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Landmarks Preservation Commission
August 29, 1989; Designation List 220
LP-1650

319 BROADWAY BUILDING, Borough of Manhattan. Built 1869-70; architects D. & J. Jardine.

Landmark Site: Borough of Manhattan Tax Map Block 152, Lot 31.

On January 19, 1988, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 319 Broadway Building and the proposed designation of the related Landmark Site (Item No. 3). The hearing was continued to April 19, 1988 (Item No. 2). Both hearings had been duly advertised in accordance with the provisions of law. A total of five witnesses spoke in favor of designation. A representative of the owner spoke against designation. Ten letters have been received in favor of designation. Six letters have been received in opposition to designation, including three from representatives of the owner.

DESCRIPTION AND ANALYSIS

Summary

Located on the northwest corner of Broadway and Thomas Street, 319 Broadway is a distinguished cast-iron Italianate-style building and the survivor of the mirror-image pair at 317 and 319 Broadway known in recent years as the "Thomas Twins." Prominently situated on a corner site, it was built in 1869-70 for Civil War hero and Croton Aqueduct engineer General Thomas A. Davies on land leased from the New York Hospital, formerly located adjacent to this site. It was designed by the firm of D. & J. Jardine, specialists in residential and commercial buildings, including many cast-iron structures such as the original B. Altman Store. The cast iron for 319 Broadway was manufactured by Daniel D. Badger's prominent New York firm, the Architectural Iron Works. The building is an excellent example of the Italianate style with motifs drawn from the north Italian Renaissance as adapted to cast iron. The building illustrates the transformation of lower Broadway in the 19th century from a residential boulevard with related institutional uses to the city's commercial center.

The Commercial Transformation of Lower Broadway¹

The unparalleled growth of New York City in the 19th century, which led to its emergence as the largest and richest city in the country, was primarily the result of commerce. Following the War of 1812 and the reopening of Atlantic trade routes, and the completion in 1825 of the Erie Canal, which connected New York to the interior, the city grew into the country's major port and trading center. Commercial pressures almost immediately began to push the city northward beyond the geographic limits of lower Manhattan, and a pattern of rapid development and redevelopment

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emerged. The city's commercial districts moved into former residential areas, replacing older houses with first-class shops, while new residential districts for the wealthy developed still further north on the city's outskirts. Older prime commercial areas to the south became warehouse and wholesale districts.

Following the completion in 1846 of the precedent-setting A.T. Stewart drygoods store, (280 Broadway), designed by Joseph Trench and John B. Snook,² the section of Broadway north of City Hall rapidly changed into the city's leading commercial district. In the following decades, Broadway between City Hall Park and Madison Square became the major commercial artery of the metropolis. Stewart's store, an impressive stone Italianate-style "palazzo" with cast-iron and glass storefronts, also established the architectural character for much of that development for the rest of the century.

The site of 319 Broadway, at the northwest corner of Thomas Street and Broadway, was previously owned by the New York Hospital, chartered by the city in 1686.³ The cornerstone of the Hospital was laid in July of 1773, but, in 1775, when the structure was nearly complete, it was destroyed by fire. During rebuilding the hospital was occupied by British and Hessian troops during the Revolutionary War as barracks, and, occasionally, a hospital. After the war the building was completed and eighteen patients admitted in 1791. The grounds of the hospital occupied an entire block bounded by Broadway on the east, Church street on the west, Worth Street on the north, and Duane Street on the south.

The hospital expanded its facilities into the 1840s. Following a decline in funding in 1866, coupled with a large increase in patients, the hospital leased out the grounds. In March of 1869 the grounds occupied by the main building were leased, and in February 1870 operations were completely suspended at the old New York Hospital. In its day the hospital had employed the eminent physician Dr. Valentine Mott and treated over 150,000 patients.

Thomas Street, which was named after Thomas Lispenard, whose father owned Lispenard Meadows,⁴ was originally the carriage drive into the grounds of the Hospital,⁵ and had been laid out prior to 1797. It was opened through the grounds as a private street from Broadway to Church Street in 1869,⁶ and remains officially private.

In response to New York City's expanding economy, in 1869 General Thomas A. Davies leased two lots flanking Thomas Street from the Society of New York Hospital and commissioned the firm of D. & J. Jardine to design a cast-iron building for each lot. Davies (1809 - ?) was a major-general of volunteers in the Civil War and a civil engineer involved in the construction of the Croton Aqueduct, taking a leading role in the erection of High Bridge across the Harlem River. Davies' Thomas Street buildings graphically illustrated the transformation of lower Broadway in the 19th century from a residential boulevard with related institutional uses to the city's commercial center.

