Landmarks Preservation Commission
July 24, 2007 Designation List 394
LP-2226

FREDERICK C. AND BIRDSALL OTIS EDEY RESIDENCE
10 West 56th Street, Manhattan. Built 1901; Warren & Wetmore architects.

Landmark site: Borough of Manhattan, Tax Map Block1271, Lot 46

On March 13, 2007, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Fererick C. and Birdsall O. Edey Residence at 10 West 56th Street and the proposed designation of the related Landmark Site (Item No. 3). The hearing had been duly advertised in accordance with the provisions of law. Ten speakers testified in favor of designation, including New York City Council Member Daniel R. Garodnick, representatives of the Manhattan Borough President Scott M. Stringer, New York State Assemblyman Richard Gottfried, Manhattan Community Board 5, the Historic Districts Council, the New York Landmarks Conservancy, the Metropolitan Chapter of the Victorian Society in America, the West 54–55 Street Block Association and residents of the area. There were no speakers in opposition to designation. The owner submitted a statement in support of designation, with the condition that the company be allowed flexibility in changing the front display windows. In addition, the Commission has received letters from New York State Senator Liz Krueger and 21 members of the West 54–55 Street Block Association in support of designation.

<u>Summary</u>

In the first half of the nineteenth century, the area now known as Midtown Manhattan developed as a middle class residential district. During the building boom that followed the Civil War, four-story brick and brownstone-faced rowhouses were erected on the West 40s and 50s. By the turn of the century, the area had become home to many of the city's most affluent citizens. The lot at 10 West 56th Street was purchased in 1899 by a prominent financier, Frederick C. Edey, for his wife Birdsall O. Edey. Mrs. Edey was a distinguished New York citizen in her own right; a leader in the Women's Suffrage Movement and the National President of Girl Scouts of America from 1930 to 1935. In 1901, Frederick Edey hired the architectural firm of Warren & Wetmore to design 10 West 56th Street, one of several townhouses on the block being built for bankers in the early twentieth century; and West 56th Street between Fifth and Sixth Avenues became aptly known as "Bankers Row".

The elegant neo- French Renaissance Revival Style building at 10 West 56th Street is one of the few surviving townhouses designed by Warren & Wetmore. The first floor retains its rusticated piers at either side, which serve as a base for this slender building supporting two giant half columns. A modillioned cornice frames a grand sculptural Palladian window; with an elegant cartouche and keystone at the centerpiece of the design at the second level. A smaller tripartite window at the third level is succeeded by an attic with a balustraded parapet, and a dormered copper mansard roof.

Warren & Wetmore was a nationally significant architectural firm and this is a significant and early example of its more restrained use of the neo- French Renaissance Revival style that appears in later works, such as Steinway Hall (1924-25), and the Aeolian Building (1925-27) both designated New York City Landmarks. Many of the firm's other New York City buildings are also individual landmarks, including; Grand Central Station (1903-13), and the New York Yacht Club (1899-1900). Most of the residences along West 56th Street have been demolished or severely altered; making the Edey residence a rare survivor of Midtown Manhattan's residential past.

DESCRIPTION AND ANALYSIS

West 56th Street, between Fifth and Sixth Avenues[1]

The neighborhood of today's western Midtown Manhattan was initially developed after the Civil War, and gradually transformed from open farmland north of the city to a fringe area of shanty towns, stockyards, blacksmiths and similar hazardous or noxious manufacturing uses. The landscaping of Central Park, begun in 1857, however, combined with the northward growth of New York City on Manhattan Island, helped the area develop into a middle-class residential district, while pushing the shanty towns farther northward. During the building boom that followed the Civil War, four-story brick and brownstone-faced rowhouses went up on the streets of the West 40s and 50s, while larger mansions were erected along Fifth Avenue. Beginning in 1879, the Vanderbilt family built several mansions on the avenue. They had such an influence on the development of the neighborhood that the ten blocks off Fifth Avenue south of Central Park gradually became known as "Vanderbilt Row," one of the most prestigious residential districts in late-nineteenth-century New York.

