

10TH ANNIVERSARY



CITY HALLMARK



CITY OF ROCHESTER, NEW YORK

Vacant and derelict for years, its heritage partially forgotten and its fate uncertain, Rochester's Old Federal Building faced dubious prospects in 1975, when the Federal Government's General Services Administration offered it to the City for \$1.

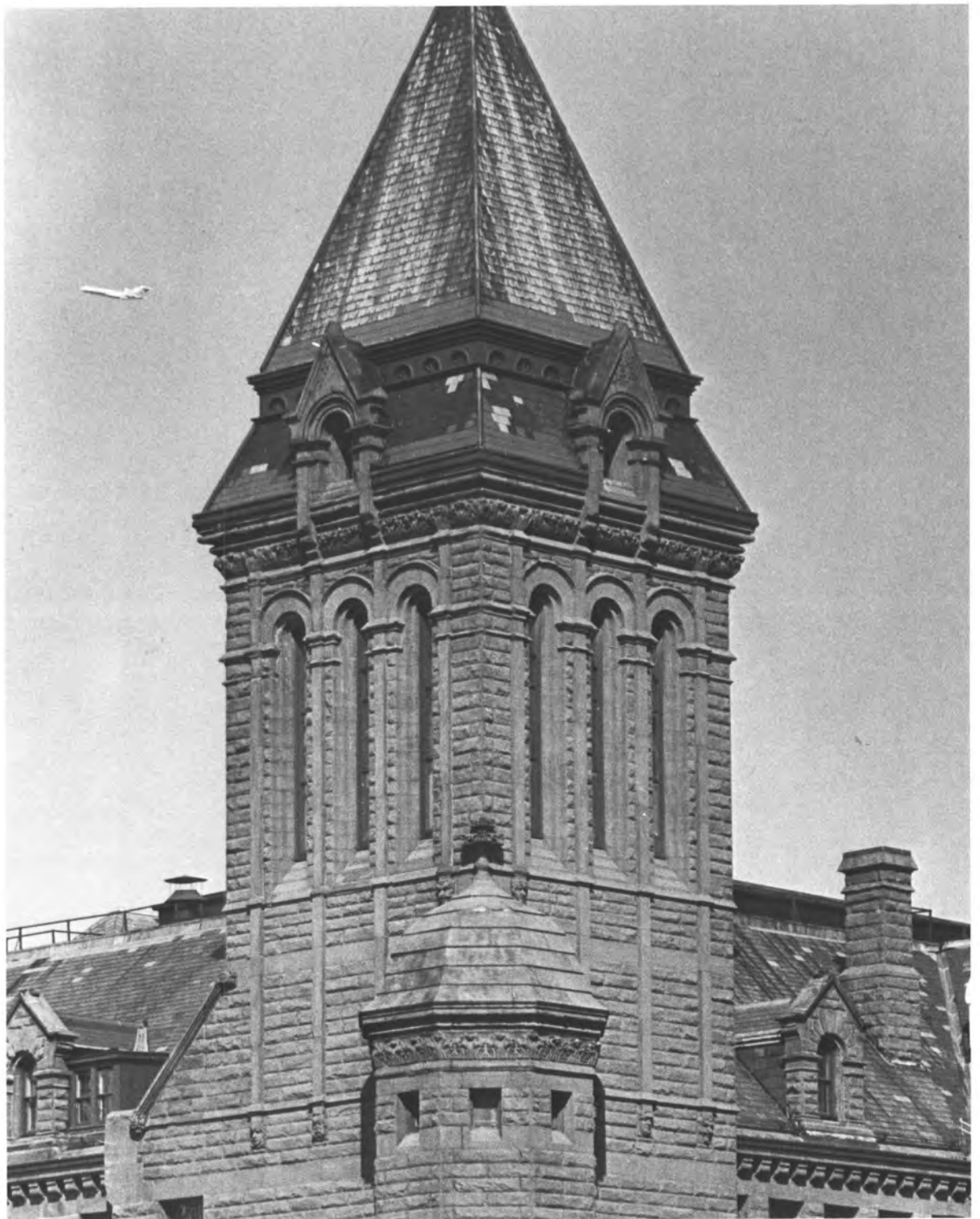
The challenge appealed to a dedicated coalition of elected officials, community leaders and preservationists, who were pledged not to let its historic silhouette fall from the skyline under a wrecker's ball. The building was structurally sound. It had recently (1972) been designated a national landmark. It was veteran of nearly 100 years in community service. With careful planning and hard work, it could serve Rochester for a century more.

