

832-834 Broadway Building



832-834 Broadway Building

LOCATION

Borough of Manhattan
832-834 Broadway

LANDMARK TYPE

Individual

SIGNIFICANCE

832-834 Broadway is a notable and highly intact 10-story Renaissance Revival style store and loft building designed in 1896 by Ralph S. Townsend for the Commercial Realty and Improvement Company. In the early 20th century, 832 Broadway contained a variety of manufacturing and wholesale businesses, mainly in the garment industry, and in the second half of the 20th century was home to several publishing companies.



832-834 Broadway Building (detail)

August 2018, Jessica Baldwin LPC

LANDMARKS PRESERVATION COMMISSION

Lisa Kersavage, Executive Director
Mark Silberman, General Counsel
Kate Lemos McHale, Director of Research
Cory Herrala, Director of Preservation

REPORT BY

Jessica Baldwin, Research Department

EDITED BY

Kate Lemos McHale

PHOTOGRAPHS BY

Jessica Baldwin and Sarah Moses, Research
Department

COMMISSIONERS

Sarah Carroll, Chair
Frederick Bland, Vice Chair
Diana Chapin
Wellington Chen
Michael Devonshire
Michael Goldblum
John Gustafsson
Anne Holford-Smith
Jeanne Lutfy
Adi Shamir-Baron

832-834 Broadway Building

832-834 Broadway, Manhattan

Designation List 512

LP-2617

Built: 1896-1897

Architect: Ralph S. Townsend

Landmark Site: Borough of Manhattan Tax Map Block 564, Lot 36 in part, consisting of the portion of the lot bounded by a line beginning at the northwest corner of lot 36, extending southerly along the western lot line along Broadway the width of 832-834 Broadway to a point extending from the southern building line of 832-834 Broadway, thence easterly along said line and the southern building line of 832-834 Broadway to the eastern lot line of lot 36, thence extending northerly along the easternmost lot line to the point where it ends, thence westerly along the northern lot line, northerly along the eastern lot line, and westerly along the northern lot line to the point of beginning.

Calendared: September 25, 2018

Public Hearing: December 4, 2018

On September 25, 2018 the Landmarks Preservation Commission calendared the 832-934 Broadway Building as part of a cluster of seven buildings on Broadway between East 12th and East 13th Streets, identified based on individual merit 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 832-834 Broadway Building as a New York City Landmark, and on the proposed designation of the related Landmark Site (Item No. 5). The hearing was duly advertised in accordance with the provisions of the law. Nine people testified in support of designation, including Historic Districts Council, the New York Landmarks Conservancy, the Society for the Architecture of the City, Greenwich Village Society for Historic Preservation¹ and the East Village Community Coalition, and four individuals. The commission received eight written submissions in support of designation, including from Councilmember Carlina Rivera, Manhattan Borough President Gale Brewer, State Senators Brad Hoylman and Liz Krueger, and State Assemblymember Deborah Glick, as well as from the Municipal Art Society of New York, the Metropolitan Chapter of the Victorian Society of America, and one individual. The commission received one written submission in opposition to designation.

Summary

832-834 Broadway Building

832-834 Broadway is a notable and highly intact 10-story Renaissance Revival style store and loft building designed in 1896 by Ralph S. Townsend for the Commercial Realty and Improvement Company. In the early 20th century, 832-834 Broadway contained a variety of manufacturing and wholesale businesses, mainly in the garment industry, and in the second half of the 20th century was home to several publishing companies.

832-834 Broadway is an architecturally significant example of the high-rise commercial loft and store development along Broadway south of Union Square in the late-19th century. 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 earlier loft districts of Lower Manhattan attracted factories and wholesale companies to this stretch of Broadway.

Ralph S. Townsend was a distinguished late-19th and early-20th century architect, noted for his skillful designs with bold ornamentation in a variety of building types including hotels, apartment buildings, and commercial structures. Several loft and store buildings designed by Townsend are located within designated historic districts, including 532-534 Broadway in the SoHo Cast-Iron Historic District, and 39 Bond Street within the NoHo Historic District Extension as well as the individual

landmark, George S. Bowdoin Stable located at 149 east 38th Street.

