

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Wall Street Historic District

other names/site number _____

2. Location

street & number Roughly bounded by Cedar St. & Maiden Lane on the north; Pearl St. on the east; Bridge & So. William streets on the south; & Greenwich St. & Trinity Pl. on the west [] not for publication

city or town New York [] vicinity

state New York code NY county New York code 061 zip code 10004; 10005; 10006

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [X] nationally [] statewide [] locally. ([] see continuation sheet for additional comments.)

Ruth A. Perpont DSHPC

1/4/07
Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	date of action
[] entered in the National Register [] see continuation sheet	_____	_____
[] determined eligible for the National Register [] see continuation sheet	_____	_____
[] determined not eligible for the National Register	_____	_____
[] removed from the National Register	_____	_____
[] other (explain) _____		

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5. Classification

Ownership of Property
(check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

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

Contributing	Noncontributing	
65	19	buildings
0	2	sites
1	0	structures
0	0	objects
66	21	TOTAL

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

22

6. Function or Use

Historic Functions
(enter categories from instructions)

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE: business, professional,

COMMERCE/TRADE: business, professional,

financial institution, specialty store, restaurant

financial institution, specialty store, restaurant

GOVERNMENT: custom house, government office

GOVERNMENT: custom house, gov.'mt office

RELIGION: religious facility

RELIGION: religious facility

DOMESTIC: multiple dwelling

DOMESTIC: multiple dwelling

LANDSCAPE: park, plaza, street furniture

LANDSCAPE: park, plaza, street furniture

SOCIAL: clubhouse

SOCIAL: clubhouse CULTURE: museum

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

Mid-19th Century: Greek Revival, Gothic Revival

foundation Stone, Concrete,

Late Victorian: Second Empire, Romanesque, Renaissance

walls Limestone, Marble, Granite, Brick, Steel, Stucco,

Late 19th & 20th Century Revivals: Beaux Arts, Classical Revival, Italian Renaissance, Late Gothic Revival

roof

Late 19th & 20th Century American Movements: Skyscraper Modern Movement: Moderne, Art Deco, International

other Terra Cotta, Iron, Cast iron, Bronze,

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance:

(Enter categories from instructions)

- Architecture. _____
- Commerce. Economics. _____
- Community Planning and Development. _____
- Politics/Government _____

Period of Significance:

ca. 1656-1956. _____
1960. 1967. _____

Significant Dates:

N/A _____

Significant Person:

N/A _____

Cultural Affiliation:

Architect/Builder:

(see continuation sheet at end of Section 8)

Criteria Considerations

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey
HABS-NY 400, 470 & 6074
- recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government (NYC LPC)
- University
- Other repository: _____

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10. Geographical Data

Acreage of Property approx. 63 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>1</u> <u>8</u>	<u>5</u> <u>8</u> <u>3</u> <u>8</u> <u>6</u> <u>1</u>	<u>4</u> <u>5</u> <u>0</u> <u>6</u> <u>4</u> <u>4</u> <u>7</u>	3	<u>1</u> <u>8</u>	<u>5</u> <u>8</u> <u>3</u> <u>4</u> <u>6</u> <u>2</u>	<u>4</u> <u>5</u> <u>0</u> <u>6</u> <u>0</u> <u>9</u> <u>2</u>
	Zone	Easting	Northing		Zone	Easting	Northing

2	<u>1</u> <u>8</u>	<u>5</u> <u>8</u> <u>3</u> <u>8</u> <u>3</u> <u>3</u>	<u>4</u> <u>5</u> <u>0</u> <u>6</u> <u>3</u> <u>0</u> <u>6</u>	4	<u>1</u> <u>8</u>	<u>5</u> <u>8</u> <u>3</u> <u>2</u> <u>2</u> <u>8</u>	<u>4</u> <u>5</u> <u>0</u> <u>6</u> <u>0</u> <u>9</u> <u>6</u>
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Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

5)	18	583338	4506730
6)	18	583694	4506696

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By (**For author see continuation sheet**)

name/title Contact: Kathy Howe, Historic Preservation Specialist
New York State Office of Parks, Recreation and Historic Preservation
organization Field Services Bureau date September 5, 2006
street & number Peebles Island, P.O. Box 189 telephone 518-237-8643, ext. 3266
city or town Waterford state NY zip code 12188

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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Wall Street Historic District
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NARRATIVE DESCRIPTION

Summary

The Wall Street Historic District is historically and architecturally one of the single most significant areas not just in New York City but in the country. Its significance includes its history as a 17th-century Dutch colony, its 18th-century role as the nation's first capital, and its two-centuries-old status as the nation's financial center. The district is home to the work of some of the nation's most prominent architects, as well as to the country's most famous collection of skyscrapers – a building type that originally developed in this part of New York. The Downtown skyline is world famous.

The Wall Street Historic District includes 66 contributing resources, located on part or all of 36 blocks occupying the inner core of the southernmost tip of New York City's Manhattan Island south of Maiden Lane, in the borough of Manhattan and the County of New York. It also includes 22 properties individually listed in the National Register. The district's 21 non-contributing resources are mostly office buildings constructed after 1956, but include a few older buildings which have been refaced or much altered. There is one empty lot (No. 13-23 William Street) within the district.

District boundaries

The proposed historic district occupies the inner core of the southernmost tip of Manhattan Island south of Maiden Lane. It is bounded essentially by Bridge and South William streets on the south, Greenwich Street on the west, Liberty Street and Maiden Lane on the north, and Pearl Street on the east. The boundaries, generally speaking, encompass the central core of the financial district. They exclude existing historic districts (Fulton-Nassau, Stone Street, Fraunces Tavern Block, and South Street Seaport).

At the northwest corner of the district, west of Broadway, the northern border runs along Cedar St. (from Broadway to Trinity Place) and Thames St. (from Trinity Place to Greenwich St.). To the north of this boundary, the character of development changes dramatically, with late 20th century towers adjoining the World Trade Center site.

The western border is the east side of Greenwich St. (from Thames St. to Rector Street and from Morris Street to Battery Place), and the east side of Trinity Place (from Rector Street to Morris Street). The areas west of the boundary are predominantly made up of non-descript or altered commercial buildings, different in character from those inside the district.

At Battery Place, the boundary proceeds eastward to the U.S. Custom House facing Bowling Green, following the line of the Custom House south along State Street on its west, east along Bridge Street on its south, and north along Whitehall Street on its east. The blocks south of this boundary (south of Bridge Street) have been redeveloped with massive modern towers. The boundary east of Whitehall Street excludes two large modern

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towers; the southern boundary there runs along Beaver Street (between Broadway and New Street), and then extends south along the rear facades of the buildings on the west side of Broad St. as far as Bridge Street.

At the corner of Broad, Pearl and Bridge streets, the district just touches the corner of the Fraunces Tavern Block historic district; it excludes the east side of Broad Street from Pearl Street to South William Street (leaving out 85 Broad Street, a modern tower), and then turns west and north along the north side of South William Street where it borders the Stone Street Historic District, continuing north along the west side of Pearl Street as far as Maiden Lane. East of this boundary (from the east side of Pearl Street) the streets have been redeveloped with modern construction (with the exception of 80 Wall Street, at the north-east corner of Wall and Pearl, which is included within the boundary); many of the facades on the east side of Pearl Street are the rear facades of tall modern towers on Water Street.

The northern boundary extends along the south side of Maiden Lane (from Pearl to Broad streets); the north side of Maiden Lane is lined mostly with buildings of modern construction. The boundary shifts to the south side of Liberty Street between Nassau Street and Broadway, across the street from the southern boundary of the Fulton-Nassau Historic District.

Resources currently listed in the National Register and/or designated as local landmarks

Within the district there are 22 resources currently listed individually on the National Register of Historic Places (Bowling Green, the U.S. Custom House at 1 Bowling Green, the New York Stock Exchange at 8-18 Broad Street, the Broad-Exchange Building at 25 Broad Street, the Lee-Higginson building at 37 (41) Broad Street, the American Bank Note Company Building at 70 Broad Street, the International Mercantile Marine Building at 1 Broadway, the Empire Building at 71 Broadway, the Equitable Building at 120 Broadway, Trinity Church at Broadway and Wall Street, the Federal Reserve Building at 33 Liberty Street, Liberty Tower at 55 Liberty Street, the New York Chamber of Commerce Building at 65 Liberty Street, the Wallace Building at 56 Pine Street, the American Stock Exchange Building at 86 Trinity Place, the J.P. Morgan & Company at 23 Wall Street, Federal Hall at 26 Wall Street, the Bank of the Manhattan Company Building at 40 Wall Street, the Bank of New York Building at 48 Wall Street, the Merchants Exchange Building at 55 Wall Street, No. 63 Wall Street, and the Beaver Building at 1 Wall Street Court), as well as two buildings listed on the New York State Register of Historic Places (the Trinity Building at 111 Broadway and the U.S. Realty Company Building at 115 Broadway).

Twenty-nine buildings in the district, including many listed on the National Register, have also been designated individual landmarks by the New York City Landmarks Preservation Commission (Delmonico's at 56 Beaver Street, Bowling Green, the U.S. Custom House, the New York Stock Exchange, the American Bank Note Company Building, the International Mercantile Marine Building, the Bowling Green Building at 11 Broadway, the Cunard Building at 25 Broadway, the Standard Oil Building at 26 Broadway, the American Express Building at 65 Broadway, the Empire Building, the Trinity Building, the U.S. Realty Building, the Equitable Building, Trinity Church, the City Bank Farmers Trust Company Building at 20 Exchange Place, the Federal Reserve Building, Liberty Tower, the New York Chamber of Commerce Building, 90 Maiden Lane, the Wallace

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Building, the Down Town Association at 60 Pine Street, the Cocoa Exchange at 1 Wall Street Court, the Irving Trust Company Building at 1 Wall Street, the Bankers Trust Building at 14 Wall Street, the House of Morgan, Federal Hall, the Bank of the Manhattan Company Building, the Merchants Exchange Building, and the J.&W. Seligman & Co. Bank Building at 1 William Street). The street pattern of the historic district is also a designated New York City landmark.

Physical layout and resulting vistas

The Colonial Street Plan and the Canyons of Wall Street

The street plan of the historic district closely conforms to the streets laid out by the Dutch colonists of Nieuw Amsterdam and their colonial English successors. The resulting streets are substantially narrower than the later streets and avenues of the 1811 Commissioners Plan, and unlike the streets of that regular grid they follow gentle curves. The district's blocks are all irregular in outline, and vary significantly in size and shape. Because of the loss of most of the district's buildings in the Great Fire of 1835, the street plan is the sole surviving artifact of the 17th-century Dutch colonial period when New York City was Nieuw Amsterdam. The later construction of 19th- and 20th- century skyscrapers towering over these narrow streets created the famed "canyons" of the financial district. Even lower Broadway, the widest street in the district, has the feel of a "canyon." The effect is still more pronounced in such significantly narrower thoroughfares as Exchange Place and New Street.

Vista: Bowling Green and Lower Broadway

Bowling Green Park is the oldest public park in New York City, with a history dating to the Dutch colony. The cast-iron fence surrounding it was erected in 1771 to protect a statue of British King George III, which was destroyed at the time of the American Revolution. Broadway, the chief boulevard in the district, was originally an Algonquian trading route. Beginning at Bowling Green, it stretches as far north as Albany. One of New York's most famous vistas is the area of Bowling Green, flanked by office buildings lining the curve of Broadway, with the vista closed at the south by the grand Beaux-Arts façade of the U.S. Custom House.

Vista: Wall Street toward Broadway

The few short blocks of Wall Street follow the uneven path of the now vanished stockade from which the street takes its name. It is lined with skyscrapers and institutional buildings that culminate, looking west, in the view of Trinity Church – another extremely well-known historic vista.

Vista: The skyline

Although it has evolved over the past century, the skyline of Downtown Manhattan – today comprised of romantic towers and spires from the early 20th century and rectangular slabs from the post-World War II period – remains one of the great iconic images of New York City, famous the world over.

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Building types and architectural styles

Buildings within the proposed district are almost entirely commercial. By far the most common type is the skyscraper office building. Other building types represented include houses, churches, clubs and restaurants. Most of the district's buildings were constructed between 1835 and 1932; others date to a building boom that began in 1956. Many were designed by leading architectural firms to serve as headquarters for some of America's most prominent businesses.

Though the district represents the city's earliest settlement, almost nothing survives from the 17th and 18th centuries – besides the fence at Bowling Green and the historic street pattern – because of the Great Fire of 1835 which leveled the entire area. As a result, the earliest buildings date from the late 1830s and early 1840s. Three such buildings in particular dominate Wall Street: the original Custom House at 26 Wall Street (today known as Federal Hall), built 1833-42; the lower, original half of 55 Wall Street, known as the Merchants Exchange, built 1835-42; and Trinity Church at Wall Street and Broadway, built 1839-46. The first two exemplify a high-style version of the Greek Revival, and were designed by masters of the style, the first by Town & Davis, the second by Isaiah Rogers. The third, by Richard Upjohn, is one of the city's finest examples of the Gothic Revival. At the time of its completion, Trinity Church was the city's tallest structure, towering over the two- and three-story commercial buildings on Wall Street and Broadway.

Later 19th-century styles represented in the district include one French Second Empire style building, the rare cast-iron front at 90 Maiden Lane (Charles Wright, 1870-71). Two Romanesque Revival buildings survive in the district: 56 Pine Street (Oswald Wirz, 1893-94), with remarkable carved brownstone ornament, and 60 Pine Street (Charles Haight, 1886-87). An unusually fine example of the Renaissance Revival survives in the Delmonico's building (James Brown Lord, 1890-91) at 56 Beaver Street. The grand Beaux-Arts tradition is exemplified by Cass Gilbert's design for the U.S. Custom on Bowling Green (1899-1907). These are all buildings of modest height, no more than half a dozen stories tall.

The vast majority of buildings in the district, however, are late-19th and early 20th-century office buildings, including many of the city's best-known skyscrapers. Lower Manhattan in general was the site of many of the country's first skyscrapers. The original Equitable Insurance Company Building, built in 1868-70, to designs by Gilman & Kendall and George B. Post, on the site of 120 Broadway (the current building of the same name), rose twice as high as a typical commercial building of the time, thanks to a combination of iron-cage construction, passenger elevators, and lightweight, fireproof building materials – leading historians to consider it perhaps the first skyscraper. The district today contains one of the greatest collections of skyscrapers anywhere in the world.

The great bulk of the district's office buildings are neo-Classical in style, including, as a variant, the neo-Renaissance. They are almost all faced in limestone or marble, and together help give the district a grand and imposing appearance. These buildings share an architectural vocabulary inherited from the monuments of ancient Greece and Rome, but adapted to a building type of different shape and far greater size.

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The neo-Classical examples include buildings by Donn Barber (New York Cotton Exchange at 3 Hanover Square, 1921-23), Daniel Burnham (80 Maiden Lane, 1911-12), Cross & Cross (90 Broad Street, 1931-32), Delano & Aldrich (63 Wall Street, 1927-29), Francis Kimball (61 Broadway, Adams Express Company, 1912-14; 37 Wall Street, 1906-07; 71 Broadway, the Empire Building, 1897-98), Benjamin Wistar Morris (48 Wall Street, Bank of New York, 1927-28), George B. Post (8-18 Broad Street, New York Stock Exchange, 1901-03), Bruce Price (100 Broadway, American Surety Building, 1894-96), and Trowbridge and Livingston (11 Wall Street, 1919-22; 23 Wall Street, House of Morgan, 1913; 14 Wall Street, Bankers Trust, 1910-12).

Neo-Renaissance examples include buildings by Carrere & Hastings (26 Broadway, Standard Oil, 1920-26), Henry Ives Cobb (42 Broadway, 1902-04), James Brown Lord (56 Beaver Street, Delmonico's, 1890-91), Benjamin Wistar Morris (25 Broadway, Cunard Lines, 1919-21; 74 Wall Street, Seaman's Bank for Savings, 1925-27), and York & Sawyer (33 Liberty Street, Federal Reserve Bank, 1919-1924).

By contrast, the neo-Gothic is represented by only three major examples, the Trinity and U.S. Realty buildings at 111 and 115 Broadway (Francis Kimball, 1904-07), and 55 Liberty Street, Liberty Tower (Henry Ives Cobb, 1909-10).

There are half a dozen office buildings representing a variety of Art Deco and Moderne styles; most notable are 1 Wall Street (Ralph Walker of Voorhees, Gmelin & Walker, 1929-31), generally considered the architect's masterpiece, and 70 Pine Street (Clinton & Russell, 1930-32), among the most lavishly ornamental of such towers. Others are 29 Broadway (Sloan & Robertson, 1929-31), 40 Wall Street (H. Craig Severance, 1929-30), 80 Broad Street (Sloan & Robertson, 1930-31), and 20 Exchange Place (Cross & Cross, 1930-31).

Following the end of World War II, a new wave of construction brought a number of International Style steel-and-glass skyscrapers to the district. Two of these, both designed by the nationally prominent firm of Skidmore, Owings & Merrill, are of unusual significance: 1 Chase Manhattan Plaza (1956-60; sunken garden by Isamu Noguchi, "Four Trees" sculpture by Jean Dubuffet), the first new major development downtown after World War II, and one which sparked a major redevelopment boom; and 140 Broadway (1964-67; sculpture by Isamu Noguchi), considered a major monument of the style.

The buildings in the district have all undergone change of one kind or another. Several have major additions (most notably 1 Wall Street and 14 Wall Street) that more than double the size of the original, and at least one has had its masonry façade replaced with glass. Many buildings have been converted to residential use, and as a result have undergone changes in windows. A great many have new storefronts. Overall, however, the district's buildings display a remarkable level of historical and architectural integrity.

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BUILDING LIST

LIST OF PROPERTIES: The following addresses are in the district:

Battery Place: No. 1-3.
Beaver Street: Nos. 1 to 95, and Nos. 14 to 92
Bowling Green: the Green and No. 1
Bridge Street: No. 31
Broad Street: Nos. 1 to 75, and Nos. 8 to 98
Broadway: Nos. 1 to 115, and Nos. 10 to 140
Cedar Street: Nos. 1 to 89, and Nos. 2 to 104
Chase Manhattan Plaza: No. 1
Exchange Alley: No. 4
Exchange Place: Nos. 7 to 73, and Nos. 14 to 80
Greenwich Street: No. 1 to 39, and Nos. 91 to 129
Hanover Square: Nos. 3 to 5
Hanover Street: Nos. 1 to 9, and Nos. 2 to 10
Liberty Place: Nos. 1 and 2
Liberty Street: No. 2 to 72, and Nos. 19 to 65
Maiden Lane: Nos. 28 to 106
Marketfield Street: Nos. 1 to 8
Morris Street: Nos. 1 to 9 and Nos. 2 to 6
Nassau Street: Nos. 1 to 47 and Nos. 2 to 54
New Street: Nos. 1 to 81, and Nos. 18 to 66
Pearl Street: No. 123 to 197, and Nos. 154 to 158
Pine Street: Nos. 1 to 75, and Nos. 2 to 76
Rector Street: No. 2-12
South William Street: No. 1-3, and Nos. 8 to 36
Stone Street: Nos. 11 to 19, No. 63-67, and No. 14-20.
Thames Street: No. 1-11, No. 2-10, and No. 18-22.
Trinity Place: Nos. 1 to 99, and Nos. 56 to 86
Wall Street Court: No. 1
Wall Street: Nos. 1 to 73, and Nos. 2 to 88
Whitehall Street: No. 2.
William Street: Nos. 1 to 83, and Nos. 2 to 78.

The following list includes every building in the historic district. Each has its address, alternate addresses ("aka"), historic name (when known), architect (when known), date of construction, and a general description of major facade features and major alterations. The descriptions are based on site visits recorded in the spring of 2006, and are documented in the accompanying photographs. Basic sources for architect and date information

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are also listed; "NB" refers to New York City Buildings Department "New Building" applications and "Alt" to "Alteration" applications; "NYT" refers to articles in the *New York Times*. Other major sources are the designation reports prepared by the New York City Landmarks Preservation Commission (LPC) for designated local landmarks, and National Register (NR) nomination forms for individually listed National Register properties.

WALL STREET HISTORIC DISTRICT STREET PLAN

Contributing resource (structure).

The street plan within the historic district reflects the streets as they were laid out by the Dutch colonists. These include (all renamed by the English): Beaver Street, Bridge Street, Broad Street, Broadway, Exchange Place, Marketfield Street, Mill Lane, Pearl Street, South William Street, Stone Street, Wall Street, and William Street. Several streets were added by the British colonists: New Street, Hanover Square, and Hanover Street, as well as extensions of already existing streets. A number of streets were widened in the 19th century, and none maintains its original paving. Nevertheless, the street plan survives as the only physical above-ground remnant of the Dutch colony.

BATTERY PLACE, north side from Greenwich Street to Broadway

1-3 Battery Place

Side elevation of 1 Broadway. See 1 Broadway.

BEAVER STREET, north side between Broadway and New Street

1-11A Beaver Street

Side elevation of 26 Broadway. See 26 Broadway.

BEAVER STREET, south side between New Street and Broad Street

16 (14-16) Beaver Street

(side and rear facades on Marketfield Street)

Original name: 16 Beaver Street

Architect: Various

Built: Various

Source: Alt 1195-1882, Alt 2006-1913, Alt 510-1920, Alt 2393-1925

Contributing resource

Major alterations: First story refaced, new storefronts on Beaver and part of Marketfield elevations. Mansard roof appears altered. First story of rear façade on Marketfield Street blocked up.

No. 14-16 Beaver Street is an old building that has been altered and enlarged several times. In 1882, it was a four-story building with a front of brick and granite, and a stoop, in use as a warehouse; that year, it was

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converted to offices, with a fifth story added, and a new west wall built. The stoop was removed in 1913. In 1920, all three elevations were stuccoed, and entrances on the side and rear facades made into windows. In 1925, a mansard roof was added, to designs by Walker & Gillette, and in 1926 storefronts inserted at the first floor.

In its current state, 14-16 Beaver is a six-story commercial building with a dormered mansard roof above a projecting cornice. The Beaver Street elevation has five tall, narrow, square headed windows on each of the four middle stories; the façade's surface has been painted and scored to resemble stone blocks. The mansard roof has three dormers facing Beaver Street and five on the side elevation. The side elevation, longer than that on Beaver Street, has five wider bays, and flat uninterrupted piers flanking the middle bay. The rear façade on Marketfield Street resembles the Beaver Street façade, but is only four bays wide.

18 Beaver Street

(rear façade on Marketfield Street)

Original name: Fusco's Restaurant

Architect: Vincent S. Todaro

Built: 1914 alteration

Source: Alt 2476-1913, Alt 31-1914; NYT 9/17/1943 p. 21

Contributing resource

Major alterations: Original masonry on second and third stories overlaid with synthetic brick; ground story storefront completely altered; second and third story windows resized. Rear façade, first story boarded up; large exhaust pipes.

This is an old building that has been altered and enlarged. In 1913 it was a three-story building in use as Fusco's Restaurant (established 1907). In 1914 it was altered, the entrance was shifted to the center, and the building enlarged to four stories and a basement. The current façade appears to date from that time. Today, 18 Beaver Street is a five-story building in a German or Flemish-inspired style, with handsome ornament including a stone entablature with strapwork above the second and third stories, an elaborately adorned stone-faced fourth story including pilasters adorned with ornamental sculpted bands of fruit, and a fifth story with a central oval window flanked by scrolls and topped by a broken pediment supporting a statue of a woman. The rear façade on Marketfield Street is similar, but much less elaborate in its ornament. According to a 1943 article in the *New York Times*, Fusco's Restaurant's "patrons through the years included well-known city politicians and leaders in the financial world. Former President Herbert Hoover was a frequent patron."

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20 Beaver Street
(aka 5 Marketfield Street)

Original name: 20 Beaver Street

Architect: Dode & Morison

Built: New front 1918

Source: Alt 647-1918

Contributing resource

Major alterations: New store front on Beaver Street; rear elevation has blocked up first story and large venting pipes.

A four-story commercial building with a brick façade and pressed metal cornice; four tall rectangular windows in each story. In 1918, the building had "granite columns on Beaver Street" removed, and a new front added, including a "galvanized iron cornice" which survives today. The rear elevation is plain brick.

22 Beaver Street
(aka Marketfield Street, no street number)

Non-contributing resource.

Altered late-19th-century four-story commercial building.

24 Beaver Street
(aka Marketfield Street, no street number)

Non-contributing resource.

Late 19th-century, four-story commercial building with new facade.

26 (26-28) Beaver Street

Original name: Stock Quotation Telegraph Company building

Architect: Clinton & Russell

Built: 1908-10

Source: NB 119-08; NYT 3/14/1909 p. 13

Contributing resource

Major alterations: New metal and glass infill and new stores at first story on Beaver Street; first story openings on Marketfield Street boarded up.

This classically-inspired, 18-story-tall office building on an unusually small site has a four-story base, an 11-story shaft, and a three-story capital, with identical elevations on Beaver and Marketfield streets; the visible

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portions of the east and west elevations are similar but simpler. The first-story storefronts are set within large aedicular openings. The second through fourth stories, all faced in limestone, are divided by triple-height plain piers into three three-story-tall bays with recessed metal-framed triple-windows with classical detailing. Projecting courses mark the fifth, transitional stone-faced story, above which rises the brick-faced shaft, each story arranged as three bays with paired windows and simple brick spandrels. The 16th through 18th stories have brick piers with capitals and rise to a projecting cornice.

30 Beaver Street

Side elevation of 70 Broad Street. See 70 Broad Street.

BEAVER STREET, north side between New Street and Broad Street

15-33 Beaver Street.

Side elevation of 60 Broad Street. See 60 Broad Street.

BEAVER STREET, south side between Broad Street and William Street

32-36 Beaver Street

Side elevation of 75 Broad Street. See 75 Broad Street.

44 (38-46) Beaver Street

(aka 8 South William Street)

Original name: Kerr Steamship Company Building

Architect: Warren & Wetmore

Built: 1919-20

Source: NB 223-19; NYT 7/6/1919 p.86

Contributing resource

Major alterations: Beaver Street: The two piers at the eastern end are no longer visible, obscured by a new entrance for the New York Department of Sanitation; the remaining piers have lost their lower halves. South William Street: Altered entrance.

This thirteen-story office building has a broad façade on Beaver Street and a narrow one on South William. Neo-Georgian in style, the Beaver Street façade has a two-story base faced in stone, a third story attic also faced in stone, a brick-faced shaft rising seven stories to a setback, two more stories to yet another setback, and a final single story. The two-story base was originally organized as a colonnade of seven piers supporting an architrave; the main entrance at the east, refaced for the New York Department of Sanitation, has hidden two piers. A decorative panel over a secondary entrance, at the west end, survives, and depicts sailing ships and seagulls. The building's partially visible east elevation is undeveloped. The South William elevation is a narrow, 10-story tall shaft, just three-windows wide, continuing the neo-Georgian style of the Beaver Street façade. Its entrance has decorative stone framing, but the entrance itself is altered.

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48 Beaver Street

Non-contributing resource.

Late-19th-century, four-story building, scored and painted façade.

52 Beaver Street

Non-contributing resource.

Late-19th-century, four-story building, scored and painted façade. Delmonico's restaurant, two doors down at No. 56, has been extended into the first story of this building as well as what was originally No. 54.

54 Beaver Street (now known as 56 Beaver)

(four-story condominium sharing address but not lot number with Delmonico's, see below)

Non-contributing resource.

Late-19th-century, four-story building, scored and painted façade. Delmonico's restaurant, next door at No. 56, has been extended into the first story of this building as well as No. 52.

56 Beaver Street

(aka South William Street, no street number)

Original name: Delmonico's Building

Architect: James Brown Lord

Built: 1890-91

Source: LPC designation report

Contributing resource

Major alterations: 1985, windows replaced; Beaver Street entrance, classical orders simplified and wall stuccoed, stoop refaced, doors replaced. South William Street, two window bays turned into doorways; roofline balustrade removed; section of seventh-story cornice removed.

The only surviving building associated with the once world-famous Delmonico's Restaurant, No. 56 Beaver Street is an eight-story structure adapted to its irregular site at a five-point intersection with a rounded corner and grand entrance at the intersection of Beaver and South Williams streets. Renaissance Revival in style, it is organized in a tripartite division of two-story base, five-story mid-section, and one-story attic, separated from each other by large cornices. It is faced in iron-spot brick, brownstone and terra cotta. The most prominent feature is its corner semi-circular entrance porch of Corinthian columns, a frieze with the letters "DELMONICO's," and a balustrade. Two columns flanking the door originally belonged to the 1835

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Delmonico's on the same site, and are said to have been brought from Pompeii by John Delmonico. Above the entrance are two double-height engaged brownstone colonnades, rising to the uppermost stories and a cornice. On Beaver and South William streets, the base has large rectangular windows with simple surrounds. The mid-sections have large arcades; the Beaver Street façade is divided into a single narrow bay and two wider bays, while the South William Street façade is divided into two sections. The attic story has slender pilasters, adorned with arabesques, supporting a cornice.

BEAVER STREET, north side between Broad Street and William Street

35-49 Beaver Street

Side elevation of 55 Broad Street. See 55 Broad Street.

BEAVER STREET, south side between William Street and Hanover Street

60-64 Beaver Street

Rear elevation of 3 Hanover Square. See 3 Hanover Square.

66-74 Beaver Street

Rear elevation of 5 Hanover Square. See 5 Hanover Square.

BEAVER STREET, north side between William Street and Hanover Street

61-75 Beaver Street

Rear elevation of 20 Exchange Place. See 20 Exchange Place.

BEAVER STREET (also called Wall Street Court), south side between Hanover Street and Pearl Street

76 (76-78) Beaver Street

(aka 11 Hanover Square, 7-9 Hanover Street, 123-125 Pearl Street)

Original name: 76 Beaver Street building

Architect: Chester James Storm

Built: 1930-31

Source: NB 92-1930

Contributing resource

Major alterations: Several decorative stone panels in the uppermost stories have been removed. New storefronts.

No. 76 Beaver Street is a 27-stories-tall, very narrow office building with elevations on three streets. It has a three-story stone-faced simply designed base and a plain brick shaft, which rises to a modest series of setbacks at the very top; these appear to cascade on the Beaver Street side. At each setback in the upper stories, there are

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stone spandrel panels with typically Art Deco geometric patterns. The narrow Beaver Street and Hanover Square elevations have entrances; the wider Hanover Street elevation does not. The bays on both narrow elevations are irregularly organized, reflecting the location of the Beaver Street entrance at the eastern corner.

80 Beaver Street
(aka 127 Pearl Street)

Non-contributing resource

Late-19th-century, four-story through-block commercial building, completely refaced at various times.

82-92 Beaver Street
See 1 Wall Street Court.

BEAVER STREET (also called Wall Street Court), north side between Hanover Street and Pearl Street

79-83 Beaver Street
Side elevation of 63 Wall Street. See 63 Wall Street.

85-95 Beaver Street
Side elevation of 67 Wall Street. See 67 Wall Street.

BOWLING GREEN

Bowling Green (including Bowling Green Fence).

Original name: Bowling Green

Built: 17th century and later

Source: NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: 1971 restoration.

Considered the oldest public park in Manhattan, Bowling Green is an elliptical area, approximately ½ acre in area, at the foot of Broadway. It is ringed by an iron fence of thin spikes and posts, and has two gates, one at the north end and one at the south end. Much of the fence survives from the original 1771 fence erected to protect a now-vanished statue of King George III of England. Six electric lamp posts that apparently reflect an original design have been added to the fence. The fence is buttressed from inside the park by thin iron rakers. The park's current configuration dates from a five year restoration begun in 1971, carried out by New York City and the Metropolitan Transit Authority, with support from the Delacorte Foundation. The restoration's intention was to return the park to its historic plan while adapting it to the needs of contemporary users. The park has paths

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leading from the gates at either end to a large circular fountain in the center; the paths have wooden benches. Beyond the paths are grass and a number of London plane trees just inside the fence.

1 Bowling Green

(aka 1-11 Bridge Street, 2 Whitehall Street, no street number State Street).

Original name: U.S. Custom House

Architect: Cass Gilbert

Built: 1899-1907

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: None apparent

One of New York City's great architectural monuments, the former U.S. Custom House occupies the entire trapezoidal block south of Bowling Green. Though it is a steel-frame structure, like the skyscrapers of that era, the seven-story building is modeled on Beaux-Arts classical monuments. Each façade is divided into bays on the classical model – seven wide bays on the main, north, front, and 13 narrower bays on the east, west and south. The main façade wall of ashlar masonry is divided into bays by massive, semi-engaged three-story tall columns. The central bay of that façade is occupied by the grand entrance, approached by a giant set of stone steps, closed by massive bronze gates, leading into a barrel-vaulted porch. The sets of three bays to either side are framed by paired columns, with individual bays separated by single columns. The columns stand on a full-story rusticated base, and support an entablature – occupying the full fifth story – and a sixth, attic story, crowned in turn by a slate-covered mansard roof with segmental-arched dormer windows and copper cresting. The west, south and east facades are only slightly less grand in design – with regularly spaced columns and no grand entrance, but otherwise similarly organized as rusticated base supporting massive columns, entablature, attic story and mansard roof. The building's ornamental program includes sculpture symbolizing international trade: twelve freestanding statues, surmounting the entablature on the north façade, representing the twelve commercial centers of the ancient and modern worlds; a head of Mercury – Roman god of commerce – on the capital of each of the building's forty-four columns; a gigantic cartouche at the mansard roof level, centered above the main entrance, bearing the arms of the United States; and four freestanding limestone sculptural groups, by Daniel Chester French, representing Asia, North America, Europe and Africa.

BRIDGE STREET, north side from State Street to Whitehall Street

1-11 Bridge Street

Rear elevation of 1 Bowling Green. See 1 Bowling Green.

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BRIDGE STREET, north side from Whitehall Street to Broad Street

31 Bridge Street

Side elevation of 90 Broad Street. See 90 Broad Street.

The remainder of this block front is outside of the historic district.

BROAD STREET, east side from Wall Street to Exchange Place

1-19 Broad Street

Side elevation of 23 Wall Street. See 23 Wall Street.

BROAD STREET, west side from Wall Street to Exchange Place

8-18 Broad Street

(aka 11 [9-21] Wall Street, no street number on New Street)

Original name: New York Stock Exchange

Architect/Date:

8-18 Broad Street: George B. Post, 1901-1903

11 Wall Street: Trowbridge & Livingston, Marc Eidlitz and Sons, 1919-1922

Source: LPC designation, NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: New entrance doors and gates in all entrances on Broad Street.

The New York Stock Exchange, one of the world's preeminent financial institutions, has been located on Wall Street since its founding in 1792, and on this site since 1865. Today it occupies three buildings that together comprise the entire block bounded by Broad Street, Wall Street, New Street and Exchange Place – No. 8-18 Broad Street, No. 11 Wall Street, and No. 20 Broad Street (built 1954, see below). No. 8-18 has two facades, a major one on Broad Street, and a minor one that in many respects mirrors it on New Street. Ten stories tall, each façade is faced in white Georgia marble. The neo-Classical design is modeled after the Parthenon: a two-story base supporting a colonnade of six enormous, 52 and a half feet high fluted Corinthian columns, framed by two pilasters, and supporting an entablature and a triangular pediment with an enormous sculpted frieze. Above the pediment, a cornice with lion masks and a marble balustrade complete the facade. The first story of the two-story tall, seven-bay wide base has five flat-arched entrances, with round-arched openings in the second story bays above; each bay has a balustraded balcony supported on elaborate console brackets. Behind the colonnade is a huge glass curtain wall, 96 feet long by 50 feet high, behind which is located the Exchange's main trading floor. The sculpted pediment frieze, entitled "Integrity Protecting the Works of Man," designed by J.Q.A. Ward, includes 11 figures, from five to 16 feet tall, symbolizing American commerce and industry. (The original white

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marble figures were removed in 1936 and replaced with copies made from lead-coated copper sheet metal.) The New Street façade is similar in design, but without the pediment and frieze.