Just three blocks south of Central Park, West 56th Street between Fifth and Sixth Avenues followed the trend of other blocks in the area as it became a fashionable location for many of the city's most affluent citizens.[2] While most of the lots on the West 56th Street block were occupied by modest brownstones by 1871, more upscale townhouses began to appear. In keeping with the taste of the time, many of the facades of the older rowhouses from the 1860s and 1870s had been given new facades, or had been replaced altogether with more up-to-date Georgian- and neo-Renaissance style houses. Within the first years of the twentieth century, the block quickly became associated with several other prominent bankers who also hired well-known architects to design their fashionable townhouses: investment banker Henry Seligman commissioned C.P.H. Gilbert to design his neo-French Renaissance townhouse on two lots at 30-32 West 56th Street (1899-1901). Other nearby buildings included the Harry B. Hollins Residence at No. 12-14 (Stanford White of McKim, Meade & White, 1899-1901),[3] the Beaux-Arts style E. Hayward Ferry Residence at No. 26 (H.A. Jacobs, 1907),[4] the Arthur Lehman Residence at No. 31 (John Duncan, 1903-04) and the Edward Wasserman Residence (Henry Seligman's brother-in-law) at No. 33 (C.P.H. Gilbert, 1901-02). In 1899, financier Frederick C. Edey commissioned Warren & Wetmore to design a neo-Renaissance Revival style townhouse at 10 West 56th Street.

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, the wealthy families moved farther north to the Upper East Side. Most of the townhouses that survived were altered for commercial use on the ground floors. By the 1920s and 1930s, most houses on West 56th Street between Fifth and Sixth Avenues were occupied by those working in the garment trade. After the 1950s West 56th Street became known as "Eat Street" due to the large number of upscale restaurants that transformed the elegant facades to accommodate the growing demand for fine dining just off Fifth Avenue.

Midtown & 10 West 56th Street[5]

The lot at 10 West 56th Street was purchased in 1899 by a prominent financier, Frederick C. Edey, for his wife Birdsall O. Edey.[2] The building at 10 West 56th Street was to be designed concurrently with 12-14 West 56th Street,[6] a designated NYC Landmark by the nationally prominent firm of McKim, Mead & White; however, construction was postponed due to a pre-existing covenant prohibiting building out to the lot line for twenty years. In 1901, the covenant expired and Edey hired the architectural firm of Warren & Wetmore to design the building. 10 West 56th Street was one of several townhouses on the block being built for bankers in the early twentieth century; and West 56th Street between Fifth and Sixth Avenues became aptly known as "Bankers Row." The Frederick C. & Birdsall Otis Edey Residence at No.10 West 56th Street was constructed in 1901.

Frederick and Birdsall Otis Edey[7]

Frederick Edey (1864-1926), son of the late stock broker Charles C. Edey, began his career in his father's brokerage firm, Charles C. Edey & Sons. In 1886 he joined the brokerage firm of H. B. Hollins & Co., founded by his friend and neighbor Harry B. Hollins, where he was a partner until October of 1892. Edey was also on the Board of Directors for the North Shore Traction Company, a railway investment firm chartered in 1892. Edey co-founded the brokerage firm Huhn, Edey & Co. (1904-1915) with fellow stock broker George A. Huhn. In 1915, Edey founded his last firm, Fred. Edey & Co., in which he remained a partner until his death in 1926. Edey held a seat on the New York Stock Exchange, and was a member of several prominent gentlemen's clubs: the Metropolitan, the Union Club, Turf and Field, the Riding Club and the National Golf Links. He also kept a large country estate in Bellport, Long Island.

