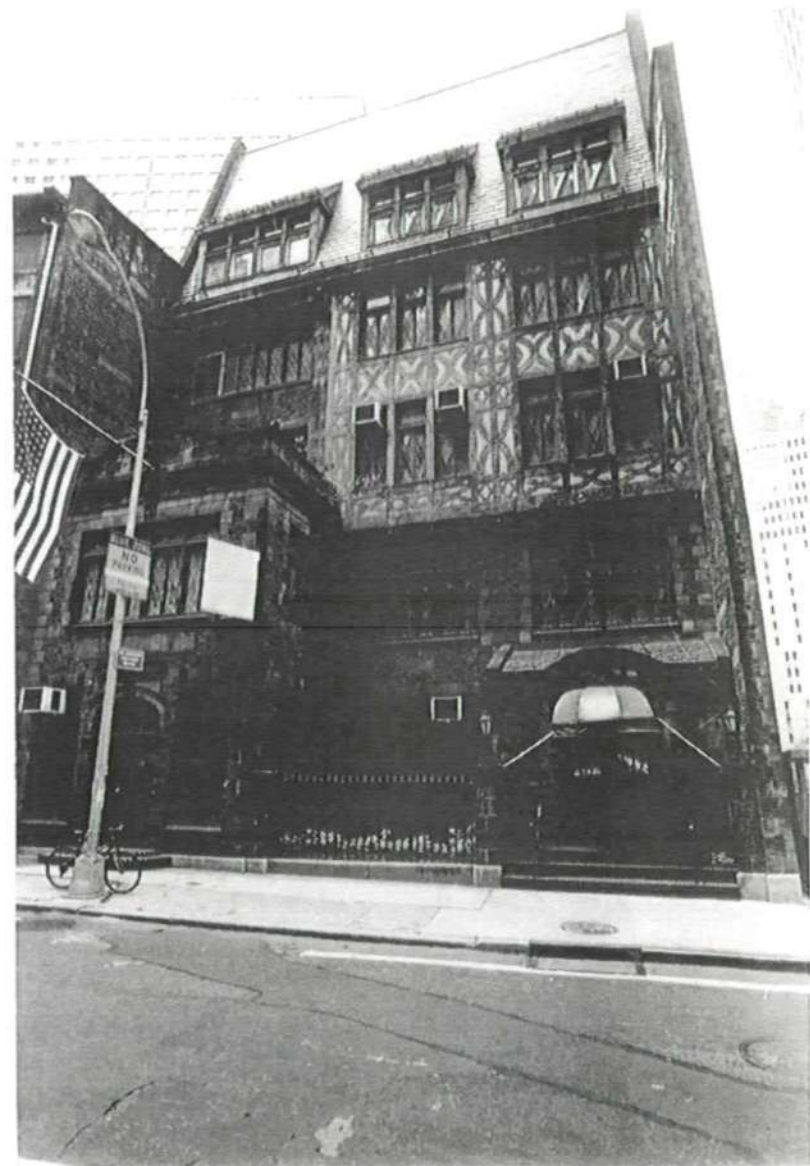
No. 15 South William Street, aka 55 Stone Street
Photo: David Breiner



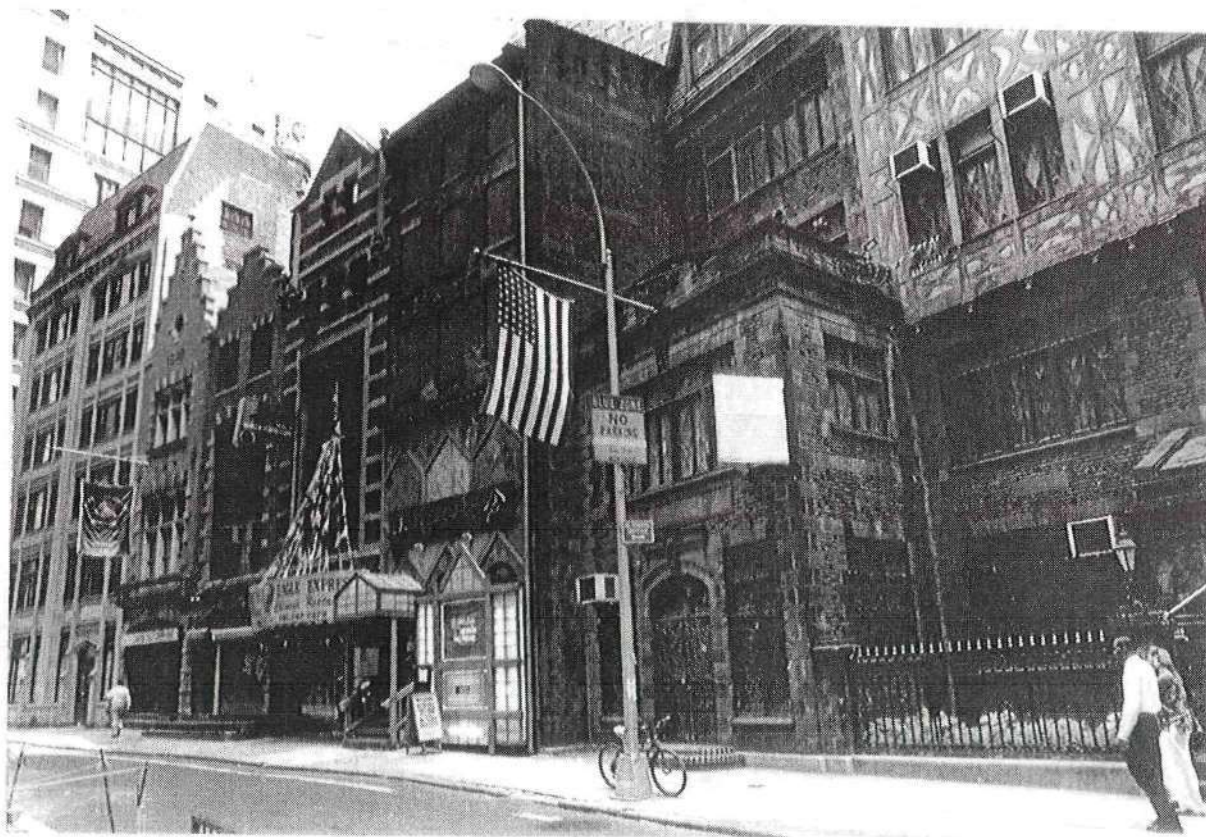
No. 17 South William Street, aka 53 Stone Street
Photo: Carl Forster