The tall, narrow newer building at 11 Wall Street is 23 stories tall, and faced in white Georgia marble, but is set back above the 10th story on its Broad Street facade, allowing it to match the height of 8-18 Broadway, and permitting a matching stone balustrade to connect visually with its older neighbor; similarly, a second-story belt course on 11 Wall Street meets the cornice of 8-18 Broad Street's two-story base. The rest of the Broad Street façade of 11 Wall Street is relatively plain in appearance, with three sets of paired rectangular windows at each story. The Wall Street façade of the building features a row of Corinthian pilasters, while the lower portion of the New Street façade has a set of tall narrow windows. The main entrance to 11 Wall is at the corner of Wall and New streets, set between two Doric columns supporting an entablature and balustrade.

20 (18-26) Broad Street

(aka 65-67 Exchange Place, 18-28 New Street)

Original name: 20 Broad Street

Architect: Kahn & Jacobs and Sydney Goldstone

Built: 1954-57

Source: NB 21-1954; NYT 2/10/1957 p.261

Contributing resource

Major alterations: Broad Street: New storefronts, ground floor entrance. Exchange Place: New bridge over street, new projecting light boxes at 1st story. New Street: New projecting light boxes at 1st story.

This 27-story steel and glass office building, with elevations on Broad Street, Exchange Place and New Street, was built to permit an expansion of the adjacent New York Stock Exchange (see 8-18 Broad Street). The Broad Street elevation is divided into six bays by seven flat brick piers that rise uninterrupted to the 18th story setback; there are additional setbacks for the upper stories. The first story is a polished stone base; the main entrance occupies the three northern bays, glass storefronts occupy the other bays. The second and third stories form a series of double-height window bays, each divided by narrow aluminum elements into four panels. In the upper stories, each window bay is divided into four sections each with a window and a simple, geometric spandrel panel. The Exchange Place and New Street elevations are similar in design to the Broad Street elevation.

BROAD STREET, east side from Exchange Place to Beaver Street

25 (25-33) Broad Street

(aka 44-60 Exchange Place)

Original name: Broad-Exchange Building

Architect: Clinton & Russell

Built: 1900-1902

Source: NR nomination

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**Contributing resource
Individually listed on the National Register
Major alterations:** New windows.

The former Broad-Exchange Building is a massive, 21-story building with a principal, ten-bay-wide facade on Broad Street and a secondary, 26-bay-wide facade on Exchange Place. Modeled after Italian Renaissance palazzi, both the building's facades are divided into three sections on the venerable base-shaft-capital paradigm. The three-story-high base is faced in rusticated granite, the 14-story shaft is in buff-colored brick with terra-cotta trim, and the three-story granite capital is capped by a copper cornice. The main, Broad Street entrance is through a formal, two-story tall, two-bay wide projecting portico within which are two engaged three-quarter round fluted Doric columns on pedestals, and a wealth of classically-inspired stone ornament, including an entablature with a frieze inscribed "BROAD EXCHANGE." The Exchange Place entrance is largely similar in design. The fourth through 17th stories are clad in simple buff-colored brick, with elaborate cartouches between the fourth and fifth stories and between the 16th and 17th stories. The three-story uppermost section includes three sets of double-story Ionic columns on pedestals, and decorative terra-cotta spandrels.

41 (35-41) Broad Street

Original name: Lee-Higginson Bank
Architect: Cross & Cross
Built: 1928-29
Source: NB 366-1928
**Individually listed on the National Register
Major alterations:** New windows and doors

A nine-story, limestone-faced bank and office building, No. 37 Broad Street is one of the city's few buildings with a curving facade, matching the curve of Broad Street. The three-story base has a grand central entrance set between Doric columns supporting an entablature and pediment. To the side and above the entrance are simple openings, including seven square-headed windows, with simple projecting lintels and iron grilles with decorative lion's heads, at the second story level, and seven smaller windows at the third story level, topped by a frieze with swags and roundels with the signs of the zodiac. The fourth through seventh stories are arranged as a grand Ionic colonnade supporting an entablature, attic story and cornice. The attic story includes a set of square windows separated by sculpted panels. The eighth and ninth stories are recessed behind the cornice line.

45 (43-47) Broad Street

Original name: American Bureau of Shipping
Architect: Theodore W. Davis
Built: New facade 1945-46
Source: Alt 879-45; NYT 7/21/1946, p.41

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Contributing resource

Major alterations: New entrance way, new windows.

The current façade of No. 45 Broad Street was added to an older building of 1920 designed by Ludlow & Peabody. The cast-stone façade is Modern Classic in style, making use of a stripped down, streamlined version of classical forms. Five bays wide, it is tripartite in design, with a two-story base, a five-story shaft, and a one-story attic topped by a stepped pediment. In the base, a double-height central entrance projects out from the façade; it is adorned with a streamlined triangular pediment and a large sculpted eagle. To either side, at the second-story level, are two plain rectangular windows; at the first-story level, to either side there is a window and a storefront. The three center bays in the five-story shaft are set within stepped recesses, and have geometrically patterned spandrel panels; the windows in the outer bays are plain, as are the windows in the attic story.

55 (49-59) Broad Street
(aka 35-49 Beaver Street)

Original name: 55 Broad Street

Architect/Date: Emery Roth & Sons, 1964-67; new façade, Fox & Fowle, 1996

Source: NB 59-1964, NYT 1/10/1996 p. D18

Non-Contributing resource

Major alterations: New façade, 1996.

A standard 1960s steel and glass office building, refaced in 1996.

BROAD STREET, west side from Exchange Place to Beaver Street

30 (30-36) Broad Street
(aka 64-66 Exchange Place, 30 New Street)

Original name: Continental Bank Building

Architect: Morris & O'Connor

Built: 1931-32

Source: NB 101-1931

Contributing resource

Major alterations: 1st and 2nd stories refaced on Broad Street, new storefronts on all facades.

No. 30 Broad Street is a 48-story tower with three elevations, designed in an unusually plain, even severe, version of Art Deco. Uninterrupted brick piers divide each elevation into window bays with plain brick spandrels. The Broad Street elevation, eight-bays wide (plus an extra-wide bay at the corner of Broad Street and Exchange Place), has a two-story stone-faced base, a 17-story shaft, a series of modest setbacks over several

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stories, and then a setback tower. The Exchange Place and New Street elevations are similar, and retain the original stone-faced base.

40 Broad Street
(aka 34-40 New Street)

Non-contributing resource

Source: NB 31-1981; NYT 9/13/1981, p. R1

Modern office tower, built 1981.

50 (46-52) Broad Street
(aka 50 [46-60] New Street)

Original name: 50 Broad Street building

Architect: Willauer, Shape & Bready

Built: 1912-13

Source: NB 549-12; NYT 8/11/1912 p.X10, 8/17/1912 p.X10

Contributing resource

Major alterations: New storefronts on each elevation.

This 20-story building has elevations on both Broad and New streets. The Broad Street elevation has a five-story base, above which rises a U-shaped shaft creating the impression of twin narrow towers. The base, faced in stone, is classically inspired: the first three stories are organized into three bays by triple-height rusticated pilasters with elaborate capitals – a single pilaster at either end, and pairs of pilasters framing the central bay. Within each bay, the second and third stories have four narrow rectangular windows; the first story has its main entrance in the southernmost bay, with storefronts in the other two bays. The entrance is approached by a short flight of stairs, and surrounded by a prominent rope molding. In the fourth story, each bay has two square-headed window openings, with ornamental panels with shields marking off the bays. The fifth story is similarly designed in the first and third bays, but in the second bay has an elaborate ornamental panel. The twin towers are faced entirely in white glazed terra cotta. Each is two window bays wide, the bays defined by three uninterrupted rusticated piers; each window has an ornamental spandrel panel. The sixteenth story (the eleventh story of the twin towers) is transitional, with elaborate ornamental terra-cotta panels at the corners; above it, the next three stories are grouped under a triple-height arcade of two arches supported by columns. A top, attic story is capped by an elaborately ornamental parapet. The interior walls of the twin towers are similarly designed, and include angled bay windows. A narrow portion of the elevation of the north tower is visible, and is similarly designed. The New Street elevation has two parts: a one-story tall, stone-faced section to the north, with a new storefront, and a narrow, two-bay-wide, 20-story tower to the south. The 20-story tower is plain in design; each story has two bays of rectangular window openings. There are modest band courses, one above the 3rd story with a wave motif, another above the 4th story with a Greek fret design; and there are decorative spandrels separating the windows of the 1st and 2nd, and 2nd and 3rd stories.

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60 (54-66) Broad Street
(aka 52-66 New Street, 15-33 Beaver Street)

Architect: Emery Roth & Sons

Date: 1959

Non-contributing resource

Source: NB 39-1959

Modern office tower, built 1959.

BROAD STREET, east side from Beaver Street to South William Street

75 (61-81) Broad Street
(aka 32-36 Beaver Street, 28-36 South William Street)

Original name: International Telephone & Telegraph Building

Architect: Buchman & Kahn

Source: NB 388-27; NYT 8/25/1927 p.36, 5/1/1928 p.50

Built: 1927-28

Contributing resource

Major alterations: New storefronts. Broad Street entrance has new infill. Some of the ornamental patterned brickwork appears to have been removed in the upper stories.

A thirty-one-story tower, 75 Broad Street has elevations on Broad, Beaver and South William streets. Its design, largely Art Deco, is nevertheless conservative, and includes classically-inspired detailing especially in the lowest stories. Its three-story base, which wraps around all three elevations, is faced in rusticated stone, and centers on three enormous round-arched entrances, one in the center of the Broad Street elevation, and one each in the chamfered corners on South William and Beaver streets. The Broad Street arch has a large console bracket keystone, and is flanked by bronze torch-like light fixtures. It is flanked on either side by four one-story-tall rectangular openings with storefronts; over the openings on either side is a panel supported by sculpted *putti* inscribed "International Telephone Building." Above each opening is a group of three narrow rectangular windows. A projecting course sets off the third, attic story, in which each bay consists of a group of three windows; it is capped by a projecting cornice. The arch in the chamfered corner on South William Street has two entrances, each set within a rounded metal frame adorned with classical colonnettes, with a decorative metal grille above. In the apse is a polychromatic mosaic showing the eastern and western hemispheres of the globe, and an angel, clouds, sun and stars; below this is an ornamental band with alternating images of a human figure and a telephone pole, and the inscription "International Telephone and Telegraph Corporation." Above the third story, on all three elevations, the tower rises as a brick shaft with a variety of setbacks, and windows set in vertical bands; in the central area of the shaft, the brick is quite plain, but at the corners the setbacks create towers in which the windows are separated by brick spandrels in typically Art Deco abstract geometric patterns.

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Similar geometric patterned brick occurs in the upper stories, especially at the set backs, where the building's massing and ornament becomes especially elaborate.

BROAD STREET, west side from Beaver Street to Marketfield Street

70 (70-72) Broad Street

(aka 1 Marketfield Street, 30 Beaver Street)

Original name: American Bank Note Company Building

Architect: Kirby, Petit & Green

Source: LPC designation report, NR nomination

Built: 1907-08

Contributing resource

Individually listed on the National Register

Major alterations: 1988, windows and doors replaced; new entrance cut on Beaver Street façade near intersection with Broad Street.

Built as the headquarters of one of the country's most prominent printers of currency, stock certificates and stamps, No. 70 Broad Street is a five-story structure with facades on Broad, Marketfield and Beaver streets. Faced in granite, it is a neo-Classical design. The narrow Broad Street façade is just one bay wide, divided into three sections by heavy cornices. It has a heavy, rusticated one-story base, a three-story tall midsection, and a one-story attic. The main entrance, approached by a short staircase, is through a large rectangular opening; there are narrow windows with metal grilles set in the rusticated stone on either side. Above the cornice – with a large carved eagle on a medallion, the company's corporate symbol – the middle section consists of one large opening with a pair of triple-height Corinthian columns. The attic story has a simple central opening and a metal railing on the cornice separating it from the stories below. The Beaver and Marketfield street facades are identical. Each is divided into one-story base, three-story midsection, and one-story attic, and each is divided into five bays. On the ground floor, the rusticated stonework of the front continues on each side; in each of the three center bays there is a large window. On the second through fourth stories, over scaled flat pilasters frame the window bays. The attic story has rectangular windows matching the lower window bays in width.

BROAD STREET, west side from Marketfield Street to Stone Street

74 Broad Street

(aka 2-8 Marketfield Street)

Original name: 74 Broad Street

Architect: Walker & Gillette

Built: Altered 1925

Source: Alt 255-1925

Contributing resource

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Major alterations: New windows in 1st and 2nd stories, new storefronts and entrance.

No. 74 Broad is an old and much altered building. Its current, neo-Classical appearance dates to 1925, when the firm of Walker & Gillette replaced the first- and second-story walls with "stone ashlar", and finished the brickwork in the upper stories "in imitation stone ¾" thick plastered on brick." The mansard roof may have been added at that time – it is very similar in appearance to the mansard that Walker & Gillette added to No. 14-16 Beaver Street, just around the corner, also in 1925. The building currently is six stories tall, including the mansard roof, and its style is classically-inspired. The two-story base on Broad Street is organized with double-height Corinthian piers supporting an entablature. The third and four stories are four-bays wide, each bay with a single square-headed window; there is a plain recessed panel below each third-story window, and an ornamental recessed panel below each fourth-story window. A modest band course sets off the fifth story, with simple square headed windows, above which rises a pressed-metal cornice and a mansard roof with three large windows. On the Marketfield Street elevation, the two-story base with Corinthian piers turns the corner from Broad Street extending just one bay on Marketfield; the remaining bays of the first and second stories on Marketfield are organized with simple windows at each story; a band course sets off the first two stories from the upper stories. The upper part of the Marketfield elevation is similar to the Broad Street elevation, but there are seven bays, and a section of blank wall at the far eastern end with a secondary entrance. The rear of the building is visible; its lower two stories are blank, while its upper stories have simple windows and rise to the mansard roof. The southern elevation is completely undeveloped.

76 Broad Street

Non-contributing resource (site)

An empty lot, serving as an auxiliary entrance to 2 Broadway (outside the historic district), with a recently installed pergola and garden.

80 (78-86) Broad Street

Original name: Maritime Exchange Building

Architect: Sloan & Robertson

Built: 1930-31

Source: NB 36-1930

Contributing resource

Major alterations: New storefronts on Broad Street; entrance rebuilt 2006.

Built for the Maritime Association for the Port of New York, the Maritime Exchange Building is a 36-story-tall Art Deco style skyscraper. Typical of such structures, it rises in a series of setbacks visible on three sides. Its base and lower stories are faced in stone, while the tower rising above is faced in brick. The first three stories on Broad Street form a base matching the height of the three-story-tall, recently altered main entrance. To either side, there are storefronts in the first story, and deeply recessed double-height windows in the second and third

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stories. In the spandrel between each second- and third-story window is an ornamental panel with a metal relief of a seahorse. The entrance itself, framed in dark stone set in a geometric pattern, has a set of four such seahorses in its upper portion. The elevation of these stories is otherwise plain. The building's setbacks create a dramatic silhouette. They begin at the eighth story in the center, but at the 16th story at either corner, and continue every four or five stories. The façade of the shaft is organized as a series of vertical window bays separated by uninterrupted piers of white brick. In some of the bays, the window spandrels are an ornamental geometric pattern in red and black brick; in others, the spandrels are plain brick, but the windows are framed by projecting square brick blocks. At each setback, the brick spandrels are replaced by projecting stone ornament in an abstract but symmetrical geometric pattern. The regular setbacks and the projecting stone ornament create a cascading effect. The south and north elevations are visible above the lower stories, and are similar in design to the Broad Street façade. The rear elevation is also visible, but largely undeveloped.

88 Broad Street

Side elevation of 17 Stone Street. See 17 Stone Street.

BROAD STREET, west side from Stone Street to Bridge Street

90 (90-98) Broad Street

(aka 14-20 Stone Street, 31 Bridge Street)

Original name: Stone & Webster Building

Architect: Cross & Cross

Built: 1930-31

Source: NB 180-1930; NYT 4/19/1931 p.50

Contributing resource

Major alterations: New infill for large openings for storefronts on Broad, Bridge and Pearl streets.

This 25-story limestone-faced office building was built with the potential for 25 additional stories. Its unusual design combines a spare modernism with classically inspired ornament. The Broad Street elevation is organized as a three-story base and a shaft of 13 stories rising to a setback; the remaining stories rise in a series of additional modest setbacks. The base is faced in flat stone blocks, and has three double-height plain rectangular openings; the central opening functions as the building's main entrance, while the two side openings are used for storefronts. Each of these openings is set within a simple, slightly projecting stone frame. The central opening, with the main entrance, retains its elaborate ornamental metalwork, including a projecting marquee and arched transom. Each of the three openings is flanked by two simple windows, a tall rectangular window at the first story level, and a shorter window at the second story. The third story has a set of simple windows, topped by a ribbed band course, above which rises the shaft. The shaft is designed as a grid of wall and windows by a series of plain, uninterrupted bands of stone set both vertically and horizontally. It is only in the upper stories, at each set back, that the plain limestone wall sprouts elaborate classical ornament, including projecting cornices and a variety of Greek-inspired motifs, especially at the corners. The Bridge and Stone street elevations are almost identical in design to the Broad Street façade.

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BROADWAY, west side, from Battery Place to Morris Street

1 Broadway

(aka 1-3 Greenwich Street, 1-3 Battery Place)

Original name: International Mercantile Marine Company Building

Architect: Walter B. Chambers

Built: 1882; completely redesigned 1919-1921

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: Replacement windows

Sited at the foot of Broadway opposite Battery Park, on one of Manhattan's most visible lots, One Broadway has facades on Broadway, Battery Place, and Greenwich Street. It is a twelve-story tall office building clad in buff-colored Indiana limestone with a granite water table; its twelfth story is a copper-clad mansard roof. Rectangular in form, it has unusual chamfered corners at either end of Battery Place. One Broadway is arranged in the base-shaft-capital manner of earlier skyscrapers, with a tall round-arched arcade as the base (five bays wide on Broadway and Greenwich Street, nine on Battery Place), a transitional second floor, a simple shaft with paired windows from the third to the seventh floors, a transitional eighth and ninth floor section forming a two-story arcade, and a capital with a plain tenth floor, a recessed eleventh floor with round-arched windows, and a twelfth-floor copper-clad mansard with shed dormers and small oeil-de-boeuf windows at the corners. Beaux-Arts Classic in style, One Broadway is adorned with typical classically-inspired ornament, but also with ornament symbolic of its maritime function. The round-arched Broadway entrance includes sculpted starfish and seashells, as well as reliefs of Mercury (Roman god of commerce) and Neptune (Roman god of the sea). The two entrances on Battery Place still bear the inscriptions "First Class" and "Cabin Class" (the basement entrance at the corner of Battery Place and Greenwich Street once bore the inscription "Third Class," which has disappeared), adorned with images of dolphins and water plants. By far the most ambitious ornamental scheme is the second-story set of mosaic shields, along Broadway and Battery Place, representing the coats-of-arms of the world's leading ports, each mosaic set within frames and adorned with such nautical motifs as dolphins, ropes and pulleys, tridents and anchors.

11 (5-11) Broadway

(aka 5-11 Greenwich Street)

Original name: Bowling Green Offices

Architect: W. & G. Audsley

Built: 1895-98

Source: LPC designation report

Contributing resource

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Major alterations: 1912-13, Broadway stoops reconfigured, and 1917-20 17th story and four-story set-back tower, by Ludlow & Peabody. Non-historic storefronts. Some bays bricked up.

No. 11 Broadway is a 17-story skyscraper designed in what the architects called the "Hellenic Renaissance" style. Its two façades, 13 bays wide on Broadway and 14 bays wide on Greenwich Street, are practically identical, each organized in a tripartite "base-shaft-capital" arrangement. Three bays at either end of the Broadway facade project slightly in a pavilion effect. The façade has a two-story base façade in white granite, a 12-story white brick shaft set off by cornices at top and bottom, and a two story crowning section adorned with ornamental terra cotta. A colonnade of smooth pilasters runs across the base; their capital have carved, Greek-inspired ornament. The pilasters support a broad entablature with a detailed frieze with the words "BOWLING GREEN OFFICES." At either end of the base there is an elaborately designed ornamental Greek-inspired entranceway, with battered (slanting) sides, a carved cornice, and two fluted half-columns; behind the pilasters the rusticated wall has window openings; paired bronze doors have bronze bands with the building's address. Above a transitional third story with squat piers and fluted squat half-columns, the shaft rises as a set of brick piers framing windows set in sections of rusticated wall. The double-height capital (the two original uppermost stories) also has piers with decorative carving similar to that on the base. An added 17th story, in buff brick, tries to match the original design as much as possible. The Greenwich Street façade is a simplified version of the Broadway façade, but has no projecting end pavilions and portico entrances with plain stone piers; its additional 17th floor takes the form of a copper-clad mansard roof. The four-story tower, only partially visible, is of buff brick and terra cotta, with a copper mansard roof.

25 (13-27) Broadway
(aka 13-39 Greenwich Street, 1-9 Morris Street)

Original name: Cunard Building

Architect: Benjamin Wistar Morris (with Carrere & Hastings, consulting architects)

Built: 1920-21

Source: LPC designation report

Contributing resource

Major alterations: Most windows replaced; ornate grilles removed from openings at southernmost façade arch, and its infill refinished.

This 22-story skyscraper, built for one of the world's most famous shipping companies (its ocean liners have included the Queen Elizabeth and the Queen Mary), has its primary façade on Broadway and secondary façades on Greenwich and Morris streets. Its neo-Renaissance, tripartite, limestone-faced Broadway façade includes slightly projecting pavilions at either end flanking a much wider central section. Its four-story heavily rusticated base has five enormous round-arched openings, each with a carved keystone; the central three have bronze infill ornament including cornices, pilasters, and grilles. Above is a loggia with a colonnade of paired columns rising above the three ground-floor central arches. The building's midsection is faced in smooth limestone, with vertical rustication in the form of quoins. At the top, the pavilions rise to a three-story area of double-height pilasters; the central area is arranged as a loggia, with paired Ionic columns supporting an entablature. A

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setback attic is crowned by a mansard roof. Marine inspired ornament includes carved rondels with ships between the entrance arches; nautilus shells and compasses in the entablature over the second-story loggia; and pairs of carved seahorse with riders at the top. The Morris Street elevation has a granite watertable and two-story limestone base, with a central light-court. The Greenwich Street elevation is plain, its main feature being a three-story arched opening with multi-paned windows, and a stone cornice.

BROADWAY, east side, from Beaver Street to Exchange Place

26 (10-30) Broadway

(aka 73-81 New Street, 1-11A Beaver Street)

Original name: Standard Oil Building

Architect: Carrere & Hastings; Shreve, Lamb & Blake, associate architects

Built: 1921-28 (but incorporates the company's older building of 1884-85 and 1895)

Source: LPC designation report

Contributing resource

Major alterations: Beaver Street and New Street storefronts date from c. 1960, bank entrance created in 1971; new entrance at 81 New Street.

Occupying an unusually large pentagonal site, fronting on Broadway, New and Beaver streets, No. 26 Broadway – headquarters for the Standard Oil Company founded by the Rockefeller family – is distinguished by its unusual tower, modeled after the Mausoleum of Halicarnassus, and its grand curve along Broadway. The 16-story base and 13-story tower are adorned in unusually abundant neo-Renaissance carved ornamental detail, especially at the deeply recessed main entrance on Broadway where it makes use of the initials "SO," as well as eagles and dragons, and lamps and torches in carved limestone and wrought iron. The middle section of the façade alternates window openings with quoined end and central bays, and rises to a double-height colonnade at the top. The tower, visible in all directions, includes obelisks and balustrades, and rises to a stepped pyramidal limestone cap with torches and a central brazier. The Beaver Street façade includes pilasters, at the second and third stories, supporting a cornice, and large arched windows, as well as a severely rusticated and enframed entrance. The southern end of the New Street façade consists of double-height arched windows alternating with bays with narrow opens. The northern end- surviving from the original Standard Oil Building of 1884-85, is unadorned red brick and granite.

32 Broadway

(aka 69 New Street)

Original name: 32 Broadway

Architect: Clinton & Russell

Built: 1896-98

Source: NB 222-1896

Contributing resource

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Major alterations: Broadway: First story refaced, some ornament removed at 16th story; New Street: First and second stories, including entrance and storefronts, refaced.

No. 32 Broadway is a narrow, three-bay-wide, 18-story-tall office building, with Renaissance-inspired ornamental detail. The Broadway elevation is tripartite, organized as a base, shaft and capital. The stone-faced base includes a first story which has been completely altered. Above that is a two-story section defined by two-story-tall piers supporting a plain architrave; the windows are recessed behind the piers and set within a metal frame. The fourth story serves as an attic story; its bays are defined by short piers each adorned with a sculpted caduceus, symbol of commerce. The shaft above is faced in brick, and divided by projecting cornices into sections of three stories, four stories, and three stories. The bays are defined by oversize brick piers that continue the line of the piers in the base and continue to the top of the shaft. Each bay has a pair of square-headed windows separated by a narrow brick pier. The 15th story, whose six single windows are separated by short piers with sculpted stone ornament, serves as a transition to the building's "capital," the top two stories of which are setback at either side leaving the central bay acting as a central tower. The New Street elevation is also tall and narrow, three bays wide. The first two stories have been completely refaced; the third story still appears as an attic story, above which the building's brick-faced shaft rises in three sections of four stories each, the bays separated by brick piers; there is a similar tower effect in the uppermost stories.

42 (36-42) Broadway
(aka 49-67 New Street)

Original name: 42 Broadway

Architect: Henry Ives Cobb

Built: 1902-04

Source: NB 497-1902; NYT 8/7/1902 p.12, 2/25/1904 p.14

Contributing resource

Major alterations: Broadway: New storefronts, new frame around entrance arch; New Street: first story completely refaced.

A wide, 20-story-tall office building, No. 42 Broadway is faced in brick, stone and terra-cotta. Its Broadway elevation is tripartite in design, with a base-shaft-capital organization, but it is also organized on a pavilion scheme, with slightly projecting end bays and a grandly ornamental center. The four-story base is faced in heavily rusticated stone forming wide piers at each story. The main entrance is through a two-story tall arch much of which has been obscured by blocks of polished granite. The second story is capped by a cornice, above which rises a third, shorter story also capped by a cornice, and a fourth story, all faced in stone. The eleven-story shaft rising above the fourth story is faced in brick. The final bay at either end projects, like a pavilion; at each story, this bay has one rectangular window set under a projecting lintel supported on console brackets topped by ornamental scrolls. The bay is marked at either side by prominent quoins. The remaining bays in each story are simple square-headed windows; each story is set off from the next by a projecting course of brick and stone. The brick-faced shaft serves as a foil for an elaborate, almost Baroque, terra-cotta temple-front in the center of the façade. This temple-front rises from the fourth through the eighth story; at the fourth and fifth

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stories it embraces five window bays, at the sixth and seventh stories it embraces three window bays; and at the eighth story it embraces a single window bay. It is formed by single- and double-height columns with tall bases and elaborate capitals, and includes ornamental swags, wreaths and scrolls. Above the eleven-story shaft, three further stories are unified by triple-height brick piers supported by and supporting projecting cornices; the uppermost windows are set under arches. Above, there is a setback behind which the final stories rise as a mansard. The New Street elevation is somewhat different in design. Above a three-story base, there is a deeply recessed light court; the building shaft on either side of the light court is faced in brick, with brick quoins at either edge, and with four square-headed windows at each story. The uppermost stories are set off by shallow cornices.

50 (44-50) Broadway
(aka 41-47 New Street)

Original name: 50 Broadway
Architect: H. Craig Severance
Built: 1926-27
Source: NB 205-26; NYT 2/2/1926 p.8
Contributing resource
Major alterations: Broadway: New storefronts, entrance altered; New Street: New storefront and entrance.

This 35-story-tall office building was designed by H. Craig Severance and built by a syndicate – of which he was a part – on the site of the Standard Arcade Building, an earlier structure designed by Severance in partnership with Raymond Hood, and of the Tower Building, considered the first steel-cage skyscraper. Faced in brick, with limestone and terra-cotta trim, it is arranged as a base with a shaft leading into a recessed tower. The four-story base, faced in limestone, is organized by four, four-story-tall fluted Corinthian columns, which create two narrow side bays and one large central bay, originally the entrance to a bank.. Though the three-story area around the central entrance has been altered, the original entrance survives, with its frieze and triangular pediment; in the fourth story, above the central entrance, the windows are separated by sculpted panels. Each side bay has an entrance at the first story, each with a frieze adorned with swags and the number “50.” The area directly above both these entrances is faced in rusticated stone. The fifth story, also faced in stone, is transitional, and set off by projecting stone courses. Above this, the shaft rises for twelve stories as a series of vertical window bays, separated by uninterrupted brick piers; the shaft, like the base, is divided into two narrow side bays and a wide central bay; the side bays each have a pair of windows, separated by a narrow brick pier; the central bay has four windows, separated by wider piers. The first setback is marked by a projecting cornice; the building’s upper stories continue in a series of setbacks to a narrow, three-bay-wide tower. The New Street elevation is substantially shorter than the Broadway elevation, and differs in design, though it too is classically-inspired. Above its first story, with storefronts, there is a three-story stone-faced base divided into narrow side bays and a wide central bay by stone piers – a more modest version of the base on Broadway. Above a stone-faced fourth, transitional story, the building rises as a brick-faced shaft, with a series of setbacks at odd angles leading to a narrow three-bay-wide tower.

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52 (52-56) Broadway

(aka 80 Exchange Place, 33-39 New Street)

Non-contributing resource

Late-19th-century office building completely refaced in 1982.

BROADWAY, west side, from Morris Street to Exchange Alley

29 (29-33) Broadway

(aka 2-6 Morris Street, 1-9 Trinity Place)

Original name: 29 Broadway

Architect/date: Sloane & Robertson, 1929-31; addition, Boak & Raad, 1962-64

Source: NB 626-29, Alt 1169-62; NYT 11/20/1929 p.58, 4/5/1931 p.48, 6/28/1964 p.R1

Contributing resource

Major alterations: Broadway: New storefronts; Trinity Place: New storefronts, entrance and exterior lighting; Morris Street: new storefront and exterior lighting in westernmost bay.

No. 29 Broadway is a 32-story-tall Art Deco office building on an unusually shaped lot. As originally built it had just a 30-foot-wide frontage on Broadway, but an 84-foot-wide front on Trinity Place, and 180 feet on Morris Street. In 1962-64, an adjoining six-story building at 31-33 Broadway was incorporated into the tower, and given a matching façade. As described in the press at the time, the tower's style was to be a "modern expression of classic motifs." The original narrow, asymmetrical Broadway elevation has just two bays. The main feature of its three-story stone-faced base is a two-story entrance portico, an open vestibule set within a heavily sculpted projecting frame, suggesting an arch; the sides of the arch are in the form of stylized floral stalks rising to a tightly curled spiral, crossed by projecting heavy horizontal stone blocks; the arch's keystone is a heavy, ribbed sculptural block which is then repeated as a spandrel in the strongly vertical window bay that rises above it. In the bay to the south is a double-height square-headed opening with a recessed storefront at the first story and a tripartite window set in a metal frame, with typically Art Deco abstract geometric ornament, at the second story. The third story functions as an attic story, with square windows; the stone at its top is edged in a stylized floral pattern. Above, the shaft rises with pairs of windows and red and black brick wall segments, alternating with horizontal bands of white brick. The tower rises 15 stories to the first setback, then to a series of setbacks at two stories, three stories and three stories up. The 1962 addition has two wide bays. The first two stories are faced in stone and have two double-height openings with storefronts and second-story windows. The four upper stories match the horizontal bands of white bricks and the black and red brick spandrels of the main building. The Trinity Place elevation is a wider, symmetrical version of the Broadway elevation. Because Trinity Place is at a lower elevation than Broadway (Morris Street slopes downward to the west), it has an additional story in its base, with storefronts and a secondary entrance. The second and third stories are divided into four wide bays, each with a double-height, four-part window similar to the one on Broadway; the fourth, attic, story has a row of rectangular windows. The shaft rising above the story is also divided into four bays.

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The bay at either edge has two square-headed windows at each story, set off against abstract, geometrically patterned stone facing. The central bays, by contrast, are organized horizontally, two sets of four windows separated by a vertical red-and-black-brick spandrel. Shallow setbacks at the top create a towered effect. The Morris Street façade effectively doubles the Trinity Place façade.

39 (35-39) Broadway
(aka 11-15 Trinity Place)

Original name: Harriman Building

Architect: Cross & Cross

Built: 1926-28

Source: NB 484-26; NYT 9/2/1926 p.35, 11/20/1927 p. W18

Contributing resource

Major alterations: Broadway: New entrance, storefronts; Trinity Place: 1st and 2nd stories, windows bricked up, new storefront, new secondary entrance

No. 39 Broadway is a 36-story office building on the site of an earlier Harriman Building, and constitutes one of the towers of "Steamship Row." It has a four-story stone-faced base, above which its brick-faced tower rises 12 stories (13 stories at either end) to the first setback, four stories (three at either end) to the next setback, and five stories to a final setback, with a narrow tower at the very top. Like Cross & Cross's design for 20 Exchange Place, this tower offers a conservative version of the Art Deco style, including classically-inspired elements. On the Broadway elevation, at the first story the four-story base has storefronts and a main entrance in the northernmost bay. The second, third and fourth stories of the base make use of a restrained classical vocabulary; a pair of simple piers define either end bay, with one square-headed window at each story, the second story with an ornamental stone balustrade, the third story with an ornamental metal balustrade, a sculptural stone shield, and a simple fourth-story window. The three central bays consist of double-height segmental arched window openings, with a pair of square-headed windows above each one. In the brick-faced stories rising above the base, the three central bays are arranged as pairs of windows separated by uninterrupted brick piers; typically Art Deco ornamental, geometrically patterned brick spandrels alternate – on the left in one story, on the right in the next. In the uppermost stories, especially at the setbacks, the ornamental brickwork takes on increasingly complex, abstract geometric patterns. The Trinity Place elevation is similar in design to the Broadway elevation.

45 (41-45) Broadway
(aka 45 Broadway Atrium, 17-21 Trinity Place)

Architect: Fox & Fowle

Date: 1982

Source: NB 4-82

Non-contributing resource

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Modern office tower, built 1982.

47 and 49 Broadway
(aka 23 and 25 Trinity Place)

These properties, which at one time were interconnected, have a complicated history. Today they appear to be two buildings, each stretching from Broadway through to Trinity Place, but at one time there were four individual buildings on these lots. The two buildings on Trinity Place are identical in their uppermost stories, suggesting they were built at the same time. Trinity Place was significantly widened in 1869, and stylistically the Trinity Place facades could date from that year. The two buildings on Broadway have undergone much greater change. The earliest available Building Department records describe both 47 and 49 in the early 1880s as five-story brownstone-fronted warehouses, at which time they were each already connected to the Trinity Place buildings by a two-story extension that would later be raised to five stories. In 1900, the two buildings were joined by a doorway through a party wall. In 1907, No. 47 got a new front, part of which appears to survive in the upper three stories. No 49 got a new front the same year, but it disappeared in 1955 when the building was reduced to one story, with a new storefront for its sole tenant, a Chock Full o' Nuts coffee shop.

