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# Looking Twice: Identifying and Understanding the Character Defining Features of Historic Fire Stations

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**ROGER WILLIAMS UNIVERSITY**

**School of Architecture, Art, and Historic Preservation**

**LOOKING TWICE:**

**Identifying and understanding the character defining  
features of historic fire stations**

A THESIS PRESENTED TO THE GRADUATE  
SCHOOL OF ROGER WILLIAMS UNIVERSITY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF HISTORIC PRESERVATION

By

Kathleen M. Wilson

May 2015

## SIGNATURES

LOOKING TWICE:

IDENTIFYING AND UNDERSTANDING THE CHARACTER DEFINING FEATURES OF  
HISTORIC FIRE STATIONS

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## **DEDICATION**

This thesis is dedicated to all of the current and previous firefighters in my life, including my father, sister, aunts, uncles, cousin, grandfathers, great grandfather, and friends; especially my grandfather, D. Gordon Wilson, whose advice I take with me every day.

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## ABSTRACT

The purpose of this study is to identify the character defining features of storefront and red brick fire stations and the necessity of understanding the history of firefighting in order to identify the character defining features. This study also examines the effectiveness of National Park Service *Preservation Brief 17 Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character* in regards to identifying the character defining.

## CHAPTER 1: INTRODUCTION

There are building types whose design and use directly relate to the function of the building. For instance, fire stations are designed to meet the needs of the function that it houses. Since the design is related to a specific use, the building must be interpreted in terms of the function of the building. The problem that arises is the lack of information and guidance that is available to help ensure the preservation of character defining features that relate to a specific building type.

The National Park Service, through *Preservation Brief 17*, provides instruction on how to identify the visual character defining features of a building. Though this two questions arise. First, is *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character* an effective tool in identifying character defining features of specific building types, specifically historic fire stations? Second, how does the history of firefighting and fire stations relate to and inform the understanding of the character defining features of fire stations, specifically the ‘storefront style’ and the ‘red brick style’?

This study seeks to answer those questions by looking at two different aspects. First, the process of identifying character defining features as laid out in *Preservation Brief 17* and its ability to successfully identify the character defining features of a specific building type, specifically fire stations. Second, the exterior and interior character defining features of two types of historic fire stations, the storefront style and the red brick style, as identified by Zurier.<sup>1</sup>

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<sup>1</sup> Fire Stations were chosen as the case study because there is not a great deal of information or literature on fire stations. Fire Stations are also common building types as they can be found in cities and towns across the country and as technology changes many historic fire stations are being rehabilitated for new uses or renovated to accommodate for the new technologies. Although there are many other specific building types where the use dictated the design there is existing literature on those buildings, for instance the National Park Service has briefs on the preservation of historic barns and historic gas stations.

These two styles have distinctive character defining features on both the exterior and interior of the building that are directly related to the history of the building and the history of firefighting. The character defining features will be identified using knowledge of the history of firefighting, fire stations and limited knowledge of the history of the specific fire station. The end result will provide an analysis of *Preservation Brief 17* and its effectiveness when applied to historic fire stations.

The study provides not only a critical look at *Preservation Brief 17* but also the gap in literature on identifying character defining features that relate to the history of a specific building type. It also will provide information on the character defining features of historic fire stations, specifically the storefront style and the red brick style, which were popular styles in the mid to late nineteenth century.

A building's design and style is a result of its time. The design comprises the elements that create the physical form, plan, space, structure and architectural style of the property, all of which are part of the building's character defining features. However, there are some building types whose character is less based on architectural style, and more on the building typology, the history of the use of the building, and the social environment that surrounded the building. Such is the case for fire stations.

Fire stations are a specific building type with certain character defining features. (Appendix 14) However, the architectural style of a fire station is not always the same as the architectural style of other building types, such as a house. Fire stations often have elements of popular architectural styles, such as Greek Revival and Colonial Revival; but they also have their own architectural styles, such as the storefront style and red brick style. The problem that arises is the lack of information and guidance that is available to help ensure the preservation of

character defining features that relate to a specific building type, that also has a specific architectural style.

*Preservation Brief 17* does not provide information on how to identify character defining features of buildings of a specific building type. This limitation is noted within the brief but, since its publication in 1988. Additional briefs have been published on how to identify character defining elements of buildings types whose specific use dictated that design of the building. However, those briefs specifically discuss character defining features of barns and gas stations and not how to identify character defining features to specific building types in general. Therefore the character defining features of historic fire stations cannot be accurately identified using the *Preservation Brief 17* methodology.

In addition to *Preservation Brief 17*, the National Park Service published *Preservation Brief 18: Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character Defining Elements*. *Preservation Brief 18* recognizes that interior spaces are significant for many reasons including the use and history of the building. Since many interior spaces are significant, they should be retained during the rehabilitation of the property.

Preservation Briefs 17 and 18 both discuss character defining features, but only *Preservation Brief 18* discusses the relationships between character defining features and the history and use of the building. This leaves no guidance on how to identify character defining features of the exterior of the building in relation to the history and use of the building. The preservation briefs are meant to help guide architects, preservationists, historic district commissioners and other decision makers. The lack of guidance on the identification of character defining elements that relate to the history and use of the building can result in the destruction of

character defining features on rehabilitation projects and incremental work in a historic district. This is the case with many building types, including historic fire stations.

The National Register of Historic Places “is the official list of the Nation's historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National Register of Historic Places is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect America's historic and archeological resources.”<sup>2</sup> The National Register nomination form requires a detailed description of the property or district. (Section 7 of the nomination form) This description pertains to the style and characteristics of the property or district. The nomination form also requires a description of the significance of the property or district. (Section 8 of the nomination form) Significance is based on four criteria: one, the property is associated “with historical events or activities”<sup>3</sup>; two, the property is associated “with important persons”<sup>4</sup>; three, the property is distinctive in “design or physical characteristics”<sup>5</sup>; and four, the property has the “potential to provide important information about prehistory of history.”<sup>6</sup>

A fire stations’ significance typically falls under two of the four categories of significance; the most common one is for its distinctive architectural design.<sup>7</sup> The second is how the design directly relates to the development of cities and town as well as the social perception of firefighting and firefighters and their contribution historical events. Since fire stations are

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<sup>2</sup> National Park Service. *National Register of Historic Places*, (Washington D.C.: National Park Service, 2014) <http://www.nps.gov/Nr/> (accessed May, 2015)

<sup>3</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Part A – How to Complete the National Register Registration Form*. (Washington, DC: National Park Service, 1997) 1.

<sup>4</sup> Ibid. 1.

<sup>5</sup> Ibid. 1.

<sup>6</sup> Ibid. 1.

<sup>7</sup> The case studies in this thesis are all listed on the National Register and are listed as significant for their architectural style.



significant for both reasons, the criteria of character defining features of these buildings should reflect both the development of cities and towns and the social aspect of firefighting and firefighters. In this case the architectural significance that is part of section seven also informs the development of its significance in section eight. This means that the architectural style is directly related to the significance of the building.

Due to their vital role in protecting communities fire stations are located in every city and town across the country. As is the case with other historic buildings whose original use has outgrown its previous space, many historic fire stations are being decommissioned by their department for newer buildings or closed due to budget problems. For historic fire stations to be properly preserved, rehabilitated, adaptively used or restored, in accordance with the Secretary of the Interior's Standards, the character defining features of the building must be identified and understood.

Certified historic rehabilitation projects that seek to use the federal tax credit must identify all character defining-features and, in the application, discuss what work will be done to those character defining features. (Appendix 2-4) If those character defining features are not properly identified or noted to be altered in any way throughout the rehabilitation process, the tax credits may not be approved. Since many of the character defining features of historic fire stations relate to the history of the firefighting, the history must be understood so that the character defining features are preserved.

## CHAPTER 2: LITERATURE REVIEW

### 2.1 Literature Review of Character defining Features

The National Park Service discusses character defining features in many different ways, including the National Register, Tax Credit projects, and numerous preservation briefs, including Preservation Brief 17, which addresses how to identify character defining features. However, despite the fact that the National Park Service discusses character defining features it was not until Park Policy NPS 28 was published in 1998 that it identified a clear definition of character defining features.

The National Park Service (NPS) defines a character defining feature as “a prominent or distinctive aspect, quality, or characteristic of a historic property that contributes significantly to its physical character. Structures, objects, vegetation, spatial relationships, views, furnishings, decorative details, and materials may be such features.”<sup>8</sup> This definition is located in the *National Park Service Office of Policy: NPS-28: Cultural Resource Management Guideline* as an internal agency policy that guides NPS staff on how to best manage cultural resources. Although it is not the first time character defining features are discussed, this is the only document published from the NPS that provides a clear definition of character defining features; published in 1998, ten years after *Preservation Brief 17*. *NPS-28*'s focus is on cultural landscapes, specifically National Park sites and the process of cultural resource management, which includes research, planning, and stewardship. Although the focus is on cultural landscapes the same process is applied to historic structures.

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<sup>8</sup> National Park Service. *NPS-28: Cultural Resource Management Guideline – Appendix A: Glossary* (Washington, D.C.: NPS, 1998), 1, [http://www.nps.gov/history/history/online\\_books/nps28/28appena.htm](http://www.nps.gov/history/history/online_books/nps28/28appena.htm) (Accessed February, 2013)

*Preservation Brief 17: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character* by Lee H. Nelson, FAIA, Chief, Preservation Assistance Division, National Park Service, (1988) provides a definition of character; “character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Character defining [features] include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.”<sup>9</sup> This definition was created ten years prior to the definition in *National Park Service Office of Policy: NPS-28: Cultural Resource Management Guideline*.

Since the identification and preservation of character defining features is a key aspect of preservation, as noted below in their presence in both the National Register nomination process as well as the Secretary of the Interior Standards for Rehabilitation, a clear definition with examples is necessary.

Both definitions provide illustrated examples of character defining features. These examples are helpful to property owners who wish to properly preserve their property, architects and preservationists who are assisting in the creation of a historic structure report, a tax credit rehabilitation project, National Register nomination, and the review of a project that requires section 106 review or historic district commission review. They are also helpful to craftspeople that need to understand the importance of the materials in which they are preserving.

These definitions, which are based on visual analysis, do not address character defining features that relate to the history of the building. There is no definition that is based on historical research analysis of a historic structure or how to identify character defining features that are specific to a certain building type.

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<sup>9</sup> Lee H. Nelson, “Preservation Brief 17: Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character”. (Washington D.C.: National Parks Service, 1988) 1.

The NPS does, however, provide information on how to identify character defining features of a few different building types. They do this through various preservation briefs on specific building types. These briefs also discuss why certain features on buildings are significant. For instance in *Preservation Brief 11: Rehabilitating Historic Storefronts* the significance of the storefront is defined according to their historic context. Storefronts on historic commercial buildings are character defining features because they played a crucial role in the store's business strategy by providing direct access to the pedestrian and a visible display of the merchandise.

The NPS, in the briefs, also identifies certain building types such as gas stations, log cabins, and barns that have a design specific to its history and function that in order to properly preserve the structure, an understanding of the building type must be reached. For barns this is documented in *Preservation Brief 20: The Preservation of Historic Barns*. This brief provides not only the different architectural styles, but also a list of character defining features specific to barns. The brief touches upon the character defining features for specific styles and also lists out various features that contribute to the historic character. These include setting, form, materials, openings, interior spaces, structural framework, and decorative features. The brief states that understanding these factors in regards to the history of the farm. The method of understanding the history of the barn and its setting is one that can be applied to other structures, such as fire stations. The brief states that in order to properly preserve any historic barn, the history of the barn and the land associated with it must be understood in both an architectural and historical sense.<sup>10</sup>

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<sup>10</sup> Michael J. Auer. "Preservation Brief 20: The Preservation of Historic Barns" (Washington D.C.: National Parks Service, 1989)5, 6.

The NPS Preservation Briefs 26 and 46 identify two other specific building types, log cabins and gas stations, whose significance and character defining features must be understood in a way that is not addressed in *Preservation Brief 17*. The briefs for these building types, in particular barns and commercial buildings, also have information on how to properly rehabilitate these projects in order to receive federal tax credits. The pamphlets, which are supplemental information for qualifying for the federal tax credits, available from the NPS on rehabilitating barns and Main Street commercial buildings provide a list of character defining features specific to that building type.

Character defining features are employed to identify the style, craftsmanship, technology, and use of the building and are part of the building's significance and therefore the preservation of the features is necessary. Preserving these features and structures for future generations requires a joint effort between the property owner and the community with funding a critical component to these efforts. Stewardship is another way to protect these properties and in particular in preservation, "seeks to limit the loss of historic materials and to maintain historic character; it results in the perpetuation and appreciation of cultural values."<sup>11</sup>

The purpose of preserving the character defining features is to ensure the significance of the building is preserved. Any project on a historic property should identify and preserve the character defining features. It is because of this that the Advisory Council on Historic Preservation, which advises and mediates NHPA Section 106 Review, identifies an undertaking as "any project, activity, or program that can result in changes in the character or use of historic properties".<sup>12</sup> The result of a Section 106 Review is not only the preservation of the building but its character as well.

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<sup>11</sup> National Park Service. *NPS-28: Cultural Resource Management Guideline – Appendix A: Glossary, I*.

<sup>12</sup> *Ibid.* 1.

## CHAPTER 3: HISTORICAL BACKGROUND

### **3.1 History and Development of Preservation and Character Defining Features**

The following analysis chronicles the history and development of historic preservation with a focus on character defining features.

Although the federal government had taken a role in protecting historic places prior to 1966, the National Historic Preservation Act of 1966 marked the beginning of the federal government's major involvement in historic preservation on both an internal and external level. The National Park Service, as part of the United States Department of Interior, became the lead federal agency of the government's involvement in historic preservation. The act mandated the development the National Register of Historic Places in section 101, which is the inventory of significant properties in the country<sup>13</sup> and includes districts, buildings, structures, sites, and objects.

#### **3.1.1 The National Register of Historic Places**

The National Register nomination form includes the "description," Section 7, which describes "the properties architectural style or stylistic influences."<sup>14</sup> It is in this section that character defining features are identified and described. The National Register Bulletin: How to Complete the National Registration Form provides an extensive list of architectural styles, and sub categories within that style; for instance, Colonial, with sub categories of French colonial, Spanish colonial, Dutch colonial, post medieval English, and Georgian.<sup>15</sup> This section also requires a list of materials that includes earth, wood, which includes weatherboard, shingle, log,

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<sup>13</sup> John M. Fowler, "The Federal Preservation Program" in *A Richer Heritage: Historic Preservation in the Twenty-First Century*. Robert E. Stipe. (Chapel Hill: The University of North Carolina Press, 2003.) 42

<sup>14</sup> National Park Service, *Guidelines for Completing National Register of Historic Places Forms: Part A: How to Complete the National Register Registration Form*, 24.

<sup>15</sup> Natilbid, 25.

plywood, and shake, brick, stone, which includes granite, sandstone, limestone, marble, and slate, metal, which includes iron, copper, bronze, tin, aluminum, steel, lead, nickel, and cast iron, stucco, terra cotta, asphalt, asbestos, concrete, adobe, ceramic tile, glass, cloth, and synthetics. A narrative description of the property and the physical characteristics is also part of section 7. This narrative includes a description of the setting, buildings, out buildings, surface and subsurface remains, and landscape features. It is in this section when the significant features are identified, within a full description of the exterior and interior of the building including include existing conditions and an account of how the property has changed over time.<sup>16</sup> The features identified in this section are the character defining features of the property. It is this list that is referenced when preparing for a preservation project such as rehabilitation.

The second major aspect of the National Register nomination form requires, among other information, a description of the significance of the place and how it relates to one or more of the four criteria of significance. The four categories are: one, “association with events, activities, or patterns”<sup>17</sup> of the community, state, or nation; two, “association with important persons”<sup>18</sup>; three, “distinctive physical characteristics of design, construction, or form”<sup>19</sup>; and four, the “the potential to yield important information.”<sup>20</sup> Significance is further defined through themes by identifying its importance to history, architecture, archeology, engineering, or culture of a community, a state, or the nation. Furthermore, the property must have its place within a historical context which “means information about the period, the place, and the events that

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<sup>16</sup> Ibid. 24, 28.

<sup>17</sup> Ibid. 3.

<sup>18</sup> Ibid. 3.

<sup>19</sup> Ibid. 3.

<sup>20</sup> Ibid. 3.

created, influenced, or formed the backdrop to the historic resource[s]”<sup>21</sup> The significance must be related to the period(s) of significance of the property, and there must be a direct association between the property and one of the four criteria of significance.<sup>22</sup>

Additionally, the period of significance informs the identification of character defining features. For instance, windows are often character defining features but, replacement windows that were installed after the period of significance are not character defining features.

Section 8 is the statement of significance that is informed by the research and includes archival research including identifying the owners of the property, the property’s construction date, the architect or designer of the property, and when it was significant. Other research must directly relate to the property’s significance. For instance, if the property is significant because it is associated with a significant person the research and significance must reflect the property’s direct relationship to that person. This section includes the statement of significance but the period of significance, significant dates, significant persons (if applicable), cultural affiliation, and the architect / builder.

### **3.1.2 Federal Tax Credits for Historic Rehabilitation**

In 1976 the National Historic Preservation Act, the NPS, in partnership with the Internal Revenue Service and the State Historic Preservation Offices, created the Federal Historic Preservation Tax Incentives Program which provides a twenty percent tax credit for the rehabilitation of income-producing historic structures. The Historic Rehabilitation Tax Credit has proven to be a successful tool in promoting and incentivizing historic preservation.

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<sup>21</sup> Eleanor O’Donnell, *National Register Bulletin: Researching A Historic Property*. (Washington D.C.: U.S. Department of the Interior- National Park Service, 1998) 2.

<sup>22</sup> *Ibid.* 2.



For a property to qualify for the tax credit, the three part process must be followed. The first step, also known as Part 1, requires that the property must be listed on the National Register of Historic Places. The property must be a certified historic structure, which means it must already be listed or must be eligible for listing on the National Register of Historic Places. If it is not already listed it must be determined eligible for listing and then nominated for listing prior to the rehabilitation.<sup>23</sup> Part 1 requires a statement of significance as well as an architectural description. (Appendix 2) The second step requires the applicant to complete Part Two, Description of Rehabilitation.<sup>24</sup> In this part of the application, all of the features of the building are to be identified; in particular the character defining features must be specifically listed and described in terms of existing conditions and in terms of what the proposed treatment will be and how it will affect the feature(s), (Appendix 3) which must in accordance with the Secretary of Interiors Standards for Rehabilitation.<sup>25</sup>(Appendix 5) The tax credits cannot be received if all of the character defining features are not identified to be treated in accordance with the Secretary of the Interior's Standards for Rehabilitation since the character defining features relate to the building's significance. The final phase, Part 3, is proof of completion of work. The rehabilitation, identified item by item in Part 2, must be documented, audited and reviewed, and approved in order to then receive the tax credits. (Appendix 4)

### **3.1.3 Preservation Briefs**

The National Park Service, starting in 1975, began publishing a series of Preservation Briefs. It was at this time that new technical information became available to better inform new initiatives such as the tax credit program which began in 1976, The Preservation Briefs were

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<sup>23</sup> National Park Service. *Historic Preservation Tax Incentives*. (Washington D.C.: U.S. Department of the Interior- Technical Preservation Service, 2012) 4.

<sup>24</sup> National Park Service. *Historic Preservation Tax Incentives*, 5.

<sup>25</sup> National Park Service. *Historic Preservation Tax Incentives*, 7.

created to provide historic property owners technical assistance and guidance when preserving, rehabilitation or restoring their property. The Preservation Briefs are strongly recommended to be used during the process of applying for the federal historic rehabilitation tax credits.<sup>26</sup> Many of the early preservation briefs were written in response to the urgent need for information on the most crucial issues facing preservation. They address technical issues regarding features such as cleaning masonry, and the proper preservation methods of historic materials such as windows, terra-cotta and adobe. The early briefs discuss critical issues that needed to be addressed at that time, for instance, brief one (Cleaning and Water-Repellent Treatments for Historic Masonry Buildings) and six (Dangers of Abrasive Cleaning to Historic Buildings) address how to properly clean historic buildings. These briefs were made to help put a stop to abrasive cleaning materials that were being used during that time (1970s). The briefs created during the 1980s discuss rehabilitation issues, such as new exterior additions, rehabilitation interiors, and the use of substitute materials.

The creation of these briefs coincided with the creation of the federal tax credit. These briefs addressed issues that were prevalent to rehabilitation process and assisted property owners and professionals alike on how to best handle issues of rehabilitation. The more recent briefs discuss very specific issues in preservation such as the proper use of awnings (Preservation Brief 44) and the preservation of ceramic tiles (Preservation Brief 40). These briefs are to assist property owners and professionals alike on how to best handle very specific aspects of a historic building. The later briefs also include briefs that address broad-based topics such as historic structure reports and cultural landscapes. These briefs provide accessible information for property owners and professionals on the National Park Service's official position and guidance

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<sup>26</sup> National Park Service, "Preservation Briefs" *Technical Preservation Service*, (Accessed May 1, 2013) <http://www.nps.gov/tps/how-to-preserve/briefs.htm>

on these broad topics. The development of the briefs mirrors the priorities of the National Park Service at the time, starting with need to simply save the buildings from being lost due to destructive methods to understanding and preserving buildings in a proper way, which is required in order to receive the federal tax credits.

The preservation briefs have been revised over time, to better assist its users and reference changes in policies and best practices. Therefore, the online versions sometimes differ from the original printed version. In most cases the illustrations are different, based on copyright issues, but in some cases, such as Preservation Brief 1, the entire brief differs. Both the printed and online versions of the briefs were used in this study. The version that was used is noted in each section. The following table identifies each brief, its alterations, and its mention of character defining features.

Table 3.1: Preservation Brief – Character Defining Features

Title: Preservation Brief	Publication Date	Updated Date	Mention Character defining features
1. Cleaning and Water-Repellent Treatments for Historic Masonry Buildings	1975	11/2000	The 2000 version mentions that paint on buildings can be part of the character of the building. The 2000 version states that proper cleaning of masonry can enhance the aesthetic character. The brief does not directly mention character defining features.
2. Repointing Mortar Joints in Historic Masonry Buildings	1976	1980 & 10/1998	The 1998 version states that altering the mortar joints can negatively affect the character of the building. The brief does not directly mention character defining features.
3. Improving Energy Efficiency in Historic Buildings	4/1978	12/2011	The 2011 version states that the character defining features must be understood and identified to ensure that they are preserved when a historic building is undergoing an energy efficiency project. The original version of 1978 discusses characteristics of the building that may be affected by an energy efficiency project.
4. Roofing for Historic Buildings	2/1978	N/A	The brief discusses the roof as a significant part of a buildings architectural character.

5. The Preservation of Historic Adobe Buildings	8/1878	N/A	The brief does not mention character defining features.
6. Dangers of Abrasive Cleaning to Historic Buildings	6/1979	N/A	The brief mentions that the material in which a building is built from is part of the building's character
7. The Preservation of Historic Glazed Architectural Terra-Cotta	6/1979		The brief discusses that the removal of decorative features diminishes the character of the building. The brief does not directly mention character defining features.
8. Aluminum and Vinyl Siding on Historic Buildings	1979	10/1984	The 1984 brief references the Secretary of the Interior's Standards for rehabilitation regarding repair rather than the replacement character defining features. The brief states to identify and preserve materials and features that are important in defining the character of the building. The brief discusses character defining features.
9. The Repair of Historic Wooden Windows	1981	N/A	The brief discusses wooden windows as important to the character of the building.
10. Exterior Paint Problems on Historic Woodwork	9/1982	N/A	The brief provides an example of how removing paint can alter the character of the building.
11. Rehabilitating Historic Storefronts	9/1982	N/A	The brief discusses storefronts as a character defining feature of a building.
12. The Preservation of Historic Pigmented Structural Glass	2/1984	N/A	The brief discusses how understanding structural glass leads to understanding how it relates to the character of the building.
13. The Repair and Thermal Upgrading of Historic Steel Windows	9/1984	N/A	The brief references the Secretary of the Interior's Standards for rehabilitation in regards to windows being significant character defining features.
14. New Exterior Additions to Historic Buildings	1986	8/2010	Both versions of the brief mention character defining features however, the 2010 version discusses as great length the importance of character defining features. The 2010 version provides examples of character defining features but no definition.
15. Preservation of Historic Concrete	Circa 1987	2007	The 2007 brief discusses how concrete can be a character defining feature.
16. The Use of Substitute Materials on Historic Building Exteriors	9/1988	N/A	The brief mentions character defining features are not to be replaced with substitute materials. It does not provide a definition of character defining features, not how to identify them.
17. Architectural Character	9/1988	N/A	No definition of character defining

– Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character			features.
18. Rehabilitating Interior in Historic Buildings- Identifying Character defining Elements	10/1988	N/A	No definition of character defining features
19. The Repair and Replacement of Historic Wooden Shingle Roofs	9/1989	N/A	The brief discusses roof design and craftsmanship as a character defining features
20. The Preservation of Historic Barns	10/1989	N/A	The brief discusses the character defining features of barns; however it does not provide a definition. It does provide the history of barns and how it relates to character defining features.
21. Repairing Historic Flat Plaster – Walls and Ceilings	10/1989	N/A	The brief states that plaster walls and ceilings are character defining features of a building.
22. The Preservation and Repair of Historic Stucco	10/1990	N/A	The brief states that stucco is a character defining feature.
23. Preserving Historic Ornamental Plaster	10/1990	N/A	The brief states that decorative plaster work is usually a character defining feature.
24. Heating, Ventilation, and Cooling Historic Buildings	10/1991	N/A	Not mentioned
25. The Preservation of Historic Signs	10/1991	N/A	The brief discusses how signs are important to an area's character not just a building's character.
26. The Preservation and Repair of Historic Log Buildings	9/1991	N/A	The brief discusses characteristics of log buildings as well as character defining features within a log building. No definition of character defining features is given.
27. The Maintenance and Repair of Architectural Cast Iron	10/1991	N/A	The brief does not mention character defining features.
28. Painting Historic Interiors	6/1992	N/A	The brief does not mention character defining features
29. The Repair, Replacement, and Maintenance of Historic Slate Roofs	9/1992	N/A	The brief discusses how slate roofs and the characteristics of stale roofs are character defining features of a building.
30. The Preservation and Repair of Historic Clay Tile Roofs	9/1992	N/A	The brief discusses how clay tile roofs are character defining features of a building.

31. Mothballing Historic Buildings	9/1993	N/A	The brief does not mention character defining features; however it does state that significant features should be protected in the mothball process. It does not provide a definition of character defining features.
32. Making Historic Properties Accessible	9/1993	N/A	The brief discusses the importance of preserving the building's character when making it accessible. The brief states that before altering the building it is important to review the significant of the building and the building's character defining features. The building recommends using the national register nomination to identify the character defining features. The brief does not provide a definition of character defining features.
33. The Preservation and Repair of Historic Stained and Leaded Glass	1993*	10/2007	The brief does not mention character defining features.
34. Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament	5/1994	N/A	The brief does not mention character defining features.
35. Understanding Old Buildings: The Process of Architectural Investigation	9/1994	N/A	The building references some features that may be character defining features but does not provide a definition of character defining features.
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes	9/1994	N/A	The brief discusses character defining features but in regards to landscapes and not buildings.
37. Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing	1995*	10/2006	This brief discusses various character defining features and their importance despite the fact that they have lead paint.
38. Removing Graffiti from Historic Masonry	10/1995	N/A	The brief does not mention character defining features.
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings	10/1996	N/A	The brief does not mention character defining features.
40. Preserving Historic Ceramic Tile Floors	10/1996	N/A	The brief discusses ceramic tiles as character defining features.
41. The Seismic Retrofit of Historic Buildings	10/1997	N/A	The brief discusses the importance of preserving character defining features, however does not provide a definition.
42. The Maintenance,	9/2001	N/A	The brief does not mention character

Repair and Replacement of Historic Cast Stone			defining features.
43. The Preparation and Use of Historic Structure Reports	4/2005	N/A	The brief does discuss character defining features but provides no definition.
44. The Use of Awnings on Historic Buildings	4/2005	N/A	The brief discusses awnings, if they are historic, as character defining features.
45. Preserving Historic Wooden Porches	10/2006	N/A	The brief discusses porches as character defining features.
46. The Preservation and Reuse of Historic Gas Stations	9/2008	N/A	The brief discusses the character defining features of historic gas stations. No definition of character defining features is provided.
47. Maintaining the Exterior of Small and Medium Size Historic Buildings	6/2007	N/A	The brief discusses the importance of preserving and maintaining character defining features. It does not provide a definition of character defining features.

The information on Table 3.1. was compiled using the National Park Service website: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>

Although the briefs were meant to inform the preservation, rehabilitation and restoration process, only a few of the early briefs discuss the term character defining features. The first brief to discuss character defining features is *Preservation Brief 3: Improving Energy Efficiency*. *Preservation Brief 3* has been updated. The printed version was published in 1978 by Baird M. Smith, AIA. The online version was created by Jo Ellen Hensley and Antonio Aguilar. The printed version does not mention character defining features. The updated online version of *Preservation Brief 3* was used in this analysis and it states that any energy improvements must take into consideration the protection of the property's materials and features.<sup>27</sup> The brief further states that “the key to a successful rehabilitation project is to understand and identify the existing energy-efficient aspects of the historic building and how they function, as well as to understand and identify its character defining features to ensure that they are preserved.”<sup>28</sup> However, as of

<sup>27</sup> Jo Ellen Hensley and Antonio Aguilar. “Preservation Brief 3: Improving Energy Efficiency in Historic Buildings” *Preservation Briefs*, (Accessed May 1, 2013) <http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>

<sup>28</sup> Ibid. 1.

May 2013, there is no document to assist property owners in identifying character defining features.

The next Preservation Brief published that addresses character defining features is *Preservation Brief 4: Roofing Historic Buildings*, which remains unchanged in the online version, discusses roofing for historic buildings. The brief identifies roofs as character defining features because they often define the style of the building or are major features for many architectural styles.<sup>29</sup> This is the first brief that identifies a character defining feature and provides guidance on the proper way to preserve the roof.

In 1984, the National Park Service published *Preservation Brief 8*, which remains unchanged in the online version, addresses aluminum and vinyl siding on historic buildings. The brief references the *Secretary of the Interior's Standards for Rehabilitation* standard six that states that architectural features should be repaired rather than replaced. The brief outlines a process for the proper preservation and rehabilitation of a property, in this case, wood frame structures. The first step in that process is to “identify and preserve those materials and features that important in defining the building’s historic character.”<sup>30</sup> The brief also states that “the character or ‘identity’ of a historic building is established by its form, size, scale and decorative features. It is also influenced by the choice of materials...”<sup>31</sup> Since the purpose of the brief is to address the use of aluminum and vinyl as a replacement material to wood, the focus in regard to character defining features refers to wood siding as a character defining feature. Although the brief does call for the identification of character-features, the process for identifying those features is not outlined.

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<sup>29</sup> Sarah M. Sweetser. “Preservation Brief 4: Roofing for Historic Buildings” (Washington D.C.: National Park Service, 1978)1.

<sup>30</sup> John H. Myers, revised by Gary L. Hume. “Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings” (Washington D.C.: National Park Service, 1984) 1.

<sup>31</sup> *Ibid.* 3.



*Preservation Brief 9: The Repair of Historic Wooden Windows*, which remains unchanged in the online version, also discusses one specific character defining feature: historic wooden windows. The brief identifies windows as “an important aspect of the architectural character of ... buildings.”<sup>32</sup> The brief further explains that a window’s “design, craftsmanship, or other qualities may make them worthy of preservation.”<sup>33</sup> Again, one type of character defining feature is identified, but there is no outline on how identify other character defining features is available.

*Preservation Brief 11: Rehabilitation Historic Storefronts*, which remains unchanged in the online version, discusses the importance of rehabilitating storefronts. Storefronts are one of “the most important architectural features of many historic commercial building”<sup>34</sup> The brief identifies character defining features of the storefront. These features include: entrances, display and transom windows, supporting columns, and decorative features. These character defining features are significant to the building’s use.

*Preservation Brief 12: The Preservation of Historic Pigmented Structural Glass*, which remains unchanged in the online version, helps preservationists understand the history and different aspects of pigmented structural glass. The brief explains that pigmented structural glass, Vitrolite and Carrara glass are character defining features of buildings, specifically the Art Moderne architectural style.<sup>35</sup>

*Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows*, which remains unchanged in the online version, addresses the importance of steel windows. The

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<sup>32</sup> John H. Myers. “Preservation Brief 9: The Repair of Historic Wooden Windows” (Washington D.C.: National Park Service, 1981) 1.

<sup>33</sup> *Ibid.* 1.

<sup>34</sup> H. Ward Jandl. “Preservation Brief 11: Rehabilitating Historic Structures” (Washington D.C.: National Park Service, 1982) 1.

<sup>35</sup> National Park Service Rocky Mountain Regional Office. “Preservation Brief 12: The Preservation of Historic Pigmented Structural Glass” (Washington D.C.: National Park Service, 1984) 1.

brief references the Secretary of the Interior's Standards for rehabilitation which "require that where historic windows are individually significant features, or where they contribute to the character of the significant facades, their distinguishing visual qualities must not be destroyed."<sup>36</sup> The brief identifies historic steel windows as character defining features. The focus of the brief is steel windows that are part of a rehabilitation project. The brief states that "if the windows are important in establishing the historic character of the building, insensitively designed replacement windows may diminish-or destroy-the buildings historic character."<sup>37</sup> Therefore to determine the steel window's specific significance the history of the building is required. This brief puts emphasis on understanding the history of the building is necessary in order to properly preserve it.

The next brief that was published was *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns* in 1985. The printed version of this brief is different than the online version, which was updated in 2010. The online version explains character defining features more than the printed version. The printed version is assessed here. The brief outlines three different facets that must be addressed before creating an addition. The three different aspects are: 1, "preserving significant historic materials and features", 2, "preserving the historic character", and 3, "protecting the historical significance- making a visual distinction between old and new".<sup>38</sup> The brief does not provide a definition of character defining features, but does give examples. The brief also provides a methodology to identifying character defining features, the first methodology published in a brief on how to identify character defining features. The methodology includes knowing the past uses and functions of the building as well

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<sup>36</sup> Sharon C. Park, AIA. "Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows" (Washington D.C.: National Park Service, 1984) 1.