Garment industry companies located in 832-834 Broadway were among many picketed during the labor riots of the late 19th-century and early 20th century. The garment industry remained active in 832 Broadway until the 1930s. In the 1930s, 832-834 Broadway became home to the Worker's Library Publishing House later referred to as the New Century Publishers. The Worker's Library was the official publishing company of the Worker Party of America, later the Communist Party of the U.S.A. The company was responsible for propaganda that ranged from books to pamphlets.

By the 1980s the building was converted to residential use with a commercial ground floor and remains that way today. Its high level of integrity and elegant details make it a prime example of Renaissance Revival Style in America at the turn of the 20th century.

Building Description

832-834 Broadway Building

Description

832-834 Broadway is a ten-story building clad in limestone, brick and terra-cotta ornament with a cast-iron storefront. Its symmetrical facade is organized with a three story base, a five-story central shaft subdivided into two sections, and a two-story crown with a projecting metal cornice. The facade is further organized by narrow projecting side bays flanking a central section. The ornate detailing and iconography used throughout the facade are both neo-Classical and Renaissance Revival in style.

Base

The rusticated limestone base is three stories tall with a cast-iron storefront in the central bay. The flanking outer bays of the first-story contain building entrances surrounded with carved stone pellet molding, tongue-and-leaf molding, bead-and-reel molding as well as pedimented hoods. The pedimented hoods each have a carved tympanum of flora and shell motifs. The pediments rest on carved stone foliated bands with a large medallion in the center and two carved brackets with beading and foliated details. The pediments have palmette acroteria at their peaks and corners.

The central bay of the base contains a cast-iron inset with a storefront at the first story and four windows at the second story. Above the storefront is a cast-iron entablature with a small architrave, linear patterned frieze and cornice, above which a spandrel

panel features a palmette and scroll pattern and supports three cast-iron pilasters at the second story. Set between non-historic windows, these pilasters have framed guilloche moldings and foliated scrolled brackets. The outer bays have projecting rusticated limestone piers with capitals featuring Greek fret bands, egg-and-dart and tongue-and-leaf moldings. All windows on the second story retain historic cast iron surrounds with bead-and-reel molding. The second story is topped with a wide stone entablature with an egg and dart molding along the cornice. The third story is more modest in design. Rusticated limestone piers divide windows and a double entablature separates the third and fourth stories. Attached to the entablature is a projecting, stone balustrade spanning the width of the central bay's four windows. The balustrade is supported by five foliated scrolled brackets.

Shaft

Above the base, ornamental treatment divides the five-story central shaft into a lower three-story section and an upper two-story section where windows are grouped in a monumental arcade. Stories four through six feature stone and terra-cotta ornament, with a uniformly decorated center section and flanking outer bays with terra-cotta, Greek key fretted Gibbs surrounds. The fifth story's outer bay windows have pedimented surrounds with terra-cotta pilasters and stone projecting balustrades. The pilasters feature guilloche designs similar to the cast-iron pilasters and have ornate terra-cotta, composite capitals. They support an entablature of terra-cotta with egg-and-dart molding. These pediments are similar to the entrance surrounds on the first floor with a scrolled and palmette pattern in the tympanum. They feature palmette acroteria similar to the ground floor residential entrances, and stone

and ball finials at their peaks. The balustrades are the width of the window, and match the building wide balustrade below.

In the central section, horizontal terra-cotta spandrel panels between fourth, fifth, and sixth story windows feature festoons of fruit, with torches and ribbons, and rosette medallions. The four windows in this central bay are flanked by decorative terra-cotta pilasters. The central pilaster is the widest. Its ornament includes Greek urns, curved torches, eagle heads and dolphins set in a framed panel, with capitals of egg-and-dart molding and rosettes. The outer two pilasters also have terra-cotta three-dimensional, symmetrical panels. These panels feature bell flowers, curved torches with ribbons and scrolled vines. The smaller pilasters have composite capitals that match the fifth story pedimented windows. The outer pilasters are narrow and combine ornament details from the other pilasters in this section. The sixth story is capped with a modest terra cotta entablature with egg-and-dart molding at the top of the frieze.

