

Landmarks Preservation Commission
August 1, 1989; Designation List 219
LP-1648

90-94 MAIDEN LANE BUILDING, Borough of Manhattan. Built c. 1810-1830; new facades and internal alterations 1870-71; design attributed to Charles Wright for Michael Grosz & Son iron founders; iron elements cast by the Architectural Ironworks of New York.

Landmark Site: Borough of Manhattan Tax Map Block 42, Lot 36.

On January 19, 1988, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 90-94 Maiden Lane Building 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. Nineteen witnesses spoke in favor of the designation. One witness spoke in opposition to designation. A representative of the owners indicated that they had not taken a position regarding designation at the time of the hearing. The Commission has received many letters and other expressions of support in favor of this designation.

DESCRIPTION AND ANALYSIS

Summary

The small, elegant cast-iron-fronted mansarded building at 90-94 Maiden Lane is the only remaining example in the Financial District of the many Second Empire style commercial buildings constructed in downtown Manhattan during the post-Civil War era. The southernmost cast-iron building in Manhattan, it is one of the rare survivors of this type between Fulton Street and the Battery. Long associated with the Roosevelt family (which had a store at 94 Maiden Lane by 1786), the present building incorporates a mercantile building erected for James Roosevelt around 1810. In 1870-71 Roosevelt & Son, then the nation's leading importer of plate glass and mirrors, expanded from 90-94 Maiden Lane into the adjoining buildings at 90-92 Maiden Lane and 9-11 Cedar Street; a new cast-iron facade with mansard roof was erected on the Maiden Lane buildings, as well as a new brick and iron facade on Cedar Street. These alterations are attributed to Charles Wright, a mid-19th century architect known for his cast-iron buildings, who was associated with the prominent iron founders Michael Grosz & Son. The building's iron elements were cast by the Architectural Ironworks of New York, one of the leading iron foundries in the country, whose head Daniel D. Badger was a major force in the development and promotion of architectural cast iron.

The Roosevelt Family and 90-94 Maiden Lane

In the 18th century, Maiden Lane, set in a small valley which formed a natural connection between Broadway and the waterfront, was lined with the houses and stores of prosperous merchants. Following the Revolutionary War John Roosevelt established a business at 94 Maiden Lane, leasing the property for at least a year before purchasing it from Pierre Van Cortlandt in 1786.¹ John's brother Nicholas became a partner in the firm in 1787, but the brothers were soon in financial difficulties.² In 1792, John Roosevelt was forced to sell his store and house to his second cousin Isaac Roosevelt.³ The wealthiest of the 18th-century Roosevelts, Isaac immediately turned the store over to John and Nicholas's brother James J. Roosevelt. James opened a hardware business on the site which evolved into the family firm of Roosevelt & Son. His business quickly became a large-scale operation supplying imported hardware, mostly Dutch, to a burgeoning building trade. By 1797 James was able to purchase 94 Maiden Lane from the heirs of Isaac Roosevelt and in 1809-10 he replaced the building on the site with a new store.⁴ To accommodate the widening of Maiden Lane in 1822-23, a portion of the store building was taken down and a new Greek Revival style facade was erected (fig. 2).⁵

The 18th-century dwelling and stable erected by Abraham Duryea on the adjacent lot at 90-92 Maiden Lane were replaced by a brick and granite commercial building in 1827-28 which was later sold to James and John F. Trippe, dealers in medicines, paints, and oils. The Trippes held the property until 1862 when it was repossessed by members of the Duryea family, who then leased the building to a plate-glass merchant.⁶ Two buildings at 9 and 11 Cedar Street, immediately behind 90-92 and 94 Maiden Lane (fig.3), were erected soon after the street was opened in 1828. Part of a group of eight buildings on Pearl and Cedar Streets erected for Otis Loomer as a speculative investment, they were leased to a variety of merchants over the years.⁷

Throughout the early 19th century James Roosevelt's business continued to prosper, dealing in imported hardware and introducing a line of imported window glass and mirrors. Eventually, under the direction of James's son, Cornelius Van Schaack Roosevelt, who had joined the firm in 1819, it became the country's leading importer of British and French plate glass, crystal plate glass, and mirrors. The considerable profits produced by the firm allowed C.V.S. Roosevelt to invest heavily in real estate following the Panic of 1837. Between 1842 and 1845 C.V.S. Roosevelt doubled his already comfortable fortune and by 1868 he could count himself among the Astors, Rhinelanders and Lorillards as one of New York's ten wealthiest landowners. Two of his sons, James Alfred and Theodore (father of the future president), joined the firm in the 1850s, and two others, Silas Weir and Robert Barnwell, became attorneys, establishing offices at 94 Maiden Lane. Conditions at 94 Maiden Lane had become sufficiently cramped to warrant leasing space at 7 and 9 Cedar Street, which by 1857 were connected to 94 Maiden Lane by narrow passages.⁸ A decision was made to expand again in