47 Broadway and 23 Trinity Place
Non-contributing resource

Original name: 47 Broadway
Architect: Westervelt & Austin (new façade)
Built: 1907
Source: Alt 1220/1883, Alt 441-1907, Alt 146-1967
Major alterations: First and second stories completely refaced; parapet rebuilt.

Surviving from the 1907 façade are the iron-enframed three-bay-wide windows in the fourth and fifth stories (the third story is obscured).

Original name: 23 Trinity Place
Architect: undetermined
Built: c. 1870
Source: Alt 441-1907
Major alterations: First story new storefront, second story obscured, third story has large new commercial window.

The surviving portion of the original building encompasses the fourth and fifth stories, simple brick facing with four rectangular windows, each with a simple stone sill and lintel, and a modest cornice.

49 Broadway and 25 Trinity Place
Non-contributing resource

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Original name: 49 Broadway
Architect: Horace Ginsbern & Associates
Built: 1955 (alteration – reduced to one story)
Source: Alt 1894-1955
Major alterations: Storefront has been rebuilt.

Nothing survives of the building's earlier incarnations.

25 Trinity Place

Original name: 25 Trinity Place
Architect: undetermined
Built: c.1870
Source: Alt 995-1882
Major alterations: New storefront.

The second through fifth stories survive and are identical to the fourth and fifth stories of No. 23 – simple brick facing with four rectangular windows in each story, each with a simple stone sill and lintel, and a modest cornice.

55 (51-55) Broadway
(aka 4 Exchange Alley, "One Exchange Plaza," 27-31 Trinity Place)

Architect: Fox & Fowle
Date: 1980
Source: NB 59-1980, NYT 9/20/81 p.R2
Non-contributing resource

Modern office tower, built 1980.

BROADWAY, east side, from Exchange Place to Wall Street

60-80 Broadway
Side elevation of 1 Wall Street. See 1 Wall Street.

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BROADWAY, west side, from Exchange Alley to Rector Street

61 (57-61) Broadway

(aka 33-41 Trinity Place, no street number Exchange Alley)

Original name: Adams Express Company building

Architect: Francis Kimball

Built: 1912-1914

Source: NB 373-12; NYT 2/28/1912 p.17, 1/14/1914 p. S4

Contributing resource

Major alterations: 1985 renovation. Broadway: New storefronts in recessed vestibules; Trinity Place: New windows and entrance; Exchange Alley: None apparent.

This 32-story-tall office building replaced the earlier home of the Adams Express Company. On completion, it was the seventh tallest building in the city. Designed in a severe version of the neo-Renaissance, the building has a three-story base faced in stone above which a tower faced in terra-cotta tiles rises without setbacks to an overhanging cornice. The Broadway elevation is divided into four bays. In the first two stories, those bays are defined by plain, double-height piers supporting a simple entablature; within each bay, the wall surface is rusticated, and there is a two-story opening with a storefront at the first story and a large window at the second story. The main entrance is through the northernmost bay, in a recessed vestibule. There is a storefront entrance through a similar recessed vestibule in the adjoining bay. In the third, attic, story, also faced in stone, each bay is occupied by four rectangular windows; the bays are separated by a wide area of wall that continues the lines of the piers in the lower stories. The fourth story is transitional – there are narrow stone piers separating the windows, but the surrounding wall surface is faced in terra-cotta tile. The remaining stories of the shaft are all faced in terra-cotta tile, and each bay has four rectangular windows sharing a common sill. There is an overhanging dentilled cornice at the 31st story; the 32nd story is more elaborately designed, with recessed window bays and paired piers separating each bay and supporting a final cornice, with lion heads as ornament. The elevation along Exchange Alley is divided into two three-bay-wide blocks by a deeply recessed light court beginning at the second story. The first story runs continuously from Broadway to Trinity Place. The two-story base on each block is divided into bays by terra-cotta tile piers supporting an entablature; its bays are each divided into a set of four tall rectangular windows with square windows above; the upper stories are similar in design to those of the Broadway elevation. The Trinity Place elevation is also similar to the Broadway elevation, with the exception of a narrow extra window bay on the north, four-window bays in the base, and an additional basement level reflecting the lower level of Trinity Place.

65 (63-65) Broadway

(aka 43-49 Trinity Place)

Original name: American Express Company Building

Architect: James L. Aspinwall, of Renwick, Aspinwall & Tucker

Date: 1916-17

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Source: LPC designation report

Contributing resource

Major alterations: New windows. Broadway entrance: 1967, doors replaced, pediment removed; 1984, revolving doors inserted; 1980, southern exterior stairway removed; 1977, central cartouche over door replaced by large eagle. Trinity Place entrance: original doors with transoms replaced, brick spandrel panels above first story removed, windows and framing replaced; two doors above basement entrance removed.

The 21-story building at 65 Broadway, designed in a neo-Classical style, is H-shaped in plan, with tall wings flanking central light courts meant to provide offices with ample light and air. Both facades – on Broadway and on Trinity Place – are faced in white brick and terra cotta, with a granite base. Both facades are organized in a tripartite “base-shaft-capital” arrangement, with a colonnaded base and a colonnaded top. The Broadway entrance is through a double-height Corinthian colonnade with large arched windows, with bronze framing including colonnettes and entablature. On Trinity Place, the granite basement level has three wide bays, with an entrance at the north corner as well as loading bays. Pilaster capitals and cornice are of terra cotta. The building’s midsection, 15 stories tall on Broadway, 16 stories on Trinity Place, is clad in white brick, and its wings framed vertically by continuous pilasters. The top section of each façade, comprising three stories, has a double-height colonnade whose center part is a screen bridging the area between the two wings – it is supported by a coffered arch with a large eagle. There is a balustraded parapet at the roofline.

71 (69-73) Broadway

(aka 51-53 Trinity Place, no street number on Rector Street)

Original name: Empire Building

Architect/Date: Kimball & Thompson, 1897-98; entrance remodeled by Walker & Gillette, 1937-38

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: Most windows replaced; new shop windows 1915, 1937-38; new shop entrance on Trinity Place, 1982; 21st story added 1928-30.

No. 71 Broadway is a 21-story, neo-classical skyscraper (with, in addition, a full basement on Trinity Place), one of the earliest extant such buildings to use steel framing, curtain-wall construction, and pneumatic caissons. With facades on Broadway, Trinity Place and Rector Street – its long Rector Street façade standing directly across the street from Trinity Church and church yard – it has a very visible location. It has a gray granite base with rusticated white granite above, arranged in a tripartite, “base-shaft-capital” design, and a rounded corner (chamfered at the first and second stories) at Broadway and Rector. The Broadway façade focuses on the building’s main entrance, through a grand, double-height triumphal arch with paired granite columns supporting carved eagles on globes. The entrance doors themselves were remodeled 1937-38 in Art Deco style stainless steel. At the third story, a triple window surmounts the entrance arch, with aedicular windows to either side; a fourth-story cornice marks the transition from “base” to “shaft.” The midsection is adorned with band courses and balconies; the four-story “capital” section with a colonnaded loggia and heavy projecting cornice. The long

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Rector Street façade effectively extends the design of the narrow Broadway front, with the addition of a long arcade at the third and fourth stories. The Trinity Place façade is similar to the Broadway façade, but without the grand entrance.

BROADWAY, east side, from Wall Street to Pine Street

90-94 Broadway

Side elevation of 2 Wall Street. See 2 Wall Street.

100 (96-102) Broadway

(aka 1-5 Pine Street)

Original name: American Surety Company Building

Architect/Date: Bruce Price, 1894-96; addition, Herman Lee Meader, 1920-22

Source: LPC designation report

Contributing resource

Major alterations: Window sash replaced, open arcade created behind Broadway columns, Bank of Tokyo inscription, 1973.

No. 100 Broadway, considered one of the country's important early skyscrapers, is a 23-story office building with facades on Broadway and Pine Street, both faced in gray granite with terra-cotta at the penthouse. The four northern bays on Broadway and the four western bays on Pine Street, meeting at the corner of Broadway and Pine, are a 1920-22 addition that closely matches the original structure's design. One of the first skyscrapers modeled on the "base-shaft-capital" analog of a classical column, 100 Broadway is organized – on both facades – as a three-story base, 12-story shaft, and six-story capital (plus a two-story penthouse added 1920-22). On Broadway, the base includes a double-height Ionic colonnade supporting an entablature, which in turn supports a set of classically-inspired sculpted figures at the third story. On Pine Street, in place of the Ionic columns there is a simple row of double-height pilasters. A transitional fourth story topped by a band course leads into the "shaft" portion, designed to suggest uninterrupted banded piers separating rows of rectangular windows. Four more sculpted figures mark the 14th and 15th stories on Broadway, leading to the six-story top, largely comprised of a double-height colonnade of Corinthian pilasters supporting arched pediments, topped by an enormous stone cornice.

BROADWAY, west side, from Rector Street to Thames Street

Broadway and Wall Street

Original name: Trinity Church and Graveyard

Architect/Date: Trinity Church, Richard Upjohn, 1839-46; sacristy, Frederick Clarke Withers, 1876-77; All Saints' Chapel, Thomas Nash, 1911-13

Source: NR nomination

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Contributing resource

Individually listed on the National Register

Major alterations: Addition at the southwest corner of the Manning Wing, Adams & Woodbridge, 1966.

The Trinity Church complex is among the most important Gothic Revival monuments in the city and perhaps the country. Sited in a churchyard with headstones dating back to the early 18th century, the current church is the third on its site. Its Broadway elevation centers on a tall central tower – in its day the tallest structure in the city. The entrance is through a grand pointed-arch porch flanked by piers and adorned with a profusion of Gothic ornament including sculpted figures of the twelve apostles and Christ surrounded by angels. The two enormous bronze Astor doors leading into the church were designed by Richard Morris Hunt and executed by sculptor Karl Bitter. Above the porch is an equally grand and somewhat taller pointed-arch window with multiple leaded-glass lights and stone tracery, topped in turn by a clock face set within a diamond-shaped stone frame, and, above that, a pair of pointed-arched openings. The tower narrows and rises to an elaborate spire. The tower's south and north elevations are less elaborate, but each has a clock set within a diamond shape, and two niches with carved figures of saints. West of the tower lies the body of the church, a tall nave flanked by a shorter aisle on either side. The southern elevation is eight bays long, each bay separated from the next by a narrow buttress. At the first-story level, each bay has elaborate, multiple leaded-glass lights set within a tall pointed arch; the wall rises to a parapet in the form of a battlement. From the easternmost bay, a one-story entrance porch projects. The upper wall, corresponding to the nave, is similarly divided into bays by narrow buttresses, each bay with a similar elaborate window opening; this wall also rises to a parapet, but the buttresses rise well above the parapet and are capped with ornamental spires. Extending south from the southwest corner of the church is the Manning Wing which, though built in 1966, repeats much of the Gothic vocabulary of the church. It includes an arcaded walk that extends around the rear of the church. The church's northern elevation is similar in design to the southern elevation, but has at its rear the addition of All Saints Chapel, which repeats much of the design of the original Church. The church yard includes a number of monuments to famous Americans – notably Alexander Hamilton and Robert Fulton – as well as the 1914 Astor Cross, an enormous stone sculpture, including Gothic details and statuettes of saints set within niches, with a Crucifix at the top.

111 (111-113) Broadway

(aka 2-10 Thames Street, 91-95 Trinity Place)

Original name: Trinity Building

Architect: Francis H. Kimball

Built: 1904-07

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the New York State Register

Major alterations: Modern storefronts.

No. 111 Broadway, and its contemporary No. 115 Broadway (see below), were designed by the same architect and built in the same years. Though not identical, they are very similar in massing and detail. They are

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specifically Gothic in style in order to relate visually to the Gothic of Trinity Church. No. 111 has a broad southern elevation that faces onto Trinity Church and Cemetery, making it one of the most visible office buildings downtown; its much less visible northern elevation, facing onto narrow Thames Street, is much plainer in design. Its entrance elevation is on Broadway, with a secondary entrance elevation on Trinity Place. The building's 21 stories are faced in Indiana limestone, and arranged in a tripartite "base-shaft-capital" design. Broadway and Trinity Place elevations: On the Broadway elevation, the base is four-stories tall; on Trinity Place it is four stories plus a high basement. The main entrance on Broadway was originally at the building's edge, before the building was extended to the north in 1906. The entrance is through a large arch that is flanked by buttresses and capped by a cartouche with flags. The corner at Thames Street is chamfered, and includes a secondary entrance to a commercial space. The main entrance forms the base of a four-story frontispiece, crowned by a sculpted pediment at the fourth story, where a belt course separates the base from the shaft. The Trinity Place entrance has a similar frontispiece, but the entrance there is at the basement level because Trinity Place is at a lower elevation than Broadway. Each frontispiece is supported by corbels in the form of human figures. The 13-story shaft is more simply designed, but does have Gothic ornamental forms at various points. The roofline is far more elaborate. On Broadway, the southern end of the upper stories forms a tripartite Gothic arcade, while the northern end rises to an octagonal tower with a cupola capped by a finial. The long southern façade facing Trinity Church is also divided into base, shaft and capital. Its base includes a long arcade of wide segmental-arched windows at the first story topped by an arcade of double-height arches; at either end of the elevation is a frontispiece similar to that on Broadway. The 13-story shaft is likewise similar to the one on Broadway. Above an elaborate cornice at the 17th-story, the uppermost stories include a row of tall arched windows topped by a parapet. The Thames Street elevation is very plain. A bridge connecting the two buildings at the roof-level was added in 1912 to designs by Kimball.

BROADWAY, west side, from Thames Street to Cedar Street

115 (115-119) Broadway

(aka 90-104 Cedar Street, 1-11 Thames Street, 97-99 Trinity Place)

Original name: U.S. Realty Building

Architect: Francis H. Kimball

Built: 1904-07

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the New York State Register

Major alterations: Modern storefronts.

No. 115 Broadway, and its contemporary No. 111 Broadway (see above), were designed by the same architect and built in the same years. Though not identical, they are very similar in massing and detail. They are specifically Gothic in style in order to relate visually to the Gothic of Trinity Church. No. 115 has a broad northern elevation that faces onto Liberty Park, making it one of the most visible office buildings downtown; its much less visible southern elevation, facing onto narrow Thames Street, is much plainer in design. The

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ornament and design of No. 115 differ from No. 111 as follows: The main entrance on Broadway is somewhat grander. Its frontispiece has sculpted lions bearing shields. Neither corner is chamfered. At the roofline of the Broadway elevation, it is topped by a pair of square, crenellated towers.

BROADWAY, east side, from Pine Street to Cedar Street

120 (104-124) Broadway

(aka 13-25 Nassau Street, 70-84 Cedar Street, 2-16 Pine Street)

Original name: Equitable Building

Architect: Ernest Graham & Associates

Built: 1913-1915

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: All windows replaced. Show window glass and frames replaced.

Largest office building in the world on its completion, and famous for its role in prompting the creation of New York City's first zoning resolution, 120 Broadway is a massive H-shaped skyscraper, 38 stories tall with a two-story penthouse, that rises straight up from its lot line with no setbacks. Occupying its entire block, it has facades on Broadway, Nassau Street, Cedar Street, and Pine Street. All four facades have a tripartite base-shaft-capital arrangement with a Beaux-Arts ornamental treatment emphasizing Roman classical detail at the base and top. The six-story base is clad in granite and terra cotta, while the upper stories forming the H-shape are faced with buff brick and terra-cotta trim. The two seven-bay-long facades on Broadway and Nassau Street are virtually identical, as are the two 18-bay-long facades on Cedar and Pine streets. The building's six-story base is defined by a triple-height colonnade of fluted Corinthian granite pilasters supporting a wide band course, and such classically-inspired ornament as a dentilled cornice, egg-and-dart molding, and terra-cotta acanthus-leaf medallions. Main entrances on Broadway and Nassau are double-height triumphal arches supported on engaged pilasters and flanked by three-story pilasters, each arch having a prominent console bracket. A stone panel above each arch is inscribed "Equitable Building." Ground-floor commercial spaces have large show window openings. In the shaft, the H-shape creates the illusion of four separate towers. Each is divided into three brick-faced bays of paired windows. Decorative bands in the form of vertical panels with medallions encircle the building at the seventh and 31st stories. At the 32nd to 35th stories, Corinthian pilasters supporting an entablature form an arcade. Cornices encircle the building at the 37th and 38th floors.

BROADWAY, east side, from Cedar Street to Liberty Street

140 (126-144) Broadway

(aka 71-89 Cedar Street, 54-74 Liberty Street, 27-39 Nassau Street)

Original name: 140 Broadway (also known as the Marine Midland Building)

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Architect: Gordon Bunshaft of Skidmore, Owings & Merrill; sculpture by Isamu Noguchi

Built: 1964-1967

Source: Carol Krinsky, *Gordon Bunshaft of SOM*; NYT 2/3/1999 p.B7

Contributing resource

Major alterations: 1999, new entrances on Cedar Street projecting out from the building's façade; new planters ringing the plaza; a Harry Helmsley memorial slab on the plaza; original bank entrance on Broadway closed.

This sheer black aluminum and glass tower, set on a broad white travertine plaza and rising 677 feet into the air with no setbacks, was built as a speculative investment by developer Harry Helmsley. One of the first skyscrapers designed under New York's revised zoning regulations of 1961, which encouraged sheer towers on broad plazas, the building occupies just 40% of its site. All four its elevations are faced in matte-finished black anodized aluminum and bronze-tinted glass. The tower appears to be rectangular in plan, but is actually a trapezoid, as is the block which it occupies. The white travertine plaza extends directly to the street, uninterrupted by the standard New York City sidewalk. On the plaza's northwestern portion, closer to the building than to Broadway, stands Noguchi's sculpture, a red, 28-foot-high, aluminum-clad, welded-steel "cube" with a cylindrical hole in its center (the sculpture is actually in the shape of a rhombohedron, but is meant to be read as a cube). No. 140 Broadway is considered one of the great successes of 1960s International Style commercial architecture in New York.

CEDAR STREET, north side from William Street to Pearl Street

1-7 Cedar Street

Rear elevation of 100 Maiden Lane. See 100 Maiden Lane.

9-11 Cedar Street

Rear elevation of 90 Maiden Lane. See 90 Maiden Lane.

13-25 Cedar Street

Rear elevation of 80 Maiden Lane. See 80 Maiden Lane.

27-37 Cedar Street

Rear elevation of 10 Liberty Street. See 10 Liberty Street.

CEDAR STREET, south side from William Street to Pearl Street

2-18 Cedar Street

Rear elevation of 70 Pine Street. See 70 Pine Street.

20-24 Cedar Street

Rear elevation of 60 Pine Street. See 60 Pine Street.

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26-28 Cedar Street

Rear elevation of 56 Pine Street. See 56 Pine Street.

30-38 Cedar Street

Side elevation of 62 William Street. See 62 William Street.

CEDAR STREET, north side from Broadway to Nassau Street

71-89 Cedar Street

Side elevation of 140 Broadway. See 140 Broadway.

CEDAR STREET, south side from Broadway to Nassau Street

70-84 Cedar Street

Side elevation of 120 Broadway. See 120 Broadway.

CEDAR STREET, south side from Church Street to Broadway

90-104 Cedar Street

Side elevation of 115 Broadway. See 115 Broadway.

CHASE MANHATTAN PLAZA

1 Chase Manhattan Plaza

(aka 16-48 Liberty Street, 26-40 Nassau Street, 28-44 Pine Street, 55-77 William Street)

Original name: One Chase Manhattan Plaza

Architect: Gordon Bunshaft of Skidmore, Owings & Merrill; sculpture garden by Isamu Noguchi; sculpture by Jean Dubuffet

Built: 1956-60

Source: Carol Krinsky, *Gordon Bunshaft of SOM*

Contributing resource

Major alterations: None apparent. The Dubuffet sculpture was reconstructed following damage on September 11, 2001.

Downtown's first tower-in-a-plaza predates the 1961 changes to the zoning resolution encouraging such buildings. The 60-story-tall skyscraper, rectangular in plan and sheathed in glass and aluminum, rises without setbacks. Its design was made possible by the demapping of Cedar Street and the resulting combination of two small city blocks to create an enormous, 90,000-square-foot plaza, permitting the tower to occupy only 30% of the site. Twenty square aluminum columns, on the southern and northern elevations, rise straight up from the

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plaza the entire height of the tower; together with twenty interior columns they support the tower. The ground floor is sheathed in enormous sheets of plate glass, effectively rendering it transparent. On the southwestern part of the plaza, a circular, 16-foot-deep glass-walled well is a sunken sculpture garden designed by Isamu Noguchi; it includes seven basalt rocks of varying size set on a sloping floor, and has approximately 40 hidden pipes that turn it into a sculpture pool and fountain. On the eastern side of the plaza, next to the southeastern corner of the tower, is a sculpture, "Group of Four Trees," by Jean Dubuffet, installed in 1972.

EXCHANGE ALLEY, south side from Trinity Place to Broadway

4 Exchange Alley.

Side elevation of 55 Broadway. See 55 Broadway.

EXCHANGE ALLEY, north side from Trinity Place to Broadway

No street number.

Rear elevation of 61 Broadway. See 61 Broadway.

EXCHANGE PLACE, north side between Hanover Street and William Street

7-29 Exchange Place

Rear elevation of 55 Wall Street. See 55 Wall Street.

EXCHANGE PLACE, south side between Hanover Street and William Street

20 (14-28) Exchange Place

(aka 6 Hanover Street, 16-26 William Street, 61-75 Beaver Street)

Original name: City Bank-Farmers Trust Company Building

Architect: Cross & Cross

Source: LPC designation report

Built: 1930-31

Contributing resource

Major alterations: Non-historic revolving doors; communications equipment at the top of the tower.

This fifty-nine story skyscraper, among the city's tallest, occupies an entire small irregularly shaped block. Sheathed in Mohegan granite, Alabama Rookwood limestone and brick, it was, on completion, the world's tallest stone-faced building. Its massive lower portion occupies the entire lot, and is likewise irregularly shaped; it then rises through a series of setbacks to a slender tower that is square in plan, with chamfered corners, of necessity askew to the base. The transition from the irregular base to the square tower is made via manipulation of the shape of the third setback at the twenty-first story. In style, the tower is "Modern Classic," making use of a stripped down, monumental version of classical vocabulary. The massive lower portion is organized around

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widely spaced giant piers rising to freestanding stylized heroic figures ("giants of finance") at the 19th story. The main entrance, at 20 Exchange Place, is through a round-arched portal, adorned with a set of eleven carved granite replicas of coins (representing countries with branches of the National City Bank). Above and to either side of the portal are large medallions with banking seals. Three other sets of entrances – at the corner of William Street and Exchange Place, Exchange Place and Beaver Street, and on Hanover Street – have doors of nickel silver (a white alloy of nickel, zinc and copper) with panels representing various forms of transportation, contrasting historic forms (e.g. sailing ships) with modern counterparts (e.g. ocean liners), as well as other ornament with banking imagery (a cornucopia, symbolizing abundance; wise owls; industrious squirrels). A rear entrance on Beaver Street is through three round-arched openings. The slender tower is defined by broad, slender piers faced in brick, framing uninterrupted vertical bays of paired windows and spandrels. Two levels of horizontal ashlar bands wrap around the dark brick center bays. Tall arches at the top support a double-tiered crown.

EXCHANGE PLACE, north side between William Street and Broad Street

35-41 Exchange Place

Rear elevation of 45 Wall Street. See 45 Wall Street.

43-49 Exchange Place

Rear elevation of 37 Wall Street. See 37 Wall Street.

51-55 Exchange Place

Rear elevation of 23 Wall Street. See 23 Wall Street.

EXCHANGE PLACE, south side between William Street and Broad Street

40 (36-42) Exchange Place

(aka 27 [25-29] William Street)

Original name: Lord's Court Building

Architect: John T. Williams

Built: 1895-96, additional stories 1901

Source: NB 986-1895, Alt 2672-01

Contributing resource

Major alterations: William Street: altered entrance and storefronts; Exchange Place: altered entrance and storefronts.

John T. Williams, a builder and developer, erected the neo-Renaissance style Lord's Court Building as a 15-story-tall office building, and added five more stories in 1901. It was named for Lord's Court – an open area in the middle of the block originally intended to provide light and air to neighboring buildings. Its two facades – eight bays wide on Exchange Place and five bays wide on William Street – are arranged as a three story stone-

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faced base with a brick-faced tower rising above. The first two stories, on both William Street and Exchange Place, are defined by double-height piers; there are storefronts in the first story and large rectangular windows in the second. Some of the piers separating the storefronts still retain their ornamental capitals. The third story serves as a transitional, or attic, story. Above, the brick-faced tower is divided into three sections of three stories each by brick entablatures at the 6th, 9th and 12th stories. The 13th story is set off below and above by projecting cornices. The 15th story is capped by an elaborately ornamental cornice; the 16th and 17th and then the 18th and 19th stories are set off by brick entablatures; the 20th story is capped by an overhanging cornice. Each bay in the tower, at each story, has a pair of windows separated by a terra-cotta pier with abstract geometric patterns; there are two such designs, and they alternate from one floor to the next. The windows at the 14th and 15th stories are double-height pairs under round arches, and the piers separating the bays at the 15th story have terra-cotta capitals, this being the original top story of the building. There is a southern elevation, currently exposed to view; it is completely undeveloped.

44-60 Exchange Place

Side elevation of 25 Broad Street. See 25 Broad Street.

EXCHANGE PLACE, north side between Broad Street and New Street

65-67 Exchange Place

Side elevation of 20 Broad Street. See 20 Broad Street.

EXCHANGE PLACE, south side between Broad Street and New Street

64-66 Exchange Place

Side elevation of 30 Broad Street. See 30 Broad Street.

EXCHANGE PLACE, north side between New Street and Broadway

73 Exchange Place

Rear elevation of 1 Wall Street. See 1 Wall Street.

EXCHANGE PLACE, south side between New Street and Broadway

80 Exchange Place

Side elevation of 52 Broadway. See 52 Broadway.

GREENWICH STREET, east side between Battery Place and Morris Street

1-3 Greenwich Street

Rear elevation of 1 Broadway. See 1 Broadway.

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5-11 Greenwich Street

Rear elevation of 11 Broadway. See 11 Broadway.

13-39 Greenwich Street

Rear elevation of 25 Broadway. See 25 Broadway.

GREENWICH STREET, east side between Rector Street and Thames Street

91-101 Greenwich Street

Side elevation of 2 Rector Street. See 2 Rector Street.

103-107 Greenwich Street

Rear elevation of 68 Trinity Place. See 68 Trinity Place.

109 Greenwich Street

Rear elevation of 74 Trinity Place. See 74 Trinity Place.

113-123 Greenwich Street

Rear elevation of 86 Trinity Place. See 86 Trinity Place.

125 (125-129) Greenwich Street

Side elevation of 22 Thames Street. See 22 Thames Street.

HANOVER SQUARE, west side between William Street and Hanover Street

3 Hanover Square

(aka 2-6 William Street, 60-64 Beaver Street, 3 Pearl Street)

Original name: New York Cotton Exchange

Architect: Donn Barber

Built: Originally designed in 1912; design modified in 1921; built 1922-23

Source: NB 306-1912; NYT 1/8/1922 p. 126, 5/2/1923 p.29

Contributing resource

Major alterations: New doors and glass in Hanover Square entrance; new storefronts on all elevations.

No. 3 Hanover Square, built for the New York Cotton Exchange, replaced the Exchange's earlier home on the same site. Its original 1912 design by Donn Barber, the winner of a competition, was modified to comply with the city's newly adopted zoning resolution. Even so, the 24-story tower rises straight up from the street, with only a modest, barely visible setback at the top story. Except for its granite base, the entire building is faced in limestone, and inspired by Italian Renaissance forms, particularly, according to contemporary accounts, of the Roman variety. Appropriately enough for a design with pre-World War I roots, the tower is organized as base,

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shaft and capital. The Hanover Square elevation is divided into five bays by six uninterrupted piers. The base has a full basement story with storefronts, and an entrance in the fourth bay from the west which is outlined in ornamental stone squares. A course with a fret pattern sets off the second and third stories, which are united by double-height paired pilasters supporting an architrave. In the fourth, transitional story, each bay has a pair of windows, and each pair is separated from the next by a square ornamental stone panel. From here, the building's shaft rises to the 16th story. Each bay in the shaft has a pair of rectangular windows. The seventeenth story is set off from the shaft by a sill course; each bay has an ornamental metal balcony railing, and each bay is flanked by a pair of extended console brackets which support a projecting stone balcony with ornamental carving. The 19th through 21st floors are framed by a grand row of triple-height Ionic columns supporting an entablature, cornice and parapet balustrade; the final stories are set back behind the balustrade. The Ionic colonnade corresponds to the Cotton Exchange's 55-foot-high trading floor which was originally located in these stories. The William Street elevation is almost identical to the Hanover Street elevation, but has six bays rather than five. The Beaver Street elevation is also almost identical, with five bays, but also a half-bay added at the east, to accommodate a secondary entrance, creating an asymmetrical design.

5 Hanover Square

(aka 10 Hanover Street, 66-74 Beaver Street)

Non-contributing resource

Architect: Henry G. Greene

Date: 1959

Source: NB 150-59

Modern office tower.

HANOVER STREET, east side between Wall Street and Beaver Street

1-5 Hanover Street

Side elevation of 63 Wall Street. See 63 Wall Street.

HANOVER STREET, west side between Wall Street and Exchange Place

2-4 Hanover Street

Side elevation of 55 Wall Street. See 55 Wall Street.

HANOVER STREET, west side between Exchange Place and Beaver Street

6 Hanover Street

Side elevation of 20 Exchange Place. See 20 Exchange Place.

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HANOVER STREET, east side between Beaver Street and Hanover Square

7-9 Hanover Street

Side elevation of 76 Beaver Street. See 76 Beaver Street.

HANOVER STREET, west side between Beaver Street and Hanover Square

10 Hanover Street

Side elevation of 5 Hanover Square. See 5 Hanover Square.

LIBERTY PLACE, east side between Liberty Street and Maiden Lane

1 Liberty Place.

Side elevation of 55 Liberty Street. See 55 Liberty Street.

The remainder of this block front is outside the historic district.

LIBERTY PLACE, west side between Liberty Street and Maiden Lane

2 Liberty Place.

Side elevation of 65 Liberty Street. See 65 Liberty Street.

The remainder of this block front is outside the historic district.

LIBERTY STREET, south side between Pearl Street and William Street

10 (2-10) Liberty Street

(aka 68-78 William Street, 27-37 Cedar Street)

Original name: Liberty Plaza

Architect: Stephen B. Jacobs Group

Date: 2003-04

Source: NYT 5/30/2004 section 11 p.1

Non-contributing resource

Modern condominium tower.

The buildings on the remainder of this block front have Maiden Lane addresses.

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LIBERTY STREET, south side between William Street and Nassau Street

16-48 Liberty Street

Side elevation of 1 Chase Manhattan Plaza. See 1 Chase Manhattan Plaza.

LIBERTY STREET, north side between Nassau Street and William Street

33 (19-51) Liberty Street

(aka 28-62 Maiden Lane, 42-54 Nassau Street, 79-83 William Street)

Original name: Federal Reserve Building

Architect: York & Sawyer

Built: 1918-1924

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: None apparent.

Occupying an entire, irregularly shaped city block, the Federal Reserve Bank is 14 stories tall, and faced with limestone and sandstone. Its Maiden Lane elevation curves, following the curve of that street. Modeled after Italian Renaissance palazzi, it has a massive, rusticated two-story stone base; slightly less massively rusticated two-story section above that, lined with a series of enormous round-arched windows with iron grilles; and smoother blocks in the upper portions. The main entrance is through an enormous, double-height round arch on Liberty Street, set beneath an arch of voussoir blocks; it is flanked on either side by an enormous wrought-iron lamp designed by Samuel Yellin, who also designed the window grilles. A balcony separates the base from the seven-story midsection; the windows of the lowest story of this section are round-headed, while all the windows above are square headed. Most windows in this section are paired. A corbelled cornice separates this section from the recessed, uppermost stories, which include a round tower at the corner of Maiden Lane and William Street. The sloping sections of the roof are covered with Spanish quarry tile.

LIBERTY STREET, south side between Broadway and Nassau Street

54-74 Liberty Street

Side elevation of 140 Broadway. See 140 Broadway.

LIBERTY STREET, north side between Broadway and Nassau Street

55 (53-57) Liberty Street

(aka 41-47 Nassau Street, 1 Liberty Place)

Original name: Liberty Tower

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Architect: Henry Ives Cobb
Built: 1909-10
Source: LPC designation report, NR nomination
Contributing resource
Individually listed on the National Register
Major alterations: Major restoration circa 1982.

Liberty Tower is a 33-story tall neo-Gothic skyscraper whose three major elevations are clad in white terra-cotta. The main elevation on Liberty Street is narrow, while the two side elevations are wider. Organized as a tripartite, "base-shaft-capital" design, the Liberty Street elevation has a two-story base, a three-story transitional section, a shaft rising to the 23rd floor; and an upper section from the 23rd to the 27th floor, capped by a dramatic roof. In general, the central bay consists of two groups of paired windows; the bays to either side have slightly larger paired windows. The two-story base consists of a basement with storefronts, and a taller, rusticated story with enormous paired windows; each pair is set under a robust drip lintel. The central entrance is a large opening with a Tudor arch; bronze and glass entrance doors have a bronze transom with Gothic arcades. A string course separates the base from the next three stories. In the first two of those three stories, in the center, an enormous four-sided bay window with battlements, flanked by paneled buttresses with pinnacles, rises above the entrance. The shaft rises to the 23rd story, articulated by three sets of paired windows, each capped by spandrel with a blind gothic arcade. The 23rd story is set off below and above by terra-cotta cornices on brackets. The 27th story is similarly set off by cornices, and there is another cornice above the 28th story. The copper-clad roof rises from the 30th story, above a gabled window in the center; at either side, the corners rise to pilasters whose pinnacles are capped by finials. The central gabled window is flanked by terra-cotta animals. The facades on Liberty Place and Nassau Street are five bays wide, with similar window and roof treatment.

65 (59-65) Liberty Street
(aka 2 Liberty Place)

Original name: Chamber of Commerce of the State of New York
Architect: James B. Baker
Built: 1900-01
Source: LPC designation report, NR nomination
Contributing resource
Individually listed on the National Register
Major alterations: Second-story sculpture removed.

This four-and-a-half-story building is an elegant Beaux-Arts design. Its main elevation on Liberty Street is four bays wide, faced in Vermont marble. It is designed as a basement, above which rises a double-height colonnade supporting an imposing entablature, and a setback attic story rising to a mansard roof. The basement is heavily rusticated, with an elaborately ornamental entrance at the westernmost bay, and three large windows in the eastern bays. The colonnade, which rises above the three large basement windows, consists of six fluted Ionic columns, arranged as a pair at either side, and two single columns in central portion; there are three bull's-eye

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windows in the upper portion of the wall between the columns. To the west of the colonnade is a slightly recessed, separate bay above the entrance. The entablature over the colonnade includes a cornice. The copper-crested mansard roof has three elaborately decorated dormer windows and an additional section of mansard roof above the entrance bay.

The remainder of this block front is outside of the historic district.

MAIDEN LANE, south side between Nassau Street and William Street

28-62 Maiden Lane

Rear elevation of 33 Liberty Street. See 33 Liberty Street.

