

EDITH ANDREWS LOGAN RESIDENCE, 17 West 56th Street, Manhattan
Built 1870; John G. Prague, architect; Altered 1903-04; Augustus N. Allen, architect.

Landmark Site: Borough of Manhattan, Tax Map Block 1272, Lot 25.

On March 24, 2009, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Edith Andrews Logan Residence and the proposed designation of the related Landmark Site (Public Hearing Item No. 1). The hearing had been duly advertised in accordance with the provisions of the law. Several people spoke in favor of designation, including representatives of the West 54-55 Street Block Association, Councilmember Dan Garodnick, Manhattan Borough President Scott Stringer, the Historic Districts Council, the Municipal Art Society, the Society for the Architecture of the City, and the Metropolitan Chapter of the Victorian Society in America; additionally, Manhattan Community Board 5 submitted a statement of support.

Summary

The Edith Andrews Logan residence was originally designed and constructed in 1870 by the prolific architect-builder John G. Prague as part of a row of four-story-and-basement, single-family brownstone row houses. Towards the end of the 19th century, the area around Fifth Avenue below Central Park developed as Manhattan's most prestigious residential enclave, due in no small part to the Vanderbilt family's growing presence on the avenue. In 1903, the row house at 17 West 56th Street was purchased by Edith Andrews Logan, a native of Youngstown, Ohio and the wealthy widow of horse breeder and military commander John Alexander Logan, Jr. Mrs. Logan commissioned architect Augustus N. Allen to transform her row house into an elegant neo-Federal style town house, in keeping with the high profile of the neighborhood. In renovating 17 West 56th Street, Allen, who by this time had designed several major alterations to town houses on the Upper East Side, moved the entrance to the center of the ground story and converted the full fourth story into a half-story peaked roof with dormers. The updated façade—and the resulting changes to the interior layout—represented the new “American Basement” type of row house design that was becoming popular among New York City's architects, developers, and well-to-do clientele in the 1890s and early 1900s. The symmetrical composition of the town house at 17 West 56th Street is enlivened by the use of Flemish bond brickwork and a variety of classically-inspired motifs, including fluted columns at the ground story; iron balconnettes; incised limestone lintel-courses; splayed keystone lintels; and a denticulated cornice beneath a row of pedimented dormers. From 1914 to 1931 the town house was used by the St. Anthony Association as a club and school. Like many town houses in the West 50s, the first two stories of the building were converted to commercial use in the 1930s, first housing the fashionable “Royal Box” restaurant and later an exclusive beauty salon. The building currently houses the New York showroom for Takara Belmont, a Japanese manufacturer of furnishings and equipment for beauty salons, spas and barbershops.



DESCRIPTION AND ANALYSIS

Early History and the Development of “Vanderbilt Row”¹

Far removed from the center of population at the tip of the Manhattan, the area surrounding Fifth Avenue between 42nd Street and the southern end of Central Park remained rural in character well into the first half of the nineteenth century. Most of the territory was originally owned by the City of New York, which had been granted “all the waste, vacant, unpatented, and unappropriated lands” under the Dongan Charter of 1686.² The city maintained possession of these common lands—which once totaled over one-seventh of the acreage on Manhattan—for over a century, only occasionally selling off small parcels to raise funds for the municipality. The city’s policy changed after the American War of Independence. In 1785 the Common Council commissioned surveyor Casimir Theodore Goerck to map out five-acre lots to be sold at auction.³ A new street called Middle Road, now known as Fifth Avenue, was laid out to provide access to the parcels. A second survey of additional lots was undertaken by Goerck in 1796 and two new roads, now Park and Sixth Avenues, were created.⁴ Under the city’s plan, half of the lots were to be sold outright while the other half were made available under long-term leases of 21 years. Many of the parcels were acquired by wealthy New Yorkers as speculative investments in anticipation of future growth in the area.⁵ A number of public or public-minded institutions also purchased or were granted large plots along the avenue; the Colored Orphan Asylum was located between 43rd and 44th Streets, the Deaf and Dumb Asylum on 50th Street just east of Fifth Avenue, the Roman Catholic Orphan Asylum between 51st and 52nd Streets, and St. Luke’s Hospital between 54th and 55th Streets. The rough character of the neighborhood—other tenants at this time included Waltemeir’s cattle yard at the corner of Fifth Avenue and 54th Street—persisted into the 1860s, when development pressures finally began to transform the area into a fashionable residential district.⁶

The inexorable northward movement of population and commerce along Manhattan Island picked up momentum during the building boom that followed the Civil War. Four-story brick- and brownstone-faced row houses were constructed on many of the side streets in the area, while larger mansions were erected along Fifth Avenue. Pioneers in this development were the sisters Mary Mason Jones and Rebecca Colford Jones, heirs of early Fifth Avenue speculator John Mason and both widows of established Knickerbocker families.⁷ In 1867, Mary Mason Jones commissioned a block-long row of houses, later known as the “Marble Row,” on the east side of the avenue between 57th and 58th Streets. Two years later in 1869, her sister hired architect Detlef Lienau to design her own set of lavish residences one block to the south. Having established the area as an acceptable neighborhood for the city’s elite, other wealthy New Yorkers soon followed the Jones sisters northward up Fifth Avenue.⁸ The gentrification of the area was further motivated by a number of important civic and institutional building projects initiated in the mid-nineteenth century. Most notable was the planning and construction of Central Park in the late 1850s and 1860s; the preeminence of Fifth Avenue as the fashionable approach to the park was later solidified in 1870 when the city created a monumental new entrance at Grand Army Plaza. A number of ecclesiastical organizations also opened impressive new buildings on the avenue at this time; St. Thomas Episcopal Church at 53rd Street in 1870, the Collegiate Reformed Protestant Dutch Church at 48th Street in 1872, the Fifth Avenue Presbyterian Church at 55th Street in 1875, and the Roman Catholic St. Patrick’s Cathedral between 50th and 51st Streets in 1879.

