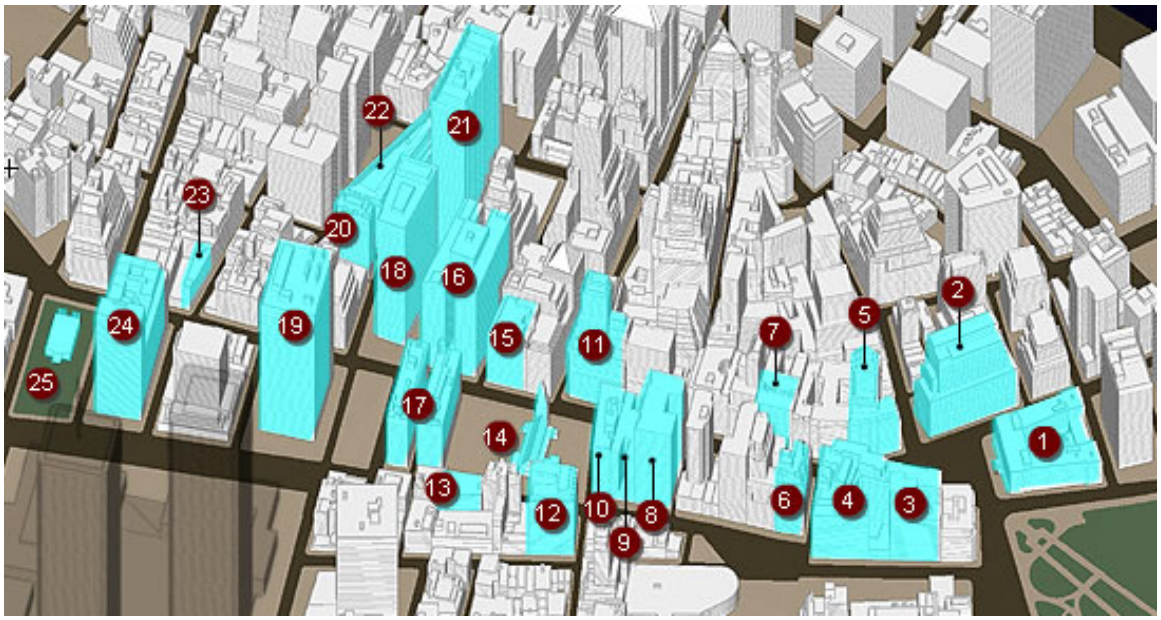
THE SKYSCRAPER MUSEUM PRESENTS

THE DOWNTOWN NEW YORK WEBWALK



TOUR 1: BROADWAY

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1. **Bowling Green** -- United States Custom House/now Alexander Hamilton Custom House and National Museum of the American Indian and Federal Bankruptcy Court
Architect: Cass Gilbert
Completed: 1907

The Custom House was a fundamental element of the economic and architectural landscape of Lower Manhattan. Today it is the National Museum of the American Indian, fittingly located on the site where the Dutch purchased the island of Manhattan in 1626. Customs revenues composed nearly the entire income of the federal government in the nineteenth century, and more than half were collected from the port of New York. The increase of trade at the end of the nineteenth century forced the Customs office to abandon its 1842 building at the corner of Wall and Broad Streets in favor of this new, much larger, facility. The Custom Office remained here until it moved to the World Trade Center in 1975. After a long dormancy--during which it was repeatedly threatened with unsympathetic development--this prominent landmark became the home of the National Museum of the American Indian, which occupies the grand public spaces on the main floor, as well as the Federal Bankruptcy Court.

The building's architect was the prolific Cass Gilbert, who designed many downtown landmarks, including the Woolworth Building, the Federal Courthouse at Foley Square, the Broadway-Chambers Building, and the West Street Building. Born a Midwesterner, Gilbert studied architecture at M.I.T., a school influenced by the École des Beaux-Arts in Paris and the doctrinaire traditions of French academic classicism. This background is evidenced in the dynamic and richly sculpted classical exterior, as well as the noble sequence of public rooms on the principal floor.

