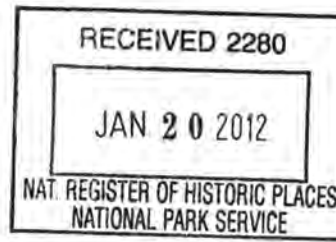


United States Department of the Interior  
National Park Service



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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, architectural 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 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name REVERE CITY HALL AND POLICE STATION

other names/site number REVERE TOWN HALL

2. Location

street & number 281 BROADWAY (CITY HALL) and 23 PLEASANT ST (POLICE) not for publication

city or town REVERE vicinity

state MASSACHUSETTS code MA county SUFFOLK code 025 zip code 02151

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 60. 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.)

Brona Simon January 5, 2012  
Signature of certifying official/Title Brona Simon, Executive Director Date  
Massachusetts Historical Commission, State Historic Preservation Officer

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):

Edson W. Beall 3-7-12  
Signature of the Keeper Date of Action

Revere City Hall and Police Station  
Name of Property

Suffolk, MA  
County and State

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**

(Do not include previously listed resources in the count.)

Contributing	Noncontributing
2	_____
_____	_____
1	_____
_____	_____
1	_____
_____	_____
4	_____
_____	_____

**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**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

EDUCATION: Library

GOVERNMENT: City Hall, Correctional Facility/police

station

**Current Functions**

(Enter categories from instructions)

MUNICIPAL: City Hall

VACANT: police station

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

LATE 19<sup>TH</sup>/EARLY 20<sup>TH</sup> CENTURY REVIVAL:

Classical/Colonial Revival

**Materials**

(Enter categories from instructions)

foundation stone

walls brick, granite, terra cotta, marble

brick, cast stone trim

roof asphalt shingles, tar and gravel

other

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

**United States Department of the Interior**  
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**National Register of Historic Places**  
**Continuation Sheet**

Section number 7 Page 1

**Revere City Hall and Police Station**

Name of Property

**Revere (Suffolk), MA**

County and State

Name of multiple listing (if applicable)

**7.1 Description:**

**Revere (Town) City Hall and Revere Police Station**

**Narrative Discussion**

**Introduction**

Located at the northwest corner of the intersection of Broadway and Pleasant Street, the Revere City Hall's parcel contains two buildings: the presently unoccupied Revere Police Station (1909) at 23 Pleasant Street, as well as the Revere City Hall (1897-1898) at 281 Broadway, which still serves as the seat of local government. These red-brick Colonial Revival and Classical/Colonial Revival buildings are architecturally and historically significant major landmarks at the southern end of the Revere Center commercial district. Architecturally, the Revere City Hall represents the Boston architectural firm of Cobb and Greenleaf at the height of their partnership. Architects Hurd and Gore's Revere Police Department building is a solid example of early 20<sup>th</sup>-century Colonial Revival design, which although not a singular design achievement like the city hall, nevertheless complements the city hall and is an important contextual building within a potential Revere Center Historic District. These buildings are set apart from their densely built-up commercial and residential surroundings by a well-landscaped, campus-like setting. The Revere City Hall and Revere Police Station together symbolize the evolution of Revere during the turn of the 20<sup>th</sup> century from an agricultural backwater, to a municipality that became nationally known for its public beach and associated seasonal attractions. The Revere City Hall was built to commemorate the patriotic deeds of Paul Revere. Both the city hall and the police station are of interest as municipal buildings built to accommodate horse-drawn vehicles on the eve of the Automobile Age.

Visually, the Revere City Hall is a major landmark at the southern end of the city's central commercial district by virtue of its well-proportioned rectangular form. Surmounted by a distinctive copper belfry, this three-story building is formally finished on all sides. The Revere City Hall is constructed of dark red, Pennsylvania pressed brick, with gray granite and terra-cotta trimmings. The buildings are situated on a trapezoidal-shaped lot, the western half of which was built up with landfill in 1897 to accommodate well-landscaped grounds bordering Broadway, the city's principal north-to-south traffic artery.

**The Revere City Hall and Police Station: Setting**

The City Hall is set back about 15 feet from the street and fronted by lawn and hedges. Flowering trees flank the main entry. The Police Station, though not landscaped, also has an area of lawn at its front and is shaded by a tall tree. A stone boulder monument and flagpole stand at the front of the station's entry wall. Much of the parcel is finished with low, granite edging.

The Revere City Hall is surrounded on its Broadway and Pleasant Street sides by densely built-up streetscapes, comprised of historic buildings representing a variety of periods that mostly complement its Colonial Revival design. For example, across Broadway to the west are two ca.1900

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**Revere City Hall and Police Station**

Name of Property

**Revere (Suffolk), MA**

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Georgian/Renaissance Revival masonry commercial/residential buildings. Presiding over the Yeamans Street and Broadway corner is a handsome, mid 20<sup>th</sup>-century, red-brick and wood-trimmed Colonial Revival bank building, the main façade of which is dominated by a columned portico.

The north side of city hall overlooks a trio of historic buildings that border the western end of Pleasant Street's streetscape. Ranging in date from ca. 1800 to ca. 1940, these buildings include a five-bay, center-hall plan Federal-period residence called the Mansion House; a small, Art Deco, stone-faced commercial building; and the altered, late Victorian commercial/residential Hall's Block at the corner of Pleasant Street and Broadway.

Bordering the east side of the parking lot behind the Revere City Hall is the Colonial Revival Police Station. Beyond the police station to the east is a mid 19<sup>th</sup>-century residential neighborhood of modest wooden houses. The former police station's red- and gray-hued masonry materials complement those of the Revere City Hall.

To the south of the Revere City Hall is a war memorial-dotted park. Visually, the memorial park extends the well-landscaped, campus-like setting of the buildings' Broadway side, southward across Hyde Street. The park is not part of the city hall/police station property and is not included in this nomination.

### **The Revere City Hall**

Originally called Revere Town Hall when it was built in 1897-1898, it was renamed Revere City Hall upon the town's incorporation as a municipality in 1915, making the building the seat of local government for one of the smallest cities in the Commonwealth.

The building was designed by the Boston firm of Greenleaf and Cobb to house local government service and, very briefly, the Revere Public Library (1899-1903). A sophisticated example of its style, its blend of Classical and Colonial Revival elements was deemed appropriate by the hall's building committee to memorialize one of the most important figures in Colonial-era history, Paul Revere.

The city hall's exterior and interior references to the great patriot, rendered in a variety of media, make it the three-dimensional, bricks-and-mortar equivalent of Henry Wadsworth Longfellow's famous poem, "Paul Revere's Ride." Written three decades earlier in Cambridge, MA, by the great poet and Harvard professor, this poem initiated a movement to recognize the heroic role Paul Revere played in America's struggle for independence from Great Britain. Along with the proliferation of streets and schools named in honor of the great patriot throughout the country, the Revere City Hall provides evidence of the maturation of this movement to commemorate Paul Revere at the turn of the 20<sup>th</sup> century.

The Classical/Colonial Revival former town hall replaced a Greek Revival temple-form municipal building of 1834, which was destroyed by fire in January 1897. The building is in good structural

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**Revere City Hall and Police Station**

Name of Property

**Revere (Suffolk), MA**

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condition, having undergone a recent major exterior rehabilitation in 1998, while fairly significant interior renovations occurred in 1936 and ca. 1988.

**Revere City Hall: Architectural Overview**

Measuring nine bays by six bays, the Revere City Hall is a boxy, rectangular building, characterized by planar, red-brick surfaces. The continuous beltcourse and stringcourse emphasize the horizontal orientation of the building. Viewed from Broadway and Hyde Street, the building appears to be two stories tall, when in fact it rises to a height of three stories. The north (Pleasant Street) elevation most dramatically illustrates the difference in grade between the eastern and western halves of the property; here, a rock-faced, granite **retaining wall** visually underscores this one-story difference in grade.

The retaining wall incorporates a flight of granite steps that ascends from the parking lot to the first story's Pleasant Street entrance. The main façade overlooks Broadway and is characterized by a formal, tripartite, central pavilion design. The salient feature of the main façade is a porch that is accessed by a broad flight of stone steps, which lead to tripartite arches and the recessed main entrance. The stone steps of the main and side entrances were rebuilt in 1998. The south (Hyde Street) façade is dominated by a marble-columned, Classical Revival porte cochere.

In general, doors and window sash are composed of modern metal elements that replaced wooden entrances and window sash at some point in the mid to late 20<sup>th</sup> century. The noteworthy exceptions to this rule are the transoms of the side elevations' windows. Here, the transoms' original leaded-glass mullions are still intact. In general, windows are set within shallow recesses. Window sills are composed of granite, while lintels, splayed in the Georgian and Federal Revival manner, are composed of either gauged brickwork or granite. Originally, the city hall's windows contained 1/1, double-hung wood sash.

The building's hip-roofed flanking wings are a few feet lower than the center pavilion's asphalt, shingle-sheathed hip roof. Originally sheathed with "the best Monson No.1 slate shingles" supplied by a Mr. Swift, the original slates were replaced by asphalt shingles at an undetermined date. Much of the building's design interest lies above the cornice line. Rising from the roofs of the main block and wings are a variety of well-proportioned projecting features such as dormers, chimneys, and, above all, the copper belfry, which combine to embellish Revere's most memorable landmark building.

In the case of the flanking pavilions, less prominent vertical features rise from their roofs. Here, the scale and form of pairs of double dormers exhibit a Craftsman-style sensibility that strikes a domestic architectural note unusual in a public building. Located at the three street elevations of the building, these low-slung, hip-roofed dormers contain narrow double windows. Rectangular in shape, the dormer windows contain wood sash with lattice. Enclosed by low-pitched hip roofs, the dormers' cornices are enlivened by small, loosely spaced, saw-cut brackets. Rising from the central pavilion's north and south roof slopes are pairs of substantial brick chimneys trimmed in terra-cotta. The wide surfaces of the

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chimneys exhibit vertical, recessed panels that rise to ornate terra-cotta chimney caps. Features such as the polygonal bays of the rear wall, and especially the massive paneled chimneys, acknowledge the more picturesque aspects of earlier Victorian-era design. A more up-to-date design sensibility is apparent in the severe planarity of the facades. Of particular interest is the architect's broad interpretation of the Colonial Revival style which includes references to Greek Revival as well as Georgian and Federal-period styles. Indeed, the crowning feature of the building is its Classical Revival belfry or clock tower which is loosely based on the Choragic Monument in Greece (see below).

### City Hall Exterior Elevations

#### West (Main) Elevation

The principal nine-bay west (or Broadway) elevation (**Photo 1**) is characterized by a tripartite design: a seven-bay center pavilion flanked by single-bay wings. Access to the center pavilion's thirty-foot-wide entrance is provided by three flights of stone steps that lead from a broad, shrub-bordered, cement-paved open space to a shallow, three-arched portico (or "Grand Porch," as it was labeled on original blueprint plans). A cement slab originally covered the open space in front of the City Hall. Since 1988, the area in front of the Broadway entrance's steps has been covered primarily with brick. The portico's arches spring from cast-stone piers. Superimposed over the porch's cast-stone piers are four pairs of engaged Ionic columns of polished composite marble, with gray terra-cotta capitals. Recessed behind the arched opening of the portico are bowed walls that flank a modern metal door.

The portico supports a cast-stone entablature. Here, raised letters proclaim REVERE CITY HALL. The entablature is accented by a dentil course, which is in turn surmounted by a modillion-block cornice. Above the cornice is a balustrade, with low, cast-stone plinths still extant. Late 20<sup>th</sup>-century iron railings, however, have replaced the original cast-stone balusters that extended between the plinths. At the center of the balustrade is a medallion exhibiting a terra-cotta town seal of Revere, that exhibits a bas-relief shield depicting Paul Revere astride his horse. Above the great patriot's head are the moon and stars: a reference to the night of April 18/19, 1775, when Revere galloped from Charlestown to Lexington to alert the colonists to the impending arrival of British troops. Surmounting the shield is an arm and hand grasping a sword. Flanking the sword is an anchor and a buoy, appropriate symbolic references to the city's coastal location. In addition, a plough and sheaves of grain are depicted, symbolizing Revere's longtime status as an agrarian community. The border of the seal is edged with the following names and dates: Chelsea, 1738; North Chelsea, 1846; Revere, 1871.

Directly above the porch are a group of five windows set off by terra-cotta trim. Surmounting the windows are letters in copper relief that read: REVERE, LEXINGTON, CONCORD, BUNKER HILL, and BOSTON. The last four names reference, in chronological order, the earliest military encounters of the American Revolution. In 1998, as part of an ambitious \$500,000 rehabilitation project, the lettering of the names of the famous early Revolutionary War battles were repainted black, which contrasts with its

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rich yellow background. Above these ornamental panels are keystone-arched windows containing multi-sash muntins, designed in the Colonial Revival manner. The architects' intent may have been a reference to the arched, multi-pane sash of the Old North Church. Surmounting the five center windows is a continuous terra-cotta dentil course and modillion-block cornice.

The wings on either side of the center pavilion are pierced by a single standard-sized window at the first story, and a pair of taller than standard-sized windows at the second story. The windows of the wings rise from granite sills to gauged-brickwork lintels. At the six-bay north (Pleasant Street) elevation, the difference in grade between the eastern and western halves of the elevation is demarcated by the off-center, rock-faced granite retaining wall that projects from this north wall. Ranging from three to twelve feet in height, this stepped wall borders stairs that ascend from the parking lot at the ground floor to the first-story entrance. To the left of the retaining wall is the ground floor's Pleasant Street entrance that is set off by Doric pilasters composed of cast stone. Immediately flanking the Pleasant Street entrance are paired Ionic composite columns. These columns are identical to those of the main entrance and the Hyde Street elevation's porte-cochere. The two sets of paired columns rise to an entablature that culminates in a shallow projecting cornice. The entablature, in turn, supports a shallow balcony that retains its flanking cast-stone plinths, but no longer retains its original cast-stone balusters. Windows located to the left of the Pleasant Street entrance are standard-sized and contain modern replacement sash. The transoms of these windows, however, contain original leaded glass.

### North Elevation

The six-bay north (Pleasant Street) elevation (**Photo 2**) has two entrances whose locations underscore the difference in grade that characterizes the City Hall parcel. The third bay from the western edge of this façade exhibits an entrance that leads to the first story's center hall. Access to this door is provided by a dog-leg granite staircase. The east wall of the staircase is laid up in heavy, rock-faced granite blocks. This stairway serves as a retaining wall, shoring up terrain that rises about ten feet higher than that of the parking lot at the sides and rear walls of the building. The granite stairs lead to a modern replacement front door that is set off by paired, pink marble, Ionic columns with gray terra-cotta capitals. These columns support a granite entablature that in turn supports granite plinths (which once flanked a railing that is no longer extant). To the right of the first-floor entrance are two windows that have been reduced in size and are missing their wedge-shaped, granite lintels. To the east of the first-story entrance is a double window and two standard-sized windows that exhibit granite sills and wedge-shaped lintels.

At the ground floor, to the east of the granite stairway, is an entrance with a modern metal replacement door that opens directly onto the parking lot. This door is flanked by Doric pilasters composed of granite. These pilasters rise to a granite course that serves as both a belt and lintel course. To the right of the ground-floor entrance is a pair of narrow windows, located to the west of a single, standard-sized window.