In 1988, a decade after renovation, that vision has proven to be reality. The "new" City Hall already surpasses the structure's past prominence...as a community resource and showplace, as a living monument to civic roots and as a symbol of city-wide renaissance and renewal.

It houses municipal operations, exhibits regional artwork, showcases local talent, displays historic artifacts and provides a hall for community forums.

Its spectacular three-story atrium has hosted concert series, ethnic celebrations, celebrities and dignitaries. Its image illustrates "atrium" in Funk & Wagnall's Encyclopedia, adorns pictorial calendars, inspires light studies by photography students and lends elegant marble and stone settings for countless catalog covers and fashion layouts.

It has also been honored with the Design Award of the American Institute of Architects' Rochester Chapter and the National Architectural Award of the National Trust for Historic Preservation.



City Hall

Reflecting a commitment to the past as well as to the future, Rochester's City Hall impressively displays distinctive elements of our city's architectural and historical legacy while successfully accommodating the functions of modern municipal government.

Architectural Legacy

Although scholars are divided on whether the building's design was the work of nationally known architect Harvey Ellis, a native Rochesterian, or of the supervising architect, Mifflin E. Bell, there is no dispute about City Hall's architectural importance.

One of three 19th century government buildings remaining in Rochester, City Hall is a designated City Landmark which is widely recognized as a superb example of the Richardson Romanesque style of architecture. This style, adapted from the work of the great American architect, Henry Hobson Richardson, is characterized by the massive walls, arches and towers which dominate the structure's brown sandstone exterior.

In contrast, the building's interior is defined by delicate detail and embellished with fine materials. Abundant hardwood trim, cast ironwork and marble pillars add visual interest to the expansive open space and elegant appointments lend an air of stately grandeur to many smaller rooms.

Historical Significance

City Hall was built in the 1880's and has been listed on the National Register of Historic Places since 1972. Known until recently as the "old Federal Building", it has housed many federal government operations over the years, including taxation, customs, Prohibition control, draft boards, courts, the local F.B.I. office and, until the 1930's, Rochester's main post office.

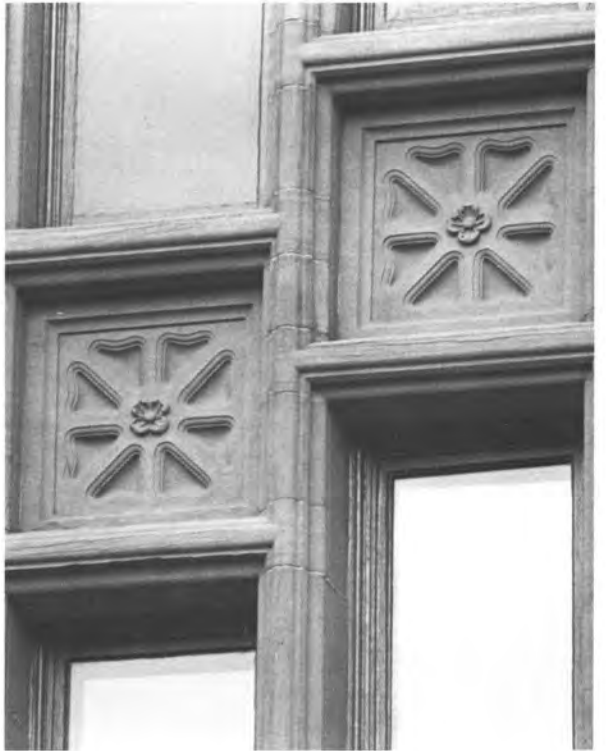
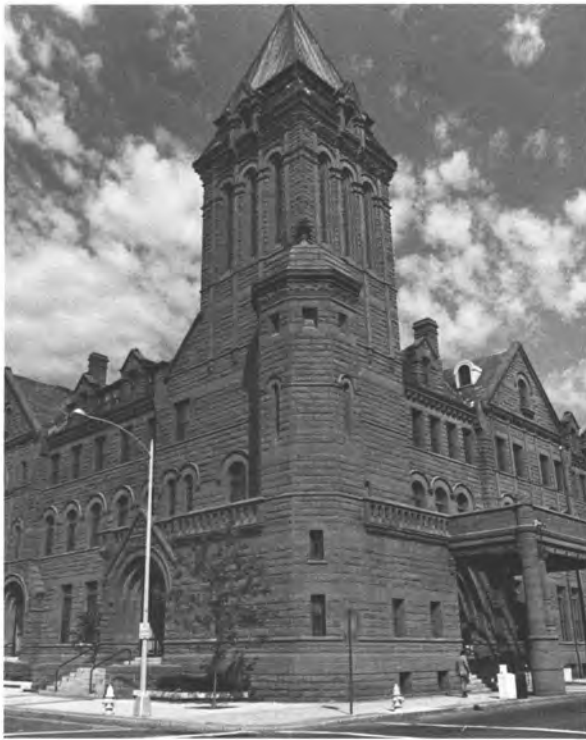
In April, 1973, the U.S. government offices in Rochester were relocated and for three years the building remained vacant. In November, 1975, the City of Rochester purchased the structure from the U.S. government for \$1 and started renovation the next year, including construction of a 45,000-square-foot addition.