Birdsall Otis Edey (1872-1940) a prominent New York City resident was the daughter of State Senator James Otis (1836-1898) from Bellport, Long Island. A leader in the Women's Suffrage Movement, most notably recognized for her work with the Girl Scouts of America, Mrs. Edey was active in girl scouting from 1919, held many different positions and was the first editor of the *Girl Scout Leader Magazine*. She later served as National President of Girl Scouts of America for five years (1930-1935). Two Girl Scout camps were dedicated in her honor: Camp Birdsall Edey in Pleasant Township, Pennsylvania, (affiliated with the Penn Lakes Girl Scout Council, Inc)., and Camp Edey, in Bayport, New York , (affiliated with the Girl Scouts of Suffolk County.) Outside her work with the Suffrage and Scouting Movements, Mrs. Edey was a published poet; her most notable works are "*Rivets*" and "*Butter Money*."[8] Mrs. Edey was president of the Craftsman Group for Poetry, the director of the American Women's Association (1928-29), and a director of the Women's City Club. The Edeys were married in 1893; the couple gave birth to their only daughter, Julia, in July 1894.

The Architects: Warren & Wetmore[9]

Whitney Warren (1864-1943), born in New York City, studied architecture privately, attended Columbia College for a time, and continued his studies at the Ecole des Beaux-Arts in Paris from 1885 to 1894. Upon his return to New York, he worked in the office of McKim, Mead & White. One of Warren's country house clients was Charles Delevan Wetmore (1866-1941). Borne in Elmira New York, Wetmore was a graduate of Harvard University (1899) and Harvard Law School (1892). He also studied architecture and had designed three dormitory buildings (c. 1890) on that campus before joining a law firm. Impressed by his client's architectural ability, Warren persuaded Wetmore to leave law and to establish Warren & Wetmore in 1898. While Warren was the principal designer of the firm and used his social connections to provide it with clients, Wetmore became the legal and financial specialist. Whitney Warren was also a founder of the Society of Beaux-Arts Architects and the Beaux-Arts Institute of Design.

Warren & Wetmore became a highly successful and prolific, largely commercial, architectural firm, best known for its designs for hotels and for buildings commissioned by railroad companies. The firm's work was concentrated in New York City during the first three decades of the twentieth century, but it also received projects across the United States and overseas. The designs were mainly variations of the neo-Classical idiom, including essays in the Beaux-Arts and neo-Renaissance styles. Warren & Wetmore's first major commission, the result of a competition, was the flamboyant New York Yacht Club (1899-1900) at 37 West 44th Street. Early residences by the firm included town houses on the Upper East Side, such as the Marshall Orme Wilson House, 3 East 64th Street (1904-05); the James A. and Florence S. Burden House, 7 East 91st Street (1902-05); and the R. Livingston and Eleanor T. Beeckman House, 854 Fifth Avenue (1903-05).[10] The firm of Warren & Wetmore was responsible for the design of the facades of the Chelsea Piers (1902-10, demolished) along the Hudson River between Little West 12th and West 23rd Streets; the Vanderbilt Hotel (1910-13), 4 Park Avenue, including Della Robbia Bar (with R. Guastavino Co. and Rookwood Pottery Co.) Aeolian Hall (1912-13) and a number of luxury apartment houses, such as No. 903 Park Avenue (1912).[11]

Warren & Wetmore is most notably associated with the design of Grand Central Terminal (1903-13, with Reed & Stem and William J. Wilgus, engineer), East 42nd Street and Park Avenue, as well as a number of projects in its vicinity.[12] Whitney Wetmore was the cousin of William K. Vanderbilt,

chairman of the New York Central Railroad, who was responsible for the firm's selection as chief designers. Nearby development by the firm over the span of two decades included: Hotel Belmont (1905-06, demolished); Ritz-Carlton Hotel (1910, demolished); The Biltmore Hotel (1912-14, significantly altered), Vanderbilt Avenue and East 43rd Street; Park Avenue Viaduct (designed 1912, built 1917-19); Commodore Hotel (1916-19, significantly altered), 125 East 42nd Street; Equitable Trust Co Building (1917-18), 347- 355 Madison Avenue; hotel Ambassador (1921, demolished); and New York Central Building (1927-29), 230 Park Avenue. Due to the firm's success with Grand Central Terminal it received commissions for other railroad stations for the New York Central, Michigan Central, Canadian Northern, and Erie Railroads. Notable among these are the Fort Gary Station (1909), Winnepeg, Canada; Yonkers Railroad Station (1911); Union Station (1911-12), Houston; and Michigan Central Station (1913-14, with Reed & Stem), Detroit.

