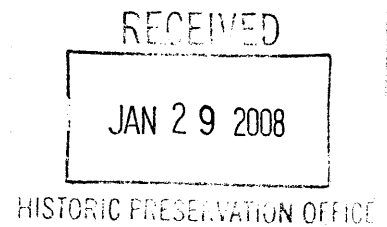
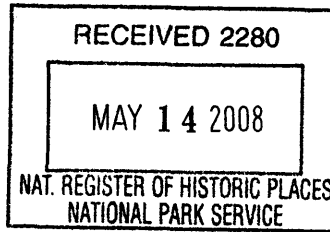


United States Department of the Interior
National Park Service

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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or 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 listed in 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 Lander/Stewart mansion and Stites Building

other names/site number _____

2. Location

street & number 102-104 South Main Street

not for publication

city or town Phillipsburg Town

vicinity

state New Jersey

code 034

county Warren

code 041

zip code 08865

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this 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 set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. See continuation sheet for additional comments.

Amy Cradic 5/16/08
Signature of certifying official/Title Date

Amy Cradic, Assistant Commissioner Natural & Historic Resources/DSHPO
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 this property is:

- 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:) _____

Patrick Andrews 6/25/2008
Signature of the Keeper Date of Action

Lander/Stewart mansion and Stites Building

Name of Property

Warren County, New Jersey

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	
2		buildings
		sites
		structures
		objects
2		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

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

COMMERCE/TRADE/professional

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

COMMERCE/TRADE/professional

7. Description

Architectural Classification

(Enter categories from instructions)

OTHER: Neo-Grec

Italianate

Materials

(Enter categories from instructions)

foundation fieldstone

walls brownstone façade, brick sides and rear;
brick (common bond)

roof tin; rubber/vinyl

other _____

Narrative Description

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

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 is 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.
x C Property embodies the distinctive characteristics of a type, period or method of construction or 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 the boxes that apply.)

Property is:

- 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.

Areas of Significance

(Enter categories from instructions)

architecture

Period of Significance

circa 1850 - circa 1880

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

unknown

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 Buildings Survey
#
recorded by Historic American Engineering Record #

Primary location of additional data

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

Name of Property

County and State

10. Geographical DataAcreage of property 0.14 acres**UTM References**

(Place additional UTM references on a continuation sheet.)

1	18	483051E	4504100N
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

 See continuation sheet**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 Byname/title Frank L. Greenagel, Ph.D.organization _____ date 29 January 2008street & number 104 South Main Street telephone (908) 627-1234city or town Phillipsburg state NJ zip code 08865**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 the SHPO or FPO for any additional items)

Property Owner

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

name D. Scott Curzistreet & number 102 South Main Street telephone (908) 859-4345City or town Phillipsburg state NJ zip code 08865**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, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Description of the property - Section 7

The nominated property consists of two adjoining late nineteenth-century houses that stand on the west side of South Main Street in the town of Phillipsburg, a little more than a block from the terminus of the New Brunswick-Easton Turnpike (Union Square), and a hundred yards from the entrance to the Morris Canal on the Delaware River. The immediate neighborhood consists largely of late nineteenth-century mixed-use buildings, most with substantially unaltered exteriors. Many buildings on the block were designed for a professional/retail office on the ground floor and residence(s) above. The two subject properties face east and stand on lots that originally backed up to the Delaware River. In 1852 the rear portions of the lots were sold to the Belvidere Delaware Railroad Company (Bel-Del). The current owner retains the original easement from the Bel-Del providing access to the river. The lots slope down relatively steeply towards the river, about 60 feet lower in elevation than this point of South Main Street. The properties are herein referred to as the Lander/Stewart mansion (102 South Main Street), and the Stites building (104 South Main Street).

[Photo 1]

Architectural description (102 South Main: Lander/Stewart mansion)

General statement: 102 South Main is an exceptional example of an upper-class, late-Victorian townhouse. It was erected about 1879-1880. It is a three-story brick townhouse, 25 feet wide and 53 feet deep, with a façade of cut ashlar brownstone. The foundation is stone masonry, revealed approximately 3 feet in the front and 8 feet at the rear. The material is red-gray sandstone. The façade combines the customary solidity and rich details of a Neo-Grec brownstone, with unusual detailing in the cornice and the door surround. [Photo 2] The entrance cornice essentially duplicates architectural details found on top-of-the-line townhouses in New York, Brooklyn and Washington, D.C. The high-ceilinged rooms are connected by large scale openings and large windows. The original woodwork of door and window surrounds, paneling, and wainscoting exhibit fine workmanship, elaborate paneling and other woodwork, and attention to detail. Fireplaces feature ceramic tiles, elaborately carved colonettes and mantels, and the original brass gas fittings.

Exterior: The entrance, head molds [Photo 25] and elaborate cornice are characteristic of the Neo-Grec style (as that term applied generally to the stone façade of the rowhouses) of the late 1860s to early 1880s. In the late 1860s in New York City Neo-Grec style was regarded as an appropriate solution to fit a tight cubic space and came to dominate rowhouse architecture by the late 1870s. An important feature of the Neo-Grec style was incised ornamental detail—often a stylized flower or vine design—cut into smooth brownstone, and that can be seen in the lintel of windows and the entrance, as well as the area below the window sills. The closely-spaced double-hung sash windows are arranged symmetrically. The mannered style is exemplified by the string courses and the

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substantial window surrounds (head molds), which carry out the motif established in the lintel above the entrance. The elaborate cornice with both modillions and consoles is a feature generally found only on fashionable buildings. [Photos 4 & 8]

The side and rear elevations are faced with load-bearing red brick laid in common bond with header courses every eight rows. [Photo 5] The original frame porches, commonly called "tea rooms," on the second and third floor (rear) were replaced, probably early in the twentieth century (judging from the interior wooden moldings and other architectural trim), with brick construction. Two newly constructed decks have been added at the first and second floor levels.

The north side features a two-story oriel window. Built originally of wood, a recent restoration has employed a metal veneer. Basement walls are stucco over stone.

Openings: The handsome entry ensemble includes an elaborate stone bracketed cornice, a pair of carved and paneled entry doors, almost-as-elaborate double-leaf vestibule doors, and an inlaid tile floor. The sequence begins with the pair of 28" wide three-panel doors. [Photo 6] The top panels each contain a single 18"-square pane of beveled glass, and the middle and the lowest panels, 20" by 49", are framed with corner medallions and chamfered frames. A carved lionshead (Photo 7), extending almost the entire width of each door projects in bold relief from the stile that separate the bottom and middle panels. The wood is, reputedly, imported Lebanon cedar. Much of the original hardware remains. A substantial stone console surrounds the entry doors; it is constructed of the same material as the ashlar blocks of the façade. The style is an amalgam of modillions, pilasters and lintels incised with floral patterns.

Projections and recessions are minimal in the Neo-Grec style, which gave greater importance to the cornice and especially to the head molds around the windows and the entrance. The front doorway was normally the most striking feature of the row houses of the period. One magazine of the 1860s noted that "The doorway is the most indispensable feature of the structure, and therefore calls loudly for adornment, and should generally be distinguished by more impressive decoration than any other feature."¹ This entrance is particularly elaborate, not only because of the classic entablature but also the double set of paneled doors and beveled glass. There is a strong similarity in the entrance entablature to two brownstones in Brooklyn erected in the 1870s; they were the homes of department store magnates F. W. Woolworth and Abraham Abraham, founder of Abraham & Strauss.²

The vestibule is three feet deep; the door, walls, and ceiling introduce the visitor to the combination

¹ Charles Lockwood, *Brick and Brownstones*, (New York: McGraw-Hill, 1972) 149.

² Ibid. Photographed (but not included here) by the author in 2005.

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of dark woods and extensive paneling on the side and ceiling that will be found elsewhere in the house, including many hand-carved details and moldings. The transom contains twelve panes of beveled glass. Whereas the outside doors have massive lionshead carvings, those on the interior doors are equally large, but with an elaborate geometric and floral design (**Photo 27**). Multi-colored tiles in a strong geometric pattern make up the vestibule's floor.

The front (east) elevation has two double hung sash windows on the first floor, and the two upper floors each have three windows, essentially identical to those on the first floor. The window surrounds echo the door surround – substantial moldings of the same red-gray stone, incised in the same manner as the entry. A stone string course is located at the sill level on all three stories, as well as at the sidewalk level and just above the basement window level. String courses were introduced in the 1850s for townhouses to reduce the excessive verticality which resulted from the necessity of building tall on narrow city lots. By the 1870s it appears that string courses had become a standard design feature of upscale townhouses. The sills on the ground floor are supported by a more elaborate bracketed cornice than those on the upper floors. Carved stone panels with incised geometric and floral designs also are found between the taller window surrounds.

Roof: The flat roof is characteristic of the period. The front elevation has an elaborately bracketed polychrome cornice, about five feet high. **[Photo 8]** It consists of four major scroll-like consoles evenly spaced across the front, interspersed with three smaller-scale modillions of similiar design, which support an overhang of about one-and-a-half feet. Behind the brackets is a wide panel featuring an Eastlake style floral motif **[Photo 4]** and a row of dentils. A virtually identical cornice is illustrated in a standard reference work³ on American architecture. Although most upscale buildings of the period sport a modillion cornice, not many are as elaborate, and even fewer subordinate modillions to consoles and also feature a band of dentils and an incised architrave.

