

# 817 Broadway Building



# 817 Broadway Building

## LOCATION

Borough of Manhattan  
817 Broadway  
(aka 817-819 Broadway,  
48-54 East 12th Street)

## LANDMARK TYPE

Individual

## SIGNIFICANCE

817 Broadway is a 14-story store-and-loft building designed by the prominent American architect George B. Post. Constructed in 1895-98, this well-preserved Renaissance Revival-style structure represents the type of high-rise development that occurred on Broadway, south of Union Square, in the last decade of the 19th century.



**817 Broadway, 1905**

Irving Underhill, Museum of the City of New York

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# 817 Broadway Building

Manhattan

Deborah Glick, 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.

## Designation List 512

LP-2614

**Built:** 1895-98

**Architect:** George B. Post

**Landmark Site:** Borough of Manhattan, Tax Map Block 563, Lot 31

**Calendared:** September 25, 2018

**Public Hearing:** December 4, 2018

817 Broadway was calendared on September 25, 2018 as part of a cluster of seven buildings on Broadway, between East 12th Street and East 13th Street, which 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 817 Broadway and the proposed designation of the related Landmark site (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Fourteen people spoke in support of designation, including representatives of Historic Districts Council, the New York Landmarks Conservancy, and the Society for the Architecture of the City, Greenwich Village Society for Historic Preservation<sup>1</sup> and East Village Community Coalition. Two speakers took no position, including a representative of the owner and the Greenwich Village Society for Historic Preservation. The Commission received written submissions in support of designation, from Councilmember Carlina Rivera, Manhattan Borough President Gale Brewer, State Senators Brad Hoylman and Liz Krueger, and State Assemblymember

## Summary

### 817 Broadway Building

817 Broadway was designed by George B. Post, one of New York City's most prominent late 19th century architects. Standing at the southwest corner of East 12th Street, this handsome store-and-loft building was commissioned by the estate of William F. Weld. Fourteen stories tall, it occupies an irregular L-shaped parcel that extends approximately 42 feet on Broadway and 132 feet on East 12th Street. Both street facades are mostly embellished with tan-colored Roman brick and terracotta reliefs inspired by Italian Renaissance and American Renaissance sources. Like many early skyscrapers, the street facades have a tripartite configuration, consisting of a rusticated multi-story base, an arched mid-section with distinctive angled piers, and an elaborate crown that has a brick parapet pierced by round arched openings.

George B. Post was responsible for numerous New York City landmarks, including the Williamsburg Savings Bank, Brooklyn Historical Society, New York Times Building, New York Stock Exchange and the north campus of City College. He was particularly active in the 1890s when he designed several speculative commercial buildings on lower Broadway, of which examples survive in the SoHo Cast-Iron and NoHo Historic Districts. Former Landmarks Commissioner Sarah B. Landau described this decade as the "peak" of Post's career, when he served as the president the Architectural League and the American Institute of Architects.

817 Broadway was originally identified as the Weld Building and the Meyer Jonasson Building.

Contemporary advertisements described Jonasson as "the world's largest manufacturer of ladies garments." The building briefly contained the company's first retail branch, as well as a custom tailor department and offices. Jonasson filed for bankruptcy in 1902 and in later years 817 Broadway was known as the Sprague Building and the Anderson Building. For much of the early 20th century, tenants were clothing and textile manufacturers. 817 Broadway is currently being converted to office and retail space.



## Building Description

817 Broadway Building

### Historic

817 Broadway occupies an L-shaped parcel at the southwest corner of Broadway and East 12th Street. Fourteen stories tall, the two street facades are clad with limestone, tan-colored brick and terra cotta, while the secondary facades, which face mostly south and west, are clad with brownish brick. Both street facades have a similar tripartite configuration and ornamentation, consisting of a four-story base, a seven-story shaft, and a three-story crown. The windows are all double hung, with round arches on the 11th and 13th floors, and narrower slit-like openings on the 14th floor.