<sup>37</sup> Ibid. 1.

<sup>38</sup> Kay D. Weeks, "Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns" (Washington D.C.: National Park Service, 1985) 2.

as using written and pictorial documentation to understand the history of the building. Only once these steps have been taken to identify the character defining features and historic character of the building, can it be understood.<sup>39</sup>

*Preservation Brief 14* was the last preservation brief to be published that discusses character defining features before the publication of *Preservation Brief 17*.

In 1988, Lee H. Nelson, FAIA, Chief, Preservation Assistance Division, National Park Service, and the National Park Service, authored *Preservation Brief 17 Architectural Character:*

*Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.*<sup>40</sup>

This brief is one of the only publications on character defining features. As stated, “The purpose of this brief is to help the owner or the architect identify those features or elements that give the building its *visual character* and that should be taken into account in order to preserve them to the maximum extent possible.”<sup>41</sup>

*Preservation Brief 17* does not give an official definition of character defining features; however, it does provide a definition of character. Character is defined as “all those visual aspects and physical features that comprise the appearance of every historic building.”<sup>42</sup> The brief further provides examples of character defining features. These elements “include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as various aspects of its site and environment.”<sup>43</sup> If these two aspects are combined to create a definition of character defining features, the definition reads as: the visual aspects and physical features that comprise the appearance of a historic building including overall shape of the building, its materials, craftsmanship, decorative details, interior spaces, and

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<sup>39</sup> Ibid. 4.

<sup>40</sup> The hard copy version was used in this analysis.

<sup>41</sup> Lee H. Nelson, 1.

<sup>42</sup> Ibid. 1.

<sup>43</sup> Ibid. 1.

features as well as the various aspects of its sites and environment. Since there is no official definition of character defining features, the definition just stated will serve as the definition.

The identification of character defining features is the major aspect of preservation projects such as National Register nomination forms, state survey forms, and rehabilitation projects (tax credit forms). The Secretary of Interior's "Standards for Historic Preservation Projects" "embody two important goals: 1) the preservation of historic materials and, 2) the preservation of a building's distinguishing character."<sup>44</sup> The brief was developed to assist not only the property owners and architects but also the preservationists and stakeholders in identifying character defining features, since preserving these character defining features is so vital to preservation projects. The brief is helpful for what it was designed to do: help identify character defining features. It also provides a check list for users to help identify and understand the character defining features.

There are three steps outlined in the Preservation Brief 17 to help identify the character defining features. The first step is to identify the overall visual aspects: this is accomplished by looking at the building and "distinguishing physical aspects without focusing on its details."<sup>45</sup>

The aspects that are part of this step are the setting of the building, and

"the shape of the building; its roof and roof features, such as chimneys or cupolas; the various projections on the building, such as porches or bay windows; the recesses or voids in the building such as open galleries, arcades, or recessed balconies; the openings for windows and doorways; and finally the various exterior materials that contribute to the building's character."<sup>46</sup>

This step includes numerous aspects on the check list which provides questions about each aspect to help the observer better identify and understand the character defining features. For instance in regard to shape: "what is there about the form or shape of the building that gives the

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<sup>44</sup> Ibid. 1.

<sup>45</sup> Ibid. 1.

<sup>46</sup> Ibid. 2.

building its identity?”<sup>47</sup> Then with roof and roof features: “Does the fact that the roof is highly visible (or not visible at all) contribute to the architectural identity of the building?”<sup>48</sup> The checklist/questionnaire also provides a space for notes on each feature. This step addresses most of the exterior character defining features.

The second step is to identify the visual character at close range. This “involves looking at the building at close range or arm’s length, where it is possible to see all the surface qualities of the materials, such as their color and texture, or surface evidence of craftsmanship or age.”<sup>49</sup> In many cases, “the surface qualities of the materials may be important because they impart the very sense of craftsmanship and age that distinguishes historic buildings from other buildings.”<sup>50</sup> It is important to identify these features because they can be easily damaged. The checklist/questionnaire provides an area for notes about the materials observed at close range and craft details. To help identify these features the checklist/questionnaire also provides questions. Such as with the materials at close range: “are there one or more materials that have an inherent texture that contributes to the close range character such as stucco, exposed aggregate concrete, or brick textured with vertical grooves?”<sup>51</sup> Along with craft details: “is there high quality brickwork with narrow mortar joints?”<sup>52</sup> When step two is complete, the entire exterior character defining elements are to be documented.

The third and final step is to identify the visual character of the interior spaces, features and finishes. The process of identifying the features in the interior of the building requires going space by space, and understanding the features of each room. The brief states that the character

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<sup>47</sup> Ibid. 11.

<sup>48</sup> Ibid. 11.

<sup>49</sup> Ibid. 2.

<sup>50</sup> Ibid. 2.

<sup>51</sup> Ibid. 12.

<sup>52</sup> Ibid. 12.

defining features include individual spaces, related spaces and sequences of spaces, interior features, surface finishes and materials and exposed structure. To help identify the character defining features, the checklist/questionnaire provides a space for notes on character defining features within the building along with questions for individual spaces for example, “are there individual rooms or spaces that are important to this building because of their size, height, proportion, configuration, or function, like the center hallway in a house or the bank lobby, or the school auditorium, of the ballroom in a hotel, or a courtroom in a county courthouse?”<sup>53</sup> After this step is completed, the visual characteristics of the building are to be documented.

The concept behind this brief is that when these three steps are followed an understanding of the visual character defining features of the building will be gained. Nelson indicates the limitations of the brief. He clearly states that this is a brief that helps to identify the visual characteristics of the building and not the historical significance of the building. He notes that a building’s significance and character defining features can and do relate but cannot be identified using this method. This means that features that relate directly to the significance or the integrity of the building can be overlooked when using this method. However, a method is not provided in any preservation brief to identify the significance of the building and its relationship with the features. Without such information character defining features can be overlooked. Significance, as defined above, is shown through the property’s character defining features. Integrity “is the authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period. Historic integrity is the composite of seven qualities: location, design, setting, materials, workmanship, feeling, and

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<sup>53</sup> Ibid. 12.

association.”<sup>54</sup> No Preservation Brief has been published to help identify character defining features in relation to the history of the building. This lack of information leaves many preservation projects open to the improper use and care of historic features

In 1988, the same year as the Historic Preservation Education Foundation’s Interiors conference, H. Ward Jandl, with the National Park Service, authored *Preservation Brief 18 Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character defining Elements*. The purpose of the brief is to, “assist building owners and architects in identifying and evaluating those elements of a building’s interior that contribute to its historic character and in planning for the preservation of those elements in the process of *rehabilitation*.”<sup>55</sup> Since all rehabilitation projects “involve some degree of interior alteration,” this guidance is needed.<sup>56</sup>

According to Jandl, the brief can be applied, “to all building types and styles, from eighteenth-century churches to twentieth-century office buildings.”<sup>57</sup> The brief identifies various types of elements and spaces, both primary and secondary, which can be applied to any building type. The brief does not “provide specific advice on preservation techniques and treatments.”<sup>58</sup>

In the brief the first step before any rehabilitation project is undertaken is to “identify tangible architectural components that, prior to the rehabilitation, convey the building’s sense of time and place—that is, its ‘historic character’.”<sup>59</sup> Those elements that are identified as components that relate to the buildings historic character, should be preserved or require minimal alteration within the rehabilitation. However, before this process begins, it is necessary to

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<sup>54</sup> National Park Service. “National Register Bulletin: How to Complete the National Register Registration Form: II Getting Started”, 4.

<sup>55</sup> H. Ward Jandl. “Preservation Brief 18: Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements”. (Washington D.C.: National Park Service, 1988) 1.

<sup>56</sup> *Ibid.* 1.

<sup>57</sup> *Ibid.* 1.

<sup>58</sup> *Ibid.* 1.

<sup>59</sup> *Ibid.* 1.

research the building's history. Understanding the building's history and how it became significant, will inform which elements relate to the building's significance. By knowing which elements are significant, a proper rehabilitation treatment can be established.<sup>60</sup>

The second step is to identify and assess interior elements. When it comes to identifying character within the building, it is not always just one space that is significant, but rather a sequence of spaces.<sup>61</sup> Spaces can be significant based on their size or architectural elements. However, there are some cases where a space is significant because it is "associated with important person and events that occurred within the building."<sup>62</sup>

Each building is made up of primary and secondary spaces, as well as sequences of spaces. Primary spaces are "often... places in the building that the public uses and sees; sometimes they are the most architectural detailed spaces in the building."<sup>63</sup> Primary spaces include lobbies, assembly rooms, foyers, corridors, and parlors. They can be either related to the building's architecture or by its use.<sup>64</sup> Secondary spaces are often "more utilitarian in appearance and size than primary spaces."<sup>65</sup> Secondary spaces include kitchens, storerooms, and service corridors. These spaces are usually less important and therefore can change without affecting the character of the building.<sup>66</sup>

Sequences of spaces are spaces that are interrelated, whether it is through a visual connection, a design aspect, or a functional aspect. Sequences of spaces that are often significant include the "vestibule-hall-parlor or foyer-lobby-stair-auditorium."<sup>67</sup> These sequences can be

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<sup>60</sup> Ibid. 1.

<sup>61</sup> Ibid. 2.

<sup>62</sup> Ibid. 2.

<sup>63</sup> Ibid. 2.

<sup>64</sup> Ibid. 2.

<sup>65</sup> Ibid. 2.

<sup>66</sup> Ibid. 2.

<sup>67</sup> Ibid. 2.



significant because of their type or character. These sequences should be retained in any rehabilitation project.<sup>68</sup>

The floor plan of the building may also be a character defining feature of the building. For example, many specific types of buildings, such as Greek Revival houses, have a specific floor plan that relates to the style or design of the building.<sup>69</sup> Floor plans that are significant to the style of building should be preserved. This preservation brief provides guidance to understanding significant space in any type of building and therefore following this method is useful when planning any preservation project. However, understanding the floor plan of the building requires understanding the history of the building or building type.

Aside from spaces, there are architectural features, and finishes that are significant to the building's character. Features include mantels, marble or wood wainscoting, crown molding, window and door trim, and elevator cabs. Finishes may be either hand or machine crafted. They may include grained woodwork or marble columns. Features and finishes that relate to the building's architectural style should also be retained.<sup>70</sup>

According to *Preservation Brief 18* other aspects of the building that may hold significance are the visible features that relate to the buildings utilities, such as radiators for heating, or light fixtures. During a renovation/preservation, these features may need to be modernized, but they can still hold significance to the building.

Identifying all of these features is part of the assessment of the building, but not inclusive. The assessment should also note any alterations to the building including any and all deterioration. When doing this part of the assessment, it is beneficial to be familiar with the building's original plan. The original plan will show what has been added or removed.

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<sup>68</sup> Ibid. 2.

<sup>69</sup> Ibid. 2.

<sup>70</sup> Ibid. 3.

Understanding what has been added or removed over the years, especially features that are significant to the building, will assist in determining the rehabilitation plan.

Another step in the process of assessing the building, according to *Preservation Brief 18*, is to photograph existing conditions, and draw up plans of the existing condition. This step is necessary because it is required in many preservation projects, such as tax credit applications, as well as preservation documents such as a historic structure report. Once an understanding of the building as it exists is reached, a rehabilitation plan can be made. The rehabilitation should not destroy the character defining features of the building; this can be done if the Secretary of the Interior's Standards for Rehabilitations and Guidelines for Rehabilitating Historic Buildings is followed.

*Preservation Brief 18* includes Recommended Approaches for Rehabilitation of Historic Interiors. (Appendix 24)

When establishing a rehabilitation plan, it is necessary to understand life safety and fire codes as they have to be met for the building to be used. In some cases, code compliance will mean the destruction of a character defining space or feature. However, all efforts should be made to keep that space or feature intact.

When the rehabilitation of the building is being undertaken, it is vital to clearly mark and label the character defining features to ensure that the feature is not destroyed in the process with the use of photographs and plans. It is also important to supervise interior demolition work to ensure the protection of the building. To further guarantee the protection of those features, they should be properly protected during work in the space so that they are not destroyed by work. *Preservation Tech Note: Temporary Protection Number 2* provides guidance on how to protect

features during repair or construction. The tech note addresses how to protect against, fire, heat, cutting and welding, as well as further information on the best protective encasements for features.

*Preservation Brief 18* also stresses the importance of all rehabilitation projects being undertaken by a professional. All work should be done by experts who are familiar with preservation techniques. For further information on proper rehabilitation techniques, the brief provides a suggested reading list.

This brief recognizes the importance of understanding the building's history in order to understand the building's character defining features. Many spaces are significant for the architectural elements as well as their use; therefore it is necessary to understand the significance of the building.

The brief clearly outlines the process that must be undertaken before any rehabilitation work. As the brief's primary focus is rehabilitation, it references the Secretary of Interior's Standards for Rehabilitation. This publication references the standards as it explains what is significant within the building. Therefore, when the rehabilitation starts the standards are applied to all of the character defining features.

Although *Preservation Brief 18* does not define character defining features, it gives definitions and examples of certain character defining features within the interior of a building, such as primary spaces, secondary spaces, sequences of spaces, finishes, and features. The definitions and examples help give the person reading the brief a better understanding of what is considered a character defining feature.

A year after Preservation Briefs 17 and 18 were published; the National Park Service published *Preservation Brief 20: The Preservation of Historic Barns*, which remains unchanged

in the online version. It discusses character defining features in a specific way; the character defining features of historic barns. The brief identifies all of the different architectural types of barns in order for the user to understand what type of barn they are working with. The brief also provides a methodology on how to identify the character defining features of a historic barn. The first step in the process is to understand the history of the barn. The brief then further outlines specific aspects to examine when studying the barn. These aspects, setting, form, roof, materials, openings, interior spaces, structural framework and decorative features, mirror the different aspects outlined in *Preservation Brief 17*.<sup>71</sup>

*Preservation Brief 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches*, which remains unchanged in the online version, defines the importance of preserving character defining features. The brief explains that when a new heating, ventilation or cooling system is put into a historic structure, it must be done in a way that does not negatively affect the historic spaces, features, and finishes.<sup>72</sup>

*Preservation Brief 25: The Preservation of Historic Signs*, which remains unchanged in the online version, was published in 1991. The brief states that “historic signs can contribute to the character of buildings and districts.”<sup>73</sup> The brief does not say that all signs are character defining features, but there are many cases in which they are, which are outlined in the brief. In cases when they are character defining features, the sign must be retained.

*Preservation Brief 26*, which remains unchanged in the online version, is similar to *Preservation Brief 20*, as it is dedicated to a specific building type; in this case historic log buildings. The purpose of the brief “is to present a concise history and description of the

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<sup>71</sup> Michael J. Auer, 5, 6.

<sup>72</sup> Sharon C. Park, AIA. “Preservation Brief 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches” (Washington D.C.: National Park Service, 1991) 1.

<sup>73</sup> Michael J. Auer. “Preservation Brief 25: The Preservation of Historic Signs” (Washington D.C.: National Parks Service, 1991) 7.

diversity of American log buildings and provide basic guidance regarding their preservation and maintenance.”<sup>74</sup> The brief outlines the history of historic log buildings as well as the different construction techniques. Part of the process of preserving historic log buildings is to investigate and understand the history and design of the building.<sup>75</sup> The elements of the log building are not outlined the same way as *Preservation Brief 17* because the features are unique to the building type.

*Preservation Brief 29: The Repair and Replacement of Historic Slate Roofs* and *Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs*, both of which remain unchanged in the online version, mention their respective materials as character defining features. Slate and clay tile roofs are character defining features because they are prominent materials that directly relate to the craftsmanship and design of the building.

*Preservation Brief 30: Mothballing Historic Building* was published in 1993, which remains unchanged in the online version, addresses character defining features. The process of mothballing a historic building requires thorough documentation of the building, including the history, and character defining features.<sup>76</sup> Proper mothballing results in the protection of the building, specifically character defining features.

*Preservation Brief 32: Making Historic Properties Accessible*, which remains unchanged in the online version, addresses character defining features. The brief lays out a three step approach to assist in the identification and implementation of accessibility modifications. The first step is to “review the historical significance of the property and identify character defining

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<sup>74</sup> Bruce D. Bomberger. “Preservation Brief 26: The Preservation and Repair of Historic Log Buildings” (Washington D.C.: National Parks Service, 1991.) 1.

<sup>75</sup> *Ibid.* 8.

<sup>76</sup> Sharon C. Park. “Preservation Brief 31: Mothballing Historic Buildings” (Washington D.C.: National Park Service, 1993) 2.

features.”<sup>77</sup> This brief identifies that there is a correlation between the history of the building and its features. Since most accessibility projects require adding new features such as ramps and altering other features such as entry ways it is necessary to have the character defining features identified. According to the brief, historic character and character defining features include form, style, construction materials, principle elevations, spaces, spatial relationships and architectural features.<sup>78</sup>

*Preservation Brief 35*, which remains unchanged in the online version, addresses the process of architectural investigation. The brief explains that “within the framework of *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, investigation is crucial for ‘identifying, retaining, and preserving the form and detailing of those architectural materials and features that are important in defining the historic character’ of a property...”<sup>79</sup> The brief also states that historical research is just as important as structural research and historical research informs architectural investigation.<sup>80</sup>

*Preservation Brief 43: The Preparation and Use of Historic Structure Reports*, as it appears online, only briefly references character defining features. The brief outlines the process of creating a historic structure report and states that the survey and inspection process “should address the building’s exterior and interior materials, features and finishes.”<sup>81</sup> The brief does not provide a process on how to identify character defining features.

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<sup>77</sup> Thomas C. Jester and Sharon C. Park, AIA. “Preservation Brief 32: Making Historic Properties Accessible” (Washington D.C.: National Park Service, 1993) 1.

<sup>78</sup> *Ibid.* 2.

<sup>79</sup> Travis C. McDonald Jr. “Preservation Brief 35: Understanding Old Buildings: The process of Architectural Investigation” (Washington D.C.: National Parks Service, 1994) 1.

<sup>80</sup> *Ibid.* 1.

<sup>81</sup> Deborah Slaton, “Preservation Brief 43: The Preparation and Use of Historic Structure Reports” *Technical Preservation Purposes* (Washington D.C.: National Parks Service, 2005) (Accessed May 4, 2013)

*Preservation Brief 45: Preserving Historic Wood Porches*, which remains unchanged in the online version, identifies porches as character defining features. The brief states that “in preserving historic buildings, it is important to understand the history and evolution of a particular structure and what features contribute to its historic character.”<sup>82</sup> Since porches are identified as character defining features, their preservation is necessary. The brief further provides a list of character defining features of the porch itself.

*Preservation Brief 46*, like *Preservation Briefs 20 and 26*, deals with the preservation of a specific building type. *Preservation Brief 46: The Preservation and Reuse of Historic Gas Stations*, as it appears in the online version, explains the history of gas stations, their character defining features, and possible reuse options. According to the brief, the design of gas stations directly relates to car culture, pop culture, corporate standardization, and customer service.<sup>83</sup> The brief discusses character defining features, and provides a list of different elements. Part of the list is similar to *Preservation Brief 17* but includes different elements that directly relate to gas stations.

These briefs all discuss the preservation of character defining features. The development of these briefs show the importance of character defining features, and identify, in later briefs, the connection between historical significance and character defining features.

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<sup>82</sup> Aleca Sullivan and John Leeke, “Preservation Brief 45: Preserving Historic Wood Porches” (Washington D.C.: National Park Service, 2006) 3.

<sup>83</sup> Chad Randl. “Preservation Brief 46: The Preservation and Reuse of Historic Gas Stations” *Technical Preservation Services*. (Washington D.C: National Parks Service, 2008) <http://www.nps.gov/tps/how-to-preserve/briefs/46-gas-stations.htm> (Accessed May 4, 2013)

### **3.2 History of Firefighting**<sup>84</sup>

The first collective effort to actively fight fires began with the ancient Egyptians, who invented hand operated pumps to fight fire.<sup>85</sup> Even though the ancient Egyptians invented the first firefighting tools, the first documented fire fighters were employed slaves who used hand-operated pumps to fight fires in the early days of the Roman Republic.<sup>86</sup>

As Firefighting evolved over the past few centuries so did fire stations. When firefighting was a community effort, there were no fire stations, only hooks and ladders strategically placed around town. As volunteer companies began to form and technology changed, sheds were used as storage places. Volunteer companies soon needed a place to store the equipment and a place to meet and showcase their pride and social standing. This resulted in ostentatious buildings. As popularity of volunteer fire departments began to fall and fire departments became part of the municipal structure of the community as opposed to a private entity, the fire stations began to be simpler buildings that were similar in design to the surrounding streetscape. As civic pride began to grow, around the turn of the twentieth century, the design of the fire stations changed to symbols of the community. During the mid to late twentieth century, fire stations began to take on a more utilitarian style with very little architectural detail.

The history of firefighting in America includes a combination of technological advances and social history. Since it is people that influence the profession, the social context behind those people must be understood to understand the history of firefighting. This is especially the case when it comes to the understanding the architectural history of fire stations and their relationship with the era in which they were built.

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<sup>84</sup> Much of the information in this section comes from a very limited number of sources. That is because there are very few publications on the history of firefighting and many of the books reference Zurier's publication.

<sup>85</sup> J.A. Rhodes. *The Fire Service*. (United States: booklocker.com Inc., 2006) 23.

<sup>86</sup> *Ibid.* 9.



### **3.2.1 Firefighting in America: The Early Years**

The history of firefighting in America began with laws and regulations created by local governments which controlled building materials as a preemptive strike against large fires. For instance in the city of Boston, Massachusetts, wood chimneys and thatched roofs were outlawed in 1631.<sup>87</sup> The city of New Amsterdam, now New York City, took further steps in preventing major fires. In 1648 Governor Peter Stuyvesant named four men to be fire wardens for the city. The fire wardens were to inspect all of the chimneys in the city, and fine the owners of any building whose chimney was not up to code.<sup>88</sup> Soon after that, New Amsterdam appointed eight volunteer citizens to be part of a watch group known as the “rattle watch”. These citizens patrolled the city at night with rattles to awake the city if a fire was spotted so that the residents could assist in fighting the fire via the bucket brigade.<sup>89</sup> Boston took additional steps to fight fires by requiring each household to have at the ready “a ladder of ridgepole length as well as a long swab... for chimney fires.”<sup>90</sup> It was also in 1654 that Boston purchased “six ‘good and long ladders’ to be hung on the outside of the meeting house... also at the meeting house were four ‘good, strong iron crooks’ with chains, ropes, and poles attached, which were to be used to pull down buildings adjacent to a fire.”<sup>91</sup> The city also established night patrols for the city to watch for any fires.<sup>92</sup>

It was not until 1678 that the city of Boston established its first engine company. The city purchased its first engine, which was a tub, and then hired twelve men and a captain to manage

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<sup>87</sup> Ibid. 16.

<sup>88</sup> Ibid. 16.

<sup>89</sup> Dennis Smith. *Dennis Smith's History of Firefighting in America: 300 Years of Courage*. (New York: The Dial Press, 1978) 5.

<sup>90</sup> Elsie L. Lowe and David E. Robinson. *Firehouse History: 1775-1975*. (Lunenburg: Village Mailer Inc., 1975) 49.

<sup>91</sup> Ibid. 49.

<sup>92</sup> Ibid. 49.

the engine, becoming the first paid fire engine company in the country.<sup>93</sup> By 1715, the city of Boston had six hand-operated pumpers. The idea of citizens volunteering to help fight fires was also gaining speed. Boston's citizens began banding together to create mutual-aid organizations to assist the firefighters.<sup>94</sup>

In 1736 Benjamin Franklin, who grew up in Boston and witnessed many of the great fires, organized the first volunteer fire company, the Union Fire Company, in Philadelphia, Pennsylvania.<sup>95</sup> The creation of the Union Fire Company begins the history of organized volunteer firefighting.

During the beginning of firefighting in America, the way of fighting fires was with buckets via a bucket brigade; only the large cities were able to afford hand pumps. Since the materials to fight fires were so limited, fire stations were often sheds. These sheds were, as described as simply "wooden shacks that housed the town's hooks, ladders, and fire engines. Put up alongside meetinghouses, markets, and other public buildings and marked only by their oversized doors."<sup>96</sup> The only known surviving "shed fire station" was built in 1798 in Mount Holly, New Jersey.<sup>97</sup>

### **3.2.2 Firefighting in America: The Volunteer Years**

As the country grew after the American Revolution, so did the number of volunteer fire companies. With cities and towns growing across the country, many new volunteer fire departments were created as privately organized companies; in fact in some cases the cities, such as St. Louis, dissolved its municipally run fire companies and allowed private organizations to

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<sup>93</sup> J.A. Rhodes, 16-17.

<sup>94</sup> Lowe and Robinson, 49.

<sup>95</sup> Smith, 12.

<sup>96</sup> Rebecca Zurier, 17.

<sup>97</sup> Ibid. 17.

take over the city's fire protection.<sup>98</sup> By the 1820's firefighters were becoming heroic icons and volunteer fire companies became a social club. Therefore, their fire stations were elaborate, made in the latest style, and functioned as both a place to store equipment and hold events or meetings.

The heroic, romanticized images of firefighters were made into reality during the 1830's and 1840's with uniforms made for balls, parades, and competitions.<sup>99</sup> The volunteer firefighters played the part and matched the image that was bestowed upon them. The public image of them as a heroes went along with the honor of being a firefighter and fire companies became a "club that was part athletic team, part secret society, and part fraternity"<sup>100</sup> and the backdrop of that club was the company's fire station.

The volunteer fire station became an architectural statement, symbolizing everything the company and "institution" of firefighting had become.<sup>101</sup> During the 1830's, fire companies developed from an informal group of people into a legitimate organization that needed a designated space to store their equipment and conduct business, thus creating the fire station.<sup>102</sup> These fire stations were designed to accommodate the two aspects of firefighting. The first being a space to house the new equipment such as hoses and hand pumps, a device that held water and could be pumped into the hose. The hand pumps, hose, hooks and ladders needed to be stored in a larger area than a shed. Therefore new fire stations included an apparatus room to keep the equipment. The second aspect, a space to conduct business, resulted in a second floor meeting room. The volunteer companies were becoming larger and more social, as in the company would hold meetings, events, and meet more often, they were also becoming more private in the sense that there were members, and the company was more of a fraternity. Therefore meeting in a

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<sup>98</sup> Ibid. 29.

<sup>99</sup> Ibid. 34.

<sup>100</sup> Ibid. 29.

<sup>101</sup> Ibid. 29.

<sup>102</sup> Ibid. 32.

private place was a better option than at a local tavern. The second story of the fire station provided a designated space for the social aspect of the fire company.<sup>103</sup>

According to Zurier, the first major architectural design to be used in fire stations was the Greek Revival style. Since fire stations were a place of not just storage but show many fire stations were built in the latest architectural style, the Greek Revival style. (Appendix 1, Photograph 1) The Greek Revival style fire stations were often two stories with a meeting room upstairs, and the bottom floor or basement used for storage.<sup>104</sup> That plan would remain as the most common layout for fire stations for the next century.

Over the next few decades (1830-1860), the “institution” of volunteer firefighting grew as cities and towns grew in both size and population, and with this growth, the architecture of the volunteer’s fire stations became more ornate and they were designed in the latest style, particularly the Italianate style. (Appendix 1, Photograph 2) The design of the buildings directly correlated with the social status of the fire company. For example, in Nevada City, two fire stations, owned by different companies, were built in close proximity to one another and within a few months of each other. Over the years elements, such as flag poles and bell towers were added to both stations; however, the station that was built second, Eureka Company became “the fire station” after adding an elaborate roof design.<sup>105</sup> Volunteer firefighters would often entertain other companies and compete in competitions, so the fire station became a place to entertain, and proudly display their winnings.<sup>106</sup> Many fire stations had display cases, to hold their trophies, banners and portraits to idolize the members as well as lavish parlors on the second story, that

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<sup>103</sup> Ibid. 32.

<sup>104</sup> Ibid. 32.

<sup>105</sup> Ibid. 60.

<sup>106</sup> Ibid. 44

were similar to an European club.<sup>107</sup> The fire stations would also follow the latest architectural styles that were sweeping the country during the mid-nineteenth century, especially the Italianate style.

The volunteer fire station was often a highly decorated building filled with elaborate architectural detail, signs, and the insignia of the company.<sup>108</sup> The design of the building was extremely important to the volunteer company, as the fire station was the emblem of the company. Volunteer fire companies were very competitive, so much so, that fights would break out at fires over the competition of who arrived first and therefore should be the first to put water on the fire; it was important that their fire station design outdid their rival company.<sup>109</sup> One of the most important architectural elements of the fire station was the tower. Towers, initially, had a practical reason as they were used to dry the hoses; however, over the years the towers became the most highly decorated part of the station, since towers could be seen from far away and were one of the most predominate features of the station, the tower represented the power and social standing of the company.<sup>110</sup> During the 1840s and 1850s when the Italianate style was popular, towers were also key architectural elements purely because towers were common features on Italianate buildings; and since fire stations would have been designed in the latest style Italianate fire station would have a tower.

### **3.2.3 Firefighting in America: The Early Municipal Years**

The power and popularity of the volunteer fire departments waned after the time of the Civil War. During this time people were looking for their government to provide stability and more reliable services. The public's enthusiasm towards the volunteer fire companies declined as

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<sup>107</sup> Ibid. 44, 45.

<sup>108</sup> Ibid. 57.

<sup>109</sup> Ibid. 58.

<sup>110</sup> Ibid. 65.

they then became frustrated by the fire fighter's ineffectiveness to effectively handle emergencies and put out fires. Volunteer companies were reluctant to use new and proven effective technology.<sup>111</sup> The public also became frustrated with the social aspect of the volunteer fire company in regards to rivalry, as in some cases, company rivalry took precedent over fighting fires.<sup>112</sup> These aspects led to not only a change in the way fire companies and departments were run, but also the design of the fire station.<sup>113</sup>

By the mid-1850s, more effective technology was being made.<sup>114</sup> The main invention was the steam engine, which used steam power rather than human power to pump water into the hose and onto the fire.<sup>115</sup> The steam engines were also pulled by horse, rather than by the firefighters. Many volunteer fire companies refused to use the new means of firefighting. This is because "firemen considered the very idea of employing mechanical assistance an insult to their manhood."<sup>116</sup> The combination of ineffective tools, and the abundance of competition between companies led to the end of the volunteer era, and it all began in Cincinnati.

In 1851, a wood-planing mill in Cincinnati burned to the ground.<sup>117</sup> The mill was lost because of ineffective equipment, such as the hand tub, which relied on human power, rather than steam to create a flow of water, and the over-abundance of volunteer fire companies, whose rivalry got in the way of putting out the fire; in fact, an all-night melee broke out and resulted in six deaths.<sup>118</sup> Days later, city councilmen and the press started a campaign against the volunteer

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<sup>111</sup> Ibid. 77.

<sup>112</sup> Ibid. 77.

<sup>113</sup> Ibid. 71.

<sup>114</sup> The steam engine was invented in 1829 by a British engineer. It was not till the 1850's that began to be pushed upon the volunteer fire departments. (Ibid. 71.)

<sup>115</sup> Smith, 60.

<sup>116</sup> Zurier, 71.

<sup>117</sup> Ibid. 74.

<sup>118</sup> The literature does not specify if the deaths were firefighters or civilians.

fire company system.<sup>119</sup> Over the next two years, Cincinnati began looking into new technology and purchased a steam engine, which proved to be more effective than a hand pumper. Since the volunteer fire company refused to accept steam engines, the City of Cincinnati created the first paid fire department in the country on April 1, 1853.<sup>120</sup>

Cincinnati's decision to create a paid department quickly was adopted by towns and cities and across the country cities began to purchase steam engines, and create paid fire departments. The change in technology and organization of department, at first, had little influence on the architectural style of the fire station, or the typical design of an apparatus room on the first floor, and a meeting or private space on the second. In fact, some towns and cities purchased the volunteers' fire station.

The early municipality's fire station directly reflected the organization of the department, public opinion, and the technology used. Since the fire department was part of the city, and therefore funded by tax money as opposed to private support, "...the new fire stations were often less luxurious and less ornate than houses built by the volunteer companies."<sup>121</sup> Also to appease the public, and their distaste toward volunteer fire companies, the design of the fire station was a complete departure from the volunteer fire station. Now, fire stations were designed with a more commercial style and less architectural elements that symbolized firefighting and the company. The tower was also no longer the focal point of the building, and in some cases, was eliminated as seen in the Congress Street Fire Station in Boston, Massachusetts. Also in many instances, the fire stations in the same city appeared very similar because they were often designed the same architect.<sup>122</sup>

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<sup>119</sup> Ibid. 77.

<sup>120</sup> Smith, 58, 59.

<sup>121</sup> Ibid. 81.

<sup>122</sup> Ibid. 81.

By the 1860s - 1880s, the typical design used for municipal fire stations was the storefront style.<sup>123</sup> To not bring too much attention to the building, fire stations were often built in a similar style to the buildings around it, so in cities they often looked like a commercial building with a storefront. (Appendix 1, Photograph 3) The plan was similar to the volunteer's fire station with the apparatus room on the first floor, and meeting rooms and living quarters on the upper floors.<sup>124</sup>

### **3.2.4 Firefighting in America: Late Nineteenth Century Municipality Years**

A few decades after fire departments became under the jurisdiction of the municipality, 1880's – 1900's, public opinion towards firefighters began to change, as did the style of the fire station. During the 1850's and 1860's, the public's opinion of the volunteer firefighter was not a positive one; however as a new generation and a new America, began to take shape, the opinion of the firefighter changed and firefighters once again became respected, accepted, and popular. As a result, the fire station began to celebrate the fire department by becoming larger, and more prominent within the streetscape. In the latter half of the nineteenth century, cities began to centralize fire companies and build larger fire stations to accommodate a larger group of people. During this time, the traditional “red brick fire station”<sup>125</sup> became the most popular style of fire stations.<sup>126</sup> These fire stations were large to accommodate many fire companies, and the new way of transportation, the horse. Most fire stations, such as the Taylor Square Fire Station in

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<sup>123</sup> Zurier coins this term as an architectural style for fire stations in her book *The American Firehouse: An Architectural and Social History*.

<sup>124</sup> Ibid. 87.

<sup>125</sup> Zurier coins this term as an architectural style for fire stations in her book *The American Firehouse: An Architectural and Social History*. However, in regards to the overall architectural style of the building the style varied from Romanesque to Colonial Revival.