The Architects

D. & J. Jardine was active in the design of both commercial and residential buildings in the last quarter of the nineteenth century. Born in Scotland, David Jardine (1840-92) trained under his father before immigrating to America at age 20.⁷ In New York he first practiced alone and then with architect Edward Thompson (dates undetermined) from 1858 to 1860. Jardine's brother John (dates undetermined) immigrated to New York following the Civil War. The Jardines formed a partnership that was especially active in what are now the Upper East Side, Greenwich Village, and So Ho-Cast Iron Historic Districts, working in the then current Italianate and French Second Empire styles. Largely intact examples of the firm's residential work can be seen at 51 and 53 East 67th Street in the Upper East Side Historic District.

In addition to 317 and 319 Broadway, commercial commissions included the old B. Altman Store (begun 1876), located on the west side of Sixth Avenue between 18th and 19th Streets in the Ladies' Mile Historic District. The Jardine design, executed in cast iron, served as the design standard for subsequent additions to this commercial palace.⁸ David Jardine--a staunch Presbyterian--also designed a number of churches and charity buildings. The firm achieved special prominence in the 1880s and designed many warehouses, office buildings, and apartment houses.

After the death of David Jardine in 1892, his brothers John and George (? -1903)--who is recorded as practising alone in 1887--joined with William Kent (1860?-1955) to form the firm of Jardine, Kent & Jardine. The firm continued to design rowhouses and churches, adding more contemporary stylistic expressions.

The Italianate style and 319 Broadway⁹

The 319 Broadway Building is a notable example of the Italianate style as executed in cast iron. The Italianate style in its north Italian variety, characterized by flat roofs, arched windows, and a minimum of unbroken wall surfaces, appeared in the United States in 1850 when R.G. Hatfield designed the Sun Building in Baltimore. Hatfield's building, in the style of St. Mark's Library, Venice (1536), designed by Italian Renaissance architect Jacopo Sansovino, employs the motif of the Roman Colosseum--arched openings framed between columns with a full entablature at each story--in ornate form. Constructed facing Franklin Square (now occupied by footings of the Brooklyn Bridge), the Harper Brothers Building (1854, demolished) was an early building in this style in New York. 319 Broadway illustrates the pattern established by Hatfield's building in a slightly less ornate manner. The Italianate style as executed in cast iron was particularly effective in creating large window openings to allow light into the interiors of buildings.

The architectural treatment of cast-iron facades went through several distinct phases before the material finally fell from favor towards the end of the century. Early in its 19th-century commercial use cast iron was adopted by the architectural profession and began to reflect the

Italianate style prevalent among commercial buildings of the 1850s. A series of cast-iron "palazzi" were produced, often painted white to imitate marble. In New York these included the Cary Building (King & Kellum, 1856-57) at 105-107 Chambers Street, and the Haughwout Store (John Gaynor, 1856) at 488 Broadway, both designated New York City Landmarks. These buildings, as well as the majority of Italianate cast-iron buildings in New York, were used for mercantile purposes.

The design of 319 Broadway is an excellent example of the Italianate style with motifs drawn from the north Italian Renaissance as adapted to cast iron. Built in 1869-70 to contain a bank and offices, it was one of a mirror-image pair at 317 and 319 Broadway which in recent years came to be known as the "Thomas Twins." The iron facades were the product of Daniel D. Badger's iron foundry, Architectural Iron Works. The two buildings faced each other until 1971 when 317 Broadway was demolished. Early tenants of 319 Broadway included the Security State Bank and the Metropolitan Life Insurance Corporation.

D.D. Badger's Architectural Iron Works¹⁰

Daniel D. Badger began his career as a blacksmith in Woburn, Massachusetts, moving to Boston in 1830. In 1842 he introduced a cast-iron storefront which he called "the first structure of iron ever seen in America." In 1843 Badger purchased a patent from A.L. Johnson of Baltimore for "Revolving Iron Shutters," used to burglar-proof windows. The combination of the storefront and shutters, which came to be known as the "Badger Front," was highly successful.

