

CARY BUILDING, 105-107 Chambers Street, Borough of Manhattan. Built 1856-57; architects King & Kellum; iron cast by D.D. Badger's Architectural Ironworks.

Landmark Site: Borough of Manhattan Tax Map Block 145, Lot 3.

On November 18, 1980, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Cary Building and the proposed designation of the related Landmark Site (Item No. 10). The hearing was continued to February 10, 1981 (Item No. 3). Both hearings had been duly advertised in accordance with the provisions of law. Nine witnesses spoke in favor of designation. There was one speaker in opposition to designation. A letter has been received in favor of designation.

#### DESCRIPTION AND ANALYSIS

The Cary Building, built in 1856-57, is one of New York's most important 19th-century commercial structures. Designed by one of New York's most prominent firms specializing in commercial architecture, with cast-iron fronts fabricated by the city's most important foundry, it is a significant early product of the period during the middle of the century when New York's premier position in the commercial life of the nation was established.

The pioneering Cary Building exemplifies three developments which set major patterns for the spectacular commercial growth of post-Civil War New York: 1) the commercial redevelopment of the area north and west of City Hall; 2) the introduction of the Italianate "palazzo" type; and 3) the development of the cast-iron facade. The building's architects, Gamaliel King and John Kellum, were important for their role in shaping the new commercial city; and the foundry which cast the building's iron fronts, Daniel D. Badger's Architectural Iron Works, was the first major foundry in the business and eventually the most prolific and influential.

As an early product of key trends in the city's commercial development, as one of the earliest surviving cast-iron buildings, and as the product of a major architect and foundry, the Cary Building is of seminal importance to the development of 19th-century commercial New York.

#### The Commercial Transformation of Lower Manhattan and the Cary Building

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 end of the War of 1812, which reopened the Atlantic trade routes, and the opening 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 pressure almost immediately began to push the city beyond the traditional limits of lower Manhattan, and a pattern of rapid development and redevelopment emerged. The city's commercial districts moved northward into former residential areas, replacing older houses with first-class shops. New well-to-do residential districts developed still further north on the city's outskirts. Older prime commercial areas to the south became warehouse and wholesale districts.<sup>1</sup>

Following the completion in 1846 of the A.T. Stewart store, the first department store in the country,<sup>2</sup> on Broadway between Reade and Chambers Streets, the residential district along Broadway north of City Hall rapidly changed into the city's leading commercial district. Over the next forty years, the Broadway area between City Hall Park and Madison Square became the commercial heart of the metropolis. Stewart's store also set architectural precedents for that development: his architect, John Snook, designed an enormous stone "palazzo," with cast-iron and glass storefronts, in the newly fashionable Italianate style. This was the first of the "commercial palaces" built for New York's "merchant princes," and it set the style and the type for the next several decades.

The change in the Broadway area was noticed as early as 1852:

The entire length of Broadway seems to have been measured for a new suit of marble and freestone--six and seven story buildings going up on its whole length, of most magnificent elegance in style... Indeed public and private buildings are going up in all directions...with Aladin-like splendor and celerity.<sup>3</sup>

By the time of the Civil War, the district's character had irreversibly changed according to the writer of a retrospective editorial in Harper's Magazine in 1862:

Those who remember the Broadway of twenty years ago can hardly walk the streets now without incessant wonder and surprise. For although the transformation is gradually wrought, it is always going on before the eye. Twenty years ago it was a street of three-story red brick houses. Now it is a highway of stone, and iron, and marble buildings.... Some of the new stores in Broadway are almost as imposing as some of the palaces in Italian cities.<sup>4</sup>

The Cary Building on a site running through the block from Chambers to Reade Streets between Church Street and West Broadway,<sup>5</sup> was built for the firm of Cary, Howard & Sanger, drygoods merchants.<sup>6</sup> The major partner in the firm was William H. Cary (1787-1861), a Bostonian who came to New York in the 1820s and eventually became quite wealthy, owning real estate in Brooklyn and New York, and stock in banks, insurance companies, and the Brooklyn Railroad Company of which he was president. Cary, Howard & Sanger, established during the economic depression of 1837, prospered so that by 1854 it was considered the "richest house" on the trade. The store was located at 243 Pearl Street, in the older commercial district; Cary, following the trend north and west, purchased the site for a new building on Chambers Street in 1856. The Chambers Street area was already being redeveloped for commercial purposes by that date: one block to the east was A.T. Stewart's store, and one block to the west was the new station for the Hudson River Railroad. Cary's site, originally part of the Trinity Church farm, had already been in use by the New York Bank for Savings since 1844.<sup>7</sup> Cary's new building was completed in 1857;<sup>8</sup> soon afterwards, the immediately surrounding blocks were largely redeveloped with stone and cast-iron commercial structures.

Cary, Howard & Sanger, in its new location, was an important commercial establishment, serving as both store and warehouse. A contemporary account described it as an "elegant structure," and a "first class, well-regulated warehouse-- 1500 different kinds of articles of foreign and domestic fancy goods comprising jewelry, perfumery, cutlery, guns, musical instruments, combs, brushes, etc. Nothing pertaining to fancy goods that is not to be found here."<sup>9</sup> The drygoods department store, initiated by Stewart in 1846, was still novel, and the same account noted that Cary's store "saves purchasers much time and perplexity ordinarily occasioned by searching for goods at various places," and called the store "the largest and most complete of its kind in the world...(and) the most satisfactory evidence of the triumph of American excellence in commerce."

