

# Look Up, Lower Manhattan!

**3 New York City  
Walking Tours  
South of Houston Street**

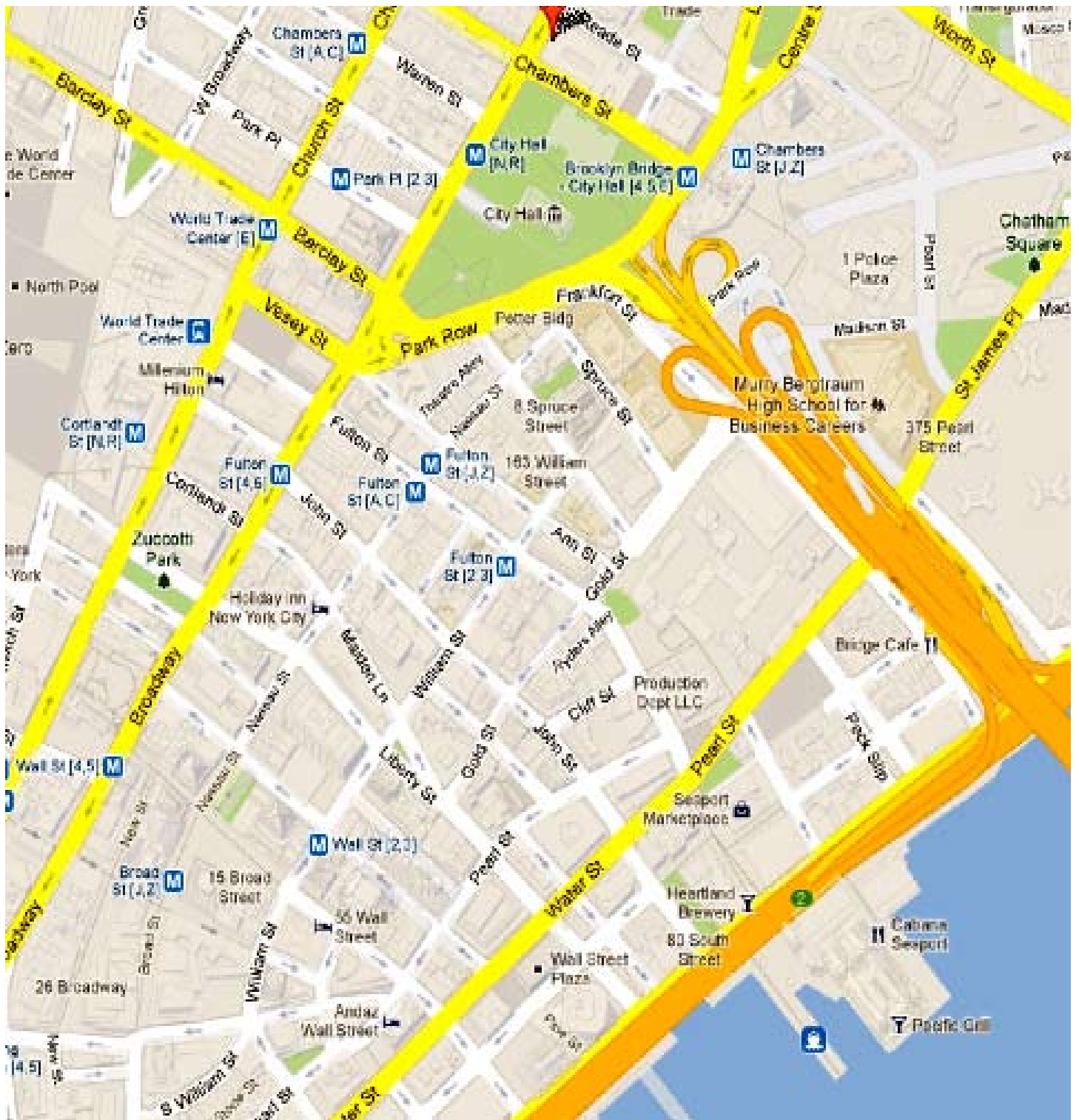
# A Walking Tour of the Civic Center

**from walkthetown.com**

The area around City Hall is commonly referred to as Manhattan's Civic Center. Most of the neighborhood consists of government offices (city, state and federal), as well as an increasing number of upscale residential dwellings being converted from older commercial structures. Architectural landmarks - ecclesiastical, commercial and governmental - envelop City Hall.

New York's first government home was erected by the Dutch in the 17th century on Pearl Street. The city's second City Hall, built in 1700, stood on Wall and Nassau streets. That building was renamed Federal Hall after New York became the first official capital of the United States. Plans for building a new City Hall were discussed by the New York City Council as early as 1776, but Revolutionary War concerns and debts delayed construction until 1812.

That is where our walking tour will start, to explore what has happened in the 200 years since...



## 1. **Brooklyn Bridge** **walkway access across from City Hall Plaza**



When the Brooklyn Bridge opened in 1883 as the world's longest suspension bridge some 150,000 strollers parted with a penny apiece to take the 30-minute, 6,016-foot walk across the bridge. The walk today is free to all. The Gothic arches rise 271 feet above the East River- the culmination of 13 years and 20 deaths required to build it. Brooklyn homeboy Walt Whitman declared an outing on the elevated walkway to be "the best, most effective medicine my soul has yet partaken."

**FOLLOW DOVER STREET ON THE SOUTH SIDE OF THE BROOKLYN BRIDGE TOWARDS THE EAST RIVER. TURN RIGHT ON PEARL STREET.**

## 2. **South Street Seaport** **bounded by South Street, Pearl Street, John Street and Dover Street**



This 12-block historic district was a flourishing wharf district in the 1600s and 1700s. Many of the landmark buildings, some that dip their roots into the 18th century, have been refurbished. Schermerhorn Row on Fulton Street from Front to South street features detailed restorations of countinghouses and warehouses. Until it departed to the Bronx in 2005, the Fulton Fish Market had operated here as America's oldest and most important fish market for 183 years. Also of interest are art galleries, a print shop with antique presses, a 1923 tugboat pilothouse and a lighthouse memorial to the victims of the 1912 *Titanic* disaster. The "Street of Ships" is a group of restored vessels that amplify the district's maritime heritage. Pier 17, at the foot of Fulton Street, was developed by the Rouse corporation in 1984 and is one of the best places in the city to view the Brooklyn Bridge.

**FOLLOW PEARL STREET SOUTH, AWAY FROM THE BRIDGE. TURN RIGHT ON PINE STREET.**

### 3. 70 Pine Street



Alternatively known as the Cities Service Building, the 60 Wall Tower, the American International Building, and the AIG Building, 70 Pine Street was the last of the grand high-rises planned in downtown during the go-go Roaring Twenties. The 950-foot Art Deco tower has dominated the view of the lower Manhattan skyline from Brooklyn since 1932. Its claustrophobic site between Pine, Pearl and Cedar streets was so constricted that the designers employed double-decker elevators to minimize the number of shafts required. The building's lobby, full of colored marbles and fanciful stucco work, demands a peek in on tour.

**TURN RIGHT ON WILLIAM STREET. TURN LEFT ON LIBERTY STREET.**

### 4. Federal Reserve Bank 33 Liberty Street



Edward York and Philip Sawyer, America's foremost bank architects, won a design competition in 1919 to create this block-swallowing vault for the New York Federal Reserve, the largest of the nation's twelve regional money plants. York and Sawyer delivered a hulking repository in the manner of an Italian Renaissance palace, rendered in rusticated Indiana limestone facade. The bank opened in 1924 and is today considered the largest gold repository in the world, owned mostly by foreign governments. The vault, that is open to tourists, rests on bedrock fifty feet beneath the street.

**5. Liberty Tower**  
**55 Liberty Street**



Architect Henry Ives Cobb created this 33-story Gothic Revival tower in 1910, gussying up its limestone exterior with fanciful birds and alligators and such. One of the first to sign a lease was Theodore Roosevelt who kept an office here after leaving the White House in 1909. After World War I the entire building was leased by the Sinclair Oil Company. In 1922 Harry Sinclair reportedly paid \$200,000 to Secretary of the Interior Albert B. Fall for an oil lease on remote government land in Wyoming's Teapot Dome region without competitive bidding. The scandal landed Sinclair in prison for six months in 1929 and Fall became the first Presidential cabinet member to do jail time for his actions in the so-called Teapot Dome Scandal. In 1979 the grand skyscraper's commercial days came to an end and it was converted into apartments.

**6. Chamber of Commerce of the State of New York**  
**65 Liberty Street**



Twenty New York merchants gathered in Fraunces Tavern in 1768 to form a mercantile union that in time would become the New York Chamber of Commerce. The Chamber moved into this eye-catching Beaux Arts home from the pen of James B. Baker in 1901. Today's appearance is actually toned down from a century ago when the fluted Ionic columns framed a series of sculpted figures. Today a branch of the International Commercial Bank of China occupies the space.

