

# 830 Broadway Building



# 830 Broadway Building

## LOCATION

Borough of Manhattan  
830 Broadway

## LANDMARK TYPE

Individual

## SIGNIFICANCE

830 Broadway is an elaborately detailed 11-story Renaissance Revival-style store-and-loft building designed by Cleverdon & Putzel, which represents the large-scale commercial development that transformed Broadway south of Union Square at the end of the 19th century.



**830 Broadway Building**  
Sarah Moses, June 2019

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## 830 Broadway Building

830 Broadway, Manhattan

### Designation List 512

LP-2616

**Built:** 1897-98

**Architect:** Cleverdon & Putzel

**Landmark Site:** Borough of Manhattan Tax Map Block 564, Lot 36 in part, beginning at the southwest corner of lot 36 running easterly along the southern lot line of lot 36 to the eastern lot line of lot 36, northerly along the eastern lot line of lot 36 for a distance that corresponds to the width of 830 Broadway to a point on a line extending from the northern building line of 830 Broadway, westerly along said line and the northern building line of 830 Broadway to the western lot line of lot 36, southerly along the western lot line of lot 36 to the point of beginning.

**Calendared:** September 25, 2018

**Public Hearing:** December 4, 2018

**Designated:** June 11, 2019

830 Broadway was calendared on September 25, 2018 as part of a cluster of seven buildings on Broadway that were identified based on individual merit, reinforced and elevated by the intact historic character of the group.

On December 4, 2018, the Landmarks Preservation Commission held a public hearing on the proposed designation of the 830 Broadway Building (Item No. 4). The hearing had been duly advertised in accordance with the provisions of law. Twelve people spoke in favor of designation including representatives of the Historic Districts Council, New York Landmarks Conservancy,

Society for the Architecture of the City, Greenwich Village Society for Historic Preservation,<sup>1</sup> East Village Community Coalition, and seven individuals. No one spoke in opposition.

The Commission received eight written submissions in support of designation from Council Member Carlina Rivera; New York State Senators Brad Hoylman and Liz Kruger and New York State Assemblymember Deborah Glick (signed jointly); Manhattan Borough President Gale A. Brewer; the Municipal Art Society; New York Metropolitan Chapter of the Victorian Society in America, and one individual. One written submission was received opposing designation.

## Summary

### 830 Broadway Building

The 830 Broadway Building is an 11-story Renaissance Revival-style store-and-loft building designed in 1897 by the prominent architectural firm of Cleverdon & Putzel for the builder Ferdinand H. Mela. Completed in 1898, the building housed a variety of small manufacturing and wholesale businesses, largely associated with the garment industry, through the mid-20th century. By the 1970s, artists began to move into the building using the large lofts as live/work spaces and by 1980 the building became a co-operative apartment house.

830 Broadway is a significant example of a high-rise store-and-loft building built during a period of large-scale commercial development south of Union Square. This development was initiated as a result of the introduction of elevators, electricity, and steel framing around the turn of the century which made tall buildings more cost effective to build. The surge of new construction north of the traditional loft districts of Lower Manhattan made rents more affordable for the factories and wholesalers that moved to this section of Broadway.

German-born Ferdinand H. Mela arrived in New York as an infant in 1855. By the 1890s, Mela was a prominent builder of fireproof mercantile buildings in today's SoHo and NoHo neighborhoods and was the founder of Mela Fireproof Partition Company which built and installed fireproof partitions and shaftways in many of the newer and taller store-and-loft buildings of the time.

Robert N. Cleverdon and Joseph Putzel had established their architectural practice in New York by 1882. During their 30-year partnership, Cleverdon

& Putzel designed numerous apartment buildings, town houses, and commercial buildings that are found throughout the city. The firm was particularly known for their mercantile buildings which can be found in the Ladies' Mile, SoHo-Cast Iron, NoHo, South Village, and NoHo East Historic Districts and the NoHo and SoHo-Cast Iron Historic District Extensions.