The main entrance takes the form of a triumphal arch, befitting not only the building's public stature, but also its site at the beginning of Broadway. Significantly the main façade addresses Bowling Green and Broadway and the growing commercial city rather than the harbor. The monumental limestone sculptures on the main façade are the work of Daniel Chester French. Four seated figures on pedestals are allegories of Asia, America, Europe, and Africa. The twelve figures lining the parapet represent the great sea-faring empires of the past.

The principal public interiors are located on the second story above the noise and chaos of the street. One ascends through a grand portal and up an imposing flight of steps. The entrance hall shines with rich marbles, mosaic, and heavy brass fittings. It opens onto a great central rotunda that is topped with a spectacular elliptical sky-lit dome measuring 135 feet long, 85 feet wide and 48 feet high. The murals surrounding the skylight were a later addition by artist Reginald Marsh for the Works Progress Administration in the 1930s. Their subject matter, the arrival and landing of the ocean liners in New York harbor, (one of which was the famous French liner Normandie) sets up a lively contrast with the classicism and mythological themes of Gilbert's original design. The interior spaces are certainly worth a visit and wheel-chair accessibility is readily available from the front façade at the right of the main staircase. Unfortunately, casual entrance is not permitted. All visitors to the Museum are required to pass a security check.

2. **2 Broadway**
Architect: Emery Roth & Sons, 1959; redesign of curtain wall, Skidmore, Owings & Merrill, 1999

2 Broadway replaced a landmark of the nineteenth-century city, George B. Post's New York Produce Exchange. The Exchange, a 10-story building topped by a Renaissance-style campanile, was a technological marvel at the time of its construction because of its partial steel-cage construction. Post articulated the façade with a series of arched colonnades separated by projecting cornices, which offset its height. The design was executed in a red brick and enriched with very fine brick and terra-cotta ornament.

3. **11 Broadway** - Bowling Green Offices
Architect: William James Audsley and George Ashdown Audsley
Completed: 1898

Built as a speculative office building, this 17-story steel skeleton structure was the largest in Manhattan before the turn of the century. It housed the offices of many shipping companies, being near the start of lower Broadway's "Steamship Row" and convenient to the Custom House. It was here that the friends and family of those aboard the Titanic came in April 1912 to get what news they could from the White Star Line Offices.

The Audsley brothers were a surprising choice for such a large and prominent commission. They had no prior experience in New York, having recently immigrated to America from Glasgow. They had, however, completed many projects in England and were known on both sides of the Atlantic for their pattern books on Greek ornament. They designed the building in a style they dubbed "Hellenic Renaissance" a mannerist mode of the Greek Revival. They created a rich layering of Greek ornament and forms that are enlarged to suit the massive scale of the building.

The base of the tower is clad in a light granite and the upper portion in terra cotta.

4. **25 Broadway** - Cunard Building
Architect: Benjamin Wistar Morris, with Carrère and Hastings.
Completed: 1921.

This massive 23-story office block was erected as the headquarters of the great Cunard Steamship Line, a dominant force of the great passenger and shipping lines in the days before air travel. Many of the major steamship companies had headquarters and ticketing offices on lower Broadway. The building is the work of conservative architect Benjamin Wistar Morris, who also designed the Bank of New York Building at 48 Wall Street. Collaborating with Morris on the building's exterior design were Carrère and Hastings, architects of the Standard Oil Building directly across Broadway.

A majestic domed ticketing hall that occupies most of the ground floor now houses the ill-fitting United States Post Office. This hall measures up to the scale and grandeur of the liners of the 1910s and 1920s. Artist Ezra Winter designed the vividly colored and highly sculpted ceiling ornament as well as the paintings around the dome that depict great explorers of the past: Columbus, Ericson, Cabot, and Drake. The wall murals, depicting Cunard shipping routes, are the work of Barry Faulkner. The building now houses the ill-fitting United States Post Office. Unfortunately wheel-chair accessibility is not readily available.