**TURN LEFT ON BROADWAY.**

## 7. **Trinity and U.S. Realty Buildings** **111 and 115 Broadway**



Architect Francis H. Kimball crafted this 21-story office tower of limestone and brick to harmonize with neighboring Trinity Church. The resulting Gothic wonderland was erected between 1904 and 1907 with a price tag of \$3 million. A small wrought iron bridge connects the roof with the neighboring U.S. Realty Building across Thames Street, also designed by Kimball. It required caissons sunk 80 feet into the marshy subsoil to support the weight of the buildings.

## 8. **Equitable Building** **120 Broadway**



Henry Baldwin Hyde founded The Equitable Life Assurance Society of the United States in 1859 when he was 25 years old. When he died in 1899 Equitable was the world's largest life insurance company in the world. In 1870 Hyde moved his company into the tallest office building in the United States, a seven-story tower said to be the first in New York to sport a passenger elevator. In 1912 the Equitable Building was nearly leveled by fire and Ernest Graham was retained to rebuild from the ashes. The 38-story tower that looms today was so large - with more rentable office space than any building in the world - that New York was forced to pass zoning restrictions that required skyscrapers to be set-back at their upper levels.

## 9. Marine Midland Building 140 Broadway



Harry Helmsley was the money man for this 52-story, 677-foot tower with over a million square feet of office space that carries on its business virtually unnoticed in the urban canyon of New York City. The design for the 1967 building of matte-black aluminum and bronze glass came from the shop of Skidmore, Owings & Merrill, the late 20th century's leading creator of tall buildings. The Marine Midland Bank bought up most of the lower half of the skyscraper and the naming rights. The balancing red cube in the plaza is the work of Japanese-American sculptor Isamu Noguchi.

## 10. AT&T Building 195 Broadway



It was said that “Alexander Graham Bell invented the telephone and Theodore Newton Vail invented the telephone business.” Vail hooked up with Bell in 1878 and became General Manager of the fledgling Bell company and in 1885, as the telephone industry shook itself out, he became the first president of American Telephone and Telegraph (AT&T). One of Vail's last acts before retiring in 1919 was to shepherd this 29-story headquarters to completion. Architect William Welles Bosworth, who also executed Vail's Italian Renaissance palatial home in Morristown, New Jersey, was the architect and he infused his design with classical elements such as the three-story-high Ionic columns of Vermont granite on the outside and 43 larger-than-life Doric columns of marble inside. The western end of the Fulton Street façade is capped by a small stepped pyramid, formerly the plinth for Evelyn Beatrice Longman's figure in bronze, the *Spirit of Communications*. The sculpture was spirited away by AT&T when it moved from 195 Broadway in the early 1980s first to midtown and subsequently to a new corporate campus in New Jersey.



**11. St. Paul's Episcopal Chapel**  
**209 Broadway, between Fulton and Vesey streets**



Manhattan north of here was virtually wilderness in 1764 when master craftsman Andrew Gautier began constructing St. Paul's Chapel with locally quarried brownstone, working from plans drawn by Thomas McBean. St. Paul's has survived to become the oldest church in Manhattan; George Washington had designated pew in the chapel and George H.W. Bush worshiped here. Until the mid-19th century the spire of St. Paul's Chapel could be seen across the city.

**TURN LEFT ON VESEY STREET.**

**12. *New York Evening Post* Building**  
**20 Vesey Street**



The *New York Evening Post* was founded as a Federalist Party mouthpiece by Alexander Hamilton in 1801 and survives today as the tabloid *New York Post*, making it America's 13th oldest newspaper. The Post, known for its sometimes lurid, always creative headlines, spent part of its storied history in this 14-story limestone-faced building designed by Robert D.Kohn between 1906 and 1907 in the rarely used Art Nouveau style typically reserved for Parisian streets. Gutzon Borglum, of Mount Rushmore fame, helped create the structures that stood on the site.

**13. World Trade Center Site**  
**bounded by Liberty, Vesey, Church and West streets**



A viewing wall surrounds the former site of the World Trade Center Twin Towers. At the site are

see-through grids and history panels with the names of individuals who died when the buildings were destroyed by terrorists on September 11, 2001.

## **TURN RIGHT ON CHURCH STREET.**

### **14. St. Peter's Church**

**22 Barclay Street, southeast corner of Church Street**



This is the Mother Church of Catholic New York, the oldest of 405 Roman Catholic parish in the state. The only time Catholicism was allowed in colonial New York was the 1680s when the governor, Thomas Dongan, was a practicing Catholic. The American Revolution changed all this, and in 1785, after the British evacuation of New York, St. Peter's Church was founded. Property was acquired on Barclay Street, and the first church constructed on the site of the present church. St. Peter's Parish opened the first Catholic school in the state of New York in 1800. The cornerstone of the present Greek Revival granite building, fronted by a phalanx of with six full-height Ionic columns, was laid in 1836.

## **TURN RIGHT ON BARCLAY STREET. CROSS BROADWAY TO PARK ROW.**

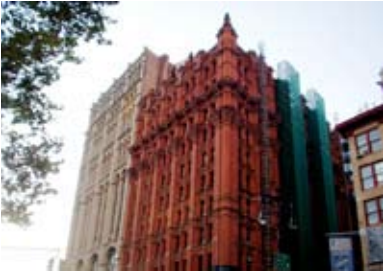
### **15. Park Row Building**

**15 Park Row**



This 391-foot skyscraper spent ten years as the world's tallest office building between 1899 and 1908. Architect Robert Henderson Robertson's Beaux Arts tower soared twenty stories above its neighbors on Newspaper Row, the home of the town's ink-stained wretches since the 1840s, but was not without its detractors; it was derided as "a monstrosity" for its completely blank side walls.

## 16. Park Row/Newspaper Row



Newspapers in the 19th century liked to be close to the source of news—city hall. In the second half of the nineteenth century Park Row was familiarly called “Newspaper Row” as it housed nearly all of New York’s newspapers—the *Times*, *Sun*, *World*, *Herald*, *Tribune*, *Press*, and more. The *New York Herald* left Newspaper Row for what would be called Herald Square in the first defection, and the *New York Times* departed soon afterwards for what would be called Times Square. Today, no major newspaper exists on Newspaper Row and all but one of the grand Victorian office towers are gone as well.

**RETURN TO BROADWAY AND WALK NORTH (RIGHT).**

## 17. Woolworth Building 233 Broadway



The Woolworth Building is unusual among skyscrapers for having been financed in cash - in this case paid for in nickels and dimes. Frank W. Woolworth commissioned Minnesota architect Cass Gilbert in 1910 to design a Gothic-style skyscraper to soar above City Hall Park which just kept growing, from an estimated 625 feet and \$5 million to the final of 792 feet for \$13.5 million. The “Cathedral of Commerce” reigned as the world’s tallest building for nearly three decades.

## 18. City Hall

City Hall Park, Broadway and Park Row



At the center of City Hall Park is America's oldest city hall still on the job. Joseph Francois Mangin and John McComb, Jr.. Mangin won \$350 for their design in 1802 which blended elements of the French Renaissance and English Georgian styles. Austerity-minded officials balked at its extravagance so the plan was scaled back and less expensive brownstone ordered to contain costs. Labor disputes and an outbreak of yellow fever further slowed construction. The building was not dedicated until 1811 and officially opened the following year. One thing retained from the original drawings was the landmark cupola which has inspired generations of designers.

**TURN LEFT ON CHAMBERS STREET.**

## 19. Cary Building

105 Chambers Street, northwest corner of Church Street



In the mid-19th century cast iron enjoyed a brief flurry of popularity as a building material; it was easily formed into ornate facades, quick to assemble and inexpensive. Architects Gamaliel King and John Kellum used twin cast-iron facades in 1857 to create this five-story building for William H. Cary's dry-goods firm of Cary, Howard & Sanger. Cary organized the emporium in the 1830s and the *Union Sketchbook of 1861* described his new store as "the product of the taste and ingenuity of three continents . . . 1,500 different kinds of foreign and domestic fancy goods, comprising jewelry, perfumes, watches, cutlery, guns, musical instruments, combs, brushes." When Church Street was widened in the 1920s, a 200-foot-long utilitarian side wall of unadorned brick was exposed.

**TURN AROUND AND WALK EAST ON CHAMBERS STREET, BACK TOWARDS BROADWAY.**

**20. A.T. Stewart's**  
**280 Broadway, northeast corner of Chambers Street**



In 1846, Irish-born entrepreneur Alexander Turney (A.T.) Stewart established the country's first department store on Broadway's east side between Chambers and Reade Streets. Offering a wide variety of European wares with slender mark-ups, the store's policy of providing "free entrance" to all behind oversized French plate glass windows made it an instant retail success. By 1850, Stewart's department store was the largest in the city and his four-story Italianate-designed building, clad in distinct Tuckahoe marble, was known around town as the "Marble Palace." In 1862 Stewart relocated his business, the most lucrative dry goods enterprise in the world, to a six-story "Iron Palace." That landmark building has not survived.

