

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For HCRS use only

received

date entered

1. Name

historic HORACE JAYNE RESIDENCE

and/or common THE HEART ASSOCIATION OF SOUTHEASTERN PENNSYLVANIA

2. Location

street & number 320 South 19th Street

N/A not for publication

city, town Philadelphia, Pa. 19103

N/A vicinity of

congressional district

N/A

state Pennsylvania

code

42 county

Philadelphia

19103 code

101

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name The Heart Association of Southeastern Pennsylvania

street & number 320 South 19th Street

city, town Philadelphia

N/A vicinity of

state Pennsylvania

5. Location of Legal Description

courthouse, registry of deeds, etc. Philadelphia City Hall, Department of Records

street & number Broad and Market Streets

city, town Philadelphia

state Pennsylvania

6. Representation in Existing Surveys

title Pennsylvania Historic Sites Survey has this property been determined eligible? yes no

date 1980

federal state county local

depository for survey records Office of Historic Preservation

city, town Harrisburg

state Pennsylvania

7. Description

Condition

excellent
 good
 fair

Check one

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered
 original site
 moved. date 11/A

Describe the present and original (if known) physical appearance

The Horace Jayne house stands on one of Philadelphia's most important corner sites, where Delancey street's jog to the north makes this site the termination of the vista at the west end of the 1800 block of Delancey Street. Against its setting of plain red brick, white stone-trimmed Italianate houses, of the 1860's and 70's, the Jayne house stands out like a baroque gem because of the exuberant embellishment of its broad facade.

The house is best described as an early attempt by the Furness office to accommodate the principal forces of architectural design in the 1890's, beginning with the tonal unity introduced by Henry Hobson Richardson, and also acceding to the tendency toward historicizing revivals, in this instance the colonial revival. It is in this context that the exterior must be analyzed--while recalling that Furness was a masterful Victorian capable of enormous originality. The main 19th street facade is a carefully studied interpretation of the traditional center hall horizontally accented Georgian revival. This is calculatedly distorted into two halves, with the principal central axis of door, oval light and balcony, rising to a pedimented dormer, off to the left of center, while the actual central axis is left empty. On the slightly projected right half of the facade, the principal stories are marked by two registers of windows that mark the major front room, and are separated by horizontal belt courses of deep red terra cotta. On the left, two stories are situated where one exists on the right, creating a compact statement of the location of Dr. Jayne's medical office, and library, which are half stories above and below the main levels. Their functional unity is further marked by the projection and pairing of the windows of the office and library, which are treated as triplets, separated by tuscan and ionic orders, and surrounded by a terra cotta frame. The belt course below the second floor returns the facade to one common level, which suffices for the second and attic stories. These are further enlivened by a rich terra cotta cornice with ribbon bands, and a dentil course in homage to the Federal houses of the late 18th century then coming to scholarly attention.

Single dormers above the two windows of the left half of the facade reiterate the intended compositional order, while on the right, one broad two-light dormer in the middle of the wall between the paired windows, balances the larger block of windows on the lower left, while at the same time setting off the right half of the front as a separate entity. That is reiterated by the subtle projection of that half, and by the roof line which is marked by a slight hipped projection. The insistent Victorian rethinking of the colonial composition is capped by the thunderous bombast of the enormous terra cotta putti reclining in the dormer pediments.

The Delancey street side, reiterates the banded terra cotta thinking of the front, in a distorted mirror image, with the left half repeating the themes of the 19th street right half, capped by a double dormer, centered on its own facade half, but here centered above the void of windows. On the central axis, where the door should have been on the main facade, is a larger door-like composition, framed by quoins, that contains a cylindrical conservatory window. On the extreme right, reappears the triplet window, used earlier for the office. It is this continuity of form, and composition that marks the Jayne house as a brilliant Victorian design despite its efforts at colonial revival. The rear of the house continued the brick and terra cotta of the front and side, with a three-sided bay containing the dining room projecting off the center.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
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Horace Jayne Residence, Philadelphia County

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Continuation sheet

Item number

7

Page 2

7. DESCRIPTION (continued)

The interior opens in two directions from the front door. To the left, a low door provides access to the office reception room, while straight ahead is the double door that approaches the main stair to the great hall of the house. The office sequence is relatively simple, with a colonial revival fireplace mantle, on a red tile base. From the office, a corridor leads to a small rear stair that provides access to the library and office of Dr. Jayne.

The principal composition of the house revolves around the major axis from the entrance, up the main stair and across the hall to a double door which continues the axis down the length of the dining room, where it terminates in a fireplace in the middle of a three-sided bay. Against that axis is a second, vertical axis that begins in the midst of the great hall, rises up past an enormous fireplace, passes a second floor balcony, and terminates in a spectacular leaded glass skylight that visually unites the space. That suggests a connection to the tradition of the American house that spans from Jefferson's Monticello to Wright's great midwestern house of the 20th century.

If the composition is bizarre, the detail is increasingly conventional, suggesting the constraints of a growing level of taste. The entrance hall is paneled in dark quarter sawn oak, which leads into the great hall. Its materials are those of the entrance, plaster walls above oak, with most detail recalling the 18th century. The mantle, framing a green marble fireplace, is overscaled Federal, with tall paired Corinthian columns supporting a swagged and dentiled entablature. It in turn supports a balcony that opens off the stair which Furness passed behind the chimney. By splitting flues Furness created an extraordinarily theatrical vista, that looks out onto a leaded glass window. Turned balusters decorate the stairs, balcony, and the suspended balconies of the second floor.