1869 and James A. Roosevelt purchased 90-92 Maiden Lane and 9 and 11 Cedar Streets.⁹ In April 1870 plans were filed to join the buildings, alter them internally, and erect a new iron front with mansard roof on Maiden Lane and a new brick facade with an iron storefront on Cedar Street.¹⁰ Designed in the then fashionable Second Empire style, the Maiden Lane facade featured corner pavilions framed by rusticated piers, arched window surrounds set off by half-columns and a roof covered with fishscale slates pierced by segmental pedimented dormers. The Department of Building's Alterations Docket for 1870 lists Michael Grosz & Son, an iron foundry, as responsible for these alterations, but they are attributed to Charles Wright, an architect who was associated with the firm.

Charles Wright

A Long Island resident, Charles Wright was listed as an architect in the New York City directories between 1867 and 1878.¹¹ In every year except 1873, his office address was given as 45 Greene Street, the location of the Grosz foundry; the termination of his practice in New York coincided with the closing of the foundry following the deaths of Michael and Frederick Grosz in 1878. Wright's work in Manhattan included a number of tenements on the Lower East Side, stables in Greenwich Village (8 MacDougal Alley of 1871 and 134-36 West 10th Street of 1874), rowhouses in Midtown, and mercantile buildings in the old drygoods districts now known as Tribeca, SoHo, and Ladies' Mile. His commercial works included a number of cast-iron buildings, among them 913 Broadway (1872, altered) for Peter Goelet, 13 East 19th Street (1874, demolished) for Robert Goelet, 34 Greene Street (1873) for Julius Leopold, and the Grosvenor Building, 385 Broadway (1875) for Matilda Grosvenor and Charlotte Goodridge.¹² The surviving buildings are all handsome Second Empire structures which like 90-94 Maiden Lane feature flattened segmental arches supported by engaged columns. In several the treatment of ornament is also similar to that of 90-94 Maiden Lane. No. 34 Greene Street, for example, also employs diamond-point rustication, spandrel panels decorated with paterae, unfluted columns, and paneled piers decorated with a pattern similar to that used on the frieze beneath the mansard at 90-94 Maiden Lane.

In addition to this stylistic evidence, which strengthens the attribution of 90-94 Maiden Lane to Wright, it should be noted that he is known to have worked for the Roosevelts on at least two occasions: first in 1869 when he designed a one-story addition to the C.V.S. Roosevelt house at Broadway and 14th Street and again in 1873 when he planned an alteration at 90-94 Maiden Lane that replaced wood supports in the mansard with iron girders. Michael Grosz & Son was listed as the builder for that alteration.¹³

Michael Grosz & Son

Michael Grosz was first listed in the New York City directories in 1837 as a smith with a business at 8 Watts Street. By 1840 he had moved his business and residence to 45 Greene Street. Through the 1840s and early '50s he continued to be listed in the directories as a blacksmith or whitesmith. He began manufacturing iron railings, vault lights, and

rolling shutters at some point in the 1850s and was listed as a dealer in iron railings in the directory of 1856. His son, Frederick H. Grosz, established his own foundry at 45 Greene in 1856 and began manufacturing railings and vault lights. Father and son were listed separately in the directories until 1865 when they formed Michael Grosz & Son. By that time Michael had begun manufacturing architectural ironwork and had conducted an extensive business with the government during the Civil War years. In the post-war period, under the direction of Michael Grosz and Frederick Grosz, who began taking over increasing responsibility from his father, the "firm built many of the iron buildings erected by the Goelets, Roosevelts and Astors."¹⁴ According to Frederick Grosz's obituary in the New York Tribune their projects included Steinway Hall at 109 East 14th Street (1866, demolished) and the "Broadway store of Lord & Taylor"¹⁵ (presumably the cast-iron fronted building at Broadway and 20th Street designed by James H. Giles in 1869). The firm also specialized in the manufacture of bank vaults, including those of the Union Trust Company, the Bank of North America, and Chemical Bank.

In the 1870s Michael Grosz & Son also occasionally supplied architectural designs to clients. In addition to the alterations at 90-94 Maiden Lane the firm is listed in the Building Department docket books as architect for a pair of iron warehouses at Thomas and Hudson Streets (1870-71, demolished), a four-story tenement at 64 Frankfort Street (1872, demolished), and a building for the Orthopaedic Dispensary and Hospital at 126 East 59th Street (1872-73, demolished).¹⁶ Presumably these commissions were awarded to the firm because it maintained an architectural staff, who in addition to designing architectural elements such as columns and cornices for the foundry's stock, would also have been available to plan entire facades or buildings for clients who did not want to go to the expense of hiring their own architect. Such an arrangement is known to have existed at the Architectural Ironworks, where the English architect George H. Johnson and Horace Badger were employed as designers.¹⁷ As Charles Wright was the only architect listed in business directories of the period as working at 45 Greene Street,¹⁸ it can be deduced that he served in a similar capacity at Michael Grosz & Son and that some sort of agreement had been worked out that also allowed him to have private clients--hence the listings in his name in the Building Department records.