Cary, as the proprietor of one of the new drygoods stores in the new commercial district, had hired King & Kellum, a prominent firm specializing in commercial architecture; they designed an Italianate style "palazzo" in the new tradition of Stewart's store, with facades fabricated in cast iron, the latest innovation in commercial architecture.

#### Cast-Iron Architecture and D.D. Badger's Architectural Iron Works

The use of cast-iron in architecture, although not entirely an American innovation, led to the development of one of the most extraordinary indigenous architectural forms in the history of American architecture. Daniel D. Badger (? -1884) was one of the most important innovators in the field and his foundry, the Architectural Iron Works, was the most prolific in New York.

James Bogardus and Daniel Badger both published claims to having built the first cast-iron buildings in America, Bogardus in a promotional pamphlet of 1856, and Badger in a foundry catalogue of 1865.<sup>10</sup> In fact, cast iron, mostly imported from England, had been used for decorative and structural purposes from before the turn of the century, and at least one cast-iron front had been constructed as early as 1830.<sup>11</sup> Bogardus's development and promotion of cast-iron facades, however, and Badger's construction of hundreds of cast-iron storefronts and facades, elevated cast iron from the position of an occasional constructional aid to one of prominence in the field of commercial architecture for nearly half a century.<sup>12</sup>

The rise of cast iron as an architectural material, widely used for the facades of commercial buildings from the 1850s to the 1890s, can be attributed to a number of technical and economic factors. Badger claimed for cast iron the virtues of "Strength... Lightness of Structure... Facility of Erection... Economy... Durability... Incombustibility... Renovation [by a coat of paint]" and added that "sufficient strength can be secured without the exclusion of the light--which is often highly desirable both for mercantile and mechanical purposes."<sup>13</sup> Bogardus, who made similar claims, added that:

...a building once erected, it may be taken to pieces with the same facility and despatch, without injuring or destroying any of its parts, and then re-erected elsewhere with the same perfection as at first.<sup>14</sup>

The advantage of economy derived not so much from the cost of iron relative to stone, but from the replacement of costly elaborate stone-carving with inexpensive prefabricated iron casting. The advantage of allowing in a maximum of light was of great importance to retail stores. The idea that cast-iron buildings might be fireproof was very attractive to merchants in a city like New York which was periodically ravaged by fire--even though for most buildings only the facade was cast iron, and the other walls and framing, built of brick and timber, were as flammable as any other building.

Daniel D. Badger was a blacksmith and saw maker in Woburn, Mass., who moved to Boston in 1830.<sup>15</sup> In the early 1840s he developed a cast-iron post and lintel system which enabled him, in 1842, to design what he called "the first structure of Iron ever seen in America. The Columns and lintels of the first story were of this material..." This was a cast-iron storefront only, not an entire facade, and it is unclear whether it was even the first iron storefront in the country, as Badger claimed; but it was clearly a novelty in Boston, where, according to Badger, "the prevailing prejudice against this bold innovation was so great that he was not permitted to engage in the work until he had given an ample guaranty that, if it should not prove a success, he would remove it at his own expense."<sup>16</sup> In 1843, according to the same account, he bought a patent from A.L. Johnson of Baltimore for "Rolling Iron Shutters," used to

burglar-proof windows. The combination of the cast-iron storefront and the rolling iron shutter came to be known as a "Badger front."<sup>17</sup>

In 1846 Badger opened an office in New York, where his first major commission was the fabrication of the cast-iron storefronts of A.T. Stewart's Broadway store,<sup>18</sup> linking him from the start with the commercial and stylistic changes that helped make New York the center of cast-iron architecture over the next several decades. 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.<sup>19</sup> By 1865, the year of publication of his catalogue, the Architectural Iron Works had to its credit hundreds of storefronts and over thirty full cast-iron facades, with work shipped all over the United States and to several foreign countries.<sup>20</sup> Badger retired in 1873, just as cast-iron architecture was reaching a peak in acceptance and production; he died in 1884. According to a late-19th century writer, "No man connected with the business ever did as much as Mr. Badger to popularize the use of cast-iron fronts,"<sup>21</sup> and Badger, with James Bogardus, was by far the most important figure in the development and fabrication of cast-iron building.

#### The Italianate Style as Adapted to Cast-Iron Architecture

The architectural treatment of cast-iron facades went through several distinct phases before the material fell from favor towards the end of the century.<sup>22</sup> The very earliest iron buildings in New York were designed and built by James Bogardus in the late 1840s: the Milhau drugstore, the Laing Stores on Washington Street, and Bogardus's own factory at Centre and Duane Streets. Bogardus was an engineer and inventor, rather than an architect, and the aesthetic of his buildings reflected his profession. His description of what a cast-iron building should look like emphasized the construction of its sills, columns and cornices built up "continually, for any required number of stories." His conception of its design was simple and primitive: "...the spaces between the columns are filled up with windows, doors and pannels (sic), which may be ornamented to suit any taste,"<sup>23</sup> --a fair description of his first buildings. None of Bogardus's early buildings survive.

Once cast iron was accepted and adopted by the architectural profession, cast-iron design began to reflect the Italianate style prevalent among commercial buildings in the 1850s. A series of cast-iron Italianate "palazzi" were produced, often painted white to imitate marble. The earliest, and among the finest, survivors are the Cary Building (King & Kellum, 1856-1857) at 105-107 Chambers Street, and the Haughwout Store (John Gaynor, 1856) at 488 Broadway.<sup>24</sup> Both were broadly modeled on the English adaptation of Italian Renaissance palaces made popular in England by Sir Charles Barry, and both were intended to resemble masonry buildings--the architects of the Cary Building going so far as to imitate rustication in iron.