In the design of 830 Broadway, Cleverdon & Putzel employed decorative elements associated with the Renaissance Revival style to create a particularly elaborate facade. The classical tripartite facade with its deeply set fenestration features a six-story center section of light tan brick with flush brick lintels with slender terra-cotta keystones, arcaded corbel tables, and molded stringcourses supported by a heavily ornamented three-story base of brick, terra cotta, and stone and crowned by a more heavily ornamented 10th and 11th stories and cornice. Although the storefront has been altered, the ground floor still retains its banded cable molding, deep paneled reveal, coffered soffit, and column.

## Building Description

830 Broadway Building

The 830 Broadway Building is an 11-story store-and-loft building<sup>2</sup> with a highly ornamental facade executed in tan brick and terra cotta. Designed in the Renaissance Revival style by the architectural firm Cleverdon & Putzel, the building's tripartite facade juxtaposes a center section or shaft featuring a combination of restrained, medieval- and Renaissance-inspired decoration with a three-story base and particularly exuberant two-story crown and cornice, both featuring a variety of classically-inspired decorative elements.

### Front (West) Facade

#### Base:

The decorative treatment of each of the three stories of the building's base is different. At the first story, the opening for the storefront and residential entrance is delineated by a pressed-metal banded cable molding springing from plinths with fluted friezes, one of which is decorated with a possibly historic lion head. Within that opening, the building entrance incorporates a doorframe with cabled column and denticulated transom bar recessed behind a paneled reveal and coffered soffit with rosettes. The building's house number, supported on a scrolled iron frame, is set in the transom. A narrow band of lion heads and foliate panels separates the first and second stories. The brick facade of the second story is decorated with bas-relief terra-cotta bands. The four tall windows have terra-cotta sills, simple enframements of raised bands, and splayed brick lintels with bas-relief-decorated voussoirs and

keystones. At the third story, paneled brick piers and engaged columns frame deeply recessed windows with heavily carved spandrel panels. The piers with their elaborately carved cartouches and fluted columns with composite capitals support an entablature decorated with egg-and-dart moldings, carved frieze, dentil course, and cornice decorated with lion heads and foliate molding.

#### Shaft:

The ornament of the fourth through ninth stories is simple and repetitive. Each story has a terra-cotta sill course, slightly recessed central bays, deeply set windows topped by splayed brick lintels with bas-relief-decorated keystones, and a terra-cotta corbel table with grotesques and curled leaves. As the point of transition to the building's ornate "crown," the architects replaced the corbel table at the ninth story with a denticulated molding, providing space for the elaborate cartouche featuring putti, cornucopia, and festoons that forms part of the intermediate cornice which is decorated with a frieze of festoons, masks, and winged torches.

#### Crown:

Among the prominent features of the complex decoration of the upper stories are the five-bay-wide arcades with engaged spiral columns topped by capitals featuring anthemias and dolphins and tympana infilled by lattices and rosettes. Bellflower-decorated voussoirs and rosette-decorated bands grace both stories, with a pellet molding limning the arches of the 11th story. Between the two stories, a sill course rests on a band of alternating curled leaves and stepped modillions. Beneath the cornice with its course of modillions and running ornament of anthemias and fruit interrupted by lion heads is a band decorated with cartouches, festoons, and winged torches.

**Alterations:**

Storefront replaced; first story resurfaced; building entry door replaced; non-historic, decorative wrought-iron push bar; windows replaced, one at the second story altered to accommodate an air conditioner; cornice altered at roof; intercom; postal release box; security camera; remote utility meter; roll-down security gates; fixed awning; electrical conduit; non-historic decorative light fixture

**Site:**

Standpipe; vertical pipe; sidewalk grate; possibly historic perforated domed vent

## Site History

830 Broadway Building

### Broadway South of Union Square

With the opening of the Erie Canal in 1825, New York City was transformed into the nation's major port and commercial center. Beginning in the 1830s Broadway developed as the city's primary commercial corridor with expanding business interests, and the buildings constructed for them replaced the formerly residential neighborhoods south of City Hall. New residential areas opened farther north along Broadway and the side streets north of Houston Street.<sup>3</sup> Helped by the improved transportation linking the area to the downtown business districts, by the 1840s the exclusive residential district had spread north along Broadway toward Union Square, which had been opened as a public park in 1839, accompanied by churches like Grace Church at the corner of East 10th Street (1843-46, James Renwick, Jr., a New York City Landmark). Among the residents attracted to the area was Richard Smith Clark, a prosperous merchant, who built a large town house for himself and his family in 1847 at 830 Broadway.<sup>4</sup>