Badger opened an office in New York in 1846, where his first major commission was the fabrication of the cast-iron storefronts of A.T. Stewart's Broadway store, linking him with the commercial and stylistic changes that helped make New York the center of cast-iron architecture. It was not until the 1850s, however, that Badger erected his first full iron fronts. Badger's foundry was incorporated as the Architectural Iron Works in 1856, and by 1865, the year of the publication of his catalogue, the Architectural Iron Works had to its credit hundreds of storefronts and more than thirty cast-iron facades. Badger retired in 1873, and died in 1884. According to one late nineteenth-century writer, "No man connected with the business ever did as much as Mr. Badger to popularize the use of cast-iron fronts."¹¹

Description

This five-story Italianate building, located on the northwest corner of Broadway and Thomas Street, extends twenty-five feet along Broadway and 105 feet along Thomas Street. Faced in cast iron, the building contains many original two-over-two wood sash windows.

At the first story the Broadway facade originally contained a stoop at the north and two openings articulated by flattened arches with a corner pier. This pattern was continued on the Thomas Street facade. Plate-glass windows replaced the flat-arched openings on the Broadway

facade, and the first story of the Thomas Street facade has been largely enclosed by a recent restaurant addition, although the arched openings are still present. Above the first story, the exterior of 319 Broadway looks much as it did in 1870. On the Broadway facade, stories two through five are each composed of one bay containing three window openings. The north opening of the second story (formerly the entrance) contains a slightly projecting portico with flanking engaged columns supporting a triangular pediment and brackets with incised neo-Grec ornament, probably a later replacement. This opening contains a single-pane window with a decorative metal fanlight above. The other two openings, larger than those on the stories above, contain four recent panes. All the windows are arched and capped by scrolled keystones and flanked by engaged Corinthian columns. A pilaster marks the south corner. Stories three through five each contain three window openings like those seen below, gradually decreasing in size, flanked by engaged Corinthian columns and terminated by piers at each end supporting a cornice. The center window of the fourth story contains paired glass doors installed in recent years leading to a fire escape containing wrought-iron filigree extending from the second story to the fifth. This flat-roofed building is surmounted by a projecting cornice containing dentils and scrolled brackets.

The Thomas Street facade is similar to that on Broadway. It has three bays; the outer two containing five window openings per story and the center bay with four, each bay separated by Corinthian piers. With the exception of the two western openings and the eastern opening, articulated by flattened arches, the first story has been enlarged by a recent addition. At the base of the service entrance a metal plaque reads "Architectural Iron Works/14th Street between/A B & C NY." Above the service entrance in the western bay each window (extending up to the fifth story) contains an arched transom with paired wood sash windows. A fire escape with wrought-iron filigree stretches from the second story to the fifth. The rear wall, adjacent to the Thomas Street facade, is faced in gray stucco.

Subsequent History

Above the first story, 319 Broadway survives remarkably intact. The stoop was removed in 1912, along with sidewalk encumbrances. At that time the basement level was designated the first story and the building classified a five-story building. The building continues to house offices and a restaurant. Other uses in recent years include light manufacturing.

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NOTES

1. This account is based on Landmarks Preservation Commission, no. 361 Broadway Building Designation Report, report prepared by Anthony Robins (New York, 1982) and a general account of this pattern of development may be found in Charles Lockwood, Manhattan Moves Uptown (Boston: Houghton Mifflin, 1976).
2. Harry E. Resseguie, "A.T. Stewart's Marble Palace--The Cradle of the Department Store," in the New-York Historical Society Quarterly, 43 (1964), 133-35, including notes 3 and 4.
3. Reverend J.F. Richmond, New York and its Institutions 1609-1871. (New York, 1871), 371-374. Subsequently the hospital moved to a new building located between 15th and 16th Streets on the block between Fifth and Sixth Avenues. They maintained a downtown branch, known as the "House of Relief" on the corner of Hudson and Jay Streets, until 1919. See The Society of New York Hospital, "Commemorating Exercises/150th Anniversary," (pamphlet in the collection of the New York Public Library, 1921), 23.
4. Three of Lispenard's sons gave their names to Manhattan streets. The other two were Leonard and Anthony. Anthony Street was renamed Worth Street to honor Major General William Jenkins Worth, a hero of the War with Mexico, 1848. See Henry Moscow, The Street Book (New York, 1978), 68.
5. Margot Gayle and Edmund V. Gillon, Cast-Iron Architecture in New York (New York, 1974), 129.
6. I.N. Phelps Stokes, Iconography of Manhattan Island, vol. 3 (New York, 1915-28), 1010.
7. This discussion of the architects is based on LPC, Upper East Side Historic District Designation Report, report edited by Marjorie Pearson (New York, 1981), 1270-71.
8. LPC, Ladies' Mile Historic District Designation Report, report edited by Marjorie Pearson (New York, 1989), 337.
9. This description of the Italianate style is based on Marcus Whiffen, American Architecture Since 1780 (Cambridge, Mass., 1969), 79 and LPC, no. 361 Broadway Building Designation Report, report written by Anthony Robins (New York, 1982) 3,4.
10. The following discussion of Badger's career is based on LPC, 55 White Street Designation Report (LP-1651), report written by Nancy Goeschel, (New York, 1988), 4; LPC Cary Building Designation Report (LP-1224), report written by Anthony W.

