

836 Broadway Building



836 Broadway Building

LOCATION

Borough of Manhattan
836-838 Broadway
(aka 72-74 East 13th Street)

LANDMARK TYPE

Individual

SIGNIFICANCE

836 Broadway is a store-and-loft building designed by Stephen Decatur Hatch in 1876, notable for its two cast-iron facades with neo-Grec details and Renaissance-inspired mansard roof. The building led the transformation from low-scale 19th-century residential and mixed use to commercial store-and-loft-buildings by the turn of the 20th century.



836 Broadway Building

1912, New York Public Library Digital Collection

LANDMARKS PRESERVATION COMMISSION

Lisa Kersavage, Executive Director

Mark Silberman, General Counsel

Kate Lemos McHale, Director of Research

Cory Herrala, Director of Preservation

REPORT BY

Marianne Hurley, Research Department

EDITED BY

Kate Lemos McHale

PHOTOGRAPHS BY

Landmarks Preservation Commission

Research Staff

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

836 Broadway Building

836-838 Broadway (72-74 East 13th Street)
Manhattan

Brad Holman and Liz Krueger, State Assembly member Deborah Glick, Manhattan Borough President Gale Brewer, the Municipal Art Society of New York, the Victorian Society New York, and three individuals. One written submission opposed the designation.

Designation List 512 LP-2618

Built: 1876

Architect: Stephen Decatur Hatch

Landmark Site: Borough of Manhattan, Tax Map
Block 564, Lot 39

Calendared: September 25, 2018

Public Hearing: December 4, 2018

On September 25, 2018, the Landmarks Preservation Commission voted to calendar the 836 Broadway Building as part of a cluster of 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 836 Broadway Building as a New York City Landmark and on the proposed designation of the related Landmark Site (Item No. 6). The hearing was duly advertised in accordance with the provisions of the law. Eleven people testified in favor of the proposed designation, including representatives of the Historic Districts Council, the New York Landmarks Conservancy, the Society for the Architecture of the City, the Greenwich Village Society for Historic Preservation (GVSP),¹ the East Village Community Coalition, and six individuals. No one spoke in opposition.

The Commission received written submissions in support of the proposed designation from Councilmember Carlina Rivera, State Senators

Summary

836 Broadway Building

836 Broadway is a store and loft building designed by Stephen Decatur Hatch in 1876 and constructed by the builder, Marc Eidlitz. The building is notable for its cast-iron facades with finely-detailed neo-Grec details and Renaissance-inspired mansard roof. Located mid-block on the east side of Broadway between East 12th and East 13th streets, the building extends with an irregular footprint to the south side of East 13th Street where there is a similar, although simpler, cast-iron facade.

The present-day 836 Broadway replaced a townhouse and as such was an early non-residential building on this side of the street. Today's cast-iron building led the transformation on this block from low-scale 19th-century residential and mixed use to commercial store-and-loft buildings by the turn of the 20th century. With a flexible open-floor plan and generously-sized windows, the building has successfully housed a variety of offices and businesses over the years.

Stephen Decatur Hatch (1839-1894) was a prominent New York architect, known for his elegant hotel, government, academic, and commercial buildings. He began his career in the office of John B. Snook, and by 1864 established his own firm. As an architect of the United States War Department, he was responsible for military posts in New York State. In New York City, he designed the 1871 Gilsey Hotel on East 29th Street and the 1880 Robbins and Appleton Building at 1 Bond Street, both New York City Landmarks. Like Snook, his designs reflected the post-Civil War city with Second Empire, neo-Grec, and Renaissance Revival details

embellishing a broad range of building types.

The mid-block lot was originally the location of the home of James J. and Cornelia Roosevelt. A well-respected judge and United States Congressman, James was a member of the prominent Roosevelt family and a great-uncle of President Theodore Roosevelt, Jr. After James and his wife died, the estate constructed the existing cast-iron building on the lot. Cast iron was relatively inexpensive, marketed as fireproof, and easy to construct with its modular sections. As such, it was often used for industrial and commercial buildings during the two decades after the Civil War.