5. **26 Broadway** - Standard Oil Building
Architects: Carrère and Hastings, with Shreve, Lamb & Blake.
Built in phases beginning in 1920, final phase completed 1928.

This elegant limestone monument was the headquarters of Standard Oil of New Jersey, successor of John D. Rockefeller's Standard Oil Trust, which was broken up into smaller components under anti-trust legislation in 1911. Through Standard Oil of New Jersey, the largest and most influential of these successor companies, Rockefeller and his board maintained control of the US oil industry.

The Standard Oil Trust had operated out of buildings on this site since 1885. Their original ten-story building stood on Broadway at the northern end of the property. The new

building was erected in phases, allowing the company to remain on site during construction. The last piece of construction, the center of the Beaver Street front and the light court was not completed until 1928 as tenants on that portion refused to vacate until their leases expired. The building's west front bows gently, following the curve of Broadway.

Graceful terraces with balustrades, urns, and obelisks mark its setbacks. The tower is crowned with a symbolic oil-burning beacon set atop a stepped pyramid. In the classically inspired lobby, the names of the founders of Standard Oil are inscribed, like Roman emperors, in marble just above the cornice-line.

One of the most prolific and prominent firms of the early twentieth century, Carrère and Hastings was also the architect of the New York Public Library at 42nd Street. The Museum of American Financial History occupies part of the building's ground floor.

6. **29 Broadway**
Architect: Sloan & Robertson
Completed: 1931

In 1930, the slender Art Deco tower of 29 Broadway replaced one of New York's early skeleton-framed office buildings, the 12-story Columbia Building of 1890. Sloan & Robertson, architects of the Chanin and Graybar buildings near Grand Central Terminal, created a dramatic Art Deco skyscraper. The bold horizontal black and white banding on the tower, the elaborately sculpted entrance, and marble-clad vestibule give the building a distinctive presence on Broadway. Also striking is the lobby with its gray marble walls and silver metal ornament. The narrow and oddly-shaped site has only 29-foot frontage on Broadway, although it extends back 184 feet, and has a 90-foot frontage on Trinity Place.

7. **50 Broadway**
Architect: H. Craig Severance
Completed: 1927

Site of the Tower Building
Architect: Bradford Lee Gilbert
Completed: 1889, demolished 1914

The address 50 Broadway is famous in skyscraper history as the site of the Tower Building, the first building in New York, and arguably in the world, to be constructed with iron framing. The skeleton frame was able to fully support the extraordinarily narrow building's walls and floors through the use of wind bracing diagonal beams.

Unlike in Chicago, where engineers and builders embraced metal skeleton construction, in New York the new technology was met with conservative reaction. Some protested that the tower would be unsafe, even after the Department of Buildings had granted its permit for construction. At one point during the building's construction, after the walls had been raised to the height of 158 feet, but before the structure had been roofed in, a great windstorm struck. A crowd was said to have gathered, awaiting the structure's imminent collapse. Gilbert, who had climbed the scaffolding to the building's 11th floor to measure vibrations with a plumb line at the height of the storm, reported to the New York Times in a heroic, if perhaps self-serving narrative printed the following day, that the building "stood as steady as a rock in the sea."

The Tower Building's façade was in a heavy, Romanesque style with an exaggerated, arched entranceway. It was demolished in 1914.

A 37 story office building replaced it in 1927. In order to attract brokerage and investment firms, a special entrance was built at 41 New Street so that brokers and clearing house runners could "make quick contacts in emergencies."

8. **61 Broadway** - Adams Express Building
Architect: Francis H. Kimball
Completed: 1916

Rising 33-stories without setbacks, the Adams Express Building once dominated the view from ships entering New York Bay by virtue of its height and white glazed southern façade. For its construction, architect Francis H. Kimball took advantage of new developments in steel frame construction, foundation engineering and wind bracing.