Renovation was completed early in 1978 and, shortly thereafter, the City's administrative operations moved into City Hall.

City Hall Today

City Hall now houses all the major branches of the city government in one location, except for the Police and the Fire Departments. Here, Rochester residents attend City Council meetings, pay property taxes, apply for building permits and transact many other types of city business.

However, City Hall also serves as a community center where citizens can gather to enjoy free cultural activities or tour the building and view a living exhibit of local history and craftsmanship.



Walking Tour

Exterior wall of old section

Begin your tour on Church St., outside the original section of City Hall. The 18-inch-thick exterior walls of this section are built of the same brown sandstone (quarried in Portland, Connecticut) used to construct many of New York City's brownstones. The contrasting rough and smooth surfaces of this stone emphasize the architectural lines and define the windows and doors.

Numerous sculptural adornments, hand-carved by Italian masons, decorate this part of City Hall's exterior. A winged dragon, an eagle and a finial (a mushroom-shaped ornament) appear on this side of the building, along with many carved stone heads that seemingly sprout leaves and other botanical motifs, reflecting the 19th century belief in an important interrelationship between man and nature.

Walking around to the Fitzhugh St. side of the old section, observe the series of long, narrow, stepped windows which are an exterior representation of an indoor stairway that once ascended along that wall.

Addition to Old Section

Continuing north on Fitzhugh St., you will find a one-story wing (built with the same brown sandstone), which was added to the original structure in 1910 and housed Rochester's main post office until the 1930's.

Link Gallery

Located along the hallway heading from the old section of City Hall to the Link, the Gallery was developed by the new City Hall Citizens Committee as an exhibition space for the work of artists and craftspeople from throughout the metropolitan area. Exhibits have included the work of painters, printmakers, photographers, papermakers and weavers. Local artists are encouraged to show their work here, as are groups from non-profit organizations, institutions and schools.

The Link Gallery is open during City Hall business hours, 9 a.m. to 5 p.m., Monday through Friday. For more information regarding scheduling, please call the Office of Communications and Special Events (428-7135)

Installed at the south end of the Link Gallery is the 1876 topographical survey map originally drawn to show existing sewer lines. The map, which was updated six times between 1876 and 1908, was originally in the mahogany case in the Visitors Room. Damaged by the case's roller mechanism in the 1970's, the map was restored and returned to public viewing in April, 1984.

The Link

Adjacent to this addition, the Link harmoniously integrates the richly textured walls, smoothly curved arches and medieval appearance of the old section of City Hall with the clean surfaces, right-angles and contemporary design of the new section of City Hall, acting as a symbolic as well as physical bridge between the past and the future.

To avoid any clash between the different types of masonry used in the two sections, the actual connection is constructed of clear, neutral glass on the exterior.

The New Section

Designed by the Rochester architectural firm of Handler and Grosso, the new section reflects fine elements of the old section without sacrificing modern simplicity and its own unique beauty.

Although the walls of this section are only five inches thick, the recessed windows create an illusion of depth and massiveness, making these walls appear to be much like those in the old section. Composed of precast sections produced in Toronto and shipped to Rochester, these walls contain a colored aggregate so that they match the brown sandstone used in the old section. The two sections dovetail structurally, with the new section jutting out over both the glass Link and the older addition. Thus, the architect has skillfully unified two vastly different styles, built almost one hundred years apart into a single cohesive whole.