Robins, (New York, 1982), especially 3; Daniel D. Badger, Badger's Illustrated Catalogue of Cast-Iron Architecture (New York, 1981 reprint.), 3.

11. William J. Fryer, "A Review of the Development of Structural Iron," in A History of Real Estate, Building and Architecture in New York City (New York: Record and Guide, 1898; reprinted New York: Arno Press, 1967), 458.

FINDINGS AND DESIGNATION

On the basis of careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the no. 319 Broadway Building has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

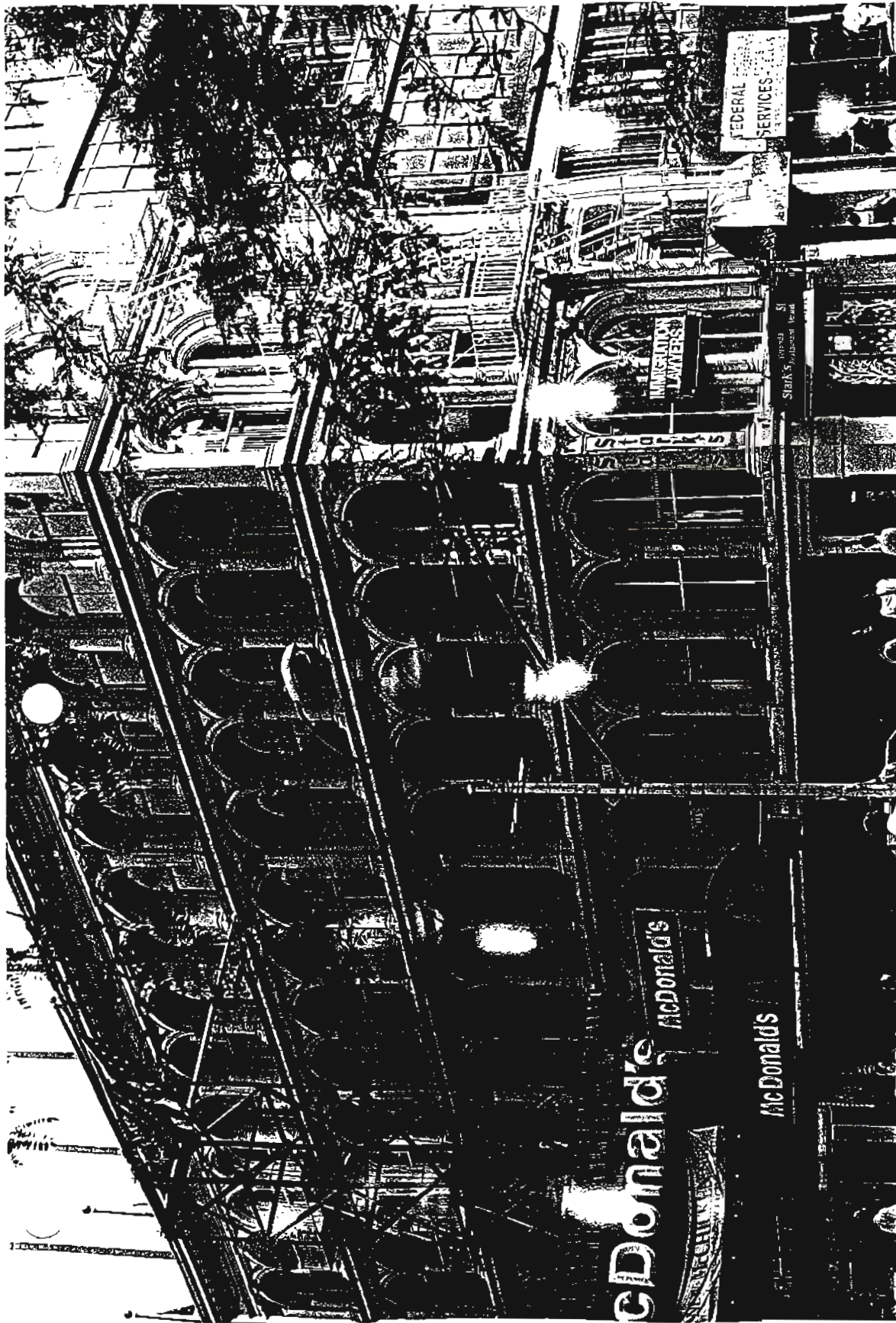
The Commission further finds that, among its important qualities, the no. 319 Broadway Building is a distinguished Italianate-style building and the survivor of the mirror-image cast-iron pair at 317 and 319 Broadway known in recent years as the "Thomas Twins"; that it was built in 1869-70 for Civil War hero and Croton Aqueduct engineer General Thomas A. Davies on land leased from the New York Hospital; that it was designed by the firm of D. & J. Jardine, specialists in residential and commercial buildings; that the building graphically illustrates the transformation of lower Broadway in the 19th century from a residential boulevard with related institutional uses to the city's commercial center; and that the cast iron of the facade was manufactured by Daniel D. Badger's prominent New York firm, the Architectural Iron Works.