The building originally served as the headquarters of the Adams Express Company, founded in 1840 by Alvin Adams, who began his business delivering packages using a wheelbarrow. The company grew rapidly to become a major competitor in the express delivery business before being consolidated in 1918 with the other major express companies to form the behemoth American Railway Express Company, later the Railway Express Agency.

9. **65 Broadway** - American Express Building
Architect: Renwick, Aspinwall & Tucker
Completed: 1917

Originally the American Railway Express Company Building, this building remained the headquarters of the American Express Company until 1975. It now is the home of J.J. Kenny/Standard and Poors.

Built in the neoclassical style, the building's concrete and steel framed structure is faced with white brick and terra cotta over a granite base. An H shaped floor plan results in a pair of slender 23-story wings, embracing and arching over light courts fore and aft, an elegant solution to the deficiencies of electric office lighting before the introduction of fluorescent fixtures. Note the asymmetric eagle on lower arch and the symmetrical one on the arch atop the building

10. **71 Broadway** - Empire Building
Architect: Kimball and Thompson
Completed: 1898

This block of buildings creates part of the continuous street wall that came to be known in the twentieth century as the canyon of Broadway. Rising straight up from the sidewalk without setbacks, the scale and sheer walls of these office blocks are good indicators of the design of speculative buildings before the 1916 zoning law.

Known as "Express Row" for the concentration of large companies that specialized in the transport of goods and securities, the block between Exchange Alley and Rector Street was transformed into a continuous canyon wall between 1897 and 1917 when, first, the Empire Building rose 21 stories. The Adams Express Building then rose 32 stories, and finally the 23-story headquarters for American Express filled in the gap between them.

One of the best of New York's extant early skyscrapers, the Empire Building, designed by Francis H. Kimball, rose on the site of a five-story commercial block of the same name built in 1848. The long narrow lot extended 220 feet along Rector Street facing Trinity Church cemetery, thus affording all the offices excellent light, air, and views. Elevators and utilities were located on the south side in anticipation of future high-rise development. The lobby arcade ran through from Broadway to Trinity Place, connecting directly to the elevated railroad station. For many years the Empire Building housed the headquarters of Andrew Carnegie's U.S. Steel Corporation. In the late 1990s it was converted to condominiums under the auspices of the 1995 Downtown Revitalization Plan - a state program that provided a fourteen year abatement of property taxes for property owners who converted older office buildings to residential use.

11. **1 Wall Street** - Irving Trust Building/now Bank of New York
Architect: Ralph Walker of Voorhees, Gmelin & Walker
Completed: 1931

One Wall Street was originally built as the headquarters for the Irving Trust, which was acquired by the building's present owner, the Bank of New York, in 1992. The corner of Broadway and Wall Street is a prestigious location, for which the Irving Trust Company paid dearly. It was an ideal site for a skyscraper because the graveyard of Trinity Church guaranteed direct sunlight and fresh air in perpetuity. Its rear on New Street faced the New York Stock Exchange and challenged the headquarters of rival Banker's Trust a block away at Wall Street and Nassau.

Ralph Walker was the architect of numerous large-scale industrial and corporate buildings in New York. His first major work in the city was the Barclay Vesey Telephone Building. One Wall Street cuts a distinctive figure on Broadway. Unusual is the graceful façade that creates an effect of fabric-like lightness with its faceted limestone cladding. In contrast to the contemporary towers One Wall Street depends on this subtle surface effect for its impact rather than an iconic crown or spire. Its highly expressive Art Deco styling was not for everyone: Lewis Mumford, an advocate of much more rational modes of modernist architecture, wrote in his first architectural review for The New Yorker that it was "mere swank, and unconvincing swank at that."