The four-story base is divided by limestone piers and continuous projecting cornices: a simple cornice between the second and third story, and a bracketed cornice between the fourth and fifth story. The lower two floors have rusticated piers with slender egg-and-dart capitals, topped by pairs of medallions and a continuous egg-and-dart molding. The medallions flank polished, possibly terra cotta, sign panels, on Broadway, as well as at the east end of the East 12th Street facade. The upper two floors have banded piers with composite capitals. The cornice is supported by groups of two and three brackets that align with the piers. The underside is decorated with medallions set into squares. The spandrel panels between the third and fourth story are metal or terracotta. The seven-story shaft has angled brick piers that terminate at the 11th floor, where deep round arches spring from angled composite capitals

with projecting human heads on each side. The brick piers are divided by pairs of horizontal moldings that align and connect the window spandrels that incorporate foliated reliefs and cartouches.

The three-story crown has three projecting continuous cornices embellished with dentils, acanthus leaves, and egg-and-dart motifs. The bays on the 11th and 12th story align with those below and have fluted Corinthian columns set in front of angled brick piers and Corinthian pilasters. The top story has slot-like rectangular windows flanked by pilasters with raised decorative reliefs and rosettes. The brick parapet, facing Broadway and East 12th Street, is pierced by round-arched openings, trimmed with light-colored stone or tan brick. Two wooden water tanks are visible on the south side of the roof.

The secondary facades, facing mainly south and west, have double-hung windows with stone lintels above the sixth floor. Arranged in groups of two, four, or five, some of the windows are sealed off with brick or contain metal louvers. Metal exhaust pipes run up the east edge of the south façade to the roof. Two of the upper cornices, between the 11th and 12th story, and between the 14th story and the roof, extend onto the south facade.

### Alterations

At the time of designation the 1st story was under construction and mostly obscured, except for a non-historic glass-and-metal entrance and a single bay of black metal horizontal louvers on East 12th Street. All window openings have non-historic black metal frames and spandrels, including the second floor, where stone pillars have been removed to create a single opening on Broadway and two openings near the corner on East 12th Street. These windows have black mullions separating the glass panels. The top of the second-story windows have thick black metal

bands with recessed lights. All windows above second story, except the 14th story, are double hung. Roof addition on the south side.

## History

817 Broadway Building

### Broadway South of Union Square

Broadway starts at the Battery in Lower Manhattan and turns slightly west at East 10th Street, two blocks south of 817 Broadway, converging with Fourth Avenue at Union Square. Between the opening of Washington Square in 1828 and Union Square in 1839, Greenwich Village became a fashionable residential district. Broadway, between East 10th Street and Union Square, was mostly lined with two- and three-story houses, as well as churches, such as Grace Church (a New York City Landmark), which was consecrated in 1846.

Commerce pushed north along Broadway in the 1850s, transforming what are now the neighborhoods SoHo and NoHo, and eventually the northeast part of Greenwich Village. Former New York City Mayor Philip Hone wrote in his diary: “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 state of transmutation.”<sup>2</sup> During this subsequent phase of development, many of the houses on Broadway were altered for retail use and major retailers assembled sites to build large department stores, such as A.T. Stewart & Company, which opened a five-story “Iron Palace” (later Hilton, Hughes & Co., and John Wanamaker, demolished) on the east side of Broadway, between East 9th and 10th Streets, in 1862. Other sites were developed with popular hotels, theaters and restaurants, as well as speculative structures, such as 827-31 Broadway (1866-67, a New York City

Landmark).

Transit played an important role in the area's late 19th-century transformation. These improvements increased accessibility and commercial rents, creating an ideal environment for new and taller buildings. Elevated passenger railways began operating above Third Avenue and Sixth Avenue in 1878, followed by street cars on Broadway in 1885. A short-lived cable car railway was installed on Broadway in 1893, running between Bowling Green and 36th Street.<sup>3</sup> Though the cable railroad proved unreliable and ceased operating in 1901, it was greeted enthusiastically and attracted considerable investment along its route, particularly in and around Union Square, where tall commercial structures were erected at 1-3 Union Square West (1889-90, a New York City Landmark), 33 Union Square (1892-93, a New York City Landmark), and 839-41 Broadway (1893, a New York City Landmark), also known as the Roosevelt Building.<sup>4</sup>

Many buildings erected on Broadway south of Union Square rise on deep narrow parcels that recall the area's early period of development. While the mid-block facades tend to be standard residential width, typically 25 feet, Broadway's corner parcels are trapezoidal, with highly-visible facades extending onto the numbered side streets.