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Returning to the upper stories, it should be noted that five standard-sized windows are ranged across the north façade's second story. None of these windows possess wedge-shaped lintels, although sills are in evidence. As is the case with most of this building's windows, those of the north wall exhibit modern (late 20<sup>th</sup>-century) metal sash. The north façade culminates in a molded granite cornice. Visible above the roofline is a pair of low-slung dormers that are decidedly Craftsman style in appearance. These dormers correspond with identical counterparts at the south elevation. Each dormer exhibits tripartite windows containing leaded, lattice-work sash.

**East (Rear Elevation)**

The building's twelve-bay east (rear) wall (**Fig. 3**) rises two stories, from a full-height basement to a copper cornice and hipped roof. Particularly noteworthy is the way that Greenleaf and Cobb incorporated a pair of three-story bays into a design that would otherwise be as severely planar as the building's other facades. Enclosed by modified hipped roofs, these bays flank six square-headed windows at the ground floor and first story, while the windows at the second story rank among the most memorable features of the building. Here, five piers, enlivened by terra-cotta capitals, are interspersed between the windows. The windows' round arches spring from the piers, and contain original wooden sash. The double doors to the left of the northernmost polygonal bay date to the 1936 second-story auditorium alterations. These doors open onto an iron platform that corresponds with a fire escape composed of the same material. The fire escape descends three stories, to the parking lot on the east side of the building.

On either side of the polygonal bays, the walls of the wings are pierced by a single window at the ground floor, while pairs of standard-sized windows are in evidence at the first and second stories. The verticality of the polygonal bays is tempered by continuous terra-cotta belt and stringcourses. Surmounting first-story window lintels is a bolection stringcourse, composed of white terra-cotta. This material is employed at the cornices of the rear elevation's wings. Like the Broadway elevation, the rear wall's six-bay center segment culminates in an ornate copper cornice, complete with dentil course and modillion blocks.

**South Elevation**

The six-bay south (Hyde Street, **Photo 4**) façade rises two stories from a rusticated granite-block foundation to a molded terra-cotta cornice. Continuous granite and terra-cotta belt- and stringcourses atop the basement and first story, respectively, provide horizontal accents. The south façade's dominant feature is the off-center porte cochere, or covered carriageway, which shelters a semi-circular driveway. The porte cochere is an elegant reminder that the building predates the Automobile Age, when horse-drawn vehicles were still the predominant mode of transportation.

Opening onto the porte cochere, the off-center south entrance is flanked by Ionic, pink composite marble pilasters, which are surmounted by gray, terra-cotta capitals. The south entrance contains modern metal doors that open onto a short flight of stone steps, bordered by replacement iron railings. Reportedly, the

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porte cochere's masonry was repointed and the south entrance steps were reset ca.1998. Sheltering these steps is the roof of the porte cochere, which is supported by four pairs of pink marble columns. These columns rise to molded entablatures that display a dentil course and bracketed cornice. Around 1970, a wooden, Colonial Revival balustrade was removed from the porte cochere's roof. Although the formality of the carriage entrance is somewhat diminished by the absence of its balustrade, the porte cochere nevertheless manages to serve as one of the key design features of the building.

To the left of the south entrance are a pair of standard-sized windows containing 1/1, double-hung replacement metal sash. These windows rise from granite sills to splayed and gauged-brickwork lintels. To the right of the south entrance is a trio of standard-sized windows that rise from granite sills to splayed granite lintels.

### **The Belfry/Clock Tower**

Originally designed for bells that were never installed, the Revere City Hall's belfry is composed of copper. After the American Revolution, Paul Revere established a copper foundry in Canton, MA, that produced church bells, copper hardware for the *U.S.S. Constitution*, and sheathing for the dome of the Charles Bulfinch-designed Massachusetts State House. Much of the city hall's visual interest as a landmark relies on the form and detail of its copper belfry, in tandem with the distinctive massing and pleasing proportion of the building itself.

The design of the belfry is loosely based on ancient Greece's famed Choragic Monument of Lysicrates. Built in 335 BC, and still standing in Athens, this fabled monument was frequently copied by architects of public buildings in both Britain and the United States during the first half of the 19<sup>th</sup> century. One of the earliest and most famous examples of a rooftop superstructure designed in the manner of the Choragic monument is that of the Merchants Exchange (1831-1833), still extant in Philadelphia. Although structural component reads visually as a clocktower atop Revere City Hall, it has been referred to as a belfry since the time of its construction.

Cobb and Greenleaf took considerable license with the design of the belfry, straying from the appearance of its ancient prototype. A true Choragic Monument possesses a base and superstructure that are round in shape. Here, both base and superstructure are square. The ancient model had single Corinthian columns at its corners, representing one of the earliest uses of this order. Interestingly, the corners of the Revere City Hall's belfry are accented by pairs of Ionic columns. In addition, the four circular faces of the E. Howard Company-manufactured clock are important aspects of the belfry's appearance. Beneath each face are tall, rectangular louvered openings that served to ventilate the top floor's auditorium.

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**Revere City Hall and Police Station**

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That Classical or Neo-Greek-Revival features like the belfry and the entrances' columns were incorporated into the Revere City Hall's design underscores an important aspect of the Colonial mode at the turn of the 20<sup>th</sup> century. Numerous practitioners of the Colonial Revival style did not confine themselves to working in the various permutations of the 18<sup>th</sup> century Georgian style. Indeed, turn-of-the-20<sup>th</sup>-century architects such as Cobb and Greenleaf often brought stylistic elements of the Federal and even the Greek Revival styles into designs identified as "Colonial." Architects at this point in the Colonial Revival's evolution saw Federal and Greek Revival styles as subsets that were covered under the umbrella term "Colonial." The belfry is described in an 1897 newspaper article as "quaint and picturesque.... designed in the Colonial style.... and lighted by two electric lamps suspended from ornamental brackets in accordance with the prevailing historical symbolism introduced throughout the structure."

The belfry rises from a two-stage platform. Originally, the corners of the lower platform were designed to incorporate electric lights, which are reportedly no longer functional. On the facade of the first stage is a long, narrow tripartite window. This window's central segment is set off by a shouldered surround. Above this window are high-relief swag and bellflower ornamentation, rendered in a low-relief composite. The first stage culminates in dentil-accented cornices. The Broadway side of the belfry's second stage exhibits low corner plinths flanking a recessed panel. The panel bears the dates "1775" and "1897" in raised letters painted black. The belfry culminates in a low, domed roof, surmounted by a copper weathervane. The belfry reportedly holds two small lanterns, recalling those placed in the steeple of Christ Church (Old North Church) on April 18, 1775.

**Revere City Hall: Noteworthy Interior Features, Finishes and Elements**

(See section 8 for discussion of original 1897 plan)

Despite projects undertaken over time to modernize and reconfigure the Revere City Hall's interiors, a considerable percentage of its original fabric remains intact. The most radical alterations to room configuration occurred in 1936, when the second-floor auditorium was reduced to one-third of its original size. According to City Clerk John Henry, during the 1980s, "a massive renovation saw the entire interior repainted." At that time, there was a reversal of 1950s modernizations, including the removal of fluorescent lighting, which was replaced by reproduction Victorian lighting fixtures.

The building's interior contains three commemorative works of art that were funded by private subscription shortly after the building was completed. Installed to edify the public as well as to enliven the building's interiors, these works include a portrait bust of Paul Revere by Boston sculptor Cyrus Cobb and two monumental history paintings by Cyrus's twin brother, Darius Cobb, which depict Revere's heroic actions on the night of April 18/19, 1775 (see Statement of Significance, section 8).

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**Revere City Hall and Police Station**

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**Ground Floor**

The ground floor, or basement, contains little in the way of noteworthy original features, aside from door trim elements. On the east side of the center hall is a boiler room, containing iron boilers that date to 1958. The boiler room is of interest as the location of four massive, square-shaped brick structures that support substantial iron safes on the floor above.

**FIRST FLOOR**

**The Central Corridor**

Noteworthy original interior features are located primarily in the first floor's 125-foot-long center corridor. Here, the corridor's terrazzo flooring is flanked by seven-foot-high dados, composed of glazed, white terra-cotta tiles. The dados culminate in molded wooden cornices. Still intact are the offices' original multi-panel doors. Originally, the corridor's smooth plaster wall surfaces above the dados were painted a buff color. The entrances along the corridor's east wall retain original Colonial Revival trim elements. The ceiling is characterized by smooth plaster over machine-cut lathe.

The first floor's central passageway functions as a hall of honor, commemorating the heroism of Paul Revere, as well as local men who gave their lives in defense of their country. One of the city hall's most important works of art is the white marble bust of Paul Revere that surmounts a pink-marble historical panel, set within an architectural framework (**Photo 5**). Sculpted by Cyrus Cobb, ca. 1897, this memorial is located above the information desk opposite the Broadway entrance. The inscription on the historical panel reads:

“ REVERE, FIRST SETTLED ABOUT 1626. JOINED TO BOSTON AS RUMNEY MARSH IN 1632. INCORPORATED AS CHELSEA IN 1738. AS NORTH CHELSEA IN 1846. RELINQUISHED WINTHROP IN 1852. INCORPORATED AS REVERE IN 1871, TAKING THIS NAME IN HONOR OF PAUL REVERE, BORN DECEMBER 21, 1734, DIED MAY 10, 1818. A PATRIOT OF THE REVOLUTION, FRIEND OF WARREN, HANCOCK AND ADAMS AND THEIR FREQUENT MESSENGER, FOR FIFTY YEARS A LEADER OF THE MECHANICS AND TRADESMEN OF BOSTON HIMSELF. THROUGH LIFE A SKILLFUL ARTISAN AND BOLD MANUFACTURER HE WAS AN ABLE, HONEST, PUBLIC-SPRITED CITIZEN WHO LOVED LIBERTY.”

Located at either end of the central corridor, a pair of handsome bronze plaques bear the names of Revere men who lost their lives during the Civil War, Spanish-American War, and World War I. Adorning the walls on either side of the Broadway entrance are plaster panels bearing sculptural figures in low relief. These panels depict the signing of the Declaration of Independence and the signing of the Treaty of Paris, which ended the American Revolution in 1783. Created in 1857, the panels are based on paintings by

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John Trumbull. Around the time of the creation of the sculptural panels, Richard S. Greenough rendered identical historical scenes for panels at the base of the Benjamin Franklin statue (1856) in front of the old Boston City Hall on School Street. Reportedly, the Revere sculptural panels hung in a local school before their removal to Revere City Hall during the 1970s.

Perhaps the central corridor's most unusual original feature is the box office window (**Photo 6**). Located on the curved wall bordering the south side of the main entrance lobby at its intersection with the central hall, this window was the place to buy tickets for special social/charitable events that were held in the ground-floor dining room and second-story auditorium. The box office is now inaccessible, its window covered by a sliding, four-paneled, solid-wood door situated at waist height. The door is set off by a handsome, classicized surround that consists of a sill, flanking Doric pilasters, and a molded entablature.

Of particular design interest are the alternating square-headed and elliptical-arched entrances on the east side of this principal passageway. Here, transom window-surmounted entrances alternate with entrances flanked by sidelights and crowned by elongated elliptical fanlights (**Photo 7**), in the Federal Revival manner. The doors that culminate in square-headed transoms originally set off opaque glass panes, which were replaced in 1988 by colorful stained glass, imparting a Victorian sensibility. The rooms on the east side of the corridor retain original trim elements, while the most significant original architectural feature, the original sliding accordion doors of the General Conference Room, allow for the creation of a single large, open space.

### **The Mayor's Office**

Although original millwork sets off the entrances on the west side of the central corridor, the interiors of the rooms located on the west side of the central corridor—including the Mayor's Office—seem to have experienced several generations' worth of modernizations, with few original trim elements still in evidence. The Mayor's office (**Photos 8 and 9**) is located on the right side of the main Broadway entrance. According to the 1897 Greenleaf and Cobb plan, the Mayor's Office was originally used by the School Committee. Interestingly, a mayor's office is not indicated on the original plan, since Revere's town form of government at the time of the building's construction did not include that role. However, a room labeled "private office" is found on the plan at the northeast corner of the building.

### **Stair Halls**

The stair halls at the northwest and southwest corners of the building rise three stories from the ground floor to the second floor. Here, flights of iron stairs with terrazzo stair treads are flanked by iron balusters that rise to polished wooden railings (**Photo 10**). Small, brass ball finials surmount the stairway's iron posts. Tall windows illuminate the landing located between the first and second floors. Above the

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landing, on the west wall, are large images depicting three buildings that had housed local government: the early 1700s Congregational Meetinghouse (still extant on Beach Street near Central Street, although drastically altered); the Greek Revival temple-form Chelsea Town Hall of 1834; and the current building as it looked shortly after its completion in 1898.

**SECOND FLOOR**

**The Auditorium**

Originally, a large auditorium occupied most of the second floor. The original architects' plan refers to the auditorium as the "meeting room." At the time of the building's dedication in 1898, reporters from the local press called this space the "Great Hall," while several decades later it was called the ballroom. Broad, graceful arches located high above a polished hardwood floor originally divided the auditorium visually into thirds. Subdivided in 1936, all that remains of the original auditorium is its central part, which still rises 31 feet to a cove ceiling. Set off by wide and deep plaster moldings, a cast-iron ventilation grate is visible at the center of the auditorium's ceiling.

The auditorium is flanked by rooms that were created in 1936, including the City Council Chamber on the north side and offices of the Town Treasurer on the south side. The three small rooms, located between the north and south stairwells, retain their original configuration.

The surviving central segment of the auditorium still reads as a public gathering place. The stage was set back behind the broad proscenium arch, which is bordered by egg-and-dart molding. The proscenium arch still rises above the east side of the modified auditorium. A photograph taken shortly after the auditorium's completion indicates that only the uppermost demi-lune segments of the windows were originally glazed, interestingly, wall surface, rather than sash and panes, lie directly below the demi-lune windows. The arch's keystone provides more evidence that the architects intended to incorporate numerous references to Paul Revere and the American Revolution. Here, the arch's keystone exhibits the Old North Church's steeple in low relief.

The auditorium's present stage was built on the wall shared with the City Council Chamber in 1936 (**Photo 14**). Both the stage and associated paneled backdrop are composed of gumwood, and stylistically strike a Classical Revival note. The stage's façade exhibits seven panels interspersed between Doric pilasters. The backdrop displays seven panels and culminates in a broad pediment. At either end of the paneled backdrop are fluted Corinthian columns. Plaster walls rise approximately twenty feet from the auditorium's hardwood floor to a plaster ceiling. At the center of the ceiling is an ornate iron grate that relates to a ventilation shaft. Originally, a pair of large, seven-by-ten-foot historical paintings by Darius Cobb hung on either side of the stage, until they were moved into the City Council Chamber (see below) after the 1936 alterations to the second floor.

