Landmarks Preservation Commission
October 13, 1998, Designation List 298
LP-1987

Fire Engine Company 55, 363 Broome Street, Manhattan.
Built 1898-99; architect R. H. Robertson.

Landmark Site: Borough of Manhattan Tax Map Block 470, Lot 12.

On April 21, 1998, the Landmarks Preservation Commission held a public hearing on the proposed designation of Fire Engine Company 55, and the proposed designation of the related Landmark Site (Item No. 6). The hearing was duly advertised according to the provisions of law. One witness spoke in favor of designation. There were no speakers in opposition to designation. The New York City Fire Department has indicated support for designation.

Summary

Fire Engine Company 55 is a richly ornamented, mid-block firehouse, erected in 1898-99. It was the prominent New York architect R. H. Robertson's only commission for the New York City Fire Department and one of the first firehouses completed following the consolidation of Greater New York. Built to replace an earlier facility located at 173 Elm Street (now Lafayette Street), the new structure was among several civic improvements planned and executed in the "Little Italy" neighborhood at the turn of the century. The brick and limestone facade is characteristic of Robertson's late work, reflecting both the Romanesque Revival style popular during the 1880s and the Beaux-Arts style which dominated American architecture from the 1890s on. With a monumental arch that serves as the apparatus bay, a company banner carved in stone, as well as a pair of oval windows draped with garlands, Fire Engine Company 55 stands out as a distinguished example of late nineteenth-century civic architecture, having continuously served its community for nearly one hundred years.

DESCRIPTION AND ANALYSIS

The Fire Department of the City of New York[1]

From its first days as a Dutch colony to the end of the Civil War, New York City relied on teams of unpaid volunteers to extinguish fires. While under Dutch rule all men were expected to participate, under the British a force of thirty volunteers was organized by the General Assembly of the Colony in 1737 to operate two Newsham hand pumpers that had been recently imported from London. After the American Revolution, a few tentative steps were taken to give firefighting a more professional character. Authorized by the New York State Legislature in 1798, the Volunteer Fire Department of the City of New York was placed under the supervision of a paid engineer and six subordinates.

Over the next half century, New York grew and so did the number of volunteer fire-fighters, which increased from 600 men in 1800 to more than 4,000 by 1860. Those who served benefited from their association with the department; not only were firemen admired for their heroism, but participation was often used as a stepping-stone in political careers, including that of seven New York City mayors elected after 1835.[2] Despite rapid growth, the department was frequently criticized for poor performance. Public disapproval was especially strong during the Civil War, a period when many volunteers resigned to serve in the Union Army, leaving the department without sufficient personnel. Under such circumstances, support grew for creating a professional force -- like that of the police, established in 1845. Advocates maintained, based on recent experience in Albany, Boston, Buffalo, and other American cities, that a paid department would prove more reliable, and be better equipped to protect city residents.

In May 1865, the New York State Legislature established the Metropolitan Fire District, comprising the cities of New York (south of 86th Street) and Brooklyn. The act abolished the volunteer system and created the Metropolitan Fire Department under the jurisdiction of the state government. The law's impact was immediate. With numerous firehouse closings and the forced retirement of thousands of volunteers, only 500 salaried firefighters remained on duty by the end of the year.

Under General Alexander T. Shaler, who served as President of the Board of Fire Commissioners between 1867 and 1870, further changes were initiated. A former volunteer and decorated Civil War general, he reorganized the department "according to a military model in which specialization, discipline, and merit were encouraged by a system of daily advisory orders, trials for disobedience, and ranks."[3] Despite the Metropolitan Fire Department's generally excellent record, with a steady decline in annual property losses, the City sought and regained control of the department and other municipal services under the Charter of 1870 (commonly known as the "Tweed Charter").

During the following decade there was increasing pressure to expand and improve fire protection. Not only did the city nearly double in size with the annexation of the western portion of the Bronx in 1874, but the increased height of many recently constructed buildings created new challenges for firefighters. In response, public funds were allocated to upgrade the department's equipment and training -- a new fire alarm telegraph was purchased, as well as gas floodlights, taller ladders, and steam engines with increased pumping pressure.

