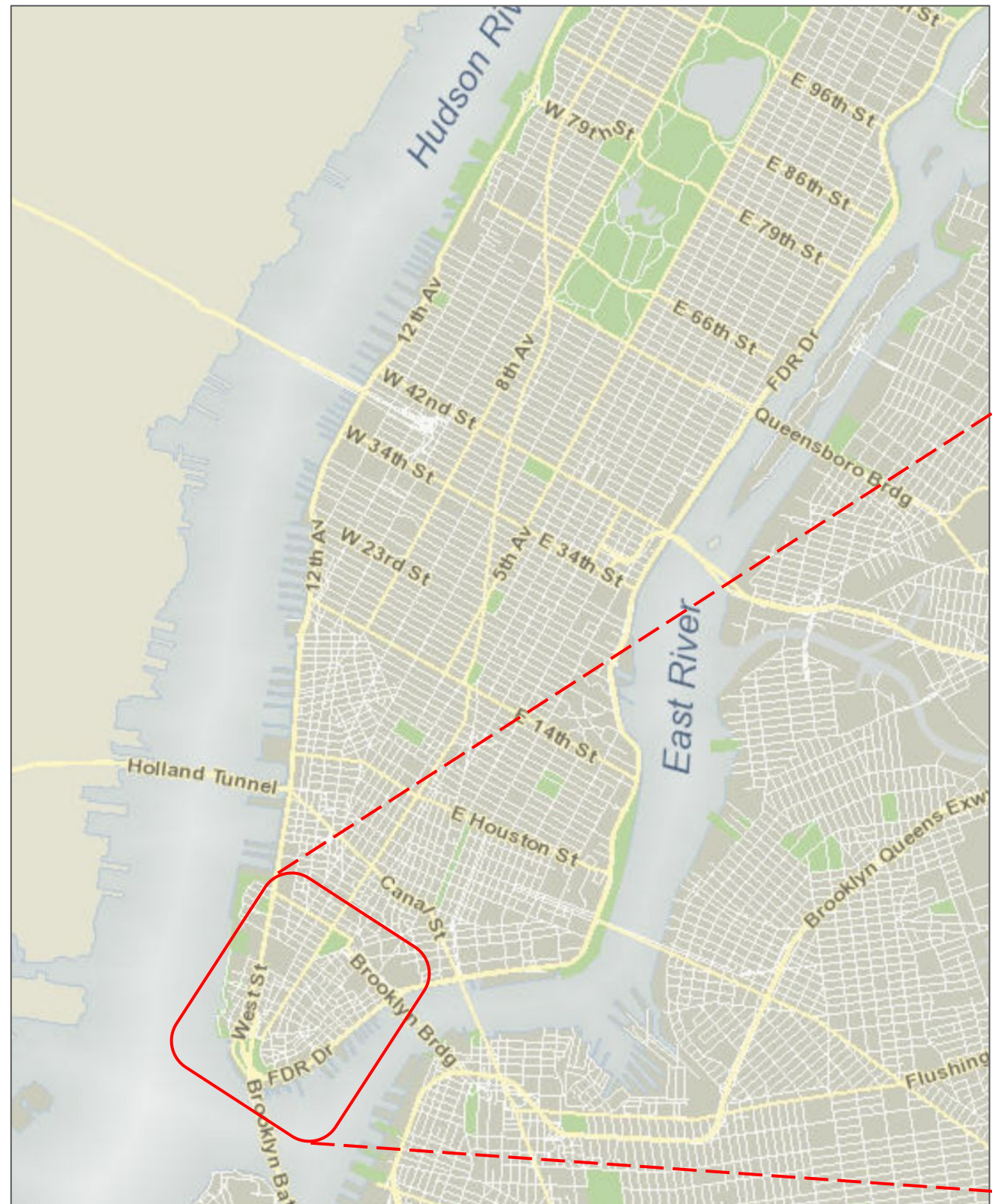




Lower Manhattan Signage and Wayfinding Proposal

New York City Department of Transportation
Public Design Commission
June 2021



Borough Level & Aerial Map



All signs to be installed in existing locations.



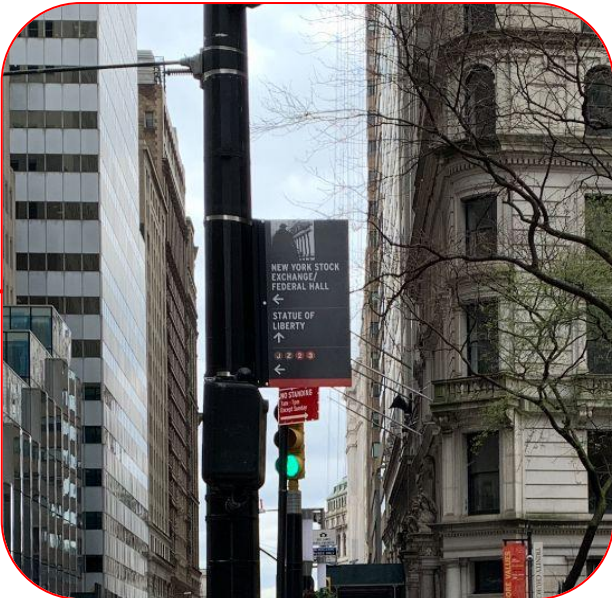
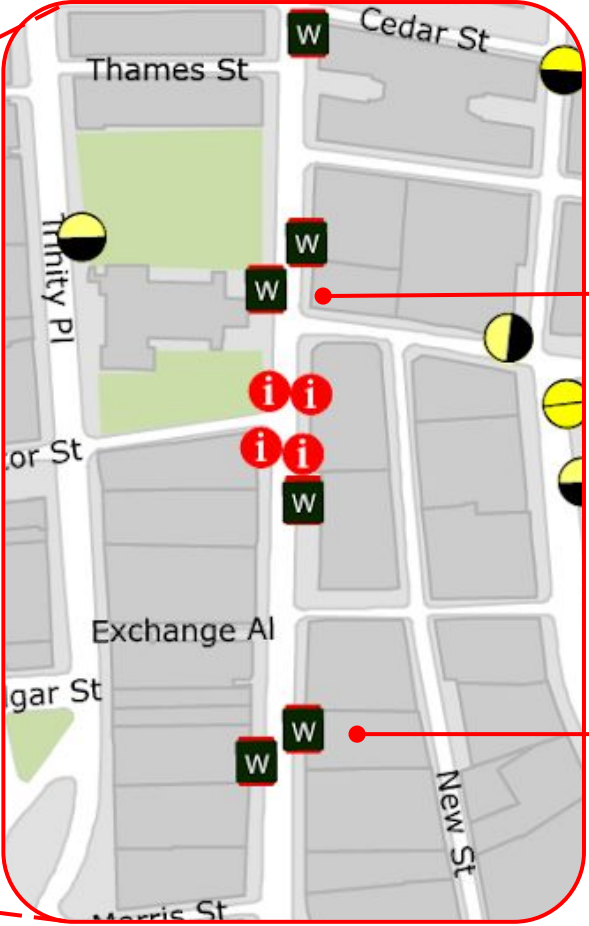
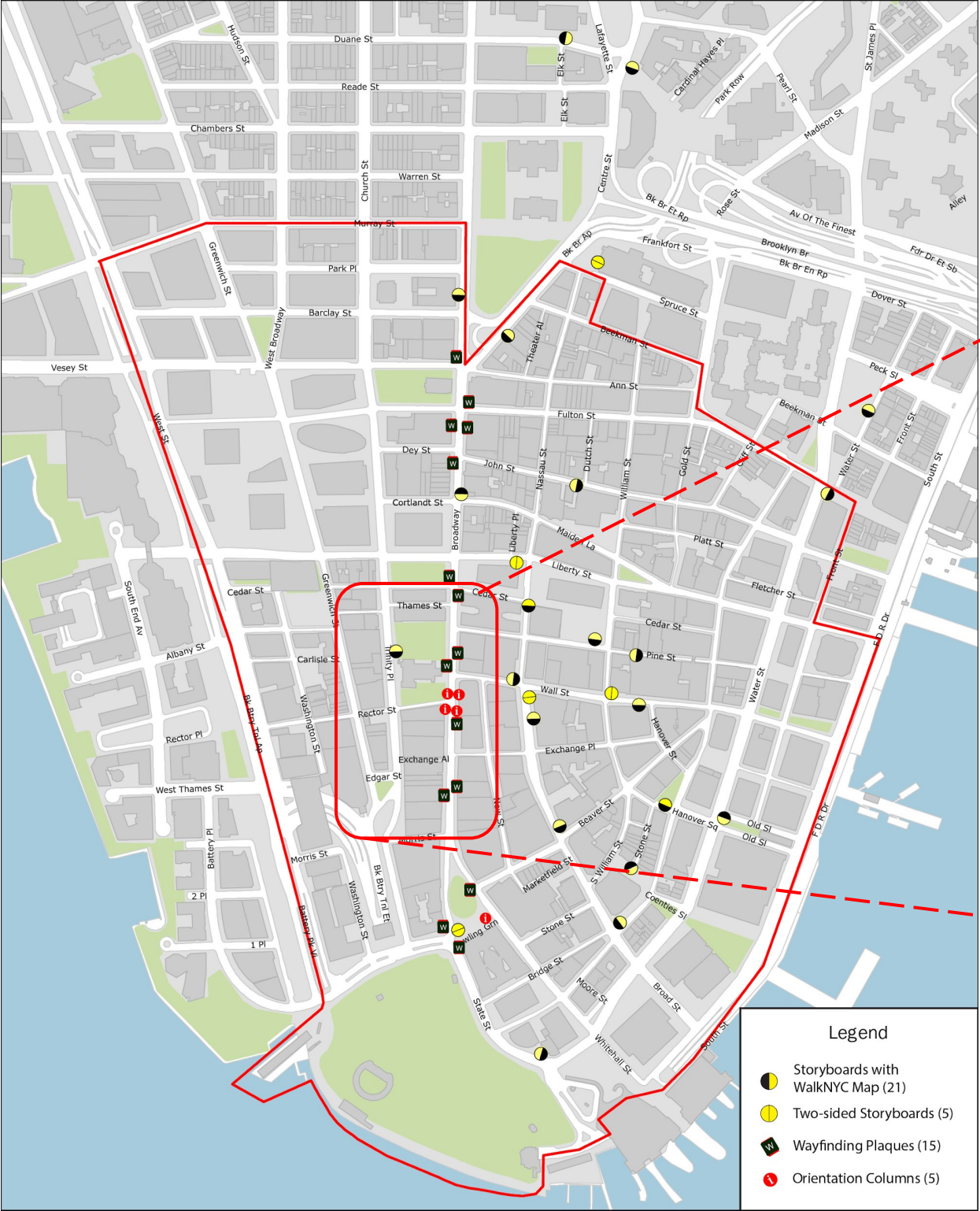
Wayfinding Plaques