Also visually reinforcing the unity of the two sections is a band of sidewalk running along both the Fitzhugh and Church Street sides of the building which is interspersed with stripes of concrete tinted in the same brown as the exterior stone.



The Porte-Cochere (the Church St. entrance)

Returning to the Church St. side of City Hall, enter the building through the great round arch under the porte-cochere. The porte-cochere was added to the old section in 1891 and shelters the main entrance to that section. Originally, the ceiling of the porte-cochere was solid, built to create a more inviting space that would attract people into the building; a translucent roof was installed during renovation. The resulting effect bathes the entrance in light and gives emphasis to the arches through which people pass as they enter the building.

The Vestibule

Two impressive columns, embellished with cast iron detailing, dominate the vestibule directly indoors as you pass through the porte-cochere. These columns, previously hidden inside a wall, were uncovered during the renovation.

In the vestibule hangs a portrait of Rochester's first mayor, Jonathan Child, painted in 1856 from a daguerreotype. The portrait has been attributed to Daniel J. Kellogg, based on a contemporary newspaper article which commended him "for the happy manner in which he has treated his mammoth sheet of painting."

Visitors' Room

Before you tour the rest of the building, you may want to stop at the Visitors' Room, situated to the right of the vestibule as you face the stairway. The Visitors' Room provides a resting and meeting place for

people visiting or doing business at City Hall, as well as an exhibition area for displaying exhibits relating to the Rochester community and its residents.

The room is dominated by an imposing but elegant antique map case of mahogany and walnut commissioned by the Common Council in 1876 and built by the firm of Huhn, Spencer & Co., formerly located at 74-76 State St. (where Stouffer's Rochester Plaza Hotel now stands).

Entering the Atrium

Returning to the vestibule, follow the narrow stairway up to the Atrium. The stairway is designed to dramatize the Atrium's initial impact by contrasting its confining scale with the uplifting spaciousness of the Atrium, itself.

As you walk up the stairway, notice the blue tile mosaic punctuated with strips of mirror-finish stainless steel on the floor below you. Reflecting light like a shimmering body of water, this mosaic evokes images of Rochester's most picturesque natural asset, the Genesee River.

When you get to the top of the steps, you will be facing the first and most recent of the mayoral oil portraits exhibited on this floor. Walking counterclockwise around the perimeter of the Atrium, you will see portraits for Clarence Van Zandt, 1922-26; George W. Aldridge, Jr., 1894-95; Charles Stanton, 1934-37; Percival DeWitt Oviatt, 1933; Lester B. Rapp, 1938-39; Martin B. O'Neil, 1926-27; Joseph C. Wilson, 1928-30 and Samuel B. Dicker, 1939-55.

The Atrium

A breathtaking display of natural forms and ornamentation, the Atrium serves both functional and aesthetic purposes. Arches, the fundamental design element throughout the old section of City Hall, are repeated symmetrically in rows on all sides at each level and are supported by Tennessee marble columns decorated with hand-carved capitals (worth close inspection) on each floor.

The 19th century fondness for heavily textured, highly elaborate surfaces is exhibited throughout the Atrium.

Poised between the arches on the floor level, cast iron "liberty" goddesses wearing eagle talon necklaces are intended to symbolize America. Lions cast in plaster embellish the walls among the arches on the next level. And above the lions, Neptune heads also cast in plaster overlook the entire Atrium. Light flowing through the large skylight accentuates the decorative trusses below the skylight and infuses the whole Atrium with a soft impressionistic light.

Originally, the floor of the Atrium was all glass and acted as another skylight which illuminated the post office below. Since that space could not be walked on when it was a skylight, it was covered with a concrete floor during the renovation, which opened up that area for strolling and as a location for cultural activities. The new fountain on that level was carefully designed to repeat the arch shape that dominates the building, and the floor area was landscaped with a variety of plants, including a ficus (fig) tree in the planter by the fountain.



Conference Room

(only open for viewing during guided tours)

Located on the Atrium level are the Deputy Mayor's Office, the Bureau of Budget and Efficiency, the Office of Communications and Special Events, the offices of other members of the Deputy Mayor's staff and, opposite the Atrium's stairway entrance, a Conference Room. One of four old safes used to protect important records and revenues collected by the tax office and other government operations in the "Old Federal Building", the safe in this Conference Room still exhibits the original artwork which has decorated its door for almost a century.

