

A PUBLIC ART AND EDUCATION PROGRAM OF **COMMUNITY WORKS**

# harlem is... DOWNTOWN

Tracing the journey from Lower Manhattan to Harlem

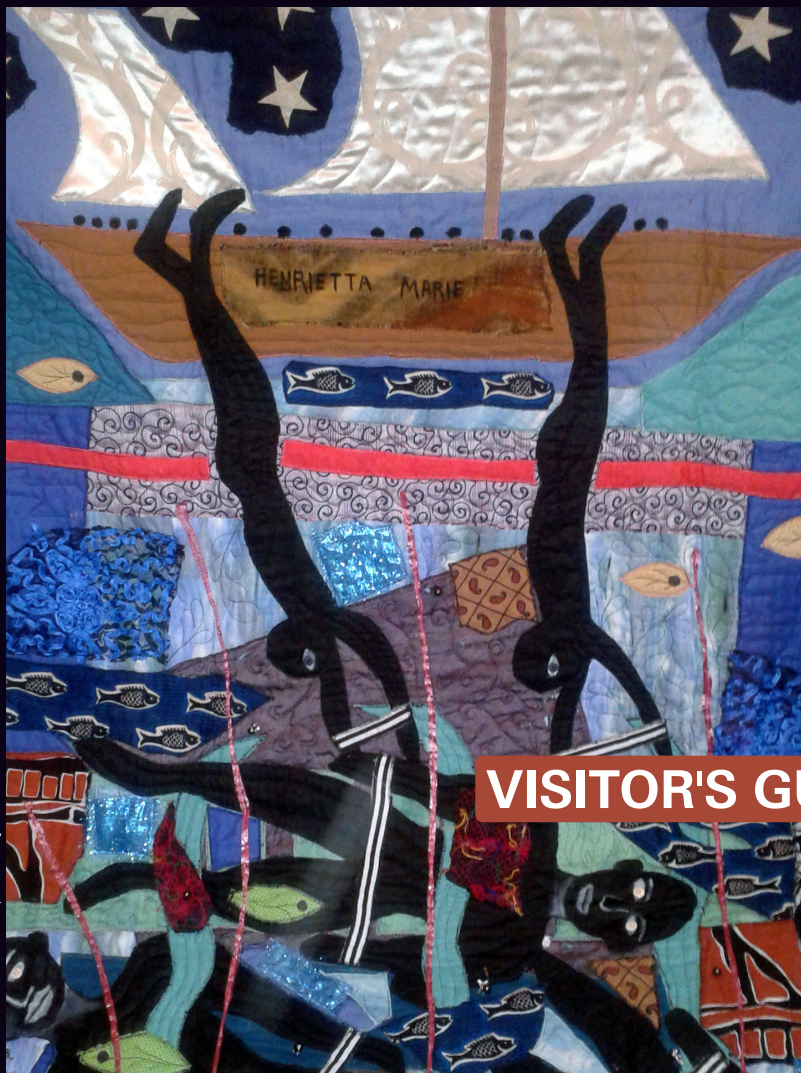


Photo credit: Quilt of "Henrietta Marie" by Michael Cummings

**VISITOR'S GUIDE**

**Exhibition Dates:** February 8–April 15, 2016



Federal Hall National Memorial  
26 Wall Street, New York, NY 10005

**COMMUNITY WORKS** NEW YORK CITY  
CELEBRATING **26 YEARS** OF BUILDING COMMUNITY THROUGH ART AND EDUCATION

# harlem is... DOWNTOWN

Tracing the journey from Lower Manhattan to Harlem



Photo: Robert Williams

It is a pleasure to welcome you to historic Federal Hall, especially in this centennial year of the National Park Service. This memorial to our beginnings as a nation resounds with the spirit of audaciousness that attended the creation of a new capital in a new country. It was here that George Washington took the oath of office as our first President, and here that we had the first Congress, Supreme Court and executive offices. The current structure, built as a Customs House, later served as part of the U.S. Sub-Treasury.

The story we bring you in this exhibition is also about boldness and adventurousness, largely from the perspectives of Americans of African descent.

The story of New York City and its neighborhoods since 1625 can be told from the viewpoint of how its various minorities arrived, survived, overcame and flourished. Enslaved Africans began their history in Lower Manhattan until the building of elevated railroads in the late 19th and early 20th centuries spurred African-American migration to Harlem.

