**Survey and Research Report**
**On The**
**Former Charlotte Fire Station Number Ten**

1. **<u>Name And Location Of The Property</u>. The Former Charlotte Fire Station Number Ten is located at 2136 Remount Road in Charlotte, N.C.**

2. **<u>Name And Address Of The Present Owner Of The Property</u>.**

   **Mecklenburg County**
   **600 East Fourth Street**
   **Charlotte, N.C. 28202**

**3. Representative Photographs Of The Property. The report contains representative photographs of the property.**

**4. Map Depicting The Location Of The Property.**


**5. Current Deed Book Reference To The Property. The current deed to the property is recorded in Deed Book 22686 at Page 787. The tax parcel number of the property is 06706102.**

**6. A Brief Historic Sketch Of The Property. The report contains a brief historical sketch of the property prepared by Dr. Dan L. Morrill.**

**7. A Brief Physical Description Of The Property. The report contains a brief physical description of the property prepared by Stewart Gray.**

**8. Documentation Of Why And In What Ways The Property Meets The Criteria For Designation Set Forth In N.C.G.S. 160A-400.5.**

**a. Special Significance In Terms Of Its History, Architecture, And/Or Cultural Importance . The Charlotte-Mecklenburg Historic Landmarks Commission judges that the Former Charlotte Fire Station Number Ten possesses special significance in terms of Charlotte-Mecklenburg. The Commission bases its judgment on the following considerations:**

**1) The architect of Former Fire Station Number Ten was Charles Wearn Connelly (1905-1967), who practiced architecture in Charlotte from 1934 until shortly before his death in November 1967. Former Charlotte Fire Station Number Ten is the only Charlotte Fire Station Connelly designed. A Charlotte native and graduate of North Carolina State, Connelly demonstrated nimbleness in his ability to shift from one architectural design to another. Most comfortable with traditional styles, Connelly nonetheless produced plans of various genres, including the mid-century modernist Former Charlotte Fire Station Number Ten. This flexibility contributed significantly to Connelly's success as a businessman and architect in Charlotte, a major urban center of North Carolina, especially during the years following World War Two.**

**2) Former Charlotte Fire Station Number Ten, which went into service in May 1957, is illustrative of the evolution of fire station design and configuration in Charlotte. It is one of two one-story, rectangular, mid-century modern style suburban fire houses that survive in Charlotte from the 1950s. Charlotte, like cities and towns throughout the United States, experienced major changes in its townscape in the decades immediately following World War Two. An escalating birth rate, the impact of generous home mortgage programs, the expansion of automobile ownership, the construction of expressways, and other factors worked together to give rise to escalating suburbanization during the late 1940s and the 1950s. Charlotte's population in 1940 was 100,899. In 1960 it was 201,564. The Charlotte Fire Department responded to this rapid growth. Charlotte constructed fire stations, such as Former Charlotte Fire Station Number Ten, to serve underserved areas. Fire Station Number Nine went into service on January 1, 1955. It was a "ranch style" single-story building. It no longer exists. Of similar contemporary design was Fire Station Number Eleven (1958), designed by Louis Asbury and Associates. Charlotte Fire Station Number Ten has closed but retains its essential physical integrity and the attributes of its site. It has the form and arrangements that characterized mid-century modern fire stations in Charlotte and throughout the United States.**

**b. Integrity Of Design, Setting, Workmanship, Materials, Feeling, And/Or Association. The Charlotte-Mecklenburg Historic Landmarks Commission judges that the physical description included in this report demonstrates that the Former Charlotte Fire Station Number Ten meets this criterion.**

**9. Ad Valorem Tax Appraisal. The Commission is aware that designation would allow the owner to apply for an automatic deferral of 50% of the Ad Valorem taxes on all or any portion of the property that becomes a designated "historic landmark." The current appraised value of the Former Charlotte Fire Staton No. Ten is $810,500. The property is currently exempt from the payment of property taxes.**