Firehouse Design

During the eighteenth century, firehouses were simple wood-frame buildings, large enough to accommodate a single firefighting apparatus and little more. These sheds were small and inconspicuous, designed by local carpenters. The earliest examples, built to store two Newham pumpers in the late 1730s, stood behind the City Hall on Kip Street (now Nassau Street). As the number of volunteer companies multiplied, so did the number of firehouses which reached a total of fifty-five by 1823.[4] By the 1850s two major innovations were adopted by the department -- the use of larger, horse-drawn steam-powered engines, and the inclusion of sleeping facilities. Among the engine houses that reflected this change, the best known was the Americus, or "Big 6," Engine Company, where William Marcy "Boss" Tweed was elected foreman in the early 1850s. Completed in 1854, the elaborate brownstone firehouse featured a dormitory and meeting rooms as part of a reputed effort to improve attendance and response time by volunteers.[5]

Although the well-appointed interiors were criticized for their club-like atmosphere, the general plan adopted in the Americus Company firehouse became the norm. Under the architect Napoleon LeBrun, who designed nearly all department structures between 1879 and 1894, engine house plans became more or less standardized. Most were

two- or three-story structures built on narrow side street lots and clad in stone, brick, and terra cotta. The plan of the ground floor was generally arranged as follows: horse stalls and feed storage were located at the rear of the building, while the firefighting apparatus was stored close to the street. On the floors above were various spaces for the uniformed men, including a bunkroom, bathroom, kitchen, storage, and offices. While firefighting technology would continue to evolve over the next century, this basic program remains in use today.

The 1890s proved to be a particularly significant decade in terms of firehouse design. This was an era of bold experimentation, when the department gave commissions to a number of rival firms, each working in the Classical or Renaissance Revival style. They included Hoppin & Koen (Fire Engine Company 65, 33 West 43rd Street, 1897-98, a designated New York City Landmark), Flagg & Chambers (Fire Engine Company 33, 44 Great Jones Street, 1898-99, a designated New York City Landmark), Horgan & Slattery (Fire Engine Company 73, 655 Prospect Avenue, Bronx, 1899-1900), as well as R. H. Robertson, the architect of Fire Engine Company 55. For Flagg & Chambers and Robertson, these would be their only Fire Department commissions, but for Hoppin & Koen, Horgan & Slattery, as well as Alexander H. Stevens, this was the beginning of a long and productive relationship with the recently consolidated department.[6]

The 14th Ward -- Little Italy[7]

For more than a century, the area encompassed by what was the 14th Ward has been called "Little Italy," a neighborhood with borders extending from the Bowery to Broadway and from Canal Street to Houston Street. As in the section to the west, residential development began in the first years of the nineteenth century when the area's uneven terrain was graded and the streets laid in a rectangular grid. During the decade that followed, a highly desirable residential quarter developed, attracting such prominent New Yorkers as Stephen Van Rensselaer (1764-1839), who constructed a two-story Federal-style house (c. 1816, a designated New York City Landmark) at the northwest corner of Mulberry and Grand Streets while serving as commissioner of the Erie Canal project. Representative of the district's fashionable character during this period are two extant structures, St. Patrick's Old Cathedral (Joseph-François Mangin, 1809-15, a designated New York City Landmark) on Mott Street near Prince Street, and the Odd Fellows Hall (Trench & Snook, 1847-48, a designated New York City Landmark) at Grand and Centre Streets.

By mid-century, many of the neighborhood's well-to-do families had begun to abandon the neighborhood, to be replaced by working class Irish, Jews, and other immigrant groups. After the Civil War, the ward's Italian population increased dramatically, reaching 110,000 residents by 1920. While the blocks surrounding Engine Company 55 were by no means the city's largest Italian community, it was probably the best known due to its population density, its colorful street festivals, and its proximity to the Mulberry Street and later Centre Street headquarters of the New York Police Department.[8]

During the last two decades of the nineteenth century, social critics and reformers often focused their efforts on the impoverished residential blocks east of Centre Street. Though at the time the southern end of Mulberry Street, especially between Park and Baxter Streets, received the most attention, the photo-journalist Jacob Riis in his 1890 book *How the Other Half Lives* observed that "Little Italy already rivals its parent, the 'Bend,' in foulness."[9] Frank Moss's 1897 guide to New York City expressed a similar view, declaring Elizabeth Street "a famous thoroughfare of vice."[10] In response to the conditions found here, many institutions to aid the immigrant population were established, such as the Children's Aid Society of New York at Hester and Elizabeth Streets, the Fourteenth Ward Industrial School (Vaux & Radford, 1888-89, a designated New York City Landmark) built by the Children's Aid Society on Mott Street, the Centre Market People's Baths[11] (1890, demolished) between Grand and Broome Streets, as well as numerous schools and churches.