<sup>126</sup> Ibid. 89.



Cambridge, Massachusetts, now had multiple offices for officers as well as an area in the rear of the apparatus room for horse stables.

When municipalities took over control of the existing fire departments and stations, horses were used to transport the steam engines, but the horses were not housed in the fire station.<sup>127</sup> Horses were often kept in stables outside, near the station. However, when the large red brick fire stations were built, they were built with a hayloft and stables in the back in order to have the horses ready at the moment a call came in. The fire station, since it now housed multiple companies and also housed multiple apparatus such as a hook-and-ladder truck and a steam engine, needed to expand. This meant that the design of the building had to be larger than the storefront style because the apparatus room needed to be larger in order to accommodate multiple apparatus. The upper floors often had meeting rooms, just like they always had, and living quarters. In some cases, the fire station also housed other municipal departments.<sup>128</sup> Fire Stations became the focal point of the city and represented the city. (Appendix 1, Photograph 4)

Firefighting had become very professional, a change from the volunteer days. It was also during this time that new technologies were incorporated into the fire station, including electricity and alarm systems, which resulted in new spaces in the fire station, specifically alarm rooms, also known as watch rooms. To respond to a call as quickly as possible sliding poles were invented in 1878 and later became part of the design of the fire station. These allowed for easy access from floor to floor. It is also for this reason that horses were housed in the fire station and mechanisms were invented to automatically harness the horses.<sup>129</sup> (Appendix 1, Photograph 5)

These changes drastically changed the interior of the fire station.

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<sup>127</sup> Ibid. 78.

<sup>128</sup> Ibid. 90.

<sup>129</sup> Ibid. 103 – 105.

The social aspect also drastically changed the design of the fire station. Brick was used to build the fire stations because “red brick suited the era’s taste for richly colored building.”<sup>130</sup> The design of the fire station was often in keeping with the latest architectural trend at the time. Fire stations were designed to be noticed, one way this was done was through reintroducing towers; however, in some case, such as the Elm Street Fire Station in Southbridge, Massachusetts, the tower had no practical purpose. They did not serve a practical purpose since dry racks were often set up and used in the back of the station or in a shaft in the back of the building.<sup>131</sup> It was also during this time when firefighting-related symbols were brought back into the design and architectural detail of the building. For instance, the Elm Street Fire Station in Southbridge, Massachusetts, has a stone emblem of the Maltese Cross, a symbol of firefighting, on the tower. The grandeur of the fire station became prevalent, and continued to develop, until the 1920s.

### **3.2.5 Firefighting in America: The Twentieth Century and On**

Many changes occurred during the twentieth century that affected firefighting and the design of fire stations. The most significant change was the invention of the automobile that replaced the horses. The design of fire stations revolved around the fire truck and engine as well as the architectural design trends of the time. Fire stations, to this day, are a building type whose design revolves around the technology and social aspects of the profession.

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<sup>130</sup> Ibid.111.

<sup>131</sup> Ibid. 113.

## CHAPTER 4: METHODOLOGY

The goal of this thesis is to answer two research questions. First, is *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character* an effective tool in identifying character defining features of specific building types, specifically historic fire stations? Second, how does the history of firefighting and fire stations relate to and inform the understanding of the character defining features of fire stations, specifically the storefront and the red brick styles, which were the two popular styles of fire stations throughout the latter half of the nineteenth century.

To answer the research questions, a qualitative research method is used. Qualitative research, “delves into a particular situation in order to better understand a phenomenon within its natural context and the perspectives of the participants involved.”<sup>132</sup> A qualitative approach collects, “nonnumerical data to answer research questions.”<sup>133</sup> This type of research was chosen because, based on time and location limitations, it would have not been possible to study an accurate sample size of store front and red brick fire stations. Furthermore, there is not a complete list of all fire stations in the country and their style.

To address the first research question, is *Preservation Brief 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character* an effective tool in identifying character defining features of specific building types, specifically historic fire stations, the theory of character defining features must be assessed (Appendix 6).<sup>134</sup>

In the United States, the Secretary of Interior Standards for the Treatment of Historic Properties, developed by the National Park Service, provides the operating standard for applying professional judgment, informed by the National Register nomination form for identifying and

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<sup>132</sup> Yvonne Bui. *How to Write a Master's Thesis*. (Los Angeles: Sage Publications, 2009) 9.

<sup>133</sup> Ibid. 13.

<sup>134</sup> This history and development of character defining features is explained in Chapter 2.

treating character defining features. The National Park Service *Preservation Brief 17*, the main publication on character defining features, defines character as “all those visual aspects and physical features that comprise the appearance of every historic building. Character defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.” *Preservation Brief 17* “was originally developed as a slide talk addressing methodology in 1982 to discuss the use of the Secretary of Interior’s Standards for Rehabilitation in relation to preserving historic character; It was amplified and modified in succeeding years to help guide historic preservation decision making.”<sup>135</sup>

The Secretary of the Interior Standards for Rehabilitation were developed to guide the rehabilitation process of projects using federal tax credits. The Tax Reform Act, 1978, created a new incentive for historic preservation. The federal tax credit provides a 20% tax credit to private investors who were rehabilitating a historic property to an income producing property. In order to receive the tax credits, the rehabilitation must be a certified rehabilitation, it must follow the Secretary of the Interiors Standards for Rehabilitation, be a substantial rehabilitation, and no destroy over 20% of the exterior.

Standard two of the Secretary of the Interior’s Standards for Rehabilitation, states “the historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.”<sup>136</sup> In addition, standard five states “distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be

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<sup>135</sup> Lee H. Nelson, 12.

<sup>136</sup> National Park Service, “Secretary of Interior Standards for Rehabilitation”. 1995. 1 Current as of November 2013.

preserved.”<sup>137</sup> To properly preserve a building’s character in accordance with the Secretary of Interior Standards, the character defining features must be identified. If the property is listed on the National Register of Historic Places, the character defining features are identified in part seven of the nomination form. The National Register nomination form does not use the phrasing ‘character defining features’ however it does require that all of the elements described in *Preservation Brief 17* be identified and described. The features are to be thoroughly discussed in section seven of the National Register nomination, the architectural description.

According to the brief, character defining features “include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment.”<sup>138</sup> The brief goes further into specific aspects of character defining features such as roof and roof features, openings, projections, trim, secondary features, the sequence on interior spaces, surface finishes and exposed structures.<sup>139</sup> All of these aspects are character defining features; however different building types have different and unique character defining features.<sup>140</sup>

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<sup>137</sup> Ibid. 1.

<sup>138</sup> Lee H. Nelson, 1.

<sup>139</sup> Ibid. 11, 12.

<sup>140</sup> According to the National Park Service, “NPS-28 Cultural Resource Management Guideline”, a character defining feature is defined as a prominent or distinctive aspect, quality, or characteristic of a historic property that contributes significantly to its physical character. Structures, objects, vegetation, spatial relationships, views, furnishings, decorative details, and materials may be such features. National Parks Service, “NPS-28 Cultural Resource Management Guideline: Appendix A”. (Washington D.C.: Department of the Interior, 1998) 1.

## 4.1 Case Studies

This study examines two types of fire stations: the early municipality owned fire stations (also called storefront fire stations by Zurier),<sup>141</sup> and the turn-of-the-century municipality owned fire stations (which are also known by Zurier as red-brick fire stations).<sup>142</sup> These two types were chosen because of the direct relationship between the social history of firefighting and the architecture of fire stations. These types of fire stations are also found all over the country, and were extremely popular.

Six case studies are used for this study with three case studies for each fire station type. Three case studies were chosen in order to provide a variety to properly identify each type's character defining features.

For the early municipality owned fire stations the following case studies were chosen: the Congress Street Fire Station in Boston, Massachusetts, the Providence Street Firehouse in Worcester, Massachusetts and the Quinsigamond Firehouse in Worcester, Massachusetts.

These three fire stations were chosen for many reasons. First, they are all listed individually on the National Register of Historic Places and are therefore worthy of preservation. Second, none of these fire stations have been discussed in existing literature, contributing to this original research. Third, they are all accessible: the Congress Street Fire Station is currently a museum, the Providence Street Firehouse is currently used as a station for UMass Hospital ambulances, and the Quinsigamond Firehouse is vacant, but accessible thanks to members of the Worcester Fire Department.<sup>143</sup> The current use of these fire stations has resulted in the

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<sup>141</sup> Storefront fire stations is a style identified by Rebecca Zurier in *The American Firehouse: An Architectural and Social History*

<sup>142</sup> Red brick fire stations is a style identified by Rebecca Zurier in *The American Firehouse: An Architectural and Social History*

<sup>143</sup> Since this fire station (Quinsigamond Fire Station, Worcester) was examined as part of this study it has been sold to a new party, Capstone General Contracting Inc. Aaron Nicodemus, "New owner of

preservation of the original plan of the buildings so that they are the same, or very similar, to the original plan as a fire station.

For the turn-of –the-century municipal fire stations, the following case studies were chosen: the Taylor Square Firehouse in Cambridge, Massachusetts; the Bloomingdale Firehouse in Worcester, Massachusetts; and the Elm Street Firehouse in Southbridge, Massachusetts.

These three fire stations were chosen for many reasons. First, they are all listed on the National Register of Historic Places, and are therefore worthy of preservation. Second, none of these fire stations have been discussed in existing literature, contributing to this original research. Third, they are all accessible; both the Taylor Square Firehouse and the Elm Street Firehouse are still used as fire stations, and the Bloomingdale Firehouse is currently vacant but still owned by the City of Worcester, and therefore accessible through members of the Worcester Fire Department.<sup>144</sup> Because of the current use of the fire stations, the current floor plan of the buildings are the same, or very similar, to the original floor plan.

Although none of these case studies have been discussed in the existing literature, they do have similar characteristics to those fire stations that have been previously discussed. All of the case studies are also located in cities in Massachusetts and, although Zurier states the style of fire station does not vary on location<sup>145</sup>, the case studies were chosen in one geographical location to ensure that the data collected is not affected by any type of geographical changes.

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Quinsigamond Firehouse promises renovations” *Worcester Telegram and Gazette*, July 15, 2013, <http://www.telegram.com/article/20130715/NEWS/307159990/0> (accessed 5/26/2014)

<sup>144</sup> Since this fire station (Bloomingdale Fire Station, Worcester) was examined as part of this study it has been sold to a private party who plans to turn the fire station into a house. Thomas Caywood “Old fire truck needs new home” *Worcester Telegram and Gazette*, May 2, 2014, <http://www.telegram.com/article/20140502/NEWS/305029443/1116> (accessed May 26, 2014)

<sup>145</sup> Zurier, 13.

## **4.2 Data Collection**

To address the research question a process that requires multiple steps was followed; the first is to study the history of firefighting and the architectural history of fire stations. This was done by researching, specifically, the social history of firefighting through museum visits and studying the existing literature on the history of firefighting. This study resulted in a summary of the history of firefighting and a list of major aspects of the history of firefighting that were then combined with the architectural history of fire stations that is outlined in the existing literature.

The next part of the process was to conduct a survey to study each fire station. This entailed obtaining the individual National Register nomination for each building and any other available historical information on the building, such as floor plans, architectural drawings, survey forms, and historical information about the fire department occupied(s) building to understand the history of the building. This study resulted in a brief history of the fire station.

The final process was to conduct a survey of each case study. The survey was of both the exterior and interior of the building. The survey method used is the process of identifying character defining features of a historic building that is outline in the National Park Service *Preservation Brief 17 Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*.

The first step in this survey process was to examine the exterior of the building from a distance. This involved taking photo elevations of each side of the building, identifying the character defining features that can be seen from the public way and photographing those character defining features that can be seen from a public way. After the character defining features are identified and photographed, each site was documented on a survey sheet that lists



the expected character defining features and identify if the subject building had the specific feature. A photograph was also taken and listed with feature

The second step in the survey process was to examine the exterior of the building up close, as per *Preservation Brief #17*. This involves identifying specific character defining features and photographing them. These features were then documented on a second sheet that lists the expected character defining features and identifying if that building has that feature and providing the photo number and notes on the feature.

The third step in the survey process was to examine the character defining features of the interior of the building. This involved identifying each feature and photographing. The character defining features were documented on a third sheet that lists the expected character defining features and identify if that building has that feature and providing the photograph number and notes on the feature. In addition to documenting the character defining features of the fire station on sheet three, a copy of the floor plan will identify the location of the character defining feature.

### **4.3 Analysis**

Once all the data was collected, an analysis of the data was conducted. The first step in analyzing the data compared the character defining features of the buildings, according to *Preservation Brief 17*, with what the literature states are character defining features. Two surveys were created for each case study. The first survey lists the character defining features that were identified using the *Preservation Brief 17* model with no knowledge of the history of firefighting and fire stations. The second survey will list the character defining features that were identified using the *Preservation Brief 17* model with knowledge of the history of firefighting and fire stations. These lists were compared to determine if there were character defining features that were identified using the *Preservation Brief 17* model with knowledge of the history of

firefighting and, fire stations that were not on the list of character defining features that used the *Preservation Brief 17* model with no knowledge of the history of firefighting and fire stations. After those lists were compared, a written analysis was completed and therefore the research question was assessed. (Appendix 17)

#### **4.4 Limitations**

The research had limitations. One limitation is the lack of National Register descriptions for the specific buildings. Many of the fire stations are listed in part of a district or Multiple Resource Area, and therefore do not include a thorough description of the building or its history. The fire stations that are listed in a Multiple Resource Area only have a page of information including the materials of the building, the date it was built, the architect, and are marked as falling into a general significant category such as city planning. A second limitation is the lack of original plans of the buildings. Original plans were difficult to obtain; some of the case studies did have original plans available but not all of the case studies had archived plans.<sup>146</sup> A third limitation, as previously stated, is the sample size. The case studies were limited to accessibility and location and therefore do not provide an accurate sample size for a quantitative research study. The final limitation is that this study is based on expert objective research; the subjective opinions of fire fighters were not sought. This was done in order to get a list of character defining features that were based on expert object research. This was also done because this study also examines the effectiveness of *Preservation Brief 17*. Therefore, an expert objective study was needed to provide a foundation on how to better identify character defining features.

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<sup>146</sup> The Quinsigamind, Providence Street, and Taylor Square stations had original plans. The Congress Street and Bloomingdale Station have plans that were done when renovations were being done. There were no plans found for the Elm Street Station.

Consequently, the results do not include features that fire fighters might see as character defining features.

## CHAPTER 5: RESULTS

This chapter contains the analysis of each case study that include a brief history of the fire department or company that occupied the fire station, brief history of the building, the character defining features based on the *Preservation Brief 17* model, and the character defining features of based on the *Preservation Brief 17* model with knowledge of the history of firefighting. The case studies are in order of style with the storefront style followed by the red brick style. Since the Providence Street fire station, Quinsigamond Fire Station, and Bloomingdale Fire Station are located in the same city, Worcester, the history of the Worcester Fire Department is only discussed once, before the Providence Street Fire Station.

The case studies appear in the following order:

### Storefront Style

- Congress Street Fire Station, 1891, Fort Point Channel Historic District (2004)
- Providence Street Fire Station, 1899-1900, Worcester Multiple Resource Area (1978)
- Quinsigamond Fire Station, 1891, Worcester Multiple Resource Area (1978)

### Red Brick Style

- Bloomingdale Fire Station, 1894, Worcester Multiple Resource Area (1978)
- Elm Street Fire Station, 1899, Southbridge Multiple Resource Area (1989)
- Taylor Square Fire Station, 1904, Cambridge Multiple Resource Area (2004)

## **5.1 Congress Street Fire Station**

Congress Street Fire Station  
344 Congress Street, Boston, Massachusetts

### **5.1.1 History of Congress Street Fire Station**

The Congress Street Fire Station in Boston is currently the Boston Fire Museum. The Station was built in 1891, by the Boston city architect Harrison H. Atwood.<sup>147</sup> The station was built per the request



Congress St. Fire Station  
Kathleen Wilson 3/21/13

of the Boston Warf Company, who owned the majority of the buildings in the area.<sup>148</sup> The station opened on May 18, 1891, the same day that Engines 38 and 39 were organized to be housed in the station.<sup>149</sup> Since the Boston Warf Company had such a vested interest in the fire station it made sure the city adopted a bylaw that stated that no matter was going on in the rest of the city one engine had to remain at the Congress Street station at all time in case a fire broke out in the area. The city changed the bylaw in 1935.<sup>150</sup> In February 1947, Engine 38 was deactivated leaving Engine 39 the soul company in the station until September 1952, when Ladder 8 was temporarily located there. When Ladder 8 relocated to another part of the city in September 1953, Ladder 18 occupied the station with Engine 39 until the station closed on April 22,

<sup>147</sup> Boston Sparks Association, “100<sup>th</sup> Anniversary Celebration: Congress Street Fire Station” (Boston: Boston Sparks Association, 1991.) 4.

<sup>148</sup> Dan O’Neill, Chairman of the Boston Fire Museum. In-person tour, March, 21, 2013.

<sup>149</sup> Richard Connelly, *Returning to Quarters: A History of Boston Firehouse* (Victoria: Trafford Publishing, 2009.) 82.

<sup>150</sup> O’Neill, March, 21, 2013.

1977.<sup>151</sup> The building remained vacant until the Boston Sparks Association purchased the property from the city to be used as the Boston Fire Museum.<sup>152</sup>

### 5.1.2 National Register Description

In 1983, the building was placed on the National Register of Historic Places. It is listed as a contributing building to the Fort Point Channel Historic District. The building is listed for its architectural significance in section seven of the National Register Nomination. The Congress Street Fire Station

“...is arguably the most architecturally high-style building in the district. While working in the Romanesque style, the architect chose light-colored building materials. In the early 1890s, architectural taste was turning to lighter colors: yellow brick was popular with architects designing in the up-and-coming Classical Revival style. Here it is used as an accompaniment to light-colored stone, suggesting through subtle manipulation of the two materials that the entire building was built of stone. The main façade of the firehouse is articulated horizontally into three sections that graduate upward from rough to refined. Rising from rock-face granite piers at the ground level, the second level is a successful blend of sharp-edged, light-colored brick and rock-face granite trim. The top level of the façade is treated as a slate roof with a center dormer and parapet. Although this building has no Roman or segmental-arched openings and is built of yellow rather than red brick, Romanesque characteristics are abundant.

A strong sense of the Romanesque is provided by the beefy quality of the rock-face granite pilasters that frame and separate the two vehicle entrances at the ground floor level, and by the primitive treatment of their foliate capitals, imitating the actual appearance of medieval Romanesque capitals. The paired grouping of windows with transoms at the second level is a feature closely associated with the style, following the example of Richardson. The use of foliate-carved detailing on brackets supporting piers at either side of the faux roof are typically Romanesque, as is the carving on a projection from which the central chimney rises. The massive chimney with its ribbed exterior is a strong feature lending medieval, Romanesque character to the building.”<sup>153</sup>

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<sup>151</sup> Ibid. Connelly.

<sup>152</sup> Ibid. Connelly.

<sup>153</sup> Sara Wermeil, Susan Ceccacci, Edward Gordon and Betty Friedberg, “Fort Point Channel Historic District National Register Nomination Form” (Boston: Massachusetts Historical Commission, 1983) Section 7 Page 10.

The fire station is therefore an architecturally significant building in a district that is significant because “the properties [are] associated with events that have made a significant contribution to the broad patterns of our history” and the properties embody “the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.”<sup>154</sup> (Appendix 18)

### **5.1.3 Preservation Brief 17 Applied to Congress Street**

The following is an analysis of the Congress Street Fire Station / The Boston Fire Museum in regard to character defining elements using the *Preservation Brief 17* model, with no knowledge of the history of fire stations and firefighting.

The first step in identifying the character defining elements is to look at the building from a distance.

#### **Shape:**

The station is a three story, two bay narrow rectangular building. The station is smaller in height and width compared to the adjacent building which is six stories high. The top of third story gradually slopes down.

#### **Roof and Roof Features:**

The station has a flat roof. The fact that a roof is not visible contributes to the architectural identify of the building.

#### **Openings:**

The Congress Street façade of the building on the first floor has two apparatus door openings. (Appendix 7, Photograph 6) The second story on the Congress Street façade of the

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<sup>154</sup> National Park Service, *National Register Bulletin*, 35.

building has two sets of paired windows. Each window has a two-over-two sash with twelve small framed transom window above. (Appendix 7, Photograph 7) These windows are located directly above the garage doors on the first floor. The third floor façade has a set of three openings. On either side is an eight-over-eight sash window with a bricked in opening in the middle. (Appendix 7, Photograph 8) The exposed side of the building has a series of two-over-two sash windows on the first floor. The second story has two-over-two sash windows with transoms above. There is one eight-over-eight sash window on the third floor. (Appendix 7, Photograph 9 & 10) The back of the building has a series of blocked off windows and block glass windows. There is a door in the back of the building. On the side façade, near the front of the building is the main, pedestrian sized, door. The windows on the side of the building do not have a distinct pattern however, the windows on the first floor are directly below, and inline, with the windows on the second floor.

**Projections:**

There are piers on the sides of the façade third story. A faux roof, with chimney, is located in the center of third story as well. (Appendix 7, Photograph 8)

**Trim and Secondary Features:**

The first floor façade has three, granite Romanesque piers that are topped with a granite cornice. (Appendix 7, Photograph 11) The second story façade has granite quoins. There is also granite trim around the transom windows on the second story. (Appendix 7, Photograph 12) The granite trim proceeds to wrap around the side of the building. There is a slate-clad faux roof on the third story. (Appendix 7, Photograph 13)



**Materials:**

The station is made of yellow brick. The piers and trim are made of granite. The faux roof is slate and there is a copper cornice along the top of the building. The variety of materials adds to the character of the building.

**Setting:**

The building sits on the corner of Congress Street and Farnsworth Street. The building directly abuts the sidewalk.

The second step in identifying character defining elements is to examine the building at close range.

**Materials:**

The granite on the piers has a rough finish compared to the granite coursing which has a smooth finish. The brick is a yellow brick. The variety of material is in tune with the Romanesque style of the building. (Appendix 7, Photograph 6)

**Craft Details:**

The granite capitals on the piers are carved. The piers on the third story have smooth granite and an alternating brick edge. The chimney has rounded bricks and the base is carved granite. (Appendix 7, Photograph 13) All of these elements required expert craftsmanship.

The third step in identifying character defining elements is to examine the interior of the building.

**Individual Spaces:**

The main room on the first floor, where the collection is displayed, is a large open area with concrete floors and an exposed wooden ceiling. None of the other rooms appear to be character defining.

**Related Spaces and Sequences of Spaces:**

This step cannot be applied to this study.

**Interior Features:**

The ceiling on the first floor is wood with wooden beams. The second floor has wainscoting.

**Surface Finishes and Materials:**

This step cannot be applied to the case study.

**Exposed Structure:**

There are exposed wooden beams on the first floor. The third floor also has an exposed structural system that holds up the second story, which is unique to the building. (Appendix 7, Photograph 14)

**5.1.4 Preservation Brief 17 Applied with Knowledge of Firefighting and Fire Station History**

The following is the identification and analysis of character defining features, following the *Preservation Brief 17* outline, but with knowledge of the history of firefighting and the history of fire stations. The character defining features mention in the previous section would still be considered character defining features of the building. The character defining features listed here directly relate to the history of the building.

The first step is to examine the building from a distance.

The fire station is a three story narrow building that takes up the majority of the lot. The station sits along the front of the lot line and directly next to a larger building. The setting of the station is a character defining feature because it is a character defining feature of storefront style fire stations.

The station is a long, rectangular building with a flat roof. Although it is smaller than the large industrial buildings around it the building blends in with the streetscape. This shape is a character defining feature as it is a character defining feature of the storefront style.

The large apparatus doors are character defining features. Since the main function of the station is to house the fire engines, the garage doors allow for the fire engines to enter and exit the building.

The side pedestrian door is a character defining feature. Although most pedestrian doors are located in the front of the building, as the station sits on a corner lot the pedestrian door is still on a public way, keeping in with the storefront style.

The second step is to examine the building up close.

The half oval granite domes on either side of the garage doors are character defining elements of the building. These pieces were used to ensure that the wheels on the steamer engine were facing straight ahead when the steamer was being brought out of the station by the horses.

(Appendix 7, Photograph 15)

The third step is to examine the interior of the building.

The first floor is made primarily the apparatus room. Since this room housed the fire engines, which is one of the main purposes of the fire station, this room is a character defining element of the building. Another space, in the apparatus room, is the patrol desk. The patrol desk

(watch room) is a small raised room surrounded by windows. This room was used by fire fighters to log incoming calls and activities, take reports from the public and receive alarms (Appendix 7, Photograph 16) The second floor has a sitting room, with wood panels; this room would have probably been used solely by the firefighters. There is a large open room which was the bunk room. Since the fire station was also used as living quarters, especially in this one where men would work six days on one day off, the bunk room was a major space within the fire station. There are also two smaller rooms in the back of the station which would have been officers' rooms. These rooms are character defining features because their existence shows the separation and rank within the fire station.

## **5.2 Worcester, Massachusetts Fire Department History**

There is very little documented history of the Worcester Fire Department; in fact the only published history of the Worcester Fire Department is a brief timeline on the Worcester Historical Museum's website, and a brief history on the Worcester Fire Department's website.<sup>155</sup> Worcester's Fire Department started out as volunteers, known as the Worcester Fire Society, and in 1835, the Fire Department became part of the town.<sup>156</sup> As Worcester grew in population and size, the once town became a city. Along with the growing population and new neighborhoods, new fire stations were needed. By the 1900s, Worcester had fire stations strategically located in neighborhoods across the city.

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<sup>155</sup> Worcester Historical Museum, "Fighting Fire" (Worcester: Worcester Historical Museum, 2013) (Accessed 5/2013) [http://www.worcesterhistory.org/ex\\_fires.html](http://www.worcesterhistory.org/ex_fires.html)

<sup>156</sup> City of Worcester "History of the WFD" (Worcester: City of Worcester, 2013) (Accessed 5/3/2013) <http://www.worcesterma.gov/fire/history>

One significant event in the history of the Worcester Fire Department was the invention of the brass pole. Two years earlier, Chicago Firefighter David Kenyon invented the wood pole, a pole which went through an opening in the floor from one floor to another as a means of getting to the apparatus floor more quickly. Brass sliding poles were invented in Worcester, and became standard equipment in fire stations.<sup>157</sup>

### **5.2.1 National Register Nomination**

According to the National Register nomination form, the historic fire stations in Worcester are significant because of their direct relationship to neighborhood development.<sup>158</sup> The fire stations are also noted as significant buildings in regards to engineering. The general significance of the fire stations follows:

“As Worcester’s population grew in the last two decades of the nineteenth century from 58,291 (1880) to 118,421 (1900), the City constructed many new fire houses to protect the newly developed residential areas. The City seems to have employed various local architects to design new houses, although it is unclear how architects were selected (whether by competition, bid, etc.).”<sup>159</sup>

The fire stations are mainly cited as components of community and neighborhood development.

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<sup>157</sup> Zurier, 102.

<sup>158</sup> The City of Worcester, in 1980, did a mass inventory of their historic structures and completed one National Register nomination form for the whole city with the significant structures being documented only on inventory sheets. As a result there is little information on the specific fire stations themselves, except what is on the inventory forms.

<sup>159</sup> S. Lee. “Form B- Quinsigamond Fire House” (Worcester: Worcester Heritage Preservation Society, 1978) 2.

### **5.3 Providence Street Fire Station**

Providence Street Fire Station

98 Providence Street, Worcester, Massachusetts

#### **5.3.1 History of the Providence Street Fire Station**

The Providence Street Fire Station was built in 1900 by the firm of Earle & Fisher. The National Register inventory sheet sites the style of



Providence St. Fire Station  
Kathleen Wilson 3/22/13

the building as classical revival.<sup>160</sup> The description for the building is the following:

“The Providence Street Firehouse is a two-and-one-half story brick building with a rectangular floor plan and square-plan tower on its north wall. Although its scale and plan are similar to other firehouses of the period, the Providence Street Firehouse is unusual for its heavy (Beaux Arts) classical trim, particularly its entry set in an eared architrave with rosettes and a pediment. Second storey windows retain original sash and are set in heavy sandstone architraves. Recently restored, the Providence Street Fire House is in excellent condition.

Built to serve the residential areas with which Union Hill was developed in the late nineteenth and early twentieth centuries, the Providence Street Firehouse was design for the city’s Hose Company No. 8, which had been formed around 1876.”<sup>161</sup>

The fire station is listed on the National Register of Historic Places as a contributing building in the Worcester Multiple Resource District, within Worcester. (Appendix 19)

The Providence Street Fire Station is currently used by UMASS hospital ambulances.

<sup>160</sup> The building is part of an overall listing of historic places in Worcester.

<sup>161</sup> S. Lee “Form B - Building: Providence Street Firehouse” (Worcester: Worcester Heritage Preservation Society, 1978) 2.

### 5.3.2 Preservation Brief 17 Applied to Providence Street Fire Station

The following is an analysis of the Providence Street Fire Station in regard to character defining elements using the *Preservation Brief 17* model, with no knowledge of the history of fire stations and firefighting.

The first step in identifying the character defining elements is to look at the building from a distance.

#### **Shape:**

The general shape of the building is simple. The fire station is a two story rectangular building with a square tower on the north side of the building near the back. There is also a chimney on the north side of the building. (Appendix 8, Photograph 17)

#### **Roof and Roof Features:**

The building has a shallow-pitched hipped roof with a single dormer in the front. The roof does not dominate the building façade. (Appendix 8, Photograph 17)

#### **Openings:**

The first floor east façade has two garage doors and one pedestrian door. (Appendix 8, Photograph 17) The door has a surround with projecting circles within the pediment. (Appendix 8, Photograph 18) The second story east façade has a series of four, eight-over-two sash windows. (Appendix 8, Photograph 19) There is a boarded up window in the dormer. The south side, first floor has five, four-over-one sash windows. The second story has a series of small four-over-four sash as well as one four-over-one sash. (Appendix 8, Photograph 20) There are also bricked in window openings at the basement level. (Appendix 8, Photograph 21) The west façade has one, four-over-one sash on the first floor, and a smaller two-over-two sash on the top. (Appendix 8, Photograph 22) There is also a bricked in opening on the basement level.

(Appendix 8, Photograph 23) The north façade has a series of small, four-over-four sash windows, and larger two-over-one sash windows. The tower has a long, narrow, one-over-one window on each level. The tower has three small windows along the top. Aside from the tower windows and the main façade windows, the window openings are arched. (Appendix 8, Photograph 17) With the exception of the windows on the main façade and the tower, there is no pattern to the windows.

**Projections:**

The major projection on building is the tower, which is square with narrow windows on the first and second levels, and small windows along the top. The top of the tower has a steep, hipped roof. Another projection is the chimney which is on the north wall near the front of the building. (Appendix 8, Photograph 17) There is also a small cupola on top of the roof on the back part of the building. (Appendix 8, Photograph 20)

**Trim and Secondary Features:**

There are large, heavy brackets along the roof line. (Appendix 8, Photograph 19) There is a decorative door frame around the door with circular design. (Appendix 8, Photograph 18)

**Materials:**

The fire station is made entirely out of brick with sandstone trim. The sandstone trim is around the windows and doors on main façade, as if to make those openings more prominent than the others. (Appendix 8, Photograph 18)

**Setting:**

The station and the house next door are both set back from the road by the same distance. The station is built on a hill which causes the entire basement in the back to be exposed.



The second step in identifying the character defining elements is to look at the building at close range.

**Materials:**

The station is made of red brick with red sandstone details. The mortar between the brick is red and matches the red sandstone, giving the building a monotone look from a far. There is also granite on the main façade of the building that serves as part of the foundation.

**Craft Details:**

Although some of the mortar has deteriorated, the brick and mortar was done at a high quality. The door surround, which consists of carved sandstone, represents a high quality of craftsmanship.

The third step in identifying the character defining elements is to look at the interior spaces.

**Individual Spaces:**

The main floor, the apparatus room, is a large, open area that takes up the majority of the first floor. As this area serves as the location in which the fire engines and trucks were housed, it is a character defining interior space. (Appendix 8, Photograph 24)

**Related Spaces and Sequences of Spaces:**

There are no related spaces or sequences that relate to the character.

**Interior Features:**

There is a very large and highly decorated fire place on the first floor. The fireplace is brick with Greek revival detailing. (Appendix 8, Photograph 25) The first floor is covered in wainscoting; the walls and ceiling are made of wainscoting. (Appendix 8, Photograph 28)

### **Exposed Structures:**

The ceiling on the first floor has exposed structural beams. The rear of the apparatus room has exposed brick. (Appendix 8, Photograph 28)

### **5.3.3 Preservation Brief 17 Applied with Knowledge of Firefighting and Fire Station History**

The following is the identification and analysis of character defining features, following the *Preservation Brief 17* outline, but with knowledge of the history of firefighting and the history of fire stations. The character defining features mentioned in the previous section would still be considered character defining features of the building. The character defining features listed here directly relate to the history of the building.

The first step is to look at the building from a distance.

The station is a two story, rectangular building. This basic layout and size is in keeping with the storefront style fire station. When the building was built, it had the same setback and sizing as the neighboring properties.<sup>162</sup> This setting, placement, and sizing are in keeping with the storefront style of fire station.<sup>163</sup>

The two apparatus doors in the front of the building are character defining features. Since the main function of the fire station is to house the fire engines, the garage doors allow for the fire engines to enter and exit the building. The side pedestrian door on the front of the building is a character defining feature as most storefront style fire stations had front entrances.

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<sup>162</sup> This information comes from a historic photograph that is in the inventory report.

<sup>163</sup> The station was built in a residential area and therefore may not look like the typical storefront fire station but it is similar in massing and setting as its neighbors as to not stand out.

The tower on the back side of the station is also a character defining feature. The tower was used as a hose drying space which, in the case of this fire station, is vital because it was designed for Hose Company 8. The fact that tower is in the rear of the building is representative of the storefront style as to not call a great deal of attention to the building. The tower is adorned with windows to add a decorative feature to the tower.

On the basement level, the windows are bricked in. These are considered character-defining features of the fire station as they are the result of changes over history. The Providence Street Fire Station was renovated in the 1980's. Part of the renovation included filling in, what was once the basement, which resulted in the bricking in of windows and a large opening in the rear of the building.