In turn, Harlem's views on activism, the arts, community and culture have influenced Lower Manhattan and the world. The iconic area has exerted critical influence over development of Black theater, jazz and music, gospel, dance, art and community building. We hope you enjoy learning this story through installations, performances and community dialogues. We offer numerous exhibits, films and archives to show connections from the earliest days to current-day Harlem as an unrivaled center for African-American history and culture.

Indeed, it is through an understanding of arts and community that Community Works believes that we extend understanding across neighborhoods and diverse cultures. For 26 years, Community Works has helped to produce multicultural performances, put artists in schools, invited students to participate in workshops and opened historical doors across the city, drawing hundreds of thousands of residents of the five boroughs.

Please enjoy.

A stylized, handwritten signature in black ink, likely belonging to Barbara Horowitz.

Barbara Horowitz  
Community Works, Founder and Director

# what you will see...

**harlem is... DOWNTOWN** comes alive on multiple floors of this exquisite, historic institution!



The **Ground Floor Rotunda** is the centerpiece of this exhibition. Here you will find a timeline on the history of Harlem over the centuries and its connections to Downtown Manhattan. Additionally, you will learn about 30 people from the present and past whose lives and work have made a difference in building and honoring the legacy of Harlem.

On this floor, enjoy short films on Harlem's history screening at 11am, 1pm & 3pm daily.

Venture down to the **Lower Floor Rotunda** to explore Harlem's rich traditions in music and theater, as we honor the individuals and institutions who have kept these powerful legacies alive.

And, don't forget to visit the **Second Floor Galleries** where we highlight the important work of pioneering artists in dance through powerful documentary photographs by Ruth Morgan, and the lyrical contributions of New York City students.

These galleries also showcase a brilliant painting by Donovan Nelson, historically themed quilts by Michael Cummings, and the original art of award-winning children's book illustrator and author, Bryan Collier, from his bestselling book about Harlem: "Uptown". Also, don't miss the imaginative, Uptown-inspired artwork by Harlem schoolchildren!

All areas are accessible by stairs and elevator. Restrooms are located on the Lower Level.

PHOTOS (left to right): Founding members of the Niagara Movement, forerunner of the NAACP; photo courtesy of The Schomburg Collection; Vy Higginson, photo by Ruth Morgan; Alley II dancer, photo courtesy of Alvin Ailey American Dance Theater; "Henrietta Marie," photo courtesy of the artist, Michael Cummings

# harlem is... DOWNTOWN

Tracing the journey from Lower Manhattan to Harlem

**harlem is... DOWNTOWN** is dedicated to the memory of the eleven enslaved African men who arrived by ship in New Amsterdam (Manhattan) circa 1625, with the Dutch West India Company.\* These men became the first municipal labor force and, on February 25, 1644, successfully petitioned the New Amsterdam local government for their freedom.

Lower Manhattan was the site of the second largest slave trading center in the United States throughout the colonial period, and hundreds of thousands of enslaved Africans passed through downtown ports in route to other port cities in the United States, Latin America and the Caribbean. Ever since Lower Manhattan and Upper Manhattan were connected by elevated railroads in the late nineteenth and early twentieth centuries—a connection that spurred the migration to Harlem of African American residents from Manhattan and beyond—Harlem's history has been intimately intertwined with the history of downtown.

\* **harlem is... DOWNTOWN** is dedicated to: Paulo D'Angola, Big Manuel, Little Manuel, Manuel de Gerrit de Reus, Simon Congo, Anthony Portuguese, Garcia D'Angola, Pieter San Tomé, Jan Francisco, Little Anthony, and Jan Fort Orange.





In 1625, a colonial Dutch village called New Amsterdam was established in lower Manhattan. Multi-national from its inception, merchants and traders, primarily from Holland, but also from England, Spain, Portugal, France, Germany, Scandinavia, Asia, and Africa, built a center for trade and commerce at the southern end of Manhattan. Meanwhile, enslaved Africans of the Dutch West India Company labored to expand the colony to the island's northern region.

