

23 PARK PLACE BUILDING, 23 Park Place (aka 20 Murray Street), Borough of Manhattan. Built 1856-57, Samuel Adams Warner, architect.

Landmark Site: Borough of Manhattan, Tax Map Block 124, Lot 10.

On January 16, 2007, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 23 Park Place Building and the proposed designation of the related Landmark Site (Item No. 2). The hearing had been duly advertised in accordance with the provision of the law. Four people spoke in favor of designation, including representatives of Community Board 1, the Historic Districts Council, the Metropolitan Chapter of the Victorian Society of America and the Municipal Arts Society. At the hearing a letter in opposition to designation from the owner of 23 Park Place was submitted on his behalf. Letters in support of designation from Councilmember Alan Gerson and Robert A. M. Stern, architect, were read into the record. The building had been previously heard by the Commission on December 12, 1989, April 3, 1990 and July 10, 1990 (LP-1761).

Summary

Built in 1856-57 for the dry goods firm Lathrop, Ludington & Co. by the architect Samuel Adams Warner, the five-story party-wall building at 23 and 25 Park Place extends through the block to 20 and 22 Murray Street. It is a handsome example of the mid-nineteenth century double store-and-loft buildings that are found in the Tribeca area of Manhattan. Seven bays wide on Park Place and five bays wide on Murray Street, the five-story structure has similarly articulated unified facades influenced by the Italian Renaissance *palazzo* style prevalent in commercial architecture of the time. The upper stories are faced in stone and united by molded sill courses at the second and fifth floors and molded stringcourse at the fourth floor with alternating panels and roundels and embellished with a hierarchy of classically-inspired window treatments. Ornamentation includes the second floor's aediculated surrounds with alternating bracketed triangular and segmental pediments adapted from the Farnese Palace in Rome, the third floor's elegant bracketed projecting lintels, the fourth floor's projecting lintels and the fifth floor's finely carved eared moldings surrounding round-arched windows. Both facades are topped by continuous stone cornices ornamented with dentils, modillions and a frieze of alternating panels and roundels. On Park Place the cornice terminates in scrolled brackets with rosettes. Portions of the original cast-iron storefronts with fluted Corinthian columns and pilasters that were manufactured by Daniel D. Badger and documented in his 1865 catalog are still visible at 23 Park Place and 20 Murray Street. Since the late 1860s, the two buildings have been home to a variety of businesses such as dry goods, manufacturing and publishing firms, associations and restaurants. Only from 1921 until early 1930 were they again occupied by a single tenant when the New York *Daily News* leased both buildings for its operations.



DESCRIPTION AND ANALYSIS

Development of Southern Tribeca and Park Place¹

Prior to the arrival of European fur traders and the Dutch West India Company, Manhattan and much of the modern-day tri-state area was populated by bands of Lenape Indians. The Lenape traveled from one encampment to another with the seasons. Fishing camps were occupied in the summer, inland camps used during the fall and winter to harvest crops and hunt. The main trail ran the length of Manhattan from the Battery to Inwood following the course of Broadway adjacent to present day City Hall Park before veering east toward the area now known as Foley Square then north with major branches leading to habitations in Greenwich Village and the Lower East Side. In 1626 Dutch West India Company Director Peter Minuit “purchased” the island from the Lenape for sixty guilders worth of trade goods.²

Throughout most of the eighteenth century, the area between Broadway and the Hudson River and Fulton and Duane Streets (along with another irregular parcel extending northward, west of Hudson Street to Christopher Street) was owned by Trinity Church. The southern parcel, which had originally been the Dutch West India Company’s farm, was ceded to the British Crown in the mid-seventeenth century along with Dutch control of the colony. The crown then granted it to the Church in 1705. The initial phase of urbanization in the area occurred in the late eighteenth century. After Broadway was surveyed and extended north to Reade Street in 1760, Trinity Church laid out a grid of streets which they ceded to the city in 1761. The resulting blocks were divided into lots which the church either sold or rented on long-term leases and small frame structures that housed dwellings and businesses were built.³ These early structures disappeared as new leases, beginning in 1806, required leaseholders to erect substantial brick or brick-fronted houses within a prescribed period of time, which effectively restricted development to more expensive residences.

By 1815, the area had become a desirable residential neighborhood as the very wealthy moved to Broadway and the side streets between Barclay and Chambers Streets. Notable New Yorkers such as Samuel Hicks, William Rhinelander and the diarist and later Mayor, Philip Hone moved to homes on Broadway between Barclay and Murray Streets with their families and household staffs of free Blacks.⁴ Park Place benefited from its location, bracketed as it was by the green spaces provided by City Hall Park and the campus of Columbia College just west of Church Street.⁵ By the 1830s shops and fashionable hotels followed particularly along Broadway where the Astor House (1834, Isaiah Rogers, architect, demolished) at Vesey Street joined the earlier Park Place Hotel (1828, demolished)⁶ on the northwest corner at Park Place.

