DESIGNATION REPORT

840 Broadway Building

Landmarks Preservation Commission

Designation Report
840 Broadway Building
June 11, 2019

Designation List 512
LP-2619

DESIGNATION REPORT

840 Broadway Building

LOCATION

Borough of Manhattan
840 Broadway
(aka 64-70 East 13th Street)

LANDMARK TYPE

Individual

SIGNIFICANCE

Constructed for garment industry tenants in 1899-1901, this 12-story, steel-frame Renaissance Revival-style building designed by Robert Maynicke is a prominent reminder of Broadway's turn-of-the-20th century development below Union Square.

840 Broadway, 1927
Joseph P. Day
New York Public Library

LANDMARKS PRESERVATION COMMISSION

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

REPORT BY

Donald G. Presa and Matthew A. Postal,
Research Department

EDITED BY

Kate Lemos McHale

PHOTOGRAPHS

Sarah Moses

840 Broadway Building

840 Broadway (aka 64-70 East 13th Street), Manhattan

Designation List 512
LP-2619

Built: 1899-1901
Architect: Robert Maynicke

Landmark Site: Borough of Manhattan, Tax Map Block 564, Lot 41

Calendared: September 25, 2018
Public Hearing: December 4, 2018

840 Broadway Building was calendared on September 25, 2018 as part of a cluster of seven buildings on Broadway, between East 12th and East 13th Streets, that have individual merit and are elevated by the well-preserved character of the group.

On December 4, 2018 the Landmarks Preservation Commission held a public hearing on the proposed designation of 840 Broadway Building as a New York City Landmark and the proposed designation of the related Landmark site (Item No. 7). The hearing had been duly advertised in accordance with the provisions of the law. Nine people spoke in support of designation, including representatives of the the Historic Districts Council, the New York Landmarks Conservancy, the Society for the Architecture of the City, the Greenwich Village Society for Historic Preservation,[1] and the East Village Community Coalition. Four speakers took no position, including three representatives of the owner.

The Commission received written submissions in support of designation from Councilmember Carlina Rivera, State Senators Brad Hoylman and Liz Krueger, State Assemblymember Deborah Glick, and Manhattan Borough President Gale Brewer, as well as from the Municipal Art Society of New York and the Metropolitan Chapter of the Victorian Society. The Commission received one written submission in opposition to designation.

Summary

840 Broadway Building

A highly intact 12-story Renaissance Revival style commercial building, 840 Broadway was designed by the noted architect Robert Maynicke for developer Henry Corn in 1899-1901. The building originally housed small manufacturing and wholesale businesses, largely associated with the garment industry, through the mid-20th century. The ground floor was occupied by a succession of clothiers, including the Thompson Company, Lester & Company, and Goodyear Waterproof Company, manufacturers of raincoats and related apparel. 840 Broadway was converted to a mixed-use cooperative in the 1970s.

840 Broadway is a notable example of a high-rise store-and-loft building built during a period of large-scale commercial development in New York City, particularly in the Union Square area. This development was initiated as a result of the introduction of elevators, electricity and steel framing at the turn of the 20th century, which made tall buildings more cost effective to build. In anticipation of the IRT subway opening in 1904 there was a surge of new construction north of the traditional loft districts of Lower Manhattan, which made rents more affordable for manufacturers and wholesale companies that moved to this stretch of Broadway.

Born in Germany, architect Robert Maynicke (1848-1913) studied mechanics and mathematics at the Cooper Union in New York City. By 1873, he was employed by George B. Post, where he supervised the architecture firm's work on early elevator buildings. Maynicke left Post's office in 1895 to form his own firm. By 1905, he was partners with Julius Franke, another alumnus of Post's firm. Maynicke's work is found in many of New York City's historic districts, including NoHo and the Tribecas, as well as in Ladies Mile, where he was the district's most prolific architect.

Maynicke employed decorative elements associated with the Renaissance Revival style. 840 Broadway has classical tripartite facades. Significant features include a three-story limestone base with five show windows, an eight-story whitish brick center section with terra-cotta window surrounds, and an upper section with arcaded windows, and a projecting cornice. In the early 20th century, the exterior displayed signage advertising the primary commercial tenants.