The building's new mechanical systems (electrical, heat, etc.) are enclosed throughout the building within mirror-finish stainless steel housings, such as those underneath the windows in this room, conveying clean modern lines that contrast with more traditional elements intrinsic to the structure.

Lighting "clouds" float overhead to illuminate both the room's functional areas and its ceiling ornamentation with a pleasant diffused light.

Continuing on the walking tour, face the Conference Room and turn right down the Atrium's hallway. Proceed through the glass doors at the end of this hall and take the elevators up to the third floor.

Third Floor Hallway

The Mayor, the City Council and City Council's staff, including the City Clerk, have their offices on this level.

Directly across from the third floor elevators are photographs of five contemporary Mayors including Peter Barry, 1955-61; Henry E. Gillette, 1962-63; Stephen May, 1970-73; Frank T. Lamb, 1964-69; and Thomas P. Ryan, Jr., Rochester's Mayor since 1974.

Enter the third floor through the glass door and proceed straight ahead. Counter-clockwise, the oil portraits are Mayors: Edward M. Smith 1869-70; Henry L. Fish, 1867-69; Daniel D.T. Moore, 1865-66; James Brackett, 1864-65; Nehemiah C. Bradstreet, 1863-64; Michael Filon, 1862-63; John C. Nash, 1861-62; Hamlet D. Scrantom, 1860-61; Samuel W.D. Moore, 1859-60; Charles H. Clark, 1858-59; Rufus Keeler, 1857-58; Cornelius R. Parsons, 1876-90; Adolph J. Rödenbeck, 1902-03; A. Carter Wilder, 1872-73; Charles J. Hayden, 1855-56.

Inside the small corridor off the Atrium through the glass door are photographs of Mayors for whom there are no oil portraits. Clockwise: Hiram H. Edgerton, 1908-21; Thomas Kempshall, 1837; John Lutes, 1870-71; Charles W. Briggs, 1871-72; George A. Carnahan, 1900-02; Martin B. O'Neil, 1926-27; Isaac Adler, 1930-32; George W. Aldridge, Sr., 1873-74; Merton E. Lewis, 1875; George E. Warner, 1896-1900; James G. Cutler, 1904-06; George G. Clarkson, 1874; Charles S. Owen, 1932.

Return to the main corridor and continue counter-clockwise for portraits of John Williams, 1853-54; Hamlin Stilwell, 1852-53; Samuel Richardson, 1850-51; Levi A. Ward, 1849-50; Nicholas E. Paine, 1851-52; John Allen, 1844-45; John B. Elwood, 1847-48; William Pitkin, 1845-46; Joseph Field, 1848-49; Isaac Hills, 1843-44;

Charles J. Hill, 1842; Elijah F. Smith, 1840-41; Samuel G. Andrews, 1840; Thomas H. Rochester, 1839; Elisha Johnson, 1838; A.M. Schermerhorn, 1837; Jacob Gould, 1835-36; Richard Curran, 1892-94.

The large portrait of Mayor John Allen was painted in 1875 by Ferdinand Thomas Lee Boyle, who also painted portraits of Charles Dickens, Edgar Allan Poe and other famous 19th century personalities. Boyle was a professor at the Brooklyn Institute of Art and his work is in the collection of the National Portrait Gallery of the Smithsonian Institute. One of the fascinating aspects of his John Allen portrait is the glimpse of Rochester a century ago visible through the window behind Mayor Allen. Discernible are the old courthouse and the tower of St. Luke's Church, which is still standing on Fitzhugh Street.

The City has no portraits or photographs of Rochester Mayors Maltby Strong (1854-55) or William Carroll (1890-92).

Looking down upon the Atrium's floor from this hall, observe how the stairway, the fountain and the planter repeat the arch shape used so well throughout this building.

Mayor's Office and Conference Room

(only open to guided tours)

Continuing around the third floor hall, you will pass the Mayor's Office and Conference Room. These areas have been furnished with a variety of donated antiques carefully selected to harmonize with and reflect the period in which this building was constructed.