Interior

Floor plan: The typical late nineteenth-century townhouse plan featured a long narrow front parlor, and a rear parlor, commonly used as a dining room, on the first floor with an entry vestibule, a facing staircase on the left side, and a side hall running almost the full length of the house. That is an accurate description of the first floor of 102 South Main. This building, about the same size as most New York City townhouses of the 1870s, has an exceptionally large parlor (36' long) and a standard (15' 5" deep) dining room at the rear of the building. The front parlor, which may have contained an open archway typical of townhouses of the period, was divided into two rooms by the 1940s (when the building was used by the town's telephone company). The connecting door mold in that partition

³ Foley, Mary Mix. *The American House*. (New York: Harper & Row, 1991) 160.

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is identical to other originals on the ground floor, which leads to the suspicion that it had originally been used to frame a partial separation of that room.

The front parlor features a fireplace [Photos 9, 28], with an elaborate wood mantle, and a double pocket door entering from the hallway. What is now the middle parlor includes the oriel window but no fireplace. [Photo 10] The back parlor [Photo 31], much the most elaborate room in the house, was used as a formal dining room. It includes an elaborate fireplace [Photos 15, 16, 35] and the fanciest paneling in the house [Photo 23]. There is a pair of pocket doors on the east side of the room, making it in effect an extension of the large front parlor, and four doors elsewhere – two to closets, one to the front hall [Photo 33] and a fourth to the rear (where the original porch has been replaced by a deck). The door frames are ornamented by a blind transom; 5 panels wide over the pocket door and 3 panels wide over the other doors. The wainscoting is found on all four sides of the room, and is about four feet high. It is dominated by an upper course of fretwork that consists of bands inscribed with a repeating pattern of a 4" wide rhomboid frame containing a four-petal flower. [Photos 22, 23] An unusual feature is the area below the band – a series of panels, each about a foot wide of a lighter wood than the band above it. All of the panels – on the doors as well as the wainscoting – have raised fields to contrast with the rest of the panel [Photos 23, 36]. All panels throughout the house are treated in an identical manner. There is also a cornice in this room, a feature lacking in other rooms in the house. This appears to be the least altered room in the building. There are two closets off the parlor – one that housed the dumbwaiter has been retrofitted sometime in the 20th century as a bathroom, and another with the original copper sink, now used for storage. In the hallway just outside the parlor (beneath the staircase) is another door to a narrow staircase (for servants) connecting the basement kitchen with the hallway. Two of the closet doors in the parlor have large rhomboid mirrors with beveled glass [Photo 30].

The second floor has three large rooms, a bathroom, and a 5' passage between the front room and the middle parlor. The hall provides access to the two front rooms, whereas access to the third (rear) room is through the middle room, clearly a parlor of some sort. That parlor includes a fireplace, an oriel bay, and elaborately paneled doors similar to those on the first floor. The structure of the fireplace is similar to the one in the rear parlor on the first floor – different in details, a little simpler, but with similar elements. Like the first floor, the plan is a standard one and, remarkably, has not been altered since its construction. The three chambers are roughly equal in size. The front one, probably used as the master bedroom, has an adjoining bathroom. The rear chamber has been entirely remodeled as a kitchen, although there remain several original details in the window and floor molds.

The third floor plan essentially duplicates the second, with bed chambers front and back and a center parlor. The passage between the parlor and the front chamber is flanked by deep closets with built-in

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cabinets. The rear chamber has been extensively remodeled, and there is little in this room that is original.

A dumbwaiter (a feature introduced in New York townhouses in the 1850s) once operated within a shaft that went from the basement kitchen to the third floor. Access to the closet containing the dumbwaiter at the major landing below the second floor is hidden behind a double-leaf door with painted glass insets in the upper panel featuring illuminated medieval knights. The artist attempted to simulate a leaded-glass window in his portrayal of the knights. One knight is labeled "Alcantara" and the other, "Dannebrog" – the former a military order from 14th-century Spain and the latter the name of the Danish flag. Their significance to Lander or Stewart is unknown. The dumbwaiter is no longer functional, but some of the mechanical gear is intact. There is another pair of double-leaf doors to the dumbwaiter closet on the third floor landing; Raphael and Rembrandt are the figures portrayed in the glass insets there. **[Photo 11]**

Basement: Several of the spaces in the basement have been converted to other uses and little that is original remains except in the kitchen area. The original kitchen was located in the northwest corner of the basement; it still contains the original fireplace, although that has been somewhat altered.

Stairways: The main staircase is normally an important sculptural feature of the entry hallway, and this is no exception. **[Photos 12, 13]** The stairway rises five steps from east to west in a straight line to an intermediate landing, then continues for 15 risers to a landing where the dumbwaiter is located; it then turns 180 degrees right and rises 5 more steps to the second floor hallway. The stairway to the third floor has no turns or landings and rises 18 steps. The newel post sets the tone for the other posts in the staircase rising to the second floor. It is a squat heavy pillar, rounded at the corners, supporting a cap and ball. The cap is square, dominated by a band ornamented with a carved four-petal floral motif. The cap resolves into a shallow octagonal drum that supports a finial ball relieved with a horizontal row of reeds around the middle. The shaft of the newel post is dominated by reeding and corner blocks. There are panels and medallions on the major posts, and the balustrade features an unusual design of spindles and beaded stringers **[Photo 32]**. Rising along the wall with the staircase is wainscoting that does *not* mirror the balustrade but is identical to the wainscoting along the hall at the base of the staircase. The wood of the staircase and wainscoting appears to be the same wood found throughout the house. The spindles are of two different designs, alternating throughout the length of the stairs. The balastrading continues to the third floor, but there is no wainscoting along the staircase between those floors, nor is there any on the third floor.

Flooring, walls and ceilings: Hardwood flooring on the second and third floors is probably original; the two-inch-wide boards are found throughout those floors, even in closets and under sinks and built-in cabinets. The flooring on the first floor was replaced by marble in 1995. Walls and ceiling are

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of plaster throughout (except for the partition in the first floor parlor, which is wallboard). The parlor ceilings on the ground floor are 11' 3" high; second floor ceilings are 10' 4", and those on the third floor are 9' 10". The original ceiling on the ground floor front parlor was painted with a gold leaf floral design but that had deteriorated badly and was replaced with a plain ceiling in the 1990s. There is a 6" wide cornice with a reeding pattern in the rear parlor, the only room with such a feature. The entry vestibule and the hearth of the fireplace in the rear parlor contain fine examples of *tessellated* floors – formed from tiles of varying size, shape and color that fit together to produce a strongly geometric pattern that is quite repetitive. Such floors were a common feature of upscale Victorian buildings. There is a drop ceiling over the first 12 feet of the hall; that is now covered with (inappropriate) molded tin squares from a late 19th century building in Phillipsburg.

Doorways and doors: Boldly-chamfered seven-panel wooden doors, constructed of the same dark-grained finish, are found throughout the house, even on closet doors in upstairs passages. All door panels display raised fields of a different wood. The doors are approximately 8' x 4', and all retain their original hinges and brass hardware. All are set in similar 15" deep wooden frames that combine reeding and bolection molding. [Photos 33, 34] The entire door and door moldings are 10 feet high. Baseboard moldings are similar but not identical.

The entry doors in the vestibule are of the period and contain panels of beveled glass; because the bevel is identical on all glass in the vestibule doors and in the multi-paned transom the glass is probably original.

On the first floor there is a large (68" x 120") pair of pocket doors from the entry hall to the main parlor [Photo 34], also with similar paneling and door surrounds.

Windows

All windows on the house, with the exception of those in the transom and the vestibule doors are replacements. The front elevation employs faux mutins (6/1) in double-hung sash windows. All major windows, including those in the oriel, have their original internal folding wood shutters with adjustable horizontal louvered portions. The oriel creates a substantial bay (8' wide and 5' deep). The original shutters and paneling are intact on all three floors.

Decorative features, including notable hardware:

Fine woods, polished to show the natural grain and finish, dominate the hall and staircase, as well as all door encasements on all three floors. There are built-in sideboards, china closets, and wainscoting throughout, all employing the same combination of wood and paneling. The rear parlor on the first floor employs lighter wood on the panels of the wainscoting than on the carved bands above. [Photo 23] Other original features still in place include floor moldings [visible in Photo 23], a brass mailbox,

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a servant call system, dumbwaiter, a copper sink, and gas fittings for two of the fireplaces. Wainscots in several of the rooms follow either of two patterns; one is established in the entry hallway [Photo 14], and the other in the rear parlor [Photo 22]. In both cases an elaborate beading at the top surmounts the carved floral figures in a diamond frame. The area below the carved band features a series of chamfered panels, each approximately one foot wide, with raised fields of what appear to be a burlwood veneer [Photo 36]. (They are not painted nor are they decals, as we examined an abraded area on the second floor and found that the veneer was at least 1/32" thick.)