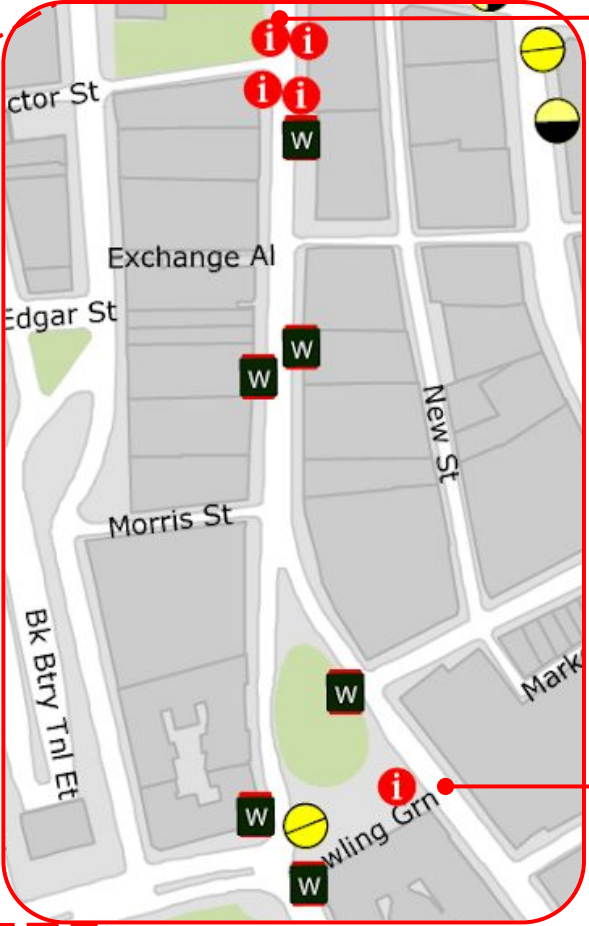
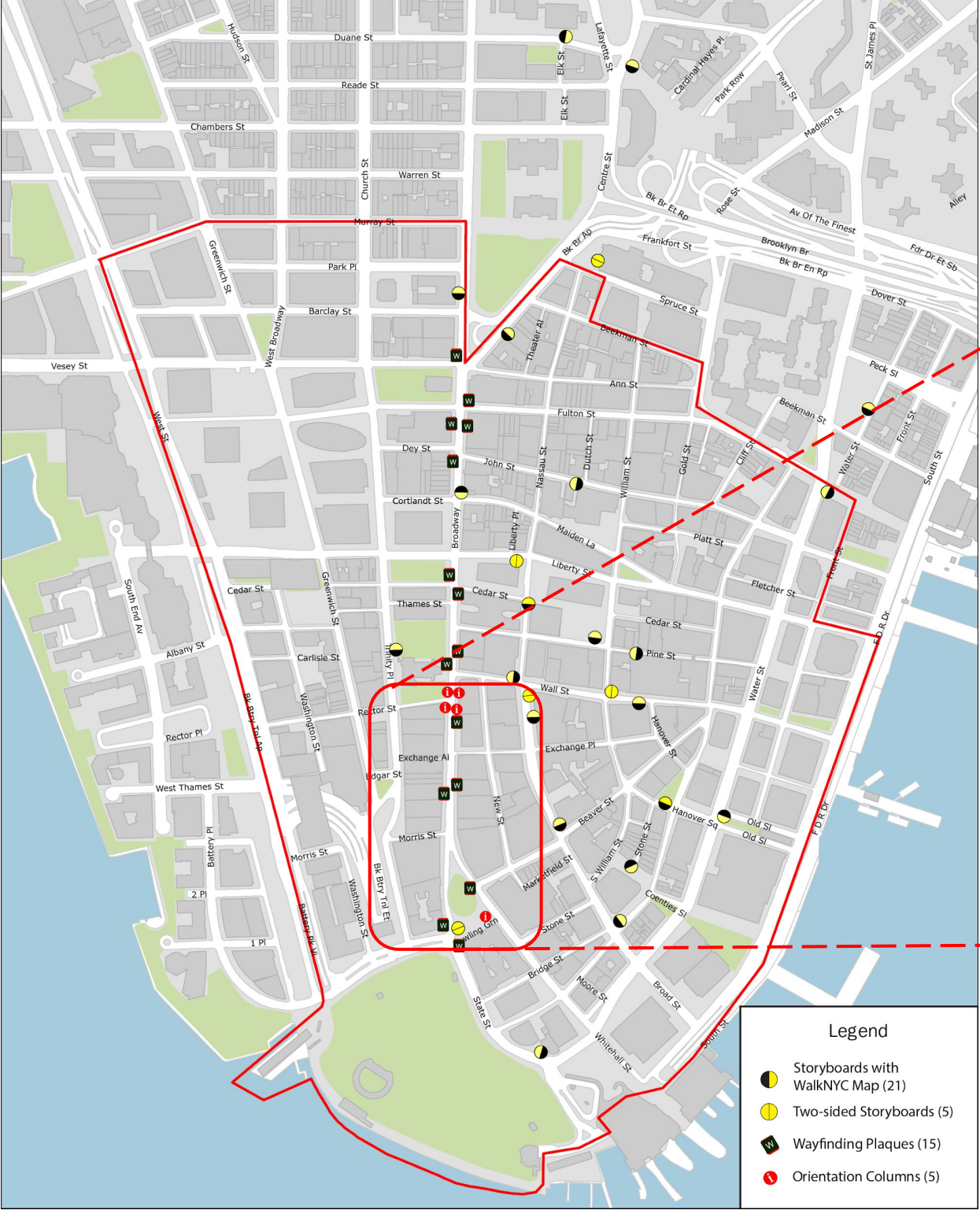
Orientation Columns



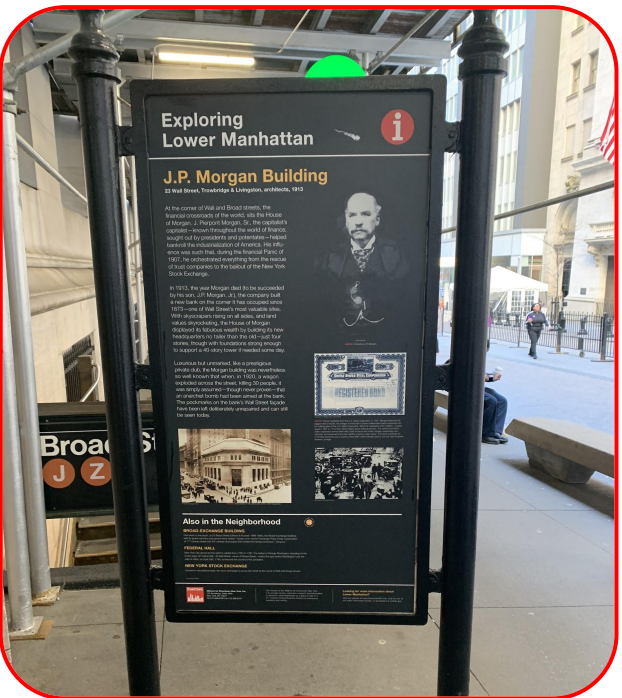
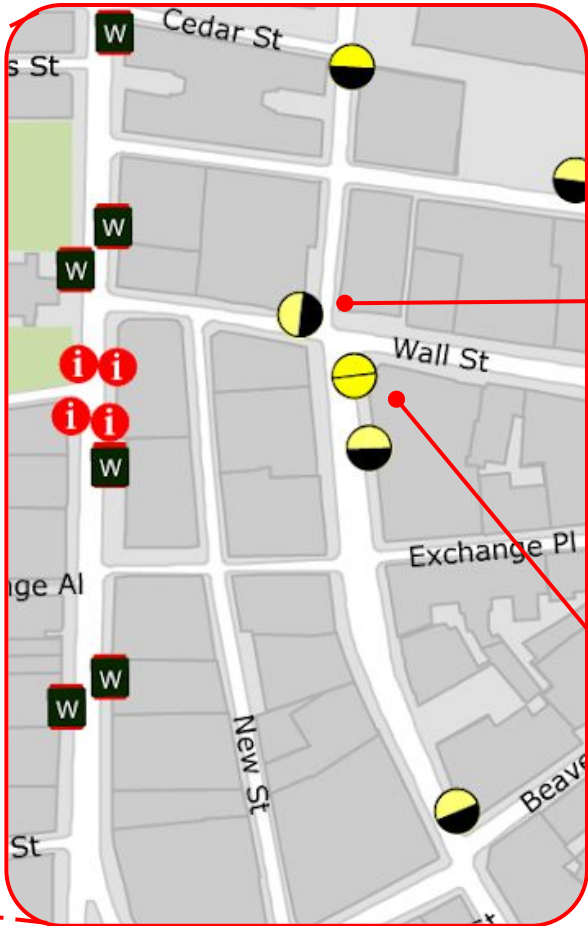
Heritage Trail Markers



Site Photographs: Wayfinding Plaques



Site Photographs: Orientation Columns



Site Photographs: Heritage Trail Markers

Current Conditions of Heritage Trail Markers

- Goal of replacement project is to replace the deteriorating signs to alleviate safety concerns.
- The original heritage trail markers are 25+ years old and made of iron. They have developed rust and erosion. Some signs have been removed due to instability.
- The storyboards and maps are currently applied via a stick on decal and are prone to peeling off.
- There is an urgency to replace the heritage trail marker signs with a stable sign that will last for years to come.

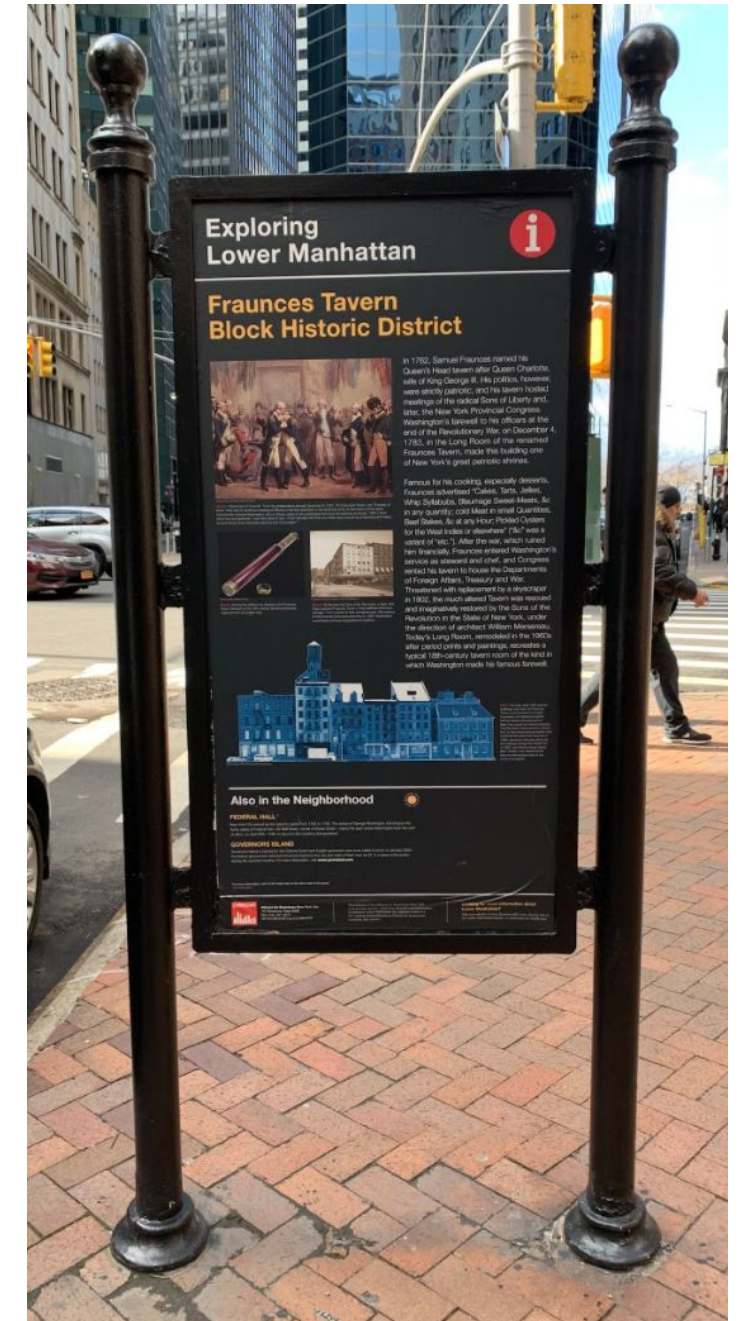


Proposed Heritage Trail Marker Stanchion

- Proposed new engineer-approved stanchion is based on the original and is considered a replacement in kind. Benefits of maintaining the original look and feel include:
 - Avoiding siting constraints and the complex underground infrastructure that exists in Lower Manhattan.
 - The design of these signs already have a historic aesthetic and are recognizable throughout the district.
- New stanchion includes upgrades for maintenance purposes:
 - Ability to replace only the base when needed as it is the area that gets the most wear.
 - Stanchion is made of black powder-coated aluminum and is weatherproof.
 - Content panels are made of high pressure laminate, which is graffiti resistant and comes with a 10 year warranty.



Proposed stanchion

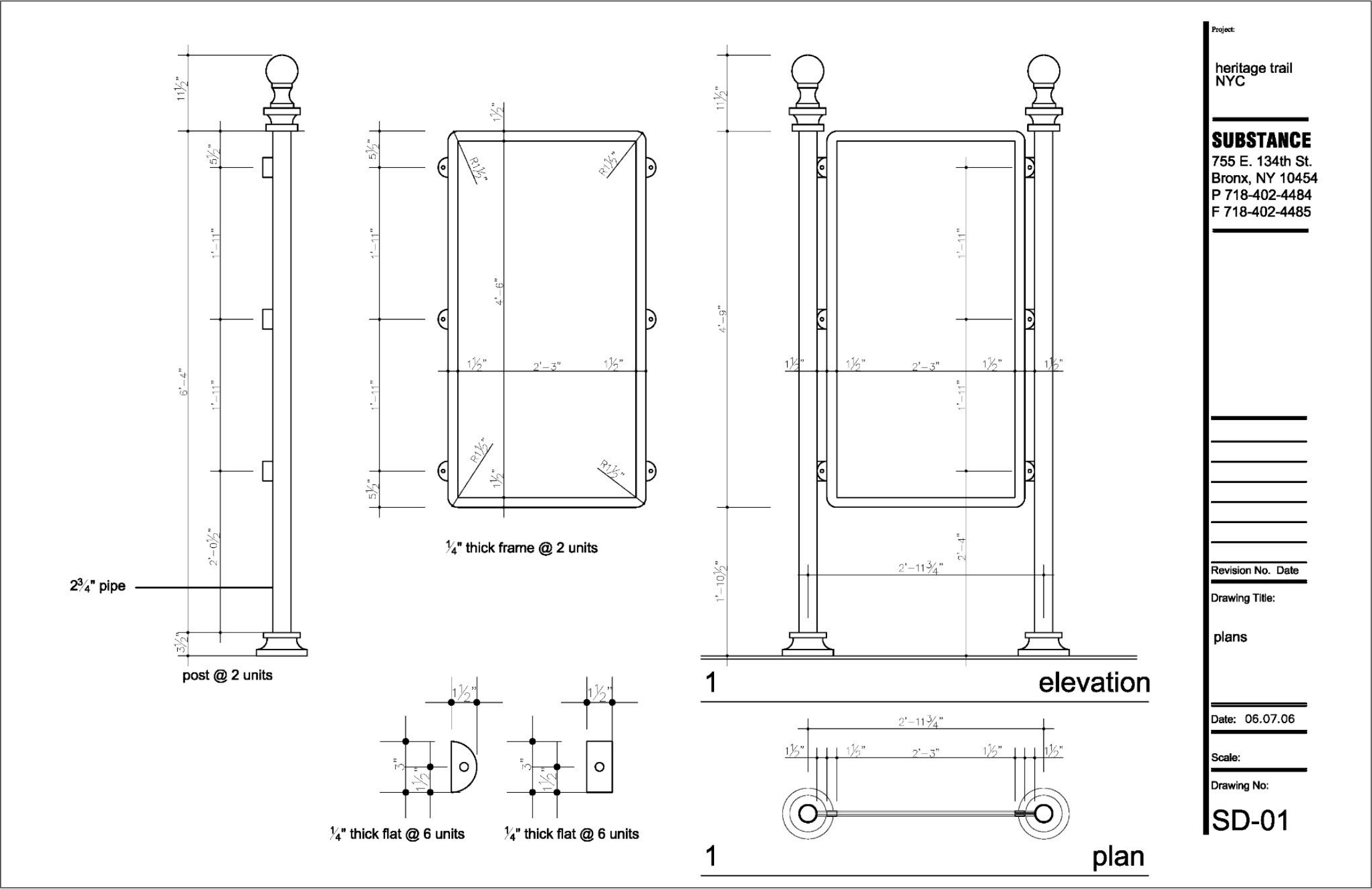


Existing Heritage Trail Marker

Updated Heritage Trail Marker Content

- Goal of content update is to ensure the panels represent a more inclusive and broader history of Lower Manhattan.
- Content has been added with relevant place-based histories that highlight Black, immigrants, LGBTQ, and other diverse histories that were not previously included on the heritage trail markers.
- Photos have been added to represent these inclusive histories or updated with high-quality images to replace old low-resolution photos.
- Worked with the Museum of the City of New York to review all historical content. See historian's CV and statement included with the submission materials.