There is a small cupola on the back side of the building. It is not known exactly why it is there, but it probably relates to the fact that horses were once kept in the fire station, much like a barn. Because of that probable relation, the cupola is a character defining feature.

The second step is to look at the building up close.

The building is made of red brick and red mortar, while the decorative features are made of red sandstone: In addition to the red brick there is also granite on the main façade at the foundation level. The granite has rounded oblong domes at either side of the apparatus doors. (Appendix 8, Photograph 10) These are character defining features because they were used to ensure that when the horses left the station, the wheels of the engine were straight and did not hit the wall.

The third step is to examine interior of the building.

The apparatus room is a character defining feature of the station, as one of the main purposes to a fire station is to house the fire engines and trucks.

The watch room is also a character defining feature of the station because it served a major purpose in the fire station; as it was place used by fire fighters to take reports from the public as well as receive and log calls and alarms.

The second floor has been remodeled, but some of the original spaces remain the same or are historic in their own right. The current meeting room used to be one of the bunk rooms. Since the bunk rooms were the main sleeping quarters and provided another key use of the fire station, they are character defining features. There are also two smaller rooms on the second floor that are currently used as offices, but were once the officers' rooms. These rooms are significant because, based on the hierarchy within the fire department; the officers had their own rooms. The two rooms that are currently there were used by the officers of the various companies that were housed in the station over the years. Each of these rooms has three closets, which are directly related to the use of the room. Each officer had their own closet, and there was one officer for each shift, hence the three closets.

Major character defining features of the fire station are the sliding poles. Sliding poles were used as a main way of circulation of the fire station; (Appendix 8, Photograph 27) they are just as important as the staircase.

Another character defining feature of the interior of the fire station is the different uses of materials. When the fire station was originally built, horses were kept in the back part of the fire station. This section did not have wainscoting. However, since the horses were replaced and the stalls were taken down, the apparatus room takes up the entire space. As a result, there is a clear separation in materials along the wall. (Appendix 8 Photograph 28) The change in materials is significant as it represents previous significant spaces.

## **5.4 Quinsigamond Fire Station**

Quinsigamond Fire Station  
826 Blackstone River Road, Worcester,  
Massachusetts



Quinsigamond Fire Station  
Kathleen Wilson 5/18/13

### **5.4.1 History of Quinsigamond Fire Station**

The Quinsigamond Fire Station was built in 1891-1892 by O.C. Ward. The fire station is Romanesque style building. The description is as follows:

“The Quinsigamond Firehouse is of two-and-one-half story height and has a Palladian window in its central gable. Decorative trim consists principally of rock-faced sandstone and a small, carved sandstone cap at the gable’s peak. The Quinsigamond Firehouse is one of several public buildings along Millbury Street at Quinsigamond Village which gave the area the appearance of a small town center, reflecting Quinsigamond Village’s standing as a distinct area within Worcester.”<sup>164</sup>

The fire station served the Quinsigamond area of Worcester for over a century. This structure was listed on Preserve Massachusetts’ list of top 10 endangered buildings in 2012.<sup>165</sup> (Appendix 20)

### **5.4.2 Preservation Brief 17 Applied to Quinsigamond Fire Station**

The following is an analysis of the Quinsigamond Fire Station in regard to character defining elements using the *Preservation Brief 17* model, with no knowledge of the history of fire stations and firefighting.

The first step is to examine the building from a distance.

<sup>164</sup> B.R. Pfeiffer. 1.

<sup>165</sup> The building is currently in poor condition. Most of the openings are boarded up. The following analysis of the building, specifically the openings, is done with the knowledge that those were once windows or other openings, which is clear through historic photographs.

**Shape:**

The building has rectangular plan and is two and a half stories tall. The overall shape of the building contributes to the buildings character. There is also a small one story, square, addition to the building. (Appendix 9, Photograph 29)

**Roof and Roof Features:**

The building has high pitched hipped roof. (Appendix 9, Photograph 30)The roof is not clearly visible from the public way because there is a gable in the front with a Palladian window and decorative trim, creating a false front to the gable. (Appendix 9, Photograph 31) This feature is a character defining feature to the building. There is also a false parapet along the roof, but only on the south west façade of the building. This detail is also a character defining feature as both are decorative elements that relate to Romanesque style of the building. There is also a small cupola in the rear of the building. (Appendix 9, Photograph 30) Since it is an ornamental roof fixture, it is a character defining feature.

**Openings:**

There is one large apparatus door on the first floor of the building dominating the majority of the first floor façade making it a character defining feature. The apparatus door is framed by two narrow windows. On the North West first floor façade, there is a pedestrian door. (Appendix 9, Photograph 29) There is a series of semi-arched windows which go around the building on the first and second floors. There is also a pedestrian door on the back of the building. (Appendix 9, Photograph 32) All of the windows are capped with semi-arched brick work. On the second floor façade, there are three paired semi-arched windows which line up with the apparatus door. There are two, narrow arched windows which line up directly above the

small narrow windows on either side of the apparatus door. (Appendix 9, Photograph 33) There is a Palladian window on the third story of the building which dominates the false gable front. The Palladian window, along with the rest of the doors and windows are character defining features. (Appendix 9, Photograph 33)

**Projections:**

There is a small, square addition on the south east side that is attached to the corner of the building. This addition does not appear to have significance to the building. There is a chimney on the North West side of the building, which adds to the character of the building as a projection. (Appendix 9, Photograph 29)

**Trim and Secondary Features:**

There is arched brick work around each of the windows which adds to the character of the building. There is also brownstone coursing between the first and second story on the main façade as well as a brownstone cornice along the top of the second story. (Appendix 9, Photograph 33) Both of these elements add to the character of the building. The false gable front, which has brownstone detailing, is a character defining feature of the building as it is part of the false gable which adds to the decorative character of the building. (Appendix 9, Photograph 34)

**Materials:**

The building is made of brick with brownstone details. These materials relate to the Romanesque style of the building and are therefore character defining features of the building. The roof is made of slate which is a character defining feature.

**Setting:**

The building is situated close to the road and is surrounded by pavement. Its placement, in regards to the road, is a character defining feature.

The second step is to look at the building at close range.

**Materials:**

Part of the brick work has been re-pointed with a white mortar. (Appendix 9, Photograph 29) The rest of the brick work, the historic brick work, is done with a red pigment mortar. The red mortar along with the brick work is a character defining feature. The brownstone coursing has a rough, textured surface. (Appendix 9, Photograph 33) There are two small pieces of brownstone on either side of the top of the apparatus door. The brownstone is carved with a leaf-like motif. (Appendix 9, Photograph 35) The textures of the brownstone, as well as the carvings, are character defining features.

**Craft Details:**

The brickwork, historically, was done with a high level of craftsmanship. Today, however, because of the dilapidated state of the building, it is hard to identify aspects of craft details.

The third step is to look at the interior of the building.

**Individual Spaces:**

The majority of the main floor of the building is an open space. This room, because of its size and the space it contains is a character defining feature.

**Related Spaces and Sequences of Spaces:**

There are no character defining features connected to related spaces.

**Interior Features:**

The ceiling on the first floor has wainscoting. (Appendix 9, Photograph 36) The doors are also framed with a wooden opening. (Appendix 9, Photograph 36) Many of the doors have



copper hardware. (Appendix 9, Photograph 37) These materials add to the character of the interior.

### **Surface Finishes and Materials:**

The fourth aspect to examine is surface finishes and materials. The walls on the first floor are brick, painted to match the wood ceiling. (Appendix 9, Photograph 38) The second floor ceiling is made of tin. (Appendix 9, Photograph 39) These finishes are character defining features.

### **Exposed Structure:**

The ceiling on the first floor has exposed beams. These beams are character defining features.

### **4.4.3 Preservation Brief 17 Applied with Knowledge of Firefighting and Fire Station History**

The following is the identification and analysis of character defining features, following the *Preservation Brief 17* outline, but with knowledge of the history of firefighting and the history of fire stations. The character defining features mentioned in the previous section would still be considered character defining features of the building. The character defining features listed here directly relate to the history of the building.

The first step is to examine the building from a distance.

The Quinsigamond fire station is a narrow, rectangular building which sits on an open lot near the street. The overall shape and setting of the building is a character defining feature because the Quinsigamond fire station is a storefront style fire station. There is a small square addition added to the south east corner of the building. This addition is a character defining feature because it is a historic addition to the building, and the space was used as a watch room, which provided a vital function to the fire station.

In regards to openings, there is a large apparatus door on the first floor main façade of the building. Since one of the main functions of the fire station is to house the fire engines, the apparatus door allowed for the fire engine to enter and exit the building, making the apparatus door a character defining feature of the building. There is also a small pedestrian door on the corner of the building. Since the fire station was a storefront style fire station, the placement of the door near the front of the building, is a character defining feature.

In the rear of the building there is evidence of an opening. (Appendix 9, Photograph 32) The opening provided a space for the horse, which were housed at the rear of the building, to be let out and provided an open area to clean them. Above what was once an opening on the first floor, there is evidence of an opening on the second floor, as well as a wooden piece projecting from the building. (Appendix 9, Photograph 30) This opening was used to bring hay in, which was carried up by a pulley from the wooden piece. These features are character defining because they not only represent the former function of the fire station, which was to house the horses.

There is also a cupola near the rear of the building. This relates to the former function of the fire station as a place to house the horses, (Appendix 9, Photograph 30) making it a character defining feature.

There is a large metal pole with a siren cap on the top. (Appendix 9, Photograph 40) This piece is a character defining feature of the building because it represents the alarm system that was used.

The second step is to look at the building up close.

Aside from the bricked in features explained above, there are no character defining features that relate to the history of firefighting or the station.

The third step is to examine the interior of the building.

The first floor is dominated by the apparatus room. The apparatus room is a character defining feature as it is a significant space in the fire station. Since one of the main functions of the fire station was to store the fire apparatus, this room relates to that function.

The room at the front of the building on the second floor is a character defining feature because it was used as a bunk room. Since one of the main functions of the fire station was to be a place for the fire fighters to sleep when on duty, the room relates to the history of firefighting. The room also has a series of closets (Appendix 9, Photograph 41), which were made for each man on duty. The six closets, with three drawers in each, relate to the shift schedule.

## **5.5 Bloomingdale Fire Station**

Bloomingdale Fire Station

676 Franklin Street, Worcester, Massachusetts

### **5.5.1 History of Bloomingdale Fire Station**

The Bloomingdale Fire Station, also known as the Brown Square Fire Station, was built in 1895. The building was designed by

George Clemence. The style of the fire station is a mix of Classical Revival and Queen Anne.

The description is as follows:

“The Bloomingdale Fire House, one of several designed by George Clemence... The fire house is a two and one-half storey mottled buff brick structure with a high slate-covered hip roof. On the building’s south side a square-plan tower which rises to an open belfry and high hip-turret. At the façade are two engine doors, framed by low arches with limestone keystone. Above are two sets of tri-partite windows set in limestone surrounds. Presently, the fire house is unaltered and is, visually, an important part of its neighborhood.”<sup>166</sup>

The fire station was built to serve the new ‘Bloomingdale’ neighborhood. (Appendix 21)

### **5.5.2 Preservation Brief 17 Applied to Bloomingdale Fire Station**

The following is an analysis of the Bloomingdale Fire Station in regards to character defining elements using *the Preservation Brief 17* model, with no knowledge of the history of fire stations and firefighting.

The first step in identifying the character defining elements is to look at the building from a distance.

#### **Shape:**



Bloomingdale Fire Station  
Kathleen Wilson 4/19/13

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<sup>166</sup> S. Lee. “Form B - Bloomingdale Fire House” (Worcester: Worcester Heritage Preservation Society, 1977) 2.

**Shape:**

The station has a square rectangular plan with a square tower and partial octagonal projection. The overall shape of the building in conjunction with the tower is a character defining feature. (Appendix 10, Photograph 42)

**Roof and Roof Features:**

The station's roof is a dominate feature. It has a steep, pitched hipped roof. The tower also has a steep pitched hipped roof. The partial octagonal projection also has an octagonal shaped roof. The dormer on the front of the station also has a semi octagonal roof. All of the points on the roof are topped with finials. In the back of station there is a cupola. The cupola also has a steeped pitched roof. (Appendix 10, Photograph 43) The entire roof is made of slate.

**Openings:**

The front façade of the building is dominated by the two apparatus doors, as well as the two pairs of three set windows. The windows on the first floor of the building are arched windows. (Appendix 10, Photograph 44) The second story windows are semi-arched. The tower and the half octagonal projection have long narrow arched windows. (Appendix 10, Photograph 43) The top of the tower has two arched openings on each side. (Appendix 10, Photograph 45) These windows are character defining features of the building.

**Projections:**

There is a porch at the entrance of the building. This is a character defining feature of the building as the roof of the porch is continuous to the roof line of the building. The roof also has a large, overhanging eave, making both the roof and eaves character defining features. (Appendix 10, Photograph 46) There is also a cornice running between the first and second, and second and third stories (Appendix 10, Photograph 47) that projects out from the brick.

**Trim and Secondary Features:**

The first story windows are arched windows, and are trimmed at the top with arched bricks with a large wooden keystone. (Appendix 10, Photograph 48) This trim is a character defining feature.

**Materials:**

The station is made of yellow brick. The brick, and its color, add to the overall character of the building.

**Setting:**

The station is located at a triangular corner between two major streets, Franklin and Plantation. The station is a prominent building within the intersection.

The second step is to look at the building up close.

**Materials:**

The station is constructed out of both red and yellow brick. The red brick is located on the interior with the yellow brick on the exterior. (Appendix 10, Photograph 49) The yellow brick is different shades, adds to the character of the building. The keystones, which are part of the trim of the windows on the first story, are made of wood. (Appendix 10, Photograph 48) The wood is a similar color to the brick. The combination of brick and wood adds to the character of the building. The cornices on the building are made of limestone. Although the limestone has signs of environmental staining, the color of the limestone is similar to the color of the brick, and the combination of materials adds to the character of the station. (Appendix 10, Photograph 47)

**Craft Details:**

The brick work is connected by high quality red mortar. There is also decorative brick work which is the result of high quality craftsmanship. Above the garage doors, there are broad

arches which have small, exposed brick pieces that protrude from the arch. (Appendix 10, Photograph 50) This brick work is highly decorative, and therefore is a character defining feature of the building. The corners of the fire station are not flush. There are bands of brick which protrude from the façade on the first floor. (Appendix 10, Photograph 51) The brick at the top of the station also starts to arch out under the eaves, as if to add more support. (Appendix 10, Photograph 52) The bricks at the corners of the semi-octagonal projection of the building alternate the stacking of bricks to expose the brick headers. (Appendix 10, Photograph 53) This is a sign of high quality craftsmanship and is a character defining feature. At the corner of each side of the station there is a decorative brick circle, which is a sign of high quality craftsmanship and is therefore a character defining feature.

The third step is to look at the interior spaces.

#### **Individual Spaces:**

The apparatus room is a character defining feature because of its large space and size. The staircase off of the apparatus room and the staircase in the back of the station are also character defining spaces because of their function in terms of circulation.

#### **Related Spaces and Sequences of Spaces:**

There are no character defining features that pertain to related spaces or sequence of spaces.

#### **Surface Finishes and Materials:**

The walls of the apparatus rooms are decorated with a dark wood wainscoting which is a character defining feature. There is a decorative arch that encases the staircase and a smaller room. (Appendix 10, Photograph 54) This decorative finish is a character defining feature of the building. The second floor ceiling is covered in white tin ceiling panels, (Appendix 10,

Photograph 55) making it a character defining feature of the building. The second floor also has wainscoting on the bottom half of the walls, and is capped with a chair rail. (Appendix 10, Photograph 55) The wainscoting with chair rail is a character defining feature of the building.

### **Exposed Structure:**

There are no exposed structures in the fire station.

### **5.5.3 Preservation Brief 17 Applied with Knowledge of Firefighting and Fire Station History**

The following is the identification and analysis of character defining features, following the *Preservation Brief 17* outline, but with knowledge of the history of firefighting and the history of fire stations. The character defining features mentioned in the previous section would still be considered character defining features of the building. The character defining features listed here directly relate to the history of the building.

The first step is to look at the building from a distance.

The fire station sits on a corner lot at the intersection of Franklin and Plantation Streets. Because the lot location is triangular, and the building does not stand directly next to another structure, is a character defining feature of the fire station. Since, the fire station falls under the “red brick fire station” architectural style, and a character defining feature of the red brick fire station is that it sits on an independent block and it stands differently next to the surrounding buildings the location is a character defining feature.

The fire station’s overall form is a character defining feature however, the tower itself is a character defining feature in its own right. Towers, near the front of the building, were popular among the red brick fire station style. The tower was used as a hose drying tower, making the tower’s existence a vital part of the function of the fire station.



The two apparatus doors in the front of the station are character defining features of the building. Since the one of the main functions of the fire station is to house the fire engines, the garage doors allow for the fire engines to enter and exit the building.

There is a cupola in the back of the building. Its use is not known for sure, but it most likely relates to the building's use as a place to keep the horses. When the station was first built, the fire department was still using horses. Because of its probable relationship to a former use of the building, it is a character defining feature.

The second step is to look at the building up close.

On the bottom of each side of the apparatus doors there are half oval domes, which are painted yellow. (Appendix 10, Photograph 56) These domes are character defining features of the building because they were installed so that when the horses left the station the engine they were towing would be going straight when it left the building. Because they directly relate to the function of the building they are character defining features.

The third step is to look at the building's interior.

The apparatus room on the first floor is a character defining feature as it is a significant space in the fire station. Since one of the main functions of the fire station was to store the fire apparatus, this room relates to that function.

The watch room, which is located off of the apparatus room, is also a character defining feature of the building. This room was used by fire fighters to log calls, record alarms, and take information from the public.

The second floor houses the bunk rooms and officers' rooms. These rooms are character defining features of the fire station because they are significant spaces. Since one of the main functions of the fire station was to be a home for firefighters on duty, the bunk room, which

provided that function, is a character defining feature. The officers' rooms are also character defining features and significant spaces because they were used as offices as well as living quarters for the officers, who ran the fire station and company.

The Bloomingdale fire station no longer has its sliding poles; however, there are openings in the ceiling where they once were. (Appendix 10, Photograph 57) Since sliding poles are character defining features of fire stations, in the case of this fire station, the openings are also character defining features because they represent a historical function of the building.

The hose tower, specifically the interior, is a character defining feature of the fire station. The tower was created, mainly to use as a place to dry the hose. (Appendix 10, Photograph 58) The equipment built into the wall that was used to dry the hose still remains and, as a result, is a character defining feature of the building.

## **5.6 Elm Street Fire Station**

Elm Street Fire Station  
24 Elm Street, Southbridge, Massachusetts

### **5.6.1 History of Station**

The Elm Street Fire Station, located in downtown Southbridge, was built by George H. Clemence in 1899. The city of Southbridge experienced rapid growth during the Industrial Revolution and into the



Elm St. Fire Station  
Kathleen Wilson 3/25/13

Gilded Age.<sup>167</sup> The Southbridge Fire Department, as a town department, was created in 1880 as a volunteer run department and became a full time department, in 1913.<sup>168</sup> Initially, the fire apparatus were kept in rudimentary buildings. Within the first two decades of the Southbridge Fire Department's existence, a couple of fire stations were built in the two main parts of town, Globe Village and the Center of Southbridge.<sup>169</sup> The creation of these fire stations coincides with a time when the city of Southbridge was providing more services to the residents.<sup>170</sup> The Elm St station is the one built in the Center.

This fire station has been added on to two times, once in 1940, and again in 1960. The fire station is still used by the Southbridge Fire Department as the sole fire station for the town.

### **5.6.2 National Register Description**

In 1989, the Elm Street Fire Station was listed on the National Register of Historic Places. It is listed as an individual property as well as part of the Southbridge Multiple Resource Area National Register District of Southbridge. The fire station is listed as significant for its

<sup>167</sup> E. Woodford, S. Ceccacci, "Form B - Elm Street Fire House" (Southbridge: Southbridge Historical Commission, 1986) 1.

<sup>168</sup> Jacques Kallanian, Southbridge Fire Fighter. In-person interview. March 25, 2013.

<sup>169</sup> E. Woodford, S. Ceccacci, 2.

<sup>170</sup> Ibid. 2.

architecture, and for its relationship to community planning and government. The nomination form provides the following architectural description.

“Composed of elements of the Classical, Gothic and Romanesque styles, this building is identified as a fire house by its tower and the row of arched truck entrances on the ground floor. The horizontal lines of the main body of the building, the rusticated treatment of the ground floor, the keystones above the second story facade windows and the modillion eave treatment are of Classical inspiration. The high pitched roofs and dormers are Gothic in feeling. The repeated round arched windows and truck bays together with the brick corbelling and the massiveness of the tower are Romanesque. Without the vertical accent of the tower, the building would have a much more Classical feel to it. The use of the tower was popular for all sorts of building from churches, to factories to commercial and public building during the late-19<sup>th</sup> century as a picturesque architectural feature. For fire houses the tower often had two practical purposes; it could house a bell to sound the alarm and also serve to hang fire hose to dry after use.”<sup>171</sup>

The National Register nomination form also provides a statement of significance.

“The Elm Street Fire House is significant for its association with the expansion and development of Southbridge’s commercial and institutional center later in the 19<sup>th</sup> century, and for its impressive brick Renaissance Revival design. It meets National Register criteria A and C at the local level and retains integrity of setting, location, materials, workmanship, design, feeling, and association.”<sup>172</sup>

The National Register nomination form also provides historical significance.

“Until 1832, the only fire apparatus in Southbridge was a tub engine owned by the Hamilton Woolen Company. In 1932 the town appropriated \$350, to be matched by private subscription to buy a tub engine for the town. At the same town meeting it was agreed to establish volunteer teams to man both the new engine and the existing Hamilton Mill fire apparatus. As a result, Engine Company 1 was established for the town center and Engine Company 2 was formed for Globe Village. The engine in the town center was kept at several locations in what were apparently rudimentary buildings until about 1860 when an engine house was built on Central Street. In 1875 new steam fire engines replaced the old hand type. The establishment of a town fire department in 1880 was an important step toward modernization of the fire protection in Southbridge. During the 1890’s two new fire houses were built. The first was Globe Village in 1894. The present

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<sup>171</sup> Ibid. 2.

<sup>172</sup> Ibid. 2.

building was built after the town appropriated \$23,000 for its construction. During this same period the town was able to boast an ample supply of water, supplied by hydrants and subterranean street reservoirs, for fighting fires. A Gamewell Fire Alarm System was also function during the 1890's.”<sup>173</sup>

Since the building is listed on the State and National Register of Historic Places any changes must go through state review. In 2001 an architectural description was submitted to Massachusetts Historical Commission. The description includes information on the interior of the fire station.

“The original 1899 Elm Street Firehouse was designed to accommodate main floor Apparatus and Supply Rooms with a stair hall in the tower over a basement hose washing facility. On the second floor were the main Social Room with two ancillary Company Rooms, the Chief's Office, Veterans Room, Store Room, Battery Room, and the Hose Tower. The basic red brick arcaded form of the one-story projecting entrances of the building with its four arched doorways having rusticated voussoirs, has its roots in the Renaissance buildings of Tuscany in Italy. The bell tower dominating the corner of the building has features recalling Tuscan Italianate work. This design was derived from the tower of the Palazzo Vecchio in Florence as echoed in the trend-setting Boston Fire Headquarters Building (now the Pine Street Inn) designed by Edmund March Wheelwright in 1894. The bracketed compound-pitch, skirted pyramidal tower roof surmounts the bell stage and is supported by brick corner piers with twin Tuscan columns. Three Gothic-arched, slate-faced gabled dormers are spaced evenly along each side of the gray slate roof. A later addition to the west end has two steel lintel supported rectilinear bay doors with simple horizontal rusticated brickwork. A large panel over the original main tower pedestrian entrance is inscribed ‘FIRE DEPARTMENT HEADQUARTERS’”<sup>174</sup>

The Elm Street Fire Station has a direct relationship to the history of Southbridge. The building, with the exception of the two additions, remains the same. (Appendix 22)

### **5.6.3 Preservation Brief 17 Applied to Elm Street Fire Station**

The following is an analysis of Elm Street Fire Station in Southbridge, Massachusetts, in regards to character defining elements using *the Preservation Brief 17* model, with no knowledge of the history of fire stations and firefighting.

The first step is to examine the building from a distance.

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<sup>173</sup> Ibid. 2.

<sup>174</sup> Ibid. 2.

**Shape:**

The fire station is a three-story building with a mansard roof.<sup>175</sup> The building also has a one-story addition and a five-story tower. The overall shape of the building, which is a large rectangular shape, is a character defining feature. (Appendix 11, Photograph 59)

**Roof and Roof Features:**

The main structure of the building has a steep hipped roof. There are dormers along the roof which adds character to the roof line. (Appendix 11, Photograph 59)

**Openings:**

The first floor of the building has a series of six openings, (six apparatus doors). Three of the openings are arched and one is semi-arched, which are part of the original building. The semi-arched opening is within a section of the building that is slightly projecting from the building. There are two rectangular openings on the addition to the southwest side of the building. (Appendix 11, Photograph 59) These openings are character defining features as they relate to the function of the building. There is an arched pedestrian door, which is in the same pattern as the apparatus doors. (Appendix 11, Photograph 60) The windows along the second story façade relate to the doors below. Above each arched door are two arched windows, and above the semi-arched door there are two semi-arched windows. Above the pedestrian door, there are two arched windows. This relationship and pattern is a character defining feature. The remaining windows on the first and second floor are semi-arched and paired together. This pattern is a character defining feature. On the third level of the tower, there are three pairs of narrow windows on each side of the tower. This pattern of opening is a character defining feature. The top of the tower has a set of three openings on each side. These openings are not

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<sup>175</sup> The third story is within the roof structure.

windows as the top of the tower is open air. This opening is a character defining feature.

(Appendix 11, Photograph 60)

### **Projections:**

The most prominent projection on the building is the tower on the north east corner of the building. The tower is five stories tall with an open air top floor. The tower is topped with a steep pitched, pyramid roof. (Appendix 11, Photograph 60) The tower is a character defining feature of the building.

### **Trim and Secondary Features:**

The pedestrian door and each of the apparatus doors on the original building are trimmed with horizontal brick arches around them. This trim is a character defining feature. The main façade second story arched windows are trimmed with arched brick work which begins with a piece of limestone masonry, and is topped with a limestone keystone. This trim is a character defining feature. There is limestone coursing between the first and second story of the building. This coursing separates the bottom half of the building with the top half. This coursing is a character defining feature. (Appendix 11, Photograph 61) There are limestone lintels capping the top and bottom of the narrow rectangular windows on the tower. This trim is a character defining feature. The roof of the tower has large brackets at each corner. These brackets are character defining features. There is a layered arched brick cornice along the top of the building. This cornice is a character defining feature. (Appendix 11, Photograph 61)

### **Materials:**

The majority of the building, with the exception of the limestone details, is red brick. The brick is a character defining feature as it relates to many of the buildings in the area which are

also brick. The roof, on the façade side of the building, is slate while all the other sides of the building are asphalt shingle. The gray slate is a character defining feature of the building.

**Setting:**

The building takes up the majority of the lot, with the exception of parking spaces. The building is located downtown and in keeping with the downtown feel, is only slightly set back from the curb. The building's proximity to downtown and its location along the curb is a character defining feature.

The second step is to examine the building at a close range.

**Materials:**

The building is made of red brick with red tinted mortar. The combination of the red brick and red mortar give the building a specific look and is therefore a character defining feature.

**Craft Details:**

The first floor façade of the original building has horizontal projecting bands of brick. (Appendix 11 Figures 62, 63, 64) This treatment is a sign of high quality craftsmanship, and is therefore a character defining feature.

The third step is to look at the interior of the building.

**Individual Spaces:**

The large apparatus room on the first floor is a character defining feature, as it is a large space that is vital to the function of the building. The entrance way, which is located within the



tower, is a character defining feature because it is an open area where the large wooden staircase is located.

### **Related Spaces and Sequence of Spaces:**

In the second story, there is a large open room at the center of the building. There are also two smaller rooms, on the east side of the building, which opens up into the large space. These three rooms are related to each other in design and are therefore character defining features.

### **Interior Finishes:**

The large open room on the second story has tin ceilings. The tin ceiling is a character defining feature of the building because they are a historic decorative feature. (Appendix 11, Photograph 65)

### **Surface Finishes and Materials:**

There are no elements of the building that relate to this aspect.

### **Exposed Structure:**

The basement of the building has concrete vaults which support the weight on the apparatus floor. This exposed structure is a character defining feature. (Appendix 11, Photograph 66)

## **5.6.4 Preservation Brief 17 Applied with Knowledge of Firefighting and Fire Station History**

The following is the identification and analysis of character defining features, following the *Preservation Brief 17* outline, but with knowledge of the history of firefighting and the history of fire stations. The character defining features mentioned in the previous section would still be considered character defining features of this building. The character defining features listed here directly relate to the history of the building.

The first step is to examine the building from a distance.

The fire station is a large brick building which takes up the majority of the lot. The size, in conjunction with the material, is a character defining feature of the building, as it falls under the red brick style of fire station.

The large apparatus doors are character defining features. Since the main function of the fire station is to house the fire engines, the apparatus doors allow for the fire engines to enter and exit the building.

The tower, in the northeast corner is a character defining feature. Towers are very common features of red brick fire stations. This tower was not used to dry hose; there is a separate shaft within the building that is used to dry the hose. This tower was used to house the siren. The tower, although important for its use as a place to hold the bell then siren, is more important as an element of the red brick fire station style because the tower helped identify the building as a fire station.

The second step is to examine the building up close.

On the bottom of each side of the apparatus doors, there are half oval domes. These domes are character defining features of the building because they were installed so that when the horses left the station, the engine they were towing would be going straight when it left the building. Because they directly relate to the function of the building, they are character defining features.

The tower has three decorative features to it. One is above the door where there is an inscription that reads "Fire Department Headquarters." This inscription is a character defining feature of the building as it relates to the function of the building. (Appendix 11, Photograph 67) The second decorative feature is an engraving which reads "1899," which is the year the station was built. (Appendix 11, Photograph 68) This engraving is a character defining feature of the

building. The third decorative feature is the Maltese cross. (Appendix 11, Photograph 69) The Maltese cross is a symbol of the fire service. This symbol represents the use of the building and the history of firefighting, and is therefore a character defining feature.

The third step is to examine the interior of the building.

The apparatus room on the first floor is a character defining feature as it is a significant space in the fire station. Since one of the main functions of the fire station was to store the fire apparatus, this room relates to that function.

The fire poles within the building are character defining features as they were used as a means of egress and are just as significant as a staircase. (Appendix 11, Photograph 70)

## **5.7 Taylor Square Fire Station**

Taylor Square Fire Station  
113 Garden Street, Cambridge,  
Massachusetts

### **5.7.1 History of Station**

The Taylor Square Fire Station, located in Cambridge, was built in 1904 by architect Charles Greco. The station houses Engine Company 8, Ladder



Taylor Square Fire Station  
Kathleen Wilson 5/19/13

Company 4, and Division 2. Originally, the station housed only Engine Company 8 and Ladder Company 4, which were created in 1905; Division 2 was established in 1956 and originally ran out of fire headquarters. In 1988 Division 2 was moved to Taylor Square.<sup>176</sup>

In 2004, the fire station was renovated. The exterior was preserved, but the interior was gutted and completely rebuilt to better serve the companies. Original drawings show that the basic layout stayed the same.

In 1982, the Taylor Square fire station was listed on the National Register of Historic Places. The fire station is listed as an individual property, as well as part of the Multiple Resource Area National Register District of Cambridge. The station is significant in terms of architecture, community planning, and politics/government. The nomination form provides a statement of significance.

The Taylor Square Fire House was designed in 1904 by Charles Greco, a prolific local architect whose area commissions include the Main Post Office in Cambridge (1932) and numerous residences and schools.

The Firehouse occupies a triangular lot. The functional design incorporates elements of several exotic styles within a standard plan. The tower and boldly

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<sup>176</sup> City of Cambridge Fire Department. "Taylor Square" (Cambridge: Cambridge Fire Department: 2013) (Accessed: 6/12/2013) <http://www2.cambridgema.gov/CFD/TaylorSquare.cfm>

projecting cornice feature wooden brackets, related some-what to the California Bungalow style, while the patterned brick work of the parapet and the Neo-Moorish arches of the engine bays provide additional unusual detail. The building is one of six firehouses built within a few years of each other at the turn of the century. All were executed by different architects, and the Taylor Square station is the most accomplished of the group. For this reason, only this fire station is being nominated.<sup>177</sup>

(Appendix 23)

### **5.7.2 Preservation Brief 17 Applied to Taylor Square Fire Station**

The following is an analysis of Taylor Square Fire Station in Cambridge, Massachusetts, in regards to character defining elements using the *Preservation Brief 17* model, with no knowledge of the history of fire stations and Firefighting

The first step is to examine the building from a distance.

#### **Shape:**

The fire station is a two story, rectangular structure with four projections, one of which is a four story tower. The overall shape of the building is a character defining feature. (Appendix 12, Photograph 71)

#### **Roof and Roof Features:**

The main structure of the building has a flat roof with a parapet. The parapet has decorative stone work in the brick work and has decorative molding along the top. The roof of the tower is a shallow pitched hipped roof. The flat roof and the parapet, along with the roof of the tower, are character defining features. (Appendix 12, Photograph 71)

#### **Openings:**

The main façade's openings give the building the majority of its character. The main floor has three large arched apparatus doors. These doors are character defining features because

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<sup>177</sup> Bainbridge Bunting "Form B- Taylor Square Fire House" (Cambridge, Cambridge Historical Commission, 1982) 2.

they relate to the function of the building. The arrangement of the doors also contributes to the building's character by adding symmetry to the façade. Directly above each apparatus door is a set of three six-over-six sash windows. These windows balance the second floor façade with the first floor façade. In between the set of three windows are two narrow four-over-four windows. These windows add to the balance between the second floor windows, as well as the second and first floors. (Appendix 12, Photograph 71) There is a pedestrian door on the main façade of the tower. (Appendix 12, Photograph 72) This opening, as a main entrance for pedestrians, is a character defining feature. The majority of the windows are either twelve-over-twelve, or nine-over-nine sash windows. These windows are character defining features. The tower has a narrow, six-over-nine-over-twelve window. These large windows add to the linear aspect of the tower and are therefore character defining features. The top of the tower is an open area. (Appendix 12, Photograph 72) This open area is a character defining feature.