**21. Tweed (New York County) Courthouse**  
**52 Chambers Street**



John Kellum was a Long Island native who was trained as a carpenter and taught himself architecture well enough to create one of Gotham's greatest civic buildings in 1861. This was the first government building erected by the City since City Hall and Tammany Hall boss William M. Tweed used the construction project to camouflage the embezzlement of huge chunks of money. He would eventually be tried here in an unfinished courtroom in 1873, convicted and sent off to prison for 12 years.

**22. Emigrant Industrial Savings Bank Building**  
**51 Chambers Street**



This was the largest bank building in the world when it was completed in 1912. The first deposits were taken back in 1850 after Roman Catholic Archbishop John Hughes and the Irish Emigrant Society organized the bank to protect the savings of newly arrived Irish immigrants. Raymond F. Almirall, a New York native who worked out of Brooklyn, drew up plans for the exuberant 17-story Beaux Arts skyscraper; now a city office building.

**23. Surrogate's Court Building**  
**31 Chambers Street**



John Rochester Thomas lived only 53 years through the last half of the 19th century but he is said to have designed more public buildings than any architect in the country, including more than 150 churches. This Beaux Arts confection, planned as a Hall of Records and home to Surrogate's Court, was his masterwork. Built of Hallowell, Maine granite, it took eight years to build, from 1899 to 1907, and cost more than seven million dollars. Philip Martiny and Henry Kirk Bush-Brown produced the 54 allegorical sculptures on the exterior.

**TURN LEFT ON PARK ROW. BEAR RIGHT ON CENTRE STREET.**

**24. Thurgood Marshall United States Courthouse**  
**40 Centre Street, southeast corner of Pearl Street**



In the early nineteenth century, what is now known as Foley Square today was part of an notorious slum district known as Five Points, home to dangerous criminal gangs. Over time the “Den of Thieves” and “Murderers Alley” was replaced with stately civic buildings including City Hall (1811), the Tweed Courthouse (1878), the Surrogates Court and Hall of Records (1911), and the Municipal Building (1914). In 1931 Cass Gilbert, who had designed the Supreme Court building in Washington and three state capitols, was hired to build a new federal courthouse here in 1932. One of Gilbert’s last great works, it was among the first times federal offices were contained in a skyscraper.

**25. New York County Courthouse**  
**60 Centre Street, between Pearl and Worth streets**



Boston architect Guy Lowell won a design competition in 1913 for the replacement of Tweed Courthouse with a round building. By the time money could be found for construction in 1919 the curved edges had been squared off to a hexagonal form. The first cases were heard in 1927. The building is most recognized today for the actors from the long-running TV series *Law and Order* scampering down its wide steps beneath the handsome, Corinthian portico.

**RETRACE YOUR STEPS TO THE HEAD OF CHAMBERS STREET.**

## 26. Municipal Building Centre Street at Chambers Street



The consolidation of the five boroughs into New York City in 1898 demanded a suitably impressed home for the government of the greatest city in the world. A design contest yielded the legendary architectural firm of Charles Follen McKim, William Rutherford Mead and Stanford White to handle the task. Designed by a partner William Mitchell Kendall, the U-shaped structure was the firm's first skyscraper which tapped Roman, Italian Renaissance and Classical styles. Completed in 1913, the 25-story block is surmounted by a riot of spires, colonnades, and obelisks and crowned by the heroic figure of Adolph Weinman's *Civic Fame*.

**CROSS THE STREET INTO CITY HALL PARK AND THE TOUR STARTING POINT.**





# A Walking Tour of SoHo

**from walkthetown.com**

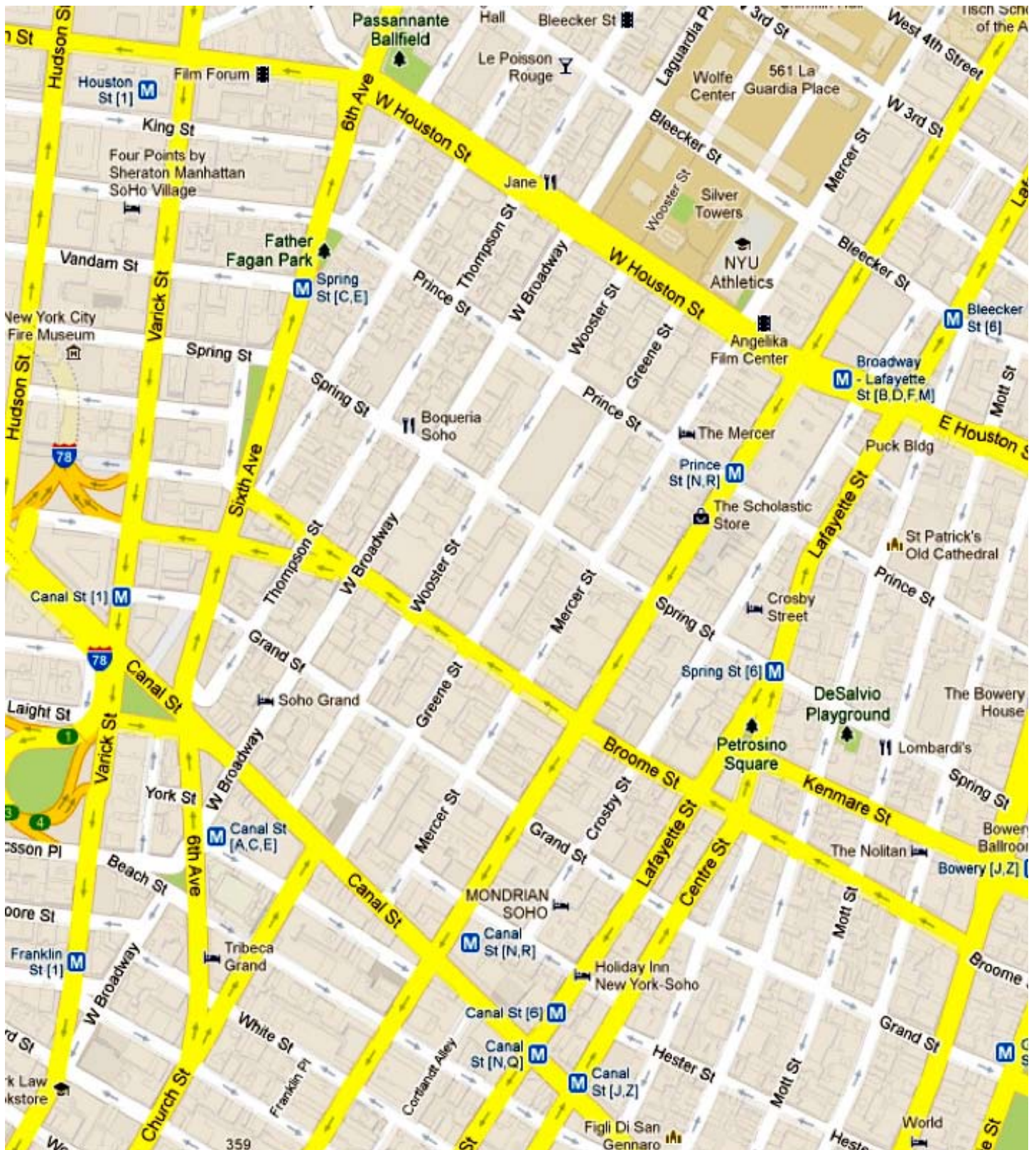
SoHo - the name is a blend of "South" and "Houston" from "south of Houston Street" - is today a fashionable shopping and cultural district built on the shoulders of artists. What became SoHo was to have been the locale of two enormous elevated highways of the Lower Manhattan Expressway before the project was derailed and abandoned in the 1960s. After abandonment of the highway scheme, the city was still left with a large number of historic buildings that were unattractive to manufacturing and commercial interests. Many of these buildings, especially the upper stories which became known as lofts, attracted artists who valued the spaces for their large areas, large windows admitting natural light. The cheap rents were nothing to sneer at either.

The source of these airy, well-lit lofts are the cast-iron facade buildings that were constructed during the period from 1840 to 1880. Cast iron enjoyed a brief flurry of popularity as a building material - it was easy to form into ornate French- and Italian-influenced architectural styles, it was quick to assemble and it was inexpensive. SoHo boasts the greatest collection of cast-iron architecture in the world with approximately 250 such buildings.

There was a profusion of cast iron foundries in New York whose badges can be spotted on many SoHo buildings - Badger's Architectural Iron Works, James L. Jackson's Iron Works, and Cornell Iron Works. The strength of the metal allowed building frames to be stretched and once dreary interiors of the industrial district were suddenly flooded with sunlight through the newly enlarged windows. The strength of the cast iron permitted high ceilings with sleek supporting columns, and interiors became more expansive and functional.