Accordingly, pursuant to the provisions of Chapter 21, Section 534, 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 no. 319 Broadway Building, 319 Broadway, Borough of Manhattan, and designates Tax Map Block 152, Lot 31, Borough of Manhattan, as its Landmark Site.

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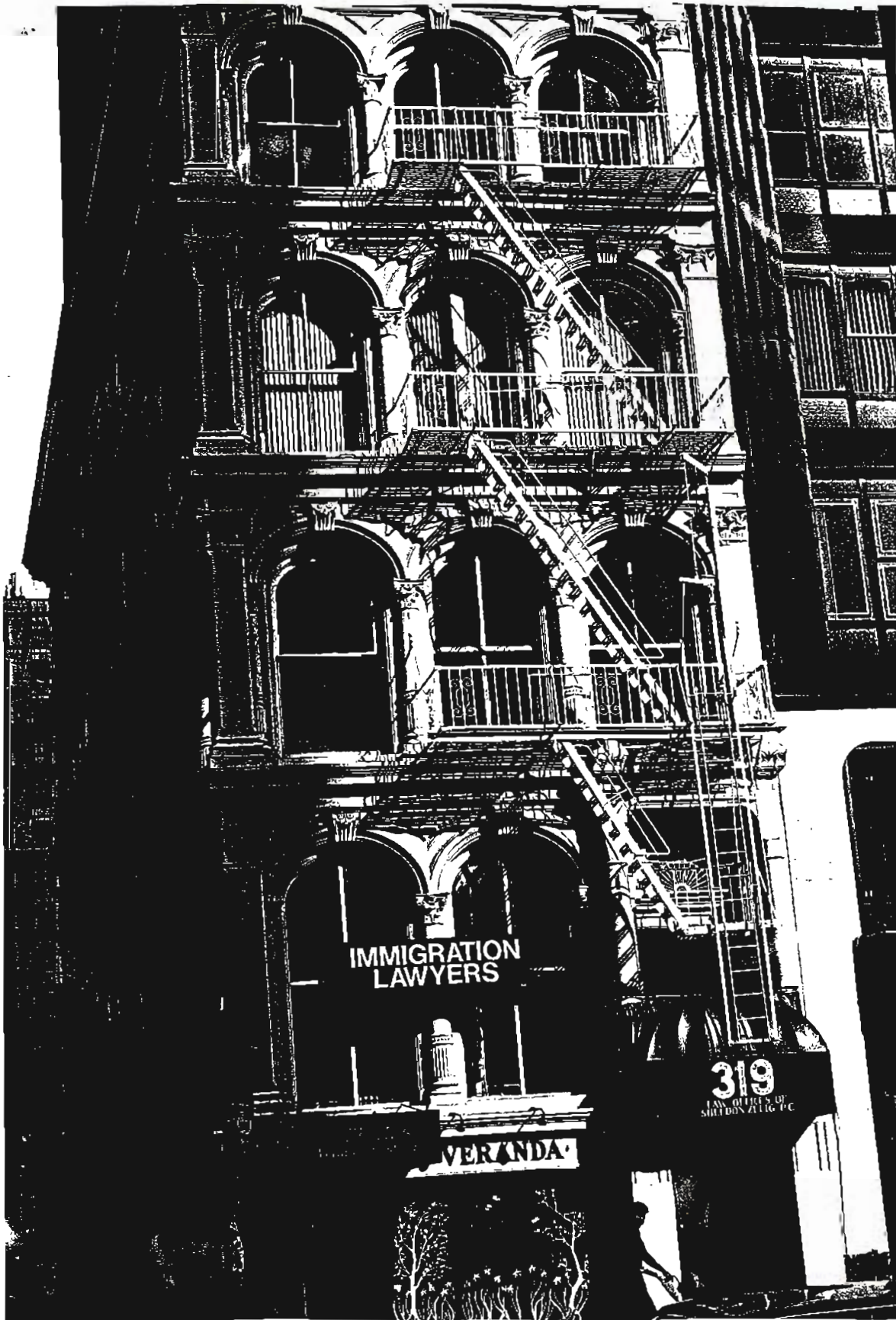
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No. 319 Broadway Building, 1869-70
319 Broadway