**Date Of The Preparation Of This Report: September 6, 2017**

**Prepared By: Dan L. Morrill and Stewart Gray**

**A Brief History Of The Former Charlotte Fire Station Number Ten.**

**Dr. Dan L. Morrill**

**September 11, 2017**

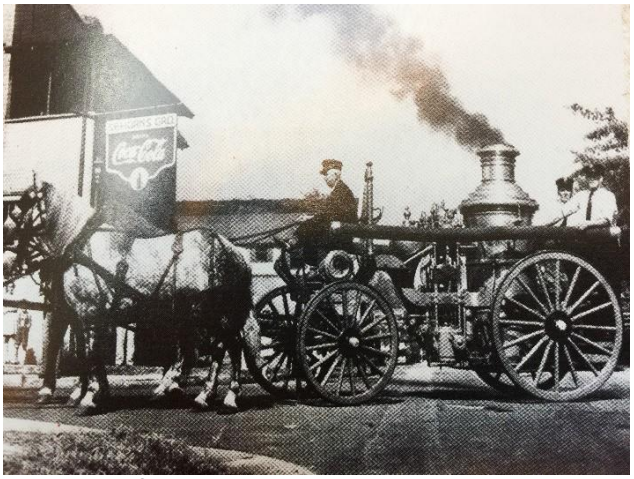

**The special significance of Former Charlotte Fire Station Number Ten, which opened in May 1957 at 2136 Remount Road, is best understood with the context of the evolutionary nature of fire stations erected by the Charlotte Fire Department since its establishment in 1887. Fire stations occupy a place of special importance in the built environment. Their essential purpose is to house the equipment and the personnel needed to fight fires in the neighborhoods which they serve. According to Charlotte Fire Chief Jon Hannan, a "primary concern" in the design of fire stations "is to get the truck out the door as quickly as possible." Hannan also believes that fire stations have symbolic meaning. "Fire stations need to convey permanence and reliability," Hannan contends. They "need to look solid, substantial."[1] Historian Rebecca Zurier speaks to this point in her book *The American Firehouse: An Architectural and Social History*. "Because fire stations have been linked with the popular image of firemen and fire engines," she contends, "they often have had an extra element of humor or fantasy."[2] The Charlotte Fire Department has demonstrated its commitment to both the utilitarian and the symbolic components of fire station design throughout the Department's history.**

**Fire stations are more than a workplace. Firefighters give nicknames to the fire stations where they work. A nickname, says Hannan, "is an identifier of the attachment they have for the station they are assigned to." Fire stations become a "first home" for many firefighters. "We're going to lock them in a building for one-third of their life," Hannan explains. "You have no secrets in the fire service." "If you have trouble at home," says Hannan, "or your kids are in trouble, the guys or gals in the station are**

**going to know it." [3] Firefighters sleep in the fire station, eat in the fire station, take baths in the fire station, cut the grass, clip the hedges, and maintain the equipment. Former Charlotte Fire Station Number Ten was nicknamed "The Rock." This was because duty at the station was seen as arduous.[4]**

**Fire engines in Charlotte were initially hand-pulled, later horse-pulled, until 1911, when the City ordered its first gasoline-powered fire truck.[5] No Charlotte fire stations survive from the hand-pulled era, and only one, the original Fire Station Number Two in the Dilworth neighborhood, is extant.[6] Opening on South Boulevard in 1909, Charlotte Fire Station Number Two, like its counterparts in other communities, was essentially a red brick horse barn with large arched wooden doors and sleeping space for the firefighters on the second floor. It lacked the extravagant embellishment of fire stations built in the late 1800's. "As if to present a no-nonsense exterior to the public," writes Rebecca Zurier, "the stations designed for the new, professional fire departments followed the austere forms of factory and commercial architecture."[7]**

**Charlotte Fire Station Number Two**



**Fire Chief Hendrix Palmer Atop A Horse-Drawn Charlotte Steamer**

**The 1920's and 1930's witnessed a major increase in the number of fire stations in fast-growing Charlotte. No longer required to accommodate horses, these stations were smaller than those erected in the late nineteenth and early twentieth centuries. Still built of brick and two stories tall, they were configured to blend into the streetscapes in which they were located. They occupied small lots. Four are extant. Fire Station Number Four (1926) on West Fifth Street, Fire Station Number Five (1929) on Wesley Heights Way, Fire Station Number Six (1929) on Laurel Avenue, and Fire Station Number Seven (1935) on North Davidson Street. Designed by architect Charles Christian Hook (1870-1938), all are revivalist in configuration. Fire Station Number Five has a tiled roof overhang at the parapet. It has corner columns with embellished capitals at both ends of the front façade. Fire Station Number Six, located on the edge of Charlotte's upscale Eastover neighborhood, is especially lavish in its architectural detail. The front facade is faced with random fieldstones, thereby allowing it to merge architecturally with the bungalows that dominate the adjoining streetscape. Stone arches highlight both the two engine bays and a bank of five windows that are sheltered by a tiled roof overhang with modillions.**