The seventh and eighth stories are organized with matching motifs. Above the sixth floor entablature is a carved stone balustrade, incorporated into the window openings with pilasters between windows that align with the vertical articulation of the facade. Terra-cotta spandrel panels between the seventh and eighth stories are also contained between the brick pilasters, creating a two-story window expression. In the center of these panels are heart-shaped shields with pellet molding, fleur-de-lis, finials and scrolls. The shields are surrounded on both sides by terra-cotta laurel and olive branches. The outer flanking bays have two prominent Roman brick pilasters with terra-cotta bases that are incorporated into the balustrade, and Scamozzi capitals. Set behind these primary pilasters are

Roman brick piers with capitals created by a modified Doric entablature with ogee and egg-and-dart moldings, which form a two-story expression of an arcade across this section of the facade. These pilasters are topped with round arches of terra-cotta stepped moldings and foliated keystones. The spandrels between the arches return to the laurel and olive branches, the long olive branches are crossed and are tied at the stem with a ribbon while a wreath of laurel rests between them. The primary Scamozzi pilasters support a decorative entablature featuring a Roman brick architrave, a row of terra-cotta dentils, egg-and-dart molding and curved molded terra-cotta cornice.

Crown

The top two stories of 832 Broadway form the crown of the building. The four central windows are paired while the outer windows are singular and align with the outer flanking bays of the stories below. The two outer-bay windows of the ninth story feature molded surrounds with bead-and-reel and egg-and-dart terra-cotta moldings. The surrounds are topped with modified a entablature of egg and dart and ogee moldings. In the center of the surround is a terra-cotta medallion, scrolled shield with terra-cotta laurel branches extending to either side. The central paired windows have similar terra-cotta surrounds with bead-and-reel and egg-and-dart moldings. Between the paired windows, a terra-cotta pilaster is decorated with a framed panel of terra-cotta relief depicting bouquets of fruit in a vertical pattern, tied with a ribbon in a bow at the top. Between the ninth and tenth stories is a simplified cornice with a terra-cotta bead-and-reel molding, like that around the window surrounds, with a half round banded terra-cotta molding and topped with a flat front block that also acts as a sill for the tenth story windows.

The tenth-story windows are arranged in the same manner as the ninth story, and window surrounds have ogee moldings with crossettes. The outermost windows have a shield with laurel branches similar to the windows of the ninth floor. Five full story tall terra-cotta torches with laurel wreaths are applied along the tenth floor between windows. Two pilasters divide the paired windows of the tenth story; these pilasters have a framed design featuring a guilloche band and a foliated and ogee molding capital. A stepped series of flat and egg-and-dart moldings runs horizontally above the window surrounds, creating the architrave to the building's entablature. Seven equally sized, molded framed terra cotta panels infilled with festoons of fruit and ribbon are applied to the entire facade creating the frieze. A large projecting painted metal cornice with dentils, egg-and-dart molding, foliated brackets, rosettes and lion heads caps completes the building's entablature.

Alterations

Windows replaced second through sixth stories, and ninth and tenth stories; first story storefront replaced; iron balustrade at second story added; louvers in southern bay window opening added at third and fifth story windows; entrance doors at first story replaced; historically sensitive lanterns installed at first story residential entrance; security cameras installed at first-story residential and freight entrances; cornice painted; spandrel signage removed, flag poles at seventh story removed

History

832-834 Broadway Building

Broadway South of Union Square

The opening of the Erie Canal in the 1820s and construction of an increasing number of railroads beginning in the 1830s helped establish New York City as the most important center of commerce in the nation.² The city's economy grew quickly and a commercial district in the southern tip of Manhattan was established, and Broadway became an important commercial corridor as the city developed.³ With a rapidly increasing population, residential districts grew north of the commercial center.

From the 1820s to the 1830s, the area around Broadway south of 832-834 Broadway developed as a fashionable residential community lined with lavish Federal and Greek Revival style residences.⁴ This movement aided in the creation of Washington Square, and along with the Commissioners' Plan of 1811, the establishment of Union Place to the north of 832-834 Broadway. Union Place, now known as Union Square, was acquired by the City of New York in 1833 and opened to the public in 1839.⁵ Samuel Ruggles developed the streets surrounding Union Place with stately residences for the wealthy, shortly following its opening.⁶

In 1850 former Mayor Philip Hone wrote about the move of commerce uptown that was steadily marching up Broadway following development of Union Place. He wrote "The mania for converting Broadway into a street of shops is greater than ever.