Fire Engine Company 55

In the decade following the consolidation of Greater New York many civic structures were built throughout the five boroughs, particularly public libraries, police stations, and firehouses. Not surprisingly, a large number of public projects were planned and completed in the 14th Ward. Fire Engine Company 55 was organized on June 4, 1887, at 173 Elm Street (later 185 Lafayette Street).[12] While the neighborhood already had two firehouses, Fire Engine Company 9 at 47 Marion Street (now Lafayette Street) and Hook & Ladder 18 at 195 Elizabeth Street, the new company was probably established to provide fire protection for the new loft buildings rising along Elm and Centre Streets.

In 1896 the widening of Elm Street necessitated the relocation of Fire Engine Company 55. To secure the new site, bonds for $18,000 were issued by the City. Initially, a lot at 167 Mulberry Street, near the corner of Broome Street, was chosen; however, on July 1, 1898, the Board of Fire Commissioners convinced the Board of Estimate to the transfer the funds to acquire the present Broome Street site.[13] No explanation was given. As a crosstown thoroughfare more than thirty-five feet wide, Broome Street would have been more convenient for the movement of company vehicles. Acquired by condemnation, the new site was on the south side of the street, located between a row of three-story brownstone houses to the west and a five-story brick structure to the east.

On July 13, 1898, the architect R. H. Robertson submitted his plans to the Department of Buildings.[14] The estimated cost for the "Fire Engine House" and "one-story out building" to store feed for horses, was $25,000, exclusive of lot. The brick and Indiana limestone facade was to rise forty-eight feet to a mansard roof faced with copper tile, and a hose tower extending an additional eight feet. Steel beams were used to support the first and second stories, and the ground floor interiors featured Guastavino arches and glazed brick wall tiles. These designs were approved, with amendments, on August 8, 1898. Construction began soon after and was completed eight months later in March 1899. Service from the new location was inaugurated on June 6, 1899. The company was staffed by sixteen firemen and four horses (two for the steam engine and two for the four-wheel hose wagon). In 1903 there were 319 alarms, and in 96 cases firefighters performed duty.[15] For nearly one hundred years, this structure has served the Little Italy community as the home of Engine Company 55.

R.H. Robertson, Architect

Robert Henderson Robertson was born in Philadelphia in 1849. After graduating from Rutgers College in 1869, he worked briefly in the offices of two architects, Henry Sims of Philadelphia, and later, George B. Post of New York City. Success came quickly to Robertson who established his own firm in 1871, and became a partner of William A. Potter (1842-1909) in 1875. Although their partnership lasted less than five years, the firm designed thirty-four projects, including a library at Brown University, as well as churches and private residences in the Queen Anne and Victorian Gothic styles.[16] In addition, they collaborated on entries for two major architectural competitions, submitting designs for New York's Metropolitan Opera House in 1880 and the Cathedral of St. John the Divine in 1892.

During the 1880s Robertson produced a large and varied body of work, including institutional structures, city and country houses, as well as numerous churches in New York City. Many of these designs suggest the influence of Henry Hobson Richardson, the much-celebrated Boston architect known for his bold interpretations of the Romanesque style. While during this period many architects owed a considerable debt to Richardson, the architectural critic Montgomery Schuyler praised Robertson for taking "up the Romanesque in his own way."[17] This persistent individuality is expressed in many of his designs, particularly in the bold massing of the Madison Avenue M. E. Church (1884, demolished) at East 66th Street, St. Lukes's Episcopal Church (1892-95, Hamilton Heights Historic District) at the northeast corner of 141st Street and Convent Avenue, and in his later experiments with neo-classical elements beginning in the 1890s.

Robertson is also admired for his contributions to early skyscraper design. For instance, in the Lincoln Building (1889-90, a designated New York City Landmark) at 1 Union Square, he demonstrated how Romanesque and Renaissance-inspired motifs could be combined on the exterior of a tall building. Like many architects of this generation, he employed the base-shaft-capital formula, a feature that remained standard for several decades. Other skyscrapers by Robertson include the Corn Exchange Bank (1893-94, demolished) at Beaver and William Streets, the American Tract Society Building (1894-95), southeast corner of Spruce and Nassau Streets, and the thirty-story-tall, Park Row Building (1896-99) which held the title as the world's tallest building until 1908.

Robertson was an extremely prolific architect, producing designs for a diverse clientele, including religious groups, banks, clubs, as well as private individuals. Like many of his contemporaries, he adopted the architectural vocabulary popularized by the buildings constructed for the World's Columbian Exposition in Chicago (1893-94). At this time he gave up the richly-colored palette found in his earlier works, producing light-colored designs clad in glazed brick and limestone. Nevertheless, the classicizing work he produced was particularly robust, frequently incorporating powerful juxtapositions of form, bold decorative treatments, and a variety of picturesque details. Buildings that exemplify this approach include the Church of St.