In the 1840s, commercial development increasingly displaced residents along Broadway, converting it into the city’s main commercial artery. A. T. Stewart opened the city’s first department store (Joseph Trench & Co. 1845-46; additions: Trench & Snook, 1850-51 and 1852-53; Frederick Schmidt, 1872; Edward D. Harris, 1884; 1921, a designated New York City Landmark) at the northeast corner of Broadway and Chambers Street. Clad in marble and modeled after an Italian Renaissance *palazzo*, the store established the precedent for commercial architecture in the city and became a magnet for other businesses relocating to this area. The growing network of railroads, such as the New York and Erie Railroad and the Hudson River Railroad, which opened a terminus at Chambers and Hudson Streets in 1851, along with the port and Erie Canal gave New York City an advantage over other coastal cities helping it to become the leading commercial center in the United States. The area now known as Tribeca (Triangle Below Canal Street) by midcentury was being transformed as residences along Park Place and Murray Street and the other streets west of Broadway were converted into or replaced by shops, boarding houses, restaurants and hotels.

The dry goods trade was one of the city’s most prosperous businesses in the mid-nineteenth century and was expanding. The counting houses and warehouses long established along Pearl and South Streets with their access to the East River docks were small and outmoded and, with waterborne transportation in the age of steam moving to the Hudson River, inconvenient. The area around Park Place offered the burgeoning businesses many advantages not the least of which was access to steamship and rail transportation with its proximity to the Hudson River and the Hudson River Railroad terminus (1851, demolished) at Chambers and Hudson Streets.⁷ Some of these structures

were built for wealthy investors as profitable rental properties. The new multistory structures reflected the prosperity of the trade with façade materials of cast iron, stone and brick, and fine attention to style and detail as seen for example in the Cary Building (1856-57, King & Kellum) at No. 105-107 Chambers Street.

Construction of the 23 and 25 Park Place Buildings

Augustus (sometimes noted as Augustine) H. Lawrence, a merchant and John G. Leake purchased the lots now known as 23 Park Place/20 Murray Street and 25 Park Place/22 Murray Street respectively from Trinity Church for \$2,000 each in 1800. The Lawrence house was completed by 1802 and occupied by the family and their slaves. In 1808 their new neighbor Joshua Waddington, also a slave owner, had completed and moved into his home at 25 Park Place.⁸ By 1831 the block of Park Place between Broadway and Church Street became a popular residential neighborhood lined on both sides with three-story rowhouses.⁹ Dr. Valentine Mott, one of New York's preeminent physicians and surgeons, and a faculty member of nearby Columbia College purchased 25 Park Place in 1822 living there with his family and staff of free Blacks until 1836.¹⁰ The residential era was waning on Park Place by the 1840s. By mid-1840s tax assessment records and directories indicate that 23 and 25 Park Place were used as rental properties or boarding houses and by 1853 they had been joined and enlarged into the Clifford House a hotel operated by Horace B. Alexander and William J. Fish.¹¹

With the expansion of the dry goods trade into the Park Place area in the mid-1850s, Dr. Mott and his neighbor, Edwin Bruton Strange, a merchant, then owner of 23 Park Place undertook the development of a building on their adjoining lots.¹² In 1855, Dr. Mott signed an eleven-year lease with the dry goods merchants Richard D. Lathrop and Charles H. Ludington which stipulated that on or before the first day of November 1857, the lessees would have constructed "a good and substantial building covering the whole of said piece or parcel of land of five stories high beside basement and sub-cellar with marble fronts and iron pillars both on Park Place and Murray Street and which is to be a first class building in point of architecture, material and workmanship...for use as a dry goods store." The building designed by Samuel Adams Warner was completed by January 1857 and Lathrop and Ludington, by then Lathrop, Ludington & Co., announced that they would be moving from 16 Cortlandt Street to their new store at 23 and 25 Park Place as of February 1, 1857.¹³

By the mid-1850s New York City handled more than a third of American exports and around two-thirds of the imports as well as being the financial center of the country. Raw bulk cotton from New Orleans, Mobile, Savannah and Charleston was transshipped through New York to the mills of Liverpool and Havre. At the same time New York merchants and banking houses offered Southern planters goods and credit. Because so much of the city's expanding commercial importance was linked to the increasingly restive American south, many politicians and merchants openly sided with the south. Such were the economic ties that Mayor Fernando Wood proposed as late as December 1861 that New York City should secede from the rest of the state and become a "free city."¹⁴