The status of the area as the city's most prestigious residential neighborhood was firmly cemented in 1879 when the Vanderbilt family began a monumental house-building campaign on Fifth Avenue. William Henry Vanderbilt—the family patriarch since the death of his father Commodore Cornelius Vanderbilt in 1877—sited his own palatial residence on the western block front between 51st and 52nd Streets, while his two eldest sons each erected mansions just to the north.⁹ The scope of the work was so impressive and the influence of the family on the neighborhood so great that the ten blocks of Fifth Avenue south of Central Park came to be known as “Vanderbilt Row.” By the turn of the twentieth century, however, the march of business up Fifth Avenue had progressed such that the Vanderbilts were engaged in a constant struggle to protect their enclave from unsympathetic commercial redevelopment.

Edith Andrews Logan and West 56th Street

The block on the north side of West 56th Street between Fifth and Sixth Avenues was part of the “common lands”¹⁰ belonging to the city until 1850-51, when the majority of the lots were sold into private hands for development. The lot at 17 West 56th Street was sold by the city early in 1851, but was not improved until 1870.¹¹ Historic maps indicate that the immediate area developed sporadically from the 1850s onward. It was not until the late 1860s that development intensified, and by 1879 modest brownstone row houses lined the entire block on the north side of West 56th Street.¹² Towards the close of the century more upscale residences began to be built. In keeping with the taste of the time, many of the original row houses from the 1860s and 1870s were given new facades, or were replaced altogether with more up-to-date Colonial Revival and Renaissance Revival style town houses. Within the first years of the twentieth century, West 56th Street between Fifth and Sixth Avenues became associated with several prominent bankers who hired well-known architects to design their fashionable town houses on the block, including the French Renaissance Revival-style Henry Seligman residence at 30-32 West 56th Street (C.P.H. Gilbert, 1899-1901), a designated New York City Landmark; the neo-Federal style Harry B. Hollins residence at 12-14 West 56th Street (McKim, Meade & White, 1899-1901), a designated New York City Landmark; the Italian Renaissance Revival-style E. Hayward Ferry residence at 26 West 56th Street (Harry Allan Jacobs, 1907); the Arthur Lehman residence at 31 West 56th Street (John Duncan, 1903-04), which is no longer extant; and the Edward Wasserman residence at 33 West 56th (C.P.H. Gilbert, 1901-02).¹³

In March 1903, Edith Logan (*née* Andrews) purchased the property at 17 West 56th Street from Joseph Fox, a banker, and his wife Theresa.¹⁴ Edith Andrews was born in 1863 in Youngstown, Ohio, the daughter of wealthy industrialist and businessman Chauncey H. Andrews. At the age of 24, Edith married John Alexander Logan, Jr. (1865-1899), the son of Civil War general and U.S. Senator John Alexander Logan, Sr., and a noted breeder of the English hackney, or harness horse, in America. The Logans settled at Oriole Stock Farm in Youngstown. John Logan joined the military during the Spanish-American War, and served in the Philippines where he was killed in battle in 1898. An article in the *New York Times* reporting on the death noted that Logan had willed his entire estate, reputed to be of considerable value, to his wife Edith.¹⁵

After the death of her husband, Edith Logan relocated to New York City sometime between 1900 and 1903, having traveled abroad with her three young children in the interim.¹⁶ She was first listed in the city directory in 1903-04, residing at 50 East 57th Street. The 1905-06 city directory lists her residence as 17 West 56th Street, although she and her children and servants probably took up residence there in the summer of 1904, just after completion of the

major renovation Mrs. Logan commissioned upon buying the property.¹⁷ Like many wealthy New Yorkers at that time, the Logans kept a summer residence in the country; theirs, “Gloan Lodge,” was at Youngstown.¹⁸ In July 1903, Edith Logan commissioned architect Augustus N. Allen to enlarge and design an entirely new façade for her four-story and basement brownstone row house. Major alterations to the structure included the extension of the building line by 3 feet and 2 inches, the relocation of the main entry from the first-story stoop to the center of the ground story, and the conversion of the full fourth story into a half-story peaked roof with dormers.¹⁹

The Architect: Augustus N. Allen²⁰

A graduate of the Columbia University School of Architecture, Augustus N. Allen had established by the turn of the century an independent practice in New York City which he maintained until his retirement in 1933. Allen had a prolific career, designing numerous office buildings and private residences in New York City; country estates for the wealthy in Connecticut, New Jersey and New York; schools; libraries; and interiors, notably the Chinese Room at the Algonquin Hotel.²¹ During the 1910s several of Allen’s designs were published in American architectural periodicals, including the Johns-Manville Company Building at Madison Avenue and 41st Street and the Woodruff residence on Long Island; designs for two shops on Fifth Avenue were published in 1921. In 1919 Allen designed a small freight terminal building at 52 Laight Street in what is now the Tribeca North Historic District. Examples of Allen’s classically-inspired alterations to existing row houses can be found in the Upper East Side Historic District, including 40 East 74th Street, altered in 1900; 59 East 66th Street, altered in 1902; and 169 East 70th Street, altered in 1910.

