

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 Fraunces Tavern

other names/site number Fraunces' Tavern; Fraunces's Tavern

2. Location

street & number 54 Pearl Street [] not for publication

city or town New York [] vicinity

state New York code NY county New York code 061 zip code 10004

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. Pierpont DSHP
Signature of certifying official/Title

1/15/08
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:

- [X] 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) _____

Signature of the Keeper

date of action

Signature

3/6/08

Fraunces Tavern
Name of Property

New York County, New York
County and State

5. Classification

Ownership of Property
(check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	TOTAL

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

1 (contributing bldg. within the Fraunces Tavern Block historic district – local level of significance)

6. Function or Use

Historic Functions

(enter categories from instructions)

Commerce/restaurant
Recreation and culture/museum
Social/meeting hall (headquarters)

Current Functions

(Enter categories from instructions)

Commerce/restaurant
Recreation and culture/museum
Social/meeting hall (headquarters)

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th & 20th Century Revivals/Colonial Revival

Materials

(Enter categories from instructions)

foundation Concrete. Stone.
walls Brick.
Marble (trim).
roof Wood Shingle and tar.
other Metal (parapet).

Narrative Description

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

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Fraunces Tavern
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Narrative Description

Note: When the word "original" is used in reference to features of the building it refers to features dating from the 1905-07 restoration. Eighteenth-century features are specifically noted as such.

Fraunces Tavern, historically known as Fraunces' Tavern (the apostrophe has been dropped) is located on the northeast corner of Pearl Street and Broad Street in the Lower Manhattan section of New York City. Built in 1719 and restored in 1907, the tavern is the earliest of the remaining eighteenth-century buildings still standing in Manhattan. The building is sited in a densely built up area with a mix of lowrise commercial buildings, dating primarily from the early decades of the nineteenth century, and the highrise commercial skyscrapers of New York's Financial District. Fraunces Tavern is located within the boundaries of the locally designated and National Register-listed Fraunces Tavern Block Historic District.¹ The building is also individually designated as a New York City Landmark. The district, which comprises the entire block on which Fraunces Tavern stands, is one of the few low-scale blocks extant in Lower Manhattan. Immediately to the east of Fraunces Tavern, at 58 Pearl Street is a late Federal style, five-story, commercial building erected in 1831. Farther east, 60 Pearl Street, is a Greek Revival style, brick commercial building dating from 1829-30; 62 Pearl Street is a Federal style brick building dating from 1827; 64 Pearl Street is an 1858, cast-iron-fronted commercial building; and 66 Pearl Street is a Greek Revival building from 1831. Immediately to the south of Fraunces Tavern is 101 Broad Street, an 1854 building that received a new, three-story, Colonial Revival style brick facade in 1940. Farther south, at 105 Broad Street is a five-story former tenement erected in 1882-83. To the north, on the north side of Pearl Street is the enormous early 1980s skyscraper known as 85 Broad Street. To the west, on the west side of Broad Street, are the small New York Clearing House Association Building at 100 Broad Street (1962), and the Art Deco style 78-86 Broad Street (1930). Although Fraunces Tavern retains important eighteenth century building fabric including surviving wall sections and many original floor timbers and joists, it retains nearly complete integrity to its 1907 restoration.

Exterior

Fraunces Tavern is a four-story brick building with marble trim, with street facades facing onto Pearl Street and Broad Street. Approximately 75% of the brick at the second and third floors of both elevations date from 1719. The building and the lot on which it is located are trapezoidal in shape, reflecting the fact that the streets of Lower Manhattan were not laid out on a grid, but, rather, are somewhat haphazard in their arrangement. The entrance front on Pearl Street is five bays wide and is clad in red brick laid in Flemish bond, with yellow brick quoins at either end. The facade has a low basement of yellow brick with four horizontal, rectangular openings, each with a marble sill and splayed brick lintel. The windows are protected by iron guards. The basement is capped by a cyma molding.

¹ The historic district was listed on the National Register in 1977 at the local level of significance. The current individual nomination for the tavern building presents recent research arguing for the building's significance at the national level and additional contexts.

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The main entrance to Fraunces Tavern is located in the center of the Pearl Street elevation. The entry ensemble has a projecting white marble portico with Roman Doric columns echoed by pilasters. The columns support a pulvinated frieze and denticulated cornice above which is an ornate wrought-iron railing with complex balusters and openwork corner posts topped by urns. The portico is reached by ascending four marble stairs which lead to the front door. The former single-leaf 1907 front door has been replaced by double doors. The entry is deeply recessed within the original paneled surround and is crowned by an original leaded, segmental-arch fanlight with an enframing ornamented with triglyph-like incising and oval rosettes. On the first story, to either side of the entrance, are two 12x12, double-hung, wood windows that replaced the 1905-07, 9x9 windows, in the late 1960s. The windows have splayed brick lintels and marble sills. A white marble beltcourse separates the first floor from the upper floors.

The second and third stories are each five bays wide and also have 12x12 window sash, splayed brick lintels, and marble sills. The facade is a mix of brickwork dating from 1719 and brick that dates from the 1905-07 restoration. The early eighteenth-century brick is generally located between the window openings, while the early twentieth-century brick is located between the stories. The third story is capped by a pressed-metal Doric cornice with triglyphs and recessed paneled metopes topped by a bead-and-reel molding and a dentil molding that supports the projecting cornice. Above the cornice rises the sloping, hipped roof clad in wood shingles and articulated by two shed dormers with twelve-light windows (replacing original 8x4 sash). A tall brick chimney rises above the roof at the far west end of the facade. The roof is crowned by a pressed-metal balustrade with posts topped by balls. This balustrade runs around the edge of the flat deck of the central portion of the building's roof. At the far east end of the Pearl Street elevation is a one-story red brick addition located in what was originally a light court. The addition is articulated by a single window.

The five-bay wide Broad Street facade is very similar in design to the Pearl Street frontage, with a low basement articulated by two horizontal rectangular windows, upper floors with multi-pane wood sash, a marble beltcourse between the first and second stories, a cornice, roof with two shed dormers, and balustrade railing that all echo those on the front facade. The main difference between the facades is that the Broad Street front is clad in small yellow bricks laid in English bond. As on the front elevation, the bricks between the windows on the second and third stories date from the early eighteenth century while those on the basement, first story, and between the second and third stories date from the early twentieth century restoration. The 1905-07 bricks were molded to the same dimensions as the earlier bricks. The windows on the Broad Street facade have red-brick splayed lintels and marble sills.

Besides the wrought-iron railing above the entrance portico, the facades are ornamented with several other wrought-iron details. On Broad Street, at the level of the third-story window lintels is a pair of ornate curving flagpole brackets dating from 1905-07. A third, somewhat less ornate, flagpole support, added at an unknown date, is located above the central window on Pearl Street. At the corner of Pearl and Broad Streets is a projecting tavern sign supported by four original curving wrought-iron braces, two on each facade. In addition, at the north end of the Broad Street facade, adjoining the northernmost first-story window, is a bronze plaque, the Tallmadge Memorial, designed by Albert Weinert and cast by the J. Williams Inc. Bronze Foundry, of New York City. The plaque reads:

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Tallmadge Memorial/Frederick Samuel Tallmadge/Erected 1719/Chamber of Commerce Founded Here in 1768/Washington Farewell to his Officers December 4th 1783/Centennial Celebration of Washington's Farewell 1883/Sons of the Revolution organized here December 4th 1883/Buildings purchased and restored by the Sons of the Revolution as a Memorial to Frederick S. Tallmadge 1905/Ceremony attending Restoration December 4th 1907.

Interior – Structural System

While the finishes and design of the interior date from the 1907 restoration, the early eighteenth-century framing system is intact between the first and second floors and the second and third floors.

First Floor

The entrance door on Pearl Street leads into a vestibule that retains its original appearance. This small trapezoidal space has a clay-tile floor, plaster walls with molded baseboards, and a plaster ceiling. The wood door leading from the vestibule to the hall is a single-leaf and hangs on double-swinging hinges manufactured by the Bommer Hinge Company of Brooklyn, N. Y. The door has a rectangular window ornamented with ornate leadwork with a central web pattern. Below this window are an upper horizontal panel and two vertical panels below. To the left of the horizontal panel is a bronze push panel. The door is flanked by ornate leaded sidelights, each set above two vertical wood panels. A leaded transom is located above. The north wall of the vestibule has two bronze panels – one with a bust of George Washington by C. Calverley after Houdon, dating from 1877, and the other, by Albert Weinert and cast by the Roman Bronze Works of New York, commemorates the 1907 dedication of the restored tavern. This plaque has two cornucopia and a shield with the date "1907" on the top and it reads:

This building was purchased and reconstructed by the Son of the Revolution in the State of New-York under the supervision of a Committee consisting of Robert Olyphant, Chairman. Charles R. Henderson, Arthur M. Hatch, Alexander R. Thompson, Henry A. Wilson, James M. Montgomery, Charles Isham[.] William H. Mersereau, Architect. Erected by Board of Managers.

The vestibule door leads to a trapezoidal hall. The hall has plaster walls with a chair rail at the height of about four feet. The room has a clay-tile floor and an acoustical tile ceiling, placed on the original plaster ceiling. The major feature of the hall is an original segmental arch that separates the space into an entrance hall and a stair hall. This is a deep, double arch supported by fluted Doric pilasters with bead moldings in the lowest level of their projecting cornices. The archway is ornamented with carved panels between the pilasters and in the soffit. Each side of the arch has a projecting keystone. To the left of the entrance to the hall is a wide opening with molded enframement, leading into what was originally known as the café. To the right is a wide opening with two steps leading down into the main dining room of the tavern (now known as the Tallmadge Room); the sides of the opening, flanking the stairs, are paneled. Past the arch, on the left, are original paneled double doors originally leading into the kitchen. To the right is a deep paneled entry with a molded enframement leading down two steps into the Tallmadge Room.

At the rear of the Hall is the main stair. The stair occupies a small area and has several flights. The first flight, extending to the south, has three stairs, leading to a landing. This short stair has no railing. On the south wall

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of the landing is a multi-paneled door leading to a closet. The stair turns left and ascends to the east up five steps. From there, a longer flight of seven steps ascends to the north to the second floor. The wall of the stair facing into the hall, beneath the second flight, is paneled. The outer face of each tread is ornamented with ornate volutes. The stair has plaster walls with baseboard and chair rail. The railing is ornate with a tapered and fluted wood newel post (probably mahogany). A mahogany stair rail curves and rises dramatically as it ascends, meeting a second newel post at the second-floor level. The railing rests on complex balusters, generally set in groups of three. A mahogany pendant hangs above the stair.

To the left of the hall is what was originally the café. This room has been extensively altered. A paneled counter and a cigar stand originally lined the north wall, while the south side of the room was set within a segmental arch. Today the room is dominated by a Colonial Revival style, three-arch arcade of unknown date, located on the site of the counter. The arcade is supported by fluted piers. The second and third arches incorporate a marble-topped counter. Behind the counter, on the east wall is an original bottle-glass window that once looked out onto the light court at the east end of the lot. Behind the counter, facing onto Pearl Street, are two windows set within deep, paneled frames. In the center of the south wall is a fireplace and mantel that is probably original (no ca. 1907 images of this side of the room have been located). The mantel has a crossetted frame, pulvinated frieze, and denticulated cornice. It has an ironspot brick fireback and red brick surround. At the southeast corner of the room, a women's toilet has been constructed.

The main tavern room, now the Tallmadge Room is located to the right of the Hall. This historic room is largely intact and is among the finest Colonial Revival spaces in the building. As noted, the tavern is entered down two steps through two entrances, a wide entrance near the front door, and a narrower entrance closer to the stairs. The trapezoidal space has a clay-tile floor, paneled oak walls, and an oak denticulated cornice. The wall panels are in three different sizes, with the largest panel at the top, a small horizontal panel in the center, and a base panel. On the east wall, between the two entrances is an original built-in oak buffet with curved sides. In the center of the bottom section of the buffet is a storage unit with a pair of doors ornamented with wreaths and ribbon garlands. Above this is a long silverware drawer. To either side of the storage units are four smaller drawers. Above the serving area of the buffet is a centrally-placed beveled mirror capped by a swan's-neck pediment. The mirror is flanked by convex, leaded-glass cabinets. The cabinets are supported on brackets and capped by a bead molding. A large projecting fireplace and mantel are located on the south wall of the room. The firebox has a wide, ironspot, Roman brick surround with a splayed brick lintel. The firebox is cast-iron and has a seasonal covering; the firebox was manufactured by Walter J. Buzzini, Inc., New York City. The oak mantel is crossetted and ornamented at either end by panels with seven vertical flutes. It has a projecting mantel shelf. The overmantel has a rectangular panel with crossetted corners. To the left of the fireplace, a door has been cut into the wall to connect the original tavern with an addition in 101 Broad Street, now used as a large dining room.²

² No. 101 Broad Street was previously listed as a contributing building of the Fraunces Tavern Block Historic District; it is not included in the boundaries of current nomination which is for No. 54 Pearl Street only.

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Second Floor

At the second floor, the stair opens into a small hall with rooms to the north, east, and west, and another flight of stairs to the south. The door to the north of the second-story hall leads into another hall-like space, originally known as the "waiting room." From the stair hall, the door to the west leads into the Long Room, while the door to the east leads into what was originally apparently a caretaker's bedroom, but is now a visitors' orientation center. All of the doors have moldings. Although the plan of the second story is largely original, the spaces were redesigned in 1969. The Long Room was redesigned to resemble a Colonial-era tavern with paneled woodwork, wide floors, bar, china cupboards, large and small mantels with Delft tiles, etc. To the east of the former waiting room the original office of the secretary of the Sons of the Revolution was transformed into an eighteenth-century-inspired private dining rooms, known as the Clinton Room, with paneled wainscot, a wood mantel, and hand-painted eighteenth-century French wallpaper. The stair leading to the third floor has a single step, ascending to the south, leading to a landing with a paneled closet door. Five stairs then ascend to the east rest at a landing, leading to a flight of nine stairs and another landing, and a final two stairs that reach the third story. The stair railing, newel posts, and pendant and are the same as that described previously. This portion of the stair has a paneled wood ceiling.

Third Floor

The stair leading from the second story opens onto a small hall with wood floor and a railing along the line of the stair. There is a paneled closet door on the south wall of this hall. On the west wall of the hall a wide, deep, paneled opening with enframement leads into the Museum created as part of the 1905-07 restoration of Fraunces Tavern. The Museum retains its original features. The trapezoidal Museum room has plaster walls and baseboards and a denticulated cornice. The room is dominated by two mantels – a large mantel on the south wall and a mantel in the northwest corner. Like the fireplace in the first-story tavern room, the main mantel in the Museum has an opening surrounded by ironspot, Roman bricks and is capped by a splayed brick lintel. The mantelpiece is supported by pairs of fluted Roman Doric columns that support an entablature with a wide frieze with recessed panels above the columns and in the center. The mantelpiece is capped by a deep shelf. The corner fireplace also has an ironspot brick surround and splayed lintel. Its mantelpiece is supported by single fluted Roman Doric columns above which is an entablature with a frieze embellished with three panels, each with reverse-curved corners. To either side of the central panel, the frieze is ornamented with two sets of four vertical incised lines. Original display cases supplied by Tiffany & Co. line the west wall between the windows, while additional original display cases are located in the center of the room. A door has been cut into the south wall, to the left of the fireplace, connecting this room with additional exhibition space in 101 Broad Street. The remainder of the third story is utilitarian spaces, created from former toilets. The stair to the third floor extends up five steps to the east, reaching a landing, and then continuing to a flight of eleven steps that curves near the top.

Fourth Floor

The fourth floor is largely comprised of a single room variously referred to as the Meeting Room, Banquet Hall, and the Zabriskie Gallery. This room retains its original 1905-07 character. The room has a high paneled oak wainscot with a coved plaster wall above. The main feature of the room is a five-part panel in the ceiling with a plaster frame ornamented with a classical leaf molding. The three central panels form a deeply recessed stained-

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glass skylight, with each section ornamented with a patera. The room is otherwise lit by a small window on the north wall and a pair of small windows on the west wall that are located within deep rectilinear niches. Built-in oak benches line the west wall flanking the niches. Five paneled oak doors line the north wall of this room. The southernmost door leads to a closet, the next door north to the hall, and the remaining three doors into what were originally a vestibule and a coat check room; now used as a library. Above the fourth story is an unfinished attic space with steel beams dating from the 1905-07.

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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.