The Architectural Ironworks of New York

In addition to their business arrangements with Charles Wright, the Groszes apparently established a connection with Daniel Badger's Architectural Ironworks of New York, a leading innovator in the field of cast iron.¹⁹ Badger was a former blacksmith from Woburn, Massachusetts, who erected a cast-iron storefront in Boston in 1842, which he claimed was the first structure of iron ever seen in America. In 1843, he bought a patent from A.L. Johnson for rolling iron shutters, used to make windows burglar-proof. The combination of iron storefront and shutters which came to be known as "Badger fronts" was highly successful. In 1846, Badger opened his business in New York, where his first major commission was for the storefronts of the A.T. Stewart Store at Broadway and Chambers Street.²⁰ It was not until the 1850s that Badger began to fabricate full cast-iron

fronts. His foundry was incorporated as the Architectural Ironworks in 1856. In 1865 he published a catalogue of the foundry's works, which listed hundreds of storefronts and over thirty full cast-iron fronts. These were shipped all over the United States and to several foreign countries. Three extant buildings, 48-50 Walker Street (illustrated as plate XV, no. 7 in the catalogue), 93 Reade Street of 1857 (an almost exact copy of a building on Broadway illustrated as plate XV, no. 8), and 74 Reade Street (listed on page 32), have vault lights marked with the F.H. Grosz foundry plate suggesting that a long-standing relationship existed between the firms.²¹ The Architectural Ironworks was also involved with 90-94 Maiden Lane, since its foundry plate is displayed on a rusticated pier on the Maiden Lane facade; however the exact nature of its role in relation to the Grosz foundry is unknown. It seems possible that the Grosz firm may have elected to fabricate part of the ironwork for the building but sub-contracted part of the work (perhaps the larger pieces which would have been difficult to cast in the limited confines of 45 Greene Street) to the Architectural Ironworks which had extensive facilities at its 14th Street factory. Alternatively Michael Grosz & Son may have acted primarily as designers, perhaps supplying wooden patterns from which the castings were made and overseeing construction, but leaving the actual casting up to the Architectural Ironworks.²² Nos. 90-94 Maiden Lane, then, is an important late work of the Architectural Ironworks, a firm which must be regarded as one of the leading forces in the development and manufacture of architectural cast iron in this country during the 19th century.

Cast-Iron Architecture and the Second Empire Style in Lower Manhattan

Although never as numerous as in the mercantile districts now known as Tribeca and SoHo, at least thirty-eight cast-iron-fronted buildings were located in the downtown area of Manhattan from Fulton Street to the Battery by the mid-1880s.²³ The majority of these were located on Broadway, Fulton Street, and in the area around Wall and Pearl Streets. On Maiden Lane near Broadway, where the jewelry trade was concentrated, there were iron-fronted buildings at 5-7, 9-11, and 25 Maiden Lane. Further down the street, almost opposite 90-94 Maiden Lane, a cast-iron building had been erected by 1868 for Charles Pfizer & Company, manufacturers of chemicals and drugs. Around the corner at William and Cedar Streets, Griffith Thomas's cast-iron-fronted Kemp Building was erected in 1870-71. Also in the surrounding area were the New York Real Estate Exchange at 59-65 Liberty Street, the Union Building at William and Pine Streets, and the Seaman's Bank Building at Pearl and Wall Streets, all with cast-iron fronts. Many of these buildings were erected in the post-Civil War era as earlier Greek Revival style counting houses in downtown Manhattan were replaced with more specialized structures. The post-war buildings, whether cast-iron or masonry, usually incorporated elevators and employed the most up-to-date building techniques which made possible the construction of taller buildings than previously possible. The majority were designed in the then fashionable Second Empire style, characterized by its use of French Renaissance style ornament and mansard roofs. The most notable of these new buildings was Arthur Gilman and Edward Kendall's masonry Equitable Building at Broadway and Cedar Streets (1868-72), which many scholars regard as the first skyscraper. Other masonry Second Empire style buildings included Griffith Thomas's Continental Life

Insurance Building of 1862-63 at 100-102 Broadway and National Park Bank of 1866-68 at 214-16 Broadway, Alfred B. Mullett's Courthouse and Post Office of 1869-80 at City Hall Park, and Henry Fernbach's Staats-Zeitung Building of 1870-73 on Tryon Row. Like 90-94 Maiden Lane, a number of other buildings were modernized during this period, including the Mutual Life Insurance Building at Nassau and Cedar Streets and the Bank of New York at Wall and William Streets, both of which had mansards added during the 1870s.