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**The City Council Chamber**

The City Council Chamber is located on the east side of the auditorium. Possessing finishes and furnishings that date to the room's creation in 1936 (**Photo 12**), its primary historical value is as a repository for Darius Cobb's paintings (**Photo 13**). The first painting depicts Paul Revere on the Charlestown shore at the moment when he saw the signal from Boston; the second painting is Paul Revere's capture by British redcoats in the countryside between Lexington and Concord (**Photo 15**). More integral to the original design of the building, is the ceiling's original stained-glass dome, which once illuminated the southern third of the auditorium before the 1936 alterations. This feature is one of two "uncommonly large semi-domes of stained glass." Above each stained-glass dome is a skylight "that was placed in the roof.... for the purpose of additional light for the stained glass domes." The cost of the two skylights was \$80 at the time of the building's construction. Designed and manufactured by Redding, Baird & Company, each semi-circular band of stained glass is divided into five panels and extends 72 feet (**Photo 14**). The stained glass is characterized by subdued, harmonious colors. Depicted within these curving bands is stained-glass lettering, quoting Longfellow's famous poem about Paul Revere. The second dome is located on the south side of the building, above a large office suite that was also created at the time of the auditorium's subdivision.

**REVERE POLICE STATION**

In addition to the Revere City Hall, a second architecturally distinguished municipal building is located on the east side of this parcel, at 23 Pleasant Street. The Revere Police Station was constructed in 1909 from designs provided by the Boston architectural firm Hurd and Gore. This Colonial Revival building is laid up in red brick, with cast-stone trim and a tin cornice. Essentially T-shaped in form, the building is composed of an I-shaped, eleven-by-three-bay main block that rises two stories from a low basement to a flat roof, and a long, rectangular north wing. The main block is characterized by formal architectural finishes, while the north wing is more utilitarian in appearance, as befitting a structural component that originally contained a carriage room and horse stalls.

**Architectural Description**

The Revere Police Station is located just to the east of city hall, at 23 Pleasant Street. The police station extends from Pleasant Street on the north to Hyde Street on the south. The main block's principal facade overlooks Pleasant Street and private residences bordering the south side of the street. The east facade overlooks a driveway and the side walls of residences that face Pleasant and Hyde Streets, while the north (rear) wall borders the south side of Hyde Street. The west wall overlooks an asphalt-paved parking lot that extends to the rear wall of Revere City Hall.

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As it has been unoccupied and inaccessible for at least five years, interior access was not available at the time of the preparation of this nomination. Any discussion of the interior is based in part on historic plans in the Massachusetts State Archives, and on anecdotal evidence. The condition of the Revere Police Station's interior is not known.

The Revere Police Station was constructed one decade after Revere City Hall. The architects Hurd and Gore evidently designed the building with an eye towards compatibility with the red-brick Classical/Colonial Revival building next door. Like the city hall, it is laid up in red brick, with stone trim and an ornamental tin cornice. The police station is Colonial Revival in style, as seen in the symmetrical fenestration of its main block, the modillion block cornice, and especially in the wedge-shaped keystone lintels that are in evidence atop the windows of both the main block and north ell. The north ell projects from the recessed segment of the rear wall. Even though the north ell's elevations are more utilitarian than those of the main block, formal design elements are evident in the wedge-shaped keystone lintels of its doors, windows, and garage bays. Flat tar-and-gravel roofs enclose both the main block and the north ell.

**Main Elevation**

The red-brick and cast-stone-trimmed Pleasant Street (main) façade rises from a low, brick basement pierced by narrow rectangular windows. Currently boarded up, the windows rise to an encircling beltcourse, which also functions as a continuous sillcourse. Set back from the sidewalk, facing a narrow lawn that is shaded by a single mature fir tree, the building's main façade is characterized by a high degree of symmetry (**Photos 15 and 16**). Divided into three segments, the main façade's central, five-bay elevation is recessed, and flanked by shallow "wings," projecting the equivalent of one-half bay. Each wing's three-bay main façade displays standard-sized windows at the first and second stories. Half of the easternmost window of the west wing's main façade contains infill brick, while the upper half of the window is covered with a board.

At the center of the main façade, three cast-stone or granolithic steps lead to the center entrance. The front steps are flanked by low, solid-brick "railings," capped with cast-stone slabs. The main entrance exhibits a modern replacement metal-and-glass door, which is surmounted by the original semi-circular fanlight. The fanlight's semi-circular cast-stone border springs from ornamental tabs. The arched edge of the fanlight is enlivened by a keystone at the center. The entrance is flanked by pairs of standard-sized windows, with cast-stone sills and wedge-shaped, cast-stone keystones. These windows, like all of the main block's first-story windows, are covered with plywood panels. The windows of the second story provide clues as to the original sash configuration of the first-story windows. Fully visible, these windows retain their original 6/1, double-hung wood sash.

Returning to the main entrance, the front door's fanlight is surmounted by a shallow projecting hood, which is composed of wood and held aloft by ornate and substantial brackets. The bracketed door hood supports a wooden plaque, the center panel of which reads "REVERE POLICE STATION" in raised

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letters. This center panel is flanked by paneled plinths. Presiding over the ornamental plaque is a double window. The remaining ten windows of the second story are standard size, and exhibit cast-stone sills and wedge-shaped keystone lintels. The main façade culminates in a "tin cornice" (as identified on the architect's original plan) with modillion blocks. Above the metal cornice is a low, brick parapet, capped in cast stone, visible on three sides.

**Main Block: Side (East and West) Elevations**

The fenestration of the main block's side elevations is essentially identical, with one noteworthy variation: the west elevation features a trio of standard-sized windows at the first and second stories (**Photo 17**), while the east elevation (**Photo 18**) features a pair of narrow windows at the center of the first story, which in turn are flanked by standard-sized windows. As is the case with the west elevation, three standard-sized windows are in evidence at the second story.

In general, the east and west elevations feature formal trim elements as seen in the windows' cast-stone sills and wedge-shaped keystone windows. At the center of the east and west façades' low basement are three small, square windows, which rise to an encircling beltcourse. The upper-story windows correspond to the placement of the basement windows. The basement windows are covered with wooden panels. The side facades culminate in molded tin cornices, which are enlivened by modillion blocks.

**Main Block: Rear Wall with Central Recess**

Like the main façade, the main block's rear wall exhibits a shallow recess. While the main façade's recess promotes a formal appearance that is the inverse of a center pavilion, the recess at the main block's rear wall serves a more practical purpose. Here the recessed wall segment accommodates the southern third of the north wing (**Photo 18**). The two structural components intersect at the point where the front offices of the station transition, via an east-west hall, into the cell block. The two-story, main block's rear wall exhibits pairs of standard-sized windows on either side of the one-story north wing. In evidence beneath each pair of first-story windows are wooden bulkheads with double doors. The western bulkhead presumably provides access to the boiler room, and if this is the case, it was also the entrance through which coal was brought to the coal pocket. The bulkhead on the east side of the main block's rear wall was apparently the entrance for offenders at risk for violent behavior. The bulkhead stairs descend to rooms with names such as "Emergency," "Seizure," and "Battery," apparently referring to those charged with assault and battery.

The rear wall's windows, like all of the first-story windows, are covered with wooden boards. The windows of the second story exhibit 6/1, double-hung wood sash, cast-stone sills, and wedge-shaped keystone lintels. The rear wall culminates in a modillion block-ornamented tin corner.

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**The North Wing**

The walls of the Revere Police Station's one-story north wing are laid up in red brick of a noticeably rougher texture than the main block's darker-red brick. The north wing's basement was never excavated; hence the lack of basement windows and the presence of a stone course that functions simply as a beltcourse, rather than as a combination belt and lintel course as seen at the main block (**Photo 19**).

In general, the informal utilitarian aspect of the north wing is tempered by formal cast-stone elements such as a beltcourse and wedge-shaped lintels. Indeed, even the numerous garage bays are set off by this type of wedge-shaped keystone lintel. All of the building's openings are covered up to three-quarters of their height with boards.

The walls of the north wing culminate in a cornice composed of corbelled brickwork, rather than a more formal Colonial Revival cornice composed of tin, as in the main block. The shallow, stepped-out brickwork or corbelling is a conservative, Victorian-era feature that recalls the cornices of mid 19<sup>th</sup>-century New England industrial buildings. Like the main block, the north ell is encircled by a low parapet. A large skylight shown on the 1909 plans is no longer visible atop the southern third of the north wing. The north wing's east wall is pierced by ten bays. Reading from south to north, a standard-sized window is wedged between a door to its left and the intersection of the main block and north wing to the right. The placement of this formal window corresponds with those of the main block's rear wall. To the north of this window is the aforementioned door, which apparently leads to a hall that divides the offices of the main block from the thirteen jail cells that are located at the center of the north wing's southern segment. To the north of this entrance is a succession of five garage bays. These bays originally contained stable doors that led to the carriage room and stable. At the far northern end of the north wing is a door that originally provided access to the carriage room. To the right of this door is a large, wider-than-standard window.

Rounding the northeast corner, the north elevation (**Photo 20**) is divided into two parts: the eastern half is a small ell that projects the equivalent of a single bay. The north (Hyde Street) wall of this small ell is pierced by a tall opening that contains brick infill. The recessed, western half of the north wing's wall is pierced by large windows.

Continuing around the northwest corner of the north wing is the six-bay west wall (**Photo 21**). A door located at the southern end of this façade is followed on its right by a succession of four large windows.

**Archaeological Description**

While no ancient Native American sites are known on the Revere City Hall and Police Station property, it is possible that sites are present. One ancient site is recorded in the general area (within one mile). That site, 19-SU-2, is located at the southern end of Revere Beach, immediately north of Crescent Beach. Environmental characteristics of the property represent some locational criteria (slope, soil drainage,

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proximity to wetlands) that are favorable for the presence of Native sites. The nominated property occupies a sloping parcel of land at the eastern base of Fenno's Hill. Slopes in the area range from 8 to 15% with a 15% slope being marginally favorable for ancient Native sites. The nominated area is also classified as urban land where most of the area is covered with impervious surfaces such as buildings, pavement, industrial parks, and railroad yards. In 1898, prior to construction of the new Revere Town Hall, much of the property was graded, and more than 200 loads of fill added to the property. Natural soil characteristics have been altered and/or obscured. The nominated property is also located more than 1,000 feet from the nearest wetlands, another unfavorable locational characteristic. Given the above information, the size of the property (less than one acre), and impacts from construction of the 1835 Town Hall, Engine House (1830s)/Police Station (1873), Hearse House (1830s), Revere City Hall (1897-98), and Police Station (1909), a low potential exists for locating ancient Native American resources on the Revere City Hall and Police Station property. Any potential ancient sites that may have been present on the property were destroyed by historic-period construction on the parcel.

A moderate potential exists for locating historic archaeological resources on the Revere City Hall and Police Station property. Structural evidence may survive from the 1835 Revere Town Hall originally located on the northeastern portion of the present city hall's parcel (at the corner of Broadway and Pleasant Street). The Revere Town Hall was destroyed by fire in 1897. Structural evidence may also survive from two wooden structures built in the 1830s to house a fire engine and a hearse. The engine house was enlarged in 1873 to become Revere's first police station until it was moved off the property before 1909, prior to construction of the existing police station. The hearse house was probably demolished. Structural evidence of barns, stables and outbuildings, and archaeological evidence of occupational-related features (trash pits, privies, wells) may survive with all of the structures described above. Construction features may survive related to the extant Revere City Hall and Police Station. Stratigraphic evidence may also survive from grading and filling of the nominated property in 1898, during Revere City Hall's construction. Construction of the extant Revere City Hall and Police Station, and grading and filling may have adversely affected the integrity of potential surviving archaeological resources associated with the 1835 Revere Town Hall, the engine house/police station, and hearse house.

(end)

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**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 (36 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

ART

COMMUNITY PLANNING & DEVELOPMENT

POLITICS/GOVERNMENT

**Period of Significance**

Ca. 1897-1962

**Significant Dates**

1897 (construction of City Hall)

1909 (construction of Police Station)

**Significant Person**

(Complete if Criterion B is marked above)

n/a

**Cultural Affiliation**

n/a

**Architect/Builder**

Albert W. Cobb, Luther C. Greenleaf (City Hall)

Harry B. Hurd and Henry W. Gore (Police Station)

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: \_\_\_\_\_

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**8. Statement of Significance**

**The Revere City Hall and Revere Police Station**

The Revere City Hall and Police Station are well-preserved, architecturally distinguished, and reflect the development and maturation of the city of Revere at the turn of the 20<sup>th</sup> century. Retaining integrity of materials, workmanship, feeling, setting, location, design, and association, the two buildings fulfill criteria A and C at the local level, with areas of significance for architecture, community planning and development, politics, and social history. The period of significance is 1897, when the former town hall (later city hall) was constructed, until the 50-year cut-off date of 1961.

**Summary**

Municipal buildings have been located on the parcel at the northwest corner of Broadway and Pleasant Street since the mid 1830s. From modest beginnings as the site of a wooden, Greek Revival town hall, with small, wooden, town-owned structures that housed a fire engine and a hearse, the parcel became the site of more modern and commodious town hall and police station buildings by the turn of the 20<sup>th</sup> century. The former Revere Town Hall of 1897-1898, now Revere City Hall, and the Revere Police Station of 1909 are symbolic of the maturation of Revere as a municipality. No longer an agricultural backwater, thanks to railroads and the rise of Revere Beach as a nationally known summer resort, the former town hall and police station were built, in part, as a response to a new complexity inherent in tending to the needs of a more numerous and diverse population. The former town hall was also built to commemorate one of the American Revolution's great heroes, Paul Revere. The Revere Police Station represents a less ambitious but still significant design effort.

**Revere Town (City) Hall**

Built in 1897-1898, the Revere City Hall at 281 Broadway, originally called the Revere Town Hall, was designed by the Boston architectural firm of Greenleaf and Cobb. (Revere became a city in 1915 and the Town Hall became City Hall. For the purposes of this nomination, the building will be referred to as Revere City Hall.) The building's construction as a new seat of municipal government was long overdue, given the inflexible, overcrowded, and generally antiquated quarters that characterized the old Greek Revival town hall. The construction of a new facility was hastened by a fire that destroyed the old building in January, 1897.

The old town hall was located at the northwestern corner of the Revere City Hall's present, expanded, lot. A police station had been situated on the lot since 1873, when a former "engine house" or fire engine storage facility dating to the 1830s was enlarged to serve as a headquarters for Revere's fledgling police department. Located just to the east of the town hall, this wooden structure was moved to another location in the town in order to accommodate a new police station, which was built in 1909.

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The Revere City Hall's architectural and historical significance is inextricably bound to the original purposes of the building. First and foremost, the building was constructed to house local government and municipal services. Second, its purpose was consciously symbolic: to serve as a memorial to the great American patriot, Paul Revere. For the first five years after its completion, the building also housed Revere's public library.

The various aspects of the building's construction are unusually well-documented, from the identities of the service providers and furnishing manufacturers, to descriptions of the building's exterior and interior fabric at the time of its completion. The primary source of construction information lies in detailed records kept by the town's building committee. In addition, numerous articles in the *Revere Journal* chronicle the progress of the building's construction—from the early planning stages, through the laying of the cornerstone, to the dedicatory ceremonies. Original plans for the building, as well as the Revere Police Station, are in the collection of the Commonwealth of Massachusetts Archives.