The light colored exterior stone contrasts strongly with the opulence of the interiors, in particular the rich red, amber, and gold mosaics of the reception hall. One of the most beautiful interiors in the Financial District, its theatricality seems more suited to the Ziegfeld Follies than to Wall Street. Designed by Walker in consultation with Hildreth Meiere, the room shimmers in tones rising from deep burgundy to gold. The lobby beyond was formerly highlighted by a wonderful abstract ceiling mural designed by Kimon Nicolaides and executed by Meiere. This space was altered beyond recognition in the 1960's, although Meiere's work may survive above the dropped ceiling. Inaccessible to the public is the observation lounge, which is marked by majestic thirty-foot windows at the tower's crown. In 1962 Walker's successor firm built an addition in a sympathetic but

simplified style. Despite the grand interior design of the interior spaces, tourist visits are not currently allowed.

12. **2 Rector Street** -- United States Express Company Building
Architect: Clinton & Russell
Completed: 1907

An elaborate neo-Renaissance tower which dominates Trinity Churchyard, 2 Rector Street sports highly ornate terra-cotta cladding at the base and on the upper stories. Other notable features are the oculus windows and elaborate life-size angels with out-stretched arms. This 23-story building was built as a headquarters and speculative office venture by the U.S. Express Company, a railway delivery service.

13. **86 Trinity Place** - American Stock Exchange
Architect: Starrett & Van Vleck
Completed: 1921, façade replaced 1929.

The American Stock Exchange is housed in a distinctive Art Deco granite building facing Trinity Churchyard. The original facility, built in 1921, was enlarged with a massive new trading floor and refaced with this boldly expressive façade in 1929. Starrett & Van Vleck were the architects of both the original building and the subsequent addition. They also designed 21 West Street and the Downtown Athletic Club in a more jazzy Art Deco style.

The American Stock Exchange was originally known as the New York Curb Exchange because the brokers met and traded in the street at the corner of Broad Street and Exchange Place, in front of 24 Broad Street, the Broad Exchange Building. They moved inside for the first time in 1921 when they occupied this facility. Now, to visit the interior one must be a trader, all access to the public is closed.

14. Broadway and Wall Streets - **Trinity Episcopal Church**
Architect: Richard Upjohn
Completed: 1846

Although Trinity Church now appears toy-like, nestled among glass and steel giants, its spire was once the highest point on the Manhattan skyline. Until the construction, in the 1890s, of such towers as the American Surety Building at 100 Broadway and 15 Park Row, the 284-foot tall church tower afforded views to sightseers. At the entrance, note the large bronze doors designed by Richard Morris Hunt and executed by Charles Niehaus, Karl Bitter and J. Massey Rhind, dating from 1890 to 1896.

Architect Richard Upjohn used local brownstone for the church's exterior, feeling its dark tone well suited the building's romantic architecture. This was a controversial decision due to brownstone's low status. Many considered it an unsuitable material for a church,

especially on of the most prominent and wealthy churches in the city. A quiet and comforting rest stop, especially during the summer months, Trinity welcomes visitors. Trinity Church is also open daily to worshipers and offers an extensive schedule of services.

15. **100 Broadway** - American Surety Building/onetime Bank of Tokyo
Architect: Bruce Price; addition: Herman Lee Meader
Completed: 1896; addition, 1922.
Interior Renovation: Nobutaka Ashihara and Kajima International Inc., 1975

Completed in 1896, at 312 feet, the 22-story American Surety Building towered over surrounding structures. The design by architect Bruce Price was one of the most elegant of New York's early skyscrapers. Price divided the tower's height into three zones - base, shaft, and capital - corresponding to the parts of a classical column. Far above the street level, life-sized figures flank the round windows above the second cornice line.

The tower stood in splendor until the 1910s when its neighbors rose to equal its height. In 1921 the company expanded the tower, doubling its mass and broadening its elegant proportions. The architect of this expansion, Herman Lee Meader, recycled stone elements from the obscured back façades in his extension of the Broadway and Pine Street façades to ensure visual continuity.