The firm's later work displays an increased interest in the "composition of architectural mass." [7] Prominent later commissions included the Heckscher Building (1920-21), 730 Fifth Avenue; Plaza Hotel addition (1921), 2 Central Park South; Steinway Hall (1924-25); Aeolian Building (1925-27); Tower Building (1926), 200 Madison Avenue; Consolidated Edison Co. Building Tower (1926), 4 Irving Place; Erlanger Theatre (1926-27), 246-256 West 44th Street; and Stewart & Co. Building (1929, demolished), 721-25 Fifth Avenue. The Heckscher, Steinway, Aeolian, and Consolidated Edison Building show the firm's success in its use of setbacks and picturesque towers. Little was constructed by the firm after 1930. Whitney Warren retired from Warren & Wetmore in 1931, but remained a consulting architect. Charles Wetmore was the firm's senior partner until the end of his life.

Design

Warren & Wetmore designed the Frederick C. and Birdsall O. Edey Residence in the neo-French Renaissance Revival style with a "modern French mode."[13] The restraint of the design is of special interest, coming as it does from a nationally prominent firm renowned for their more bold and creative interpretations of the French Renaissance Revival, Classical, and Beaux-Arts Styles. The Edey residence was constructed primarily of brick and limestone. It is a six-story townhouse with two sub-level floors. The slender, 25-foot-wide structure employs more direct historical precedent with sparse yet sculptural details than Warren & Wetmore's other house designs and buildings from the early period of the firm's career. The tripartite division of the façade, which emphasizes the middle stories between a strong cornice and a decorative course above a rusticated base, is characteristic of the neo-French Renaissance Revival Style. "Modern French mode" was part of a wider trend which balanced American style with French details. More important, its inherent modernity encouraged architects to employ new technologies and to explore new building types.[14]

From 1900 to 1914 Warren & Wetmore designed twelve residences in Midtown Manhattan. Their largest house was the Mr. and Mrs. Orme Wilson Residence at 3 East 64th Street (1900-03, now the Consulate General of India). Situated on a large triple lot, the mansion was designed for grand-scale entertaining. Elaborate foliate details were employed at the windows, front door and balustrade to contrast the smooth stone façade. The Sidney Dillon Ripley Residence at 16 East 79th Street (1901-03), a brick and limestone townhouse, is neo-French Renaissance Revival in design, with English terrace details. Warren & Wetmore went on to design several speculative houses in French Renaissance Revival style, with a mansard roof, elliptical dormers, a triple bay and balconettes. The pair at 832-34 Fifth Avenue (demolished 1930) and second pair that is still standing at 9 and 11 East 84th Street, are smaller in plan and elevation, but are in the same French Renaissance Revival Style. The George Henry Warren Residence, 924 Fifth Avenue (1902-3, demolished 1950); and the Robert Livingston Beeckman Residence, 854 Fifth Avenue (1903-5 permanent Mission of Serbia and Montenegro to the United States); both replicate the same use of restraint in the design elements as the Edey Residence. In the James A. Burden Residence, 7 East 91st Street (1902-5, now the Convent of the Sacred Heart), Warren & Wetmore skillfully combined the massing of an Italian Palazzo with true French details in the base, balustrade, and cornice. Due to the scarcity of land on the east side of Manhattan, the residences designed by Warren & Wetmore between 1909 and 1910 were smaller and less imposing, and include the H. D. Brookman