Building Description

840 Broadway Building

840 Broadway is a 12-story Renaissance Revival store-and-loft building designed by Robert Maynicke in 1899-1901. Located on the southeast corner of Broadway and East 13th Street, the building's footprint has an irregular trapezoidal shape that narrows substantially to the east. It also has a clipped corner facing the intersection of East 13th Street. A single bay wide, this slender facade contains a commercial entrance at the first story.

The facade is organized into three parts, including a three-story base, a seven-story shaft, and a two-story decorative crown with a projecting metal cornice. The base has a pink granite plinth, molded at the top that rises approximately one-third the height of the first story. Above the plinth, the base is clad with limestone. The upper stories are clad with whitish brick and whitish terra-cotta details. The two developed facades and corner facade have nearly identical decoration, and are organized into vertical bays, with horizontal rows of windows.

Broadway (West) Facade

The Broadway facade is divided into two bays at the first two stories, separated by flat pilasters topped by capitals ornamented with acanthus, anthemion, bead moldings, and egg-and-dart moldings, and four bays above. The first story contains the south (main) entrance to the building's upper floors and a single bay of multi-panel show windows. The south entrance has a pair of wood doors and a glass transom recessed behind a molded jamb which, along with the decorated surround, extends down into the granite plinth to a point two feet above the sidewalk. The surround is decorated with a bead molding and rosettes and is topped by a molded lintel supported by scrolled brackets. The lintel is embellished with foliation, scrolled ornament, and a centrally-located anthemion. A molded horizontal panel is located above the lintel.

The show window sits on curved brackets, centered within a recessed bay. Possibly restored in the 1970s, it contains curved corner lights and windows with molded divisions decorated with beads. The transom lights correspond to the lights below. The show window is topped by a fascia with disks and a molded crown with surmounting anthemion and acanthus. A curved, standing-seam roof sweeps back to the wall of the recess.

The second story has tripartite fenestration above the first-story show window, separated by paneled, cast-iron columns topped by scrolled brackets. The sash appear to be original. A simple double-hung window is located above the south entrance. The second story is topped by a molded cornice decorated with disks and dentils.The four-bay third story has deep-set, double-hung fenestration, topped by a projecting fret course. The window enframements are plain and the glass in the center window is fixed.

The shaft is four bays wide. The three north bays are grouped above a continuous molded sill that is aligned with the show window on the first story and the tripartite fenestration on the second story, while the windows in the south bay sit upon single sills. The deeply-set sash have molded terra-cotta surrounds with organic ornament. The windows, from the fourth through the ninth stories, have flat lintels, while the 10th-story windows are round-arched. The 10th story window heads extend into the wide, highly-decorated terra-cotta band with wreaths, ribbons and other organic elements in relief. A projecting string course with fluted, quarter round moldings and interspersed straps divides the shaft

from the crown above.

The crown has four bays arranged vertically and deeply-placed between fluted and banded Ionic columns, from which spring the round arch 12th story lintels at the three north bays that align with the bay arrangement at the lower facade. Two-story brick piers with terra-cotta bands flank the groupings and are topped by molded crowns decorated with rondels and egg-and-dart moldings, from which spring the outer ends of the arches for the group.

The spandrels between the 11th and 12th stories contain terra-cotta panels framed with organic reliefs. Each panel has a large rosette at center. The round-arch lintels at the 12th story have segmented moldings featuring eggs and darts and scrolled keystone with decorative scales. The decorative keystones extend into an egg-and-dart molding below the roof cornice. There are rondels at either end of the west facade and between the single and grouped bays next to the round-arch window moldings of the 12th story. The cornice, which has been simplified from the original design, has dentils and egg-and-dart moldings.

Corner facade

The clipped corner, facing the intersection of Broadway and East 13th Street, contains a single bay of windows and the entrance to the store; its articulation is similar to that of the south bay of the Broadway facade (which contains the Broadway entrance to the upper floors), except at the entrance itself and the 12th story. The limestone entrance surround, which extends through the granite plinth to meet the sidewalk, is simpler than the Broadway entrance. It is framed near the edges by a bead molding and topped by a molded lintel decorated with anthemion, which is topped, like the Broadway entrance, with foliation, scrolls, and a large anthemion at center. Behind the anthemion is a horizontal panel framed by a simple molding. The 12th story differs by the lack of rondels.

East 13th Street (north) facade

The East 13th Street facade is divided into five bays at the first two stories and nine bays above. It resembles the Broadway facade in terms of overall arrangement, articulation of bays, and ornamentation. The surround of the freight entrance, which is located in the easternmost bay, is similar to the main commercial entrance at the chamfer, except that the limestone surround does not extend down to the sidewalk. Like the Broadway facade, it has projecting show windows, while the roof cornice has been simplified from its original appearance. There appears to be original sash at the second story.