In 1975, the Bank of Tokyo renovated the interiors. This modernization, which maintained the tower's historic shell, was at the time a bold strategy for balancing the needs of a modern company with preservation interests. This juxtaposition of mid-seventies modernism and late nineteenth century classicism is best observed in the starkly minimalist open colonnade between the building's nineteenth century Broadway façade and the banking hall inserted behind it. Certain period elements were retained in the new interiors, namely the ornate coffered ceiling and the dark red marble columns.

16. **120 Broadway**, Equitable Building
Architect: Pierce Anderson of Ernest Graham & Associates
Completed: 1915

There were several successive Equitable Buildings on this site as the powerful insurance company headquarters expanded over the last decades of the nineteenth century to fill the entire block framed by Broadway, Pine, Nassau, and Cedar Streets. The first Equitable Building, a 7-story building designed by Kendall & Gilman, was finished in 1870 and was innovative both in terms of its structure and technology. Said to be the first office building in New York to use a passenger elevator, the building exploited technology to render the upper floors as convenient, and even more desirable, than the lower floors. In addition, the building's use of metal structural columns represented a major step towards the construction techniques that would later develop into steel cage construction.

The building expanded in numerous construction campaigns, most notably George B. Post's extension of 1889 which more than doubled the building's Broadway frontage. It was a highly profitable investment that the Equitable Company was keen to optimize.

On January 9, 1912 the Equitable Building was almost completely destroyed by fire, despite its much-touted "fire-proof" construction. Chicago architect Ernest R. Graham's firm was retained the day after the fire to supervise the stabilization and demolition of the ruin, and later the redevelopment of the site with a much larger structure. The company had previously discussed plans for the building's redevelopment with Graham for three years before the fire.

The new Equitable Building was to represent once again the heights of modernity: ample and speedy elevator service, state-of-the-art heating and ventilation systems, fireproof construction, and fire-safety systems. At 38 stories, the Equitable Building was never the tallest, but it was the largest building in the world with 1,200,000 square feet of rentable office space. The massive size of this building galvanized the political forces necessary to enact the 1916 Zoning Resolution, which required high-rises to set-back at their upper levels.

The main entrance to the building is on Broadway, and wheel-chair access is available on Cedar Street.

17. **111 and 115 Broadway** - Trinity and U.S. Realty Company Buildings
Architect: Francis Hatch Kimball
Completed: 1905 and 1907

These twin Gothic towers, completed two years apart, are separated by the narrow canyon of Thames Street. Their roofs are connected by a small wrought iron-bridge. The Gothic ornament on these buildings harmonizes with the architecture of neighboring Trinity Church. They contrast sharply with the classical style that the eclectic Kimball used on the Empire Building on the south side of the churchyard.

Beautifully restored in the 1990's, the lobbies of both towers are wonderful examples of High Victorian Gothic with floor and lower walls paneled in marble, bronze tracery moldings, and polychrome patterns stenciled on the walls. The elevator-door surrounds, designed to resemble Gothic choir stalls, seem more suited to a sacristy than an office building, as does the ceiling with its heavy beams and the transom windows with their leaded glass.

18. **140 Broadway**, Marine Midland Building
Architect: Gordon Bunshaft of Skidmore, Owings, & Merrill
Completed: 1967

One of the most critically acclaimed of the city's International Style towers, 140 Broadway is a simple 52-story, 677-foot tall prism of metal and glass. The sleek bronze curtain wall is described by AIA Guide author Elliot Willensky as "a taut skin stretched over bare bones." Ada Louise Huxtable described it as: "the skyscraper wall reduced to gossamer minimums of shining, thin material hung on a frame of extraordinary strength through superb contemporary technology."

140 Broadway occupies only thirty percent of its site, the rest being given over to a travertine marble-clad plaza. A giant red cube that balances delicately on one of its corners activates the

northeast corner of the plaza. It is the work of Japanese-American sculptor Isamu Noguchi who was a frequent collaborator of Bunshaft and SOM. Noguchi also created the sunken garden at neighboring One Chase Manhattan Plaza.