MAIDEN LANE, south side between William Street and Pearl Street

80 (78-80) Maiden Lane

(aka 13-25 Cedar Street)

Original name: 80 Maiden Lane Building

Architect: Daniel H. Burnham

Built: 1911-1912

Source: NB 212-11, NYT 4/28/1912 p.XX10

Contributing resource

Major alterations: Maiden Lane elevation has new windows and new storefronts; the windows at the second and third stories are now continuous sheets of dark glass. There are new storefronts on the Cedar Street elevation.

No. 80 Maiden Lane is a 26-story tower with elevations on both Maiden Lane and Cedar Street, built to house the headquarters of two insurance companies (Continental Insurance and Fidelity-Phenix [sic] Fire Insurance). It is a typically tripartite, "base-shaft-capital" design. The Maiden Lane elevation, nine bays wide, has a four-story stone-faced base, a transitional fifth story, a simple, 16-story brick-faced shaft and a five-story brick-faced capital. The base and capital are adorned with Beaux-Arts style ornament, but the tower is otherwise simply articulated. The nine-bay-wide, four-story base is unified by 10 fluted Corinthian pilasters supporting an entablature and projecting cornice. The center three bays each have a double-height entrance opening, enframed with abundant Beaux-Arts, classically inspired ornament, including egg-and-dart moldings and large ornamental stone swags; an inscription over the central entrance reads "EIGHTY MAIDEN LANE." The fifth story has a pair of windows in each bay, separated by squat piers. The shaft is defined by uninterrupted projecting brick piers; within each bay is a pair of unadorned windows. A terra-cotta faced band course above the 21st story is adorned with wreaths and swags; the ornament within a similar terra-cotta faced band course above the 24th story has a variety of ornament, while a terra-cotta band course above the 25th story repeats the wreaths and swag of the 21st-story. The 26th story is adorned with a series of bull's-eye windows, one in each bay, and is capped by a roofline frieze. The Cedar Street elevation is identical in design to the Maiden Lane elevation, but

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slightly longer; in place of the three double-height entrances on Maiden Lane, it has just one, one-story tall entrance. Portions of the eastern and western elevations are generally plain, but continue the ornamental terracotta band courses in the uppermost stories.

90 (90-94) Maiden Lane
(aka 9-11 Cedar Street)

Original name: 90 Maiden Lane

Architect: Charles Wright for Michael Grosz & Son, iron founders; iron elements by Architectural Ironworks of New York

Built: Original buildings c.1810-30; new facades 1870-71

Source: LPC designation report

Contributing resource

Major alterations: Maiden Lane elevation: entrance altered 1989; window treatment in center bays c. 1910; window and transoms in eastern end bay 1920s; mansard covered with seamed sheet metal 1960s; dormers have triangular pediments (originally they were segmental) and new windows 1960s. Cedar Street elevation: Brick infill in upper story windows and openings between piers; modern door in first bay (from left), and modern pair of steel doors in fifth bay.

A rare surviving cast-iron fronted building in the financial district, No. 90 Maiden Lane is comprised of four early 19th century buildings that were connected and refaced in 1870-71 by owner James Roosevelt. The resulting through-the-block structure has facades on both Maiden Lane and Cedar Street. Maiden Lane is the principal elevation – a four-story cast-iron façade with a mansard roof. Like many French-inspired buildings, but unlike many cast-iron fronted buildings, the façade is organized as a central section of unfluted engaged columns, with flanking pavilions framed by rusticated piers. Each story is set off from the next by a projecting cornice. There are no arches at the ground story; in the central section the second and third stories have flat arches; the second and third stories of either pavilion, by contrast, have a narrow triple arch. Ornamental details include modillions and stylized brackets on the first-story cornice, a dentil course on the second-story cornice, and console brackets and a paneled frieze above the third story. A foundry plate reading “Architectural Ironworks of N.Y.” survives on the pier between the easternmost pavilion and the center section; similar plates obscured by paint can be found on the piers by the western entrance bay. The Cedar Street elevation is a very simple red brick front, most of whose windows have been bricked up; ground-story cast-iron piers support a simple entablature and cornice, and there is a corbelled brick cornice with corner brackets at the roof line.

100 (96-106) Maiden Lane
(aka 187-197 Pearl Street, 1-7 Cedar Street)

Original name:

96-100 Maiden Lane: Union Indemnity Company Building

1 Cedar Street: 1 Cedar Street building

Architect/Date:

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96-100 Maiden Lane: Clinton & Russell, 1920-21
1 Cedar Street: Clinton & Russell, 1929-30
Source: NB 323-20, NB 424-29; NYT 6/29/1920 p.32, 2/28/1930 p.42.

Contributing resource

Major alterations: 96-100 Maiden Lane: Maiden Lane elevation has altered storefronts and new windows; Cedar Street side has three-story rooftop addition, 2006. 1 Cedar Street: Maiden Lane elevation has new stone facing, new storefronts and a new main entrance. All new windows.

No. 100 Maiden Lane combines what were originally two buildings, No. 1 Cedar Street (aka 102 Maiden Lane), and No. 96-100 Maiden Lane. No 96-100 has elevations on both Maiden Lane and Cedar Street. The eight-story-tall Maiden Lane elevation, four bays wide, is tripartite in organization, with a two-story base, a five-story shaft, and a one-story capital. Its modest detailing is classically-inspired. The two-story base is stone-faced, with altered storefronts and new windows. The third to seventh stories are plain brick, with quoins at either side, each bay with simple paired windows. A band course sets off the eighth story, which has stone panels between pairs of windows, and is capped with a simple cornice. The western elevation is partially visible, but undeveloped. The Cedar Street elevation is plain brick, and ten-stories high, with a new three-story roof-top addition.

No. 1 Cedar Street is a 21-story-tall Art Deco tower. It has a three-story stone-faced base, and a shaft faced in glazed white brick that rises straight up for eight stories and then continues in a series of cascading setbacks in the stories above. The original main façade was on Cedar Street. That elevation is divided into four bays. The three-story base is faced in stone. In the three easternmost bays, the first two stories form a double-height storefront with metal infill in typically geometric Art Deco patterning, while the westernmost bay has narrow windows and the original Art Deco entrance (now a secondary entrance) with a molded stone surround and similar geometrically patterned metal infill above the doors. The third story is transitional – stone-faced with a pair of square-headed windows in each bay. The tower continues the division into four bays – each bay separated from the next by a wide, uninterrupted vertical brick pier – but each bay is divided by narrow uninterrupted brick piers into two parts, each with a square-headed window opening and geometrically patterned brick spandrels. The Maiden Lane elevation is similar, but the base has been refaced with polished stone, and a new entrance and storefronts added. The Pearl Street elevation is similar; the original metal detail of its storefronts survives in the two southernmost bays. The tower's western elevation is partially visible, and is simpler in design than the other three elevations.

MARKETFIELD STREET, north and east sides between Beaver Street and Broad Street

1 Marketfield Street

Side elevation of 70 Broad Street. See 70 Broad Street.

2-8 Marketfield Street

Side elevation of 74 Broad Street. See 74 Broad Street.

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5 Marketfield Street

Rear elevation of 20 Beaver Street. See 20 Beaver Street.

No street number

(all are rear or side facades of buildings on Beaver Street)

MORRIS STREET, south side between Greenwich Street and Broadway

1-9 Morris Street

Side elevation of 25 Broadway. See 25 Broadway.

MORRIS STREET, north side between Trinity Place and Broadway

2-6 Morris Street

Side elevation of 29 Broadway. See 29 Broadway.

NASSAU STREET, west side between Wall Street and Pine Street

1-11 Nassau Street

Side elevation of 14 Wall Street. See 14 Wall Street.

NASSAU STREET, east side between Wall Street and Pine Street

2-8 Nassau Street

Side elevation of 26 Wall Street. See 26 Wall Street.

NASSAU STREET, west side between Pine Street and Cedar Street

13-25 Nassau Street

Rear elevation of 120 Broadway. See 120 Broadway.

NASSAU STREET, east side between Pine Street and Liberty Street

14-24 Nassau Street

Side elevation of 20 Pine Street. See 20 Pine Street.

26-40 Nassau Street

Side elevation of 1 Chase Manhattan Plaza. See 1 Chase Manhattan Plaza.

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NASSAU STREET, west side between Cedar Street and Liberty Street

27-39 Nassau Street

Side elevation of 140 Broadway. See 140 Broadway.

NASSAU STREET, east side between Liberty Street and Maiden Lane

42-54 Nassau Street

Side elevation of 33 Liberty Street. See 33 Liberty Street.

NASSAU STREET, west side between Liberty Street and Maiden Lane

41-47 Nassau Street

Side elevation of 55 Liberty Street. See 55 Liberty Street.

The remainder of this block front is outside of the historic district.

NEW STREET, west side between Wall Street and Exchange Place

1-29 New Street

Side elevation of 1 Wall Street. See 1 Wall Street.

NEW STREET, east side between Wall Street and Exchange Place

No street number.

Rear elevation of 8-18 Broad Street. See 8-18 Broad Street.

18-28 New Street

Rear elevation of 20 Broad Street. See 20 Broad Street.

NEW STREET, west side between Exchange Place and Beaver Street

33-39 New Street

Rear elevation of 52 Broadway. See 52 Broadway.

41-47 New Street

Rear elevation of 50 Broadway. See 50 Broadway.

49-67 New Street

Rear elevation of 42 Broadway. See 42 Broadway.

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69 New Street

Rear elevation of 32 Broadway. See 32 Broadway.

73-81 New Street

Rear elevation of 26 Broadway. See 26 Broadway.

NEW STREET, east side between Exchange Place and Beaver Street

30 New Street

Rear elevation of 30 Broad Street. See 30 Broad Street.

34-40 New Street

Rear elevation of 40 Broad Street. See 40 Broad Street.

44 (42-44) New Street

Original name: 42-44 New Street

Architect: Mortimer C. Merritt

Built: 1881-82

Source: NB 263-1881, Alt 45-1890, Alt 3109/1914, Alt 3256/1916, Alt 789-1927

Contributing resource

Major alterations: New windows; new storefronts.

No. 44 New Street is a much altered seven-story commercial building. Originally a simple Italianate brick-front office building with a galvanized iron cornice, it has been faced in stucco scored to resemble stone, had its entrance moved from the first story to the second story and back again, a stoop added and removed, and its lower three stories redesigned, though it is unclear when that happened, or when the current entrance was installed. The one-story fire-escape at the southern end of the façade was added in 1927. Currently, it has a classically-inspired stone entrance set between modern storefronts at the first story, surmounted by a simple square-headed window at the second story and again at the third story, while on either side the second and third stories are organized as double-height segmental-arched window openings. The upper stories, seven bays wide, are simple in design, seven window bays across, and rise to a projecting dentilled cornice.

52-66 New Street

Rear elevation of 60 Broad Street. See 60 Broad Street.

PEARL STREET, west side between Hanover Street and Beaver Street

123-125 Pearl Street

Side elevation of 76 Beaver Street. See 76 Beaver Street.

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127 Pearl Street

Side elevation of 80 Beaver Street. See 80 Beaver Street.

129-141 Pearl Street

Side elevation of 1 Wall Street Court. See 1 Wall Street Court.

PEARL STREET, west side between Beaver Street and Wall Street

153 Pearl Street

Side elevation of 67 Wall Street. See 67 Wall Street.

PEARL STREET, west side between Wall Street and Pine Street

159-169 Pearl Street

Side elevation of 72 Wall Street. See 72 Wall Street)

PEARL STREET, east side between Wall Street and Pine Street

154-158 Pearl Street

Side elevation of 80 Wall Street. See 80 Wall Street.

The remainder of this block front is outside of the historic district

PEARL STREET, west side between Pine Street and Cedar Street

171-185 Pearl Street

Side elevation of 70 Pine Street. See 70 Pine Street.

PEARL STREET, west side between Cedar Street and Liberty Street

187-197 Pearl Street

Side elevation of 100 Maiden Lane. See 100 Maiden Lane.

PINE STREET, south side between Broadway and Nassau Street

1-5 Pine Street

Side elevation of 100 Broadway. See 100 Broadway.

7-15 Pine Street

Side elevation of 14 Wall Street. See 14 Wall Street.

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PINE STREET, north side between Broadway and Nassau Street

2-16 Pine Street

Side elevation of 120 Broadway. See 120 Broadway.

PINE STREET, south side between Nassau Street and William Street

17-21 Pine Street

Rear elevation of 26 Wall Street. See 26 Wall Street.

25-39 Pine Street

Rear elevation of 40 Wall Street. See 40 Wall Street.

41-45 Pine Street

Rear elevation of 44 Wall Street. See 44 Wall Street.

PINE STREET, north side between Nassau Street and William Street

20 (18-26) Pine Street

(aka 14-24 Nassau Street)

Original name: Chase National Bank building

Architect/date: Graham, Anderson, Probst & White, 1927-28 / Alfred Easton Poor, 1957

Source: NB 93-1927, NB 96-1957

Contributing resource

Major alterations: Addition of 1957 tower and refacing of the first and second stories of the original tower.

No. 20 Pine represents the combination of two buildings, each built for the Chase National Bank. The original, 38-story-tall 20 Pine was built 1927-28 at the northwest corner of Pine and Nassau streets, extending north to Cedar Street (since demapped - now part of Chase Manhattan Plaza). It is a modest, set-back, Art Deco tower, whose narrow vertical window bays, with slightly recessed windows, are defined by uninterrupted brick piers and plain brick spandrel panels. At each setback, the topmost floor is framed above and below with a stone-faced frieze in a geometric pattern. A new, 21-story tower, initially known as 24 Pine Street, was added to the building's east side, along Pine Street, in 1957. The addition repeats the original tower's general design, but adds a new double-height ground floor along Pine Street, including a covered arcade.

28-44 Pine Street

Side elevation of 1 Chase Manhattan Plaza. See 1 Chase Manhattan Plaza.

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PINE STREET, south side between William Street and Pearl Street

47-49 Pine Street

Side elevation of 52 William Street. See 52 William Street)

51-71 Pine Street

Rear elevation of 60 Wall Street. See 60 Wall Street.

73 (73-75) Pine Street

Rear elevation of 72 Wall Street. See 72 Wall Street).

PINE STREET, north side between William Street and Pearl Street

48 Pine Street

Side elevation of 60 William Street. See 60 William Street.

50 (50-52) Pine Street

Original name: Caledonian Insurance Company building

Architect: James B. Baker

Built: 1901-02

Source: NB 875-1901, Alt 218-47

Contributing resource

Major alterations: East end of first story, window reconstructed as door 1947, detail lost, replacement oculus added later; new storefronts and entrance; center arches filled in.

No. 50 Pine Street is a four-bay wide, twelve-story tall, Beaux-Arts style building organized on a tripartite pattern of base, shaft and capital. Its two-story limestone base is arranged as four round-arched openings set between double-height Doric pilasters, with a square-headed window above each arch; the pilasters carry console brackets which support an entablature inscribed with the insurance company's name. Ornamental detail includes a keystone flanked by carved swags at each arch, and an ornamental panel below each window. The westernmost arch has an entrance above which is an ornamental oculus window fitting just within the arch. A similar oculus within the easternmost arch has been replaced. The eight-story shaft rising above the base is faced in beige brick arranged to suggest banded piers. Each story has four square-headed windows with ornamental voussoir blocks suggesting an arch; each story is separated from the next by a projecting terra-cotta band course. The top two stories are set off by a more prominently projecting terra-cotta band course, with ornamental swags below it. Those stories are arranged as a double-height arcade, and are topped by a projecting cornice.

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54 Pine Street

Original name: Sun Fire Insurance Company building

Architect: Arthur D. Pickering

Built: 1889-1890

Source: NB 1043-89, Alt 206-1904, Alt 2990-1914, Alt 137-1926; NYT 1/12/1926 p.55, 5/26/55 p.53

Contributing resource

Major alterations: New windows, currently being converted to residential; new parapet; the ground floor had a bay window added in 1904 and removed in 1914, and in its current condition appears to date to 1926 (architect Lester Kintzing), with recent infill within the arch.

No. 54 Pine Street was built for a British insurance company; in 1926, it was bought by A.G. Becker & Company, a bond company based in Chicago which stayed in the building until 1955. The five-story building has unusual ornament. The first story is an enormous shallow arch framed by simple piers supporting an entablature with paired console brackets at either end; the entablature is inscribed "A.G. Becker & Company." The second story is faced in brick with stone banding, and has two cast-stone enframed, square-headed windows. The third and fourth stories are organized as two double-story windows with a ceramic surround with a geometric fret pattern; between the third- and fourth-story windows are decorative panels with a sun with a face – symbolic of the Sun Fire Insurance Company. The fifth, attic story has four small rectangular windows set within a similar ceramic surround.

56 (56-58) Pine Street

(aka 26-28 Cedar Street)

Original name: The Wallace Building

Architect/Date: Oswald Wirz, 1893-94; Kaufman & Levine, 1919

Source: NB 903-93; LPC designation report; NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: Early 1990s, windows in easternmost arches altered, columns removed and stair inserted, for stores. Pediment removed from cornice. Modern storefronts.

A 12-story building with a three-story addition, No. 56 Pine Street has facades on both Pine and Cedar streets. The Pine Street façade is divided into sections: a one-story base, a two-story transitional section, a seven-story shaft, a two-story cap, and the three-story addition. Romanesque Revival in style, it is faced in red sandstone with polished granite trim. Entrance is through a round arch approached by three granite steps and flanked by granite colonnettes, three to the left and seven to the right, with bases and capitals; the colonnettes support sandstone impost blocks – carved with elaborate Byzantine-influenced vines – which support elaborately carved arches. Twisting colonnettes flank the entrance arch, and support massive projecting corbels. Above the entrance, a cornice supports a balustrade of twisted dwarf columns. The second and third stories are also adorned with colonnettes and panels with carvings of intertwining vines, animal and human faces, and other

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twisting ornament. The 4th through 10th stories forming the building's shaft are simpler in design, but have terra-cotta moldings with vines and other ornament; stylized carvings of monsters adorn the 9th and 10th stories, as well as more twisting colonnettes. The 11th and 12th stories, originally capping the building, have terra-cotta impost blocks, brick voussoirs, and spandrels with terra-cotta heads, as well as colonnettes. The three-story addition is plainer, with rectangular windows and segmental arches, along with a brick chimney. The Cedar Street façade is similar to the Pine Street façade, but simpler.

60 (60-64) Pine Street
(aka 20-24 Cedar Street)

Original name: Down Town Association Building

Architect/Date: Charles C. Haight, 1886-87; extension, Warren & Wetmore, 1910-11

Source: LPC designation report

Contributing resource

Major alterations: New windows, through-the-wall air-conditioners.

This Romanesque Revival club house was originally three bays wide with a large round-arched entranceway. The two-bay addition to the east is modeled after the original in design, materials, and ornamental detail. Faced in Roman brick, with terra-cotta ornament, its Pine Street façade is five stories tall and five bays wide, as is its secondary façade on Cedar Street. The original three bays on the west are topped by a mansard roof with dormers. On Pine Street, the lower two stories are faced in brownstone, the upper three in brick. The deeply recessed entranceway is centered in the original three bays, and is capped by a semicircular transom; it is adorned with rounded moldings and short colonnettes with terra-cotta capitals. Pairs of square-headed windows with metal grilles – and the insignia of the Association – flank the entrance. The façade's midsection has five large round-arched windows with round-arched transoms. Piers between the windows have terra-cotta capitals. There are smaller windows at the fourth story, separated by narrow colonnettes. A large cornice with a terra-cotta frieze separates the fourth and fifth stories. The Cedar Street façade – four bays wide rather than five – is a simplified version of the Pine Street façade.

70 (66-76) Pine Street
(2-18 Cedar Street, 171-185 Pearl Street)

Original name: Cities Service building (aka 60 Wall Tower, now AIG building)

Architect: Clinton & Russell and Holton & George

Built: 1930-32

Source: NB 118-30; NYT 12/1/1929 p 50, 4/30/1932 p. 28

Contributing resource

Major alterations: Original bridge connecting to 60 Wall Street removed; new bridge connecting to a different building across Pine Street added; mechanicals on roof of the lower section at the west.

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At 67 stories and 950 feet tall, 70 Pine Street was the tallest building Downtown when erected. Its rises straight up to a series of receding stacked masses that appear to cascade as they taper to a slender spire. The tower has a four-story base, the first story faced in marble, the second through fourth in limestone; the tower above is faced in brick. The most striking elements of the base are the two main entrances, one on Pine Street and one on Cedar. Each is four stories tall, with limestone walls adorned with abstract geometric ornament including the Cities Service logo (a triangle within a trefoil), metal spandrel panels with abstract geometric ornament, metal bands with ornamental geometric patterns of butterflies and flowers, and a one-story tall limestone model of the tower itself. On all three elevations at the first story there are storefronts, windows, and secondary entrances with similar metal ornament. The brick-faced tower is organized vertically, divided by wide uninterrupted brick piers into bays each with a pair of windows – the windows of each pair separated by a narrow uninterrupted brick pier. Spandrels are faced in brick set in geometric patterns. There is a western wing that rises about a third of the height of the tower. At the uppermost part of the tower there is a series of setbacks. At each setback there is a metal railing in an abstract geometric design. Especially in the upper stories, the tower is angled and faceted, suggesting a many-sided polygon in plan. At the top of the brick-faced tower is a glass-enclosed solarium that once served as a public observatory; above that rises a slender steel spire.

RECTOR STREET, north side between Greenwich Street and Trinity Place

2 (2-12) Rector Street
(aka 56-66 Trinity Place, 91-101 Greenwich Street)

Original name: United States Express Realty Company building

Architect: Clinton & Russell

Date: 1905-07

Source: NB 860-05, NYT 7/8/1905 p.12

Contributing resource

Major alterations: New storefronts and light fixtures in the Rector Street arcade; infill above a storefront entrance on Greenwich Street at the corner of Rector.

A 23-story tower with terra-cotta-clad facades on three streets, No. 2 Rector Street is organized as a five story base (on Greenwich; because the property slopes, it is a four-story base on Trinity Place), a transitional sixth story, a 13-story shaft, a transitional 14th story, and a six-story upper section with modest setbacks above the 20th and the 22nd stories. The building's three major elevations are neo-Renaissance in style, with such typically neo-Renaissance features as rustication in the five-story base; a spacious, round-arched arcade stretching along the Rector Street elevation; and elaborate, classically-inspired terra-cotta ornament in the uppermost six stories, where projecting piers divide the elevations into bays with paired windows. The intervening stories in the shaft are simple in design, articulated by pairs of square-headed windows. The Rector Street arcade includes an entrance porch, as well as storefronts and a secondary entrance. The northern elevation is partially visible, but largely undeveloped.

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RECTOR STREET, north side between Trinity Place and Broadway

No street number.

Side elevation of Trinity Church and churchyard. See Broadway and Wall Street (Trinity Church).

RECTOR STREET, north side between Trinity Place and Broadway

No street number.

Side elevation of 71 Broadway. See 71 Broadway.

SOUTH WILLIAM STREET, south side between William Street and Mill Lane

1-3 South William Street

Side elevation of 1 William Street. See 1 William Street.

SOUTH WILLIAM STREET, north side between William Street and Broad Street

8 South William Street

Rear elevation of 44 Beaver Street. See 44 Beaver Street.

26 (10-26) South William Street

Source: NB-89-60

Non-contributing resource

Eight-story parking garage, built 1960.

28-36 South William Street

Side elevation of 75 Broad Street. See 75 Broad Street.

STATE STREET, east side between Bridge Street and Bowling Green

No street number.

Side elevation of 1 Bowling Green. See 1 Bowling Green.

STONE STREET, north side between Broadway and Broad Street

11 (11-13) Stone Street

Original name: 11 Stone Street

Architect: George Keister

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Built: 1920

Source: Alt 1153-20; NYT 4-2-1920 p.27, 5/17/1933 p.17, 12/6/1939 p.45, 9/28/1968 p.38

Contributing resource

Major alterations: New storefronts.

No. 11-13 Stone Street in its current state is the result of a 1920 alteration – what had formerly been two four-story store and loft buildings were gutted, joined and raised to five stories. The conversion was made for the French-American Steamship Company. The Louvre Buffet operated one of a chain of restaurants in the building during the 1920s, but from 1930 to at least 1968 the building was occupied by Busto's Restaurant, which, according to the *New York Times*, had already "been on Beaver Street for 25 years," and which over the next few decades became a favorite with brokers and financial writers – it hosted numerous honorary luncheons and dinners. The building's modest neo-Classical design is typical of commercial buildings of that period. Faced in stone at the first story and brick above, the building is neo-Classical in style. Its base is defined by a series of rusticated pilasters supporting an entablature; the westernmost bay has a round-arched entrance set between two pilasters. The upper stories are divided into two wide bays by three rusticated brick piers; each bay has a single broad opening with four windows. At the top is a stone cornice topped by a brick parapet wall. The eastern wall, while visible, is undeveloped.

15 Stone Street

Original name: 15 Stone Street

Architect: Undetermined

Built: Before 1882

Source: Alt 154-1882

Contributing resource

Major alterations: New storefront; new windows at second story; projecting sign.

No. 15 Stone Street is a simple, five-story commercial building. Its original first story has been replaced by a modern storefront, as have two of the three windows on the second story. The remainder of the façade is faced in brick, with three square-headed windows on each story and a modest cornice at the roof line; there is also a partial sixth story for utilities. Originally the building was four-and-a-half stories in its front part and five stories at the rear; the façade was raised to five stories in 1882, at which time the cornice was added, and its interior modified for use as "a manufactory of drugs." The western elevation, while visible, is undeveloped; its windows were added in 1882.

17 (17-19) Stone Street (aka 88 Broad Street)

Original name: 17 Stone Street

Architect: Harry G. Mitchell

Built: 1929-30

Source: NB 123-1929

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Contributing resource

Major alterations: New storefronts, awnings and signage.

A three story brick building with terra-cotta and cast-stone trim, built as stores and offices, it has one narrow bay on Broad Street and four wide bays with one very narrow western end bay on Stone Street. The brick is set in a variety of geometric patterns; terra-cotta ornament is neo-Classical in inspiration, and includes a cornice just below the roofline parapet.

The remainder of the block front is outside of the historic district.

STONE STREET, south side between Broadway and Broad Street

14-20 Stone Street

Side elevation of 90 Broad Street. See 90 Broad Street.

The remainder of the block front is outside of the historic district.

STONE STREET, west side between Mill Lane and William Street

63-67 Stone Street

Side elevation of 1 William Street. See 1 William Street.

THAMES STREET, south side between Broadway and Trinity Place

1-11 Thames Street

Side elevation of 115 Broadway. See 115 Broadway.

THAMES STREET, north side between Broadway and Trinity Place

2-10 Thames Street

Side elevation of 111 Broadway. See 111 Broadway.

THAMES STREET, south side between Trinity Place and Greenwich Street

22 (18-22) Thames Street

(aka 125 Greenwich Street)

Original name: Western Electric Company factory

Architect: Cyrus L.W. Eidlitz

Built: 1888-89

Sources: NB 738-88

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Contributing resource

Major alterations: First story on Thames Street refaced and rebuilt; first story on Greenwich Street partly refaced.

This ten-story, Romanesque Revival factory building is clad in brick and terra cotta. Though Thames Street is quite narrow compared to Greenwich Street, the Thames Street elevation – six bays wide – is the major façade, compared to the four-bay-wide elevation on Greenwich. Each elevation is tripartite in organization, with a three-story base, a four story shaft, a transitional ninth story, and a tenth-story capital, all marked off by projecting courses. The four central bays on Thames Street, from the second to the ninth floors, are taken up with large triple windows, each bay separated from the next by narrow, uninterrupted brick piers. The flanking bays at the end, by contrast, consist of two single windows under shallow segmental arches, set in a wider brick area, and suggest flanking towers. The tenth, uppermost story is set off by a modillioned cornice; each bay has three round-arched windows and a corbelled cornice at the roofline. The narrower Greenwich Street elevation is similar, but with a tower bay only at the north end; it has a two-story segmental-arched entrance in the second bay (counting from the southern end).

The remainder of the block front is outside of the historic district.

TRINITY PLACE, east side between Morris Street and Exchange Alley

1-9 Trinity Place

Side elevation of 29 Broadway. See 29 Broadway.

11-15 Trinity Place

Side elevation of 39 Broadway. See 39 Broadway.

17-21 Trinity Place

Side elevation of 45 Broadway. See 45 Broadway.

23 Trinity Place

Side elevation of 47 Broadway. See 47 Broadway.

25 Trinity Place

Side elevation of 49 Broadway. See 49 Broadway.

27-31 Trinity Place

Side elevation of 55 Broadway. See 55 Broadway.

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TRINITY PLACE, east side between Exchange Alley and Rector Street

33-41 Trinity Place

Side elevation of 61 Broadway. See 61 Broadway.

43-49 Trinity Place

Side elevation of 65 Broadway. See 65 Broadway.

51-53 Trinity Place

Side elevation of 71 Broadway. See 71 Broadway.

TRINITY PLACE, west side between Rector Street and Thames Street

56-66 Trinity Place

Side elevation of 2 Rector Street. See 2 Rector Street.

68 Trinity Place

(aka 103-107 Greenwich Street)

Original name: Horn & Hardart Automat

Architect: F.P. Platt & Brother

Built: 1920-22

Source: NB 290-20

Contributing resource

Major alterations: Greenwich Street, altered storefronts; Trinity Place, altered storefront and entrance.

No. 68 Trinity Place is a rare surviving example of a building designed especially to house a Horn & Hardart automat; its architect was responsible for dozens of now vanished Automat buildings. One-bay wide, four-story elevation on Trinity Place, from which the automat was originally entered; three-bay wide, six-story elevation on Greenwich Street. Trinity Place: the first story is an enormous segmental arch with building entrance and storefront, topped by a plate glass transom. The three upper stories, faced in stone, are organized as a triple-height bay divided into three sections, comprised of a narrow square-headed window on either side flanking a wider section with a paired window in the center, with decorative spandrel panels. At the top there is a large panel, and also a projecting cornice. On Greenwich Street, the upper three stories of each of three bays repeats the design of the Trinity Place elevation; below, the third story of each bay consists of three tall rectangular windows with decorative sills, the second story of three short square-headed windows, and the first story of storefronts.

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74 (70-76) Trinity Place
(aka 109 Greenwich Street)

Original name: Trinity Court Building

Architect: Henry I. Oser

Built: 1925-27

Source: NB 772-25; NYT 11/13/1925 p.34

Contributing resource

Major alterations: Trinity Place: New storefronts, entrance vestibule, currently construction at first story; through-the-wall air conditioners have been cut through the ornamental spandrels. Greenwich Street: currently construction at first story.

No. 74 Trinity Place is a five-bay-wide, 24-story office building on Trinity Place with a narrow three-bay-wide extension rising 18 stories on Greenwich Street. In style it is eclectic, in some places with Medieval-inspired ornament but in others with the abstract geometric patterns associated with Art Deco. The Trinity Place elevation has a first story with storefronts and an entrance, a four-story stone-faced base rising above that, and a brick-faced tower rising to a series of setbacks. The main entrance is through a large open vestibule framed by ribbed marble at either side. A secondary entrance at the second story is reached via a bridge connecting the second story to Trinity Churchyard across the street. The five bays of the base and tower are organized as three central bays slightly separated from the bays at either side by a wider area of wall than that which separates the three center bays from each other. The second through fourth stories are arranged as triple-height window bays, with ornamental spandrels; the fifth, transitional, story is capped by projecting ornamental terra-cotta that enframes the windows in the three center bays of the sixth story. This ornament takes the form of a projecting band of stone supporting elaborately decorative, Medieval-inspired niches. From here, the tower rises in vertical lines created by slightly recessed windows set between uninterrupted brick piers. The piers vary in width: the widest separate the bays at either end from the three central bays; the narrowest separate each pair of windows within each bay; and slightly wider piers separate the three central bays from each other. Spandrels in the three central bays are adorned with abstract geometric patterns; the spandrels in the bays at either end are plain brick. The bays at either end rise one block higher before the first setback than the central bays; their uppermost three stories are arranged as paired, triple-height windows rising to arches and separated by a spiral stone column. A series of setbacks rises to a short tower. The building's northern and southern elevations are partially visible, but largely undeveloped. The Greenwich Street elevation has elaborate stonework above the first story, and its second and third story window bays are set within round arches, but the tower is otherwise simple in design – three bays of windows separated by uninterrupted brick piers rising to several modest setbacks. The northern and southern elevations of this portion of the building are visible from Greenwich Street, as is the western elevation of the larger Trinity Place portion, but largely undeveloped.

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86 (78-86) Trinity Place
(aka 113-123 Greenwich Street)

Original name: American Stock Exchange
Architect: Starrett & Van Vleck (both original building and new façade)
Built: 1921, new façade 1929-31
Source: NR nomination
Contributing resource
Individually listed on the National Register
Major alterations: Altered entrances.

The American Stock Exchange, formerly the Curb Exchange, moved into this building in 1921. In 1929-31 the Exchange expanded onto what had been its front lawn, and built a new, 14-story tall Art Deco limestone façade, while leaving the six-story rear façade unaltered. The first story of the Trinity Place façade is plain, with simple rectangular doors. The second through fifth stories are dominated by five enormous rectangular windows – each with a low stone balustrade and keystone – that let sunlight onto the trading floor. To either side of the window grouping is a vertical metal grille representing industries traded on the Exchange. Above the grouping, letters spell out “AMERICAN STOCK EXCHANGE.” The sixth through twelfth stories have four very wide piers, alternating with narrower piers. The 13th and 14th stories are slightly recessed, with four pyramidal piers. The Greenwich Street façade, six stories in gray brick, has five enormous round-arched windows, also lighting the trading floor.

The remainder of the block front is outside of the historic district.

TRINITY PLACE, east side between Rector Street and Thames Street

No street number

Rear elevation of Trinity Church and churchyard, Broadway and Wall Street. See Broadway and Wall Street (Trinity Church).

91-95 Trinity Place

Rear elevation of 111 Broadway. See 111 Broadway.

TRINITY PLACE, east side between Thames Street and Cedar Street

97-99 Trinity Place

Rear elevation of 115 Broadway. See 115 Broadway.

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WALL STREET, south side between Broadway and New Street

1 (1-7) Wall Street

(aka 60-80 Broadway, 73 Exchange Place, 1-29 New Street)

Original name: Irving Trust Company Building (now Bank of New York)

Architect/Date: Ralph Walker of Voorhees, Gmelin & Walker, 1929-31; addition, Voorhees, Walker, Smith, Smith & Haines, 1963-65

Source: LPC designation report

Contributing resource

Major alterations: New entrances under Broadway portico.

No. 1 Wall Street is a 50-story tall, Art Deco style tower, with a later addition, that occupies its entire long, narrow block. It is seven bays wide on Wall Street, 17 bays wide on Broadway, and 18 on New Street. Aside from its granite base, the original building is faced entirely in smooth limestone. It is dramatically massed: its walls rise straight up from the sidewalk as far as the 20th story, above which there is a series of narrow setbacks, by which the building tapers to a slender tower in the uppermost 15 stories. The walls appear to ripple with concave window bays, rather like a curtain (Walker described them as "curtain walls"). At the ground floor level on Wall Street, the bronze-framed windows and main entrance are double-height, with angled panes and pointed arch tops – perhaps best described as Modern Gothic. The elaborate entrance includes a huge glass and bronze transom. The long Broadway façade has similar windows at the first story, but the fenestration varies depending on the uses of the interiors behind the windows. A recessed area toward the south with what today is the building's main entrance, recessed within an open area six bays wide and two bays deep, supported on three large limestone and granite piers. In the upper stories, the windows are steel-framed and just one-story high. In the spandrels above each window is a narrow band of incised geometric decoration which appears to rise up the height of the building, becoming narrower the higher it goes. Between the windows rise projecting vertical piers, triangular in plan, rising without interruption to each setback. The building's corners, at both Wall Street and Broadway and Wall Street and New Street, are chamfered, as are many of the corners of the setbacks. At the base at the corner of Broadway and Wall Street, a new inscription reading "Bank of New York" has replaced the original "Irving Trust." At its top, the tower becomes a multi-faceted crown with one gigantic angled window on each of its four elevations. The New Street elevation is a simplified version of the Broadway elevation. The 1960s addition is only 30 stories tall; it mimics the window configuration of the original.