836 Broadway was leased for showroom and office space to their first tenant, Mitchell, Vance, & Co. This prominent company manufactured light fixtures, clocks, and ornamental metal. Their foundry was located nearby at 10th Avenue and West 24th Street in Chelsea. By the early 1900s, the original tenant shared space with garment-related industries that occupied lofts in the building. During the New York City shirtwaist strike of 1909-1910, the garment offices and workrooms along this section of Broadway were picketed.

The Roosevelt Estate sold 836 Broadway in 1921. While the building continued to house a number of clothing-related companies, space was also leased by a Post Office Annex facility and a wide variety of small businesses such as dental supply, furniture, and engraving companies. Although it is the oldest building along this side of the block, it remains largely intact despite window replacements at both facades and alterations at the mansard roof along East 13th Street. The 836 Broadway Building continues to function as a commercial building today, carrying on its tradition of showroom and office space with a variety of tenants. Its intact finely-detailed facades represent the late 19th-century commercial development of this section of Broadway.

Building Description

836 Broadway Building

836 Broadway is a six-story store and loft building with ornamented cast-iron facades at both Broadway and at East 13th Street. The Broadway facade is the more formal of the two, and the East 13th Street facade is more utilitarian.

Both cast-iron facades exhibit a clearly-defined hierarchy and pattern of bays that highlight the generously-sized windows. Overall, these facades are a post and lintel design with incised and applied ornamentation consisting of delicate neo-Grec details. The Renaissance-inspired mansard roof at the Broadway facade exhibits elaborately ornamented window enframements.

The first story at each facade is tall with street-level openings for doors or windows. An embellished intermediate cornice or belt course divides the base from the rest of the building. Additional profiled belt courses are found above each of the upper stories. The heights of the window openings decrease gradually from the second to the upper stories.

There are flat-topped shouldered opening at the second, third, and fourth stories at both facades and at the mansard-roof story along the Broadway facade. Also at both facades are shallow-arched shouldered openings at the second story and shallow-arched openings at the fifth story with no shoulder detail. All of the visible window openings retain their profiled wood brick molding.

The second story at both facades retains its historic wood double-hung window sash with the top sash conforming to the contoured shouldered openings.

Neo-Grec features at both facades include incised patterns such as sunbursts and thin arrow-like lines, roped trim, and applied details such as delicate swags, medallions, roses, and leaves.

Broadway (West) Facade

The Broadway facade is the more elaborate of the two facades. It is organized with three major bays: two sets of doors and store windows at the first story, pairs of windows at the second through the fifth stories, and three window dormers at the mansard roof level (sixth story).

At the first story, piers support an arcade with shallow arches edged with decorative rope-like trim. The major pilaster-piers appear continuous vertically from the second through the fifth stories because their stylized capitals extend over the belt courses. The pilaster-piers then terminate at the building cornice, each with a decorative bracket, similar in design, but larger than the cornice brackets. The narrower secondary pilasters function like mullions between each pair of window openings.

Historic photographs show one-over-one double-hung windows in place at the second through fifth stories, and two-over-two windows at the attic story. Historic profiled wood brick molding remains at the window openings at the second through the top story.

The mansard roof is clad with slate shingles and the dormer windows exhibit highly developed enframements and decorative details not exhibited elsewhere on the building. The center dormer window unit consists of a pair of shouldered windows, engaged fluted columns, and a segmental-arched pediment topped with an acroterion. Within the scalloped-edged tympanum is a scrolled plaque. Flanking the center bay are single-window dormers, each with an enframement of pilasters, entablature, and triangular pediment.

Alterations

The facade is painted red with black-accented details.² First story alterations include the lowered height of the first story openings, infilled with solid panels set within the upper part of each opening creating a blind arcade; spandrel-like infill that is nearly flush with the piers; installation of metal store windows; elimination of several steps at the two entrance bays; solid panels replacing a decorative iron-work grille at the base of first-story window bays; period-appropriate replacement double-leaf wood doors at 838 Broadway; aluminum-framed doors at 836 Broadway; and the installation of louvers, security camera, call box, signage and numerals.

