

Landmarks Preservation Commission  
October 2, 1990; Designation List 227  
LP-1545

FIRE ENGINE COMPANY NO. 65, 33 West 43rd Street, Manhattan. Built 1897-98.  
Architect, Hoppin & Koen.

Landmark Site: Borough of Manhattan Tax Map Block 1259, Lot 18.

On September 17, 1985, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of Fire Engine Company No. 65, and the proposed designation of the related Landmark Site (Item No. 5). The hearing had been duly advertised in accordance with the provisions of law. Four witnesses, including a representative of the New York Fire Department, spoke in favor of designation. No witnesses spoke in opposition to designation. The Commission has received several statements in favor of designation.

#### DESCRIPTION AND ANALYSIS

##### Summary

Erected in 1897-98, the Fire Engine Company No. 65 firehouse was built to increase fire protection in an almost unprotected yet increasingly fashionable neighborhood. Its construction came at the end of a decade of extensive redevelopment which transformed service-oriented West 43rd Street between Fifth and Sixth avenues into a locus of prestigious hotels and club buildings. Its largely intact, stately facade is the result of professional developments in the New York Fire Department during the nineteenth century. The graceful proportions and Renaissance-inspired vocabulary of the exterior are derived, for the most part, from the Beaux-Arts architecture of the influential 1893 World's Columbian Exposition in Chicago. Designed by the young firm of Hoppin & Koen, the Fire Engine Company No. 65 firehouse is a transitional design between the earlier, picturesque firehouses by the firm of Napoleon LeBrun (later N. LeBrun & Sons) and the later, standardized neo-Georgian modular scheme by Hoppin & Koen that was executed throughout the city after 1910. Several years after designing the Fire Engine Company No. 65 firehouse, the firm was responsible for another Beaux-Arts style civic edifice, the New York City Police Headquarters Building. At the vanguard of modern fire fighting, Fire Engine Company No. 65, which began with then up-to-date horse-drawn equipment, was the city's first to use pneumatic tires, a diesel powered pumper, and lime-green colored apparatus. Throughout its long and distinguished history, the company has fought many perilous and costly conflagrations; it continues the heroic task today.

##### History of the Neighborhood<sup>1</sup>

West 43rd Street between Fifth and Sixth avenues contained, as late as the 1880s, a few dwellings surrounded by car and horse stables used by the Sixth Avenue Railroad Company, operator of the adjacent streetcar line. The site of the future firehouse contained a wood-frame house occupied as a branch of Taggart's stables.<sup>2</sup> The block was similar in its utilitarian

character to others in the neighborhood. However, northward movement of the city's well-to-do neighborhoods into this district during the 1890s transformed its character and enhanced its desirability for high quality non-residential development as well. Many social and professional clubs, having outgrown their homes in converted brownstone residences located further downtown, began to move into specially designed club houses built in the neighborhood. The 1893 decision to remove the nearby Croton Reservoir from its location on Fifth Avenue between West 40th and 42nd streets, in preparation for the erection of the New York Public Library, solidified the neighborhood's standing as a cultural center.

The character of this section of West 43rd Street had changed completely by the end of the century, due to the erection of the prestigious and fashionable hotels and club buildings, many of which were designed by the most notable architects of the day. These include: the Academy of Medicine by R.H. Robertson (1889, demolished) at No. 15; the Century Association by McKim, Mead & White (1889-91, a designated New York City Landmark) at No. 7; the Racquet and Tennis Club by Cyrus L.W. Eidlitz (1890, demolished) at No. 23; the Hotel Renaissance by Bruce Price and/or Clarence S. Luce (1890-91, later the Columbia University Club) at No. 4 with an extension by Howard & Caldwell (1896, demolished) on the southwest corner of West 43rd Street and Fifth Avenue; the Association of the Bar of the City of New York Building by Eidlitz (1895-96, a designated New York City Landmark with its main entrance at 42 West 44th Street) at Nos. 43-45; and the Hotel Royalton by Rossiter & Wright (1897) at Nos. 47-49. These well-appointed structures, visited by New York's elite, required adequate fire protection to ensure the safety of the buildings and their occupants; but in 1897 there were only three engine companies on the entire width of Manhattan between 40th and 50th streets.<sup>3</sup>

#### Brief History of the New York Fire Department<sup>4</sup>

The New York Fire Department originated under the administration of Governor Stuyvesant when in 1648 the first fire ordinance was adopted. The ordinance provided that funds received from fines would be used to purchase and maintain buckets, ladders, and hooks; it also established a fire watch of eight men, requiring each citizen to stand a watch in turn. Beginning in the 1730s New York relied upon the Volunteer Fire Department, which was organized under a chief engineer responsible to the Common Council; these men used the first pieces of fire protection apparatus in the city: two hand-operated pumps brought from London. The volunteers, who upon saving buildings were paid rewards by insurance companies, established extensive social networks based on nepotism and elaborate rituals, and occupied unusually comfortable firehouses. Nine of New York's mayors, as well as the infamous "Boss" William Marcy Tweed, were volunteer firemen, each establishing his first political base within his engine company. By the mid-nineteenth century, the city's rapid growth, political feuds among the companies, and the volunteers' notoriously inefficient practices led to public criticism of the volunteer system.