East facade

A portion of the east wall is exposed above the adjacent building on East 13th Street. It consists of plain brick with single windows cut through at the 11th and 13th floors, a roof parapet, and a vent pipe attached to the side and extending above the roof.

South facade

A portion of the south wall is exposed above the adjacent building on Broadway. It consists of reddish brick with a single windows cut through at the 9th and 13th floors and a partial roof parapet.

Alterations

Replacement doors at corner and south entrances; wall lamps and conduits at the entryway to the upper floors; vertical sign on Broadway at the first story near corner; signage and scarred limestone at commercial entrance on East 13th Street; modified or replaced freight entrance doors with metal gates; most upper-story windows replaced above the second floor with one-over-one sash; roof cornice either replaced with a simpler unit or modified from original.

Broadway, South of Union Square

Over the course of the 19th century, the portion of Broadway near East 13th Street closely followed the development of SoHo and NoHo, the neighborhoods situated immediately south and north of Houston Street. At first a fashionable residential district with Federal and Greek Revival-style residences built in the 1830s, by the middle part of the century, Broadway had become increasingly commercial, attracting a large number of warehouse and "store-and-loft" buildings.[2] Growth generally followed a northward pattern, with speculative commercial development supplanting residential areas that were re-established uptown.

By the 1850s, Manhattan's "dry goods" district, which included garment manufacturers, was approaching Houston Street. High rents for commercial and industrial space along Broadway produced the right economic climate for construction of larger buildings.[3] Many textile and garment businesses, including manufacturers of silk, wool, cotton, hosiery, underwear, knitted goods and furs, began to congregate on Broadway, as did printing and publishing houses, wholesale and retail merchants, and offices serving these firms.

The consolidation of Greater New York City took place in 1898. That year, the *Real Estate Record and Guide* detected signs of a real estate slump due to overbuilding in the mercantile district along Broadway, from Murray to 14th Streets, but following consolidation this section of Broadway recovered as the city experienced economic growth and a city-wide building boom.[4] Rents and property values increased, and the construction of new loft buildings continued through the early years of the 20th century, with additional textile dealers and garment makers moving into the blocks closest to Union Square.

The scale and density of Broadway between Astor Place and Union Square substantially increased between the 1890s and 1910. New construction technologies, such as iron and steel interior framing, curtain wall construction, and improved passenger and freight elevators, allowed for fire resistant buildings that were taller than earlier structures in SoHo and NoHo, with more flexible interior spaces. Many of the buildings on Broadway surpassed ten stories, taking up large sites that comprised multiple tax lots.[5]

Their 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, a multi-story mid-section or shaft, and a one- or two-story crown. Typically, ornamentation was classically-inspired, influenced by the World's Columbian Exposition (1893) in Chicago and the popular City Beautiful, Beaux Arts, and Renaissance Revival movements.[6] This formula gave order to facades that incorporated multiple windows, piers, spandrels, and mullions. Many were built on highly-visible corner sites, including 817, 826 and 840 Broadway, which have two fully articulated street facades. These light-colored classical-style buildings established the unifying streetscape that characterizes the eastern side of Broadway, between 12th and 13th Streets.

The Garment Industry in New York

840 Broadway was constructed for tenants who sought to rent large manufacturing and wholesale spaces near Union Square. The 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.[7] Already a significant sector of the economy in the 1830s, by 1860 New York City's garment industry accounted for 35% of the manufacturing jobs and produced approximately 40% of the nation's clothing.[8]

New York City's garment industry grew steadily during the 19th century, as men's and women's ready-to-wear garments gained popularity over home-made or custom-tailored garments.[9] It had a "trifurcated" structure by the end of the 19th century: "home-work" where laborers and family members assembled garments in their own apartments from cut pieces provided by manufacturers; "outside" shops run by middlemen whose employees either worked in small factories or in their homes to finish garments contracted out by a manufacturer; and "inside" shops where employees worked directly for a manufacturer.[10]

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.[11] 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.[12]

During the 1890s, speculators actively purchased older dwellings and commercial buildings along Broadway near Union Square for the construction of modern fireproof loft buildings to house garment manufacturers and wholesale companies. Manufacturers were attracted by the increased floor space, fireproof construction, improved natural light, and the electricity provided to run not only sewing machines but an array of specialized machinery.[13]