Second-story alterations include security strips on the window glass and a louver within one lower sash.

Alterations at the third, fourth, and fifth stories include the installation of two flagpoles and replacement aluminum window sash with a non-historic configuration of window lights. The square-headed top sash of the aluminum windows are set behind the historic shouldered or arched wood brick mold.

Mansard alterations include similar window alterations seen at the third through fifth stories and the removal of two acroteria from the center arched window enframingent.

East 13th Street (North) Facade

The north facade facing East 13th Street is similar to the Broadway facade with its cast iron facade, first-story pattern, shouldered window openings, mansard roof, and decorative details. The incised and applied ornamentation appears crisper and more intact than the Broadway facade. Instead of three bays, this facade has four bays with paired windows in each bay, including the mansard level. The first story major piers are not as wide as the corresponding ones

along the Broadway facade. Tall historic openings and ornamented surrounds at the first story have been maintained. This facade is painted gray, typical of a stone-colored paint scheme for cast-iron buildings.

Alterations

First-story openings have recessed solid panels or roll-down metal doors. The easternmost line of windows has also been blocked by recessed panels. The window sash at the third through sixth stories have been replaced with aluminum with non-historic configuration of window lights. The square-headed top sash of the aluminum windows are set behind the shouldered or arched wood brick mold.

The building facade's mansard roof, cornice, and window surrounds are encased in sheet metal, leaving the replacement aluminum windows exposed.

History and Significance

836 Broadway Building

Broadway South of Union Square³

The area south of Union Square first developed in the 1820s when Broadway was extended north from Astor Place. Before that time, most of the area was part of a farm owned by the Brevoort family who had a farmhouse on what is now East 11th Street. In 1832 Union Place became a park, today's Union Square, extending from 14th to 17th streets. Broadway intersected the park at the southeast corner and continued as Bloomingdale Road beyond the northwest corner.

The extension of Broadway and transportation improvements like the New York & Harlem Railroad encouraged steady development.⁴ By the 1840s it became a neighborhood of elegant townhouses attracting elite and wealthy New Yorkers.⁵ Among the prominent New York City families who lived in this neighborhood were members of the distinguished Roosevelt family.⁶

Although row houses (three to five stories) lined both Broadway and the east-west streets, Broadway also attracted businesses, shops, and hotels since it was a major route from lower Manhattan.⁷ Gradually by midcentury and more rapidly after the Civil War, the residences were replaced with a variety of commercial buildings, many of them cast iron store-and-loft type buildings.⁸ With their open plan, flexible interior spaces, and generously-sized windows, they could accommodate a wide variety of businesses for showrooms and offices. The lofts in particular could also provide work spaces for the manufacture of different kinds of merchandise. It was during that

time of commercial transition in the 1870s that the 836 Broadway Building was built.

By the late 1800s and early 1900s an increasing number of garment-related manufacturers became tenants in store-and-loft buildings that had been built for other purposes. In addition, larger store-and-loft buildings were commissioned by speculative developers who wanted to benefit from the garment industry's increasing presence in the area. Consequently, around 1900 many buildings along Broadway provided showroom and factory spaces for the garment industry, a major employer of New York City's working class and immigrant women. As such, advocating for improved working conditions in these garment-related industries became an important aspect of the early 20th-century's labor rights and suffrage movements. During the shirtwaist strikes of 1909-10, many garment factories located in loft buildings along Broadway were picketed, including the 836 Broadway Building.