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

- ☐ recorded by Historic American Engineering Record

Areas of Significance:

(Enter categories from instructions)

Other: Historic Preservation

Architecture

Social History

Education

Period of Significance:

1719-1907

Significant Dates:

1719

1783

1904

Significant Person:

n/a

Cultural Affiliation:

n/a

Architect/Builder:

Mersereau, William (restoration architect)

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State agency

☐ Federal Agency

☐ Local Government

☐ University

☒ Other repository: NYC Landmarks

Preservation Commission.

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Narrative Statement of Significance

Summary

Built in 1719, Fraunces Tavern at 54 Pearl Street is Manhattan's oldest surviving building that has remained a "landmark" in the collective memory of the public throughout the last two centuries and continues its long-standing use as a public house. Acquired by the Sons of the Revolution of the State of New York in 1904 and carefully restored by architect William H. Mersereau in 1907, the building retains much of its early eighteenth century brickwork and structural framing. Representing a nearly 300-year-long continuum of history, it meets Criterion A in the area of social history for its association as the traditional meeting place of several events significant in both the nation's and city's past. While the tavern has long been recognized as historically important for its association with our nation's founding years, it has also gained significance under Criterion C in the areas of historic preservation and architecture as a pioneering example of an early restoration project that used the most sophisticated techniques then available including archival research, examination of the extant fabric, and the study of contemporaneous buildings. It belongs to a group of nationally significant properties that were preserved as part of a wave of interest, during the nineteenth and early twentieth centuries, in America's colonial and particularly Revolutionary War heritage. The Colonial Revival building tangibly represents the ideals of the American preservation movement of the early twentieth century. The history of the restoration of the tavern is closely related to the development of men's and women's patriotic organizations and their efforts to save and commemorate important sites, especially those relating to George Washington. The building and its collections enshrine the heroic period of the American Revolution and express national pride. Within this context Fraunces Tavern is additionally significant in the areas of social history and education as an effort to promote patriotism and educate citizens on our nation's formative years. (While the archaeological potential along the perimeter of the property is unknown future investigations may be worthy of study.) The period of significance spans from 1719, the initial date of construction, up to the restoration in 1907.

54 Pearl Street, Manhattan's oldest building, has witnessed and been a part of much of New York City's history for nearly 300 years. Over the centuries, the city grew up around the structure, from a town of 7,000 in 1720 to a thriving, international metropolis of over 8 million today. The building represented the commercial, multi-cultural nature of the port during the first half of the 18th century when it was constructed by a French Huguenot merchant as a home in 1719 and then became offices of an importing company. As a tavern during the Revolution, it was a center of Patriot activity and the site of Washington's farewell to his officers [December 4, 1783]. While New Yorkers rebuilt their city after the war in preparation to become the nation's first capital, 54 Pearl Street served as offices of the Departments of Foreign Affairs, Treasury, and War. The building was a hotel and boarding house through much of the 19th century, one of countless such establishments that accommodated newcomers and visitors to the ever expanding city. In the 20th century, as interest in American history grew, 54 Pearl Street experienced a revival. Saved from the wrecking ball, the building was restored by the Sons of the Revolution in the State of New York, Inc. Today it is a museum dedicated to the Revolutionary War history of which it was so much a part, and a restaurant

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which serves locals and travelers much as the tavern did over 200 years ago.³

Long before Fraunces Tavern became a museum celebrating the American Revolution, the founding fathers, and patriotic values, it had been recognized as an important landmark beginning with the July 4, 1804 Society of the Cincinnati dinner with Alexander Hamilton and Aaron Burr in attendance and the Sons of the Revolution's dinner held on the centennial of Washington's farewell. An historic photograph from the late nineteenth century shows painted signs on the building proudly heralding its historic name and noted it as, "The Oldest Land Mark in the City." Changes were made to the building during the nineteenth century including repairs made following three different fires. Despite these changes the building had long been considered an early landmark in the eyes of the public.

In 1900, when rumors appeared that the site and its surroundings would be sold to a skyscraper developer, preservation groups, led by the women's auxiliary of the American Scenic and Historic Preservation Society, assisted by the City of New York, became actively involved in trying to preserve the tavern as a Revolutionary War relic that could be used as a memorial and a valuable educational tool for teaching American values. The efforts succeeded in 1904 when the Sons of the Revolution stepped in and purchased the building where they had been founded on 4 December 1883. By the time the building was acquired by the Sons of the Revolution it was altered from its eighteenth century appearance and deteriorated but its importance in the history of the city and the nation was not forgotten. The Sons undertook its restoration and, in 1905, hired William H. Mersereau, an architect from an old Huguenot family in Staten Island. Mersereau wrote that, "...the building will be, when completed, more nearly as Washington saw it than it has been at any time during the last century."⁴ The Sons restored the building as its headquarters, a museum of Revolutionary War history, and an active restaurant, opening the monument to the public on December 4, 1907, the 124th anniversary of Washington's farewell address to his officers.

*History of Fraunces Tavern*⁵

The building now known as Fraunces Tavern traces its history back to 1719 when it is thought that Stephen Delancey built a house on the corner of what are now Pearl and Broad Streets. Stephen Delancey was the son-in-law of Stephanus Van Cortlandt who owned a large plot of land in the area and had deeded the corner site to Delancey, a French Huguenot merchant who had arrived in New York in 1686. The corner house is generally thought to date from 1719 because in that year Delancey petitioned the city's Common Council for a small piece of land on the corner in order to regularize the shape of his lot so that he could build a house. It is not known if the Delancey family ever lived in the building or whether it was immediately leased as an income-producing

³ Nadezhda Williams, *54 Pearl Street: If these Walls Could Talk* (New York: Fraunces Tavern Museum, 2006), 1.

⁴ William H. Mersereau, "How Fraunces's Tavern Was Restored," *New York Times*, 17 March 1907, sec. 3, 11.

⁵ This history is based on New York City Landmarks Preservation Commission, *Fraunces Tavern Block Historic District Designation Report* (New York: Landmarks Preservation Commission, 1978), 11-13; Henry Russell Drowne, *A Sketch of Fraunces Tavern and Those Connected with its History* (New York: Fraunces Tavern, 1919); Kym Rice, *A Documentary History of Fraunces Tavern: The 18th Century* (unpublished report, New York: Fraunces Tavern Museum, 1985); Nadezhda Williams, *54 Pearl Street: If These Walls Could Talk* (New York: Fraunces Tavern Museum, 2006).

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property. It is known that the property was leased by 1736 and, like most buildings at the time, was probably used for both residential and commercial purposes. In 1762, the property was sold at auction to Samuel Fraunces (c. 1722-1795). Born in the West Indies, Fraunces came to New York in 1755 and established an inn on Broadway. In the former Delancey property, Fraunces opened the Queen's Head Tavern, named for Queen Charlotte, the wife of George III. In 1765, Fraunces leased the tavern, but in 1770, he reclaimed management. In 1775, Fraunces tried unsuccessfully to sell the tavern, advertising it as "three stories high, with a tile and lead roof, has fourteen fireplaces, a most excellent large kitchen, fine dry cellars, with good convenient office, sufficient for a large family, the business above mentioned, a merchant, or any other trader, is a corner house, very open and airy, and in the most compleat repair, near to the ferry."⁶

During the period when the tavern was run by Fraunces, as well as during the period when it was leased to others, it hosted many important meetings and events. In 1768, the New York Chamber of Commerce was founded in the Long Room on the second floor. Clubs and fraternal organizations generally met in taverns during this period and records show that meetings were held here by the New York Society Library, the Social Club, the Friendly Sons of St. Patrick in the City of New York (founded at Fraunces Tavern in 1784), the Knights of the Order of Corsica, and the Saint Andrew's Society.⁷ The tavern was located close to City Hall (then at Wall and Nassau Streets) and was, therefore convenient for meals. In August 1774, for example, during the First Continental Congress, the New York delegation hosted the Massachusetts delegation at the tavern. John Adams wrote that this was "the most splendid dinner I ever saw."⁸ The delegation stopped at Fraunces Tavern again a year later. In May and June 1776, the New York Provincial Congress regularly dined at the tavern, as did George Washington (a receipt is extant for a dinner on 1 May 1776). After the Revolutionary War, Fraunces changed the name of the tavern from Queen's Head to Fraunces Tavern. On 25 November 1783, New York Governor George Clinton gave a public dinner at the tavern in celebration of the evacuation of New York by the British. A few days later, on 4 December 1783, Washington gave his famous farewell address to his officers in the Long Room. Among the officers present was Colonel Benjamin Tallmadge, whose grandson would play a major role in the preservation of the building. Colonel Tallmadge wrote of the emotional farewell dinner.

His [Washington's] emotions were too strong to be concealed which seemed to be reciprocated by every officer present. After partaking of a slight refreshment in almost breathless silence the Genl. filled his glass with wine and turning to the officers said 'With a heart full of love and gratitude I now take leave of you. I most devoutly wish that your latter days may be as prosperous & happy as your former ones have been glorious & honorable' . . . Genl. Knox being nearest to him turned to the Commr. in Chf. who suffused in tears was incapable of utterance but grasped his hand when they embraced each other in silence. In the same affectionate manner every officer in the room marched up kissed and parted with his general in chief. Such a scene of sorrow and weeping I had never before witnessed and fondly hope I may never be called to witness again.⁹

⁶ *New York Mercury*, 27 February 1775 and 17 April 1775; quoted in I. N. Phelps Stokes, *The Iconography of Manhattan Island* vol 4 (New York: Robert H. Dodd, 1922), 875.

⁷ 54 Pearl Street, 4.

⁸ 54 Pearl Street, 5.

⁹ Williams, p. 7.

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Fraunces finally sold the tavern in 1785. This coincides with New York's brief period as capital of the new United States under the Articles of Confederation. The first floor of Fraunces Tavern became the offices of the Department of War, with the Department of Foreign Affairs (headed by John Jay) on the second floor, and the Treasury Department on the third floor. The treasury dealt with the issues of back pay for soldiers, repayment of state loans, and the repayment of expenses incurred by officers. The Department of Foreign Affairs oversaw commercial treaties, strove to enforce the Treaty of Paris, tried to free American sailors in captivity in Algeria, and attempted to negotiate the United States – Florida boundary with Spain.

In 1788, the building was returned to use as a tavern. The tavern was purchased by Thomas Gardner in 1801 and the Gardner family retained ownership until 1904 when the building was sold to the Sons of the Revolution. The Gardners continued to run a tavern on the site, known for much of its history as Fraunce's Tavern. In addition, the upper floors were used as a hotel and later as a rooming house. However, during the over one hundred years of Gardner ownership, the building underwent alterations, several resulting from fires in 1832, 1837, and 1852.¹⁰ Upper floors were each divided into 13 bedrooms and 1 toilet to accommodate boarders. Changes included the removal of the roof and the addition of two upper floors, and the replacement of the entire first floor with a new plate glass and cast-iron storefront in 1890. At the time of acquisition in 1904, the building retained its eighteenth century footprint, masonry walls at the second and third floors, and floor timbers and joists on floors two, three, and four.

The significance of the site in the history of the Revolutionary War was not forgotten during the nineteenth century and first years of the twentieth century. The historic name, albeit often misspelled, was retained and signs on the facade also read "The Oldest Land Mark in the City." In 1804, the Society of Cincinnati (the earliest patriotic organization established by Revolutionary War officers), held a dinner in the tavern, attended by both Alexander Hamilton and Aaron Burr (only one week before their famous duel). During the 1890 alteration, when the first story was lowered to the level of the adjoining sidewalk, original first-floor timbers were removed and were cut up and sold as patriotic souvenirs. A table made from the deteriorated underpinning of the building was owned by the Sons of the Revolution. In 1883, on the hundredth anniversary of Washington's address, a group of men, all descendants of Revolutionary War soldiers, met in the much altered Long Room and established the Sons of the Revolution. An attempt by this new group to purchase the tavern at that time failed.

Early History of the Preservation Movement in the U.S.

The early history of historic preservation in America focused on saving buildings where great men had lived or great events had taken place. One of the early examples of the preservation movement occurred in 1813 with

¹⁰ A small fire which started in the coal bin in the cellar was reported in March 1906, just before the Sons of the Revolution actually gained access to the building that they had purchased two years earlier. A *New York Times* article noted that George and Martha Washington, two kittens that the tavern proprietor owned, died in the fire, "Fire in Franuces's Tavern, *New York Times* 9 March 1906, 2.

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the fight to save the Philadelphia State House (now known as Independence Hall) from demolition. A group of Philadelphia citizens argued against the destruction of the building noting that the hall had witnessed the birth of "the only free Republic the world has seen."¹¹ In his pioneering history of historic preservation in America, Charles B. Hosmer, Jr., cites the veneration that Americans had for George Washington as significant in the efforts to save buildings related to his life. No other colonial American comes close to Washington in personifying the symbol of patriotism and sites connected with him and his life were highly esteemed for their associative value. One of the earliest preservation projects in America related to Washington was the 1850 purchase by the State of New York of the Hasbrouck House (NHL) in Newburgh, New York, which had served as Washington's field headquarters during the last two years of the Revolution and was in danger of being demolished. The Hasbrouck House became the nation's first publicly operated historic site. In 1858 the Mount Vernon Ladies Association, established by Ann Pamela Cunningham, acquired Washington's Virginia home for future generations and served as an influential model for other preservation groups. In 1873, for example, a group of men who formed the Washington Association of New Jersey acquired at auction the Henry A. Ford House, another house used by Washington as his headquarters, in Morristown, New Jersey in order to preserve the site, furnish it with period objects, and open it to the public (this is now part of the Morristown National Historical Park).¹² "Not every building connected with Washington was so fortunate. The home that he had occupied on Cherry Street in New York City while he was President was dismantled in 1856 to make way for the newly widened Bowery."¹³

While many of the preservation efforts in the nineteenth century concerned sites and objects related to the Revolutionary War and the founding fathers, the motives for preserving were complex. "Not only were we as a people using historic shrines to assert our legitimacy in an international community of venerable nations, but also, as individuals and groups, we looked to associative history for reassurance By the turn of the century, too, another phenomenon gave fresh impetus to preservation. A new wave of immigrants, particularly Eastern and Southern Europeans, was seen as a threat by a middle class only recently established, a middle class calmed its own anxieties by a veneration of the past."¹⁴

The historic preservation movement moved into its urban phase in 1876 with the rescue of the Old South Meeting House in Boston. Saving historic sites in heavily developed and fast changing urban areas offers a challenge especially when properties are located on valuable land ripe for development. Another example of an early historic preservation project in an urban setting was the Paul Revere House in Boston, the oldest surviving wood frame house in the city. About the same time the Sons of the Revolution saved Fraunces Tavern from destruction, the Paul Revere House was being saved. Although associatively significant as the home of a Revolutionary patriot, Hosmer points out that the restoration architect, Joseph Everett Chandler, "...removed

¹¹ Charles B. Hosmer, Jr., *Presence of the Past: A History of the Preservation Movement in the United States Before Williamsburg* (New York: G.P. Putnam's Sons, 1965), 30.

¹² Hosmer, 41; for Mt. Vernon, see 41-62; for Washington's Headquarters in Newburg, see 35-37; for Washington's Headquarters, Morristown, see 79-81.

¹³ Hosmer, 37.

¹⁴ William H. Murtagh, *Keeping Time: The History and Theory of Preservation in America* (Pittstown, NJ: The Main Street Press, 1988) 30.

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most later additions and went back to its 1680 exterior appearance, it was treated as an architectural monument to such an extent that Paul Revere....would not recognize it as the house in which he long lived.”¹⁵

In New York City, the patriotic organizations became active in historic preservation in the 1890s. “Early efforts to preserve monuments of the colonial and Federal eras in New York City began in the last quarter of the nineteenth century, in opposition to what Walt Whitman described as the ‘pull-down-and-build-over-again-spirit.’”¹⁶ One of the early preservation “saves” in New York City is the Alexander Hamilton House (Hamilton Grange National Memorial; NHL) built in 1801 as Hamilton’s country house. In 1889, when development threatened its survival, it was given to Saint Luke’s Church and moved to another site. It was purchased by the American Scenic and Historic Preservation Society in 1924 and opened to the public nine years later, and donated to the U.S. Department of the Interior in 1962. Other early projects in New York City were the Morris-Jumel Mansion and Dyckman House in upper Manhattan and the Bartow-Pell and Van Cortlandt mansions in the Bronx. The Morris-Jumel Mansion (1765; remodeled c. 1810) (NHL) was built as a summer villa by the British military officer Roger Morris and his American-born wife, Mary Philipse Morris. Historically the house is famed for having served as Washington’s headquarters for more than a month in 1776. The house was purchased by New York City in 1903 and converted into a museum; operations were handed over to a women’s group known as the Washington Headquarters Association. The Dyckman House (NHL) (c. 1785; restoration, Alexander M. Welch, 1915-16) is the only farmhouse in the Dutch Colonial style surviving in Manhattan. In 1915 when the house was threatened by demolition, two Dyckman sisters initiated a restoration project (under the architectural direction of the husband of one of the women) and presented the house to the city. The Bartow-Pell Mansion (NHL) (1836-42) was the country house of Robert Bartow. The house was purchased by the city in 1888, and after several years of neglect, restoration was undertaken in 1914 by the International Garden Club under the direction of the architecture of Delano & Aldrich. The Frederick Van Cortlandt House (NHL) (1748-49) is a Georgian manor house which was saved thanks to the creation of Van Cortlandt Park, and has been maintained since 1896 by the Society of Colonial Dames.