Previously Approved Drawings: Heritage Trail Markers

Approved Wayfinding Plaque Drawing and Design:

General Information:

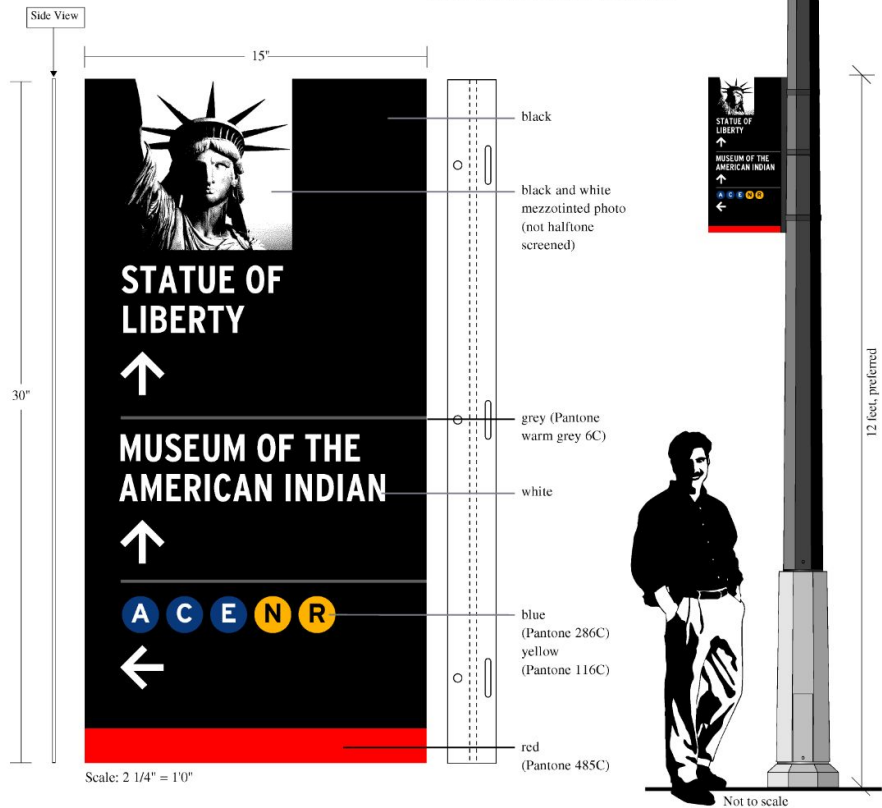
Fabrication method: Matan thermal digital imaging applied to 125 gauge aluminum, line art, up to 6 colors, black and white mezzotinted photo, two-sided (different art on each side).

Colors: See below, other Pantone colors used for MTA subway symbols, not shown, are: red 485C (same color as stripe at bottom of each sign), green 355C, brown 154C.

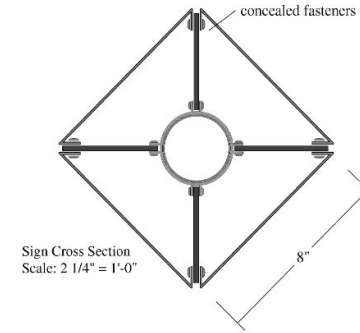
Mounting: Fabricator to flag-mount Wayfinding plaques on existing New York City street lamp poles. (Poles provided by others, not in scope). Wayfinding Plaques are attached to 30-inch high black aluminum wing bracket and 3 steel straps painted to match pole per Architect's specification.

Preferred height is 12 feet above ground, to be adjusted based on field conditions, as required. Existing signs on poles (e.g. traffic and parking regulations) are not to be moved.

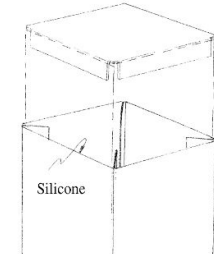
Installation location: Throughout lower Manhattan, per Location Plan attached.



Approved Orientation Column Drawing and Design:



Sign Section: Cap Detail with Pole Installation



General Information:

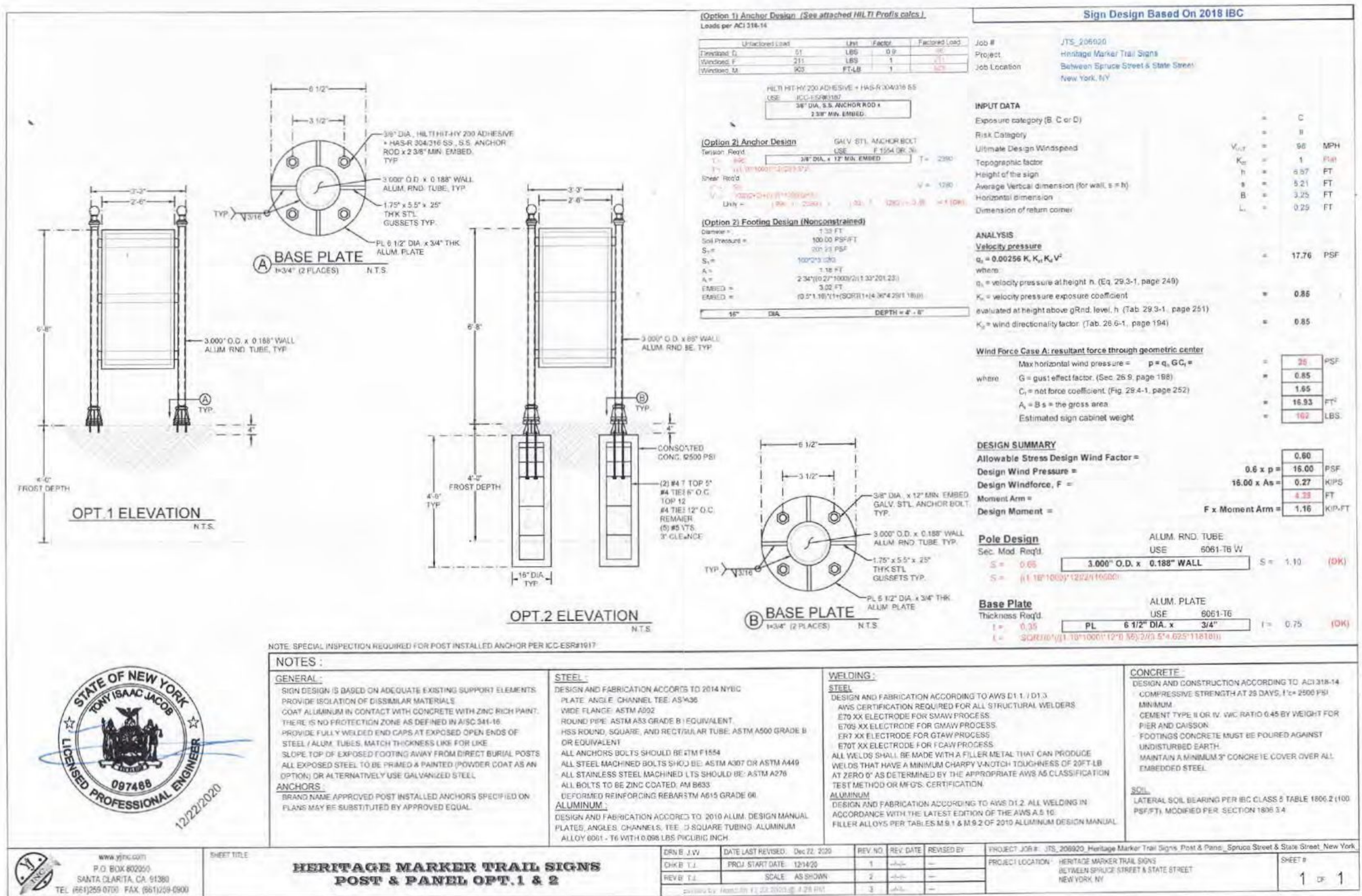
Four 8-inch wide x 35-inch high panels mounted as a "cube" around sign post. All corners and edges to be rounded and smooth.

Cap: Non-visible 1/8" thick aluminum flat cap attached to inside of sign cube with concealed fasteners. Flat cap with bent sides and rounded corners, painted to match black porcelain enamel, to fit inside column panels and adhered with silicone on the inside to all four sides. Adhesive not to be visible from outside.

Bottom cap: Non-visible aluminum cap attached to inside base of the column.

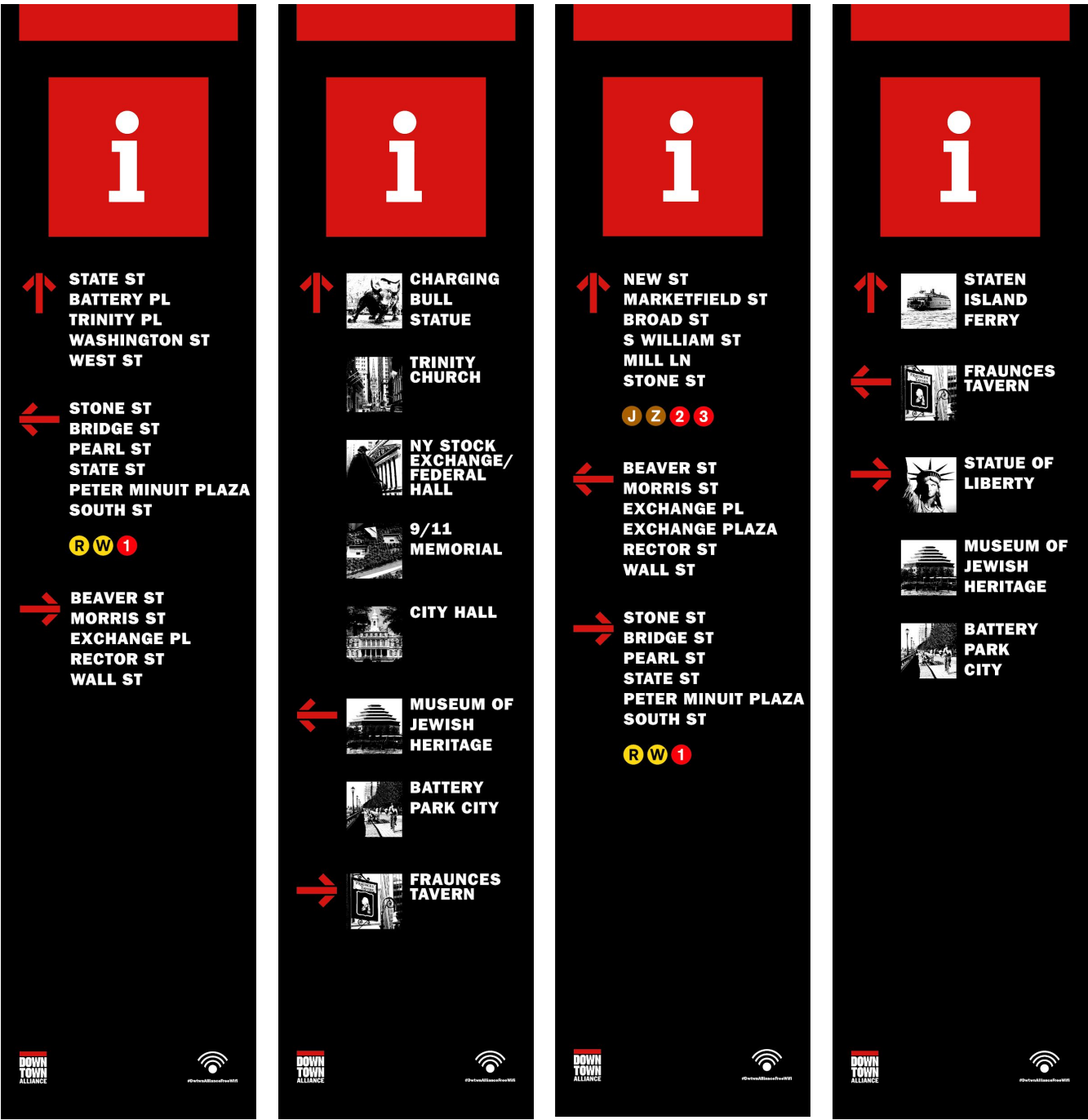
Installation: Steel pole with base mounts in sidewalk. Four panels attach to each other and to the pole with