SoHo's gradual transformation the neighborhood from a short-lived residential area (1820s-30s), into a predominantly textile-oriented commercial district (1850s-1910s), a low grade manufacturing district (1910s-50s), and finally into a neighborhood containing galleries, artists' studios and trendy boutiques (1960s-present).

Our walking tour of the Cast-Iron District will begin at the intersection of Broome Street and Broadway, in front of the most influential and beautifully proportioned of the metal masterpieces...



**1. E.V. Haughwout Building**  
**488 Broadway, northeast corner of Broome Street**



Daniel Badger was born on the family island off the New Hampshire coast in 1806. He began his working life in a blacksmith shop and by his thirties had his own foundry and rolling mill in Boston. Badger claimed to be the first ironmaster to craft building exteriors in the early 1840s and although that probably is false, there is no doubt he became one of the most famous. After coming to New York City his Architectural Iron Works covered an entire block in the East Village and shipped building fronts around the world. Badger was so proud of the Haughwout Building and its 92 keystone arches from 1857, that he put its picture on his widely-distributed catalog. The architect of the Venetian-inspired five-story building was John Gaynor and the client was Eder V. Haughwout, who sold fancy cut glass, porcelains, mirrors, chandeliers and more here. On the fourth and fifth floors, his factory employed a staff of women who turned out hand painted china, and craftsmen who worked at glasscutting and silver plating. Mary Todd Lincoln, who purchased porcelain finery for the White House with a pattern depicting an American Eagle surrounded by a wide mauve border, the Czar of Russia, and the Imam of Muscat who bought chandeliers to illuminate the royal harem were all loyal customers.

**WALK SOUTH ON BROADWAY.**

**2. Roosevelt Building**  
**478-482 Broadway**



Richard Morris Hunt, best known as builder of mansions for the Vanderbilts and the Metropolitan Museum of Art, was the first American to be trained at the classically influenced Ecole de Beaux-Art in Paris. Decades before, in 1874, Hunt created this commercial building at the tail-end of cast iron mania. The Roosevelt Building stands on land that was the home of James Henry Roosevelt, great-uncle to President Theodore Roosevelt. Following his death in 1863, his estate donated the house and its adjacent lot to Roosevelt Hospital, which decided to erect two commercial structures to provide revenue. At the time, the area now called SoHo was becoming the fabric center of the

city, and the building housed firms involved in various stages of textile wholesaling and the garment trade.

**TURN LEFT ON GRAND STREET AND WALK TO MULBERRY STREET.**

**3. Little Italy  
Grand Street and Mulberry Street**



Hard by SoHo to the south and east is Little Italy where new arrivals from southern Europe carved out a community in 19th century tenement buildings. Many of the area's settling families filtered out as they became more prosperous but today you can still find a little slice of Little Italy along Mulberry Street, four blocks from Broadway.

**RETURN TO CENTRE STREET AND TURN LEFT.**

**4. Police Building  
240 Centre Street between Grand and Broome streets**



Smack in the middle of Little Italy's tenements is this spectacular Baroque-revival-style palace that could easily pass for some state's capitol building. Architect Francis V.L. Hoppin's goal was to "impress both officer and prisoner with the majesty of the law" when designing this jaw-dropping 1909 police headquarters. Just the ornate columned dome would have sapped the building budget of most towns in the country. Abandoned by the NYPD in the 1970s, today it is home to multi-million dollar apartments, not the usual fate of former precinct houses.

**TURN RIGHT ON CANAL STREET. CROSS BROADWAY AND TURN RIGHT ON GREENE STREET.**

## 5. 10 Greene Street



Greene Street from Canal to Houston streets contains the densest concentration of cast-iron facade buildings in the world. Built by John B. Snook & Sons in 1869, this Renaissance-inspired building has a cast-iron facade adorned with Tuscan columns. Look up and see fire escapes that would not have been seen a century ago. Near closing time on Saturday afternoon, March 25, 1911, a fire broke out in the Triangle Waist Company on the top floors of the Asch Building at the intersection of Greene Street and Washington Place. Before the conflagration could be snuffed out, 146 of the 500 employees had died, many trapped in upstairs factory rooms with limited access to exits. Victims made desperate leaps from ninth floor windows, a horrific sight that directly led to new regulations demanding fire escapes across New York City.

## 6. 28-30 Greene Street



This is the “Queen of Greene Street,” a commercial building rendered in the fanciful French Second Empire style in 1872. The elaborate entrance bay is shoved out towards the street with windows framed by Corinthian columns. The entire confection is contained under a mansard roof.

**TURN RIGHT GRAND STREET.**

## 7. 91-93 Grand Street



Architect John B. Snook put his stamp on mid-19th century New York with Alexander Stewart’s landmark department store and the massive Grand Central Depot from the 1870s. But the English-born, self-taught designer’s most enduring work comes down to his via his cast-iron buildings which

have survived and been re-adapted. These diminutive twins were his, created for different owners and raised quickly in the summer of 1869 for only \$6,000 each.

## **RETURN TO GREENE STREET AND TURN RIGHT.**

### **8. Gunther Building**

**469-475 Broome Street, southwest corner of Greene Street**



William H. Gunther was a fur dealer and he built this warehouse in 1872 to display his stylish wares. Today it does duty as an art gallery and artists' studios. The six-story cast-iron building adopted the French Second Empire style and the curved corner testifies to the advances made in cast iron and rolled glass technologies.

### **9. 470 Broome Street, northwest corner of Greene Street**



Cast iron was going the way of the horse and buggy and gas-lit streets by the late 1890s when this commercial tower was raised in the late 1890s. Terra-cotta tile was all the rage as the building material of choice to dress the new steel skeleton frames. Like cast iron, terra-cotta could be formed into a wide range of ornamental details that could be produced easily and inexpensively in great quantity. Terra-cotta had durability issues, however, and its day too would pass in favor of artificial stones.

## **TURN LEFT ON BROOME STREET.**

**10. Cheney Building**  
**477-481 Broome Street**



The Cheney Brothers of Hartford, Connecticut operated the largest post-Civil War silk manufacturing concern in the United States. In 1872 they settled their sales and distribution center into this Renaissance Revival building executed by Elisha Sniffen. Sniffen consciously related the Cheney Building's facade to that of the Gunther Building, echoing the latter's story heights, balustrade, flattened arches, and even decorative urns, while gussying up the exterior more lavishly to show who was top dog on the block.

**RETRACE YOUR STEPS ON BROOME STREET AND CROSS GREENE STREET.**

**11. 453-455 Broome Street**



The classic loft was originally the Hitchcock Silk Building, designed in 1873 by Griffith Thomas, one of the busiest and most stylish architects working in the city. Its burly facade features heavy rusticated piers. The building was later home to A. Millner Company, a specialty-food importing business and has since been converted to lofts.

**RETURN TO GREENE STREET AND TURN RIGHT.**

**12. 72-76 Greene Street**



The French Renaissance-inspired building at 72 Greene Street was long known as the “King of



Greene Street.” Each of its five floors has its own set of Corinthian columns as designed by Isaac Duckworth in 1872 with five stories and 10 bays. “The King” was built for Gardner Colby to house his enormously successful dry goods business. He endowed the college that bears his name in his hometown of Waterville, Maine. The last time the property changed hands, in late 2012, the price tag was \$41.5 million.

### **TURN RIGHT ON SPRING STREET.**

#### **13. 101 Spring Street**



When architect Nicholas Whyte designed 101 Spring Street in 1870, he created an elegant structure for a store and offices that is the only remaining completely intact, single-use, cast-iron building in the SoHo Cast-Iron Historic District of Manhattan. Donald Judd, an American Minimalist, bought the five-story cast-iron former sewing factory in 1968 to serve as his house and studio. It is considered to be the birthplace of installation art.

### **TURN LEFT ON MERCER STREET.**

#### **14. 105 Mercer Street**



This is the second-oldest house in SoHo, dating to 1818. The oldest home is around the corner at 107 Spring Street. Before this area west of Broadway became known for cast-iron architecture, the Federal-style buildings that lined these blocks were a notorious red-light district. This was one of the brothels, apparently run for a time by a madame named Cinderella Marshall.

### **TURN RIGHT ON HOUSTON STREET.**

## 15. Puck Building

295 Lafayette Street, southeast corner of Houston Street

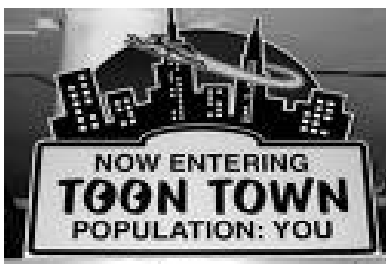


This bustling red brick building of Romanesque arches was built in 1886 as the printing facility of *Puck Magazine*, the nation's premier journal of graphic humor and political satire at the time. The weekly magazine was founded by Joseph Ferdinand Keppler in St. Louis and began publishing English and German language editions in March, 1871. Five years later, the German edition of *Puck* moved to New York City, where the first magazine was published on September 27, 1876. The English edition soon followed, on March 14, 1877. The magazine ceased publication in 1918 and the building, that features two gilded figures of the impish "Puck" from William Shakespeare's play *A Midsummer Night's Dream* on its exterior, housed offices and printing presses after that. One tenant was an office stationery company, S. Novick & Son, that occupied the second floor. A salesman for the firm was Alger Hiss, the former assistant Secretary of State who was one of the country's most notorious spies in the 1950s. Ironically the building became home another satirical magazine in the 1980s - *Spy Magazine*.