Lathrop, Ludington & Co. was typical of the dry goods merchants lining the streets of Tribeca in the years before and during the Civil War. Their advertisements in the *New York Times* offer a variety of domestic and imported fabrics, Yankee notions like George P. Farmer's "Double Patent" sewing needles and hosiery at wholesale.¹⁵ Whether the cotton fabric sold by the firm was itself made from slave-produced southern cotton cannot be definitely determined. However, it is evident that the firm had taken a stand against the southern position as early as February 1860 when the *New York Times* reprinted an article from the *Southern Confederacy*, a newspaper published by James Pinckney Hambleton in Atlanta, Georgia, that was encouraging its readers to boycott Lathrop, Ludington & Co. and other New York wholesale mercantile firms considered to be "enemies of our institutions."¹⁶ Within two years Richard D. Lathrop was among the prominent New Yorkers listed as a member of the pro-Union National War Committee of the Citizens of New York.¹⁷

Dry goods businesses continued to be attracted to Park Place through the 1860s. Andrews, Leet & Barrett (and their successor firm Weld, Andrews & Leet) importers and suppliers of fancy goods and Lawrence, Griggs & Kingsbury (and their successor firm Kingsbury, Abbott & Co.) suppliers of straw goods, hats, caps and fancy furs leased 23 and 25 Park Place respectively when

Lathrop, Ludington & Co. moved to a new store at 330 Broadway in 1865. In the 1870s, Benjamin K. Bliss, a seed supplier is listed at 23 Park Place (1872-84) and the Lewisohn Brothers, importers, and E. V. Haughwout & Co., importers of porcelain and bronzes, and agents of the Chester Emery Company are listed as tenants at 25 Park Place (1871-75).¹⁸

Samuel A. Warner¹⁹

Samuel A. Warner, born in Geneseo, New York, trained in the architectural office of his father Cyrus L. Warner becoming his partner in 1849 in the firm C. L. Warner & Son. After his father's death, Samuel practiced independently and made his reputation as an architect specializing in large stores for dry goods merchants such as H. B. Claflin Company (one of six buildings by or attributed to Warner in the Tribeca South Historic District), S. B. Chittenden & Co. and Aldrich & Schenck. He also designed the Early Romanesque Revival Marble Collegiate Reformed Church at 275 Fifth Avenue (1851-54, a designated New York City Landmark). Examples of his commercial work are found in the SoHo-Cast Iron Historic District and three of the Tribeca Historic Districts (West, South and the South Extension) where his stylistic preferences ranged from the Italian *palazzo* to Romanesque Revival. Warner who continued to practice until his death in 1897 was joined in the practice in 1859 by his brother Benjamin, whom he made a partner in 1871.

The Design of the 23 and 25 Park Place Buildings

Like the overwhelming majority of structures included in the Tribeca South Historic District and Extension (designated 1992 and 2002), 23 and 25 Park Place are store-and-loft buildings, a design adapted specifically to meet the needs of the mercantile trade. The nomenclature derives from terms whose meanings have changed over time. In the mid-nineteenth century the verb "to store" had basically the same meaning as it has today, while the noun "store" was a collective term for a quantity of items stored or moved together. By the end of the nineteenth century "store" had come to mean both a place of storage as well as a place where merchandize was sold. At the same time, "loft" which had originally meant an upper story where work such as sailmaking was done came to refer to an upper story of a warehouse, commercial building or factory that could be used for manufacturing and office space.²⁰

The lease agreement between Dr. and Mrs. Mott and Lathrop and Ludington, called for a typical store-and-loft building of the mid-1850s. In the first phase of their development store-and-loft buildings were designed with cast-iron storefronts on the ground floor and upper walls of high quality materials such as brownstone, marble or light-colored sandstone such as "Nova Scotia" or "Dorchester" stone from eastern Canada.²¹ This new type of structure was more suited to the burgeoning mercantile trade than the old Greek Revival warehouses. The development of cast-iron storefronts made large display windows possible and stone could be more readily carved for ornamentation thus turning these structures into impressive advertisements for the businesses within.²²

In the commission for Lathrop, Ludington & Co. Samuel Warner adopted the Italian *palazzo* style made popular by Trench & Snook's A. T. Stewart building. The two through-block buildings, while divided internally by a party wall, were treated like a single structure on the exteriors presenting to both street frontages monumental facades, that were further enhanced on Park Place by the larger than normal widths of the two adjoining lots. The stone upper stories were enriched by elaborate window enframements, molded stringcourses and a continuous stone cornice with dentils, modillions and a molded frieze with alternating pattern of panels and roundels. On the ground floor, storefronts of cast-iron produced at the foundry of Daniel D. Badger had large display windows framed by engaged fluted columns and pilasters with Corinthian capitals supporting a simple entablature with molded cornice.²³