Heating/fireplaces: There are two fireplaces on the first floor and one on the second, but the primary source of heating was by means of hot water radiators (fueled by gas, which was supplied by a gas main along South Main at the time the building was erected). The fireplace in the front parlor is 6' wide [Photo 9]. There are paired free-standing columns on either side that rest on blocks and support an entablature that holds the mantel shelf [Photo 28]. There is a frieze panel with leaves and berries framing a stylized lioness in the center. Above the columns are blocks with carved four-petal flowers, a recurring motif found on the vestibule doors and on the balustrade

The fireplace in the rear parlor on the first floor is the most elaborate. Including the entire colonettes and mantel, its dimensions are 4' high by 63" wide. [Photo 15] Three-quarter fluted colonettes are surmounted by pseudo-Corinthian capitals [Photo 35], which support carved stylized lionheads, [Photo 16] which in turn support the mantel shelf. A narrow shelf with spindles and a railing sits between the lionheads. The design, probably an Eastlake derivative, was either common enough or stylish enough to be noted in a contemporary book on Victorian interiors. Framing the shallow firebox is a brass bolection molding, framed by a row of ceramic tiles. The corner tiles feature a bas-relief of an allegorical Renaissance man and a young woman of undetermined period; the other tiles contain floral motifs. The original gas fixtures remain in place. The hearth consists of a small area of glazed tiles with an elaborate border of tiles of a different color and pattern.

Architect/builder

We have not found any records that pertain to the design or construction of the building. That void was initially somewhat perplexing for a residence of this prominence. Further reading suggests that in the 1870s and 1880s in New York City, builders either copied dwellings already built or purchased a standard set of plans.⁴ Many employed a common floor plan, and the architectural treatment for the façade and interior varied little from year to year. An architect may have been engaged to draw up a contract with the builder and to supervise construction, but aside from the exceptionally grand mansions, there are relatively few New York brownstones where the architect or builder has been

⁴ Lockwood, p. 29.

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noted.⁵ Stewart's diaries yield no clue to an architect (there are several missing volumes which cover years during which construction took place), but he employed a local builder or contractor on several occasions for work on windows, brickwork, painting, and to erect a stable for his horses, so it is possible (but not likely) that a builder named Hopkins was engaged in construction of this building, as this is a project apparently much beyond his competence.

Architectural description (104 South Main: Stites building)

General statement: The Stites building is a well-preserved example of a mid-nineteenth century multi-family dwelling. [Photo 17] It was erected before 1850, and perhaps as early as the 1830s when there were but fifty residences in the town of Phillipsburg. There are several essentially identical buildings in Easton, Pennsylvania that date from the 1830s. The original Federal elevation and fenestration have not been entirely obscured by a later renovation (circa 1885) that added several Italianate details to the window and door surrounds, an octagonal tower, and a substantial cornice. The rear extension of the building may have been added shortly after initial construction, but in any case the current footprint has not been altered significantly from that shown on the *Beers Atlas* published in 1874. The original dimensions of the building with the gable roof line can be seen from the parking lot to the south-west of the building. There is a basement with an 8' ceiling, three full stories and a large garret above the third floor. The open decks at the rear are recent additions.

Exterior: The three-and-a-half story brick townhouse is 25' wide and 60' deep. The foundation is stone masonry, revealed approximately 2.7' in the front and 8' at the rear. The load-bearing red brick is laid in common bond with header courses every seven rows. The octagonal tower rises straight from the ground to approximately the peak of the roof. The pitched roof and dormers have been obscured by the addition of a high Italianate cornice. The original brick (which can be seen along the south side of the building) is considerably older and more weathered than the brick of the later renovation on the front. The top two floors of the Stites building exhibit the simplicity of the late Federal-Greek Revival townhouse common on the east coast. The cornice, of pressed tin, and the modillions at the corners of the cornice were part of the renovation. It complements, but is distinctive from the cornice on its companion building next door.

The octagonal tower: The tower, added in a renovation done sometime around 1885, rises from the ground to the top of the gable and is capped by a steep pyramidal roof capped with a finial and a weathervane. [Photo 18] The weather vane is unusual – a European-style banneret rather than a traditional American animal figure common to the period. Pressed tin jack-arch lintels matching

⁵ Ibid.

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those added to the building's façade cap all the windows in the tower. The second floor window on the south side of the tower was bricked up sometime in the 20th century.

Openings: The relatively modest entry ensemble includes a pressed tin lintel and two pair of entry doors. [Photos 19, 20] This was likely a part of the later renovation. The front elevation has two double hung sash windows (all replacements) on the ground floor, and the two upper floors each have three windows, identical to those on the first floor. The window lintels are of pressed tin and include a *fleur-de-lis* centered on the "keystone;" there is no reason to believe the *fleur-de-lis* held any significance for Lander or Stewart. The fenestration is consistent with Federal style townhouses that were common in the mid-Atlantic states between 1780 and 1820.

Roof: The pitched roof now has a single dormer, but at one time had a twin, facing the opposite direction; such dormers were characteristic of Federal buildings of the 1820s-1840s. From the street, the dormer is masked by the cornice.

Interior

Floor plan: The typical mid-to-late nineteenth century townhouse plan has front and rear parlors on the first floor with an entry and side stair hall running about one-half the length of the building. The kitchen and informal dining rooms were in the basement, and the upper floors contained bedrooms, and servants' quarters. (Remains of a servants call system can be found on the first and third floors.) The first floor parlor (now an office) has two circa 1870s marble fireplaces [Photo 21], but few other period details except for the window moldings and cornice. The fireplace in the rear parlor is similar in concept to the fireplaces in the Lander-Stewart mansion, although not quite as elaborate. The fireplace mantels were very likely part of the renovation done between 1879 and 1885. The second and third floors have been considerably altered, and, with the exception of a few details such as the fireplaces, much of the woodwork, and the servants call system, there is little that remains from the nineteenth century. Until recently, there was an large set of doors that joined the two buildings just inside the entry foyer.

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Statement of Significance

The Lander/Stewart mansion is a grand Neo-Grec brownstone and brick townhouse built in 1879-1880 by a prominent Phillipsburg attorney (Stewart), almost certainly financed by his father-in-law (Landers), a major industrialist. The Lander/Stewart mansion and the Stites building together exemplify the transition of Phillipsburg from a small village in the 1830s to a regional transportation and manufacturing hub by the 1880s. The architecture, construction, fixtures and cost of the Lander/Stewart manion demonstrate the rise of a managerial/professional class and the attendant elevation in taste and culture in what had been an obscure village only 30 years before. Brownstone townhouses were representative of Civil War era residences erected by affluent merchants and professionals seeking to affirm their taste, social standing, and financial resources. Italianate/Renaissance Revival/Neo-Grec townhouses were an important and fashionable architectural style of the 1850-80s, although one rarely found in western New Jersey. The Lander/Stewart mansion is an exceptional example, and exceptionally well-preserved, of a Neo-Grec brownstone. It reflects the architectural ideals and social standing of its owner, and the technology of the era. The property meets Criterion C for local significance in architectural history.

Edith Wharton noted that reddish-brown sandstone "coated New York like a cold chocolate sauce" in the 1880s. Phillipsburg is a long way, culturally and aesthetically from New York, but the Lander/Stewart mansion is a fine example of a traditional late Victorian brownstone such as might be found in New York City or Philadelphia in the last quarter of the nineteenth century. It possesses grand living spaces with a lushness of ornament and detail characteristic of the best work of the period – especially remarkable because it is located in Phillipsburg, New Jersey, a gritty transportation-and-manufacturing town a long way from the mercantile centers of wealth, taste, and architectural fashion. It is the only brownstone in the city and may be unique in the northwestern part of the state. There are fine brownstones in Hoboken and Jersey City but those are the only other ones we have identified in the northern half of the state. It is representative of the kinds of residences constructed in the post-Civil War period to express impeccable taste and ample resources. Philadelphia architect Samuel Sloan wrote:

A man's dwelling at the present day, is not only an index of his wealth, but also of his character. The moment he begins to build, his tact for arrangement, his private feelings, the refinement of his taste, and the peculiarities of his judgment are all laid bare for public inspection and criticism. And the public makes free use of this prerogative. Its expects an effort to be made, and forms opinions upon the result.¹

The Italianate/Second Empire/Neo-Grec/Queen Anne brownstone was the standard local magnate's

¹ Lockwood, 128.

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mansion in the 1860s-1880s, and the Lander/Stewart mansion is a well-preserved representative.

Many of the townhouses of the period were indebted for their design to published sources such as *Godey's Lady's Book*, but a few unusually imperial ones in New York City were architect-designed. We have found no records indicating the involvement of an architect, although there are several examples of remarkably similar townhouses in Brooklyn and Washington, D.C.

John Lander was a founder and director of the Warren Foundry & Machine Company, the town's largest employer in the 1860s and a major supplier of pipe to New York City. Lander or Jacob S. Stewart, Lander's son-in-law, demolished a previous building on the site of 102 South Main, which at one time (1850-53) had housed the Joseph Hixon family. The owner/builder of record (Stewart) of the building also occupied the adjacent property at 104 South Main [Stites building]. Stewart was living in the Stites building when he purchased the property at 102 South Main. Following construction of the new townhouse on that parcel, sometime between 1879 and 1884, Stewart moved his residence to that building but included a double-wide door connecting the two properties at the entry foyer. Lander and Lander's other daughter and her husband, Dr. James Petrie also lived in one of the two properties until Lander's death in 1889. Petrie maintained his medical practice in the Stites building. Stewart continued to keep his professional office in the Stites building, if we are to accept his letterhead and business card as evidence. When the property (both buildings) passed to Stewart's heirs — his son, John Lander Stewart, Stewart's widow Mary, and a widowed daughter — Mary Stewart and her daughter and several servants lived in the Stites building until the widow's death. Stewart's son maintained his legal practice while living in the townhouse. The two buildings effectively functioned as a single mixed professional office-residence from the late 1870s until sometime in the 1960s.