### **Projections:**

The major projection on the building is the cornice. The cornice boldly projects from the building and is supported by thick brackets. Because the cornice dominates the upper story of the building, it is a character defining feature. The heavy cornice is matched with the cornice on the tower. (Appendix 12, Photograph 72) The two pedestrian doors are topped with a heavily decorated gable projection. (Appendix 12, Photograph 73) This projection over the door mirrors the cornice along the top of the building.

### **Trim and Secondary Features:**

The three apparatus doors are outlined with a decorative brick arch. This brick work is a character defining feature because it adds to the apparatus doors, which are also character defining features. (Appendix 12, Photograph 74) The windows on the main façade are outlined

with decorative stone and brick work. This trim adds to the character of the building by accenting the windows, which are character defining features. The decorative stone and brick work around the set of three windows is mimicked along the center of the parapet, which adds character to the parapet. (Appendix 12, Photograph 75)

**Materials:**

The station is made primarily of red brick. The red brick is a character defining feature because of the color which makes it stand out. The decorative stone work is also a character defining feature because the change in material and color add a contrast to the red brick.

**Setting:**

The station sits on the back edge of a triangular lot. The building fills up the majority of the wide end of the triangular lot with the narrower end as part of the drive way and side walk. The location of the station, at the center of the intersection, allows the station to be the center point of the area. (Appendix 12, Photograph 71)

The second step is to examine the building up close.

**Materials:**

The brick is red with a smooth texture. The brick is connected with a light mortar. The decorative stone work along with the painted wood brackets and cornice is similar in color to the mortar. The mixture of these materials adds to the character of the building. (Appendix 12, Photograph 76) The parapet is topped with copper, which protects the brick and has a similar color to the brick. The copper is a character defining feature.

**Craft Details:**

The building has elaborate brickwork throughout the building. The brick has a Flemish bond, which is a character defining feature. The brick work around the arched apparatus doors is

highly decorative and the result of a skilled mason. This is clear because the brick work alternates with projecting bricks and injecting bricks. The brick and stone work along the windows and parapet is elaborate, with diagonal brick work and clean cut stones.

The third step is to examine the interior of the building.

### **Individual Spaces:**

The first floor is mainly comprised of the apparatus room. (Appendix 12, Photograph 77) This room is a character defining feature because of its function and that it is the main area within the building.

### **Related Spaces and Sequences of Spaces:**

There are no elements of the building that relate to this aspect.

### **Interior Features:**

The room off of the apparatus room has a large fire place. The fireplace is original to the building and has elaborate brick work. (Appendix 12, Photograph 78) The fireplace is a character defining feature.

### **Surface Finishes and Materials:**

Since the building has a new interior, there are no surface finishes and materials that relate to the character of the building.

### **Exposed Structure:**

There is no exposed structure within the building that relates to the character of the building.

## **5.7.3 Preservation Brief 17 Applied with Knowledge of Firefighting and Fire Station History**

The following is the identification and analysis of character defining features, following the *Preservation Brief 17* outline, but with knowledge of the history of firefighting and the



history of fire stations. The character defining features mentioned in the previous section would still be considered character defining features of the building. The character defining features listed here directly relate to the history of the building.

The first step is to examine the building from a distance.

The fire station is a large brick building which takes up the majority of the lot. The size, in conjunction with the materials, is a character defining feature of the building as it falls under the style of the red brick fire station.

The large apparatus doors are character defining features. Since the main function of the station is to house the fire engines, the garage doors allow for the fire engines to enter and exit the building.

The tower on the garden street side is a character defining feature. The tower was not used to dry hose. The tower is more of a decorative feature than a function feature. Despite the fact that it does not have a functional aspect, the tower is still a character defining feature; decorative towers are common features for the style of the fire station because it draws attention to the building and helps identify the building as a fire station.

The second step is to examine the building up close.

On the bottom of each side of the apparatus doors, there are half oval domes. These domes are character defining features of the building because they were installed so that when the horses left the station, the engine they were towing would be going straight when it left the building. Because they directly relate to the function of the building, they are character defining features.

The third step is to examine the interior of the building.

Despite the fact that the building was renovated in 2004, the basic layout of the building is similar to the historic layout. The apparatus room on the first floor is a character defining feature because it is significant space in the fire station. Since one of the main functions of the fire station was to store the fire apparatus, this room relates to that function. The second story also has a designated area for the firefighters to sleep while working the overnight shift. As the fire station is also used as a place for firefighters to reside while working, the bedroom space is a character defining feature of the building. There are also separate spaces on the second floor the officer on duty for each division. These rooms show the hierarchy within the company. Since these rooms relate to the social aspect of the occupation, these rooms are character defining features. The station still has its sliding poles which are still used. The fire poles are character defining features as they are means of egress and are just as significant of a staircase.

## CHAPTER 6: ANALYSIS AND CONCLUSION

The preservation of historic places includes the preservation of the character defining features of that place. The National Park Service, through *Preservation Brief 17*, has outlined the process for identifying character defining features. However, this method falls short when evaluating a building type with which the professional or non-expert is not familiar. Historic fire stations are one of those building types. Despite the fact that fire stations can be found in every community across the country, they are not a building type that the average person enters or spends time in, and thus that person, therefore if a rehabilitation is being done on a historic fire station and the owner and or architect is not familiar with fire stations it will be difficult to properly identify the character defining features.

Fire stations directly relate to the people who use them: firefighters. The profession of firefighting has changed over the years both from a technology and a social aspect. The role of fire stations directly relate to those changes. Since the building reflects both those aspects, the history of firefighting must be understood in order to better understand the building and the character defining features.

This study looks at six different fire stations in Massachusetts that fall under one of two architectural styles. These however are not the typical architectural styles because fire stations have their own architectural history. The study examined each building using the *Preservation Brief 17* model. This model was applied to the building with no knowledge of the history of the building or the history of firefighting and then again with knowledge of the building and the history of firefighting. This was done to determine if *Preservation Brief 17* is an effective tool when looking at buildings that the average person may not be familiar with, in this case fire stations.

### **6.1 Storefront Fire Station Results**

Based on the limited literature, the storefront fire station style should be a narrow, two- or three-story, symmetrical building. There are large apparatus doors in the front with a pedestrian entrance at the front. The building will often have a tower. In regard to decoration, the building will have a cornice on

the top with ground floor exterior details. Windows are often in a row. The reason for this design directly relates to the history of firefighting. These fire stations were designed to blend in with the surrounding buildings as to not draw attention to the building thus they were typically on a narrow site. This is because fire fighters were not popular heroes like they once were in the mid 1800's.

The interior of the store front fire station has a large apparatus room on the first floor with a meeting room, and sleeping quarters on the second floor. This design relates to the history of firefighting. It was at this time when fire departments were being taken over by the municipality and fire fighters were now paid employees and required sleeping and living quarters as many fire fighters worked for days without a break. (Appendix 15)

Most of the case studies have all of the elements listed above. Both the Congress Street and Quinsigamond Fire Stations are narrow, symmetrical buildings but do not have towers. The Providence Street Fire Station is more square and has a tower at the rear of the building. All three of the stations have large apparatus doors in the front of the building. However, only the Providence Street station has a pedestrian entrance in the front, the Congress Street and Quinsigamond stations have pedestrian doors at the front corner of the building. All three stations have a row of windows on the upper story.

All of these elements, excluding the pedestrian doors, were identified as character defining features using the *Preservation Brief 17* model. However, the significance of the apparatus doors is not noted. The tower is significant as an architectural feature, but not solely because it is an architectural feature; often times it was functional. In regard to the Providence Street Fire Station, the tower was used to dry hose, a vital function of the station. The tower is located in the rear of the building, as if to not draw attention to it, and is therefore not a focal point of the building. The pedestrian doors at the front of the building, which were not identified as a character defining feature using the *Preservation Brief 17* outline, are in fact character defining features. In keeping with the storefront style, a pedestrian door at the front of the building made the station appear more like a regular building. Also, with a door at the front, it became part of the public way, unlike with the volunteer fire stations where entry was more private.

The architectural details on the building are character defining features. Although the details are common architectural details for the architectural style of the building, there is no symbolism in the details that relate to firefighting, thus they are significant for just existing.

All three of the stations have a large apparatus room on the first floor. This room is identified as a character defining feature for both methods. Because the room is a large open space its existence makes it a character defining feature however, the use of the room, as a place to house the fire engines and trucks, also makes it a character defining feature.

All three of the stations also have a meeting room and sleeping quarters. These spaces were not recognized as character defining features using the *Preservation Brief 17* model. Since the upper story of the station functioned similarly to a house, these spaces are significant. During the time these stations were built, firefighters were paid and worked over-night shifts, requiring a sleeping area. The meeting area is significant as it is a place of social gathering or a place of business.

Through research of literature on the history of firefighting, as well as through information gathered on site visits, there are other character defining features, both exterior and interior, that are significant to the buildings.

On the exterior of all three stations, there are half dome pillars at the bottom of the apparatus doors. These pillars are a character defining feature as they served a functional purpose for the fire station. They were in place to ensure that the horse drawn apparatus' wheels were headed straight when it left the station. It helped protect the edge of the building from damage from the apparatus, thus they are character defining features of the building.

The Providence Street and Quinsigamond fire stations have a small cupola on the rear of the building. Although this element is noted using the *Preservation Brief 17* model, its true significance is not explained. When the stations were built, part of their function, mainly at the rear of the station, was to house horses. The cupola, although no official evidence has been found to state its purpose, was traditionally used on barns to help vent the loft area used for storing hay and is assumed to be for a similar

purpose on a fire station. It was near the rear of the building above the areas used to house and support the horses.

In the interior of the station there are more character defining features. In all three stations there is a small room on the first floor, near the front entrance of the building. This room, the watch room, is a separate space from the apparatus room. This room served in the function of the station, as it was a place used by fire fighters to take reports from the public as well as receive and log calls and alarms. The watch rooms of the Providence Street and Congress Street stations are surrounded by windows that look out into the apparatus room. An interesting feature of these two rooms is that they are raised above the regular floor level. Although no reason was given as to why it was raised, the fact that both stations, one in Boston and one in Worcester, have raised rooms, it would be reasonable to assume that there was a specific reason, and is therefore significant. In the Quinsigamond fire station, this area was a later addition to the building; however, it still is significant to the building.

Although the sleeping quarters are mentioned as significant according to the literature each station also has separate rooms that were used by the officers. These rooms are separate from the sleeping quarters as if to show rank, as a fire company has rank much like the military.

Although sliding poles were not directly listed under the features of a storefront fire station, the literature does identify sliding poles, in any station, as character defining features. Both the Congress Street and Providence Street stations still have their sliding poles intact while the fire poles in the Quinsigamond station were removed. Fire poles are probably one of the most publically recognizable aspects of a fire station. The sliding poles serve as a means of egress and are therefore just as significant as a staircase. In Worcester, they are also significant because the Worcester Fire Department is the place where the brass sliding pole was invented. The sliding poles serve a vital function within the station, and are therefore character defining features.

A secondary feature in sleeping quarters of the Quinsigamond station and the officers rooms in the Providence Street station are the closets. The city of Worcester's fire department worked on a three-shift cycle. Therefore in each of the officers' rooms, as well as in the sleeping quarters, were closets, one

for each person on that shift. These closets represent the work cycle of the company, which was a new way of doing things compared to the volunteer companies of earlier years.

There are specific character defining features for each station.

The Providence Street Fire Station has two character defining features that are distinctive to the station. One is the change of materials. The Secretary of Interior Standards for Rehabilitation sites that evidence of changes throughout time are significant features. In the Providence Street Fire Station, there is physical evidence of how the building has evolved over time. Most notably the change in materials in what is now the apparatus room. The front of the room has wainscoting on the walls while the rear of the room has brick walls. This change in materials represents the former separation of space. The rear of the building, when first built, was used to house the horses, therefore a finer finish was not used, where as in the original apparatus room, which was more of a public space, a finer finish was used. The second feature in this large brick fire station is the watch room. The fireplace, with Greek Revival detailing in the mantel, dominates the watch room and is an exclusive feature to this building.

The Quinsigamond station has a feature in the basement that is not exceptional among fire stations but is exclusive among the case studies. In the basement, there is a rectangular brick fixture; it is part of the hose drying area. Since there was no tower in this station, the hose was dried horizontally in the basement. During this time, when towers were not always used so that the station would blend in with its surroundings, hose was dried by drying racks.

Although each of the three stations is currently being used in different ways, in their current state, many of the original features, as noted in original plans, and many of the character defining features of the stations, are still intact. Each station is different in its own way, but has similarities through the fact that they all are considered storefront fire stations.

Through the site visits and research on the history of firefighting and fire stations, new character defining features were found; features that would not have been identified using solely the *Preservation Brief 17* model. The loss of those features that are only identifiable with knowledge of the history of firefighting and fire stations would result in the loss of significant character to the building.

## **6.2 Red Brick Fire Station Results**

Based on the literature, a Red Brick Fire Station should be a large brick building, which sits on a large lot, has a prominent tower, large arched doors, and architectural detail. Inside the stations should be a large apparatus room, meeting room, offices, living quarters, sliding poles, and an area that would have been used as a hayloft. (Appendix 16)

The three case studies, the Elm Street Fire Station, the Taylor Square Fire Station, and the Bloomingdale Fire Station all have these elements.

The first element that makes a Red Brick fire station is the red brick. The Elm Street and Taylor Square stations are both made of red brick. The Bloomingdale Station is made of yellow brick but despite the fact that it is made of yellow brick, the station still falls under the category of a red brick fire station. Red was a popular building material at this time and was often used in municipal buildings to stand out. The red brick, along with the other features, made a statement that the building was a fire station.

The station was often a large building, which required a large lot. A fire stations' size at this time directly relates to the way firefighting companies were being organized as well as how the public felt about the fire department. During this time, many departments were bringing more than one company into a station which required a larger space. Also, by the 1900's, firefighters were being seen as popular heroes again, like in the early days of the volunteer fire department. The fire station was a symbol of pride for the town or city, so large buildings were designed and built.

Both the Taylor Square and Bloomingdale stations sit on a triangular lot and dominate the landscape of the intersection that they sit in. The Elm Street Fire Station is in the center of the city, and is matched in size by city hall across the street. The location of the three are significant not only because they are clearly seen, but they also reflect, specifically in regards to the Taylor Square and Bloomingdale Stations, that the neighborhood needed more protection from fire as it expanded. Location and shape is something that is noted in the *Preservation Brief 17* model, however, the true significance of the site and building size is only understood with the knowledge of the history of firefighting and fire stations.



Each of the three stations also has a prominent tower. The Bloomingdale station's tower had a functional purpose; it was used to dry the hose. The Taylor Square and Elm Street stations' towers were not used to dry hose; they were simply statement features of the design. Towers, even when not functional, were built to draw attention to the building, to make a statement that this was a fire station. The tower was a feature that the general public could see and know that the building was a fire station. The presence of the tower represents the pride the people and the city had in its fire department. Although these towers mainly served as a design element, they also were used as observation towers for an on duty firefighter to look out over the area to spot smoke.

Another key element that all three stations have is the arched apparatus doors. The literature does not state a specific reason why the majority of the doors were arched, but it is assumed that it was a design element that added a grander look to the building. All three of the case studies have arched apparatus doors.

Within the building, the first floor is dominated with a large apparatus room. The large floor is a result of many companies being combined under one roof. The Bloomingdale fire station, in comparison to the Elm Street and Taylor Square, is smaller and therefore has a smaller apparatus room however; the main part of the front of the building of the station is dedicated to the apparatus room. The size is probably due to the fact that the Bloomingdale station only held two companies, as it was one of the many fire stations throughout the city of Worcester. The Elm Street Station, in Southbridge, which has had additions to its apparatus room, now holds the entire city's fleet of fire trucks, engines, and ambulances. The Taylor Square station has three bays which allows it to hold trucks and engines for both companies as well as division two. Since Taylor Square serves only a certain area of the city of Cambridge, the room did not need to be large enough to hold the whole City of Cambridge's fleet of engines and trucks.

All three of the stations have a mix of architectural design features on the exterior of the building. These features added to the style of the building to make the building look grand and are a point of pride.

The second floors of all three stations have a meeting area, sleeping quarters, and offices. Meeting rooms are present in every station. As companies grew meeting rooms became vital. They were a

place to socialize, as well as conduct meeting for the company, and were also used by the public. The Elm Street Station has three large rooms which can serve as meeting rooms. Historically, the meeting room was the large room in the center of the building, which is now part of the sleeping quarters. The Taylor Square station did not originally have a designated meeting room; however, there were two lounging rooms on the first floor and a company room on the second floor. As a result of the renovation, there is still no designated meeting room although the kitchen, which is where the stables used to be, as well as the lounging rooms could serve as a meeting room. The Bloomingdale station has a meeting and lounging room on the second floor.

The sleeping quarters vary in each station. The Elm Street's sleeping quarters are not original. When the station was built the fire department still functioned on a volunteer level so sleeping areas were not needed. However, when the department became a paid department, the meeting room was made smaller by adding a row on two walls of small rooms. Although they show change, these rooms are more of a secondary feature to the building. The Taylor Square station's sleeping quarters, although new as a result of the renovation, are in the same location as the original sleeping quarters and extend into the hayloft, making that space significant. The Bloomingdale station's sleeping quarters was a large room in the rear of the building. The room is currently divided by a partition wall to separate sleeping areas from the lockers.

Each station has designated offices. The Elm Street Station has two offices located near the front of the second floor near the stair case and tower which are still used as offices. The Taylor Square Station, according to the original plans, did not have a designated officer's room, although one was probably used by officers only. Today, the rooms near the front of the building are offices for each company and division two. There is also an open office in the center of the second story that is used by the companies and division two. The Bloomingdale station has two offices directly off of the meeting room, one for each company.

Historically, fire stations would have had haylofts located above the stables. Original plans for the Taylor Square station show the hayloft. As no original plans were found of the Bloomingdale station, it

would be assumed that the location of the hayloft would have been in the same place. The Elm Street Station did not house their horses in the station, so no hayloft was needed.

As was the case with the storefront fire stations, the sliding pole is a character defining feature. Sliding poles are probably one of the most well-known aspects of a fire station. The sliding poles serve as a means of egress and are therefore just as significant as a staircase. In Worcester, they are also significant because the Worcester Fire Department is the place where the brass sliding pole was invented. The fire poles serve a vital function within the station and are therefore character defining features.

Through further research on the history of firefighting, as well as through information gathered on site visits, there are other character defining features, both exterior and interior, that are significant to the building.

The most significant feature that would have been overlooked without the knowledge of the history of firefighting is on the tower of the Elm Street Fire Station. There is a small stone medallion on the tower. The medallion is of the Maltese cross which has been a symbol of firefighting since the nineteenth century. Although the literature is vague on how it became the symbol of firefighting, it is significant within the field of firefighting. The presence of the cross on the building makes it known that the building is a fire station. The cross is a character defining feature of the building.

Each station has its own distinctive character and unique features. The Taylor Square fire station has a fire place located in the lounging room on the first floor. The Taylor Square station also has sliding poles which are still used and in the same location as the original poles. The Elm Street station has a carved stone panel on the tower, stating that the building is the Fire Department Headquarters, as well as the Maltese Cross.

Each of the three case studies allows a different perspective into the red brick fire station style. The Bloomingdale station, although not an obvious type of red brick fire station, allows a look at the style adapted to a smaller building. The station also has elaborate woodwork and wainscoting throughout the building. The Elm Street Station, which to this day continues to function as a fire station, still holds all of the exterior and interior features that are original to the building, despite the fact that there have been two

additions. The Taylor Square Station, on the exterior, provides a text book example of a Red Brick fire station. A major interior renovation project in 2004 demonstrates how the historic building could be renovated to meet today's demands. The important part of the renovation is that it kept a similar plan to the original building.

Through the site visits and research on the history of firefighting and fire stations new character defining features were found that would not have been identified using solely the *Preservation Brief 17* model. The loss of those features that were only identifiable with knowledge of the history of firefighting and fire stations would result in the loss of significant character to the building.

### **6.3 Preservation Brief 17**

*Preservation Brief 17* is an effective tool when identifying character defining features of a building that is familiar to that person, for instance a house or commercial building. When applied to buildings that are not familiar to the non-expert person, such as fire stations, further guidance must be given. Without knowledge of the history of firefighting and its relationship to the history of fire stations, many character defining features would have been overlooked when examining each case study. Since the publication of *Preservation Brief 17* the National Park Service, has created briefs on the preservation of specific building types, such as barns and gas stations. In each of the briefs, it gives examples of different types and typical character defining features for each. In order to ensure the proper preservation of certain building types, such as fire stations, either a brief or other form of publication is needed. This could be daunting as there are many different styles of fire stations that relate to the evolution of firefighting, specifically the social history. An alternative would be to create a brief, similar to *Preservation Brief 17*, which outlines the basic process of understanding a specific building type. The research on the history of the building may not need to be as extensive as the research needed for a historical significance statement for the National Register, but a list of sources where information on the history of the building use and the building type is available.

Since the preservation of character defining features is such a large part of any preservation project, it is vital to identify all of the character defining features. In these six case studies *Preservation Brief 17* alone would not have identified all of the character defining features of the fire stations.

#### **6.4 Limitations**

When studying historic buildings, it is always beneficial to have a copy of the original plans and a good understanding of the current plan of the building. In many cases, plans of the building were available, however in the case of the Elm Street Station no plans were found and original plans of the Bloomingdale Station and the Congress Street station were not found, although later plans of the building were. The lack of original plans for these buildings limited the knowledge of how the station once looked and evolved over the years.

The case studies that were chosen were mainly chosen due to location and accessibility. Although each case study was successful in solving the problem, there are other fire stations that could have fit the two style categories better. This limitation of location and accessibility did not negatively affect the results, but case studies that better fit the categories could have furthered solving the problem, and may have been a better example of specific character defining features of the two styles.

#### **6.5 Recommendations for Further Research**

In future studies it would be recommended that once a clear foundation of expert valued character defining features was created from a preservationist's and a historian's knowledge, then a list of character defining features would also be created from the firefighter's knowledge which would be compiled from interviews. Although a firefighter or tour guide with knowledge of the history of firefighting was present at every site visit, their opinions were not asked. This study was expert valued based, however in the case of fire stations, the opinion of the people who work and spend a great deal of time in them also matters. There is a unique bond within the firefighting field that ties fire fighters from all over together. Further research could be done to see if that bond extends to the fire station and what they see as a significant feature of the fire station as firefighters are experts on fire stations as well, especially in how they are

used. Understanding how firefighters or even the general public value historic fire stations will further identify character defining features.

Through the site visits, it was noticeable that the firefighters had some form of connection or comment about a specific aspect of the fire station; those comments and observations were not included in the results.

Since all of the case studies were located in Massachusetts, it is not proven in this study that these character defining features are the same throughout the country. Although the literature supports the idea that the style movements of fire stations were the same throughout the nation that cannot be proven through this study, further study of fire stations across the country could prove that theory.

## **6.6 Conclusion**

When this study first began, it became clear that a major problem was the lack of an accessible definition for character defining features. Through research, a clearer understanding of that term has been reached. With the foundation of what a character defining feature is, the research was able to connect history with character defining features. In the case of fire stations, the social and technical history of firefighting directly related to the design of the buildings.

Fire stations, specifically the storefront fire station and the red brick fire station tell the story of the profession of firefighters under the control of a municipality. The design of fire stations evolved and changed with the public's opinion of the firefighters. When they were admired and revered the stations were prominent buildings but as public opinion waned the stations were built to blend into the streetscape.

Without the connection and understanding of character defining features, the history of firefighting, and the architectural history of fire stations, these buildings cannot be properly preserved. This body of work provides new information that will further the preservation of fire stations.

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## APPENDICES

### APPENDIX 1 – HISTORY OF FIREFIGHTING



Photograph 1: Greek Revival

Warren Fire Museum, Warren RI. 1846-47.



Photograph 2: Italianate

Phoenix Fire Museum, Mobile Alabama 1859.

[http://www.museumofmobile.com/phoenix\\_museum.php](http://www.museumofmobile.com/phoenix_museum.php)



Photograph 3: Storefront

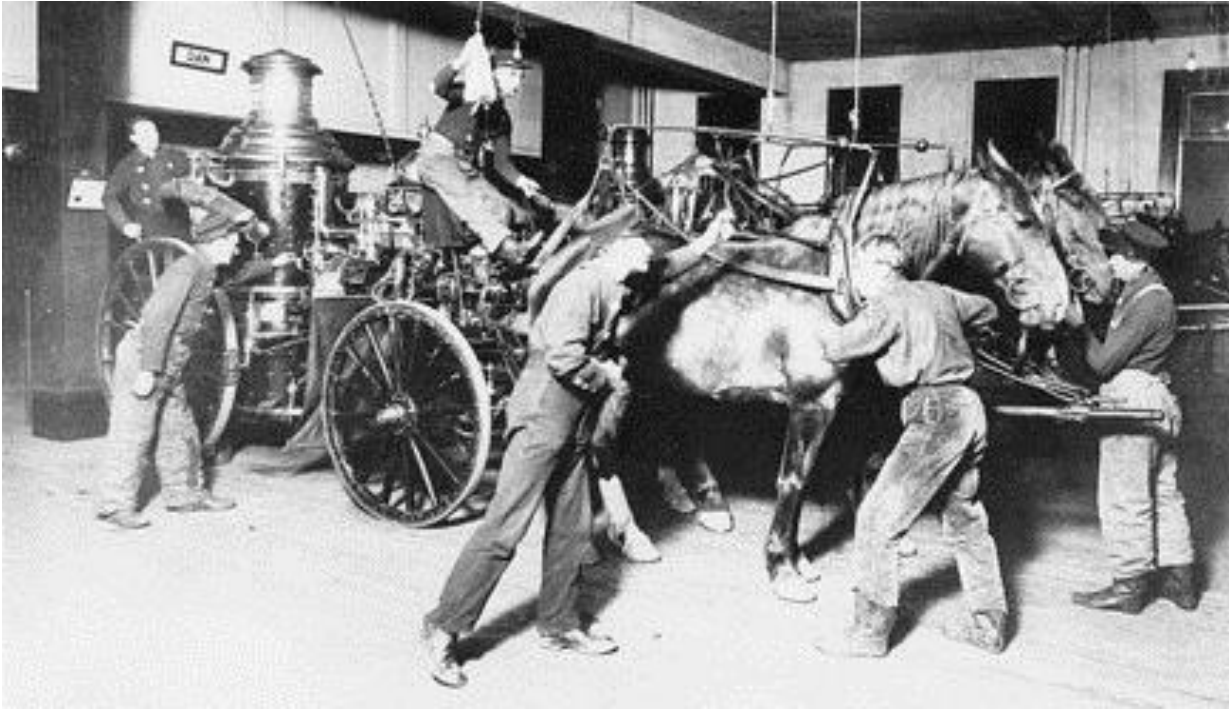
Ladder 16 Company: 766 Amsterdam Avenue New York, New York.



Photograph 4: Focal in City

Central Fire Station Ann Arbor Michigan 1882-83

<http://wikimapia.org/4493123/Ann-Arbor-Hands-On-Museum>



Photograph 5: Horses

Horse Harness

[http://www.salemhistory.net/images/sfd\\_photo\\_3.jpg](http://www.salemhistory.net/images/sfd_photo_3.jpg)





**HISTORIC PRESERVATION CERTIFICATION APPLICATION  
PART 1 – EVALUATION OF SIGNIFICANCE**

Property name \_\_\_\_\_ NPS Project Number \_\_\_\_\_

Property address \_\_\_\_\_

**5. Description of physical appearance**

Date of construction \_\_\_\_\_ Source of date \_\_\_\_\_

Date(s) of alteration(s) \_\_\_\_\_ Source of date \_\_\_\_\_

Has building been moved?  no  yes, specify date \_\_\_\_\_

**6. Statement of significance**

**7. Photographs and maps.** Send photographs and map with application.

# APPENDIX 3: HISTORIC PRESERVATION CERTIFICATION APPLICATION – PART 2



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

OMB Approved  
No. 1024-0009  
Form 10-168  
Rev. 2011

## HISTORIC PRESERVATION CERTIFICATION APPLICATION PART 2 – DESCRIPTION OF REHABILITATION

NPS Project Number
--------------------

**Instructions:** This page of the form must appear exactly as below and must bear the owner's original signature. Other sections may be expanded as needed or continued on blank pages. The National Park Service certification decision is based on the descriptions in this application form. In the event of any discrepancy between the application form and other, supplementary material submitted with it (such as architectural plans, drawings and specifications), the application form takes precedence. A copy of this form will be provided to the Internal Revenue Service.

1. **Property Name** \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ County \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name of Historic District \_\_\_\_\_

Listed Individually in the National Register of Historic Places; date of listing \_\_\_\_\_

Located in a Registered Historic District; name of district \_\_\_\_\_

Part 1 – Evaluation of Significance submitted? Date submitted \_\_\_\_\_ Date of certification \_\_\_\_\_

2. **Data on building and rehabilitation project**

Date of construction \_\_\_\_\_ Cost of rehabilitation (estimated) \_\_\_\_\_

Type of construction \_\_\_\_\_ Floor area before / after rehabilitation \_\_\_\_\_ / \_\_\_\_\_

Start date (estimated) \_\_\_\_\_ Use(s) before / after rehabilitation \_\_\_\_\_ / \_\_\_\_\_

Completion date (estimated) \_\_\_\_\_ Number of housing units before / after rehabilitation \_\_\_\_\_ / \_\_\_\_\_

This application covers phase number \_\_\_\_\_ of \_\_\_\_\_ phases Number of low-moderate income housing units before / after rehabilitation \_\_\_\_\_ / \_\_\_\_\_

3. **Project Contact (if different from Owner)**

Name \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Telephone \_\_\_\_\_

4. **Owner**

I hereby attest that the information I have provided is, to the best of my knowledge, correct and that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to \$10,000 in fines or imprisonment for up to five years pursuant to 18 USC 1001.

Name \_\_\_\_\_ Signature \_\_\_\_\_ Date \_\_\_\_\_

Organization \_\_\_\_\_ Social Security OR Taxpayer ID Number \_\_\_\_\_

Street \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Telephone \_\_\_\_\_

**NPS Official Use Only**

The National Park Service has reviewed the Historic Certification Application – Part 2 for the above-named property and has determined that:

- the rehabilitation described herein is consistent with the historic character of the property and, where applicable, with the district in which it is located and that the project meets the Secretary of the Interior's Standards for Rehabilitation. This letter is a preliminary determination only, since a formal certification of rehabilitation can be issued only to the owner of a "certified historic structure" after rehabilitation work is complete.
- the rehabilitation or proposed rehabilitation will meet the Secretary of the Interior's Standards for Rehabilitation if the attached conditions are met.
- the rehabilitation described herein is not consistent with the historic character of the property or the district in which it is located and that the project does not meet the Secretary of the Interior's Standards for Rehabilitation.

\_\_\_\_\_ Date

\_\_\_\_\_ National Park Service Authorized Signature

See Attachments

**HISTORIC PRESERVATION CERTIFICATION APPLICATION  
PART 2 – DESCRIPTION OF REHABILITATION**

Property name \_\_\_\_\_ NFS Project Number \_\_\_\_\_

Property address \_\_\_\_\_

5. **Detailed description of rehabilitation work** Reproduce this page as needed to describe all work or create a comparable format with this information.  
Number items consecutively to describe all work, including building exterior and interior, additions, site work, landscaping, and new construction.

Number	Feature _____	Date of Feature _____
--------	---------------	-----------------------

Describe existing feature and its condition

Photo numbers \_\_\_\_\_ Drawing numbers \_\_\_\_\_

Describe work and impact on feature

Number	Feature _____	Date of Feature _____
--------	---------------	-----------------------

Describe existing feature and its condition

Photo numbers \_\_\_\_\_ Drawing numbers \_\_\_\_\_

Describe work and impact on feature



# APPENDIX 4: HISTORIC PRESERVATION CERTIFICATION APPLICATION – PART 3



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

OMB Approved  
No. 1024-0009  
Form 10-168  
Rev. 2011

## HISTORIC PRESERVATION CERTIFICATION APPLICATION PART 3 – REQUEST FOR CERTIFICATION OF COMPLETED WORK

NPS Project Number

**Instructions:** Use this form to request certification upon completion of an entire rehabilitation. This page of the form must appear exactly as below and must bear the owner's original signature. The National Park Service certification decision is based on the descriptions in this application form. In the event of any discrepancy between the application form and other, supplementary material submitted with it (such as architectural plans, drawings and specifications), the application form takes precedence.