As a result of the irregular footprint defined by the shape of 25 Park Place's site and the unequal widths of the two lots,²⁴ the resulting structure is seven bays wide on the Park Place and five bays on the Murray Street. The most impressive feature of 23 and 25 Park Place is the hierarchy of fenestrations with richly carved surrounds that Warner designed for the upper stories. On the second floor, Warner made reference to the Farnese Palace in Rome with his employment of aediculated surrounds with molded architraves and alternating triangular and segmental pediments supported on

scrolled brackets. The slightly smaller third floor windows have architrave surrounds with projecting lintels supported on scrolled brackets and molded, bracketed sills; those on the fourth floor have molded surrounds topped by projecting cornices. The round-arched window openings of the fifth floor, which can also be seen in 66-68 Reade Street²⁵ have eared moldings and bracketed sills. Molded sill courses at the second and fifth floors and molded stringcourse at the fourth floor with alternating panels and roundels imitative of the frieze of the cornice, serve as unifying elements.

Subsequent History

By the last two decades of the nineteenth century, the tenancy of the dry goods store-and-loft buildings had changed dramatically as manufacturing and publishing firms took over the two buildings. 23 Park Place was leased to a series of industrial firms such as the Gutta Percha & Rubber Manufacturing Company (1879-83) and Rendrock Powder Company and Rand Drill Company manufacturers of blasting powder, electric batteries, fuses, caps, drills and machinery for the mining and quarrying industries (1884-95). Anthony Bleecker Banks and David Banks purchased the property in 1894 and operated their legal publishing business Banks & Bros. at 20 Murray Street until they moved to 21 Murray Street in 1899.²⁶

25 Park Place during this same period became a center for booksellers and publishers. Ernest Steiger & Co., a firm specializing in German books, globes, maps and kindergarten materials, moved to 25 Park Place in 1879 and served as the anchor tenant until 1910 when the firm moved to 49 Murray Street.²⁷ Within a few years it was joined by Baird & Dillon Publishers (1882-84), the *Irish Nation* (1882-84), Machell & Macnamara Publishers (later Machell²⁸ & Smith) (1883-86), *Thompson's Bank Note & Commercial Reporter* (1883-86) and Continental Publishing (1897-98). The publishing firms were joined by Holmes, Booth & Haydens a brass wire manufacturer (1884-93), New York Belting & Packing Company (1896-1905) and Cook & Smith, manufacturers of paper boxes (1890-93).²⁹

After 1900 the diversity of tenants at 23 and 25 Park Place widened to include a variety of manufacturers, associations, restaurants, financial organizations (such as the Broadway Savings Bank (ca. 1903-06) and the Security Dealers of North America) and publications such as the *Commercial and Financial Chronicle* and *O-T-C Chronicle*, a squash court, pool hall, a boxing gym, ladies' clothing store and Off-Track Betting parlor. Toward the end of the twentieth century, 23 Park Place was converted to mixed-use with the upper three floors changed to residential use.³⁰ Only during the period between 1921 and early 1930 were both 23 and 25 Park Place once again leased to a single tenant when the buildings were the home of the New York *Daily News* which had been established in 1919 as the city's first tabloid newspaper.³¹ (The Daily News Building at 220 East 42nd Street, 1929-30 by Raymond M. Hood is a designated New York City Landmark and Interior Landmark.)

Description

The party-wall building at 23 and 25 Park Place extends through the block to 20 and 22 Murray Street. Both facades of the five-story structure, inspired by the Italian Renaissance *palazzo* style, are similarly articulated although there is a break in the rhythm resulting from the unequal width of the individual lots and the resulting location of the party wall. (A four- to three-bay split similar to that on the Park Place façade can be seen at 74-76 Reade Street in the Tribeca South Historic District). The stories above the base are clad in stone.³² The fenestration follows a hierarchy of flat and arched window openings with progressively simpler carved or molded, stone surrounds. The earliest known photograph of the property appeared in *King's Photographic View of New York* published in 1895 and provides evidence that at that time at least the windows of the upper stores were two-over-two and two-over-four double-hung sash.

Ground Story: 23 Park Place The original cast-iron storefront with its simple iron frieze above fluted Corinthian columns and pilasters is still extant but only two of the original four capitals remain relatively complete. The two columns still retain their original house number plaques. Non-historic canvas awnings are fitted into the soffits of the windows and an electrified sign hangs suspended above the entrance. **Ground Story: 20 Murray Street** The original storefront still exists, retaining the molded frieze and fluted columns and pilasters. However, there are no capitals extant