Serving as the colonies' first municipal work force, the enslaved Africans cleared shorelines for shipping, built roads for transporting people and goods, and cleared land for homes and farms. By the 1630s, the colony's African work force lived and worked "uptown"—clearing the forest in northern Manhattan. Daily, trees were felled and logs floated down the wide brook (which still flows beneath Harlem) down to the 17th century sawmill on the East River. In 1658 Governor Peter Stuyvesant made plans for a second village on Manhattan Island. He ordered the slaves to construct a road to northern Manhattan where a farming community would be built. The settlers chose a special and inspiring name for their frontier community: Haarlem, a Dutch town renowned for its valiant strength, perseverance, and ability to survive through difficult times. And so New Haarlem was chosen as the banner for the frontier community.

New Haarlem, a small community of farmers, traders and enslaved workers, began in the region of 110th to 125th Streets and the East River. Only those who could persevere were advised to make the trip "uptown."

In 1664 the British took control of the Dutch colony and renamed it New

York. Two years later a survey of upper Manhattan was done to mark Haarlem's boundary, which was officially designated as north of a diagonal line drawn from the sawmill at 74th Street and the East River to the Hudson River at 129th Street. The English briefly renamed the region Lancaster, but local residents continued to use its original name, though dropping the additional "a"—to give the territory a more English character.

By the 18th century, Harlem was generally a region of large farms owned by the city's earliest and most notable families—the Roosevelts, Delaneys, Beeckmans, and Rikers. Economic depression in the 1830s forced the sale of many farms and Harlem became a refuge for those desiring affordable property and housing, including newly-arrived immigrants from Ireland and Germany who lived in scattered shantytowns.

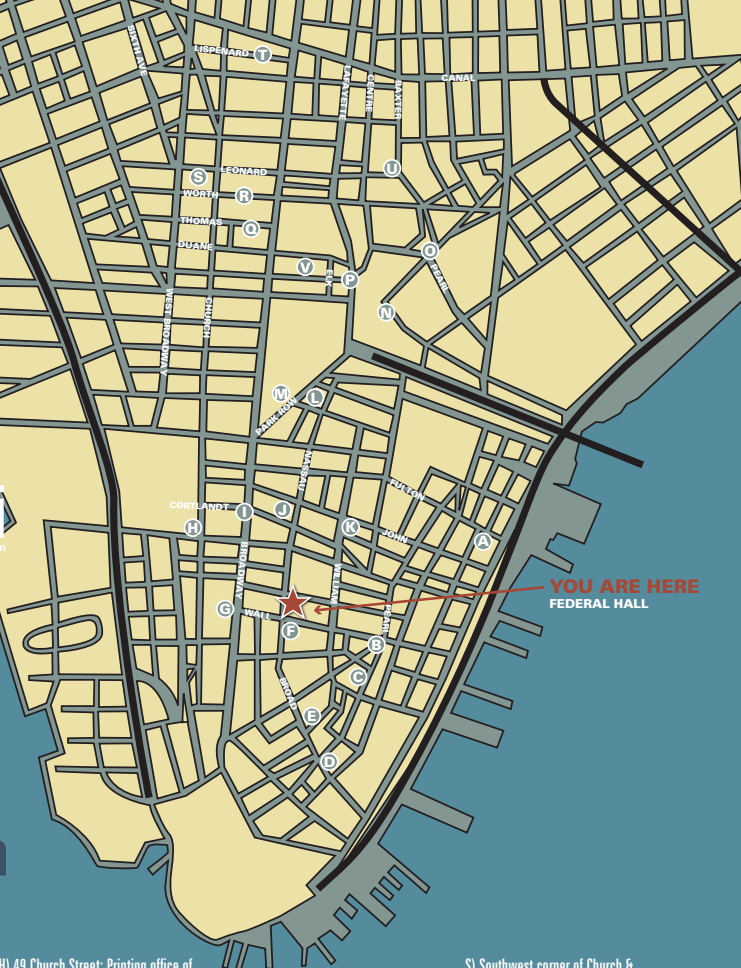
By the early 1870s, Harlem was the city's most desirable region for speculative development. In the 1880s three lines of elevated rail service made Harlem more easily accessible and several blocks of new single family rowhouses, tenements, and apartment houses were constructed, providing homes for an influx of immigrants from Italy, Russia, Poland, and Latin America.