Erected by speculative developers, most of these building's early tenants were part of the garment industry, textile and clothing manufacturers who leased one or more floors as retail stores, wholesale showrooms, warehouses, and factories. Broadway was a convenient location for such activities. Not only was it close to Ladies Mile and various clothing stores but it was within walking distance of Kleindeutschland and the Lower East Side, where many garment workers lived.

New York City became the center of the garment industry after the Civil War.<sup>5</sup> There were several distinct types of factories: the inside shop, in

which employees worked directly for the manufacturer; the home shop, where workers assembled garments in their apartments; and the outside shop, where contractors acted as middlemen, hiring small groups of laborers to finish garments at home, or in loft spaces leased as workshops. Many of these businesses were owned by German and Eastern European Jews who employed recent immigrants, particularly women who frequently worked under exploitive conditions and participated in the emerging labor and suffrage movements.

Starting in 1890s, New York State attempted to reform working conditions. The New York State Factory Act (1892) required that each worker have a minimum of 250 feet of air and the Tenement House Act (1901) strengthened provisions against home production. These regulations encouraged many firms to seek new quarters on Broadway, where large fireproof structures with high ceilings were erected. Served by elevators, they were among the first commercial buildings wired for electricity, making it possible to use safer, cheaper, electric sewing machines and motors. In subsequent decades, the garment industry moved north, beyond Union Square and Ladies Mile, settling in the next generation of loft buildings in the west 20s and 30s – close to major department stores, inter-city transit, and business hotels.

### **The Weld Estate**

817 Broadway was commissioned by the Estate of William F(letcher) Weld (1800-81) in 1895.<sup>6</sup> Weld was a prosperous merchant, active in shipping, ship building, and railroads. Following his retirement in 1861 he entered the real estate field, financing the construction of stores and warehouses in New York City and Boston. Weld died in 1881, leaving a will that instructed his heirs to continue this "policy." The estate owned or built numerous speculative structures in the "most desirable business parts of the city,"



typically below 8th Street, including the Mutual Reserve Building (1892-94, a New York City Landmark), a 13-story Romanesque Revival style office structure at 305 Broadway (Duane Street).<sup>7</sup>

Weld's Estate was divided between four grandchildren: William Fletcher Weld Jr. (1855-93), Charles Goddard Weld (1857-1911), Mary Bryant Pratt (later Sprague, then Brandegee) (1871-1956), and Isabel Weld Perkins (later Anderson) (1876-1948).

The trustees, William Gordon Weld (1827-1896) and William Fletcher Weld Jr., acquired the site of 817 Broadway (on behalf of the grandchildren) in May 1889. The irregular L-shaped site contained seven brick structures.<sup>8</sup> Built as residences, these mostly four-story buildings later contained stores, offices, a bank, and art rooms, including the Union League Club, Metropolitan Lodge 273, and T. B. Harms & Co., which later became the largest publisher of sheet music in the nation.

The Weld estate commissioned George B. Post to design 817 Broadway in 1895. At this time he was one of the most prominent architects in New York City, responsible for numerous public buildings and high-rise commercial structures. During the planning and construction of 817 Broadway, both trustees died and supervision of the estate was transferred to Charles Goddard Weld (1857-1911) and Samuel Johnson, and later, Mary Bryant Sprague and Isabel Weld Perkins, who married diplomat Laz Anderson in 1897.

817 Broadway has been known by various names. Sometimes identified as the Weld Building,<sup>9</sup> for about five years it was called the Meyer Jonasson Building, for the original leasee.<sup>10</sup> In subsequent years, the name was changed to reflect the Weld granddaughter's married names. From about 1903 to 1911 it was the Sprague Building, and from 1911 to 1970 it was the Anderson Building.

## George B. Post

The architect George B(rowne) Post was born in New York City in 1837. He studied engineering at the University of the City of New York (now New York University) and architecture in the atelier of Richard Morris Hunt, the first American to attend the Ecole des Beaux Arts in Paris. Following a partnership with Charles D. Gambrill and service in the Civil War, Post established his own firm in 1867.