Today none of the above-mentioned buildings except 90-94 Maiden Lane survive and only seven cast-iron fronted buildings remain standing in Lower Manhattan between Fulton Street and the Battery. These include: 63 Nassau Street, an 1830s building given a new cast-iron front around 1860, apparently by the cast-iron pioneer James Bogardus; the Italianate style Germania Building of 1865 at 151 Broadway; 90-94 Maiden Lane, remodeled in 1870-71; Arthur Gilman's Bennett Building at Nassau and Fulton Streets of 1872-73; 114-116 Fulton Street of c. 1880-85; James Farnsworth's 102-104 Fulton Street of 1895-96; and Francis Kimball's remodeling of 20 John Street of 1909, the latter two combining cast iron and pressed metal elements. Of these, 90-94 Maiden Lane is the southernmost cast-iron-fronted building in Manhattan and due to the fact that the Bennett Building lost its original mansard when it was raised from six to ten stories in 1888, it is the only remaining mansarded Second Empire style business building in the Financial District. Thus 90-94 Maiden Lane is not only an elegant building but also a rare survivor of a once prolific type which flourished in the Financial District in the post-Civil War era.

Description

Four early 19th-century buildings were joined to form the present building at 90-94 Maiden Lane, a four-story structure on a slightly irregular through-the-block lot which has a frontage of fifty-nine feet on Maiden Lane and forty-four feet on Cedar Street. On Maiden Lane the building is faced with cast iron and crowned by a mansard roof. Rusticated corner pavilions frame five central bays which are divided by unfluted engaged columns. Cornices set off the individual stories. The first story is trabeated, the central bays on the second and third stories are crowned by flat arches, while the pavilions contain a trio of arches resting on slender pilasters. The column capitals and spandrels are decorated with paterae, modillions and stylized brackets enrich the first story cornice, there is a dentil course on the second story cornice, and console brackets and a paneled frieze are found above the third story. The arrangement of windows and doors on the first story has been changed several times over the years. The wood and glass entrance is only a few months old, the window treatment of the center bays dates from about 1910, the window and transoms in the eastern end bay were installed in the 1920s; however, the paneled iron bulkhead beneath appears to be original to the facade and reflects the original tripartite arrangement of the window bays which is that of the upper stories. A foundry plate labeled "Architectural Ironworks of N.Y." is clearly visible on the pier separating the eastern pavilion from the center bays. Though obscured by paint, there appear to be similar plates on the piers flanking the western entrance bay. The second and third stories

retain their original wood frames and double-hung wood one-over-one sash. The mansard is now covered with seamed sheet metal, instead of the original fishscale slates, and the dormers, now with triangular pediments, contain new windows, both the result of a 1960s alteration.

On Cedar Street the building has four full stories topped by a flat roof. The facade is faced with red brick (now painted) above a cast-iron storefront and is divided into six bays. On the ground story the bays are separated by iron piers which are articulated as pilasters with paterae on their capitals similar to those used to decorate the capitals and spandrels on the Maiden Lane facade. The piers support a simple entablature with a projecting cornice. The openings between the piers has been sealed with brick infill. There is a modern metal and glass door in the first bay (from left to right) and a pair of steel doors surmounted by a wood transom bar in the fifth bay. The upper stories originally had segmental arched windows with stone sills; all but the window openings in the first bay have brick infill. The remaining windows are wood-framed two-over-two double-hung sash. The facade is crowned by a corbeled brick cornice with projecting corner brackets.

Subsequent History

In the 1870s as the market for imported plate glass was contracting due to increased domestic production, the Roosevelts decided to leave the glass business. Reportedly the firm's last major commission was to supply plate glass to Chicago builders following the Great Fire. In 1876, Roosevelt & Son moved from Maiden Lane, settling temporarily at 216 Pearl Street, before establishing itself permanently at 32 Pine Street. Led by James Alfred Roosevelt, who took control following the death of Theodore Roosevelt, Sr., in 1878, the firm turned to investment banking specializing in the underwriting of railroad and communication company bonds--notably the Great Northern Railroad and Atlantic and All American Cable Companies. It is unclear how 90-94 Maiden Lane was used during the last quarter of the 19th century, though it remained in Roosevelt hands. In 1910 the building underwent a number of interior and storefront alterations to accommodate a new tenant, Sussfeld & Lorch & Co., importers of optical goods who moved there from a neighboring building on Maiden Lane.²⁴ In 1919 the Fire Company's Corporation, owner of the adjacent building at 80 Maiden Lane, purchased 90-94 Maiden Lane to prevent any future obstruction of the windows on the east side of its building. The buildings remain in common ownership today.