The spread of prefabricated iron fronts imitating masonry buildings quickly aroused criticism in the architectural profession. Architectural journals condemned the practice, and various debates were held on the subject, including one sponsored by the recently founded American Institute of Architects. Some condemned the use of architectural cast iron outright; others conceded that there might be a place for it, but felt that no satisfactory example had yet been produced. Its defenders and detractors all agreed that the use of architectural cast iron demanded the development of an "iron style," and that such a development required more time and talent than had yet been brought to the medium.<sup>25</sup>



Even as the debates continued, their immediate subject--the iron-fronted Italianate palace--began to show some stylistic adaptation to the properties of cast iron and, incidentally, to the nature of the expanding New York economy. The economy of cast-iron construction lay in prefabrication, and prefabrication demanded repetition of identical elements. Masonry Italianate structures could be designed with a variety of ornamentation, but prefabrication tended to produce buildings such as the Haughwout Store, where a carefully composed motif--a window bay from a Venetian palace--was repeated 120 times across two facades. The nature of New York's commerce at the time required that buildings be expandable-- any successful enterprise in post-Civil War New York expected to expand. One virtue of cast iron was that additional bays could be added to a facade, in its original style, by simply casting additional elements. Another was that the amorphous quality of a design based on endless repetition of elements allowed subsequent additions of the same elements; additions could expand the design without altering it.

The repetitiveness and amorphousness of such cast-iron designs were at first condemned by critics of the cast-iron fronts, but soon they were being recognized by proponents as substantial advantages. Henry Van Brunt, defending architectural cast-iron at the A.I.A. debate, made these peculiar qualities his main point:

Now the age we are called upon to express is not one of individualities, but of aggregates.... Therefore the architecture, to express our spirit best...is essentially an architecture of strict mechanical obedience.... Now a mechanical architecture is evidently one of strict unities and formal repetitions, as expressive of the mechanical means by which it is produced.... In instinctive obedience to this demand there had gradually crept into our present architecture those strict unities and formal repetitions, which have laid it open to the charge of thoughtlessness.... [When] nature...urges upon us the use of iron, actually demands from us a mechanical treatment of it with the mould, we may fairly expect that the principle of monotony, usually so repugnant to a stone architecture, may under these more favorable circumstances be elevated to a beauty and an honor.<sup>26</sup>

Badger's 1865 catalogue illustrated a number of such designs, loosely based on Italianate motifs but more heavily influenced by the forces of repetition and prefabrication, including the Haughwout Store (Plate III), the Singer Building (Plate IV), the Gilsey Building (Plate IX), store fronts (Plate XV and XVII), and the Lloyd & Jones Building in Chicago (Plate XIX).

In the late 1860s and early 1870s, the Italianate manner was supplanted by the recently imported French Second Empire Style, and with the development of "neo-Grec" ornamentation, details emerged which were expressive of the sharp and metallic qualities of cast iron. In the late 1880s, the last major stylistic phase in the design of cast-iron fronts saw a final detachment from the Italianate and French Second Empire manners, and ornament became a series of concentrated abstract or floral patterns cast into columns and entablatures.

Even with the final flowering of its last phase, the use of cast iron in architecture began to decline. The development of steel framing, the discovery that iron-fronted buildings were not after all completely fireproof, and perhaps the influence of Ruskinian ideas about the use of natural materials--to which a painted cast iron facade was repugnant--all contributed to the decline of one of the most innovative and unusual American contributions to Western architecture.

Gamaliel King (1800-c.1876) and John Kellum (1809-1871)

Among the architects involved with the transformation of lower Broadway into New York's new commercial and wholesale center were Gamaliel King and John Kellum. King, one of Brooklyn's first important professional architects, opened a Manhattan office in the mid-1850s. Kellum joined King's firm in Brooklyn, and went to Manhattan with him; after leaving King he went on to become one of New York's most important commercial architects and one closely associated with the use of architectural cast-iron. King and Kellum's short partnership (1850-1859) coincided with the early rapid build-up of the new commercial district.

Gamaliel King's career began in the 1820s, the start of a period of rapid growth that eventually made Brooklyn the nation's third largest city.<sup>27</sup> His stature as an architect and businessman was very high in Brooklyn, and most of his known commissions, almost all either religious or civic structures, were in that city. King's Brooklyn churches included the early Gothic style First Presbyterian Church (1822) on Cranberry Street; the small frame York Street Methodist Episcopal Church (1824); the original Greek Revival version of St. Paul's Catholic Church (1830s) at Court and Congress Streets; the Gothic Free Church of St. Matthew's (1859) on Throop Avenue; and the Early Romanesque Revival style Twelfth Street Reformed Church (1868) in Park Slope.<sup>28</sup> King's most important Brooklyn works, however, were the city's two major civic structures: City Hall (1844), and the Kings County Courthouse (1861-1865). City Hall (now Borough Hall) is an imposing Greek Revival monument; the Courthouse (demolished in the 1950s) was an enormous Italianate marble-faced building. Together, they defined Brooklyn's civic center for almost a century. King's other Brooklyn work included an unsuccessful entry in the competition for the Unitarian Church of the Saviour on Pierrepont Street (1842); and the Kings County Savings Bank (1868), a handsome Second Empire style building still standing at 136 Broadway in Williamsburg.<sup>29</sup>