Post played an important role in the early development of high-rise building construction. For the original Equitable Building (1868-70, 1886-89, demolished), considered by historians to be the first skyscraper, Post was consulting architect, responsible for the ironwork, elevators, and vaults. His next major commercial project was the Western Union Telegraph Building (1872-75, demolished), an early neo-Grec-style skyscraper. Post also pioneered the use of decorative terracotta in the Long Island (now Brooklyn) Historical Society (1878-81, part of the Brooklyn Heights Historic District).

In the 1880s, Post designed increasingly ambitious commercial buildings, including the Mills Building (1881-83, demolished), the New York Produce Exchange (1881-84, demolished), the New York Times Building (1888-89, a New York City Landmark), the Union Trust Building (1889-90, demolished) and the 20-story World (Pulitzer) Building (1889-90, demolished), which was briefly the world's tallest office building.

His firm grew to be one of the largest in the United States, with an estimated 60 employees, including Robert Maynicke, who established his own architectural firm in mid-1890s and designed a high-rise store-and-loft building at 840 Broadway (1899-1900, a New York City Landmark), just north of 817 Broadway. Post was known for being "extremely thorough and workmanlike," and at the height of his career earned "a million dollars or more a year."<sup>11</sup>

Post's "peak years" were in the 1890s.<sup>12</sup>

During this period, his office was located on Union Square in the Century Building (a New York City Landmark) at 33 East 17th Street and he served as president of the Architectural League of New York, the American Institute of Architects, and the National Arts Club. Two of Post's sons, James Otis Post (1873-1951) and William Stone Post (1866-1940), joined the office after 1900 and it was renamed George B. Post & Sons in 1904.<sup>13</sup> The firm closed in 1980; its records are in the collection of the New York Historical Society. This material was donated in phases by Everett Edward Post (1911-2006), the architect's grandson, who headed the firm in the 1970s.<sup>14</sup>

### Construction

In May 1895 *The New York Times* reported that a "fifteen-story business building" would be erected at the southwest corner of Broadway and East 12th Street. Though the Bureau of Buildings had not yet approved the Weld Estate's plan, Meyer Joanasson & Company announced that it had "already leased the property for twenty-one years."<sup>15</sup>

Post filed plans for a "store and loft building" at 817-819 Broadway in September 1895. 817 Broadway is a fireproof structure with a steel skeleton frame, consisting of regularly-spaced interior columns, perimeter columns, spandrel beams and floor beams, enclosed by a non-structural curtain wall of consistent thickness.<sup>16</sup> Introduced in 1890, this type of building technology was relatively new.<sup>17</sup> It made particular sense on corner sites with small footprints (like 817 Broadway), where thick bearing walls reduce the amount of interior space on the ground floor, where valuable retail space was planned.

*The Engineering Record* published a detailed account of how the 25-foot deep foundations were made. It claimed the soil "was hard and compact for a short distance below the floor of the new cellar [but]

soon changed to a decomposed material unsuitable for sustaining directly the pressure of the foundations."<sup>18</sup> The foundations were built by the Hydraulic Construction Company.<sup>19</sup>

Work began in November 1895. After 150 test holes were driven "intermittently" to rock bottom (25 to 55 feet below the street), delivery and installation of the steel caissons began. Fabricated by the Pioneer Iron Works in Red Hook, Brooklyn, the cylinders were made up of multiple steel rings, measuring six to ten feet in diameter. Installation took 48 days, concluding in late January 1896. Each caisson was then filled with layers of concrete to support the steel columns supplied by the Jackson Ironworks of New York.

Construction of 817 Broadway was completed in January 1898. E. Franke was the masonry contractor.<sup>20</sup> The Bureau of Buildings examined and approved the structure in April 1898. The terracotta spandrels, arches, and other reliefs were fabricated in New Jersey by the Perth Amboy Terra-Cotta Company, which was described during this period as "the largest firm" in the nation.<sup>21</sup> The cost of construction was about \$533,000. Post received a 5% fee, equaling \$26,160.<sup>22</sup>

### Design

817 Broadway is a Renaissance Revival style building. Rising at the corner of East 12<sup>th</sup> Street, which meets Broadway at a slight angle, it occupies an irregular trapezoidal site with two fully articulated street facades of different lengths. Facing east and north, the facades extend 42 and 132 feet.