#### **Development of Revere**

Initially called Rumney Marsh, Revere's land was owned by Boston from 1634 until 1739. From 1739 until 1847, Revere, together with present-day Winthrop (Pullen Point) and Chelsea (Winnissimmet), constituted the town of Chelsea. In 1846, Chelsea was reduced to its present boundaries when Revere and Winthrop broke away to form the independent town of North Chelsea. In 1852, Revere assumed its present configuration when Winthrop broke away to become one of the smallest independent municipalities in the Commonwealth. The old settlement of Rumney Marsh was named Revere in 1871, in honor of the great patriot, artisan, and industrialist, Paul Revere. Revere, with a population of over 25,000 people, was incorporated as a city in 1915.

From the 17<sup>th</sup> century until as late as ca. 1880, agricultural pursuits were the key to local prosperity. Industry has never figured significantly in Revere's economy. Early exceptions to this rule include a tidal gristmill that was established on Mill Creek as early as 1734. By the early 19<sup>th</sup> century, a few Rumney Marsh residents owned sloops that transported ballast from the islands in the harbor to the wharves in Boston, selling stones to many trading vessels.

Transportation developments and improvements had everything to do with the town's 19<sup>th</sup>-century growth. Broadway, Revere's principal north-south thoroughfare, was completed as part of the Salem Turnpike in 1803. The new toll road, together with bridges at Mill Creek and Pines River, provided Revere with more direct links to Boston and Salem. The introduction of the Salem Turnpike encouraged industrial growth in the form of Cheever's brickyards near Mill Creek.

The beginnings of Broadway as a commercial center date to 1838, when a store, owned and operated by John Fenno and his son, Joseph, was built at the corner of Broadway and Beach Street. Prior to the Civil War, Revere had grown slowly despite the introduction of the Eastern Railroad, which linked Revere with Boston in 1838. Passenger service ended on what had been the Eastern's original route when a new main

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line to Boston was opened in 1854. The Eastern's Boston-to-Revere line was restored in 1872, in part, to compete with the Boston, Revere Beach & Lynn Railroad that was completed in 1875. These transportation improvements were factors in Revere's population doubling every decade between 1870 and 1900. By 1899, the population of the town had grown to nearly 6,000 people, or more than a fivefold increase since 1870. By 1915, the population, at 25,178, was 21 times the 1870 figure and sufficient to warrant Revere's incorporation as a city. Driving the early 20<sup>th</sup>-century's rise in population was the settlement of various ethnic groups, including Italians, Jews, and Greeks. Many of these newcomers discovered the town during seasonal outings to Revere Beach. In addition, the town's proximity to employment in Boston and Lynn also figured in Revere's desirability as a place in which to permanently settle.

After 1880, Revere turned to tourism as an important source of jobs and revenue. As early as 1881, a consortium of Boston businessmen, led by members of the Saltonstall family, invested funds in a seasonal resort at Point of Pines. At the time of the former town hall's dedication in 1899, Revere's fortunes were decidedly on the rise, thanks to the growing popularity of Revere Beach as a seasonal destination. Only four years earlier, the Massachusetts legislature ordered the taking of nearly three miles of private seacoast land on what is now Revere Beach Reservation. The Metropolitan Park Commission was entrusted with the land in 1896. Charles Eliot, the landscape architect responsible for the design of the Middlesex Fells Reservation during the early to mid 1890s, was chosen by the Park Commission to design Revere Beach Reservation for the best use by the public. During much of the 20<sup>th</sup> century it was the variety of hotels, restaurants, and especially amusement rides, rather than the sand and ocean, that left an indelible impression in the minds of summer visitors. For example, the section of the beach that contained Wonderland, a concentration of amusement rides, was only in business for five years (1900-1905), but so great was its impact that the name lives on as the last stop on the MBTA's Blue Line, and was also the name of a recently closed racetrack.

Over time, Revere's local government has been housed in five structures, including the present building. Prior to 1800 town affairs were shaped in the old Congregational (later Unitarian) meetinghouse, built in 1710. Still extant at Beach Street, near School Street, the old meetinghouse has been altered beyond recognition. Beach Street was part of an old Colonial era road that linked coastal areas with inland estate farms. From 1800 to 1835, town business was conducted in the one-story schoolhouse that stood near the intersection of Central Avenue and Beach Street. On May 21, 1835, the town fathers of what was then called Chelsea voted to purchase land on Salem Turnpike for a new town hall. The land was purchased from a John Wright for \$3,030.

**The Old Chelsea Town Hall (later the North Chelsea Town Hall and Revere Town Hall): 1835-1897.**

The Chelsea Town Hall (later the North Chelsea Town Hall and Revere Town Hall) was an imposing, temple-form, Greek Revival building, with a pedimented portico exhibiting four monumental fluted columns. Measuring 40 by 60 feet, the clapboard clad building stood on an 18,900-square-foot

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lot on what is now the northeastern segment of the present city hall's parcel at the corner of Broadway and Pleasant Street. The architect of the town hall was an A. Sparrell (probably Boston architect William Sparrell), while the builder was Frances W. Broad of Boston. David Procopio, a reporter for the *Revere Journal*, noted in an article dated May 12, 1999, that "the classically styled Town Hall (upon completion) was surely an architectural highlight in a community that was mostly marshes, farmland and dirt roads."

The first town meeting was held in the new building on October 28, 1835. The business at hand was to participate in a statewide election, with a majority of Chelsea voters giving the gubernatorial nod to Edward Everett, who headed the Whig party ticket. The old town hall contained small offices on the first floor, while much of the second floor was devoted to a large meeting hall. By all accounts, the old town hall became an important social center for the community. During the Civil War, the town hosted meetings to encourage enlistment in the Union Army. Perhaps most memorably, this room served as the venue for the annual dances called "Division Balls," celebrating Revere's separation from Chelsea. The old Greek Revival building was expanded in 1878, via a 20-foot addition that cost \$2,500. By the time fire destroyed the old building in January of 1897, its importance to the life of the town as a social center was well established, and nearly as important as its principal role as the seat of government. Undoubtedly, the architects of the present city hall, Cobb and Greenleaf, were aware of the important role that the earlier building had played in the social life of the community, and made provisions for a similar commodious space to be included at the second floor of the new town hall.

Shortly after the construction of the old town hall in 1835, two wooden structures were erected behind the building to house a fire engine and a hearse. The old wooden engine house was enlarged by the town in 1873 to accommodate the first police force in the town, and continued to be used as a police station until it was moved to Cheever Street and adapted for reuse as a residence. The relocation of the engine house/police station was undertaken in an effort to accommodate the construction of the brick police station of 1909 at 23 Pleasant Street.

Although the fate of the hearse house is not clear, it is probable that it was demolished and its wood materials used for firewood. By the early 20<sup>th</sup> century, funeral homes, not town governments, were the principal suppliers of hearses to carry the deceased to a cemetery. Indeed, the days of the town-supplied hearses were over, having gone the way of town pounds, town criers, and lamp lighters.

#### **1897 – Fire Destroys Town Hall, Plans For Rebuilding**

The Revere Town Hall was destroyed by fire during the early morning hours of January 19, 1897. The cause of the fire was reportedly an unextinguished cigar butt. Most of the Revere fire service and its equipment was pressed into service to fight the raging conflagration. According to a dramatic account of the catastrophe by a *Revere Journal* reporter, "Hastily they directed every stream of water on the doomed building. The greedy flames seemed to burn only the fiercer. The thermometer was at zero and the water froze nearly as fast as poured on the building, and the hard working firemen were coated with ice."

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Fortunately, most of the town records were saved thanks to the actions of Selectman Albert A. Tapley and town clerk Walter Fenno, who carried the selectmen's books and papers out of the burning building. Firemen saved a historic banner associated with Paul Revere, that had hung in the main meeting hall since the town of Revere was renamed. The firemen's retrieval of this Revere-associated item may have inspired town officials to dedicate the new town hall to the great patriot's memory, complete with art works that celebrated his heroic deeds and character.

In addition to the banner, the town assessors' office books and records—kept in a vault and two safes—were spared from destruction. Unfortunately, water damage ruined many of the books that were part of the library's collection. The city estimated the loss of the town hall at \$8,000, and was insured by five companies for \$6,700. As early as 8 AM on the morning of the fire, the town government was moved to rooms in the Sherman Hannah Block (demolished) on Broadway. Carpenters and plumbers went right to work, and the rooms in the commercial block were fitted up for occupancy. The fire set into motion a bureaucratic process that resulted in the construction of one of the most unique examples of Colonial Revival/Classical Revival-style municipal architecture in Massachusetts.

The beginnings of Revere's post-fire municipal building lie in the formation of a building committee. In more than a hundred meetings from February 1897 to December 1899, the eleven-member committee considered and voted on every detail related to the new town hall's construction. The committee members offered their services to the community free of charge. The particulars of the building's design and interior configuration took shape as the result of "the Popular Method" that was followed during building committee sessions, meaning that opinions were heard from officials and individual citizens. The building committee made sure that the general floor plan of the new building was, from the the outset, adapted for Revere's recently reorganized system of town government.

The building committee's first meeting was held on February 20, 1897. The first order of business was to designate a site for the new town hall. The building committee reviewed the potential sites over the next three meetings. Among the sites considered were land just to the north of the old Shurtleff School, eleven adjoining lots owned by E. M. Farnsworth at Beach and Lowe Streets, and a lot at the corner of Broadway and Central Street, across from the Central Fire Station. On March 26, 1897, the building committee voted in favor of erecting the new building on the old town hall's lot.

Following the committee's recommendation, \$80,000 was borrowed to pay for the additional lots and initial construction costs. The old lot was enlarged by the addition of the Towle and Lewis estates on Broadway, and the Standish estate on Pleasant Street. Three factors influenced the building committee's choice of location for the new town hall: convenient location, proximity to a wide street that was the town's major traffic artery, and above all, a price that the town could afford. In an effort to avoid "extravagant expenditure," the committee opted to build on land already owned by the town. Since Revere did not have a town common or public park to provide a suitable foreground for such an important edifice, the building committee wished to incorporate a garden spot by expanding the old town hall

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parcel. The building committee secretary noted that the town hall's parcel would be "beautified by lawns, drives and walks, retaining very many of our beautiful old elm trees." The grounds were laid out by Joseph H. Curtis, gardener. The area of the old town hall lot combined with the three new lots was 75,190 square feet.

**Cobb and Greenleaf, Architects of the Revere City Hall**

The next order for the building committee was to hire an architectural firm and a contractor to design and build the new municipal edifice. The building committee's stated goal was "to give Revere a Town Hall and Public Library worthy of her progressive spirit, and spacious enough to anticipate her needs for many years." In April 1897, seventeen architects submitted sketch plans. The design submitted by the Boston architectural firm of Cobb and Greenleaf was chosen out of an impressive field of applicants that included Charles E. Bateman, S. S. Woodcock, Willard M. Bacon, Loring and Phipps, and John L. Faxon. The process of hiring the Revere City Hall's contractor was less smooth than the process of the appointing the architects. After several false starts, W. L. Clark and Company of Boston was hired at a cost of \$65,331.

The building's architect, Albert Winslow Cobb, was born in East Boston on March 2, 1835. On his mother's side of the family, Cobb was descended from Myles Standish, the Mayflower Pilgrim in charge of military affairs. During the 1870s, Cobb was educated in Boston public schools, an unspecified art school, and Tufts College. Around 1880, Cobb began work as a draftsman in the Pemberton Square offices of William Ralph Emerson.

William Ralph Emerson's domestic architecture is scattered across America, from Colorado Springs to Mount Desert, Maine. Emerson's best-known Boston work is the former Boston Arts Club (1881) at the corner of Newbury and Dartmouth Streets. He is also credited with numerous substantial residences in the Sumner Hill section of Jamaica Plain and other suburban Boston communities. It was through his work at Emerson's Pemberton Square office that Cobb met his future business partner, John Calvin Stevens of Portland, Maine. According to architectural historian Earle G. Shettleworth, Jr., "Stevens made a national contribution to the development of the Shingle Style during the 1880s." Cobb and Stevens were partners in Portland, Maine, between 1888 and 1891.

In 1889, Stevens and Cobb co-authored *Examples of American Domestic Architecture*, a work that brought international attention to their firm. Despite the brevity of their partnership, Cobb had the opportunity to expand his knowledge of the Colonial Revival style with Stevens, one of the early proponents of this architectural mode. As early as 1885, Stevens was exploring the formal symmetry of the Colonial Revival for upper-middle-class residential work in Portland and its vicinity.

While Cobb's life and career is relatively well-documented, little is known about Luther Carroll Greenleaf, Cobb's business partner. Born in Abbott, Maine, on December 27, 1866, Greenleaf, according to a *Revere Journal* article dated 10/16/1897, was "bred in the rugged life of rural Maine." Greenleaf "rose through the ranks of the building trades of Maine and Boston, eventually becoming recognized

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as an architect with a "thorough construction knowledge." Greenleaf's role in the partnership was to keep the firm's accounts and provide advice on matters pertaining to the practicalities of construction. Cobb, on the other hand, was a talented designer. The nephew of artists Cyrus and Darius Cobb, who would create Revere memorials on the building's interior, Cobb clearly shared his famous uncles' artistic abilities.

The possibility remains that an important factor in the committee's choice of Cobb and Greenleaf was the building's architects role as a preservationist. During the early 1890s, Cobb was part of the successful effort to save the Charles Bulfinch-designed Massachusetts State House (1795-1797) when its demolition was subject to serious discussion. The building, the great dome of which was originally covered with copper rolled by Paul Revere at his Canton foundry, was deemed obsolete by many legislators on Beacon Hill. Additionally, Revere's town fathers liked Cobb's insistence that fine art should enliven the building's interiors in the form of paintings, sculpture, and stained glass. The committee was evidently unconcerned with the fact that the artists slated to create the artistic memorials to Paul Revere were relatives of Cobb—in this case his 66-year-old twin uncles, Cyrus and Darius Cobb. In its final report, the committee wrote: "To the Architects, Albert W. Cobb and Luther C. Greenleaf, is due much praise for a building unique in its happy blending of practical utilities and arrangements with historical and memorial embellishments."

Historian Robert Forrey, in his essay *The Architecture of Americanism: The Revere Town Hall*, noted that Albert W. Cobb's firm was chosen because "he was credited with toning down the extravagances of European-inspired styles." Cobb relied on the Colonial Revival and Classical Revival styles' signature bold forms and symmetrical fenestration for maximum visual impact, rather than the profuse ornamentation that had been so characteristic of earlier Victorian-era architecture.

### **Colonial Revival: The Appropriate Architectural Style for the Revere City Hall**

Beginning with the Centennial Exhibition of 1876, the Colonial Revival style had become popular within the lexicon of American architectural modes. The Fairmount Park fairgrounds of Philadelphia encompassed numerous pavilions with exotic designs that introduced Americans to the architecture of foreign cultures. The United States pavilion, in addition to a wide variety of contemporary machine-made products, also showcased Revolutionary War-era material culture. By all accounts, the Colonial kitchen fitted out with butter churns, bible chests, and spinning wheels, captured the imaginations of millions of fairgoers, providing a nostalgic look back at America before the Industrial Revolution.