Display Cases

The Sister Cities Display Cases along the third floor hallways exhibit mementos brought back by Rochester travelers to the City's seven Sister Cities abroad and gifts presented by delegations and visitors from the Sister Cities to Rochester. The Rochester Sister Cities program was established to develop relationships and cultural exchanges with communities similar to Rochester around the world. The Sister Cities are:

Rennes, France; Wurzburg, Germany; Caltanissetta, Italy; Rehovot, Israel; Krakow, Poland; Bamako, Mali; and Waterford, Ireland.

Council Chambers

Further around the hallway you will encounter the old Federal courtroom, now the Council Chambers, described by the Rochester Preservation Board as a "masterpiece of ornamentation in carved wood". Paneled in cherry wood and detailed with hand sculptured adornments (note the magnificent heads above the Council President's desk), the Council Chambers is lighted by an artificial skylight (itself illuminated by bulbs from the Law Library above the glass) which emphasizes the trim on the room's ceiling.

An eclectic mixture of contemporary and antique furnishings reinforce the theme displayed throughout the building, fusing the present with the past.

On leaving the Council Chambers, proceed back to the elevators. Looking up at the next level from the hallway near the elevators, you will notice the Law offices and two small staircases (again repeating the arch shape) leading up to the Law Library located directly above the Council Chambers.

Law Offices and Library (only open to guided tours)

Once an unused attic space, this floor has been converted into a dynamic area characterized by sloping eaves of cedar siding, porthole-windows, criss-crossing steel beams and natural brick walls.

A number of unused doors opening onto the Atrium's hallway have been removed and replaced with glass, enhancing the openness of the office spaces on this level and contributing natural light from the Atrium. Also, selected areas have been divided into offices with low partitions designed not to disrupt the fascinating shapes of angled eaves allowing the offices flexibility to meet changing needs and to make all the offices seem larger.

Treasury Office

Returning to the first floor, directly in front of the elevators you will find the Treasury Office, dominated by the custom-made cashiers' counter. The rounded corners of this counter again duplicate the fluid shapes of the building's ubiquitous arches. Overhead, innovative lighting performs both decorative and utilitarian duties, accenting the marble and oak trim as well as the stainless steel counter.

City Hall Mural

On the wall kitty-corner across the hall from the cashiers' counter is the full-color mural, "A Tribute to City Government", by muralists John and Bill Kastner, commissioned by the City Employees' Sesquicentennial Committee in 1984 to honor Rochester's 150th anniversary.

Employees' Lunchroom on the Ground Level

Descending in the elevators to the ground level, turn right as you exit, continue straight down that corridor as far as you can, then turn left onto the intersecting corridor. The second door on your left off this corridor will bring you into the lunchroom.

The boiler plates set into the wall of the employees' lunchroom are from the building's original boiler, built by the S.I. Pope Company, which provided steam heat for the building and also furnished power for the pumps that operated three hydraulic elevators: One passenger, one freight and one ash lift from the furnace.

The ceiling of the lunchroom is a series of brick vaults, again repeating the building's basic arch motif. Structural brick columns are reinforced by pieces of stone tying the exquisite, natural brick motif together.

During the building's renovation most of the original masonry walls on this level were cleaned, exposing the fascinating textures and subtle colors of bare brick and brownstone. This facilitated the conversion of space previously used for storage into some of the most attractive offices in the whole building.

To get to the courtyard, turn left upon leaving the lunchroom. Continue to the end of that corridor, turn left onto the intersecting corridor and then turn right at the next intersecting corridor. Follow that corridor through the glass doors into the Link, and the courtyard will be on your right.



The Courtyard

At one time the location of a post office loading dock, the courtyard now offers City Hall workers and visitors a secluded outdoor refuge. Featured in the courtyard is the newel post and a carved stone eagle, salvaged from the 1915 Police Station formerly located at 140 Bronson Ave. The newel post is from the foot of the building's old staircase; both are exhibited as sculptural adornment in this delightful landscaped area.

An added benefit of this courtyard is that it provides visual interest for the people who work on the ground floor of both sections of this building.

As you reenter the Link hallway from the courtyard, you will be facing a wall of commemorative tablets which have been given to the City or have been removed from other municipal properties.