and only one window indicative of the original style remains, the other bays have been filled in with multi-light windows and doors on the east and a combination of multi-light and plate glass in the center. A non-historic awning extends from the soffit of the display window and an electric sign is suspended from the floor above. **Second through Fifth Stories:** The second through fifth stories have three bays on both the Park Place and Murray Street sides with progressively simpler surrounds. The second floor has aediculated surrounds with alternating triangular and segmental pediments on scrolled brackets, the third floor has projecting cornices with scrolled brackets and bracketed, molded sills and the fourth floor has projecting cornices with molded surrounds. The fifth floor has round-arched windows with an eared molding. Molded sill courses and a stringcourse with alternating panels and roundels ornament both facades. **Cornices:** The continuous stone cornice with modillions, dentils and molded frieze on Park Place terminates in scrolled brackets with leaves and rosettes indicative of its status as the primary façade. The cornice on Murray Street has a molded return. The upper molding of the cornice on both sides is metal. **Windows:** All window sashes at 23 Park Place and 20 Murray Street have been replaced; one, on the western side of the second floor on Murray Street, with a louvered panel. At 23 Park Place the easternmost window on the third floor is missing the upper portion of its lintel and there is breakage in the stone at the corner of the second floor. At 20 Murray Street there is minor damage noticeable on the lintels of the fourth floor center window and the third floor western window as well as in the cornice. Fire escapes are installed across two of the bays on each façade. The cornice at 23 Park Place has been painted black. At 23 Park Place and 20 Murray Street there are also metal brackets, probably for earlier hanging signs, near the third story windows.

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NOTES

¹ Except where noted this section is based on: Landmarks Preservation Commission (LPC), *Tribeca South Historic District Designation Report* (LP-1712) (New York: City of New York, 1992), prepared by Gale Harris, Elisa Urbanelli and Kevin McHugh.

² Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 5-23; Historian R. P. Bolton speculates that the land of lower Manhattan may have been occupied by the Mareckawick group of the Canarsee which occupied Brooklyn and the East River islands. Upper Manhattan was occupied by the Reckgawawanc. The Native American “system of land tenure was that of occupancy for the needs of a group” and that those sales that the Europeans deemed outright transfers of property were to the Native Americans closer to leases or joint tenancy contracts where they still had rights to the property. Reginald Pelham Bolton, *New York City in Indian Possession*, 2d ed., Indian Notes and Monographs v. II, no. 7 (New York: Museum of the American Indian Heye Foundation, 1920; reprint, 1975), 7, 14-15; Robert Steven Grumet, *Native American Place Names in New York City* (New York: Museum of the City of New York, 1981), 69.

³ Park Place, originally known as Robinson Street, was projected around 1750. The name was changed to Park Place in 1813. D. T. Valentine, “Historical Sketches of the Origin and Changes of Names of the Streets, of This City,” *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker, 1855), 511; I. N. Phelps Stokes, *Iconography of Manhattan Island*, vol. 6 (New York: Robert H. Dodd, 1915-1928), 598.

⁴ D. T. Valentine, “History of Broadway,” *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker, 1865), 552; The census enumerations of 1790-1830 list only the name of the head of

household and indicate the number of members by race, sex, age and condition (free or slave), the relationship of free and enslaved Blacks in these households is not specified and only assumed to be that of servants. The census of 1790 notes that a William Rhinelander living in the Montgomery Ward (east of Nassau Street) had one slave but it is unclear if this is the same Rhinelander who in 1810 is living in Ward 3 the area west of Broadway that included Park Place and Murray Street. Ancestry.Com, *1790 United States Federal Census* [database on-line] (Provo, UT: The Generations Network, 2000), Roll: M637_6, Image 0567; *1810 United States Federal Census* [database on-line] (Provo, UT: The Generations Network, 2004), Roll 32, p. 739, image 418.00, p. 54, image 62.00, p. 53, image 61:00; *1820 United States Federal Census* [database on-line] (Provo, UT: The Generations Network, 2004), Roll M33_77, p. 182, image 99, p. 202, image 109, p. 177, image 96.

⁵ The Columbia campus ran from Barclay Street to Murray Street between Church St. and College Place now known as West Broadway, from 1760 to 1856. Charles Lockwood, *Manhattan Moves Uptown: An Illustrated History* (Boston: Houghton Mifflin, 1976), 42, 104

⁶ John A. Kouwenhoven, *The Columbia Historical Portrait of New York* (Garden City: Doubleday, 1953), 142. In 1857 this site was identified as Bixby's Hotel. William Perris, *Maps of the City of New York* (New York: William Perris, 1857), vol. 1, pl. 7.

⁷ Lockwood, 96-98.