Residence, 5 East 70th Street (1909, demolished 1973) and the S. Reading Bertron Residence, 935 Fifth Avenue (1910, demolished 1953).[15]

Later History

The later history of the Edey residence followed in the same pattern as most Midtown residences as they converted to retail use, most often upscale dress shops, restaurants, furniture stores, or apartment house development. In 1919 when the Edeys sold their residence at 10 West 56th Street to the Frangold Realty Company, a sixth story was added.[16] The new owners leased the townhouse to an exclusive French dressmaker, Madame Frances Inc. Then the property was acquired by Frances and Nathan B. Spingold, owners of the 14 West 56th Street Corporation and Mme. Frances Inc. Between 1930 to 1945, the building was leased to Lloyds Furniture Galleries. It was during this time that alterations were done to widen the entrance to accommodate the merchandise.[17] The building is currently owned by Felissimo and used as exhibition space.

Description

Neo-French Renaissance Revival Style townhouse is constructed, primarily of brick and limestone, and is a six-story building eighty-four feet in height, with two sub-level floors. The townhouse is built out to the lot line. The modern recessed entrance is clad in glass and metal; it has a center glass door with flanking sidelights The molded concrete base supports the limestone façade; it retains its rusticated piers at either side and they serve as a base for two giant Tuscan pilasters that bear two non-historic flanking metal flag poles with ball finial caps. A modillioned cornice supported by two engaged Tuscan columns frames a sculptural Palladian window that retains its original scrolled metal framework, enriched by a dentil course, with an elegant three-dimensional cartouche and keystone. A smaller non-historic tripartite window that employs a molded sill course with a projecting center with a guttae band beneath is located at the third level, succeeded by a terminating cornice that supports another set of molded windows with a keyed enframement, followed by the attic that has a balustraded parapet. A tri-dormered copper mansard roof has flanking parapets and chimneys. The east façade cannot be seen from the street due to a newer building that abuts the façade. The west façade is constructed of brick and has standard window openings, with lintels and sills of limestone. The first and second level has no window openings because of a party wall agreement from 1914 with the Hollins house, 12-14 West 56th Street, a New York City Landmark.[18] Two windows at the third level, three windows at the fourth level, four windows at the fifth level, and five windows at the sixth level are all visible from the street. and have bee up-dated. In addition to the earlier alterations, a metal service door has been added to the left of the main entrance, and two non-historic floodlights have been added to the piers above new metal signage that bears the Felissimo company name.

Report prepared by
Theresa C. Noonan
Research Department

NOTES

[1] Portions of this section are adapted from Landmarks Preservation Commission, *Harry B. Hollins Residence Designation Report* (LP-1266) (New York: City of New York, 1984), prepared by the Research Department; LPC, *15 West 54th Street House Designation Report* (LP-1105) (New York: City of New York, 1981), prepared by the Research Department; LPC, *Henry Seligman Residence Designation Report* (LP-2227) (New York: City of New York, 2007), prepared by Amanda B. Davis. Information in this section is based on the following sources: Robert A. M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900 (*New York: Rizzoli International Publishers, 1983), 325, 330, 351.

[2] "Furniture Firm Rents Home near Fifth Avenue," *New York Times*, September 5, 1940, 41.

[3] The Harry B. Hollins Residence and the Henry Seligman Residence are designated New York City Landmarks.

[4] Henry Seligman bought the rowhouse at 26 West 56th Street in July 1907 and commissioned architect H.A. Jacobs to design a new façade for the building. In December 1908, Seligman sold the building to E. Hayward Ferry with the stipulation that, as long as Seligman resided at 30 West 56th Street, No. 26 could only be used as a single-family residence.

[5] New York County, Office of the Registrar, Deeds and Conveyances; Liber: 59, p. 407, New York City Department of Buildings, New Building Application Docket (NB 1328-01).