Continued real estate speculation led to overbuilding which resulted in extensive vacancies and inflated rents as landlords sought to recover their investments. A general collapse of the real estate market hit Harlem at the turn of the 20th century. This development coincided with the beginning of the Great Migration, which brought tens of thousands of southern African Americans and Caribbeans to Harlem in the early 1900s in search of a better future.

# harlem is... DOWNTOWN

Tracing the journey from Lower Manhattan to Harlem

## African American History in Lower Manhattan



A) 8 Fulton Street: Location of Sweet's Restaurant in the 1840s, alleged rendezvous for "blackbirders," or illegal slave traders.

B) Corner of Wall & Pearl streets: Site of Meal Market, public market shed (1709) where slaveowners leased their slaves to work for others.

C) 122 Pearl Street: Location of dry goods merchants Arthur Tappan & Co. owned by Arthur and Lewis Tappan, prominent 19th century abolitionists.

D) Pearl & Broad streets: Fraunces Tavern, owned by "Black Sam Fraunces," a wealthy West Indian believed to be of African and French descent.

E) 32-34 South William Street: Site of barracks where Dutch West India Company housed its African slaves (ca. 1643-1662).

F) 5 & 6 Broad Street: Site of oyster houses owned by Thomas Downing and Boston Crummell, both free black entrepreneurs and abolitionists.

G) Broadway & Wall Street: Trinity Church, which ministered to enslaved Africans, performing weddings, baptisms and burials.

H) 49 Church Street: Printing office of black abolitionist John B. Russwurm, who published Freedom's Journal, the city's first African-American newspaper (1827).

I) Broadway & Cortlandt streets: The intersection where Frederick Douglass began to enjoy his first full day of freedom on September 4, 1838.

J) 44 John Street, Old John Street Methodist Church: Free black congregants, discouraged by church's segregation, followed Peter Williams to found the African Methodist Episcopal Zion Church in 1796.

K) 70 John Street: Original site of black seaman and abolitionist William Peter Powell's Colored Sailor's Home (1839).

L) 143 Nassau Street: Home in 1838 of the American Anti-Slavery Society.

M) City Hall Park: Site where slaves accused in the so called "Negro Plot" of 1741 were burned to death. In 1850, the site of a rally celebrating the release of runaway slave and Brooklyn resident James Hamlet.

N) 245 William Street: Site of the African Free School (1814), one of several schools founded by the New York Manumission Society.

O) Pearl & Chatham streets: Intersection where black schoolteacher Elizabeth Jennings refused to give up space in a whites-only Third Avenue streetcar in 1854. Her successful lawsuit desegregated most of Manhattan's "street railroads."

P) Duane & Elk streets: Memorial site commemorating the African Burial Ground.

Q) 38 Thomas Street: Site of the African Grove, a restaurant and theater frequented by African Americans in the 1820s, founded by Afro-Caribbean former seaman William Henry Brown.

R) 44 Anthony (now Worth) Street: Abyssinian Baptist Church, founded in 1808 after its members seceded from the segregationist First Baptist Church.

S) Southwest corner of Church & Leonard streets: First site of African Methodist Episcopal Zion Church (ca. 1801). Sojourner Truth and other prominent abolitionists spoke from its pulpit.

T) 36 Lispenard Street: Home of free black abolitionist David Ruggels, who founded the Committee on Vigilance in 1835 and helped more than 1,000 escape slavery.

U) Baxter Street between Cross & Leonard streets: Site of African Society for Mutual Relief, city's first black insurance company, founded in 1808.

V) African Burial Ground National Monument: From the early 1640s until the 1790s, free and enslaved Africans were buried on 6.6-acre grounds outside the boundaries of the New Amsterdam settlement, later known as New York. Lost to history due to development, the grounds were rediscovered in 1991 during the planned construction of a Federal office building.



Silent protest, 1917.  
The Schomburg Collection.

## Harlem: The American Dream and Activism

**T**he American Dream was in its infancy in 1658 when Harlem was established. The frontier village would one day boast historic claim to an array of Dreamers, including George Washington, Alexander Hamilton, Scott Joplin, Madame C. J. Walker, Groucho Marx, Harry Houdini, Marcus Garvey, Thurgood Marshall, Malcolm X, Maya Angelou, Tupac Shakur and P. Diddy.