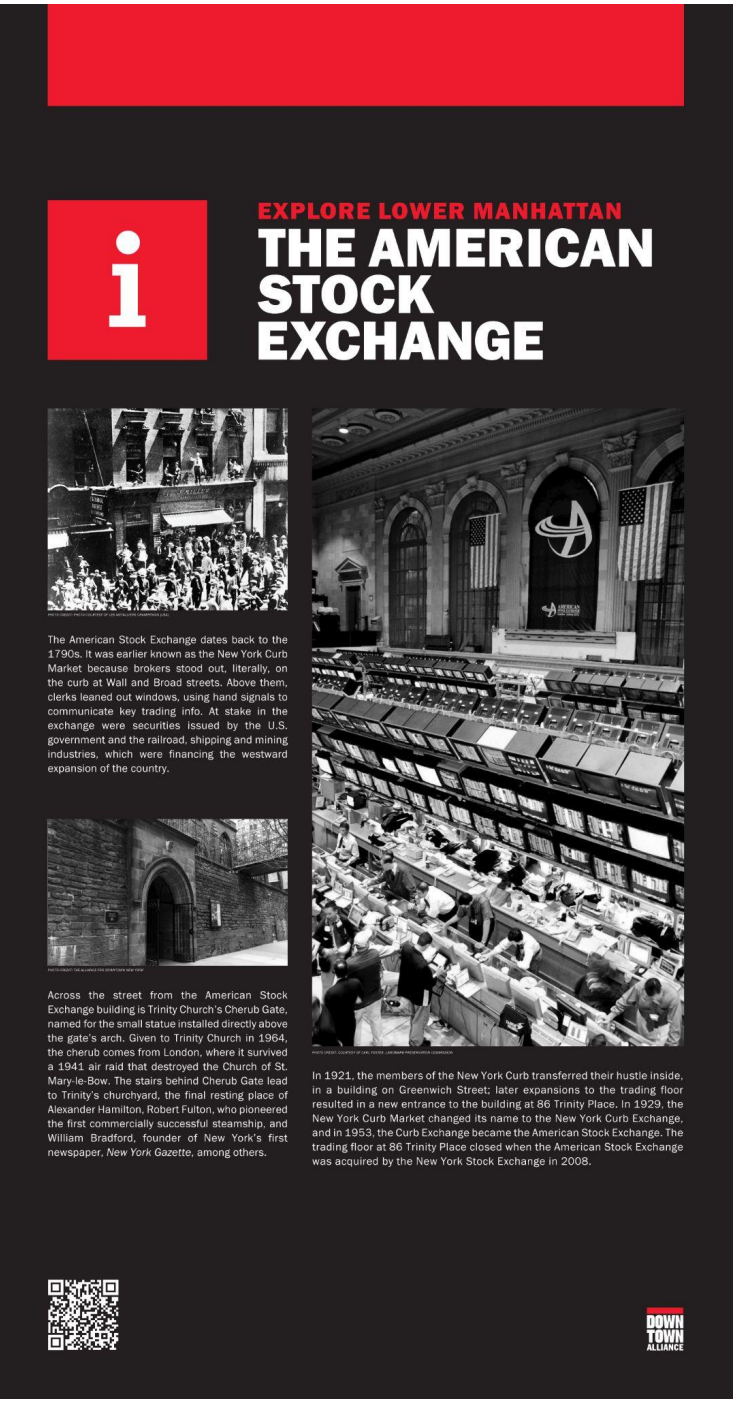




Wayfinding Paques



Orientation Columns (4-sided)



Heritage Trail Markers



Renderings: Wayfinding Plaque



Renderings: Orientation Column



Renderings: Heritage Trail Marker

Red bar signifies the geography and that everything below that line is Lower Manhattan

Use term Lower Manhattan

Square information box is unified with orientation columns and overall district branding

Maintains similar color scheme as original storyboards

Digital platform to be created by 2022,
will include links to nearby cultural
organizations and institutions

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EXPLORE LOWER MANHATTAN

STONE STREET HISTORIC DISTRICT

The Great Fire of December 1835 leveled more than 20 downtown blocks in the area bounded by Wall Street, Broad Street, Coenties Slip and the East River. It took 1,900 firefighters to bring the fire under control, but not before the city had sustained property losses of \$18 to \$26 million, bankrupting most of New York's fire insurance companies.

After the Second World War, much of the Lower Manhattan waterfront fell into disuse as the city's economic base shifted away from shipping and manufacturing. By the 1960s, a coalition of young intellectuals, writers, filmmakers, artists and poets had moved into the area's inexpensive loft spaces. This was one of the first instances of "loft living" — that is, artists inhabiting and making art in former industrial buildings favored for their space, light and cheap rents. The group included Robert Rauschenberg, Jasper Johns, Ellsworth Kelly, Robert Indiana and Agnes Martin. Sometimes referred to as the artists of the Coenties Slip, this group is recognized today for their departure from the time's popular Abstract Expressionism movement. Their pioneering work instead prefigured Pop Art, minimalism and other movements.

One of the first paved streets in the city of New York, Stone Street's stores and loft buildings were built for drygoods merchants and importers shortly after the Great Fire of 1835, but in the 20th century, the street fell victim to neglect. In 1996, the Landmarks Commission, other city agencies, the Alliance for Downtown New York and Stone Street building owners came together to transform the area into a vibrant historic district, restoring the street to its period grandeur and turning it into one of downtown's liveliest dining scenes.

DOWNTOWN
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Official historic name

Updated high resolution photos where appropriate

Includes new Downtown Alliance logo that is aligned with overall district branding



EXPLORE LOWER MANHATTAN

WALL STREET



PHOTO: GREGORY PHOTO COURTESY OF THE BANK OF NEW YORK LEONARD

On one of the world's most iconic corners, architect Ralph Walker conceived his stepped Art Deco skyscraper 1 Wall Street (pictured above) for the Irving Trust Company as a metaphoric and literal "curtain wall." Not only did the building's exterior cladding hang from a steel cage like other skyscraper facades at this time, but the limestone wall was also intentionally made to mimic the rippling of a curtain, perhaps like like descending on a Broadway stage. Architecturally, it was envisaged as a modern expression of the machine age. The building was completed in 1931.



PHOTO: GREGORY PHOTO COURTESY OF THE BANK OF NEW YORK LEONARD PHOTOGRAPHY BY HENRIK JENSEN

The metaphor of textiles and stage sets continues inside the building. The entrance of 1 Wall Street (pictured above) leads into the "Red Room" a dazzling, double-height banking hall whose ceiling and walls sparkle in red, orange, bronze and gold mosaics, similarly imagined as a textile like the facade's curtain wall. Designed by Hildreth Meière, the mosaics rival the Golden Hall of Stockholm's City Hall, and were manufactured by the same company, the Ravenna Mosaic Company, in Berlin.



PHOTO: GREGORY PHOTOGRAPHY BY HENRIK JENSEN PHOTO COURTESY OF THE BANK OF NEW YORK LEONARD PHOTOGRAPHY BY HENRIK JENSEN

The ancient Mausoleum of Halicarnassus integrated atop the bell tower of St. Mark's Basilica in Venice, at the corner of Wall and Broad — that appears to be the design concept behind 14 Wall Street (pictured above). When it was completed in 1912, it was the world's tallest bank building. The 539-foot-high skyscraper originally housed the headquarters of Bankers Trust Company, one of the country's wealthiest financial institutions.

Several early skyscrapers took the fifteenth-century Venetian bell tower as a logical model for a modern office tower, but 14 Wall Street was the one of the first to top it off with a temple in the sky, a seven-story stepped pyramid modeled on one of the seven wonders of the ancient world. The bank then adopted the pyramid as its trademark and took as its slogan, "A Tower of Strength."

Instantly a standard-bearer in the fabled Downtown skyline, 14 Wall Street went on to become a widely recognized symbol of Wall Street and American capitalism.



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EXPLORE LOWER MANHATTAN

40 WALL STREET



Completed in 1930, 40 Wall Street was designed by H. Craig Severance with Yasuo Matsui, and was originally known as the Bank of Manhattan Trust Building. It has a connection to a notorious historical rivalry: the building was initially home to The Manhattan Company, the Aaron Burr-founded bank that served as a rival to Alexander Hamilton's Bank of New York in the early years of the Republic. The Bank of the Manhattan Company became Chase Manhattan Bank in 1955, when it merged with Chase National Bank.



During the 1920s, the building set the scene for another rivalry when it competed with the Chrysler Building for the title of World's Tallest Building. It would have won, but for the latter's five-part spire, which in 1929 Chrysler sneakily hoisted through the roof in the middle of the night.



Wall Street famously got its name from the physical wall that fortified New Amsterdam in the 17th century, in an effort to protect Dutch colonizers from English attacks. The wall extended all the way across the lower part of the island, from the Hudson River to the East River. It was built in part by enslaved Africans owned by the Dutch West India Company, working alongside free Black and white inhabitants of New Amsterdam. Although the people enslaved by the company had certain rights, like being able to testify in court, own land and marry they were required to provide labor at the Company's request and their children were not free. While the wall they erected is long gone, you can see recently-installed wooden pavers that mark the footprint of where it once stood.



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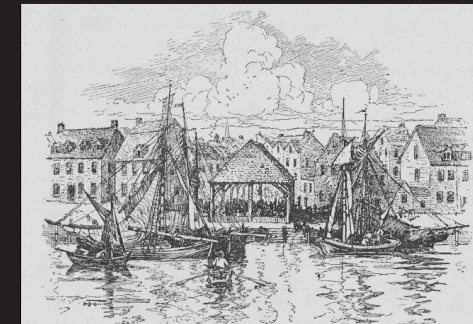
48 WALL STREET



Completed in 1929 and designed by Benjamin Wistar Morris, the building at 48 Wall Street was once home to the third headquarters of Alexander Hamilton's Bank of New York & Trust Company, which was the first bank in New York City and also the first to erect a building on Wall Street. (The bank's original headquarters were built on this same site back in 1796.) The architect Benjamin Wistar Morris incorporated some of the institution's Colonial heritage when he designed 48 Wall Street (above) in 1929. Eight J. Monroe Hewlett murals installed in the main banking hall illustrate the story of American commerce and the life of the Bank.



This photograph of Wall Street, taken c. 1859, shows the famous vista closed by Trinity Church at Broadway. In the pre-skyscraper era, Trinity Church towered above the street's commercial buildings. Today the church is dwarfed by its neighbors.



New York City was integral to the European slave trade in the 17th century, a grim origin point that has continued to impact the city and its people. By the eighteenth century, the city's merchants, countinghouses, and other institutions were all implicated in the slave trade, supplying enslaved people to the plantation colonies of the West Indies. Within the city, too, the enslaved population was used to build New York City's infrastructure and provide unpaid labor. Here on Wall Street, between Pearl and Water streets, the Common Council of New York City on November 30, 1711 established a slave market. It functioned as one of the central hubs in the buying and selling of the enslaved African people whose very dehumanization helped build the city.



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55 WALL STREET + 20 EXCHANGE PLACE



At 55 Wall Street, architect Isaiah Rogers built the current Merchants Exchange shortly after the original was destroyed in the Great Fire of 1835. Using single-cut 45-ton stones floated in on rafts from a Massachusetts quarry for its iconic columns, the original four-story building was considered a masterful example of the Greek-Revival style and is one of the oldest buildings on Wall Street. Initially, the Merchants Exchange was a meeting spot for thousands of the city's merchants; over the years, it has also served as home to the New York Stock Exchange, the New York Chamber of Commerce and the United States Custom House, before being acquired by the National City Bank. The bank's president commissioned McKim, Mead & White to add a second colonnade in 1907 that brought the building to eight stories tall.



In 1931, Cross and Cross completed the City Bank Farmers Trust Company tower at 20 Exchange Place, a skyscraper born out of the merger between National City Bank and the Farmers Trust Company. Eventually, the bank would become Citigroup. The building sits on an irregularly-shaped granite and limestone base that takes up the whole block, with a massive offset eight-sided tower on top (above photo).



While 20 Exchange Place is one of the most recognizable buildings in the downtown skyline, the building is also distinct at street level, where 14 "Giants of Finance" adorn the 19th floor like modern day gargoyles.



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70 PINE STREET



When 70 Pine Street was completed in 1932, it was the tallest skyscraper in Lower Manhattan. (Uptown, only the Chrysler and Empire State went higher). Designed by architectural firms Clinton & Russell and Holton & George, 70 Pine is one of New York City's finest Art Deco buildings. Even after 60 years of downtown redevelopment, the 67-story brick and limestone tower, which rises to a glass-enclosed rooftop solarium, still sparkles in the skyline.



To provide sufficient service for 67 stories, without absorbing undue quantities of space in such a slender tower, 70 Pine was outfitted with New York's first double-decker elevators. The upper cabs served the even-numbered floors, the lower cabs served the odd. These were later replaced by single-cap elevators, though they are now making a comeback in newer skyscrapers.



The vast, two-story lobby is awash in Art Deco delights, a cornucopia of stylized floral and geometric forms in plaster, polychrome marble and aluminum, including a row of zig-zag aluminum butterflies drinking from zig-zag aluminum sunflowers.