[6] Hollins Correspondence, Box 251, McKim, Mead & White Archives, The New-York Historical Society; New York County, Office of the Registrar, Deeds and Conveyances; Liber: 56, p. 407.

[7] "Obituary Notes: Frederick C. Edey" *New York Times*, 23 August 1926; "Obituary Notes: Mrs. Edey, Leader In The Girl Scouts" *New York Times*, 18 March 1940; "Notes Of the Social World: the Edey–Otis Engagement" *New York Times*, June 18, 1893; "Notes Of the Social World: the Edey–Otis Wedding" *New York Times*, September 15, 1893; Camp Edey: http://find.acacamps.org/cgi/details.cgi?id=19878, Camp Birdsall Edey: http://persi.heritageonline.com; Girl Scouts of America: http://www.girlscouts.org/; Girl Scouts of Suffolk County: http//www.gssc.us/about/history.

[8] Information in this section is based on the following sources: Birdsall Otis Edey, *Builders: Poems by Birdsall Otis Edey*, [comp. by] Miildred Adams Kenyon. [s.l.:] Girl Scouts, Inc., 1940 p.142 -- LI REF 811 E, http://www.pmlib.org/Glimpse%20into%20LI's%20Poetic%20Heritage.htm

[9] Portions of this section are adapted from LPC, *Aeolian Building (later Elizabeth Arden Building)* (LP-2125)(New York: City of New York, 2002) prepared by Jay Shockley; Peter Pennoyer and Anne Walker, *The Architecture of Warren & Wetmore*, (New York – London: W.W. Norton & Company, 2006), 60-70, 134; Dennis S. Francis, *Architects in Practice, New York City 1840-1900* (New York: Comm. For the Pres. of Arch. Recs., 1979), 80-81; James Ward, *Architects in Practice, New York City1900-1940* (New York: Comm. for the Pres. of Arch. Recs., 1989), 82, 84; LPC Architects files; Dennis McFadden, "Warren & Wetmore," *Macmillan Encyclopedia of Architects* 4 (New York: Free Press, 1982), 377; Warren obit., January 25, 1943; Wetmore obit., *New York Times, May 9,1941* and *New York Herald-Tribune*, May 10, 1941.

[10] The New York Yacht Club and Burden and Beeckman Houses are designated New York City Landmarks. The Wilson House is located within the Upper East Side Historic District.

[11] The Della Robbia Bar is a designated New York City Interior Landmark. The Plaza Hotel and Steinway Hall are designated New York City Landmarks. The Erlanger Theater is a designated New York City Landmark and Interior Landmark. This section is based on LPC, *(Former) Della Robbia Bar (aka The "Crypt," now Fiori Restaurant) Designation Report* (LP-1904) (New York: City of New York, 1994), prepared by David M. Breiner.

[12] Grand Central Terminal is a designated New York City Landmark and Interior Landmark. Pershing Viaduct and the New York Central Building are designated New York City Landmarks.

[13] "Mrs. Frederick Edey 10 West 56th St." *Architecture* 7 (March 1903): 19; Stern, Gilmartin, and Massengale, 330, 351.

[14] Portions of this section are adapted from Pennoyer and Walker, 60-70, 134.

[15] Ibid.

[16] New York City Department of Buildings, Borough of Manhattan, Alteration Application, (ALT 2622-19).

[17] New York City Department of Buildings, Borough of Manhattan, Alteration Application, (ALT 1111-31).

[18] New York County, Office of the Registrar, Deeds and Conveyances, Liber, 60, 273.