King opened a Manhattan office at 179 Broadway in 1855, with Kellum as a full partner.<sup>30</sup> After the partnership dissolved in 1859, King continued to get Manhattan commissions, both ecclesiastic, as a continuation of his Brooklyn practice, and commercial, as a continuation of his Manhattan practice with Kellum. Among the former were the Washington Square United Methodist Church (1859), at 135 West Fourth Street, an Early Romanesque Revival building which served as the model for his later Twelfth Street Church in Park Slope;<sup>31</sup> and alterations to the Twenty-Fourth Street Methodist Episcopal Church (1866; demolished). Commercial work in Manhattan included a five-story warehouse (1859) at 243-244 South and 475-477 Water Streets;<sup>32</sup> a similar building at 248-250 Pearl Street (1869; demolished); and a warehouse on Cliff Street between Fulton and Beekman (1870-1871; demolished). King is also credited with a cast-iron storefront in Troy, New York.<sup>33</sup>

The quality of King's surviving work is consistently high. In ecclesiastical work he was able to design in a variety of styles -- Greek Revival, Early Romanesque Revival, Gothic Revival -- and his two civic masterpieces for Brooklyn show an ability to create imposing monumental buildings. Despite their small number, his extant works are important survivors of mid-19th-century New York architecture.

More is known of Kellum's career than of King's probably because Kellum became one of the city's most prominent 19th-century architects.<sup>34</sup> The oldest son of a Hempstead, Long Island, shoemaker, Kellum studied carpentry, and then moved to the growing city of Brooklyn in 1841. After four years working as a carpenter and builder, he joined Gamaliel King's office, becoming a partner in 1850. Starting with King, and then on his own, Kellum built up an enormous commercial practice.

The twenty-five years of Kellum's architectural practice (1845-1871) coincided with the commercial redevelopment of lower Broadway, the development of cast-iron architecture, and the predominance of the Italianate style. His longstanding association with A.T. Stewart, whose first store in 1846 set the standard for so much of what followed, helped make him a prime mover in all three areas.

Kellum designed Stewart's second store (1859 on) on Broadway at 9th Street, an Italianate cast-iron building that employed cast-iron not only in its facades but also in its structure, and that until its demolition in 1956 was the largest cast-iron building in New York. He was the architect for Stewart's mansion at Fifth Avenue and Thirty-fourth Street, also Italianate in style (1864; demolished); as well as for Stewart's stables (demolished), his warehouse at 18 Mercer Street (1861), and his charitable Working Woman's Hotel (1869; demolished) at Fourth Avenue and Thirty-Second Street. Moreover, Kellum was responsible for the general layout and the design of several buildings for Stewart's experimental Garden City in Long Island (begun in 1869), one of the first garden suburb developments. Kellum's relationship with Stewart lasted to the end of his life; Stewart was at Kellum's bedside when the architect passed away.

Besides his work for Stewart, the most important among Kellum's hundreds of known commissions included the Ball, Black & Co. store (1859), an Italianate "palazzo" at 565-567 Broadway; the infamous Tweed Courthouse<sup>35</sup> (begun in 1861) in City Hall Park, which in Kellum's version was a monumental Italianate structure both inside and out; the Steinway and Sons Showroom (1863; demolished) at 71-73 East 14th Street; the Mutual Life Insurance Company Building (1863; demolished), also Italianate in style, at 140-146 Broadway; an early building for the New York Stock Exchange (1863-1867; demolished); the McCreery Store (1868; somewhat altered), an iron-fronted building at Broadway and 11th Street in the Second Empire Style; and Tiffany's (1869; demolished) at 15th Street and Union Square. Kellum's work, therefore, was very largely centered on the rebuilding of commercial New York, primarily with Italianate style buildings and often in the medium of cast-iron, and he began to move in these directions while still a partner with Gamaliel King.

Not much survives of the short partnership of King & Kellum (1850-59); what does seem to reflect more of Kellum's talents and future career than of King's past works. Their known commissions in Brooklyn included the Second District Station House (1851; demolished) at 49-51 Fulton Street, and unexecuted plans (1853) for the Packer Collegiate Institute on Joralemon Street. In 1855 the firm designed the "Grecian style" Peter Hertzog Theological Hall of the Seminary of the Reformed Dutch Church of America in New Brunswick, N.J. (demolished 1966). Their work in Manhattan, however, aside from the important ecclesiastical commission for the Friends Meeting House<sup>36</sup> (1856; now Brotherhood Synagogue), an Italianate style building on Gramercy Park South, consisted entirely of commercial buildings and storefronts in the lower Broadway area. D.D. Badger's Catalogue of 1865 lists approximately two dozen cast-iron projects by the firm of King & Kellum that must have been designed no later than 1859, when the partnership dissolved; three are in Brooklyn, the rest in New York, and these were almost all on lower Broadway and the surrounding streets including Park Place, Pearl Street, and Walker Street. The first of these commissions was a 145-foot iron shopfront at 30-36 Park Place at the corner of Church Street for Wilson G. Hunt & Co., a cloth importing firm, put up in 1855. All the rest seem to postdate the 1856-57 Cary Building. The Cary Building is by far the most elaborate and important of all the firm's commercial commissions, and it occupies an important place in the careers of both architects. It was the major commercial commission of Gamaliel King's career, and it was the first in the long list of Italianate commercial buildings with which John Kellum was involved.

### The Design of the Cary Building

The Cary Building was one of the first buildings in New York to have a full cast-iron front (because of its site, in fact, it had two). Its design was a first tentative step towards the development of a distinctive cast-iron architecture, and therefore very important for the history of cast-iron architecture in particular and of 19th-century commercial architecture in general. There has been, however, some disagreement about who designed the building.