No. 19 South William Street, aka 51 Stone Street
Photo: David Breiner



Block Hall
Nos. 21-23 South William Street, aka 45-47 Stone Street
Photo: David Breiner



South William Street, looking north



Stone Street, looking south
Photo: Carl Forster



Stone Street, looking north



No. 54 Stone Street aka 87-89 Pearl Street
Photo: David Breiner

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Stone Street Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that, among its important qualities, the Stone Street Historic District is characterized by a rare surviving cluster of commercial structures dating in large part from the late 1830s, complemented by several picturesque early twentieth-century buildings designed by prominent architects; that all of the narrow curving streets encompassed within or defining the historic district — including Pearl, South William, and Stone Streets, Hanover Square, Coenties Alley, and Mill Lane — were originally laid out by the Dutch colonists by the 1640s, and reinforce the district's special sense of place; that the district had a significant mercantile and residential history in the seventeenth and eighteenth centuries in association with the Dutch, English, and Jewish communities; that following the Great Fire of 1835, which leveled the greater part of lower Manhattan south of Wall Street, this neighborhood was rebuilt with four- and five-story store and loft buildings (then primarily occupied by drygoods merchants and importers) which extend through the block; that these buildings are characterized by austere Greek Revival trabeated shopfronts of granite piers supporting continuous granite lintels, simple upper facades of red brick crowned by restrained cornices, and rectilinear openings with stone lintels and sills; that the district is one of only three significant surviving enclaves (along with the South Street Seaport and Fraunces Tavern Block Historic Districts) of these Greek Revival store and loft buildings in lower Manhattan, and that these low-scaled buildings form an enclave distinct from the surrounding twentieth-century skyscrapers of the Financial District; that anchoring the district at its northeast end is the brownstone-faced Anglo-Italianate style India House built in 1851-54 for the Hanover Bank, an institution that was historically tied to the adjacent importing interests; that this building was later significant as the first major home of the New York Cotton Exchange (1872-85) and is one of the few banking house buildings to survive from that era in New York City; that during the early twentieth century, with the area desirable for office use, real estate operator Amos F. Eno, also a noted collector of early prints of New York, sparked the picturesque transformation of South William Street by commissioning from architect C.P.H. Gilbert the reconstruction of two buildings (13 and 15 South William Street) in the historically evocative neo-Dutch Renaissance style, typified by Dutch stepped gables, fenestration with keyed surrounds, and distinctive metalwork; that these buildings are rare examples of that style in the United States; that as marine insurance underwriters invested in the neighborhood, several other projects followed, including a small neo-Gothic office building (9-11 South William Street) and a neo-Tudor athletic club (21-23 South William Street), both designed by William Neil Smith with prominent slate-covered mansard roofs, as well as No. 17 South William Street to the neo-Renaissance style design of Edward L. Tilton; and that these early twentieth-century buildings survive largely intact, complementing and enhancing this distinct section of the city.

Accordingly, pursuant to Chapter 21, Section 534 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 Historic District the Stone Street Historic District, consisting of the area bounded by a line beginning at the northwestern corner of Pearl Street and Hanover Square, then extending southwesterly along the northwestern curbline of Pearl Street, northwesterly and northerly along the western property line of 75 Pearl Street/aka 42 Stone Street (a portion of Block 29, Lot 19), northeasterly across Stone Street, northwesterly along the southwestern property line of 21-23 South William/aka 45-47 Stone Street, northeasterly along the southeastern curbline of South William Street to the southwestern lot line of Block 29, Lot 36 (1 William Street), southeasterly along the southern property line and northeasterly along the southeastern lot line of Block 29, Lot 36 (1 William Street), southeasterly across Stone Street and southeasterly along the southwestern curbline of Hanover Square, to the point of beginning, Borough of Manhattan.

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