**RETURN TO BROADWAY AND TURN LEFT (SOUTH).**

## 16. Museum of Comic and Cartoon Art

594 Broadway



The Museum of Comic and Cartoon Art collects and displays comic and cartoon art. Every genre of the art is represented: animation, anime, cartoons, comic books, comic strips, gag cartoons, humorous illustration, illustration, political illustration, editorial cartoons, caricature, graphic novels, sports cartoons, and computer-generated art.

**17. Astor Building**  
**583 Broadway**



Fur trader and America's first millionaire, John Jacob Astor, owned a big chunk of this block and built stately Federal-era houses along it. The houses were torn down and in 1896 replaced by a twelve-story building that carries the magnate's name forward. The versatile team of Robert Cleverdon and Joseph Putzel, who designed everything from rowhouses in Harlem to a crematorium in Queens, emptied their bag of architectural tricks on this facade - look up to see a rhythm of arches and beltcourses and cornices and gargoyles. Almost every story gets a different style here. The New Museum of Contemporary Art breathed new life into the space at the end of the 20th century before moving on in 2004.

**18. Guggenheim Museum -SoHo**  
**575 Broadway**



Here is another building on the ancestral Astor homesite. It was raised in 1882 on designs from architect Thomas Stent. The cast-iron age was waning - the ground floor boasted the familiar metal piers but the upper stories were fashioned from red brick. Its recent history has boasted names as famous as Astor - in the 1990s the Guggenheim Museum began a ten-year run in SoHo here and most recently it has been the flagship New York store for Prada.

## 19. Little Singer Building 561 Broadway



In 1902 Ernest Flagg, a Beaux-Arts trained New York architect designed the “Little Singer Building” - “Little” being assigned to distinguish it from Flagg’s 41-story Singer Tower that would become the world’s tallest building a few years later. Flagg employed red brick, steel, reddish terra-cotta and glass to frame the elegant facade, which has a nine-story recessed central bay five windows wide. Arching over this bay is a flourish of magically ornate wrought iron tracery. Decorative iron work at the second level includes large iron letters spelling out “Singer Manufacturing Company.” The attic level is surmounted by an extremely ornate roof cornice held on intricately curved iron brackets. The tower came down in 1967, but fortunately the former sewing machine headquarters at 561 Broadway survived. Since 1979, it has been a co-op with an unusual mixture of residential and commercial uses: 20 offices and 15 live/work units for artists.

## 20. 502 Broadway



This five-story building was completed in 1860 - just as cast-iron facades and window shopping were becoming fashionable. Fourteen-foot tall “sperm candle columns”- so named because they looked like the sperm whale oil candles of the day - frame the upper window bays.

## 21. New Era Building 495 Broadway



This 1898 building has been declared an architectural treasure, a rare example of the Art Nouveau style in the city. The mid-block show-stopper begins with squat Doric columns at curbside and flows upwards eight stories to the copper mansard roof. It was built for the New Era Printing Company and its nameplate survives to this day but their tenancy was brief. The mail order company of brothers George and Edward Butler moved in almost immediately. In 1927 the Butler Brothers Company developed the Benjamin Franklin five-and-dime stores and by the 1940s were one of America's largest wholesalers.

**A FEW STEPS MORE AND YOU HAVE RETURNED TO THE TOUR STARTING POINT AT THE INTERSECTION OF BROADWAY AND BROOME STREET.**

# A Walking Tour of the Financial District

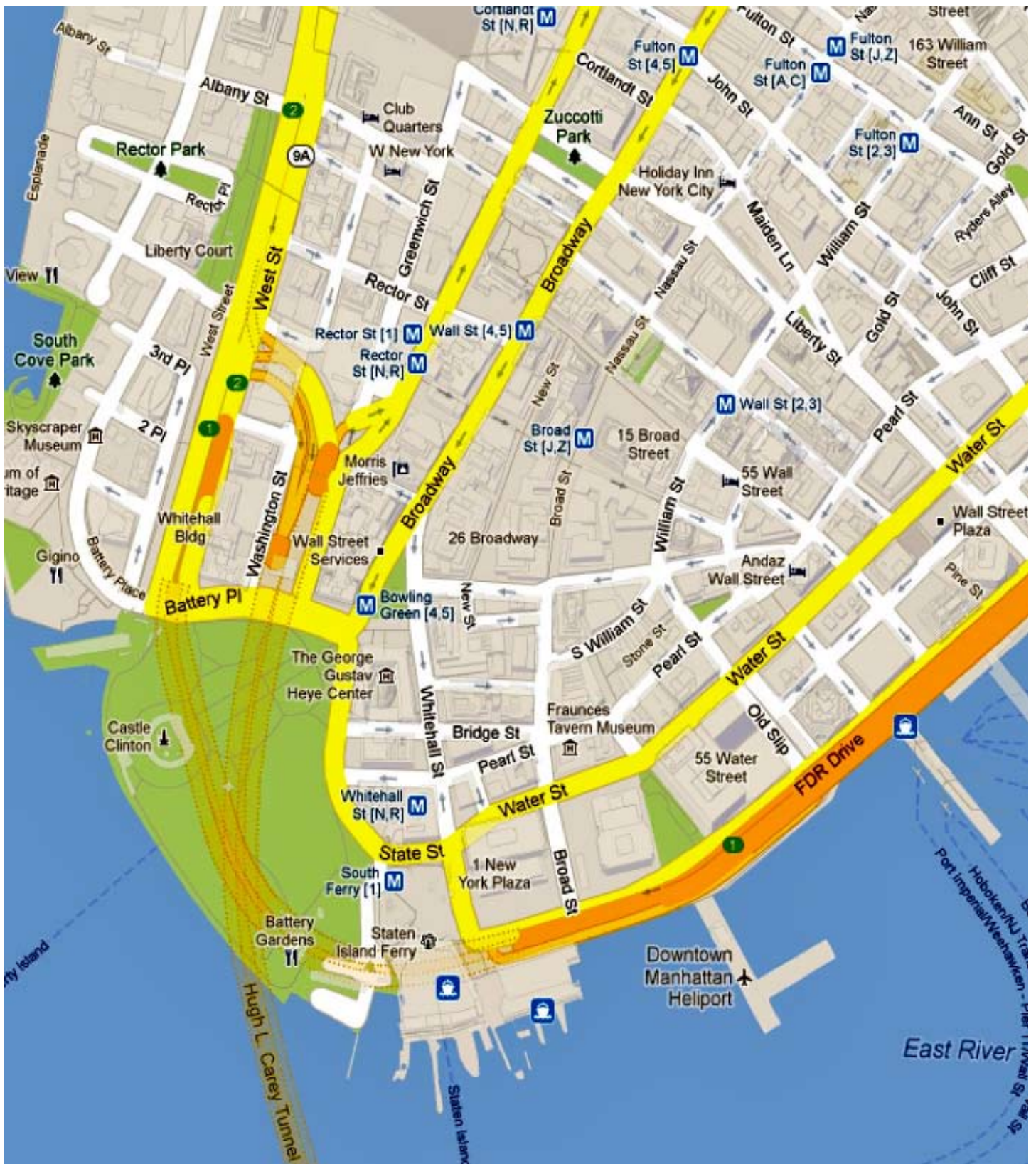
**from walkthetown.com**

The Dutch established the first European settlements in Manhattan, which were located at the lower end of the island. The first fort was built at the Battery on the shore at the southern tip of the island. The original settlement stretched only a few hundred yards to the north to present day Wall Street, where the settlers had indeed built a wall to protect themselves from Indians, pirates, and other dangers. The path had become a bustling commercial thoroughfare because it joined the banks of the East River with those of the Hudson River on the west. The path was named Wall Street. Early merchants built their warehouses and shops on this dirt traverse, along with a city hall and a church.

In 1771, Bear Market was established along the Hudson shore on land donated by Trinity Church, and replaced by Washington Market in 1813. In March, 1792, twenty-four of New York City's leading merchants met secretly at Corre's Hotel to discuss ways to bring order to the securities business and to wrest it from their competitors, the auctioneers. Two months later, on May 17, 1792, these merchants signed a document they called the Buttonwood Agreement, named after their traditional gathering spot, a buttonwood tree. The agreement called for the signers to trade securities only among themselves, to set trading fees, and not to participate in other auctions of securities. These twenty-four men had founded what was to become the New York Stock Exchange. The Exchange would later be located at 11 Wall Street.