There is scarcely a block in the whole extent of this fine street of which some part is not in a state of transmutation."⁷ The city's commercial district continued its northward push along Broadway through today's Tribeca, SoHo, and NoHo neighborhoods toward Union Square. 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. 832-834 Broadway was owned by James Hyatt around this time and was a first class masonry dwelling with a commercial ground floor. Broadway between Union Square and Astor Place began to change drastically starting in the late 1880s. Technological advances and a construction boom produced taller, store and loft buildings, such as 832-834 Broadway, which replaced the earlier structure and catered to the needs of garment manufacturers and publishers moving into the area.

Garment Industry

832-834 Broadway was home to several garment industry manufacturing and wholesale companies in its early history.

During the 19th century the garment industry grew from home-made or custom garments to both men's and women's ready-to-wear garments.⁸ Ready-to-wear garments such as suits, cloaks, shirtwaists and dresses gained greatly in popularity after the 1880s. Between 1880 and 1900 women's clothing manufacturing companies grew in number from 230 to 3,429, while men's clothing manufactures grew from 736 to 2,716.⁹ This increase in production meant buildings were needed that could house larger facilities. Older dwellings

and commercial buildings along Broadway near Union Square were demolished to make room for the construction of modern fireproof store and loft buildings. These store and loft buildings, like 832-834 Broadway became attractive to the garment manufacturers with their improved natural light, fireproof construction, increased floor plans and electricity.¹⁰

The first and second decades of the 20th century brought even more expansion to the garment industry.¹¹ Women began to make up a larger portion of New York's garment industry workforce, comprising approximately 40% of shop positions in men's-wear manufacturers and approximately 90% of the positions in women's-wear and children's-wear companies.¹² Women began to speak out about their low pay and poor working conditions and in 1901 worker strikes began to occur, starting with a shirtwaist strike of approximately 20,000 garment workers. Nearly 500 companies felt the impact of the strike, and dozens of factories saw picket lines outside their own doors, including 832-834 Broadway.¹³

The garment worker strikes continued intermittently through the first half of the decade, with many came in the wake of the Triangle Shirtwaist Factory fire at the Asch Building, southeast of 832-834 Broadway and a designated New York City Landmark.¹⁴ These strikes and demonstrations would eventually led to the creation of labor organizations like the International Ladies Garment Workers' Union (ILGWU). ILGWU increased the awareness of factory worker conditions and used it political power to begin a a shift in workers' rights awareness, eventually leading to the creation of laws and regulations that protected factory workers.

Development of 832-834 Broadway Building

832-834 Broadway was constructed in 1896 when Abraham Bohem and Lewis Coon, the owners of the Commercial Realty Improvement Corporation, bought the property from Jacob Hirsch. The building replaced two 19th-century buildings, one six-story and one four-story. Both were brick masonry, commercial buildings classified with special hazards.¹⁵ These special hazards ranged from manufactories of artificial hair and woolen mills in the southern building (832 Broadway), to book binderies and snuff mills in the northern building (834 Broadway).¹⁶

At the time the building was planned, skeleton frame technology had recently been developed, and in 1890 was becoming the industry standard as a construction method for tall buildings.¹⁷ Skeleton frame construction allowed the use of thinner steel structural elements, making thick masonry walls obsolete. This technology led to the design and construction of taller buildings with significantly larger window openings, which meant improved light qualities within the building and larger, more open floor plates. 832-834 Broadway's fifty-foot-wide facade along Broadway made it ideal for the new garment industry that was moving north from downtown Manhattan. In 1899, two years after construction was complete, the cloak makers Bauman and Sperling moved in and a series of garment industry businesses remained through 1913. Businesses in the building included Six Little Tailors Corp, and Joseph Skolny and Company until the 1920s. By this time the garment district had mostly shifted further uptown in a desire to be in proximity to the department stores of Herald Square and midtown Fifth Avenue.¹⁸

Ralph S. Townsend and the Renaissance Revival Design of 832-834 Broadway

Ralph Townsend, the architect of 832-834 Broadway, was a notable turn-of-the-century New York City architect. Townsend established an architectural practice in New York City by 1881.¹⁹ He designed a variety of buildings in a range of styles and typologies, from a series of Romanesque Revival row houses along West 72nd Street in the West End-Collegiate Historic District Extension to neo-Renaissance store-and-loft building at 30-22 East 21st Street in the Ladies Mile Historic District and at 532 Broadway, in the SoHo Cast-Iron Historic District, a Renaissance Revival store-and-loft building with similar ornamentation to 832 Broadway.