The Preservation of Fraunces Tavern

Efforts were made as early as 1883 to preserve Fraunces Tavern and put the building to a more respectable use than the somewhat seedy rooming house and bar that it had become. The Sons of the Revolution’s attempt to buy the building at this early date failed and a committee’s efforts, beginning in 1888, to search for a means of acquiring the building also came to naught. Ultimately, however, it was the Sons of the Revolution which did purchase and restore the tavern, but this did not occur until 1904-07. The Sons was one of several important hereditary patriotic organizations, with membership dependant upon genealogy, established in the final decades of the nineteenth century. Prior to the establishment of the Sons of the Revolution in 1883, there was only one Revolutionary War patriotic organization in the country – the Society of Cincinnati, established by George Washington and his officers in 1783. This Society had been established shortly after the end of the war, but membership was small since it was limited to only one descendant of an officer who fought in the war. Thus, in 1876, when John Austin Stevens could not to go to the Centennial Exposition in Philadelphia as a member of a

¹⁵ Hosmer, 13.

¹⁶ Kenneth T. Jackson, ed., *The Encyclopedia of New York City* (New Haven: Yale University, 1995) 146.

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Revolutionary War descendant's organization, because his half-brother was already a member of the Society of Cincinnati, he suggested the establishment of another organization, which eventually became the Sons of the Revolution. Indeed, it was the Centennial celebration that led to an interest in America's colonial and Revolutionary history and heritage, resulting in the increasing use of Colonial motifs in architecture and design, in what came to be called the Colonial Revival.

It was John Stevens, at the 1883 founding of the Society, who first proposed the preservation of Fraunces Tavern. This occurred at the founding banquet, held in the Long Room of Fraunces Tavern, on the occasion of the one hundredth anniversary of Washington's farewell address. As founded, membership in the Sons of the Revolution was open to "Any male person above the age of twenty one years, of good character, and a descendant of one who, as a military, naval, or marine officer, soldier, sailor, or marine, in actual service, under the authority of any of the thirteen Colonies or States or of the Continental Congress, and remaining always loyal to such authority, or a descendant of one who signed the Declaration of Independence, or of one who, as a member of the Continental Congress or of the Congress of any of the Colonies or States, or as an official appointed by or under the authority of any such legislature bodies, actually assisted in the establishment of American Independence by service rendered during the War of the Revolution, becoming thereby liable to conviction of treason against the Government of Great Britain, but remaining always loyal to the authority of the Colonies or States." Thus, membership was open to the descendants of soldiers who fought for independence in the Revolutionary War, battles, signers of the Declaration of Independence, or those who would have been at risk if captured by the British.

The founding of the Sons of the Revolution was followed by the organization of other patriotic organizations where membership was based on genealogy. Each hereditary patriotic organization had specific criteria for membership; thus, as their popularity increased and as more people wanted to join, splinter groups were established with either looser or stricter membership requirements. In 1889, for example, the Sons of the American Revolution (SAR) was established, with a broader membership base than the original Sons, since it was open to anyone who "rendered material aid to the cause of the Revolution."¹⁷ As their names make clear, membership in both of these organizations was exclusively male. In response, women established separate groups. As the website of the Daughters of the American Revolution (DAR) notes, "Women felt the desire to express their patriotic feelings and were frustrated by their exclusion from men's organizations formed to perpetuate the memory of ancestors who fought to make this country free and independent. As a result, a group of pioneering women in the nation's capital formed their own organization."¹⁸ This organization was the DAR, founded in 1890. The same year also saw the establishment of both The Colonial Dames of America (CDA) and the National Society of Colonial Dames (NSCD). Four years later, the National Society Daughters of Founders and Patriots of America (NSDFPA) was formed by a few DAR members who felt that the older organization was not exclusive enough. Each of these groups has slightly different membership requirements.

¹⁷ The organization's official history notes that it was an outgrowth of the Sons of Revolutionary Sires, established in San Francisco in 1876; www.sar.org/about/begin.html (31 August 2007).

¹⁸ Daughters of the American Revolution web site, www.dar.org/natsociety/history.cfm (31 August 2007).

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In addition to Revolutionary War groups, other hereditary patriotic organizations were established during this period, such as the General Society of Mayflower Descendants (1897).

These organizations sought to keep alive the memory of the Revolutionary War. They were all social organizations for their members, but, more significantly, were established to further historical interest and knowledge of the Revolutionary and pre-Revolutionary period, to educate Americans about the Revolutionary War and the ideals upon which the country was founded, and, in general, increase patriotic fervor. All of these organizations were founded at a time when mass immigration, largely from eastern and southern Europe, was changing the character of America. The patriotic organizations were intent on communicating American values to the nation's new residents, especially to immigrant children. As part of their educational mission, these groups held pageants, published books, sponsored lectures, and, most significantly, sought to preserve sites of historical importance and open them to the public. The members of these patriotic organizations held the belief that people would be inspired by visiting the sites where patriots had lived or where important events had occurred. "For we declare," exclaimed Melusina Fay Peirce, one of the earliest supporters of preserving Fraunces Tavern, "that within the Memorial Room of this building every United States citizen might reverently stand, and as he looked around upon the silent portraits of the Hero-Founders who, as living men, once stood there before him, in the spirit and in the parting words of the greatest of them [George Washington], he might proudly echo for himself also – "the name of AMERICAN!"¹⁹ New York Governor, Benjamin Odell, was even more specific about the value of Fraunces Tavern as a tool for teaching patriotism and citizenship when he spoke in the Long Room in 1902:

Sculptors may make statues, but a room like this, which has been the scene of a great Revolutionary episode and is instinct with the personality of the great leaders in that struggle, brings us into closer touch with these than any sculpted bust or storied urn. . . . The liberty we give to those whom we invite to our shores is useless unless coupled with the earnest endeavor on our part to make them better citizens and happier individuals. If we lose sight of the ideals of Washington and the early patriots, it would have been better had this republic never been born. We must work for the perpetuation of those ideals. . . . Let us perpetuate these things and teach our children good citizenship, with faith and hope in the future of our land.²⁰

Not only was Fraunces Tavern recognized as a historic symbol of patriotic fervor but the restoration architect William Mersereau valued the structure for its intrinsic aesthetic quality as a remnant of Colonial era architecture. By the close of the nineteenth century the historic preservation movement began to gain perspective for a general assessment of historic buildings as worthwhile objects in their own right.

Mersereau's work was respectful of the original building fabric and very observant of cues to help guide the restoration of this Colonial-era tavern. In addition to carefully examining the extant fabric he also conducted

¹⁹ Melusina Fay Peirce, *The Landmark of Fraunces Tavern: A Retrospect* (1901), 39. The final quote is from Washington's farewell address to his officers.

²⁰ "Tavern to be Saved," *New York Tribune* 5 December 1902, 7.

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archival research and studied contemporaneous buildings. Mersereau's designed preserved virtually all of the building's surviving eighteenth century fabric, replaced missing elements with carefully reproduced materials, and interpreted lost architectural features with thoughtful and well-informed features in the Colonial Revival fashion. Mersereau's work at Fraunces Tavern meets the definition of "restoration" as defined several decades later by the Secretary of the Interior.²¹

It was women's organizations that were initially in the forefront of the efforts to preserve Fraunces Tavern. In December 1899 a Fraunces Tavern Committee of New York City's Mary Washington Chapter of the DAR wrote a letter to the officers of the Sons of the Revolution soliciting their assistance in saving the building – "the Mary Washington Colonial Chapter of this City, D. A. R., is very ardently interested in, and committed to, the rescue from its present neglect and degradation of the venerable Fraunces Tavern whose 'Long Room' witnessed the solemn closing scene of the American Revolution."²² This letter was written as a result of rumors that the tavern was about to be sold to a skyscraper developer. At this time, the board of the Sons of the Revolution declined the invitation to assist in the preservation of the tavern building.²³

Early in 1900, the DAR turned to another group for assistance – the American Scenic and Historic Preservation Society (ASHPS; originally the group was known as the Society for the Preservation of Scenic and Historic Places and Objects). The ASHPS was an all-male preservation group, established in 1895 by Andrew H. Green. Although not strictly a patriotic organization, part of its mandate was the preservation of sites of early American history.²⁴ Among the sites that the group sought to preserve were City Hall, the Morris-Jumel Mansion, Hamilton Grange (Alexander Hamilton's house), and St. John's Chapel, all in New York City. According to Meusina Fay Peirce, who began the campaign to save Fraunces Tavern:

In January 1900, made desperate by a report that the tavern was soon to be torn down to make way for a sky-scraper, the distinguished Founder and President of the Society for the Preservation of Scenic and Historic Places and Objects – the Hon. Andrew H. Green, eminent citizen of large horizons, noble aims and monumental achievements – was appealed to take the lead in saving Fraunces' Tavern. President Green inclined a sympathetic ear.²⁵

²¹ According to the Secretary of the Interior's *Standards for the Treatment of Historic Properties* 1995, "Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading or mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project."

²² Fraunces Tavern Committee, Mary Washington Colonial Chapter of New York D. A. R. to President and Officers of the Sons of the Revolution, 1 June 1899 (in Sons of the Revolution, Annual Meeting Minutes, 4 December 1899).

²³ Minutes of the Annual Meeting, 4 December 1899.

²⁴ For the history of the ASHPS, see Randall Mason, "Historic Preservation, Public Memory, and the Making of Modern New York City," in Max Page and Randall Mason, eds., *Giving Preservation a History: Histories of Historic Preservation in the United States* (New York: Routledge, 2004), 133-138.

²⁵ Peirce, 12

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The board of the ASHPS agreed to permit the establishment of a women's auxiliary. The auxiliary's major efforts were focused on preservation projects, campaigning to save the Morris-Jumel Mansion, Poe Cottage (the home of Edgar Allan Poe, located in the Bronx), and Fraunces Tavern. Peirce actively led a campaign to acquire Fraunces Tavern and the adjoining properties on half of the block bounded by Pearl Street, Broad Street, Water Street, and Coenties Slip. The adjoining buildings would be demolished and the tavern restored and set off in what was considered to be an appropriate park setting; the park would be named "Patriot's Park."²⁶ The creation of the park would preclude, it was argued, the construction "of brobdingnagian business buildings" on adjoining plots, for, as Peirce commented, "how would an old three-story, hip-roofed relic look if surrounded by arrogant modern sky-scrappers?"²⁷ Since the owners of the tavern would not sell to the ASHPS, the group proposed that the city condemn Fraunces Tavern and neighboring structures under the power granted by a law passed by the New York State Legislature only a few years earlier that permitted the city to spend one million dollars a year on small parks and playgrounds.

In order to generate support for the preservation of Fraunces Tavern, the women's auxiliary and its allies accentuated the importance of the site in the history of the nation. As noted above, Peirce felt that every American would be moved by standing in the room in which Washington had once given a famous address. A supporter of the project named Noah Davis noted in a letter published in the *New York Tribune*, that Fraunces Tavern was "sacred ground" that "should be marked and consecrated to patriotism, liberty and love."²⁸ In addition, supporters emphasized the fact that it would be a valuable educational site. Edward Hagaman Hall, secretary of the ASHPS, and a noted historian of New York's early history, told the city's Board of Public Improvement that Fraunces Tavern would compare with Philadelphia's Carpenter's Hall (where the First Continental Congress had met) and Independence Hall in its educational value. Each of the Philadelphia buildings attracted over than one million visitors per year and Fraunces Tavern, he argued, could similarly attract such large crowds, notably of school children.²⁹

There was widespread support for the preservation of the tavern building among those interested in the city's early and Revolutionary War history and from newspaper editorials. The *New York Times*, for example, editorialized several times on the subject of preserving the tavern, noting in July 1901, that "the spot is indeed about the most historically interesting on the Island of Manhattan. There is no incident in the career of George Washington more touching than his farewell to his Generals." The *Times* editorial writer was also one of several commentators who noted that Washington's address was so significant that it had figured prominently in William Thackeray's novel *The Virginian*, a work that educated New Yorkers of the day were clearly familiar with.³⁰ An article a few months after the editorial, published in the *New York Times Magazine*, clearly states just how important the tavern was: "The City of New York has made many futile efforts to erect to the memory

²⁶ "To Preserve Historic Places," *New York Tribune*, 26 April 1900, 5.

²⁷ Peirce, 12-13.

²⁸ "Preservation of Fraunces' Tavern," letter of Noah Davis, *New York Tribune*, 26 May 1901, A1.

²⁹ "Fraunces' Tavern Hearing," *New York Tribune* 11 June 1901, 7.

³⁰ "Fraunces Tavern," *New York Times*, 12 July 1901, 6.

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of Washington a suitable monument. It is already done. The preservation of Fraunces's Tavern is the greatest monument that can be conceived or erected."³¹ While support for saving Fraunces Tavern itself was strong, there was less support for spending city money to condemn additional buildings and create a park. Both the *Times* and the *Tribune* were strongly opposed to the park project "considering that there is already in the neighborhood Coenties Slip Park, which amply meets the demand of the neighborhood for an evening 'breathing place.'"³² The *Times* also felt that "there is no justification in taking any ground in addition for a 'colonial garden' in a part of the city which would make very little use of such a garden, and which, moreover, considering its population is already unusually well supplied with public gardens between Coenties Slip Park and the Battery."³³

Progress towards actually acquiring Fraunces Tavern and adjoining property by the city was slow despite that fact that many hearings were held by public officials. In 1902, the Board of Estimate voted to purchase the tavern site alone, but no funds were allocated. Finally, in 1904, condemnation proceedings began on the tavern's lot. To the disappointment of the ASHPS and other supporters, the city officially opposed the establishment of a park.³⁴ However, all of the efforts to persuade the city to acquire the site became moot when the Sons of the Revolution announced in May 1904 that it had finally arranged with the owners to purchase the building, "thus ending the long controversy over the preservation of the historic building."³⁵

Several months before the purchase was announced, the Sons had decided to find out if the owners of Fraunces Tavern would sell to them. As has previously been noted, this was not the first time that the Sons of the Revolution had tried to purchase the building. The idea was first suggested by the organizations founder and president, John Austin Stevens and had been "persistently urged" by him and others in later years: "thrice, committees have been appointed seeking to bring about the purchase."³⁶ However, as recently as 1899, the group had rejected the idea of buying the tavern. The 1904 effort was spearheaded by Frederick S. Tallmadge, president of the New York chapter, the grandson of Colonel Benjamin Tallmadge, who had been present at Washington's farewell. When a favorable response was forthcoming to the Sons overture, a committee was established to negotiate with the owners and an agreement was reached to buy the site for \$80,000, which, as the

³¹ "Historic Reminiscences of Fraunces's Tavern," *New York Times Magazine* 14 July 1910, 19

³² "Fraunces Tavern," *New York Times* 12 July 1901, 6.

³³ "Fraunces Tavern," *New York Times* 19 January 1904, 6; also see "Fraunces Tavern Park," *New York Times* 26 February 1904, 8.

³⁴ Among the speakers at a hearing held on 26 February 1904, were representatives of the New-York Historical Society, the Municipal Art Society, the City Improvement Society, the Board of Trade and Transportation, and the American Scenic and Historic Preservation Society spoke in favor of the park; see "No Fraunces's Tavern Park," *New York Times* 27 February 1904, 3.

³⁵ Historic Inn is Safe," *New York Tribune* 19 May 1904, 5; also see, "Sons of Revolution Buy Fraunces's Tavern," *New York Times* 19 May 1904, 9.

³⁶ Minutes of a Special Meeting of the Sons of the Revolution, 3 June 1904, in "Minutes, Meetings of the Society December 3, 1901 to November 25, 1924" (Archive, Sons of the Revolution of New York State, Fraunces Tavern).