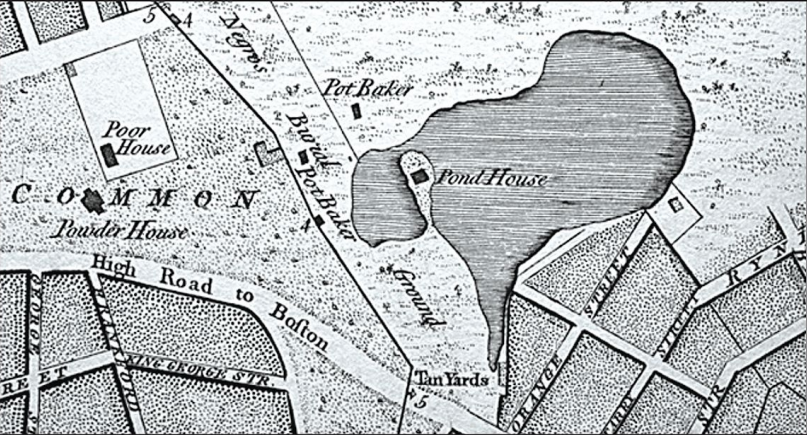


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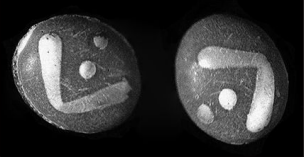
AFRICAN BURIAL GROUND



One of New York City's major Colonial-era sites, the African Burial Ground was active until 1784, with as many as 15,000 free or enslaved Africans interred below ground. Though the institution of slavery was officially abolished in New York on July 4th, 1827, enslaved persons were still held in New York beyond that date. The burial ground makes up nearly six acres, and dates back to the mid-17th century. Archeologists discovered the burials in the early 1990s while digging in advance of a new federal office building's construction. After a series of protests by Black communities and others against the mistreatment of both the buried and the larger site — and the resulting Congressional hearings — the site was designated officially as a city, state and national landmark. The proposed federal building was still constructed, but its footprint was modified to preserve the burial ground. Selected via a national competition, architect Rodney León's proposal for a monument to the burial ground was completed in 2007. The burial ground is the largest known excavated African cemetery in North America.



Inside the lobby of the federal building at 290 Broadway, in the floor of a domed colonnade, a remarkable work of public art entitled "The New Ring Shout" is among the memorials to those buried below. It was designed by Houston Conwill, Joseph De Pace and Estella Conwill Májozo. "The New Ring Shout" is named after the historical ring shout dance of celebration first performed by enslaved Africans throughout North America and the Caribbean.



During the excavation, over 400 burials were disinterred. Archeologists used finds from the site to learn more about the part of Africa the buried might have come from, and discoveries of artifacts of African mortuary practices in Colonial New York include glass beads, shroud pins, quartz crystals and cowrie shells.



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THE AMERICAN STOCK EXCHANGE



The American Stock Exchange dates back to the 1790s. It was earlier known as the New York Curb Market because brokers stood out, literally, on the curb at Wall and Broad streets. Above them, clerks leaned out windows, using hand signals to communicate key trading info. At stake in the exchange were securities issued by the U.S. government and the railroad, shipping and mining industries, which were financing the westward expansion of the country.



Across the street from the American Stock Exchange building is Trinity Church's Cherub Gate, named for the small statue installed directly above the gate's arch. Given to Trinity Church in 1964, the cherub comes from London, where it survived a 1941 air raid that destroyed the Church of St. Mary-le-Bow. The stairs behind Cherub Gate lead to Trinity's churchyard, the final resting place of Alexander Hamilton, Robert Fulton, who pioneered the first commercially successful steamship, and William Bradford, founder of New York's first newspaper, *New York Gazette*, among others.



In 1921, the members of the New York Curb transferred their hustle inside, in a building on Greenwich Street; later expansions to the trading floor resulted in a new entrance to the building at 86 Trinity Place. In 1929, the New York Curb Market changed its name to the New York Curb Exchange, and in 1953, the Curb Exchange became the American Stock Exchange. The trading floor at 86 Trinity Place closed when the American Stock Exchange was acquired by the New York Stock Exchange in 2008.





EXPLORE LOWER MANHATTAN

28 LIBERY



From the Civil War until the Great Depression of the 1930s, national banks issued notes backed by U.S. bonds. This ten dollar bill may look remarkably like today's Federal Reserve notes, but it was issued in 1929 by Chase National Bank.



Building skyscrapers involves the work of thousands of people: architects, engineers, bankers, plumbers, electricians, ironworkers and machinists. Historically, the different building trades have also involved different ethnic and racial groups in the city. For example, ironworkers on major construction projects in the city, including this one, have usually been Mohawk people. Modern skyscrapers like 28 Liberty (formerly Chase Manhattan Plaza) are truly collaborative achievements.



Chase Manhattan Bank (formerly Chase National Bank) commissioned this massive tower-in-a-plaza in the 1950s when most other banks were relocating to Midtown, and its construction—overseen by Vice Chairman David Rockefeller—launched a new round of downtown development. The building was designed by Skidmore, Owings & Merrill (SOM) and is one of the many office towers designed by the firm in the International Style during the 1950s — though it was the first such project to be constructed in Lower Manhattan. The plaza features two important public art projects: the aptly named “Sunken Garden,” an outdoor sculpture garden inserted below the plaza level by Japanese-American sculptor Isamu Noguchi; and French artist Jean Dubuffet’s sculpture, “Group of Four Trees.” (Rockefeller and Dubuffet are pictured above at the latter’s dedication.) In 2013, Chinese investment group Fosun International bought the property and renamed it 28 Liberty, transforming it into a mixed-use property and activated plaza.





EXPLORE LOWER MANHATTAN

CIVIC CENTER FOLEY SQUARE



Foley Square is now home to the Municipal Building, United States Courthouse and the New York State Supreme Court. Before the square was created in the early twentieth century, though, the area was the Five Points, a 19th-century neighborhood located at a five-way intersection. The neighborhood, which became infamous for its difficult living conditions, provided jobs and cheap rents for newly-emancipated Black communities, newly-arrived Irish immigrants, and the longer-established Anglo-Dutch working class. Centuries earlier, the Foley Square area had also been the site of a Native American village. In 2011, it became a site for the Occupy Wall Street protests. Most recently, in the summer of 2020, Black artists installed a “Black Lives Matter” mural here, a federal courthouse-adjacent reminder of systemic racism in the criminal justice system.



In 1741, dozens of people were convicted and brought to Foley Square after allegedly participating in the Great Negro Plot, a purported conspiracy by enslaved people and poor whites to start fires across what is now Lower Manhattan. Historians have debated whether or not such a plot even existed; regardless, 17 Black (and 4 white) people were hanged, 13 were burned at the stake, and 72 were banished from the colony.



On July 16, 1854, Elizabeth Jennings, a young Black school teacher, church organist and activist, was forcibly removed from a streetcar belonging to the Third Avenue Railroad Company. Jennings and her friend Sarah E. Adams were initially permitted on the streetcar at the corner of Pearl and Chatham Streets, but the conductor grew confrontational. Together with the driver and a police officer, he forced Jennings and her friend out of the car. Jennings filed a successful lawsuit, which eventually paved the way for the end of segregated public transit in New York.



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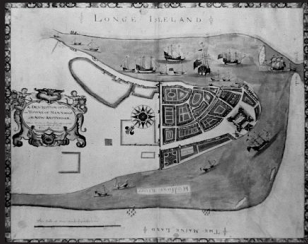


EXPLORE LOWER MANHATTAN

STONE STREET HISTORIC DISTRICT



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EXPLORE LOWER MANHATTAN

EQUITABLE BUILDING



The Equitable Building at 120 Broadway, which takes up an entire city block, was the largest office building in the world upon its completion in 1915. Built for life insurance company Equitable as its headquarters, it could accommodate over 16,000 people; the building was so large that when it was completed, builder Louis Horowitz wrote that its 1,200,000 square feet of space "seemed almost like a new continent, so vast and vacant were its many floors." The building is notable because, unlike later skyscrapers with such large footprints, it rises straight up, clifflike, without providing the visual relief of a stepped or tapered facade.



Concerns over how the Equitable Building's unprecedented number of occupants could escape a fire, as well as how its height and mass blocked sunlight in neighboring buildings and at street level, helped prompt the adoption of New York's 1916 zoning resolution, which, among other things, regulated the shape of new skyscrapers and enforced stepped-back facades. This rendering by architectural illustrator Hugh Ferriss explores the possibilities of the new regulations.



The Equitable Building replaced an earlier building on the site called the Equitable Life Building, which burned down in 1912. The Goddess of Protection," sculptor J.Q.A. Ward's statue depicting life insurance as the protector of widows and orphans, presided over the Broadway entrance of the first Equitable Building.



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EXPLORE LOWER MANHATTAN

FEDERAL RESERVE



The Federal Reserve Bank of New York, architecturally modeled between 1919 and 1924 after the palaces of Italian Renaissance bankers like the famed Medici family, houses the world's largest known depository of monetary gold, totaling tens of billions of dollars. The bullion, which belongs mostly to foreign governments and international organizations, is stored five stories underground. Foreign governments were long able to use the bank to make easy trades between countries by simply wheeling the gold from one vault to the next instead of risking the gold's security on a sea voyage. The Federal Reserve Bank was created by the Federal Reserve Act of 1913, whose blueprint was laid out by a group of New York City bankers at a secret meeting on Jeekyll Island in Georgia in 1910.



Master iron-worker and Polish immigrant Samuel Yellin, also known for designing the gates to JP Morgan's Long Island mansion, worked with over 200 assistants to craft the building's decorative adornments using 200 tons of wrought iron and eschewing machines in favor of manual hammer-to-anvil work. His work here was said to be his largest wrought-iron commission in America.



The sole entrance to the gold vault is protected by a 9-foot-high, 90-ton steel cylinder. Authorized staff members set its two combination locks, controlled by separate time locks, at the close of every business day.



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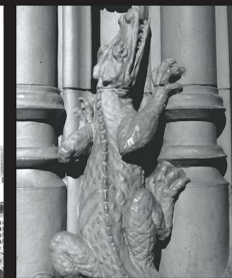
CHAMBER OF COMMERCE & LIBERTY TOWER



The Chamber of Commerce Building at 65 Liberty Street opened in 1901. It served as the first purpose-built headquarters of the New York State Chamber of Commerce, which was founded in 1768 at nearby Fraunces Tavern. The Chamber played a big part in New York's ascendancy as a major global player in commerce, and the heavily-ornamented Beaux-Arts architecture of its new headquarters served as a monument to this achievement. Members included the likes of Thomas Edison and Alexander Hamilton, and the Chamber as a whole promoted visionary innovations like the Erie Canal, the Atlantic cable and the Metropolitan Transit Authority.



At 33 stories, neighboring 55 Liberty's turn-of-the-century promoters tried to designate the skyscraper as, if not the world's tallest building, then at least the world's tallest building on such a small site. But the building has a better claim-to-fame: one of the many people who reported to work at 55 Liberty was future 32nd President of the United States Franklin Delano Roosevelt, whose law office was located here before he ran for governor of New York State. The Tower was designed by architect Henry Ives Cobb; completed in 1910, it is replete with whimsical detailing.



In its early days, the Chamber began commissioning portraits of prominent New York figures such as George Washington and various Wall Street bankers, as well as now-forgotten figures such as sea captain Preserved Fish, amassing about 200 portraits total by the time this building debuted. Inside, the building's massive Great Hall was designed to accommodate the collection, though now neither the Chamber nor the portraits remain at this address.



DOWN
TOWN
ALLIANCE



EXPLORE LOWER MANHATTAN

FRAUNCES TAVERN



Fraunces Tavern, an important revolutionary hangout, started out in 1763 on this site as an establishment named Queen's Head Tavern, owned by Samuel Fraunces. Radical groups like the Sons of Liberty used the tavern as a meeting spot, though when the British occupied the city it was used by Loyalists as well. The tavern is best known for hosting Washington's farewell to his officers at the end of the Revolutionary War, on December 4, 1783, in the Long Room. Fraunces himself later worked as chief steward for General Washington, when the latter became President. From 1785 to 1788, Congress used the tavern as offices for the departments of Foreign Affairs, Treasury, and War. The building was later put towards many different uses, each accompanied by architectural and structural adaptations. In 1906, the building underwent significant reconstruction (or was heavily reconstructed) in an attempt to recall the original tavern, and has since become one of New York's most treasured pieces of history. Today's Long Room recreates a typical 18th-century tavern room like the one in which Washington made his famous farewell speech.



From the Independent Journal, December 8, 1783: "At Fraunces's Tavern, last Thursday at Noon, there was a numerous meeting of Officers of the first distinction in the American army, to take leave of their great Commander General Washington; who on filling a glass of wine addressed his brave compatriots as follows: 'With a heart full of love and gratitude, I now take leave of you. I most devoutly wish that your latter days may be as prosperous and happy, as your former ones have been glorious and honourable.'"



There's some speculation about Samuel Fraunces's ancestry. Fraunces hailed from the West Indies, and many historians believe he was Black or had African roots and mixed ancestry.



DOWN
TOWN
ALLIANCE



EXPLORE LOWER MANHATTAN

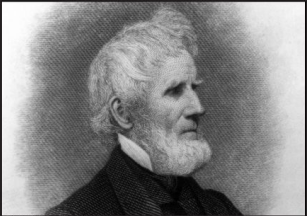
HANOVER SQUARE



This handsome brownstone, built between 1851 and 1853, originally housed the Hanover Bank. Attributed to Richard F. Carman, whose occupation was listed as carpenter in the city directory, the building's design was loosely modeled after Italian Renaissance palaces built for powerful banking families. The building later housed New York's Cotton Exchange and the offices of W.R. Grace & Company before becoming home to India House, a private club founded in 1914 by American businessmen engaged in foreign trade. The club's name symbolizes "the Indies," which were imagined as rare and exotic, and is also intended to recall the Dutch West India Company.