Many of Townsend's buildings were an interpretation of the Renaissance Revival style, yet featured ornamentation with more Classical motifs. The Renaissance Revival style was exceptionally popular during this era of construction in Manhattan and a greater New York City. The taller and wider facades became more complex in design, usually organized into modular bays with a tripartite division of a one-or two-story base, multi-story mid-section or shaft and one-or two-story top or crown.²⁰ 832-834 Broadway varied on this hierarchy with a mid-section that is subdivided into two components by its ornamentation. Typically, facade ornamentation was classically-inspired, influenced by the successful World's Columbian Exposition (1893) in Chicago and the popular City Beautiful, Beaux-Arts, and Renaissance Revival movements.²¹

832-834 Broadway has many elements are drawn directly from Classical Greek motifs, including the laurel wreaths and torches along the crown portion of the facade, though other elements are less recognizable in their Classical origin. Classical

Roman elements appear in 832-834 Broadway's ornamentation as well. Festoons of fruit, tied with ribbon along the fourth through sixth floor spandrel panels are of Roman motifs in origin.²² A number of fantastical designs also appear in the building's ornamentation, continuing the architect's own interpretation of the Renaissance-Revival style. The pilasters in the central bay of the the fourth through sixth floors feature stylized dolphins. The use of a dolphin in architectural ornamentation can be traced back to Classical architecture of the first centuries AD; the dolphin was considered a friend of man, and a true expression of kindness and sincere affection.²³

Shortly after completing 832-834 Broadway, Townsend joined fellow architect Herbert Harde and started the firm Townsend and Harde. The collaboration was short lived but the two worked together to design several apartment houses in the Riverside Drive-West 80th-81st Street Historic District. In 1901 Townsend, Charles Albert Steinle and William Cook Haskell created the firm Townsend, Steinle and Haskell which, like Townsend and Harde, was well known for the elaborate apartment buildings on the Upper West Side, including the Kenilworth at 151 Central Park West, in the Upper West Side/Central Park West Historic District.²⁴

Later History of 832-834 Broadway and Communism in New York

The middle of the 20th century brought a number of new tenants to 832-834 Broadway representing a range of industries. Tenants varied from book wholesalers, to small accessory, hosiery and beauty companies.

From 1940 to c. 1960 the building housed a number of publishing companies associated with the Communist Party U.S.A. (CPUSA), which was

active in the area south of Union Square during this time. In 1940 the Worker's Library Publishers became tenants of the building.²⁵ The Worker's Library Publishers was a publishing company owned by CPUSA. While The Worker's Library Publishers did not remain in the building long, other CPUSA-owned publishing houses remained in the building through the latter part of the mid-20th century connected to the presence of the CPUSA headquarters around the corner from 832-834 Broadway. New Century Publishers replaced the Worker's Library Publishers around 1945 and were followed by Mass and Mainstream in 1950.²⁶

According to a report in the *New York Times*, "The Communist Party U.S.A. was founded in Chicago in 1919 and following a period of underground organization, opened its national headquarters in that city in 1921. The bulk of the movement's members were in New York, and in 1927 Communist headquarters were shifted to a party-owned building in Manhattan, at 35 East 12th Street, two blocks south of Union Square."²⁷ Several elements factored in the rise of the Communist Party in New York and America. Many Eastern European immigrants sought refuge in America after World War I and joined the party.²⁸ The garment worker strikes of the 1910s had only slightly improved working conditions and workers were restless for more change.²⁹ Lastly, civil rights and anti-discrimination groups were beginning to organize and support African Americans throughout America and New York City.³⁰ This combination made the CPUSA attractive to a wider variety of social groups causing its membership to increase.