New York was the nation's capitol from 1785 until 1790 and George Washington was inaugurated as the first President on the steps of the one-time city hall now called Federal Hall. In 1817 with their stock exchange in decline over Revolutionary War bonds the New York merchant groups sent an observer to Philadelphia, where the nation's first stock exchange was organized in 1790. Upon his return, bearing news of the thriving Philadelphia exchange, the New York Stock and Exchange Board was formally organized on March 8, 1817.

The money men leased a room at 40 Wall Street and every morning the president, Anthony Stockholm, read the stocks to be traded. Back then a seat on the exchange cost \$25; in 1827 the price increased to \$100, and in 1848 the price skipped up to \$400. Members conducted their business in top hats and swallowtail coats. The Financial District of Lower Manhattan has come a long way since then. To see what the princes of commerce have wrought, this walking tour will begin where the Dutch began back in 1623, Battery Park...



## 1. Battery Park State Street and Battery Place



The Battery is one of New York City's oldest public open spaces. Located at the confluence of the Hudson and East rivers, the first Dutch settlers anchored here in 1623, and the first "battery" of cannons was erected to defend the young city of New Amsterdam. Encompassing 25 acres of waterfront parkland where you can look into New York Harbor across to the Statue of Liberty, the Battery is the largest public open space in Lower Manhattan. *The Sphere*, a sculpture representing world peace, was salvaged from the debris of the World Trade Center.

## 2. Castle Clinton National Monument Battery Park



Castle Clinton was built in anticipation of the War of 1812 during the reign of Governor DeWitt Clinton. A decade later it was renamed Castle Garden and was transformed into the town's premier cultural center. By 1855, successive landfills had enlarged the Park to encompass Castle Garden and the structure became America's first immigrant receiving center, welcoming 8.5 million people before the establishment of Ellis Island. In 1896, the Castle was transformed into the much-loved New York Aquarium, one of the nation's first public fish museums. The wrecking ball started swinging here in 1941, touching off a major preservation battle that got the original fort walls declared a National Monument by an Act of Congress in 1946. Restored to its fortification appearance by the National Park Service in 1975, the Castle currently houses a small interpretive display and the ticket office for the Statue of Liberty – Ellis Island ferry.

**LEAVE THE BATTERY AT THE NORTHEAST CORNER, WALKING NORTH ON STATE STREET.**



**3. Alexander Hamilton U.S. Custom House/National Museum of the American Indian  
One Bowling Green, opposite Battery Park**



Minnesota architect Cass Gilbert, who went on to design the Supreme Court building in Washington and three state capitols, gave New York one of its most spectacular Beaux Arts buildings in 1902. Before this major government building projects were almost exclusively the province of the Supervising Architect of the United States Treasury. Daniel Chester French, of Lincoln Memorial fame, contributed the monumental sculptures. The building, now the home of the Museum of the American Indian, sits on the site of Fort Amsterdam, the fortification constructed by the Dutch West India Company to defend their operations in the Hudson Valley.

**CONTINUE ON STATE STREET TO THE INTERSECTION WITH BROADWAY.**

**4. *Charging Bull*  
Broadway and State streets at Bowling Green**



At Christmastime 1989, sculptor Arturo Di Modica and friends drove a flatbed truck to the 60-foot tall Christmas tree in front of the New York Stock Exchange, and, unannounced, offloaded this three-and-a-half ton, 16-foot-long bronze bull, head down, nostrils flaring, poised to charge. Di Modica stated that he created the sculpture after the stock market crash of 1987 as a symbol of the “strength, power and hope of the American people for the future.” Unmoved, city authorities hauled the *Bull* away before the closing bell rung that day. But in its short stay the *Bull* made such an impression that it was given a temporary stomping ground at Bowling Green. Despite the fact that the City has refused to purchase the sculpture and give the *Bull* permanent street status it remains on display and is one of the iconic sights of the Financial District.

## 5. **Cunard Building** **25 Broadway on Bowling Green**



Samuel Cunard, a Nova Scotian who was awarded the first British transatlantic steamship mail contract in 1839 and on July 4, 1840 he launched service with a route from Boston to Liverpool, England. Cunard Line would grow into the largest Atlantic passenger line in the world and when headquarters moved to New York in 1919 this suitably grand Renaissance Revival tower designed by architect Thomas Hastings was constructed to greet the shipping giant. The grand interior of the Great Hall is awash in things marine: starfish, seahorses, shells, sirens, an albatross, and the vessels of Columbus and other sea-faring explorers. Today we cross the oceans by jet, Cunard downsized and abandoned 25 Broadway three decades back. In 1976 the United States Post Office leased the ornate first floor. Although outfitted for a less romantic endeavor, the nautical decorations remain on display.

## 6. **Standard Oil Building** **26 Broadway**



Built as the headquarters for John D. Rockefeller's Standard Oil Company when it moved from Cleveland to New York in 1885, the original Beaux Arts creation traces the curve of Broadway with its nine-story base of Indiana limestone. Following the breakup of the company in 1911 due to anti-trust laws (which only made Rockefeller richer), Thomas Hastings overhauled the classically-inspired building in the 1920s and added a massive 480-foot tower sporting a pyramidal crown with a Corinthian colonnade; it was the tallest structure on the southern tip of Manhattan so an enormous oil lamp was placed in the pyramid to serve as a beacon. Standard Oil's Esso, now Exxon, shuffled over to Rockefeller Plaza in 1946 and Mobil moved uptown in 1954; Standard Oil disposed of its original New York home in 1954.

## 7. **American Express Building** **65 Broadway**



The pioneers in the express mail business - Henry Wells, William Fargo and John Warren Butterfield - started American Express in Buffalo in 1850. The company's first stables in New York City were set up in 1854 and the company set up shop in two five-story brownstones here in 1874. The old landmarks were sacrificed for this 21-story Neoclassical headquarters dressed in white brick and terra-cotta, in 1917, from the pen of James L. Aspinwall. American Express surrendered its headquarters in 1975 but the company's famous Eagle still guards the entrance.

## 8. **Trinity Church** **Broadway at the head of Wall Street**



Founded in 1697, Trinity Church is the oldest Episcopal congregation in a city where Episcopalianism was once the official religion. By royal charter of King William III of England, the Parish of Trinity Church once owned most of the land that is today among the most valuable in the world. When the present Trinity Church was consecrated on Ascension Day May 1, 1846, its soaring 280-foot Neo-Gothic spire, surmounted by a gilded cross, was the tallest structure in Manhattan. Trinity was a welcoming beacon for ships sailing into New York Harbor. There have been three Trinity Church buildings at Broadway and Wall Street; the present house of worship, designed by Richard Upjohn is considered a pure example of Gothic Revival architecture and is listed on the National Register of Historic Places. The original burial ground at Trinity Church includes the graves and memorials of such iconic historic figures as Alexander Hamilton, William Bradford, Robert Fulton, and Albert Gallatin.

## 9. American Surety Building 100 Broadway



Completed in 1896 as the second tallest office tower in New York City, architect Bruce Price's American Surety Building set a new standard for early steel-framed office buildings. The 21-story, 312-foot Maine granite-clad skyscraper was erected with a footprint of only 85 square feet. Price followed the convention of early skyscraper building by designing his Renaissance Revival tower in the manner of a classical column with a defined base (the oversized ground floors), a shaft (the relatively unadorned central stories) and a capital (the ornate upper regions). Price also broke from convention by providing a finished facade on all four sides rather than simply confining his efforts only to the elevation facing the street.

### **RETURN TO TRINITY CHURCH AND TURN DOWN WALL STREET.**

## 10. Irving Trust Building/One Wall Street southeast corner of Broadway



The Irving Bank of New York City took its first deposits in 1851 in New York's Washington Market area to serve the needs of local merchants and food distributors. The bank took the name of one of the era's most famous and trusted New Yorkers - author Washington Irving. In an era when there was no standard national currency and each bank issued its own notes, a portrait of the creator of Rip Van Winkle appeared on the Irving Bank money. This lot at the intersection of Wall Street and Broadway was considered the "most expensive real estate in New York" in 1929 when Irving Trust hired Ralph T. Walker, a pioneer in building Art Deco skyscrapers, to build a new headquarters. Walker delivered an influential zig-zag Deco design for this 50-story, limestone-faced skyscraper.

## 11. Bankers Trust Building

14 Wall Street, northwest corner of Nassau Street



This skyscraper was the tallest bank building in the world when it was completed in 1912; it came at the expense of the 20-story Gillender Building, said to be the first skyscraper demolished to make way for a taller skyscraper. The distinctive pyramid on the top of the 37-story tower is modeled on the tomb of Mausolus at Halicarnassus, one of the Seven Wonders of the ancient world. The 31st floor was once an apartment belonging to J.P. Morgan.