⁸ New York County, Office of the Register, Deeds and Conveyances, Liber 244, p. 83 and Liber 161, p. 435; David Longworth, *Longworth's American Almanac, New-York Register and City Directory for the Twenty Seventh Year of Independence* (New York: D. Longworth, 1802), 248; Longworth, 1808, p. 235; the 1810 census records indicate that the Lawrence household included two free Blacks and two slaves, the following census (1820) lists four free Blacks and no slaves. Waddington owned slaves in 1810; however, his household included only free Blacks at the time of 1820 census. Although Joshua Waddington is listed in Longworth's directories as residing at 25 Park Place from 1808 to 1820, there was no Waddington enumerated in the 3rd Ward. In both 1810 and 1820 he is found in Westchester County as Joshua Waddington. (Waddington lived in Westchester in 1822 when he sold the property to Valentine Mott. New York County, Office of the Register, Deeds and Conveyances, Liber 162, p. 473.) It cannot be determined from the census records whether the slaves were in New York City, Westchester County or both. John G. Leake, who in 1800 owned one slave, never lived on the property he purchased from the Church. *United State Federal Census* [database online], 1810: Roll 32, p. 55, image 62.00, Roll 37, p. 1152, image 263.10 and 1820: Roll M33_77, p. 158, image 87, Roll M33_75, p. 189, image 151; 1800: Roll 23, p. 665, image 42.

⁹ Image of Park Place ca. 1831. Valentine's *Manual*, 1855, plate opposite p. 72.

¹⁰ Dr. Mott and his household appear for the first time in the 1820 census when he lived in the 2nd Ward. *United States Federal Census* [database on-line], 1820: Roll 33_77, p. 100, image 159; 1830: Roll 96 p.109.

¹¹ From 1844 to 1857 the tax assessments included separate appraisals for real and personal wealth. Beginning in 1844, the names listed for 23 and 25 Park Place are not those of the property owners listed in the deeds and property tax rolls. 23 Park Place had numerous tenants beginning in 1848 and directories of 1850/51 confirm that Catherine Palmer was running a boarding house there. In 1852 the name Clifford House first appears in lieu of 25 Park Place with two people still listed next door at 23 Park Place, after which there were no entries for 23 Park Place, just Clifford House [25 Park Place]. New York City. *Record of Assessments, Manhattan, Ward 3, 1844-1857*. The last entry for Clifford House is in *Trow's New York City Directory for the year ending May 1, 1856* (New York: John F. Trow, 1855), 28, 163, 285.

¹² Lathrop, Ludington & Co. and E. B. Strange were jointly assessed for the building. *Record of Assessments, 1858-1860*.

¹³ New York County, Office of the Register, Deeds and Conveyances, Liber 840, p. 535; "Copartnership Notices," *New York Times*, January 3, 1857, 6. The tax assessment records from 1857 list Lathrop, Ludington and Co. and E. B. Strange owner of 23 Park Place as joint owners of the building. *Record of Assessments, 1857*.

¹⁴ Edward K. Spann, *Gotham at War: New York City, 1860-1865* (Wilmington, Del.: S.R. Books, 2002), 1-2, 6; David Quigley, "Southern Slavery in a Free City: Economy, Politics, and Culture," in *Slavery in New York*, ed. Ira Berlin and Leslie M. Harris (New York: New Press, in conjunction with The New-York Historical Society, 2005), 265-271; Ernest A. McKay, *The Civil War and New York City* (Syracuse, N. Y.: Syracuse University Press, 1990), 13.

¹⁵ “Classified Ad 2 – No Title,” *New York Times*, Nov. 9, 1857, 5 and “Display Ad 2 – No Title,” *New York Times* Apr. 20, 1863, 5. The term “Yankee notions” found in advertisements of the time referred to items such as pins, needles, hooks, scissors, combs, small hardware, perfume and household items made in New England that were generally sold directly to customers by traveling salesmen known as Yankee Peddlers. Janice Brown, “New Hampshire Glossary: Yankee Notions,” <http://cowhampshire.blogharbor.com/blog/archives/2006/8/18/2094758>; “History of Direct Selling Part IV,” <http://mlm.business-opportunities.biz/2005/11/03/the-history-of-direct-selling-part-iv/>.

¹⁶ It is unclear exactly what Mr. Hambleton meant by “enemies of our institutions” but the list of businesses to be boycotted referred to them in part as “Abolition Houses,” friends were listed as “Constitutional Houses.” “The Commercial Crisis,” *New York Times*, Feb. 22, 1860, 3.

¹⁷ “Classified Ad 3 – No Title,” *New York Times*, Sept. 3, 1862, 5.

¹⁸ Trow, 1865/66-1874/75.

¹⁹ This section based on *Tribeca South Historic District Designation Report*, 156 and LPC research files.

²⁰ Based on *Tribeca South Historic District Designation Report*, 24, originally adapted from Betsy Bradley’s discussion in LPC, *Tribeca West Historic Designation Report* (LP-1713) (New York: City of New York, 1991), 20-23.

²¹ *Tribeca South Historic District Designation Report*, 25, also fn. 3.

²² *Ibid.*, 26

²³ Within the Tribeca South Historic District, 66-68 and 70-72 Reade Street are examples of double buildings designed by (or in the case of 66-68 Reade Street attributed to) Warner. Built at the same time as 23 and 25 Park Place, they have masonry upper stories, fenestration with classically inspired surrounds, continuous cornice and cast-iron storefronts that read in each case as single structures. Further along Reade Street, James H. Giles was not as successful in his treatment of 74 and 76 (a three-bay/four-bay split similar to 23 and 25 Park Place). While these structures share decorative elements (as does 78 Reade Street) they still read as individual buildings. *Tribeca South Historic District Designation Report*, 88-94 and Photographic Appendix 13-15.