In 1850 the Stites building was owned by William Stites, a weaver. It was occupied by his family, which included his wife, Sarah, five children, and the 12-year-old child of a neighbor (perhaps an apprentice). It is probable that the family of David Wesley, a cooper, also lived in the building, as Wesley, his wife, five children, and a unrelated adult woman from Portugal are enumerated in the same census unit. Shortly after 1850 Stites died, and the property at some date prior to 1874 passed into the hands of John Lander (according to one property record, the actual owner was his wife, Mary). No deed or other conveyance for a transfer has been found, but Lander is noted as the owner or occupant on the Beers map of 1874. Lander and Stites' widow Sarah and/or Stites executor were jointly involved in several property transactions between 1850 and 1870, and Sarah Stites purchased a smaller property several doors north of the Stites building before 1874. During this period Lander also owned another residence in town situated very close to the Warren Foundry & Machine Company. In 1876 the Stites property was purchased by Lander's son-in-law, Jacob Stewart, a rising attorney from a prominent New York City family. Stewart (almost certainly with the financial aid of his father-in-law) transformed the building into a single family residence and professional office. He

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borrowed \$3,000 in 1876 and another \$3,000 in 1879, securing each with a mortgage against the Stites building. In doing so, he added an Italianate façade, including a more elaborate entrance, window molds, a substantial cornice, and an octagonal tower. Most of these are common elements of the popular Italianate style of the period.

The history of 102-104 South Main

Phillipsburg is located at the site of an old Indian village and occurs on maps in 1749 and 1755. There was a ferry – a single canoe to take people across to Easton as early as 1742. John Coxe had the town laid out in 1752, but no plots had been sold when he disposed of the property in 1772. The New Brunswick turnpike was built to Union Square in 1802, and the Washington turnpike was built shortly after it was incorporated in 1806. Both turnpikes followed roads that had been in existence for a half century or more, according to George Wycoff Cummings' 1911 *History of Warren County*. South Main was originally called George Street, but was renamed during the Revolution. In 1789 almost of the whole of the town – 93.5 acres – were seized to pay debts of Captain Alan Hope. The land along South Main was sold in 1793 to a group of farmers that included Saeger and Reese, descendants of whom still owned land there in the 1870s. There is little on the public record for the next 40 years until we find in the 1830s that a large farm south of what was to become Union Square had been subdivided; it is not clear that 102-104 was part of that parcel, but that is likely. The earliest map of the town shows fewer than ten buildings along that portion of the New Brunswick-Easton Turnpike (now South Main Street). Although there were scarcely fifty dwellings in all of Phillipsburg in the 1850s, plots along the turnpike near the center of town were roughly comparable in configuration (narrow and deep) to a city lot. They originally sold for \$25 to as much as \$250, but the price rose dramatically about 1855. In anticipation of a hoped-for prosperity due to the extension of the railroad to Phillipsburg, we surmise that a few multiple family residences – or combined retail/residence/domestic manufacturing – were erected in proximity to the terminus of the turnpike, the canal, and the soon-to-be-completed railroad. The Stites property is one of the earliest surviving examples.

The completion of the entrance to the Morris Canal in 1832 was expected to provide an economic stimulus to the small village of Philipsburgh [original spelling] on the Jersey side of terminus of the New Brunswick-to-Easton road [now South Main Street], but "the benefit to the town was very slight."² In 1770 what was to become South Main was simply "a country road, bordered here and there by log houses."³ By 1847 there were still only about fifty dwellings in town, in addition to at least two taverns.⁴ The 1850 map of the town shows hardly more, but it does indicate the track of the Belvidere-Delaware Railroad just to the rear of the property. "About 1850, in anticipation of the completion to that point of the New Jersey Central Railroad, Philipsburgh began for the first time to look up."⁵ By the end of the Civil War the town was the juncture of the New Jersey Central, the Bel-

² Mathew S. Henry, *History of the Lehigh Valley*. 1860, quoted in Snell, *History of Warren County*, 1883. 551.

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Del, and the Lehigh Valley railroads, and the western terminus of the Morris and Essex Railroad, and the two aforementioned turnpikes. The Warren Foundry was only one of several major manufacturing operations that were established before the war; others included the Andover Iron Company, the Phillipsburg Gaslight Company, the Phillipsburg Stove Works, and Tippit & Wood (builder of iron bridges, tanks, water towers, steam boilers, and blast furnaces).

The town's population in 1860 was about 1,500; by 1870 it had reached 5,950, and ten years later it was 7,176. Lutheran, Methodist, Presbyterian, Episcopal and Catholic churches had been organized by 1860. In this context the two buildings can be seen to exemplify the transition from a small village on the western boundary of the state to a rapidly growing and prospering transportation and manufacturing center. With the rise of a managerial and professional class in town, the erection of larger and more elaborate residences soon followed. The Lander-Stewart-Petrie extended family had standing in both manufacturing and the professions, and Lander could fairly be described as one of the earlier-established residents, so it was probably predictable that members of the family would seek to establish and affirm their social standing by their choice of a dwelling. It is not coincidental that Stewart came from a prosperous and socially-prominent New York City family. Because they had the financial resources, they chose that best-of-all symbols, a fashionable New York City style brownstone, built of the best materials in a very prominent location.

It appears from Matthew Henry's 1860 account of the speculation in land that began in 1850, and from an examination of early deeds and land transfers in Phillipsburg, that most of the buildings in the town were clustered near what became Union Square (the terminus of the ferry to Easton), and within a block or two north and south of the Square, but especially to the south as that was part of the turnpike.

The first evidence of a building on the property occupied by 102-104 South Main is found in an 1850 map and the 1850 census which shows William Stites, a weaver, his wife Sarah and their five children and a neighbor's child (Ann Hixon) living at what is now 104.[census item 233/234]³ There is a record of an Aaron Stites as a property owner in town in 1841, but we have not been able to find additional information about him or any relationship to William Stites. David Wesley, a cooper, and his wife and five children and an unrelated adult probably also lived in the Stites building; [census item 232/233]. Joseph Hixon, his wife and three children lived next door [census item 231/232], now 102 South Main. A large wall map⁴ of Easton, published in 1857, includes an inset of Phillipsburg. It shows and labels both the Stites and Hixon properties at what are now, respectively, 104 and 102 South Main Street. It is very likely that the Stites building at 104 was erected prior to the 1850 map

³ *1850 Census for Warren County, New Jersey*. Transcribed and indexed by June Paese. 1965-1966. Vol 1, p. 38.

⁴ *Map of Easton, South Easton and Phillipsburg* Thomas Hurley. Original in Marx Room of the Easton (PA) Public Library.

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and census. An 1876 map⁵ of Phillipsburg shows the Stites property with a footprint of the building that is essentially identical to the current footprint, and identical to that on the Beers map of 1874. The roof line and fenestration of the three-and-a-half story brick building is a Federal style, entirely consistent with construction well prior to 1850 and perhaps as early as the 1830s. The cornice and window treatment reflect a later date – anytime between 1870 and 1900 is possible.

The 1867 map shows a smaller footprint of a building at 102, and the building is aligned with the north edge of the property, leaving some space between the two buildings. The 1874 map shows the same configuration, although it lists the 104 property in the name of J[ohn] Lander. The 1885 map⁶ shows both 102 and 104 with their current footprint. That suggests that the brownstone townhouse at 102 was erected between 1874 and 1885. Jacob S. Stewart purchased the 104 property at auction from the estate of William Stites in May 1876 [deed and mortgage], and in January 1879 took out a mortgage in the amount of \$3,000, presumably for costs arising from the renovation of that building. The cost of a new brownstone (which we have roughly estimated as \$20,000, including furnishings) was clearly borne by Lander, a wealthy industrialist, as many entries in Stewart's diaries indicate he had not accumulated that kind of capital by 1880. The range of dates (1879-1885) is entirely consistent with the use of the Neo-Grec style for affluent families in the New York-Philadelphia region.⁷

The Stites building was used as a multi-family residence in the 1850s, but by 1874 Lander had an interest in the property. Lander was a founder of the town's first manufacturing works and largest employer (Warren Foundry & Machine Co.) Sometime between 1879 and 1885, we believe, the Federal façade was replaced with the more fashionable Italianate one and the octagonal tower was added. Stewart continued to use both buildings from the 1870s through his death in 1920, and his widow, daughter and son (John Lander Stewart) continued to live there for some years after Stewart's death. Lander's other daughter and her husband, Dr. James Petrie, also lived in the building and Petrie maintained his medical practice there for at least portions of the 1880s and 1890s. Petrie had been an assistant surgeon in the Civil War and served on the USS Norwich. John Lander Stewart eventually made both buildings his residence and professional office until his death in 1969.

There is a blank in the history of the properties that requires a note of explanation. On the Beers map the property is listed as belonging to a J[ohn] Lander. There is no record of a transfer of the 102 property, however, by deed or inheritance, from Stites or Hixon to Lander or to Stewart, nor is there any deed showing a transfer from Lander to Stewart. Stewart married the daughter (Mary) of John Lander in 1871; Mary Lander, his mother-in-law, appears in connection with her husband on a variety of other property transactions and easements over the next two decades, as does John Lander.

⁵ Map of the Town of Phillipsburg. F. C. Tolles. 1867. Original in the Marx Room of the Easton Public Library.

⁶ Map published in 1885, no source.

⁷ Rifkin, *A Field Guide to American Architecture*. New York: New American Library, 1980.