**TURN RIGHT ON BROAD STREET.**

## 12. New York Stock Exchange

8 Broad Street



As the 20th century dawned, the New York Stock Exchange was experiencing a spirited bump in trading volume. Trading in listed stocks had tripled between 1896 and 1899; it would nearly double again by 1901. To beef up the trading floor the Exchange invited eight of New York City's leading architects to join in a competition to design a grand new building. George B. Post, whose resume included the New York World Building that was the world's tallest in 1890, emerged the winner with a Neoclassical design fronted by a parade of imposing Corinthian columns. With a price tag of \$4 million, it is considered Post's masterwork and unfortunately one of his few to survive.

**RETURN TO WALL STREET AND TURN RIGHT.**

### 13. **Morgan Guaranty Trust Building** **23 Wall Street, southeast corner of Broad Street**



J. Pierpont Morgan began dealing in financial instruments around 1860, and in 1871 he joined forces with Drexel & Company. They soon built a white marble headquarters with a mansard roof at the southeast corner of Wall and Broad Streets. The firm emerged as J. P. Morgan & Company in the 1890s and Morgan became widely known as the top financial figure in the United States. Near the end of his career in 1910, taking more and more time off to travel and concentrate on his art collection, Morgan decided to demolish the old building at Wall and Broad and, according to *The New York Times* in 1912, “fall in line with the big modern improvements all around him.” Finished in 1914 after Morgan had passed, the new pink marble bank was described by the *Real Estate Record and Guide* as “a rival to the Parthenon.” On Sept. 16, 1920, Wall Street was rocked by an explosion - a wagon filled with explosives and shrapnel detonated, killing at least 36 people. The wagon was parked on the Wall Street side of the Morgan bank, and the main floor was instantly in a shambles, the windows blown in, the skylight severely damaged, the grill-work of the banking cages destroyed. The marble facade was pitted with marks still visible today.

### 14. **Federal Hall National Memorial** **28 Wall Street**



Appreciation of America’s heritage was slow to take hold - for instance, the nation’s first capitol building, where George Washington took the oath of office and the Bill of Rights was adopted, was located right here but it was torn down in 1812. This building, erected in 1842 as a Customs House, is not architectural slouch in its own right - it is one of the town’s best Greek Revival structures. The depiction of Washington out front is John Quincy Adams Ward’s rendition in bronze from 1883.

## **15. Bank of Manhattan Trust /Trump Building** **40 Wall Street**



In 1929 the Bank of Manhattan Trust architect H. Craig Severance engaged in a race to build the world's tallest building with his former partner William Van Alen who was helming the Chrysler Building. This building was to tower 135 feet above Cass Gilbert's gothic Woolworth Building, which was completed a decade earlier. More importantly, Severance's plans edged the projected 925-foot height of Van Alen's Chrysler Building by an all important two feet. It took less than a year to erect the world's tallest building but the celebration was short-lived. After construction wound up at 40 Wall Street, Van Alen raised a 185-foot spire that had been secretly assembled in his building's crown and hoisted it into place, fulfilling tycoon Walter Chrysler's dream of owning the tallest building on Earth. Despite losing the status of world's tallest building, 40 Wall Street, dubbed "The Crown Jewel of Wall Street," would long dominate the skyline of lower Manhattan with its ornate pyramidal crown and gothic spire.

## **16. Bank of New York Building** **48 Wall Street, northeast corner of William Street**



The Bank of New York was founded in 1784 by Alexander Hamilton, shortly after occupying British forces sailed out of the city following the Revolutionary War. That makes it the oldest bank in the United States. The bank has been here since 1797 and this building since 1928. The architect was Portland, Oregon native Benjamin Wistar Morris who topped his confection with a Federal-style cupola as a nod to the Colonial origins of the bank.

## 17. Morgan Bank Headquarters 60 Wall Street



This brawny 1988 office building boasts 1.7 million square feet of financial workspace in its fifty-five stories. The tower features alternating bands of dark glass and white stone. The 300-foot long, four-story granite colonnade at its base is a tip of the architectural hat to the Greek Revival Citibank across the street, whose air rights made the Morgan building possible.

## 18. Merchants' Exchange 55 Wall Street



When the Merchants' Exchange burned down in the Great Fire of 1835, Boston architect Isaiah Rogers was called down to create a bigger and better exchange. One way he did that was to give his Greek Revival building a parade of massive fluted Ionic columns, each carved from a single block of blue Quincy granite. The Exchange went belly up after a decade or so and the United States Customs House moved here in 1862 and stayed until 1907. The National City Bank purchased the Neoclassical tour-de-force and hired the architectural firm of McKim, Meade and White to outfit their new home with a second matching colonnade and the banking hall was centered under a 60-foot high dome. In 1998 the bank became a hotel and most recently has done duty as condominiums; the grand banking hall now a ballroom.

**TURN RIGHT ON HANOVER STREET. TURN RIGHT ON BEAVER STREET.**



**19. City Bank-Farmers Trust Building /20 Exchange Place  
between William Street and Hanover Square**



This 59-story Art Deco tower was planned in 1929 to reach 846 feet and become the world's tallest office building but the stock market crash scuttled those plans and the Alabama limestone-clad tower topped out at 741 feet. Finished in 1931, the building by brothers John Walter Cross and Eliot Cross became the fourth tallest member of the New York skyline.

**20. Delmonico's  
56 Beaver Street, southwest corner of South William Street**



For almost a century, the standard-bearer of grand dining establishments in New York City was Delmonico's. Opened on William Street as a confectioner's shop in 1827, Delmonico's was New York's (and the country's) first real restaurant and also a gathering place for high society. When the William Street building was opened on a grand scale in August 1837, after the Great Fire of New York, New Yorkers were told that the columns by the entrance had been imported from the ruins of Pompei. The current Beaux Arts building dates to 1891.

**21. New York Cotton Exchange /India House  
1 Hanover Square**



India House was built by Richard Carman in the flurry of building activity that followed the Great Fire in 1835. The Hanover Bank acquired the property in 1851 and occupied half of it for banking purposes. The other part of the Italian Renaissance building was used by the firm of Robert L. Maitland & Company, tobacco importers. Beginning in 1870 America's first commodity market, the New York Cotton Exchange commenced business here. The social club India House took possession in 1914, when a group of business men headed by James A. Farrell and Willard Straight, decided to found a meeting place on the interests of foreign trade.

**22. Banca Commerciale Italiana  
1 William Street, southeast corner of Hanover Square**



This Anglicized Baroque office building dates to 1907 and was the headquarters for Lehman Brothers for fifty years, beginning in 1928. The rusticated flatiron structure is a Francis Kimball creation; the client was the 61-year old investment bank of German brothers Joseph and James Seligman.

**TURN LEFT ON BROAD STREET.**

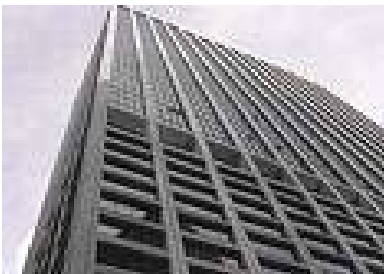
**23. Fraunces Tavern Museum**  
**54 Pearl Street at Broad Street**



Etienne de Lancey, a wealthy merchant, built an elegant townhouse here in 1719. The family moved on in 1737 and used the building as a warehouse. Samuel Fraunces, a West Indian of African and French extraction, bought the property in 1762 for about \$260. “Black Sam” converted the space into the Queen’s Head Tavern, which he leased, and devoted himself to operating a wax museum. The Queen’s Head, with a spacious meeting room known as the Long Room, was a popular gathering place and it was here, on December 4, 1783, that George Washington bade an emotional farewell to his senior officers in the Continental Army. Fraunces was rewarded by Congress for his kindness to Patriot prisoners entombed in the city’s notorious jails during the long British occupation and he became Washington’s steward when he returned to New York as president in 1789. He followed the chief executive to Philadelphia, where he died in 1795.

**TURN LEFT ON WATER STREET.**

**24. 55 Water Street**



When opened in 1972, 55 Water Street was the largest privately owned office building in the world; today, only the Pentagon and Sears Tower surpass it in rentable floor space. The building’s massive bulk stems from a 1959 urban renewal plan to create a superblock large enough to accommodate a new home for the New York Stock Exchange. During Hurricane Sandy on October 29, 2012 some 32 million gallons of water poured into the building, flooding three underground levels and filling the lobby with several feet of stormwater,

**TURN RIGHT ON WILLIAM STREET.**

**25. The New York City Police Museum**  
**100 Old Slip, between Water and South streets**



The museum is housed in the historic building that formerly was the New York Police Department's 1st Precinct. Richard Howland Hunt and his brother Joseph Howland Hunt, sons of the celebrated architect, Richard Morris Hunt, provided the Florentine Renaissance design. Displays of vintage vehicles, weapons and uniforms offer an insider's look at the world's largest police force.