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Notes

1. New York County, Office of the Register, Liber Deeds and Conveyances, Liber 144, p. 172.
2. This account of the early years of the Roosevelt family was drawn from New York City Directories, 1786-1878; letters in the manuscript department of the New-York Historical Society (especially John and Nicholas Roosevelt to Walter J. Livingston, Feb. 25, 1791, Misc. MSS., Robert R. Livingston Coll.); Karl Schriftgiesser, The Amazing Roosevelt Family (New York: Wilfred Funk, 1942); Nathan Miller, The Roosevelt Chronicles (Garden City: Doubleday, 1979); and William T. Cobb, The Strenuous Years: The "Oyster Bay" Roosevelts in Business and Finance (New York: William E. Ridge's Sons, 1946). The author wishes to thank Dr. John Gable of the Theodore Roosevelt Association, Sagamore Hill, for drawing her attention to the Roosevelt papers at the New-York Historical Society.
3. Liber Deeds and Conveyances, Liber 53, p. 294. Following the dissolution of their partnership, John opened another store on Church Street while Nicholas became an inventor. He later played a major role in the development of the steamboat. See Mary Helen Dohan, Mr. Roosevelt's Steamboat (New York: Dodd, Mead & Co., 1981); "Nicholas J. Roosevelt," Dictionary of American Biography.
4. For the sale of 1797 see Liber Deeds and Conveyances, Liber 53, p. 295; for the new building see the party-wall agreement of 1809 between James J. Roosevelt and the Estate of Abraham Duryea, owners of 90-92 Maiden Lane, Liber Deeds and Conveyances, Liber 101, p. 480.
5. Minutes of the Common Council of the City of New York, vol. 12, pp. 314-16, 679-80, vol. 13, pp. 64, 246; I.N. Phelps Stokes, The Iconography of Manhattan Island, 1498-1909 (New York: Robert H. Dodd, 1915), vol. 5, p. 1632 s.v. 1823 Aug. 9.
6. Liber Deeds and Conveyances, Liber 56, p. 158, Liber 235, p. 348, Liber 323, p. 61, Liber 857, p. 234; NYC Directories 1828-35, 1850-55; New York City, Tax Assessment Records, Ward 1, 1820-30. This building and 94 Maiden Lane were illustrated in the New York Pictorial Business Directory of Maiden Lane (New York: E. Jones, 1849).
7. Tax Records, Ward 1, 1829-52; Doggett's New York City Street Directory for 1851 (New York: John Doggett, 1851).
8. William Perris, Maps of the City of New York (New York: William Perris, 1857), vol. 1, pl. 4.
9. Liber Deeds and Conveyances, Liber 1092, p.430, Liber 1098, p. 648, Liber 1101, p. 510.

10. New York City, Department of Buildings, Manhattan, Alteration Docket 451-1870.
11. Dennis Steadman Francis, Architects in Practice, New York City 1840-1900 (New York: Committee for the Preservation of Architectural Records, 1980), 84.
12. No. 8 MacDougal Alley and 134-136 West 10th Street are in the Greenwich Village Historic District, 913 Broadway is in the Ladies Mile Historic District and 34 Greene Street is in the SoHo-Cast Iron Historic.
13. Alteration Docket 821-1869, 943-1873.
14. Frederick H. Grosz, obituary, New York Tribune, November 29, 1878, p. 1.
15. Ibid. The former Lord & Taylor Building is a designated New York City Landmark.
16. New York City, Department of Buildings, Manhattan, New Building Docket 1179-1870, 633-1872, 884-1872.
17. For Johnson's role at the Architectural Ironworks see Margot Gayle's introductory essay in Badger's Illustrated Catalogue of Cast-Iron Architecture (New York: Dover, 1981), viii-xiii and her Cast-Iron Architecture in New York (New York: Dover, 1974), xiii. For Horace Badger see Francis, pp. 13, 44; and NYC Directories, 1870-78.
18. Francis, passim.
19. Gayle intro., Badger Catalogue, iv-xvii.
20. The former A.T. Stewart Store, now the Sun Building, is a designated New York City Landmark.
21. The author wishes to thank Margot Gayle for supplying her with this information. The Grosz foundry plates were documented by Glen Taylor, P.E., who conducted a photographic survey of foundry markers in June 1971 for the Friends of Cast Iron Architecture. Mrs. Gayle and the Friends of Cast Iron Architecture graciously donated Mr. Taylor's photographs and notecards to the Landmarks Preservation Commission in June 1989.
22. James Bogardus, the well-known pioneer of cast-iron architecture, seems to have operated in this manner. In the case of the Baltimore Sun Building of 1851 he was responsible for translating the architectural drawings of R.G. Hatfield into wooden patterns, contracting to have the patterns cast, and superintending construction. Four foundries supplied ironwork for the Sun Building including Badger's Architectural Ironworks which produced the ground story shopfronts.