An act of the New York State Legislature in 1865 established the Metropolitan Fire District consisting of the cities of New York (south of

86th Street) and Brooklyn and initiated a salaried force which was characterized by greater austerity and attention to professionalism. Like many municipal services, its administration passed from the State to the City under the Tweed Charter of 1870 and was replaced by the separate Fire Departments of New York and Brooklyn. Eventually the scattered villages lying north of the city (what is today the eastern part of the Bronx) were annexed and received paid fire companies. With the consolidation of New York City's five boroughs into one metropolis in 1898, the F.D.N.Y. took over the paid Fire Departments of the City of Brooklyn, Long Island City, and more than 100 volunteer fire companies in Queens and Staten Island. During the twentieth century, the remaining volunteers were superseded by the professional Department.

### Brief Architectural History of Firehouses<sup>5</sup>

In eighteenth-century America, fire stations were simple wood-frame buildings that housed rudimentary equipment.<sup>6</sup> The growth of fire companies and their increasing political standing during the nineteenth century was manifested in architecturally bolder firehouses with more elaborate and whimsical detailing. The publication of Marriott Field's City Architecture: Designs for Dwelling Houses, Stores, Hotels, etc. (1853), which included a discussion of the functional needs and appropriate symbolic decoration of firehouses, subsequently promoted greater interest in representing the soon-to-be-established (in New York, 1865) professional companies with an appropriate architectural manifestation. The resultant buildings were clear emblems of city government and produced a firehouse type which predominated until the twentieth century. This model, typically in red brick, continued the volunteers' tradition of incorporating firefighting symbols on the building and featured the necessary hose-drying/watch tower as a picturesque centerpiece of the composition. Due to the increasing obsolescence of individual watch towers and the often narrow firehouse sites in New York, a particularly urban variation eventually developed which has been likened to a stable elevation. An unchanging program of requirements for firehouse design during the late-nineteenth century was established to accommodate electrical devices, alarms, and pumps,<sup>7</sup> dormitories, and meeting or recreation rooms. Not until the end of World War I did this program for firehouses become partly outdated: motorized equipment replaced the need for horse stalls, harness rooms, and feedrooms, and eventually the practice of "live-in" firemen was discontinued.

Normally designed by politically-connected or production-oriented firms, firehouses usually reflected the broad architectural currents of the time. As part of a campaign to demonstrate municipal strength through architectural excellence, the New York Fire Department commissioned the established firm of Napoleon LeBrun (later N. LeBrun & Sons) from 1879 to 1895 to design approximately thirty firehouses, which were updated versions of the simple stable elevation, articulated in varied styles common during the period, such as Romanesque Revival, neo-Grec, and Renaissance Revival. After Napoleon LeBrun's death in 1896, the Fire Department commissioned other firms. Concurrently, stylistic sensibilities were enlarging from exclusively picturesque styles to include the classically-inspired architecture of the 1893 World's Columbian Exposition in Chicago. The

Exposition spawned the City Beautiful movement, which -- in its attempt at producing a national style and a rational urban order typified by its public architecture and urban planning -- encouraged the design of firehouses and other civic structures throughout the country in the monumental and logically arranged schemes of Beaux-Arts classicism. Hoppin & Koen's design for Fire Engine Company No. 65 is part of this trend. In 1904 a program of "in-house" firehouse production was introduced in New York. Around 1910, as the municipal government became increasingly centralized, concerns with greater efficiency and economy encouraged the development of a uniform design for firehouses; Hoppin & Koen designed a single-bay module in the neo-Georgian style that was used as a unit for firehouses of one, two, or three bays. Their red-brick facades and stone detailing began to appear throughout the city, as did other firehouse designs that were similarly articulated in the neo-Georgian style.

#### Architects Francis L.V. Hoppin and Terence A. Koen

Born in Providence, Rhode Island, Francis L.V. Hoppin<sup>8</sup> (1866-1941) was originally trained for a military career. Graduated from Brown University, Hoppin then studied architecture at the Massachusetts Institute of Technology from 1884 to 1886 and in Paris for two additional years. Upon returning to this country he joined his brother's Providence firm (creating Hoppin, Read & Hoppin). He also served an internship with the New York firm of McKim, Mead & White where he specialized in making presentation perspectives. There he met Terence A. Koen<sup>9</sup> (1858-1923), who had worked in that office since 1880. Hoppin and Koen established an independent practice together in 1894, in the same building (160 Fifth Avenue) as the office in which they had apprenticed.<sup>10</sup> The firm's designs were clearly influenced by the classical training the partners had received in the office of McKim, Mead & White. Apparently Hoppin executed most of the new firm's designs while Koen, an expert on building construction, was responsible for the practical business of getting the designs built.