The Communist Party U.S.A headquarters was around the corner from 832-834 Broadway, and the organization used Union Square as a gathering space for their May Day parades and rallies. The May Day

parades and rallies celebrated the Communist ideals, promoted the growing number members in the City and served as a means of protest for the working class community.³¹ The Communist Party U.S.A promoted itself as a party of the workers and the groups without a voice. An open letter signed by Edmund Wilson and 52 other intellectuals noted:

"A vote for any party but the Communist Party is worse than a wasted vote. It is a vote for the class enemies of the workers. A vote for hunger, war, unemployment; for thousands-fold material and spiritual oppressions which flow from capitalism. A vote for the Communist Party is not a wasted vote. It is an effective protest against a system which permits the necessities of life to be destroyed rather than let them be consumed by those who cannot pay for them."³²

Communist party representatives were elected to the City Council in the early 1940s. Benjamin Davis Jr. and Peter Cacchione were elected between 1941 and 1943 to serve their districts in Harlem and Brooklyn, respectively.³³ Benjamin Davis Jr., being one of the first African Americans serving on the council.

In 1938 party membership numbers reached close to 40,000 in New York State alone, and May Day events drew tens of thousands.³⁴ New Century Publishers as well as Masses and Mainstreams, located in 832-834 Broadway, produced mostly leaflets and pamphlets for the Communist Party U.S.A. These two companies and a few others scattered across the United States helped in the distribution of "10,000,000 leaflets a year."³⁵ Publications included titles such as "Social and National Security", "A Message to Catholics" and

“Religion and Communism.”³⁶

A shift happened throughout America toward the end of the 1940s, which substantially impacted CPUSA both in greater America and New York City. “The Communist Party’s ties to the Soviet Union, which forced it into the role of apologist for the worst crimes of the Stalin regime, from the Moscow trials to the Nazi-Soviet Pact, limited its appeal.”³⁷ The party’s longtime leader Earl Browder was “expelled from his party in 1946.”³⁸ Browder aligned himself too closely to Russia post WWII and at the beginning of the Cold War, this cause a schism between the party and Browder forced him to resign and by³⁹ 1958 only a few thousand members remain.⁴⁰

The Communist Party U.S.A. headquarters moved from the area south of Union Square and never regained the large membership it held in the 1930s and 40s. With the decline in membership CPUSA began to liquidate its businesses, including Mass and Mainstream, the only remaining publishing company in 832-834 Broadway. No CPUSA businesses were listed as tenants in the 1966 phone directory indicated all had vacated the building.⁴¹

In 1927 830 Broadway and 832-834 Broadway’s tax lots were merged. In 1980 both buildings became residential co-operatives with commercial ground floors and remain that way today.

Conclusion

832-834 Broadway, located south of Union Square is an architecturally significant example of the Renaissance Revival-style in America and the commercial transformation of the area just prior to the 20th century. The building’s rich facade decoration and steel frame construction exemplifies how American architects at the turn of the 20th century, exposed to the World’s Colombian

Exposition, utilized architectural expressions steeped in history that also responded to new construction techniques and building typologies.

In addition, 832-834 Broadway’s connection to the garment industry as well as Communism in New York, and its association with labor activism and social justice, is culturally significant. Today it is a residential cooperative building and remains highly intact with intricate ornamentation.

Endnotes

¹ 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.

² Much of this section was adapted from the Landmarks Preservation Commission, South Village Historic District Designation Report (LP-2546) (New York; City of New York, 2013), 7-34

³ Hone, Philip, *The Diary of Philip Hone, 1828-1851* (New York: Dodd, Mead and Company, 1927, 203

⁴ NoHo Historic District Report (LP-2039) (New York City: City of New York), 5

⁵ I.N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909*, vol. 5 (New York, 1915), 13

⁶ 827-831 Broadway Buildings Designation Reports (LP-2594) (New York; City of New York, 2017), 7

⁷ Hone, Philip, *The Diary of Philip Hone*, 384. Hone was a former Mayor of New York City from 1826-1827.

⁸ 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), 217-322; 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 and Landscapes: journal of the Vernacular Architecture Forum* 18, No.1 (Spring 2011), 16-17

⁹ Burrows and Wallace *Gotham*, 1116

¹⁰ Wallace, *Greater Gotham*, 319

¹¹ 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: see *Greater Gotham*, 317. See LPC, *NoHo East Historic District Designation Report (LP-2129)* (New York: City of New

York, 2003), prepared by Donald Presa, 13-14

¹² 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. See also Woods, Hutchinson, "The Hygienic Aspects of the Shirtwaist Strike," *The Survey* 23 (1909/1910); 541-550

¹³ "One On Mrs. Stokes," *New York Tribune*, December 16, 1909, 3; "Inez Milholland Arrested," *New York Sun*, December 16, 1909

¹⁴ LPC, *Brown Building (Originally Asch Building) (LP-2128)* (New York: City of New York, 2003), prepared by Gale Harris, 4-5

¹⁵ Sanborn Map Company, Manhattan V. 3, Plate No. 57, 1884-1895

¹⁶ Sanborn Map Company, Manhattan V. 3, Plate No. 57, 1884-1895

¹⁷ Donald Friedman, *Structure In Skyscrapers* (Donald Friedman, 2015), 84.