During the 1930s, printing plants, publishing houses, book stores, and specialty retail firms were increasingly represented along this section of Broadway. By that time, most of the garment-related industries had relocated farther north closer to the department stores near Herald Square.⁹

Cast-Iron Commercial Buildings

Cast-iron buildings began to be constructed in New York City in the late 1840s. James Bogardus, inventor, designer, and engineer, is credited with promoting their construction on a large scale.¹⁰ He patented his method of cast-iron construction in 1850 and championed its use in America's growing cities.¹¹ Cast iron was marketed as fireproof, but it was also inexpensive and easy to construct with modular sections. In addition, the material lent itself to cast ornamentation that weathered well. James Bogardus wrote:

Another recommendation of cast-iron is, ‘its happy adaptability to ornament and decoration.’ Were a single ornament only required, it might perhaps be executed as cheaply in marble or freestone: but where a multiplicity of the same is needed, they can be cast in iron at an expense not to be named in comparison, even with that of wood; and with this advantage, that they will retain their original fullness and sharpness of outline long after those in stone have decayed and disappeared.¹²

Although cast iron was used for many building types, including department stores and hotels, it was often the material of choice for the facades of industrial and commercial buildings. As such, store-and-loft buildings in New York City were often constructed of cast iron particularly during the two decades following the Civil War.

Although the cast-iron store-and-loft buildings were primarily utilitarian, they reflected the building styles popular during the time they were constructed. The earliest examples of the 1850s exhibited flat facades with minimal ornamentation. As the century progressed, they became more stylish and embellished, using popular styles such as the Italianate, modeled after Renaissance palazzos.

“A significant number of buildings ... date from the 1870s, a period of major cast-iron construction.”¹³ By that time, the neo-Grec and the Second Empire styles became more common, as seen in the 836 Broadway Building. Its incised neo-Grec details, applied ornament, and molded trim complement the Renaissance Revival details of the mansard roof along the Broadway facade. By the

1890s, fewer cast iron buildings were constructed, and by the early 1900s, they were rarely commissioned.¹⁴

During the 19th century, there were many local manufacturers of cast-iron building facades in New York City. The J.B. and W. W. Cornell Ironworks fabricated the two street facades of the 836 Broadway Building.¹⁵ Brothers John B. and William W. Cornell began their company in 1847 in lower Manhattan. By 1859 they expanded and located their foundry along the Hudson River at West 26th Street.¹⁶ Cornell Ironworks became one of the largest foundries in New York City after the Civil War, similar in size to other well-known companies such as James L. Jackson, Aetna Iron Works, and Daniel Badger’s Architectural Iron Works.¹⁷

James J. Roosevelt House and Estate

The residential streets directly south of Union Square developed before the Civil War and quickly became a favored location for townhouses owned by prominent New Yorkers, including members of the prestigious Roosevelt family.¹⁸ The mid-block lot of 836 Broadway was the location of James J. and Cornelia Roosevelt’s townhouse from the mid-1840s to 1876.¹⁹ The large house occupied the equivalent of two 25-foot wide lots along Broadway and extended halfway to the rear of the lot where there was a large yard with frame outbuildings. Access to the rear lot was where the East 13th Street facade is today.²⁰

A well-respected judge and United States Congressman, James J. was a great-uncle of President Theodore Roosevelt, Jr.²¹ Born in 1795, he graduated from Columbia College with a law degree and practiced in New York City with the son of John Jay. He had a long distinguished career, serving as a Congressman, a justice of the New York Supreme Court and was the United States District Attorney for southern New York. He also continued his father’s business as a hardware merchant and was the first

president of Roosevelt Hospital, founded by his cousin James H. Roosevelt.

After he and his wife died in 1875 and 1876, respectively, the property became part of the James J. Roosevelt Estate, with executors and trustees James A. Roosevelt and Theodore Roosevelt, Sr., both nephews of James J.²² The estate developed the lot by demolishing the townhouse and building the present-day 836 Broadway to lease the floors to businesses, since the area was becoming more commercial and less residential. The estate held the property until 1921.