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society noted, was “a moderate price for the land alone.”³⁷ The 1904 annual report of the New York Society states that “Mr. Tallmadge on his deathbed was able to affix his name to the contract for the purchase of Fraunces’ Tavern, his last official act. An act of incalculable gratification to him and a fitting climax to his labors for the Society.”³⁸ The restored Fraunces Tavern would be dedicated to Tallmadge. The Sons of the Revolution took title to Fraunces Tavern on 29 July 1904, but were not able to occupy the building until leases expired on 10 May 1906. The cost was paid in part with funds provided by Tallmadge and his sister Mary S. Seymour. In his will, written prior to the purchase of Fraunces Tavern, Tallmadge had left his house at 23 Gramercy Park to the Sons of the Revolution, so long as the property was converted into a museum. If this condition was rejected, the house would devise to his sister, Mary Seymour. Since the Sons had no need for another museum space, Ms. Seymour inherited the house, but in deference to her brother’s wishes, conveyed the house to the Sons, to be sold, with the proceeds used to pay for the purchase of Fraunces Tavern (the house was sold for \$55,000 in 1906). She requested that the tavern “be made a memorial to her brother, who would himself have made it such had he lived to change his will.”³⁹ The members of the Sons of the Revolution were thrilled with the purchase of Fraunces Tavern, since, as John Austin Stevens noted, the site was “the cradle of our Society,” since it was in this building that the Society was founded during the centennial banquet honoring Washington’s farewell address, in December 1883.⁴⁰ It was intended that the deteriorated and heavily altered building would be restored to its appearance in 1783 and would open as a museum and as the headquarters for the Society. It is notable that the Sons of the Revolution were among the first patriotic organizations to actually purchase a historic site for restoration and use as a public museum. Other organizations, including the DAR at the Morris-Jumel Mansion and the NSCDA at the van Cortlandt Mansion, curated sites that were owned by the government.

The Sons of the Revolution immediately set about the process of planning the restoration of Fraunces Tavern – “the most important work of the year,” stated the 1905 *Annual Report*, “has been the determination of the form of the restoration of Fraunces’ Tavern.”⁴¹ The restoration was placed in the hands of the architect William H. Mersereau. Mersereau, as he noted in a letter to the Sons in which he sought the appointment as architect, was “identified with considerable restoration work on buildings that date back as far as 1697.”⁴² He noted that he had undertaken the restoration of the Dutch Reformed Church of Sleepy Hollow (NHL) in North Tarrytown, New York; the Old Swede’s Church in Wilmington, Delaware; Westover, a plantation on the James River in Virginia; and the design of additions to Washington Irving’s house Sunnyside (NHL) in Irvington, New York. He had also made sketches for the restoration of the Bruton Church in Williamsburg, Virginia, but these plans had not been carried out. The Board of Managers of the Sons of the Revolution emphasized Mersereau’s

³⁷ Printed subscription letter dated 7 June 1904 (Sons of the Revolution Archive).

³⁸ *Annual Report of the New York Society of the Sons of the Revolution* (1904), 2.

³⁹ *Annual Report* (1904), 4.

⁴⁰ Printed statement of John Austin Stevens (text of a talk), 3 June 1904 (Sons of the Revolution Archive).

⁴¹ *Annual Report* (1905), 4.

⁴² Mersereau to M. P. Ferris, Secretary of the Sons of the Revolution, 16 March 1905 (Fraunces Tavern Museum Files).

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experience with old buildings in its discussion of his selection as architect.⁴³ Considering that restoration work was in its infancy in the first years of the twentieth century, Mersereau was an appropriate choice for the Fraunces Tavern project since he probably had more experience dealing with historic buildings than any other architect in New York. Mersereau's work with old buildings was extremely sophisticated for its day. In planning the restoration of Fraunces Tavern, the Sons had two concerns that Mersereau had to address. They wanted the building to be historically accurate and they wanted it to be fire resistant so that it could be a "receptacle for the treasures of the Revolutionary period which might through the generosity of our members and others ultimately find lodgement there."⁴⁴ These two propositions would seem to conflict, since one sought to return the building to an earlier historical state, while the other sought to utilize modern technology. However, these concerns, for both historical accuracy and fire resistance, were not unusual in the early twentieth century, at a time when fire destroyed many historically significant buildings and objects.⁴⁵ Fraunces Tavern, itself, had suffered through several fires. Mersereau solved the fire issue by including fire resistant steel and concrete in the foundations, beams, and roof structure, while designing all of the visible features to resemble historic precedents. Mersereau's methodology at Fraunces Tavern draws parallels with Stanford White's restoration of Jefferson's Rotunda at the University of Virginia. Following a fire in 1895 that left only the charred circular brick walls of the Rotunda intact, White restored the building partly in keeping with Jefferson's original design intent while carefully incorporating materials and building methods to improve the durability and fire resistance of the structure.

The tavern's restoration was based on careful research and investigation of both physical evidence at the building and a study of contemporaneous buildings. Mersereau provided a detailed account of his work and discoveries that were made in a March 1907 *New York Times* article, "How Frances's Tavern Was Restored" (see attached). This account sheds light on how careful the architect was in investigating the existing building fabric and learning from the remaining evidence to guide his restoration:

Before entering upon any plans for the restoration . . . the Sons of the Revolution . . . made a most thorough search through all the old records, old prints, etc, the result being that, with the exception of the slight description left by Fraunces himself, nothing of any moment was found. They then turned to the building itself. Here they were met with some encouragement. The old yellow bricks . . . were found to go no higher than three stories on Broad Street, and the old red brick of the Pearl Street front to the same height on the corner piers, thus verifying Fraunces's memorandum . . .

To decide exactly the slope of the roof of 1783 . . . the south wall of the fourth story was stripped , before the restoration plans were made and the old line of the roof was clearly visible. The new roof has been made on the exact slope of this old line. Since the plaster has been further stripped the old line has been clearly proved correct, the bricks above the line being entirely different in measurement from the bricks below the line. The old bricks were also easily identified from the fact

⁴³ *Annual Report* (1905), 5.

⁴⁴ *Annual Report* (1905), 5.

⁴⁵ The Theodore Roosevelt Birthplace, now the Theodore Roosevelt Birthplace National Historic Site, was reconstructed in 1923 as a fire resistant version of a nineteenth-century row house.

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that they were laid in a mortar made from local sand containing a good proportion of oyster shells. The newer brickwork was laid in ordinary lime and sand

Fifteen years ago Fraunces's Tavern was leased to people who were not satisfied with the old taproom. Accordingly the building was shored up and the entire first story, except one pier on Pearl Street, was ruthlessly cut away, iron beams but in, a corner column, and plate glass show windows. The beams of hewn oak were cut off just inside the hall wall and the floor lowered level with the sidewalk

. . . . the first move of the restoration was to take out all the modern work...the two top stories . . . were removed, and the same man who shored the building fifteen years ago was engaged to shore it up again in order that the saloon should be removed and the brickwork put back as it used to be. The timbers were placed in exactly the same spot they had occupied before. The selfsame beams on which Washington stood are there beneath the floor of the "Long Room" to-day, and the tier above is the same and the old walls are the same The "Long Room," as it existed lately, contained not a vestige of woodwork, sash, etc., that it had in Washington's time. The fire of 1854 burned the room out. Evidences of this fire have been continually met with, and we have been able to prove that all the woodwork, including doors and staircase, were put in since the date of the fire. The old hewn beams, however, exist still in the hallway, in the floor and ceiling of the "Long Room," and in the floor and ceiling of the second and third stories on Pearl Street⁴⁶

As Mersereau's account notes, a detailed search through early records, seeking information about Fraunces Tavern was made. Unfortunately, searches through libraries and old print collections turned up little written information and no early images of the building. Mersereau investigated the fabric of the structure and determined that all original finishes had been destroyed by fire or removed, but that the original beams supporting the second and third floors were extant. Some commentators complained that all of the interiors were being ripped out and the building was losing its historic character.⁴⁷ Mersereau countered that he had been quite surprised to discover that nothing survived of the eighteenth-century interior finishes, but that "every piece of construction that belonged to the original house, has been preserved, and when taken out, will be replaced, and where new material has to be put in the building, it will be constructed on the lines of the old original construction, in fact the building will be, when completed, a complete restoration to its condition of the period of the revolution."⁴⁸ The Board of Managers of the Sons also emphasized the fact that original fabric had been preserved, noting in an italicized response to critics of the project that "*all the old beams remaining in the house have been preserved, including those holding the floor of the Long Room upon which Washington trod*

⁴⁶ William H. Mersereau, "How Fraunces's Tavern Was Restored," *New York Times* 17 March 1907, sec. 3, 11.

⁴⁷ Fraunces Tavern No More, "letter to the editor from T. S. Affleck, *New York Times* 15 September 1906, 8; "Fraunces Tavern Stirs S. R.," *New York Tribune* 18 September 1906, 4.

⁴⁸ William Mersereau, undated statement, c. 1906 (Fraunces Tavern Museum files).

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when he took leave of his officers, and those over this room that held the ceiling of the same. Every brick and every piece of lumber as far as possible of the original building, has been left in place.”⁴⁹

On the exterior, Mersereau retained and restored all of the early eighteenth-century brick which had been covered with layers of paint. After cleaning the brick, Mersereau discovered that the Broad Street facade was faced with small yellow bricks made in Holland, while the Pearl Street facade was largely faced with larger red bricks probably of local manufacture. He found a brickworks near Rotterdam in Holland that still produced handmade bricks in the manner of the eighteenth century and ordered 14,000 of these bricks for the restoration of the Broad Street wall. The red bricks used to restore the Pearl Street elevation were manufactured in Baltimore. Mersereau's most significant find, and his most controversial, was the discovery of the original slope of the roof. This was discovered through investigating the wall of the building immediately to the south of the tavern, on Broad Street. There had been some belief that Fraunces Tavern had a gable front facing onto Pearl Street and Mersereau had designed an early restoration scheme that included this element. However, he discovered that the roof sloped on both facades. Mersereau chose to restore the building with a flat-topped hip roof. The slope of the roof follows the line that he had discovered, although the flat roof is somewhat conjectural.

Other exterior elements, such as the entrance enframing on Pearl Street, with its Roman Doric columns and wrought-iron railing, the dormers, the cornice, and the rooftop railing, and all of the interior features were more speculative. Indeed, the entrance enframing is stylistically of a somewhat later period than the year of Delaney's house. However, even if information about the dating of architectural motifs was unavailable to Mersereau, he was careful in his choice of ornamental features, basing them on motifs from extant early buildings and images of other structures. For the interiors, for example, Mersereau looked to Phillipse Manor Hall (NHL) in Yonkers, Westchester County and the Van Cortlandt families houses (NHL) in Croton-on-Hudson and the Bronx. Mersereau chose these houses because Delancey's wife, Anne Van Cortlandt was closely related to both families. Mersereau stated that:

I think some facts that we do know will help us to realize that the present barren interior was not always so. The Van Cortlandt and Phillips [sic] families have left indubitable evidence in their country houses that they were abreast of the best work of the time abroad. One cannot study the Phillips house at Yonkers and not be struck with the lavish use of wood designed with great skill and a full knowledge of proportion. In the finish of interior [at Fraunces Tavern] then it would seem eminently proper that we follow these models, as it is hardly likely they made their town house any less finished than their country seats. I have, therefore, used panel work pretty freely.⁵⁰

⁴⁹ *Annual Report* (1906), 10-11.

⁵⁰ Mersereau to Ferris, 13 March 1905 (Fraunces Tavern Museum file).

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The tavern, as completed by Mersereau reflects this statement. The entrance hall has handsome paneled woodwork, notably in the deep central arch; the tavern room is entirely paneled in oak; the stair has finely detailed woodwork; and other rooms have handsome wainscot, mantels, etc.

Mersereau also defended his roof design by citing Phillipse Manor. He wrote in the *New York Times* that:

. . . regarding the appearance of the new roof, it is well to point out that the best historical precedent for the tavern roof, as it appears to-day, is to be found in the old Frederick Phillipse Manor House at Yonkers. This manor house is generally regarded as one of the most perfect architectural examples of the Colonial period. It stands to-day exactly as it was when Phillipse lived in it over 200 years ago, and its roof is almost identically the same as that used in the Fraunces Tavern restoration, being a hip roof with a railing on top. . . . [I]t is probable that when the tavern was first erected, the Phillipse Manor House at Yonkers was used as a model, so far as its roof and top railing are concerned.⁵¹

Basing a restoration on buildings only tangentially related may not be considered appropriate practice in the twenty-first century. However, Mersereau was working in a new field. He must be credited for his pioneering effort at scholarly research and for the fact that he did not invent features, but used historic sources in the creation of the restored Fraunces Tavern, creating a historically convincing patriotic memorial. He followed the philosophy that, as he said "it will appear absurd to suppose that a house built for and occupied by one of the principal men of its day should not have contained the best of materials. Thus in restoring the building the society has aimed at reproducing the best that was in use at that period. In fact, Fraunces's Tavern will be, when completed, more nearly as Washington saw it than it has been at any time during the last century."⁵² If the building does not look exactly like the house that Stephen Delancey built in 1719 or the tavern that Washington frequented, it is an excellent early twentieth-century interpretation of eighteenth-century design, reflecting the limited knowledge of colonial-era architecture in the early twentieth century.

The Colonial Revival in its architectural manifestation became a popular mode of design in America beginning in the late nineteenth century.⁵³ The national interest in eighteenth- and early-nineteenth-century, Georgian and Federal architecture, began at the Centennial Exposition in Philadelphia, but it was not until the 1880s, when leading architects, such as Charles McKim and Stanford White, began incorporating motifs from these early American buildings into their largely residential commissions, that the style began to become a popular architectural expression. Some of the early architectural expressions of the Colonial Revival loosely incorporate early American motifs into buildings that are not otherwise based on eighteenth-century precedents. This is evident, for example, on the series of shingled buildings that McKim, Mead & White designed in Newport, Rhode Island between 1879 and the early 1880s, including the Newport Casino (1879-80), Samuel Tilton House

⁵¹ William H. Mersereau, "How Fraunces's Tavern Was Restored," *New York Times* 17 March 1907, sec. 3, 11.

⁵² Mersereau, "How Fraunces's Tavern Was Restored."

⁵³ For the Colonial Revival, see Karal Ann Marling, *George Washington Slept Here: Colonial Revivals and American Culture, 1876-1986* (Cambridge: Harvard University Press, 1988) and Richard Guy Wilson, Shaun Eyring, and Kenny Marotta, eds., *Re-creating the American Past: Essays on the Colonial Revival* (Charlottesville: University of Virginia Press, 2006).

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(1880), and Isaac Bell House (1881-82). Other houses, however, were far more academic in their use of colonial features. This is true, for example at McKim, Mead & White's Henry Taylor House (1882, demolished) and Edward Morgan House (1888-91), both in Newport. McKim, Mead & White introduced this more academic Colonial Revival to urban architecture with such important buildings as the Francis Amory and Richard Olney Houses (1890-91), Boston, the Bryan Lathrop House (1891-93), Chicago, and the James J. Goodwin House (1896-98), New York.⁵⁴ It is this academic Colonial Revival that took hold in urban centers and is evident at Fraunces Tavern.

A late nineteenth century photograph (see attached) shows how the building looked a few years prior to the restoration being a five-story flat-roofed structure with a glass and cast iron first floor. An existing conditions plan of the third floor (see attached) drawn by Mersereau prior to the restoration shows that this floor had been divided into 13 bedrooms and one toilet to accommodate boarders. In the fall of 1906, work on restoring and recreating Fraunces Tavern was well underway. The nineteenth-century upper floors were removed, as was the commercial ground floor. The contractor who had removed the original ground floor in 1890 was hired to work on the restoration of this element, since he was the person most familiar with its character prior to alteration. Photographs show the building with the outer walls on the second and third stories, with their original brickwork, shored up, but the interiors removed and the roof and ground floor open. The work was completed late in 1907. "Washington," noted the *New York Tribune*, might recognize the exterior of Fraunces's Tavern should he ride down Broad Street in these days." But, noted the newspaper's writer, he would notice changes on the inside:

Passing the "tap room" on the way to the elevator, possibly he would be urged to try a cigar, "best Virginia leaf." His eyes accustomed to guttering candles, would be astonished at the steady glow of electric lights.⁵⁵

The dedication of Fraunces Tavern took place at the annual meeting of the Sons of the Revolution on 4 December 1907. John Austin Stevens was too ill to attend the dedication of a project that he had worked long and hard to implement, but the letter that he had read at the meeting summed up the elation at the completion of this pioneering effort to preserve and revitalize a patriotic touchstone:

For to-day one of my dearest wishes for more than thirty years has come to a perfect fulfillment of which I never dreamed the establishment of our Society not only in a home of its own, but in the very building in which it was instituted, a building sacred in history because of its connection with Washington and Clinton, the first President of the Republic and the first Governor of our great State. . . . [I]t was our good fortune to rescue it from its degradation and obscurity, to restore to it its old time dignity, and to bring it into the full view of the public eye of a continent."⁵⁶

⁵⁴ For McKim, Mead & White, see Leland M. Roth, *McKim, Mead & White, Architects* (New York: Harper & Row, 1983).