**TURN RIGHT ON SOUTH STREET.**

**26. Battery Maritime Building**  
**10 South Street; northeast of Staten Island Ferry Terminal**



This Beaux-Arts landmark building was completed in 1909 for ferries to dock traveling to 39th Street in Brooklyn. It was birthed with a twin, the Whitehall Terminal before that building was destroyed by fire in 1991. Architects Richard Walker and Charles Morris employed a boatload of building materials including cast iron, copper, rolled steel, stamped zinc and ceramic tiles to create the festive derry port. The Brooklyn ferry service shut down in 1938, and since then the building has seen various city tenants. Since 1956 this is where you catch the free ferry to Governor's Island.

**27. Staten Island Ferry Terminal - Whitehall  
between William Street and Hanover Square**



Ferry service between lower Manhattan and Staten Island began with private individuals in the 1700s. In 1817 the Richmond Turnpike Company started motorized ferry service. This new Whitehall Ferry Terminal came online after a fire crippled its predecessor in 1991. It boasts a 19,000-square-foot waiting room to take care of over 21 million passengers that board the ferries each year - free of charge. Percent for Art installed 28 Ming Fay-designed granite benches entitled Whitehall Crossing that mimic Indian canoes crossing New York Bay.

**CONTINUE ON SOUTH STREET TO BATTERY PARK AND THE BEGINNING OF THIS WALKING TOUR.**

# IDENTIFYING AMERICAN ARCHITECTURE

## *Recognizing Early American Architecture:*

### Postmedieval English Colonial (1600-1700)

- \* steeply pitched, side-gabled roof
- \* small casement windows with many small panes (restored often)
- \* massive chimney
- \* vertical board (batten) door
- \* little or no eave overhang, no cornice detailing
- \* one room deep

### Dutch Colonial (1625-1840)

- \* side-gambrel roof
- \* usually one story
- \* batten door, most divided into upper and lower halves
- \* little or no eave overhang

### French Colonial (1700-1830)

- \* steeply pitched roof, either hipped or side-gabled
- \* one story
- \* tall, narrow door and window openings
- \* doors and windows typically divided vertically into pairs
- \* walls of stucco (over half-timbered frame)

### Spanish Colonial (1660-1850)

- \* low-pitched or flat roof
- \* normally one story
- \* few small windows
- \* multiple external doors
- \* walls very thick in stucco over adobe brick or rubble stone
- \* long, narrow porches opening to courtyards

### Georgian (1700-1780)

- \* windows with double-hung sashes, typically nine or twelve small panes per sash; windows are never in adjacent pairs
- \* paneled door, normally with decorative crown (most often pedimented but at times broken-pedimented) and supported by decorative pilasters
- \* row of small rectangular panes beneath door crown
- \* cornice usually emphasized with tooth-like dentils or other decorative molding
- \* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked

### Adamesque (Federal) (1780-1820)

- \* windows with double-hung sashes, typically six small panes per sash; windows are never in adjacent pairs
- \* semi-circular or elliptical fanlight over paneled door, typically accompanied by sidelights, elaborated crown and surround, and/or extended as small entry porch
- \* cornice usually emphasized with tooth-like dentils or other decorative molding
- \* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked
- \* while similar to Georgian, features are often “lighter”

### Greek Revival (1825-1860)

- \* gabled or hipped roof of low pitch
- \* entry porch or full-width porch supported by square or round, prominent columns
  - Doric: plain capitals
  - Ionic: capitals with scroll-like spirals
  - Corinthian: capitals shaped like inverted bells decorated with leaves
- \* narrow line of transom and sidelights around door, usually incorporated into elaborate door surround
- \* cornice lines emphasized with wide, divided band of trim

### *Recognizing Victorian Architecture:*

#### General Victorian Features (1840-1910)

- \* roof ornaments
- \* bay (protruding) windows
- \* three-part Palladian (rounded in middle) windows
- \* gingerbread porch trim

#### Gothic Revival Style (1835-1875)

- \* high-pitched center gables
- \* pointed arch windows and doors
- \* pendants and finials extending from roof

#### Italianate Style (1840-1885)

- \* brackets under roof cornices
- \* cupolas on the roof
- \* narrow, square porch posts with chamfered corners
- \* tall, slender windows

#### Second Empire Style (1855-1885)

- \* mansard roof, concave or convex, with dormer windows on steep lower slope
- \* molded cornices bound lower roof slope above and below
- \* eaves normally with decorative brackets below

### Stick Style (1860-1890)

- \* stick-like bracketing on porches, often diagonal or curving
- \* stick-like grid on wall surfaces
- \* Jerkin-Head (cut-off triangular) roofs and dormers
- \* pent (or shed) roofs on dormers, porches and bays
- \* decorative trusses in gables; often steeply pitched gables
- \* wooden wall cladding (boards or shingles)

### Queen Anne Style (1880-1910)

- \* asymmetrical facade
- \* patterned shingles
- \* turned porch posts and trim
- \* corner towers and turrets
- \* wraparound porch
- \* steeply pitched, irregular roofline

### Shingle Style (1880-1900)

- \* shingled walls without interruption at corners
- \* multi-level eaves above asymmetrical facade
- \* extensive porches
- \* walls and roofs covered with continuous wood shingles

### Richardsonian Romanesque (1880-1900)

- \* based on the innovative designs of Boston architect Henry Hobson Richardson
- \* round topped arches over windows, porch supports or entrance
- \* most have towers, usually round with conical roofs
- \* always masonry walls, usually with rough-faced, squared stonework
- \* facade usually asymmetrical

### *Recognizing 20th century Architecture:*

#### Colonial Revival (1885 and beyond)

- \* accentuated front door with fanlights and sidelights
- \* symmetrical facade around centered entrance
- \* windows with double-hung sashes
- \* large dormers
- \* round, smooth porch columns, often clustered

#### Neoclassical (1895-1950)

- \* facade dominated by full-length porch supported by classical columns, typically Ionic or Corinthian
- \* facade shows symmetrically balanced windows and center door
- \* revivals may have curved porticos, two-story entrances, paired or tripled windows and/or bays not seen on originals
- \* often very large



### **Tudor (1890 -1940)**

- \* massive chimneys, commonly crowned by decorative chimney pots
- \* facade dominated by one or more prominent cross gables, usually steeply perched
- \* decorative half-timbering often present
- \* steeply pitched roof, usually side-gabled
- \* tall, narrow windows, commonly in multiple groups with multi-pane glazing
- \* walls of brick, stone, wood, stucco or in combination

### **French Chateausque (1890-1930)**

- \* busy roof line with many vertical elements (spires, pinnacles, turrets, gables, shaped chimneys)
- \* steeply pitched hipped roof
- \* multiple dormers, usually wall dormers extending through cornice line
- \* walls of masonry, usually stone

### **Beaux Arts (1890-1930)**

- \* wall surfaces with decorative garlands, floral patterns or shields
- \* masonry walls, usually of light-colored stone
- \* facade with corner quoins and columns, often paired with Ionic or Corinthian capitals
- \* first story typically rusticated (stonework) with exaggerated joints
- \* facade symmetrical

### **Spanish Mission Style (1890-1930)**

- \* shaped Mission dormer or roof parapet
- \* porch roofs supported by large square piers, commonly arched above
- \* commonly with red tile roof covering
- \* widely overhanging eaves, usually open
- \* wall surface usually smooth stucco

### **Pueblo Revival (1910-present)**

- \* flat roof with parapeted wall above
- \* stucco wall surface, usually earth-toned
- \* projecting wooden roof beams (vigas)
- \* wall and roof parapet with irregular, rounded edges
- \* unpainted wood porch columns - maybe just tree trunks
- \* tile or brick floors

### **Prairie Style (1900-1920)**

- \* low-pitched roof with widely overhanging eaves
- \* two stories with one-story porches or wings
- \* massive square porch supports
- \* detail emphasizing horizontal lines
- \* hipped roofs are more common than end or side gables
- \* one of few indigenous American styles developed by Chicago architects Louis Sullivan and Frank Lloyd Wright and built only during first two decades of century

### Craftsman (1905-1930)

- \* low-pitched gabled roof with wide, unenclosed eave overhang
- \* roof rafters usually exposed
- \* porches supported by square columns
- \* decorative braces or false beams under gables
- \* columns frequently continue to ground level without a break at porch level
- \* generally one or one-and-a-half stories

### Art Deco (1920-1940)

- \* zigzags and other geometric and stylized motifs
- \* towers and other vertical projections
- \* smooth stucco wall surface
- \* decorative motifs: geometric floral; chevron with lozenge; reeding and fluting, often around doors and windows; sunrise pattern

### Art Moderns (1920-1940)

- \* streamline, curved corners
- \* smooth stucco wall surface
- \* asymmetrical facade
- \* flat roof, usually with ledge at roof line
- \* horizontal grooves, lines, balustrades
- \* windows can turn corners and can be roundly shaped
- \* glass-block windows or sections of the wall

### International (1925-present)

- \* no decorative detailing at doors or windows
- \* smooth, unornamental wall surface
- \* asymmetrical facade
- \* flat roof, usually without ledge at roof line
- \* windows usually metal casements set flush with outer walls