Garment manufacturing continued to expand during the first decades of the 20th century, but the commercial areas south of 14th Street began to face increased competition.[14] Part of the impetus for the shift north of Union Square was the industry's preference for locations closer to the midtown department stores of Herald Square and Fifth Avenue. Additionally, construction of the subway along Broadway allowed companies to operate further away from the residential neighborhoods where employees lived. By 1931, a new garment district, centered in the West 30s, near Seventh and Eighth Avenues, was flourishing, attracting the largest concentration of clothing manufacturers in the world.[15]

Women made up the majority of employees in the garment industry in the early 20th century, 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.[16] As with many companies, male employees were sought for higher-paid, higher-skilled roles such as designing, cutting and pressing, as well as clerk roles. Because of the complex system of contractors, subcontractors, and apprenticeships in many firms, women were often in long-term "learner" positions while men tended to be promoted quickly.[17]

Women's complaints about exploitative conditions and low pay boiled over in 1909 and 1910, when nearly 20,000 garment workers participated in a strike of the city's shirtwaist factories. Approximately 500 companies were affected by the strike, with dozens of factories facing weeks of picketing outside their doors, including two firms located near 840 Broadway, at 832 and 836 Broadway.[18] Thousands of men and women joined marches and rallies in support of the shirtwaist strikers that centered on Union Square.[19] By early 1910 most shirtwaist factories had capitulated to worker demands for pay raises, 52-hour weeks, and

union-only factories.[20]

The garment industry was racked by the shirtwaist strikes as well as by a large cloakmaker's strike in 1910, and by protests that arose in 1911 in the wake of the Triangle Shirtwaist factory fire at the Asch Building (a New York City Landmark), near Washington Square.[21] Demonstrators included many leaders of the early 20th century women's rights and labor movements, including, among others, Clara Lemlich, Rosa Pastor Stokes, and Inez Milholland.[22] The garment industry protests of 1909-11 not only gave a broad mandate to labor organizations like the International Ladies' Garment Workers' Union, but they brought significantly greater attention to the fight for women's suffrage.

840 Broadway Building[23]

840 Broadway replaced two structures: a four-story Italianate-style building at 838 Broadway, and a 2½ story building at 840 Broadway, originally a Federal-style house. In the 1890s, the latter building was leased to Gardner & Company, tailors.

Henry Corn purchased the site in June 1899 to "erect a large mercantile building."[24] At the time of his death in 1934, he was remembered as "one of New York's largest real estate operators." [25] In 1906, Corn formed the Improved Property Holding Company which owned, among other buildings, the Alwyn Court (a New York City Landmark), an apartment building on the southeast corner of Seventh Avenue and 58th Street. The company went bankrupt in 1915; afterwards Corn worked in the movie business.

Permits to construct 840 Broadway were filed with the Bureau of Buildings in December 1899. Construction began in 1900 and was completed in 1901. The structural framing was fabricated by the Hecla Ironworks, possibly at their Williamsburg factory (in part, a New York City Landmark).

During the first half of the 20th century, most of the floors were leased to small businesses, garment makers who operated factories, showrooms, and offices. Early tenants produced shirtwaists, cloaks, dresses, suits, and children's clothing. In the mid-20th century, there were far fewer clothing firms in the building and floors were leased to architects, attorneys, printers, publishers, and other buisnesses.

During the first half of the 20th century, the ground (or first) floor was leased to companies that sold men's clothing. Thompson & Company was first, signing a ten-year lease in 1899. A 1901 ad described 840 Broadway as "The Thompson Building." It was the clothier's uptown branch, selling "haberdashery and hats, as well as men's and youth's clothing."[26] The store closed at the end of 1907. Lester & Lester, another men's clothing company, was the next tenant, followed by the Goodyear Waterproof Company, which sold raincoats and waterproof apparel. Goodyear operated in this location until 1953. During the period that Goodyear was a tenant, the store entrance was moved to Broadway and the show window was obscured or modified.

In subsequent decades, the store was leased to the World Antiques Center, and later a book store. 840 Broadway was converted to "Burnham House," a cooperative apartment building in 1970. Tom O'Horgan, a leading figure in experimental theater who directed the first stage production of the musical Hair at the Public Theater, lived on the 11th floor from the 1980s to 2007. The entrance in the corner facade was reopened by the mid-1980s.