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No connection between Stites and Lander has been established, although Lander lived in Phillipsburg by 1853 or 1854. The widow of William Stites continued to own property adjacent to the Stewart property until at least 1880, and John and Mary Lander's name, as well as Stewart's appears with Sarah Stites on a related easement and property adjustment granted in 1887.

John Lander (1797-1889) was a charter member of the founding board of directors (1856) of the Warren Foundry & Machine Co, Phillipsburg's "oldest and most important manufacturing interest.¹" The Warren Foundry manufactured iron pipe and related equipment. The foundry's works covered 10 acres in town and employed 400-500 people. Lander remained a director to the end of his life. He was elected an elder of the newly formed First Presbyterian church in Phillipsburg in 1853 and was still an elder in 1881; his obituary described him as "the principal founder," but other records of the period cast doubt on that. He was Postmaster in Monroe County (at Craig's Meadow), Pennsylvania, commissioned in 1826, an office he retained until 1851. He was Adjutant of the Volunteer Rifles of the Pennsylvania Militia from 1828-1835. The obituary described him as an ardent Republican. Lander had two daughters, one married Jacob Stewart and the other married Dr. James Petrie, who served as an assistant surgeon in the Union navy. Although Lander had a house near the foundry in the 1850s and 60s, he very likely resided with Stewart during the 1870s and 80s, as there are many references in Stewart's diaries to paying for "father's girl," obviously a servant or caregiver.

Jacob Steinman Stewart (1849-1920) was born to a prominent New York City family who had settled in this country before 1750. He was one of eleven children, and his great grandfather was a general in the Revolutionary War. Stewart attended Lafayette College (located across the river from Phillipsburg in Easton, Pennsylvania) from 1868 to 1873, but left without a degree to study law with an Easton attorney. In 1871 he married Mary Lander. Lander is noted as the property owner² at both 102 and 104 South Main even as late as 1874. Stewart practiced law in Easton before his admittance to the bar in Warren County in February 1877. Stewart took out a mortgage for \$3,000 in October 1876 to purchase the property at 104 South Main from the estate of William Stites, for which he paid \$3,275. Mortgages, business cards, and letterheads, as well as Stewart's diaries show Stewart lived and maintained his practice at 104 South Main, renovated that building (the former Stites residence) between 1879 and 1885. He paid the mortgage off by 1888, and a year later obtained another mortgage from the same source for \$3,000. Mary Lander (it is unclear whether this was Lander's wife or daughter) also had purchased nearby property in her own name in 1865, and her husband's/father's name appears on sales and easements in the immediate area through 1887. Stewart was one of eight lawyers in Phillipsburg in 1881.⁸ From his diaries it is clear he continued to practice law in Pennsylvania, and by 1894 in Boston as well. He traveled periodically to New York City, Philadelphia and Boston on legal matters during these years. He was apparently quite successful as he and his wife acquired nearly a dozen properties in Warren and Hunterdon Counties before his death in 1920.

⁸ Snell, *History of Warren County*, 552.

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One can reconstruct something of the lifestyle of the man from his diaries. There is no record of any entertaining at his mansion, but he attended the Centennial Exposition in Philadelphia on July 4, 1876, and saw performances of Gilbert and Sullivan's *Pinafore* and *The Pirates of Penzance* in 1876 and 1877, as well as several other operas and music festivals. He bought a copy of the sheet music for *Pinafore* a few days after seeing the performance, and later bought music and violin strings, presumably for his wife or children. He purchased a number of books, including Shakespeare, *Aesop's Fables*, Hogarth, Rollins, Napoleon, a multi-volume encyclopedia and a set of books on Indian history. He subscribed to *Harper's Weekly*, and later to *Harper's Bazaar*. He made regular payments for domestic help and purchased a carriage and team of horses in 1881.

His diaries note frequent purchases of meat, milk, fruit, ice cream and cakes, pins, stamps, cards, and collars, as well as tolls and streetcar fares. He occasionally sent money to his mother and father, and on more than one occasion lent money to a brother. He appears to have kept track of every cent he gave to his wife. We can see a rising affluence during this period in several ways: from the employment of an initial girl to do the washing and other domestic tasks in 1875 to regular payments for several staff and stable help by 1880. He hired a man named Delany for several weeks in 1878, then sponsored his application for citizenship. He purchased a gold watch in 1875 for \$60 and paid it off in three monthly installments, carefully noting the merchant, the manufacturer and the serial number of the watch. The diaries include considerable information about his personal tastes, which included oysters, ice cream, candy, and later, cigars and (much later) whiskey. He was a good tipper for services, and there were frequent expenditures for collars, cuffs, neckties, and similar sundries. In 1886 he was invited to go quail hunting in Georgia.

John Lander Stewart (1889-1969) was the only son of Jacob and Mary Stewart, born Sept 25, 1889 in Phillipsburg. He attended Lafayette College and graduated in the class of 1912, and from Harvard Law School in 1915. He worked for the Southern Pacific Railroad in New York briefly, then joined the Army and attained the rank of Captain in the Infantry. He worked with British Intelligence, according to his biography in the *Lafayette College Biographical Record*, which noted his extensive international travels. He entertained lavishly, but never married.

Later history of the buildings

Upon the death of Mary Lander Stewart in 1930, the property passed to their son, John Lander Stewart, who lived there until his death in 1969. John Lander Stewart was a lawyer and kept offices in 102/104, and it appears that his mother and a widowed sister continued to live at 104 until his mother's death. John Lander Stewart never married and on his death the property was sold to Norman & Anne Roberts (March 1969). Roberts transferred the property to Benjamin and Vivien Clapham (June 1970), and the present owner, Scott Curzi, purchased the property in 1987. The

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Lander/Stewart building housed an antiques shop on the ground floor for a time during the Clapham's ownership, and the Stites building served for many years as the office of attorney and State Senator Wayne Dumont. Dumont was a leader in the Senate and the Republican candidate for Governor in the 1960s.

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Major Bibliographical References

Beers Atlas of Warren County. 1874. Both the 102 and 104 properties are labeled J. Lander. The 104 property has roughly the same footprint as later maps, but the 102 footprint is shifted to the north side of the plat and is smaller than the current building. The properties at 98-100 are in the name of Mrs. S[arah] Stites (widow of William Stites).

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Van Deveer, Lloyd. *Map of Warren County*. Philadelphia: Lloyd Van Deveer surveyor/publisher. 1850 (Easton library) The map shows the property labeled "Stites" at present location.

Walker, Lester. *American Shelter: An Illustrated Encyclopedia of the American House*. Woodstock, NY: The Overlook Press, 1981.

Williams, Henry Lionel & Ottalie K. Williams. *A Guide to Old American Houses, 1700-1900*. London: Thomas Yoseloff, 1962.

1885 map (copy attached, but no source) - may be Sanborn map. Both 102 and 104 are shown in roughly their present footprint. No names are attached to any property.

1903 map (copy attached, but no source) shows 102 and 104 in present footprint (including for the first time, the octagonal tower on 104).

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Geographical Data

The property is entirely included in Block 917, Lots 12, 13 & 14 in the town of Phillipsburg, Warren County, New Jersey. The boundaries correspond to the land associated with this property.

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Lander/Stewart mansion-Stites building
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Photographic Information

Photographer: Frank L. Greenagel

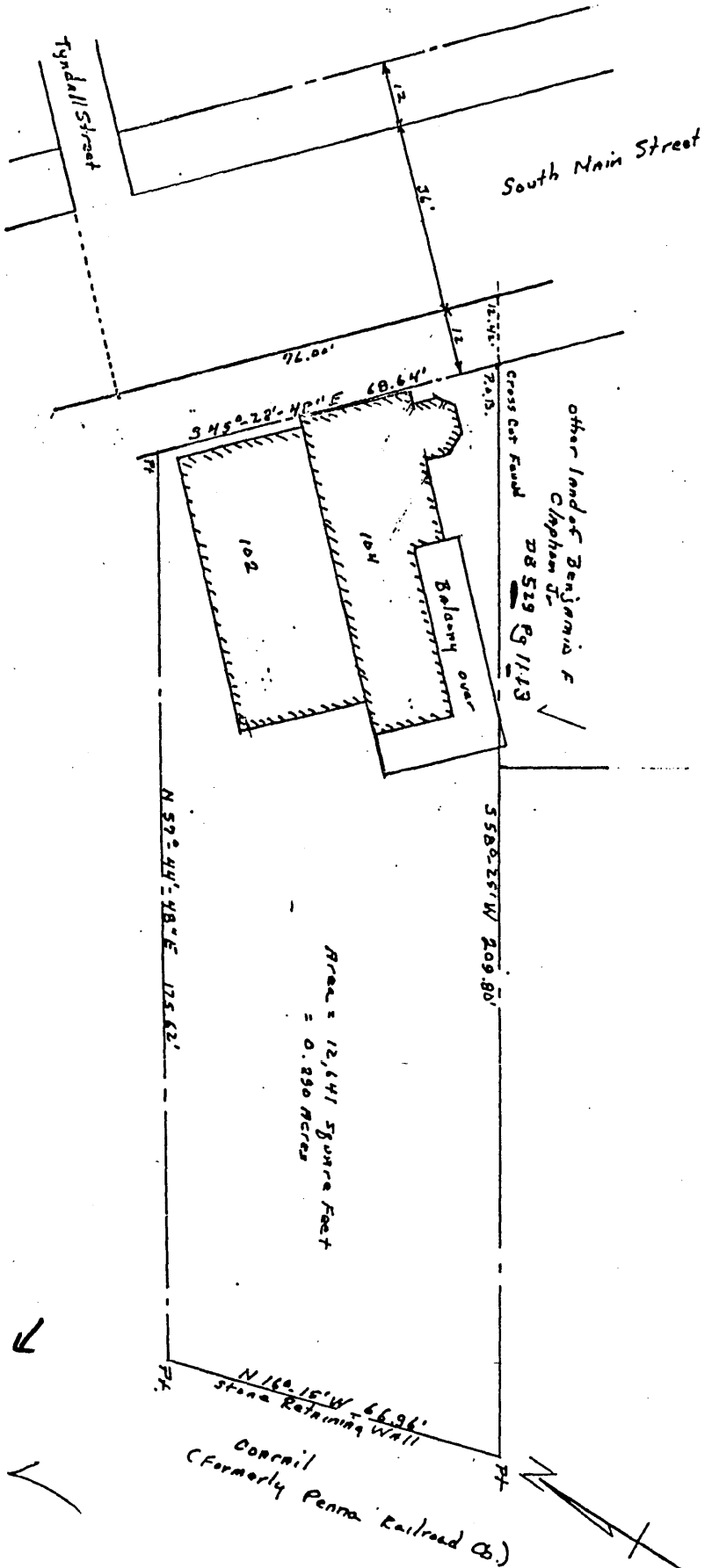
Date of photographs: December 2004 - January 2008