**These and other decorative details make Charlotte Fire Station Number Six "a perfect companion to the surrounding residential fabric."[8]**

**Charlotte Fire Station Number Four (1926)**

**Charlotte Fire Station Number Five (1929)**

**Charlotte Fire Station Number Six (1929)**


**Charlotte Fire Station Number Seven (1935)**

**The post-World War Two years saw a major change in the design of many public buildings in Charlotte, including fire stations. Rebecca Zurier calls this time a period of "architectural experiment."[9] Historian Ernest H. Wood III agrees. He says that a "widespread spirit of experimentation" took hold in North Carolina architecture after 1945.[10] Unlike the 1920's and 1930's, when revivalist designs for public buildings had been dominant in Charlotte and elsewhere, architects began to produce building plans in a variety of genres. Illustrative of this phenomenon is architect M. R. Marsh's (1893-1977) plan for the new Charlotte Fire Station Number Two (1948) on South Boulevard. It is a two-story poured-in-place concrete structure that contains no embellishments that point toward the past. Fire Station Number Two also makes no attempt to harmonize with the surrounding streetscape. In sharp contrast, Charlotte Fire Station Number Eight (1948), also designed by Marsh, resembles a Colonial Revival style home.[11] Indeed, to this day many residents of Charlotte who drive along The Plaza do not realize that the building is a fire station.**

**Charlotte Fire Station Number Two (1948)**

**Charlotte Fire Station Number Eight (1948)**

**Number Eight was the last revivalist style Fire Station erected in Charlotte. Mid-century modernism became the design vocabulary used for all the fire stations constructed here in the 1950s. Three were built during that decade. Fire Station Number Nine on East Boulevard (1954), Fire Station Number Ten (1957) on Remount Road, and Fire Station Number Eleven (1958) on West 28th Street.**

**Charlotte Fire Station Number Nine (1954) Destroyed**

**Charlotte Fire Station Number Eleven (1958)**

**The architect of Charlotte Fire Station Number Nine (1954), which was deactivated and destroyed in the early 1980s, was James H. Benton of B. O. Vannort, Inc., an engineering firm headquartered in Omaha, Nebraska.[12] Louis Asbury and Associates of Charlotte designed Charlotte Fire Station Number Eleven (1958).[13] Charlotte architect Charles Wearn Connelly (1905-1967) produced the plans for Charlotte Fire Station Number Ten (1957).[14] All three stations were configured as one-story rectangular brick boxes. All also occupied large suburban lots. Number Ten and Number Eleven are extant, but neither is an active fire station.**


**Charlotte Fire Station Number Ten (1957)**

**Several factors induced architects to give fire stations a "modern look" after World War Two. "The 1950's," declares Rebecca Zurier, was "a time of fascination with technology."[15] Largely because of the innovative building techniques resulting from World War Two, new construction materials became readily available after 1945, such as pre-hung aluminum windows, pre-engineered walls, and large expanses of glass. Air conditioning and thermostat controlled heating systems transformed fenestration patterns. Automatic roll-up doors manufactured of aluminum and glass eliminated the need for large arched front doorways. Drying cabinets allowed architects to eliminate hose towers, an identifying component of pre-World War Two fire stations.**

**Another stimulus for changing the design of fire stations in the late 1940's and 1950's was that strategic planners, not architects, increasingly held sway over the design process. More and more fire departments hired firefighting experts to fashion and implement master plans. Before World War Two, cities were organized along railroad corridors and streetcar lines. Planners understood that the**

**automobile would be the driving force behind city growth in the post-war years. Accordingly, they selected sites on streets with easy access to major thoroughfares for suburban fire stations. Such was the case with Former Charlotte Fire Station Number Ten. Planners also analyzed the arrangement of rooms in a fire station and concluded that one-story layouts were the most efficient. Corridors and hallways were reduced to a minimum. As for the exterior appearance of fire stations, planners wanted buildings that broke with the past and embraced a bright, optimistic vision of the future. George Ernest Robinson, a fire station specialist, said:**

***I believe a new fire station should be of contemporary design, since it will stand up for many years as an example of the intelligence and progress of our age, just as the temples and the churches of the Greeks and Gothic periods were monuments of their times.***[16]