"Build a new road and a new village!" came the likely loud and bossy command from 17th century Governor Peter Stuyvesant to his slave labor force. The laborers had already done remarkable and memorable work "downtown" in New Amsterdam, including widening a Native American trail into Broadway and building the Wall across Manhattan Island. Not only did enslaved Africans create the new village; they also built a nine-mile long road to make it accessible from the settlement at the tip of Manhattan downtown.

Harlem provided pioneer immigrants from The Netherlands, England, Portugal, Spain, France and Scandinavia with new opportunities. Its name came from Haarlem, a Dutch town which was nearly destroyed during Spain's war against Holland in the late 16th century. Haarlem and its citizens were renowned for their valiant strength, perseverance and ability to survive through difficult and painful times. One in five of the first Harlem residents were black and enslaved.

Slavery ended in Harlem in 1827 and concluded nationally with the Civil War's end in 1865. However, nationwide blacks soon faced new barriers in racially-based policies known as Jim Crow, which legally prohibited opportunities for African Americans in employment, housing and

most every interracial social activity. The popular and achievable American Dream, which beckoned millions of immigrants, seemed to be forever impossible for black immigrants or citizens.

One hundred years ago, African Americans and black immigrants turned increasingly to activism, mounting strategies to battle bigotry and discrimination. Millions of blacks from the South and the Caribbean moved to cities like New York, Chicago and Detroit. Many of the migrants ended up in Harlem. By 1912, Harlem had become a haven for immigrants who sought the promise of the American Dream—and an oasis for people of the African diaspora who had long sought the promise too.

New technologies expanded elements of African American culture far beyond Jim Crow restrictions and even the American border. Phonographs and radio spread Harlem rhythms throughout the world. Leaders such as W.E.B. Du Bois and Marcus Garvey helped shape Harlem's vibrant community of Dream-seekers into The Harlem Renaissance.

Harlem became the Mecca of black America and the epicenter of African American culture. Culturally, the Harlem Renaissance philosophy of black awareness and black pride expanded nationally and globally, as did the political fervor for Civil Rights and Human Rights. Jazz, swing, bebop and rhythm and blues became rock and roll, soul, rap and hip hop.

Improvements in education, employment, health care and opportunity remain the clarion call of Harlem and its many residents. The history of Harlem is the history of the American Dream—and activism.

By noted African American historian **Christopher Paul Moore**

VISIT THIS EXHIBITION IN THE **GROUND FLOOR ROTUNDA**



Contemporary photos by Ruth Morgan

# harlem is... ACTIVISM

Honoring the legacy of activism in Harlem

**harlem is... ACTIVISM** profiles 30 individuals from elder statesman and veteran grassroots organizers to artists and neighborhood historians whose dynamic lives and meaningful work define Harlem. Generations of activists, from street-corner orators to preachers in the pulpit to elected officials have shaped the significance of Harlem.

This exhibition illustrates the important role of community leadership in providing strength, perseverance and hope.

## harlem is... ACTIVISM

### honors

Betty Allen  
James Allen  
Elois Banks  
Dr. Yosef ben-Jochannan  
John Bess  
Warren & Marguerite Blake  
Marie Brooks  
Raven Chanticleer  
Joe Cuba  
Rosa Guy  
Inge Hardison  
Vy Higginsen  
John Isaacs  
Gertrude Jeanette  
Yuri Kochiyama  
Gloria Lynne  
Joe Merenda  
Lorraine Monroe  
Albert Murray  
Basil A. Paterson  
Muriel Petioni  
Charles Rangel  
Max Roach  
Tunde Samuel  
The Silver Belles  
Sister Miriam Cecelia  
Percy E. Sutton  
Grace Williams  
Lloyd Williams  
Ruth Williams





**The centerpiece of the exhibition is a 30-foot timeline** that celebrates Harlem's history from the 1600s to the present and honors the remarkable achievements of notables in the community.



## THE BIRTH OF A NOTION: the beginning of a Black Theater in Lower Manhattan

**B**y 1820, Lower Manhattan had a vibrant, largely free community of 10,000 Americans of African descent that developed over 200 years. In his writings, James Weldon Johnson described an African-American community living from Greenwich Village to Little Italy with a large enclave living on Sullivan, Thompson, Bleecker, Grove, Minetta Lane and adjacent streets.