The Design of the Edith Andrews Logan Residence

In renovating the Logan residence, Allen reconfigured the house’s entrance and interior program, and chose a neo-Federal variation of the popular Colonial Revival aesthetic for the new façade. As constructed in 1870, the main entry was located at the top of a tall stoop on the left bay of the three-bay house. Partially sunken below street level, the basement story was accessed by a short flight of steps directly beneath the stoop. Allen’s new design relocated the main entry to sidewalk level, sufficiently increased the height of the basement level to accommodate the main foyer, and raised the first through fourth stories accordingly. The new main entry was centered on the façade and flanked by two windows and a service entrance to the left. The updated façade, and the resulting changes to the interior layout, represented the new “American Basement” type of row house design that was then becoming popular among New York City’s architects, developers, and well-to-do clientele.

Beginning in the 1890s, the typical New York City row house plan began to be transformed by architects and housing developers interested in moving beyond the traditional layout to achieve a more “scientific division of space,”²² while at the same time effecting an “artistic disposition”²³ on the interior as well as the exterior. According to Russell Sturgis, the American basement plan was introduced around 1880 and differed from the traditional high-stoop row house type in that the stoop was lowered to street level and often centered on the façade. The resulting changes in the interior arrangement of space were quite dramatic: the foyer and stair now occupied the front of the ground story, with the kitchen behind, and on the first floor the parlor now occupied the entire building frontage, separated from the rear dining room by a stair hall that functioned as a secondary foyer and reception hall.²⁴

During the 1890s and first few years of the 1900s, the American Basement row house was promoted in the architecture and real estate press as a practical, stylistic, and even cultural improvement over the speculatively built brownstone row houses dating from the latter half of the 19th century.²⁵ In the traditional brownstone row house, the main entrance was reached by a tall flight of stairs—the stoop, from the Dutch for “step”—which was set to one side or the other of the façade. The foyer shared the first floor with the parlor, beyond which was usually another parlor, a library, or sometimes a dining room. More often, however, the dining room was located in the front of the raised basement, which was entered via a short flight of stairs directly beneath the stoop. Thus, a visitor would enter the house on the level of the family’s main living space, the parlor. Moving the main entrance to the center of the ground floor—as in the new American Basement plan—created the possibility of a generous foyer space leading to a grand main stairway, and a larger, well lit parlor occupying the entire building frontage on the first floor. In the American Basement row house a visitor would enter at street level and then proceed upstairs, the foyer and main stairway serving as a buffer between the public and service areas, and the family parlor above. Architecture critic Montgomery Schuyler summed up the innovations embodied by the “New New York House,” writing in 1906 for *Architectural Record* that

...there is a practical consensus to the effect that the “American basement [house],” with the full frontage available on the second floor, is the most convenient arrangement, and the most economical in reality in spite of the “waste” of the entrance hall. And the narrower the front, the more desirable it is, practically and especially architecturally, that the entrance be at the centre.²⁶

The abandonment of the traditional stoop, and the resulting variety in façade compositions of the American Basement row house were hailed as a marked improvement over the regimented monotony of the brownstone blocks characterizing much of Manhattan’s Upper East Side. The introduction of this new row house type—in particular on the Upper West Side, a section of the city developed later than the Upper East Side—coincided with increased stylistic experimentation by architects and developers seeking to create distinguished facades that would be readily marketable as private, upper-class residences.²⁷ The American Basement plan took expression in a variety of architectural styles, including Renaissance Revival, Beaux-Arts, and Colonial Revival, or simply “Colonial,” as it was known at the time. After the turn of the 20th century, the facades of existing brownstone row houses were completely altered with increasing frequency, with neo-Georgian or neo-Federal variations on the Colonial Revival aesthetic proving among the most fashionable.²⁸

The Logan Residence and the Colonial Revival

The period after the nation’s centenary witnessed a renewed interest in the architecture and design of the Colonial and Federal periods in American history, and by the turn of the 20th century residential design in New York City drew heavily on the work of architects such as Bostonian Charles Bulfinch (1763-1844), while also taking inspiration from surviving early 19th-century Federal and Greek Revival-style houses.²⁹ One of the earliest firms to use the Colonial Revival style in New York City was McKim, Mead & White. Other firms whose work defined the Colonial Revival aesthetic and its early 20th-century offshoots, the neo-Georgian and neo-Federal styles, include Carrère & Hastings; Edwin Outwater; William L. Bottomley; Babb, Cook & Willard; and Delano & Aldrich.³⁰ Around the turn of the century, a handful of prominent mansions were erected that incorporated elements of the Colonial Revival aesthetic, helping to raise the profile of the idiom. Among these were the Andrew Carnegie residence (Babb, Cook &