Following this residential development, the city's commercial district continued its northward push along Broadway toward Union Square, creating today's Tribeca, SoHo, and NoHo neighborhoods. Three hotels had opened on Broadway north of 10th Street by the 1850s and in 1862 A. T. Stewart moved his department store to Broadway between East 9th and 10th Streets. Soon many of the residential properties in the area were being converted by owners or speculators to commercial use.

The property on which the 830 Broadway

Building was constructed was owned by the Clark family in 1868. It was advertised at that time "as an excellent location for any first class business," and over the next three decades was used by a variety of small businesses, many in the garment trade.<sup>5</sup>

By the 1890s, the area around Union Square was undergoing a commercial transformation. Technological advances and a construction boom produced taller store-and-loft buildings, such as 830 Broadway, which replaced earlier structures and catered to the needs of garment manufacturers moving into the area.

### The Garment Industry

New York's garment industry had its origins in the early 19th century when the mass production of work clothes for farmers, miners, and other laborers grew to meet the demands of an expanding market between 1825 and 1835.<sup>6</sup> Already a significant sector of the city's economy in the 1830s, by 1860 New York's garment industry accounted for 35% of the city's manufacturing jobs and produced approximately 40% of the nation's clothes.<sup>7</sup>

The garment industry in New York City grew steadily through the 19th century as men's and women's ready-to-wear garments gained popularity over home-made or custom-tailored garments.<sup>8</sup> The garment industry had a "trifurcated" structure by the end of the 19th century: "home-work" where laborers and their family members assembled garments in their own tenements from the cut pieces provided by the manufacturers; "outside" shops run by middlemen whose employees either worked in small factories or in their own homes to finish garments contracted out by a manufacturer; and "inside" shops where employees worked directly for a manufacturer.<sup>9</sup> The early tenants of the 830 Broadway Building were likely "inside" clothing manufacturers, with companies advertising directly for employees in local newspapers.<sup>10</sup>

In both the men's and women's fashion industries, the popularity of ready-to-wear garments such as suits, cloaks, shirtwaists, skirts, and dresses drastically increased after the 1880s. In New York City, there was a sharp increase in the number of firms associated with various aspects of ready-to-wear production between 1880 and 1900, with women's clothing companies growing in number from 230 to 3,429, while firms producing men's clothing grew from 736 to 2,716.<sup>11</sup>

By the 1890s speculators were actively purchasing older dwellings and commercial buildings in the area around Broadway north of Bleeker Street for the construction of modern fireproof buildings to house the growing number of garment manufacturers, wholesalers, and others as they followed the great retail stores to Union Square and the Ladies' Mile making the area the nexus of the new "skyscraper" lofts.<sup>12</sup> While still of the store-and-loft type these new buildings exceeded ten stories, thanks in part to advancements in construction such as steel framing, fireproof partitions, and improved elevator technology.

Although garment manufacturing continued to expand through the first two decades of the 20th century, commercial areas south of 14th Street began to face increasing competition for tenants from newly-developing districts uptown.<sup>13</sup> Part of the impetus for the shift north of Union Square was the garment industry's preference for locations closer to the department stores of Herald Square and Fifth Avenue in midtown. Additionally, construction of the subway line along Broadway allowed companies to operate further away from the residential neighborhoods where their employees lived. By 1931, the new Garment District, centered in the West 30s near Seventh Avenue, had the largest concentration of clothing manufacturers in the world.<sup>14</sup>

Women made up the majority of employees in New York's garment industry in the early 20th century, comprising approximately 40% of shop positions in menswear manufacturers, and approximately 90% of the positions in womenswear and childrenswear companies.<sup>15</sup> Women's complaints about exploitative conditions and low pay within the garment industry boiled over in 1909 and 1910, when nearly 20,000 workers participated in a strike of the city's shirtwaist factories.