It was natural, then, that entrepreneur William Alexander Brown might come up with the provocative idea of establishing a theatre to serve ladies and gentlemen of colour. With such actors as Ira Aldridge, a New York-born son of a minister who was given a classical education and eventually became famous across two continents for his acting, and partner James Hewlett, Brown set up the African Grove Theatre in 1821, the first resident African American theater in the United States.

Brown himself was from the West Indies and served many years as a ship's steward. His radical entertainment idea drew both blacks and whites, who were seated separately. But before long, the struggle to create a permanent home for African American art and entertainment was often seen as an affront to the police, businessmen and low-lives of a brutal, renegade city that still had dwindling slave markets.

The temporary success of performances of such plays as Shakespeare's "Richard III" started

to give way to constant complaints, threats and violence. Brown had to find many locations for his establishment. At one site on Mercer Street, paid thugs raided the location, stripped the actors on stage of their costumes, destroyed scenery and beat Brown. Eleven men were arrested but there were no charges. In 1826, the African Grove was burned to the ground.

The theatre journey north to Harlem followed the ongoing migration of an African-American community in search of better housing and employment opportunities for the next 100 years. Along the way such companies as the Astor Place Colored Tragedy Company in 1878 and the All-Star Stock Company (1895) began to dot the map from downtown to uptown. These efforts were supported along the way by liberal venues willing to take chances on African-American plays including the legendary Greenwich Mews, the Provincetown Playhouse and the Henry Street Playhouse. By the third quarter of the 20th century African-American owned theaters had been established, notably Douglas Turner Ward's Negro Ensemble Company and Woodie King's New Federal Theatre. Although the full impact of these enterprises may not be yet known, they do reflect the ongoing spirit of black thespians and entrepreneurs following in the tradition of William Alexander Brown and the African Theatre.



VISIT THIS EXHIBITION IN THE **LOWER FLOOR ROTUNDA**



## harlem is... THEATER

### honors

Faison Firehouse Theatre  
George Faison, Co-Founder/  
Artistic Director Tad  
Schnugg, Executive Director  
Blackberry Productions  
Stephanie Berry, Founder/  
Co-Artistic Director, John-  
Martin Green, Co-Artistic  
Director  
Frederick Douglass Creative  
Arts Center  
Ray Gaspard, President  
The H.A.D.L.E.Y. Players  
Gertrude Jeannette,  
Founder/CEO  
New Federal Theatre  
National Black Touring Circuit  
Woodie King, Jr., Founder/  
Producing Director  
Harlem Theatre Company  
James Pringle, Founder  
National Black Theatre  
Institute of Action Arts  
Barbara Ann Teer,  
Founder/CEO  
Frank Silvera Writers'  
Workshop  
Garland Lee Thompson, Sr.,  
Co-Founder/  
Executive Director  
Mama Foundation for the Arts  
Vy Higgsinsen and Ken Wydro,  
Co-Writers, Co-Producers,  
Co-Directors  
New Heritage Theatre Group  
Voza Rivers, Founding  
Member/Executive Producer  
Jamal Joseph, Executive  
Artistic Director  
  
African Grove Theatre  
WPA Federal Theatre Project  
Harlem Unit  
The Rose McClendon Players  
American Negro Theater  
New Lafayette Theatre  
New Heritage Theatre

# harlem is... THEATER

**harlem is... THEATER** celebrates the rich legacy of the Harlem theater movement from the founding of African Grove Theatre in 1821 to the present. The exhibition tells the story of early black theaters, highlights theaters from the Harlem Renaissance, and identifies the current theatrical stakeholders who are preserving and building on this powerful legacy.

The exhibition also includes student reflections on the power of theater in Harlem and photographic art by Hubert Williams.

VISIT THIS EXHIBITION IN THE **LOWER FLOOR ROTUNDA**



The Duke Ellington Orchestra.  
The Schomburg Collection.

# harlem is... MUSIC

**harlem is... MUSIC** explores Harlem's unrivaled musical tradition from gospel to classical to jazz to hip-hop, honoring its musical institutions and legacy keepers from James Reese Europe's orchestra of 1910 to its present institutions and stakeholders. The exhibition includes contemporary photographic portraits by renowned documentary photographer Ruth Morgan, archival photographs from the Schomburg Center for Research in Black Culture, commentary by contributing writers, and poetry and prose by Harlem public school students.