The firm of Hoppin & Koen, joined by Robert Palmer Huntington (d. 1949)<sup>11</sup> in 1900, specialized in designing grand public buildings and stately residences. Among their most notable commissions were: the Cooper Residence (Tuxedo Park, N.Y., 1899-1900); "Blithewood" or the Zabriskie Residence (Barrytown, N.Y., 1900-01); "The Mount" or Edith Wharton House (Lenox, Mass., 1901-02); the Lanier Residence (New York, 1901-03); the New York City Police Headquarters Building (1905-09, a designated New York City Landmark); several townhouses in the Riverside-West 105th Street, Metropolitan Museum, and Upper East Side Historic Districts of Manhattan; and the Albany County (N.Y.) Courthouse (1913-16). In 1910 the firm was hired to produce a modular, repeatable design for one-, two-, and three-bay firehouses; the solution has been attributed to architect and civil engineer Franklin B. Huntington (1876-1947, no relation to R.P. Huntington) who had joined the firm a few years earlier.<sup>12</sup> Approximately twenty structures of this type, reflecting a Georgian-inspired style, were erected around the city.

After Koen's death in 1923, Hoppin retired from architectural practice; he devoted his energies to several prominent social organizations in which he held membership and to painting watercolor landscapes which were

exhibited in New York shows.<sup>13</sup>

### Design and Construction

Two developments of the early 1890s directly influenced the construction of the firehouse on West 43rd Street. A battle flared between the city's Corporation Counsel and the Board of Fire Commissioners over the means of acquiring sites to build engine houses.<sup>14</sup> This dispute was partially resolved with the passage of condemnation legislation in March, 1894, to allow the Fire Department easier acquisition of sites. Meanwhile, conflagrations, such as those at the Hotel Royal and the Metropolitan Opera House in 1892, testified to the need for greater fire protection in this increasingly fashionable neighborhood.

Although the prestigious organizations already located on West 43rd Street opposed the construction of a firehouse in their midst, the Fire Department obtained the lot at No. 33, owned by Isaac Townsend, president of the adjacent Racquet and Tennis Club, through condemnation proceedings in 1894-95 at a total cost of \$36,799.<sup>15</sup>

In July, 1897, the firm of Hoppin & Koen submitted plans for the proposed "fire engine house" to the Department of Buildings.<sup>16</sup> (See fig. 2) The estimated cost for the project was listed as \$23,500. Through the facade's Renaissance-inspired vocabulary and composition, its near-symmetry being the product of a narrow site and stylistic norms, the architects clearly complemented the imposing and highly-acclaimed facades of nearby buildings. This approach was chosen undoubtedly both because the resultant monumentality was appropriate to the building's public use, corresponding to City Beautiful tenets,<sup>17</sup> and because its beauty would placate the displeased, and influential, members of the adjacent organizations. The exterior is composed of a base, a first piano nobile, a second piano nobile, and an upper story. It is embellished with appropriate symbols -- among them the laurel and dragon -- representing the glory due the fire fighters and the battle between fire and water. The facade resembles that by Napoleon LeBrun & Sons for the Beaux-Arts style Engine Company No. 14 firehouse (1894-95, now included in the Ladies Mile Historic District), erected at 14 East 18th Street near Hoppin & Koen's office. The interior arrangement for Engine Company No. 65 followed the standards of the day: its first story accommodated the fire fighting equipment and alarm station or "housewatch" and was surmounted by the second-story office and dormitory, third-story gymnasium, and fourth-story records room. These levels were united by a circular staircase and three sliding poles, next to the hose drying tower. The basement contained bins for feed and fuel and a sidewalk vault with a lift. Rear stables accommodated four horses. Construction, under the direction of Hoppin & Koen, occurred between September, 1897, and the subsequent February. (For an early photograph of the facade, see fig. 3.)

### Activity of Fire Engine Company No. 65

Fire Engine Company No. 65 was established on June 4, 1898, and its firemen began answering calls from their new station.<sup>18</sup> Throughout its

distinguished history, the Company has been at the forefront of modern fire fighting.<sup>19</sup> For example, in 1927 pneumatic tires for fire trucks were first used by the apparatus of Engine 65. The Company also had the first diesel powered pumper and the first lime-green colored apparatus in the Fire Department.