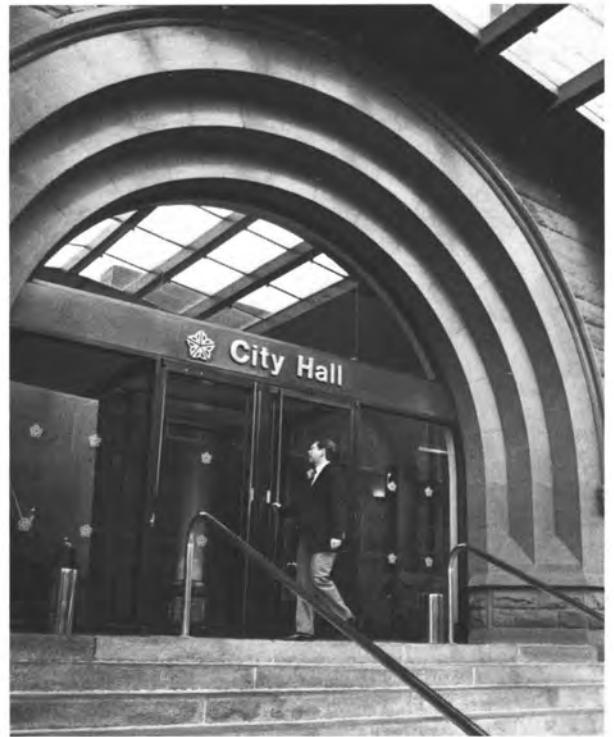
To get to the new section from the courtyard, turn right as you enter the Link. The elevators will be on your left. If you take these elevators up one floor, you may either explore the new section or leave the building through the Link.

Inside the New Section

Housing the Department of Parks, Recreation and Human Services, the Department of Environmental Services and some divisions of the Department of Community Development, the new section was constructed to supplement the office space provided by the older section of City Hall.

Spaces That Are Only Open to Guided Tours

Because of possible disruptions and distractions caused by people touring these rooms in which city employees work, they are only open to the public during pre-arranged tours. If you would like to view these areas, call the Bureau of Communications and Special Events at 428-7135.



The Mayoral Portrait Collection

Rochester's mayoral portrait collection, remarkable both for its historical and artistic significance, reflects more than 150 years of Rochester history. It is one of the most complete collections of its kind in this country.

The History Of The Collection

The collection was begun in 1857 when the Common Council authorized the purchase of a life-size portrait of Rochester's first mayor, Johnathan Child. Continued through the donations of portraits by the relatives and friends of mayors, the collection now includes more than 40 oil portraits.

Photographs of mayors not represented by an oil portrait were gathered in 1978 by the City Hall Citizens Committee, who also undertook the restoration and rehanging of the collection.

One of the few cities in the nation with an almost complete collection of mayoral portraits, Rochester should be justifiably proud of the artistic quality and historical value of the unique series of paintings.

The Artists

The majority of the oil portraits were painted in Rochester by local artists. Although most are unsigned, nine have been attributed to Grove S. Gilbert and Colby Kimble.

Grove Gilbert was probably Rochester's most eminent 19th century portraitist. Gilbert was born in 1805 in Oneida County and lived in Rochester from 1834 until his death in 1885.

During this period, he painted many local dignitaries and was widely acclaimed for his creative skills.

The portraits of Hills, Pitkin, Ward, E.M. Smith and Paine have been attributed to Gilbert, who produced more than 240 portraits during his career.

Kimble, active in Rochester from 1835 to the mid-1870's, is thought to have painted the portraits of Keeler, Filon, Bradstreet and Brackett. He painted portraits of many of Rochester's early settlers, 67 of which were exhibited at "The Pioneer Gallery" in 1854. In the catalog of that exhibit, his work was described as "bold and masculine, with a brilliancy of coloring and blandness of expression, which are at once approved by the mere amateur and the severest critic".

William S. Cogswell, who painted the portrait of Nash, painted portraits of Abraham Lincoln (now part of the White House Collection), U.S. Grant (now part of the collection at the Capitol Building in Washington, D.C.) and Leland Stanford (now in the California State Capitol Building in Sacramento).

Orin S. Parsons, who painted the portrait of C. Parsons, moved from New York City to the Southwest in 1913 where he became one of the first members of the Santa Fe-Taos Art Colony. Following his death in 1943, the Museum of New Mexico mounted a memorial exhibition of his paintings.