Paul and St. Andrew (1895-97, a designated New York City Landmark) at 86th Street and West End Avenue, and Fire Engine Company 55, the subject of this designation report.

Robertson received the commission to design Engine Company 55 at the height of career. Not only did he have a number of significant projects under construction in New York at the time, but in December 1896 Schuyler published a thirty-five page assessment of his built work in the *Architectural Record*.[18] Although he expressed some significant reservations about Robertson's production, he also praised the architect's boldness and lack of care for "academical correctness."[19] The firehouse that resulted is characteristic of Robertson's best work, combining features and forms from various stylistic sources into a single composition.

Robertson's mid-block design stood out sharply from its modest brick and brownstone neighbors in the 14th Ward. Of particular note is the sculpted banner that appears draped above the apparatus bay. Like the corner entrance bays he designed for the Corn Exchange Bank of 1893-94, this feature identifies the engine company while giving the facade a festive and celebratory character. Overall, the effect created is heavy and dense, with a substantial amount of three-dimensional detail employed at the center of the composition. Furthermore, each floor had its own thickly embellished decoration. While the ground and third floors were mostly classical in their inspiration, the triple-arched windows on the second story are best described as a synthesis of Beaux-Arts and Romanesque Revival forms. Unlike many of his contemporaries who enthusiastically embraced the Beaux-Arts style in the 1890s, Engine Company 55 demonstrates Robertson's independent character, fashioning a design that was unique while still of its time.

Description

Fire Engine Company 55 is a three-story structure that occupies a 24 by 103 foot lot on the south side of Broome Street between Elizabeth and Mott Streets. The facade is faced in red brick and limestone. At the center of the *ground floor* is the arched vehicular entrance with a decorative wrought-iron grill inset above the stringing line. The non-historic roll-down door, painted red, has four horizontal windows. The pedestrian entrance, to the east, has a glazed transom. The door is painted red, although much of it is obscured by a metal sign.

To the west of the vehicular entrance is the house watch, marked by a double-hung window with transom. In the lower half an air-conditioning unit has been installed. Above the pedestrian entrance and the house watch window are single oval windows framed by wreaths and elaborate garland detailing carved in stone. The oval sash is made of wood painted red. Between the top of the arch that marks the vehicular entrance and the second-story cornice a billowing banner is depicted in stone. The text reads: "55 ENGINE 55." This low relief appears to cover a projecting keystone that links the arch with the cornice above.

Numerous changes have been made to the ground floor, including the application of red and blue paint (post 1975) on the rusticated walls and on the banner.[20] Although the red paint nearly reaches the bottom edge of the oval windows near the top of the ground floor, the keystones have been left unpainted. Likewise, attached to the facade are glass and metal lighting fixtures to the right and left of the vehicular entrance, an alarm box to the upper right of the pedestrian entrance, as well as four halogen lamps (two large, two small) linked by metal tubing attached just below the cornice. These fixtures are directed toward the street.

The *second floor* has three intersecting stone arches, surrounded by brick. The central arch, which is aligned directly above the vehicular entrance and is slightly shorter and less wide than its neighbors, frames a bronze plaque, set between Corinthian pilasters. Perched immediately above the pediment is a tan-colored phoenix seated in flames, probably made of terra cotta, with its head turned to the right and depicted in profile.[21] The plaque is set in an elaborate stone frame with a broken pediment. It bears the following text:

1898
JOHN J. SCANNELL
FIRE COMMISSIONER
- - -
HUGH BONNER
CHIEF OF
DEPARTMENT
- - -
R. H. ROBERTSON
ARCHITECT

A continuous egg-and-dart molding links the three arches. Where they intersect, directly above the Corinthian pilasters, are a pair of swirling rosettes. The outside arches are divided by a stone transom with elaborate carved details similar to that found on

the capitals between them. The glass in transoms appears to be painted red, while below non-historic brown aluminum sash have been installed, incorporating a pair of double-hung windows. An air-conditioning unit has been placed in the lower left window of the arch at right.

The *third story* has a row of three identical arched windows linked by a stone sill. Between each arch are brick pilasters with limestone bases and Corinthian capitals. As on the second story, the rest of the facade is brick except for the space above the windows which appears to be rusticated stone, now painted gray. Each arch has windows with aluminum sash, divided into three panes. At the top of each arch is an unpainted masonry keystone. On either side of the center keystone are lion heads, probably made of terra cotta. A flag pole has been installed on the window sill at the far right.

