

American side of the Franco-American committee struggled to raise money to build the pedestal (designed by French-trained architect Richard Morris Hunt). In 1885, the committee was considering returning the statue or letting another city try to raise the money for it when *New York World* publisher Joseph Pulitzer (of Pulitzer Prize fame) promised to print the name of every donor in his paper, even if the gift were only a penny. Within three months the final \$102,000 had been raised—from 80,000 donations.

On Oct 28, 1886, President Grover Cleveland dedicated the statue during spectacular ceremonies culminating in fireworks and the unveiling of the face. The statue soon became a tourist attraction, later a promise of hope offered to immigrants, and eventually a powerful symbol for the US itself.

After nearly a century of wear and tear, a restoration campaign refurbished the statue in time for her centennial celebration. The only visible exterior change was the replacement of the former glass torch by a gilded one, as Bartholdi had envisioned. Inside, the wire mesh that long enclosed the spiral staircase was cleared away so that the great volumes of the body and the billowing folds of the robe soared above the circular staircase.



Schermerhorn Row (1812) is the seaport's architectural centerpiece, on the south side of Fulton St between South and Water Sts. In 1793, Peter Schermerhorn, a ship chandler, bought the land as water lots, filled it in, and constructed 12 Georgian-Federal-style red-brick commercial buildings on speculation. These handsome buildings, with their steeply raked slate roofs and walls of handmade brick, had warehouse space downstairs and accounting offices above. The corner building was later converted into the Fulton Ferry Hotel.

The north side of Fulton St was once the turf of the **Fulton Fish Market**, long the most important wholesale fish distribution point on the eastern seaboard. The market dated back to 1822 when vendors were allowed to set up stalls in a wooden building here. By 1831, the butchers downstairs were complaining that runoff from the upstairs fish-gutting operations was seeping down to their stands. The fish dealers were exiled to a wooden shed on the water, behind

which floated "fish cars" with live fish, a satisfactory arrangement until the turn of the 20th century when polluted waters poisoned the fish. Nevertheless, the market survived fires, crime, corruption, and crowding, until 2005, when it moved to the Bronx, exiled by outmoded facilities, development pressures, and transportation bottlenecks.



Schermerhorn Row.

WATER LOTS & LANDFILL

To raise money, the city sold water lots—land between high and low tides that was under water half the time—to merchants with the provision that they fill and build on them. To do so the owners constructed wooden cribs and filled them with cartloads of refuse—often old bottles, and broken crockery. The fact that the shoreline of Lower Manhattan was pushed riverward by several blocks has in recent years led to some startling archaeological discoveries, for example Adriaen Block's ship under the World Trade Center site (see p. 62).



In the block north of Walker St at 32 Sixth Ave is the former **Long Distance Building of the American Telephone & Telegraph Company** (1930–32; Voorhees, Gmelin & Walker), a large Art Deco building with polychrome brickwork and V-shaped piers. Formerly called the “Tower of Speech,” the building had direct circuits to several hundred cities; inside as many as 5,000 operators manually connected long-distance calls. The decoration of the lobby lionizes the power of telephony. A tile map on the wall proclaims that “Telephone Wires and Radio Unite to Make Neighbors of Nations.” A mosaic on the ceiling depicts

the continents as female figures linked by golden telephone wires.

In the triangle further south at 2 Sixth Ave is the **Tribeca Grand Hotel**, an expensive boutique hotel whose advent in 2000 reflected TriBeCa’s arrival as a hip neighborhood.

On the northeast corner of West Broadway at **2 White St** stands a small, brick-and-frame two-story Federal house with its original gambrel roof and dormers (1809). It survives from the days before commercial development spread north from Downtown, when this was a well-to-do residential area. Though constructed in the opening years of the 19th

century, the house harks back to an earlier style. The original owner was prominent in city affairs and also owned a plaster factory.

The **Knitting Factory** at 74 Leonard St (Broadway and Church St) was founded on Houston St in 1987 as a venue for experimental music, jazz, poetry, art, and films; over the years it has changed ownership and lost some of its avant-garde sheen. There are three performance spaces within the multi-level club, catering to different levels of

musical professionalism (T: 212 219 3055; www.knittingfactory.com).

The cast-iron building at **85 Leonard St** (1861) is the only structure in the city that can be positively attributed to James Bogardus, generally considered to be the father of cast-iron architecture in the US. This building is practically a catalogue of decorative possibilities: fluted columns (formerly with leafy capitals), lions’ heads, rope moldings, bearded faces, dentiled moldings, faceted keystones, egg-and-dart trim, stylized leaves.