**harlem is... MUSIC** honors 16 institutions and legacy keepers that are keeping the musical tradition alive in Harlem today.

## harlem is... MUSIC

### honors

Jazzmobile

Dr. Billy Taylor, Founder; Robin Bell-Stevens, Executive Director

Raices Latin Music Collection at Boys and Girls Harbor

Ramon Rodriguez & Louis Bauzo, Founders

Harlem School of the Arts

Dorothy Maynor, Founder

New Amsterdam Musical Association

James Reese Europe, Founder; John E. Johnson, President

Apollo Theater

Jules Hurtig and Harry Seamon, Co-Founders; Jonelle Procope, President

Harlem Jazz and Music Festival

Lloyd Williams and Voza Rivers, Co-Founders

### Legacy keepers

Chuck Jackson, R&B legend

Bill Saxton, Multi-talented saxophonist

McCullough Sons of Thunder

Ed Babb, Musical Director

Doug E. Fresh, Hip-hop innovator

Craig S. Harris, Cutting-edge composer and jazz trombonist

IMPACT Repertory Theatre, Youth hip-hop ensemble

Lonnie Youngblood, Master saxophonist and blues and gospel vocalist

Graciela, First Lady of Afro-Cuban jazz

Gloria Lynne, Celebrated jazz vocalist

Roberta Long, Veteran classical artist



VISIT THESE EXHIBITIONS IN THE 2ND FLOOR GALLERIES

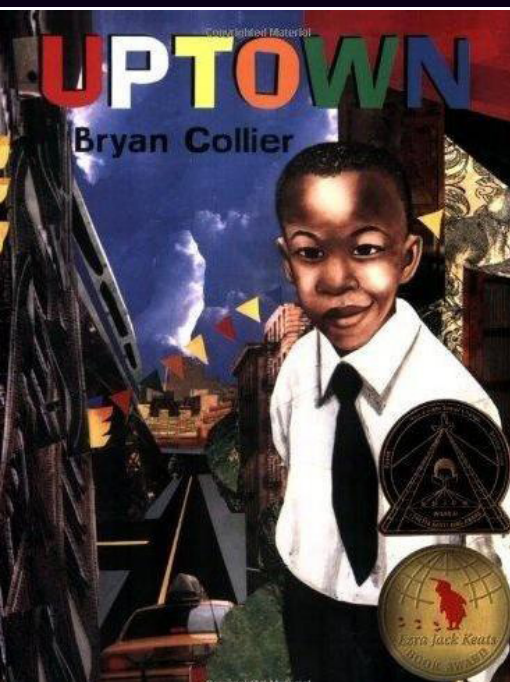


**harlem is...DANCE** is an innovative exhibition of photographic images by Ruth Morgan along with poetry, and prose, which tells the story of three significant Harlem-based leaders of African American dance: Marie Brooks, Ruth Williams and Dele Husbands.

These inspiring women have built community through dance, and each has dedicated her remarkable talents as dancers and as teachers of the children of New York.

Their stories are told from the perspectives of their students as well as by young New York City public school students who researched, interviewed and documented the honorees.

# harlem is... DANCE



This exhibition of images and artwork by author and illustrator, **Bryan Collier**, from his award-winning children's book brings together a rich mix of flavors, colors, sounds, and cultures that represent a vibrant community like no other in the world.

And, don't miss the exhibition of acclaimed quilt artist, **Michael Cummings**, honoring Harlem's history and the African American journey, along with **young artists** from Betty Blayton Taylor's Art Carnival and Harlem public schools.

"Uptown" book cover, courtesy of Bryan Collier

# harlem is... DOWNTOWN

## Special Programs, Tours and Workshops

Over 20 public programs will take place downtown and uptown throughout the year, bringing the history of Harlem alive and linking the past and the present. Highlights include:

### **The Birth of A Notion: the beginning of a Black Theatre in Lower Manhattan**

Noted theater historian Talvin Wilks and theater professionals will explore the impact and significance of the birth of the African Grove Theatre and the theater movement downtown. The program will include a dramatic tribute to early black Shakespearean actors presented by Take Wings and Soar. Saturday, March 12, 2016, 2 pm.