Robert Maynicke[27]

Born in Germany, architect Robert Maynicke (1848-1913) took "night courses" at the Cooper Union (a New York City Landmark).[28] By 1873, he was employed in George B. Post's architecture office where he supervised the firm's work on early

elevator buildings. He supervised the construction of the New York Times (1888-89), Equitable (1886-89), World/Pulitzer (1889-90), Union Trust (1889-90) and Havemeyer (1891-93) Buildings, as well as the New York Produce (1881-84) and New York Cotton (1883-85) Exchanges. Trained in mechanics and mathematics, he was an expert on the structural properties of iron and steel and, consequently, tall buildings.

A specialist in merchantile building design, Maynicke "originated or greatly advanced some of the leading architectural tendencies" of the era.[29] In 1895, he left Post's office to form his own firm. Julius Franke (1868-1936), another Post alumnus, joined as head draftsman and filed the permits for 840 Broadway. Born in New York City, Franke studied at City College and the Ecole des Beaux Arts. The firm became known as Maynicke & Franke by 1905. After Maynicke's death in 1913, Franke practiced independently until 1925. Maynicke or Maynicke & Franke designed (or enlarged) about 100 commercial buildings in New York City, including multiple buildings on Broadway. Many of these projects were commissioned by the developer Henry Corn.

Design

840 Broadway occupies a trapezoidal parcel.The Broadway facade is 50 feet wide and the East 13th Street facade is 95 feet wide. The parcel narrows to the east, where it is 19 feet wide. The structure is "mixed bearing wall," meaning that the exterior brick, which varies from one to more than two feet thick, carries the weight of the facade, while the interior columns (possibly iron) support the steel floor beams and roof. This type of building is without interior bearing walls, allowing for greater internal flexibility.[30]

To heighten the building's visibility from Union Square, Maynicke employed a clipped corner. About ten feet wide, the slender corner facade draws attention to the store entrance and incorporates a single bay of windows. This device gained favor in the 1890s, during the period when steel framing became more widely used. Many structures with clipped corners were built in areas where streets meet at acute angles, along Broadway, or south of Canal Street.

Maynicke used various types of classical ornament. The upper stories or crown have elaborate terra-cotta details drawn from Greek, Roman, Renaissance, and Baroque sources. These include wreaths, garlands, margents, fasces, rosettes, banded arches with keystones, and banded Ionic columns with fluting. The door surrounds on the first foor were inspired by ancient Greek architecture. Possibly modeled on the door in the north porch of the Erectheum (421-06 BCE), on the Acropolis in Athens, the Broadway entrance is the most ornate. Unlike the store entrance and freight entrance, it has rows of rosettes, an egg-and-dart lintel molding, and a metal transom bar with a Greek key motif.

The store has five impressive show windows, one on Broadway and four on East 13th Street. Using large sheets of plate glass, retailers could promote their wares. Though this material had been produced since the 1850s, by the 1880s the quality had greatly improved and prices were dropping.[31] Each show window has eight glass panels, with rounded vertical corners that allow people to view the displays from both the front and sides. Most of the glass appears to be original, except for some upper sections that have been replaced by louvers.

Window merchandizing came into vogue in the 1890s and window trimming was the subject of various manuals and trade journals. Charles A. Tracy wrote in the fourth edition of *The Art of Decorating Show Windows* in 1909:

> . . . the modern mercantile establishment, whether located in a retired village or upon the main street of a thriving city, is today deemed incomplete without a front of the clearest and best plate glass. These windows are not intended primarily to light the interior of a store . . . Their prime object is to sell goods . . . More goods are sold through window displays than through newspaper advertisements. It is more direct. The newspaper advertisement says: "We have goods to sell." The show window says: "Here they are![32]

The thin metal frames were probably fabricated by the Hecla Ironworks, which also supplied the interior columns. Each show window projects between double-height masonry piers, separating the displays from the facade and sidewalk. Raised on small curved decorative brackets that create the impression that the window is cantilevered or floating, the top of each show window is capped by a ribbed mansard-like roof, embellished with decorative trim.

Conclusion

840 Broadway is a noteworthy steel-frame Renaissance Revival store-and-loft building designed by Robert Maynicke, that is characteristic of the development of Broadway, south of Union Square. It also has cultural significance, housing garment businesses that were critical to New York City's economy when primarily women workers fought to improve workplace conditions. Rising on a highly visible corner site with two well-preserved facades, 840 Broadway is a distinguished example of early 20th-century commercial architecture.