23. The material for this section is drawn from Insurance Maps of the City of New York (New York: Perris & Browne, 1875), vol. 1, pl. 14; Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pls., 1-2; illustrations in Moses King, King's Handbook of New York City (Boston: Moses King, 1893), 774; and King's Photographic Views of New York (Boston: Moses King, 1895), 159, 213, 225; Mary Black, Old New York in Early Photographs (New York: Dover, 1976), 37, 41-46; historical accounts in A History of Real Estate, Building and Architecture in New York City (1898; Rpt. New York: Arno Press, 1967), 66-67, 618-28; and Winston Weisman, "Commercial Palaces of New York: 1845-1875," Art Bulletin 4 (Dec. 1954), 296-99.
24. Alteration Application 1905-1910; NYC Directories, 1910-1912.

FINDINGS AND DESIGNATION

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 90-94 Maiden Lane Building has a special character, special historical and aesthetic interest and value as a part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the 90-94 Maiden Lane Building, a small, elegant mansarded cast-iron-fronted building, is the only remaining example in the Financial District of the many Second Empire style commercial buildings constructed in downtown Manhattan during the post-Civil War era; that it is the southernmost cast-iron-fronted building in Manhattan and is one of the rare survivors of this type between Fulton Street and the Battery; that its site had a long association with the Roosevelt family, the present building incorporating four early 19th-century mercantile buildings which were joined and given a new cast-iron facade on Maiden Lane and a brick and iron facade on Cedar Street in 1870-71 for Roosevelt & Son, then the nation's leading importer of mirrors and glass; that these alterations are attributed to Charles Wright, a mid-19th century architect known for his cast-iron-fronted buildings, who was associated with the prominent iron founders Michael Grosz and Son; and that the building's iron elements were cast by the Architectural Ironworks of New York, one of the leading iron foundries in the country, whose head Daniel D. Badger was a major force in the development and promotion of architectural cast iron.

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 90-94 Maiden Lane Building, Borough of Manhattan and designates Tax Map Block 42, Lot 36, Borough of Manhattan, as its Landmark Site.

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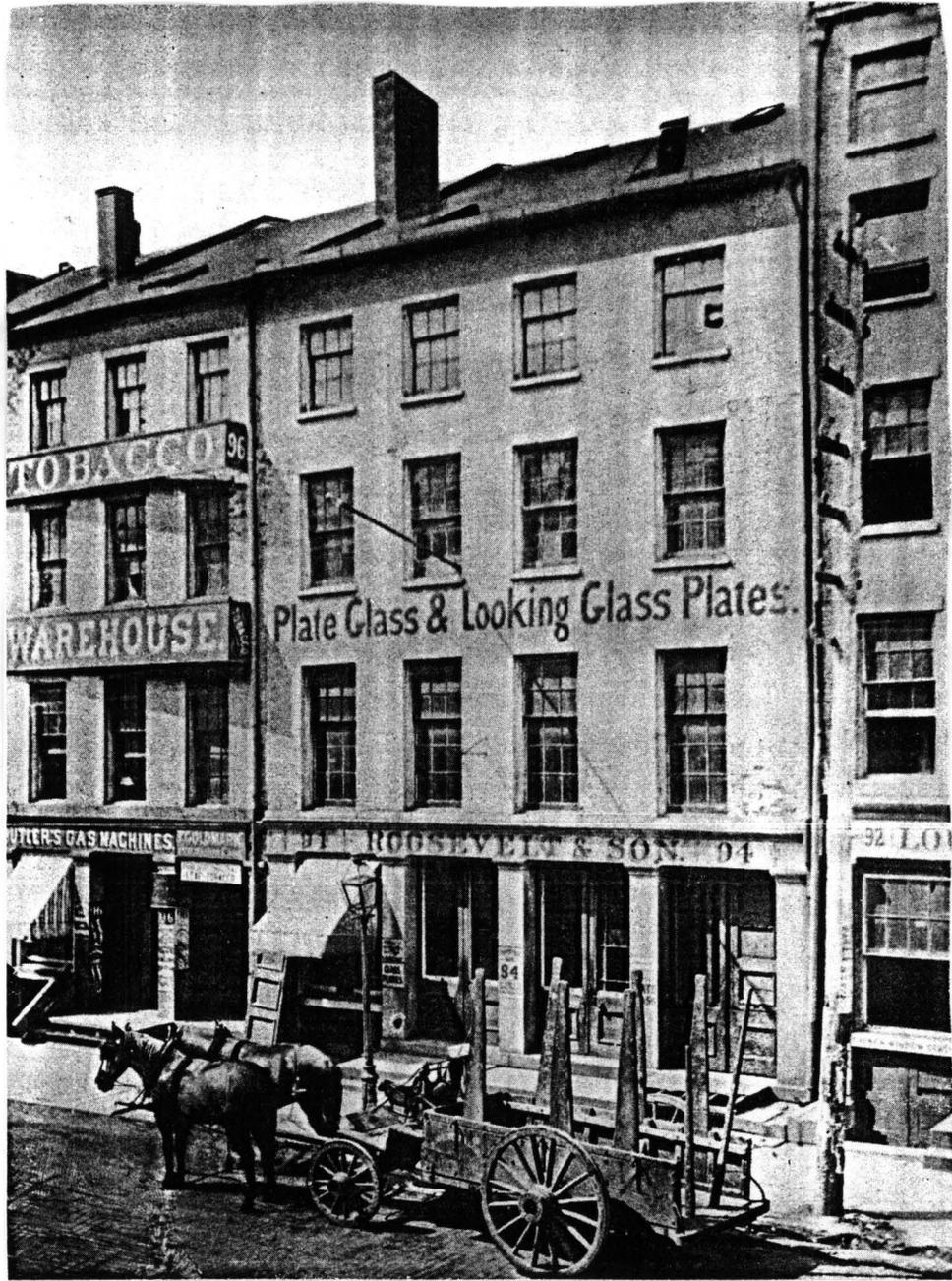
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90-94 Maiden Lane Building, 1870-71
Architect: Charles Wright (attributed)