Post, who expressed reservations about skyscrapers and the impact these buildings were having on New York City,<sup>23</sup> only occasionally designed structures taller than 200 feet, such as the 315-foot St. Paul Building (1895-98, demolished). Public documents describe 817 Broadway as either 150 or 196 feet tall. At either height, it stood taller than most of its neighbors and was partly visible

from Union Square.

Like many commercial buildings in Manhattan that date from this period, the primary facades are clad with light-colored materials: limestone, tan Roman brick, and matching terracotta. McKim Mead & White used similar materials on the Cable Building (1892-94, part the NoHo Historic District) at 611 Broadway (Houston Street), and many buildings at Chicago's World's Columbian Exposition (1893), including Post's Manufactures & Liberal Arts Building, shared a similar whitish palette and classical details.

Post's design for 817 Broadway skillfully blends his longstanding interest in steel skeleton technology and classicism. It closely resembles two large speculative projects that he designed in the 1890s: the 14-story Theodore Havemeyer Building (1891-93, demolished) at Dey, Church and Cortlandt Streets, and the 12-story Henry O. Havemeyer Building (1895-97, part of SoHo Cast-Iron District) at 568 Broadway (Prince Street).

Broad projecting cornices divide 817 Broadway's facades into three horizontal sections: a four-story base, a seven-story shaft, and a three-story crown or capital. While the ground floor has 18-foot ceilings and large display windows, the rest of the floors in the building have 12-foot ceilings. The cornice between the fourth and fifth floors is supported by groups of two and three brackets and has a lacy metal balustrade with heart-like patterning.

The uppermost floors, like the capital on a column, have the most richly-detailed elements, which are somewhat difficult to appreciate from the sidewalk. These floors incorporate multiple cornices, a row of round arches, fluted double-height columns, decorative pilasters and a pierced parapet, consisting of numerous round arches. Architect-critic Russell Sturgis praised the design of 817 Broadway's parapet, writing that this was all that the "comely and respectable" Havemeyer Building at 568 Broadway

needed for a "very gratifying result."

This analysis was made in "The Works of George B. Post," a lengthy essay published by the *Architectural Record* as part of the Great American Architects Series in 1898. Sturgis was especially interested in how Post configured the facades of his commercial buildings. He commented that the lower stories of 817 Broadway were:

. . . satisfactory enough, but that they look very thin and slight, with inadequate reveals; the most common of faults in our street architecture.<sup>24</sup>

The seven-story shaft has angled piers that extend without interruption from the fourth to the eleventh floor. Viewed at an angle, particularly from East 12th Street, they seem to overlap and appear pleated. Sturgis wrote:

In the 12th street building, the largest part of the whole exterior is resolved into lofty piers which are splayed on the sides towards the windows so very decidedly that the corner piers are made polygonal, and the piers between the windows triangular in plan; and this should be found a practical device of great benefit to the occupants and a valuable suggestion for the design of the whole exterior.<sup>25</sup>

Sturgis regretted that this type of pier had not been used on the lower stories, where "light is especially needed." Ultimately, he reserved his most generous praise for the three-story crown, which he described as "free and dashing in design."<sup>26</sup>

As a store-and-loft building, 817 Broadway

had multiple entrances, all originally fitted with double wood doors. The main entrance faced Broadway and was located in the center bay. It opened directly into a high-ceilinged retail space, while also providing access to the passenger elevators. East 12th Street incorporated a second store entrance in the seventh bay west of Broadway, as well as a service entrance in the westernmost bay. The latter entrance led to the two freight elevators.

The display windows that faced Broadway and East 12th Street originally had pivoting windows above. The rest of the window openings incorporated two-over-two panels, while the secondary facades, facing south and west, had one-over-one (double-hung) windows with metal shutters.