1. **Property Name** \_\_\_\_\_ **NPS Project Number** \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_ County \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Is property a certified historic structure?  yes  no  
 If yes, date of certification by NPS \_\_\_\_\_ OR date of listing in the National Register \_\_\_\_\_

2. **Project Data**  
 Project starting date \_\_\_\_\_ Project completed and building placed in service date \_\_\_\_\_  
 Estimated costs attributed solely to rehabilitation of the historic structure \$ \_\_\_\_\_  
 Estimated costs attributed to other work associated with the rehabilitation, including additions, site work, parking lots, landscaping \$ \_\_\_\_\_

3. **Project contact (if different from Owner)**  
 Name \_\_\_\_\_  
 Street \_\_\_\_\_ City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_ Telephone \_\_\_\_\_

4. **OWNER** List all additional owners on next page; use additional pages as needed.  
 I hereby apply for certification of rehabilitation work described above for purposes of the Federal tax incentives. I hereby attest that the information provided is, to the best of my knowledge, correct, and that in my opinion the completed rehabilitation is consistent with the work described in Part 2 of the Historic Preservation Certification Application. I also attest that I own the property described above. I understand that falsification of factual representations in this application is subject to criminal sanctions of up to \$10,000 in fines or imprisonment for up to five years pursuant to 18 USC 1001.  
 Name \_\_\_\_\_ Signature \_\_\_\_\_ Date \_\_\_\_\_  
 Organization \_\_\_\_\_ Social Security OR Taxpayer ID Number \_\_\_\_\_  
 Street \_\_\_\_\_ City \_\_\_\_\_  
 State \_\_\_\_\_ Zip \_\_\_\_\_ Telephone \_\_\_\_\_

**NPS Official Use Only**

The National Park Service has reviewed the Historic Preservation Certification Application – Request for Certification of Completed Work (Part 3) for this property and has determined that:

- the completed rehabilitation meets the Secretary of the Interior's Standards for Rehabilitation and is consistent with the historic character of the property and, where applicable, the district in which it is located. Effective the date indicated below, the rehabilitation of the "certified historic structure" is hereby designated a "certified rehabilitation." This certification is to be used in conjunction with appropriate Internal Revenue Service regulations. Questions concerning specific tax consequences or interpretations of the Internal Revenue Code should be addressed to the Internal Revenue Service. Completed projects may be inspected by an authorized representative of the Secretary to determine if the work meets the Standards for Rehabilitation. The Secretary reserves the right to make inspections at any time up to five years after completion of the rehabilitation and to revoke certification, if it is determined that the rehabilitation project was not undertaken as presented by the owner in the application form and supporting documentation, or the owner, upon obtaining certification, undertook unapproved further alterations as part of the rehabilitation project inconsistent with the Secretary's Standards for Rehabilitation.
- the completed rehabilitation meets the Secretary of the Interior's Standards for Rehabilitation. However, because this property is not yet a "certified historic structure," the rehabilitation cannot be designated a "certified rehabilitation" eligible for Federal tax credits at this time. It will become a "certified historic structure" on the date it or the historic district in which it is located is listed in the National Register of Historic Places. On that date, the completed rehabilitation will automatically become a "certified rehabilitation." It is the owner's responsibility to obtain such listing through the State Historic Preservation Office. Questions concerning specific tax consequences or interpretations of the Internal Revenue Code should be addressed to the Internal Revenue Service. Completed projects may be inspected by an authorized representative of the Secretary to determine if the work meets the Standards for Rehabilitation. The Secretary reserves the right to make inspections at any time up to five years after completion of the rehabilitation and to revoke certification, if it is determined that the rehabilitation project was not undertaken as presented by the owner in the application form and supporting documentation, or the owner, upon obtaining certification, undertook unapproved further alterations as part of the rehabilitation project inconsistent with the Secretary's Standards for Rehabilitation.
- the rehabilitation is not consistent with the historic character of the property or the district in which it is located and that the project does not meet the Secretary of the Interior's Standards for Rehabilitation.

A copy of this determination will be provided to the Internal Revenue Service in accordance with Federal law.

Date \_\_\_\_\_

\_\_\_\_\_  
National Park Service Authorized Signature

**HISTORIC PRESERVATION CERTIFICATION APPLICATION  
PART 3 – REQUEST FOR CERTIFICATION OF COMPLETED WORK**

Property name \_\_\_\_\_ NPS Project Number \_\_\_\_\_

Property address \_\_\_\_\_  
\_\_\_\_\_

**Additional Owners** Continue on additional sheets as needed to list all owners.

Name \_\_\_\_\_ Social Security OR Taxpayer ID Number \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name \_\_\_\_\_ Social Security OR Taxpayer ID Number \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name \_\_\_\_\_ Social Security OR Taxpayer ID Number \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name \_\_\_\_\_ Social Security OR Taxpayer ID Number \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name \_\_\_\_\_ Social Security OR Taxpayer ID Number \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name \_\_\_\_\_ Social Security OR Taxpayer ID Number \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Name \_\_\_\_\_ Social Security OR Taxpayer ID Number \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

## **APPENDIX 5: SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION**

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

National Park Service. *Standards for Rehabilitation*, (Washington D.C.: National Park Service, 2001)  
[http://www.nps.gov/hps/tps/standguide/rehab/rehab\\_standards.htm](http://www.nps.gov/hps/tps/standguide/rehab/rehab_standards.htm)

## APPENDIX 6: PRESERVATION BRIEFS 17 – THE ARCHITECTURAL CHARACTER CHECKLIST/QUESTIONNAIRE

### Preservation Briefs 17

## The Architectural Character Checklist/Questionnaire

Lee H. Nelson, FAIA  
National Park Service

This checklist can be taken to the building and used to identify those aspects that give the building and setting its essential visual qualities and character. This checklist consists of a series of questions that are designed to help in identifying those things that contribute to a building's character. The use of this checklist involves the three-step process of looking for: 1) the overall visual aspects, 2) the visual character at close range, and 3) the visual character of interior spaces, features and finishes.

Because this is a process to identify architectural character, it does not address those intangible qualities that give a property or building or its contents its historic significance, instead this checklist is organized on the assumption that historic significance is embodied in those tangible aspects that include the building's setting, its form and fabric.

### Step One

#### 1. Shape

What is there about the form or shape of the building that gives the building its identity? Is the shape distinctive in relation to the neighboring buildings? Is it simply a low, squat box, or is it a tall, narrow building with a corner tower? Is the shape highly consistent with its neighbors? Is the shape so complicated because of wings, or ell, or differences in height, that its complexity is important to its character? Conversely, is the shape so simple or plain that adding a feature like a porch would change that character? Does the shape convey its historic function as in smoke stacks or silos?

Notes on the Shape or Form of the Building:

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#### 2. Roof and Roof Features

Does the roof shape or its steep (or shallow) slope contribute to the building's character? Does the fact that the roof is highly visible (or not visible at all) contribute to the architectural identity of the building? Are certain roof features important to the profile of the building against the sky or its background, such as cupolas, multiple chimneys, dormers, cresting, or weathervanes? Are the roofing materials or their colors or their patterns (such as patterned slates) more noticeable than the shape or slope of the roof?

Notes on the Roof and Roof Features:

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#### 3. Openings

Is there a rhythm or pattern to the arrangement of windows or other openings in the walls; like the rhythm of windows in a factory building, or a three-part window in the front bay of a house; or is there a noticeable relationship between the width of the window openings and the wall space between the window openings? Are there distinctive openings, like a large arched entranceway, or decorative window lintels that accentuate the importance of the window openings, or unusually shaped windows, or patterned window sash, like small panes of glass in the windows or doors, that are important to the character? Is the plainness of the window openings such that adding shutters or gingerbread trim would radically change its character? Is there a hierarchy of facades that make the front windows more important than the side windows? What about those walls where the absence of windows establishes its own character?

Notes on the Openings:

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#### 4. Projections

Are there parts of the building that are character-defining because they project from the walls of the building like porches, cornices, bay windows, or balconies? Are there turrets, or widely overhanging eaves, projecting pediments or chimneys?

Notes on the Projections:

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#### 5. Trim and Secondary Features

Does the trim around the windows or doors contribute to the character of the building? Is there other trim on the walls or around the projections that, because of its decoration or color or patterning contributes to the character of the building? Are there secondary features such as shutters, decorative gables, railings, or exterior wall panels?

Notes on the Trim and Secondary Features:

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#### 6. Materials

Do the materials or combination of materials contribute to the overall character of the building as seen from a distance because of their color or patterning, such as broken faced stone, scalloped wall shingling, rounded rock foundation walls, boards and battens, or textured stucco?

Notes on the Materials:

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#### 7. Setting

What are the aspects of the setting that are important to the visual character? For example, is the alignment of buildings along a city street and their relationship to the sidewalk the essential aspect of its setting? Or, conversely, is the essential character dependent upon the tree plantings and out buildings which surround the farmhouse? Is the front yard important to the setting of the modest house? Is the specific site important to the setting such as being on a hilltop, along a river, or, is the building placed on the site in such a way to enhance its setting? Is there a special relationship to the adjoining streets and other buildings? Is there a view? Is there fencing, planting, terracing, walkways or any other landscape aspects that contribute to the setting?

Notes on the Setting:

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## Step Two

### 8. Materials at Close Range

Are there one or more materials that have an inherent texture that contributes to the close range character, such as stucco, exposed aggregate concrete, or brick textured with vertical grooves? Or materials with inherent colors such as smooth orange-colored brick with dark spots of iron pyrites, or prominently veined stone, or green serpentine stone? Are there combinations of materials, used in juxtaposition, such as several different kinds of stone, combinations of stone and brick, dressed stones for window lintels used in conjunction with rough stones for the wall? Has the choice of materials or the combinations of materials contributed to the character?

Notes on the Materials at Close Range:

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### 9. Craft Details

Is there high quality brickwork with narrow mortar joints? Is there hand-tooled or patterned stonework? Do the walls exhibit carefully struck vertical mortar joints and recessed horizontal joints? Is the wall shingled work laid up in patterns or does it retain evidence of the circular saw marks or can the grain of the wood be seen through the semi-transparent stain? Are there hand split or hand-dressed clapboards, or machine smooth beveled siding, or wood rusticated to look like stone, or Art Deco zigzag designs executed in stucco?

Almost any evidence of craft details, whether handmade or machine-made, will contribute to the character of a building because it is a manifestation of the materials, of the times in which the work was done, and of the tools and processes that were used. It further reflects the effects of time, of maintenance (and/or neglect) that the building has received over the years. All of these aspects are a part of the surface qualities that are seen only at close range.

Notes on the Craft Details:

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## Step Three

### 10. Individual Spaces

Are there individual rooms or spaces that are important to this building because of their size, height, proportion, configuration, or function, like the center hallway in a house, or the bank lobby, or the school auditorium, or the ballroom in a hotel, or a courtroom in a county courthouse?

Notes on the Individual Spaces:

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### 11. Related Spaces and Sequences of Spaces

Are there adjoining rooms that are visually and physically related with large doorways or open archways so that they are perceived as related rooms as opposed to separate rooms? Is there an important sequence of spaces that are related to each other, such as the sequence from the entry way to the lobby to the stairway and to the upper balcony as in a theatre; or the sequence in a residence from the entry vestibule to the hallway to the front parlor, and on through the sliding doors to the back parlor; or the sequence in an office building from the entry vestibule to the lobby to the bank of elevators?

Notes on the Related Spaces and Sequences of Spaces:

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### 12. Interior Features

Are there interior features that help define the character of the building, such as fireplace mantels, stairways and balustrades, arched openings, interior shutters, inglenooks, cornices, ceiling medallions, light fixtures, balconies, doors,

windows, hardware, wainscoting, paneling, trim, church pews, courtroom bars, teller cages, waiting room benches?

Notes on the Interior Features:

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### 13. Surface Finishes and Materials

Are there surface finishes and materials that can affect the design, the color or the texture of the interior? Are there materials and finishes or craft practices that contribute to the interior character, such as wooden parquet floors, checkerboard marble floors, pressed metal ceilings, fine hardwoods, grained doors or marbled surfaces, or polychrome painted surfaces, or stenciling, or wallpaper that is important to the historic character? Are there surface finishes and materials that, because of their plainness, are imparting the essential character of the interior such as hard or bright, shiny wall surfaces of plaster or glass or metal?

Notes on the Surface Finishes and Materials:

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### 14. Exposed Structure

Are there spaces where the exposed structural elements define the interior character such as the exposed posts, beams, and trusses in a church or train shed or factory? Are there rooms with decorative ceiling beams (non-structural) in bungalows, or exposed vigas in adobe buildings?

Notes on the Exposed Structure:

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This concludes the three-step process of identifying the visual aspects of historic buildings and is intended as an aid in preserving their character and other distinguishing qualities. It is not intended as a means of understanding the significance of historical properties or districts, nor of the events or people associated with them. That can only be done through other kinds of research and investigation.

This Preservation Brief was originally developed as a slide talk methodology in 1982 to discuss the use of the Secretary of the Interior's Standards for Rehabilitation in relation to preserving historic character; and it was amplified and modified in succeeding years to help guide preservation decisionmaking, initially for maintenance personnel in the National Park Service. A number of people contributed to the evolution of the ideas presented here. Special thanks go to Emogene Bevirt and Gary Hume, primarily for the many and frequent discussions relating to this approach in its evolutionary stages; to Mark Peam, Ontario Heritage Foundation, Toronto, for suggesting several additions to the Checklist; and more recently, to my co-workers, both in Washington and in our regional offices, especially Ward Jandl, Sara Blumenthal, Charles Fisher, Sharon Park, AIA, Jean Travers, Camille Martore, Susan Dynes, Michael Auer, Anne Grimmer, Kay Weeks, Betsy Chittenden, Patrick Andrews, Carol Shull, Hugh Miller, FAIA, Jerry Rogers, Paul Alley, David Look, AIA, Margaret Peppin-Donat, Bonnie Hilda, Keith Everett, Thomas Koohan, the Preservation Services Division, Mid-Atlantic Region, and several reviewers in state preservation offices, especially Ann Haaker, Illinois; and Stan Graves, AIA, Texas; for providing very critical and constructive review of the manuscript.

This publication has been prepared pursuant to the National Historic Preservation Act of 1966, as amended. Comments on the usefulness of this information are welcomed and can be sent to Mr. Nelson, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, P.O. Box 37127, Washington, D.C. 20013-7127. This publication is not copyrighted and can be reproduced without penalty. Normal procedures for credit to the author and the National Park Service are appreciated.



**APPENDIX 7: CONGRESS STREET FIRE STATION**

All photographs were taken by Kathleen M. Wilson, March 21, 2013.



Photograph 6: Door Openings



Photograph 7: Window Openings – Front, Second Floor



Photograph 8: Window Openings – Front, Third Floor



Photograph 9: Window Openings – Side, First and Second Floors



Photograph 10: Window Openings – Side



Photograph 11; - Trim and Secondary Features – Piers



Photograph 12: Trim and Secondary Features - Window Trim



Photograph 13: Trim and Secondary Features – Roof





Photograph 14: Craft Details



Photograph 15: Exposed Structure



Photograph 16: Individual Spaces



## APPENDIX 8: PROVIDENCE STREET FIRE STATION

All photographs were taken by Kathleen M. Wilson, March 22, 2013.



Photograph 17: – Shape



Photograph 18: Door Openings



Photograph 19: Window Openings – Front, Second Floor



Photograph 20: Window Openings – Side





Photograph 21: Window Openings – Side, Basement



Photograph 22: Openings – Rear First and Second Floor



Photograph 23: Openings – Rear – Basement and First Floors



Photograph 24: Individual Spaces



Photograph 25: Interior Features



Photograph 26: Trim and Secondary Features



Photograph 27: Trim and Features – Sliding Pole



Photograph 12: Materials



**APPENDIX 9: QUINSIGAMOND FIRE STATION**

All photographs were taken by Kathleen M. Wilson, May 18, 2013.



Photograph 28: Shape



Photograph 29: Roof and Roof Features – Rear



Photograph 30: Roof and Roof Features – Front



Photograph 31: Door Openings



Photograph 32: Window Openings



Photograph 33: Trim and Secondary Features

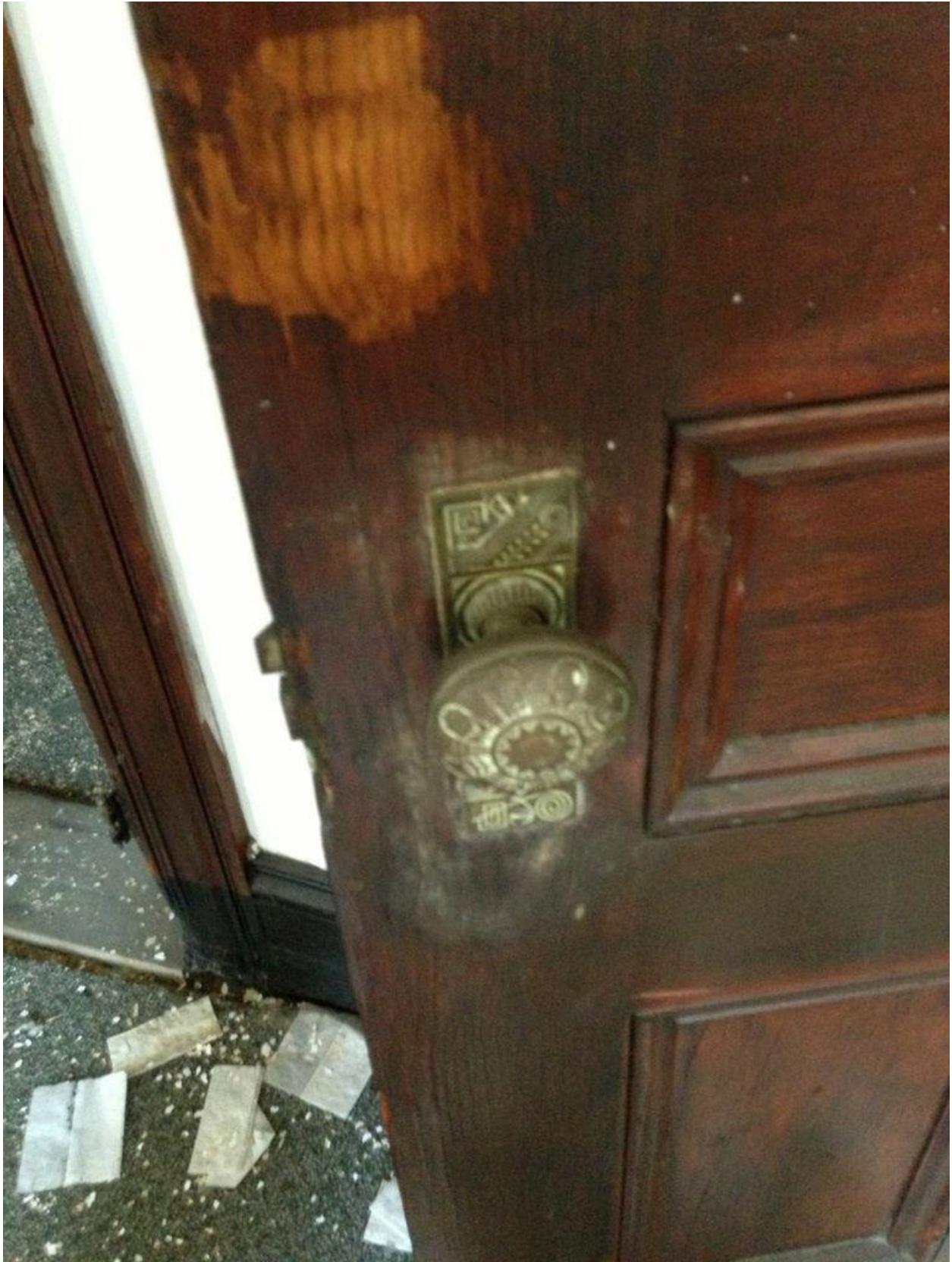


Photograph 34: Materials



Photograph 35: Interior Features - Walls





Photograph 36: Interior Features – Door Trim



Photograph 37: Finishes and Materials – Walls and Ceiling



Photograph 38: Finishes and Materials – Second Floor Ceiling



Photograph 39: Trim and Secondary Features –External



Photograph 40: Trim and Secondary Features – Internal

**APPENDIX 10: BLOOMINGDALE FIRE STATION**

All photographs were taken by Kathleen M. Wilson, April 19, 2013.



Photograph 41: Shape



Photograph 42: Roof and Roof Features



Photograph 43: Window Openings – First Floor





Photograph 44: Openings – Tower



Photograph 45: Projections – Eaves



Photograph 46: Projections – Cornice



Photograph 47: Trim and Secondary Features – Arched Windows



Photograph 48: Materials – Red and Yellow Brick



Photograph 49: Craft Details – Brick Arch



Photograph 50: Craft Details – Exterior Corners

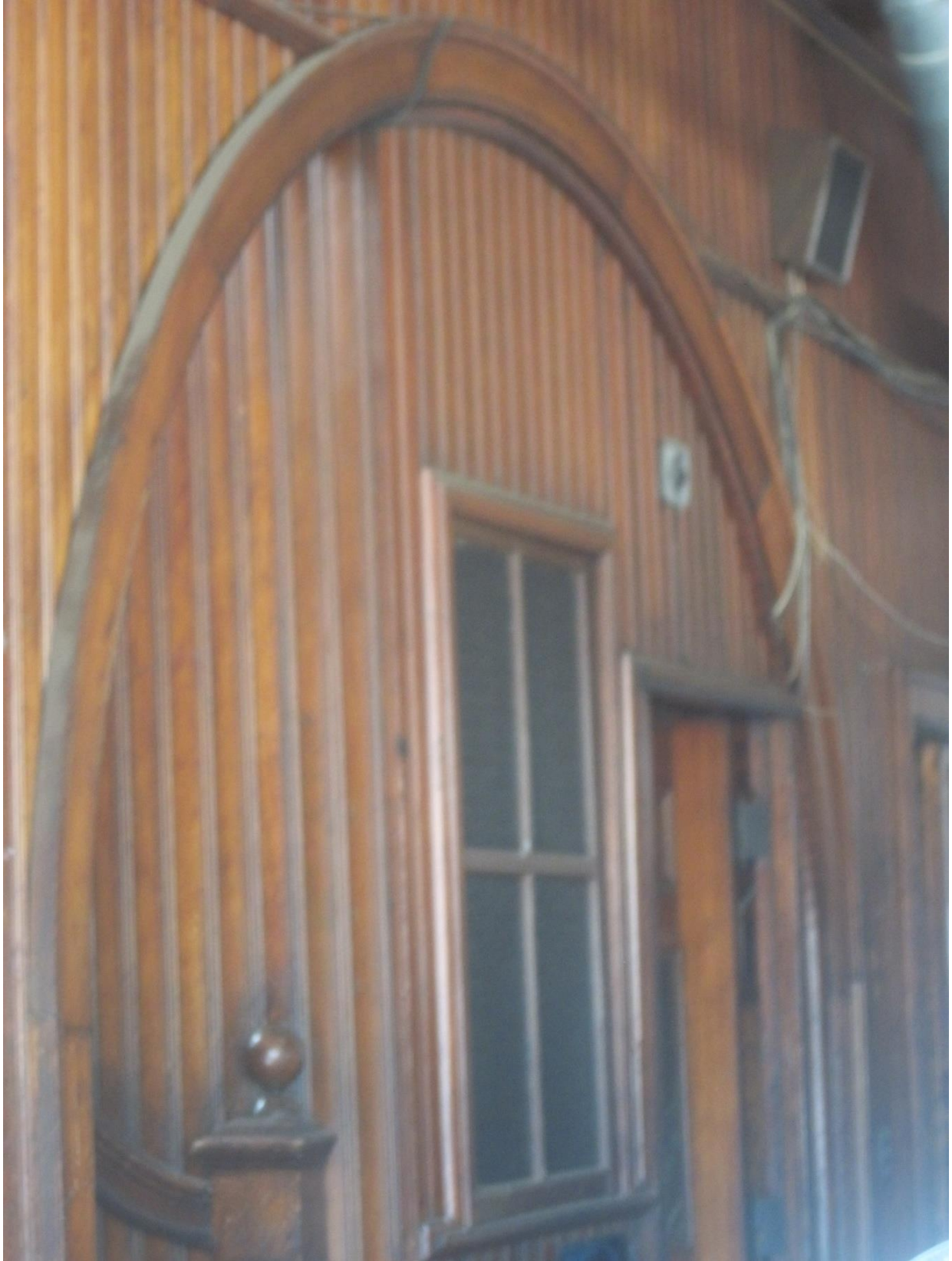


Photograph 51: Craft Details – Exterior Brick





Photograph 52: Craft Details – Bricks



Photograph 53: Finishes and Materials – Arch



Photograph 54: Finishes and Materials - Ceiling



Photograph 55: Trim and Secondary Features – Horse Guides



Photograph 56: Trim and Secondary Features – Interior Sliding Pole



Photograph 57: Trim and Secondary Features – Interior Tower

**APPENDIX 11: ELM STREET FIRE STATION**

All photographs were taken by Kathleen M. Wilson, March 25, 2013.



Photograph 58: Shape



Photograph 59: Openings





Photograph 60: Trim and Secondary Features – Façade



Photograph 61: Craft Details – Tower



Photograph 62: Craft Details – Exterior Bricks



Photograph 63: Craft Details – Brick Pattern



Photograph 64: Interior Finishes - Ceiling



Photograph 65: Exposed Structure – Interior



Photograph 66: Trim and Secondary Features – Inscription



Photograph 67: Trim and Secondary Features - Engraving





Photograph 68: Trim and Secondary Features – Maltese Cross



Photograph 69: Interior Features – Sliding Pole

## APPENDIX 12: TAYLOR SQUARE FIRE STATION

All photographs were taken by Kathleen M. Wilson, May 19, 2013.



Photograph 70: Shape



Photograph 71: Openings



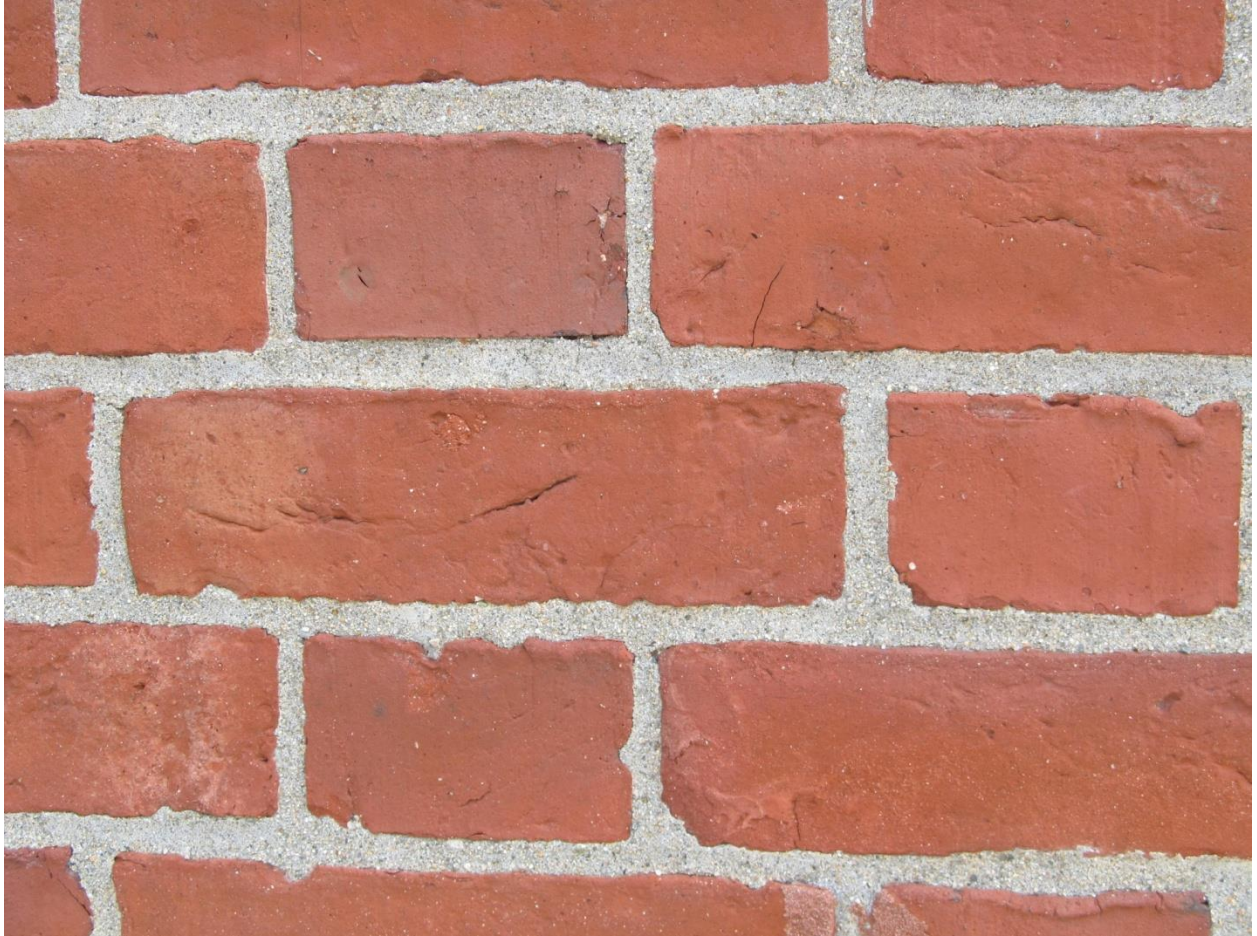
Photograph 72: Projections



Photograph 73: Trim and Secondary Features



Photograph 74: Trim and Secondary Features



Photograph 75: Materials





Photograph 76: Individual Spaces



Photograph 77: Interior Features

## APPENDIX 13 - DEFINITIONS

- Architectural significance: “importance of a property based on physical aspects of its design, materials, form, style, or workmanship, and recognized by criterion C.”<sup>178</sup>
- Architectural style: “a definite type of architecture, distinguished by special characteristics of structure and ornament.”<sup>179</sup>; is essentially visual and has no necessary relationship to the function of a building - churches, courthouses and residences may all be the same architectural style.”<sup>180</sup>
- Association: “link of a historic property with a historic event, activity, or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.”<sup>181</sup>
- Associative characteristic: “an aspect of a property’s history that links it with historic events, activities, or persons.”<sup>182</sup>
- Certified historic structure: “a building that is listed individually in the National Register of Historic Places or a building that is located in a registered historic district and certified by the NPS as contributing to the historic significance of that district. The “structure” must be a building—not a bridge, ship, railroad car, or dam.”<sup>183</sup>

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<sup>178</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Appendix IV: Glossary of National Register Terms*. (Washington, DC: National Park Service, 1997) 1.

<sup>179</sup> *Oxford English Dictionary*, s.v. “Architectural Style”

<sup>180</sup> John C. Poppeliers and S. Allen Chambers Jr. *What Style is it?: A Guide to American Architecture* (Hoboken, John Wiley & Sons, Inc., 2003) viii.

<sup>181</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Appendix IV: Glossary of National Register Terms*. (Washington, DC: National Park Service, 1997) 1.

<sup>182</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Appendix IV: Glossary of National Register Terms*. (Washington, DC: National Park Service, 1997) 1.

<sup>183</sup> National Park Service, *Historic Preservation Tax Incentives*. (Washington D.C. National Park Service, 2012) 4.

- Certified rehabilitation: “a rehabilitation of a certified historic structure that is approved by the NPS as being consistent with the historic character of the property and, where applicable, the district in which it is located.”<sup>184</sup>
- Character: “all those visual aspects and physical features that comprise the appearance of every historic building.”<sup>185</sup>
- Character-defining feature: “a prominent or distinctive aspect, quality, or characteristic of a historic property that contributes significantly to its physical character. Structures, objects, vegetation, spatial relationships, views, furnishings, decorative details, and materials may be such features.”<sup>186</sup>
- Design: “Quality of integrity applying to the elements that create the physical form, plan, space, structure, and style of property.”<sup>187</sup>
- Federal Historic Rehabilitation Tax Credit: “a 20% tax credit for the certified rehabilitation of certified historic structures.”<sup>188</sup>
- Fire station: “a building housing fire engines and usually firefighters”<sup>189</sup>
- Historical context: “an organizing structure for interpreting history that groups information about historic properties which share a common theme, common geographical location, and common time period. The development of historic contexts is

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<sup>184</sup> National Park Service, *Historic Preservation Tax Incentives*. (Washington D.C. National Park Service, 2012) 6.

<sup>185</sup> Lee H. Nelson, Preservation Brief 17. (Washington D.C.: National Parks Service, 1988) 1.

<sup>186</sup> National Park Service. *NPS-28: Cultural Resource Management Guideline – Appendix A: Glossary* (Washington, D.C.: NPS, 1998), 1,  
[http://www.nps.gov/history/history/online\\_books/nps28/28appena.htm](http://www.nps.gov/history/history/online_books/nps28/28appena.htm)

<sup>187</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Appendix IV: Glossary of National Register Terms*. (Washington, DC: National Park Service, 1997) 1.

<sup>188</sup> National Park Service, *Historic Preservation Tax Incentives*. (Washington D.C. National Park Service, 2012) 3.

<sup>189</sup> *The Merriam Webster Dictionary*, s.v. “Fire Station”.

a foundation for decisions about the planning, identification, evaluation, registration, and treatment of historic properties, based upon comparative significance.”<sup>190</sup>

- Historic significance: “importance for which a property has been evaluated and found to meet the National Register criteria.”<sup>191</sup>
- Integrity: “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s historic or prehistoric period.”<sup>192</sup> And; “The National Register traditionally recognizes a property's integrity through seven aspects or qualities: location, design, setting, materials, workmanship, feeling, and association.”<sup>193</sup>
- Physical Characteristics: “visible and tangible attributions of a historic property or group of historic properties.”<sup>194</sup>
- Preservation Brief: “provide guidance on preserving, rehabilitating, and restoring historic buildings. These NPS Publications help historic building owners recognize and resolve common problems prior to work. The briefs are especially useful to Historic Preservation Tax Incentives Program applicants because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.”<sup>195</sup>

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<sup>190</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Appendix IV: Glossary of National Register Terms*. (Washington, DC: National Park Service, 1997) 2.

<sup>191</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Appendix IV: Glossary of National Register Terms*. (Washington, DC: National Park Service, 1997) 2.

<sup>192</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Appendix IV: Glossary of National Register Terms*. (Washington, DC: National Park Service, 1997) 2.

<sup>193</sup> National Park Service. *Guidelines for Evaluation and Documenting Historic Aids to Navigation to the National Register of Historic Places*. (Washington D.C.: National Park Service, 2013)

[http://www.nps.gov/nr/publications/bulletins/nrb34/nrb34\\_8.htm](http://www.nps.gov/nr/publications/bulletins/nrb34/nrb34_8.htm)

<sup>194</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Appendix IV: Glossary of National Register Terms*. (Washington, DC: National Park Service, 1997) 3.

<sup>195</sup> National Park Service, “Preservation Briefs,” Technical Preservation Services, <http://www.nps.gov/tps/how-to-preserve/briefs.htm> (accessed December 20, 2013).

- Red brick fire station: Style of fire stations that were popular in the latter half of the nineteenth century (1865-1895). “The building takes up most of a city block, houses several fire companies together or a department headquarters, they are massive structures that stand out from other buildings in their neighborhoods as visual emblems of city government. They are big, square buildings with arched doors and prominent towers, almost always built of red brick.”<sup>196</sup>
- Significance: “importance of a historic property as defined by the National Register criteria in one or more areas of significance.”<sup>197</sup>; Significance is based on four criteria: one, the property is associated “with historical events or activities”<sup>198</sup>; two, the property is associated “with important persons”<sup>199</sup>; three, the property is distinctive in “design or physical characteristics”<sup>200</sup>; and four, the property has the “potential to provide important information about prehistory of history.”<sup>201</sup>
- Storefront fire station: Style of fire station that were popular in the mid to late nineteenth century (1853-1885). The building are “narrow, two or three stories high, squeezed between other buildings on a city block. Small personal entrances and windows flank the large apparatus doors in an arrangement not unlike the symmetrical arrangement of a store’s entrance and shop windows. Exterior ornament is usually confined to the ground floor, especially around the door, and a cornice that sometimes extends beyond the actual

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<sup>196</sup> Rebecca Zurier. *The American Firehouse: An Architectural and Social History*. (New York: Abbeville Press Publishers, 1982) 89.