**Charles Wearn Connelly (1905-1967)**

**Charles W. Connelly took such pronouncements into account when he created the design for Former Charlotte Fire Station Number Ten. A Charlotte native and graduate of North Carolina State, Connelly practiced architecture in Charlotte and its environs from 1934 until shortly before his death in 1967. Even though Connelly was most comfortable with revivalist style design, he demonstrated throughout his career an ability to accommodate the wishes of his clients.**[17] **"Charles W. Connelly . . . explained**

**that an architect serves as a reliable counsel and guide for seeing that a house suits the personal needs of the builder," the *Charlotte Observer* quoted Connelly as saying in 1955.[18] Connelly focused much of his attention on surviving as a businessman. In 1954, he refused to accept a minimum fee schedule established by the North Carolina Institute of Architects for professional services. Connelly preferred having the freedom to outbid his competitors.[19]**

**Connelly's penchant for traditional architecture dominated the early years of his career. Examples are the Ira Griffin House (1935) at 2001 Dilworth Road West, the Lauer Williams House (1937) at 2120 Wellesley Avenue, as well as in the Martha Washington Apartments (1939) in the Elizabeth neighborhood.[20] "One of the reasons he loved revivalist architecture so much," says his daughter-in-law, Constance Roper Connelly, "is that he thought it was elegant."[21] But Charles Connelly's ability to satisfy a range of patrons was evident even before World War Two. He was the architect for the Myrtle Apartments (1937), a distinctively Art Moderne apartment complex in the Dilworth neighborhood.[22]**

**Ira Griffin House (1935)**

**Lauer Williams House (1937)**

**Martha Washington Apartments (1939)**

**Myrtle Apartments (1937)**

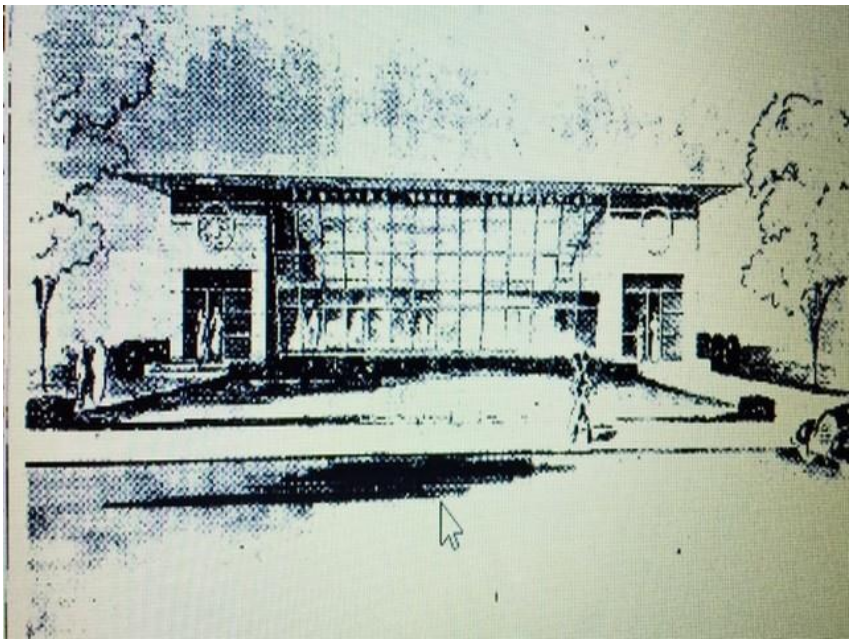
**Connelly continued to design revivalist-inspired buildings after World War Two, such as the Cotswold Apartments (1954) on Randolph Road, the Manor Theater Shopping Complex (1945) on Providence Road, the offices for Dr. Charles W. Tillett (1965) at 2200 East Seventh Street, and the John and Margaret Lafferty House (1960) at 1940 Overhill Road.[23] Among his most imposing traditionally-inspired institutional structures were the Greek Orthodox Church (1951) on East Boulevard, the Educational Building (1961) at Myers Park Methodist Church, and the Education Building (1950) at First Presbyterian Church.[24]**