Approximately 500 companies were affected by the strike, and 60 to 70 factories faced weeks of pickets outside their doors, including two located at 832 and 836 Broadway.<sup>16</sup> Thousands of men and women also joined marches and rallies in support of the shirtwaist strikers that centered on nearby Union Square.<sup>17</sup> By early 1910, most shirtwaist factories had capitulated to worker demands for pay raises, 52-hour weeks, and pledges to run union-only factories.<sup>18</sup>

The garment industry was racked by the shirtwaist strikes as well as by a large cloakmakers' strike later in 1910, and by protests that arose in 1911 in the wake of the Triangle Shirtwaist Factory fire at the Asch Building near Washington Square, a designated New York City Landmark.<sup>19</sup> The demonstrators during these events included among their ranks many leaders of the early 20th century women's rights and labor movements, including, among others, Clara Lemlich, Rosa Pastor Stokes, and Inez Milholland.<sup>20</sup> The garment industry protests of 1909-1911 not only gave a broad mandate to labor organizations like the International Ladies Garment Workers' Union, they brought significantly greater public and political attention to the fight for women's suffrage.

### **830 Broadway Building**

The 830 Broadway Building was constructed by

Ferdinand Mela, a prominent speculative developer of lofts in the NoHo neighborhood. Mela bought the former Clark house and filed plans for a fireproof store-and-loft building designed by the firm of Cleverdon & Putzel with whom he had worked on similar projects in the area.<sup>21</sup>

The tall store-and-loft buildings being constructed south of Union Square in the late 1890s were clad in stone, brick, and terra cotta. Their notably complex designs, decorated with an array of classically-inspired ornament, were organized into modular bays with a tripartite division of base, mid-section or shaft, and one- or two-story top or crown which provided a sense of order to facades involving so many windows, piers, and spandrels.<sup>22</sup> For 830 Broadway, Cleverdon & Putzel designed a traditional tripartite facade contrasting the rather simply decorated “shaft” with a richly ornamented base and an exuberantly decorated two-story crown.

In the 1890s demand for lofts by garment industry tenants looking for larger manufacturing and wholesale spaces near Union Square was such that upon its completion in 1898 more than half the lofts in 830 Broadway were already leased.<sup>23</sup> While three of the tenants were newly formed companies, Hammerslough Bros., a wholesaler and retailer of men’s and boy’s clothing founded in 1865, represented the northward migration of garment firms having previously had their operations in Tribeca, SoHo, and NoHo.<sup>24</sup> Among the other tenants in the building’s early years were H. H. Levy & Co., makers of women’s tea gowns; Williamson Bros. and Hart Levvy, manufacturers of neckwear; Edward Bloch & Co., children’s coats; and later Currick, Leiken & Bandler, men’s vest manufacturers; and William Neanderthal & Co., fur manufacturer and wholesaler.<sup>25</sup>

Likely as a result of increasing competition for tenants from newly-developing districts uptown as the major department stores relocated to Herald

Square and Fifth Avenue,<sup>26</sup> in 1912 and 1913 advertisements appeared in the local papers offering a large loft (28 feet by 120 feet) and the store and basement of 830 Broadway at reduced rents.<sup>27</sup> During the first half of the 20th century, tenancy of the building’s lofts remained largely affiliated with the garment industry while the storefront was leased to a series of restaurants. In the 1930s, the tenant population began to diversify as departing garment and accessory companies were replaced by firms in the import/export, basket, drug sundry, and paper packaging businesses. By the 1940s and 1950s, the roster of tenants included companies like Paula Products and Water L. Herne Co. makers of children’s games and toys, as well as, publishers and distributors like Sheed & Ward, publishers of Catholic authors; Padell Book and Magazine Company, distributors of pulp fiction and comic books and publishers of books on topics as diverse as jokes and foreign languages; and Willey Book Co., publishers and dealers in remainders, overstocks, and unbound books.<sup>28</sup>