James Bogardus (1800–74)

High-school dropout though he was, Bogardus nevertheless had a vision: he foresaw the possibilities of bolting together sections of cast iron into façades or even whole buildings. His importance arises primarily from his patents for constructing buildings with mass-produced cast-iron sections and as a building contractor. Bogardus was a prolific inventor, patenting devices for engraving postage stamps, spinning cotton, cutting rubber, and pressing glass. Between about 1848–60, he promoted iron buildings because they were fireproof and efficient to build. In 1858 he wrote *Cast Iron Buildings: Their Construction and Advantages*, in which he described the method of supporting the weight of construction on columns rather than with masonry walls; it was a first step in the development of skeleton framing, which eventually made skyscrapers possible.

The **Western Union Building** (1930; Voorhees, Gmelin & Walker) between Thomas and Worth Sts (front entrance at 60 Hudson St) is an imposing Art Deco building by architect Ralph Walker (whose Barclay-Vesey Building stands further downtown; see p. 63). Nineteen tons of brick shade the façade from deep red brown at the bottom to bright salmon at the top, not unusual for Art Deco brickwork. When it opened, the building housed telephone, telegraph, and ticker machinery, as well as a messenger service and classrooms where

Western Union messenger boys could continue high school. The lobby gloriously exemplifies Art Deco materials and techniques, its interior finished in brown brick, with recessed lighting, leaded glass windows, geometrically patterned brickwork, and marble flooring.

On the southeast corner of Thomas St (named for Thomas Lispenard, a son of Leonard Lispenard; see p. 93 above) is **The Odeon**, 145 West Broadway (open late, breakfast on weekends; T: 212 233 0507). Converted in 1980 from a vintage cafeteria to a casual American eatery, it

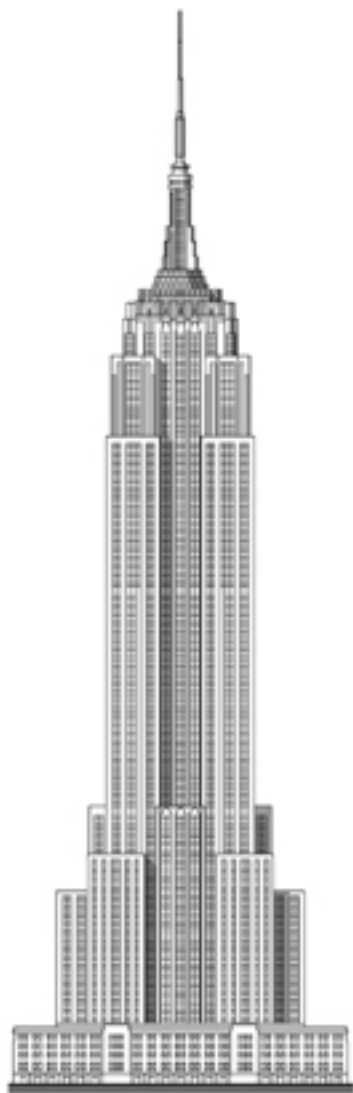
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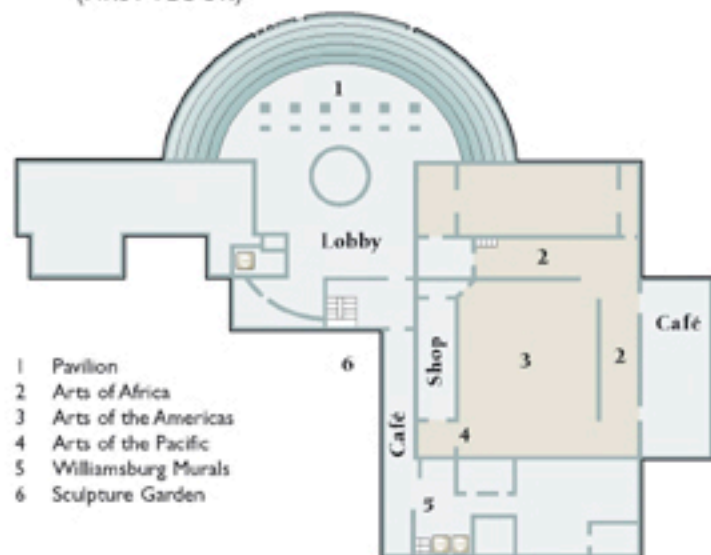
Map 580, C1. Subway: 1, 2 or 3, A, C or E to 34th St-Penn Station; 6 to 33rd St; B, D, F, N, Q, R to 34th St-Herald Square. Bus: M1, M2, M3, M4, M5, M6, M7, M10.