In addition, the Company can boast of an extensive number of disasters fought.<sup>20</sup> During its first full calendar year (1899), the Company responded to 287 alarms, making it the ninth busiest of the city's seventy-one engine companies. Throughout its ninety-two-year history, Engine Company No. 65 has fought many perilous and costly fires. Among these were the Windsor Hotel fire (March, 1899), the Ritz Tower Hotel fire (August, 1932), the Empire State Building bomber crash (July, 1945), the Times Tower fire (November, 1961), the Hanseatic ocean liner fire at Pier 84 (September, 1966), the fire and collapse at No. 6 East 23rd Street (October, 1966), and the General Post Office's Morgan Annex fire (December, 1967).

Description<sup>21</sup> (See fig. 4)

Clad in limestone, white Roman brick, and terra cotta, the facade of the four-story building is composed of a wide central bay and two narrower side bays. All windows have one-over-one double-hung wood sash, except for the bull's-eye windows which have wood frames around a single pane; all are painted red.

The first story is sheathed in limestone that has been painted. It features three openings: a wide, segmentally-arched central opening with a roll-down wood-and-glass door; a rectangular window opening with its top sash obscured; and a rectangular doorway with a paneled wooden door and obscured transom. Each of the side openings is surmounted by a bull's-eye window. Four scrolled brackets and a central cartouche with carved foliage and the building's address support a projecting limestone balcony at the second story; its freestanding balustrade is divided by paneled pedestals and a central panel bearing the words "ENGINE COMPANY" which is surmounted by the F.D.N.Y. shield and a flagpole.

The brick-faced second story features trebled windows with leaded-glass transoms separated by terra-cotta mullions and transom bars. The ensemble is framed by paneled pilasters which support an entablature embellished with triglyphs and paterae. The side bays are edged with smooth limestone quoins and are surmounted by an entablature with a smooth frieze.

The third story also has trebled window openings; they are surmounted by semi-circular transoms with leaded glass and surrounded by an arcade of molded terra-cotta arches with prominent keystones, resting on paneled pilasters and fluted colonnettes. This ensemble is capped by rondels that bear the letters "F-D-N-Y" and are united by garlands capped by paterae and torches. The arcade surmounts an elongated limestone pedestal which holds a bronze plaque.<sup>22</sup> The side windows have stone sills and brick lintels with raised scroll keystones; they are surmounted by mirror-image bas-reliefs depicting fire-breathing dragons turning away in defeat.

Resting on a Greek key molding, the facade at the fourth story contains trebled central windows with bundled laurel frames. Each side bay has a laurel-trimmed circle flanked by rectangles, all of which were intended to hold marble panels. A metal cornice with a foliate-embellished frieze spans the top of the facade and is capped by a metal screen with five posts. These elements replace the original modillioned cornice and balustraded stone parapet which was crowned by a globe on a pedestal. Only fifteen feet deep, the fourth story supports the base of the flagpole, and terminates the hose drying tower.

### Subsequent History

Alterations to the building have been modest. On the facade, the original parapet was replaced by a metal screen with light fixtures and the original galvanized iron, modillioned cornice was replaced by a pressed metal cornice. Marble panels at the fourth story are missing. The original bronze grilles over the first-story side apertures and iron-and-glass lamps that surmounted them were removed. Small light fixtures were installed below the balcony and at the eastern side of the second story. Other changes are not visible on the exterior, such as the structural members that were added in the basement to support the weight of new motorized equipment housed on the first floor.<sup>23</sup>

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### NOTES

1. This section is based on: Atlas of the City of New York and Part of the Bronx (New York, 1885), pl. 16; Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899-1909), vol. 2, pl. 33; Christopher Gray, "Firehouse Survey [from sources at the New York Historical Society]" (typescript in the LPC files, 1977); Moses King, King's Handbook of New York City (Boston, 1892), 450, 508, 526. Regarding the Hotel Renaissance, see Real Estate Record & Guide (RER&G), 60, no. 1550 (November 27, 1897). For a short history of the area, see LPC, New York Yacht Club Building Designation Report, Report prepared by Ruth Selden-Sturgill (New York, 1979), 2.
2. "Noisy Neighbor for Clubs," New York Times (NYT), Oct. 5, 1894, p. 1.