Above the third story is a projecting cornice with eleven brackets. The *roof* is pitched and covered with brown asphalt shingles. To the east, steps with stone or terra-cotta coping rise to a tower-like structure that intersects with the top of the roof. The bricks are painted white at the base and the top third of the tower is covered in green-copper sheathing that imitates tiles. At the west, brick steps with stone or terra-cotta coping rise against the brick wall of the adjacent structure. Part of the east elevation is visible above the second floor. The wall is brick, painted white.

Report prepared by
Matthew A. Postal
Research Department

Notes

1. This following sources were consulted for this section: Donald J. Cannon, "The Fire Department of the City of New York, 1835-1898: A Study of Institutional Adaptability," Ph.D. diss., Fordham University, 1976; Donald J. Cannon, "Firefighting," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven and London: Yale University Press, 1995); Augustine E. Costello, *Our firemen, A history of the New York fire departments, volunteer and paid* (New York: A. E. Costello, 1887); Kenneth Holcomb Dunshee, *As You Pass By* (New York: E. P. Dutton, 1940); Landmarks Preservation Commission, *Engine Company No. 47* (LP-1962) report prepared by Laura Hansen (New York: City of New York, 1997); *Firehouse (Engine Company 39, Ladder Company 16)* report prepared by Barry Bergdoll (New York: City of New York, 1980); Daniel Pisark, "Old New York and Brooklyn Firehouses: Their Evolution, Architecture and Preservation" (unpublished typescript, New York Landmark Scholar report, 1976); Rebecca Zurier, *The American Firehouse: An Architectural and Social History* (New York: Abbeville Press, 1992).

2. Cannon, "Firefighting," 410.

3. Cannon, diss., 255.

4. The oldest extant structure in New York used as a firehouse is said to be at 246 West Broadway. Probably built as a private residence in the 1820s, this narrow two-story brick structure housed Hope Engine Company 31 from 1834 to 1860. Christine Huemer, "Visible City," *Metropolis* (May 1986), 48.

5. In 1857 an ordinance was passed making dormitories mandatory in all New York firehouses. Pisark, 48-51.

6. In New York City, the architects Horgan & Slattery designed four firehouses, Hoppin & Koen eight, and Stevens, who served as the department's superintendent of buildings, seven. See U.S. Department of Interior: Heritage, Conservation, and Recreation Services, National Register of Historic Places, Inventory-Nomination Form, "New York City Fire Houses; National Register Thematic Group" (Form prepared by Christopher Gray for the New York City Landmarks Conservancy, 1980).

7. The following sources were consulted for this section: Frederick M. Binder and David M. Reimers, *All Nations Under Heaven* (New York: Columbia University Press, 1995); Mary Elizabeth Brown, "Little Italy," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven and London: Yale University Press, 1995); *The Italians of New York*, American Guide Series (New York: Random House, 1938); Jacob Riis,"The Italian in New York," *How the Other Half Lives: Studies Among the Tenements of New York* (New York: Dover Publications, Inc. 1890, 1971), 43-48.

8. Most residents of Little Italy came from southern Italy or Sicily. A significant number were accused of being associated with organized crime and in 1904 a special division of the New York Police Department was established specifically to investigate activity by Italian immigrants. See Binder and Reimers, *All Nations Under Heaven*, 135-139.

9. Riis, 22.

10. Frank Moss, *The American Metropolis* (New York: Peter Fenelon Collier, 1897), vol. 3, 21.

11. For more on the establishment of the public bath system in New York City, see Landmarks Preservation Commission, *Public Bath No. 7* (LP-1287), report prepared by Shirley Zavin (New York: City of New York, 1984), 2-3.

12. *Report of the Fire Department of the City of New York for the Three Months and Year ending December 31, 1887*, 1888, 116.

13. *Minutes of the Board of Estimate and Apportionment 1898*, July 1, 1898, 764-765.

14. New York City, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 470: Lot 12. NB 569-1898.

15. It is worth noting that during its final year on Elm Street, Engine Company 55 responded to far fewer alarms than in 1903 -- only 148. See *Report of the Fire Department of the City of New York for the Three Months and Year Ending December 31, 1898*, 1899, 10, and *1903*, 1904, 39.

16. See Lawrence Wodehouse, "William Appleton Potter, Principal *Pasticheur* of Henry Hobson Richardson," *Journal of the Society of Architectural Historians* 32 (May 1973), 175-192, and Sarah Bradford Landau, *Edward T. and William A. Potter: American Victorian Architects* (New York and London: Garland Pubishing, Inc., 1979).