As the 19<sup>th</sup> century drew to a close, architects in the United States shifted their focus from historic European modes to styles that were popular along America's eastern seaboard during the 18<sup>th</sup> and early 19<sup>th</sup> centuries. The Colonial Revival is a "big tent" style, which revisits and frequently hybridizes the forms, features, and elements of the Georgian, Federal, and even Greek Revival styles. The Revere City Hall's design relies heavily on the use of Classical elements, while still remaining within the Colonial Revival style. Ionic columns and pilasters, as well as the belfry that references ancient Greece's Choragic Monument, are used in conjunction with Georgian features such as splayed lintels, keystone arches, and

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hipped roofs.

Professor Robert Forrey sets forth an interesting theory as to why the Colonial Revival was the style of choice for the Revere building. He postulates that motives other than pure patriotism, nostalgia for bygone days, and reverence for Paul Revere were behind the town fathers' choice of Colonial Revival for the design of the building. Professor Forrey maintains that the Colonial Revival style may have been chosen by the town's overwhelmingly Protestant officials due to disdain for the town's Irish Catholic immigrant population. He sees the building's design as symbolic of the need to maintain the status quo of the community's traditional power elite, some of whom traced their roots in Massachusetts back to the 17<sup>th</sup> century. The fact remains, however, that Irish Catholics had been living in the town for four decades by the time the new town hall was built—enough time, one might argue, for the second and third generations to peacefully co-exist, if not completely assimilate, with the larger community. At the time of the building's construction, the great wave of Italian and Jewish immigrants who would settle in Revere during the 1920s and 1930s was still several decades in the future.

Forrey's thesis notwithstanding, the choice of the Colonial Revival may simply lie in the three following factors. First, the style's popularity was widespread at the turn of the 20<sup>th</sup> century. The Colonial Revival was seen by many as a breath of fresh air, and an antidote to the heavy, ornate design of the previous "brown decades" of the Victorian era. Second, the lead architect selected for the project had a demonstrated familiarity with the style, having witnessed the earliest phase of this mode's evolution. Both Emerson and Stevens experimented with Colonial Revival elements in their domestic work during the period of the late 1870s and 1880s. Third, there was a desire on the part of the building committee members to honor a great Colonial-era figure with a building referencing historic architectural styles popular during Paul Revere's life. The building that rose from the ashes of the old town hall was not a slavish, architecturally correct copy of a particular Colonial landmark. Instead, it is a building whose Georgian and Classical elements evoke a sensibility that alludes, in a highly original manner, to the buildings of the pre-Revolutionary War-era and the Early Republic. That the term "Colonial" is used very consciously and deliberately to describe the new building in statements made by the architects and the local press, underscores the effort to link this building's design with the architecture of Paul Revere's pre- and post-Revolutionary War-era America. The building's design is a fine example of the Colonial Revival/ Classical Revival style. The Classical Revival elements of the building acknowledge the rising popularity of an architectural mode that first captured the imagination of the American public at another world's fair—the Columbian Exposition, or the Chicago World's Fair of 1893.

The building's principal architect, Arthur Winslow Cobb, apparently became interested in the Colonial Revival mode during his partnership with John Calvin Stevens a decade before the construction of the new town hall. Stevens was Maine's leading late 19<sup>th</sup>-century architect, and was an early practitioner of the Colonial Revival style in America.

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**Revere City Hall: The Original Interior Plan of 1897 & the Plan of 1936's Second Floor Alterations**

**The Ground Floor**

The ground floor contains a central corridor that extends from the northern parking-area entrance to the building's south wall. Original blueprint plans on file at the Commonwealth of Massachusetts Archives indicate that rooms located on the east side of the corridor were primarily occupied by the Revere Public Library. Access to the library was via the Pleasant Street entrance at the ground floor. At the center of the library's quarters on the east side of the ground floor, was a reading room and book stacks. The Library Trustees' Room was located at the northeastern corner of the ground floor. Then as now, a boiler room or coal room occupied the southeast corner of the ground floor. A notation on the blueprint indicates that the boiler room was built to accommodate "100 tons of coal."

The original blueprint plans also shed light on the original uses of rooms on the west side of the ground floor's central corridor. The south side of the center hall was dominated by a large central space labeled "Hall for banquets, voting, etc." This large, 34' x 86' room was flanked on its north side by a kitchen, while on the south side were a serving room and lavatories. The southwestern corner of the ground floor, then as now, contained a stairwell. The configurations of all three spaces were later altered for the purposes of municipal offices, at an undetermined date.

**First Floor: The Central Corridor and Adjacent Offices**

The first-floor interior plan is the least altered in terms of room configuration, if not original room use. Like the ground floor, the first floor contains a 125' central corridor which extends from the porte cochere entrance on the south to the Pleasant Street entrance on the north. The central corridor is flanked on both sides by offices. Located at the center of the Broadway elevation, the main entrance's doors open onto a shallow foyer, which leads directly to the information station in the central corridor. At either end of the central corridor are stairwells providing access to the ground and second floors. The mayor's office is located on the south side of the foyer in a room that was originally occupied by the School Committee. As a result of several renovations, the room currently used as the mayor's office does not retain noteworthy original details. The rooms located between the mayor's office and south wall, on the west side of the building, originally housed the Claims Office, Solicitor's Room, and General Committee Room. Currently these rooms are used as staff offices for the Mayor, and are devoid of noteworthy original details.

Returning to the main entrance foyer, the first room on its north side was used by the Overseers and Parks Department. Behind the curved wall at this room's southeast corner was a box office, where tickets were sold to events that took place upstairs in the auditorium. The remaining rooms on the west side of the central corridor were used to house the Boards of Sewers and Health, as well as the office of the Town Auditor.

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Across the central corridor, beginning at the east side's northern end, is the Town Clerk's office, which has been used for this purpose since the day the building was first open for business. Original plans indicate that the room next door to the east half was occupied by the town's Board of Survey. Located on the south side of the offices is a corridor that extends from the central corridor to the east wall. To the south of this corridor, located at the center of the building's eastern half, are a pair of spaces that each measure 28-by-37 feet. According to the original plans, these spaces each had a private office bordering the central corridor while the eastern halves contained the Selectmen's and Assessors' offices. The southernmost space on the east side of the central corridor originally contained the Collector's office in the western half, while the Treasurer's office occupied the eastern half. In 1936, these offices were relocated to the second story (see below).

**The Second Floor**

Although the first floor has, for the most part, retained its original room configuration, the second floor's interior plan was radically reconfigured in 1936. Plans dated June 27, 1936, delineated by an A. Brigman and on file at the Massachusetts Archives, provide a clear picture of the changes that were made to the top floor. The supervising architect for the reconfiguration of the second floor was Edward O. Parkhurst. The auditorium, which originally had a capacity of up to 1,200 people, was reduced to about a third of its former size to accommodate more municipal offices at the northeast corner, and a City Council Chamber along the south (Pleasant Street) side of the building. Surviving features of the original auditorium include a hardwood floor and the 31' height of the ceiling. That two-thirds of the second floor was first occupied by a large auditorium suggests that this space was viewed by the original architects, as well as the city fathers, as a key amenity within the building, where local organizations could hold social gatherings.

The stage originally projected from the east wall. In 1936, a stage was created at the new east wall. A gallery that could seat more than 200 people was located above the auditorium at the west side of the room, and was accessed by stairs located at its north and south sides. It was subsequently enclosed to accommodate more office and storage space. At the time of the building's construction, two small dressing rooms (apparently used by performers in conjunction with plays and music programs) were located within the polygonal bays that project from the east wall of the building. The subdivision of the auditorium in 1936 reduced the number of dressing rooms to the one housed in the northernmost bay, while the southern bay became a small committee room off the new City Council Chamber. Undoubtedly, the Great Depression was the cause of the reduction in size, as special functions became too expensive to fund, while the creation of more office space became the top priority.

The configurations of the three rooms located between the stairwells on the west (Broadway) side of the auditorium remained unchanged, but their original uses are not the same. Initially, the center room was used as a coat-check room, which was flanked by "ante" rooms for men and women. These rooms are labeled "offices" on the 1936 plan.

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Some of the 1936 alterations were made out of concern for fire safety. A window at the auditorium's east wall was lengthened to accommodate a door that opens onto an iron platform. Access from the platform to the parking lot below is provided by iron stairs. The iron material for the fire escape was provided by the Everett Ironworks Company of 31 Orient Avenue, Everett.

**Cornerstone-laying Ceremonies/ Identification of Contractors**

The cornerstone for the building was laid on the afternoon of October 19, 1897. Described in the *Revere Journal* as "an elaborate and formal ceremony," this event's keynote speaker was U.S. Senator Henry Cabot Lodge.

The ceremonies prominently featured members of the Massachusetts Grand Lodge of Masons, assisted by the Chelsea Lodge of Commanders. That the Masons played such a prominent role in the day's festivities was appropriate, given Paul Revere's ties to King Solomon's Lodge of Masons in Charlestown, MA. According to Robert Forrey, the subtext of the celebration was the harmful influence of foreigners on America's patriotic and moral values. This anti-immigration sentiment was in line with Senator Lodge's well-known leanings. He had ties with the overwhelmingly Protestant Masons, with whom he shared a yearning for the return of a less diverse, 18<sup>th</sup>-century Massachusetts demographic.

The ceremony attracted more than 1,000 people. After a concert of patriotic music and prayers offered by local clergymen, municipal and Masonic documents, as well as 28 commemorative items, were placed in a copper box and lowered into the building's foundation. Among the encapsulated items were: a list of qualified voters as of October 19, 1897, a copy of the voting list of North Chelsea for 1851-1852, a list of the town's officers for 1897, and copies of Revere newspapers for October 15 and 16, 1897. (Reportedly, at the time of the building's 100<sup>th</sup> Anniversary in 1997 a move to open the copper box was rejected because of concerns about the fragility of some of these artifacts.) The ceremony showcased Senator Lodge's dedicatory speech entitled "Better Town Government," and concluded with a hymn performed by local schoolchildren and a final benediction presented by the grand chaplain. After the exercises, 400 guests were invited to enjoy refreshments catered by J.A.C. Ludemann of Crescent (Revere) Beach.

The secretary of the Revere Town Hall Building Committee, George A. Copeland, conscientiously recorded the materials and their costs, as well as the names of companies and service providers engaged in a construction project of this magnitude. For a town that did not have a previous track record in the construction of large public buildings, the Revere Building Committee managed to deal with the various aspects of the project in an expeditious manner. According to Professor Forrey, "At the time of the planning of the new town hall, much was made of the patriot after whom the town was named. The man was of heroic proportions and so the building would be as well. A reporter for the *Boston Herald* proclaimed that 'just as there is but one Paul Revere in the world's history, so this (building) in the town named after him will be unique and unparalleled in its style of heroic commemoration.'"

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In October 1897, the building committee authorized the expenditure of \$665 to thicken the building's wall, per the recommendations of architect Cobb and contractor Clark. Building committee records for 1898 identify the service providers who carried out the tasks necessary to complete the building. In January 1898, the committee authorized a Mr. Swift to provide "the best No. 1 Monson slates at an additional cost of \$115." On March 15, 1898, the committee instructed the architect to "select a modern-style vane to sit atop the clock tower." At the same meeting, the committee voted to authorize the architects' placement of skylights in the roof, above the stained-glass windows of the domes. In November of 1898, the committee voted to expend \$400 on stained glass provided by Redding, Baird and Company. The Boston-based firm's windows may still be seen in numerous buildings throughout the Northeast, including at the Dr. Leroy Satterlee House in Newport, RI, the Calvinistic Congregational Church (1897, now the United Methodist Church, NRIND) in Fitchburg, MA, and the Haston Free Library in North Brookfield, MA (1890s). Further afield, the company provided stained glass to the First Evangelical Lutheran Church (1897) in Altoona, PA.

In April of 1898, \$20,000 was appropriated to grade the building's lot. Before construction could begin, it was necessary to build up the parcel with just over 200 loads of fill, provided by Edward Flynn and the firm of Mirick and Wentworth. Nevertheless, the eastern half of the lot remained a full story below the grade of the western half, bordering Broadway. This small landfill operation resulted in the creation of a landscaped "foreground" providing a parklike setting suitable for this highly visible landmark building. Landscape gardener Joseph H. Curtis was hired to execute the layout of the grounds. Granite curbing supplied by George H. Goodridge neatly circumscribed the new landscaping along the Broadway and Pleasant Street sides of the building.

Turning to the building's interior, during the summer of 1898, the building committee concerned themselves with the authorization of funds for various amenities and furnishings. For example, the committee allocated funds for speaking tubes that would connect the town clerk's and selectmen's rooms with the janitor's room. The ring of an electric bell announced that someone was trying to communicate a message.

Additionally, money was allocated for furnishings for the ground floor's public library rooms, as well as combined gas and electric light fixtures. The contract for the lighting fixtures was awarded to R. Hollings and Company of Boston for the sum of \$1,500. Exhibiting "old brass finishes," these fixtures included a large chandelier, six feet, six inches in width, and smaller chandeliers with spreads of five feet. In August, the committee voted to buy about 1,200 No. 1050 chairs from the Harwood Manufacturing Company for \$1.50 each. Constructed of oak, the chairs had olive-green fiber seats. On September 23, the contract for building the rock-faced granite retaining wall on the Pleasant Street side of the building was awarded to Jessie M. Hall for \$650.

In November 1898, the committee turned to the particulars of furnishing the Selectmen's and Assessor's rooms. The firm of Bardwell and Anderson was retained for a fee of \$275 to supply "rails, counters and

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gates." Elsewhere in the building, the S.H. Mayo Furniture Company supplied twenty quartered oak chairs (No. 1 Windsors) with polished finishes at the cost of \$350 per chair, a fairly substantial expense at that time. The Chelsea Clock Company furnished the city hall's clocks, and the Pope Electrical Company performed the necessary wiring.

The belfry's clocks were provided by the E. Howard Clock Company. Organized in 1881, the E. Howard Clock Company manufactured weight-driven wall timepieces and regulators of fine quality. In the early 1930s, the firm moved to Waltham, but clocks continued to be manufactured in the Roxbury section of Boston. The firm ceased manufacturing small clocks in the late 1950s, and last tower clock was produced just before the Howard Company folded in 1964. During the late 1980s, the belfry's Howard clock was dismantled, cleaned, and rebuilt. At that time, installing bells in the belfry was actually considered by Revere officials, but concerns about expense and constant chiming disturbing residential neighbors precluded such a project.

In December of 1898, the committee voted to finish the building's plumbing using the services of the Fraser brothers, who were retained at a cost of \$100. The total cost for the building's construction was \$119,686.33, just under \$100 below the total appropriation of \$119,783.50. The report presented at the last meeting of the building committee on December 4, 1899, showed the following breakdown of expenditures: land: \$12,767.66; grading and land improvement: \$6,071.78; furnishings and fixtures: \$8,054.05; five-year insurance policy: \$933; cornerstone-laying ceremony: \$302.75; dedication ceremony: \$825.75; construction: \$90,731.34.