Architects: David & John Jardine
Photo credit: Kevin McHugh



No. 319 Broadway Building
Broadway facade

Photo credit: Kevin McHugh



No. 319 Broadway Building
Window detail, Thomas Street facade

Photo credit: Kevin McHugh



No. 319 Broadway Building
Former entrance, Broadway facade

Photo credit: Kevin McHugh

SECTION I

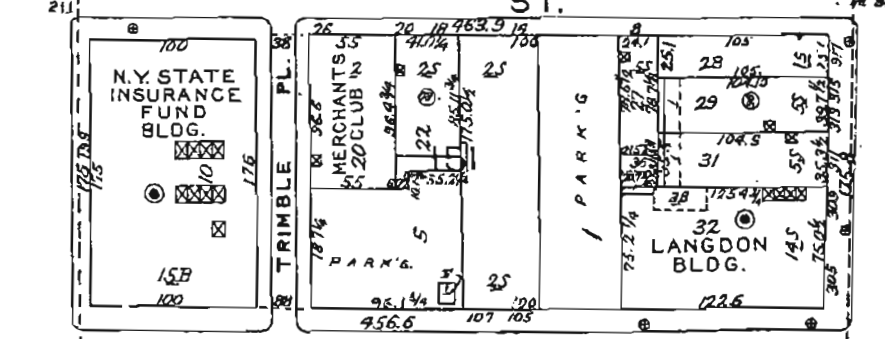
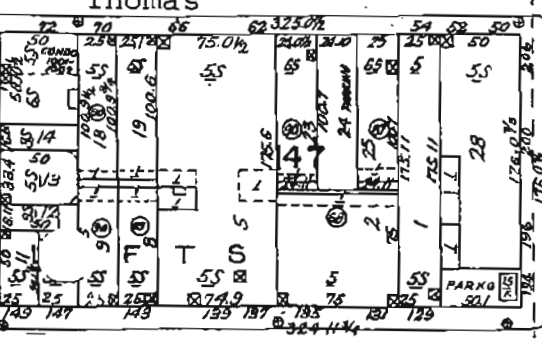
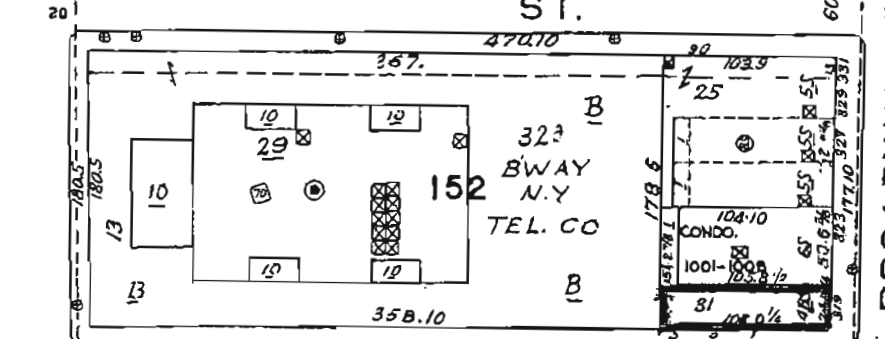