²⁴ Lot 11, 25 Park Place is 38’ wide on Park Place and 21’ 4” w on Murray Street, Lot 10, 23 Park Place is 28’ 8” on both sides. New York County, Office of the Register, Deeds and Conveyances, Liber 68, p. 151 and Liber 244, p. 83.

²⁵ See *Tribeca South Historic District Designation Report*, Photograph Appendix, 13

²⁶ Trow, 1879/80-1899/1900.

²⁷ Trow, 1878/79, 1910/1911. Steiger in the 1930s relocated to 47 Warren Street in the Tribeca South Historic District Extension where the firm remained until just before World War II. LPC, *Tribeca South Historic District Extension Designation Report* (LP-2122) (New York: City of New York, 2002), 14.

²⁸ James Machell who switched from publishing to diamonds and jewelry in 1888, retained his offices at 25 Park Place until 1894. Trow, 1888/89, 1894/95.

²⁹ Trow, 1879/80-1905/06

³⁰ New York City Department of Buildings, Alteration 1, 1983, Certificate of Occupancy 79120, Mar. 5, 1996.

³¹ The *Daily News* began publishing operations at 23 and 25 Park Place on April 16, 1921. They moved into their building on East 42nd Street on February 22, 1930. Leo E. McGivena, et al., *The News: The First Fifty Years of New York’s Picture Newspaper* (New York: News Syndicate Co., 1969), 65, 189.

³² The lease agreement specified marble a popular building stone of the time. Records of alterations in the Department of Buildings refer to it either as stone or marble. A recent inspection (February 2, 2007) of the structure by LPC staff was inconclusive.

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 23 Park Place Building has a special character and a 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 23 Park Place Building, extending through the block to 20 Murray Street, was constructed in 1856-57 for the dry goods firm Lathrop, Ludington & Co. by the architect Samuel Adams Warner who was the architect of the Marble Collegiate Church, a designated New York City Landmark, as well as several buildings within the Tribeca West and South Historic Districts; that along with the 25 Park Place Building it is a distinguished example of the mid-nineteenth century party-wall store-and-loft building that can be found in the Tribeca area of lower Manhattan; that both facades of the five-story structure have similarly articulated unified facades influenced by the Italian Renaissance *palazzo*; that the upper stories are faced in stone and united to the 25 Park Place Building by molded sill courses at the second and fifth floors and a molded stringcourse at the fourth floor with alternating panels and roundels; that it is embellished with a hierarchy of classically inspired window treatments including aediculated surrounds with alternating bracketed triangular and segmental pediments adapted from the Farnese Palace in Rome, elegant bracketed projecting lintels, projecting lintels and finely carved eared moldings surrounding round-arched windows; that both facades are topped by continuous stone cornices ornamented with dentils, modillions and a frieze of alternating panels and roundels and scrolled brackets with rosettes on Park Place; that the original cast-iron storefronts with fluted Corinthian columns and pilasters manufactured by Daniel D. Badger and documented in his 1865 catalog are still extant though altered at 23 Park Place and 20 Murray Street; and that since the late 1860s, the building has been tenanted by a variety of commercial, manufacturing and publishing firms; that from 1921 until early 1930 the New York *Daily News* leased both 23 and 25 Park Place for its operations.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 23 Park Place Building, Borough of Manhattan, and designates Manhattan Tax Map Block 124, Lot 10, as its Landmark Site.

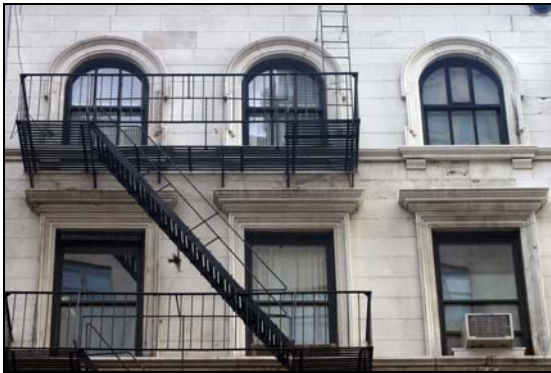
Robert B. Tierney, Chair
Pablo Vengoechea, Vice-Chair
Joan Gerner, Roberta Brandes Gratz, Christopher Moore,
Richard Olcott, Margery Perlmutter, Rev. Thomas Pike,
Jan Pokorny, Elizabeth Ryan, Commissioners