Hanover Square, which got its name in 1714 when the British controlled New York, references the accession of George I, an ancestor of Queen Elizabeth II. The garden you see here today was begun in 2005 and is named the Queen Elizabeth II September 11th Garden. It is the collective memorial for Commonwealth citizens who were killed in the September 11, 2001 attacks, and was designed by British landscape architects Julian and Isabel Bannerman. Queen Elizabeth II formally opened the garden in 2010 with her husband, Prince Philip, Duke of Edinburgh, and then-Mayor Michael Bloomberg.



Arthur Tappan (pictured above) and his brother Lewis were silk merchants with an office at 122 Pearl Street. The Tappans were reformers and moralists. To learn about the character and reliability of his customers, Lewis Tappan created a network of informants, which later became a credit rating company. They were also abolitionists — they were founding members of the American Anti-Slavery Society, were part of the Underground Railroad, and helped organize the legal defense for the enslaved Africans who participated in the mutiny onboard the slave ship *La Amistad*. For their efforts, the Tappans were frequently threatened with ruin and death.



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JOHN STREET METHODIST CHURCH



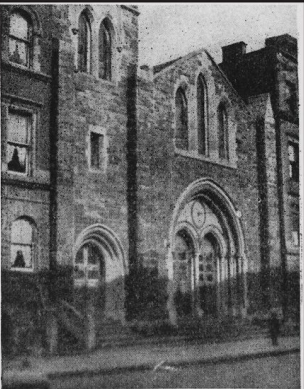
PHOTO CREDIT: COURTESY OF JOHN STREET METHODIST CHURCH

New York preacher Philip Embury and Barbara Heck formed one of the first Methodist societies in North America in 1766, temporarily housing worshippers in a rigging loft before building the first “preaching house,” dubbed the Wesley Chapel, on John Street in 1768. Eventually, the preaching house evolved into a church. The John Street Methodist Church is the third iteration of the Wesley Chapel and incorporates timbers and stone from the original. It was built in 1841. The Methodists, meanwhile, broke from the Anglican Church after the American Revolution, and later the Methodist Episcopal denomination was founded.



PHOTO CREDIT: COURTESY OF JOHN STREET METHODIST CHURCH

Peter Williams was an early member of the Methodist Society, and like many of the group’s Black parishioners, he was enslaved. In 1778, Wesley Chapel purchased Williams for 40 pounds and made him a sexton. He eventually purchased his own freedom. Williams remained a member of Wesley Chapel until his death, but he also joined other Black worshippers in autonomous congregational worship at the Zion Chapel, and supported them when they split completely in 1801.



“Mother Zion”, A. M. E. Zion Church

PHOTO CREDIT: THE NEW YORK PUBLIC LIBRARY

Although Methodist Episcopal congregations like the Wesley Chapel initially allowed Black worshippers as full participants, they later reversed their position on integration. And, like many other churches, in the eighteenth century, the John Street congregation eventually segregated its Black members, permitting them only to sit in the church’s gallery. Eventually, Black congregants formed the Zion Chapel in 1796 and began holding their own church meetings under the leadership of deacon James Varick — while remaining part of the John Street congregation. In 1801, they broke off completely from the latter and established the African Methodist Episcopal Zion Church, one of the country’s most prominent Black denominations. The church’s Harlem flag-ship is pictured above.



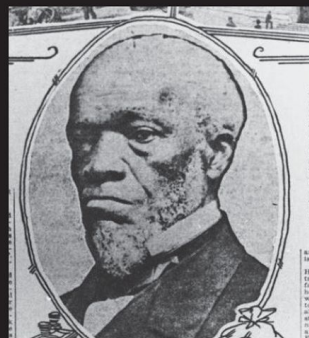


EXPLORE LOWER MANHATTAN

WALL AND BROAD STREETS



Famed Gilded Age banker J. Pierpont Morgan, who helped bankroll the industrialization of America, built the headquarters of his financial empire, the original "House of Morgan," at the corner of Broad and Wall streets in 1873. In 1913, he replaced the bank building with a new one (pictured above and visible today, though the building is no longer used for this purpose). At that time, bank headquarters were often smaller purpose-built buildings. In the age of skyscrapers, their low height actually helped distinguish these buildings but may also have been a more economically viable option; before the 1916 zoning resolution, owners of tall buildings often had to buy adjacent lots to preserve light and views for their tenants.



Back in 1825, the 5 Broad Street address on this larger site was home to Downing's Oyster House, founded by abolitionist and early restaurateur Thomas Downing. Born to a couple who were formerly enslaved, Downing elevated oysters from an everyman food to fine dining fare served to New York City's elite. When Charles Dickens visited the city in 1842, Downing was selected to cater the "Boz Ball" in his honor.

Downing, who helped found the United Anti-Slavery Society of the City of New York, used the restaurant's cellar as a stop on the Underground Railroad to harbor refugees and freedom seekers from the South.



In 1920, a wagon exploded across the street, killing over 30 people, in an assumed — and unsolved — attack against the American financial system. The marks on the bank's Wall Street façade were left deliberately unrepaired and can still be seen today.

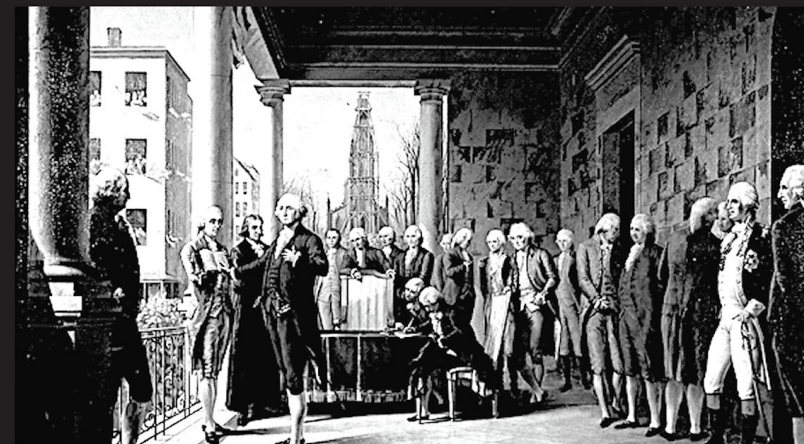


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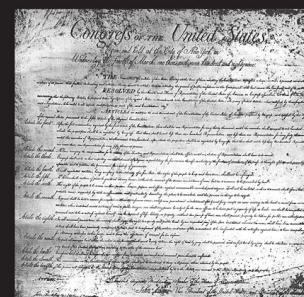


EXPLORE LOWER MANHATTAN

FEDERAL HALL NATIONAL MEMORIAL



Currently a museum operated by the National Park Service, this building was constructed between 1833-42 to serve as the US Custom House, which it did until 1862. It was built on the site of the former Federal Hall, where, on April 30th, 1789, George Washington was inaugurated as the country's first president. The original building also functioned as Congress's first meeting spot and the site where the Bill of Rights was adopted and the Departments of State, War, Treasury and Justice created. The present building's name recalls the original Federal Hall, serving as a monument to it.



The Bill of Rights — the first 10 amendments to the United States Constitution, which guarantee basic freedoms such as press, speech and religion — was passed by Congress at a meeting at Federal Hall in September 1789.



Today's Federal Hall is one of the few surviving buildings from a period in which New York was full of Greek Revival edifices. American architects, builders, and institutions used the style to evoke Ancient Greece, whose ideals of democracy they believed the United States had inherited. On Federal Hall's exterior, a Parthenon-inspired profile and colonnade do the work of making this imagined connection with Ancient Greece; inside, its domed rotunda — somewhat reminiscent of the Pantheon — evokes instead the economic power of the Roman empire.



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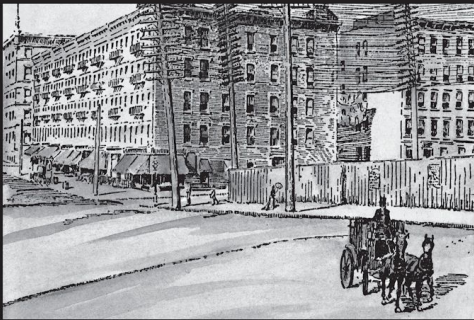


EXPLORE LOWER MANHATTAN

BROAD STREET



The light blue paving that winds down the middle of Broad Street marks the site of the Heere Gracht, a canal that ran along here from 1646 to 1676, when the area was part of New Amsterdam. Converted from a brook by Dutch colonizers to accommodate small boats, it was one of several canals that ran through Lower Manhattan. Bridge Street, which intersects with Broad Street, is a reference to an actual bridge people would use to cross the canal. The canal fell into disuse once the area was occupied by the British, and was eventually filled up.



Communications has always been essential to this area, given the neighborhood's importance at various times as a site for newspaper, financial, and municipal headquarters. From bicycle messengers and stock tickers (first with paper ticker tape and then electronic screens), to telephones and the Internet, this neighborhood has seen it all. Within three years of Alexander Graham Bell demonstrating his telephone in 1877, the streets here were lined with telephone and telegraph wires strung from wooden poles (photo above). Over 100 years later, in 1995, 55 Broad was extensively rewired to become the first structure in New York City with broadband connectivity on each floor.



Completed in 1908, the building at 70 Broad Street once housed the American Bank Note Company Headquarters, which manufactured currency and stock certificates for countries all over the world. The building is located at the corner of Marketfield Street, which the Dutch had named "Marckvelt Steegh" in the mid-1600s, as a reference to its former setting as the colony's first annual cattle fair in 1641.



DOWN
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EXPLORE LOWER MANHATTAN

NEW YORK STOCK EXCHANGE



The New York Stock Exchange is the beating heart of the world's financial markets, housed in a grand neoclassical building at the corner of Wall and Broad Streets. Wall Street has been home to stock brokers since 1791, when they started meeting under a buttonwood tree along the sidewalk here. The building that stands in front of you today was built between 1901 and 1903 to replace an earlier headquarters that the NYSE had occupied.

One of the Stock Exchange's lesser-known achievements has been pioneering the development of information technology to speedily transmit data to investors. Stock brokers were early users of the first telegraph line between New York and Philadelphia in 1844, and phones were on the trading floor as early as 1878.



Before the Stock Exchange found its permanent home, stock brokers would meet and trade in a room at the Tontine Coffee House at the corner of Wall and Water streets. The Coffee House, which no longer exists, also served a more nefarious purpose: it was a local anchor for the transatlantic slave trade. Here, slave ship owners would register the enslaved Africans they had transported. Enslaved people were then bought and sold at a slave market between Pearl and Wall Streets, which was established by the Common Council of the City of New York in 1711. The city's businesses, banks, insurance companies and the stock exchange were all implicated in the slave trade.



The stock ticker machine, invented in 1867, revolutionized the communication of stock prices and became a symbol of Wall Street business. Using information received over telegraph lines, it provided a running report — on paper ticker tape — of the prices and volume of securities traded on the stock exchange. Today, the “ticker-tape” is electronic and runs on television networks around the world.





EXPLORE LOWER MANHATTAN

NEWSPAPER ROW



Before radio, television or the Internet, when the newspaper was the primary source of communication and information in the late-nineteenth century, Park Row's tall buildings formed "Newspaper Row," home to the nation's newspaper trade. Here, Joseph Pulitzer presided over *The New York World* in the bygone Pulitzer Building, hoping to scoop his neighbors, *The New York Times*, *The New York Tribune* and *The Sun*. Also located here: the *Evening Journal*, the *Evening Post*, the *Herald*, and the *Mail and Express*, along with weeklies and foreign-language sheets. By the turn of the century, however, newspapers started following the businesses moving uptown in order to stay close to these newsmakers. The *Herald* moved to Sixth Avenue and 34th Street (which became Herald Square), *The Times* moved to Broadway and 42nd (Times Square), and by the 1930s, Newspaper Row was fairly empty.



Horace Greeley was the founding editor of *The New York Tribune*, and in the mid-nineteenth century became a major advocate of reform issues ranging from the abolition of slavery to the creation of labor unions and a ten-hour work day. Later, however, Greeley's commitment to some of these issues changed. In 1872 he ran for President of the United States on a platform that advocated, among other things, ending Reconstruction in the South, but he lost in a landslide to incumbent Ulysses S. Grant. The above statue, which was initially installed outside the Tribune's former building, has been in City Hall Park since 1916.



Before newsstands, New York's newspaper industry used newsboys (and some newsgirls) to sell papers. These "newsies" were often abandoned children who slept in alleys. Starting in the 1950s, philanthropic institutions and religious organizations launched welfare and housing programs for the children, but the motives and methods of some of these institutions were at times controversial and exploitative.

Newsboys organized a major strike in 1899 against an onerous wholesale price increase instituted by two newspapers — *The New York World* and *New York Journal* — and won: although the price increase remained in place, the newspapers agreed to refund the boys for unsold papers.



**DOWN
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EXPLORE LOWER MANHATTAN

7+8 STATE STREET



Now part of St. Peter — Our Lady of the Rosary Parish Church, the James Watson House at 7 State Street is the sole survivor of a waterfront residential district that was once lined with townhouses built in the Federal style, belonging mostly to shipping merchants. Built in the late 18th century, the Watson House's unusual curved portico, which mimics the curve of State Street, was added later in 1806. The portico features double-story wooden ionic columns above, which are said to be made from old ship masts. One of only a few downtown structures to survive the Great Fire of 1835, the building is a New York City landmark and listed on the National Register of Historic Places.