### Tenants and later history

Post designed 817 Broadway with second-story sign panels facing Broadway and East 12th Street. Construction drawings in the collection of the New-York Historical Society and early photographs indicate that these panels were used to advertise the building's main tenant: Meyer Jonasson and Co. Born in Germany, Jonasson (c.1844-1911) had been a successful wholesale manufacturer of suits and cloaks since starting in San Francisco in the 1860s. Active in New York since 1873, his cloak factory was originally located on lower Broadway, near Franklin Street. Sales peaked in 1897, the same year Jonasson moved into the building.

According to *The World*, Jonasson occupied “three stories for the retail department and the remainder for designing and manufacturing purposes.” The company's success was initially described as “phenomenal” and the store was briefly characterized as the “New Mecca.” Jonasson became ill in 1897 and when he returned he “found the affairs of the concern in a tangled condition.”<sup>27</sup> While some traced these financial problems to the owner's declining health and the firm's expansion

into the retail trade, others blamed the rent and the size of the store, as well as its location, which one writer alleged was “too far down town for a retail business.”<sup>28</sup> Jonasson declared bankruptcy in 1902 and by January 1903 most of the floors in the building were vacant.<sup>29</sup>

817 Broadway was known as the Sprague Building from 1902 to 1911. A 1910 photo shows this name (and the address) painted on the south facade, above the 11th floor. At this time, the corner display windows on the ground floor were altered to project out and signs for various tenants were hung across the fourth floor balcony, near Broadway, as well as on screens at various floors. When 817 Broadway was sold to real estate operator Charles Galewiski in 1920, the building was described as “valuable” and “one of the most substantial in that segment of the world's greatest thoroughfare.”<sup>30</sup>

For much of the building's early history, a large number of floors were leased to “clothing concerns” and garment manufacturers. Many floors were used as showrooms, for companies that had factories outside the metropolitan area. These include Sweet Orr, a producer of denim and corduroy products, located in Wappinger Falls, New York. Other companies included makers of blouses, cloaks, hats, hosiery, millinery, robes, sportswear, suspenders, trousers, uniforms, and vests.

By the mid-20th century, there were also various small publishing firms. After 1960, many tenants were involved with political issues and social service. Organizations with offices in 817 Broadway included the ORT Federation, League of Women Voters, Society for the Deaf, Typographic Union, Vacation Camp for the Blind, Wiltwyck School for Boys, and the Women's Political Caucus.

The ground story was altered in the last decades of the 20th century. The Broadway entrance was moved to the south bay, adding a polished grey granite surround, and the storefront (two bays on

Broadway and three bays on East 12th Street) was refaced with irregularly-shaped white bricks, adding a double corner entrance. Taconic Realty acquired 817 Broadway in 2013. Facade renovations, including removal of the altered corner storefront and some piers on the lower floors, were completed in late 2018.

## **Conclusion**

817 Broadway is finely-detailed Renaissance Revival style store-and-loft building that retains a high degree of architectural integrity. Designed by George B. Post, one of New York's most prominent and influential late 19th century architects, the street facades are clad with tan Roman brick and terra-cotta. Fourteen stories tall, when 817 Broadway was constructed in 1895-98 it was one of the first and finest tall commercial buildings on Broadway, south of Union Square.



## Endnotes

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

<sup>2</sup> Philip Hone, *The Diary of Philip Hone 1828-51* (Applewood Books, 2009), 384, viewed at [googlebooks.com](http://googlebooks.com).

<sup>3</sup> “Historical and Architectural Development of the NoHo Historic District,” *NoHo Historic District Designation Report*, prepared by Donald G. Presa (LPC: New York, 1999).

<sup>4</sup> For construction views of the cable railroad, see *Album of photographs showing construction of the cable road on Broadway, New York City, in 1891*, New York Public Library. See “Cable Cars in Broadway,” *The New York Times*, October 17, 1889.

<sup>5</sup> This section is based on *Brown Building Designation Report*, prepared by Gail Harris (New York, 2003), 4; also see “Urban Fabric: Building the Garment Industry,” [https://www.skyscraper.org/EXHIBITIONS/URBAN\\_FA\\_BRIC/urban\\_fabric.htm](https://www.skyscraper.org/EXHIBITIONS/URBAN_FA_BRIC/urban_fabric.htm).