More recent Rochester artists represented in the collection include Stanley J. Gordon (Wilson, Oviatt, Dicker), Harold S. Bishop (VanZandt, Stanton) and John C. Menihan (Rapp). Other painters include M.W. Clark (Hayden), Charles J. Fox (Aldridge, Jr.), Michael J. O'Connell (Curran) and Melville B. Ray (Rodenbeck).

The Mayors

Many of Rochester's early mayors earned their livelihoods as builders, contractors, merchants, bankers and lawyers, assisting in the development of the burgeoning city.

Seven of the first 20 mayors engaged in milling, a reminder of the Flour City's leadership in this industry.

Succeeding mayors were business leaders who served as trustees of local banks, railroads and charitable organizations.

The Frames

In 1937, the portraits' traditional gold frames were replaced with matching inlaid walnut frames made by Zeferino Marchionni, a cabinetmaker employed by the City. The design of these frames allows them to be used for either an oval or a rectangular canvas.

Key To Mayoral Portraits By Floor

First Floor



Johnathan Child
1834-35

Second Floor



Clarence Van Zandt
1922-26



George W. Aldridge, Jr.
1894-95



Charles Stanton
1934-37



Percival Dewitt Oviatt
1933



Lester B. Rapp
1938-39



Martin B. O'Neil
1926-27



Joseph C. Wilson
1928-30



Samuel B. Dicker
1939-55



Peter Barry
1955-61



Henry E. Gillette
1962-63



Frank T. Lamb
1964-69



Stephen May
1970-73



Thomas P. Ryan, Jr.
1974-present



Edward M. Smith
1869-70



Henry L. Fish
1867-69



Daniel D.T. Moore
1865-66



James Brackett
1864-65



Nehemiah C. Bradstreet
1863-64



Michael Filon
1862-63



John C. Nash
1861-62



Hamlet D. Scrantom
1860-61



Samuel W.D. Moore
1859-60



Charles H. Clark
1858-59



Rufus Keeler
1857-58



Cornelius R. Parsons
1876-90



Adolph J. Rodenbeck
1902-03



A. Carter Wilder
1872-73



Charles J. Hayden
1855-56



Hiram H. Edgerton
1908-21



Thomas Kempshall *
1837

Third Floor



John Lutes*
1870-71



Charles W. Briggs*
1871-72



George A. Carnahan
1900-02



Martin B. O'Neil
1926-27



Isaac Adler
1930-32



George W. Aldridge, Sr.
1873-74



Merton E. Lewis
1875



George E. Warner
1896-1900



James G. Cutler
1904-06



George G. Clarkson
1874



Charles S. Owen
1932



John Williams
1853-54



Hamlin Stilwell
1852-53



Samuel Richardson
1850-51



Levi A. Ward
1849-50



Nicholas E. Paine
1851-52



John Allen
1844-45



John B. Elwood
1847-48



William Pitkin
1845-46



Joseph Field
1848-49



Isaac Hills
1843-44



Charles J. Hill
1842



Elijah F. Smith
1840-41



Samuel G. Andrews
1840



Thomas H. Rochester
1839



Elisha Johnson
1838



A.M. Schermerhorn
1837



Jacob Gould
1835-36



Richard Curran
1892-94

No portrait or
photo available.

Maltby Strong
1854-55

William Carroll
1890-92

City Hall Guestbook

As a combined government center, living museum, concert hall and doorstep to our metropolitan area, City Hall has welcomed more than one million visitors, from senior citizens to nursery schoolers, from local taxpayers to world travelers.

These guests have included:

Government officials and visitors from all seven Rochester Sister Cities and six continents including Asia, Africa, Europe, Australia and North and South America;

National leaders like former Vice President Walter Mondale and former First Lady Rosalynn Carter;

Leading New Yorkers such as U.S. Senator Daniel P. Moynihan, former U.S. Congresswoman Bella Abzug, past and present Governors Hugh L. Carey and Mario Cuomo and wife Matilda, past and present New York Mayors John Lindsay and Ed Koch;

Sports figures like Sugar Ray Leonard and Calder Cup Champions the Rochester Americans; and

Entertainers that include actress Candice Bergen and musician Chuck Mangione.

City Hall, in its first decade, has become a thread of continuity in the fabric of community life, from the dreams of our forebears through our current ventures to our collective destiny. This updated 10th Anniversary guidebook aims at encouraging continued use of City Hall by all citizens, and fostering full appreciation of this incredible Rochester resource.