¹⁸ Wallace, *Greater Gotham*, 322

¹⁹ The following section is largely based on Landmarks Preservation Commission, "Architects Appendix" *Riverside West End Historic District Extension II Designation Report (LP-2664)* prepared by Marianne Percival and Christopher Brazee, (New York; City of New York, 2015) 355

²⁰ LPC, *NoHo Historic District Designation Report (LP-2039)*, 16

²¹ Ibid

²² Meyer, Franz Sales *A Handbook of Ornament* (Chicago: Wilcox and Follett Co., 1945), 59

²³ "Dolphins in Ornamentation," *The American Architect and Building News*, Vol.33, July-September 1891 (Boston: Ticknor and Company) 5

²⁴ LPC, *Riverside West End Historic District Extension II Designation Report*, 355

²⁵ Reverse Phone Directories, 1940

²⁶ Reverse Phone Directories, 1946 and 1950

²⁷ Isserman, Maurice "When New York City was the Capital of American Communism," *New York Times*.

October 20, 2017

²⁸ Ibid

²⁹ Raskin, A.H. "The Worker's Point of View: Sketches from a Reporter's Notebook which Throw Light up the Motives of Strikers," *The New York Times*, October 6, 1946, SM10

³⁰ Matthews, J.B., *Communism and the NAACP* (Atlanta: Georgia Commission on Education, 1958), 5

³¹ "40,000 March Here in May Day Parade, Quietest in Years," *New York Times*, May 10, 1936, 1

³² Fried, Albert "*Communism in America: A History in Documents*" (New York: Columbia University Press, 1997), 170

³³ "New City Council Has 26 Members, One a Communist," *New York Times*, November 13, 1941, 1; "Negro Communist Chosen to Council," *New York Times*, November 10, 1943, 1

³⁴ Isserman, Maurice "When New York City was the Capital of American Communism," *New York Times*. October 20, 2017

³⁵ Raskin, A.H. "Report on the Communist Party (U.S.A.)," *New York Times*, March 30, 1947, SM 12

³⁶ Ottanelli, Fraser M. *The Communist Party of the United States: From the Depression to World War II* (New Jersey: Rutgers University Press, reprint 1991), 282-284

³⁷ Ibid

³⁸ Whitman, Alden, "Earl Browder, Ex-Communist Leader Dies at 82," *New York Times*, June 28, 1973, 50

³⁹ Klehr, Harvey, John Earl Haynes and Kyril M. Anderson, *The Soviet World of American Communism* (New Haven: Yale University Press, 1998), 91

⁴⁰ Isserman, Maurice, "When New York City was the Capital of American Communism," *New York Times*. October 20, 2017

⁴¹ 1966 Reverse Telephone Directory

Findings and Designation

832-834 Broadway Building

On the basis of a careful consideration of the history, the architecture, and the other features of this building and site, the Landmarks Preservation Commission finds that the Landmark Name has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and culture 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 832-834 Broadway Building and designates Borough of Manhattan Tax Map Block 564, Lot 36 in part, consisting of the portion of the lot bounded by a line beginning at the northwest corner of lot 36, extending southerly along the western lot line along Broadway the width of 832-834 Broadway to a point extending from the southern building line of 832-834 Broadway, thence easterly along said line and the southern building line of 832-834 Broadway to the eastern lot line of lot 36, thence extending northerly along the easternmost lot line to the point where it ends, thence westerly along the northern lot line, northerly along the eastern lot line, and westerly along the northern lot line to the point of beginning.



Ground Floor, 832-834 Broadway
Sarah Moses, June, 2019



Entrance, 832-834 Broadway
Sarah Moses, June 2019



832-834 Broadway
Sarah Moses, June 2019