<sup>6</sup> See *Mutual Reserve Building Designation Report*, prepared by Jay Shockley (LPC: New York, 2011), 2, 9.

<sup>7</sup> “The Weld Estate’s Property Here,” *The New York Tribune*, April 21, 1896, 5.

<sup>8</sup> *Real Estate Record and Guide*, May 11, 1889, 657.

<sup>9</sup> *A History of Real Estate, Building, and Architecture in New York City* (New York: The Real Estate Record Association, 1898, reprinted 1967), 120.

<sup>10</sup> “Foundations of the Meyer-Jonasson Building,” *The Engineering Record* (April 4, 1896), 315.

<sup>11</sup> Diane Balmori, “George B. Post: The Process of Design and the New American Architectural Office (1868-1913),” *Journal of the Society of Architectural Historians* 46 (December 1987), 353.

<sup>12</sup> Sarah Bradford Landau, *George B. Post, Architect: Picturesque Designer and Determined Realist* (New York: The Monacelli Press, 1998).

<sup>13</sup> “William Post, 74, Noted Architect,” *The New York Times*, July 7, 1940, Avery Library Obituaries.

<sup>14</sup> Winston Weisman, “The Commercial Architecture of George B. Post,” *Journal of the Society of Architectural Historians* 31 (October 1972), 177.

<sup>15</sup> “In The Real Estate Field,” *The New York Times*, May 2, 1895.

<sup>16</sup> New Building Permit 1689-1895, Block/Lot folder for 817 Broadway, Manhattan Department of Buildings, now in the Municipal Archives.

<sup>17</sup> Donald Friedman, *Structure In Skyscrapers* (Donald Friedman, 2015), 84.

<sup>18</sup> “Foundations of the Meyer-Jonasson Building,” *The Engineering Record* (April 4, 1896), 315-16.

<sup>19</sup> *A History of Real Estate* lists “Meyer-Jonasson” as one of the Hydraulic Construction Company’s projects. See page 337.

<sup>20</sup> Franke also worked with Post on the Schermerhorn Building (1890) at 696 Broadway.

<sup>21</sup> *A History of Real Estate*, 531.

<sup>22</sup> George B. Post office bills, May 1884-March 1899, Patricia D. Klingenstein Library, New-York Historical Society.

<sup>23</sup> “He Objects To Sky-Scrapers,” *The World*, February 8, 1894, 5.

<sup>24</sup> Russell Sturgis, “The Works of George B. Post,” *The Architectural Record* (1898), 26.

<sup>25</sup> *Ibid.*

<sup>26</sup> *Ibid.*, 26-27.

<sup>27</sup> “Merchant Ends His Life,” *The New-York Tribune*, July 22, 1911. Jonasson committed suicide in his home at 333 Central Park West.

<sup>28</sup> “Meyer Jonasson & Co. In Receiver’s Hands,” *The New York Times*, September 17, 1902, 10.

<sup>29</sup> Block/lot folder for 817 Broadway, Manhattan Building Department Records, now in the Municipal Archives, January 30, 1903.

<sup>30</sup> “15 Story Anderson Building Is Sold,” *New York Herald*, August 5, 1920, 15; “Anderson Building Resold by Cable,” *The New York Times*, August 14, 1920, 17; “15 Story Anderson Building in Resale,” *New York Herald*, August 14, 1920, 12.



# Findings and Designation

817 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 817 Broadway Building as a Landmark and designates Borough of Manhattan Tax Map Block 563, Lot 31 as its Landmark Site.



817 Broadway Building, East Facade, 1905, Irving Underhill  
From the Collections of the Museum of the City of New York



**817 Broadway Building, East Facade,**  
Sarah Moses, June 2019





817 Broadway Building, South Facade,  
Sarah M. Moses, June 2019





817 Broadway Building, East 12<sup>th</sup> Street and West Facade  
Sarah Moses, June 2019



**817 Broadway, 1913**  
Morris Rosenfeld  
New York Public Library



**817 Broadway, 1913**  
Morris Rosenfeld  
New York Public Library