The Cary Building's facades were cast by D.D. Badger's Architectural Iron Works, perhaps the most important and influential of all the New York foundries. Badger reproduced the building's design in his 1865 catalogue (Plate VII). In the catalogue the design is specifically attributed to King & Kellum. It is known, however, that the foundries often employed in-house architects; Badger's foundry employed an English immigrant architect named George H. Johnson, and Johnson has been credited with the design of many of the facades cast by the Architectural Iron Works. It has been suggested that Johnson was in fact the designer of the Cary Building's facades, leaving King & Kellum responsible only for the erection of the building, and for ordering the pre-designed facade from Badger. The rationale for such an attribution would be that the foundries were active in design, that Badger published the Cary Building's design, that Johnson was known to have designed other facades for the foundry, and that the foundry produced numerous other versions of the Cary Building type in which King & Kellum were not involved.<sup>37</sup> Among other versions cited for the latter argument are a building for John Link in Chicago (1857), No. 620 Broadway in New York (1858), the "Iron Block" in Milwaukee (1860), the Fireman's Insurance Company building on Camp Street in New Orleans, and the Clay Building in Memphis.<sup>38</sup>

The reasons for attributing the design to King & Kellum, however, seem more compelling. Badger's catalogue itself credits them as the architects. Elsewhere in the catalogue G.H. Johnson is credited as the architect for other buildings, including the Clay Building, suggesting that there would be no reason not to have credited him with the Cary Building design if he were indeed its architect. The Cary Building, moreover seems to be the earliest example of this type known; King & Kellum were substantially more prominent architects than Johnson and it seems more plausible that Johnson would have copied an important original design by King & Kellum, than that King & Kellum would have purchased a design by Johnson. Most convincing, however, is the relationship of King & Kellum to the Italianate style, and the kind of design represented by the Cary Building. By 1856, King had designed the Brooklyn City Hall, an important building in a monumental classical style; clearly he was capable of designing an Italianate facade for the Cary Building. Moreover, John Kellum became virtually a specialist in the design of Italianate buildings, particularly for commercial clients and often in cast-iron; he too, was certainly capable of designing the Cary Building's facades. The way in which the Italianate style was adapted to cast-iron in the building's design is further suggestive of King & Kellum's authorship. The design of the Cary Building's facades is not like those of other contemporary versions of the Italianate style, e.g., the Haughwout Store, which concentrated on the repetition of identical elements. The Cary Building's bracketed cornice and pediment are more suggestive of the "bracketed villa" type of the Italianate style current in mid-century residential buildings. Its imitation of rustication in iron suggests a serious attempt to design a facade that looked as little like iron and as much like masonry as possible; such rustication was soon dropped almost entirely from the vocabulary of cast-iron buildings, except for the copies of the Cary type mentioned above. The design on the whole appears to be the product of an architectural firm more conversant with the Italianate style in masonry and less with the qualities of cast iron (this would have been King & Kellum's first major cast-iron facade). G.H. Johnson's later versions of the Cary Building type, and his other designs reproduced in Badger's catalogue (the grain build-



ing, Plate LX; the Singer Building, Plate IV; the Halsey Building, Plate LIII), rely heavily on repetition, and less on imitation of masonry designs. His facade for Badger's office at 42 Duane Street, shown in a lithograph at the front of the catalogue, is a smaller version of the Cary Building, with a standard cornice and no pediment. In the catalogue it is described as "Sim. to Pl. VII," i.e., the Cary Building, and not vice-versa, and it looks like a simplified copy of King & Kellum's design.

King & Kellum probably were the architects for the Cary Building facades, and the place of their design is clear. Two architects, one with great experience in classically designed masonry buildings, one soon to become a major practitioner of Italianate style commercial buildings, adapted the Italianate style popular in masonry buildings to the recently developed medium of cast-iron. Although the design shows the repetition of identical elements that soon became a hallmark of cast-iron architecture, it was still largely a design of the masonry type. The facades were designed at the very beginning of the process in which an iron style was to be created; the contemporary facades of the Haughwout Store are already more adapted to the medium of iron, with complete repetition of elements. The design of the Cary Building became popular immediately, as witnessed by the various versions built in the next few years, and by the prominence with which it was displayed in Badger's 1865 catalogue.

#### Description

The Cary Building extends through the block from Chambers to Reade Street, on what was originally a mid-block site, and has two almost identical cast-iron facades, at 105-107 Chambers and at 89-91 Reade, now painted white, as they may have been originally in imitation of of marble. The widening of Church Street has since exposed the building's eastern brick wall, into which windows and store fronts have recently been cut.

Both the Chambers and Reade Street facades of the Cary Building conform closely to the illustration in Badger's catalogue. Certain discrepancies might be attributable to artistic license, but others are the result of subsequent alterations. The two iron fronts are in slightly different states of repair, but the only major difference between them is the configuration of the ground floor.

The Chambers Street facade is eight bays wide and five stories high. The ground floor, to judge from the Badger catalogue illustration, originally comprised a series of doors and windows set between Corinthian columns, with a Corinthian pier at either end; the piers and six of the seven columns survive, but the outer three bays on either side are now all glass, and the central two bays have been replaced by a new entrance consisting of a central semi-circular arch supported by two Doric columns, and enframed by slender piers. It is possible that the Badger illustration shows the Reade Street elevation, and that the Chambers entrance is original, but the style of the Chambers entrance is different enough in its details from the rest of the design that it might have been added later in the century. The entablature supported by the first-floor columns, and shown inscribed with the names "CARY HOWARD & SANGER" in Badger's illustration, is now completely obscured by illuminated signs and awnings.