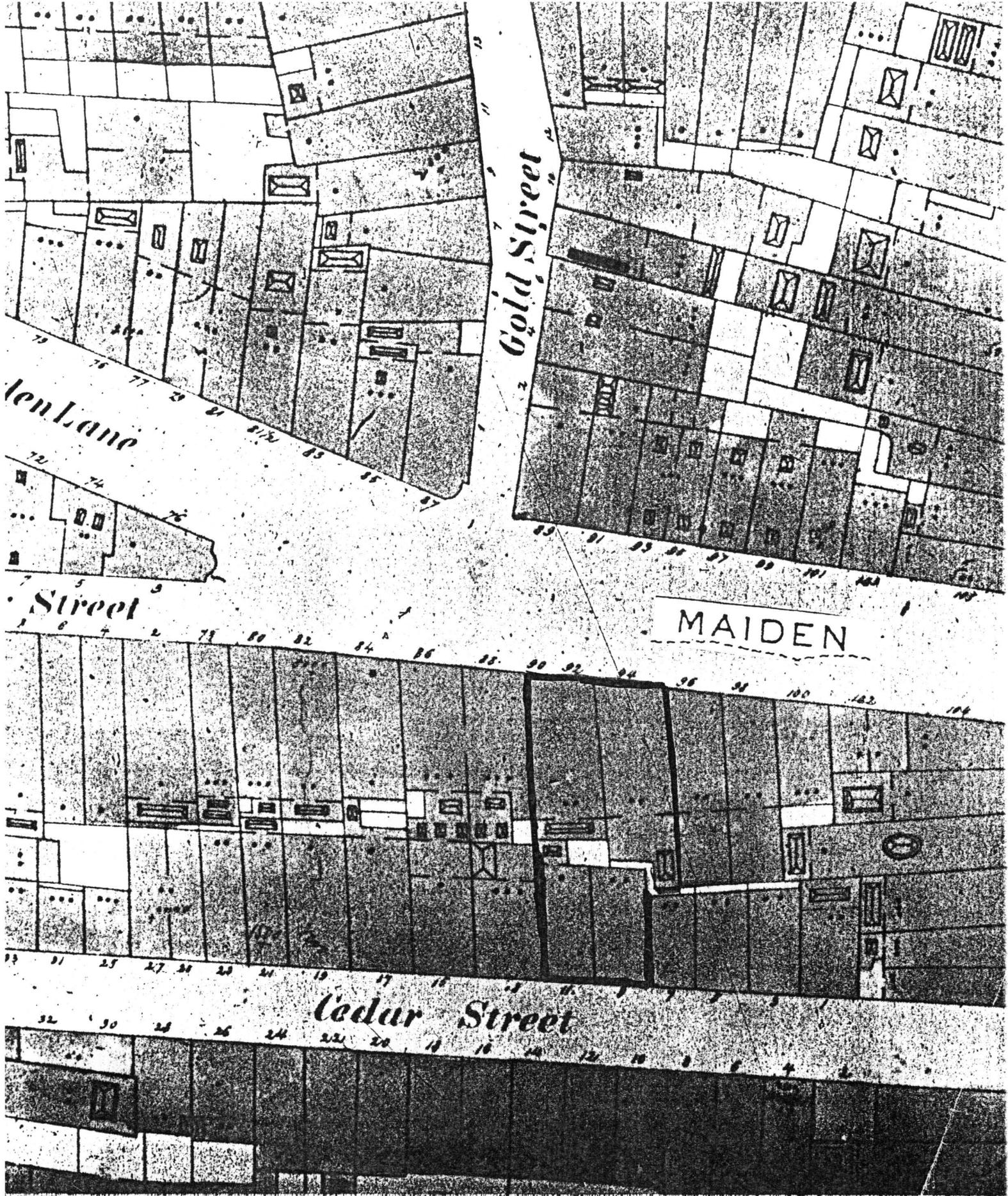
Photo Credit: Gale Harris



Roosevelt & Son Store
94 Maiden Lane

Historical Photo
Probably c. 1870

Graphic Source: William Cobb,
The Strenuous Years



Site Plan of 90-92 and 94 Maiden Lane and 9 and 11 Cedar Street, c. 1855

Graphic Source: William Perris, Maps of the City of New York, vol. 1, 1855



90-94 Maiden Lane Building