### **The Dedication**

Dedicated on January 11, 1899, the new building's location on Broadway, part of a major north-south artery linking Boston with North Shore towns, ensured that it would be "a conspicuous object to passing travelers." The special guest at the dedication ceremonies was Mayor Josiah Quincy of Boston. The controversial guest speaker, Lemuel K. Washburn (1846-1927), was the former pastor of the Unitarian Church in Revere who had been asked to leave his ministry because his theology had become too radical for his parishioners. By 1889, Washburn had become the editor for the *Boston Investigator*, a "free thought weekly" that opposed all religion and was especially critical of Roman Catholicism. According to Professor Forrey, "Not surprisingly, most orthodox clergymen in Revere were up in arms over the selection of Washburn as the speaker at the town hall dedication." The pastors of the Congregational and Baptist churches threatened to boycott the ceremonies, while town officials defended their surprising choice on the grounds that Washburn was simply the best speaker in town, and that his presence at the dedication ceremonies did not mean that the committee embraced his religious views.

The dedicatory ceremonies began at sunset with thirteen bomb blasts on a hill opposite the new building. Two burning lanterns hung in the belfry, recalling the secret signals briefly visible at Old North Church on April 18, 1775. Washburn was flanked by Darius Cobb's two large paintings depicting Paul Revere's Ride, which were originally hung in the second-floor auditorium. During the speech,

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Washburn made it clear that Americanism was his religion and Paul Revere was his prophet. The grand occasion was as much a celebration of a new seat of local government as it was "a tribute to the great patriot Paul Revere." A reporter for the *Revere Journal* described the new town hall as a "model town building" and "the pride of Revere and its people." The building was designed to expedite the business of the town, while at the same time its decorative elements were intended to be symbolic, educational, and commemorative. At the time of its dedication, the building was described in the local press as "an ideal edifice and not a copy of anything else."

The dedicatory ceremony was followed by an inspection of the building by 2,000 people. As the dignitaries and townspeople explored the building it became apparent that the building committee had spent the appropriated funds wisely, resulting in quality craftsmanship, along with fitting aesthetic choices for finishes, fixtures, and furnishings.

The throng that entered the basement after the ceremony discovered that the town had provided its people with two distinct municipal entities under one roof: a seat of local government and a public library. The basement, or ground floor, contained the public library's "pleasant and commodious quarters," which included a Composing Room, Reading and Delivery Room, and Trustees Room, as well as the librarian's office. The library very rapidly outgrew its ground-floor quarters. After only five years, its volumes were moved to the present library building on Beach Street in 1903.

Ground-floor rooms that were not part of the library included the boiler room at the northeast corner and a large hall measuring 35'-by-85' that bordered the Broadway side of the building. Constructed for voting and banqueting, this hall could accommodate up to 400 people and had adjacent kitchen and serving rooms.

The dedication-day crowds, upon entering the first floor, discovered a central hall with appropriately formal proportions, including walls enlivened by encaustic tile, smooth plaster surfaces, and quality hardwood trim elements. On the east side of the first floor's central corridor were "spacious rooms for Selectmen and Assessors well adapted for public hearings." Each of these rooms measured 28 by 31 feet, and could be "thrown together" by sliding up double doors. In addition, there were rooms for the tax collector, town clerk, and board of survey. On the west side of the corridor were rooms for the various committees and boards. The first floor's central corridor was described as "dignified and impressive," with buff-colored walls with enameled tile dado adorned by handsome "Colonial" doorways. The grand stairways at either end of the first-story corridor were painted "continental colors of buff and blue."

At the second story, the walls of the grand assembly hall were painted red, white, and blue. Measuring 70 by 125 feet, and rising to a height of 31 feet, the auditorium had seating capacity for 1,200 people on the floor. The platform or stage measured 19 by 54 feet, and was originally located at the center of the east wall. Carved into the keystone of the proscenium arch above the stage was the steeple of the Old

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North Church, which was echoed in the auditorium's stained-glass semi-domes. The second story also contained anterooms and ladies' dressing rooms. The gallery is no longer extant and had seats for 270.

Prior to its partition into three rooms in 1936, the central segment of the auditorium was domed and flanked by uncommonly large semi-domes of stained glass, each measuring 72 feet, divided into five panels, and located on either side of the platform. The stained-glass windows were designed by Redding Baird & Company, and exhibited "a harmony of tones and refinement." The semi-domes' mosaic-like pieces of stained glass spelled out the opening and closing lines of Henry Wadsworth Longfellow's famous poem, "Paul Revere's Ride," and an image of the Old North Church steeple was depicted in the stained glass. The secular aspect of the auditorium's stained-glass semi-domes invites comparison to other public buildings, in which stained glass depicts legendary scenes from American history. For example, the Congregational Church of the Pilgrims (1847) in Brooklyn Heights, NY, contains figural stained-glass windows that depict Pilgrim fathers John Carver, William Bradford, Myles Standish, and others. Although these windows illuminate the sanctuary, it is interesting that traditional images of Christian saints were not employed here. The Brooklyn church, where the Rev. Henry Ward Beecher was first pastor, memorializes the Pilgrims' story, which like Paul Revere's story, is deeply embedded in national legend and lore.

In addition to its general arrangement and adornments, the new municipal building had the most advanced appliances for sanitation, heating, ventilation, and lighting. Not surprisingly, given the role that the careless disposal of a burning cigar played in the demise of the previous town hall, the new building was designed with an eye towards fire safety. According to a *Revere Journal* article, "The general construction of the building is practically fire proof while the timbers of floors are spanned between iron girders forming flash fire stops.... For additional security the first story corridor floors are entirely steel beam, tile and concrete constructions paved with ornamental compost tile." Additionally, the building contained a system of massive, fireproof vaults for important records.

The new building had "capacious boilers" that supplied steam heat for every room, from the basement to the gallery. In addition, there were "ample inlets" designed to administer fresh air, to be driven either warm or cold throughout the building. Among the "modern features" cited in the local press were "plumbing of the best sanitary type," "lighting fixtures adapted for gas and electricity," "perfect acoustics" in the auditorium, and water closets made from "the best Vitreous China."

**Art Work as a Commemoration of the Life of Paul Revere**

One of the items included in the copper time capsule was an article by Arthur Winslow Cobb and Luther Carroll Greenleaf, describing the symbolic aspects of the building's design. Indeed, it is the building's symbolic and commemorative role that sets it apart from similar building projects completed during the waning days of the Victorian era. An article in the *Revere Journal*, at the time of the building's

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dedication, compared the new town hall to European public buildings, noting that "The public buildings of France are object lessons in history and patriotism and so they are destined to be in this country." The town hall that also served as a war memorial became fairly typical after the Civil War and World War I. For example, the 1920s Norwood Town Hall in Norwood, MA, is a Gothic Revival-style memorial to local men who made the supreme sacrifice during World War I. The dedication of a municipal building to the memory of a historical figure, however, was highly unusual. A reporter for the *Revere Journal* accurately noted at the time of the building's dedication that "Revere's architectural memorializing is unusual and rare."

**Cyrus and Darius Cobb's Role in the Creation of Commemorative Art**

Thanks to Henry Wadsworth Longfellow's 1861 poem, "Paul Revere's Ride," the silversmith-turned-spy for the Sons of Liberty finally received his due as the man who set in motion the colonies' struggle for independence from Great Britain. By the turn of the 20<sup>th</sup> century, nearly 40 years after Longfellow authored what is arguably the best-known American poem, Revere had assumed legendary status in the hearts and minds of the American people. As celebrated as Paul Revere had become in song and story, "it remained for his namesake town (with no immediate historical connection to him), to embody this legend in enduring architectural form—in the best traditions of classical art and in the most appropriate memorial conceivable." The town fathers deemed it appropriate that Paul Revere, "staunch mechanic," "scion of the New England town meeting," and "messenger of freedom," should be honored by a building dedicated to his memory.

Following the completion, an interest on the part of some of the townspeople led to the installation of art works in the new building. Architect Arthur W. Cobb realized that walls on either side of the auditorium's stage would benefit from monumental paintings depicting aspects of Revere's role as a revolutionary. Measuring 7 by 10 feet, one painting showed Paul Revere on the Charlestown shore just as he received the signal from Boston, while the other, of equal size, depicted Paul Revere at his capture site on the western outskirts of Lexington.

Cyrus Cobb sculpted a portrait bust of Paul Revere atop a pink marble historical plaque, set off by an elaborate architectural frame. The bust still occupies a prominent place opposite the main entrance. Reportedly, the bust met with the approval of Revere descendants and was deemed by a relative to capture his characteristic stern demeanor. The bust is composed of "pure white marble," and was compared favorably to a similar bust by Cyrus Cobb of Dr. Smith, author of the hymn "America."

That works of fine art have been on display in Revere City Hall from the time of its construction may be attributed to money made available to the building by the Art Fund. Essentially a completely separate account from the public funds and private trusts that were used to build the town hall, the Art Fund was a godsend to those who wanted to commemorate Paul Revere in a fitting manner. According to Professor Forrey, "The entire population of Revere, including local school children and the police and fire departments was mobilized to raise money for art work memorializing Paul Revere." An effort such as

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the one that was mounted in Revere to raise money for new commemorative works was not commonplace in America, and represents yet another unique aspect of the city hall's traditions of classical and commemorative art. By all accounts, Darius Cobb, who usually commanded upwards of \$10,000 for paintings as large as Revere's, agreed to execute the art for a much smaller sum. Ultimately, the \$3,000 raised for the Art Fund by the townspeople covered the cost of both paintings and the bust. The paintings were originally displayed on either side of the second-floor auditorium's original stage, and were later moved into the City Council Chamber when the auditorium was subdivided in 1936.

Cyrus and Darius Cobb were born in Malden, MA, in 1834. During their youth the twin brothers took up drawing and painting. During the Civil War, Darius and Cyrus enlisted together in the Union Army's 44th Infantry. The twins' wartime service gave them an edge in the design competition for the soldier's monument (1870) on the Cambridge Common.

Cyrus Cobb is primarily remembered as a sculptor, although he also worked as a portrait painter, art critic, and lithographer, and sometimes collaborated with his brother Darius on historical paintings (during the late 19<sup>th</sup> century, the twins collaborated on a series of paintings illustrating French history for the Tuilleries Apartments in Boston). From 1869 until 1879, Cyrus Cobb studied and practiced law, but eventually resumed his artistic career. He reportedly created a full-length sculpture of Paul Revere, although the current location of this statue is apparently unknown. Although his life and work has been largely forgotten today, he was sought after in his day to paint society portraits, landscapes, and historical scenes with costumed figures.

Darius Cobb was reportedly a student of the important American painter George Inness. Several paintings by Darius Cobb, depicting scenes of New Hampshire, exhibit the soft, smoky, proto-Impressionist qualities evident in Inness' landscapes. Darius Cobb's paintings are part of the collections of the Peabody Essex Museum in Salem, the Butler Museum in Youngstown, OH, and the New Hampshire and Massachusetts State Houses. Darius Cobb captured the likenesses of Charles Sumner, Rufus Choate, General Benjamin Butler, and Ralph Waldo Emerson. Darius Cobb and his brother Cyrus, by all accounts, were celebrated figures within Boston's turn of the 20<sup>th</sup>-century art scene.

**Revere City Hall: From Incorporation as a City in 1915 to the Mid 20<sup>th</sup> Century**

By January 1915, Revere had sufficient population (25,178) to be incorporated as a city. An article in the *Revere Journal* dated January 9<sup>th</sup>, 1915, entitled "Revere's Beautiful City Hall," reminded the local readership that the building was as much the focus of municipal government as it was a memorial, noting "The architects planned in many ways to make it a memorial building to the patriot Paul Revere and for that reason it has the signal lights in the tower...Colonial colors were also used in the decorations in order to harmonize with the general idea."

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The first mayor of Revere at the time of its incorporation was Arthur Benton Curtis, who had played a significant role in the former town hall's dedication ceremonies. Born in Freeport, Maine, ca. 1850, Curtis was the son of a shipbuilder and sea captain. He came to the Boston area during the early 1870s, and lived in South Boston until he settled in Revere in 1881. He served on a large number of committees under the town's government, was first elected Selectman in 1890, and was chairman of the Town Hall Building Committee before becoming mayor in 1915. His successor was Alfred S. Hall, who served until 1919. Thomas A. Noone became Revere's first Irish-American mayor in 1922, defeating a member of the old guard, Roscoe Walsworth. In this case a product of the blue-collar neighborhoods of East Boston and Chelsea, Noone, defeated a candidate with a Harvard Law School degree. Henceforth, Revere's city hall would be host to administrations dominated by Irish, Italian, and later Jewish politicians. Impoverished Irish immigrants first appeared in Revere around 1850, with Italians constituting the second wave of newcomers to the town, beginning to settle in Revere as early as the mid 1890s. The 1920s and the 1930s witnessed accelerated expansion of Revere's Italian population, while the numbers of Russian and Polish Jewish residents had been growing steadily since the early 1900s.

Since 1915, Revere City Hall has been used for the inaugural ceremonies of mayors. During the first half of the 20<sup>th</sup> century, mayors of Revere welcomed returning veterans; political figures such as Senator Henry Cabot Lodge Sr.; Presidents Theodore Roosevelt, William Howard Taft, and John F. Kennedy; and celebrities from the world of theatre and motion pictures. Drawn to the amusement rides and eateries of Revere Beach, entertainers such as Annie Oakley and Buffalo Bill, along with Gloria Swanson and Johnny Weismuller, have been greeted by Revere mayors at the city hall.

Over time, Revere City Hall has served as a primary venue for hosting local organizations. The second-story auditorium has been used as the site of the dinners, awards ceremonies, and lecture programs hosted by a wide variety of local religious, educational, civic, and charitable organizations. Upon its completion, the auditorium, or ballroom, was praised for having the best acoustics in Massachusetts. The auditorium holds an important place in the hearts of Revere residents as the venue for high school dances, as well as a local rite of spring called the May Ball. On May 8, 1999, the Revere City Hall was rededicated, and an evening cotillion was held in the auditorium to celebrate the 100<sup>th</sup> anniversary of the building.

### **Revere Police Station**

The Revere Police Department (RPD) evolved into a modern force from modest beginnings in 1873, when a wooden "engine house" from the 1830s was enlarged to serve as Revere's first police headquarters, with a staff of ten officers. The Revere Police Department is credited with several innovations that served as models for cities and towns across the Commonwealth of Massachusetts. From purchasing the first motorized patrol car in the state, through the installation of the Commonwealth's first radio communications system, to the early employment of female crosswalk guards, Revere's police force was responsible for numerous innovations in public safety. The RPD occupied its building at 23 Pleasant

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Street for almost 100 years—from its completion in 1909 until the force vacated the premises for new quarters at 400 Revere Beach Parkway.

Designed by the Boston architectural firm Hurd and Gore, the Revere Police Station occupies the southeastern corner of Revere City Hall's parcel, replacing a much smaller "lockup and police station" on this site. After plans for the new police station were announced, the old station (with fabric dating from the 1830s and 1870s) was moved to Cheever Street in 1909, and adapted for reuse as a residence.