**Greek Orthodox Church (1951)**

**John and Margaret Lafferty House (1960)**

**After 1945, the marketplace prompted Charles Connelly to venture into a broader range of architectural design. A frugal, pragmatic man, Connelly understood that he must adjust to the growing popularity of contemporary architecture. And he did not face that prospect grudgingly. One of his associates said that Connelly's "heart was with the traditional, even though he did enjoy a problem in the contemporary."[25] "I think it fascinated him," says Connelly's daughter-in-law, "because it was new to him."[26] The extent to which Connelly was willing to change course was evident in his modernist design of the Southern Radio Corporation Building (1949) on West Morehead Street. Called the "Carolina version of the million-dollar RCA-Victor exhibit building in New York," Connelly's Southern Radio**

**Corporation Building featured a 100-foot-wide, two-story-tall front window arrangement that was lit by spotlights at night.[27]**



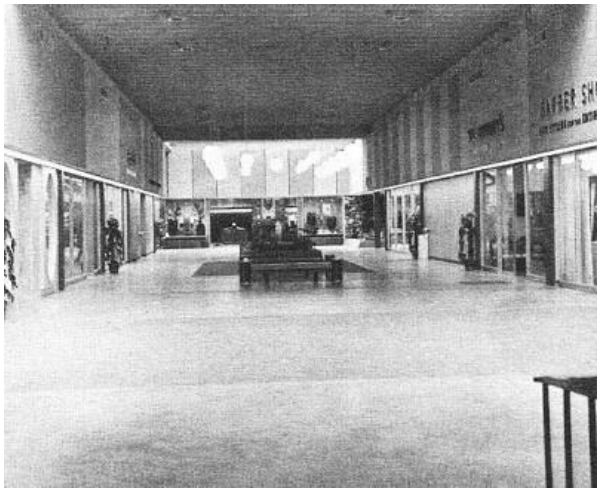
**Southern Radio Corporation Building (1949) Destroyed**

**Connelly's other non-revivalist post-World War Two structures included the Center Theater (1948) on East Morehead Street, Sardis Presbyterian Church (1955) on Sardis Road, and several public schools, including West Charlotte High School (1951), West Mecklenburg High School (1949), and South Mecklenburg High School (1959).[28] Connelly was on the architectural team that designed the Cotswold Shopping Center (1954) on Sharon Amity Road.[29] Its original interior lobbies were unabashedly contemporary. Illustrative of Connelly's nimbleness was his mid-century modern John Bayne House (1954).[30]**

**John Bayne House (1954) Destroyed**

**Sardis Presbyterian Church (1955)**

**Cotswold Shopping Center Lobby (Destroyed)**



**Cotswold Shopping Center Lobby (Destroyed)**

**Constance Connelly says that her father-in-law "considered himself a musician and an artist." Connelly "went to architectural school," she explains, "because he knew he could draw and he had some ideas about things he thought he could express as an architect."[31] Connelly played timpani for the Charlotte Symphony and the Charlotte Opera, was a drummer in a dance band while in college, and had a large xylophone in his home on Wendover Road. It is not surprising that Connelly exhibited talent in music and architecture. Both require the expression of creativity within set parameters.**

**Connelly On Right With Drum At Feet**

**Connelly Dressed For Performance**

**Charles Connelly designed two fire stations. The first, which was incorporated into a municipal building in Kings Mountain, North Carolina, was erected in 1938-1939.[32] Its form and features are demonstrably revivalist and are totally different from the configuration and architectural appointments of Former Charlotte Fire Station Number Ten. The two fire stations therefore represent in microcosm the adjustments Connelly made in response to the demands of the marketplace. One comes away from a study of Connelly's career with an appreciation of his ability to succeed entrepreneurially as an architect in a major urban center of North Carolina in the decades bracketing World War Two. Trained as a**

**classicist, Connelly was able to design buildings, such as Former Charlotte Fire Station Number Ten, that satisfied clients who wanted a different product after 1945.**