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 Frederick C. and Birdsall O. Edey Residence 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, 10 West 56th Street, designed by Warren & Wetmore for prominent investment banker Fererick C. Edey and his wife Birdsall Otis Edey, stands as a particularly dignified and well-preserved example of the fashionable townhouses that once lined the side streets off Fifth Avenue; that, constructed between 1899 and 1901, the residence was one of several townhouses on the block built for bankers at the turn-of-the-twentieth century, and the street became known as "Bankers' Row"; that Warren & Wetmore designed the Frederick C. and Birdsall O. Edey Residence in the neo-French Renaissance Revival style with a "modern French mode," that the restraint of the design is of special interest, coming as it does from a nationally prominent firm renowned for their more bold and creative interpretations of the French Renaissance Revival, Classical, and Beaux-Arts Styles; that the firm of Warren & Wetmore, had received many commissions from New York's leading families at that time and was accustomed to designing townhouses exclusively in neo-French Renaissance architectural style and for 10 West 56th Street, Warren & Wetmore employed the restrained neo-French Renaissance style on a limestone façade that gave the townhouse a charming presence on the street; that the elegant façade, primarily of brick and limestone, is a six story townhouse eighty-four feet in height, with two sub-level floors. The townhouse is built out to the lot line. The entrance is clad in glass and metal. The molded concrete base supports the limestone façade; it retains its rusticated piers at either side serve as a base for this slender building that support two giant Tuscan pilasters that bear two non-historic flanking metal flag poles with ball finial caps. A modillioned cornice supported by two engaged Tuscan columns frames a sculptural Palladian window that retains its original scrolled metal framework, enriched by a dental course, with an elegant three-dimensional cartouche and keystone. A smaller tripartite window that employs a molded sill course with a projecting center with a guttae band beneath is located at the third level, succeeded by a terminating cornice that supports another set of molded windows with a keyed enframement, followed by the attic that has a balustraded parapet. A tri-dormered copper mansard roof has flanking parapets and chimneys; that Frederick C. Edey, son of the late stock broker Charles C. Edey began his career in his father's brokerage firm, Charles C. Edey & Son; that in 1886 he joined the brokerage firm of H. B. Hollins & Co. founded by his friend and neighbor Harry B. Hollins where he was a partner until October of 1892, that Edey was also on the Board of Directors for the North Shore Traction Company a railway investment firm, chartered in 1892; that Edey co-founded the brokerage firm Huhn, Edey & Co. with fellow stock broker George A. Huhn. In 1915, Edey founded his last firm, Fred Edey & Co. in which he remained a partner of until his death in 1926; that Edey held a seat on the New York Stock Exchange, and was a member of several prominent gentlemen's clubs; that Birdsall otis Edey was a prominent New York City resident; that she was the daughter of State Senator James Otis from Bellport, Long Island; that Mrs. Edey was a leader in the Women's Suffrage Movement, most notably recognized for her work with the Girl Scouts of America; that Mrs. Edey was active in Girl Scouting from 1919, held many different positions and was the first editor of *the Girl Scout Leader Magazine; that* She later served as National President of Girl Scouts of America for five years (1930-1935); that two Girl Scout camps were dedicated in her honor; Camp Birdsall Edey in Pleasant Township. Warren, Pennsylvania, and Camp Edey, in Bayport, New York; that outside her work with the Suffrage and Scouting Movements, Mrs. Edey was a published poet and had several volumes of poetry published, most notable among her works are "*Rivets*" and "*Butter Money*;" that Mrs. Edey was president of the Craftsman Group for Poetry; that the Edey

residence followed in the same pattern as most midtown residences as they converted to retail use; that the new owners leased the townhouse to the exclusive French dressmaker, Madame Frances Inc.; that between 1930 to 1945, the building was leased to Lloyds Furniture Galleries until 1945.

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 Frederick c. Edey and Birdsall Otis Edey Residence, 10 West 56th Street, Borough of Manhattan, and designates Manhattan Tax Map Block 1271, Lot 46 as its Landmark Site.