The four upper stories of the Chambers Street facade are identically designed. Eight semi-circular arches resting on impost blocks are supported by paired Corinthian columns (a paired column and pier at either edge of the facade). Each arch is adorned with a raised floral relief. Badger's illustration shows an ornamental shield at the apex of each arch, but none of these survives on the facade. His illustration also shows the windows within the arches divided into two round-arched sections; none of these survive on Chambers Street either. Rolling iron shutters--Badger's early innovation--still exist behind the iron front; they can be pulled down over the windows without otherwise obscuring the facade. The entire wall surface surrounding the arches



and behind the paired columns is cast to imitate rustication. In the second, third, and fourth floors, a slender band course runs across the rustication, resting on the tops of the arches.

The facade is crowned with a heavy bracketed cornice, in two parts, and a large triangular pediment above the central four bays. Set within the pediment is a large cartouche inscribed with the words "CARY BUILDING" -- not "CARY'S BUILDING" as shown in Badger's catalogue. The catalogue shows a laterally placed bracket at either edge of the facade; these do not exist on the building.

Aside from the alterations to the ground floor, and the removal of the inner window frames and the ornamental shields on the arches, changes to the facade are limited to pieces of iron which have at various times either fallen off or been removed, mostly parts of the Corinthian capitals which are composed of very small individual pieces.

The Reade Street facade is identical to the Chambers Street facade, with these exceptions: the original two-part windows survive in the outermost bays of each floor, and the ground-floor configuration retains all its piers, although the windows and doors have all been replaced.

#### Conclusion

The Cary Building today survives remarkably intact, and its current owners have maintained it in good condition. Its twin fronts are, together with those of the Haughwout Store, the earliest surviving cast-iron facades in New York. Their design is a key monument, marking the historic combination of the Italianate style, developed in masonry buildings, with the emerging technology of cast-iron architecture. The building, an early dry goods department store, is a major work of the firm of King & Kellum, and the first in the series of important New York commercial commissions for John Kellum. It also figures prominently in the development of D.D. Badger's Architectural Iron Works, being one of his first important productions and providing a popular model for future work from his foundry. The Cary Building remains a prominent landmark in lower Manhattan, and one of the most important surviving early monuments of 19th-century commercial New York.

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#### FOOTNOTES

1. 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), 133-135, including notes 3 and 4. Stewart's imitators and successors included Potter Palmer of Chicago, Palmer's student Marshall Field, and Field's protege Harry Gordon Selfridge, who brought the principles of the department store to London.
3. Gleason's Pictorial, III: 371 (November 1, 1852), cited in I.N.P. Stokes, The Iconography of Manhattan Island, 1498-1909 (New York, 1915-1929), Vol. IV, under heading "1852 Nov 13."
4. From Editors Easy Chair," by George William Curtis, in Harper's Magazine, February 1862, p. 409; cited in Stokes, Vol. IV, "1862 feb."
5. The Cary Building's site was originally mid-block; its neighboring buildings were demolished later for the widening of Church Street, making it the corner building and exposing its eastern brick wall. Windows and storefronts have recently been cut into the exposed eastern wall.
6. For Cary see Deborah S. Gardner, The Architecture of Commercial Capitalism: John Kellum and the Development of New York, 1840-1875, unpublished Ph.D. Dissertation (New York: Columbia University, 1979), pp. 37-38, n.1.
7. Manhattan Register's Office, Conveyance records, Liber 444, Page 67.
8. Third Ward tax assessment records; also John Gobright, Union Sketch Book, p. 11 (in the rare book room of the Library of Congress in Washington D.C.), which says that the building was "first occupied in July 1857." I am indebted to Margot Gayle and the Friends of Cast-Iron Architecture for both references.
9. Gobright, Ibid.
10. Cast-Iron Buildings: Their Construction and Advantages by James Bogardus, C.E. (New York, 1856), with a preface by Bogardus naming John W. Thomson as author. Illustrations of Iron Architecture Made by the Architectural Iron Works of the City of New York (New York, 1865). Both are reprinted in Walter Knight Sturges, Origins of Cast Iron Architecture (New York: Da Capo Press, 1970).
11. A bank designed by John Haviland in 1832 in Pottsville, Pennsylvania. Margot Gayle, Cast Iron Architecture in New York (New York: Dover Publications, Inc., 1974).
12. For a general overview of cast-iron architecture, see Gayle, Ibid.
13. Badger Catalogue, pp. 5-6.
14. Bogardus, p. 7.
15. The following account of Badger's career is based on Margot Gayle's introduction to the new Dover edition of Badger's catalogue: Badger's Illustrated Catalogue of Cast-Iron Architecture, by Daniel D. Badger (New York: Dover Publications, Inc., 1981), pp. vi ff.