WALL STREET, north side between Broadway and Nassau Street

2 (2-6) Wall Street

(aka 90-94 Broadway)

Original name: First National Bank Building

Architect: Walker & Gillette

Built: 1932-33

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Source: NB 2-1932; NYT 1/5/32 p.47, 4/16/33 p.N9

Contributing resource

Major alterations: New signage on Broadway; new storefronts and second-story windows on both Broadway and Wall Street; new Wall Street entrance in the easternmost bay.

No. 2 Wall Street is a 21-story office building with elevations on Broadway and Wall Street. First National Bank replaced its former headquarters on the site only because it had been condemned following damage caused by excavation for the Bankers Trust extension to its east. According to the *New York Times* in 1933, "The officers of the bank will maintain the 'country-banking' tradition of sitting in plain view of their customers and will occupy, amid their new splendors, the same antique roll-top desks and upholstered chairs that furnished the old quarters.... In their anxiety to retain in the new building the traditional conservatism symbolized by the condemned brownstone edifice, officials of the bank ordered fifteen drafts of the architects' plans." The resulting granite-faced tower, though designed by a firm with much Art Deco experience, is deliberately conservative in style, with specifically Greek motifs. It has a three-story base – meant to house the bank – with an office tower rising above. The Broadway elevation is four bays wide. The first two stories are occupied by large, double-height bays with new glass infill and storefronts, each capped by a simple triangular pediment. Above a band course with an egg-and-dart motif is a third, attic story, with one square window in each bay. The shaft rises fifteen stories to a plain parapet flanked by sculpted Greek motifs; the few remaining stories are each slightly set back. Each bay contains a pair of simple square-headed windows. The Wall Street elevation is almost identical, but is six bays wide rather than four. An original entrance survives in the third bay from the west, with a pair of heavy metal doors, with Greek ornamental motifs, set within a heavy stone enframingent.

14 (8-20) Wall Street

(aka 1-11 Nassau Street, 7-15 Pine Street)

Original name: Bankers Trust Building

Architect/Date: Trowbridge & Livingston, 1910-12; addition, Shreve, Lamb & Harmon, 1931-33

Source: LPC designation report

Contributing resource

Major alterations: Original tower: 1930s, changes to the Wall Street first story where entrances were changed following construction of the addition, and new third-story inserted, and several ground-floor windows sealed; light fixtures installed in Wall Street entrance porch; flag poles added 1940s; new signage. Addition: Wall Street main entrance redone early 1990s; new storefronts; Nassau Street porch light fixtures, 1960s.

The original tower has full elevations on Wall and Nassau streets, the upper parts of its other two elevations are also partially visible; the lower addition, which wraps around the original, has elevations on Wall, Nassau and Pine street.

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The original tower

At 539 feet, the Bankers Trust Company building was the tallest bank building in the world when it opened. It was modeled after two major monuments, its tower after the medieval bell-tower of St. Mark's in Venice, and its stepped-pyramid top after the Mausoleum of Halicarnassus. The 39-story tower is clad in granite, and has a Classic Revival design that incorporates specific Greek-inspired architectural motifs. Its tripartite ("base-shaft-capital") design includes a five-story (originally four-story) base, a 21-story shaft, and a five-story top, above which rise a one-story set-back penthouse and a seven-story stepped pyramid. The almost identical Wall Street and Nassau Street facades are divided into five bays, each with paired windows. The base is arranged as a monumental Ionic colonnade standing on a one-and-a-half story stylobate, of massive granite blocks, that is crowned by a projecting frieze adorned with a Greek fret. The colonnades are flanked by heavy corner piers with paired pilasters. At the center of the Wall Street façade, two rectangular openings lead to a recessed porch, with granite walls and polished bronze and glass doors. A transitional sixth story is marked by a band course. The upper walls are faced in granite; five bays of paired windows correspond to the five bays of the Ionic colonnades below; the wall sections delineating the bays rise as uninterrupted piers. Above a transitional 26th story, all four elevations have Ionic colonnades flanked by large corner piers, crowned by a projecting cornice. Above this level rises the dramatic, seven-story stepped pyramid.

1930s addition

The 25-story tall, granite- and limestone-clad, L-shaped addition that wraps around the original tower is designed in a Modern Classic style. On Nassau Street, the addition projects 16 feet beyond the tower. Other differences between the two wings: the Wall Street elevation has lower setbacks, and is closer in design to the original tower than the Nassau Street elevation. On Wall Street, the four-story base matches the base of the original tower with a high basement and a three-story tall colonnade above dividing the façade into three bays, each with a pair of windows; the east bay has the building's main entrance. Upper stories of buff-colored limestone facing and gray aluminum window trim and spandrel panels. The Nassau and Pine street elevations are less dependent on the design of the original tower; they are organized as a two-story base and a 23-story upper section. The Nassau Street façade is divided into five bays by heavy piers, the Pine Street façade into eleven bays. The major piers of the base are slightly rounded, with bands and incised decorations; the narrower piers are fluted. The Nassau Street entrance porch is adorned with a stylized eagle and a decorative bronze gate. The Pine Street elevation has a pair of entrance bays at the western end. The upper stories are similar to the upper stories on the Wall Street wing.

WALL STREET, south side between New Street and Broad Street

11 (9-21) Wall Street

Side elevation of 8-18 Broad Street. See 8-18 Broad Street.

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WALL STREET, north side between Nassau Street and William Street

26 (26-28) Wall Street

(aka 2-8 Nassau Street, 17-21 Pine Street)

Original name: U.S. Custom House, later Sub-Treasury Building, now Federal Hall National Memorial
Architects: Town & Davis, Samuel Thompson, William Ross, John Frazee

Built: 1833-42

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: Elimination of sunken areaway on Nassau Street, 1954. Addition of two windows on Wall Street.

One of the oldest surviving major buildings in the district, and one of the city's major Greek Revival monuments, 26 Wall Street occupies the site of the original Federal Hall, where George Washington was sworn in as President and where Congress adopted the Bill of Rights. Both the Wall Street and Pine Street facades of the building are modeled after the front of the Parthenon of ancient Athens. It is constructed of marble, limestone and granite. Eight enormous fluted stone columns on either facade support an entablature with a frieze with triglyphs, and a triangular stone pediment above. The Wall Street facade is approached by a steep flight of steps, while the facade on Pine Street—somewhat more elevated than Wall Street—has only a few steps. There is a shallow area behind the colonnade on Wall Street, leading to three square-headed entrances, two shorter ones at either side and one taller one in the center. Standing in front of the building, on the steps, is a pedestal supporting a statue of President Washington, by sculptor J.Q.A. Ward. The Pine Street facade also has a central entrance behind the colonnade, as well as four windows on both the first and second stories. The elevation along Nassau Street is a wall of plain square piers standing on a basement and supporting a similar architrave and frieze.

30 (30-34) Wall Street

Original name: United States Assay Office; Seamen's Bank for Savings

Architect/date: York & Sawyer, 1919-21; Halsey, McCormick & Helmer, 1953-55

Source: Alt 657-1953; NYT 8/3/1918 p.13, 7/2/1929 p.29

Contributing resource

Major alterations: New entrance doors.

No. 30 Wall Street is a composite structure. The United States Assay Office, as designed by York & Sawyer, was a three-story tall building, modeled after Italian Renaissance palazzi, with five stories underground—to contain what the *New York Times* called "the largest vault in the world, capable of holding \$20,000,000,000 in gold." Nine additional stories were added when the building was acquired by the Seaman's Bank for Savings. The building has a five-bay-wide facade along Wall Street, and three additional visible bays on its western

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elevation. The first story has five large arches on Wall Street – three serving as entrances – and three arches on the western elevation, all set into a rusticated wall and capped by an elaborate stone frieze of “grotteschi,” an ornamental pattern including mythological beasts. Within each arch is an elaborate iron screen topped with Renaissance-inspired ornament, including small-scale versions of figures from Michelangelo’s Medici Tombs in Florence. The second and third stories, also rusticated, are organized as a colonnade of double-height Corinthian pilasters; each bay has a taller round-arched window, with an ornamental stone lunette, at the second story, and a shorter square-headed window at the third story. The pilasters support a projecting cornice, which includes the inscribed names of several of the United States mints (on Wall Street: San Francisco at the eastern end, Philadelphia at the western end; on the western elevation: Denver at the southern end and “U.S. Assay Office” at the northern end). The 1950s addition begins with the fourth story, designed to form a transition between the original façade and the rather plain shaft rising above. In this story, the line of the pilasters in the lower portion is continued by plain, squat piers flanking pairs of simple rectangular windows and supporting a cornice. Above rises an eight-story shaft, with simple rectangular windows set between plain uninterrupted stone piers rising to the roofline; the uppermost story is recessed one bay back from the Wall Street elevation.

40 (36-42) Wall Street
(aka 25-39 Pine Street)

Original name: Bank of the Manhattan Company

Architect: H. Craig Severance, with Yasuo Matsui and Shreve & Lamb.

Built: 1929-30

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: Ground floor of both facades, 1961-63; copper roof covering removed.

No. 40 Wall Street is a 71-story, 927-foot tall skyscraper on an L-shaped lot with facades on Wall and Pine streets. The site slopes, so the Pine Street entrance is one story higher than the Wall Street entrance. On Wall Street, the building has a six-story, limestone base flush with the property line, above which an open U-shaped buff brick tower (with darker buff brick spandrels) rises through the 35th story, with modest setbacks required by the City’s zoning resolution. Above the 35th story, the building rises as a tower (no U-shape) to the 62nd story, which is topped by a seven-story pyramidal roof (originally covered with lead-coated copper), with a stylized cornice and a crystal ball and flagpole. The building’s ornament combines Art Deco detail with a classical vocabulary. Above the (altered) first story, the Wall Street base has monumental pilasters capped by stylized capitals; the Pine Street base has similar pilasters and capitals. The tower’s setbacks are marked by abstract geometric ornament in terra-cotta; there are also stylized terra-cotta piers capped by buttresses on floors 58 through 60.

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44 (44-46) Wall Street
(aka 43-49 William Street, 41-45 Pine Street)

Original name: Atlantic Office of the Bank of America

Architect: Trowbridge & Livingston

Built: 1921-22

Source: NB 206-21

Contributing resource

Major alterations: Wall Street: new entrance; Pine Street: new storefronts and new secondary entrance; both elevations: new glass in 1st and 2nd stories.

A 23-story bank and office building, No. 44 Wall Street has elevations on Pine and William streets. Neo-Georgian in style, in has a double-height stone-faced base with a stone-faced attic story, above which rises a 12-story brick faced shaft; a series of setbacks above the shaft create the effect of a tower. On Wall Street, the double-height base has three large bays set between wide, double-height piers supporting an entablature, with a simple fret design in a band course just below the entablature. The third, attic story is also divided into three bays, with a pair of square-headed windows in the first and third bays, and three windows in the wider central bay. The brick-faced shaft is plain; though the wide piers don't extend into the shaft, the resulting three-bay organization does – with a pair of windows in the first and third bays and three windows in the central bay; each window has a plain stone sill. The upper most story in the shaft is set off by a stone band course. The setback tower stories are adorned with plain stone pilasters in the lower portion and plain stone columns at the top, with large round-arched windows at the very top. The long Pine Street elevation repeats the third, attic story and the brick shaft above; its double-height base is occupied by large rectangular window openings. The Pine Street elevation is similar to the Wall Street elevation, but has an extra bay on its west end, with a secondary entrance.

WALL STREET, south side between Broad Street and William Street

23 (23- 35) Wall Street
(aka 1-19 Broad Street, 51-55 Exchange Place)

Two buildings separately constructed now function as one.

23 Wall Street

(facades on Wall Street and Broad Street)

Original name: J.P. Morgan & Company

Architect: Trowbridge & Livingston

Built: 1913

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the National Register

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Major alterations: 1955, penthouse with air-conditioning equipment; basement windows and entry blocked up behind bronze grilles with matching marble.

No. 23 Wall Street, the four-story classically-inspired building that once served as headquarters for the financial powerhouse of J.P. Morgan, has facades on both Wall and Broad streets, with its entrance through a chamfered corner bay facing the intersection. Its walls are pink Tennessee marble laid up in ashlar. The Wall and Broad street facades are organized as a basement, main section, attic story and roof, framed by flat piers at either corner. The Broad Street façade is organized as four bays. The basement and its windows vary in height as Broad Street slopes to the south. Above the basement, the main section has four enormous, single, square headed windows; an entablature supported by the corner piers separates this section from the attic story, where four pairs of small square-headed windows continue the line of the large windows below. Above the attic story, an elaborate cornice is topped by a tall blind parapet, divided into four bays by recessed panels. The Wall Street elevation is similar, but has five bays rather than four. The corner entrance, approached by five steps, is arranged as a single bay, with a double-height entrance recessed within a marble wall and framed by two giant piers. Its attic has three small square-headed windows, topped by a continuation of the cornice and parapet wall of the other two facades. Pockmarks on the Wall Street façade are the result of an explosion, on September 16, 1920, believed at the time to be an anarchist attack on Wall Street in general and J.P. Morgan in particular.

15 (1-19) Broad Street

(facades on Broad Street, Exchange Place and Wall Street)

Original name: Equitable Trust Company Building

Architect: Trowbridge & Livingston

Built: 1925

Source: NB 44-25; NYT 1/16/25 p. 1, 2/19/1964 p. 51

Contributing resource

Major alterations: New windows on both facades and new entrance on Broad Street façade.

Thanks to an agreement with J.P. Morgan, who granted a leasehold on the site to the Equitable Trust Company, 15 Broad Street was designed by the same architects as 23 Wall Street, in a complementary style. Although it is 33 stories tall, as compared to four stories tall, it appears to have been designed almost as an extension of 23 Wall. Its first three stories continue the design of the basement, main section and attic story of 23 Wall; the major difference is that this façade is arranged in seven bays - with the central bay occupied by an entrance and a window somewhat wider than the others - and the attic windows are single, rather than paired, except for the windows at either end which are set in a group of three. Above the attic story, the brick façade is arranged as vertical rows of square-headed windows, an effect created by recessing the windows behind the intervening piers - a design common among skyscrapers of the 1920s; the windows at either end continue the triple-windows of the lower stories, creating a pavilion effect. There is a series of cornices and setbacks at the uppermost floors. The elevation on Exchange Place is similar to the Broad Street elevation, but has eight bays of equal width and no entrance. The building wraps around 23 Wall Street and has a narrow, three-bay wide elevation on Wall Street, adjoining 23 Wall on the east, similar to but simpler than the Broad Street and Exchange Place elevations.

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37 (37-43) Wall Street
(aka 43-49 Exchange Place)

The upper stories of the two buildings on this property have been connected since the construction of 37 Wall Street. The banking halls in each were linked to each other in 1916.

43-49 Exchange Place

Original name: Wall Street Exchange Building

Architect: Clinton & Russell

Built: 1902

Source: NB 371-1902; Alt 11-1916

Contributing resource

Major alterations: None apparent, but construction underway.

The Exchange Place elevation of this 25-story-tall, classically-inspired building has a rusticated stone-faced four-story base, featuring large segmental-arched windows at the second story. The shaft rises straight up without setbacks; it is faced in brick in the central area, and in stone on either side; its uppermost stories are set off by an elaborate stone band course. The eastern elevation, partially visible, is plain brick.

37-43 Wall Street

Original name: Trust Company of America

Architect: Francis Kimball

Built: 1906-08

Source: NB 293-06; NYT 7/29/06 p.13

Contributing resource

Major alterations: Central entranceway and eastern entranceway converted to windows.

The Wall Street elevation of this narrow, 25-story building has a seven-story tall, Beaux-Arts Classic base faced in rusticated marble, and a similar top portion, sandwiching a brick-faced shaft that, according to the contemporary press, was modeled on "...the Colonial architecture seen in the old houses of Philadelphia." The base is divided into a lower three-story portion, an upper three-story portion, and an attic story. The lower three-story portion – which originally housed a banking hall – has an enormous double-story square-headed opening that was originally the banking hall entrance but is now a window; it is flanked by a narrower double-height round-arched openings on either side, a window on the east and an entrance on the west; this three-bay division, with a wider central bay, sets the pattern for the entire elevation. Above the central opening is a cartouche flanked by putti. The third story in the lower three-story portion is arranged as an attic story with small square-headed windows set between elaborate console brackets which support an entablature and cornice – each brackets is adorned with a lion's head and a caduceus. The cornice sets off the lower portion of the base from the upper portion, which has a three-story round-arched central window flanked on either side by a two-story

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aedicular square-headed window, with two smaller windows above. The seventh, transitional story has stone bands and brick, leading to the brick-faced shaft. The shaft is divided into three bays, with a pair of windows in the first and third bays and three windows in the central bay; each window has a stone lintel with a keystone. In the central bay, the upper seven stories are arranged as an angled bay window. The top stories are stone faced, and include a columned portico in the central bay, beneath an overhanging cornice.

45 (45-51) Wall Street

(aka 33-41 William Street, 35-41 Exchange Place)

Original name: Atlantic Insurance Group building

Architect: Voorhees, Walker, Smith & Smith

Built: 1956-58

Source: NB 82-1956; NYT 7/1/1958 p. 43

Non-contributing resource

Built 1956-58, it was altered during a conversion to residential use in 1997.

WALL STREET, north side between William Street and Pearl Street

48 (48-50) Wall Street

(aka 46-48 William Street)

Original name: Bank of New York

Architect: Benjamin Wistar Morris

Built: 1927-1928

Source: NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: None apparent.

No. 48 Wall Street is a 32-story skyscraper with facades on Wall and William streets. It has a 14-story tall base, above which rises a tower with, on the Wall Street facade, setbacks at the 14th, 25th, 26th, 30th and 31st stories. On William Street there are setbacks at the 28th story. The tower is crowned by a small temple-like structure, topped by a copper eagle (originally gilded). The building is clad entirely in white limestone. The first five stories on the Wall Street façade are modeled after Italian Renaissance palazzi: a basement with large square windows and a central entrance topped by a segmental-arched broken pediment with a bronze lantern, three double-height round-arched windows with console bracket keystones, and an attic story of small rectangular windows – all faced in large rusticated stone. Above the attic story there is a frieze in which are inscribed the words "BANK OF NEW YORK." The tower's shaft is divided horizontally into three sections – paired windows at either end of the facade set between quoined pilasters, and six plain rectangular windows in the

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central portion. The 13th and 14th stories are marked by double-height fluted Doric piers supporting a Doric frieze with triglyphs and metopes. The building's ornament is all classically inspired, including balustrades, urns, ornamental bands with roundels and square panels, wreaths, and cornices, as well as a variety of inscriptions. The William Street elevation is similar to that on Wall Street, but longer.

60 (52-70) Wall Street
(aka 51-71 Pine Street)

Non-contributing resource

Modern office tower (Kevin Roche/John Dinkeloo Associates, 1984).

72 (72-76) Wall Street
(aka 159-169 Pearl Street, 73-75 Pine Street)

Original name: Seamen's Bank for Savings

Architect/date:

Seamen's Bank for Savings: Benjamin Wistar Morris, 1925-27

Addition at 73-75 Pine Street: Voorhees, Walker, Smith & Smith, 1955-57

Sources: NB 579-25, Alt 796-55

Contributing resource

Major alterations: Wall Street: New infill in entrances, new window flanking entrance, currently under construction. Pearl Street: New storefront windows, new entrance in fourth bay. Through-the-wall air conditioners on all elevations.

The 15-story-tall former Seamen's Bank for Savings combines the vertical emphasis common to late 1920s skyscrapers with the influence of the northern Italian Romanesque and an ornamental program full of maritime references. The tower has a three-story base with a shaft rising above to modest setbacks and a short tower. It is faced almost entirely in rusticated granite blocks. The Wall Street elevation is laid out asymmetrically, reflecting its dual purpose as banking hall and office building. The westernmost portion, with the original office building entrance, is set apart from the remaining portion of the elevation, which is arranged symmetrically around the grand arched banking hall entrance. That entrance is deeply recessed, and outlined with a spiral molding and a series of sculpted stone squares with maritime images; it is flanked by elaborate metal light fixtures. The entrance is flanked on either side by a store-front and a modern double-story window, each surmounted by a large stone panel with a sculpted sailing ship. Above rises a ten-story shaft in four unequal bays – from west to east, a two-window bay, a two-window bay, a four-window bay (corresponding to the grand entrance arch), and a two-window bay. The bays are separated by projecting, uninterrupted granite piers. At the fourth story, where the shaft begins, the windows are round arched, with ornamentally carved stone panels below them and stone shields above their arches. The windows on the upper stories are square headed, except for several windows at the top of the shaft. Additional panels with maritime imagery are placed at the top of the shaft as well. The granite surrounding the windows is darker in color than the uninterrupted granite piers. Set

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back from the top of the shaft are tower-like forms with ornamental arches and octagonal piers. The Pearl Street elevation is seven window bays long at the base, but in the upper stories the bays are arranged as, from south to north, a two-window bay, a two-window bay, a nine-window bay, a two-window bay and a two-window bay. The double-height windows over storefronts are similar to those on Wall Street, and the upper stories are similar in treatment to Wall Street also. Sharing the lot with the former Seaman's Bank is a 14-story-tall extension at the corner of Pearl and Pine streets. It is plain, brick-faced, with simple rectangular windows, with setbacks above the 7th and 11th stories. It has loading bays on Pearl Street, and a long window and entrance at the westernmost end on Pine Street. A bridge connects the upper stories with 70 Pine across the street.

WALL STREET, south side between William Street and Hanover Street

55 (53-57) Wall Street

(aka 34-40 William Street, 7-29 Exchange Place, 2-4 Hanover Street)

Original name: Merchant's Exchange

Architect: Isaiah Rogers; McKim, Mead & White

Built: 1836-42; 1907

Source: LPC designation report, NR nomination

Contributing resource

Individually listed on the National Register

Major alterations: None apparent (besides the 1907 addition)

A rare New York City work by Isaiah Rogers, with a unique addition by McKim, Mead & White. Rogers' original work, built for the Merchant's Exchange, consisted of the lower four stories, unified by an enormous colonnade; originally the building was topped by a cupola. As modified in 1907 by McKim, Mead & White for the First National City Bank, the cupola was removed and a second set of four stories, also unified by an enormous colonnade, rose in its place. Today the building is eight stories tall, with a basement and attic. It occupies its entire irregular block, and is 13 bays wide on Wall Street, ten bays wide on William Street, thirteen bays on Exchange Place, and eight bays on Hanover Street. The exterior walls of the original building are masonry bearing walls, while the additional stories are supported by a superimposed steel frame. Rogers' original design is one of New York's great Greek Revival monuments; its major feature is the lower set of fluted Ionic columns, carved from single blocks of stone. The upper set of columns is of the Corinthian order, chosen by McKim, Mead & White in deference to such classical models as the Roman Coliseum in which Ionic columns are surmounted by Corinthian. Above a short attic story, there is a cornice at the roof-line with a masonry parapet above. The cornice that originally capped the lower colonnade now forms an entablature separating the lower colonnade from the upper. The entablature and cornice continue on the William Street façade, which is also divided into basement, lower section, upper section and attic story, but there are no colonnades. Instead, the elevation has square-headed windows, wider in the lower section, narrower in the upper, and, in the center of the lower section, a large window with a semi-circular arched upper portion. The remaining two facades on Exchange Place and Hanover Street are similarly designed.

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WALL STREET, south side between Hanover Street and Pearl Street

63 (59-65) Wall Street
(aka 79-83 Beaver Street, 1-5 Hanover Street)

Original name: 63 Wall Street

Architect: Delano & Aldrich

Built: 1927-29

Source: NB 466-27

Contributing resource

Individually listed on the National Register

Major alterations: None apparent, but there is currently scaffolding up at the second story.

This bulky 34-story-tall office building has elevations on three streets, designed in the Art Deco style. It has a five-story stone-faced base, with a tall brick-faced shaft rising above to a series of setbacks. The base is organized as a four-story colonnade of flat ribbed pilasters supporting a fifth story in place of an entablature. The first story is faced in stone blocks, and has square windows and storefronts. In the second, third and fourth stories, the windows between the pilasters have spandrels adorned with *fascies*. Between each fifth-story window and the next is a large stone image of an ancient coin. The shaft is organized into bays by wide uninterrupted brick piers; each bay has a pair of windows separated by a narrow uninterrupted brick pier, and a spandrel in an abstract geometric pattern. The corner at Wall and Hanover streets is chamfered. The Wall Street elevation is divided into six bays; the almost identical Beaver Street elevation has five bays. The long elevation on Hanover Street bends at the corner of Exchange Place (which dead-ends into the building), and has a deeply recessed setback above the fifth story. The uppermost stories are slightly setback from the main shaft; the top story has large window openings set beneath a cornice line of typically Art Deco zigzags and projecting geometric gargoyles.

67 (67-73) Wall Street
(aka 85-95 Beaver Street, 153 Pearl Street)

Original name: Munson Steam Ship Line building

Architect: Kenneth M. Murchison

Built: 1920-22

Source: NB 47-20

Contributing resource

Major alterations: None apparent, besides new windows in the lower stories, but there is currently scaffolding covering the second story of the Beaver and Wall street elevations.

This 25-story tower has an elaborately adorned four-story stone-faced base with a plain brick shaft rising above. It occupies an irregular lot, with a long elevation on Wall Street, a one-bay elevation on Pearl Street that is slightly larger than a chamfered corner, and a long elevation on the diagonal along Beaver Street. The base of

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the Wall Street elevation is nine bays long, each bay defined by a triple-height flat stone pier. The three-stories within each bay are occupied by a storefront at the first story and a set of three windows in the second and third stories. The storefronts are set within ornamental metal frames including nautically-inspired motifs. Each storefront retains three leaded-glass transom panels. Three storefronts include triangular pediments. The building's main entrance is asymmetrically placed in the seventh bay from the east. On each pier, except at either end, there is a handsome metal lighting fixture. Between the first and second and the second and third stories are three ornamental metal panels. The central metal panel includes a roundel inscribed "Munson Steamship Line"; the panel to either side includes a shield, and two dolphins with tails wrapped around tritons. The fourth, transitional story, also faced in stone, includes such ornamental details as ship tillers (steering wheels), anchors, and ship prows on which are perched seagulls. The 14-story shaft rising above the base is of plain brick. The nine bays are continued up the shaft by uninterrupted brick piers; within each bay are two simple square-headed windows. The three stories above the shaft are faced in stone, and their bays defined by wide stone piers, rising to a cornice, above which the building's last few stories are set back. The narrow elevation on Pearl Street and the long elevation on Beaver Street are almost identical to the Wall Street elevation.

WALL STREET, north side between Pearl Street and Water Street

80 (78-80) Wall Street
(aka 154-158 Pearl Street)

Original name: 80 Wall Street

Architect: Jay H. Morgan

Built: 1904-05

Source: NB 166-04

Contributing resource

Major alterations: Pearl Street: New glass in storefronts and entrance.

Both No. 80 and No. 82 Wall Street were built by the same developer, William K. Aston, but, despite being almost identical in appearance, were designed by different architects. No. 80 is the later of the two, and its architect, Jay Morgan, is a less prominent architect than Clinton & Russell, who designed the earlier No. 82. It appears that Aston asked Morgan to match Clinton & Russell's design so that the two buildings would read as one. For the general description, see below, No. 82. The four-bay-wide Wall Street elevation of 80 Wall matches the four-bay-wide Water Street elevation of 82 Wall; the five-bay-wide Pearl Street elevation of 80 Wall is similar but slightly wider. The main entrance to No. 80 is in the third bay from the west on the Wall Street elevation.

82 (82-88) Wall Street
(aka 118 Water Street)

Original name: Tontine Building

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Architect: Clinton & Russell

Built: 1901-02

Source: NB 1215-1901; NYT 3/25/1904 p.12

Contributing resource

Major alterations: Wall Street: New secondary entrance doors at east, altered storefronts.

See No. 80 on developer William K. Aston, and the relationship between the designs of the two adjoining buildings. No. 82 Wall Street is a classically-inspired, twelve-story-and-basement office building with elevations on Wall and Water streets. The six-bay-wide Wall Street elevation is effectively a wider version of the four-bay-wide Water Street elevation. The elevations are arranged on the standard base-shaft-capital pattern: a two-story-and-basement base, an eight-story shaft, and a two story capital. The base is faced in a stone pattern suggesting rustication. On Water Street, the two central bays are wider than the end bays. They are arranged as large segmental arches, with large recessed windows at the first story level and storefronts at the basement. The windows are divided in three by fluted iron colonnettes, and separated from the basement stores by a horizontal metal element with a wreath. The narrower end bays on Water Street have a segmental-arched window with a footed sill above the basement storefront. At the second story, there are pairs of square-headed windows with footed sills over the two central bays, and a single such window over either end bay. A projecting band course with a fret pattern sets off the base from the shaft. In the shaft, the bays at either end of the facade are faced in stone, and have a single square-headed window. The central two bays are faced in brick, with a pair of windows with stone surrounds on a stone sill course. A projecting stone band-course with lions' heads sets off the shaft from the uppermost two stories, which are faced in stone. The bays here are separated by double-height flat piers with classically inspired ornament, topped by a frieze with swags and an overhanging dentilled cornice topped by a set of cartouches. The Wall Street façade is almost identical in design, but the bays at either end of the façade are of the same width as the others. The second bay from the west has a vestibule entrance, marked "82," with a bronze screen – with modest but typically Art Deco geometric ornament – added to the building in 1938.

WALL STREET COURT (south side between Hanover Street and Pearl Street)

1 Wall Street Court

(aka 82-92 Beaver Street, 129-141 Pearl Street)

Original name: Beaver Building (later New York Cocoa Exchange)

Architect: Clinton & Russell

Built: 1903-04

Source: LPC designation report

Contributing resource

Individually listed on the National Register

Major alterations: 1980s: new windows, large metal lighting fixtures at first story, painting of masonry at base, filling in of areaways, basement entrance alterations, new corner entrance doors, new entrance on Pearl Street.

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No. 1 Wall Street Court is a 15-story office building on a flat-iron shaped lot formed by the intersection of Beaver and Pearl streets just south of Wall Street. Its typically tripartite "base-shaft-column" design, with Renaissance-inspired detail, includes a three-story stone-faced base, a nine-story shaft designed as bands of tan and buff brick, and a three-story capital adorned with polychromatic glazed terra-cotta in classically-inspired and also abstract geometric patterns. The two almost identical facades join in an unusual rounded corner. The base, faced in granite and Indiana limestone, includes the main entrance set in the rounded corner, where it is framed by pilasters supporting an entablature with a sign reading "New York Cocoa Exchange, Inc." An entrance on Beaver Street includes a segmental pediment adorned with two sculpted beavers; beaver heads also adorn a cornice above the second floor. Other ornament: green glazed terra-cotta surrounds and reveals in the windows of the midsection; elaborate terra-cotta detail in the top stories on the windows and spandrels, including panels with rondels, squares, and rams' heads.

Other buildings on this block have Beaver Street addresses.

WATER STREET, west side between Wall Street and Pine Street

118 Water Street

Side elevation of 82 Wall Street. See 82 Wall Street.

The remainder of this block front is outside of the historic district.

WHITEHALL STREET, west side between Bridge Street and Bowling Green

2 Whitehall Street

Side elevation of 1 Bowling Green. See 1 Bowling Green.

WILLIAM STREET, west side between Stone Street and South William Street

1 (1-9) William Street

(aka 1-3 South William Street, 63-67 Stone Street, Mill Lane)

Original name: J. & W. Seligman & Company Building

Architect/Date: Francis H. Kimball and Julian C. Levi, 1903-04; façade alteration Harry R. Allen, 1929; addition, Gino Valle, 1982-86

Source: LPC designation report

Contributing resource

Major alterations: 1980s, new windows added to original building, rooftop addition for water tank; colonnades in upper stories partially reconstructed in 1992.

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An 11-story office building for a private bank, occupying an entire, small, irregularly shaped block, No. 1 William Street has two very similar main facades on William and South William streets and a minor façade on Stone Street; the 1986 addition has façades on South William and Stone streets, and on Mill Lane. The William and South William street facades meet in a rounded corner, which was converted into an entrance in 1929 (the main entrance on South William Street was converted at that time into three large windows). Organized as a tripartite "base-shaft-capital" design, both of the two main facades, neo-Renaissance in style, are clad in rusticated limestone. The two-story base has tall ground-story windows with bracketed entablatures adorned with lions' heads and rectangular second-story windows with ornamental metal railings, all capped by a dentilled cornice. A third, transitional story has heavily sculpted aedicular windows. The corner entrance has a marble surround with a rope molding, decorative iron gates, a transom with a decorative iron grille, and shallow curved granite steps. There is also an entrance on the South William Street façade with a bracketed entablature and a transom with an iron grille (also from 1929). The Stone Street base is a modified version of the design on William and South William streets. On all three sides, the six-story midsection is faced in rusticated stone, with rectangular windows with lintels with voussoirs; more elaborate windows on the seventh story have entablatures with cartouches and bracketed sills. The three-story upper section includes colonnades on the ninth and tenth stories on William and South William streets, and pilasters on Stone street, and bracketed balconies. A small round tower rises above the corner at William and South William streets. There are parapets at the roof line with pierced bull's-eye openings. The 11-story addition of 1986 offers a modern interpretation of the original design. It is clad in banded limestone and black granite; curved metal ornament at the roof line suggests the bull's-eye openings on the original parapets.

WILLIAM STREET, east side between Hanover Square and Beaver Street

2-6 William Street

Side elevation of 3 Hanover Square. See 3 Hanover Square.

WILLIAM STREET, west side between Beaver Street and Exchange Place

13-23 William Street

(aka 51-59 Beaver Street, 17 S. William Street)

Empty lot.

27 (25-29) William Street

Side elevation of 40 Exchange Place. See 40 Exchange Place.

WILLIAM STREET, east side between Beaver Street and Exchange Place

16-26 William Street

Side elevation of 20 Exchange Place. See 20 Exchange Place.

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WILLIAM STREET, west side between Exchange Place and Wall Street

33-41 William Street

Side elevation of 45 Wall Street. See 45 Wall Street.

WILLIAM STREET, east side between Exchange Place and Wall Street

34-40 William Street

Side elevation of 55 Wall Street. See 55 Wall Street.

WILLIAM STREET, west side between Wall Street and Pine Street

43-49 William Street

Side elevation of 44 Wall Street. See 44 Wall Street.

WILLIAM STREET, east side between Wall Street and Pine Street

46-48 William Street

Side elevation of 48 Wall Street. See 48 Wall Street.

52 (50-54) William Street

(aka 47-49 Pine Street)

Original name: Kuhn, Loeb Company building

Architect: James B. Baker

Built: 1902-03

Source: NB 261-02; NYT 3/23/1902 p.20, 1/2/1903 p.3

Contributing resource

Major alterations: Top floor stripped of detail and refaced; new storefronts and windows at the first story, and new entrance doors.