Location of original negative: Greenagel [all are digital images]

Description of view:

1. exterior of 104-102, looking SW
2. exterior of 102, looking S
3. exterior of 102, looking S
4. cornice of 102
5. rear of 102, looking NE
6. entrance to 102
7. entrance to 102, detail
8. cornice of 102, detail
9. 102, fireplace mantel, front parlor
10. 102, parlor with oriel window
11. 102, detail of dumbwaiter window, 3rd floor
12. 102, view of entry hall and stairway
13. 102, entry stairway, detail of banister
14. 102, hall wainscot detail
15. 102, rear parlor fireplace, first floor
16. 102, detail of rear parlor fireplace
17. exterior of 104, looking S
18. exterior of 104, pinnacle of tower showing weathervane
19. exterior of 104, entrance
20. exterior of 104, detail of entrance surround
21. 104, parlor fireplace
22. 102, rear parlor wainscot detail
23. 102, rear parlor wainscot
24. no image
25. lintel, entry to 102
26. no image
27. 102, vestibule door detail
28. 102, front parlor fireplace detail
29. no image
30. 102, rear parlor door with mirror
31. 102, rear parlor showing fireplace
32. 102, staircase & newel post, 1st floor
33. 102, portion of doorway from rear parlor to hall
34. 102, pocket door from rear parlor to center parlor
35. 102, stylized Corinthian capital, fireplace in rear parlor

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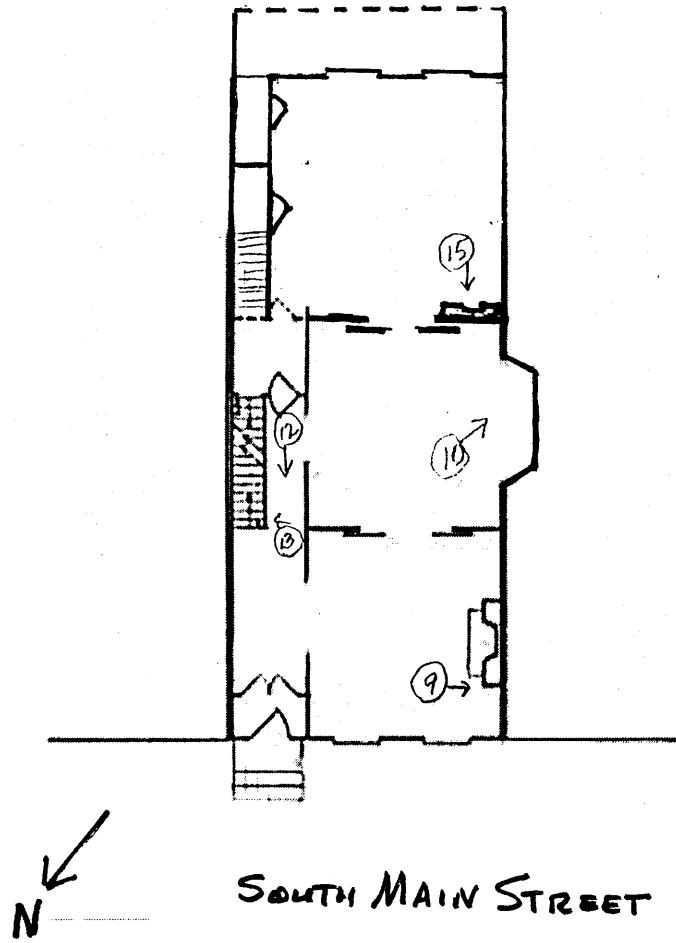


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 Ozard, Wharton, Rizzolo, Klein, Mauro, Savo & Hogan, Attorneys
 Unified Jersey Bank/Franklin State, its successors or assigns

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I & T Associates		SCALE	1" = 20'
		DATE	9/18/82
Map 2 Block 1 Lots 12 & 13 TOWN OF PHILLIPSBURG, WARREN COUNTY, NEW JERSEY		APPROVED BY	
		DRAWN BY	T.P.S.
DRAWING NUMBER 87-74		RECORD	

Lander-Stewart mansion





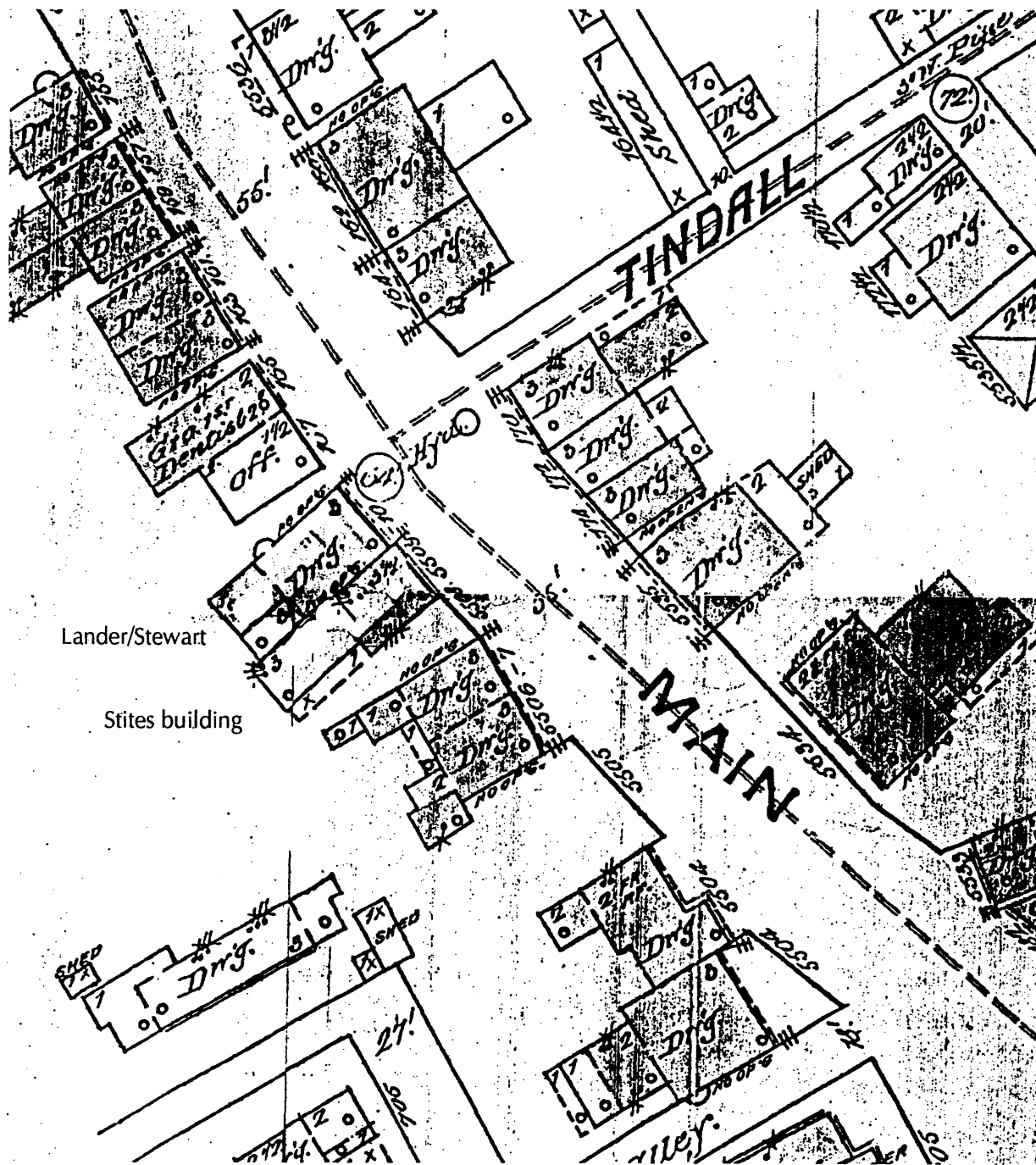
Beers map of 1874: detail (South Main is unlabeled but is the "HORSE CAR R.R.")



ASTON P.O.