16. Badger's Illustrated Catalogue..., p. 3.
17. Ibid.
18. Ibid., p. 28
19. Ibid., Gayle introduction, p. viii.
20. See Badger's lists, Ibid., pp. 23-35.
21. 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), p. 458.
22. The following account of the stylistic development of cast-iron facades is based largely on Anthony W. Robins, The Venetian Palace Type in New York Commercial Cast-Iron Architecture 1846-1875, unpublished Masters Thesis (London: Courtauld Institute, University of London, May 1976).
23. Bogardus, p. 6.
24. The Haughwout Store is both individually designated as a New York City Landmark, and included within the SoHo-Cast Iron Historic District.
25. An early exchange between a correspondent and an editor may be found in The Crayon, 3, No. 3 (March 1856), 84. The A.I.A. debate, held on December 7, 1858, was between Henry Van Brunt, speaking in favor, and Leopold Eidlitz, opposed; the papers were published in the January 1859 issue of The Crayon, 6, 15-24, and prompted a series of editorial pro and con statements in other journals. See The Architect's and Mechanic's Journal, Nov. 1859 pp. 28-29; Dec. 3, 1859 (the Journal had just become weekly), pp. 51-52; Dec. 24, 1859, p. 77; and Dec. 31, 1859, p. 83.
26. The Crayon, 3, No. 3 (March 1856), 17.
27. For Gamaliel King see Gardner, op. cit., Chapter 1, "King and Kellum," Appendix B, "The Work of King & Kellum," and Appendix D, "The Work of Gamaliel King."
28. Only the Twelfth Street church survives intact; St. Paul's was completely redesigned in the Gothic style by Patrick Keely, and the others have been demolished.
29. Both Borough Hall and the Kings County Savings Bank are designated New York City Landmarks.
30. King & Kellum are listed in Brooklyn directories at "Orange c. Fulton" in 1850-59; in New York, at 179 Broadway, in 1855-59; see Dennis S. Francis, Architects in Practice New York City 1840-1900 (New York: Committee for the Preservation of Architectural Records, Inc., 1979), pp. 47 and 91.
31. In the Greenwich Village Historic District. For the attribution to King, see Anthony W. Robins, "Architectural History of the Washington Square United Methodist Church," unpublished typescript, 1978 (copy available in the "Greenwich Village Historic District" file at the Landmarks Preservation Commission.)
32. Now in the South Street Historic District.
33. Badger's Illustrated Catalogue..., p. 35.

34. The following account of Kellum's career is based on Gardner's exhaustive study, op. cit.
35. For the Tweed Courthouse, see the Tweed Courthouse Historic Structures Report prepared by the Landmarks Preservation Commission, New York City, 1981; Joan Olshansky, Project Director.
36. A designated New York City Landmark.
37. Margot Gayle, in her introduction to Badger's Illustrated Catalogue, p. xi, and in Cast-Iron Architecture in New York (New York: Dover Publications, Inc., 1974), p. xiii. See also Gardner, op. cit., p. 38 n. 2.
38. Gayle, Cast-Iron Architecture in New York, p. xiii.

#### FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Cary 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 Cary Building's two cast-iron facades are among the earliest surviving in New York; that it was built in 1856-57 for the early drygoods department store of Cary, Howard & Sanger; that the Cary Building is a major work of the prominent architectural firm of King & Kellum, and the first important commercial work with which John Kellum was involved; that it was one of the first important cast-iron buildings fabricated by D.D. Badger's Architectural Iron Works, the most important architectural iron foundry in 19th-century New York; that its design is a key monument in mid-19th-century commercial architecture, marking the joining of the Italianate style with the cast-iron technology; that it is a prominent landmark in lower Manhattan; and that it is one of the most important surviving 19th century commercial buildings in New York.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Cary Building, 105-107 Chambers Street, Borough of Manhattan, and designates Tax Map Block 145, Lot 3, Borough of Manhattan, as its Landmark Site.

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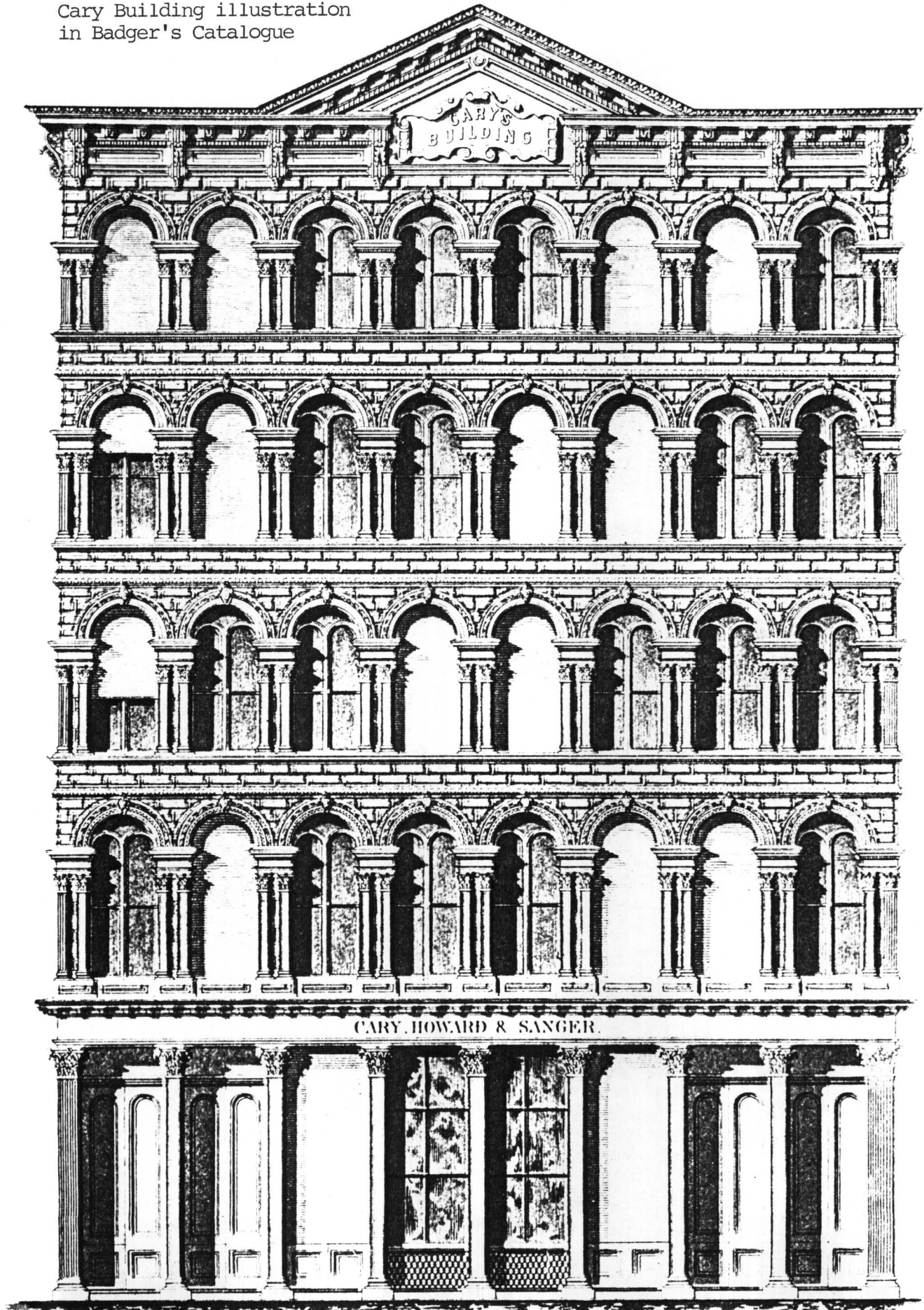
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Cary Building illustration  
in Badger's Catalogue