### **The Beginnings of the Revere Police Department**

The beginnings of Revere's police force can be traced to the end of the Civil War. In 1865, the first mention of a police officer is made in town reports. The town fathers voted in favor of hiring a police officer on a daily basis. The first police officer, a Mr. E Pineo, was paid \$5 for his services. Two years after the town of North Chelsea was renamed Revere, a ten-member police force was paid \$511.50 for 170 ½ days of service. Funding for the first police officers was covered by the first appropriation of its kind, and was approved at a town meeting in March of 1872. In effect, this appropriation represents the beginnings of the modern RPD. In 1873, an engine house (presumably for an engine associated with the Revere Fire Department) located behind the town hall was adapted for reuse as a police station and lockup. Heretofore, the incarceration of prisoners had been relegated to "flimsy structures," or even a room in a constable's residence. At that time, town government was still being conducted in the old Greek Revival town hall that burned in 1897. Both the old town hall and the police station of 1873 covered only a fraction of the footprints of the present city hall and police station. In the beginning, police work was primarily focused on quelling public drunkenness; to a lesser degree, the officers dealt with petty theft, residential robbery, and issuing speeding citations to drivers of horse-drawn carriages.

Constructed at a cost of \$22,200 in 1909, the Revere Police Station provides evidence that Revere was maturing as a town, and would soon have enough residents to be incorporated as a city in 1915. The funding for the new police station was authorized by the town in 1907, and the Boston architectural firm Hurd and Gore was chosen to design the building in 1908.

### **The Revere Police Station's Architects: Harry B. Hurd and Henry W. Gore**

Information on the architectural firm of Harry B. Hurd and Henry W. Gore is sketchy. The architects' surnames possibly suggest deep roots in New England, with the Hurd name figuring prominently in Charlestown, MA, mercantile circles for much of the 18<sup>th</sup> and early 19<sup>th</sup> centuries. The Gore name is associated with a Boston family whose best-known member was Christopher Gore, who served as Massachusetts Governor during the early 1800s. In business for little more than one dozen years, the architects' files at the Boston Public Library's Fine Arts Department indicate that, from 1905-1918, Hurd and Gore were based in downtown-Boston offices (initially they were located at 110 Tremont Street and

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later at 8 Beacon Street). The firm's few identified designs of row houses include properties at 120-128 Bay State Road in Boston, on what is now the Boston University campus. This architectural firm was among those who were busy designing commercial and residential properties in the Allston section of Boston after the electric trolley was introduced to western Commonwealth Avenue in 1909. Hurd and Gore's Allston properties included a commercial building at 128-136 Harvard Street (NRDIS) and a residential building at 40-44 Winchester Street. In addition, the firm designed an unidentified public building in Quincy Center.

In the case of the Revere Police Station, the architects provided the city with a building rendered in a conservative Colonial Revival mode. In terms of providing optional functionalism, the Hurd and Gore design did not anticipate the imminent sea change in American transportation that was already underway, and would fully manifest itself within a few years of the police station's completion in 1909. At the back of the station the architects made provisions for a carriage room and stable, rather than a garage for motorized vehicles. Ironically, in 1911, Revere was the first police department in the state to purchase a motorized patrol wagon. The possibility remains that Hurd and Gore, as a firm that had only been in business for a few years, was chosen to design the Revere Police Station because of their submission of a low bid, in order to make a name for themselves by being awarded the plum commission of a municipal building.

**Revere Police Station: 1909 Hurd and Gore Interior Plan/Original Uses**

The Colonial Revival building at 23 Pleasant Street served Revere as its principal police station for one hundred years. Original plans for the Revere Police Station, dated June 19, 1909, are on file at the Commonwealth Archives in Boston. The Revere Police Station's main block contained rooms that were originally used as offices for police personnel; from the guards who monitored prisoners incarcerated in thirteen jail cells, through the police matron, booking officer, and sergeant, to the chief, who had a corner office. Built just before widespread use of motorized vehicles, the Revere Police Station's north wing housed horse-drawn carriages, a stable, and a hayloft.

Judging by room labels that appear on the 1909 plans, the architects designed the basement's spaces with an eye towards dealing with obstreperous prisoners, as well as the practical purpose of heating the building. The Pleasant Street side of the basement, reading from east to west, contained an Emergency Room, Seizure Room, Battery Room, and Drying Room. Located at the southwestern corner were restroom facilities and a "coal pocket." Ranged along the east side of the main block, in addition to the Emergency Room, were a Wine Seizure Room and two padded cells. The west, or parking lot, side of the building contained the boiler room in addition to the coal pocket. The north ell was built without a basement, indeed the original plans note that its carriage room and stable were located atop land that was "unexcavated."

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The Hurd and Gore plans indicate that the first floor of the main block was designed to house administrative offices, as well as rooms for guards who were charged with monitoring prisoners incarcerated in the cells of the north wing. The Pleasant Street side of the first floor encompassed a southeast corner office that served as the chief's room. Continuing westward, the chief's room was followed by a consulting room, an office, a restroom, and a main entrance lobby. Located to the west of the lobby was the sergeant's room, restroom, and a private office. Overlooking the driveway, on the east side of the building (in addition to the chief's corner office), was the police matron's room. Three guard rooms, located on the west side of the main block, were necessarily in close proximity to the jail cells in the southern segment of the north ell. The main entrance lobby is shown as intersecting with an east-to-west corridor that separated the offices of the main block from the thirteen prison cells and booking room of the north wing.

In addition to the prison cells that occupied the southern segment of the north wing, the northern half of this ell was built to house spaces associated with horse-drawn transportation. The original plans indicate that the northeast corner of the building contained the carriage room, while its northwest corner was occupied by a stable with a "plank floor," five stalls, and a hayloft.

The main block's second story contained living quarters for unspecified police personnel, including a recreation room at the northeast corner. Continuing westward, the rooms along the south side of the building included two bedrooms, a dressing room, and a dormitory that occupied the southwest corner of the building. The rooms on the south side of the second story opened onto a corridor that extended from east to west on the north side of that floor, and looked down into the skylight above the cellblock.

**The Revere Police Department: Innovations and Firsts**

During the 1910s, the RPD became known for a number of innovations that would be adopted by police departments across the Commonwealth. In 1911, Revere became the first community in Massachusetts to acquire a motorized patrol wagon—an ironic purchase, given that only two years earlier the Revere Police Station on Pleasant Street had been built to accommodate horses and carriages. The RPD did, however, continue to use horses until 1930, when "Ned," the last horse on the force, was put out to pasture.

The RPD is also credited with the modernization of officer uniforms, with the most notable innovation being the replacement of "high helmets" by the caps that are still worn today. Introduced to the patrolmen in 1913, caps were firmly in place as a substitute for the more militaristic helmets by 1921.

Around 1930, Revere became the first municipality in the state to install a police radio system.

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**The Revere Police Station: Post-World War II History**

After World War II, the RPD, under the leadership of Lt. William Gannon, initiated the organization of a modern detective bureau, based on the model provided by the Federal Bureau of Investigation.

By the early 1950s, the department was among the few in the state that employed women. On January 9, 1952, the first women were hired to serve as traffic supervisors at school crosswalks (positions that are now staffed by volunteers).

During the post-war period, Revere's police force was kept busy breaking up brawls in the clubs along Revere Beach. Nationally known as a summer playground featuring wholesome amusements earlier in the 20<sup>th</sup> century, Revere Beach was "the people's beach," used mostly by the working class and the many immigrants who chose to settle in the area. Visitors were described in 1909 as "industrious, well-behaved and a really desirable class of people, of many nationalities to be sure, but neighborly and polite...with one another." After World War II, Revere Beach declined, in part because it was said to attract an unsavory element that included mobsters and murderers, some of whom were initially jailed in the cells of the RPD's building on Pleasant Street. Reportedly, veterans reminisced about the days when officers who had just gotten off duty piled into private cars and raced to the beach to back up colleagues who were trying to quell brawls. According to the official RPD history, "A sort of dark humor also grew out of those clubs. One veteran officer likes to tell a story of the night police raced to one of the clubs on the beach on the report of a shooting. Not only was no body to be found when the officers arrived, but a section of the rug, presumably covered in blood, had been cut out of the floor and was conveniently missing." There were countless tragedies too, such as the September night in 1973 when Officer Joseph (Tito) Moretti burst into a club that was being robbed at gunpoint, and was fatally shot in the line of duty. Revere Beach's reversal of fortune is inextricably bound to fires, vandalism, and the rise of widespread automobile ownership, which made vacations to holiday playgrounds located far beyond the New England region possible. Although post-World War II Revere Beach certainly did not breed all of the crime in Revere, its eventual collapse and replacement by high-rise residential towers and rehabilitated beachfront certainly helped to make Revere a safer place. By the mid-1990s, the Revere Police Department had grown in both numbers and resources. After seeing its numbers fall in the mid and late 1980s because of budget cuts, the department's rank and file was augmented by additional personnel, boosted by numerous state and federal grants. In 1996, the department employed 109 officers and had an annual budget of around \$5 million.

Currently, the Revere Police Department is located at 400 Revere Beach Parkway. The RPD is concerned with the public safety of a city that has recently surpassed the 50,000-population mark, with a diverse population among the fastest growing in the state.

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**Archaeological Significance**

Historic archaeological resources described above may contribute important information related to the architectural characteristics and functions of municipal buildings that predate the Revere City Hall and Police Station, the rise of Revere as a city, and Revere Beach as a nationally known summer resort. Additional historical research, combined with archaeological survey and testing, might locate the sites of the Old Chelsea Town Hall, engine house/police station, and hearse house that may survive on the property. Structural evidence associated with these buildings, associated barns, stables and outbuildings, and detailed analysis of the contents of occupational-related features may contribute evidence related to their architectural characteristics, construction methods, and activities conducted in them. Archaeological evidence from these buildings may contribute important examples of Revere's municipal history during a period when the city was an agricultural backwater, rather than a thriving city and summer resort in the early 20<sup>th</sup> century.

Archaeological resources associated with the engine house and hearse house may contribute evidence related to vehicle technology and maintenance of municipally owned vehicles, prior to the introduction of automobiles. Structural evidence and detailed analysis of occupational-related features associated with the engine house may contribute information related to adaptive patterns of reuse, as the engine house structure was adapted for use as a police station.

Archaeological resources associated with the Old Chelsea Town Hall, engine house/police station, and hearse house may contribute a comparative base for analyzing the changes in Revere's economic and social complexity from the early 19<sup>th</sup> to early 20<sup>th</sup> centuries. Additional historical research, combined with archaeological research, may contribute important information related to changes in architectural, social, economic, and cultural complexity, as building size, style, and construction materials changed, ethnic diversity increased, and the economic base of the city changed.

(end)

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

**Revere City Hall and Police Station**

Name of Property

**Revere (Suffolk), MA**

County and State

Name of multiple listing (if applicable)

Section number 9 Page 1

Bibliography

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*The Revere Journal*,. "New Town" (Line drawing of Revere Town Hall), December 4, 1897, p.4.

\_\_\_\_\_. "New Town Hall dedicated to Famous Patriot", April 30, 1898, p.6.

\_\_\_\_\_. "The Dedication", January 14, 1899, p.4.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 9 Page 2

**Revere City Hall and Police Station**

Name of Property

**Revere (Suffolk), MA**

County and State

Name of multiple listing (if applicable)

\_\_\_\_\_. "Hallmarks...The History of Revere City Hall", 1899-1999.

\_\_\_\_\_. David Procopio, ""The Classically Styled Old Town Hall," May 12, 1999.

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Revere City Hall and Police Station  
Name of Property

Suffolk, MA  
County and State

### 10. Geographical Data

Acreage of Property less than one acre

#### UTM References See continuation sheet.

(Place additional UTM references on a continuation sheet)

1. 19	334346	4697024 (City Hall)	3.		
Zone	Easting	Northing	Zone	Easting	Northing
2. 19	334384	469700 (Police Station)		4.	
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 Edward Gordon, consultant, with Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date January 2012

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 City of Revere, MA

street & number 281 Broadway telephone 781-286-8100

city or town Revere state MA zip code 02151

**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. NPS Form 10-900 OMB No.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

**Revere City Hall and Police Station**

Name of Property

**Revere (Suffolk), MA**

County and State

Name of multiple listing (if applicable)

Section number 10, photos Page 1

**10. GEOGRAPHICAL DATA**

**Verbal Boundary Description**

The nomination includes the parcel 15-255A-1 located at the intersection Broadway, Pleasant and Hyde streets in Revere, MA

**Verbal Boundary Justification**

The nomination includes all of the area historically associated with the City Hall and Police Station.

(end)

**PHOTOGRAPHS**

**Photographer: Edward Gordon**

**Date: December 2010**

1. City Hall: Main (Broadway) elevation with portico
2. City Hall: Pleasant Street (north) elevation showing granite block retaining wall/stairway
3. City Hall: Rear (east) elevation
4. City Hall: Hyde Street (south) elevation with porte cochere
5. City Hall interior: first story central corridor, Revere bust by Cyrus Cobb
6. City Hall interior: first story box office window
7. City Hall interior: first story corridor, entrance surrounds, trim around fan light and transom
8. City Hall interior: mayor's office, first story
9. City Hall interior: mayor's office, first story
10. City Hall interior: northwest stair hall
11. City Hall interior: second story auditorium
12. City Hall interior: council chamber, second floor
13. City Hall interior: council chamber, Darius Cobb painting of Paul Revere
14. City Hall interior: council chamber, stained glass semi-circular skylight
15. Police Station: Pleasant Street façade looking southwest
16. Police Station: Pleasant Street façade, detail
17. Police Station: west elevation of main block, parking lot
18. Police Station: east elevation of main block, intersection of south wing and main block
19. Police Station: south wing, east elevation
20. Police Station: Hyde Street (south) elevation, garage doors originally stable doors
21. Police Station: south wing, south elevation, note small projecting ell
22. Police Station: main block, south wing, west elevation. Parking lot shared with city hall.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Section number 10, photos Page 2