No. 52 William Street is a 20-story-tall Beaux-Arts Classic, brick and stone office building, designed by the architect of the New York Chamber of Commerce. The exterior is a modified "base-shaft-capital" design, four bays wide on William Street and five bays on Pine Street. On William Street, the three-story base comprises elaborately detailed, heavily rusticated piers supporting an architrave and dentilled cornice, and an elaborately detailed main entrance in the southernmost bay. Above a fourth, transitional story, the shaft is faced in brick, with a pair of square-headed windows, each topped with a voussoir block, in each bay; stone band-courses separate each story from the next. A projecting cornice separates the shaft from the two uppermost original stories, stone faced and elaborately detailed, and a top story stripped of detail. The Pine Street façade is almost identical to that on William Street.

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WILLIAM STREET, west side between Pine Street and Liberty Street

55-77 William Street

Side elevation of 1 Chase Manhattan Plaza. See 1 Chase Manhattan Plaza.

WILLIAM STREET, east side between Pine Street and Cedar Street

60 (56-60) William Street

(aka 48 Pine Street)

Original name: Our Lady of Victory

Architect: Eggers & Higgins

Built: 1944-47

Source: NB 145-44; Our Lady of Victory web site

Contributing resource

Major alterations: None apparent.

A neo-Georgian church by the successor firm to John Russell Pope, Our Lady of Victory is faced in red brick and stone. Its main entrance is in the Pine Street elevation, through a pair of doors flanked by Doric columns supporting an entablature with a frieze in which is inscribed the name "OUR LADY OF VICTORY." The entablature supports a sculptural grouping of a Madonna and child flanked by angels, behind which opens a large Palladian window slightly recessed within the brick facade. A console bracket connects the Palladian window to a short attic story, in which pairs of short brick columns flank an inscribed panel, and support a triangular pediment. The longer elevation along William Street has five tall, simple, round-arched windows in an upper story over five square-headed windows in a lower story, with secondary, enframed entrances at either end.

62 (62-64) William Street

(aka 30-38 Cedar Street)

Original name: Germania Fire Insurance Company building

Architect: Lamb & Rich

Built: 1891-92

Source: NB 810-91

Contributing resource

Major alterations: New glass in windows and storefronts on first three stories.

This eight-story tall, neo-Renaissance style building is faced in limestone and brick with terra-cotta ornament. Both elevations are organized as a three-story base, fourth transitional story, four-story shaft set under an arcade, attic story and projecting cornice. The two facades meet at a curving corner. The rusticated stone-faced base is designed to suggest a three-story arcade, with large round arches at the third story, windows at the second story,

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and shop windows at the first story. The corner has an ornamental store-front entrance, above which instead of an arch there are two narrow rectangular windows topped by a curving balustrade supported on console brackets. The transitional story imitates the rustication of the lower stories, but in brick, and has pairs of segmental-arched windows in each bay. The fifth, sixth and seventh stories are unified by three-story-tall brick piers supporting the round-arched openings at the eighth story; within each bay is a pair of square-headed windows united by a stone balustrade. The windows in the top story are organized as groups of three in each bay, separated by short columns from which spring brick arches, above which projects the cornice supported on console brackets.

WILLIAM STREET, east side between Cedar Street and Liberty Street

68-78 William Street

Side elevation of 10 Liberty Street. See 10 Liberty Street.

WILLIAM STREET, west side between Liberty Street and Maiden Lane

79-83 William Street

Side elevation of 33 Liberty Street. See 33 Liberty Street.

WILLIAM STREET, east side between Liberty Street and Maiden Lane

Louise Nevelson Plaza (no buildings)

Non-contributing resource (site)

This small, paved plaza is a repository for sculptures by Louise Nevelson.

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SIGNIFICANCE

Summary

The Wall Street Historic District, located at the very tip of Manhattan Island, is among the most historically significant districts in the city and state of New York, as well as the nation. The historic district is of national significance, under both criteria A and C in the areas of architecture, commerce, community planning and development, economics, and politics/government. The district's periods of significance are ca.1656 to 1956 – encompassing the period from the time of the Dutch colonial street plan through the beginning of Downtown's post-World-War II redevelopment; 1960, the year of completion of Chase Manhattan Plaza; and 1967, the year of completion of 140 Broadway. The latter two buildings are each of exceptional significance.

The district's significance derives from several distinct aspects of its history:

- 1) Its founding in the mid-17th century with one of the earliest town plans in North America, one that predates the standard North American grid and reflects medieval European patterns.
- 2) Its role in the years immediately following the end of the Revolutionary War as the nation's first capital, where Washington took the oath of office and Congress adopted the Bill of Rights.
- 3) Its emergence, by the 1820s, as the new nation's financial district and, later in the 19th century, as one of the world's chief financial centers, a distinction it continues to hold today.
- 4) Its collection of major architectural monuments, much of it related to the architecture of finance, and including designs by some of the nation's most prominent architects.
- 5) Its role in the development of the skyscraper, the nation's chief contribution to world architecture.

The historic district is located within the boundaries of the original, 17th-century Dutch colonial settlement of New Amsterdam. This area is the core of the settlement which eventually grew into New York City, and constituted much of the city's extent for its first century and a half. The Dutch laid out the town plan organically around fortifications, the shoreline, pre-existing Native American paths, and natural features. The British colonists expanded on the Dutch plan.

During the period of the British colony of New York, the area became a center of Patriot activity; the city, however, was occupied by the British during the Revolutionary War. After the War's end, New York City became both the first, temporary capital of New York State, and the first, temporary capital of the United States. George Washington was sworn in as President on Wall Street in Federal Hall, where Congress first met and adopted the Bill of Rights. In the early years following the end of the Revolutionary War, New York began to eclipse Philadelphia as the financial center of the new nation.

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With the opening of the Erie Canal in 1825, New York became the country's most important port, and the city and its population grew enormously throughout the 19th century. Whereas up until 1800 the Wall Street area included most of the city's districts, with the city's explosive growth its residential neighborhoods, entertainment district, cultural institutions and commerce migrated north, leaving Downtown largely with three functions: finance, shipping and government. Already by the late 18th century, Wall Street had emerged as the center of the city's financial district, and by the mid-1820s it had grown into the chief financial center for the nation and one of the chief financial centers for the world, a role which it maintains to this day. Dozens, if not hundreds, of major figures in American finance are connected to the history of Wall Street, from J.P. Morgan (Senior and Junior) to David Rockefeller.

The list of architects represented in the district includes many of the best-known firms in New York and the country: Donn Barber, Buchman & Kahn, Daniel H. Burnham, Carrere & Hastings, Clinton & Russell, Henry Ives Cobb, Cross & Cross, Delano & Aldrich, Cass Gilbert, Francis H. Kimball, Lamb & Rich, James Brown Lord, McKim Mead & White, Benjamin Wistar Morris, Bruce Price, Renwick Aspinwal & Tucker, Isaiah Rogers, H. Craig Severance, Skidmore Owings & Merrill, Sloan & Robertson, Starrett & Van Vleck, Town & Davis, Trowbridge & Livingston, Richard Upjohn, Ralph Walker (of Voorhees Gmellin & Walker), Walker & Gillette, and York & Sawyer.

The architecture of the district ranges from Greek Revival public buildings to the latest in modern design. Some of the country's most prominent architectural firms, working for some of the country's pre-eminent business and financial concerns, as well as government and religious institutions, created a series of major architectural monuments here. These include such landmarks as Federal Hall (Town & Davis, 1833-42; originally the U.S. Custom House), one of the most substantial Greek Revival structures in the country; Trinity Church (Richard Upjohn, 1846), one of the country's most important Gothic Revival churches; and the U.S. Custom House (Cass Gilbert, 1899-1907), one of the country's finest Beaux-Arts monuments. The district's chief architectural distinction, however, lies in its unrivalled collection of skyscrapers, representing almost every phase in the development of that particularly American building type.

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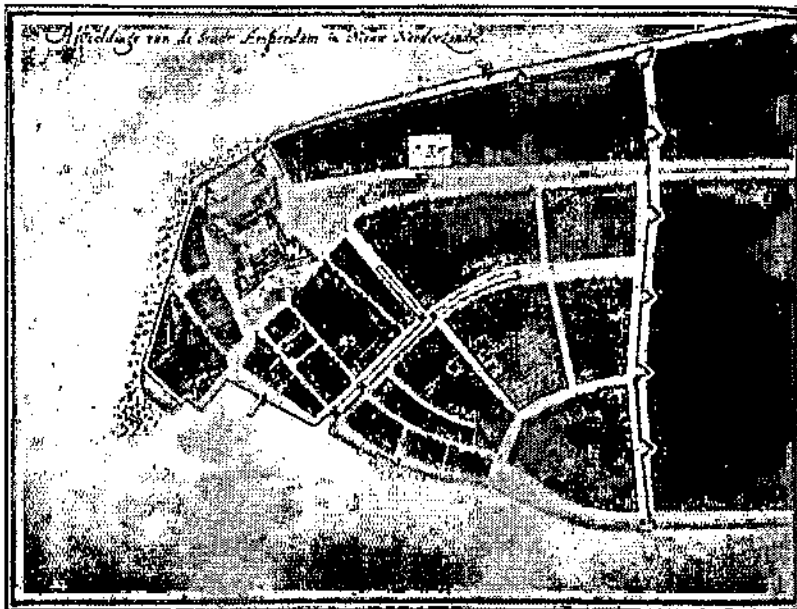
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Colonial history and the Downtown street plan

The 17th-century Dutch settlement of New Amsterdam, within the colony of New Netherland, was centered in what is now the Downtown financial district.¹ Several Dutch families settled on Governor's Island in 1624, and in 1626 Peter Minuit purchased Manhattan Island for goods worth sixty guilders.² The Dutch remained in control of the colony until 1664. During that period, the colony's population grew to 2,240, a small but very diverse group of people – one visitor to the colony counted 18 languages spoken there.

The Great Fire of 1835 wiped out all physical traces of the Dutch colony, with one notable exception: the street plan. The initial plan was laid out by Crijn Fredericksz, based on instructions received from the Dutch West India Company in Holland. That plan called for streets connecting to a central fort – Fort Amsterdam, on the site of today's U.S. Custom House at Bowling Green. Additional streets were gradually added. A survey of the colony by Jacques Cortelyou in 1656 charted the streets; a copy of the plan as shown in the survey has become known as the *Castello Plan*, which today is the earliest known map of the Dutch colony.



The Castello Plan, the earliest known map of the Dutch colony of New Amsterdam, copied from the 1656 survey undertaken by Jacques Cortelyou

¹ This account of the Dutch and English colonial history of New York, and the colonial street plan, is based on Dr. Robert W. Venables, New York City Landmarks Preservation Commission, *Street Plan of New Amsterdam and Colonial New York Designation Report* (New York: City of New York, 1983). For a general history of the Dutch and English colonies, see also I.N. Phelps Stokes' classic, *The Iconography of Manhattan Island, 1498-1909* (New York: Robert H. Dodd, 1928). For an extensive and more recent history of the Dutch colony, see Russell Shorto, *The Island at the Center of the World: The Epic Story of Dutch Manhattan and the Forgotten Colony That Shaped America* (New York: Doubleday, 2004).

² This transaction has entered popular lore as the "sale of Manhattan for \$24." The nature of the transaction is unclear, however, since the European concept of property ownership was likely foreign to the Native Americans with whom Minuit dealt.

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The Dutch street plan was organized organically around existing geographical features, Native American paths, and major colonial sites.³ The Dutch established Fort Amsterdam on the site of an Algonquian trading ground; the Algonquian route leading northward from that fort became Broadway. The colonial streets connected the Fort to the East River shoreline – then located along today’s Pearl Street. One block east of Broadway was an inlet which the Dutch turned into a north-south canal called the Haere Gracht; that canal and the walkways along it became a major commercial street. A pathway leading to a bridge crossing the canal became Bridge Street. When the Haere Gracht was eventually filled in, it left a new street much broader than any of the surrounding streets, and was renamed Broad Street. A wall – really a palisade – built to protect the Dutch from the English further up the island eventually became Wall Street.

Streets from the plan shown on the Castello map surviving today, more or less as they were originally laid out by the Dutch – though several were widened in the early 19th century – include the following (all renamed by the English): Beaver Street, Bridge Street, Broad Street, Broadway, Exchange Place, Marketfield Street, Mill Lane, Pearl Street, South William Street, Stone Street, Wall Street, and William Street.

The Dutch colony of New Amsterdam was replaced in 1664 by the British colony of New York, which lasted through the American Revolution. An early British survey resulted in the *Nicolls Map* of c.1668, which shows streets almost identical to those in the *Castello Plan*. Additions to the street plan made by the British include New Street, Hanover Square, and Hanover Street, as well as extensions of already existing streets.

The street plans of other early North American cities – notably Philadelphia, Williamsburg, Charleston, New Haven, Savannah, Detroit, Baltimore, New Orleans, Mobile, St Augustine, and Santa Fe – were based on the regular grid of perpendicular streets and avenues typical of most of the nation’s cities today. Only New York City and Boston (founded in 1630, a few years later than New Amsterdam) retain 17th century street plans that avoid the grid – with streets based, instead, on organic development following the natural contours of the local geography. New York City later embraced the grid with the Commissioners’ Plan of 1811, but lower Manhattan was already so well established that the grid couldn’t be imposed there. Today, the street plan of lower Manhattan is a rare survivor both of the 17th-century Dutch and British colonies and of an approach to North American town planning, with roots in medieval Europe, that predates the ubiquitous grid.

Having taken over the colony from the Dutch, the British eventually took down the palisade, c. 1699, and redeveloped Wall Street. That same year, Trinity Church – the colony’s first Anglican (later Episcopal) congregation – was founded at the intersection of Wall Street and Broadway (the congregation now occupies its third church building on the site). The English also built a city hall on Wall Street, facing Broad Street, effectively establishing the colony’s main intersection.

Subsequent development of the district reflects all these early colonial planning decisions: Broadway as a major artery; Broad Street as a commercial district; Wall Street on either side of the English city hall, facing Trinity

³ This analysis of the plan, the consequences of Dutch and English colonial planning decisions, and the settlement’s place in the history of North American town planning is based on Lois Severini, *The Architecture of Finance: Early Wall Street* (1981 Ph.D. Dissertation, New York University; Ann Arbor: University Microfilms, 1983).

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Church at Broadway, as the main banking street; and the intersection of Wall and Broad as the major intersection of the financial district.

Because of the area's extensive colonial history, the very first archeological dig in a major American city was conducted in lower Manhattan in the early 1980s (at 85 Broad Street, just outside the boundaries of this historic district), on the presumed site of the Stadt Huys, a tavern that served as the Dutch colony's city hall.

Bowling Green and Fence

Nothing of the Dutch colony survives above ground other than the street plan. The chief physical remnant of the English colony -- besides the additions to the street plan and the churchyard of Trinity Church, with many early gravestones -- is the fence at Bowling Green.⁴ Bowling Green's history⁵ goes back to the 17th century. It was here that Peter Minuit was said to have purchased Manhattan Island. Later used as part of a hog and cattle market by the Dutch, and a parade ground by the British, it became a fenced-in bowling green in 1733. In 1770, the British placed a gilded equestrian statue of George III on the green, and in 1771 surrounded the green with a protective iron fence. On July 9, 1776 -- on which day the Declaration of New York was read out loud in public -- a crowd of soldiers and civilians pulled down the statue; according to one story, the statue was melted down to be remade into bullets for the Revolutionary War. The crowd apparently also damaged the fence, which lost small ornamental pieces atop its posts, but the rest of the fence survived and was repaired in 1786. Both green and fence have undergone many changes in the intervening centuries. Nevertheless, Bowling Green today is considered the oldest public park in the city, and its fence one of the most dramatic survivors of the city's Revolutionary history.

Early Federal New York

At the end of the Revolutionary War, New York served as the temporary capital of both New York State and the United States. George Washington was sworn in as President at Federal Hall (in the revamped British city hall, on the site of the building at 26 Wall Street that now bears the name Federal Hall). Following that ceremony, Washington, Vice-President John Adams and other dignitaries walked up Broadway to St. Paul's Chapel for a worship service. Congress met for the first time at Federal Hall, and there adopted the Bill of Rights, as well as creating a number of departments of the Cabinet. Though no physical artifacts from this period survive within the historic district⁶, the sense of history is palpable -- and is dramatically memorialized on the steps of Federal Hall by J.Q.A. Ward's statue of Washington.

⁴ The other major physical survivor of the English colony is St. Paul's Chapel, dating from the 1760s, on Broadway at Fulton Street, a few blocks north of the historic district; it is individually listed on the National Register.

⁵ This history is drawn from the Bowling Green National Register nomination (February 21, 1980; prepared by Virginia Kurshan at the New York Landmarks Preservation Commission).

⁶ The closest such survivor would be Fraunces Tavern, site of Washington's farewell address to his officers. That structure was almost completely rebuilt in 1902, and lies just outside the boundaries of this historic district, but within the boundaries of the adjacent Fraunces Tavern Block historic district.

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The Emergence of New York, and the Wall Street Area, as a National Financial Center

In the early years of the new American city of New York, most of the city was located in lower Manhattan. Many of the areas that are now developed with skyscrapers were once residential districts. The new City Hall in City Hall Park, which opened in 1812, well to the north of Wall Street, famously had a marble front but only a brownstone back (later replaced with stone) because most of the city lay to its south. With the enormous growth of the city that followed the completion of the Erie Canal in 1828, however – and because of the city's unusual geography (a long narrow island surrounded by wide rivers, with the initial settlement at its southernmost tip) – the city's center of gravity began to shift, moving northward up Manhattan island until the establishment of today's Midtown around 1900. From being the main center of the city, Downtown evolved into a center for three enterprises: shipping, finance and government. Of those three, finance has dominated the downtown district for two centuries.

New York began – under the Dutch – as a trading post. The city's first known market building was built by the British, in 1677, on Broad Street, the chief commercial artery. Another early meeting place for merchants was the Merchants' Coffee House at the northwest corner of Wall and Water streets. The first substantial building devoted to trade appears to have been the "Royal Exchange," a two-story brick building with a gambrel roof, cupola and bell, and a ground-floor arcade, erected at Broad and Water streets in 1752.⁷ It was used by, among others, the newly organized (1768) New York Chamber of Commerce, the state legislature, and, in 1790, the U.S. Supreme Court, for its first courtroom. The Royal Exchange was demolished in 1799, but set the tone for future exchange buildings.

Trading in stocks and bonds began almost with the birth of the United States.⁸ Stock exchanges or bourses had been established in European cities, particularly Holland and England, in the 17th century. British trading companies operated in New York in colonial times; American versions of those companies continued the trade following the Revolution. When, shortly after the end of the Revolutionary War, the new federal government assumed the war debts of the states and of the Continental Congress, it needed to borrow \$80 million – which it did through federal government bonds sold in the New York markets, an act considered the birth of the American capital markets.

Philadelphia emerged briefly as the country's financial center, in part because the national capital moved there from New York in 1790.⁹ Philadelphia saw the opening of the first American stock exchange in that year, and the first U.S. Mint in 1793, as well as the First National Bank. New York finance had begun to grow, however, with its first bank, the Bank of New York (whose organizers included Alexander Hamilton), opening in 1784 on Pearl Street. In 1791, a branch of the First Bank of the United States opened in New York, also on Pearl Street. A group of securities traders created an organization in 1792 that would evolve into the New York Stock Exchange, and built the Tontine Coffee House on Wall and Water streets to house their operations. In 1797, the

⁷ For more details, see Lois Severini, "Chapter I - The Early Exchange Markets of New York."

⁸ For a general history of the financial district and the financial industry, see Charles R. Geisst, *Wall Street: A History* (New York and Oxford: Oxford University Press, 1997).

⁹ The following account is based on Severini, "Chapter II - The Era of the First Merchants' Exchange, 1825-35."

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Bank of New York became the first bank to move to Wall Street, at No. 48, corner of William Street. In 1799 it was followed by the Manhattan Company (whose organizers included both Alexander Hamilton and Aaron Burr), a water company whose charter gave it the right to operate also as a bank. And in 1797-98, the Branch of the First Bank of the United States also moved to Wall Street. By 1800 – the year in which the federal capital left Philadelphia – Wall Street was well established as the center of New York's banking industry. A quarter century later, the opening of the Erie Canal – making New York the major port of entry for foreign commerce – led to a major expansion of New York finance.

During that first quarter of the 19th century, half a dozen new banks moved to Wall Street, but mostly occupied existing residential buildings. It was only in the 1820s that banks began to erect large numbers of purpose-built headquarters. The first architect to design such Wall Street banks was Martin Thompson; his first major commission on the street was the New York Branch of the Second Bank of the United States, 1822-25. Its Greek Revival, temple-fronted façade (preserved today in the American Wing of the Metropolitan Museum of Art) followed in the tradition of classically-inspired bank buildings from London via Philadelphia, in particular Benjamin Latrobe's Bank of Pennsylvania of 1800, and Strickland's Second Bank of the United States, both early monuments of the American Greek Revival. In 1827, Martin Thompson designed the first Merchants' Exchange on Wall Street, at William Street, on the model of a Palladian villa, including a grand portico in the Greek Revival manner. This Exchange followed on the model of the Royal Exchange of an earlier century – a grand columned building in which merchants could gather to conduct business.

None of the banking buildings named above (with the exception of the façade preserved in the Metropolitan Museum) survives today, in large part because of the Great Fire of December 1835, which destroyed some 700 buildings from Wall Street south. But Wall Street's place as the national center of finance was well established, and rebuilding commenced on a grander scale after the fire.

From the Great Fire to the Civil War¹⁰

In 1837, just two years after the Great Fire, the nation suffered a banking collapse. Much of the collapse, however, had to do with land speculation in the West involving the expanding system of canals, and New York banks were not greatly involved. In 1838, New York State adopted a new banking law that greatly facilitated the opening of new banks. Soon New York's growing numbers of banks were involved in financing the transportation revolution that rendered the canal system obsolete: the railroads. By mid-century, New York had become the nation's major source of railroad financing.

Wall Street developed as the center of three major financial institutional types: the various types of banks (commercial, private, savings), the various trading companies and exchanges that dealt in stocks and bonds, and government agencies such as the Custom House and the Federal Reserve.

¹⁰ The following is based on Severini, "Chapter III - The Era of the Second Merchants' Exchange, 1835-47."

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Two major financial buildings were constructed on Wall Street during these decades, each one a major monument of the Greek Revival, and both survive today: the second Merchants Exchange at 55 Wall Street, and the new Custom House (today the Federal Hall National Memorial) at 26 Wall Street.

The Second Merchants Exchange¹¹

The Exchange, a replacement, on a much larger scale, of the first Merchants' Exchange, was built 1836-42 to designs by Boston architect Isaiah Rogers. Occupying its entire block, featuring a grand staircase approaching an enormous colonnade of Ionic columns – each cut from a single block of granite – and topped by a dome 80 feet in diameter above an enormous rotunda, it represented a much grander version not only of its predecessor on the site, but also of the Royal Exchange of a century earlier. Like both those buildings, the second Merchants' Exchange became home to many business and government institutions, including the New York Stock Exchange and, from 1863 till the end of the century, the U.S. Custom House. The Custom House removed the building's dome and added two stories. In 1907, when Customs moved to the new Cass Gilbert-designed building at Bowling Green, City Bank of New York acquired the Merchants' Exchange building, and in one of the first great examples of adaptive reuse and expansion in the district – and in recognition of the significance of the building to Wall Street's history – hired McKim, Mead & White to double its height while retaining as much of the original design as possible. The architects did this by adding a second, Corinthian colonnade above the original Ionic colonnade, on the model of the Coliseum in Rome¹².

The U.S. Custom House (now Federal Hall)

The building today known as Federal Hall, at 26 Wall Street, was built 1836-42 to be New York's Custom House. Architects Town and Davis designed the building as a grand Greek Revival structure – on the site of the original Federal Hall – modeling the Doric colonnades of its northern and southern facades on the façade of the Parthenon in Athens. They modeled its interior rotunda and saucer dome, however, on the Pantheon in Rome. In response to the Great Fire of 1835, the architects used no wood in this structure – including the roof, whose slabs of marble weighed between 400 and 500 pounds apiece.

Besides the Merchants' Exchange and the Custom House, Wall Street was home in these years to a number of Greek Revival banks, several designed by Isaiah Rogers (all since demolished). The overall impression made by Wall Street, newly risen from the destruction of the fire, was monumental, as recounted in an 1840 article in the *New York Mirror*:

Mammon here holds his court, and it must be acknowledged that he is as handsomely accommodated as he could be anywhere in America.... Wall Street is an almost uninterrupted continuation of mercantile and banking palaces. There is probably no business street in the world – certainly not in the United

¹¹ See also the First National City Bank National Register nomination (January 26, 1972, prepared by Stephen Lash and Ellen Rosebrock, for the New York Landmarks Preservation Commission).

¹² There are three stories of columns on the Coliseum – Doric on the first story, Ionic on the second, and Corinthian on the third. McKim, Mead & White considered this the appropriate model when adding their new colonnade to the Merchants' Exchange.

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States – that can exhibit so much architectural elegance. Wealth in Wall Street does not choose to dwell in humble mansions.... To say nothing of the rich and stately edifices erected by the public and private banking companies, etc. etc. there are two buildings in this avenue of opulence of very imposing grandeur: the Custom-House, now nearly completed, and the Merchants' Exchange, which will be finished next year, are alike honorable to the munificence of the government and to the liberality and high public spirit of the New York commercial community. The first of these buildings has been erected at a vast expense, and is without doubt the finest and most substantial public building in the country. Nothing but an earthquake can disturb its durability; the Exchange, constructed of 'everlasting granite,' we take it upon us to say, will, when finished, be the handsomest building in America.¹³

*Trinity Church*¹⁴

Besides the Exchange and the Custom House, only one other pre-Civil War building survives in the district, and it dates from the same years: the third home of Trinity Church, in the churchyard at the intersection of Wall Street and Broadway. The original church building was constructed in 1699; in that year, Broadway at Wall Street had no particular importance, and the church faced west, towards the Hudson River. After the original church was destroyed during the Revolutionary War, it was replaced with a new building on the same site, in 1788, but with the growing importance of the area to the east, the church was reoriented to face Broadway. When structural problems made it necessary to rebuild once again, in 1839-1846, the building committee specified that the new church should be sited so that its tower would line up directly with Wall Street – now one of the city's most important thoroughfares. The church hired Richard Upjohn, among the country's most prominent ecclesiastical architects, to design the new Trinity Church, which is now recognized as among the nation's finest Gothic Revival churches. The view west along Wall Street towards Trinity Church – whose tower is now centered on the street – became among the city's best-known views. In the 1840s, Trinity Church towered over the two- and three-story Greek Revival structures of Wall Street. Today, Wall Street's skyscrapers tower over the church – and also over Federal Hall and the Merchants' Exchange – but the church remains the great focal point that it has been for a century and a half, and the two great Greek Revival monuments remain among the most famous and imposing on Wall Street.

In the latter 1840s and the 1850s, construction continued in the Wall Street area. The Italianate style became fashionable, introduced to New York by the 1846 A.T. Stewart Store at Broadway and Chambers Street. A number of banks – among them, the Phenix Bank, the Bank of the Republic, the Seamen's Bank for Savings, and the Bank of New York – were built in this style on or near Wall Street, but none survive within the historic district.¹⁵

¹³ *New York Mirror*, June 27, 1840, n.p.; cited in Severini.

¹⁴ This history is drawn from the Trinity Church and Graveyard National Register nomination (August 1976, prepared by Carolyn Pitts, Historic Sites Survey, National Park Service).

¹⁵ The nearest example to the district is the Hanover Bank, on Hanover Square, today known as India House; it lies within the boundaries of the adjoining Stone Street historic district.

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From the Civil War through the Panic of 1893¹⁶

During the Civil War, 1860-65, little was built in the financial district, but Wall Street's influence nationally increased significantly. As described by historian Charles Geisst:

New York became the official capital of American finance in 1863 when Congress passed the National Bank Act. This first significant piece of financial legislation passed in the country allowed only "national" banks to issue notes, depriving the state banks of that ability and seriously curtailing their activities. Afterward, their numbers began to decline sharply nationwide. The banking act made state-chartered banking far less lucrative than it had been in the earlier part of the century because the small banks could no longer literally coin their own money.... These newly designated national banks had the exclusive right to issue notes that in turn were backed by government bonds.¹⁷

According to Geisst, the result was

...the development of the Treasury bond market, located primarily in New York.... which became one of its most profitable businesses.... Within a short time, aiding the U.S. Treasury in various endeavors would become one of the specialties of J.P. Morgan, among others.

After the end of the war, American finance, and consequently the Wall Street district, resumed its expansion in size, wealth and influence.

In the third quarter of the 19th century, many of the so-called "robber barons" rose to prominence, making enormous fortunes – among the better known being Cornelius Vanderbilt, Jay Gould, Jim Fisk, Daniel Drew, and Russell Sage. Because of the constant rebuilding of the Wall Street area with ever taller buildings from the 1880s onwards, however, little from these years survives within the historic district. A handful of buildings do stand, however, as a reminder of life in this intervening period.

90 Maiden Lane¹⁸

No. 90 Maiden Lane survives as a rare commercial building in the midst of a forest of financial towers. Its cast-iron front of 1870-71, including a mansard roof, was produced by Daniel D. Badger's Architectural Iron Works, among the city's most prominent foundries. It was ordered by Roosevelt & Son, the foremost importer of mirrors and plate glass in the country; the firm's principals included Theodore Roosevelt, Sr., whose son would become governor of New York State and later president of the country. No 90 is the only building within the historic district reflecting the French Second Empire fashion so popular during the 1870s.

¹⁶ See Geisst, pp. 64 ff.

¹⁷ Geisst, p. 57.

¹⁸ See New York Landmarks Preservation Commission, 90-94 Maiden Lane Building designation report, prepared by Gale Harris (New York: City of New York, August 1, 1989).

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60 Pine Street

No. 60 Pine Street (Charles Haight, 1886-87) is a rare surviving Romanesque Revival building in the Wall Street district. It was built for the Down Town Association, one of New York's earliest private clubs, founded in 1860, and one of only two surviving clubhouses serving Downtown's business population.

*Delmonico's, 56 Beaver Street*¹⁹

Delmonico's at 56 Beaver Street (James Brown Lord, 1890-91) is the last surviving building with a connection to what was once a world-famous chain of restaurants and hotels. Swiss-born brothers John and Peter Delmonico founded Delmonico's in 1827 as one of the very first U.S. restaurants to serve "Continental Cuisine." In the words of an 1893 guide-book, "Delmonico's restaurants are known all over the world. The name has been a familiar word among the epicures of two continents for nearly three-quarters of a century."²⁰ This building – the second Delmonico's on the site – is a remarkably handsome Renaissance Revival design using orange iron-spot brick, brownstone and terra cotta, and a corner entrance bay with a semicircular porch with giant columns – all suggestive of the elegance expected by its Gilded Age patrons.

From the 1890s through the Roaring Twenties

The great majority of buildings in the historic district were built during these three decades. This was a period of enormous financial growth for the American economy and for Wall Street. Almost all of these buildings were also built following the 1898 consolidation of the City of Greater New York, and coincide with a period of enormous growth in the city's population and prosperity, interrupted only by World War I.

Though all these buildings date from the late 1890s to the early 1930s, their location here follows patterns set down in earlier centuries. In particular, banks and financial institutions tended to cluster around Wall and Broad streets, while shipping companies tended to cluster along lower Broadway.

The clients for whom these office buildings were constructed fall into several categories:

- 1) Banks
- 2) Exchanges
- 3) Trading/financial industry companies
- 4) Insurance companies
- 5) Shipping and express companies
- 6) Non-financial companies
- 7) Related government agencies

¹⁹ See New York Landmarks Preservation Commission, *Delmonico's Building designation report*, prepared by Gale Harris (New York: City of New York, February 13, 1996).

²⁰ *King's Handbook of New York City 1893* (Boston: Moses King, 1893; reprint New York City: Benjamin Blom, Inc., 1972) p.238.

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These buildings, to some extent, are located in discrete sections of the district. Banks, exchanges, trust companies and other financial institutions have long made the name Wall Street synonymous with American and world finance. Banks can be found throughout the district, but are particularly concentrated on Wall Street: Irving Trust (One Wall, now merged with the Bank of New York), First National Bank (2 Wall), Bankers Trust (14 Wall, the first banking skyscraper), the Bank of the Manhattan Company (40 Wall; founders included Aaron Burr, later became part of Chase Manhattan), the Bank of New York (48 Wall; founders included Alexander Hamilton), City Bank of New York (55 Wall; now Citicorp), and the Seamen's Bank for Savings (72 Wall).

The exchanges are scattered. The New York Stock Exchange, currently at the corner of Wall and Broad streets, has always been located on Wall Street. The American Stock Exchange has been at Trinity Place since the 1920s, though it formerly operated outside (as the "Curb Exchange") on Wall Street. The Cotton Exchange at 3 Hanover Square is the only other purpose-built exchange building surviving within the historic district. The Cocoa Exchange moved into the Beaver Building (now called 1 Wall Street Court) at Beaver just south of Wall in 1931.

Private investment companies such as Kuhn, Loeb (52 William Street at Pine Street) and the Seligman Bank (1 William Street) are also scattered throughout the district, but perhaps the most influential of all of them, the House of Morgan (23 Wall Street), occupies one of the four corners of the financial district's most prominent intersection, Wall and Broad streets, just across from the New York Stock Exchange.

Insurance company buildings tended to cluster along Pine Street, including Sun-Fire (54 Pine), Germania Life Insurance (62 William at Pine), Caledonian Insurance (50 Pine), Equitable Life (120 Broadway at Pine), and American Surety (100 Broadway at Pine). Others later clustered on John Street, just north of the district.

Shipping companies clustered along lower Broadway – though some, notably the Munson Building, can be found on Wall Street, and also elsewhere within the district. The shipping buildings are descendants of the original "Steamship Row" – a group of Federal-era houses that once stood on the site of the U.S. Custom House at One Bowling Green and later housed shipping companies. Following the demolition by 1899 of Steamship Row to make way for the Custom House, the shipping companies moved into office buildings along lower Broadway. No. 1 Broadway was rebuilt for the International Mercantile Marine Company, a consortium of shipping lines including the White Star Line (owner of the Titanic). No. 25 was built as the headquarters and ticket office of the Cunard Line (best known for its luxury liners, the Queen Elizabeth and the Queen Mary). Shipping companies also had offices in other lower Broadway buildings, notably Nos. 11, 29 and 50.

A few blocks to the north, the stretch of Broadway south of Trinity Church, known as "Express Row," became home to the pony express companies and their successors, including American Express (65 Broadway) and Adams Express (61 Broadway).

Giant corporations tended to avoid Wall Street. IT&T built its headquarters at 75 Broad Street; Standard Oil built 26 Broadway; U.S. Steel set up shop in the Empire Building (71 Broadway).

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There are only three buildings constructed for related government agencies in this period: the U.S. Custom House at One Bowling Green, the U.S. Assay Building at 30 Wall Street, and the Federal Reserve at 33 Liberty Street.

Non-Skyscrapers

Though the great majority of buildings constructed during this period were office buildings, not all of them were skyscrapers. A number of architecturally impressive but relatively small buildings were built here, to house major financial institutions.

Former U.S. Custom House²¹

The former U.S. Custom House at Bowling Green (Cass Gilbert 1899-1907) is one of the finest Beaux-Arts structures in the nation. Its grandeur reflects its economic importance at a time when a majority of Federal tax revenues derived from duty on imports, and most imports entered the country through New York Harbor. After the Custom House outgrew its offices, first at 26 Wall Street (today's Federal Hall) and then at 55 Wall Street, the Treasury Department, in 1899, announced an architectural competition, won by Cass Gilbert. Responding to public demand, Gilbert's new design incorporated the major architectural elements of the two earlier Custom House buildings: a giant classical colonnade outside, and a domed rotunda inside. Gilbert then – in a gesture reflecting the current optimism about the country's future – adorned the building with sculpture symbolizing commerce and American prominence. The result is one of the country's great public buildings.