Stephen Decatur Hatch (1839-1894)²³

836 Broadway was designed by the prominent New York City architect Stephen Decatur Hatch, known for his elegant hotels, commercial buildings, and residences. He was born in Swanton, Vermont and began his architectural career as a draftsman in the office of John B. Snook who was known for his iron-front buildings in New York City. In 1864 Hatch left Snook's office and established his own firm. He became an architect of the United States War Department, responsible for the construction of military posts in New York State

His designs reflect the post-Civil War city with a broad range of building types and styles that include Second Empire, neo-Grec, Romanesque, and Renaissance Revival. The 1871 Gilsey Hotel, the 1880 Appleton Building, the 1891 Fleming Smith Warehouse, and the eastern portion of the 1894 former New York Life Insurance Building at 346 Broadway are New York City Landmarks that were designed by Hatch. His work is also represented in the Upper West Side/Central Park West and Madison Square North historic districts.

Late in his career Hatch was the architect for the nearby elaborate Roosevelt Building at Broadway and East 13th Street (a New York City Landmark). He died shortly after that building was

completed in 1894.²⁴ His obituary noted that in addition to his work in New York City, he also designed buildings in Ohio, Mexico City, and elsewhere.

Marc Eidlitz & Son, Builder

The construction firm of Marc Eidlitz & Son was founded in 1864 and was known for its excellent-quality of work.²⁵ They were responsible for many notable commercial, institutional, and residential buildings in New York City. With its reputation and high standards, the company continued to be one of the top contracting firms in New York City, responsible for many important buildings, including the Bell Telephone Laboratories Complex at 445-465 West Street, among others.²⁶

836 Broadway Building

After the Roosevelt house at 836 Broadway was demolished, the Roosevelt estate applied for a permit in 1876 for a six-story brick store-and-loft building, designed by Stephen Decatur Hatch and built by Marc Eidlitz and Bartlet Smith.²⁷ The architect took advantage of the 50-foot wide frontage on Broadway and the equally wide frontage along East 13th Street, creating an irregular footprint and a building with a formal facade on Broadway and a more utilitarian one on East 13th Street. From the very beginning, the cast-iron store-and-loft was leased to light industries for showrooms, offices, and warehouse space. Its construction was one of the earliest buildings that contributed to the transformation of the block from low-scale residential and mixed use 19th century buildings to commercial store-and-loft buildings by the turn of the 20th century.

836 Broadway's first tenant was the Mitchell, Vance & Co., manufacturers of light fixtures, clocks, and ornamental metal. The firm leased the building for showroom and office space. Their business location at 836 Broadway was

conveniently located to their large foundry at 10th Avenue and West 24th Street in nearby Chelsea. By the 1880s, the company became nationally known for its production of electrical light fixtures. In 1889 the 836 Broadway Building was slightly enlarged with the addition of a one-story office in the rear.²⁸ One year later in 1890, the owners installed a sixteen-foot winding staircase from the first floor to the second-floor loft. At that time, the building's tenants also included a manufacturer of neckwear. Once the tallest building on this side of the block, by 1900 it was flanked by large masonry and steel store-and-loft buildings constructed during the 1890s and early 1900s.

During the early 1900s after the construction of the adjacent buildings on the block, many garment-related industries occupied lofts along this section of Broadway, including floors in the 836 Broadway Building, sharing space with the original tenant Mitchell, Vance & Co. The clothing-related factories in the immediate vicinity were among those that were targeted and picketed during the shirtwaist strikes of 1909-10. The 836 Broadway Building was specifically mentioned in the newspapers with reference to the picketing of Freigat & Keim, one of the tenants of the building.²⁹

Later History

A photograph from 1912 shows the building with prominent signage for the Mitchell, Vance & Co. and the Crown Suspender Co. attached to the building. Mitchell, Vance & Co. remained there until 1915. During the early 20th century, the first floor remained a store and showroom and the upper floors were identified as “workshops” as noted in an application to enclose a stairway in 1918.³⁰ In 1921, the Roosevelt Estate sold the building and it continued to be leased to a variety of small businesses. Renters included those associated with the garment industry, or produced products that

supported the industry such as clothes-pressing equipment, trimmings, and jewelry.³¹ By the late-1920s, many of the interior loft spaces were used as display showrooms for dental and surgical companies.³² For a short time the building also housed a branch Post Office in the early 1930s.