Willard, 1899-1902), an individually designated landmark located at the corner of Fifth Avenue and 91st Street, and the Elihu Root House (Carrère & Hastings, 1903-05), located on the corner of Park Avenue and 71st Street within the Upper East Side Historic District. Two lesser, but nevertheless impressive, Colonial Revival residences can be considered precedents for Allen's design for the Logan residence: the neo-Federal style James J. and Josephine Goodwin house (McKim, Mead & White, 1896-98), an individually designated landmark located at 9-11 West 54th Street, and the neo-Georgian style Charles Dana Gibson House (McKim, Mead & White, 1902-03), located at 127 East 73rd Street within the Upper East Side Historic District. These town houses are of the American Basement type, with symmetrical, planar facades featuring ground-story entry porches, restrained ornament such as sill- and lintel-courses, double-keystones and molded panels, and balustraded peaked roofs with pedimented dormers.³¹

Allen's design for the Logan residence exhibits a lively adaptation of Federal-style architectural elements. The house's rusticated limestone base sets off the main entrance, which is framed by a porch supported on fluted Doric columns. An Adamesque fan motif can be found decorating the porch's impost blocks, while wrought-iron balconettes enclosing French doors at the first story mark the house's formal parlor level. The planar façade is divided into horizontal registers by continuous lintels at the first and second stories (the first-story lintels take the form of molded panels, a feature found in many of New York City's surviving Federal-period houses), splayed keystone lintels at the third story, and fascia molding below the cornice; the façade's Flemish bond brick with glazed headers provides a rich ground for the crisp limestone trim. The heavy denticulated cornice gives weight to the house's top story, providing a base for the pedimented dormers that project from the recessed peaked roof.

Allen's new facade for the Logan residence may have served as a model for architect Harry Allan Jacobs' subsequent Classically-inspired renovation of the nearby Hotel Netherlands at 46 West 56th Street, completed in 1908. Describing the architectural character of the West 50s at the turn of the 20th century, Robert A.M. Stern writes that "modest Georgian town houses jostled with vast Modern French and Italianate palazzos along West Fifty-sixth Street".³²

Subsequent History³³

Edith Logan sold her property at 17 West 56th Street in February, 1914 to the St. Anthony Association, a charitable and social organization headquartered at 29 East 28th Street. Another renovation occurred shortly before the sale to accommodate the building's new use as a social club. At the time of this renovation, Mrs. Logan was living at 375 Park Avenue, the present-day site of the Seagram Building.³⁴ In the years following World War I, the mansions of Fifth Avenue and the lavish residences of the adjacent West 50s side-streets began to give way to commercial uses and apartment-house development. Seeking refuge from these changes, wealthy families moved farther north to the Upper East Side. Many of the private town houses were converted into apartment dwellings and altered for commercial use on the ground floor and sometimes also the second floor. Several families on the block began taking in boarders, mostly young male and female professionals such as lawyers and stenographers.³⁵ During Prohibition, the Logan residence had a brief and glamorous stint as the home of the Royal Box, a lavishly appointed speakeasy that was the subject of a police raid on New Years' Eve in 1931. By 1946, the building housed a beauty salon on the first two floors, with apartments above. Some of the city's most exclusive beauty salons, like those of Madame Helena Rubenstein and Elizabeth Arden, were established in the immediate neighborhood by the 1930s. At mid-century, West 56th Street between Fifth and Sixth Avenues became known as "Restaurant Row" for the number of

upscale restaurants that opened to accommodate the growing demand for fine dining just off of Fifth Avenue. Since 1976, 17 West 56th Street has been home to the New York showroom for Takara Belmont, a Japanese manufacturer of furnishings and equipment for beauty salons, spas and barbershops.

Description

The Edith Andrews Logan residence is a four-and-a-half-story, three-bay neo-Federal style red-brick town house trimmed with limestone ornament and decorated by cast-iron balconettes. The façade composition follows a tripartite base-shaft-capital scheme. The ground story is faced in rusticated limestone and features a centered main entrance with a fanlight; the second through fourth stories are faced in brick laid in Flemish bond with glazed headers and feature square-headed windows with incised lintels, carved tympana, and splayed keystone lintels; and the top half-story is articulated by a heavy denticulated cornice below a peaked roof with three pedimented dormers. The entire façade projects forward from a thin border of brick and limestone ashlar, creating the effect of a frame around the building.

Centered on the ground story of rusticated limestone, the main entrance opening is a basket arch accentuated by voussoirs and a heavy keystone and flanked by fluted Doric columns surmounted by impost blocks decorated with delicate ovoid paterae recalling the Adamesque fan motif. The impost blocks support a shallow limestone balcony. To the left of the main entrance is a secondary entrance—a non-historic metal door with a slot-window—and to the right of the main entrance is a single-pane window with a glass transom protected by a decorative cast-iron grille. The main entrance comprises a single-leaf wooden door with two glass panels flanked by sidelights and surmounted by a glass transom. The transom is protected by a wrought-iron grille in a composite bat's-wing and tear-drop pattern, recalling a leaded-glass fanlight of the Federal period. A gold cast-metal crest displaying the address number, "17," sits in the center of the grille, crowning the entrance. The sidelights are protected by decorative wrought-iron in a pattern of circles and arrows. A non-historic blue awning covers the entrance and its face is decorated with a wrought-iron grille, also recalling a leaded-glass fanlight.