⁵⁵ "As In Washington's Day," *New York Tribune* 1 December 1907, A3.

⁵⁶ Minutes of the Annual Meeting (4 December 1907).

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The dedication also entailed the unveiling of a bronze plaque in honor of Frederick Tallmadge, on the Broad Street corner of the building. This large memorial tablet was the work of prominent sculptor Albert Weinert and was cast at the J. Williams Bronze Foundry in New York.⁵⁷ The Colonial Revival exterior that Mersereau designed, including the brick facades with marble trim, the metal cornice and rooftop railings, the stone entrance enframement, the pair of wrought-iron flagpoles on Broad Street, and the tavern sign supported on wrought-iron brackets are all extant. The original front doors and all of the wood window sash have been replaced (the original 9x9 wood sash was replaced by 12x12 wood sash in c. 1970).

The newly dedicated Fraunces Tavern was a mixed use structure, with a public restaurant, a museum, and quarters for the Sons of the Revolution. Many of the sophisticated Colonial Revival style spaces that Mersereau designed for these uses are extant and are still be used in the same manner as originally intended in 1907. The building is entered through an outer vestibule and a front hall that retain their original character. To the left of the hall, occupying the entire Broad Street side of the building is the restaurant known as "Fraunces Tavern." The restaurant was initially leased to restaurateur Emil Westeburg, "who conducts a first-class tavern and up-to-date café in the old apartments, now handsomely refurnished, in which Sam Fraunces used to hold forth."⁵⁸ The dining room was planned with Colonial-inspired oak paneling, a large fireplace and mantel, and a built-in sideboard with colonial detail. The smaller café, located to the left of the hall, facing onto Pearl Street, has been altered, probably in 1955 when new toilet rooms were installed. The original stairs leads to the upper floors. The second floor contains the Long Room and what was originally the office of the secretary of the Sons of the Revolution. This floor was entirely redesigned by architect G. R. W. Watland in 1969-70 as part of an effort to create a more historically correct tavern installation. However, the museum on the third floor, with its wood exhibition cases designed by Tiffany & Co., and its fireplace mantels is entirely original to Mersereau's work, as is the Society's meeting room and banquet hall, with wood paneling and stained-glass skylight, on the fourth floor.

Immediately after its opening, Fraunces Tavern became an important pilgrimage site for tourists to New York, appearing in every guidebook to New York. It was also a major venue for educational programs, hosting school children from throughout the city. The restoration was reviewed in *Architectural Record* by Montgomery Schuyler, the leading architectural critic of the era. Although Schuyler was generally a harsh critic, he was enthralled with the restoration of Fraunces Tavern. He recognized Fraunces Tavern as a "patriotic shrine" and noted that "no worthier object could be proposed to an ancestral and patriotic society, like the Sons of the Revolution, than to preserve it, or to restore it to its pristine state."⁵⁹ After describing the restoration work in detail, Schuyler writes:

The force of authenticity could no further go. . . . Acquaintance with the work of the period, and adherence to it, is all that can reasonably be required of the restorer. That this has by no means

⁵⁷ "Albert Weinert, Sculptor, 84, Dies," *New York Times* 1 December 1947, 22.

⁵⁸ Fraunces Tavern 1719-1907 (1907).

⁵⁹ Montgomery Schuyler, "The Restoration of Fraunces' Tavern," *Architectural Record* 24 (December 1908): 444.

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been wanting any qualified inspector of the restoration will readily attest. The illusion is complete.⁶⁰

Fraunces Tavern is an architecturally and historically important structure indicative of the new interest, especially among hereditary patriotic organizations, in preserving and displaying remnants of America's colonial and Revolutionary War heritage. The building was restored using the most advanced ideas and became an important pilgrimage spot for New Yorkers and visitors alike.

For over 100 years Fraunces Tavern has concentrated on the history and culture of early America through its permanent collection, special exhibitions, education programs, and historic preservation efforts. The permanent collection focuses on buildings, period rooms, prints, paintings, decorative arts, artifacts, rare books, and documents reflecting aspects of early American culture and history, New York City history, the Revolutionary War, George Washington, and other significant figures who have contributed to our national heritage. The museum also collects items associated with the history of the Sons of the Revolution in the State of New York. Over 25,000 people visit the museum annually, and diners continue to enjoy the hospitality of Fraunces Tavern. Today, the complex is composed of the Fraunces Tavern and four contiguous nineteenth century buildings (101 Broad Street, 58 Pearl Street, 24 and 26 Water Street).⁶¹ By acquiring these early nineteenth century Greek Revival counting houses the Sons have been responsible for their sympathetic care and have been able to support the museum and its multiple twentieth century functions. All of these buildings are included within the boundaries of the Fraunces Tavern Block Historic District which stand in marked contrast to the surrounding skyscrapers.

Conclusion

Saved from the wrecking ball by the Sons of the Revolution in the State of New York, Fraunces Tavern is New York's oldest surviving building and was the venue of events important from our nation's past. The restored building is nationally significant within the context of the early years of this country's historic preservation movement as a skilled example of its type as opposed to misguided "restorations" by others during this period.⁶² The restoration of Fraunces Tavern was an extremely challenging project and Mersereau was up to the task,

⁶⁰ Schuyler, 448.

⁶¹ Ten years after the Sons opened Fraunces Tavern to the public they acquired the adjacent 101 Broad Street to provide for more space for the collection and to accommodate large meetings. Years later they continued to expand their real estate holdings with the purchase of 24 and 26 Water Street and 58 Pearl Street.

⁶² One example is the 1913-17 restoration work done at the Old Barracks in Trenton, New Jersey in which an attempt was made to speculate on the original exterior appearance of the Barracks. A model of a symmetrical, Georgian building was developed, and the exterior was then "taken back" in order to conform with the pre-conceived model. Unfortunately, extant evidence of what may have been the actual external appearance was ignored and in many instances destroyed at this time and valuable features from the late 18th and early 19th century were probably destroyed as well. No attempt appears to have been made to restore original interior spaces or finishes. See "The Old Barracks Historic Structure Report," Mendel, Mesick, Waite & Cohen, 1983.

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being extremely careful to read the clues and save extant eighteenth century fabric.⁶³ Fraunces Tavern reflects the renewed national awareness in buildings possessing associative historical and patriotic values. Buildings associated with the American Revolution and particularly the life and activities of George Washington were especially valued. Fraunces Tavern continues to serve important social and educational functions by promoting patriotism and educating the public about the Revolutionary War and the formative periods of American and New York City history.

⁶³ It is unlike projects such as Mount Vernon where much of the original physical fabric was intact and voluminous documentation permitted an accurate restoration of the site. However, Fraunces Tavern was still standing and the brick walls on the second and third stories were largely intact, as were many of the oak beams. Thus, it is not a complete reconstruction, akin to the rebuilding of the long-demolished Governor's Palace and Capitol at Williamsburg, Virginia, that began two decades after the Sons of the Revolution began their work on Fraunces Tavern, or the reconstruction of the Theodore Roosevelt Birthplace National Historic Site in New York City, in 1923.

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10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 583523 4506300
Zone Easting Northing

3
Zone Easting Northing

2

4

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By (**See continuation sheet for author**)

name/title Kathleen A. Howe, Historic Preservation Program Analyst

organization NYS OPRHP, Bureau of Historic Preservation date January 14, 2008

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 Sons of the Revolution in the State of New York, Inc. Attn: Richard A. Gregory, Executive Director
(a New York not-for-profit corporation)

street & number Fraunces Tavern Museum, 54 Pearl Street telephone 212-425-1776

city or town New York state NY zip code 10004-2429

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

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 10 Page 1

Fraunces Tavern
Name of Property
New York County, New York
County and State

10. Geographical Data

Verbal Boundary Description

The boundary of the nominated property has been drawn on the attached map.

Boundary Justification

The boundary has been drawn to include the entire lot on which Fraunces Tavern is located.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 11 **Page** 1

Fraunces Tavern

Name of Property

New York County, New York

County and State

11. Form Prepared by

Andrew S. Dolkart
116 Pinehurst Avenue
New York, NY 10033

212-568-2480

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 2

Fraunces Tavern

Name of Property

New York County, New York

County and State

Photo List

Fraunces Tavern
54 Pearl Street
New York County, NY

All contemporary photos by:

Andrew S. Dolkart
116 Pinehurst Avenue
New York, NY
August 2007

(All historical images from: Fraunces Tavern,
Sons of the Revolution in the State of New York Archive,
54 Pearl St., New York, NY 10004)
CD-R with images on file at NPS

- Fraunces Tavern 1. Exterior, looking east
- Fraunces Tavern 2. Pearl Street facade and adjoining buildings, looking east
- Fraunces Tavern 3. Entrance, looking south
- Fraunces Tavern 4. Railings, windows, and brickwork over entrance, looking south
- Fraunces Tavern 5. Brickwork on second and third stories on Broad Street, view looking east
- Fraunces Tavern 6. Cornice and flagpole on Broad Street, looking east
- Fraunces Tavern 7. First floor hall looking towards stair, looking south
- Fraunces Tavern 8. Entrance door from vestibule, looking south
- Fraunces Tavern 9. First-story hall arch, looking northwest
- Fraunces Tavern 10. Stair from first to second story, looking southeast
- Fraunces Tavern 11. Dining room, looking southeast
- Fraunces Tavern 12. Dining room buffet, looking northeast
- Fraunces Tavern 13. Dining room fireplace detail, looking east
- Fraunces Tavern 14. Long Room, looking east
- Fraunces Tavern 15. Museum room, looking east
- Fraunces Tavern 16. Museum room fireplace, looking northeast
- Fraunces Tavern 17. Banquet Room with skylight, looking southeast
- Fraunces Tavern 18. Banquet room woodwork, looking northeast
- Fraunces Tavern 19. Fraunces Tavern, 1907, looking east
- Fraunces Tavern 20. Fraunces Tavern as Geo. Ehret's Fraunce's Tavern Franziskaner, pre 1890, looking east
- Fraunces Tavern 21. First floor hall, 1907, looking south
- Fraunces Tavern 22. Dining Room, 1907, looking south
- Fraunces Tavern 23. Museum room, c. 1907, looking northeast
- Fraunces Tavern 24. Banquet room, 1907, looking southeast

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 3

Fraunces Tavern

Name of Property

New York County, New York

County and State

Existing Sketch Floor Plans: floors 1-4.

Not to scale. From Constance S. Silver, *Fraunces Tavern Museum, New York City: A Conditions and Conservation Survey* (December, 2006).

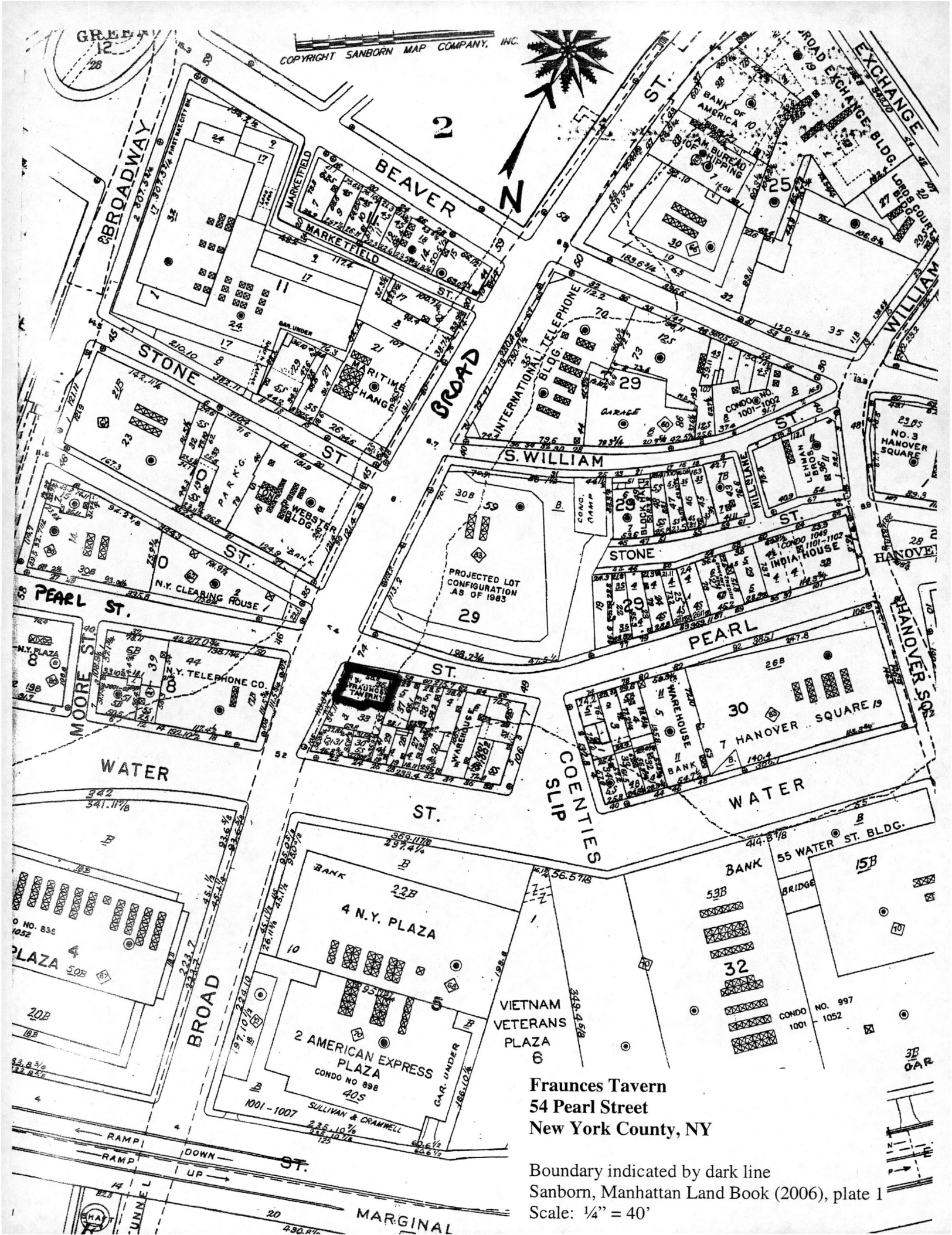
Third Floor Plan, 1904-1905.

William H. Mersereau, New York, 1904-1905.

Blue print (reproduction). Sons of the Revolution in the State of New York Archive.