1887

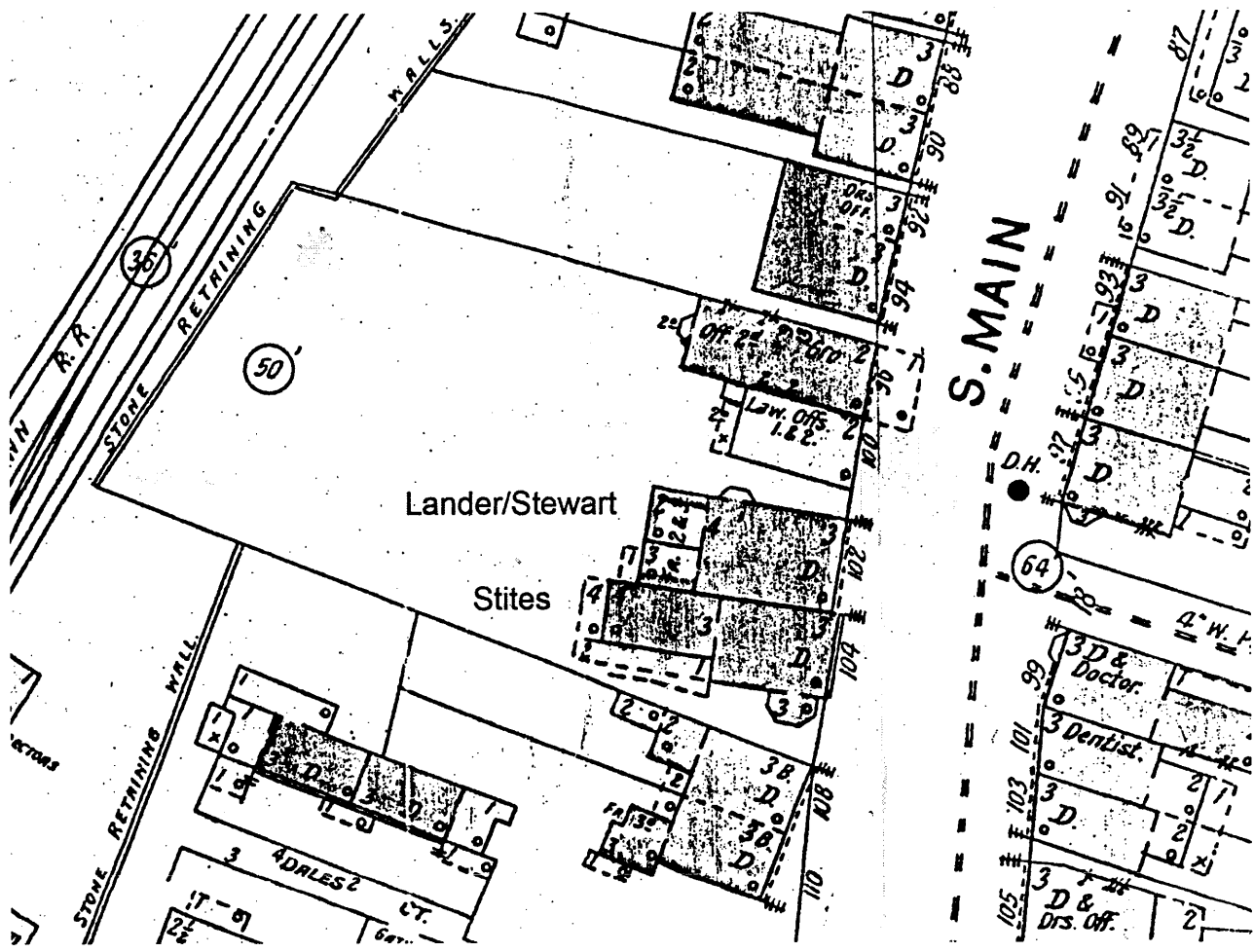
Lander/Stewart mansion & Stites building
Phillipsburg, New Jersey



Lander/Stewart

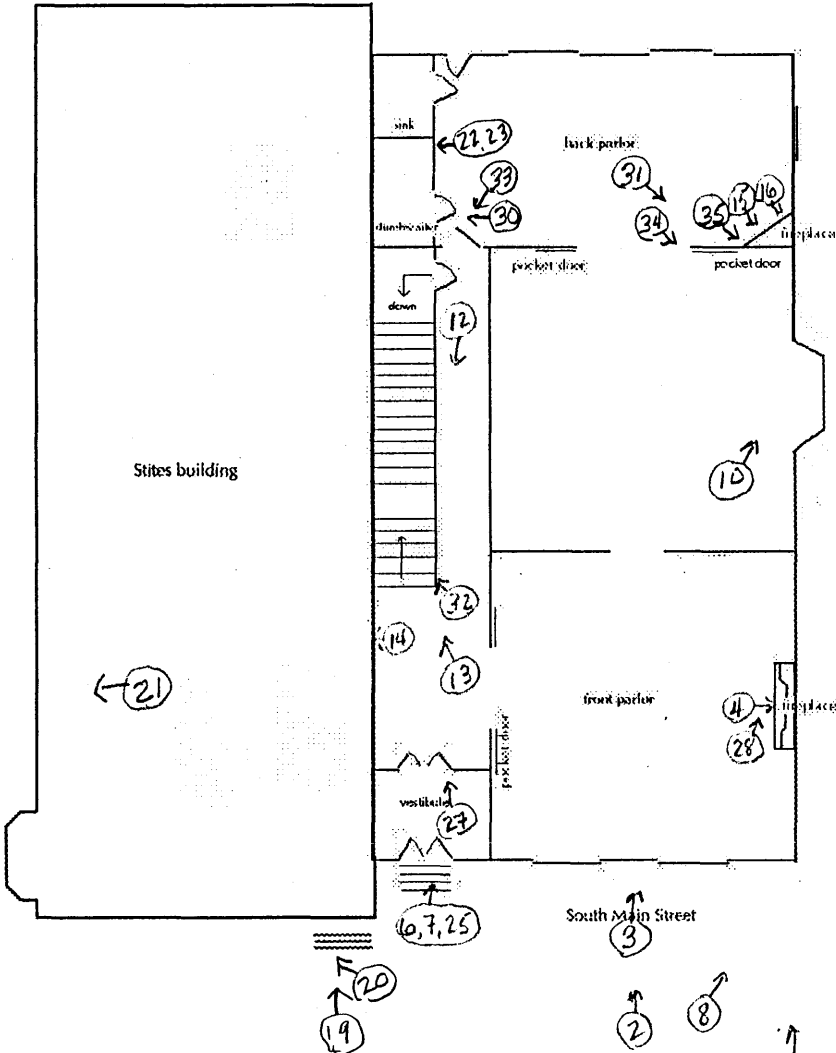
Stites building

1885 map (unknown source)



Detail from 1903 Map of South Main

5



North

South Main Street

Stites building

back parlor

front parlor

sink

dumbwaiter

down

back parlor

vestibule

fireplace

fireplace

fireplace

fireplace

fireplace

fireplace

fireplace

fireplace

fireplace

fireplace

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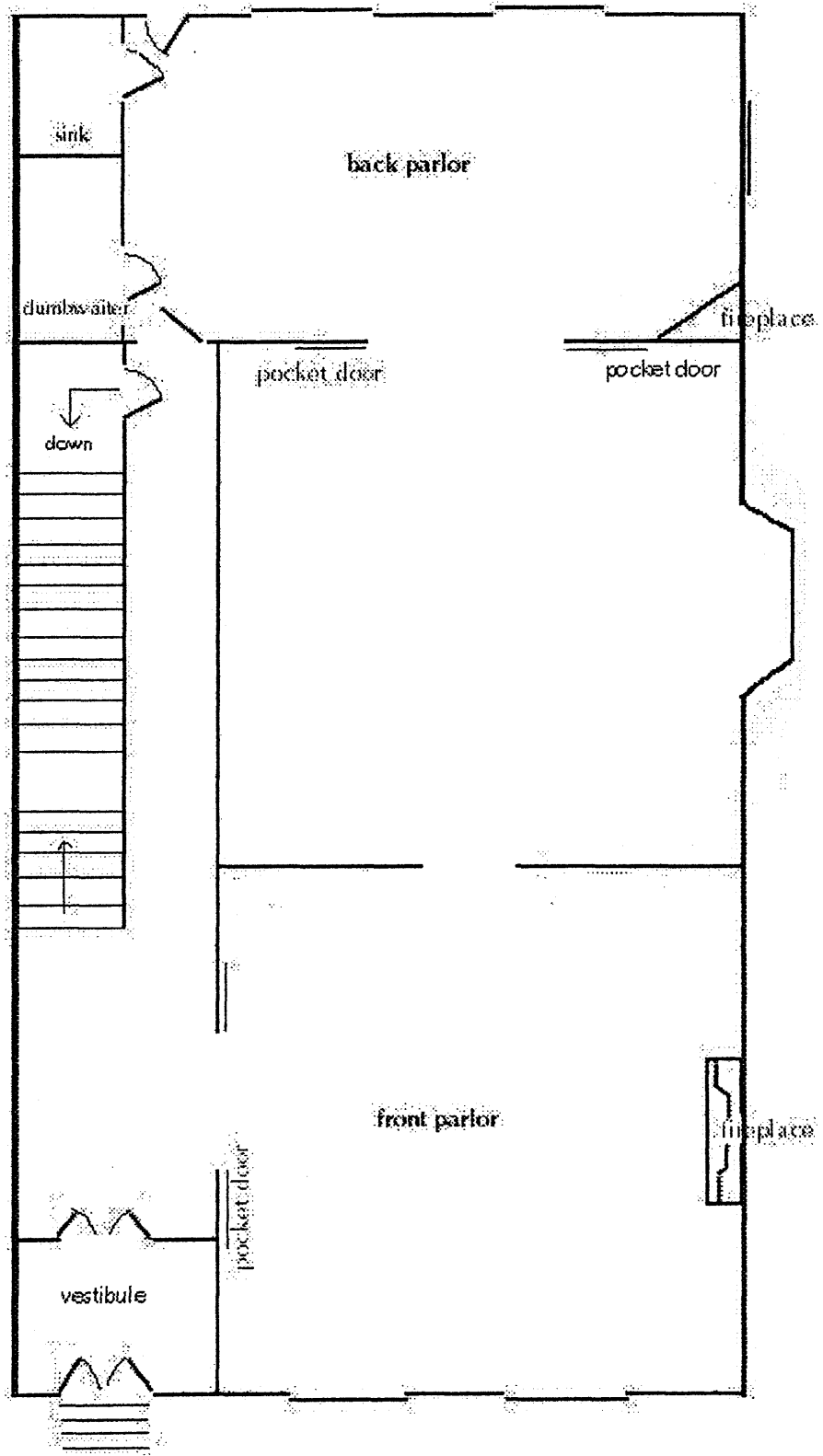
fireplace