Under the direction of Charlotte Grace O'Brien the house became the Mission of Our Lady of the Rosary for the Protection of Irish Immigrant Girls in 1885. In its first 25 years, the Mission took care of nearly one-third of the 307,823 Irish women who arrived in New York after the Irish potato famine.



Elizabeth Ann Bayley Seton (Mother Seton), famously the first American-born saint, once lived at 8 State Street. Seton, born in 1774, established the country's first order of religious sisters, the Sisters of Charity of St. Joseph's, and the first free Catholic school for girls (both located in Maryland). The Sisters of Charity eventually forged the first American social welfare system with hospitals, educational institutions and orphanages — including Saint Vincent's Hospital in New York City and the New York Foundling orphanage.

8 State Street was eventually destroyed, and after Seton's beatification, the site became the National Shrine to Saint Seton. Today, Watson House and Our Lady of the Rosary church (photo below) are part of St. Peter — Our Lady of the Rosary Parish.

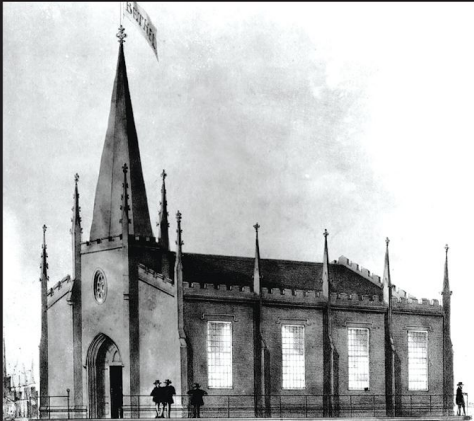


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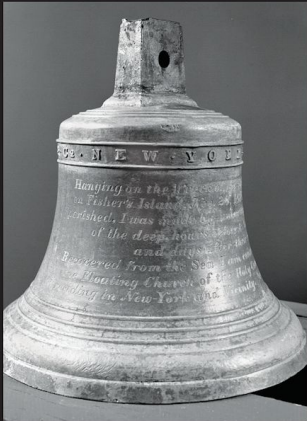


EXPLORE LOWER MANHATTAN

SEAMEN'S CHURCH INSTITUTE



Founded in 1834 by the Episcopal Church, the Seamen's Church Institute (SCI) is one of the city's oldest maritime establishments. The now non-denominational institution was created to provide pastoral, legal, and other care to sailors and seafarers. In addition to other sites and spaces, the institute set up floating chapels on East River barges, (such as the one pictured here) where seafarers could attend church services.



This ship's bell, now on display in Port Newark, has been with the Institute since 1846. It was rescued from the ill-fated steamboat Atlantic. While traveling between Norwich (CT) and New York, this steamboat sank off the Connecticut shore. The bell's urgent ringing could be heard along shore all night—even, according to legend, after Atlantic had vanished beneath the waves.



The SCI, now headquartered in New Jersey's Port Newark, once spent nearly two decades in the nautical-themed building pictured above (and visible in front of you). Completed in 1991, this award-winning design of the Institute's headquarters by Polshek Partnership (now Ennead Architects), suggests a steamship anchored at the South Street Seaport. It combines a historic structure below with a new addition above: the architects restored a 1799 ship chandlery, built an extension on its brick, windows and storefront; and installed new decks above that are wrapped in porcelain-enameled steel panels, railings reminiscent of ships, as well as a yardarm flying the Institute's colors. In 2011, SCI sold this building, and, following the movements of the maritime industry itself, left New York City.





EXPLORE LOWER MANHATTAN

SOUTH STREET SEAPORT HISTORIC DISTRICT



The South Seaport Historic District is the site of the former bustling port of New York City. It comprises three piers and 11 blocks of eighteenth-century buildings from New York's golden age of shipping, as well as some newer structures. Masts of clippers, brigs, barks, schooners, and sloops could be seen along South Street, earning it the nickname the "Street of Ships." A variety of vendors, including grocers and fishmongers, allowed the former Fulton Market, founded in 1821, and now relocated to the Bronx, to cater to local consumers and wholesale grocers. Meanwhile, the seaport's job-printing offices, counting houses, dining establishments and hotels, like those that were housed in Schermerhorn Row, connected the local to the global.

More recently, the Seaport District has undergone a significant revitalization that transformed Pier 17 into a 365,000-square-foot retail, dining and entertainment complex.



Founded in 1967, the South Street Seaport Museum is an homage to the city's rich maritime past. The museum maintains a vast collection of over 28,000 works of art and artifacts and over 55,000 archival materials documenting the rise of New York as a port city. It also includes the working 19th-century print shops of Bowne & Co. and several landmarked buildings within the Seaport District. The museum is one of a handful of institutions across the country determined by Congress to comprise "America's National Maritime Museum."



Pier 16 is home to the Seaport Museum's award-winning and meticulously restored fleet of historic ships: National Historic Landmarks 1908 lightship *Ambrose* and 1893 fishing schooner *Lettie G. Howard*, and National Register-listed 1885 schooner *Pioneer*, 1930 tugboat *W.O. Decker*, and 1885 cargo ship *Wavertree*.





EXPLORE LOWER MANHATTAN

1 BOWLING GREEN

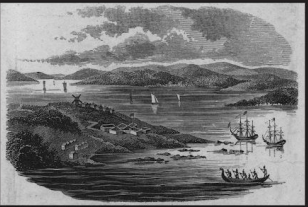


Before the federal income tax was established in 1913, the fees collected on imported goods financed almost the entire cost of the United States's federal government. As much as 80 percent of this income stream came through the Port of New York, making the New York Custom House a major national financial power. For this reason, the U.S. Customs Service could build the Cass Gilbert-designed Beaux-Arts building (1899-1907) which anchors the vista at the foot of Broadway.

In the colonial era, the site was home to the city's first park, created in 1732. Here, in 1776, after the Second Continental Congress voted in favor of independence from England, a crowd toppled a statue of King George III. From the 1880s to about 1940, the area west of Bowling Green was once "Little Syria," the nation's first Arab immigrant enclave.



The Custom House building now houses the George Gustav Heye Center of the Smithsonian's National Museum of the American Indian. The association of this site with indigenous communities is deeper: originally, the path that ran by the site — today's Broadway — was the Wiechquaskeck Trail, a centuries-old Algonquin pathway. Located at the foot of this path, the Museum is an important center for today's Native American life, and its exhibitions offer new perspectives on indigenous cultures past and present.



The site of the Custom House was also once the location of the Dutch West India Company's home to Fort Amsterdam, which was built in part by enslaved Africans. Later, that same site was renamed Fort George by the British. In 1741, a series of suspicious fires here convinced the city's white elites that enslaved Africans and poor whites were joining forces against them. But the main witness to this supposed conspiracy was unreliable, and confessions were largely made by imprisoned suspects under duress. Despite this, city leaders executed many enslaved Africans and poor whites for their reported involvement.



EXPLORE LOWER MANHATTAN

THE BATTERY



The Battery gets its name from the two artillery batteries that sat at the tip of Manhattan to protect the rest of the settlement — first, at the now-gone 17th century Fort Amsterdam on the Custom House site, and then at Castle Clinton. The Battery itself was created using multiple layers of landfill, which effectively attached Castle Clinton, originally an offshore fortification, to the mainland. Today, The Battery is a historic and iconic park, thanks in large part to the efforts of the Battery Conservancy.



Castle Clinton National Monument has worn many hats in its long history. Upon its completion in 1811, it was part of the city's harbor defense. In 1824, it became Castle Garden, a major entertainment center thanks to its balloonists, fireworks, Italian opera companies and frequent celebrity visits. Then, from 1855 to 1890, Castle Garden found a new purpose, serving as America's famed first official landing depot for around 7.7 million immigrants. From 1896 to 1941, it had a turn as the New York Aquarium, a past referenced by the ethereal ocean life-themed SeaGlass Carousel that opened to the public in Battery Park in 2015. Today, Castle Clinton is a national monument operated by the National Park Service and the official location to buy tickets to the Statue of Liberty.



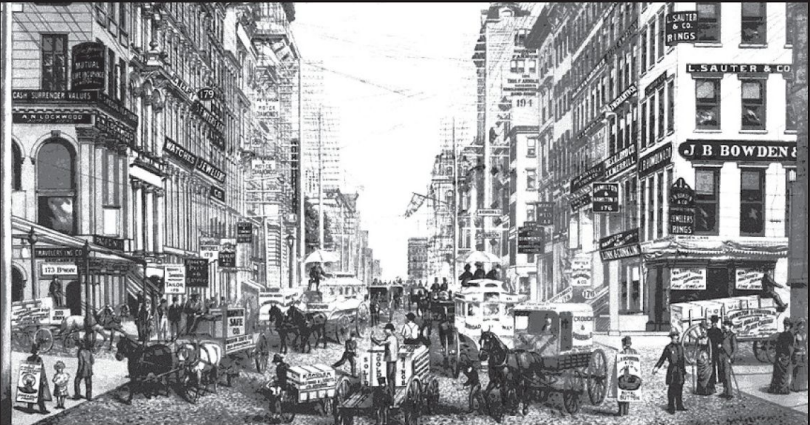
The Museum of Jewish Heritage opened in 1997 as a memorial to those who perished in the Holocaust. It contains more than 400,000 objects related to Jewish life and culture before, during and after the Holocaust. The museum hosts permanent and visiting exhibitions, and also offers live and virtual events.





EXPLORE LOWER MANHATTAN

WILLIAM BARTHMAN JEWELER CLOCK



Known as the “Downtown Tiffany’s,” William Barthman Jeweler dates back to Lower Manhattan’s Diamond District days in the 1880s, drawing legendary patrons like the Morgans and the Vanderbilts, actors and actresses. The original shop was located at 174 Broadway, and to mark it, in 1899 Barthman and employee Frank Homm created and installed a clock in the sidewalk at the corner of Broadway and Maiden Lane. A custom-built three-window jump hour device that lit up at night, the clock eventually proved difficult to maintain and was replaced by the current one, pictured here.



The clock has long been a Lower Manhattan conversation piece and object of admiration and curiosity; it inspired poems and stories, and it was also the subject of a famous 1947 photograph by Ida Wyman. In 1946, New York police estimated that 51,000 people stepped over the clock every day between 11 a.m. and 2 p.m. Barthman’s shop has since relocated to 20 Broad Street, but the clock remains embedded in its original location.



Maiden Lane — with its unusual curving path — takes its name from a trail along a brook that once ran down to the East River. Though the trail may have been a ‘lovers’ lane,’ the street takes its name from the maidens who used the brook for washing clothes.





EXPLORE LOWER MANHATTAN

WOOLWORTH BUILDING



Rising nearly 800 feet above City Hall Park, the Woolworth Building, one of America's earliest and greatest skyscrapers, was the world's tallest building when it opened in 1913. It held that title until 40 Wall Street's brief tenure ahead of the opening of the Chrysler Building in 1930. As part of a generation of new buildings that altered the New York City skyline in the early twentieth century, this Gothic-inspired and most romantic of skyscrapers was designed by Cass Gilbert and built — and paid for in cash — by Frank Woolworth, the inventor of the bygone American institution, the five-and-dime store. Like other skyscrapers of its time, the Woolworth's profile and image became an indelible part of its client's corporate identity.



PHOTO CREDIT: COURTESY OF ROBERT LARSEN



PHOTO CREDIT: COURTESY OF ROBERT LARSEN

The building is sometimes called the "Cathedral of Commerce," and its lobby features an arcade of marble walls, bronze Gothic filigree and unrivaled mosaics. Gothic details range from elaborately finished mailboxes to sculpted caricatures by Thomas (Tom) Johnson featuring Cass Gilbert and Frank Woolworth, along with structural engineer Gunwald Aus.



PHOTO CREDIT: THE ALLIANCE FOR DOWNTOWN NEW YORK

Ticker-tape parades evolved from New York City's earliest public celebrations. Parades sponsored by political parties, immigrant groups and labor organizations became a regular feature of city life. These parades offered more than just free entertainment; they helped unify a diverse immigrant population in a rapidly growing city. When ticker tape became a staple of the stock market in the nineteenth century, office workers started throwing shredded tape in celebration during parades; eventually, that was integrated into the city's own planning. Since 2019, New York's mayor has decided who gets a ticker-tape parade, and over the years, subjects have included heroic figures, brave adventurers, sports champions (the Women's World Cup-winning U.S. Women's National Soccer Team, pictured above) and, unfortunately, even some despots. Ticker-tape parades are a great New York tradition and a fascinating window on the constantly changing lens through which we view our history. Read more at: downtownny.com/ticker-tape-parades.



DOWNTOWN
ALLIANCE



EXPLORE LOWER MANHATTAN

OLD SLIP



Downtown's East River shipping history still resonates in the names of a number of streets — called slips — originally created by filling in the area on either side, leaving behind a narrow inlet where ships could slip in to unload merchandise. Eventually filled in and paved starting sometime in the eighteenth century, Old Slip, Coenties Slip, Peck Slip and others farther north remain noticeably wider than adjoining streets.



The newly created street at Old Slip belonged to the City of New York. In its center, the City erected two public buildings: the First Precinct police station, modeled after the fifteenth-century Palazzo Medici-Riccardi in Florence, and a firehouse which once stood next to it. The firehouse has long since been demolished, but the building that once housed the police station survives.