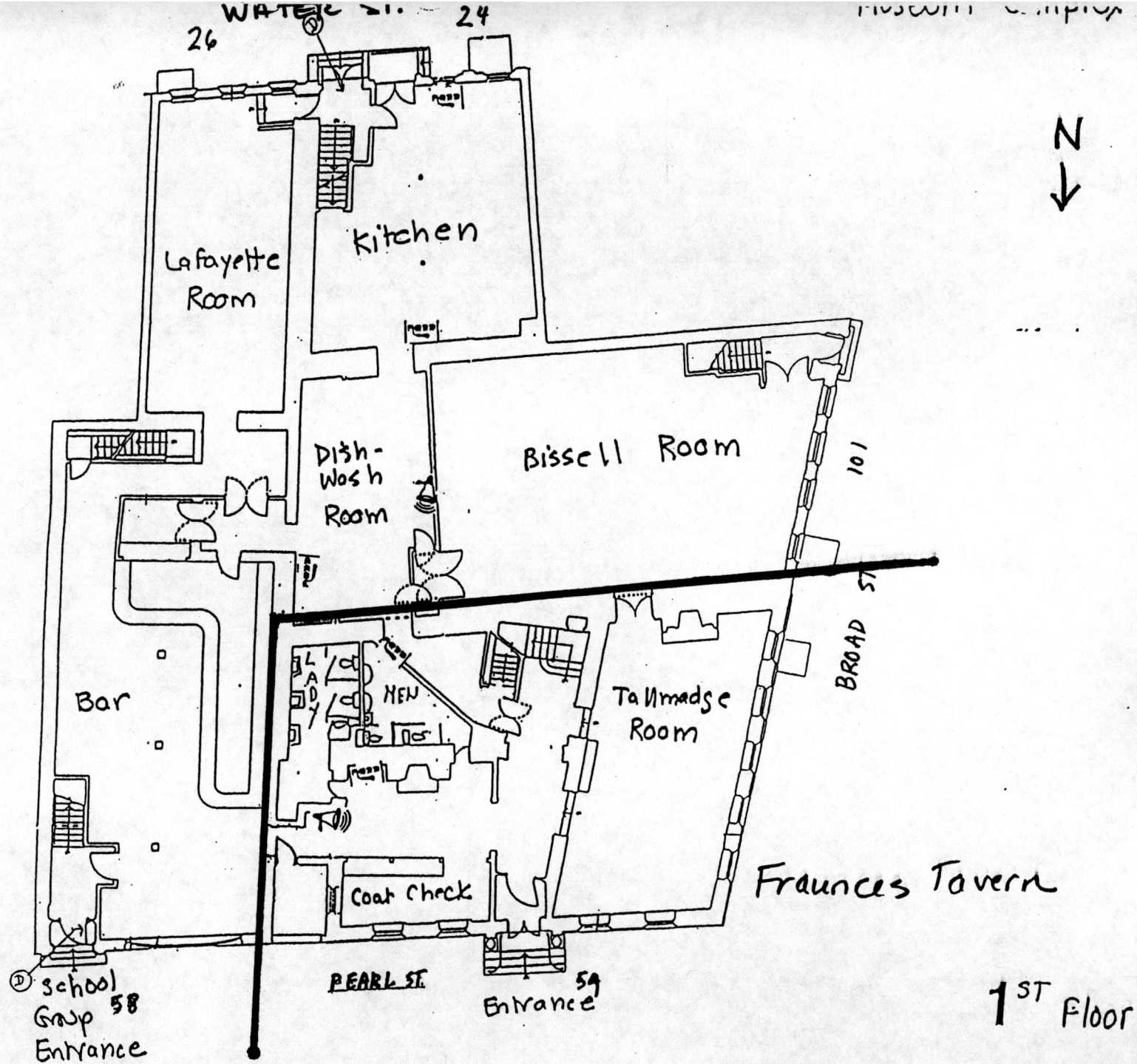
New York Times Article:

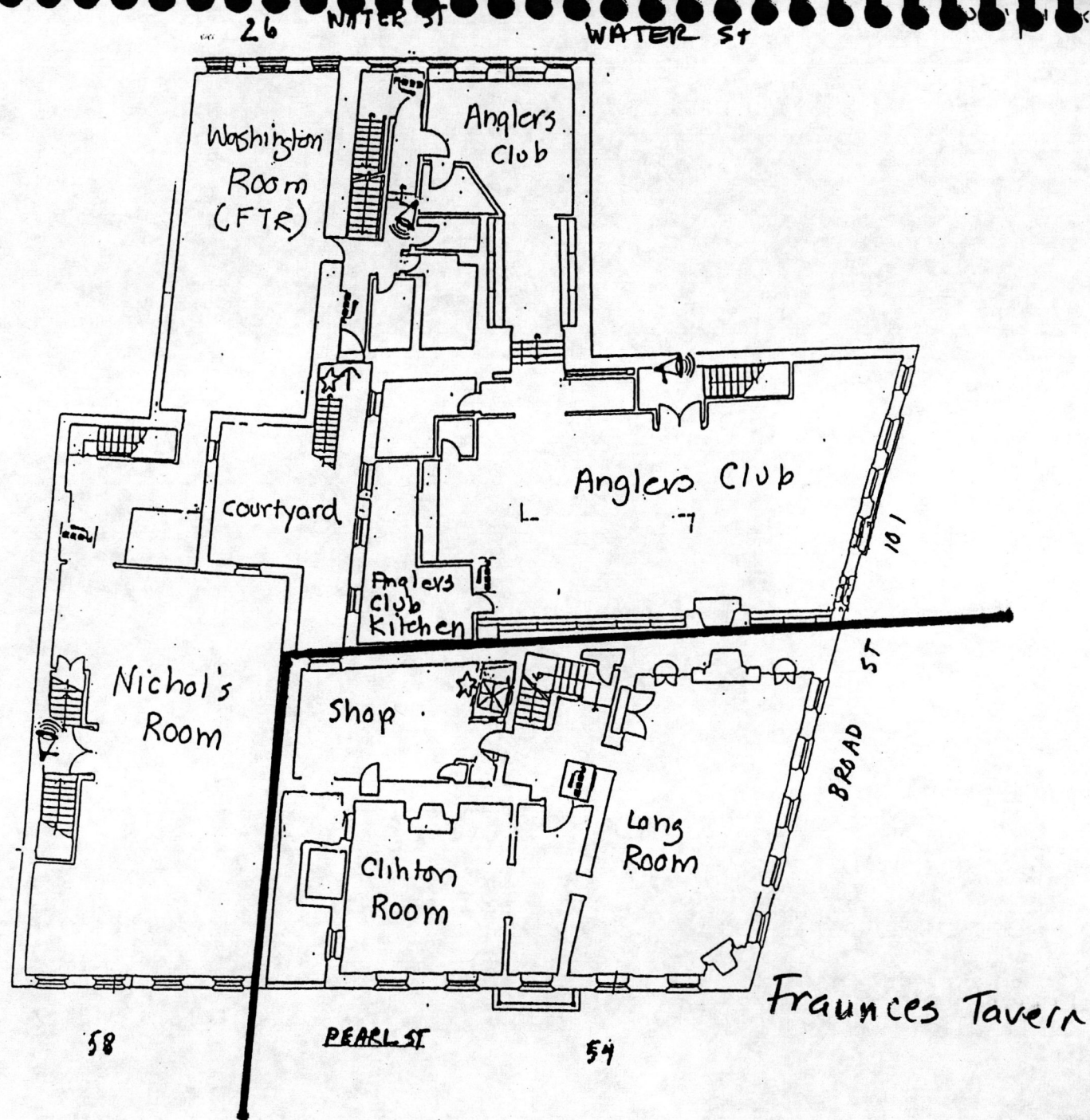
"How Fraunces's Tavern Was Restored," by William H. Mersereau, *New York Times* (March 17, 1907).



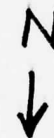
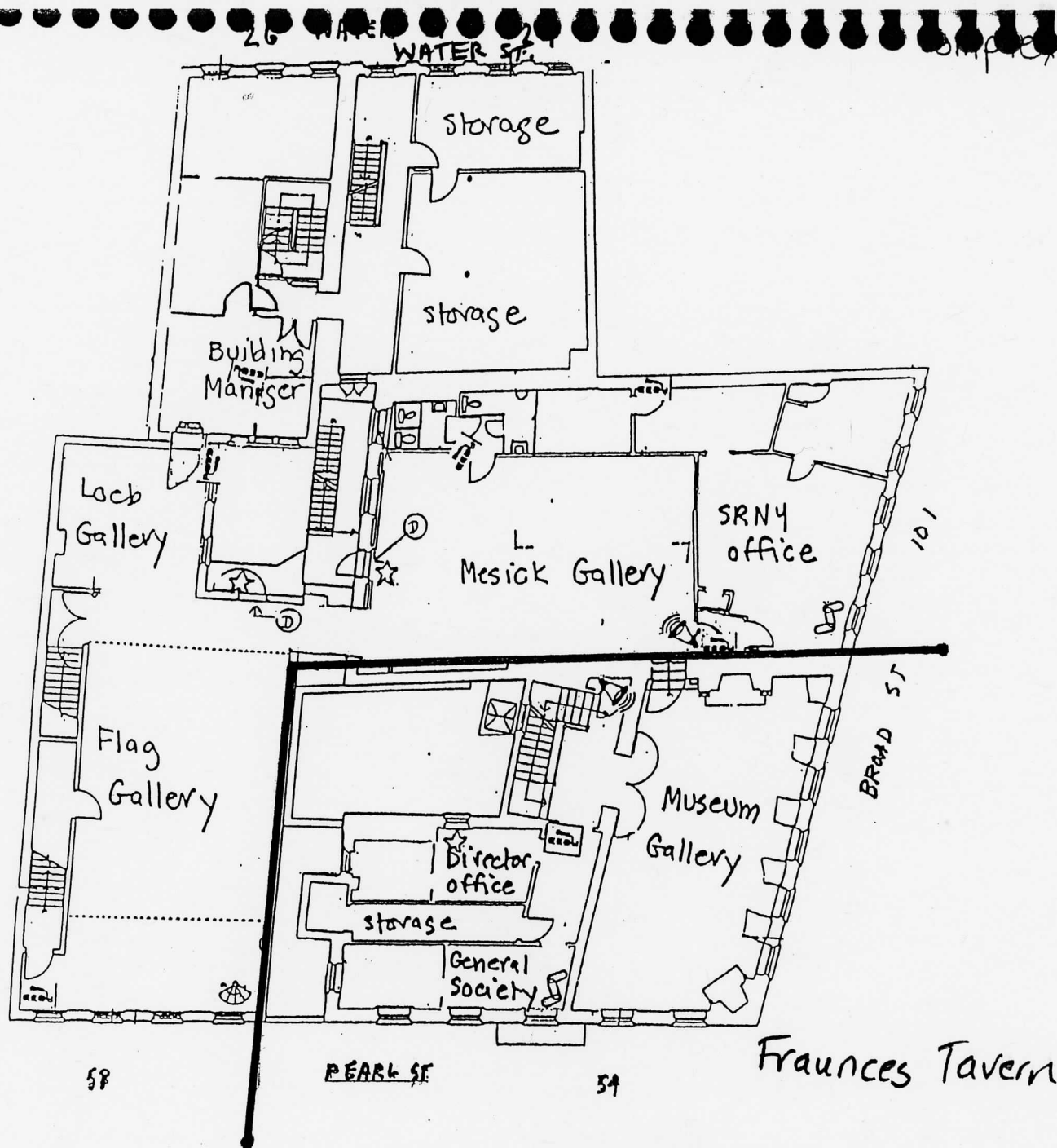
Fraunces Tavern
54 Pearl Street
New York County, NY

Boundary indicated by dark line
Sanborn, Manhattan Land Book (2006), plate 1
Scale: 1/4" = 40'

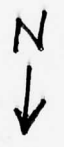
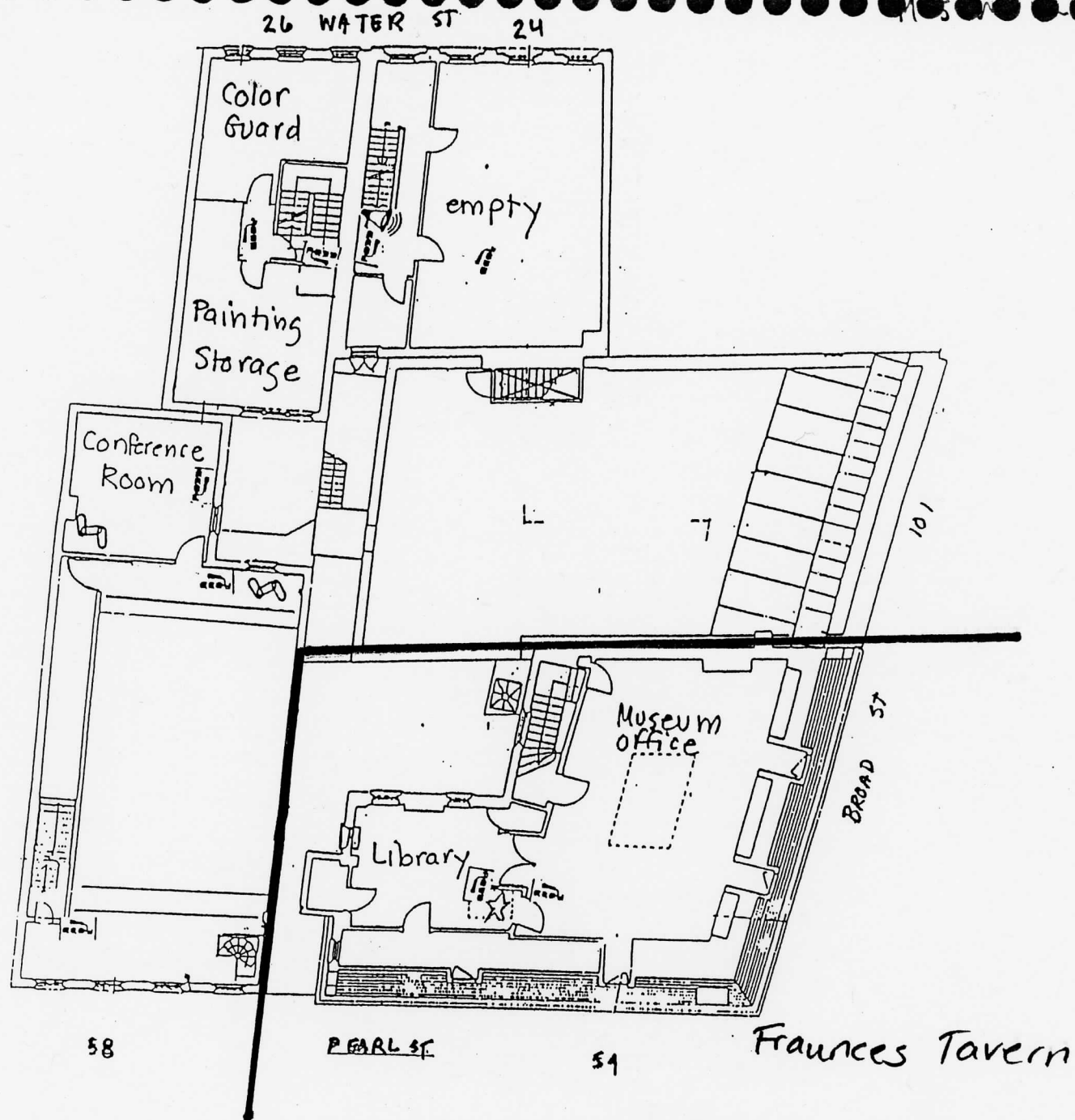




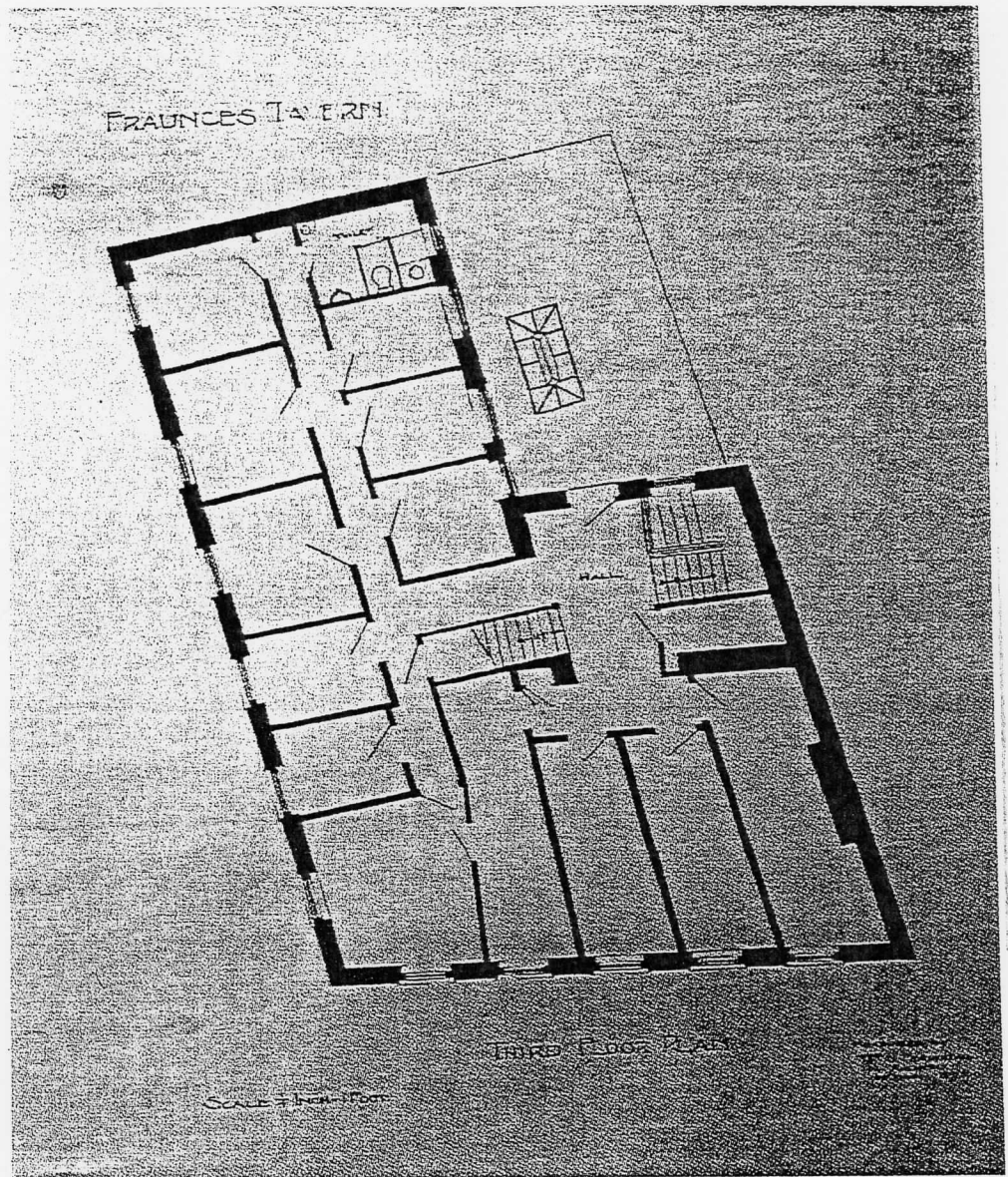
2nd Floor



3rd Floor



4th Floor



Third Floor Plan

William H. Mersereau

New York, 1904-1905

Blue print (reproduction)