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] Portions of this section were adapted from Landmarks Preservation Commission, *NoHo Historic District Designation Report (LP-2039)* (New York: City of New York, 1999), prepared by Donald Presa, 8-11.

[3] Ibid., 16-17. Between 1890 and 1898, 3.7 million square feet of store and loft space were added on Broadway from Murray to 14th Streets.

[4] *A History of Real Estate, Building and Architecture in New York City During the Last Quarter Century* (New York: Record and Guide, 1898; reprint New York: Arno Press, 1967), 127; *Real Estate Record and Guide* (June 11, 1904), 1396; LPC, *NoHo Historic District Designation Report*, 18.

[5] LPC, *NoHo Historic District Designation Report*, 16.

[6] Ibid.

[7] 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, no. 1 (Spring 2011), 16-17.

[8] Burrows and Wallace, *Gotham*, 443, 664.

[9] Burrows and Wallace, *Gotham*, 443, 664, 665, 1116; and Wallace, *Greater Gotham*, 317.

[10] 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 newer factories. See Wallace, *Greater Gotham,* 318-319.

[11] A shirtwaist is a button-down blouse modeled on a men's shirt.

[12] Burrows and Wallace, *Gotham*, 1116.

[13] Wallace, *Greater Gotham*, 319.

[14] 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. In 1912, however, the *Real Estate Record and 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 See 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 Guide* (June 22, 1912), 1334.

[15] Wallace, *Greater Gotham*, 322.

[16] 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.

[17] Hutchinson, "The Hygienic Aspects of the Shirtwaist Strike," 544.

[18] "One on Mrs. Stokes," *New York Tribune*, December 16, 1909, 3; "Inez Milholland Arrested," *New York Sun*, December 16, 1909, 1.

[19] "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.

[20] David von Drehle, *Triangle: The Fire that Changed America* (New York, Atlantic Monthly Press, 2003), 62.

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

[22] See "One on Mrs. Stokes," "Inez Milholland Arrested," cited above, and Mary Brown Sumner, "The Spirit of the Strikers," *The Survey* 23 (January 23, 1910): 554.

[23] "Henry Corn Buys the Site For a New Mercantile Building," *New York Times,* June 29, 1899, 12; "Ancillary Receiver for Silk Firm," *NYT*, November 21, 1903, 11; display ad, *NYT,* December 14, 1907, 6; display ad, *NYT,* March 31, 1914, 4; "New Incorporations," *NYT*, June 23, 1917, 17; "Store Space Leads in Business Leasing," *NYT,* October 12, 1936, 40; "New Firm is Buyer of Broadway Lofts," *NYT,* June 19, 1941, C40; "Woman Acquires

Broadway Parcel," *NYT,* March 24, 1943, 35; and New York City Telephone Directories, 1931-1957, New York Public Library.

[24] "In The Real Estate Field," *New York Times*, June 29, 1899, 12.

[25] "Henry Corn Dead, 81; A Retired Builder,"*New York Times*, June 17, 1934.

[26] Advertisement, *New York Times*, March 1, 1901.

[27] This section adapted from LPC, *Grand Concourse Historic District Designation Report*, *(LP-2403)* (New York: City of New York, 2011), Architects' Appendix prepared by Marianne S. Percival, 119-120, and *NoHo Historic District*, 207-208.

[28] "Robert Maynicke," *Real Estate Record and Guide*, October 4, 1913, 624.

[29] Ibid., 623.

[30] Donald Friedman, *Structure in Skyscrapers: History and Preservation* (2014), 654.

[31] Kenneth M. Wilson, "Plate Glass in America: A Brief History" (*Journal of Glass Studies*, 2001), 141-53.

[32] Charles A. Tracy, *The Art of Decorating Show Windows and Interiors: A Complete Manual of Window Trimming* (Chicago: The Merchants Record Company, c. 1909, 4th edition), introduction.

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.