Robert B. Tierney, Chair
Pablo E. Vengoechea, Vice-Chair
Stephen F. Byrns, Diana Chapin, Joan Gerner, Christopher Moore,
Elizabeth Ryan, Roberta Washington, Commissioners

10 w. 56th Street -- South Elevation Photo by: Carl Forster

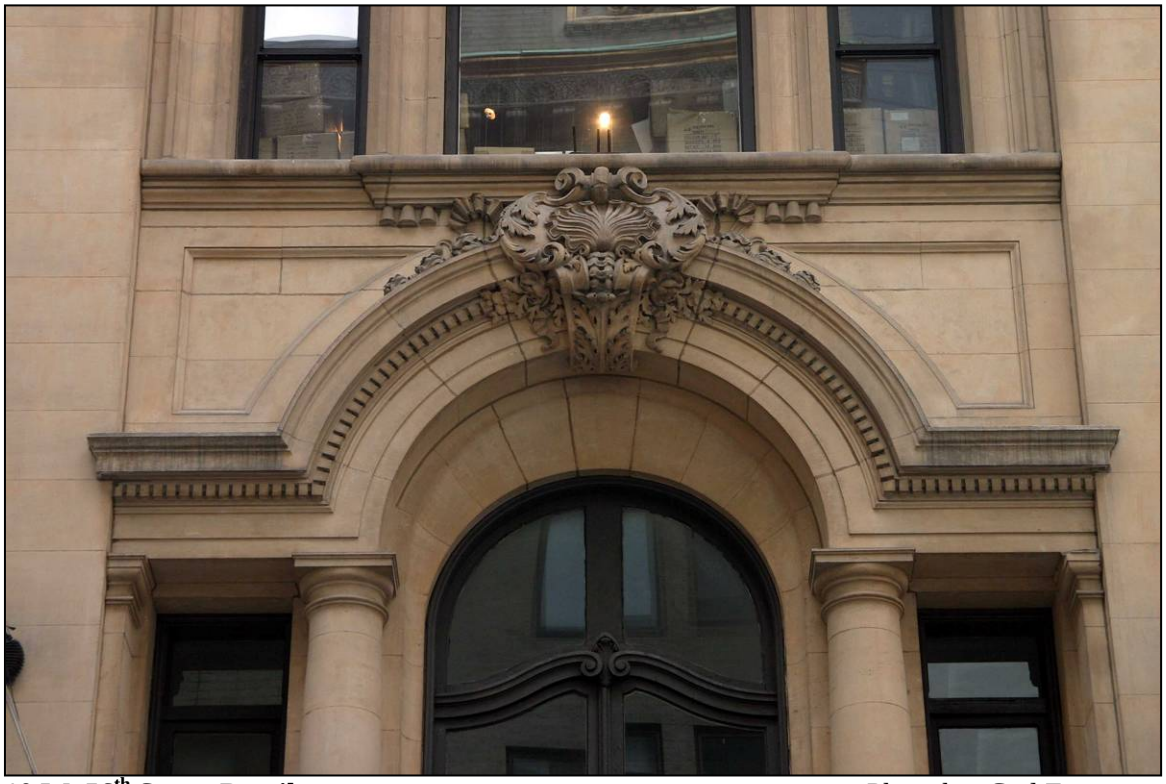
10 w. 56th Street --South Elevation II Photo by: Theresa Noonan

10 W. 56th Street Entrance Photo by: Carl Forster

10 W. 56th Street -- Second Story Photo by: Carl Forster

10 W. 56th Street -- Third Story Photo by: Carl Forster

10 W. 56th Street -- Fourth and Fifth Story Photo by: Carl Forster



10 W. 56th Street Detail Photo by: Carl Forster

10 W. 56th Street West Elevation Photo by: Carl Forster

New York City Tax Photographs (c. 1940)

10 w. 56th Street South Elevation Photo by: Theresa Noonan

FREDERICK C. AND BIRDSALL O. EDEY RESIDENCE (LP-2226), 10 West 56th Street.
Landmark Site: Borough of Manhattan Tax Map Block 1271, Lot 46.

Designated: July 24, 2007

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 06C, 2006.
Author: New York City Landmarks Preservation Commission, JM.