19. **1 Liberty Plaza**
Architect: Roy Allen of Skidmore, Owings & Merrill
Completed: 1974

The dark mass of 53-story One Liberty Plaza was an unusual departure from the glass curtain-wall typical of International Style office buildings. One Liberty Plaza's thick columns and horizontal steel spandrels, which have the appearance of massive I-beams, give the building enhanced strength and were appropriate for the tower's original tenant, the U.S. Steel Company. The exterior walls, which are an integral element of the building's structure, showcase an advanced use of steel in high-rise construction. This structural system frees the building of most interior columns allowing for a more open and readily adaptable floor plan.

One Liberty Plaza occupies the site of the Singer Building (once the world's tallest) and City Investing Company Building (once the world's largest) both built in 1907 and demolished in 1969. The Singer Sewing Machine Company initially commissioned Ernest Flagg to design a 35-story tower, but soon decided to nearly double that height to 600 feet. Completed in 1908, just twenty months after the foundations were set, the Beaux-Arts style tower clad in red brick and bluestone stretched to 612 feet, besting 15 Park Row by more than 200 feet. However, the Singer Building held the title for only a year before it was surpassed by the Metropolitan Life Tower at Madison Square.

The tower's demolition sparked little protest at the time. Major losses throughout the 1960's -- Penn Station being the most prominent -- galvanized public concern regarding the preservation of landmark-quality buildings. Architectural critic Ada Louise Huxtable described the Singer Building's last hours:

"Piranesi anyone? The master never produced a more impressive ruin than the Singer Building under demolition. Curious New Yorkers who risk a piece of Pavonazza marble on the head by looking beyond the boarding that surrounds the tower will find a scene of rich, surrealist desolation. Domed vaults supported by bronze trimmed marble columns await the sledge hammer in half light and plaster dust. The distinctive tower, a triumph of 'modern' steel construction that added its Beaux Arts silhouette to the picturesque bouquet of early skyscraper spires, will probably be replaced by one more 'flat-top,' diminishing the character of the downtown skyline."

Erected simultaneously with the Singer Building was the City Investing Building, a speculative office block that contained more rentable space than any other in the city at the time of its completion in 1908. Francis Kimball, architect of many other early skyscrapers, designed it. The building occupied an awkward and long site with narrow frontages on Broadway and Church Street. Liberty Park occupies the full block directly to the south. The developers of One Liberty Plaza in exchange for additional floors created it under an incentive available under the 1961 Zoning Law.

On the block that is now the open plaza to the south of the skyscraper once stood the Washington Life Building, an early skyscraper of 1898 by Cyrus L. W. Eidlitz.

20. **55 Liberty Street** - Liberty Tower
Architect: Henry Ives Cobb
Completed 1910

Rising 33 stories on a site only sixty-eight feet by eighty-two feet, Liberty Tower was a prominent feature of the early twentieth-century skyline. Its white terra-cotta cladding and steeply pitched copper roof evoke late English Gothic architecture. So slender a tower required elaborate wind bracing in its steel frame, and its foundations were also unusual, as caissons had to be sunk through quicksand to bedrock at a depth of 95 feet. In 1980, Liberty Tower became a pioneering example of the adaptive re-use of early office buildings when it was converted into condominiums.

21. **One Chase Manhattan Plaza** - Chase Manhattan Bank Building
Architect: Gordon Bunshaft of Skidmore, Owings, & Merrill
Completed: 1962

Downtown's first exemplar of the International Style contrasts dramatically with the sturdy brick and stone of its neighbors. Its 1960s architecture is stripped of historical references and ornament, and its grid of glass and aluminum mirror sunlight down to street level. The sixty stories are carried on twenty columns that, at great expense, were expressed on the exterior as long verticals, faced in white anodized aluminum. At the base, the columns are stilt-like supports for the double-height entry lobby, enclosed in broad expanses of clear glass.