After World War II, the area south of Union Square gradually became a mixed use neighborhood consisting of office, institutional, retail, and a return of residential uses. A number of early 20th-century store-and-loft buildings were converted into cooperatives or condominiums. Those that remained commercial were used for a variety of stores and showrooms, particularly those dealing in antiques and housewares. Hyde Park Antiques, owners of the building, have operated their business for the past 38 years in the first two floors of the 836 Broadway Building.

For the past few decades, New York University has utilized the buildings south of Union Square and north of Washington Square for both offices and classrooms. Currently, the university leases the upper floors of 836 Broadway as offices. Although there have been minor alterations, the cast-iron facade remains remarkably intact and the building continues to provide offices and showrooms in the same way it did when it was built in 1876.

Conclusion

The 836 Broadway Building is an early example of the late-19th-century commercial transformation of Broadway in 1876 from low-scale residential and mixed use to commercial store-and-loft buildings. As the oldest building along this side of the block, it exhibits the 1870s stylistic preference for finely detailed neo-Grec cast iron and an elegant mansard roof in the Second Empire style. It was designed by prominent New York City architect Stephen D. Hatch who also designed the 1894 Roosevelt Building nearby at 841 Broadway. With a flexible

open-floor plan and generously-sized windows, the building has successfully housed a variety of offices and businesses over the years, including garment-industry tenants and Hyde Park Antiques, while also retaining its historic character.

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 The Broadway facade was painted red within the past five years. Previously it was a dark clay color, and before that it was painted a light neutral color with darker accents along the belt courses and at the mansard roof as seen in the 1983 tax photograph of New York City. Cast-iron buildings were historically painted a light stone-like color.

³ This section is compiled from information in the Landmarks Preservation Commission (LPC), *NoHo Historic District Designation Report (LP-2019)* (New York: City of New York, June 29, 1999), prepared by Donald G. Presa, 5-14; LPC *NoHo East Historic District Designation Report (LP-2129)* (New York: City of New York, June 3, 2003), prepared by Donald G. Presa, 10-14; LPC, *827-831 Broadway Buildings Designation Report (LP-2594)* (New York: City of New York, October 31, 2017), prepared by Sarah Moses, 7-8.

⁴ From 1832 to 1870, the route of the New York & Harlem Railroad, served by trains and horsecars, was located one block east of Broadway along The Bowery. The Bowery from Astor Place to Union Square was later named Fourth Avenue.

⁵ As the neighborhood became more desirable for the socially elite, Grace Church moved to 10th Street and Broadway in 1846. This Episcopal church became the most fashionable parish in the City, drawing many of its members from New York City society. LPC, *Grace Church (LP-0203)* (New York: City of New York, March 15, 1966).

⁶ The Demorests, one of early New York City's prominent families, lived and worked at 838 Broadway until 1875. They developed a fashion company and published a popular magazine. 838 Broadway at that time was part of today's lot at 840 Broadway.

⁷ Row houses from this early mid-century period can still be found on East 10th Street, East 12th Street, and University Place.

⁸ Examples of mid-19th-century commercial buildings in

the area along Broadway include the A. T. Stewart's Department Store at Broadway and 10th Street (built 1862, demolished), the St. Denis Hotel at 80 East 11th Street (built 1853), McCreery & Co. Dry Goods Store at 812-814 Broadway (built 1868) and 827-31 Broadway Buildings (built 1866-67 and a New York City Landmark).

⁹ *Real Estate Record and Guide*, June 22, 1912, 1334.

¹⁰ Margo Gayle & Edmund V. Gillon, Jr., *Cast-Iron Architecture in New York* (New York: Dover Publications, Inc., 1974), viii.

¹¹ Margot Gayle and Carol Gayle, *Cast-Iron Architecture in America: The Significance of James Bogardus*, (New York: W. W. Norton & Co., 1998), 88-89. Although under patent, the technology of building commercial cast-iron fronts was readily accessible to other foundries.