On the second story, three pairs of five-paned French windows sit directly above a sill-course and are surmounted by deep incised and molded tripartite lintels. The lintels are accentuated by a lintel-course running flush with the façade the width of the building. The center pair of French windows is flanked by five-paned sidelights and enclosed by a simple wrought-iron balconette resting on the shallow balcony described above. Curved wrought-iron balconettes are affixed to the façade in front of the left and right pairs of French windows, and two metal flagpoles project from the façade on either side of the center pair.

On the third story, three six-over-six wood windows rest on simple sills with ear details and are framed by elaborate arched surrounds. The surrounds are composed of a recessed brick header course framing the window; a recessed tympanum featuring a bay-leaf wreath carved in bas-relief; a limestone arch and partial keystone framing the tympanum; and a brick arch, two header-courses deep, springing from incised impost blocks and crowned by a double keystone. The window surrounds are connected below the tympana by a lintel-course running flush with the façade for the width of the building.

On the fourth story, three six-over-six wood windows rest on simple sills with ear details, surmounted by splayed-keystone lintels of limestone. A curved wrought-iron balconette is affixed to the façade in front of the center window. A deep, simply molded limestone fascia runs the width of the façade on a line with the top of the keystones of the third-story lintels. Above the

fascia, substantial dentils project from the limestone cornice, which is capped by metal flashing. Above the cornice, two paneled limestone blocks sit at either end of the roof.

On the top half-story, three evenly-spaced pedimented dormers project from the peaked roof of standing-seam metal. The dormers contain arched fanlight windows framed by an arched keystone surround springing from rosette-decorated impost blocks. A brick chimney is located on the roof peak at the east end of the building.

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NOTES

¹ Information in this section is based on the following sources: William Bridges, *Map of the City of New York and Island of Manhattan with Explanatory Remarks and References* (New York: William Bridges, 1811); Christopher Gray, "Streetscapes: 647 Fifth Avenue; A Versace Restoration for a Vanderbilt Town House," *New York Times* (April 9, 1995); Gray, "Streetscapes: 57th Street and Fifth Avenue; an 1870 Marble Row, Built in an Age of Brownstones," *New York Times* (April 7, 2002); Arthur Bartlett Maurice, *Fifth Avenue* (New York: Dodd, Mead and Company, 1918); New York County, Office of the Register, Liber Deeds and Conveyances; David M. Scobey, *Empire City: The Making and Meaning of the New York City Landscape* (Philadelphia: Temple University Press, 2002); Robert A.M. Stern, Thomas Mellins and David Fishman, *New York 1880* (New York: Monacelli Press, 1999); Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, *New York 1900* (New York: Rizzoli, 1983); I.N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909*, 6 (New York: Robert H. Dodd, 1928).

² Stokes, 67. The grant was later confirmed in the 1730 Montgomerie Charter.

³ Bridges.

⁴ The Commissioner's Plan of 1811, which established the principal street grid of Manhattan, borrowed heavily from Goerck's earlier surveys and essentially expanded his scheme beyond the common lands to encompass the entire island. The three existing north-south avenues were incorporated directly into the plan, and the size of the 5 acre parcels fixed the spacing of the 155 east-west streets at approximately 200 feet.

⁵ "The wealthy merchants of New York at that period frequently invested their surplus in outlying property." Maurice, 288-289.

⁶ An article in the *New York Times* used the term "Hog-Town" to describe much of Midtown Manhattan south of Central Park. "The Offal and Piggery Nuisances," *New York Times* (July 27, 1859), 1.

⁷ Mary Mason Jones was the great-aunt of author Edith Wharton and was the inspiration for the character of Mrs. Manson Mingott in the latter's *The Age of Innocence*. Gray, "Streetscapes: 57th Street and Fifth Avenue."

⁸ It has been hypothesized that the phrase "keeping up with the Joneses" refers to the Jones sisters. Stern, Mellins and Fishman, 578.

⁹ William Kissam Vanderbilt erected his house at the northwest corner of Fifth Avenue and 52nd Street, just north of his father's residence. Cornelius Vanderbilt II selected a plot several blocks further uptown at the northwest corner of Fifth Avenue and 57th Street.

¹⁰ Stokes, 65.

¹¹ Liber Deeds and Conveyances.

¹² *Topographical Map of the City and County of New-York and the Adjacent County* (New York: J.H. Colton & Co., 1836); *Map of That Part of the City and County of New-York North of 50th Street* (New York: M.[athew] Dripps, 1851); *Plan of New York City, from the Battery to Spuyten Duyvil Creek* (New York: Mathew Dripps, 1867); *Map of Kings County: with parts of Westchester, Queens, New York & Richmond: showing farm lines, soundings, &c* (N.Y. [i.e. New York] : M. Dripps, [1872?]); *New York City Atlas* (New York: G.W. Bromley & E. Robinson, 1879 and 1891); Insurance Maps, Borough of Manhattan (New York: Sanborn Map Company, 1907).

¹³ Portions of this section are adapted from LPC, *Harry B. Hollins Residence Designation Report* (LP-1266) (New York: City of New York, 1984), 2; LPC, *15 West 54th Street House Designation Report* (LP-1105) (New York: City of New York, 1981). Information in this section is based on the following sources: "Furniture Firm Rents Home Near Fifth Avenue," *New York Times* (September 5, 1940), 41; Stern, *New York 1900*.