*Sons of the Revolution
in the State of New York Archive*

NRIS Reference Number: 08000140

Date Listed: 3/06/08

Property Name: Fraunces Tavern

County: New York: NY

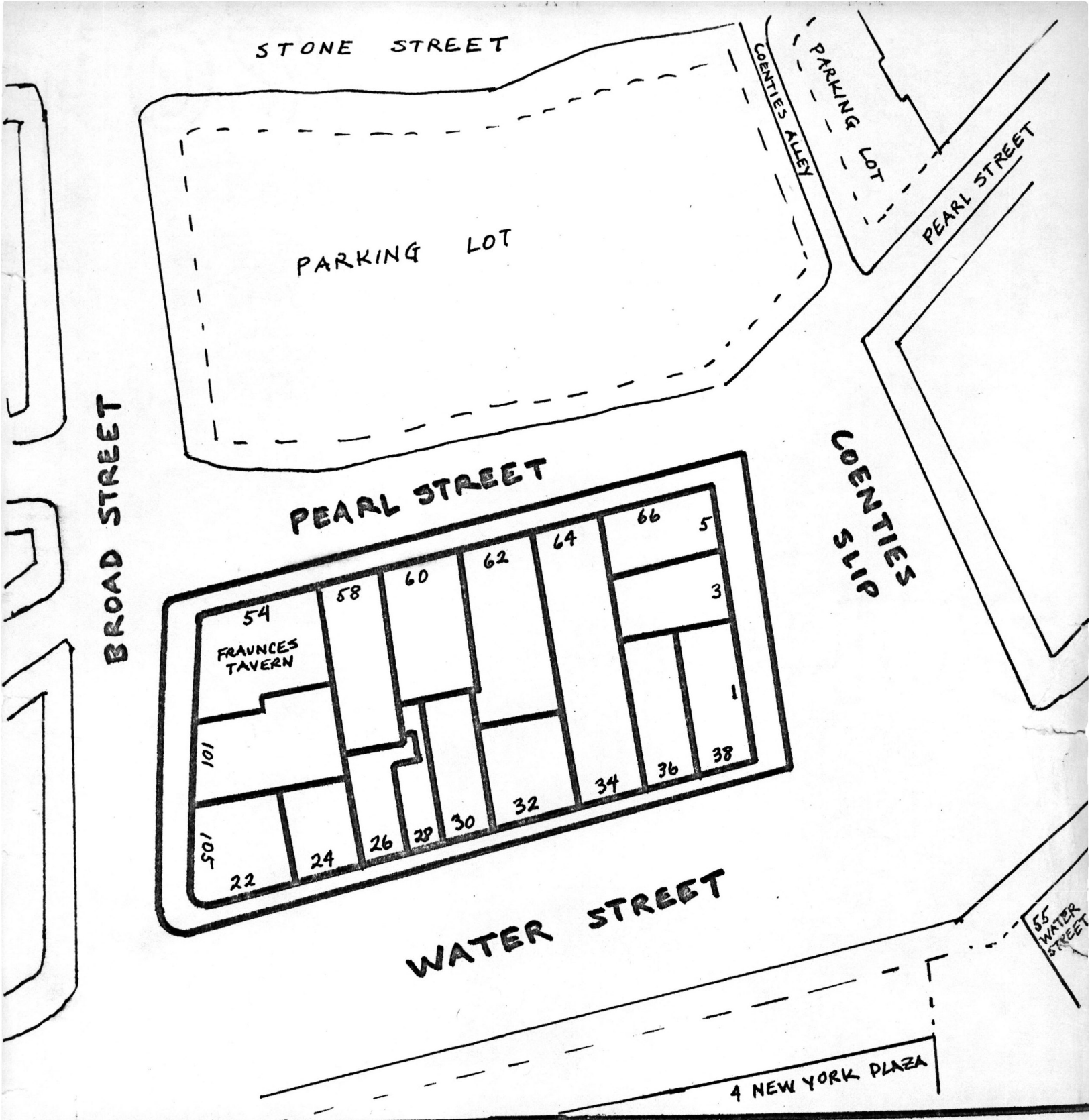
For nearly 300 years the Fraunces Tavern in New York City has remained a visual reminder of New York, the pre-revolution colonies, and early American history. Highlighted by a farewell speech by George Washington and throughout the 19th century the tavern was an important gathering place. By the turn of the 20th century the tavern became a monument to early, pre-Williamsburg, private preservation efforts. Hailed as a great victory in restoration architecture for the 1907 work done by architect William H. Mersereau, sometimes during the mid 20th century there was concern it was "over-restored" but recent investigations by the NYSHPO staff and others has confirmed what the early 20th preservation activists, art society members and architects realized that the Mersereau did careful work and original fabric can be delineated from the restored elements of the tavern.

The Fraunces Tavern is significant on the National level for Conservation and Social History. The tavern is also significant on the Local level for architecture and education.

Alexis Abernathy

Historian

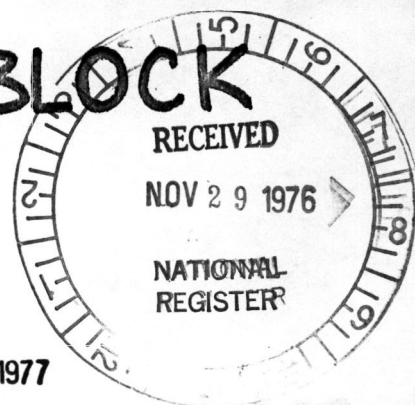
3/6/08



FRAUNCES TAVERN BLOCK
NEW YORK, NEW YORK

SCALE: $1/16" = 1'-0"$

NORTH



APR 28 1977

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property _____

County and State _____

Section number _____ Page _____

Name of multiple property listing (if applicable) _____

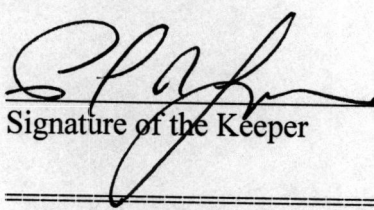
SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08000140 Date Listed: 3/06/08

Property Name: Fraunces Tavern County: New York: NY

Multiple Name: _____

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

3/06/08

Date of Action

=====

Amended Items in Nomination: The Fraunces Tavern meets the requirements for National significance for Conservation and Social History. The Nomination is locally significant for Architecture and Education. Section 3 and 8 of the Nomination has been changed to reflect these changes. These changes have been confirmed with the NYSHPO

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Fraunces Tavern
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, New York

DATE RECEIVED: 1/22/08 DATE OF PENDING LIST: 2/11/08
DATE OF 16TH DAY: 2/26/08 DATE OF 45TH DAY: 3/06/08
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 08000140

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 3/6/08 DATE

ABSTRACT/SUMMARY COMMENTS:

See attached Comments

RECOM./CRITERIA A+C

REVIEWER Abernethy

DISCIPLINE _____

TELEPHONE _____

DATE 3/6/08

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

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



Fraunces Tavern
New York Co., N.Y.

1.



Fraunces Tavern
New York Co., N.Y.

2.



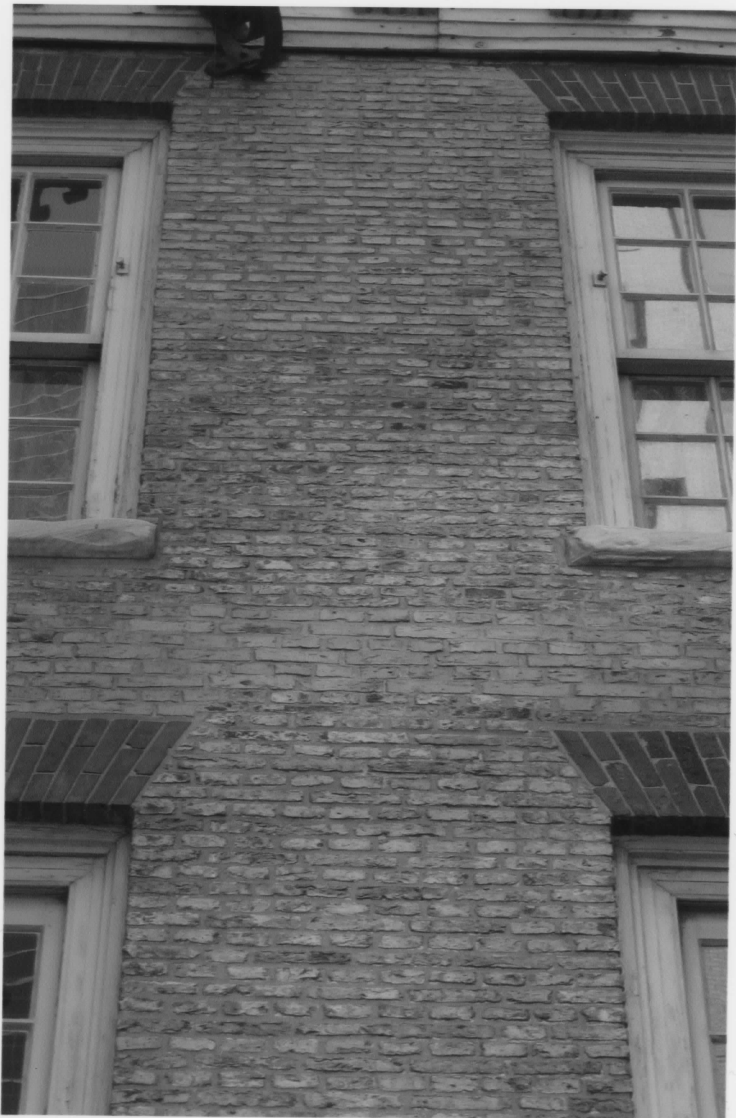
Fraunces Tavern
New York Co., N.Y.

3.



Fraunces Tavern
New York Co., N.Y.

4.



Fraunces Tavern
New York Co, N.Y.

5.



Fraunces Tavern
New York Co, NY.

6.



Fraunces Tavern
New York ~~Co~~, N.Y.
7.



Fraunces Tavern
New York Co., N.Y.

8.



Fraunces Tavern
New York Co., N.Y.

9



Fraunces Tavern
New York Co, N.Y.

10.



Fraunces Tavern
New York Co, N.Y.

11.



Fraunces Tavern
New York Co, NY.

12.



Fraunces Tavern
New York Co, N.Y.

13.



Fraunces Tavern
New York Co, N.Y.

14.



Fraunces Tavern
New York Co, N.Y.

15.



Fraunces Tavern
New York Co, NY.

16.

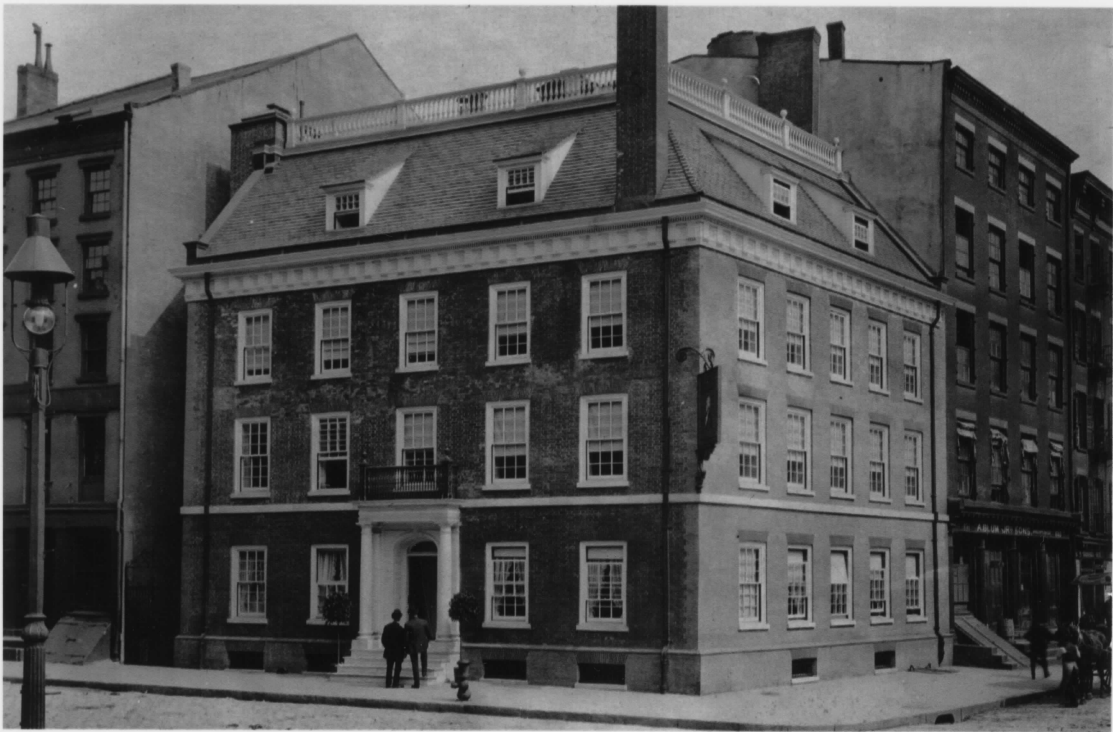


Fraunces Tavern
New York Co, N.Y.

17.



Frounces Tavern
New York Co., N.Y.
18.



Fraunces Tavern
New York Co., N.Y.

19.



FRAUNCE'S TAVERN

THOMAS SWIFT
RESTAURANT
EXTRA LARGE STEAK

THE
OLDEST
LAND MARK
IN THE CITY

WASHINGTON
LOU ROSE
1768

ENTRANCE

MODERATE
PRICES

RESTAURANT
1ST FLOOR

GEORGE
HOTEL

GEO. EHRET'S

FRAUNCE'S TAVERN

FRANZISKANER

101 ABLUM JRE SONS, INCORPORATED

Fraunces Tavern
New York Co, N.Y.

20.



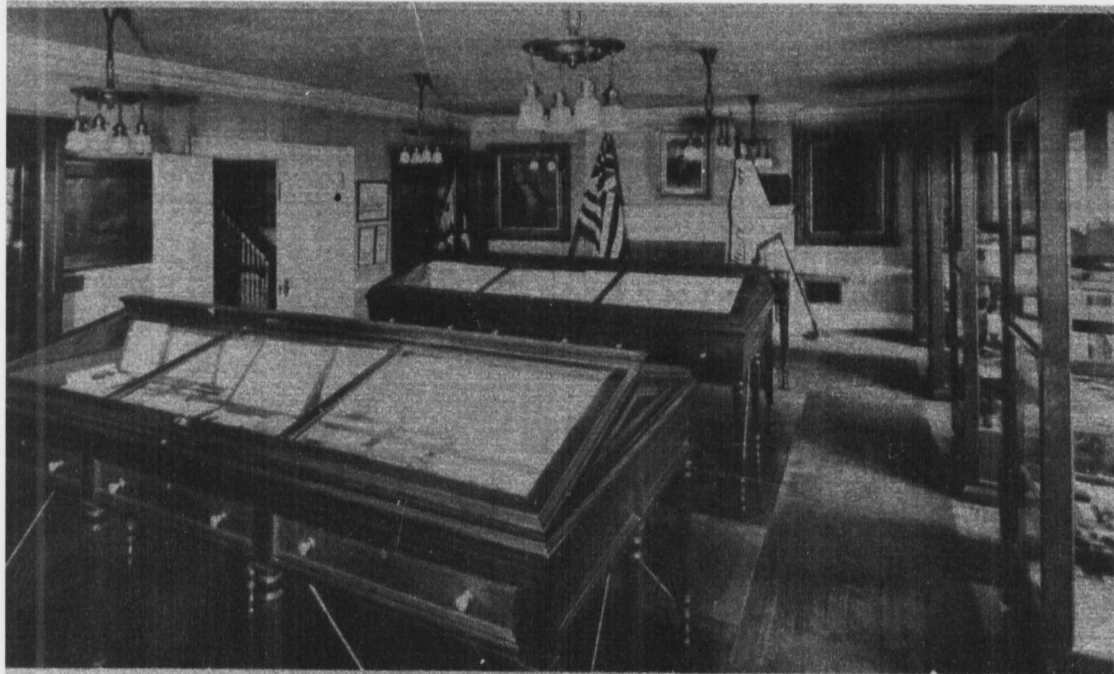
Fraunces Tavern
New York Co., N.Y.