23 Park Place Building, Park Place elevation
Photo: Carl Forster



23 Park Place Building, 20 Murray Street elevation
Photo: Carl Forster



23 Park Place Building, Park Place façade details
Photos: Carl Forster



23 Park Place Building, Park Place storefront and details
Photos: Carl Forster



23 Park Place Building, 20 Murray Street elevation, details
Photos: Carl Forster



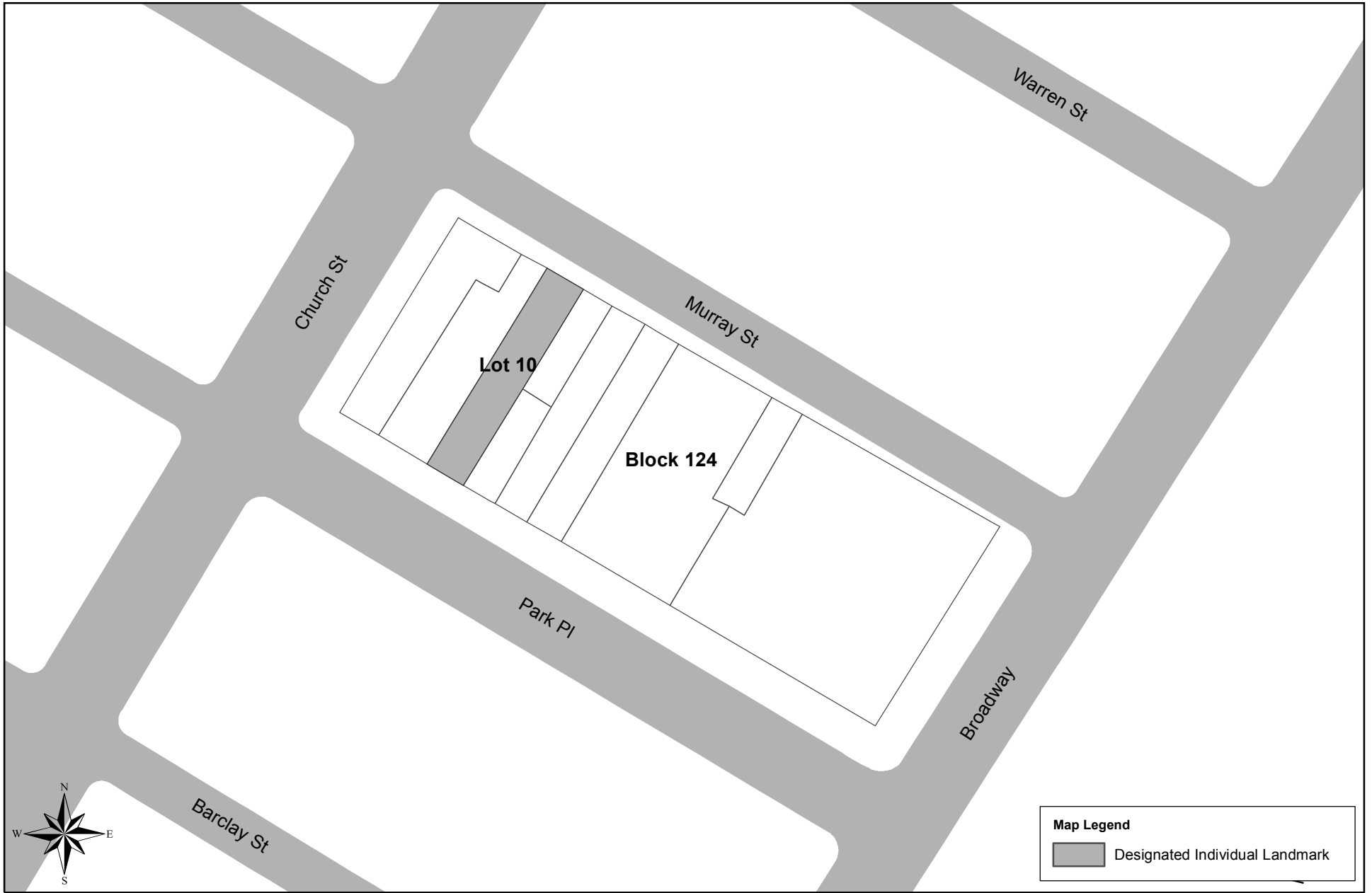
23 Park Place Building, 20 Murray Street elevation, details
Photos: Carl Forster



25 and 23 Park Place Buildings, ca. 1920s
Photo: Courtesy of New York *Daily News*



23 and 25 Park Place Buildings, 20 and 22 Murray Street elevations
Photo: New York City Dept. of Taxes (c. 1940), Municipal Archives



23 PARK PLACE BUILDING (LP-2217), 23 Park Place, aka 20 Murray Street.
Landmark Site: Borough of Manhattan Tax Map Block 124, Lot 10.

Designated: March 13, 2007