¹⁴ The federal census for 1910 lists Joseph Fox as the head of household at 17 West 56th Street, living with his wife, daughter, two servants and one elderly boarder. His occupation is listed as bank president. United States Census, 1910, E.D. 1153; Liber Deeds and Conveyances.

¹⁵ Logan's Oriole Stock Farm was celebrated in American horse-breeding circles, and in 1892 Logan won the first American Hackney Challenge Cup with "Bonfire." Logan helped organize Chicago's first horse show and was a frequent participant in New York horse shows. "Death of Major Logan," *New York Times* (November 15, 1899), 2; John A. Craig, "Hackney Horse," L.H. Bailey, ed. *Cyclopedia of American Agriculture*, vol. 3 (New York: The MacMillan Co., 1908), 464-468. Retrieved from Google Book Search 6/11/09; "Major Logan's Will Is Filed," *New York Times* (November 26, 1899), 15; "John Alexander Logan Family Papers," manuscript finding aid in the Manuscript Division, Library of Congress, Washington, D.C. (<http://www.loc.gov/r/mss/text/loganfam.html>).

¹⁶ The untimely death of her husband was not the only tragedy to befall Edith Logan in 1899; her uncle Wallace C. Andrews, president of the New York Steam Heating Company, had perished along with the rest of his family in a fire at their residence on East 67th Street in April of that year. "Thirteen Perish in Double Fire," *New York Times* (April 8, 1899), 1.

¹⁷ United States passport application for Edith Andrews Logan (October 31, 1900). Retrieved from Ancestry.com 6/4/09; *Trow's New York City Directory* (New York: Trow City Directory Co., 1903-04 and 1904-05).

¹⁸ *Dau's Greater New York Blue Book 1907* (New York: Dau Publishing Co., 1906), 167.

¹⁹ New York City, Department of Buildings, Alteration Permit No. 1013-03 (1903); *Real Estate Record and Builders' Guide* (June 20, 1903), 1251.

²⁰ Information in this section adapted from LPC, *Upper East Side Historic District Designation Report*, vol. 4 (LP-1051) (New York: City of New York, 1981), 1178.

²¹ "List of Works to January 1, 1920: Augustus N. Allen, Architect," in Avery Classics, Avery Architectural & Fine Arts Library, New York.

²² "The 'American Basement House,'" *Real Estate Record and Builders' Guide* (September 16, 1893), 312-316: 315.

²³ *Ibid.*

²⁴ Russell Sturgis, *A Dictionary of Architecture and Building*, 2 (New York and London: The Macmillan Company, 1902) repr. Detroit: Gale Research Company, Book Tower, 1966: 432-434.

²⁵ "The 'American Basement House,'" 313; Montgomery Schuyler, "The New New York House," *The Architectural Record*, 19 (February, 1906) 3, 84-103: 3.

²⁶ Schuyler, 89.

²⁷ Sarah Bradford Landau, "The Row Houses of New York's West Side," *Journal of the Society of Architectural Historians*, 34 (March 1975), 28-36: 30.

²⁸ Stern, 348; Charles Lockwood, *Bricks and Brownstone: the New York Rowhouse, 1783-1929* (New York: Rizzoli International Publications, Inc., 2001), 254.

²⁹ James Steven Curl, *Oxford Dictionary of Architecture* (Oxford, UK: Oxford University Press, 1999).

³⁰ "Georgian" refers to the influence of British neo-Classicism and Palladianism in Revolutionary-era America. Robert Adam (1728-92) was a British architect, decorator, and interior designer who introduced and popularized a refined, archeological mode of Classicism in architecture, interiors, and furniture during the middle and latter part of the 18th century in England. Curl, 5-6 and 270; Stern, 342.

³¹ Schuyler, 86; Stern, 343-345.

³² Stern, 351.

³³ Information in this section based on the following: LPC, *Henry Seligman Residence Designation Report* (LP-2227) (New York: City of New York, 2007), prepared by Amanda B. Davis; "Royal Box Club Shut by Sole Holiday Raid," *New York Times* (January 1, 1932); DOB, Certificate of Occupancy (1946); Ronda Wist, *On Fifth Avenue, Then and Now* (New York, N.Y.: Birch Lane Press, Carol Publishing Group, 1992), 172.

³⁴ Liber Deeds and Conveyances; DOB, Alteration Permit No. 4228-13 (1913). Edith A. Logan is mentioned as a resident of New York City as late as 1921. Joseph G. Butler, Jr., *History of Youngstown and the Mahoning Valley Ohio*, 3 (Chicago and New York: American Historical Society, 1921).