### **Ferdinand H. Mela, builder**

The developer of 830 Broadway Ferdinand H. Mela (1854-1922) was born in Germany and brought to New York by his parents as an infant.<sup>29</sup> After an early career in the stove and plumbing businesses, by the 1890s Mela became a prominent builder of fireproof mercantile buildings in the developing commercial areas around Houston Street, including the seven- to eight-story buildings at 401, 417, and 402-408 Lafayette Street (1893, Cleverdon & Putzel) in the NoHo Historic District.<sup>30</sup> As the store-and-loft buildings of the period were growing taller, fireproof partitions and shaftways for elevators and dumbwaiters became an important feature of construction. Having experimented in his own buildings, Mela established the Mela Fireproof Partition Co. to manufacture his patented system of

fireproof plaster blocks set between steel I-bars. One of the great advantages of Mela's system was that the slender partitions – only two inches thick – provided protection against the spread of a fire without using up excessive floor area.<sup>31</sup> Mela continued to develop speculative mercantile buildings including 708 Broadway (1896, Cleverdon & Putzel, included in the NoHo Historic District) and 830 Broadway while the company provided partitions and elevator shafts for other developers' projects throughout the city. By 1901, Mela had formed the Mela Realty Co. and within a year had dissolved his Fireproof Partition Co.<sup>32</sup> In his later life, Mela became an insurance broker.

### **Cleverdon & Putzel<sup>33</sup>**

The firm of Cleverdon & Putzel was established in New York by 1882 and remained active through 1911. Thereafter, the partners, Robert N. Cleverdon (1860-1935) and Joseph Putzel (c. 1859-1933) continued in their respective independent practices until the 1920s and 1930s. The firm specialized in the design of mercantile buildings; however, their extensive output in the city includes numerous row houses as well. Cleverdon & Putzel's work can be found within the Central Harlem – West 130th-132nd Streets, Mount Morris Park, Carnegie Hill, Ladies' Mile, SoHo-Cast Iron, Upper West Side/Central Park West, and South Village Historic Districts. They frequently worked with Ferdinand Mela not only designing 830 Broadway but his projects that are now part of the NoHo Historic District.

Like many architects at the end of the 19th century, Cleverdon & Putzel frequently employed the decorative vocabulary of the Renaissance Revival style in their designs. The Renaissance Revival was one of several classically-inspired revivalist styles popularized by American architects and patrons who had studied in or visited Europe or had become

familiar with the masterpieces of Renaissance architecture in Italy and elsewhere through the medium of photography. The Renaissance Revival style features classical design forms and decorative detailing as interpreted by the designers of the Italian Renaissance. Cleverdon & Putzel used this vocabulary in various combinations and degrees of restraint or exuberance through the 1920s. Their application of the style was particularly exuberant at 830 Broadway.

### **Subsequent History**

Following World War II, the trend toward suburbanization that witnessed the exodus of families from the city also saw the gradual relocation of manufacturing and warehousing to areas outside Manhattan where land was cheaper and well served by highways. 830 Broadway's commercial/industrial tenants were replaced by young artists and musicians attracted to the large, open loft spaces with their low rents. At the time, zoning permitted the lofts to be used only as work or studio space, but many inhabited them illegally.<sup>34</sup> Artists initiated a long, ultimately successful fight for the right to live in their lofts.<sup>35</sup> 830 Broadway attracted photographers, musicians, record producers, and artists many of whom continue to reside in the building. Merged with 832-834 Broadway into a single tax lot in 1927, the buildings at 830 and 832-834 Broadway have been residential co-operatives with commercial ground floors since 1980.

### **Conclusion**

The 830 Broadway Building is a particularly fine example of the tall store-and-loft building that was made possible by improved construction techniques at the end of the 19th century. Like others of this type, the building's large floor-through work spaces attracted firms in the burgeoning ready-to-wear garment industry that dominated the area south of

Union Square at the time. With its richly textured Renaissance Revival-style facade featuring a particularly exuberant crown designed by the prominent firm of Cleverdon & Putzel, the 830 Broadway Building represents a significant period in the history of commercial construction in New York City and the development of Broadway as a commercial corridor.