17. Montgomery Schuyler, "The Works of R. H. Robertson," *Architectural Record* 6 (October-December 1896), 187.

18. Ibid., 184-219.

19. Ibid., 184.

20. Prior to 1975, except for the banner and lettering (and graffiti), the ground floor elevation was unpainted. Perhaps the red and blue color was applied to celebrate the Bicentennial. See photograph in "Little Italy" file, New York Landmarks Preservation Commission.

21. A symbol of immortality and resurrection, the phoenix was "consumed by fire by its own act, and rising in youthful freshness from its own ashes." In addition, a person, such as a firefighter, could be likened to this bird for the ability to overcome ruin or destruction. See *Webster's Third International Dictionary* (Springfield, Massachusetts, 1976), 1699.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, of the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Fire Engine Company 55 Building has special character, and special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

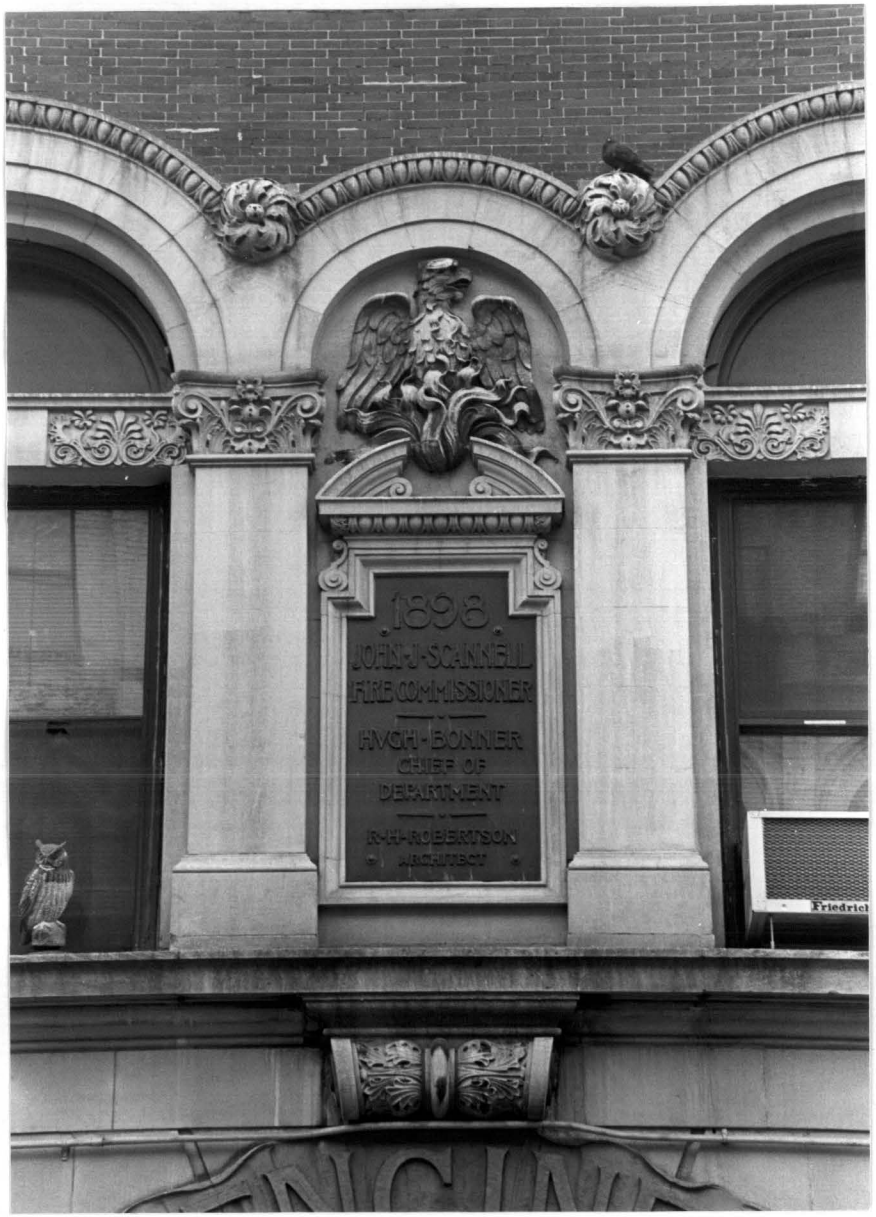
The Commission further finds that Fire Engine Company 55, built in 1898-99 for the New York City Fire Department, is a distinguished work of architecture designed by R. H. Robertson; that it was the architect's only commission for the New York City Fire Department; that it combines features from both the Beaux-Arts and Romanesque Revival styles; that Fire Engine Company 55 was one of several civic improvements planned and executed in "Little Italy" at the turn of the century; that among its most notable features are the company banner carved in stone above the monumental arched apparatus bay and the large oval windows draped in garlands that frame it; and that this facility, built to provide fire protection, has continued to serve this function for nearly one hundred years.