¹² James Bogardus, C. E., *Cast Iron Buildings: Their Construction and Advantages* (New York: J. W. Harrison, 1856) 9; Reprinted in Adolf K. Placzek, *Architecture and Decorative Art, Volume 13, The Origins of Cast Iron Architecture in America*, (New York: Da Capo Press, 1970).

¹³ Andrew S. Dolkart, *Survey of Cast-Iron Fronts in New York City*, (New York: Metropolitan Chapter Victorian Society in America, 2006), 1. The Victorian Society sponsored a survey of cast iron buildings in New York City that were not yet designated as city historic landmarks. The 836 Broadway Building was included in the survey.

¹⁴ Gayle & Gillon, viii-ix.

¹⁵ Plaque on the 72-74 East 13th Street facade of the 836 Broadway Building.

¹⁶ Gayle and Gillon, xiv.

¹⁷ Cornell Iron Works moved from New York to Mountaintop, Pa. in 1965. Today it manufactures metal overhead rolling doors and security gates.

¹⁸ Cornelius Roosevelt, James John's brother, owned a townhouse nearby on East 14th Street. That house appears in the often reproduced photograph of the funeral procession of Abraham Lincoln where a young Theodore Roosevelt is said to be looking out of the top story window.

¹⁹ His full name was James John Roosevelt, but was often identified as James I. Roosevelt to distinguish himself from others named James J. in the large extended Roosevelt family.

²⁰ Perris & Browne Map, 1857-62, New York Public Library

²¹ Whittelsey, Charles Barney, *The Roosevelt Genealogy, 1649-1902* (Hartford, Conn.: Press of J. B. Burr, 1902).

²² "Death of Judge Roosevelt," *New York Times (NYT)*, April 7, 1875; "Obituary: Mrs. Cornelia Roosevelt," *NYT*, February 20, 1876; "Judge Roosevelt's Will," *NYT*, April 17, 1875. Both trustees were sons of Cornelius Roosevelt who was the brother of James J.

²³ This section is compiled from information in LPC *Gilsey House Designation Report (LP-1039)* (New York: City of New York, 1979); LPC *Robbins and Appleton Building Designation Report (LP-1038)* (New York: City of New York, 1979); and from the "Architect's Appendix" in LPC, *NoHo Historic District Designation Report (LP-2039)* (New York: City of New York, 1999), prepared by Donald G. Presa.

²⁴ "Stephen D. Hatch Dead," *Swanton Courier*, August 17, 1894.

²⁵ The founder, Marc Eidlitz (1826-1902) was the brother of the prominent New York City architect Leopold Eidlitz.

²⁶ Information on Marc Eidlitz is based on LPC *Bell Telephone Laboratories Complex Designation Report (LP-2391)* (New York: City of New York, October 25, 2011), prepared by Jay Shockley.

²⁷ "One six-story brick store 50.2' and 54.3' x 95' and 94'; cost \$100,000; owners: Estate James J. Roosevelt; architect Stephen D. Hatch; builders Marc Eidlitz and Bartlet Smith." NB 680-1876, New York City Department of Buildings.

²⁸ ALT 1415-1889, New York City Department of Buildings.

²⁹ "One On Mrs. Stokes," *New York Tribune*, December 16, 1909, 3; "Inez Milholland Arrested," *New York Sun*, December 16, 1909, 1.

³⁰ ALT 140-1918, New York City Department of Buildings.

³¹ Reverse Telephone Directory, New York City, 1931.

³² ALT 3223-1939, New York City Department of Buildings. Partitions added for J. Beeber Co, surgical equipment.

Findings and Designation

836 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 836 Broadway Building 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 836 Broadway Building and designates Borough of Manhattan, Tax Map Block 564, Lot 39 as its Landmark Site.



Mansard Roof, 836 Broadway
Landmarks Preservation Commission, June 2019



First Story, 836 Broadway
Landmarks Preservation Commission, June 2019



72-74 East 13th Street Facade
836 Broadway Building
Landmarks Preservation Commission, June 2019