### **Tracing the Journey from Lower Manhattan to Harlem**

Join us for an evening of dialogue with distinguished scholars Lee Daniels and Christopher Moore as we look at African American history downtown and the migration to Harlem. The program will feature the short film, Black New Yorkers, by noted filmmaker Jamal Joseph. April 2016. Call for information.

### **Special Tours & Workshops for Youth & Community**

The exhibition additionally offers a 90-minute specialized workshop/tour that includes a walk-through of the exhibition, a film screening and an interactive theatrical or musical workshop or visual art experience. This component is conducted by educators, historians and professional artists and can be customized to your classroom curriculum or community needs.

**Federal Hall National Memorial offers free Park Ranger-led tours of their historic exhibitions daily.** Open Monday-Friday 9-5 pm

## **harlem is... DOWNTOWN** is Uptown too!

Don't miss two related Community Works exhibitions taking place at partnering uptown sites:

**Global Reflections: Harlem and Beyond** features Harlem artist Dindga McCannon and includes work that reflects the people and places she has visited over 50 years of artmaking. Through February 22 at The Interchurch Center, 475 Riverside Drive. Open Monday-Friday, 9-5pm.

**harlem is... A State of Mind** is a group exhibition of works by Harlem artists and contributors that pays homage to the community's historic and contemporary artistic landscape. January 27- April 30, 2016 at MIST Harlem, 46 W. 116th Street. Open daily, 8am-8pm.

**To reserve seats, to attend a special event or for more information contact Community Works at (212) 459-1854 or [info@communityworksnyc.org](mailto:info@communityworksnyc.org)**

## About Community Works NYC

Community Works is an award-winning nonprofit arts organization dedicated to building bridges between diverse cultures and neighborhoods, enriching the arts curricula in public schools and bringing the arts to underserved populations. Founded by Barbara Horowitz, Community Works began as a small, grassroots organization in 1990. It is now active in every borough of New York City and has provided dynamic learning and cultural experiences to over 3 million people. Community Works' historical and artistic touring exhibitions celebrate neighborhood heroes, culture and history, highlight issues of social justice and feature the work of emerging and mid-career artists.

### Community Works Board of Directors

Michael Davidson, Chair  
Willie Walker, Vice Chair  
Kathleen Benson Haskins,  
Secretary/Treasurer  
Barbara Horowitz, President  
Stephanie Berry  
Lee Daniels

Laura-Jean Hawkins  
Voza Rivers  
Stephanie Shaer  
Paul Tabor  
Amanda Wiltshire-Craine  
Karen Mackey Witherspoon

## Federal Hall National Memorial



Photo Courtesy of National Park Service

Built in 1703 as New York's administrative City Hall under British Rule, Federal Hall experienced many physical transformations. After the Revolutionary War, from 1789–1790, City Hall was extensively remodeled and renamed Federal Hall. The first President George Washington took the oath of office within Federal Hall. The United States Capital subsequently moved to Philadelphia, and Federal Hall resumed its duties as City Hall until it was torn down in 1812. The current architectural design was constructed in 1842 as a Customs House until 1862. The United States Government repositioned the building as the United States Sub-Treasury from 1862–1920. In 1939 the building was designated as Federal Hall National Historic Site, and re-designated in 1955 as Federal Hall National Memorial administered by the National Park Service.

**harlem is...DOWNTOWN** is supported in part by: ConEdison, National Endowment for the Arts, New York City Councilmember Inez Dickens, New York City Department of Cultural Affairs in partnership with the New York City Council, New York Council for the Humanities, New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature, Emmanuel Baptist Church and individual donors.



New York Council for the Humanities



Special thanks to the National Park Service  
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**harlem is...DOWNTOWN** has been curated by Misha McGlown  
in collaboration with Barbara Horowitz and the Community Works curatorial team.

Visitor's Guide Editors: Christopher Moore, Terry Schwadron, Kathleen Benson Haskins  
Writers: Christopher Moore, Terry Schwadron, Talvin Wilks, Voza Rivers, Barbara Horowitz  
Graphic Designer: Michael Esguerra  
Project Coordinator: Misha McGlown

**COMMUNITY WORKS** NEW YORK CITY  
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[www.communityworksnyc.org](http://www.communityworksnyc.org)