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 Fire Engine Company 55 Building, 363 Broome Street, Borough of Manhattan, and designates Borough of Manhattan Tax Map Block 470, Lot 12, as its Landmark Site.

Fire Engine Company 55, Manhattan
363 Broome Street
Photo: Carl Forster

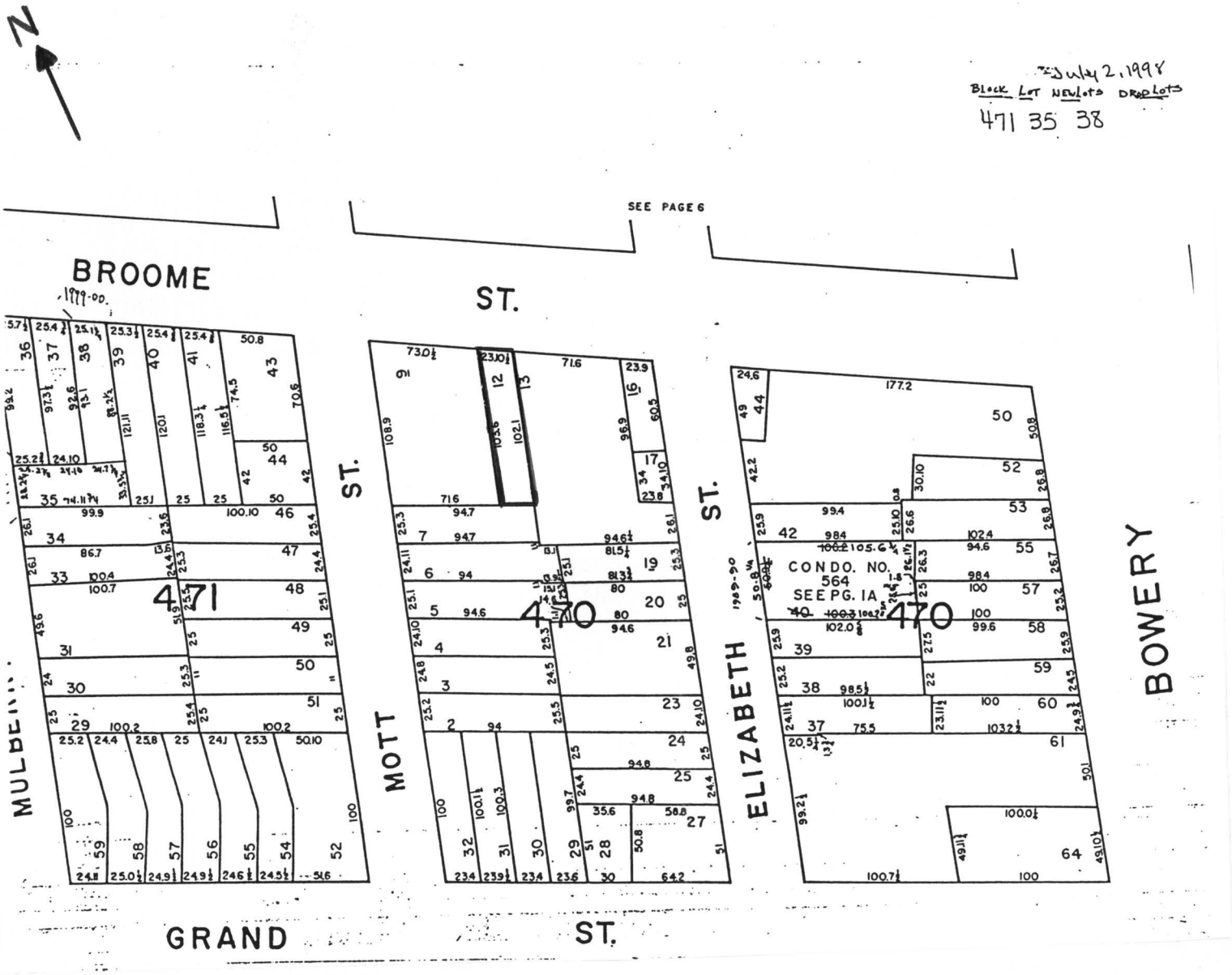
Engine Company 55, Manhattan
First floor, detail
Photo: Carl Forster