<sup>197</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Appendix IV: Glossary of National Register Terms*. (Washington, DC: National Park Service, 1997) 3.

<sup>198</sup> National Park Service. *Guidelines for Completing National Register of Historic Places Form: Part A – How to Complete the National Register Registration Form*. (Washington, DC: National Park Service, 1997) 1.

<sup>199</sup> Ibid. 1.

<sup>200</sup> Ibid. 1.

<sup>201</sup> Ibid. 1.

roofline to form a false front. The upper stories of the façade often consist of plain windows that let in as much light as possible for the meeting rooms and living quarters.”<sup>202</sup>

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<sup>202</sup> Rebecca Zurier. *The American Firehouse: An Architectural and Social History*. (New York: Abbeville Press Publishers, 1982) 87.

## APPENDIX 14 – CHARACTER DEFINING FEATURES OF A FIRE STATION

Character defining features of a fire station	
Exterior	Interior
Large apparatus / garage doors	Large open first floor / apparatus room
Pedestrian door	Sliding poles (if the building is more than one story)
Half oval domes at the side of apparatus door	Watch room
Architectural detail relating to firefighting	At least one office space
	Tower or shaft to dry hose



## APPENDIX 15 – CHARACTER DEFINING FEATURES OF A STOREFRONT FIRE STATION

Character defining features of a storefront fire station	
Exterior	Interior
Narrow building footprint	Large apparatus room
Apparatus door in front	Watch room
Pedestrian door in front or side	Office or sleeping quarters on upper floors
Multi-story	Interior tower or shaft or drying racks for hose
Architectural detail on façade	Different materials in the same space due to multiple uses (apparatus space versus horse stalls)
Flat roof	Sliding poles
Close distance to or shared party wall with abutting buildings.	
Half oval domes at the side of apparatus door	

## APPENDIX 16 – CHARACTER DEFINING FEATURES OF A RED BRICK FIRE STATION

Character defining features of a red brick fire station	
Exterior	Interior
Red Brick	Large apparatus room
Large building footprint	Watch room
Multi-story	Office or sleeping quarters on upper floors
Tower	Different materials in the same space due to multiple uses (apparatus space versus horse stalls)
Apparatus door in front	Sliding poles
Pedestrian door in front or side	
Architectural detail relating to fire fighting	
Architectural detail	
Half oval domes at the side of apparatus door	

## APPENDIX 17 – SURVEY SHEET EXAMPLES

Character Defining Feature of Red Brick Fire Station		
Feature	Description	Photo Number
Red Brick		
Large building footprint		
Multi-story		
Tower		
Apparatus door in front		
Pedestrian door in front or side		
Architectural detail relating to fire fighting		
Architectural detail		
Half oval domes at the side of apparatus door		
Large apparatus room		
Watch room		
Office or sleeping quarters on upper floors		
Different materials in the same space due to multiple uses (apparatus space versus horse stalls)		
Sliding poles		

Character Defining Features Based on Preservation Brief:17		
Feature	Description	Photo
Shape		
Roof and Roof Features		
Openings		
Projections		
Trim and Secondary Features		
Materials		
Setting		
Materials at Close Range		
Craft Details		
Individual Spaces		
Related Spaces and Sequence of Spaces		
Interior Features		
Surface Finishes and Materials		
Exposed Structure		

**APPENDIX 18 – FORT POINT CHANNEL HISTORIC DISTRICT – NATIONAL REGISTER NOMINATION FORMS**

These pages included here are those that contain the information about the Congress Street Fire Station: 1, 2, 3, 4, 5, 8, 14, 15, 20, 21, 22, 23, and 25

NPS Form 10-920  
(Rev. 10-90)

OMB No. 1024-0018

United States Department of the Interior  
National Park Service

## National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architecture, classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-920a). Use a typewriter, word processor, or computer, to complete all items.

### 1. Name of Property

Historic name Fort Point Channel LID

Other names/site number \_\_\_\_\_

### 2. Location

street & number Necoo Court, Thomson Place\*  
A. Birford, Congress, Farnsworth, Melcher, Midway, Sleeper, Stillings, Summer Sts. n/a not  
 for publication \* Thomson Place is the current name of the former Pittsburgh Street. It is alternatively spelled Thompson Place.

city or town Boston (South Boston) r/a vicinity

state Massachusetts code MA county Suffolk code 025 zip code 02210

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  
 request for determination of eligibility meets the documentation standards for registering properties in the National Register of  
 Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 90. In my opinion, the property  
 meets  does not meet the National Register Criteria. I recommend that this property be considered significant  
 nationally  statewide  locally. (See continuation sheet for additional comments.)

*Betsy Friedberg*, National Register Director 7/23/04  
 Signature of certifying official Title Date  
 Massachusetts Historical Commission

State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official Title Date

State or Federal agency and bureau

### 4. National Park Service Certification

I hereby certify that this property is:  
 entered in the National Register  
 See continuation sheet.  
 determined eligible for the  
 National Register  
 See continuation sheet.  
 determined not eligible for the  
 National Register.  
 removed from the  
 National Register  
 other (explain): \_\_\_\_\_

Signature of the Keeper

Date of Action

Fort Point Channel HD  
Name of Property

Suffolk, MA  
County and State

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply)

(Check only one box)

- private
- public-local
- public-State
- public-Federal
- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
89	7	building sites
9	2	structures
		objects
98	9	Total

**Name of related multiple property listing**

(Enter "N/A" if property is not part of a multiple property listing.)

n/a

**Number of contributing resources previously listed in the National Register**

1 Congress St. Fire Station (NRIND, 1987)

**6. Function or Use**

**Historic Functions**

(Enter categories from Instructions)

Commerce/Trade: warehouses  
 Industry/Processing/Extraction: manufacturing facility  
 Transportation: road-related, water-related

**Current Functions**

(Enter categories from Instructions)

Domestic: multiple dwelling  
 Commerce/Trade: manufacturing facility  
 Recreation/Culture: museums, studio  
 Landscape:  
 Transportation: road-related, water-related

**7. Description**

**Architectural Classification**

(Enter categories from Instructions)

see district data sheet

**Materials**

(Enter categories from Instructions)

foundation  
 walls  
 roof  
 other

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

Fort Point Channel HD

Name of Property

Suffolk, MA

County and State

### 8. Statement of Significance

#### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

#### Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

#### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

### 9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

#### Previous documentation on file (NPS):

- preliminary determination of individual listing (38 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

#### Areas of Significance

(Enter categories from instructions)

Architecture

Transportation

Commerce

Community Planning & Development

Engineering

Industry

Maritime History

#### Period of Significance

1836-1954

#### Significant Dates

1836-1837      1875      1899

#### Significant Person

(Complete if Criterion B is marked above)

#### Cultural Affiliation

#### Architect/Builder

Morton Safford & Howard B. Prescott

(see continuation sheet)

#### Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Fort Point Channel HD  
Name of Property

Suffolk, MA  
County, State

### 10. Geographical Data

Acreage of Property 55 acres

**UTM References** See continuation sheet.  
(Place additional UTM references on a continuation sheet.)

1. 19	331100	4691040	3. 19	331020	4689920
Zone	Easting	Northing	Zone	Easting	Northing
2. 19	331420	4690540	4. 19	330600	4690120
Zone	Easting	Northing	Zone	Easting	Northing

\_\_ See continuation sheet

**Verbal Boundary Description**  
(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**  
(Explain why the boundaries were selected on a continuation sheet.)

### 11. Form Prepared By

name/title Sara Wernheil/Susan Ceccacci research, Edward Gordon compiler, with Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date June 2004

street & number 220 Morrissey Boulevard telephone 617-727-8470

city or town Boston state MA zip code 02125

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

#### Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **sketch map** for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative **black and white photographs** of the property.

**Additional items** (Check with the SHPO or FPO for any additional items)

### Property Owner

(Complete this item at the request of the SHPO or FPO.)

name multiple

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.



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### 7.1 Description:

#### Architectural Classification (continued)

LATE 19<sup>TH</sup> AN EARLY 20<sup>TH</sup> CENTURY REVIVALS; Classical Revival, Renaissance Revival, Romanesque Revival  
LATE VICTORIAN; Italianate, Queen Anne, Stylized Classical  
LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS: Industrial utilitarian

The Fort Point Channel National Register Historic District (abbreviated in this nomination as "FPCNRD") is a roughly 55-acre site located across Fort Point Channel from downtown Boston, at the northwest corner of South Boston. It contains 103 buildings and 11 structures (specifically, four bridges, a prominent chimney, and two sections of seawall along both sides of Fort Point Channel, a ca.1920s Boston Wharf Company roof sign, and a monumental milk bottle built to advertise a milk company). Eighty-nine buildings and 9 structures are considered contributing. The channel's three historic bridges, the Summer Street (1898-99), Northern Avenue (1908), and Congress Street (1930) bridges are rare examples of their types and deserve to be respectfully rehabilitated and preserved. The great majority of the buildings were built between 1880 and 1929 and are lofts constructed for warehousing and light manufacturing. Very few buildings have been constructed in the district since 1929. As representatives of original function, period of development, and building form, the area is remarkably uniform and distinctive. One resource, the Congress St. Fire Station, was listed in the National Register of Historic Places in 1987.

The seawalls (photo # 1) on both sides of Fort Point Channel were built according to boundaries adopted by the Board of Harbor Commissioners during the 1870s. The Boston Wharf Company (referred to in this nomination as "BWCo") filled the land on the east side of the channel, then built the streets, laid out lots, and also erected most of the buildings, which were designed by the company's staff architects. Most of the buildings located within the district postdate the company's 1880s reconfiguration as a real estate development company. While the land surrounding the district and many parcels within the district are now being redeveloped the district itself continues to have clear boundaries that correspond with its historic boundaries. The historic district is clearly recognizable.

In terms of historic architectural styles represented within the district, the predominance of Classical Revival styles is a consequence of the period within which many of the extant buildings were developed, the 1890s to 1920s. In addition to the Classical Revival style, earlier buildings of the district are rendered in a variety of architectural styles, including Italianate, Queen Anne, Renaissance Revival, Romanesque Revival and Industrial utilitarian modes. Most of the buildings within the district were designed by Morton D. Safford, the wharf company's staff architect from 1893 to 1917, and his successor Howard B. Prescott (1917 to 1939).

The method of construction used in the majority of the historic lofts is warehouse construction, a system of heavy timber framing that probably originated in New England. It most likely was derived from slow-burning construction, a system widely used in the region to build textile mills, which definitely was invented in New England. By the 1880s, local fire safety advocates were urging the transfer of slow-burning construction to commercial structures to improve their fire safety, and architects adapted it for urban lofts. The result was warehouse framing. The warehouse system of construction spread to cities around the country. For example, it was used by Boston-based Henry Hobson Richardson in his famous Marshall Field Wholesale

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Store in Chicago (1885-87, demolished). Thus, warehouse construction is a regional invention, and the district's lofts are valuable examples of the system, which spread from New England to cities around the nation.

One of the most distinctive aspects of the district's appearance is the difference in grade between Summer Street, the area's principal traffic artery, and the other streets of the district. Summer Street was built in conjunction with South Station railroad terminals (NR), and the relocation of tracks that formerly crossed Boston Wharf Company's site along with removal of the railroad bridge spanning the channel. Summer Street Bridge was erected roughly at the site of the old railroad bridge and the street was elevated so that it could continue above grade on a viaduct over the railroad yards part of Boston Wharf Co.'s site. The difference in grade is most apparent at the point where Summer Street is carried approximately 25 feet above A Street via a small steel bridge (photo #44). The Summer Street bridge at A Street is supported by abutment walls composed of battered granite blocks. Pedestrian access from A Street up to the level of Summer Street is gained via a metal stairway located adjacent to the bridge on the west side of A Street. Vehicular access is via Melcher St., which curves and slopes from Summer down to A Street (photo #11).

### 7.2 Topographical Development/ Bridge links between the FPCNRD in South Boston and Boston

The proposed Fort Point Channel National Register of Historic Places District is located across Fort Point Channel from downtown Boston, on the northwest side of South Boston. South Boston was originally a peninsula of 579.3 acres that was part of the separate town of Dorchester and known as Dorchester Neck. All land on the northern side of South Boston—essentially all land north of First Street, continuing for about one mile to Fan Pier—is made land that was created by enclosing the original marshes and shoals with seawalls and filling in behind them. The original (1630) northern shoreline of South Boston ran roughly along what is now West Second Street between Dorchester Avenue and B Street, between West First and West Second streets from B to Dorchester St., and north of West First Street between Dorchester Street and Farragut Road.

Several entities created the shoreline, including the Commonwealth of Massachusetts, Boston & Albany Railroad, and the Boston Wharf Company. Between 1855 and 1996, the construction of bridges across the roughly 1/10 mile-wide Fort Point Channel linked the FPCNRD section of South Boston with Boston proper. All the land of the Fort Point Channel National Register District was created by the Boston Wharf Company between the late 1830s and the early 20<sup>th</sup> century.

### 7.3 Bridges located within the FPCNRD

The four bridges located within the Fort Point Channel National Register District represent a century of American bridge design, from the late 1890s to the late 1990s. The bridges spanning the Channel serve as symbols of the fast-disappearing maritime and industrial heritage of Boston's seaport. All of the historic bridges were movable, to allow ships into the Channel. The Northern Avenue, Congress Street and Summer Street bridges along with the Evelyn Moakley Bridge (1996) currently serve as significant links between downtown and tourist destinations including the Boston Tea Party Museum, Children's Museum, Boston Fire Museum and the new Boston Convention Center. The Evelyn Moakley Bridge is a modern steel and concrete haunched girder bridge that is a noncontributing structure within the district. Additionally, the bridges provide vehicular and pedestrian access to the artists, business personnel and loft-dwellers who live and work in the district. The bridges also provide four alternative routes for evacuating the city in case of emergency.

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One of only three surviving swing bridges built by the city of Boston in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the **Northern Avenue bridge (Photo # 5)** is the only operable bridge of its type in Boston. It is a steel, rim-bearing swing bridge, the central section of which rotates through 90 degrees about an "island" in the center of the channel, allowing water traffic to pass through the Channel. The draw was originally powered by compressed air, with two air compressors installed by Walworth. According to HAER: "The bridge was designed by William Jackson, Chief of the Boston City Engineering Department and built by the New England Structural Company." The 80-foot-wide bridge originally carried two sidewalks, two roadways and a center lane, double-track freight railroad line.

### 7.4 FPCNRD Boundaries

Despite considerable redevelopment around the district, the area is clearly defined for the most part by its historic boundaries. It is bounded on the north and east by land formerly occupied by railroad yards and tracks, and on the west by the water and seawalls of the Fort Point Channel. Only at its southern end, in the A Street and Midway section, is the district defined by building demolitions. The boundaries are based on the period of development of the buildings that survive in and characterize the district today.

The district includes and continues across four bridges that span Fort Point Channel: the Northern Avenue Bridge at the northwestern corner of the district, the Evelyn Moakley Bridge (non contributing), the Congress Street Bridge, and the Summer Street Bridge.

### 7.5 Architectural Overview

Since the majority of the buildings in the district were built for the very practical purposes of warehousing, wholesaling and manufacturing, we might expect them to be utilitarian in appearance. Yet, while an interest in maximizing profit may have inclined the developers not to waste money on decoration, it did not preclude architectural treatment. Many buildings in the district are plain and simple with little allusion to style, but most have at least a few ornamental features that associate them with some recognizable style. Represented in the district are various architectural styles popular in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, including Italianate, Panel Brick, Romanesque, Classical Revival, and Early -20<sup>th</sup>-Century Stylized Classical. The styles most common here are the Classical Revival and Stylized Classical styles, which were popular during the period of greatest expansion—from the 1890s to the 1920s. A discussion of historic architectural styles in the district will be prefaced by a consideration of the predominant building type: lofts.

#### Building type: lofts

With a few exceptions, the buildings in the district can be classified as "lofts"—a common but overlooked building type found in cities around the United States. As defined in the 1901-1902 edition of Sturgis' *Illustrated Dictionary of Architecture and Building*, a loft is "any upper floor, as in a warehouse, when intended to be used more or less as one large workshop or storage space, and, hence, open throughout without elaborate finish."

The architectural historian Robert Bruegmann defines lofts as "all purpose commercial structures with large, open floors devoted to wholesaling, warehousing, and light manufacturing operations such as clothes making and printing." Writing about the lofts in Chicago's turn-of-the-century West Loop "warehouse district," he noted that such areas "constituted a major part of

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Set on the corner of Congress and Farnsworth streets, the small **Congress Street Fire Station** (NRIND, 1987) of 1891, 344 **Congress Street** (photo #23), is arguably the most architecturally high-style building in the district. While working in the Romanesque style, the architect chose light-colored building materials. In the early 1890s, architectural taste was turning to lighter colors: yellow brick was popular with architects designing in the up-and-coming Classical Revival style. Here it is used as an accompaniment to light-colored stone, suggesting through subtle manipulation of the two materials that the entire building was built of stone. The main façade of the firehouse is articulated horizontally into three sections that graduate upward from rough to refined. Rising from rock-face granite piers at the ground level, the second level is a successful blend of sharp-edged, light-colored brick and rock-face granite trim. The top level of the façade is treated as a slate roof with a center dormer and parapet. Although this building has no Roman or segmental-arched openings and is built of yellow rather than red brick, Romanesque characteristics are abundant.

A strong sense of the Romanesque is provided by the beefy quality of the rock-face granite pilasters that frame and separate the two vehicle entrances at the ground floor level, and by the primitive treatment of their foliate capitals, imitating the actual appearance of medieval Romanesque capitals. The paired grouping of windows with transoms at the second level is a feature closely associated with the style, following the example of Richardson. The use of foliate-carved detailing on brackets supporting piers at either side of the faux roof are typically Romanesque, as is the carving on a projection from which the central chimney rises. The massive chimney with its ribbed exterior is a strong feature lending medieval, Romanesque character to the building.

In addition to the buildings with features characteristic of the Romanesque Revival style, several otherwise plain buildings have some Romanesque-derived features. One is the **Brown-Durell & Company Warehouse, 11-15 Farnsworth Street** (not depicted), 1893, a five-story building constructed of common red brick with rock-face granite trim. On the south side, a corbelled stair-step brick parapet partially disguises the low-pitched gable roof. Corbelling at the top of the first and fourth floors subdivides the two major façades into three horizontal sections. A pair of former entrances on the far north end of the main façade are spanned by Roman arches and capped with wide rays of ornamental brickwork. It seems that these were originally the main entrances.

Another Roman-arched entrance, located at the easternmost bay on the south façade, is trimmed in a similar manner. There is also a wide, unornamented, segmental-arched entrance on the main façade. Windows are segmental arched single windows. Although little attention was paid to aesthetics in this building, the choice of red brick as a building material, extensive use of brick corbelling, segmental-arched windows, and Roman-arched entrances with wide caps give it a vaguely Romanesque or medieval feeling.

Even simpler in its references to the Romanesque Revival is **47-53 Farnsworth Street** (1895). This two-story building is built of red common brick with stone trim. The roofline on the main façade is flat with a projecting corbelled brick eave cornice. The large Roman-arched doorway at the south end of the main façade—the main entrance—is completely unadorned. Most windows are unornamented single segmental-arched openings. (The five northernmost second floor windows on the main façade are exceptions: they are rectangular double windows possibly added at a later date.) Features that suggest the influence of the Romanesque style in this very plain building are the choice of red brick and a brown-shaded stone as building materials, the corbelled eaves, and the use of the Roman arch. The general simplicity of detail and the small size of the windows, although they are merely expressions of utility, also lend something of the air of the Romanesque.

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### Classical Styles

The styles most commonly seen in the Fort Point Channel National Register District today are the Classical Revival and an early 20<sup>th</sup> century stylized derivative of the Classical style, here called Stylized Classical. The Classical Revival style took hold in the FPCNRD in the 1890s. Although the Romanesque continued to be used during that decade, Classical Revival became dominant as it did in America generally at that time. The style received a great boost in popularity from the 1893 World's Columbian Exposition in Chicago. The uniformly white coloration of the flamboyant pavilions of the Exposition inspired an architectural shift away from the subdued dark brownstone and red brick of previous decades. Through the influence of the Exposition, the Classical Revival style and the associated use of light-colored brick became highly popular in this country during the 1890s, a fashion that continued into the early 20<sup>th</sup> century.

The architecture of the Italian Renaissance and of ancient Rome and Greece provided sources for the form and ornamental treatment of buildings in the Classical Revival and Stylized Classical modes. The Renaissance influence predominates in the FPCNRD, where a large number of buildings take the tripartite design of the Italian Renaissance palace for their main facades. This is especially true of high-style expressions of the Classical Revival style built in the 1890s and after.

The design method, called the "columnar theory of composition," involved dividing the façade into three sections like those of a Classical column, suggesting a base, shaft and capital. Depending on the height of the building, the base and capital could include more than one story treated as a single unit. A common way of treating the shaft (or middle) section was to divide it vertically as a series of pilasters with recessed panels between them and to link the pilasters at the top with arches, creating an arcade of arches springing from one pilaster to another.

Tripartite composition first appeared in the district in the 1890s and quickly became the façade arrangement of choice. The development of tripartite organization in the district can be seen by contrasting the **Boston Button Building**, 326 A Street, built in 1889-1890 (photo # 10), with two later Congress Street buildings, 348-352 (photo #'s 25, 26) and 354-358 (photo #27) built in 1894 and 1900, all designed by Morton Safford. Since all three buildings received close attention to their designs, it is clear that the differences between the former, pre-tripartite building and the latter two are not accidental but rather, reflect new ideas about façade organization. Boston Button's main façade on A Street is a stack of layers, only two of which are alike architecturally.

Tripartite facades continued to be widely used in the district during the early 20<sup>th</sup> century for Stylized Classical style buildings. However, buildings in this freer interpretation of the Classical style adhered to the tripartite form less strictly, just as their classically-inspired details came to be more streamlined and interpreted in imaginative new ways.

Also associated with the district was the use of light colored brick, because light colored walls resembled stone. An interest in light-colored exterior materials took hold in American building in the late 1880s. Boston architects followed the lead of their New York colleagues in the use of non-red bricks. A major early landmark in the trend towards brick of a light coloration is the Telephone and Telegraph Building (Cyrus Eidlitz, 1886-1887) on Cortlandt Street in lower Manhattan. The novel color of the brick in this building was so influential that other designers simply specified "Telephone" brick when ordering material for their building. In the district, the earliest extant buildings with light colored bricks are on Congress Street. The fashion for non-red brick may have started with the Boston Fire Station on Congress Street, completed in 1891; it has yellowish brick in its street facades.

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### 8. Architects/Builders (continued)

Joseph B. Strauss  
Desmond & Lord  
William Jackson  
Harrison Henry Atwood  
Bradley Winslow & Wetherell

C.A. Dodge (builder)

#### 8.1 Statement of Significance

The Fort Point Channel National Register District, Boston (referred to throughout the nomination as FPCNRD), meets Criteria A and C of the National Register of Historic Places at the local, state, and national levels in the areas of architecture, commerce, community planning and development, industry, engineering, maritime history, and transportation. The District meets Criterion A in two respects. First, the site and structures exemplify a kind of enterprise—land-making and real estate development—that was characteristic of Boston and the region, and important to the economic and physical development of both the city and the region. Second, the district is an excellent example of a kind of urban loft district that was found in and near the centers of cities across the United States and played a vital part in the nation's economic life.

The district is situated on landfill created between the mid 1830s and the early 20<sup>th</sup> century by the Boston Wharf Company, a private wharf and later real estate development company. New England is famous for its 19<sup>th</sup> century manufacturing corporations, such as the pioneering textile firms of Waltham and Lowell. Real estate corporations were another regional business specialty, although their activities are less well known today.

Throughout the 19<sup>th</sup> century, many companies—from the Front Street Corporation, South Boston Association, and Broad Street Association early in the century, to the suburban land subdividers of later decades—formed to create land; to lay out and subdivide land; and to build, sell and manage structures, both for business and residential purposes. This sort of development organization was associated with Massachusetts. In the 19<sup>th</sup> century, several other states prohibited corporations from owning real estate or buildings that were not used by them in their business operations. Illinois was one such state. The device New England investors created to circumvent that state's law, which allowed them to pool resources in order to develop real estate in Chicago, was called a "Massachusetts Trust."

The Boston Wharf Company (referred to in this nomination as "BWCo") is an important example of a Massachusetts real estate development corporation. Boston Wharf Company's land-making created a large section of South Boston, roughly 96 acres in total. It made land and built infrastructure—streets, sewers, and lights—and also built structures on the land for sale or lease. This achievement is of local, regional, and national importance as an example of the work of a major company in a line of business that was a New England specialty.

From the start of its creation in 1836 until recent decades, the FPCNRD has been a place of business and a location for activities oriented to water transportation and industry. This changed in recent decades, after artists moved into lofts vacated by the warehousemen and manufacturers. The main period represented by the buildings today is the Late Industrial Period (1870-1915), and the main theme is of a warehousing and light manufacturing district on the periphery of a downtown business district, representing a time when Boston's economy was based on commerce and light manufacturing.

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The district represents the sort of urban loft district on the periphery of the commercial core that was once a standard and vital part of American cities. Boston was an important colonial-era port and it continued (and continues) to be a principal trade city. Goods arrived by ship, railroad and highway, and thus the city has always had warehouses and yards for transshipment and storage. The district originally served as a wharf for goods storage—in the mid-19<sup>th</sup> century, for sugar and molasses principally. Later the area developed into a site for industrial activities, including general warehousing and light manufacturing. The district has a large and well-preserved collection of lofts. At the time of their construction, the area had no residential population and lacked even public uses, except for a fire station. Much later, beginning around 1975, artists began to make studios and live/work spaces in the lofts to take advantage of the large well-illuminated space in a central location. The area's development must be understood in the context of Boston's and the region's economic development—specifically, changes in industry, commerce, and transportation.

Another historically significant aspect of the area was its importance as a center of the wool trade. During New England's reign as the center of wool cloth manufacturing in the United States, Boston merchants dominated the trade in apparel wool. In the 20<sup>th</sup> century, the largest of the wool merchants had warehouses and offices on Summer Street in the district. This history is recognized with a marker attached to 259 Summer Street. The district itself, given the many lofts built specifically for the wool trade that are still standing and not significantly altered, embodies this history.

With respect to Criterion C, the structures individually are excellent examples of a building type—the urban loft—that was important in the economic history of the city and the region. The district's lofts are also fine examples of a method of construction used in such buildings: warehouse construction. In their architecture, they are fine examples of styles popular in the city, region, and the nation during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries interpreted for industrial buildings. But more important than the quality of individual buildings is their collective effect. The district is particularly noteworthy for the integrity of location and setting: it is an unusually well-preserved, clearly bounded, and largely intact district with few incompatible buildings and a moderate amount of exterior alteration. In this respect, it serves as an important national example of an urban loft district from the Late Industrial Period—a kind of area that is now obsolete for its original purposes and highly vulnerable to alterations for conversion to other uses, which might erode its special character. The district also retains integrity of design, materials, workmanship, feeling, and association. The period of significance for the district extends from 1836, when land making activities began, to the fifty-year cutoff at 1954.

The buildings of the FPCNRD are significant as excellent representatives of the loft type of structure, for the structural systems used in these buildings, and for the high quality of their design. They are distinguished examples of architectural styles that were popular during the period of their development, interpreted for warehouses and industrial structures.

The district is architecturally significant as an unusually coherent and well-preserved collection of late 19<sup>th</sup> and early 20<sup>th</sup> century lofts. Not only individual buildings, but entire streetscapes survive largely intact and unaltered, preserving the visual identity of the area as a loft neighborhood. The district is remarkable for the unity of its design, architectural style, building materials, massing, density, and scale. Such visual coherence is, in part, a consequence of the district's exclusively industrial-warehouse purpose. In addition, the area was developed by a single real estate company, the Boston Wharf Company. All land in the area was made by this company, which filled the site mainly from 1837-1882, although the final filling (of an inlet that once extended westward from Fort Point Channel across BWCo property near Binford Street) occurred in the 20<sup>th</sup> century.

The Fort Point Channel National Register District compares favorably with other loft districts nationally, including for example the Historic Warehouse District in Cleveland, Ohio (listed in the National Register of Historic Places in 1982). These wholesaling and warehousing districts often specialized in particular commodities produced or consumed in their regions. In

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New England such a commodity was wool—the raw material of the region’s woolen and worsted cloth manufacturers. Boston became the nation’s most important wool marketplace, and the center of the wool trade was Summer Street in the heart of the Fort Point Channel National Register District.

### 8.2 Boston Wharf Company

The first meeting of the Boston Wharf Company was held on October 22, 1835. The company was founded to provide docking and warehousing for vessels coming into the port of Boston. The company purchased flats and built wharves. From 1850s to the mid-1880s, BWCo specialized in the storage of sugar and molasses. The company took this direction following the appointment of a new director, Elisha Atkins (1813-1888)—a sugar importer and planter who also held stock in the Bay State Sugar Refinery. Atkins, via his barques, the *Neptune* and *Clothilde*, was a major figure in the sugar trade between Havana, Cuba, and Boston. Since imported sugar and molasses were subject to duties, they had to be kept in secure storage, “in bond” until taxes were paid. The company established bonded yards, enclosed by a tall fence, on both sides of the little inlet, within which it built large, one-story wooden storage sheds for storing the molasses.

Another outstanding figure in the early years of the Boston Wharf Company was William Freeman (1790-1870). Like Atkins, Freeman was an early president of the Boston Wharf Company. Freeman was a major importer of logwood, a Central American tree whose ground pulp produced a favorite dye for woolen goods. Freeman operated Newton’s Bemis Mill to grind the logwood between 1847 and 1870, and in 1863 became one of the organizers of the Aetna Woolen Mills, on the Watertown shores of the Charles River.

### Early land-making by the Boston Wharf Company

Making land by leveling hills and filling the marshes and muddy flats that ringed Boston for the purpose of expanding the buildable area of the town is something Bostonians have been doing since the beginning of European settlement. Land-making was encouraged by the Commonwealth’s colonial-era riparian law, which “gives shoreline property owners rights to the adjacent tidal flats down to the low tide line or 1650 feet from the line of high tide, whichever is closest to the shore.” The original intent of this law was not to encourage land-making so much as to encourage waterfront landowners to build wharves.

Land-making only came into its own as an important activity during the first decade of the 19<sup>th</sup> century, with the formation of several land development corporations, some of which began to make new land for the purpose of increasing the developable area of the city. While land-making to create the Back Bay neighborhood during the second half of the 19<sup>th</sup> century is widely known, the filling project that created the bulk of the Fort Point Channel district remains a little known chapter in Boston’s development history.

Real estate developers and speculators were active on both sides of Fort Point Channel at the opening of the 19<sup>th</sup> century. Coinciding with the annexation of South Boston (originally part of the town of Dorchester) to Boston in 1804, prominent men with property interests in South Boston (Harrison Gray Otis, Jonathan Mason, Gardiner Green et al.) joined to build the first bridge linking the two areas. The South Boston Bridge, a toll bridge, opened in 1805. It was located at the south end of Fort Point Channel, extending from Dover Street (later East Berkeley Street) in Boston.

On the South Boston side of the channel, the South Boston Association, like Boston’s other land-making corporations, began to “wharf out” into the channel.” Later, in 1827-28, a more direct free bridge was built from the end of Federal Street in Boston to

(continued)



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Fort Point Channel HD  
Boston (Suffolk), MA

Section number 8 Page 4

the Turnpike in South Boston (roughly the site of today's Dorchester Avenue Bridge). This interfered with boat access to the south end of the channel and encouraged filling on both sides of the channel south of the bridge. Organized in 1833, the South Cove Associates, between 1836 and 1839, filled the former wharves below the Free Bridge on the Boston side. This land became the site of terminals for the newly established railroads. Around the same time, north of the Free Bridge on the opposite shore, the Boston Wharf Company began its wharfing-out and land-making venture.

Incorporated in 1836 for the purpose of building and operating wharves, Boston Wharf Company evolved into an industrial real estate company at the end of the nineteenth century, as business conditions and opportunities changed. Between 1837 and 1882, Boston Wharf Company filled in the marshes to which it had rights in phases, advancing from south to north. By the 1840s the company had built a wharf with two huge arms. Filling continued north, the land made access easier, and led to the construction of the Mt. Washington Avenue Bridge.

No bridge served the northern part of the Boston Wharf Company site until 1855, when the Mt. Washington Avenue Bridge (demolished) opened and connected the company's land to Boston proper at Kneeland Street. Also around this time, the Midland Railroad (later the Boston, Hartford & Erie Railroad by 1863 and the New York and New England Railroad by 1875) obtained a right of way through the Boston Wharf Company site. Its tracks came from the south along the eastern edge of the wharf company's property and then crossed on a pile viaduct and continued on a bridge over the channel, ending at a depot in the newly filled South Cove area. This railroad bridge, roughly where the Summer Street Bridge crosses the channel today, also opened in 1855. Both bridges had to be drawbridges to allow boats access to wharves along the channel and in South Bay.

The highway bridge and railway were a boon to the Boston Wharf Company, which proceeded to extend its land north, as it was authorized to do by the state legislature in 1853. The company filled an L-shaped site up to the Summer Street railroad tracks, except for an inlet perpendicular to Fort Point Channel.

The inlet extended across the Boston Wharf Company lands in the vicinity of Binford Street and was left open to accommodate a "guzzle." According to Nancy Seasholes, the section of the South Boston Flats under development by the Boston Wharf Company was characterized by "a vast expanse of mud covered with luxuriant sea grass interlaced with navigable muddy brooks called guzzles." In 1846, the state legislature called for the Boston Wharf Company to cease filling operations and build a bridge across the guzzle near the future site of Binford Street. The inlet was greatly reduced in size between 1874 and the early 1880s as the result of land-making on the east side of A Street and disappeared altogether west of A Street by ca. 1920.

### Post Civil War land-making at Fort Point Channel National Register District/ Seawall Construction

The next phase of the Boston Wharf Company land-making began after the Civil War, coinciding with the state's project to improve and develop Boston Harbor. The configuration of the landfill from Summer Street to Fan Pier was determined by the Board of Harbor Commissioners shortly after the commission's creation by the state legislature in 1866.