**Revere City Hall and Police Station**

Name of Property

**Revere (Suffolk), MA**

County and State

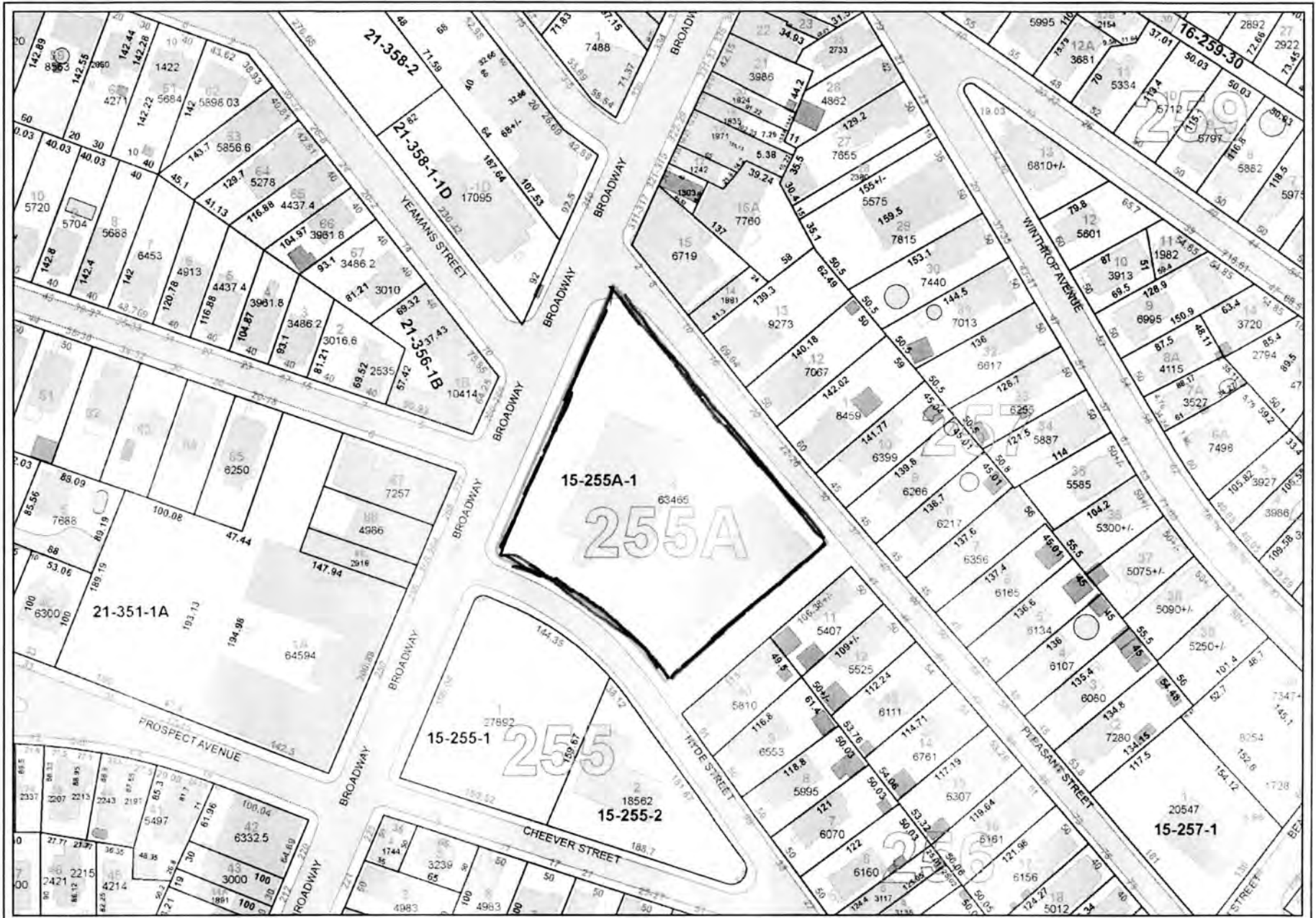
Name of multiple listing (if applicable)

**DATA SHEET**  
**Revere City Hall and Police Station**  
**Revere (Suffolk), MA**

City Hall (281 Broadway) Architects: Greenleaf & Cobb	1897-1898	Classical-, Colonial Revival	Red brick	C/B	REV.38
Police Station (23 Pleasant St.) Architects: Hurd & Gore	1909	Colonial Revival	Red Brick	C/B	REV.41
Retaining Wall	early 20 <sup>th</sup> c.		Granite	C/ST	
Monument*	n.d		stone	C/O	

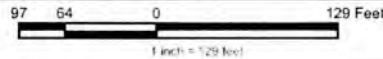
\* Historic photos show a commemorative plaque affixed to the boulder in front of the Police Station. This plaque is currently missing.

REVERE CITY HALL and POLICE STA.  
REVERE (SUFFOLK), MA



Revere, MA

Copyright © Revere, MA. All rights reserved. Printed on: 9/6/2011



City Hall

Parcel Map

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Revere City Hall and Police Station

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Suffolk

DATE RECEIVED: 1/20/12      DATE OF PENDING LIST: 2/21/12  
DATE OF 16TH DAY: 3/07/12      DATE OF 45TH DAY: 3/07/12  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000070

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    3.7.12 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in  
The National Register  
of  
Historic Places**

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



Revere City Hall  
281 Broadway  
Revere, MA  
Main (west facade)

Photo taken by  
Ed Gordon  
12/22/2010

Fig 3



Revere City Hall  
281 Broadway  
Revere, MA

Pleasant St (north)  
elevation

photo by SD Gordin  
12/22/2010

F.92



Revere City Hall  
281 Broadway  
Revere, MA

Rear  
~~View~~  
(~~view~~) elevation  
East

photo by  
Ed Gordon  
12/22/2010

Fig. 3



Revere City Hall

281 Broadway

Revere, ut

Hyde Street (South)  
elevation

photo taken  
by Ed Gordon

12/22/2010

Fig. 4

~~11/11/10~~



REVERE CITY HALL  
281 Broadway  
Revere, MA

Looking north on  
Central Corridor of  
first story

Portrait bust of  
Paul Revere by  
Cyrus Cobb (ca. 1897)

ca. 1980s stained  
glass in door's

transom by Eul  
18122110  
Fig 5



Revere City Hall  
281 Broadway  
Revere, MA  
Looking west,  
main corridor  
First story -  
Painted wall with  
bol office ticket  
windows

photo by Ed Gordon  
12/22/2010

900165  
GORDON9001 dscf3

Fig. 6

ASSESSORS

5

PLEASE USE  
ELECTRIC  
HANDS  
TO OPEN THE  
DOOR

OPEN



Newark City Hall  
281 Broadway  
Newark, NJ  
Looking northeast  
in major central  
corridor of 1st story  
- Federal Revival  
entrance surrounds

photo by Ed GORDON  
12/22/2010

968165  
GORDON9001 dscf37

Fig. 7



Revere City Hall  
281 Broadway Revere, MA

Looking north in Mayor's  
office - on south side  
of entrance porch and  
foyer - first story.

Photo by  
Ed Gordon  
12/22/2010

Fig 8



Revere City Hall  
281 Pleasant St  
Revere, MA

Looking south in  
Mayors Office  
- First story  
(west-broadway -  
side of the building)

Photo by  
Ed Gordon  
12/23/2010

980165  
GORDON980165-SCF3761

Fig. 9



Revere City Hall  
Revere, MA  
281 Broadway

North west  
stair well

Photo taken  
12/22/2010

900165  
GORDON9001 dsc f3765

Fig. 10



Revere City Hall  
281 Broadway  
Revere, MA

2nd story Auditorium

photo taken

12/22/2010

900165  
GORDON9001 dscf3766

Fig. 11



Revere City Hall

281 Broadway Revere . MA

City Council Chamber -

2nd story

- room created in 1936 by  
subdivision of auditorium

photo by

Ed Burden 12/22/2010 Fig 12



Revere City Hall  
281 Broadway  
Revere, MA

2nd floor City Council  
Chamber Looking west  
towards Darius Cobb's Paul  
Revere painting  
photo by Ed Gordin  
12/22/2010

Fig. 13

980165  
BORDON9801 P5C73



Revere City Hall  
281 Broadway  
Revere, MA

stained glass  
skylight in  
City Council  
chamber by  
Reading, Baird & Co

photo by  
ED Gordon

12/22/2010 2010

Fig. 14



POLICE STATION

Revere Police Station

23 Pleasant Street

Revere, MA

Pleasant St (Main) facade

looking southeast

photo by Ed Gordin

12/22/2010

Fig. 15



REVERE  
POLICE STATION

Revenue Police Station  
23 Pleasant Street  
Revere, MA

Pleasant Street Elevation  
(main facade)

Photo by EJ Gindor  
12/22/2010

Fig. 16



Revere Police STATION  
23 Pleasant St  
Revere, MA

showing west (parking lot)  
elevation

photo taken  
12/22/2016

Fig 17



Revere Police Station

23 Pleasant St Revere MA

1) showing east elevation

2) intersection of Smith Way  
+ main block

Photos by  
Ed Gordon  
12/22/2010

Fig 18



Revenue Police STATION  
23 Pleasant STREET  
REVENUE, MS

showing Smith wing - east  
elevation

photo by Ed Gndm  
12/22/2010

Fig 19



Revere Police station

23 Pleasant St

Revere, MA

South elevation (Hyde St)

2) South wing

photo taken

12/23/2010

Fig 20



Revere Police Station  
23 Pleasant St Revere MA

Photo by  
Ed Gordon

12/22/2010

standing:  
South wing's  
west wall

Fig. 21



Revenue Police Station

23 Pleasant St

un numbered extra photo

showing west + rear walls

of main block and

part of south wing's west

elevation

photo by SW6 12/22/2010

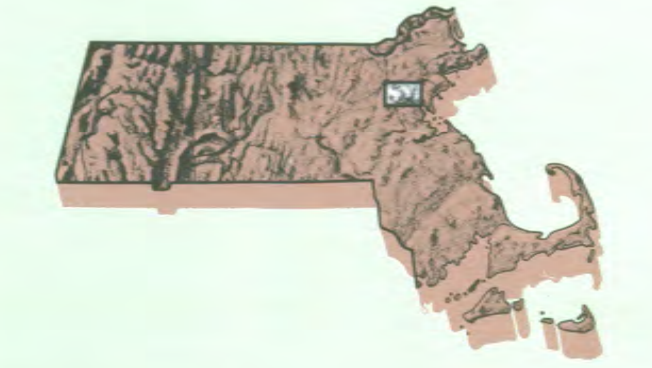
PHOTO  
22

# Boston North

## MASSACHUSETTS

REVERE (SUFFOLK) MA

1:25 000-scale metric  
topographic map



7.5 X 15 MINUTE QUADRANGLE  
SHOWING

- Contours and elevations in meters
- Highways, roads and other manmade structures
- Water features
- Woodland areas
- Geographic names



Produced by the United States Geological Survey in cooperation with Massachusetts Department of Public Works  
 Coined by USGS, NOS-NOAA, and Commonwealth of Massachusetts agencies  
 Compiled by photogrammetric methods from aerial photographs taken 1978. Field checked 1979. Map edited 1985  
 Supersedes Boston North and Lexington 1:25,000-scale maps dated 1971  
 Selected hydrographic data compiled from NOS chart 13272 (1982)  
 This information is not intended for navigational purposes  
 Projection and 1000-meter grid: Universal Transverse Mercator, zone 19  
 10,000-foot grid ticks based on Massachusetts coordinate system, mainland zone, 1927 North American Datum  
 To place on the predicted North American Datum 1983 move the projection lines 6 meters south and 41 meters west as shown by dashed corner ticks  
 There may be private landholdings within the boundaries of the National or State reservations shown on this map

CONTOUR INTERVAL 3 METERS  
 NATIONAL GEODETIC VERTICAL DATUM OF 1929  
 CONTOUR ELEVATIONS SHOWN TO THE NEAREST 0.5 METER  
 OTHER ELEVATIONS SHOWN TO THE NEAREST 0.5 METER  
 DEPTH CURVES AND SOUNDINGS IN METERS  
 DATUM IS MEAN LOW WATER  
 THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE  
 SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
 THE MEAN RANGE OF TIDE IS APPROXIMATELY 2.9 METERS

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U.S. GEOLOGICAL SURVEY  
 DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092

CONVERSION TABLE	DECLINATION DIAGRAM	ADJOINING MAPS
Meters		1 Billerica
Feet		2 Reading
1 3,280		3 Salem
2 3,281		4 Maynard
3 3,282		5 Lynn
4 3,283		6 Framingham
5 3,284		7 Boston South
6 3,285		8 Hull
7 3,286		
8 3,287		



### Topographic Map Symbols

- Primary highway, hard surface
- Secondary highway, hard surface
- Light-duty road, hard or improved surface
- Unimproved road, trail
- Route marker: Interstate, U. S. State
- Railroad: standard gage; narrow gage
- Bridge: drawbridge
- Fourbridge; overpass; underpass
- Built-up area: only selected landmark buildings shown
- Houses; barn; church; school; large structure
- Boundary:
  - National, with monument
  - State
  - County, parish
  - Civil township, precinct, district
  - Incorporated city, village, town
  - National or State reservation; small park
  - Land grant with monument; found section corner
  - U. S. public lands survey; range, township, section
  - Range, township, section line; location approximate
  - Fence or field line
  - Power transmission line, located tower
  - Dam; dam with lock
  - Cemetery; grave
  - Campground; picnic area; U. S. location monument
  - Windmill; water well; spring
  - Minor shaft; prospect; adit or cave
  - Control; benchmark station; vertical station; spot elevation
  - Contours: index; intermediate; supplementary; depression
  - Distorted surface: strip mine, lava, sand
  - Bathymetric contours: index, intermediate
  - Perennial lake and stream; intermittent lake and stream
  - Rapids, large and small; falls, large and small
  - Submerged marsh; marsh, swamp
  - Land subject to controlled inundation; woodland
  - Sandy; mangrove
  - Orchard; vineyard

A pamphlet describing topographic maps is available on request



**RECEIVED**

**AUG 10 2011**

**MASS. HIST. COMM**



*The City of* REVERE, MASSACHUSETTS

Office of the Mayor  
281 Broadway, Revere, MA 02151  
(781) 286-8110 Fax (781) 286-8199

THOMAS G. AMBROSINO  
Mayor

August 5, 2011

Brona Simon, Executive Director  
Massachusetts Historical Commission  
220 Morrissey Boulevard  
Boston, Massachusetts 02125

Re: *Letter of Recommendation*

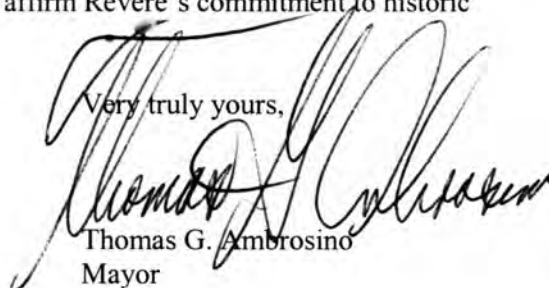
Dear Ms. Simon:

I understand that the Revere City Hall and former Revere Police Station will be considered by the Massachusetts Historical Commission for listing on the National Register of Historic Places.

I would like to take this opportunity to express my full support for these nominations. Constructed over a century ago, both of these buildings are important symbols of the City's cultural and civic history.

I urge positive votes on these nominations. Such action will not only recognize the importance of these community assets, it will also affirm Revere's commitment to historic preservation.

Very truly yours,



Thomas G. Ambrosino  
Mayor

TGA/ijg



## The Commonwealth of Massachusetts

William Francis Galvin, Secretary of the Commonwealth  
Massachusetts Historical Commission

January 5, 2012

Mr. J. Paul Loether  
National Register of Historic Places  
Department of the Interior  
National Park Service  
1201 Eye Street, NW, 8<sup>th</sup> floor  
Washington, DC 20005

Dear Mr. Loether:

Enclosed please find the following nomination form:

Revere City Hall and Police Station, Revere (Suffolk), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

One letter of support has been received.

Sincerely,

A handwritten signature in cursive script that reads "Betsy Friedberg".

Betsy Friedberg  
National Register Director  
Massachusetts Historical Commission

enclosure

cc: Edward Gordon, consultant  
Mayor Thomas G. Ambrosino, City of Revere  
Justin Capodilupo, Revere Historical Commission  
Frank Stringi, Revere City Planner