The main parlors are off to the north, most of their interior detail was removed in this century when the room served as a synagogue meeting room. The other major space, the dining room, was probably redone in the 1920's when the house was acquired by the Philadelphia merchant, Jacob Lit. His architects, Magaziner and Eberhard, had established a reputation for academic colonial revival such as the cherry paneled room which now exists. It was probably also this firm which designed the iron grillage of windows, and the borzoi patterned heater covers. The upper rooms are simply furnished with quartered oak moldings, and simple plaster walls.

Several of the Furness leaded glass windows also survive. A simple patterned glass lights the lower hall, and is repeated in the upper hall. The major piece is the symmetrical skylight, with wreathes canted in the four corners, and abstract wave forms in the remaining side panels. In the center are two panels with a rectangular grid of leading, with the intersections marked by small glass circles.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1895; 1927

Builder/Architect Furness, Evans and Company

Statement of Significance (in one paragraph)

The Jayne house is significant as the masterfully designed residence, by Philadelphia's preeminent Victorian designer, Frank Furness, for an important Philadelphia physician, Horace Jayne. Further it has added importance as a landmark house in the midst of Philadelphia's Rittenhouse Square neighborhood, on preserved and elegant Delancey street. Its later occupants have been of interest as well, for merchant Jacob Lit of the Lit Brothers Department Store chain, was merchant and a philanthropist of note. But, it is an compelling and highly original architectural design that gives this building its principal place in American cultural history. That place is assured for reasons already noted in the description. - 1.) It is a composition that shattered and recombined conventional historicizing revival forms, in a fashion that recreated the colonial revival in a scale that was appropriate to late Victorian life. As such it offers a useful mode of approaching the revival styles, without being overwhelmed by their traditional forms. - 2.) Its plan is among the most original of its day, in combining horizontal and vertical axes that spatially unify the building in a manner that anticipates the work of Wright in the next century, and recalls Jefferson's democratic villa, Monticello. In that sense, the house culminates the tradition of American domestic architecture of the 19th century, creating new modes of spatial organization that reflect the democritization of the American household. But, unlike Wright's suburban flow, this is solved in the dense setting of urban Philadelphia. - 3.) It accomplishes these important goals in the context of 19th century architectural theory, realistically reflecting the spatial uses, and the various construction materials. The result is an important statement of the goals and possibilities of late Victorian design, extended to the end of the century, and marks the third phase of the Furness career, succeeding first the Ruskinian Gothic of the 1810's, and second the Richardsonian mode of the 1880's. This suggests that Furness was capable of learning from contemporary taste, and adapting his design to those changes. It is this set of materials, red brick, terra cotta, and colonial detail that will mark the next decade of Furness' work, including the West End Trust, the Merion Cricket Club, and the Arcade Buildings.

The client is of interest as well, for Horace Jayne was a son-in-law of Horace Furness, while continuing the family of Dr. David Jayne. It was David Jayne, the patent medicine magnate, who founded the family fortune, and whose great John McArthur-designed mansion also stood in the Rittenhouse neighborhood. It was out of this Jayne household, that son Horace Jayne, became one of the principal figures in the city's Museum of Art. The next owner, Jacob Lit, was of equal interest, as prominent merchant whose Lit Brothers Department Stores rivaled Wanamakers, Gimbels, and Strawbridges in the late 19th and early 20th century. He apparently purchased the house, at about the same time that he sold the store to City Stores, in 1928.

9: Major Bibliographical References

J. O'Gorman, G. Thomas, H. Myers. The Architecture of Frank Furness, 1973, pp. 65, 66; 188-190
Philadelphia Inquirer
May 16, 1895, p. 5, Builder's Guide, 18 August 1937

10. Geographical Data

Acreage of nominated property .09 acre

Quadrangle name Philadelphia

Quadrangle scale 1:24,000

UMT References

A

1	8	4	8	5	1	8	0	4	4	2	1	7	6	0
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Zone Easting Northing

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Zone Easting Northing

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Verbal boundary description and justification From the southwest corner of 19th and Delancey Streets, south 50 feet to a corner along an alley, then west 75 feet perpendicular to 19th Street, then north 50 feet to Delancey Street, then east 75 feet to the starting point.

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

11. Form Prepared By

name/title George E. Thomas, Ph.D.

organization Clio Group, Inc.

date February 2, 1982

street & number 3961 Baltimore Avenue

telephone (215)-386-6276

city or town Philadelphia

state Pennsylvania

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

title Larry E. Fise, State Historic Preservation Officer date

For HCRS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

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pp. 65, 66; 188-190
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A

1	8	4	8	5	1	8	0	4	4	2	1	7	6	0
Zone		Easting				Northing								

B

Zone		Easting				Northing								

C

Zone		Easting				Northing								

D

Zone		Easting				Northing								

E

Zone		Easting				Northing								

F

Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

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title Larry E. Tise, State Historic Preservation Officer date 6/7/82

For HCRS use only I hereby certify that this property is included in the National Register date
Keeper of the National Register date
Attest: Chief of Registration date



PHILADELPHIA

PENNSYLVANIA
NEW JERSEY

PENN - CENTRAL

PHILADELPHIA CO
CAMDEN CO

4425
4424
4423
57'30"
4422
4421
2.7 MI. TO U.S. 130
ATLANTIC CITY 62 MI.

(CAMDEN)
5963 1 NE