EXPLORE LOWER MANHATTAN

PACE UNIVERSITY



Pace University was founded in 1906 as a small private accounting school. It has since grown into a major university, expanding over the decades to include a law school in White Plains and a 200-acre campus in Westchester County, though its New York campus is still an iconic part of downtown. In addition to One Pace Plaza, the downtown campus includes the building at 41 Park Row, which was formerly home to *The New York Times*.



Pace's student body has been diverse from its beginnings. The first class of 13 included three women, and students of varied racial and ethnic backgrounds joined the Pace community early in its history. As of 2021, Pace's student body is represented by 49 states and 113 countries, and international students comprise 11 percent of those matriculating.



PHOTO CREDIT: HOMER ST. CLAIR PACE



PHOTO CREDIT: CHARLES ASHFORD PACE

Brothers Homer St. Clair Pace and Charles Ashford Pace borrowed \$600 to open the one-classroom business school that eventually became Pace University after Homer found "very little and very poor instruction" while preparing for a certified public accountant exam. Their first class consisted of only 13 students, and they taught out of a rented room in the New York Tribune building, which was later demolished to build One Pace Plaza. The former Tribune building was the second-highest structure in New York City at the time of its completion in 1875.



EXPLORE LOWER MANHATTAN

DAILY TRIBUNE + THEATRE ALLEY



Famed newspaper editor Horace Greeley's paper, the *New-York Daily Tribune*, had its headquarters on the site of what is now 1 Pace Plaza. Upon its completion in 1875, the *Tribune's* building was one of the tallest structures in the city (which served as the paper's headquarters from 1875 to 1923). It also once served as the first home for Pace University, with school founders Homer St. Clair Pace and Charles Ashford Pace renting a room in it to teach their first graduating class. The building was torn down in 1966 to make room for a dedicated campus for the university.



PHOTO CREDIT: NEW YORK PUBLIC LIBRARY

New York's first theater district was located right here in Lower Manhattan. In 1798, the 2000-seat Park Theatre, one of the few playhouses in New York following the American Revolution, was constructed at 21-25 Park Row, just two blocks south of here. The one-block stretch behind the theater, from Ann to Beekman streets, was called "Theatre Alley." The Park's stage entrance was located there. This was where actors, stagehands and other theater workers socialized before and after performances, and where theatergoers were dropped off and picked up by their carriages. The original Park Theatre burned down in 1820 and was reconstructed, though in 1848 it was demolished for good. By then, the theater district had begun making its way uptown.



PHOTO CREDIT: FLORIAN SCHNEIDER AT THE METROPOLITAN LIBRARY

Constructed between 1881 and 1883, the Temple Court Building and Annex at 3-9 Beekman Street is considered one of the first high-rise structures in New York. It was originally home to offices, as part of a push to make room for more work space in the city, by then a major national center for multiple industries. Temple Court's defining features include its 10-story skylit atrium and its red brick and terracotta exterior. The brick exterior, along with the use of iron floor beams, makes this building one of the city's earliest surviving "fireproof" constructions (and it did, in fact, survive a fire in 1893).



Appendix

Alliance Public Assets

SUMMARY OF ASSETS

TRASH BARRELS



BIG BELLY 04/05 TRASH + RECYCLING

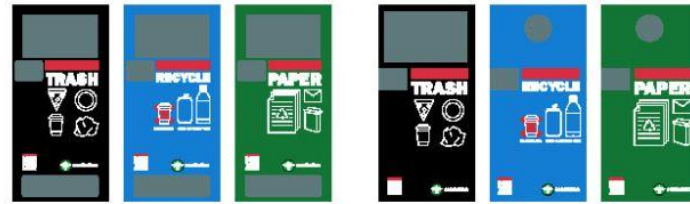
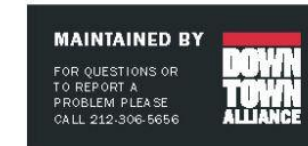


TABLE DECALS



PLANTERS



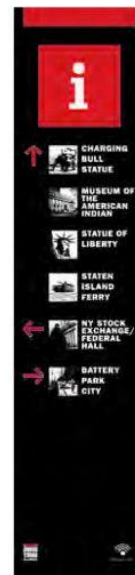
HERITAGE TRAIL MARKERS



WAYFINDING PLAQUE



ORIENTATION COLUMNS



LIGHT POLE BANNERS



UNIFORMS



Other Public-Facing Assets

SUMMARY OF ASSETS

PUBLIC SAFETY VAN



PUBLIC SAFETY PASSENGER VAN



DOWNTOWN CONNECTIONS BUS



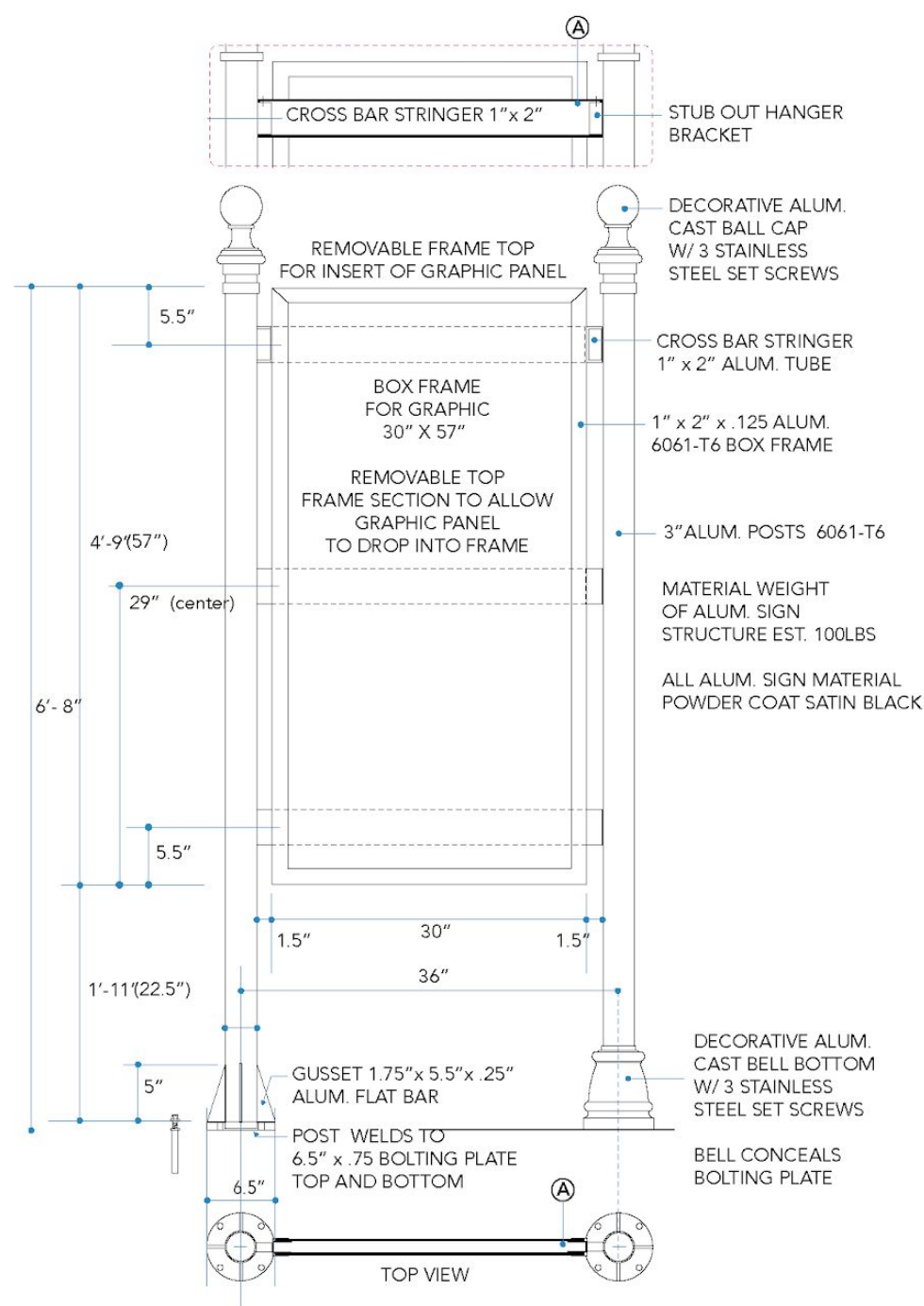
SANITATION PICKUP TRUCK



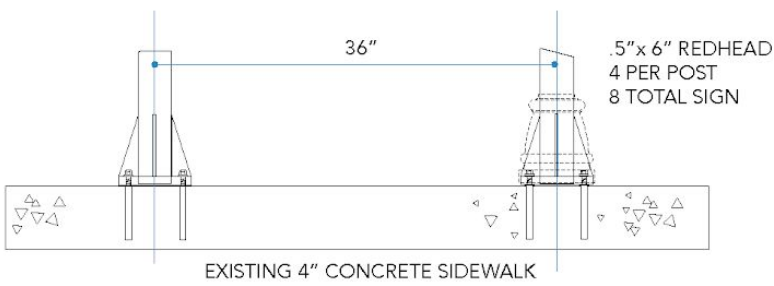
SANITATION BOX TRUCK



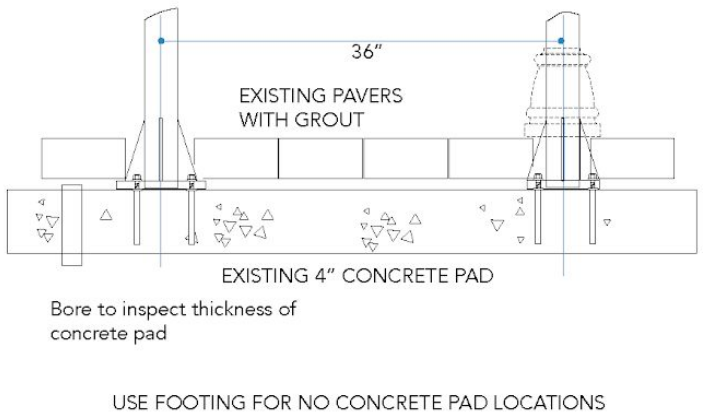
NY HERITAGE TRAIL MARKER SIGNS



MOUNTING KIOSK TO EXISTING CONCRETE SIDEWALKS



MOUNTING SIGN TO EXISTING CONCRETE PAD UNDER PAVERS



- Description:
- LOCATIONS
 - SIDEWALK EXISTING
 - SIDEWALK WITH REPLACEMENT
 - UNIQUE PAVER WITH PAD
 - UNIQUE PAVER WITH FOOTING

These drawings are meant for DESIGN INTENT ONLY and are not for construction. Contractor shall verify and be responsible for all dimensions and conditions of the job. Contractor shall be familiar with the site and conditions it presents. This office must be notified of any variations from the dimensions and conditions shown on this drawing. Shop drawings and details must be submitted for approval prior to proceeding with fabrication. All copy shall be proofread and approved prior to fabrication.

PROJECT:
**Alliance for
Downtown
New York
Heritage Trail
Markers**

CLIENT:
Alliance for Downtown
New York
120 Broadway
Suite 3340
New York, NY 10271
(212) 835-2753



Dawson Associates IIc
20 Town Way
Scituate, MA 02066

CONTACT:
Jeffrey Dawson
781-544-2080
jdawson@
dawson-associates.com

TYPE:
Heritage Marker
DATE: 1-3-21

PAGE
D-01

Technical drawing of a sign structure, showing side and top views with dimensions and material specifications.

Side View Dimensions:

- Overall height: 6'-8"
- Height from top to center of graphic panel: 4'-9" (57")
- Height from center of graphic panel to bottom: 1'-11" (22.5")
- Graphic panel height: 30" X 57"
- Graphic panel width: 36"
- Distance from center of graphic panel to side post: 29" (center)
- Distance from top of graphic panel to top of frame: 5.5"
- Distance from bottom of graphic panel to bottom of frame: 5.5"
- Distance from side post to center of graphic panel: 1.5"
- Distance from side post to center of graphic panel: 1.5"
- Distance from side post to center of graphic panel: 30"
- Distance from side post to center of graphic panel: 36"
- Distance from side post to center of graphic panel: 6.5"

Top View Dimensions:

- Overall width: 36"
- Distance from center to side post: 1.5"
- Distance from center to side post: 1.5"
- Distance from center to side post: 30"
- Distance from center to side post: 36"
- Distance from center to side post: 6.5"

Material and Assembly Details:

- CROSS BAR STRINGER 1" x 2"
- STUB OUT HANGER BRACKET
- REMOVABLE FRAME TOP FOR INSERT OF GRAPHIC PANEL
- BOX FRAME FOR GRAPHIC 30" X 57"
- REMOVABLE TOP FRAME SECTION TO ALLOW GRAPHIC PANEL TO DROP INTO FRAME
- DECORATIVE ALUM. CAST BALL CAP W/ 3 STAINLESS STEEL SET SCREWS
- CROSS BAR STRINGER 1" x 2" ALUM. TUBE
- 1" x 2" x .125 ALUM. 6061-T6 BOX FRAME
- 3" ALUM. POSTS 6061-T6
- MATERIAL WEIGHT OF ALUM. SIGN STRUCTURE EST. 100LBS
- ALL ALUM. SIGN MATERIAL POWDER COAT SATIN BLACK
- GUSSET 1.75" x 5.5" x .25" ALUM. FLAT BAR
- POST WELDS TO 6.5" x .75 BOLTING PLATE TOP AND BOTTOM
- DECORATIVE ALUM. CAST BELL BOTTOM W/ 3 STAINLESS STEEL SET SCREWS
- BELL CONCEALS BOLTING PLATE

TOP VIEW

**DOWN
TOWN
ALLIANCE**