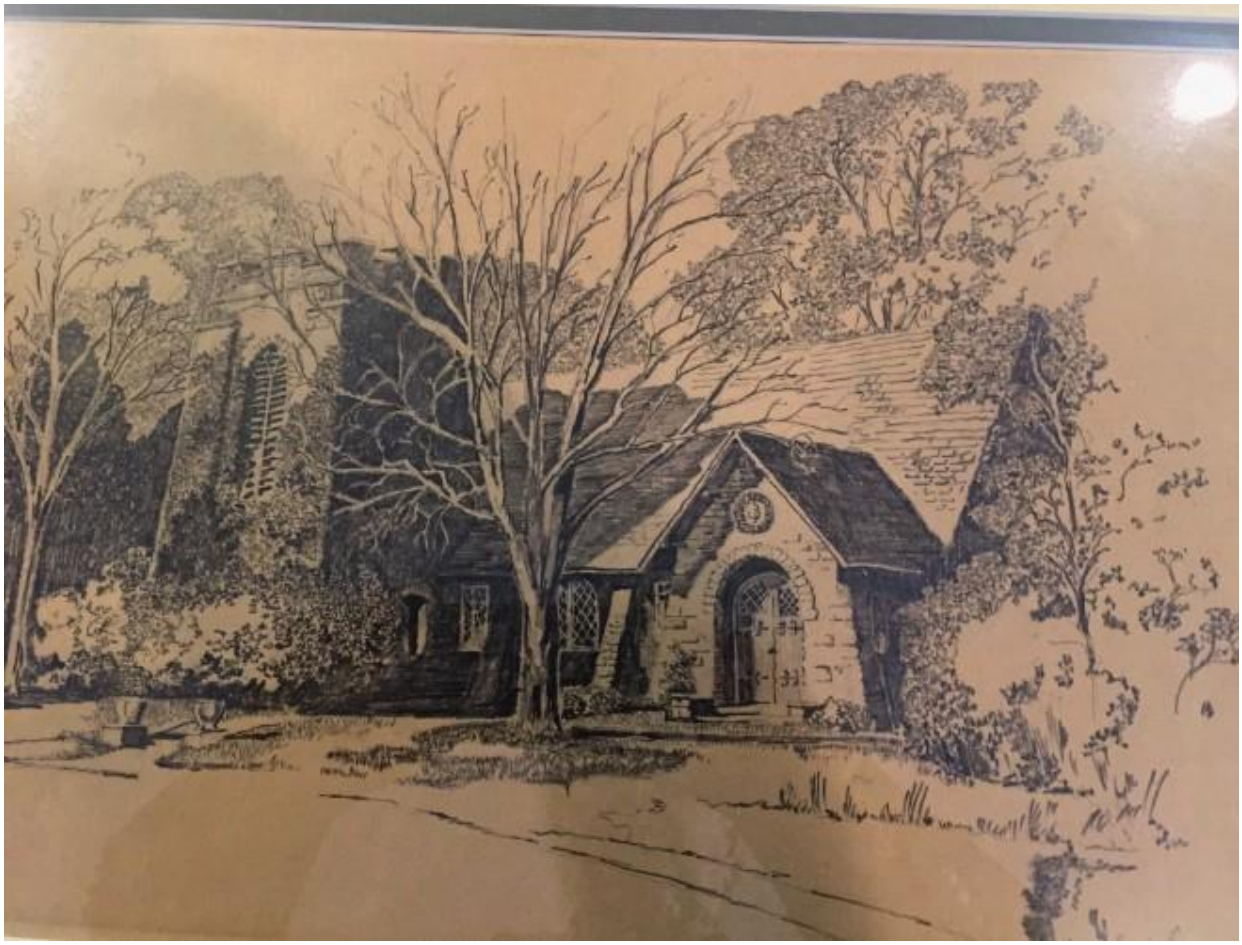
**Fire Station Kings Mountain, N.C. (1939) Destroyed**

**Former Charlotte Fire Station Number Ten (1957)**

**Station Dining Room**

**Station Captain's Office**

**Connelly Designed This House As His Family's Home (Destroyed)**



**Drawing By Charles Connelly**

**Charles Wearn Connelly As A Child**

**Charles Wearn Connelly (1905-1967)**

[1] *Interview of Jon Hannan by Dr. Dan. L. Morrill, August 10, 2017*. Hereinafter cited as *Interview.* Thanks to Jon Hannan for supplying photographs of Former Charlotte Fire Station Number Nine and Former Charlotte Fire Station Number Ten.

[2] Rebecca Zurier, *The American Firehouse An Architectural and Social History* (New York: Abbeville Press, 1982), 229.