## Endnotes

<sup>1</sup> At the public hearing of December 4, 2018, a representative of GVSHP provided testimony but did not specifically support or oppose the proposed designation according to the sign-in sheet. An email received June 7, 2019 clarified that the testimony from GVSHP was in support of the proposed designation.

<sup>2</sup> These buildings are called “store-and-loft” buildings, after terms whose meanings have changed over time. In the mid-19th century the verb “to store” had basically the same meaning as it has today, while the noun store was a collective term for a quantity of items stored or moved together. By later in the century the words store and storehouse were commonly used for a place where goods were held for future use. Store had come also to mean a place where merchandise was sold and this term began to denote the buildings then being constructed for this specific use. During the 19th century the word “loft” previously meaning an unfinished upper story where work such as sailmaking was done, took on the definition of an upper story of a warehouse, a commercial building, or factory as well as a partial upper area, such as a hay loft. Loft floors were used for a variety of purposes including storage, light manufacturing, showrooms, and offices. In addition it was fairly typical for a building that was constructed for one purpose such as storage to have been occupied partially or totally by a different use such as manufacturing or offices within a few years of its completion. Such was the versatility of the large, open upper-story spaces which could easily be adapted to suit a tenant’s needs. Landmarks Preservation Commission (LPC), *NoHo Historic District Designation Report (LP-2039)* (New York: City of New York, 1999), prepared by Donald Presa, 10.

<sup>3</sup> *Ibid*, 5.

<sup>4</sup> The house, completed in 1847 and valued at \$16,000, was described in 1858 as four stories and 25 feet x 82 feet. New York, Department of Taxation, *Tax Assessments, 15th Ward*, 1846, 1847, 1858; New York State Census, 1855.

<sup>5</sup> William Perris, *Maps of the City of New York* (New York: William Perris, 1854), v. 3, pl. 65; William Perris, *Maps of the City of New York* (New York: William Perris, 1859), v. 4, pl. 57; *New York Daily Herald*, May 29, 1869, 19.

<sup>6</sup> The following section is based on Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 443, 664-666, 1116; Mike Wallace, *Greater Gotham: A History of New York City from 1898-1919* (New York: Oxford University Press, 2017), 317-322; Allen J. Share, "Garment District" in *Encyclopedia of New York City*, 2nd ed. (New Haven: Yale University Press, 2010), 492-493; and Andrew S. Dolkart, "The Fabric of New York City's Garment District: Architecture and Development in an Urban Cultural Landscape," *Buildings & Landscapes: Journal of the Vernacular Architecture Forum* 18 (Spring 2011), 16-17.

<sup>7</sup> Burrows and Wallace, *Gotham*, 443, 664.

<sup>8</sup> Burrows and Wallace, *Gotham*, 443, 664, 665, 1116; Wallace, *Greater Gotham*, 317.

<sup>9</sup> Home-work decreased overtime, in part due to legislation that limited the classes of garments, and the rooms in which any garments could be made, for public health reasons (i.e. fear of tuberculosis). Many home-workers took jobs in the newer factories. Wallace, *Greater Gotham*, 318-319.

<sup>10</sup> For example, Hart Levvy's advertisement for a forelady, *The Sun*, September 26, 1899, 12.

<sup>11</sup> Burrows and Wallace, *Gotham*, 1116.

<sup>12</sup> Between 1890 and 1898, 3.7 million square feet of store-and-loft space were added along Broadway from Murray to 14th Streets much of it north of Houston Street. New construction technologies such as rolled iron and steel interior framing, curtain wall construction, and improved passenger and freight elevators enabled the construction of buildings like 830 Broadway that were taller and fire-resistant with more usable interior space. High rents for commercial and industrial space along Broadway produced the right economic climate for the construction of larger buildings as well as the development of new loft buildings on the side streets. *A History of Real Estate Building and Architecture in New York City during the Last Quarter of a Century* (New York: Record and Guide, 1898; reprint New York: Arno Press, 1967), 127.