As innovative as the architecture of the tower is the plaza in which it sits. The Chase Manhattan Bank headquarters, called

"1 CMP," Lever House, and the Seagram Building, created a new paradigm. These towers occupied only a portion of their building plot (in the case of Chase, thirty percent); the rest was a "public" plaza, maintained by the owners. This "tower-in-the-plaza" was encouraged in the 1961 Zoning Law, which allowed developers to trade a bonus of two square feet of extra floor space for every square foot of plaza.

One Chase Manhattan Plaza occupies a full-block site for which the street pattern was changed. The tower and plaza rest on a plinth elevated above the street. Below plaza level is the flagship branch of Chase Manhattan Bank. This sleek modern room is lit with natural light from a glass enclosed sunken garden cut out of the plaza above. The garden, by Isamu Noguchi, synthesizes elements of the traditional Japanese Rock Garden with a 1960's corporate aesthetic. Jean Dubuffet created the large sculpture, Group of Four Trees, in 1972.

22. **33 Liberty Street** -- The Federal Reserve Bank of New York
Architect: York & Sawyer.
Completed: 1924; extension, 1935

If 1 CM Plaza typifies gossamer modernity, its neighbor represents the weighty historicism in vogue in the days before the Stock Market Crash of 1929. York & Sawyer turned to the fortified palaces of the Renaissance bankers of Florence for inspiration for this design. The fortress-like character is appropriate, as the Federal Reserve houses the world's largest concentration of gold bullion in its basement vaults. The elaborate wrought iron lamps flanking the main doorway on Liberty Street are the work of Samuel Yellin, the most noted artist of wrought iron of the twentieth century.

23. **Corbin Building**
Architect: Francis Hatch Kimball
Completed: 1889

The Corbin Building is a wonderful, rare surviving example of late nineteenth century commercial architecture. While hardly qualifying as a skyscraper today, at nine stories the building towered over its neighbors in 1889. Its slender form, dark stone and eclectic detail stand in stark contrast to the neoclassical and International Style towers around it.

This building is an early design of Francis Kimball, who emerged as a leading skyscraper architect in the 1890s and early 1900s. His buildings on this tour include the Empire Building (71 Broadway), 111 Broadway and 115 Broadway.

24. **195 Broadway** - AT&T Building/now the Kalikow Building
Architect: William Welles Bosworth
Completed: 1916, extension completed: 1924.

Headquarters of the American Telephone and Telegraph Company, the mighty AT & T, and erected on the site of the early highrise headquarters of the Western Union Building (1874), 195 Broadway is an important address in the history of business communication. The monumental scale of the current landmark dates from a second building campaign in 1924 that completed the imposing mass.

The building was constructed in two phases. In the first, it had narrow frontages on both Broadway and Fulton Street, as AT&T did not have title to the corner. The tower was expanded out to the corner when the company was able to acquire that property. 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 1980's first to midtown and subsequently to a new corporate campus in New Jersey.

The building's lobby has an air of temple-like solemnity to it. Five rows of monumental Doric columns dwarf visitors. Distinctive chandeliers in a Greco-Roman style illuminate the space. At the center of the lobby is a poignant bronze monument to the soldiers of the First World War sculpted by Chester Beach.

25. **St. Paul's Episcopal Chapel**
Architect: unknown; tower, James C. Lawrence
Completed: 1766; porch 1768; tower 1794

Built as a chapel of ease for the convenience of residents of the northern reaches of eighteenth century New York, St. Paul's is the only surviving building Downtown from the pre-Revolutionary period. George Washington attended services here after his inauguration at nearby Federal Hall.

The church's main entrance was originally to the west, facing the riverfront, which then reached nearly to the churchyard. The spires of Trinity Church and St. Paul's Chapel dominated the city skyline until the middle of the nineteenth century.

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Credits

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The Manhattan Borough Presidents Office and the Manhattan Borough President, C. Virginia Fields

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