Fire Engine Company 55, Manhattan
Third floor, detail center
Photo: Carl Forster

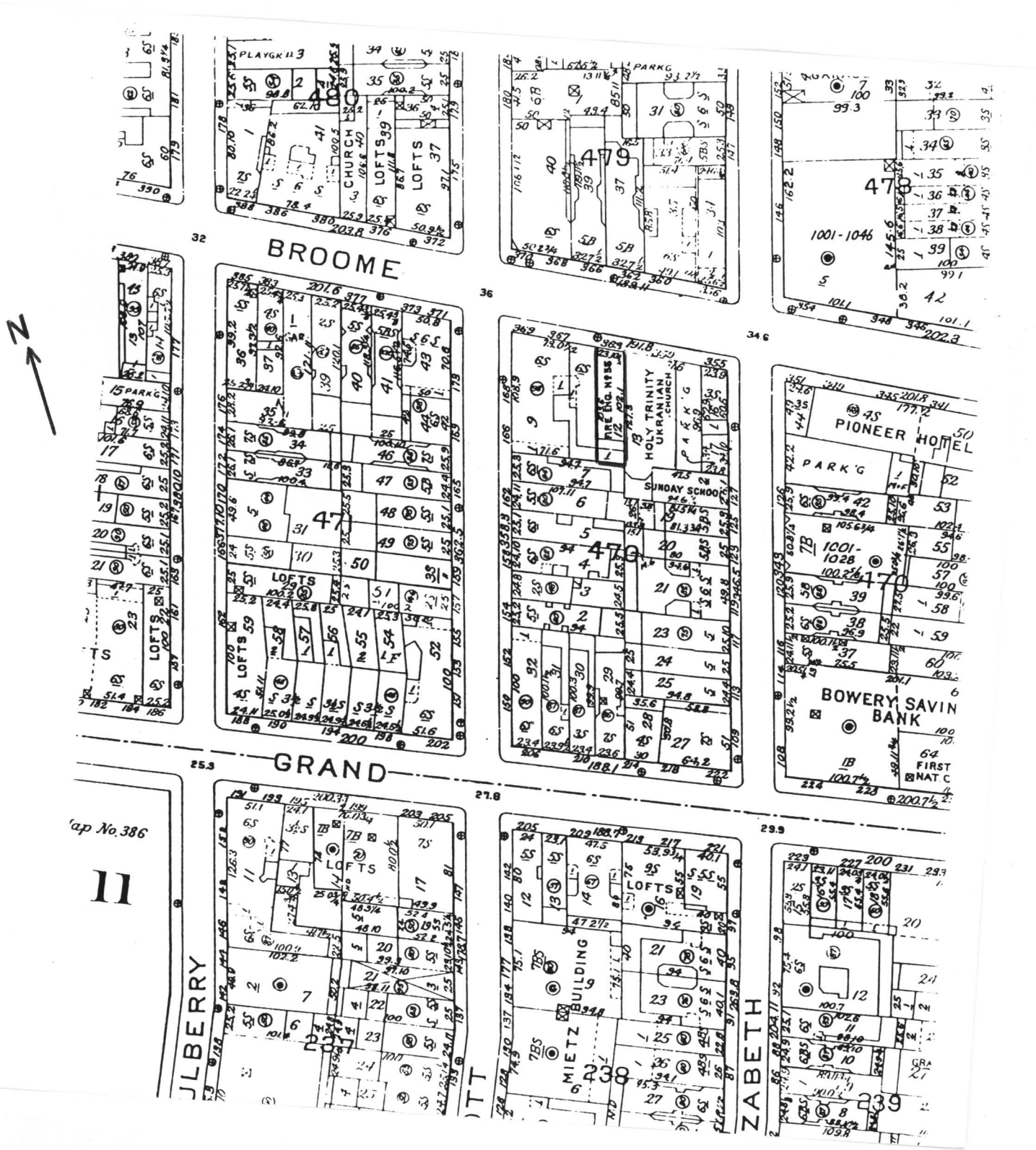


Fire Engine Company 55, Manhattan
Second floor, plaque
Photo: Carl Forster

Fire Engine Company 55, Manhattan
First floor, detail right side
Photo: Carl Forster



Fire Engine Company 55, 363 Broome Street, Manhattan
Landmark Site: Borough of Manhattan Tax Map Block 470, Lot 12
Source: New York City Department of Finance, City Surveyor, Tax Map



Fire Engine Company 55, 363 Broome Street, Manhattan
Landmark Site: Borough of Manhattan Tax Map Block 470, Lot 12
Source: *Sandborn Manhattan Landbook,* 1997-98, detail, plate 18