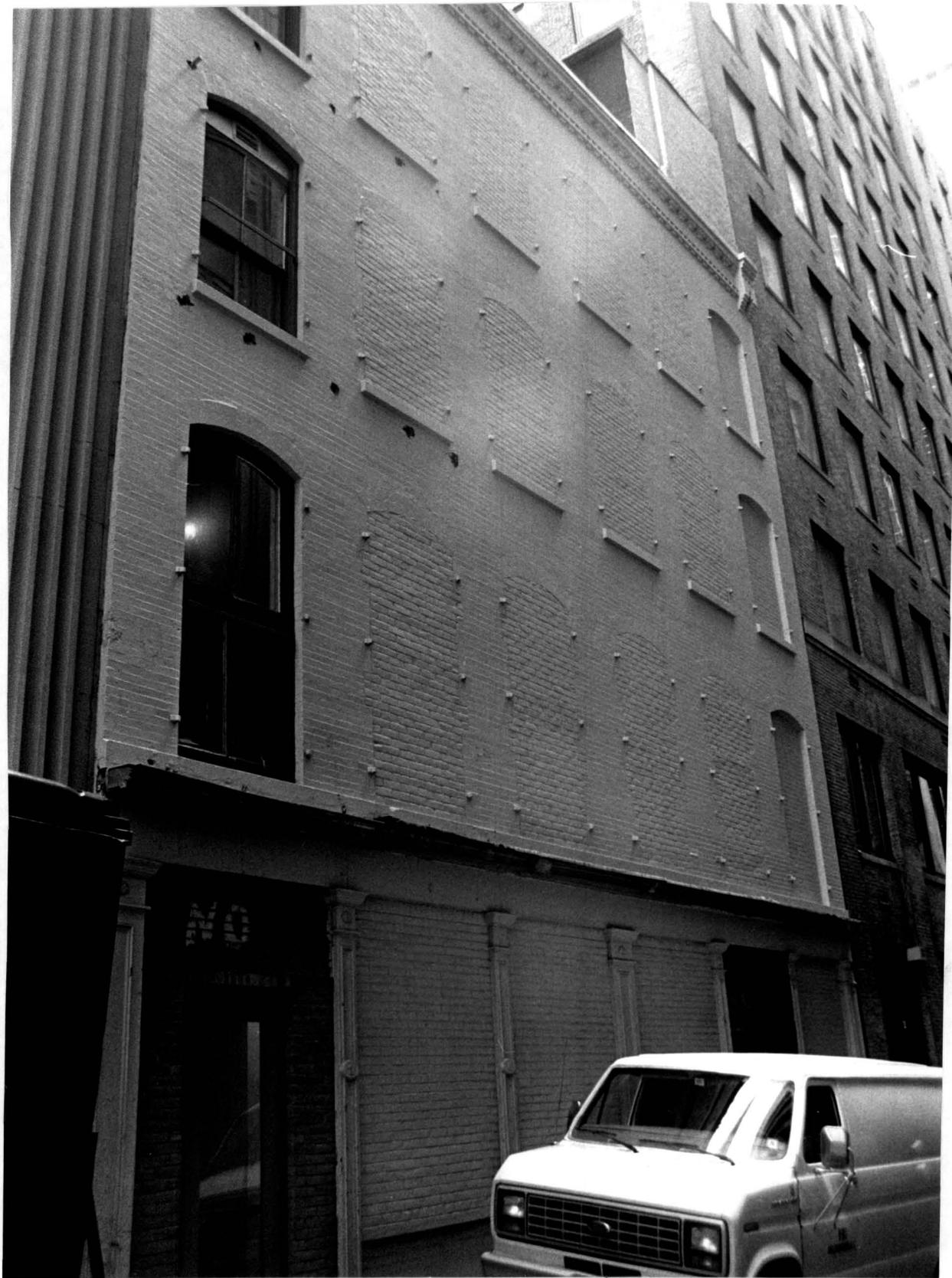
Photo Credit: Gale Harris

Detail: First Story, Maiden Lane Facade



90-94 Maiden Lane Building
Historical Photo: October 1911
Showing the mansard roof with its
original fishscale slates and segmental
pedimented dormers

Photo Credit:
Collection of Margot Gayle



90-94 Maiden Lane Building
Cedar Street Facade

Photo Credit: Gale Harris