<sup>13</sup> By 1919 the garment industry employed approximately 165,000 people (one-sixth of the city's industrial workforce) and produced roughly 70% of the nation's ready-to-wear clothing as measured by value. In 1912, however, the *Real Estate Record and Builders' Guide* reported that the area south of Union Square was experiencing declining rents and property values as the

lace, silk, ribbon, wool, and embroidery industries moved away in large numbers. Wallace, *Greater Gotham*, 317; LPC, *NoHo East Historic District Designation Report (LP-2129)* (New York: City of New York, 2003), prepared by Donald Presa, 13-14; and *Real Estate Record and Builders' Guide* (June 22, 1912), 1334.

<sup>14</sup> Wallace, *Greater Gotham*, 322.

<sup>15</sup> Xiaolan Bao, *Holding Up More than Half the Sky: Chinese Women Garment Workers in New York City, 1948-1992* (Urbana, Illinois: University of Illinois Press, 2001), 28-30; Woods Hutchinson, "The Hygienic Aspects of the Shirtwaist Strike," *The Survey* 23 (1909/1910), 541-550.

<sup>16</sup> "One on Mrs. Stokes," *New York Tribune*, December 16, 1909, 3; "Inez Milholland Arrested," *New York Sun*, December 16, 1909, 1.

<sup>17</sup> "College Girls as Pickets in Strike," *New York Times*, December 19, 1909, SM5; "Women Out Strong in Labor Parade," *New York Times*, September 6, 1910, 9.

<sup>18</sup> David von Drehle, *Triangle: The Fire That Changed America* (New York, Atlantic Monthly Press, 2003), 62.

<sup>19</sup> LPC, *Brown Building (originally Asch Building) Designation Report (LP-2128)* (New York: City of New York, 2003), prepared by Gale Harris.

<sup>20</sup> "One on Mrs. Stokes"; "Inez Milholland Arrested"; Mary Brown Sumner, "The Spirit of the Strikers," *The Survey* 23 (January 23, 1910), 554.

<sup>21</sup> New York County, Office of the Register, Deeds and Conveyances, Liber 46, p. 346 (June 3, 1896); New York City, Department of Buildings, New Building Permit, NB 24-1897; *Real Estate Record and Builders' Guide* (January 16, 1897), 100.

<sup>22</sup> LPC, *NoHo Historic District Designation Report*, 16.

<sup>23</sup> The article noted that three of the tenants were newly-formed companies. *Real Estate Record and Builders' Guide* (January 1, 1898), 6.

<sup>24</sup> The German-born Julius Hammerslough first went into business in Springfield, Illinois before coming to New York. Hammerslough retired from the retail business by 1902. New York City directories, 1865/66-1902/03; "Julius Hammerslough Buried," *Baltimore Sun*, June 23, 1908, 9.

<sup>25</sup> [Classified Advertisements], *The World*, February 27, 1898, 5; March 20, 1898, 33; February 6, 1898, 47; [Display advertisements], *Brooklyn Daily Eagle*, December 19, 1899, 4; *St. Louis Post-Dispatch*, April 7,

1909, 18; *New York Times*, July 16, 1907, 9.

<sup>26</sup> LPC, *NoHo Historic District Designation Report*, 19.

<sup>27</sup> [Display advertisements], *New York Times*, January 25, 1912, 17; February 10, 1913, 17.

<sup>28</sup> Manhattan Address Directories, 1929-1993; “Girl Growing Up Needs Guidance in Activities,” *Eugene [Oregon] Guard*, April 13, 1952, 31; Advertisement, *The Age* [Melbourne, Australia]; “Paula Products,” [www.ebay.com](http://www.ebay.com) (accessed 9/7/2018); “Library of World’s Greatest Books [Willey Book Company] <https://seriesofseries.owu.edu/library-of-the-worlds-greatest-books> (accessed 9/7/2018); “Walter L. Herne Co.,” *Catalog of Copyright Entries: Commercial Prints and Labels*, 3rd series (Washington, DC: Copyright Office, Library of Congress, 1950), 48; “Sheed & Ward,” Wikipedia, [https://en.wikipedia.org/wiki/Sheed\\_and\\_Ward](https://en.wikipedia.org/wiki/Sheed_and_Ward) (accessed 9/7/2018).