fireplace

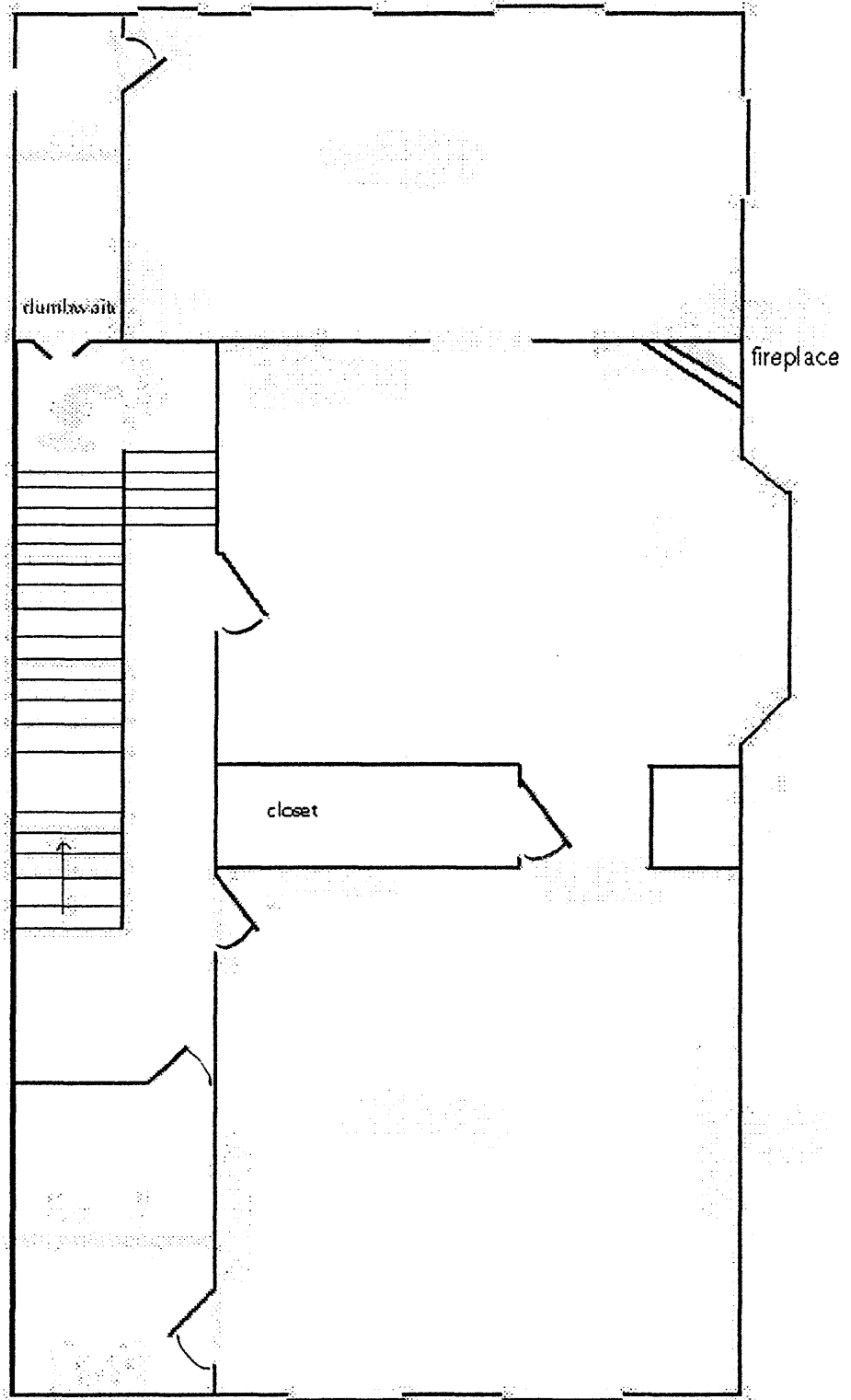
Lander/Stewart
102 South Main

first floor

north



South Main Street

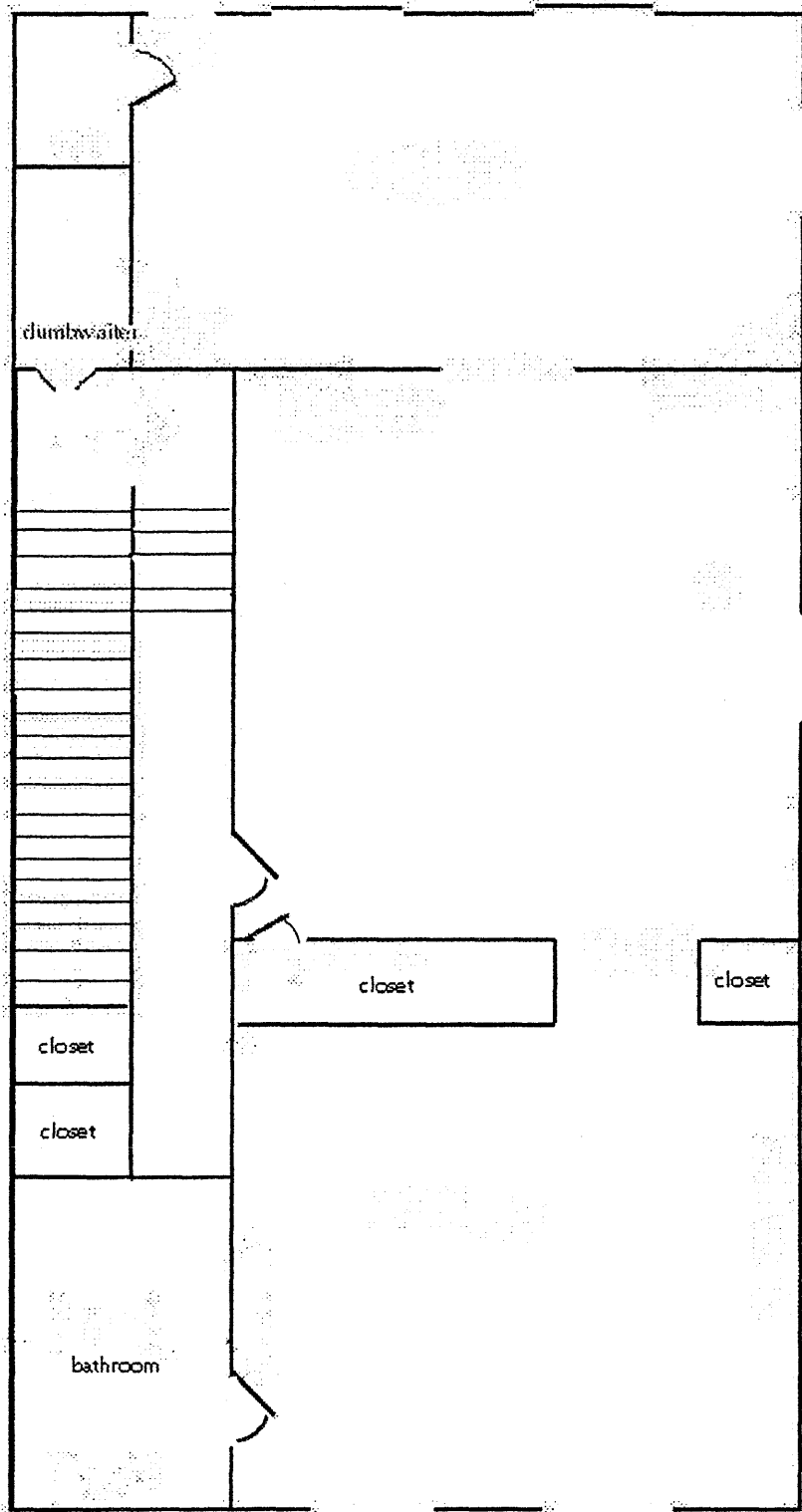


Lander/Stewart
102 South Main

second floor



South Main Street



Lander/Stewart
102 South Main

third floor

north



South Main Street