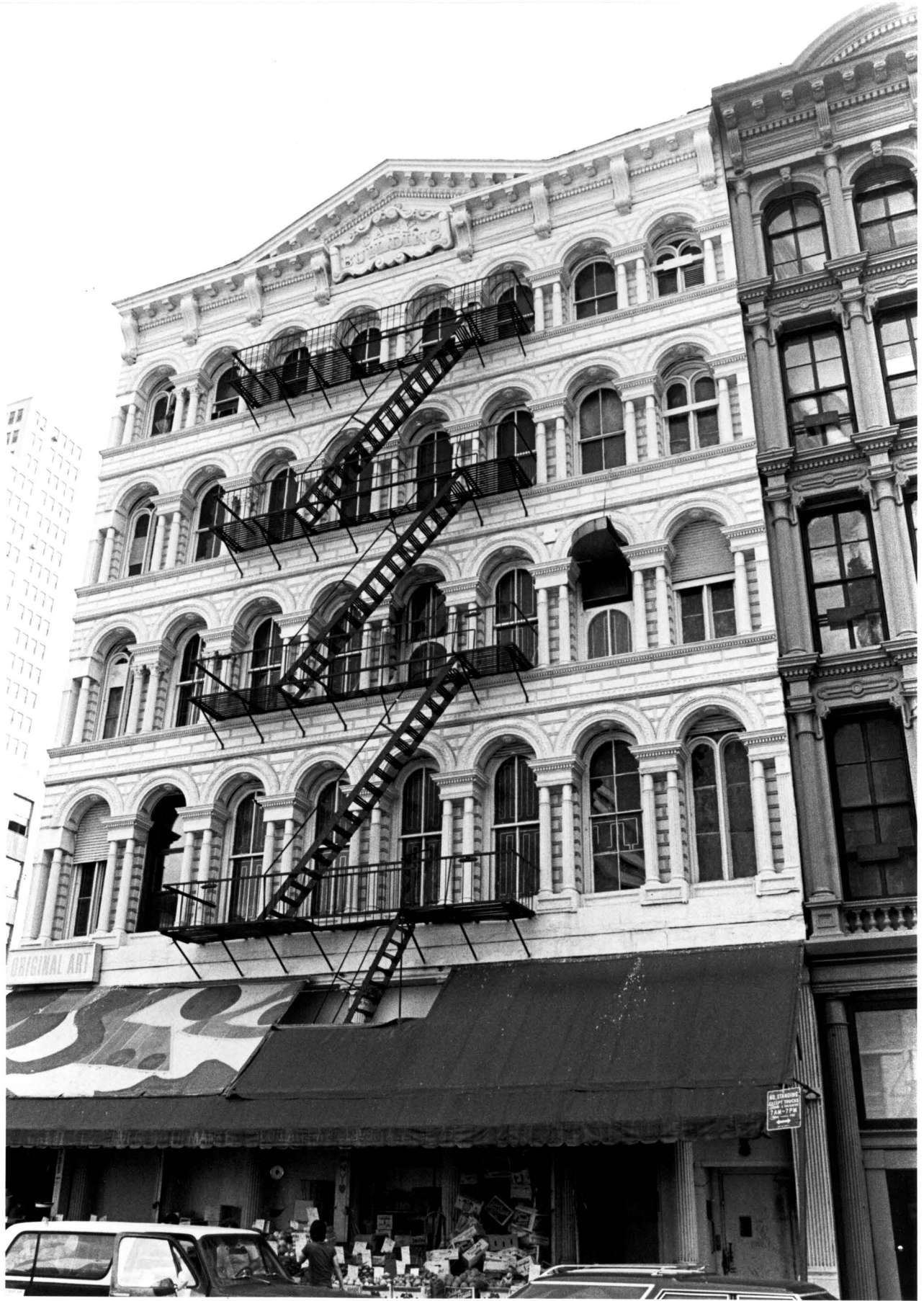




Cary Building  
105-107 Chambers Street  
Manhattan

Architect: King & Kellum  
Built: 1856-57

Photo Credit: Anthony W. Robins



Cary Building  
89-91 Reade Street Facade  
Manhattan

Architect: King & Kellum  
Built: 1856-57

Photo Credit: Anthony W. Robins