³⁵ New York State Census, 1915, E.D. 23.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of the buildings and site, the Landmarks Preservation Commission finds that the Edith Andrews Logan Residence 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 Edith Andrews Logan Residence was constructed in 1870 to the designs of prolific architect-builder John G. Prague as part of a row of four-story-and-basement brownstone-clad row houses; that towards the end of the 19th century, the area around Fifth Avenue below Central Park developed as Manhattan's most prestigious residential enclave; that the property at 17 West 56th Street was purchased by wealthy widow and native of Youngstown, Ohio, Edith Andrews Logan, who commissioned architect Augustus N. Allen to transform her house into an elegant neo-Federal style town house; that Allen's design relocated the main entry to the center of the ground floor and converted the fourth story into a half-story peaked roof with dormers; that the updated façade and the resulting changes to the interior layout represented the "American Basement" type of row house newly popular among architects, developers, and wealthy clientele in the 1890s and early 1900s; that the symmetrical composition of the Logan residence is enlivened by the use of Flemish bond brickwork and a variety of classically-inspired motifs, including fluted columns at the ground story, iron balconnettes, incised limestone lintel-courses, splayed keystone lintels, and a denticulated cornice below a peaked roof with pedimented dormers; that, like many town houses in the West 50s after World War I, the Logan residence was converted to accommodate non-residential uses; that from 1914 until 1931 the building was used by the St. Anthony Association as a club and school, and later by a fashionable restaurant and an exclusive beauty salon; that today it serves as the headquarters for Takara Belmont, a Japanese manufacturer of beauty salon equipment; and that it remains today as an exemplar of the neo-Federal style and a rare survivor from the era of Midtown's transformation into a wealthy enclave of distinguished private residences at the turn of the 20th century.

Accordingly, pursuant to 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 Edith Andrews Logan Residence, and designates Borough of Manhattan Tax Map Block 1272, Lot 25 as its Landmark Site.

Robert B. Tierney, Chair

Pablo E. Vengoechea, Vice Chair

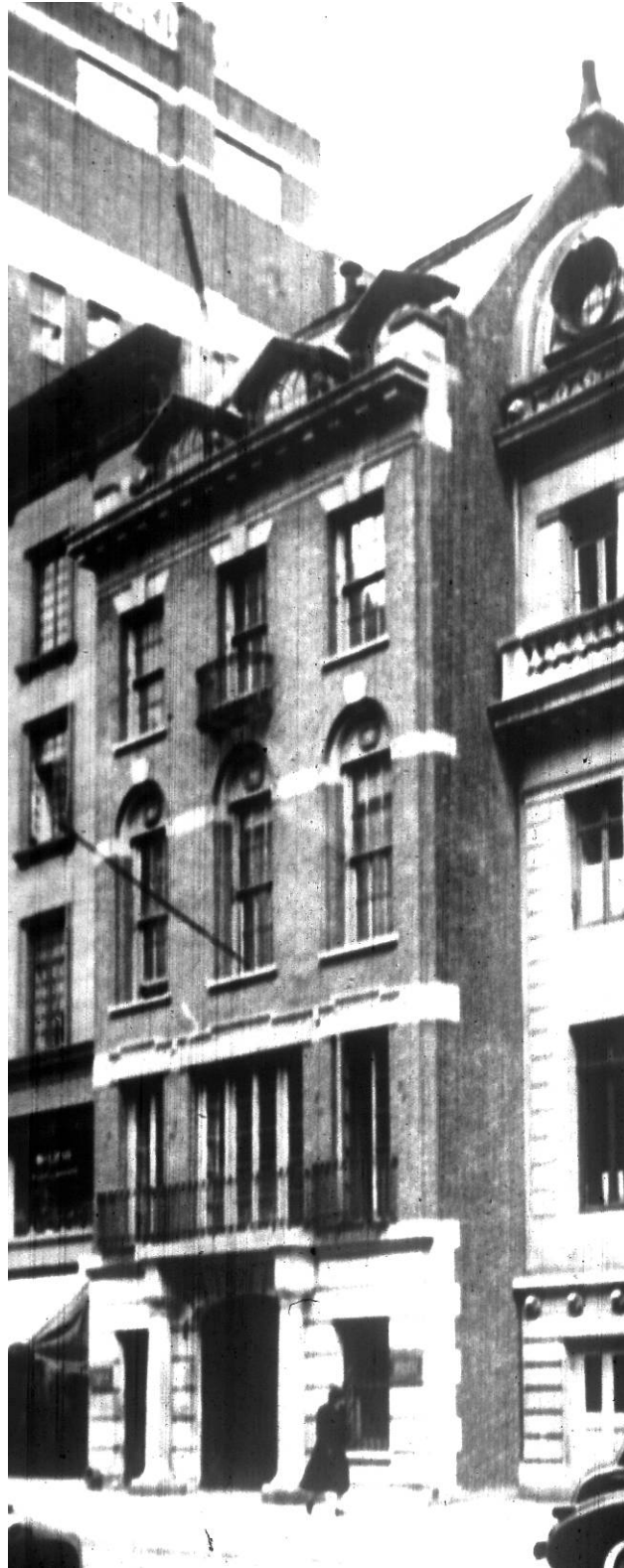
Frederick Bland, Diana Chapin, Joan Gerner, Roberta Brandes Gratz,

Margery Perlmutter, Elizabeth Ryan, Roberta Washington, Commissioners



Edith Andrews Logan Residence (17 West 56th Street)
Manhattan

Photo: Christopher D. Brazee, 2009



Edith Andrews Logan Residence, c. 1938.
Photo: New York City Department of Taxes



Edith A. Logan, c. 1880s.
Photo: Mahoning Valley Historical Society.