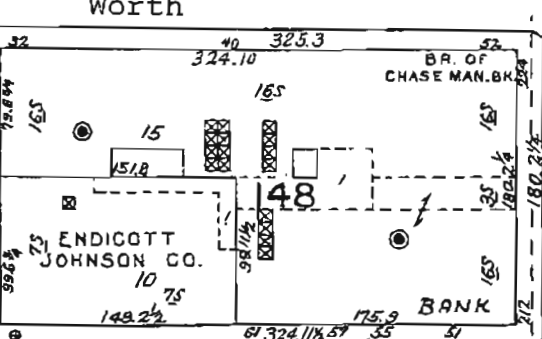
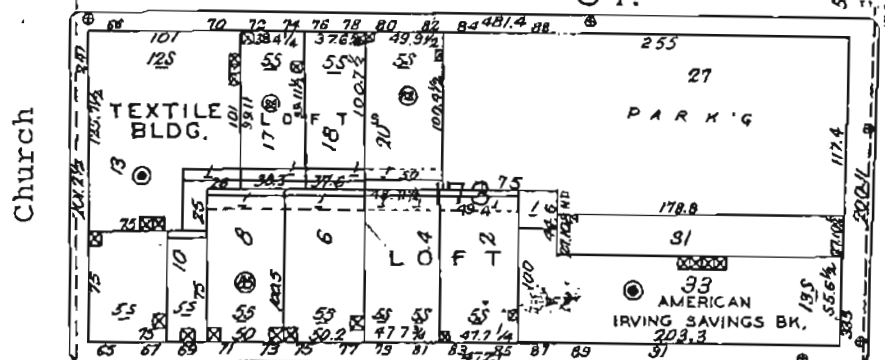
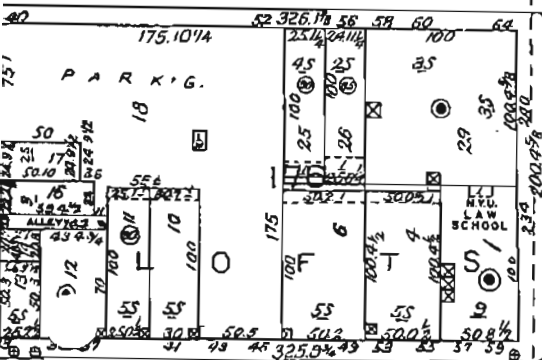
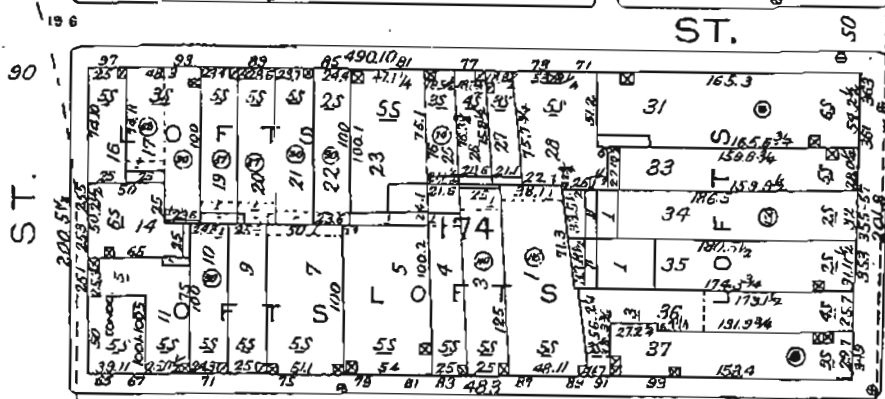
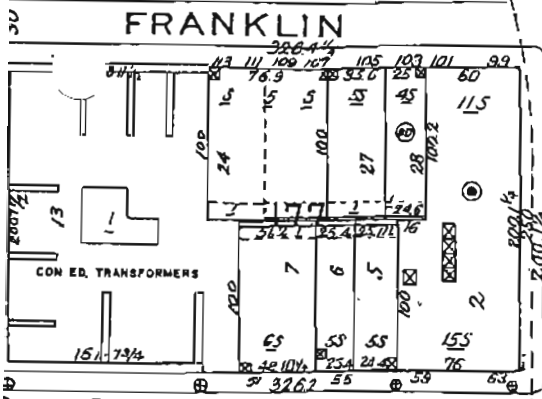
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Maps. No. 116 & 162



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No. 319 Broadway Building
319 Broadway
Landmark Site

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