3. According to the city register of 1897, they were: Engine Company No. 2 at 530 West 43rd Street, Engine Company No. 21 at 216 East 40th Street, and Engine Company No. 54 at 304 West 47th Street.
4. This section is based on the following sources: Lowell M. Limpus, History of the New York Fire Department (New York, 1940), passim; LPC, Fire House (Engine Company 39, Ladder Company 16) Designation Report, Report prepared by Barry Bergdoll (New York, 1980), 1; LPC, Engine Company Number 23 Designation Report, Report prepared by Charles Savage (New York, 1989), 6, n. 1; Clarence E. Meek, "The Fire Department of the City of New York," typescript received by LPC on July 11, 1967.
5. M[arriott] Field, City Architecture: Designs for Dwelling Houses, Stores, Hotels, etc. (New York, 1853), 68 & pl. 28; LPC, Engine Company Number 23 Designation Report, 3; Rebecca Zurier, The American Firehouse: An Architectural and Social History (New York, 1982), 89ff, 119, 138; Daniel Pisark, "Old New York and Brooklyn Firehouses: Their evolution, architecture, and preservation," typescript completed through the Landmarks Scholar Program and located in the files of LPC, (1976), 49, 52, 59. See also, National Register of Historic Places, New York City Firehouses: National Register Thematic Group, U.S. Department of the Interior, Heritage, Conservation and Recreation Services (Form prepared by Christopher Gray).
6. The only intact survivor among the early American wooden fire stations is the 1798 Relief Fire Company shed in Mount Holly, New Jersey. See Zurier, 17.
7. These innovations, introduced in the 1870s, were perfected in the 1880s and lasted well into the twentieth century.
8. Francis L.V. Hoppin Obituary, New York Herald Tribune, Sept. 10, 1941; Hoppin Obituary, NYT, Sept. 10, 1941, p. 23; "Hoppin, Francis L.V.," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek, vol. 2 (New York, 1982), 419; Henry F. & Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 300; LPC, Former Police Headquarters Building Designation Report (New York, 1978); National Register of Historic Places, New York City Firehouses; Leland M. Roth, McKim Mead & White, Architects (New York, 1983), 66. The Hoppin brothers were associated with Spencer Read, who (according to a reference librarian at the Rhode Island Historical Society) is listed in Providence's City Directory (1892) as "Read," although later sources spell his surname variously as "Reid," "Reader," and "Reade."
9. Terence A. Koen Obituary, Journal of the American Institute of Architects 11 (Sept., 1923), 374-75; Koen Obituary, NYT, May 17, 1923, p. 19; "Some Country and City Residences by Hoppin & Koen Architects," New York Architect 5, no. 55 (July, 1911), 149-56; Withey, 353.
10. Dennis Steadman Francis, Architects in Practice, New York City, 1840-1900 (New York, 1979), 40, 54; James Ward, Architects in Practice, New York City, 1900-1940 (Union, N.J., 1989), 36.



11. Huntington probably was not involved with the daily operations of the office. His obituary mainly discusses his high social standing and athletic achievements. R.P. Huntington obituary, NYT, Mar. 13, 1949, p. 76. See also Ward, 36-37.
12. "Concrete Fire Houses," REF&G 86, no. 2232 (Dec. 24, 1910), 1082; "New Firehouses All Alike," NYT, Sept. 5, 1910, p. 6; Franklin Bache Huntington obituary, NYT, Mar. 11, 1947, p. 28; Withey, 313.
13. "Attractive Water-Colors," NYT, Apr. 26, 1934, p. 21.
14. See, "Mr. Scott's Answer to Mr. Ford," NYT, May 15, 1895, p. 5.
15. New York City Fire Department Annual Report, Year Ending 1894 (Annual Report), p. 52; Annual Report, 1895, p. 35. "Noisy Neighbor for Clubs," NYT, Oct. 5, 1894, p. 1.
16. NYC, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 1259, Lot 18. NB 592-1897. A photograph of the facade as built, published in American Architect & Building News 60 (June 4, 1898), pl. 1171, is reproduced as fig. 3 of this report.
17. See Pisark, 57; Zurier, 130. For a somewhat later discussion that summarized the movement, see Halsey Wainwright Parker, "Fire Department Buildings," Brickbuilder 19, no. 5 (May, 1910), 116-27.
18. Annual Report, 1898, p. 20.
19. In addition to Lt. Douglas J. Mitchell's testimony at the 1985 public hearing, see his memorandum to Joseph E. Spinnato, dated August 28, 1985, in the LPC research file.
20. Annual Report, 1899, p. 8; "Windsor Hotel Lies in Ashes," NYT, Mar. 18, 1899, p. 1; With New York Fire (a publication of F.D.N.Y., Brooklyn, N.Y.), Oct. 1949, pp. 4-5; "7 Firemen Killed, 31 Injured by Blast in Ritz Tower Hotel," NYT, Aug. 2, 1932, pp. 1, 3; Frank Adams, "Bomber Hits Empire State Building, Setting it Afire at the 79th Floor; 13 Dead, 26 Hurt; Wide Area Rocked," NYT, July 29, 1945, pp. 1, 25; "2 Firemen Killed in Times Sq. Blaze," NYT, Nov. 23, 1961, pp. 1, 37; "7 Firemen Hurt as Hanseatic Burns," Daily News, Sept. 8, 1966, pp. 1, 32; Robert Alden and Peter Millones, "12 Dead: The Department's Worst Fire," NYT, Oct. 19, 1966, pp. 1, 32; "44G Cash Found in Post Office Debris," Sunday News, Dec. 17, 1967, pp. 2, 78; Mitchell memo.
21. The first through fourth stories retain their original interior uses.
22. The inscription on the plaque reads: "Erected / MDCCCXCVIII / John J. Scannell / Commissioner / Hugh Bonner / Chief of Department / Hoppin & Koen / Architects."
23. National Register of Historic Places, New York City Firehouses.

## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this building and site, the Landmarks Preservation Commission finds that Fire Engine Company No. 65, 33 West 43rd Street, Manhattan, 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 Fire Engine Company No. 65 firehouse, designed by the young firm of Hoppin & Koen and erected in 1897-98, is a largely intact Beaux-Arts style building, its architectural form deriving from the influential 1893 Chicago World's Columbian Exposition and the consequent City Beautiful movement; that the firehouse represents a transitional type between earlier, picturesque firehouse designs, exemplified in the work of Napoleon LeBrun (later N. LeBrun & Sons), and the subsequent neo-Georgian modular fire stations designed by Hoppin & Koen; that its stately facade of white Roman brick with symbolic ornament executed in limestone and terra cotta clearly represents the dignity of the civic function housed within; that the style of the firehouse was also chosen to complement the neighboring hotels, club buildings, and residences, many of which were designed by the most notable architects of the day; that the building was erected to provide fire protection for these buildings on West 43rd Street and the surrounding streets, a newly fashionable district at the turn of the century; and that since 1898 this Company has maintained a position at the forefront of fire-fighting technology and has battled many perilous midtown fires.

Accordingly, pursuant to Chapter 74, Section 3020 (formerly Section 534 of Chapter 21), 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 Fire Engine Company No. 65, 33 West 43rd Street, Borough of Manhattan, and designates Tax Map Block 1259, Lot 18, Borough of Manhattan, as its Landmark Site.