Ground-level entrance with portico and awning
Photo: Christopher D. Brazee, 2009



Detail of fan-style patera decorating an impost block
Photo: Christopher D. Brazee, 2009



Continuous lintels with Federal-style detailing mark the second and third floors
Photo: Christopher D. Brazee, 2009



Tympana featuring bay-leaf wreaths carved in bas-relief surmount the third-story windows

Photo: Christopher D. Brazee, 2009



Fourth-story windows with splayed keystone lintels and a wrought-iron balconette
Photo: Christopher D. Brazee, 2009



Detail of fourth-story window
Photo: Christopher D. Brazee, 2008



Denticulated limestone cornice and fifth-story pedimented dormers
Photo: Christopher D. Brazee, 2009

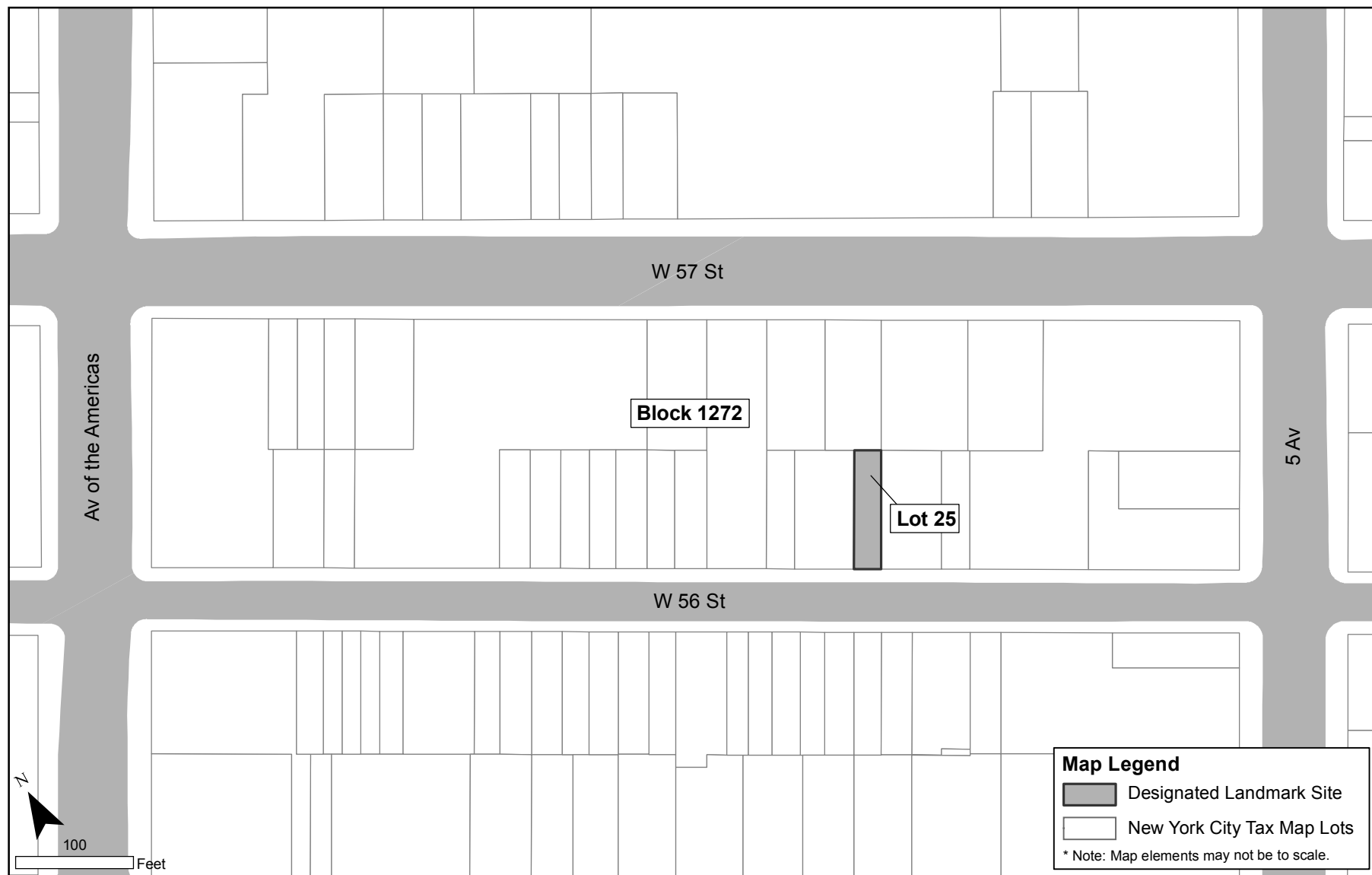


Detail of dormer window
Photo: Christopher D. Brazee, 2009



Charles Dana Gibson House (127 East 73rd Street, within the Upper East Side Historic District): This McKim, Mead & White design from 1902-03 may have served as a model for Allen's design at the Logan residence

Photo: Stern, New York, 1900 (pp. 345)



THE EDITH ANDREWS LOGAN RESIDENCE (LP-2329), 17 West 56th Street.
Borough of Manhattan, Tax Map Block 1272, Lot 25.

Designated: October 6, 2009

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 09v1, 2009.
Author: New York City Landmarks Preservation Commission, JM. October 6, 2009.