[3] *Interview*.
[4] *Interview of John Creasman by Dr. Dan L. Morrill* , August 9, 2017.
[5] *Charlotte Evening Chronical*, November 23, 1911.
[6] For a history of Fire Station Number 2, see http://cmhpf.org/CharlotteFireStationNo2.htm
[7] Zurier, *The American Firehouse*, 81.
[8] See "Survey and Research Report on Charlotte Fire Station Number Six (*http://cmhpf.org/S&Rs%20Alphabetical%20Order/surveys&rfirestation6.htm)*
[9] Zurier, *The American Firehouse*, 237.
[10] Ernest H. Wood, III, "The Opportunities Are Unlimited: Architects and Builders since 1945," in *Architects and Builders in North Carolina. A History of the Practice of Building*, Catherine W. Bisher, Charlotte V. Brown, Carl R. Lounsbury, Ernest H. Wood III (Chapel Hill and London: The University of North Carolina Press, 1990), 353.
[11] *Charlotte Observer*, March 4, 1948.
[12] Charlotte Observer, June 10, 1953; January 9, 1954.
[13] *Charlotte Observer*, July 24, 1958.
[14] *Minutes of the Charlotte City Council*, September 21, 1955. *Charlotte Observer*, May 17, 1957.
[15] Zurier *The American Firehouse*, 208.
[16] Quoted in Zurier, *The American Firehouse*, 222.
[17] *Charlotte Observer*, November 3, 1967.
[18] *Charlotte Observer*, March 2, 1855.
[19] Ernest H. Wood, III, "The Opportunities Are Unlimited: Architects and Builders since 1945," in *Architects and Builders in North Carolina. A History of the Practice of Building*, Catherine W. Bisher, Charlotte V. Brown, Carl R. Lounsbury, Ernest H. Wood III (Chapel Hill and London: The University of North Carolina Press, 1990), 415.
[20] *Charlotte Observer*, August 22, 1935; April 2, 1937; July 30, 1939.
[21] *Interview of Constance Roper Connelly by Dr. Dan L. Morrill*, August 28, 2017.
[22] *Charlotte Observer*, December 3, 1937.
[23] *Charlotte Observer*, September 2, 1945; June 6, 1954; January 23, 1965. Correspondence with John O. Lafferty, Jr.
[24] *Charlotte Observer*, January 26, 1951; May 18, 1961; March 19, 1950.
[25] *Charlotte Observer*, November 30, 1967.
[26] *Interview of Constance Roper Connelly by Dr. Dan L. Morrill*, August 28, 2011. Charles Connelly was an avid golfer. He designed the Myers Park County Club Clubhouse, the Quail Hollow Country Club Clubhouse, and the Carmel Country Club Clubhouse. Connelly was well-connected socially with Charlotte's elite. He was a member of Myers Park Methodist Church. According to Constance Connelly, "he knew everybody in Southeast Charlotte." Special thanks to Constance Connelly for family photographs.
[27] *Charlotte Observer*, March 6, 1949.
[28] *Charlotte Observer*, April 17, 1948; May 30, 1949; August 17, 1951; April 30, 1955; July 31, 1959.
[29] *Charlotte Observer*, January 20, 1954. Welton Becket and Associates of Los Angeles were lead architects on the project.
[30] *Interview of Constance Roper Connelly* by Dr. Dan L. Morrill, August 28, 2017. http://www.ncmodernist.org/connelly.htm.
[31] *Interview of Constance Roper Connelly* by Dr. Dan L. Morrill, August 28, 2017.
[32] *Charlotte Observer*, December 11, 1938.

## Former Charlotte Fire Station Number Ten – Architectural Description

The 1957 one-story, brick fire station building faces west on a .57 acre lot, is set back approximately forty feet from Remount Road, and is situated 2.25 miles due west of the Square in Uptown Charlotte. The former fire station is located on land that was once part of the World War I-era Camp Greene. To the rear of the fire station is the 1879 Dowd House, which served as the headquarters for Camp Greene. Immediately to the south of the fire station is a ca. 1957 one-story, flat-roofed commercial building. Across Remount Road are frame houses that date from the 1930s and 1940s. To the north of the fire station the neighborhood is residential. Four hundred feet to the south of the fire station is Wilkinson Boulevard, Charlotte first four-lane highway, which is lined with commercial buildings.

The principal section of the fire station features a very low pitched side-gabled concrete roof, covered with a roofing membrane. The principal section of the fire station tees into a tall, one-story garage that projects slightly past the façade.

The primary entrance to the 7,500 square-foot building is located in the center bay of a three-bay-wide recessed porch that is roughly centered on the building. The roof extends over the porch approximately 10', and is supported by two steel posts. The porch floor is an at-grade concrete slab. The porch fenestration is symmetrical. The bays are delineated by vertical wall sections of brick laid in running bond. The bays feature a concrete sill at grade, and extend to the porch ceiling. The bays contain original aluminum window and door framing. The original slab door is topped by a single-light transom and bordered on each side by large windows composed of four stacked aluminum sash. All of the building's windows are now covered with plywood panels. Below each window the storefront-type aluminum framing is filled by a Masonite panel. To either side of the center bay are bays that each contains a single four-light window over a Masonite panel. Non-original, large gutters have been added to the eaves on the façade, and to the south and rear elevations.