21.



Fraunces Tavern
New York Co, N.Y.

22



THE MUSEUM, FRAUNCES TAVERN

THE SACROIX CO., N. Y.

Fraunces Tavern
New York Co., N.Y.

23.

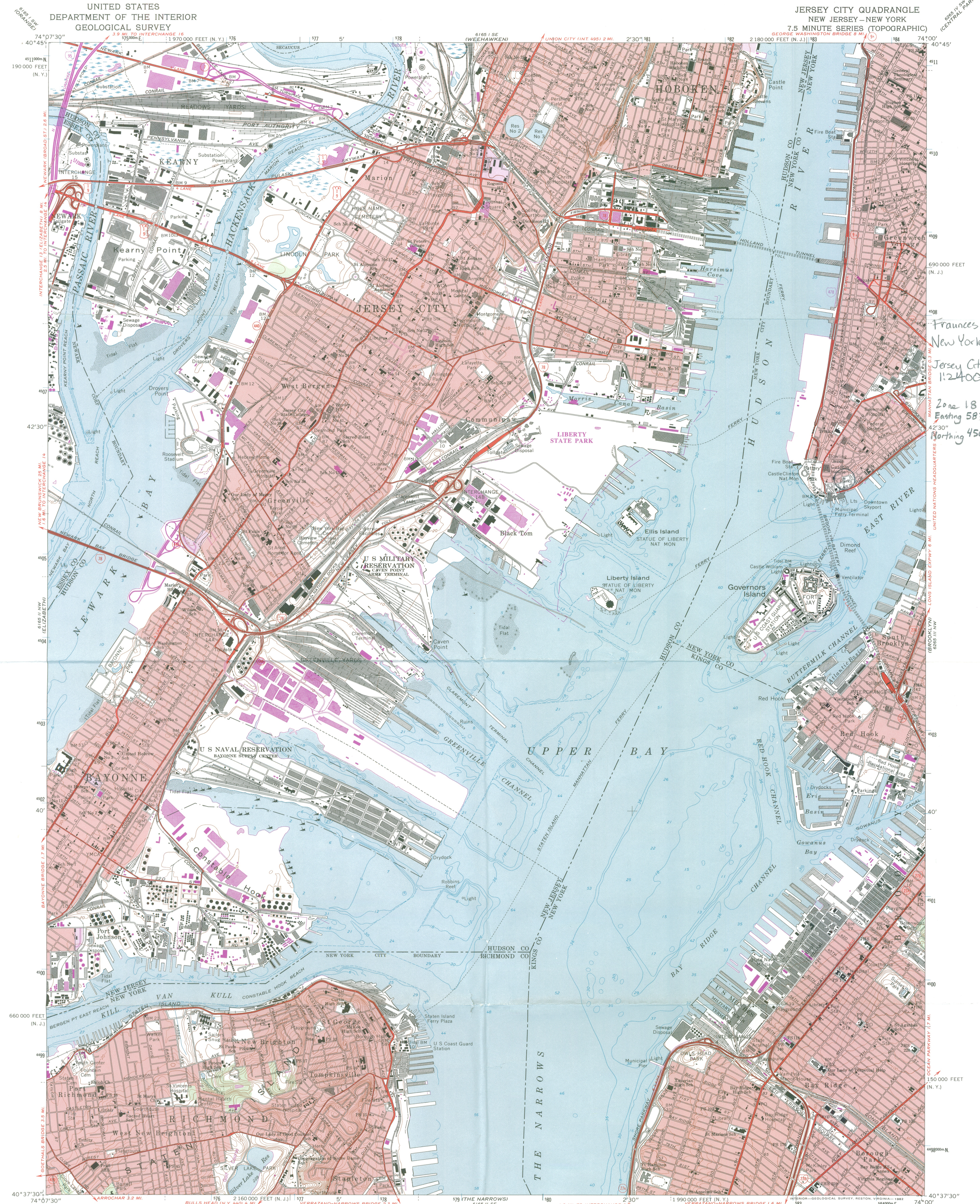


Fraunces Tavern
New York Co, N.Y.

24.

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

JERSEY CITY QUADRANGLE
NEW JERSEY-NEW YORK
7.5 MINUTE SERIES (TOPOGRAPHIC)



Francoes Tavern
New York Co, NY.
Jersey City Quad
1:24000
Zone 18
Easting 583523
Northing 4506300

Maped, edited, and published by the Geological Survey
Revised in cooperation with New York Department of Transportation
Control by USGS, NOS/NOAA, USCE, New Jersey Geodetic Survey,
and City of New York Board of Estimate and Apportionment
Planimetry by photogrammetric methods and from NOS charts T-5111,
T-5277, T-5332, T-5450, T-5453, T-5454, T-5460, T-5461, T-5466, T-5468,
T-5469, and T-5470
Topography by photogrammetric methods from aerial photographs taken
1954 and planimetric surveys 1955. Revised from aerial photographs
taken 1966. Field checked 1967
Selected hydrographic data compiled from NOS charts 285, 287, 541,
and 745 (1966). This information is not intended for navigational purposes
Polyconic projection, 10,000-foot grid ticks based on New Jersey coordinate
system, and New York coordinate system, Long Island zone, 1000-meter
Universal Transverse Mercator grid ticks, zone 18, shown in blue, 1927
North American Datum. To place on the predicted North American Datum
1983 move the projection lines 6 meters south and 35 meters west as shown
by dashed corner ticks
There may be private inholdings within the boundaries of
the National or State reservations shown on this map

SCALE 1:24,000
1 0 1000 2000 3000 4000 5000 6000 7000 FEET
1 0 1 2 KILOMETER
CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET-DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 4.4 FEET IN
UPPER BAY AND 4.8 FEET IN NEWARK BAY
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION
Primary highway, all weather, hard surface
Secondary highway, all weather, hard surface
Light duty road, all weather, improved surface
Unimproved road, fair or dry weather
Interstate Route
U.S. Route
State Route

JERSEY CITY, N.J.-N.Y.
N4037.5-W7400/7.5
1967
PHOTOREVISED 1981
DMA 6165 II NE-SERIES V822

ISBN 0-607-36774-1
9 780607 136744



The New York City Landmarks Preservation Commission

1 Centre Street, 9th Floor North, New York NY 10007 TEL: 212-669-7925 FAX: 212-669-7797

<http://nyc.gov/landmarks/>



KATE DALY
EXECUTIVE DIRECTOR
kdaly@lpc.nyc.gov

October 23, 2007

26 207

Ms. Ruth Pierpont, Director
Historic Preservation Field Services Bureau
P.O. Box 189
Peebles Island
Waterford, New York 12188-0189

Re: Fraunces Tavern, 54 Pearl Street, New York County, New York

Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of Fraunces Tavern at 54 Pearl Street in Manhattan for the State and National Registers of Historic Places.

The Commission strongly supports the nomination of Fraunces Tavern. On November 23, 1965, the New York City Landmarks Preservation Commission voted to designate Fraunces Tavern an individual New York City landmark. Designed and built by Etienne DeLancey in 1719, this three-story brick building was significant as the site of the founding of the New York State Chamber of Commerce in 1768. Sensitively restored in 1907, Fraunces Tavern is the earliest of the 18th century buildings still standing in Manhattan.

Therefore, based on the Commission's review of the property and the materials submitted by the Historic Preservation Field Services Bureau, the Commission has determined that Fraunces Tavern appears to meet the criteria for inclusion on the State and National Registers of Historic Places.

Sincerely,

Kate Daly

cc: Robert B. Tierney, Chair
Mary Beth Betts



New York State Office of Parks, Recreation and Historic Preservation

Historic Preservation Field Services Bureau • Peebles Island, PO Box 189, Waterford, New York 12188-0189

518-237-8643

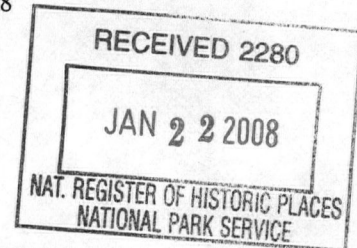
www.nysparks.com

Elliot Spitzer
Governor

Carol Ash
Commissioner

January 19, 2008

Ms. Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW
8th Floor
Washington, D.C. 20005



Re: Transmittal of National Register
Nomination

Dear Ms. Abernathy:

I am pleased to transmit an individual nomination for Fraunces' Tavern in New York, New York Co., NY. Fraunces' Tavern is currently a contributing component of the Fraunces Tavern Block Historic District, listed on the National Register in 1977 at the local level of significance. We are proposing an individual nomination at the national level of significance for this building under Criteria A and C as an icon of the American Revolution and its commemoration and as a nationally significant milestone in the history of historic preservation. The nomination was discussed extensively between staff and members of the New York State Board for Historic Preservation and reflects the contributions of both. The Board unanimously recommended nomination at the national level of significance at its meeting of December 13.

Thank you for your assistance in evaluating and processing this proposal. Please feel free to call on me at 518-237-8643 ext. 3258 if any questions arise.

Sincerely,

Mark L. Peckham
National Register
Program Coordinator

enclosures

How Fraunces's Tavern Was Restored

By William H. Mersereau.

New York Times (1857-Current file); Mar 17, 1907; ProQuest Historical Newspapers
pg. SM11

How Fraunces's Tavern Was Restored

By William H. Mersereau.

FRAUNCES'S Tavern was originally a private residence. It was erected on land conveyed by Col. Stephanus Van Cortlandt, one of the Dutch magnates, to his son-in-law, Etienne De Lancey, about the year 1700. It was occupied for a time by Col. Joseph Robinson, and later by De Lancey, Robinson & Co. as a warehouse. The De Lancey of this firm was Oliver De Lancey, then already distinguished for his services in the French war, and later celebrated as a loyalist Colonel of the Revolution. Their business was in European and East India goods and all sorts of army supplies, for which they were purveyors.

Turned into a Tavern.

Col. Robinson was living in the house in January, 1769, when we find it advertised for sale at the Merchants' Coffee House. The Colonel died in March of that year, but the partnership was not dissolved until December, 1762. Their counting house had already been passed by deed, on the 15th of January preceding, into the ownership of Sam Fraunces, who opened it as a tavern under the sign of "Queen Charlotte," or the "Queen's Head." There had been a tavern before with this sign, not far distant, but the Head, unless altered, was not the same.

It is appropriate here to give Fraunces's own description of his house as it was in 1776, an external appearance to which it has now been restored. His advertisement for the sale says: "The Queen's Head Tavern is three stories high, with a tile and lead roof, has fourteen fireplaces, a most excellent large kitchen, fine dry cellars, with good and convenient offices, &c., and we know on what solid foundations our forefathers built their structures of every kind.

Fraunces seems to have had his share of patronage, and his "Long Room" became the resort of the merchants for consultation in the Stamp Act period; while the Mason's Arms, also under Fraunces's direction at the Fields, now the City Hall Park, was the resort of the Sons of Liberty.

An event of the utmost importance to the city was the first meeting of the founders of the New York Chamber of Commerce in the "Long Room" of Fraunces's Tavern in April, 1768. The St. Andrew's Society, the Governors of the Province, the New York Society, the Society for Promoting Arts and Agriculture, also met there.

Restoration Thoroughly Studied.

Before entering upon any plans for the restoration of this famous old meeting place, a committee of the Sons of the Revolution, into whose hands the

building has recently come, made a most thorough search through all the old records, old prints, &c., the result being that, with the exception of the slight description left by Fraunces himself, nothing of any moment was found. They then turned to the building itself. Here they were met with some encouragement. The old yellow bricks, similar to those used in the construction of Sleepy Hollow Church, were found to go no higher than three stories on Broad Street, and the old red brick of the Pearl Street front to the same height on the corner piers, thus verifying Fraunces's memorandum. A print of the building, published in Valentine's Manual in 1854, was also discovered. This is the only print which shows the Tavern in a different guise from that in which it passed into the society's hands, that is, five stories high.

This print of 1854 has been completely proved to give not the original shape of the roof, or number of stories of the building when Fraunces was host there, for when the two stories were taken down, embedded in the wall of the fourth story were found posts with tenons at the top, fitting into mortises of a horizontal timber, which had nail marks at intervals, showing where the rafters had been spiked. This undoubtedly was the roof of the three-and-a-quarter-story building shown in Valentine's print. A disastrous fire took place in the same year the print was published, and these posts were found badly burned, the old fourth tier having beams in it that were nearly burned through. The fire raged hottest in the roof, and on the Pearl Street side, where the walls fell outward, down to a line just over the second-story windows, leaving the walls standing intact on Broad Street. After this fire the two top stories were added, making the building five stories high.

New Roof Made to Conform to Old.

To decide exactly the slope of the roof of 1783 and prior to this date the south wall of the fourth story was stripped, before the restoration plans were made, and the old line of roof was clearly visible. The new roof has been made on the exact slope of this old line. Since the plaster has been further stripped the old line has been clearly proved correct, the bricks above the line being entirely different in measurement from the bricks below the line. The old bricks were also easily identified from the fact that they were laid in a mortar made from local sand containing a good proportion of oyster shells. The newer brickwork was laid in ordinary lime and sand.

In reply to the criticism that has been

raised regarding the appearance of the new roof, it is well to point out that the best historical precedent for the tavern roof, as it appears to-day, is to be found in the old Frederick Philipse Manor House at Yonkers. This manor house is generally regarded as one of the most perfect architectural examples of the Colonial period. It stands to-day exactly as it was when Philipse lived in it over 200 years ago, and its roof is almost identically the same as that used in the Fraunces Tavern restoration, being a hip roof with a railing on top. Frederick Philipse undoubtedly brought the old bricks for the tavern from Holland at or about the same time that he brought those for the old Dutch Church at Sleepy Hollow; and it is probable that when the tavern was first erected, the Philipse Manor House at Yonkers was used as a model, so far as its roof and top railing are concerned.

Fifteen years ago Fraunces's Tavern was leased to people who were not satisfied with the old taproom. Accordingly the building was shored up and the

entire first story, except one pier on Pearl Street, was ruthlessly cut away. Iron beams put in, a corner column, and plate glass show windows. The beams of hewn oak were cut off just inside the hall wall and the floor lowered level with the sidewalk. Part of these beams form a table in the office of the Sons of the Revolution.

It is plain from the above that when the society obtained possession of Fraunces's Tavern, the first move of the restoration was to take out all the modern work. Acting on this principle, the two top stories of the building were removed, and the same man who shored the building fifteen years ago was engaged to shore it again in order that the saloon should be removed and the brickwork put back as it used to be. The timbers were placed in exactly the same spot they had occupied before.

The selfsame beams on which Washington stood are there beneath the floor of the "Long Room" to-day, and the tier above is the same and the old walls are the same. Further we cannot go. The "Long Room," as it exists

ed lately, contained not a vestige of woodwork, sash, &c., that it had in Washington's time. The fire of 1854 burned the room out. Evidences of this fire have been continually met with, and we have been able to prove that all the woodwork, including doors and staircase, were put in since the date of the fire. The old hewn beams, however, exist still in the hallway, in the floor and ceiling of the "Long Room," and in the floor and ceiling of the second and third stories on Pearl Street. Here and there on the under side of these old beams are vestiges of hand-split laths and hand-made nails, proving that the old ceilings were plastered and that the beams were not exposed.

Thus, if those who hold to the opinion that "nothing of the old tavern is left after this restoration" would really investigate matters, they could very easily prove to their entire satisfaction that not a piece of the old brickwork, not a stick of the old timber has been removed that could be possibly left in its original position. As far as the old chimneys are concerned, instead of

three, as originally built, there was only one, and that had been ruthlessly cut flush with the wall in the first, second, and third stories fifteen years ago, when the building was shored up to make room for a modern saloon, and an iron-flue inserted from the cellar to the top of the roof. When the new chimney was built up at the end of the "Long Room" it was made to fit the old framing of the hewn timber floor exactly.

To any one who has studied the deli-

cate woodwork, &c., of the period of 1700, both in England and Holland, it will appear absurd to suppose that a house built for and occupied by one of the principal men of his day should not have contained the best of material. Thus in restoring this building the society has aimed at reproducing the best that was in use at that period. In fact, Fraunces's Tavern will be, when completed, more nearly as Washington saw it than it has been at any time during the last century.