Chamber Of Commerce, 65 Liberty Street

The New York Chamber of Commerce is an institution with roots in Colonial times. Founded by twenty of New York's most prominent merchants in 1768 to promote commerce and industry, its members over the centuries have included Alexander Hamilton, Thomas Edison, F.W. Woolworth, J.P. Morgan, and members of the Astor, Vanderbilt and Rockefeller families. The Chamber promoted such major commercial ventures as the Erie Canal, the Atlantic Cable, and the city's first subway. James B. Baker designed its new headquarters building at 65 Liberty Street in 1901 around a Great Hall whose purpose was to house the Chamber's collection of member portraits – which began with one of Cadwallader Colden, Lieutenant Governor of the British colony, and eventually numbered over 200 paintings. The portrait collection was dispersed when the Chamber of Commerce moved to a new location, but the grand Beaux-Arts building, in white Vermont marble, survives largely intact, its exterior missing only a set of statues – of Alexander Hamilton, John Jay, and DeWitt Clinton – that once stood at the second story.

²¹ Brendan Gill, *The U.S. Custom House on Bowling Green* (New York: New York Landmarks Conservancy, Inc, 1976).

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New York Stock Exchange, 8-18 Broad Street²²

Probably the best-known of all the financial institutions in the Wall Street district, the New York Stock Exchange emerged as the country's main market for securities early in the 19th century. The Exchange has had several homes since the signing of the Buttonwood Agreement in 1792, including the Tontine Coffee House at Wall and Water streets, then at 40 Wall Street, then, by 1827, the first Merchants' Exchange and, after the fire of 1835, the second Merchants' Exchange. It has, however, occupied none so long as the current building – having moved to the site in 1865 and having occupied the oldest part of the current complex since 1903. Like many of the earlier prominent financial institutions in the district, the 1903 building's façade (designed by George B. Post) relies on a gigantic colonnade – in this case, like the old Custom House (now Federal Hall, at 26 Wall Street just across the street), modeled after the Parthenon. The glass windows behind the screen give onto the main trading floor within. The giant triangular pediment above the colonnade is filled with statues not of Greek mythology but rather of symbols of "Integrity Guarding the Works of Man."

American Bank Note Company, 70 Broad Street²³

This five-story neo-classical building on a small city block was constructed 1907-08, to designs by Kirby, Petit & Green, to serve as the headquarters for one of the country's major printers of financial documents, including stock certificates, letters of credit, and bank notes for foreign countries. It was the product in 1858 of a merger of several firms producing banknotes. Though its printing plant was located in the Hunts Point section of the Bronx, its headquarters needed to be located in the financial district.

House of Morgan, 23 Wall Street

The four-story building at the southeast corner of Wall and Broad streets originally housed the House of Morgan, among Wall Street's most powerful financial forces. J. Pierpont Morgan, Sr., perhaps the most famous capitalist of 19th century America, helped finance the country's industrialization. In 1901, he organized the merger of more than a dozen steel companies into U.S. Steel, capitalized at \$1.4 billion dollars – roughly equal, in 1901, to 7% of the United States' gross national product. Morgan's influence was such that, during the Panic of 1907, he was able to rescue trust companies and even the New York Stock Exchange. The current building, constructed in 1913 (the year in which Morgan Sr. died and was succeeded by J. Pierpont Morgan Jr.), replaced the company's earlier building on the same site – one of the most valuable on Wall Street. Though skyscrapers were rapidly replacing the low-scale buildings of Wall Street, Morgan preferred to build a new headquarters no taller than its predecessor (though with foundations able to support a forty-story tower). So well-known was the building that when a wagon exploded in 1920, killing 30 people, it was widely assumed that an anarchist's bomb had deliberately targeted Morgan's company. The pockmarks on the Wall Street façade of the building have been left deliberately unrepared.

²² For the history of the Exchange, see Deborah Gardner, *Marketplace: A Brief History of the New York Stock Exchange* (New York: New York Stock Exchange, 1982).

²³ See New York Landmarks Preservation Commission, *American Bank Note Company Office Building designation report*, prepared by Virginia Kurshan (New York: City of New York, June 24, 1997).

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Federal Reserve, 33 Liberty Street (York & Sawyer, 1919-1924)

Though built 1919-1924, as skyscrapers were rising throughout the district, the Federal Reserve rises just 14 stories above ground (with another five stories below ground), and is longer than it is tall. Established in 1913 as part of a major financial reform, the Federal Reserve system – with twelve Federal Reserve districts – serves as the nation's central bank, regulating the money supply in the nation's banking system. One of the largest bank buildings in the world, the New York Federal Reserve houses more than one-quarter of the world's known reserves of gold bullion. York & Sawyer – designers of some of New York's handsomest bank buildings – designed the building to resemble an Italian Renaissance palace, in particular the Palazzo Strozzi in Florence, notably in its use of heavy, rusticated stone blocks, and its loggia in the upper stories. The architects chose the Renaissance model specifically because of its association with Renaissance banking families. The building's 14 stories are carefully organized into three sections to match the three stories typical of Renaissance palaces. The building is adorned with ironwork by master craftsman Samuel Yellin.

Skyscrapers

The skyscraper is America's most important contribution to world architecture, and its birth and subsequent growth can be traced in lower Manhattan (though Chicago also played a key role, many historians place the beginning of the skyscraper in New York City).²⁴

In the years immediately before and after the Civil War, commercial buildings in New York were rarely taller than five or six stories, in part because of structural limitations, and in part because tenants were unwilling to climb any higher. Banks and other financial buildings which had favored the Greek Revival in the 1830s and '40s followed the general fashion in the 1850s and '60s for the Italianate and then the French Second Empire styles, in buildings later referred to as "commercial palaces."

In the late 1860s, however, technological advances led to the beginnings of the skyscraper. There are many definitions of a skyscraper – height, the use of elevators, the use of steel-cage-construction – but credit for being the first often goes to a Wall-Street-area office building: the original Equitable Life Assurance Company headquarters at 120 Broadway (Gilman & Kendall and George B. Post, 1868-70; destroyed by fire, 1912). Its height of 130 feet – made possible by iron floor beams and passenger elevators – made it roughly twice as tall as the earlier commercial palaces.²⁵ The Equitable was followed in quick succession by two more downtown skyscrapers: the 230-foot-tall Western Union Building at Broadway and Liberty Street (George B. Post, 1872-75; demolished), and the Tribune Building on Park Row (Richard Morris Hunt, 1873-75; demolished), at 260 feet tall just twice the height of the Equitable building.

²⁴ For a detailed history of the skyscraper in New York City, see Sarah Bradford Landau and Carl W. Condit, *Rise of the New York Skyscraper, 1865-1913* (New Haven and London: Yale University Press, 1996). See also Winston Weisman, "Commercial Palaces of New York, 1845-1875," *Art Bulletin* 34 (Dec. 1954), 285-302; and Winston Weisman, "A New View of Skyscraper History," *The Rise of an American Architecture*, ed. Edgar Kaufmann, Jr. (New York: Metropolitan Museum of Art, 1970).

²⁵ The original Equitable Building is discussed extensively in Landau and Condit, 62-75.

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Following a lull caused by the financial Panic of 1873, more tall buildings were constructed. The increasing use of steel-cage construction led to still higher buildings, notably the Tower Building (Bradford Lee Gilbert, 1888-89; demolished) at 50 Broadway; Gilbert used steel cage construction for the first seven of its eleven stories.

The architects of these early skyscrapers struggled to adapt existing styles to the new vertical shapes – resulting in what architectural critic Montgomery Schuyler characterized as “much wild work.”²⁶ Many had flat roofs and stories grouped in various ways, sometimes arranged as arcades within the facades. By the late 1880s, however, architects had turned to a tripartite arrangement modeled on a classical column – the so-called “base-shaft-capital” type identified by Schuyler. Typically, such buildings had a two- or three-story ornamental “base,” a simpler “shaft” rising above it, and a two- or three-story ornamental “capital” topping it off. Such buildings could be anywhere from 10 to 20 stories tall. A number of examples survive within the historic district.

Technology continued to advance, in particular with the introduction of caisson foundations carrying the buildings’ weight down to bedrock. One of the first to do so was also one of what Schuyler considered the best of the tripartite base-shaft-capital skyscrapers: the American Surety Company Building at 100 Broadway.

*American Surety Company, 100 Broadway*²⁷

One of the earliest surviving skyscrapers in the district that played a major role in the development of the type, the American Surety Company was designed by Bruce Price and built 1894-96. Insurance companies were among the pioneers in skyscrapers, and the American Surety Company – one of the country’s most prominent bond insurance companies – commissioned what was at the time New York’s second tallest building. It was among the first in the city to use steel framing, curtain wall construction and caisson foundation piers carrying a cantilevered steel foundation. Price hid those advanced construction techniques behind a neo-Renaissance design including an Ionic colonnade and classical sculptures. The building served as a prototype for many early-20th-century freestanding tower skyscrapers.

Other skyscrapers of note from this period within the district include the Empire Building, the Bowling Green Building, and the Beaver Building.

²⁶ Schuyler considered the American Surety Building at 100 Broadway (Bruce Price, 1894-96) and the Union Trust Building (George B. Post, 1889-1890; demolished) to be prime examples. He called Cass Gilbert’s Broadway-Chambers Building (1899-1900), the finest example. Cited by Weisman, 115; Montgomery Schuyler, “The Evolution of the Skyscraper,” *Scribner’s Magazine* 46 (September 1909), 257-271.

²⁷ See New York Landmarks Preservation Commission *American Surety Company Building designation report*, prepared by Gale Harris (New York: City of New York, June 24, 1997).

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*Empire Building, 71 Broadway*²⁸

The Empire Building is another of New York's earliest – and earliest surviving – steel-frame, curtain-wall skyscrapers built on pneumatic caissons. Constructed 1897-98 to designs by Kimball & Thompson, working with builders Marc Eidlitz & Son, it follows the base-shaft-capital column analogy in its neo-classical design. Its rusticated white granite facades on Broadway and Trinity Place are prominently sited directly across from Trinity Church, for which it serves as a handsome backdrop. Because it was one of the first skyscrapers to be erected on the west side of Broadway, the Empire Building helped transform that avenue into today's masonry canyon. The Empire Building was home to U.S. Steel from that company's creation in 1901 (organized by J.P. Morgan Sr.) until 1976.

*Bowling Green Building, 11 Broadway*²⁹

Another early skyscraper, the Bowling Green Building (William and George Audsley, 1895-98) is notable for its structural advances, with another early steel frame, and a plan organized around a light court. Stylistically, it is unusual for its combination of a severe white brick shaft – reflecting its structural steel skeleton – with brick and terra-cotta ornament in a "Hellenic Renaissance" style, which the architects – Scottish brothers known for their books on decorative art and craftsmanship – defined as "a free but pure treatment of ancient Greek architecture." Flanked by the International Mercantile Marine Company at One Broadway on its south, and Cunard at 25 Broadway on its north, the Bowling Green building was part of the new, skyscraper version of "Steamship Row," with tenants including steamship companies and firms in related industries.

*Beaver Building, 1 Wall Street Court*³⁰

The neo-Renaissance Beaver Building (Clinton & Russell, 1903-04) – besides being a rare flatiron-shaped skyscraper – takes the base-shaft-capital scheme a step further (though Cass Gilbert's 1899 Broadway-Chambers Building did the same thing a few years earlier) by differentiating the three sections through color and material: a stone base, tan and buff brick bands in the shaft, and polychromatic glazed terra-cotta in the capital. It is also an early example of such use of terra-cotta ornament. Originally home to the Munson Steamship Company, the building later (1931-1972) housed the New York Cocoa Exchange – the world's first, and most prominent, market for cocoa futures.

While the base-shaft-capital type dominated the design of skyscrapers, an alternative emerged that emphasized the sense of skyscraper as tower. A series of three successive "tallest buildings in the world" included the Singer Building at Broadway and Liberty Street (Ernest Flagg, 1906-08; demolished), the Metropolitan Life

²⁸ See New York Landmarks Preservation Commission *Empire Building designation report*, prepared by Jay Shockley (New York: City of New York, June 25, 1996).

²⁹ See New York Landmarks Preservation Commission *Bowling Green Offices Building designation report*, prepared by David M. Breiner (New York: City of New York, September 19, 1995).

³⁰ See New York Landmarks Preservation Commission *Beaver Building designation report*, prepared by Jay Shockley (New York: City of New York, February 13, 1996).

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Insurance Company tower (Napoleon LeBrun & Sons, 1907-09), and the Woolworth Building (Cass Gilbert, 1911-13). This approach ultimately led to the romantic skyscraper towers of the 1920s. Within the historic district, several such towers survive from this early period, including the Trinity and U.S. Realty Buildings and Bankers Trust.

Trinity and U.S. Realty Buildings, 111 and 115 Broadway³¹

These two similar, though not identical, towers were built 1905-07 to designs by Francis H. Kimball, and were among the city's first neo-Gothic skyscrapers. Kimball had earlier worked with the English architect William Burges, known for his Gothic-inspired designs – an approach particularly appropriate for these two towers, which face the Gothic Revival Trinity Church across the broad Trinity Church churchyard. Typically for early New York skyscrapers, the traditionalist façade designs are joined to important structural innovations, in this case the technology of caisson foundations. The towers frame narrow Thames Street, originally a stable carriageway. The *New York Times* of 1907 called the towers “twin examples of Gothic splendor.” The Gothic hadn't been fully accepted as appropriate for skyscrapers at the time, but shortly thereafter Gothic was used in Liberty Tower at 55 Liberty Street (Henry Ives Cobb, 1910) and most famously the Woolworth Building (several blocks north of the historic district).

Bankers Trust, 14 Wall Street³²

When built 1910-12 – to designs by Trowbridge & Livingston – Bankers Trust was the world's tallest bank building, at 539 feet high. Typical of early New York skyscrapers, which often combined innovative technology with historicist architectural ornament, Bankers Trust was one of the first buildings to use a cofferdam foundation system, while stylistically it was modeled on the medieval campanile of St. Mark's in Venice, and topped by a seven-story stepped pyramid inspired by the Mausoleum of Halicarnassus, one of the wonders of the ancient world. Its pyramidal top became a symbol of the company, and set a major precedent for dramatically capped skyscraper towers.

The building of skyscrapers stopped for the duration of the First World War, but the last of them to go up had an enormous impact on what would follow in the 1920s: the new Equitable Building at 120 Broadway.

Equitable Building, 120 Broadway³³

Standing on the site of the original Equitable Building – arguably the first skyscraper – No. 120 Broadway earned a different kind of distinction on its completion in 1915. At 40 stories tall, enclosing 1,200,00 square feet

³¹ See New York Landmarks Preservation Commission *Trinity Building designation report*, and *U.S. Realty designation report*, prepared by Elisa Urbanelli (New York: City of New York, June 7, 1988).

³² See New York Landmarks Preservation Commission *14 Wall Street Building (Formerly Bankers Trust Building) designation report*, prepared by Gale Harris (New York: City of New York, January 14, 1997).

³³ See New York Landmarks Preservation Commission *Equitable Building designation report*, prepared by Anthony Robins (New York: City of New York, June 25, 1996).

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of rentable office space, it was the world's largest (though not tallest) office building, with a capacity of 16,000 office workers – and claimed the title of heaviest structure on earth. Equitable rented space in the new building, but it was built as a speculative venture by Coleman DuPont. The H-shaped superstructure above a six-story base rises approximately 38 stories straight up from the lot-line with no setbacks. When the plans – by the firm of E.R. Graham, successor to D.H. Burnham & Co. – became public, owners of neighboring property tried unsuccessfully to block the project. The tower came to symbolize the evils of unfettered skyscraper development for the proponents of New York's zoning law, the first in the country. The proposal adopted in 1916 – requiring progressive setbacks from a building's property line, and permitting unlimited building height on only 25 per cent of the lot – effectively ruled out any future buildings similar to the Equitable. While the original Equitable Building heralded the beginning of America's development of the skyscraper, its successor heralded the end of most unregulated skyscraper growth.

Though skyscraper building paused at this point, architects paid close attention to the new zoning regulations, studying the possibilities for design under the new rules. When World War I ended and building resumed, skyscrapers took on a new appearance. Because the zoning rules were in place from 1916 until 1961, they affected almost all the remaining skyscrapers within the historic district.

The first grouping of such buildings adapted classical architectural forms to the new tower and setback arrangement. Examples within the district include the Cunard and Standard Oil buildings.

*Cunard Building, 25 Broadway*³⁴

Built in 1920-21 to designs by Benjamin Wistar Morris, the Cunard Building was one of the first skyscrapers to reflect the demands of New York's 1916 zoning resolution. Morris used setbacks and open courts to meet the new law's requirements for light and air, largely avoiding the innovative stacking and setbacks that would be characteristic of skyscrapers in the following decade. His neo-Renaissance façade – reflecting the Beaux-Arts ideal of an Italian palace, with arches, columns and loggias – still makes use of a tripartite organization. The firm of Brochette & Parlino designed nautical imagery – five keystones, representing each of the Four Winds plus Neptune's head, on the five entrance arches, and up at the top of the building a set of sculpted seahorses and riders. The nautical imagery reflects the ownership of the Cunard Line – a company, founded in 1840, that pioneered transatlantic shipping and travel; Cunard's well-known ocean liners included the Queen Elizabeth and the Queen Mary. Formerly in offices at 4 Bowling Green, in the original Steamship Row, Cunard erected this headquarters as the first office building specifically built to house a steamship company.

³⁴ See New York Landmarks Preservation Commission *Cunard Building designation report*, prepared by David M. Breiner (New York: City of New York, September 19, 1995).

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*Standard Oil Building, 26 Broadway*³⁵

One of the first New York skyscrapers begun in the 1920s (built mostly between 1921 and 1926, but not completed until 1928; Carrere & Hastings, Shreve Lamb & Blake), No. 26 Broadway is an expansion of an original, but much smaller building begun in 1884-85 and enlarged in 1895. From this new tower, John D. Rockefeller's associates directed the Standard Oil Company, enormously wealthy and powerful even after a 1911 court-ordered divestiture of its various subsidiaries. The tower combines the three-dimensional silhouette of a 1920's setback skyscraper with ornament derived from Italian Renaissance architecture. Its grand limestone facade – which follows the sweeping curve of lower Broadway as it wraps around Bowling Green – is cast in thick, heavy blocks, mimicking the rustication of Renaissance palaces. The tower culminates in a stepped pyramidal tower, where torches and a giant simulated oil lamp suggest the burning oil underlying Standard Oil's vast wealth. The tower – the furthest south in the skyline at the time – was meant to be seen not from Broadway but from the harbor, and was originally floodlit at night.

Beginning in the late 1920s, the classical vocabulary was largely – though not entirely – replaced by the new Art Deco fashion. Wall Street had conservative tastes, however, and several major towers late in the decade continued to use the more traditional style for modern setback towers – for example the Bank of New York Building – or to adopt a somewhat muted version of the Deco – for example the Bank of the Manhattan tower and the City Bank-Farmers Trust Tower.

*Bank of New York Building, 48 Wall Street*³⁶

The oldest bank in New York, and second oldest in the country, the Bank of New York was organized in 1784 by a group including Alexander Hamilton; it is still among the most prominent financial institutions in the city and the country. This is the bank's third home on this site, which the Bank occupied from 1797-98 until 1998 (when it absorbed the Irving Trust and moved its headquarters to One Wall Street). That sense of history is displayed in the building's design by Benjamin Wistar Morris (1927-29). Though almost an exact contemporary of One Wall Street – and just as much a modern, steel-cage, curtain-wall skyscraper – the Bank of New York deliberately uses a conservative, neo-Georgian style, meant to reflect its colonial roots (under the King George). Its handsome limestone exterior rises to the skyscraper equivalent of a colonial bell-tower, crowned with a copper eagle.

³⁵ See New York Landmarks Preservation Commission *Standard Oil Building designation report*, prepared by Betsy Bradley (New York: City of New York, September 19, 1995).

³⁶ See New York Landmarks Preservation Commission (*Former*) *Bank of New York & Trust Company Building designation report*, prepared by Gale Harris (New York: City of New York, October 13, 1998).

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*Bank of the Manhattan Company, 40 Wall Street*³⁷

The Manhattan Company, a water company organized in 1799, established the Bank of the Manhattan Company in the same year – the second oldest bank in the city after the Bank of New York – and acquired a site at 40 Wall Street, where it maintained its headquarters. The latest Manhattan Company building on the site – another contemporary of One Wall Street and the Bank of New York – built 1929-30, was planned to be the world's tallest building – a competition it lost to the Chrysler Building in Midtown. No. 40 Wall was designed by a team including architect H. Craig Severance, associate architect Yasuo Matsui, and consulting architects Shreve & Lamb - all specialists in commercial building and skyscraper design – and the construction firm of Starrett Brothers & Eken. Despite its complex engineering and construction, the 927-foot-tall skyscraper took just one year to complete. Typical of 1920s towers, it rises from a massive street-level presence, through a series of setbacks, to a tower – which, capped by a pyramidal roof and spire, has long been a major presence in the downtown skyline. Despite its modernistic silhouette, its ornamental detail is a cross between typically Art Deco geometric patterns and more traditional classical motifs – contemporary accounts described it as “modernized French Gothic.”

*City Bank-Farmers Trust Company, 20 Exchange Place*³⁸

Yet another contemporary of One Wall Street, 48 Wall Street, and 40 Wall Street, the City Bank-Farmers Trust Company Building (Cross & Cross, 1930-31) at 20 Exchange Place was built to be the home of City Bank, one of the city's major financial institutions (today known as Citibank). The fifty-nine-story City Bank-Farmers Trust tower is among New York City's tallest skyscrapers. Designed by the architectural firm of Cross & Cross in the restrained modern style once known as “Modern Classic,” it has a dramatic, modern silhouette but a conservative ornamental style. Because its tower is sheathed in granite and limestone, on completion it became the world's tallest stone-faced building. Its slender, square tower with chamfered corners, rising slightly askew to the irregularly shaped base – occupying an entire, if small, city block – remains a commanding presence in the downtown skyline.

The full Art Deco did eventually come to Wall Street. Of many examples, the two most impressive are the Irving Trust Company Building and the Cities Service Building.

*Irving Trust Company Building, 1 Wall Street*³⁹

Among the most dramatic Downtown Deco towers, the monolithic fifty-story skyscraper at No. 1 Wall Street was built for the Irving Trust Company (absorbed by the Bank of New York in 1988) in 1928-31, to designs by

³⁷ See New York Landmarks Preservation Commission *Bank of Manhattan Building designation report*, prepared by Jay Shockley (New York: City of New York, 1995).

³⁸ See New York Landmarks Preservation Commission *City Bank-Farmers Trust Company Building designation report*, prepared by Anthony Robins (New York: City of New York, June 25, 1996).

³⁹ See New York Landmarks Preservation Commission *1 Wall Street Building (originally Irving trust Company Building, now The Bank of New York Building) designation report*, prepared by Virginia Kurshan (New York: City of New York, March 6, 2001).

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Ralph Walker of Voorhees, Gmelin & Walker. The contrast with Trinity Church across the street is especially striking because the two buildings are separated by barely 80 years. Walker's goal was a massive enough skyscraper to justify the site's enormous price, while still being, in Walker's phrase, "worthy" of the neighborhood. The resulting tower suggests a Modernism with a slightly Gothic flavor: a soaring tower with curving limestone walls meant to suggest a rippling curtain on Broadway; tall, jagged windows and entrance; and setbacks leading to a narrow tower with one enormous window on each side.

*Cities Service Building, 70 Pine Street*⁴⁰

Last of the Downtown skyscrapers to rise during the 1920s and '30s, the Cities Service Building (Clinton & Russell and Holton & George, 1930-32) is the most exuberantly Art Deco in its ornamental treatment, and among the most dramatic towers in the downtown skyline. Cities Service founder and president Henry L. Doherty – whose company, even in the depths of the Great Depression, held more than one billion dollar in assets – commissioned a 67-story tower which, at 950 feet, was taller than any other skyscraper in the city except for the Chrysler and Empire State buildings. The slender brick tower – topped by a glass-enclosed solarium which became a public observatory – remains one of the most dramatic spires in the downtown skyline. Its Deco ornament includes stylized geometric patterns and aluminum butterflies supping at aluminum sunflowers, intermingled with the Cities Service logo of a triangle within a trefoil – and, most dramatically, a huge limestone scale model of the building over the main entrances on both Pine and Cedar streets.

From the Great Depression through the post-World War II building boom

The stock market crash of 1929, and the resulting Great Depression, brought an end to the post-World War I development of the Wall Street district. Many explanations for the crash have been offered, some involving domestic factors, others involving international factors,⁴¹ but there is no question about the result. Following the crash of stock share prices on "Black Thursday," October 24th, 1929 – and despite efforts by the Federal Reserve Board in Washington and a bankers' group meeting in New York at J.P. Morgan's headquarters to cushion the blow – the stock market continued to slide. On Monday October 28th, markets fell again, wiping out, according to an estimate in the *New York Times*, \$14 billion in value. On Tuesday October 29th, "Black Tuesday," stock shares on the New York Stock Exchange collapsed.

⁴⁰ See Robert A.M. Stern, Gregory Gilmartin, Thomas Mellins, *New York 1930: Architecture and Urbanism Between the Two World Wars* (New York: Rizzoli, 1987), p. 602.

⁴¹ See Geisst, pp 187 ff: "Both interpretations are partially correct, but the crash owed its origins to one single factor. Wall Street itself was primarily responsible for the crash and the subsequent depression. ...As the stock market became larger and more sophisticated...stocks began to take the place of bank savings for many. ... Excessive speculation was creating inflated wealth and a sense of prosperity built upon borrowed money. It was also creating expensive money for manufacturers and farmers, who had to pay more for loans because of the high call money rates. ...Wall Street and the banking community were directly responsible for economic conditions as October 1929 approached. Any suggestion that they merely reflected the general state of the economy ignores their enormous effect upon the cost of money and human behavior in general."

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The effects rippled across the United States economy. Between 1929 and 1931, national income dropped by more than 30 percent, and savings by 50 percent.⁴² The economic upheaval soon led to mass unemployment – which quintupled to 16 percent of the work force. The national election of 1932 saw Herbert Hoover defeated by Franklin D. Roosevelt, whose administration initiated major government intervention, including an overhaul of the financial system.

Throughout the rest of the Depression, and into the years of World War II, development in and around Wall Street – its bankers and brokers now demonized across the country as the cause of widespread suffering – fell dormant, as did the building of skyscrapers generally. It was only after the Second World War that both began to revive. But by then, much had changed in the fortunes of the Wall Street district, and in architectural fashions.

Post-War development

Until the First World War, Manhattan had only one central business district full of skyscrapers – Downtown, or the Wall Street district. During the 1920s, a secondary hub of skyscraper office buildings developed in what became known as Midtown. When the Second World War ended, construction picked up again in Midtown, but not in Downtown.⁴³ Fear took hold in the Downtown business community that Midtown might ultimately supplant Downtown, leading to Downtown's economic decay. Led by David Rockefeller, Vice Chairman of Chase Manhattan Bank, a group of business leaders operating as the Downtown-Lower Manhattan Association worked to reverse the decline. As part of that effort – spurred particularly by the move to Midtown of City Bank – Chase Manhattan built a new Downtown headquarters.

By this time, corporate American architecture had begun to embrace the International Style, most visibly in steel-and-glass curtain-wall construction and towers-in-a-plaza. Chase hired Skidmore, Owings & Merrill to design its new headquarters, and partner-in-charge Gordon Bunshaft – who had introduced the style to New York in Lever House – designed a vast new headquarters for Chase in a huge plaza, a complex which indeed became the first in a surge of new Downtown skyscrapers. In 1961, the City adopted a new version of zoning which specifically encouraged towers-in-a-plaza, thus guaranteeing their proliferation throughout the city.

Chase Manhattan Plaza was begun in 1956 and completed only in 1960, and its successors were constructed later. Chase Manhattan Plaza itself and its neighbor, 140 Broadway – also a Bunshaft design – were such major projects and such exceptional examples of the new International Style architecture, and had such a major impact on the Wall Street district that, though less than 50 years of age, they are considered exceptionally significant.

⁴² See Geisst, pp. 200 ff.

⁴³ For the history of Rockefeller and the D-LMA, see Anthony Robins, *The World Trade Center* (Englewood, Florida: Pineapple Press, 1987).

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One Chase Manhattan Plaza and 140 Broadway

These two buildings were early, substantial, and unusually fine examples of the radical shift in skyscraper design brought about in the postwar period by the influence of the International Style – brought to the United States by émigré European architects including Mies van der Rohe and Walter Gropius. Both were designed by the nationally and internationally prominent firm of Skidmore, Owings & Merrill (SOM) – specifically by Gordon Bunshaft, a disciple of Mies and Gropius and SOM's chief exponent of the new style.

Established in Chicago in 1936, the following year SOM opened a New York City office – the first of what would become a number of such offices world-wide.⁴⁴ The firm eventually became one of the country's largest, and certainly its most influential in corporate skyscraper design during the second half of the 20th century. Bunshaft joined the firm in 1938, becoming a partner in 1946; he also became the firm's best-known designer. Bunshaft established the firm's reputation with his design (1949-50; built 1952) for Lever House – New York's first International Style "tower in a plaza," and its first major exemplar of the corporate American version of the style.

The corporate, post-war International Style was born of radical 19th-century European ideas about architectural design as an expression of a building's function, and of the possibilities of new technologies of steel and glass. It took its name from the influential "International Architecture" exhibition held in 1932 at the Museum of Modern Art, curated by Philip Johnson and Henry-Russell Hitchcock. Its practitioners considered it an appropriately rational architecture that could help build a rational new world. The American corporate version of the style was expressed most typically by a rectangular steel-cage structure with glass curtain walls. When possible, such towers were placed in large urban plazas, reflecting ideas found in the work of Le Corbusier. Accommodating such towers-in-plazas in New York was difficult under the 1916 zoning resolution that encouraged setback towers. So great was the enthusiasm for the new approach, however, that in 1961 New York City amended its zoning laws to encourage such projects. Only a few were constructed before that change, including Lever House, the Seagram Tower (Mies van der Rohe, 1958), and Chase Manhattan Plaza.

Within five years of designing Lever House, Bunshaft and SOM won the commission for downtown's first International Style office tower, Chase Manhattan Plaza. This first downtown version of the type was also the first major new office building in the Wall Street area since the early 1930s. It was built as a response to the perceived threat that business and finance might abandon the district and move en masse to midtown Manhattan. The newly merged Chase Manhattan – the country's largest bank – built this enormous new Modern headquarters to project confidence in the future of the Wall Street financial district. As part of the same effort, Chase's Executive Vice-President, David Rockefeller, created the Downtown-Lower Manhattan Association

⁴⁴ For Bunshaft, SOM and Lever House, see the Lever House National Register nomination (May 1983, drawn from the Landmarks Preservation Commission Lever House designation report prepared by Alex Herrera, 1982). See also Carole Herselle Krinsky, *Gordon Bunshaft of Skidmore, Owings & Merrill* (Cambridge, Mass: MIT Press, 1988).

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which commissioned a study from Skidmore Owings & Merrill on Downtown's future – a study whose proposals included what became the World Trade Center.⁴⁵

Though Chase's version of the tower-in-a-plaza pre-dated the 1961 zoning law that encouraged the type, it was made possible when Skidmore, Owings & Merrill convinced first Chase and then the City to combine two city blocks, and grant a variance for a tower occupying only 30% of the site, creating a 90,000-square-foot plaza more than four times as large as the plaza of Park Avenue's contemporary Seagram Building.

The 60-story-tall, rectangular glass and aluminum building – sixth tallest in the world at the time – with a flat box top, broke radically with the design of surrounding skyscrapers, and sparked a financial district building boom of steel and glass International Style office towers – few of which matched the architectural quality of Chase.

Besides its architecture and planning, Chase was notable for its incorporation of artwork, both inside and outside the building – all chosen by a committee chaired by David Rockefeller, with a budget of \$500,000.⁴⁶ The most dramatic such artworks were placed in the plaza itself: a sunken garden and fountain designed by prominent American sculptor Isamu Noguchi, and an above-ground sculptural group, "Four Trees," by French sculptor Jean Dubuffet.

Critics and architectural journals wrote at length about the new Chase tower. *New York Times* architecture critic Ada Louise Huxtable wrote of it:

Only the Chase Manhattan Building in lower Manhattan fully meets the challenge of the triple standard of excellence [function, construction and beauty]. The architects... have produced more than an impressive headquarters for a large bank; they have created a landmark and transformed a neighborhood.

Huxtable was particularly taken with the plaza; she described the experience of approaching the tower in the plaza as being

...not unlike coming upon a Baroque monument in a Roman square from the small alleys that surround it. Where there was previously congestion and confusion, there is now serenity, openness and order.⁴⁷

⁴⁵ For the Chase project, and Rockefeller's involvement with the Downtown-Lower Manhattan Association, see Robins, *The World Trade Center*. See also Robert A.M. Stern, Thomas Mellins, David Fishman, *New York 1960: Architecture And Urbanism Between the Second World War and the Bicentennial* (New York: Monacelli Press, 1995), p. 174: "The significance of the Chase ban's decision went beyond the building's contribution as architecture. The announcement of the project, more than any other single factor, triggered the economic revitalization of lower Manhattan, which had been so threatened by decline that the board of directors of the New York Stock Exchange had become alarmed for the entire financial community's physical stability."

⁴⁶ Architectural Forum, "The Chase: Portrait of a Giant," vol. 104 (May 1956).

⁴⁷ Ada Louise Huxtable, "Our New Buildings: Hits and Misses," *New York Times*, April 29, 1962, p. 213.

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Progressive Architecture also admired the plaza:

Laborers in the Stygian caverns of New York's Wall Street area have been presented with a great open breathing space by the Chase Manhattan Bank.

In particular, the editors approved of the plaza's unusual sunken garden with fountain, designed by Isamu Noguchi:

Isamu Noguchi's sculpture fountain is the star.... It furnishes a peculiarly Japanese grace note to the pellmell activities of the financial district.... Noguchi has placed these rocks atop rises in the topography of the composition, recalling the traditional Japanese garden creations of seas, islands, and mountains in miniature. ... life and variety have been introduced by the fountain, which can produce effects ranging from a great spray to a serene bubbling movement. The opening up of such an amount of expensive land in a crowded business area can only be lauded.⁴⁸

The most extensive coverage was offered by the *Architectural Forum*, which published an unprecedented 30-page "Portrait of a Giant" devoted to the complex. After considering it from every angle – "the key role it plays in downtown renewal," "its pace-setting plaza and public spaces," "its significance on the American Scene" – the editors concluded:

Chase is a milestone, perhaps even an end point, in the best development of the American skyscraper, which for decades has been the summit meeting place of business, engineering, and art. In many big office buildings, the result speaks of a clear victory for one of these, or at best an uneasy truce. Chase reconciles and balances the three, and each in its most advanced form; it works, and looks, like a big, handsomely designed business machine. And like a business machine, its complex anatomy of systems multiplies the efforts of its users, carrying men and money quickly about; pumping power, light, air, information through the corporate body at a command. It is a machine, furthermore, designed for ready repair and modification; it does not have to be scrapped at the first sign of new ideas. Nor will its styling turn rancid in a year or two like some "industrial design"; art has not been spooned on for appearances, but carefully integrated into every detail down to the paperweights on the desks.