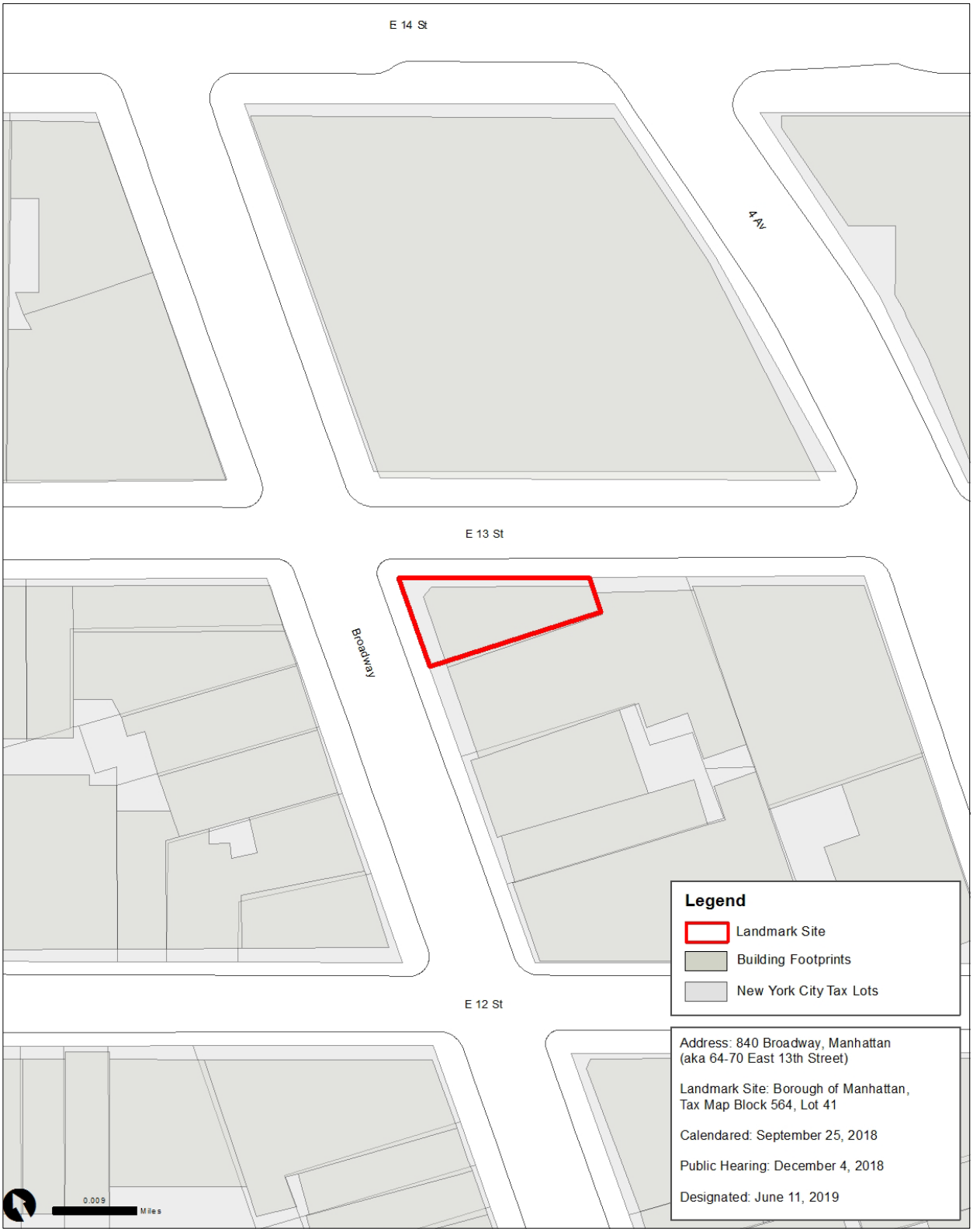
Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates 840 Broadway Building as a Landmark and designates Borough of Manhattan Tax Map Block 564, Lot 41 as its Landmark Site.

840 Broadway Building
Sarah Moses, June 2019

840 Broadway Building, Broadway (west) facade
Sarah Moses, June 2019

840 Broadway Building, view from Fourth Avenue
Sarah Moses, June 2019

Base of 840 Broadway Building: East 13th Street facade (above) and Broadway facade (below)
Sarah Moses, June 2019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Building Footprints
New York City Tax Lots
Address: 840 Broadway, Manhattan
(aka 64-70 East 13th Street)
Landmark Site: Borough of Manhattan,
Tax Map Block 564, Lot 41
Calendared: September 25, 2018
Public Hearing: December 4, 2018
Designated: June 11, 2019
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