Open daily 8am–2am. Last elevator at 1:15am. Visiting can be a major undertaking since more than 10,000 people go there on average each day. There are three lines (security check, ticket purchase, elevators), which may take hours to negotiate, especially in peak season and on weekends. Consider going early or late, or purchase tickets online at www.esbnyc.com. You can either print out your tickets or have them delivered by mail. There are limited Express Pass Tickets, for a hefty surcharge, which allow you to go to the head of the lines; if you haven't bought an Express Pass online, explain your wish to a guard. You can call in advance to check on visibility and the expected waiting time; T: 212 736 3100 or toll-free, 877 692 8439.

Observatories are located on the 86th and 102nd floors, with a small surcharge for visiting the higher one; tickets to the 102nd-floor observatory are sold only at the Observatory Ticket Office, located on the second floor. The 86th-floor observatory has both indoor and outdoor viewing areas; the higher one is only outdoor. During lightning storms and severe weather, the outdoor deck may be closed. Also on the second floor is the New York Skyride, a big-screen, motion-simulated aerial ride through the city, which probably appeals most to younger visitors (open daily 10–10; T: 212 279 9777; www.newyorkskyride.com). There are several family-style restaurants on the ground floor.



THE BROOKLYN MUSEUM (FIRST FLOOR)



- 1 Pavilion
- 2 Arts of Africa
- 3 Arts of the Americas
- 4 Arts of the Pacific
- 5 Williamsburg Murals
- 6 Sculpture Garden

also on view is a collection of ivory ornaments. Because most objects of African art are created from perishable, organic materials, many of the works here date from the 19th or 20th centuries, but there are also a few earlier pieces. Outstanding are a terra-cotta head, which may date back as far as the 11th century. This representation of a sacred king from the Ife Kingdom of Nigeria is one of the oldest surviving sculptures from West Africa. A carved ivory gong or *sistrum* from the Edo people of Benin, dating from the 16th–17th century is another important survival. The wooden figure (early 18th century) of King Bom Bosh of the Kuba people is the earliest-known surviving example of a *Ndop*, a figure representing a king's spirit double.

(3) Arts of the Americas: A cavernous, boldly-colored gallery features arts of native peoples from North, Central and South America. From the Huastec culture of Mexico (northern Veracruz) is an almost life-size "Life-Death" figure, carved of stone. The front shows a young man wearing a conical hat and large ear ornaments; on the back is a skeleton with a grinning skull.

The collection of Native American Art is strong in works by the Northwest Coast Indians, including enormous totem poles and house posts, and wooden potlatch figures, ivory shaman's charms, and a detailed scale model of a Haida chieftain's house built for the World's Columbian Exposition held in Chicago in 1893.

South American art is represented by a stunning array of artifacts from Peru.

Among the Peruvian textiles, which include woven and feathered objects, is the most famous piece in the South American collection, the **Paracas Textile**. This rectangular mantle, which has been called the most exquisitely executed fabric ever produced in the Western Hemisphere, dates from between 300 BC and 100 AD. Bordering a central field of stylized faces are about 90 woven figures, believed to be celebrating some ancient Andean ceremony. The intricate and varied figures, knitted on small needles, include costumed humans, llamas, cats, and a profusion of plant forms.

Of particular historical interest is a 15th-century *hñipe*, a hanging of knotted cords conveying a coded message. Such hangings were often worn as aprons by messengers who ran between the mountain courts of Inca rulers. The codes were closely guarded secrets, in case a runner was caught on his journey, and the meaning of the knots remains mysterious.

Also among the textiles (one of the most important forms of Andean art) are two vividly-colored embroidered mantles recovered from the Paracas necropolis, where between 200 BC and AD 400 more than 400 mummy bundles (all male, with artificially elongated skulls) were buried in the desert sand.

Ceramics include pots decorated in the early Nazca style, showing life-forms native to the south coast of Peru.

(4) Arts of the Pacific: A small gallery adjoining that of the Americas displays arts of the Pacific, with pieces from Indonesia, the Philippines, Polynesia and New Zealand. Tools, instruments of war, and religious objects are often carved from wood, embellished with shell and

polished to a deep sheen with coconut oil. A gorgeous ancestral mask and zoomorphic treasure box were produced by the Maori people, original inhabitants of New Zealand. Not to be missed are two remarkable pieces of jewelry. One is a fantastic headdress from the Marquesas Islands composed of porpoise teeth. Clustered along a string of coconut fiber, the sharp little teeth somehow assume the delicacy of chrysanthemum blossoms for a lovely effect. Next, there is a necklace of human hair wound into a multitude of the finest braids imaginable, all clasped together with an ivory pendant.

Detail of the mantle known as the Paracas Textile (Peruvian, 300 BC–100 AD). Made of wool and cotton.