Historians today consider Chase Manhattan Plaza to be of major significance in post-war architecture in New York. In his massive study of the period, *New York 1960*, Robert A.M. Stern wrote:

The significance of the Chase bank's decision went beyond the building's contribution as architecture. The announcement of the project, more than any other single factor, triggered the economic revitalization of lower Manhattan, which had been so threatened by decline that the board of directors of the New York Stock Exchange had become alarmed for the entire financial community's physical stability.⁴⁹

⁴⁸ *Progressive Architecture*, September 1964, p. 215.

⁴⁹ Stern, p. 174.

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He noted that even in the 1950s, it was understood that Chase heralded major change:

With the announcement of the Chase building's imminent construction, the editors of Fortune Magazine, believing that a period of dramatic change for the financial district lay ahead, commissioned the photographer Walker Evans to take "a last look backward," documenting an area that had changed very little since the 1920s.

Stern described the building as "elegantly detailed," and its aluminum cladding as

...a bold stroke: the building's metallic sheen, enhanced by its glassiness, created an instantly identifiable and virtually unforgettable contrast with the traditional masonry mass of the lower Manhattan skyline.

The building's architectural and planning qualities, the artwork incorporated within its plaza, and its place in the history of the post-war redevelopment of the Wall Street area, make it an unusually significant building within the historic district.

Shortly after New York adopted the new 1961 zoning law, Skidmore Owings & Merrill designed a second downtown International Style tower in a plaza – also incorporating sculpture by Isamu Noguchi – one block to the west of Chase Manhattan Plaza. The sheer black aluminum and glass tower at 140 Broadway stands out as an unusually sophisticated example of 1960s International Style commercial architecture in New York: a smoothly elegant black rectangle, playing off against a red cube (Noguchi's sculpture) balancing on a pristine white base. Bunshaft wrapped the tower's welded-steel skeleton in matte-finished black anodized aluminum and bronze-tinted glass. Noguchi wrapped his 28-foot high welded-steel cube in aluminum, and opened a cylindrical hole in its center. Such commitment to high quality – hiring a major architectural firm and a major modern sculptor – would normally be the mark of a corporate headquarters, like Chase Manhattan. In fact, however, 140 Broadway was a strictly speculative venture by real-estate magnate Harry Helmsley, who calculated that spending more to turn out a high design building would attract tenants willing to pay premium rents for high-profile office space.⁵⁰

To meet the requirements of the new zoning, 140 Broadway occupies only 40% of its site, permitting abundant light and air down to reach its broad white travertine plaza. In exchange for the limited site coverage, the tower rises to 677 feet, enclosing a million square feet of prime rental office space.

No. 140 Broadway was recognized immediately as a major architectural monument. Ada Louise Huxtable wrote:

⁵⁰ See Krinsky.

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For a demonstration of New York at its physical best, go to Broadway between Cedar and Liberty Streets and face east. You will be standing in front of a new building at 140 Broadway, one of the handsomest in the city, and you will not be able to miss the 28-foot high vermilion steel cube that balances on one point in front of it, at the north end of a travertine plaza. The cube is by the sculptor Isamu Noguchi and it was unveiled by the builders of 140 Broadway...with some fanfare this week....⁵¹

About the tower itself she wrote:

One Forty Broadway is a "skin" building; the kind of flat, sheer, curtain wall that it has become chic to reject. ... [It epitomizes] one of the miracles of modern building: the skyscraper wall reduced to gossamer minimums of shining, thin material hung on a frame of extraordinary strength through superb contemporary technology.

She pronounced the tower

... New York's ultimate skin building. ...The taut, shiny-dark sleekness of matte black aluminum and gleaming bronze glass is an architectural statement of positive excellence as well as a foil for the ornate masonry around it.

And on the overall impact of the new plazas of both 140 Broadway and Chase Manhattan, she wrote:

These few blocks provide (why equivocate?) one of the most magnificent examples of 20th-century urbanism anywhere in the world.

Recent critics and historians have echoed Huxtable's praise. Paul Goldberger, Huxtable's successor as *Times* architecture critic, wrote:

Lever House may have been Skidmore, Owings & Merrill's most influential work in New York, but 140 Broadway is the best. Here, the glass curtain wall is dark and refined; more important, it is discreet. This is a soft building, in spite of the sharp and technological feeling of its materials, and there are almost no other glass buildings in town about which that can be said.⁵²

According to Arthur Drexler, then director of the Department of Art and Architecture at the Museum of Modern Art:

The notion of minimal form as skin rather than bones...reaches its apogee in New York with Gordon Bunshaft's Marine Midland Building... Together the three elements – building, paving, cube – are

⁵¹ Ada Louise Huxtable, "Sometimes We Do it Right," *New York Times*, March 31, 1968, p. D33.

⁵² Paul Goldberger, *The City Observed: New York* (New York: Random House, 1979), p. 8.

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somehow more than they seem to be, as if the composition had been created by a sculptor of the minimal school intent on transposing the empiricism of architecture into the metaphysics of abstract form.⁵³

Carole Krinsky, author of a monograph on Gordon Bunshaft, wrote that the red cube "is probably Noguchi's most popular work of art done in conjunction with architecture."⁵⁴

And for Stern, 140 Broadway "rival[s] Chase in the quality of its architectural and urban design."

The building's architectural and planning qualities, and the artwork incorporated within its plaza, make it an unusually significant building within the historic district.

The Canyon of Heroes⁵⁵

Downtown's financial district has played a special ceremonial role in the city for more than a century. Lower Broadway, from Bowling Green to City Hall Park, has been the site of more than 200 ticker-tape parades. The 1927 ticker-tape parade honoring Charles Lindbergh's first solo trans-Atlantic flight brought hundreds of thousands of people to Broadway, and made the ticker-tape parade world-famous. The first such parade, however, was a spontaneous gesture. On October 28, 1886, office workers threw ticker tape from their windows during a parade celebrating the dedication of the Statue of Liberty. According to the *New York Times* account, all the excitement

...was an inspiration to so many imps of office boys, who, from a hundred windows, began to unreel the spools of tape that record the fateful messages of the 'ticker.' In a moment the air was white with curling streamers. Hundreds caught in the meshes of electric wires and made a snowy canopy, and others floated downward and were caught by the crowd. This was altogether too much fun, and the office boys had to give way to their elders. More and more of the tape went skimming through the air. It was dangled in the faces of solemn horsemen; it was jiggled tantalizingly just out of the reach of the college youth, and the pretty country cousins were tickled under the chin with carefully directed points until they screamed in feminine alarm. There was seemingly no end to it. Every window appeared to be a paper mill spouting out squirming lines of tape. Such was Wall-street's novel celebration.⁵⁶

That parade was followed three years later by one celebrating the centennial of President Washington's inauguration, and another ten years after that celebrating Admiral George Dewey for his heroism in the Battle of Manila. But it was only after World War I that parades began coming in quick succession, now officially organized by the Mayor of New York City.

⁵³ Arthur Drexler, "Introduction" to Axel Menges, *Architecture of Skidmore, Owings & Merrill, 1963-1973* (New York: Architectural Book Publishing Co., 1974), cited in Stern, p. 180.

⁵⁴ Krinsky, cited in Stern, p. 180.

⁵⁵ The history of the ticker-tape parades, and a description of each one, will be found in *Broadway: Canyon of Heroes Map and Guide* (compiled by Kenneth Cobb for the Alliance for Downtown New York).

⁵⁶ "The Sights and Sightseers," *New York Times*, October 29, 1886, p. 2.

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At first, such parades were limited largely to leaders of foreign governments – some saw the streams of paper as a modernization of the ancient custom of throwing flowers before conquering heroes. Soon the parades were extended to athletes (Olympic athletes returning from Paris in 1924; Bobby Jones, British Open champion in 1926 and again in 1930), explorers and aviators (after Lindbergh came parades for Amelia Earhart Putnam in 1932 and Douglas “wrong-way” Corrigan, in 1938, for his flight from New York to Ireland instead of his intended destination of California), World War II heroes (General Dwight D. Eisenhower, General Charles de Gaulle, and several others, in 1945), and miscellaneous groups (48 European journalists in celebration of Freedom of the Press day during their U.S. tour in 1949; ten foreign mayors attending the 18th annual United States Conference of Mayors in 1950). Van Cliburn earned a parade in 1958 by winning the first Moscow International Tchaikovsky piano competition. John Glenn was honored in 1962 for being the first American to orbit the earth. In recent years, honorees have included the Pope John Paul II (1979), Vietnam War veterans (1985), Nelson Mandela (1990), and the World Series-winning Yankees (1996, 1998, 1999, and 2000).

The sidewalks of Broadway now include granite markers identifying each of these parades – with space conspicuously left for new parades to come.

Conclusion

The Wall Street historic district, though small, represents forces and institutions that have had an outsized impact on the history of the city, the state and the nation. This small area saw the birth of the nation’s metropolis, the formation of the country’s early political institutions, and the creation of its banking and investment center. Its architectural treasures include some of the finest Greek Revival, Gothic Revival, Beaux-Art, Art Deco, and International Style monuments in the country, designed by some of the nation’s most prominent architectural firms. Today it houses the world’s financial colossus, in one of the country’s great collection of skyscrapers, towering over one of the earliest Colonial town plans in North America.

In the words of journalist Lincoln Steffens:

Wall Street is not merely a street; neither is it [a] local financial district.... Wall Street is a national institution. It is to American business what Washington, D.C. is to national politics....[and] it ramifies all over the United States...It is enormous; and it is growing....the most perfect, and the most powerful part of organized life of human society in America, not excepting the United States Government.⁵⁷

The Wall Street historic district’s history and architecture combine to make it among the most significant such districts in the United States.

⁵⁷ Cited in Ric Burns and James Sanders, *New York: An Illustrated History* (New York: Alfred A Knopf, 1999), p. 270.

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Buchman & Kahn
Burnham, Daniel H.
Carrere & Hastings
Clinton & Russell
Cobb, Henry Ives
Cross & Cross
Delano & Aldrich
Gilbert, Cass
Kimball, Francis H.
Lamb & Rich
Lord, James Brown
McKim, Mead & White
Morris, Benjamin Wistar
Post, George B.
Price, Bruce
Renwick, Aspinwal & Tucker
Rogers, Isaiah
Severance, H. Craig
Skidmore, Owings & Merrill
Sloan & Robertson
Starrett & Van Vleck
Town & Davis
Trowbridge & Livingston
Upjohn, Richard
Walter, Ralph (of Voorhees, Gmellin & Walker)
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10. Geographical Data

Verbal Boundary Description

The district is roughly bounded by Bridge and South William streets on the south, Greenwich Street on the west, Liberty Street and Maiden Lane on the north, and Pearl Street on the east. The district is directly adjacent to the Fulton-Nassau Historic District to the north and the Stone Street Historic District to southeast. South Street Seaport Historic District is located two blocks northeast and the Fraunces Tavern Block one block southeast of the Wall Street Historic District. The boundary of the Wall Street Historic District is shown as the heavy black line on the accompanying map.

Boundary Justification

The Wall Street Historic District occupies the inner core of the southernmost tip of Manhattan Island south of Maiden Lane. The boundaries encompass the central core of the financial district which is especially notable for its intact Colonial street pattern and collection of skyscrapers. The Wall Street Historic District comprises a cohesive area of largely commercial buildings, most constructed between 1835 and 1932; others dating from a building boom that began in 1956.

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Name of Property
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County and State

Form prepared by
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Architectural Historian
Thompson & Columbus, Inc.
50 West 67th Street, Suite 1-F
New York, NY 10023

Prepared for the
National Architectural Trust
Attn: Daniel Reardon, Area Manager
250 East Houston Street, Suite 11-H
New York, NY 10002

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Name of Property

New York County, New York

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Photo List

Wall Street Historic District

New York County, NY

Photos by Anthony Robins

Photos 1-62 taken in fall 2005

Photos 63-88 taken in summer 2006

(CD-R on file at NPS and NY SHPO)

- 1) Greenwich Street, east side, from mid-block to Rector Street, looking south
- 2) Trinity Place, west side, from Rector Street to Thames Street, looking north
- 3) Rector Street, both sides, looking east from Greenwich Street towards 1 Wall Street
- 4) Trinity Place, east side, from Rector Street to Thames Street, looking north
- 5) Tops of towers of 14 and 40 Wall Street, with 1 Wall Street to the right, looking east from Broadway
- 6) 140 Broadway, from halfway down Liberty Street, looking east
- 7) Upper stories of 70 Pine Street framed by 120 and 140 Broadway, looking east from Broadway at Pine Street
- 8) 140 Broadway: Noguchi's sculpture, looking south along Broadway
- 9) Liberty Street, south side, from Broadway to Nassau Street, looking east
- 10) Broadway, west side, Thames Street to Rector Street (Trinity Church), looking south
- 11) Wall Street, south side, looking east from Broadway
- 12) Broadway (upper stories), west side, from Rector Street to Exchange Place, looking south
- 13) Trinity Place (upper stories), east side, from Rector Street to Exchange Place, looking south
- 14) Morris Street, north side, from Broadway to Greenwich Street, looking west
- 15) Broadway (upper stories), west side, from Battery Place to Morris Street, looking west
- 16) Greenwich Street (upper stories), east side, from Battery Place to Morris Street, looking north
- 17) Bowling Green, south side, from State Street to Broadway (U.S. Custom House), looking south
- 18) Cedar Street, north side, from Broadway to Nassau Street (140 Broadway), looking east
- 19) Broadway (lower stories), east side, from Pine Street to Wall Street, looking south
- 20) Nassau Street (lower stories), west side, from Wall Street to Pine Street, looking north
- 21) Looking west along Wall Street, toward Trinity Church at Broadway
- 22) Southeast corner of Wall Street and Broadway (upper stories of 1 Wall Street), looking southeast
- 23) Broad Street, west side, from Exchange Place to Wall Street, looking north
- 24) Broad Street (upper stories), west side, from Exchange Place to Beaver Street, looking south
- 25) New Street (upper stories), east side, from Exchange Place to Beaver Street, looking south
- 26) 26 Broadway (Standard Oil Building, upper stories), northeast corner of Broadway and Beaver Street, looking northeast from Broadway
- 27) New Street (upper stories), west side, from Beaver Street to Exchange Place, looking north
- 28) Broadway (upper stories), east side, from Beaver Street to Exchange Place (26 Broadway, Standard Oil Building), looking north
- 29) Beaver Street, south side, from Marketfield Street to Broad Street, looking east

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- 30) Broad Street, west side, from Beaver Street to Marketfield Street (American Bank Note Company Building), looking south
- 31) Entrance of 80 Broad Street, looking west
- 32) Stone Street, north side, from Broad Street to Broadway, looking west
- 33) Broad Street (upper stories), east side, from South William Street to Beaver Street, looking north
- 34) AT&T Building entrance mosaic, northeast corner of South William Street and Broad Street, looking northeast
- 35) Beaver Street, south side, from William Street to Broad Street, looking west
- 36) Broad Street (lower stories), east side, from Beaver Street to Exchange Place, looking north
- 37) Exchange Place, south side (Broad-Exchange Building), from Broad Street to William Street, looking east
- 38) Broad Street (upper stories), east side, from Exchange Place to Wall Street, looking north
- 39) Wall Street (lower stories), south side, from William Street to Broad Street, looking west
- 40) Wall Street (upper stories), north side, from William Street to Nassau Street, looking west
- 41) Pine Street (lower stories), south side, from Nassau Street to William Street, looking east
- 42) Pine Street (upper stories), south side, from Nassau Street to William Street, looking east
- 43) William Street (upper stories), west side, from Pine Street to Liberty Street (One Chase Manhattan Plaza), looking northwest
- 44) One Chase Manhattan Plaza, "Four Trees" sculpture (Jean Dubuffet), looking north
- 45) One Chase Manhattan Plaza, sunken sculpture garden/fountain (Isamu Noguchi)
- 46) Liberty Street (lower stories), south side, from William Street to Nassau Street, looking west
- 47) Maiden Lane, south side, from William Street to Nassau Street (Federal Reserve Building), looking west
- 48) Liberty Street (merging with Maiden Lane) (lower stories), south side, from William Street to Pearl Street, looking east
- 49) Cast-iron façade at 90 Maiden Lane, looking southeast
- 50) William Street, east side, from Pine Street to Cedar Street, looking east
- 51) Cedar Street (upper stories), south side, from William Street to Pearl Street, looking east
- 52) Entrance to 70 Pine Street (Cities Service Building), looking north
- 53) William Street (lower stories), east side, from Pine Street to Wall Street, looking south
- 54) Wall Street (lower stories), north side, from William Street to Pearl Street, looking east
- 55) Wall Street (upper stories), north side, from William Street to Pearl Street, looking east
- 56) Wall Street, south side, from William Street to Hanover Street (55 Wall Street), looking east
- 57) Exchange Place (upper stories), south side, from William Street to Hanover Street (20 Exchange Place), looking east
- 58) Beaver Street, north side, from William Street to Hanover Street, looking northeast
- 59) Beaver Street, south side, from Wall Street to Hanover Street, looking southwest
- 60) Wall Street (lower stories), south side, from Pearl Street to Hanover Street, looking west
- 61) Hanover Street (lower stories), east side, from Wall Street to Exchange Place, looking south
- 62) Wall Street, north side, from Pearl Street to Water Street, looking east
- 63) Non-contributing: 22 and 24 Beaver Street (right to left), looking south
- 64) Non-contributing: 48, 52 and 54 Beaver Street (right to left), looking southeast

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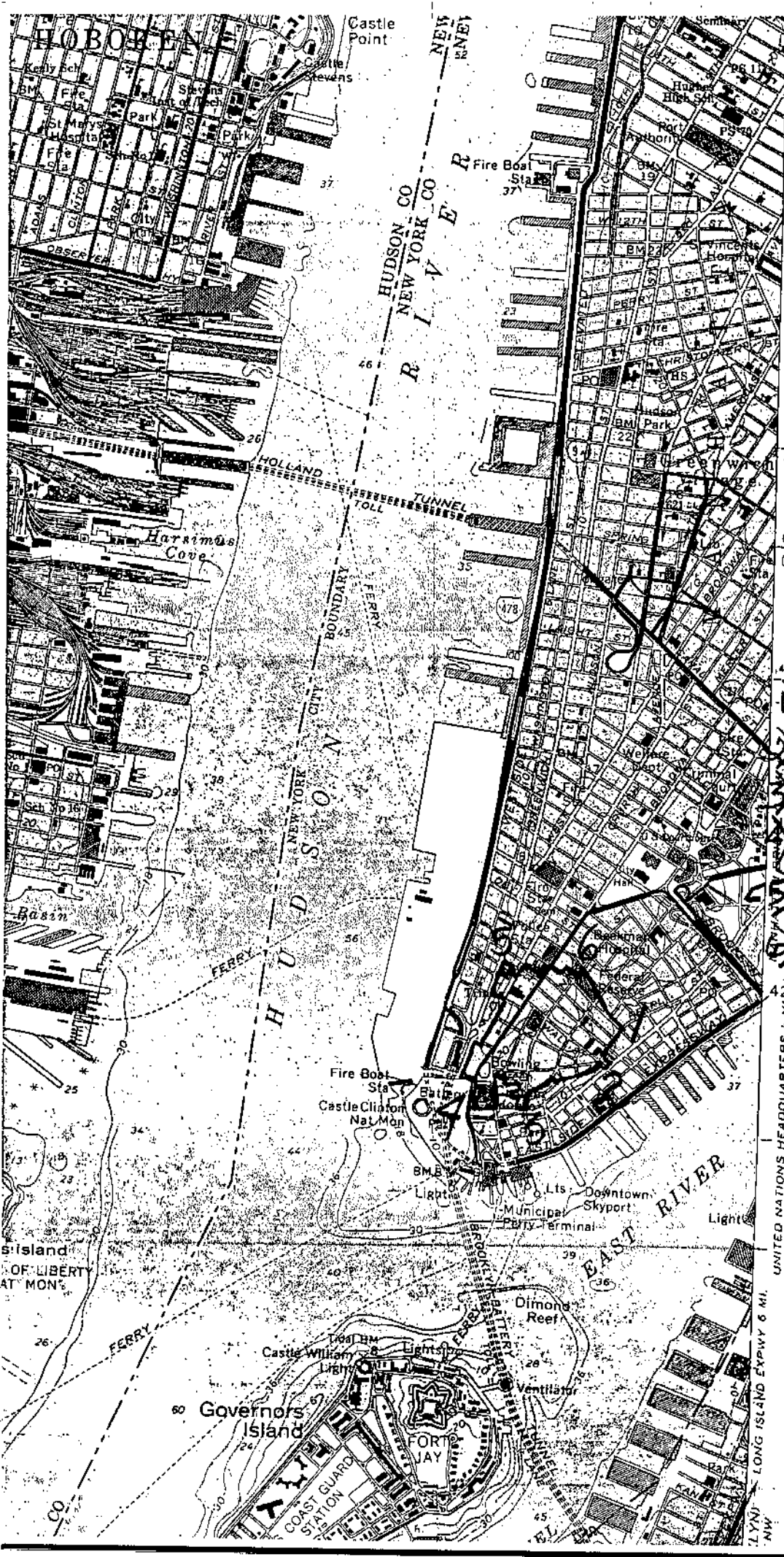
Wall Street Historic District

Name of Property

New York County, New York

County and State

- 65) Non-contributing: 80 Beaver Street (Beaver Street façade), looking southeast
- 66) Non-contributing: 80 Beaver Street (127 Pearl Street façade), looking northeast
- 67) Non-contributing: 40 Broad Street (center building – lower stories), looking north
- 68) Non-contributing: 40 Broad Street (center building – upper stories), looking north
- 69) Non-contributing: 55 Broad Street, looking south along Broad Street
- 70) Non-contributing: 60 Broad Street, looking north along Broad Street
- 71) Non-contributing: 76 Broad Street (entrance to 2 Broadway), looking west
- 72) Non-contributing: 45 Broadway (lower stories), looking south along Broadway
- 73) Non-contributing: 45 Broadway (upper stories), looking south along Broadway
- 74) Non-contributing: 47 Broadway, Broadway façade, looking west
- 75) Non-contributing: 49 Broadway, Broadway façade, looking west
- 76) Non-contributing: 52 Broadway (lower stories), southeast corner of Exchange Place and Broadway, looking southeast
- 77) Non-contributing: 52 Broadway (upper stories), southeast corner of Exchange Place and Broadway, looking southeast
- 78) Non-contributing: 55 Broadway (lower stories), looking southwest along Broadway
- 79) Non-contributing: 55 Broadway (upper stories), looking southwest along Broadway
- 80) Non-contributing: 5 Hanover Square, looking north across Hanover Square
- 81) Non-contributing: 10 Liberty Street (lower stories), southeast corner of William Street and Liberty Street, looking northeast
- 82) Non-contributing: 10 Liberty Street (upper stories), looking north along William Street
- 83) Non-contributing: 26 South William Street, looking east
- 84) Non-contributing: 25 and 23 Trinity Place (left to right – these are the rear facades of 49 and 47 Broadway), looking southeast
- 85) Non-contributing: 45 Wall Street (lower stories), southwest corner of Broadway and William Street, looking southwest
- 86) Non-contributing: 45 Wall Street (upper stories), southwest corner of Broadway and William Street, looking southwest
- 87) Non-contributing: 60 Wall Street (lower stories), looking east along Wall Street
- 88) Non-contributing: 60 Wall Street (upper stories), looking east along Wall Street



Wall Street
 Historic District
 New York County, NY

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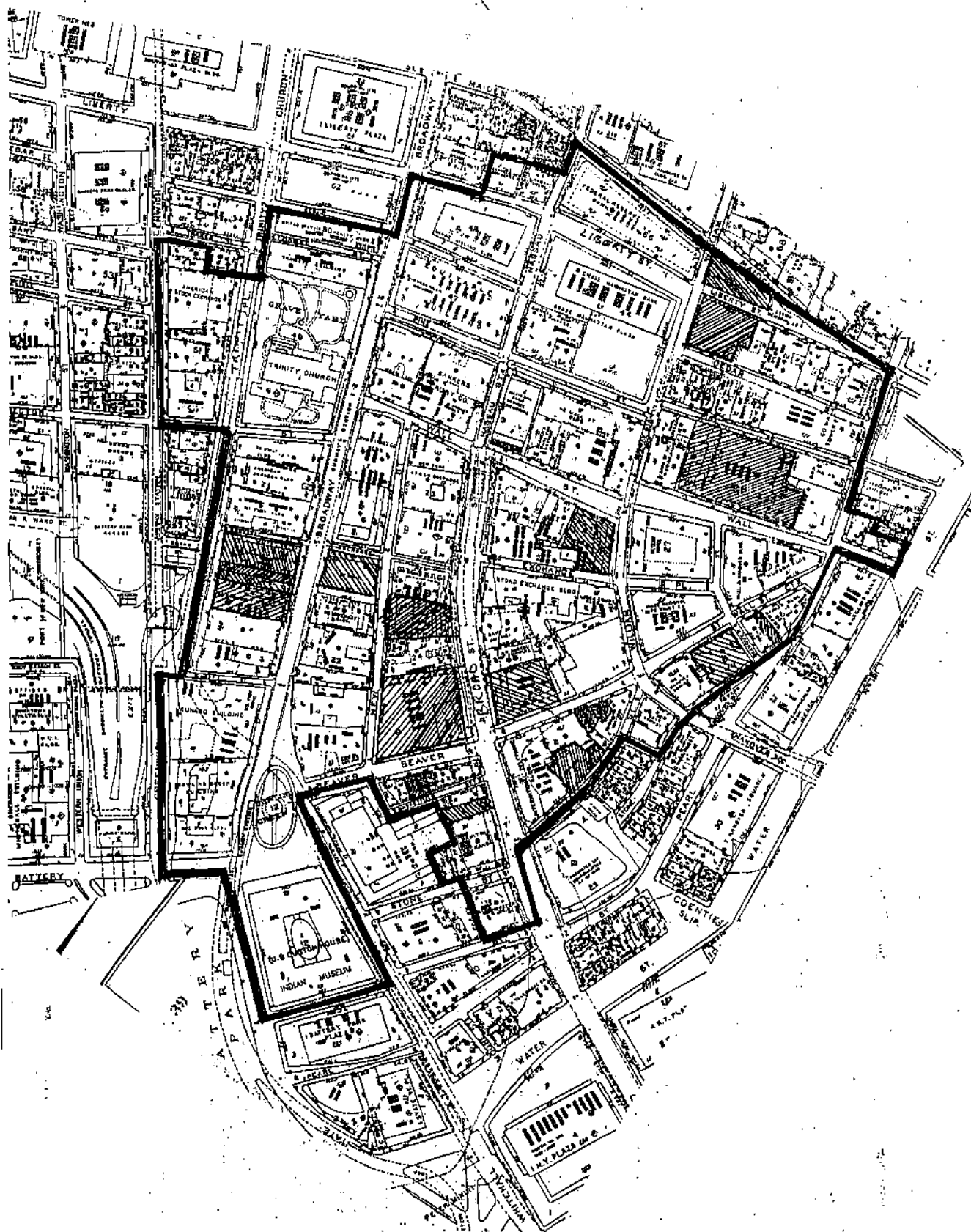
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**WALL STREET
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New York County, NY

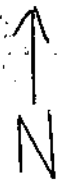
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District boundaries indicated by
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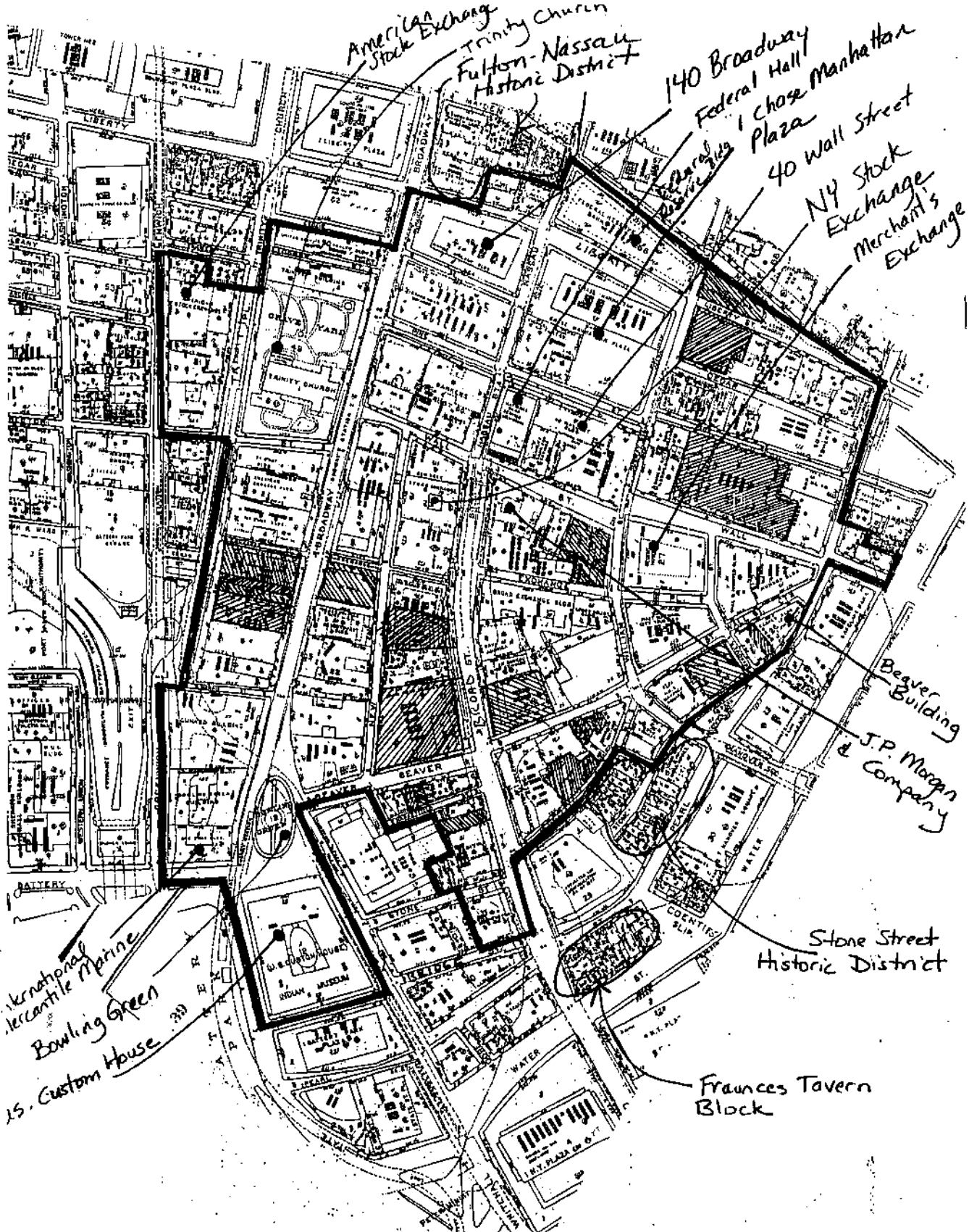
Non-contributing buildings
indicated by hatched lines

Source:

*Manhattan Land Book of the City of
New York, Plates 1 and 4*
First American Real Estate Solutions,
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Scale: 1/2" = approx. 100'



**WALL STREET
HISTORIC DISTRICT**
New York County, NY

**POINTS OF
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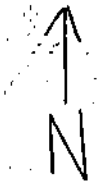
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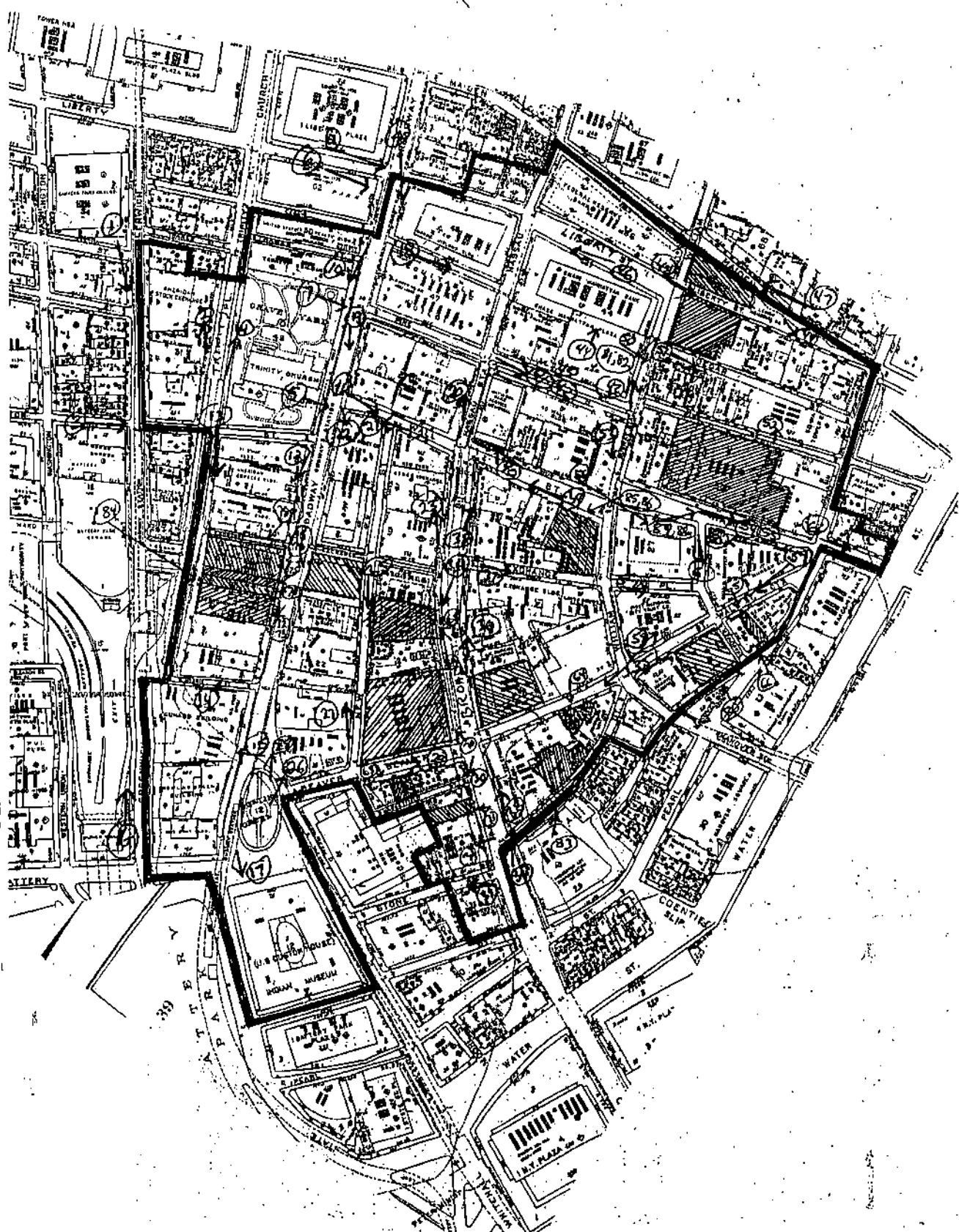
Non-contributing buildings indicated by hatched lines

Source:

Manhattan Land Book of the City of New York, Plates 1 and 4
First American Real Estate Solutions,
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Scale: 1/2" = approx. 100'



**WALL STREET
HISTORIC DISTRICT**
New York County, NY

KEY

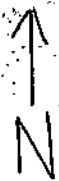
District boundaries indicated by
dark line

Non-contributing buildings
indicated by hatched lines.

Source:

*Manhattan Land Book of the City of
New York, Plates 1 and 4*

First American Real Estate Solutions,
2004-05



Scale: 1/8" = approx. 100'

Photo key