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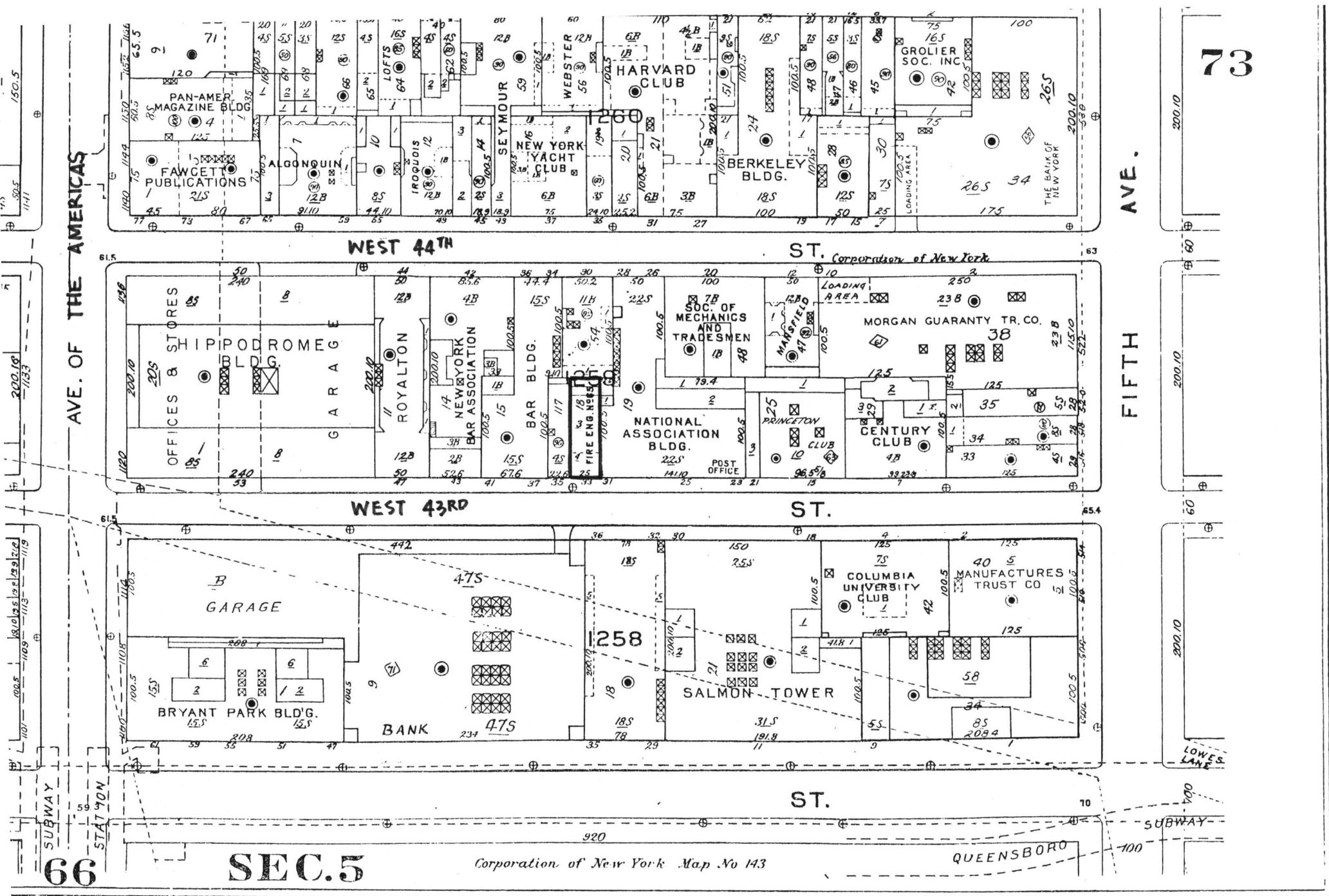
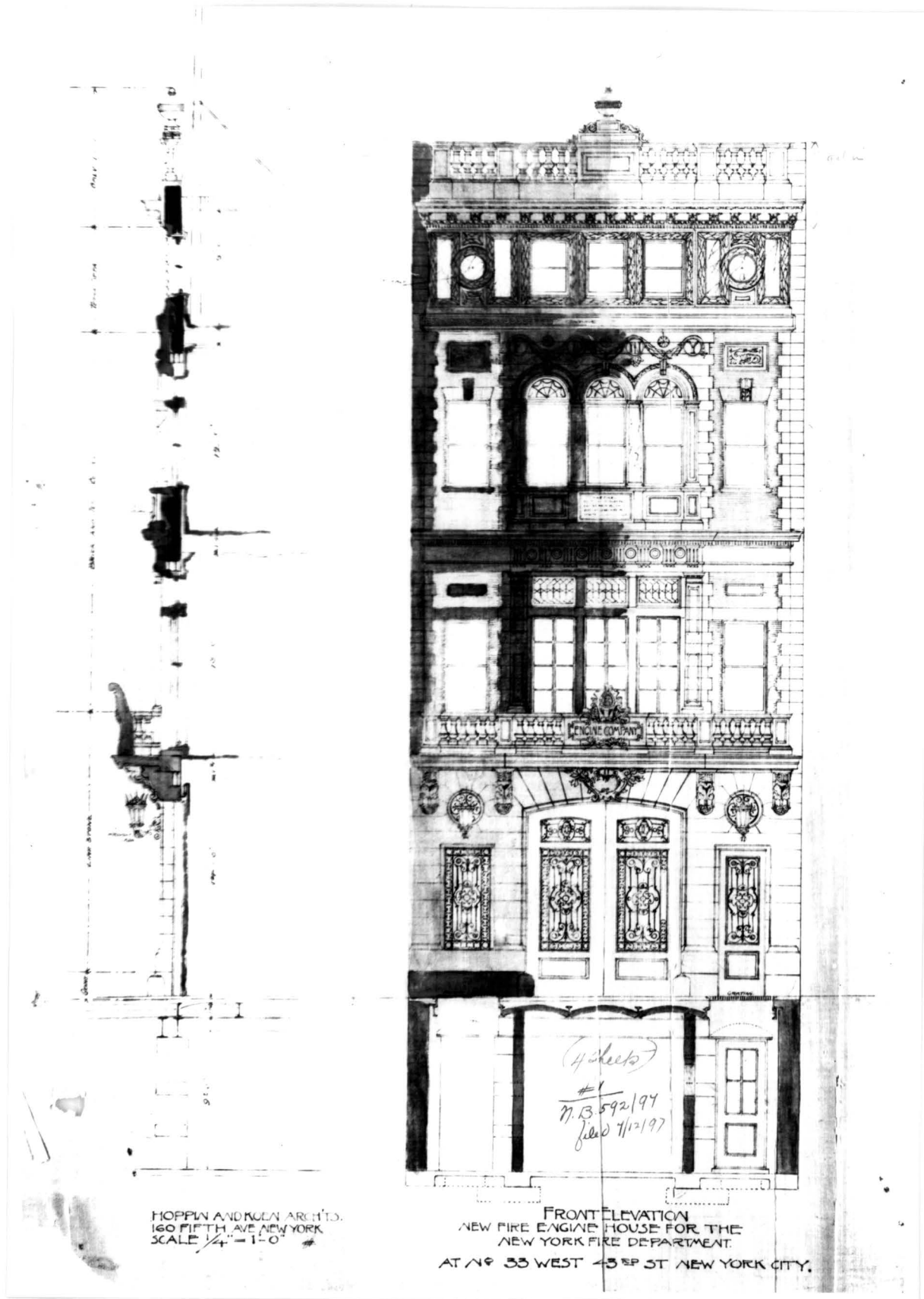
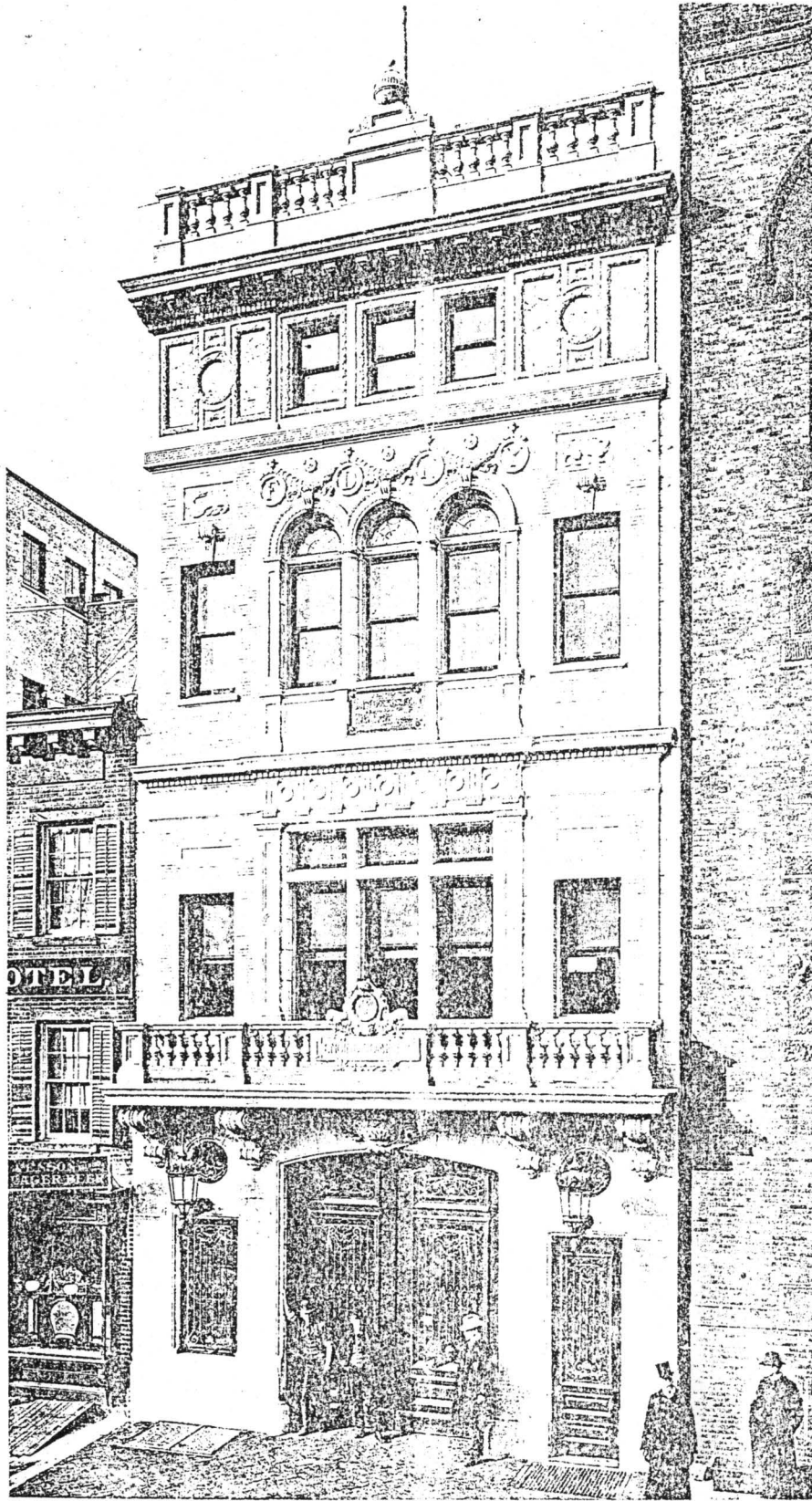


Fig. 1 FIRE ENGINE COMPANY No. 65, 33 West 43rd Street, Manhattan  
 Source: Sanborn, Manhattan Land Book (1989-90), pl. 72



Hoppin & Koen, Drawing for the Front Elevation of No. 33 West 43rd St.  
Source: NYC, Department of Buildings, Manhattan. Plans, Permits and  
Dockets, Block 1259, Lot 18. NB 592-1897.

Fig. 2



"Fire-Engine House. Forty-third Street, New York, N.Y.,"  
The American Architect & Building News, pl. 1171 (June 4, 1898).

Fig. 3





FIRE ENGINE COMPANY No. 65, 33 West 43rd Street, Manhattan  
Photo: D. Breiner