<sup>29</sup> Manifest of the Adelaide Metcalf, March 28, 1855, Ancestry.com, *New York Passenger and Crew Lists (including Castle Garden and Ellis Island), 1820-1957* [database on-line] (Provo, UT: Ancestry.com Operations, 2010); Ancestry.com, *U.S. City Directories, 1822-1995* [database on-line] (Provo, UT: Ancestry.com Operations, 2011); U.S. Census Records, 1900; Deaths, *New York Times*, September 25, 1922, 15.

<sup>30</sup> 197-201 Greene Street and 21 West Houston Street (1890) and 603 Broadway (1894) have since been demolished. New York City directories, 1877-1900; *Real Estate Record and Builders’ Guide* (October 25, 1890), supplement 15; “In the Real Estate Field,” *New York Times*, September 14, 1893, 7.

<sup>31</sup> *Official Gazette of the United States Patent Office*, 66 (February 27, 1894), 1368; “Business Growth in Lafayette Place,” *Real Estate Record and Builders’ Guide*, November 10, 1894, 675; “Trade Notes: Fire-Proof Partitions, Elevator and Dumb-Waiter Shafts, Etc.,” *Real Estate Record and Builders’ Guide* (January 5, 1895), v, 9.

<sup>32</sup> *Real Estate Record and Builders’ Guide* (May 1, 1897), 740, (January 9, 1897), 56, (July 14, 1900), 58, (December 24, 1898), 970, (January 27, 1900), 167, (October 30, 1897), 638, (April 28, 1900), 729; *Trow Copartnership and Corporation Directory of the Borough of Manhattan and the Bronx, City of New York*, 1901, 1902; New York State Census, 1905, 1915; U.S. Census Records, 1900-1920.

<sup>33</sup> Ancestry.com, *U.S. Passport Applications, 1795-1925* [database on-line] (Provo, UT: Generations Network,

2007); Ancestry.com, *New York Petitions for Naturalization* [database on-line] (Provo, UT: Generations Network, 2007); Denis Steadman Francis, *Architects in Practice New York City 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1980), 22, 63; *Key to the Architects of Greater New York* (New York, 1900), 21; LPC, “Architects’ Appendix,” *Ladies’ Mile Historic District Designation Report (LP-1609)* (New York: City of New York 1989), prepared by the Research Department; LPC, “Architects’ Appendix,” *NoHo Historic District Extension Designation Report (LP-2287)* (New York: City of New York, 2008), prepared by Kathryn Horak and Marianne S. Percival; U.S. Census Records 1900, 1920; James Ward, *Architects in Practice New York City 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 14, 62.

<sup>34</sup> LPC, *NoHo Historic District Designation Report*, 21.

<sup>35</sup> New loft laws approved in 1980 allowed the conversion of lofts to joint live/work space. 830 Broadway and 832-834 Broadway which had been joined into a single lot in 1927 became cooperative apartments shortly thereafter. New York County, Office of the Register, Deeds and Conveyances, Liber 3577, p. 322 (February 25, 1927); Reel 508, p. 1754 (January 7, 1980).

## Findings and Designation

### 830 Broadway Building

On the basis of a careful consideration of the history, the architecture, and the other features of this building, the Landmarks Preservation Commission finds that the 830 Broadway Building has a special character and a special historic and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 830 Broadway Building and designates Borough of Manhattan Tax Map Block 564, Lot 36 in part, beginning at the southwest corner of lot 36 running easterly along the southern lot line of lot 36 to the eastern lot line of lot 36, northerly along the eastern lot line of lot 36 for a distance that corresponds to the width of 830 Broadway to a point on a line extending from the northern building line of 830 Broadway, westerly along said line and the northern building line of 830 Broadway to the western lot line of lot 36, southerly along the western lot line of lot 36 to the point of beginning.



**830 Broadway Building, 830 Broadway**

Sarah Moses, June 2019



**830 Broadway Building, base and entrance detail**  
Sarah Moses, June 2019



**830 Broadway Building, details at upper stories and cornice**  
Jessica Baldwin, August 2018



**830 Broadway Building**

Left: New York City Department of Taxes Photograph (c. 1938-43), Courtesy Municipal Archives

Right: Sarah Moses, June 2019