The Board adopted the plan proposed by the U. S. Commissioners that called for building a seawall and filling in the South Boston flats in order to concentrate the force of the tides. The commission had been formed, in part, to make the harbor more navigable and monitor land-making/wharf-building projects which might impede the tidal scour. It was during the landfill campaign of the 1870s that the section of the district north of Summer Street was created and Fan Pier (just outside the northern boundary of the FPCNRD) acquired its signature, curving seawall -enclosed shoreline.

Indeed, beginning in 1871, the Boston Wharf Company began "energetically" filling its flats with dirt excavated from Fort Hill on the Boston side of the channel. The fort that both Hill and Channel reference was a wooden, colonial-era fortification that

(continued)

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Fort Point Channel HD  
Boston (Suffolk), MA

Section number 8 Page 6

bridge's electrical, mechanical engineering, providing the design for electrical systems, motors, gate machinery and warning signals. The mechanical infrastructure of the Congress Street bridge was designed by the Strauss Bascule Bridge Company of Chicago, Illinois along with the Boston Public Works Department Bridge and Ferry Division's engineer John E. Carty. Strauss and Company was the leading designer of Trunion Bascule bridges and did much to promote the use of their patented design with initial construction in 1905.

### 8.3 Principal Architects and Builders Working in the District

The principal designers of Boston Wharf Company buildings were Morton D. Safford (1842-1921) and Howard B. Prescott (1874-1956). They served as staff architects for the Boston Wharf Company, the former from 1893-1917, and the latter from 1917-1939. Little information exists in regard to either man. Safford, a native of Maine, is listed as an architect in Boston city directories for the years 1893-1920, during the time he worked for the Boston Wharf Company. Likewise, Prescott is listed in city directories for the years 1895-1918 in a partnership (Prescott and Sidebottom) and then alone from 1919-1939. Prescott and Sidebottom, but not Safford, were included on the list of Boston architects in Damrell's *A Half Century of Boston's Building*. Neither belonged to the Boston Architectural Club at the time (ca. 1895).

The cumulative effect of the contiguous Classical Revival street elevations within the late 1890s group numbered 250 to 302 Summer Street (photos #14, 31-33) rank among the great design achievements of Morton D. Sanford within the district as well as one of the most compelling turn-of-the-century streetscapes in Boston. Among the buildings still extant to represent the work of Howard B. Prescott is a Boston Wharf Company warehouse at 47-55 Thomson Place (mid 1920s).

The Congress Street Fire Station (NRIND) at 344 Congress Street (photo #23) was one of several fire stations designed by Harrison Henry Atwood (1863-1954) during his tenure as City Architect, 1889-1891. Atwood was an office-trained architect, having apprenticed and worked in the offices of Samuel J. F. Thayer and the former City Architect, George A. Clough. Active in Republican politics, Atwood served as a State Representative for the 8<sup>th</sup> Suffolk district for three years before being appointed to the City Architect position. Following a period of private architectural practice, he was reelected four times to the lower house, 1915-1928.

A number of Boston Wharf Company buildings from the late 1880s and 1890s were constructed by building firm C. A. Dodge & Co. This company built the J. S. Williams Stores (320-24 Congress Street, 1888, photo #18), Boston Button Co. Building at 326 A Street (photo #10, 1890), and Atlas Stores (316 Congress Street, photo # 21, 1890 and ca. 1893) as well as several lofts on the north side of Congress Street between Sleeper Street and Thomson Place (some of which are no longer standing) and undoubtedly other buildings in the area. The firm was established in 1885 but it succeeded an earlier company, Vinal & Dodge, founded in 1879. By the 1890s, in addition to contracting, the firm dealt in building materials. The firm had an advantage when it came to getting Boston Wharf Company contracts in that it was a Boston Wharf Company tenant in the 1890s, having its yard at 244 A Street, a few steps away from company offices at 274 A Street, where Morton Safford had his office. The firm worked principally in Boston.

Additionally, the important Boston architectural firm of Bradlee, Winslow and Wetherell designed American Railway Express Company building in 1888 at 343 Congress Street (photo #22).

Nathaniel J. Bradlee (1829-1888) is a key figure in the history of 19<sup>th</sup> century Boston architecture, turning out numerous private, public, ecclesiastical, railroad and other commissions in a succession of styles fashionable at the time. In 1872, he made Walter T. Winslow (1843-1909) his partner, and in 1884 he added George Homans Wetherell to the firm. Bradlee retired in 1886 and Winslow and Wetherell continued the practice. Bradlee, Winslow and Wetherell were responsible for the design of numerous town houses in the Back Bay during the late 1880s and 1890s.

(continued)

APPENDIX 19 – PROVIDENCE STREET FIRE HOUSE – NATIONAL REGISTER NOMINATION FORMS

FORM B - BUILDING

MASSACHUSETTS HISTORICAL COMMISSION  
Office of the Secretary, State House, Boston

NR 3/5/80  
MRA IND

V65-N.WOR  
In Area no. CR  
Form no. 1822  
155-H



2. Sketch or drawing showing location in relation to nearest cross streets and other buildings. Indicate north.

North;  
West  
Elevation

City Worcester *Pl. Grafton Hill*

Address 100 Providence Street

Name Providence Street Fire House

Present use fire station

Present owner City of Worcester

Description:

Date 1899-1900

Source City Documents

Style Classical Revival

Architect Earle & Fisher

Exterior wall fabric brick

Outbuildings (describe) none

Other features tower, slate roof,

heavy classical sandstone trim

around door and windows

Altered trim? Date

Moved no Date

UTM: 5. Lot size: Assessors' Book 5, p. 37  
19/269560/468/220 Lot 32 5,000 sq.ft.

One acre or less  Over one acre

Approximate frontage 50'

Approximate distance of building from street

15'

Recorded by S. Lee  
ed. B.R. Pfeiffer

Organization Worc. Heritage Pres. Soc.

Date February 1978

(over)

WOR. 1822

7. Original owner (if known) City of Worcester  
 Original use firehouse  
 Subsequent uses (if any) and dates same

## 8. Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>		
Community development	<input checked="" type="checkbox"/>				

## 9. Historical significance (include explanation of themes checked above)

The Providence Street Firehouse is a two-and-one-half storey brick building with a rectangular floor plan and square-plan tower on its north wall. Although its scale and plan are similar to other firehouses of the period, the Providence Street Firehouse is unusual for its heavy (Beaux Arts) classical trim, particularly its entry set in an eared architrave with rosettes and a pediment. Second storey windows retain original sash and are set in heavy sandstone architraves. Recently restored, the Providence Street Firehouse is in excellent condition.

Built to serve the residential areas with which Union Hill was developed in the late nineteenth and early twentieth centuries, the Providence Street Firehouse was designed for the city's Hose Company No. 8, which had been formed around 1876.

## 10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

City Document #54, year ending 11/30/1899, Report of the Superintendent of Public Buildings, p. 8.  
Engineering Record, vol. XL, 6/3/1899, p.21; vol. XL, 6/17/1899, p.65  
 (building notices)


**APPENDIX 20 – QUINSIGAMOND FIREHOUSE – NATIONAL REGISTER  
NOMINATION FORMS**

**FORM B - BUILDING** **NR 3/5/80** *Pl-Quinsigamond*

MASSACHUSETTS HISTORICAL COMMISSION  
Office of the Secretary, State House, Boston

In Area no. DC CR Form no. 192-B  
1487

*MRA 1417* *USGS Worcester S.*



1. Town Worcester

Address 837 Milbury Street

Name Quinsigamond Firehouse

Present use fire station

Present owner City of Worcester

3. Description:

Date 1891-1892

Source City Documents

Style Romanesque Revival

Architect Patston & Lincoln

Exterior wall fabric brick

Outbuildings (describe) none

Other features central gable with  
Palladian window, sandstone trim

Altered bricks at base Date mid- 20th century

Moved no Date \_\_\_\_\_

5. Lot size: Assessor's Book 10, p. 16  
Lot 11--7,500 sq. ft.

One acre or less  Over one acre \_\_\_\_\_

Approximate frontage 55'

Approximate distance of building from street 15'

6. Recorded by B.R. Pfeiffer

Organization Worc. Heritage Pres. Soc.

Date February 1978

*UTM:*  
*19/269310/4679300*

(over)

37M-7-77

Wor. 1987

7. Original owner (if known) City of WorcesterOriginal use firehouseSubsequent uses (if any) and dates same

8. Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>		
Community development	<input checked="" type="checkbox"/>				

9. Historical significance (include explanation of themes checked above)

Built in 1891-1892, the Quinsigamond Firehouse with its high hip roof, central gable and central grouping of three windows is somewhat reminiscent of the Woodland Street and Cambridge Street Firehouses of 1886 (see Forms 141-LL and 166-A). However, unlike those two earlier firehouses, the Quinsigamond Firehouse is of two-and-one-half storey (instead of two-storey) height and has a Palladian window in its central gable. Decorative trim consists principally of rock-faced sandstone and a small, carved sandstone cap at the gable's peak. Originally this firehouse was to have been built on Quinsigamond Avenue; however, difficulties were encountered in buying a lot with the result that the present Millbury Street site was chosen after several postponements of construction. The firehouse was built by local builder O.C. Ward at a cost of \$7,112.

The Quinsigamond Firehouse is one of several public buildings along Millbury Street at Quinsigamond Village which give the area the appearance of a small town center, reflecting Quinsigamond Village's standing as a distinct area within Worcester.

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

City Documents: #46, year ending 11/30/1891, Fire Department Report;  
#47, year ending 11/30/1892, p. 203.

Engineering and Building Record, vol. XXIV, 8/8/1891, p. xi (building notice).

**APPENDIX 21 – BLOOMINGDALE FIRE HOUSE – NATIONAL REGISTER  
NOMINATION FORMS**

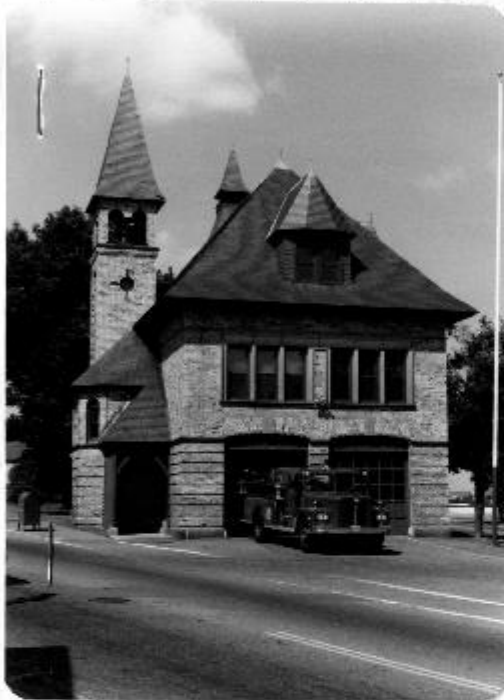
**FORM B - BUILDING**

MASSACHUSETTS HISTORICAL COMMISSION  
Office of the Secretary, State House, Boston

*NR 3/5/80  
MRA MD*

*Pl. Franklin*

In Area no. <i>ce</i>	Form no. <i>119-0 734</i>
--------------------------	----------------------------------



*East and North Elevations*

1. Town Worcester  
Address 267 Plantation Street or  
676 Franklin Street  
Name Bloomingdale Fire House  
Present use fire house

Present owner City of Worcester

3. Description:  
Date 1894-1895

Source building notice  
elements of Classical and  
Style Queen Anne styles

Architect George Clemence

Exterior wall fabric yellow brick

Outbuildings (describe) none

Other features high slate-covered roof  
with small cupola and bell tower;  
classical limestone window trim;  
rusticated brick first storey

Altered no Date \_\_\_\_\_

Moved no Date \_\_\_\_\_

*UTM: 19/271200/4682960*

5. Lot size Assessor's Book 19, p. 7, Lot  
7; 9,272 sq. ft.  
One acre or less x Over one acre \_\_\_\_\_

Approximate frontage 70'

Approximate distance of building from street  
10'

6. Recorded by S. Lee, ed. B.R. Pfeiffer  
Organization Worc. Heritage Pres. Soc.  
Date November 1977

(over)

WOR 7-34

7. Original owner (if known) City of Worcester  
 Original use fire house  
 Subsequent uses (if any) and dates same

## 8. Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>		
Community development	<input checked="" type="checkbox"/>				

## 9. Historical significance (include explanation of themes checked above)

As Worcester's population grew in the last two decades of the nineteenth century from 58,291 (1880) to 118,421 (1900), the City constructed many new fire houses to protect newly developed residential areas. The City seems to have employed various local architects to design the new houses, although it is unclear how architects were selected (whether by competition, bid, etc.). The Bloomingdale Fire House, one of several designed by George Clemence, was constructed on land donated by William Putnam by W. F. Dearborn and Sons, contractors, at a cost of \$12,137,96. paid to the firm in two payments, one in 1895, the other in 1896. The fire house is a two and one-half storey mottled buff brick structure with a high slate-covered hip roof. On the building's south side is a square-plan tower which rises to an open belfry and high hip-turret. At the facade are two engine doors, framed by low arches with limestone keystones. Above are two sets of tri-partite windows set in limestone surrounds. Presently, the fire house is unaltered and is, visually, an important part of its neighborhood.

## 10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

City Documents. 1895, No. 49, p. 41; 1896, No. 50, p. 54; 1923, No. 77, p. 707.

George H. Clemence, Souvenirs. (1898 -illustration).



**APPENDIX 22 – ELM STREET FIRE HOUSE – NATIONAL REGISTER  
NOMINATION FORMS**

SOUTHBRIIDGE MASS  
1899

FORM B - BUILDING

MASSACHUSETTS HISTORICAL COMMISSION  
80 BOYLSTON STREET  
BOSTON, MA 02116

OFFICE COPY  
DO NOT REMOVE  
NR IND 6/22/89 (10)  
NR MRA 6/22/89

AREA 1 AC FORM NO. 461 27  
PI-SOUTH  
USGS-SOUTH

Town Southbridge

Address 24 Elm Street

Historic Name Elm Street Fire House

Use: Present fire station  
Original fire station

DESCRIPTION

Date 1899

Source historical files

Style Eclectic, Late-19th Century

Architect George H. Clemence, Worcester

Exterior Wall Fabric brick

Outbuildings none

Major Alterations (with dates) addition of additional truck bays (mid 20th c)

Condition Good

Moved no Date n/a

Acreege less than one acre

Setting commercial/civic area

UTM REFERENCE 18/45 295/4662 060


USGS QUADRANGLE Southbridge - Mass-Conn

SCALE 1:25,000

Recorded by E. Woodford, S. Ceccacci  
ed. S. Ceccacci

Organization Southbridge Historical Com- mission

Date May 1986



City's location  
& and/or  
buildings  
arest

SBD.27

**NATIONAL REGISTER CRITERIA STATEMENT (if applicable)**

The Elm Street Fire House is significant for its association with the expansion and development of Southbridge's commercial and institutional center late in the 19th century, and for its impressive brick Renaissance Revival design. It meets National Register criteria A and C at the local level and retains integrity of setting, location, materials, workmanship, design, feeling, and association. The boundaries indicated on the attached assessors map are those of current ownership.

**ARCHITECTURAL SIGNIFICANCE** Describe important architectural features and evaluate in terms of other buildings within the community.

Composed of elements of the Classical, Gothic and Romanesque styles, this building is identified as a fire house by its tower and the row of arched truck entrances on the ground floor. The horizontal lines of the main body of the building, the rusticated treatment of the ground floor, the keystones above the second story facade windows and the modillioned eave treatment are of Classical inspiration. The high pitched roofs and dormers are Gothic in feeling. The repeated round arched windows and truck bays together with the brick corbelling and the massiveness of the tower are Romanesque. Without the vertical accent of the tower, the building would have a much more Classical feel to it.

The use of the tower was popular for all sorts of buildings from churches, to factories, to commercial and public buildings during the late-19th century as a picturesque architectural feature. For fire houses the tower often had two practical purposes; it could house a bell to sound the alarm and also serve to hang fire hoses to dry after use.

**HISTORICAL SIGNIFICANCE** Explain the role owners played in local or state history and how the building relates to the development of the community. (See Continuation Sheet)

Until 1832, the only fire apparatus in Southbridge was a tub engine owned by the Hamilton Woolen Company. In 1832 the town appropriated \$350, to be matched by private subscription, to buy a tub engine for the town. At the same town meeting it was agreed to establish volunteer teams to man both the new engine and the existing Hamilton Mill fire apparatus. As a result, Engine Company #1 was established for the town center and Engine Company #2 was formed for Globe Village. The engine in the town center was kept at several locations in what were apparently rudimentary buildings until about 1860 when an engine house was built on Central Street. In 1875 new steam fire engines replaced the old hand type.

The establishment of a town fire department in 1880 was an important step toward the modernization of fire protection in Southbridge. During the 1890's two new fire houses were built. The first was in Globe Village in 1894 (form #D-454). The present building was built after the town appropriated \$25,000 for its construction. During this same period the town was able to boast an ample supply of water, supplied by hydrants and subterranean street reservoirs, for fighting fires. A Gamewell Fire Alarm System was also functioning during the 1890's.

**BIBLIOGRAPHY and/or REFERENCES**

- Souvenir of Southbridge 1898. Southbridge(?): George Grant-Press Print, 1898, pp. 65-69.
- "Tiger Engine Co. 7 (A New Fire Department for Southbridge)", Southbridge Evening News, 2/14/1964.

INVENTORY FORM CONTINUATION SHEET

MASSACHUSETTS HISTORICAL COMMISSION  
Office of the Secretary, Boston

Community: Southbridge	Form No: 27
Property Name: Elm St. Fire House Elm Street	

Indicate each item on inventory form which is being continued below.

ARCHITECTURAL SIGNIFICANCE (cont'd)

The building was designed by George H. Clemence (1862-1924) a young Worcester architect, who had already built at least two Worcester fire houses when he received this commission. Southbridge directories show that during the 1890's Clemence kept an office in Southbridge as well as in Worcester. He designed the now altered Southbridge Armory and many, if not all, of the buildings of the Worcester & Southbridge Street Railway, including the elegant Overlook Hotel (not the Masonic Home) in Charlton. Unfortunately, lack of documentation has not permitted identification of other buildings by Clemence in Southbridge.

Clemence was one of Worcester's most important architects during the late-19th and early-20th centuries. He received commissions for numerous Worcester public buildings, schools, and residences, many of which still exist and have been listed on the National Register.

Staple to Inventory form at bottom

FC  
MA  
26



2108

AREA	FORM NO.
D	40127

Town Southbridge  
 Address Elm Street  
 Historic Name FIRE HEADQUARTERS

Use: Present fire station  
 Original fire station

DESCRIPTION:

Date 1899  
 Source historical files

Style Romanesque influences

Architect \_\_\_\_\_

Exterior wall fabric brick

Outbuildings \_\_\_\_\_

Major alterations (with dates) \_\_\_\_\_

ALTERED 1940, 1961

Moved \_\_\_\_\_ Date \_\_\_\_\_

Approx. acreage \_\_\_\_\_

Setting commercial/civic area

SHOW property's location in relation to nearest cross streets and/or geographical features. Indicate all buildings between inventoried property and nearest intersection. Indicate north.



Recorded by Eileen Woodford

Organization Southbridge Historical Commission

Date 30 April 1984

CONDITION "XL"

(Staple additional sheets here)

SBD.27

**ARCHITECTURAL SIGNIFICANCE** (Describe important architectural features and evaluate in terms of other buildings within the community.)

This is the second of the two fire stations built in town during the 1890's. This is the more elaborate of the two. The first story brick work imitates rustication. The second story has segmental arched windows with oversized keys. Well defined corbel tables embellish both the station and the tower.

**HISTORICAL SIGNIFICANCE** (Explain the role owners played in local or state history and how the building relates to the development of the community.)

The late 19th century and the very early 20th century saw an expansion of town services. The first was the construction of the two fire stations, then, in 1901, the town established a uniformed police force.



BIBLIOGRAPHY

and publisher)

Historical files, Jacob Edwards Memorial Library



Southbridge Fire Station - Elm Street

Architectural Description

SBD. 27

**Architectural Description**

The Southbridge Fire Station is listed on both the State Register of Historic Places and the National Register of Historic Places. Since public money will be used for any work on the Fire Station, this will require the review and approval of the Massachusetts Historical Commission for any proposed changes to the building.

The Elm Street Fire House is an architecturally significant high-style Victorian Eclectic Style, two-and-a-half story granite and red brick building built in 1899. The Southbridge Fire Station's design is attributed to the noted Worcester Architect George H. Clemence (1862-1924) who was a member of the Worcester Chapter of the AIA. The fire station is described as an "Engine House" on undated mechanical system drawings prepared at the time by noted steam engineer Gilbert M. Parks who designed systems for many buildings in the area between 1874 and 1925. Other undated drawings for the structure were prepared by George L. Winter, "Heating Engineer and Contractor," whose plans may also represent a slightly later improvement to the heating system. Still later improvements were made as documented on drawings by H. A. Haricot, Engineer, and dated 1962.

The eclectic design of George H. Clemence, of Worcester, is comprised of elements of the Classical, Gothic, Romanesque and Victorian Eclectic styles, with a principally Tuscan square "palazzo" tower with a slate roof. Clemence received training in the office of MIT-trained Stephen C. Earle, an architect from Leicester who practiced in Boston and Worcester. Among other notable Worcester structures planned by that firm were the Free Public Library, Art Museum, Polytechnic Institute along with other churches and public buildings in Massachusetts and Connecticut. Under Earle's guidance, Clemence attended MIT and returned to Worcester to open his own office. Despite being described as a "sole practitioner," he had offices in both Worcester and Southbridge, between which he designed many of the buildings of the Worcester and Southbridge Street Railway, including the "elegant" Overlook Hotel in Charlton. He also designed the Southbridge Armory. In addition to the City of Worcester Fire Department Buildings, he also designed the Police Department and Police District Headquarters buildings. In addition, he is said to have designed many private residences in the area. (Withey, H.F. & E.R. *Biographical Dictionary of American Architects*, p.125; Massachusetts Historical Commission Inventory Form B).

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Southbridge Fire Station

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**Architectural Description**

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The original 1899 Elm Street Firehouse was designed to accommodate main floor Apparatus and Supply Rooms with a stair hall in the tower over a basement hose-washing facility. On the second floor were the main Social Room with two ancillary Company Rooms, the Chief's Office, Veterans Room, Store Room, Battery Room, and the Hose Tower.

The basic red brick arched form of the one-story projecting entrances of the building with its four arched doorways having rusticated voussoirs, has its roots in the Renaissance buildings of Tuscany in Italy. The bell tower dominating the corner of the building has features recalling Tuscan Italianate work. This design was derived from the tower of the Palazzo Vecchio in Florence as echoed in the trend-setting Boston Fire Headquarters Building (now the Pine Street Inn) designed by Edmund March Wheelwright in 1894. The bracketed compound-pitch, skirted pyramidal tower roof surmounts the bell stage and is supported by brick corner piers with twin Tuscan columns. Three Gothic-arched, slate-faced gabled dormers are spaced evenly along each side of the gray slate roof. A later addition to the west end has two steel-lintel supported rectilinear bay doors with simple horizontal rusticated brickwork. A large panel over the original main tower pedestrian entrance is inscribed "FIRE DEPARTMENT HEADQUARTERS" (sic).



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PARKS. FITCHBURG

Brzawy Steam-Fitters of the G. M. Parks Company

ing firm. Widely traveled and a brilliant conversationalist with a fund of amusing anecdotes, Haskins was well liked and his removal from Fitchburg deeply regretted. Within a brief period he had climbed back to prosperity and was doing business in London, Paris and Sweden. Yet he must have remembered Fitchburg with affection for he named his spacious home in a London suburb "Falselah" in honor of the Fitchburg stream.<sup>27</sup>

Charles Fosdick, superintendent of the Haskins Machine Company, his brother Frederick, and Hale W. Page purchased the plant and interests of the firm. Later they changed the name to the Fitchburg Steam Engine Company.<sup>28</sup>

Gilbert M. Parks

When Haskins was founding his machine company, another bright young man, Gilbert M. Parks, started a long-lived family business. Born in Westminster in 1842, son of Dolly and William Parks,

Gilbert moved to Fitchburg to work for a plumbing and gas-fitting firm, Hubbard and Sargent. Although intent on making good in his job he was willing to enjoy life along the way. Handsome and fun-loving he caught the eye of Fitchburg girls whose attractions he noted in his diaries. But it was Abbie Sampson with whom he shared his umbrella in the rain and whom he took riding in a horse-drawn buggy on Sunday afternoons.<sup>29</sup> In 1870 they were married.

Energetic and hard-working Gilbert objected to the irregularity of compensation for his labors from his undependable employers. He resolved to go into business for himself. In 1872 he opened his own steam and gas-fitting business at Newton Lane. A year later he went into business with his old friend and co-worker John H. Carpenter. For twenty years he continued in business with Carpenter until he bought out his partner and incorporated the firm. The company became a leader in its line operating on big mill jobs throughout the country. When Gilbert Parks retired after a long and successful life,

CITY & THE RIVER

DOUG KIRKSTICK FITCHBURG HIS SOC. 213 Chapter 22: Do It Yourself

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his sons Frederick W. and Robert S. Parks carried on the business.<sup>20</sup> In later years the business developed into the internationally known industrial air-conditioning concern, the Parks-Cramer Company.

#### *The Machine Age*

Inventors such as Haskins, Brown, Bursleigh, Sawyer and others led the way for Fitchburg's growth. But they were not peculiar to Fitchburg. The fires of industry they lighted had their counterpart in other towns and cities. While the Civil War prostrated the South, in the North it opened up a new era of industrial expansion. The machine age arrived. Walt Whitman wrote of the "colossal foundry . . . and mighty castings . . ." as symbolic of America. The country was headed in the direction of bigness, ex-

ploration of natural resources, plunder of the great forests and pollution of rivers for gain, settlement of the west, and development in science and technology. America was on the way to becoming a world power.

Only now and then a lonely voice questioned the direction in which America—and Fitchburg—were moving. Charles H. B. Snow wrote:

The sturdy honesty and indefatigable industry of our Puritan fathers too are ours, and it is these which have lent the characteristic stamp to our age and country. And the question now before us, is, shall we sustain the promise which our youth has given in the advancing maturity of manhood, or shall our courage degenerate into cruelty, our industry into avarice, and our patriotism into rapacity?<sup>21</sup>

**APPENDIX 23 – TAYLOR SQUARE FIREHOUSE – NATIONAL REGISTER  
NOMINATION FORMS**

CAM 164

FORM B - BUILDING

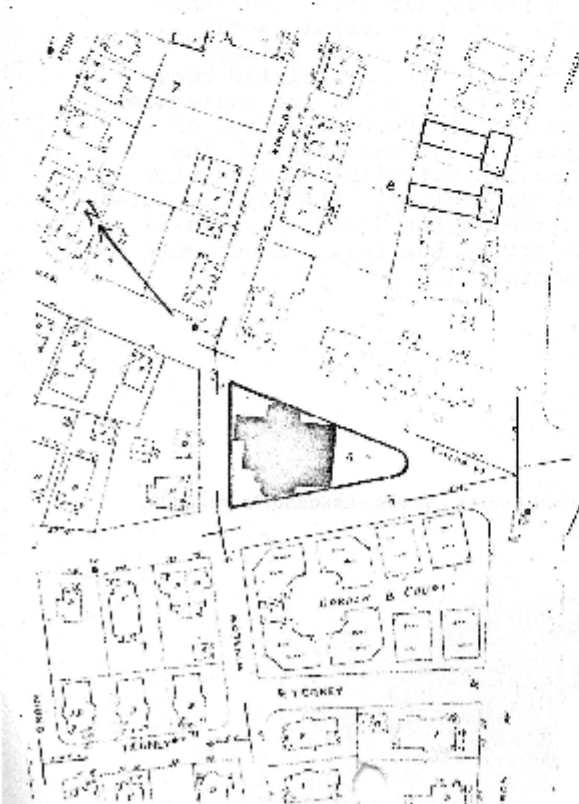
MASSACHUSETTS HISTORICAL COMMISSION  
Office of the Secretary, State House, Boston

In Area no. NW CAMB.	Form no. NWC IID4
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Cambridge  
ss 113 Garden Street  
Taylor Square Firehouse  
 at use firehouse  
 present owner City of Cambridge  
 description:  
1904  
 source city records  
neo-Moorish  
 architect Charles Greco

4. Map. Draw sketch of building location in relation to nearest cross streets and other buildings. Indicate north.



Exterior wall fabric brick  
 Outbuildings (describe) \_\_\_\_\_  
 Other features incorporates diverse styles; tower and boldly projecting cornice have great scalloped wooden brackets; patterned brickwork of parapet.  
 Altered No Date \_\_\_\_\_  
 Moved No Date \_\_\_\_\_

5. Lot size:  
 One acre or less XX Over one acre \_\_\_\_\_  
 Approximate frontage 160 feet  
 Approximate distance of building from street  
0 feet

6. Recorded by Bainbridge Hunting  
 Organization Cambridge Historical Comm.  
 Date 1965

Assessor # 228-2

7. Original owner (if known) City of Cambridge  
 Original use firehouse  
 Subsequent uses (if any) and dates SAME

8. Themes (check as many as applicable)

Aboriginal	<input type="checkbox"/>	Conservation	<input type="checkbox"/>	Recreation	<input type="checkbox"/>
Agricultural	<input type="checkbox"/>	Education	<input type="checkbox"/>	Religion	<input type="checkbox"/>
Architectural	<input checked="" type="checkbox"/>	Exploration/ settlement	<input type="checkbox"/>	Science/ Invention	<input type="checkbox"/>
The Arts	<input type="checkbox"/>	Industry	<input type="checkbox"/>	Social/ humanitarian	<input type="checkbox"/>
Commerce	<input type="checkbox"/>	Military	<input type="checkbox"/>	Transportation	<input type="checkbox"/>
Communication	<input type="checkbox"/>	Political	<input type="checkbox"/>		
Community development	<input checked="" type="checkbox"/>				

9. Historical significance (include explanation of themes checked above)

The Taylor Square Fire House was designed in 1904 by Charles Grace, a prolific local architect whose other area commissions include the Main Post Office in Cambridge (1932) and numerous residences and schools. The firehouse occupies a triangular lot. The functional design incorporates elements of several exotic styles within a standard plan. The tower and boldly projecting cornice feature wooden brackets, related somewhat to the California Bungalow style, while the patterned brick work of the parapet and the Neo-Moorish arches of the engine bays provide additional unusual detail. The building is one of six firehouses built within a few years of each other at the turn of the century. All were executed by different architects, and the Taylor Square station is the most accomplished of the group. For this reason, only this fire station is being nominated.

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

## **APPENDIX 24 – *PRESERVATION BRIEF 18* - RECOMMENDED APPROACHES FOR REHABILITATING HISTORIC INTERIORS**

### **“Recommended Approaches for Rehabilitating Historic Interiors**

1. Retain and preserve floor plans and interior spaces that are important in defining the overall historic character of the building. This includes the size, configuration, proportion, and relationship of the rooms and corridors; the relationship of features to spaces; and the spaces themselves such as lobbies, reception halls, entrance halls, double parlors, theaters, auditoriums, and important industrial or commercial use spaces. Put service functions required by the building’s new use, such as bathrooms, mechanical equipment, and office machines, in secondary spaces.
2. Avoid subdividing spaces that are characteristic of a building type or style or are directly associated with specific persons or patterns of events. Space may be subdivided both vertically through the insertion of new partitions or horizontally through insertion of new floors or mezzanines. The insertion of new additional floors should be considered only when they will not damage or destroy the structural system or obscure, damage, or destroy character defining spaces, features, or finishes. If rooms have already been subdivided through an earlier insensitive renovation, consider removing the partitions and restoring the room to its original proportions and size.
3. Avoid making new cuts in floors and ceilings where such cuts would change character defining spaces and the historic configuration of such spaces. Inserting of a new atrium or a lightwell is appropriate only in very limited situations where the existing interiors are not historically or architecturally distinguished.
4. Avoid installing dropped ceilings below ornamental ceilings or in rooms where high ceilings are part of the building’s character. In addition to obscuring or destroying significant details, such treatments will also change the space’s proportions. If dropped ceilings are installed in the buildings that lack character defining spaces, such as mills and factories, they should be well set back from the windows so they are not visible from the exterior.
5. Retain and preserve interior features and finishes that are important in defining the overall historic character of the building. This might include columns, doors, cornices, baseboards, fireplaces and mantels, paneling, light fixtures, elevator cabs, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stenciling, marbling, and graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.
6. Retain stairs in their historic configuration and location. If a second means of egress is required, consider constructing new stairs in secondary spaces. (For guidance on designing new additions, see Preservation Brief 14, “New Exterior Additions to Historic Buildings.”) The application of fire-retardant coatings, such as intumescent paints, the installation of fire suppression systems, such as sprinklers; and the construction of class

enclosures can in many cases permit retention of stairs and other character defining features.

7. Retain and preserve visible features of early mechanical systems that are important in defining the overall historic character of the building, such as radiators, vents, fans, grilles, plumbing fixtures, switch plates, and lights. If new heating, air conditioning, lighting and plumbing systems are installed, they should be done in a way that does not destroy character defining spaces, features, and finishes. Ducts, pipes, and wiring should be installed as inconspicuously as possible; in secondary spaces, the attic or basement if possible, or in closets.
8. Avoid “furring out” perimeter walls for insulation purposes. This requires unnecessary removal of window trim and can change a room’s proportions. Consider alternative means of improving thermal performances, such as installing insulation in attics and basements and adding storm windows.
9. Avoid removing pain and plaster from traditionally finished surfaces, to expose masonry and wood. Conversely, avoid painting previously unpainted millwork. Repairing deteriorated plasterwork is encouraged. If the plaster is too deteriorated to saved, and the walls and ceiling are not highly ornamented, gypsum board may be an acceptable replacement material. The use of paint colors appropriate to the period of the building’s construction is encouraged.
10. Avoid using destructive methods- propane and butane torches or sandblasting- to remove paint or other coatings from historic features. Avoid harsh cleaning agents that can change the appearance of wood. (For more information regarding cleaning methods, consult Preservation Brief 6, “Dangers of Abrasive Cleaning to Historic Buildings.”)<sup>203</sup>

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<sup>203</sup> Jandl. 2.