A double-wythe, blank brick wall composed of Norman brick laid in common bond with coursed Flemish headers forms the northern wall of the recessed porch and extends 16” past the roof eave. A metal flagpole is attached to the narrow edge of the projecting wall with three circular brackets.

To the north of the recessed entrance the façade is composed of a single wide bay that is defined by the projecting wall adjacent to the recessed entrance, and the north wall of the building which extends approximately three feet past the façade to the edge of the deep eave. The projecting portion of the north wall is three wythes wide and is constructed of Norman brick laid in common bond with coursed Flemish headers. The bay is pierced by a long ribbon window composed of sixteen two-light aluminum-frame awning sash. The window is set high in the wall

and sits on a continuous metal sill. Below the ribbon window the wall is blank, with Norman brick laid in running bond.


To the south of the recessed entrance porch, the side-gabled principal section of the fire station tees into a tall, one-story, flat-roofed, two-bay-wide garage wing. The front elevation of the wing is protected by a deep eave, and is dominated by two large, simple, roughly square garage door openings. Wall material is Norman brick laid in common bond with coursed Flemish headers. Architectural features are limited to four cone-shaped, cast iron corner protectors, and three replacement, wall-mounted light fixtures. Original wooden, 18-light, overhead garage doors are intact, but the original glazing is covered metal and plywood panels.

The gabled north end of the fire station is symmetrical and is composed of two large, shallow bays. The bays are formed by a center brick pillar, and three wythe thick walls sections that extend past the façade and rear elevations to the eaves. The pillar and wall sections are constructed of Norman brick laid in common bond with coursed Flemish headers, indicating solid brick construction. Each bay contains a ribbon window, now covered with plywood, that rests on curtain walls laid in stacked bond. The north elevation is sheltered by a shallow eave.

The south elevation is composed of six wall sections laid in common bond with coursed Flemish headers. The wall sections are separated by five shallow, narrow bays. The bay closest to the front of the building contains a metal louvered vent. The other bays contain identical metal-framed windows, now covered with plywood panels. The vent and windows rest on curtain walls laid in running bond, and are topped with brick panels also laid in running bond. The eave on the south elevation is nearly flush with the elevation.

The tripart design of the fire station's facade is reflected on the rear. The northern portion of the rear elevation is five bays wide, and is sheltered by a deep eave. It is pierced by one two-light window and one set of paired two-light windows set high in the wall. The other bays contain a single-light aluminum door flanked by tripled two-light windows set high in the wall. The brick is laid in common bond with coursed Flemish headers.

The middle section of the rear elevation projects approximately twelve feet past the northern portion of the rear elevation, and is sheltered by a deep eave. Partial-height walls are laid in running bond and are topped with a continuous rowlock brick sill. A single wooden post, probably hiding a metal column, rises from the corner to support the roof. The partial-height wall is interrupted by a metal slab door, topped with a transom. To either side of the door are three ganged windows. The northern wall of the section contains three additional ganged windows.

The rear of the garage is three bays wide and projects slightly past the middle section of the rear elevation. Fenestration is not symmetrical. The bays contain slab doors topped with louvered vents. The brick is laid in common bond with coursed Flemish headers.

A wide concrete driveway runs from the street to the garage. A sidewalk connects the driveway to the recessed porch. A second driveway to the north of the fire station gives access to the rear of the building.  Two fuel pumps are located along the driveway.

The site of the fire station was graded flat out of a modest hillside, and the rear of the lot is bounded by a substantial retaining wall constructed with Norman brick laid in common bond

with coursed Flemish headers. The entirety of the lot behind the fire station is paved with concrete.

## Interior

The interior has retained a good degree of integrity.


The concrete slab in the principal section of the fire station was finished with a layer of terrazzo. Walls feature tile wainscoting. Original wooden slab and glazed aluminum doors have been retained. A drop ceiling with replacement light fixtures was added. The garage features a bare concrete floor, full-height tile walls, and exposed beams. The interior has suffered from vandalism, with broken interior windows and damaged electrical fixtures and wiring.